

PRINTS & MULTIPLES

South Kensington 19 May 2016



CHRISTIE'S

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SPECIALIST



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SPECIALIST



Frédérique
Darricarrère-Delmas
SENIOR SPECIALIST
(PARIS)



James Baskerville
JUNIOR SPECIALIST

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For general enquiries about this auction, email should be addressed to
the auction administrator.

11/02/16

INTERNATIONAL PRINTS AUCTIONS

AUCTION CALENDAR 2016

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

26-27 APRIL
PRINTS & MULTIPLES
NEW YORK

12-13 JULY
FIRST IMPRESSION
NEW YORK

13 OCTOBER
FIRST IMPRESSION
LONDON, SOUTH KENSINGTON

19 MAY
PRINTS & MULTIPLES
LONDON, SOUTH KENSINGTON

21 SEPTEMBER
PRINTS & MULTIPLES
LONDON, KING STREET

Subject to change.

11/02/16

PRINTS & MULTIPLES

THURSDAY 19 MAY 2016

INCLUDING PROPERTIES SOLD FOR THE BENEFIT OF

The Red Cross of Catalonia
The Homerton University Hospital NHS
Foundation Trust Art Charitable Fund

AUCTION

Thursday 19 May 2016
at 10.30 am lots 1-150
2.00 pm lots 151-284

85 Old Brompton Road
London SW7 3LD

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CONDITIONS OF SALE

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BUYING AT CHRISTIE'S

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

VIEWING

Saturday	14 May	11.00 am - 5.00 pm
Sunday	15 May	11.00 am - 5.00 pm
Monday	16 May	9.00 am - 7.30 pm
Tuesday	17 May	9.00 am - 5.00 pm
Wednesday	18 May	9.00 am - 5.00 pm

AUCTIONEERS

Nicolas Martineau & James Hastie

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **CHARLIE-11907**

CONDITIONS OF SALE

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

[20]



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Front Cover: Lot 144

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Kasten Schubert, London.

Back Cover: Lot 263

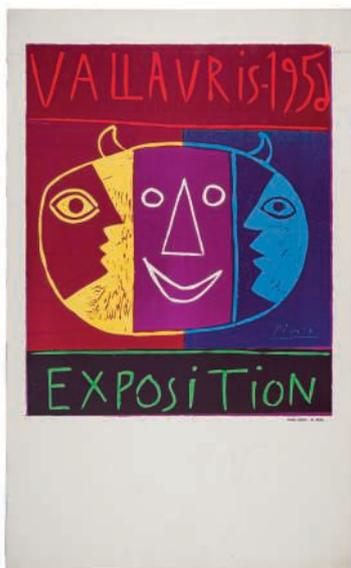
Courtesy of the artist, STIK, 2016, London.

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MORNING SESSION (LOTS 1-150)



λ1

PABLO PICASSO (1881-1973)

Vallauris 1956 Exposition

linocut in colours, 1956, on wove paper, stamped *Exemplaire d'Exposant - Hors Commerce*, a proof aside from the edition of 200, printed by Imprimerie Arnéra, Vallauris, with their black ink stamp *verso*, published by Association des potiers de Vallauris, with a wide margin below, otherwise with small margins, the colours strong and vibrant, a few minor handling marks and blemishes in the margins, otherwise in good condition
Block 656 x 535 mm., Sheet 994 x 603 mm.

£5,000-7,000

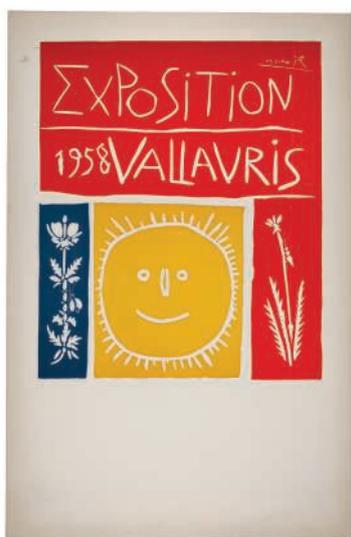
\$7,200-10,000
€6,300-8,800

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1271; Baer 1042; Czwiklitzer 19



λ2

PABLO PICASSO (1881-1973)

Exposition 1958 Vallauris

linocut in colours, 1958, on Arches wove paper, a proof aside from the edition of 175 (there were also 25 artist's proofs), printed by Imprimerie Arnéra, Vallauris, with their brown ink stamp *verso*, published by Association des potiers de Vallauris, the full sheet, with a deckle edge below, the colours strong and vibrant, in very good condition
Block 635 x 530 mm., Sheet 1000 x 650 mm.

£3,500-5,000

\$5,000-7,100
€4,400-6,300

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1284; Baer 1050; Czwiklitzer 27



λ3

PABLO PICASSO (1881-1973)

Vallauris 1956 Toros

linocut in colours, 1956, on wove paper, a proof before the signed edition of two hundred, printed by Imprimerie Arnéra, Vallauris, with their brown ink stamp *verso*, published by the Association des potiers de Vallauris, the full sheet, the colours strong and vibrant, in very good condition
Block 654 x 537 mm., Sheet 1000 x 656 mm.

£4,000-6,000

\$5,700-8,500
€5,100-7,500

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1270; Baer 1043; Czwiklitzer 18

λ4

PABLO PICASSO (1881-1973)

Toros en Vallauris 1955

linocut in colours, 1955, on Registres Torpes thin wove paper, a proof aside from the edition of 200, printed by Imprimerie Arnéra, Vallauris, with their brown ink stamp verso, published by Association des potiers de Vallauris, with wide margins, the colours strong and vibrant, in very good condition
Block 665 x 520 mm., Sheet 900 x 595 mm.

£5,000-7,000

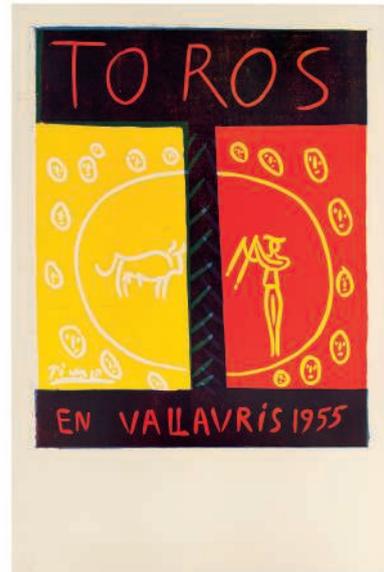
\$7,200-10,000
€6,300-8,800

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1265; Baer 1029; Czwiklitzer 14



λ5

PABLO PICASSO (1881-1973)

Toros Vallauris

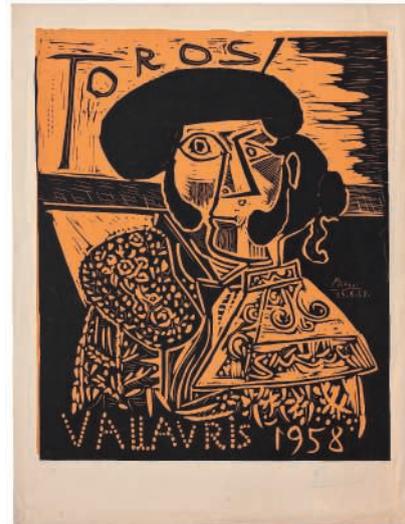
linocut in colours, 1958, on Arches wove paper, signed in blue crayon, numbered 152/195 in pencil (there were also 22 artist's proofs), published by the Association des Potiers de Vallauris, a short tear in the lower margin, timestaining across the sheet, other minor defects
Block 650 x 530 mm., Sheet 789 x 600 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Bloch 1282; Baer 1049; Czwiklitzer 28



λ6

PABLO PICASSO (1881-1973)

Exposition de Vallauris 1962

linocut in brown and yellow, 1962, on wove paper, a proof aside from the edition of 120, printed by Imprimerie Arnéra, Vallauris, with their brown ink stamp verso, published by the Association des potiers de Vallauris, the full sheet, the colours strong and vibrant, in very good condition
Block 640 x 530 mm., Sheet 753 x 621 mm.

£1,200-1,800

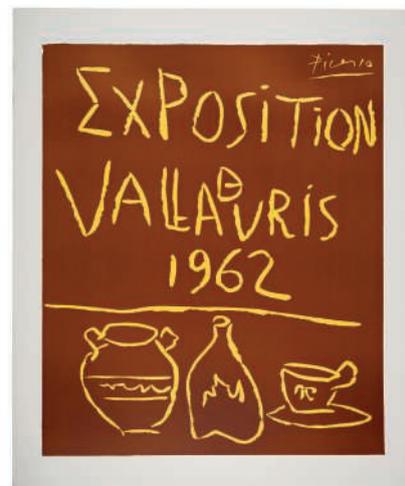
\$1,800-2,600
€1,600-2,300

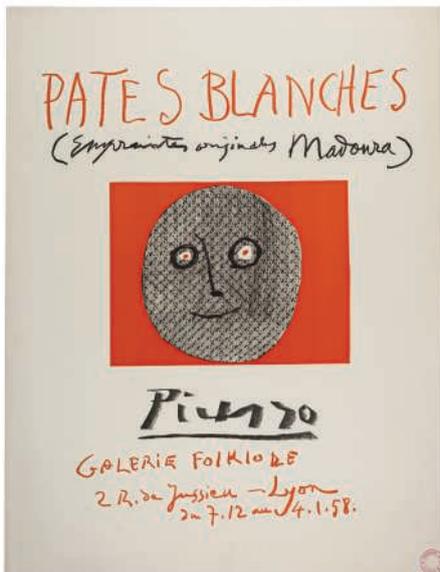
PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1299; Baer 1335; Czwiklitzer 48





λ7

PABLO PICASSO (1881-1973)

Pates Blanches, Galerie Folklore, Lyon

offset lithgraph in colours, 1958, on wove paper, a proof aside from the edition of 175, printed by Imprimerie Arnéra, Vallauris, with their red ink stamp *recto*, time staining, soft creases at sheet corners and edges, handling marks in the lower and upper sheet edges
Sheet 652 x 500 mm.

£600-800

\$860-1,100
€750-1,000

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Czwiklitzer 123



λ8

PABLO PICASSO (1881-1973)

Exposition de céramiques Vallauris Pâques-1958

linocut in brown, 1958, on wove paper, stamped *Hors Commerce*, a proof aside from the edition of 125 (of which 100 were signed and numbered and 25 were unsigned), printed by Imprimerie Arnéra, Vallauris, with their brown ink stamp *verso*, published by the Association des potiers de Vallauris, pin holes in all four corners, a little surface dirt in the margins
Block 454 x 303 mm., Sheet 670 x 440 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1279; Baer 1047; Czwiklitzer 29



λ9

PABLO PICASSO (1881-1973)

Petite Bacchanale

linocut printed in two shades of brown, 1959, on smooth buff-coloured wove paper, a rare trial proof of an intermediate state, printed by Imprimerie Arnéra, Vallauris, with their brown ink stamp *verso*, before the published edition of fifty, published by L. Leiris, 1963, with wide margins, in good condition
Block 264 x 220 mm., Sheet 628 x 451 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

PROVENANCE:

From the Archives of Imprimerie Arnéra.

LITERATURE:

Bloch 1020; Baer 1250 B.b

Baer cites only two impressions of this state, printed on Arches. The present impression is not recorded.

λ10

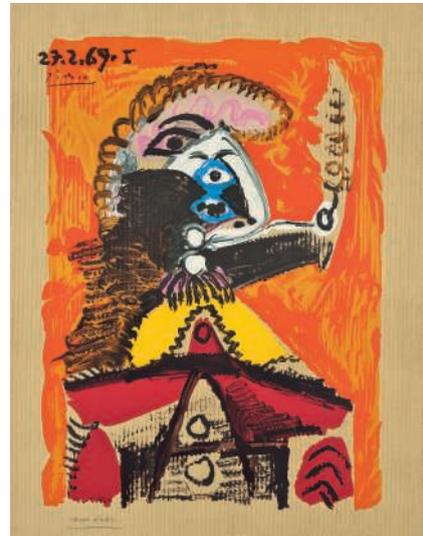
AFTER PABLO PICASSO (1881-1973)

One plate, from: Imaginary portraits

lithograph in colours, 1969, on wove paper, unsigned (as issued), inscribed in pencil *épreuve d'artiste*, an artist's proof aside from the total edition of 500, with the printer's blindstamp, Marcel Salinas, published by Harry N. Abrams, New York, printed to the edges of the full sheet, the colours bright, the paper toned, with mount and backboard staining, framed
Image & Sheet 650 x 500 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500



λ11

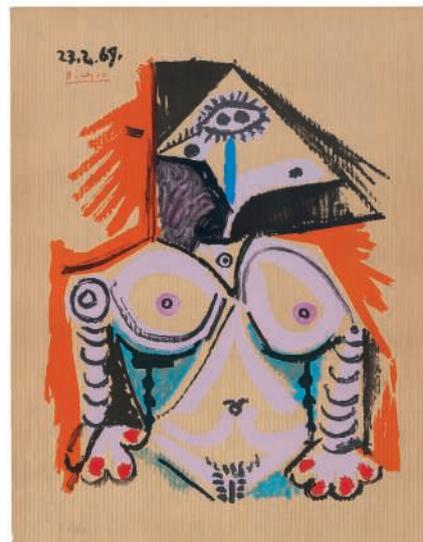
AFTER PABLO PICASSO (1881-1973)

One plate, from: Imaginary portraits

lithograph in colours, 1969, on wove paper, unsigned (as issued), numbered F 168/250 in pencil (the total edition was 500), with the printer's blindstamp, Marcel Salinas, published by Harry N. Abrams, New York, printed to the edges of the full sheet, the paper slightly toned, glued down onto the card along the top sheet edge *verso*, framed
Image & Sheet 655 x 500 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500



λ12

AFTER PABLO PICASSO (1881-1973)

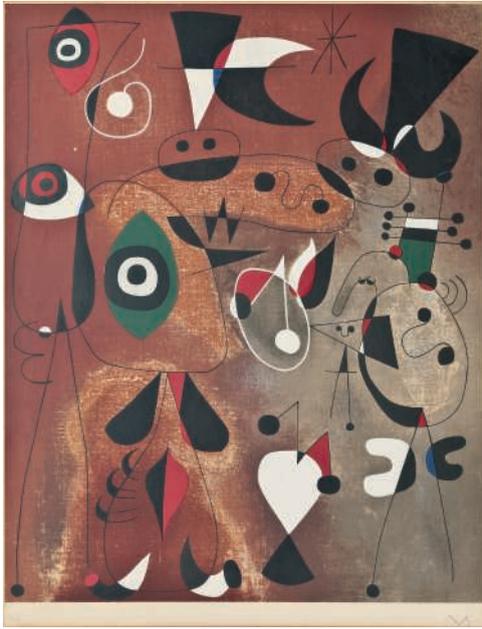
One plate, from: Imaginary portraits

lithograph printed in colours, 1969, on wove paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), with the printer's blindstamp, Marcel Salinas, published by Harry N. Abrams, New York, printed to the edges of the full sheet, in good condition
Image & Sheet 660 x 500 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900





λ13

AFTER JOAN MIRÓ (1893-1983)

Femmes, Oiseaux and Etoile

lithograph in colours, 1960, on BFK Rives wove paper, signed in pencil, numbered 96/300, published by Maeght, Paris, with their blindstamp, with margins, light-staining, the sheet taped to the mount along the sheet edges *verso*, framed
Image 600 x 475 mm., Sheet 730 x 551 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:
Maeght 1715

PROPERTY OF A SWISS FOUNDATION

λ*14

MAX ERNST (1891-1976)

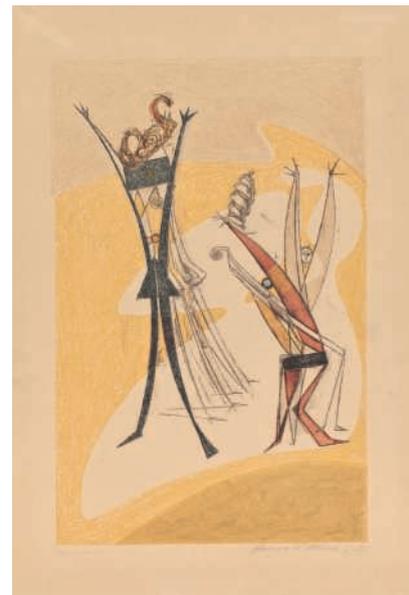
Rythmes

lithograph printed in colours, 1950, on Arches wove paper, signed in pencil, inscribed *épreuve d'artiste V/VII* an artist's proof aside from the total edition of 298, published by Guilde de la Gravure, Geneva and Paris, the full sheet, the sheet toned, handling creases in the margins, other minor defects, framed
Sheet 565 x 380 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:
Spies & Leppien 48



VARIOUS PROPERTIES

λ15

JOAN MIRÓ (1893-1983)

Untitled, from: Les Brisants

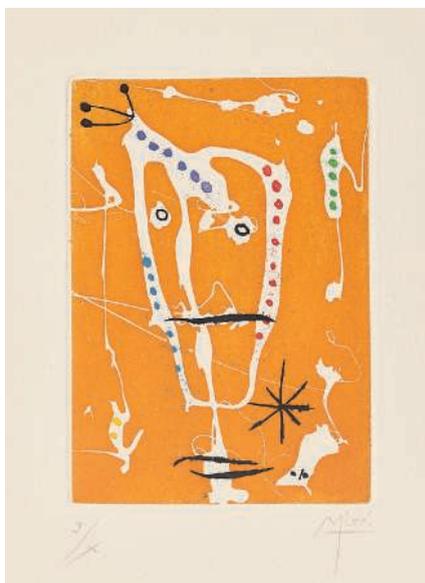
etching and aquatint in colours, 1958, on Arches wove paper, signed in pencil, numbered I/X, an artist's proof aside from the edition of 65, published by GLM, Paris, the full sheet, a deckle edge at right, pin-point foxing in the margins, otherwise in good condition
Plate 135 x 90 mm., Sheet 385 x 285 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

PROVENANCE:
Unidentified collector's stamp *Meauzé* (not in Lugt).

LITERATURE:
Dupin 239; see Cramer books 46



λ16

JOAN MIRÓ (1893-1983)

La Boite Alerte

lithograph in colours, 1959, on wove paper, signed in pencil, numbered 6/200, the full sheet, with pale time staining, the colours strong and vibrant, in good condition

Image 190 x 140 mm., Sheet 250 x 170 mm.

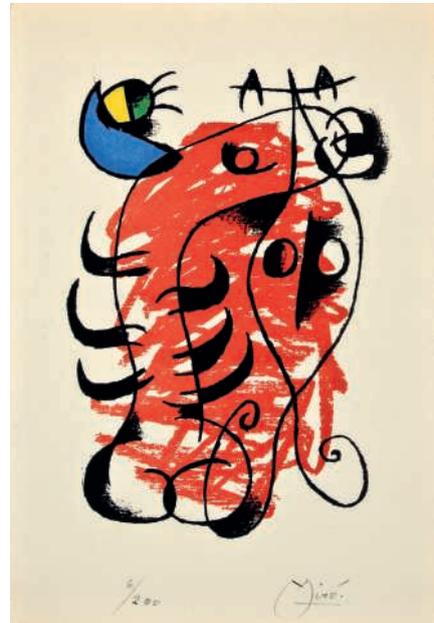
£1,000-1,500

\$1,500-2,100

€1,300-1,900

LITERATURE:

Mourlot 263; Cramer books 57



17

WASSILY KANDINSKY (1866-1944)

Kleine Welten X

drypoint, 1922, on wove paper, signed in pencil, inscribed *Probedruck*, a trial proof aside from the total edition of 230, published by Propyläen Verlag, Berlin, with margins, in good condition, framed
Plate 238 x 198 mm., Sheet 375 x 278 mm.

£1,500-2,000

\$2,200-2,800

€1,900-2,500

LITERATURE:

Roethal 173



λ18

JOAN MIRÓ (1893-1983)

Par Jacques Dupin

lithograph in colours, 1961, on wove paper, signed in pencil, numbered 95/100, the full sheet, some pale time staining, the colours still strong and vibrant, in good condition

Image & Sheet 295 x 205 mm.

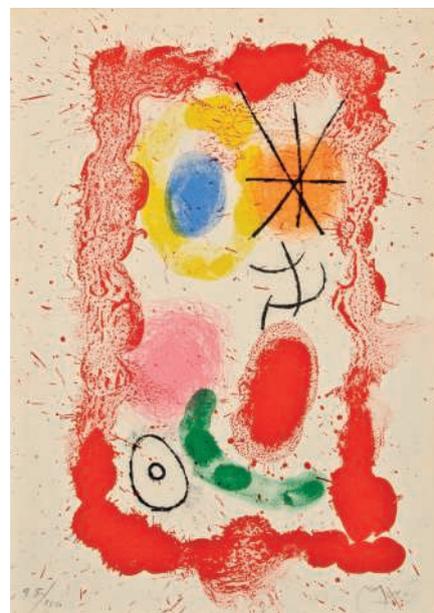
£1,200-1,800

\$1,800-2,600

€1,600-2,300

LITERATURE:

Mourlot 275

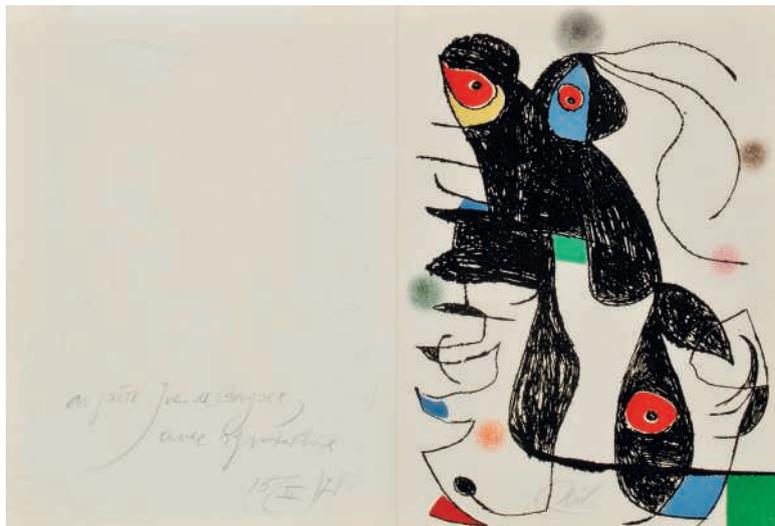




19



20



21

λ19

JOAN MIRÓ (1893-1983)

Untitled, from: Feuilles Éparses

etching and aquatint in colours, 1957, on wove paper, signed and dated 6/8/57. in pencil, inscribed *épreuve d'essai*, a working proof with a unique colour variation, before the edition of 150 published in 1965, with wide margins, a deckle edge at left, time-staining, a pale moisture stain and soft crease in the lower left margin, otherwise in good condition
Plate 210 x 173 mm., Sheet 380 x 282 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Unidentified collector's stamp *Meauzé* (not in Lugt).

LITERATURE:

Dupin 121; Cramer books 100

λ20

JOAN MIRÓ (1893-1983)

Femme en Colère

etching and aquatint in colours, 1958, on BFK Rives wove paper, signed in pencil, numbered 31/75, published by Maeght, Paris, the full sheet, a deckle edge at left, the blue slightly attenuated, pale mount-staining at the sheet edges, otherwise in good condition
Plate 125 x 85 mm., Sheet 380 x 280 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

Dupin 148

λ21

JOAN MIRÓ (1893-1983)

Paroles Peintes V

etching and aquatint in colours, 1975, printed on the inside of the title page, on Arches wove paper, signed, dedicated *au poète Yves de Bayser, avec sympathie* and dated 15/11/78 in pencil, aside from the signed and numbered edition of 75, the full sheets, with time staining and soft creasing, otherwise in good condition
Image 382 x 285 mm., Sheet 382 x 568 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

Dupin 827; Cramer books 201

λ22

JOAN MIRÓ (1893-1983)

Midi le Trèfle Blanc

etching and aquatint in colours, 1968, on wove paper, signed in pencil, numbered XIII/XV, one of fifteen *hors commerce* impressions, aside from the edition of 88 on Arches, published by GLM, Paris, the full sheet, a deckle edge at right, some pale brown marks in the margins, pale time-staining, otherwise in good condition

Plate 147 x 110 mm., Sheet 335 x 300 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Unidentified collector's stamp *Meauzé* (not in Lugt).

LITERATURE:

Dupin 455



λ23

JOAN MIRÓ (1893-1983)

Untitled, from: Feuilles Éparses

etching and aquatint in colours, 1957, on wove paper, signed in pencil, numbered 12/50 (Cramer calls for an edition of 35 numbered in Arabic numerals), published by L. Broder, Paris, the full sheet, a deckle edge at right, pale light-staining, backboard staining *verso*, otherwise in good condition

Plate 208 x 173 mm., Sheet 378 x 281 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

Christie's, New York, 19 November 1990, lot 199 (\$7,150).

LITERATURE:

Dupin 119; Cramer books 100



λ*24

MAX ERNST (1891-1976)

La Cloche Rouge

etching with hand colouring, 1970, on wove paper, signed in pencil, numbered 35/85, published by Georges Visat, Paris, the full sheet, very faint mount staining, otherwise in good condition, framed

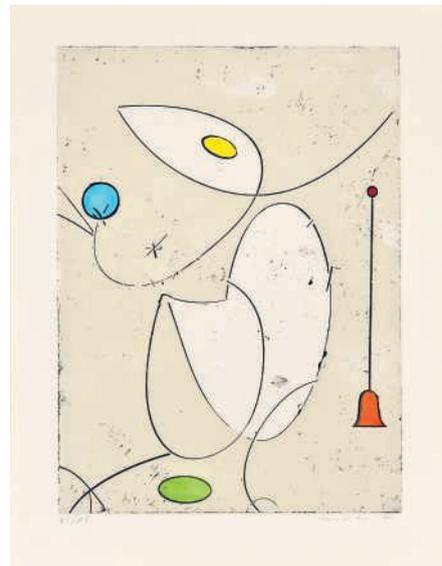
Plate 245 x 180 mm., Sheet 410 x 295 mm.,

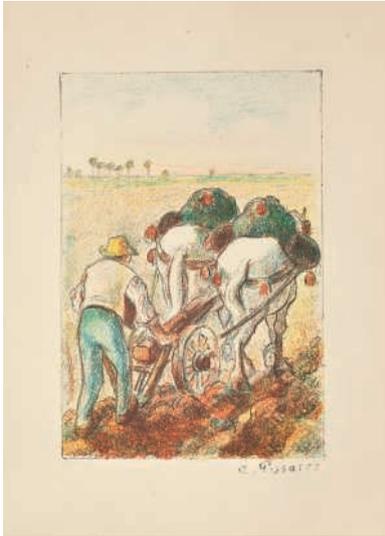
£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Spies & Leppien 139





λ25

CAMILLE PISSARRO (1830-1903)

La Charrue, from: Les Temps Nouveaux

lithograph in colours, 1898-1901, on smooth wove paper, third, final state, with the printed signature (as issued), probably from the posthumous edition of unknown size published by J. Grave, Paris, 1909-1911, with wide margins, time-staining, the colours bright, in good condition
Image 225 x 151 mm., Sheet 371 x 281 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Delteil 194

PROPERTY FROM THE COLLECTION OF DR. PETER D. SOMMER

26

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Le bon graveur - Adolphe Albert

lithograph, 1898, on wove paper, signed in pencil, stamp numbered '60', from the edition of one hundred, with the artist's red monogram stamp (Lugt 1338), with the Goupil & Cie blindstamp (Lugt 1090), with wide margins, drum-mounted, irregular staining, framed
Image 340 x 244 mm., Sheet 465 x 340 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:
With Galerie Chappe, Toulouse.
Private Collection, France.
Anonymous sale; Galerie Koller, Zürich, 1 June 2001, lot 68.

LITERATURE:
Delteil 273; Wittrock 297; Adriani 304.



VARIOUS PROPERTIES

λ27

AFTER GEORGES BRAQUE (1882-1963)

Still life with lemon

pochoir in colours, 1934, on watermarked MBM wove paper, signed in pencil, from the edition of circa fifty impressions, the full sheet, published by Chronique du jour, Paris, originally included in the book *Georges Braque* by Carl Einstein, with mount staining, the colours still fresh, framed
Image 165 x 235 mm., Sheet 284 x 358 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
see Vallier p. 297



λ28

LAURENCE STEPHEN LOWRY (1887-1976)

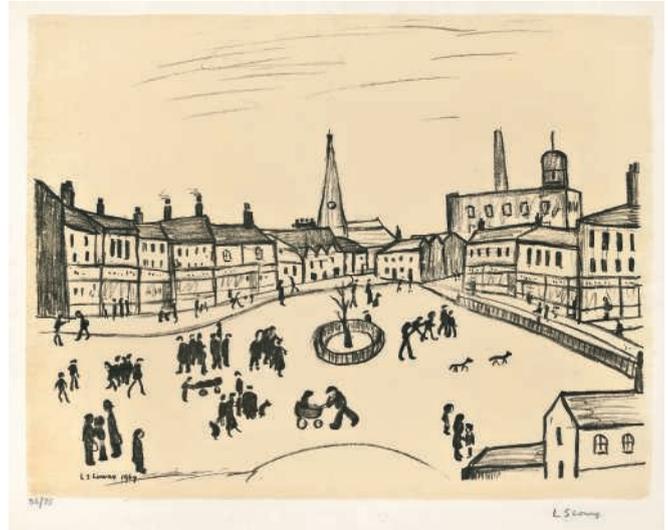
Tree in the Square

lithograph, 1969, signed in pencil, numbered 36/75, published by Ganymed Original Editions, London, with wide margins, presumably the full sheet, laid down to the backing board, pale brown staining at the extreme sheet edges, framed

Image 473 x 610 mm, Sheet 565 x 720 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800



λ29

BERNARD BUFFET (1928-1999)

La Place de la Bastille

drypoint, 1970, on BFK Rives wove paper, signed in pencil, numbered 38/120 (there were also 20 artist's proofs), jointly published by Editions Lacourière et Frélaud and Galerie Maurice Garnier, Paris, the full sheet, in very good condition, framed

Plate 490 x 645 mm., Sheet 560 x 758 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500



LITERATURE:
Rheims 66

λ30

LAURENCE STEPHEN LOWRY (1887-1976)

A hillside

lithograph, 1967, on wove paper, signed in brown crayon, numbered 9/75, published by Ganymed Original Editions, London, the full sheet, with mount and backboard staining, otherwise in good condition, framed

£1,500-2,500

\$2,200-3,600
€1,900-3,100





λ31

SALVADOR DALÍ (1904-1989)

Roi je t'attends à Babylone

the complete portfolio including the set of twelve drypoints, *hors-texte*, 1973, on parchment, with text by André Malraux, on Rives wove paper with the artist's watermark, signed by the artist, author and publisher on the justification page, copy 70 of 150, published by Albert Skira, Geneva, the full sheets, in very good condition, the prints loose (as issued), in paper wrappers, within parchment and black morocco boards with black embossed design, the title in gold on the spine, with matching black morocco slipcase, showing some wear (portfolio)
660 x 478 x 64 mm. (overall)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Michler-Löpsinger 592-605



λ*32

MARC CHAGALL (1887-1985)

Le Nue bleu

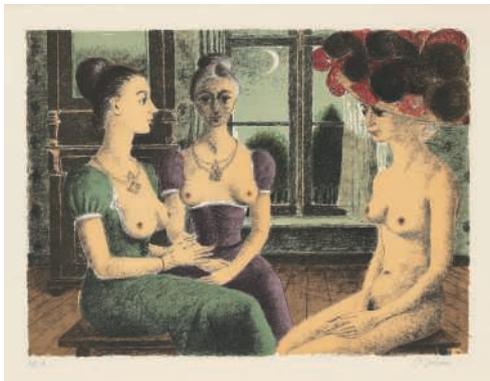
lithograph in colours, 1985, on Arches wove paper, with the artist's stamped-signature (as issued), numbered 10/50, with the Atelier Marc Chagall blindstamp, the full sheet, a deckle edge below, the colours fresh and bright, in very good condition, framed
Image 630 x 410 mm., Sheet 830 x 560 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Mourlot 1049



λ33

PAUL DELVAUX (1897-1994)

La Fenêtre

lithograph in colours, 1971, on wove paper, signed and dated in pencil, inscribed *H/C.1.*, an *hors commerce* impression aside from the edition of 75, (there was also an edition of fifty printed in black only) printed by Fernand Mourlot, Paris, published by Galerie Le Bateau Lavoir, Paris, with their blindstamp, the full sheet, a deckle edge at right, in good condition
Image 580 x 780 mm., Sheet 681 x 927 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Jacob 53



λ34

PAUL DELVAUX (1897-1994)

La plage

lithograph in colours, 1972, on Arches wove paper, signed and dated in pencil, numbered 35/75 (there was also an edition of fifty in black only), the full sheet, a deckle edge at right, printed by Fernand Mourlot, Paris, published by Galerie Le Bateau Lavoir, Paris, timestaining, otherwise apparently in good condition, unexamined out of the frame
Image 580 x 780 mm., Sheet 690 x 910 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Jacob 60

λ*35

MARC CHAGALL (1887-1985)

Printemps de Lumière

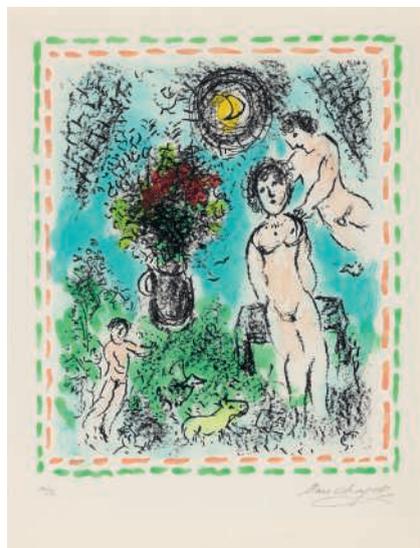
lithograph in colours, 1985, on Arches wove paper, with the artist's stamped-signature (as issued), numbered 10/50, with the Atelier Marc Chagall blindstamp, the full sheet, a deckle edge below, the colours fresh and bright in very good condition, framed
Image 465 x 385 mm., Sheet 622 x 470 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

Mourlot 1047



λ36

PAUL DELVAUX (1897-1994)

Le sommeil

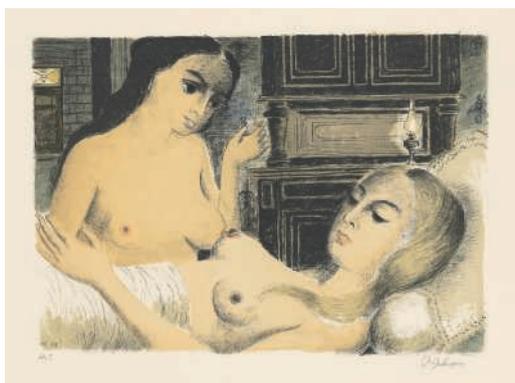
lithograph in colours, 1970, on Arches wove paper, signed and dated in pencil, inscribed H.C., an *hors commerce* impression aside from the edition of 75 (there was also an edition of fifty in black only), printed by Fernand Mourlot, Paris, published by Galerie Le Bateau Lavoir, Paris, with their blindstamp, the full sheet, a deckle edge below, generally in good condition
Image 460 x 650 mm., Sheet 610 x 900 mm.

£1,000-2,000

\$1,500-2,800
€1,300-2,500

LITERATURE:

Jacob 45



λ*37

MARC CHAGALL (1887-1985)

Le Nu Couronné

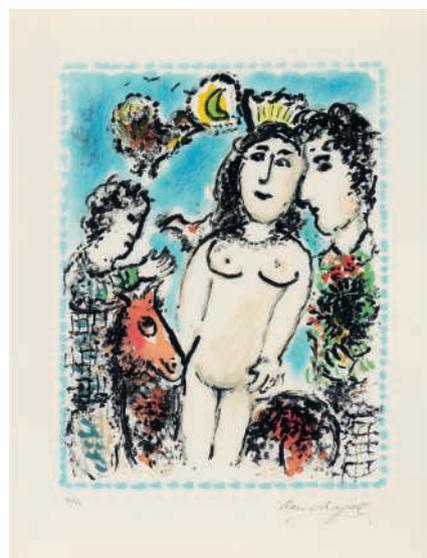
lithograph in colours, 1984, on Arches wove paper, with the artist's stamped-signature (as issued), numbered 10/50, with the Atelier Marc Chagall blindstamp, the full sheet, a deckle edge below, the colours fresh and bright, in very good condition, framed
Image 425 x 325 mm., Sheet 630 x 478 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:

Mourlot 1041





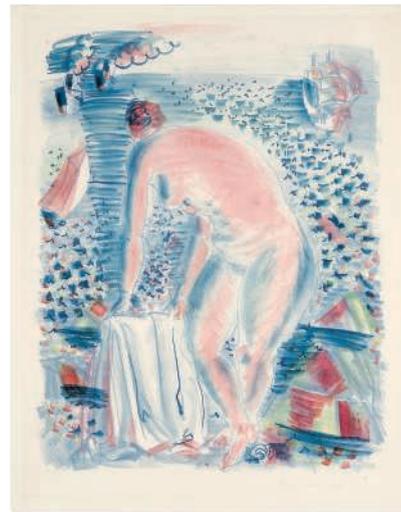
38



39



40



41

λ*38

MARC CHAGALL (1887-1985)

Le Roi David la harpe

etching in colours, 1978-81, on wove paper, signed in pencil, a proof aside from the numbered edition of 30, the full sheet, in very good condition, framed
Plate 318 x 248 mm., Sheet 558 x 424 mm.

£2,500-3,500

\$3,600-5,000
€3,200-4,400

λ39

MARC CHAGALL (1887-1985)

Promesse à Jérusalem, from: La Bible

etching with handcolouring, 1958, on Arches wove paper, signed in pencil, numbered 19/100, published by Tériade, Paris, the full sheet, backboard-, mount- and light-staining, the handcolouring attenuated, framed
Plate 324 x 224 mm., Sheet 538 x 391 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

see Cramer books 30

λ40

MARC CHAGALL (1887-1985)

Le Visage d'Israël, from Dessins pour la Bible

lithograph in colours, 1960, on Arches wove paper, signed in pencil, numbered 47/50, published by Tériade, Paris, the full sheet, in good condition, framed
Image 359 x 273 mm., Sheet 521 x 381 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ41

RAOUL DUFY (1877-1953)

La Grande Baigneuse

lithograph in colours, circa 1928, on wove paper, signed in pencil, numbered 20/40, pale light staining, the sheet slightly reduced on all four sides, two pin holes in the subject, otherwise generally in good condition
Image 670 x 515 mm., Sheet 765 x 595 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Mourlot 231; see Cramer books 42

λ*42

MARC CHAGALL (1887-1985)

Les Amoureux de la Tour Eiffel

lithograph in colours, 1960, on Arches wove paper, signed in pencil, numbered 22/50, the full sheet, a deckle edge at right, mount and light-staining, the colours slightly attenuated, otherwise in good condition, framed
Image 552 x 433 mm., Sheet 660 x 504 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

LITERATURE:

Mourlot 187.2



λ*43

MARC CHAGALL (1887-1985)

Femme près de la Fenêtre

lithograph in colours, 1964, on BFK Rives wove paper, signed in pencil, numbered 45/50 (there were also a few artist's proofs), the full sheet, a deckle edge below, pale light-staining, the colours slightly attenuated, otherwise in good condition, framed
Image 645 x 495 mm., Sheet 755 x 555 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

LITERATURE:

Mourlot 420

λ*44

MARC CHAGALL (1887-1985)

Le Cercle Rouge

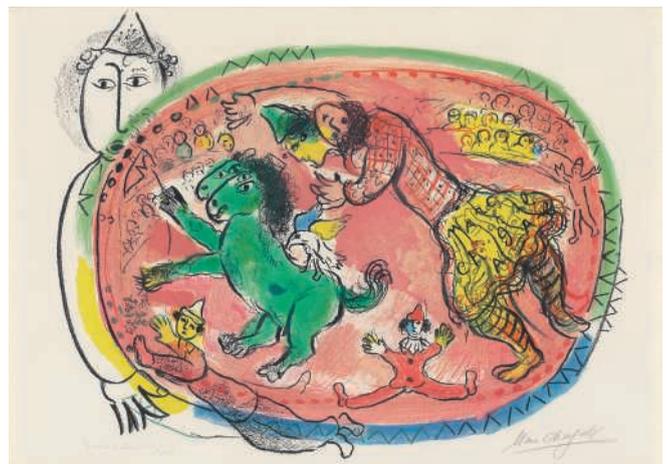
lithograph in colours, 1966, on Arches wove paper, signed in pencil, inscribed *épreuve d'artiste XIII/XXV*, one of 25 artist's proofs aside from the edition of 50, the full sheet, a deckle edge below, the colours slightly attenuated, pale mount staining, otherwise in good condition, framed
Image 500 x 630 mm., Sheet 540 x 758 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

LITERATURE:

Mourlot 440





λ45

HENRI MATISSE (1869-1954)

Cinquante Dessins

the complete book including one etching and fifty reproductions of the artist's drawings, *hors-texte*, 1920, the etching on *chine collée*, signed in black ink, the book with title, text in French and justification, copy number 761 of 1,000, published by the artist, the full sheets, bound (as issued), within the original grey paper covers, the binding loose in places, otherwise in good condition (book)

306 x 220 mm. (overall)

£1,500-2,500

\$2,200-3,600

€1,900-3,100

LITERATURE:

Duthuit Books 2

λ46

HENRI MATISSE (1869-1954)

Jeune femme au repos

etching, 1929, on Arches wove paper with *chine collée*, signed in pencil, numbered 7/25, the full sheet, scattered foxing mainly in the margins, other defects, framed; together with **Nu allongé, from: Dessins**, etching, 1925, on wove paper with *chine collée*, unsigned, from the total edition of 1000, with traces of a pencil inscription left margin, published by Éditions des Quatre Chemins, Paris, mount and backboard staining outside of the image, framed Plate 127 x 178 mm., Sheet 284 x 381 mm. (and smaller) (2)

£2,500-3,500

\$3,600-5,000

€3,200-4,400

LITERATURE:

Duthuit 207, see Duthuit Books 3



λ*47

HENRI MATISSE

Nu renversé près d'une table Louis XV

lithograph, 1929, on Arches wove paper, signed in pencil, numbered 50/50 (there were also ten artist's proofs), the full sheet, deckle edges above and below, pale light-staining, a brown stain in the left margin, some other minor stains, framed

Image 559 x 460 mm., Sheet 665 x 503 mm.

£3,000-5,000

\$4,300-7,100

€3,800-6,300

PROVENANCE:

With Nitta Gallery, Tokyo.

LITERATURE:

Duthuit-Matisse 499

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

■λ48

HENRY MOORE (1898-1986)

Five sculptural ideas

etching and aquatint in colours, 1980, on wove paper, signed and dated in pencil, numbered 6/10 (there were also six artist's proofs), published by 2RC Edizioni d'Arte, Rome, in good condition, framed
Plate 735 x 730 mm., Sheet 950 x 945 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

LITERATURE:
Cramer 564



VARIOUS PROPERTIES

49

HENRY MOORE (1898-1986)

Reclining Figure III

etching and aquatint, 1970-72, on wove paper with the artist's watermark, signed in pencil, numbered 39/50, presumably the full sheet, with remains of adhesive from old hinges at the upper edge verso, showing through recto; with **Eight Draped Reclining Figures**, 1967, on wove paper, signed in pencil, numbered 25/50; and **Three Sculptural Objects**, lithograph, 1973, on wove paper with the artist's watermark, signed in pencil, numbered 33/50
Cramer 194: Plate 114 x 248 mm., Sheet 288 x 448 mm. (and larger) (3)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:
Cramer 194, 88, 304

λ50

HENRY MOORE (1898-1986)

Four reclining Figures, from: Omaggio a Michelangelo

lithograph in colours, 1974, on wove paper, signed in pencil, numbered 71/200 (there were also 20 artist's proofs), published by Bruckmann Stiftung, Munich, with full margins, in good condition, framed
Image 494 x 590 mm., Sheet 600 x 800 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Cramer 333



Twenty One Gallery was founded in London in the early 1920's by the artist and dealer Mrs A. M. Bernhard-Smith, who was known particularly for her one artist shows. Notable exhibitors included Graham Sutherland, Ben Nicholson, Jacob Epstein and Paul Drury. The following six works by Graham Sutherland (lots 51-56) are perfect examples of the renaissance in England of the etching technique known as the Etching Revival of which Sutherland was a part. Evocative of the pastoral idylls of William Blake and Samuel Palmer, they also represent Sutherland's early romantic vision, prior to his embracing of surrealism and the modernist spirit.



λ51

GRAHAM SUTHERLAND (1903-1980)

Pecken Wood

etching, 1925, on laid paper, signed in pencil, from the total edition of 88 (including some artist's proofs), published by Twenty One Gallery, London, with margins, minor surface defects, otherwise in good condition
Plate 133 x 185 mm., Sheet 168 x 213 mm.

£1,000-1,500

\$1,500-2,100

€1,300-1,900

PROVENANCE:

With Twenty One Gallery, London.

LITERATURE:

Tassi 24

λ52

GRAHAM SUTHERLAND (1903-1980)

St. Mary Hatch

etching, 1926, on crisp laid paper, signed in pencil, from the total edition of 95 (including some artist's proofs), published by Twenty One Gallery, London, faint diagonal creases, otherwise in generally good condition
Plate 124 x 184 mm., Sheet 200 x 247 mm.

£1,000-1,500

\$1,500-2,100

€1,300-1,900

PROVENANCE:

With Twenty One Gallery, London

LITERATURE:

Tassi 26



λ53

GRAHAM SUTHERLAND (1903-1980)

Warning Camp

etching, 1924, on crisp laid paper, signed in pencil, from the total edition of 62, published by Twenty One Gallery, London, unobtrusive creasing, a little surface dirt in the margins, otherwise in good condition,
Plate 125 x 155 mm., Sheet 175 x 210 mm.

£800-1,200

\$1,200-1,700

€1,000-1,500

PROVENANCE:

With Twenty One Gallery, London

LITERATURE:

Tassi 14

λ54

GRAHAM SUTHERLAND (1903-1980)

Village

etching, 1925, on laid paper, signed in pencil, from the total edition of 99 (including some artist's proofs), published by Twenty One Gallery, London, time staining across the sheet, other minor defects
Plate 173 x 229 mm., Sheet 213 x 274 mm

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

With Twenty One Gallery, London

LITERATURE:

Tassi 23



λ55

GRAHAM SUTHERLAND (1903-1980)

Cray Fields

etching, 1925, on laid paper, the sixth and final state, signed in pencil, from the total edition of 96 (including some artist's proofs), published by Twenty One Gallery, London, with wide margins, three short nicks in the lower margin, creasing in the margins, time staining, other minor defects
Plate 120 x 125 mm., Sheet 295 x 187 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

PROVENANCE:

With Twenty One Gallery, London

LITERATURE:

Tassi 25

λ56

GRAHAM SUTHERLAND (1903-1980)

Cottage in Dorset

etching, 1929, on crisp watermarked laid paper, signed in pencil, numbered 39/60 (Tassi calls for trial proofs only), minor fox marks, very soft handling creases, otherwise in good condition
Plate 140 x 178 mm., Sheet 185 x 268 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:

With Twenty One Gallery, London

LITERATURE:

Tassi 33





PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

λ*57

SYBIL ANDREWS (1898-1992)

Racing

linocut in colours, 1934, on thickish laid Japan paper, signed, titled and numbered 22/60 in pencil, with margins, the colours fresh, pale brown foxing in the lower and upper right image, the sheet cockled, framed
Image 260 x 343 mm., Sheet 283 x 354 mm.

£7,000-10,000

\$10,000-14,000
€8,800-13,000

LITERATURE:

Coppel SA 32

λ*58

SYBIL ANDREWS (1898-1992)

Steeplechasing

linocut in colours, 1930, on tissue-thin Japan paper, signed and numbered 49/50 in pencil, with margins, the colours fresh, a minor paper loss at the upper right sheet corner, otherwise in good condition, framed
Image 175 x 272 mm., Sheet 237 x 306 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Coppel SA 10





***59**

LILL TSCHUDI (1911-2004)

Ice Hockey

linocut in colours, 1933, on tissue-thin laid paper, signed, titled and inscribed *handgedruckt* in pencil, numbered 46/50 (there was also an edition of 50 printed for the USA market in 1950), in good condition, framed
Image 260 x 280 mm., Sheet 332 x 340 mm.

£5,000-7,000

\$7,200-10,000

€6,300-8,800

LITERATURE:

Coppel LT 31

VARIOUS PROPERTIES

λ60

EDWARD BAWDEN (1903-1989)

Billingsgate, from: Six London Markets

lithograph in colours, 1967, on wove paper, signed and titled in pencil, numbered 68/75, published by the Curwen Press, London, the full sheet, pale light and mount staining, generally in good condition
Image 460 x 610 mm., Sheet 583 x 775 mm.

£1,000-1,500

\$1,500-2,100

€1,300-1,900





61



62



63

***61**

JAMES GILLRAY (1756-1815)

Midas, Transmuting all, into Paper

etching with hand colouring, 1797, on wove paper; together with seven etchings with hand colouring by the same hand, comprising **Gregory in the Coal Hole; Gregory a 'Cock-horse; A Bouquet of the last Century; La Belle Espagnole, ou la Doublure de Madame Tallien; An Old Maid on a Journey; The Bridal-Night and The Reconciliation**, on various papers, each published by H Humphrey, London, some time staining, other minor defects, otherwise in generally good condition

Sheet 355 x 470 mm. (and similar) (8)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

***63**

JAMES GILLRAY (1756-1815)

A great Stream from a Petty-Fountain, or John Bull swamped in the flood of new Taxes, Cormorants Fishing in the stream

etching with hand colouring, 1808, on wove paper; together with 10 etchings with hand colouring by the same hand, comprising **Uncorking Old Sherry; Harpyes defiling the Feast; German Luxury, or Repos a l'Allemande; A Witch, upon a Mounts Edge, Vide Fuzelli; Governor Wall's Ghost!; The Bear and his Leader; Malagrida, driving Post; Venus a la Coquelle, or the Swansea Venus; Clearing a five Bar Gate and Hounds throwing off**, on various papers, each published by H Humphrey, London, in generally good condition

Sheet 295 x 420 mm. (and similar) (11)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



64

***62**

JAMES GILLRAY (1756-1815)

Maecenas in pursuit of the Fine Arts, scene, Pall Mall, a Frosty Morning

etching with hand colouring, 1808, on wove paper; together with 14 etchings with hand colouring by the same hand, comprising **Delicious Weather; Dreadful-hot-Weather; A Calm; A Squall; Comfort to the Corns; Fast-Asleep; Wide Awake; Oh! listen to the voice of love; Oh! that this too solid flesh would melt; A Lady putting on her Cap-June 1795; A Portrait; so Skiffy Skipt on, with his wonton grace; A Spencer & a Threadpaper** and a further portrait of **The Prince of Wales**, all etchings with hand colouring, on various papers, each published by H Humphrey, London, minor surface defects otherwise generally in good condition

Sheet 338 x 458 mm. (and similar) (15)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

***64**

JAMES GILLRAY (1756-1815)

Political Mathematicians, Shaking the broad bottom'd Hemispheres

etching, with hand colouring, 1807; together with 11 etchings with hand colouring by the same hand comprising **Buonaparte, 48 Hours after Landing!; The Valley of the Shadow of Death; Discipline a la Kenyon; The Corsican-Pest or Belzibub going to supper; Spanish-Patriots attacking the French-Banditti; L'Enfant Trouve, a Sample of Roman Charity!; the Introduction of the Pope to the Convocation at Oxford by the Cardinal Broad Bottom, and The Republican-Hercules defending his Country**, on various papers, each published by H Humphrey, London, various condition

Sheet 360 x 462 mm. (and similar) (9)

£2,500-3,500

\$3,600-5,000

€3,200-4,400



65



66



67



68

λ65

PAULA REGO (B. 1935)

Witches at their incantations after Salvador Rosa

etching and aquatint, 1991, on Somerset white wove paper, signed in pencil, numbered 3/13 AP, an artist's proof aside from the edition of 35, published by the National Gallery, London, with wide margins, the sheet slightly reduced, otherwise in good condition

Plate 298 x 449 mm., Sheet 519 x 712 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:
Rosenthal 73

VARIOUS PROPERTIES

λ*67

EMIL NOLDE (1867-1956)

Alpensee

etching with aquatint, 1906, on Van Gelder laid paper, signed and dated in pencil, a fine impression of the second, final state, presumably one of 12 proofs printed before the numbered edition of twenty, printed by Otto Felsing, Berlin, with his signature, the full sheet, very pale light- and time staining, a few tiny, pale scattered foxmarks, otherwise in very good condition

Plate 154 x 192 mm., Sheet 536 x 379 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:
Schiefler & Mosel 41

THE PROPERTY OF A PRIVATE ENGLISH COLLECTOR

λ66

MICHAEL AYRTON (1921-1975)

Minotaur Series

the complete set of ten etchings, 1971, on wove paper, each signed in pencil, inscribed X/X aside from the edition of 75, minor surface dirt, otherwise in good condition; together with **nine further etchings of various subjects** by the same hand, two signed

Image 545 x 350 mm., Sheet 780 x 590 mm. (and smaller)

(18)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

VARIOUS PROPERTIES

λ68

JAMES ENSOR (1860-1949)

La kermesse au moulin (Village Fair at the Windmill)

etching extensively hand-coloured with watercolour, 1889, on China paper, signed, dated and titled in pencil, with wide margins, in good condition

Plate 139 x 178 mm., Sheet 233 x 284 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

PROVENANCE:
Mira Jacob Wolfvovska (1912-2004), Paris, without her blindstamp.

LITERATURE:
Deltiel, Croquez, Taevernier, Elesh 72



λ*69

JEAN DUBUFFET (1901-1985)

Loisirs

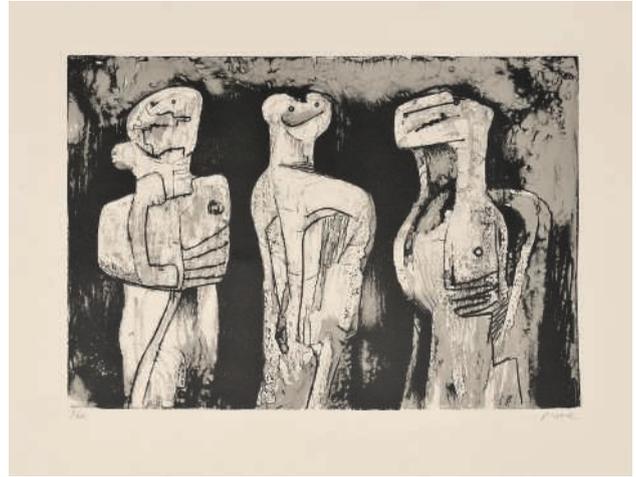
lithograph in colours, 1962, on Arches wove paper, signed and dated in pencil, numbered 10/40 (there were also ten *hors commerce* copies numbered in Roman numerals), the full sheet, deckle edges at left and right, with time and light-staining, two tiny pinholes at left and right margins, well outside the subject, otherwise in good condition
Image 410 x 520 mm., Sheet 504 x 662 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Webbel 809



70

HENRY MOORE (1898-1986)

Three standing figures

lithograph in black and grey, 1973, on Arches wove paper, signed in pencil, numbered 1/20 (there were also 12 artist's proofs on Arches and an edition of 30 numbered in Roman numerals), with the Graphis Arte, Livorno blindstamp, the full sheet, in good condition; together with four lithographs by the same hand, comprising: **Eight sculptural ideas/ Girl writing; Ideas for wood sculpture; Three heads** and **Seated figures, from: Nudes**, 1973-1974, on various wove papers, all signed in pencil, inscribed and numbered *H.C.*, 11/50, 28/75 and 23/50 respectively, generally in good condition
Image 250 x 360 mm., Sheet 500 x 650 mm. (and similar) (5)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

LITERATURE:

Cramer 306, 280, 286, 376, 398



71

HENRY MOORE (1898-1986)

Girl doing homework I

etching, 1974, on Japan paper, signed in pencil, numbered 35/50 (there were also 12 artist's proofs and ten numbered in Roman numerals), published by G. Cramer, Geneva, the full sheet, remains of old adhesive in the lower margin and at the upper edge *verso* showing through *recto*; together with two additional etchings from the same series, comprising: **Girl doing homework III** and **Girl doing homework V**, on wove paper with artist's watermark, each signed in pencil, numbered 35/50 and 40/50 respectively
Plate 206 x 251 mm., Image 385 x 470 mm. (3)

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:

Cramer 326, 328, 330



λ72

HENRY MOORE (1898-1986)

Sculptural Ideas I, from: Sculptural Ideas

etching and aquatint in colours, 1980, on wove paper, signed in pencil, numbered 23/50 (there was a total edition of 72), published by 2RC Edizioni d'Arte, Rome, printed by Vigna Antoniniana, Rome, with their blindstamps, pale time staining, the colours slightly attenuated, otherwise in good condition, framed

Plate 251 x 340 mm., Sheet 431 x 580 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:
Cramer 580



λ73

HENRY MOORE (1898-1986)

Sculptural Ideas 2, from: Sculptural Ideas

etching and aquatint in colours, 1980, on wove paper, signed in pencil, numbered 1/50 (there was a total edition of 72), published by 2RC Edizioni d'Arte, Rome, printed by Vigna Antoniniana, Rome, with their blindstamps, pale time staining, in good condition, framed

Plate 250 x 340 mm., Sheet 431 x 580 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:
Cramer 581

■λ*74

HENRY MOORE (1898-1986)

Three Seated Figures

screenprint in colours, 1943, on cotton, with the artist's stamped signature, numbered 6/65, commissioned and produced posthumously in 1989 by Zika Ascher, New York, in good condition, framed

Image 1570 x 1170 mm.

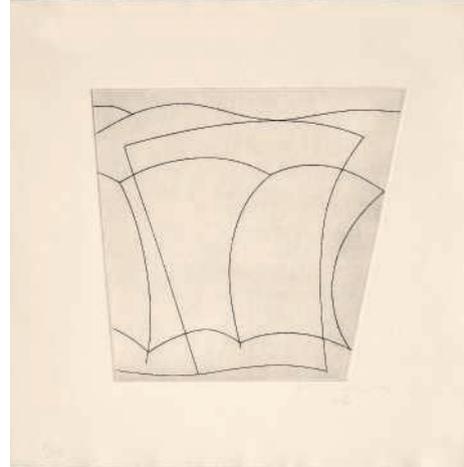
£2,000-3,000

\$2,900-4,300
€2,600-3,800





75



76



77



78

λ*75

BEN NICHOLSON (1894-1982)

Tesserete

etching, 1966, on wove paper, signed and dated in pencil and numbered 16/50, published by Galerie Beyeler, Basel, the full sheet, with Lafranca's blindstamp, in good condition
Plate 190 x 227 mm., Sheet 321 x 376 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Lafranca 29

λ*77

BEN NICHOLSON (1894-1982)

Fragment of Tuscan Cathedral

etching, 1966, on wove paper, signed and dated '65' in pencil, numbered 16/50, published by Galerie Beyeler, Basel, the full sheet, with Lafranca's blindstamp, in very good condition
Plate 200 x 150 mm., Sheet 320 x 278 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Lafranca 18

λ*76

BEN NICHOLSON (1894-1982)

Forms in a Landscape

etching, 1966, on wove paper, signed and dated in pencil, numbered 16/50, published by Galerie Beyeler, Basel, the full sheet, with Lafranca's blindstamp, in very good condition
Plate 202 x 214 mm., Sheet 322 x 318 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Lafranca 15

λ*78

BEN NICHOLSON (1894-1982)

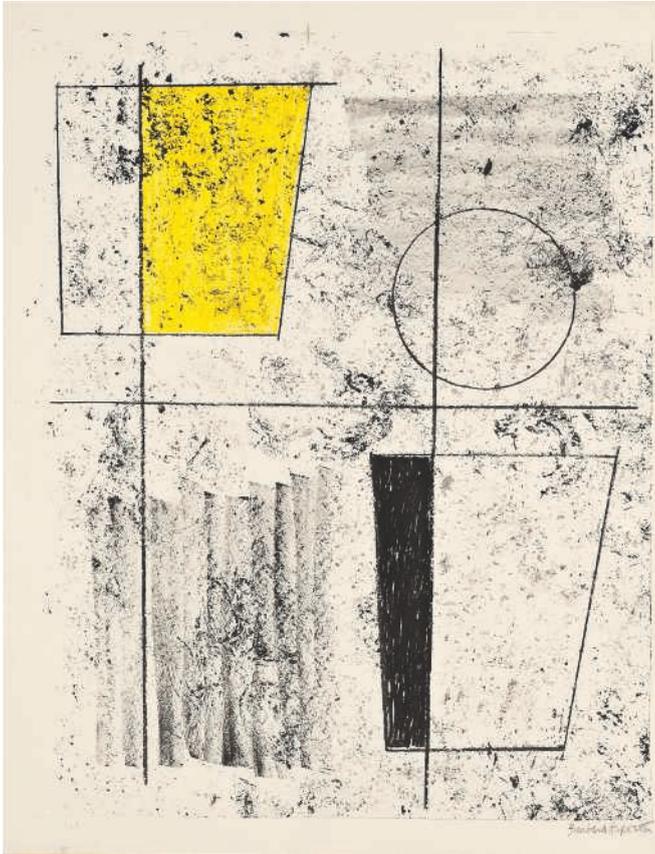
Tuscan pillars

etching, 1966, on wove paper, signed and dated in pencil, numbered 18/50, published by Galerie Beyeler, Basel, with Lafranca's blindstamp, faint time staining, foxing across the sheet, unexamined out of the frame
Plate 235 x 135 mm., Sheet 380 x 285 mm

£500-800

\$720-1,100
€630-1,000

LITERATURE:
Lafranca 34



λ79

BARBARA HEPWORTH (1903-1975)

Three Forms Assembling

lithograph in colours, 1968, on BFK Rives wove paper, signed in pencil, inscribed *E.A.*, an artist's proof aside from the edition of 65, published by Galerie Wolfgang Ketterer, Munich, the full sheet, with small punctured registration marks in the upper and lower subject, otherwise in good condition

Image 590 x 465 mm., Sheet 650 x 501 mm.

£1,000-1,500

\$1,500-2,100

€1,300-1,900

λ80

JOAN MIRÓ (1893-1983)

Three plates, from: Cop de Poma

embossing, two plates with additional aquatint in colours, 1962, on Arches wove paper, each signed in pencil, inscribed *E/a.*, artist's proofs aside from the edition of thirty, published by Sala Gaspar, Barcelona, the full sheets each with one deckle edge, pale scattered foxing overall, the collector's mark *verso* showing faintly through *recto*

Plate 218 x 304 mm., Sheet 374 x 528 mm. (and similar)

(3)

£2,500-3,500

\$3,600-5,000

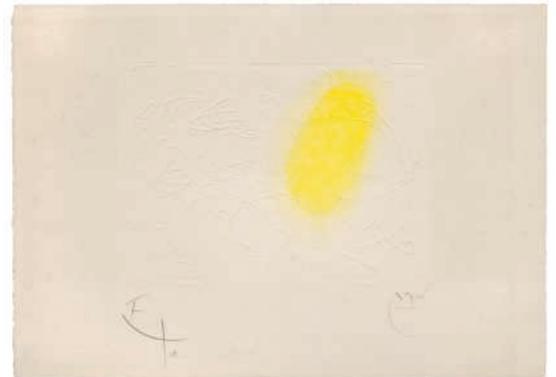
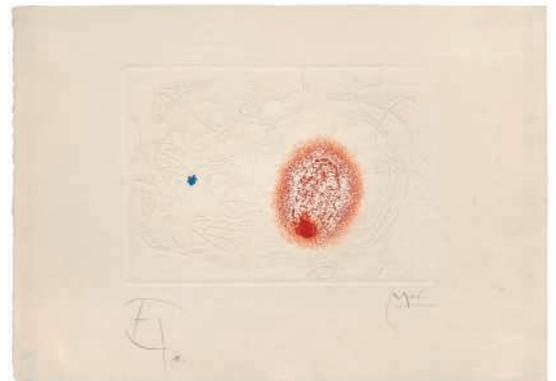
€3,200-4,400

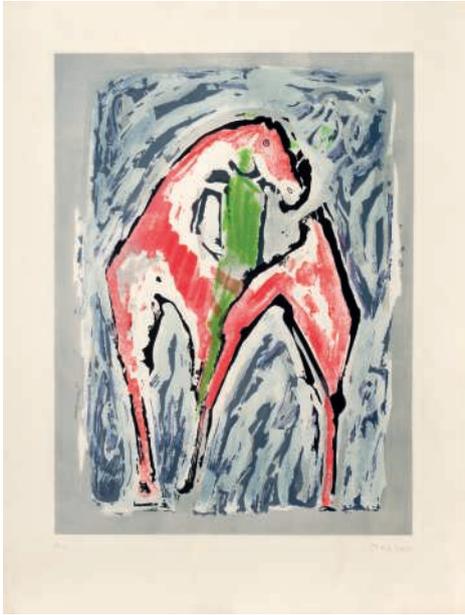
PROVENANCE:

Unidentified collector's stamp *Meauzé* (not in Lugt).

LITERATURE:

Dupin 302-304; see Cramer books 78





λ81

MARINO MARINI (1901-1980)

Cavallo

etching and aquatint in colours, 1979, on Fabriano wove paper, signed and inscribed e.a., an *épreuve d'artiste* with the background in grey, a colour variant before the standard edition of 125 with the background in pale yellow, jointly published by Edizioni Grafica dei Greci, Rome, and Toninelli Arte Moderna, Milan, the full sheet, the colours vivid, very pale foxing mainly in the lower margin, otherwise in good condition
Plate 630 x 469 mm., Sheet 798 x 601 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Guastalla A224

λ82

GRAHAM SUTHERLAND (1903-1980)

Form in a desert - Brown and Yellow and Red and Yellow

two etchings and aquatints in colours, 1973/4, on wove paper, signed in pencil, numbered 10/90 and 9/90 respectively (there were also 25 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamps, the full sheets, with minor surface defects, otherwise in good condition
Plate 680 x 650 mm., Sheet 940 x 950 mm. (and similar) (2)

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Tassi 144



λ83

GRAHAM SUTHERLAND (1903-1980)

Bird and Split Rock

etching and aquatint in colours, 1974, on Fabriano Rosaspina wove paper, signed in pencil, numbered 16/72 (there were also 12 artist's proofs), published by 2RC Editrice, Rome, with their blindstamp, the full sheet, in good condition
Sheet 1104 x 1160 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Tassi 145

λ84

GRAHAM SUTHERLAND (1903-1980)

Pupa I, II and III: Green

three etchings and aquatints in colours, 1977, on Fabriano paper, each signed in pencil, numbered 40/75 (the edition was printed in three colours, in black, green and yellow; there were also 15 artist's proofs), published by 2RC Edizioni, d'Arte, Rome, with their blindstamp, the full sheets, with minor soft handling creases predominantly in the upper and lower margins, otherwise in good condition
Plate 1320 x 517 mm., Sheet 1462 x 644 mm. (and smaller) (3)

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Tassi 195-197



λ85

GRAHAM SUTHERLAND (1903-1980)

Pupa I, II, III: Yellow

three etchings and aquatints in colours, 1977, on Fabriano paper, each signed in pencil, numbered 64/75 (the edition was printed in three colours, black, green, and yellow; there were also 15 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, the full sheets, with minor soft handling creases predominantly in the upper and lower margins, otherwise in good condition
Plate 1320 x 517 mm., Sheet 1460 x 644 mm. (and smaller) (3)

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Tassi 195-197



λ86

MASSIMO CAMPIGLI (1895-1971)

Il Gioco della Palla

lithograph, 1944, on wove paper, signed in pencil, numbered 24/60, published by Cavallino, Venice, with margins, trimmed on all four sides, mount staining, old tape stains at the sheet edges verso showing through recto, backboard staining, other blemishes
Image 293 x 384 mm., Sheet 351 x 443 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

PROVENANCE:

Galleria del Cavallino, Venice, with their stamp verso, inscribed no. 28 in pencil.

LITERATURE:

Meloni/Tavola 88





λ87

JOAN MIRÓ (1893-1983)

One plate, from: Ubu roi

lithograph in colours, 1966, on Arches wove paper, initialed, an unnumbered impression aside from the edition of 75 (there were also 25 signed and numbered *hors commerce* impressions), published by Tériade, Paris, the full sheet, with a deckle edge below, the colours vivid, the sheet with very pale time staining and an occasional pale foxmark at the extreme sheet edges, otherwise in good condition

Image 410 x 627 mm., Sheet 540 x 750 mm.

£2,000-3,000

\$2,900-4,300

€2,600-3,800

LITERATURE:

Mourlot 467

λ88

DAVID HOCKNEY (B. 1937)

Going Out, from: Some New Prints

lithograph and screenprint in colours, 1993, on wove paper, signed and dated in pencil, numbered AP XIII/XIV, an artist's proof aside from the edition of 68, published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, pale backboard staining showing at the extreme sheet edges *recto*, otherwise in very good condition, framed

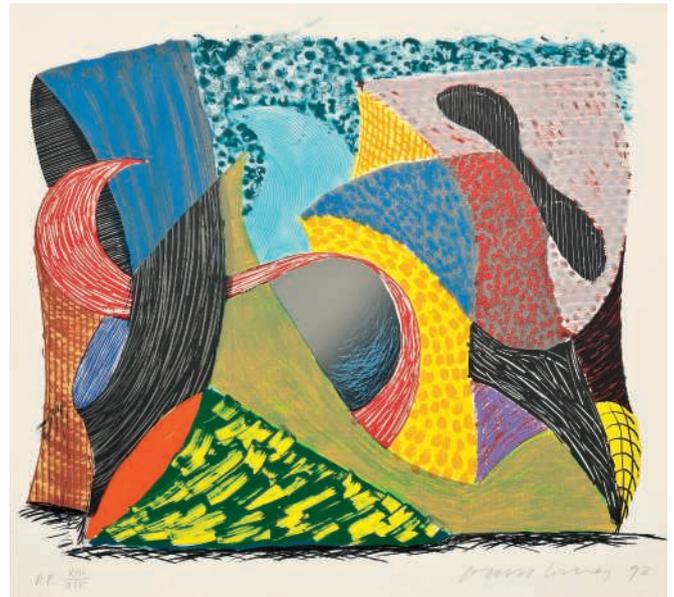
£3,000-5,000

\$4,300-7,100

€3,800-6,300

LITERATURE:

Tokyo 336



λ89

HOWARD HODGKIN (B. 1932)

Snow

intaglio and carborundum in colours, extensively hand-coloured in scarlet and yellow, 1995, on wove paper, initialed and dated in pencil, inscribed *PP 4/5*, a printer's proof aside from the numbered edition of 80, published by the Metropolitan Museum of Art, New York, the full sheet, in very good condition, framed

Image & Sheet 275 x 360 mm

£3,500-4,500

\$5,000-6,400

€4,400-5,600

LITERATURE:

Heenk 92

λ90

JOAN MIRÓ (1893-1983)

Horse-ride red brown

lithograph in colours, 1969, on BFK Rives wove paper, signed in pencil, numbered 5/75, published by Maeght, Paris, the full sheet, the colours very vibrant, in very good condition
Image & Sheet 848 x 606 mm.

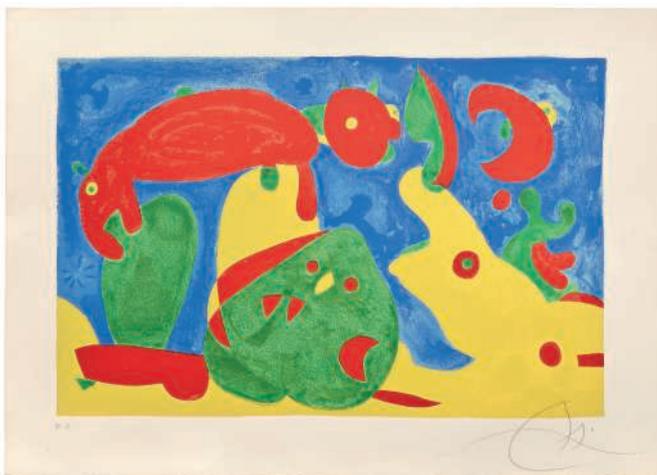
£1,500-2,500

\$2,200-3,600

€1,900-3,100

LITERATURE:

Mourlot 609



λ91

JOAN MIRÓ (1893-1983)

One plate, from: Ubu roi

lithograph in colours, 1966, on Arches wove paper, initialled and inscribed *E.A.*, an *épreuve d'artiste* aside from the edition of 75 (there were also 25 signed and numbered *hors commerce* impressions), published by Tériade, Paris, the full sheet, with a deckle edge below, the colours vivid, the sheet with very pale time staining and a pale foxmark in the lower left margin, otherwise in good condition
Image 410 x 625 mm., Sheet 541 x 749 mm.

£2,000-3,000

\$2,900-4,300

€2,600-3,800

LITERATURE:

Mourlot 491

λ92

HOWARD HODGKIN (B. 1932)

A Furnished Room

etching and aquatint with hand-colouring, 1977, on wove paper, signed and dated in pencil, inscribed *PP*, one of four printer's proofs aside from the edition of 100 (there were also 14 artist's proofs), published by Petersburg Press, London, the full sheet, a deckle edge at left and right, with backboard staining showing through *recto* at the extreme sheet edges, otherwise in good condition
Image & Sheet 543 x 695 mm.

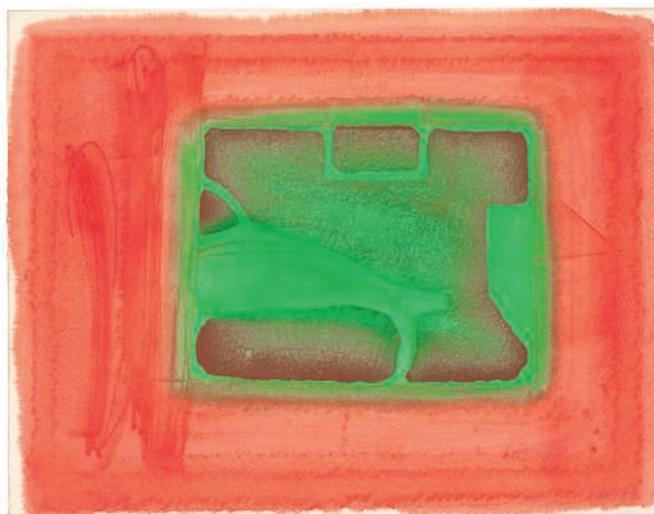
£1,000-1,500

\$1,500-2,100

€1,300-1,900

LITERATURE:

Heenk 33





λ93

AFTER PABLO PICASSO (1881-1973)

One plate, from: Imaginary portraits

lithograph in colours, 1969, on wove paper, unsigned (as issued), numbered A 45/250 in pencil (the total edition was 500), with the printer's blindstamp, Marcel Salinas, published by Harry N. Abrams, New York, the full sheet, the colours bright, the paper toned, with mount and backboard staining, framed
Image & Sheet 650 x 505 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500



λ94

AFTER PABLO PICASSO (1881-1973)

One plate, from: Imaginary portraits

lithograph in colours, 1969, on Arches wove paper, unsigned (as issued), numbered F 18/250 in pencil (the total edition was 500), with the printer's blindstamp, Marcel Salinas, published by Harry N. Abrams, New York, the full sheet, in good condition
Image & Sheet 660 x 500 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900



λ95

AFTER PABLO PICASSO (1881-1973)

One plate, from: Imaginary portraits

lithograph in colours, 1969, on wove paper, unsigned (as issued), numbered F 117/250 in pencil (the total edition was 500), with the printer's blindstamp, Marcel Salinas, published by Harry N. Abrams, New York, the full sheet, time and backboard staining, framed
Image & Sheet 650 x 500 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

λ96

AFTER PABLO PICASSO (1881-1973)

La Ronde de la Jeunesse

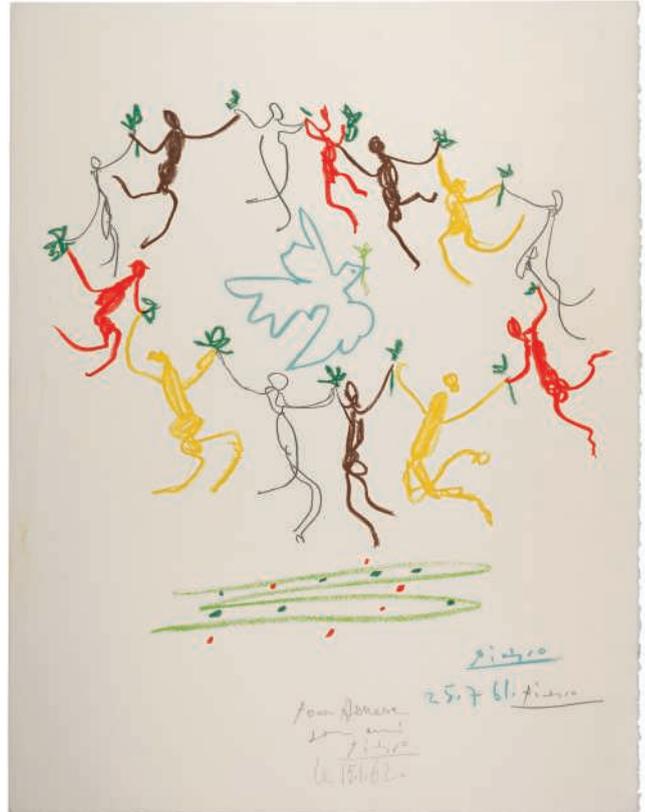
lithograph in colours, 1961, on Arches wove paper, signed in pencil, inscribed *Pour Arnéra, son ami Picasso le 15.1.62*, a proof aside from the edition of 200, printed by Imprimerie Arnéra, Vallauris with their brown ink stamp *verso*, the full sheet, a deckle edge at right, in very good condition
Image 500 x 460 mm., Sheet 650 x 500 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

PROVENANCE:

From the Archives of Imprimerie Arnéra.



λ97

AFTER PABLO PICASSO (1881-1973)

Bacchanal

aquatint in colours, circa 1955, on BFK Rives wove paper, signed in pencil, numbered 132/300, printed and published by Atelier Crommelynck, Paris, with their blindstamp, with wide margins, time and mount staining across the image, framed
Plate 475 x 564 mm., Sheet 559 x 753 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800



λ*98

AFTER PABLO PICASSO (1881-1973)

One plate, from: Verve Nos. 29-30

lithograph in colours, 1954, on wove paper, signed in pencil, numbered 14/75, with the Editions de la Revue Verve blindstamp, Paris, with margins, in good condition, framed
Image 240 x 320 mm., Sheet 281 x 370 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

λ*99

AFTER PABLO PICASSO (1881-1973)

One plate, from: Verve Nos. 29-30

lithograph in colours, 1954, on wove paper, signed in pencil, numbered 14/75, with the Editions de la Revue Verve blindstamp, Paris, with margins, pale light-staining, apparently in good condition, unexamined out of the frame
Image 240 x 320 mm., Sheet 270 x 380 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300



λ*100

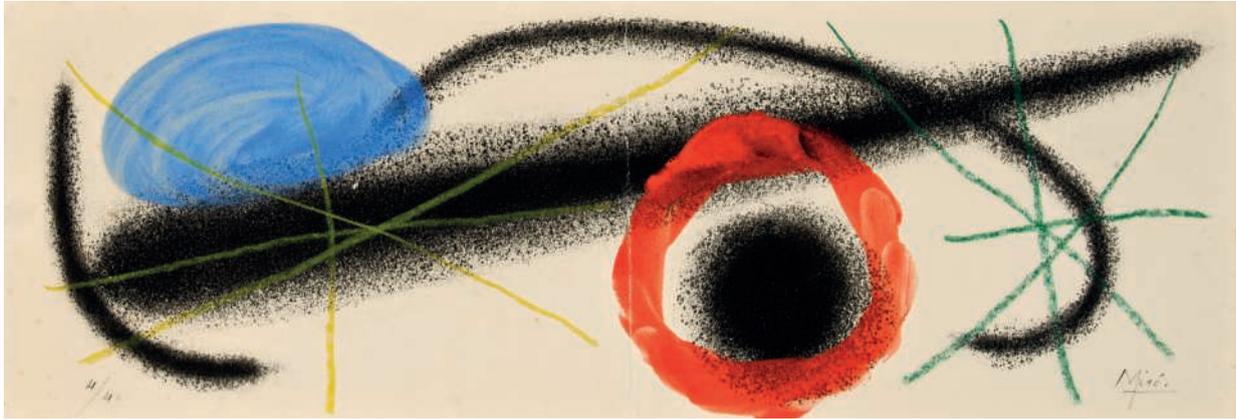
AFTER PABLO PICASSO (1881-1973)

One plate, from: Verve Nos. 29-30

lithograph in colours, 1954, on wove paper, signed in pencil, numbered 22/75, with the Editions de la Revue Verve blindstamp, Paris, with margins, apparently in good condition, unexamined out of the frame
Image 240 x 320 mm., Sheet 262 x 351 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300



101

λ101

JOAN MIRÓ (1893-1983)

One plate, from: Nous avons

etching with extensive hand-colouring in crayon and gouache, 1959, printed on a folded sheet of wove paper, signed in ink, numbered 4/40, published by Louis Broder, Paris, the full sheet, pale time staining and minor foxing, the colours very strong and fresh, in good condition
Image & Sheet 134 x 400 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

see Dupin 233; Cramer Books 54

€102

MARC CHAGALL (1887-1985)

Chagall Lithographe vols I-II, André Sauret, Monte Carlo, 1960-62
(see Cramer books 43, 56)

two books, 1960-1962 including a total of 23 lithographs in colours, *hors texte*, with reproductions, title and text in French, on wove paper, bound, with linen boards and lithographic covers; with **Contes de Boccace, Verve vol. VI, no. 24**, by the same hand, Verve, Paris, 1950, including title, text in French and lithographs in black and white, on wove paper, bound; with **Joan Miró Lithographies, vol I**, Maeght, Paris, 1972, (Cramer books 160), including 11 lithographs in colours and reproductions, title, text in French, on wove paper, bound, with linen boards and a lithographic cover; with **Braque Lithographe**, André Sauret, Monte Carlo, 1963, including title, text in French and reproductions in colours, on wove paper, copy 1191 from the total edition of 4,125, bound, with a lithographic cover, all in good overall condition
325 x 255 x 32 mm. (and similar) (5)

£1,500-2,500

\$2,200-3,600
€1,900-3,100



102



λ103

PABLO PICASSO (1881-1973)

Les deux Saltimbanques, from: La Suite des Saltimbanques

etching, 1905, on Van Gelder Zonen wove paper, unsigned (as issued), from the edition of 250 after steel-facing (there were also 27 or 29 on Japan paper), published by A. Vollard, Paris, 1913, the full sheet, with deckle edges above, below and at right, pale mottled discoloration overall, a short repaired tear at the left sheet edge, another at the upper sheet edge, framed Plate 120 x 91 mm., Sheet 509 x 326 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Bloch 5; Baer 6

λ*104

PABLO PICASSO (1881-1973)

La Danse Barbare, from: La Suite des Saltimbanques

drypoint, 1905, on Van Gelder Zonen wove paper, unsigned (as issued), from the edition of 250 after steel-facing (there were also 27 or 29 on Japan paper), published by A. Vollard, Paris, 1913, with wide margins, deckle edges on three sides, some pale foxmarks within the image, timestaining across the image, otherwise in good condition Plate 185 x 232 mm., Sheet 331 x 507 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Bloch 15; Baer 18



λ105

PABLO PICASSO (1881-1973)

L'Abreuvoir (Chevaux au Bain), from: La Suite des Saltimbanques

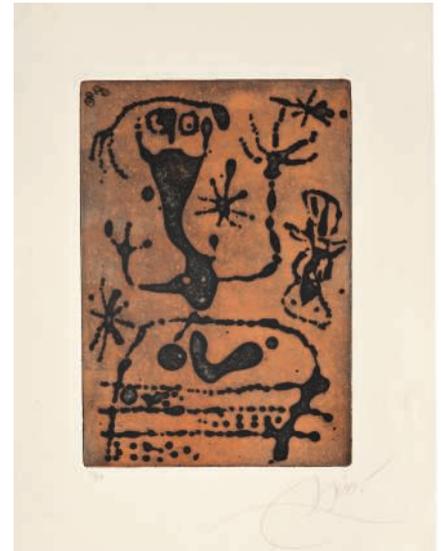
drypoint, 1906, on wove paper, unsigned (as issued), from the edition of 250 after steel-facing (there were also 27 or 29 on Japan paper), with small margins, a few pale fox marks, otherwise in good condition, framed Plate 121 x 188 mm., Sheet 198 x 258 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

Bloch 8; Baer 10



λ106

JOAN MIRÓ (1893-1983)

Bibliographie des Oeuvres de René Char de 1928 à 1963

etching printed with plate tone, 1963, on BFK Rives wove paper, signed in pencil, inscribed *E/a.*, one of a few artist's proofs with wide margins, aside from the edition of fifty, published by PAB, Alès, a deckle edge below, a small pale stain in the lower margin, otherwise in good condition
Plate 220 x 136 mm., Sheet 325 x 250 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:
Dupin 369

λ107

JOAN MIRÓ (1893-1983)

Two plates, from: Noel au Chemin de Fer

drypoints printed with tone, 1959, on Arches wove paper, each signed in pencil, inscribed *épreuve d'artiste*, one of the few artist's proofs with wider margins aside from the edition of 35 (there were also five numbered in Roman numerals), published by PAB, Alès, the full sheets, deckle edges below, in very good condition

Plate 226 x 173 mm., Sheet 330 x 253 mm. (and similar) (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:
Dupin 265 & 266; see Cramer books 55

λ108

JOAN MIRÓ (1893-1983)

La Reine des Ombres

etching and aquatint printed in brown and black, 1977, on BFK Rives wove paper, signed in pencil, numbered 43/50 (there were also fifteen *hors commerce* impressions), published by Maeght, Paris, the full sheet, a soft crease at the upper left sheet corner, a handling crease in the right margin, otherwise in good condition
Plate 275 x 190 mm., Sheet 430 x 305 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:
Dupin 974



λ109

JOAN MIRÓ (1893-1983)

La Créole

softground etching and aquatint printed in brown, 1958, on BFK Rives wove paper, signed and dated 30/IV/58 in pencil, inscribed *Bon à tirer pour 125 ex.* a proof before the edition of 75, published by Maeght, Paris, with small margins, a deckle edge at right, generally in good condition
Plate 310 x 135 mm., Sheet 421 x 220 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:
Dupin 147

Δλ110

ANTONIO SAURA (1930-1998)

Novisaurias

the complete set of five aquatints, 1969, on BFK Rives wove paper, four signed and inscribed *H.C., hors commerce* impressions aside from the edition and one numbered 30/50, published by Gustavo Gili, S.A., Barcelona, the full sheets, in good condition, loose (as issued), in the original red linen-covered portfolio with printed title and the artist's signature, with minor scuffing
800 x 610 x 12 mm. (overall)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:
Galfetti 79-83



λ111

JOAN MIRÓ (1893-1983)

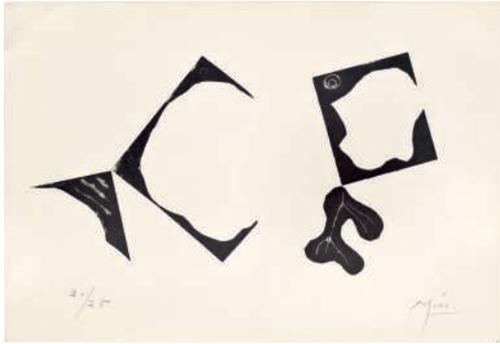
Barcelona III, from: Barcelona Suite

etching with aquatint and carborundum in colours, 1972, on Guarro wove paper with the Sala Gaspar watermark, signed in pencil, numbered 45/50, published by Sala Gaspar, Barcelona, with their black ink stamp verso, the full sheet, minor time and backboard staining, otherwise in good condition, framed
Image & Sheet 697 x 1043 mm.

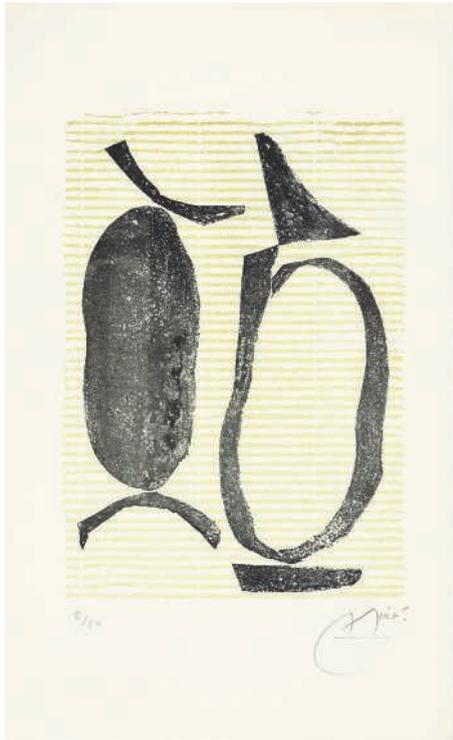
£3,000-5,000

\$4,300-7,100
€3,800-6,300

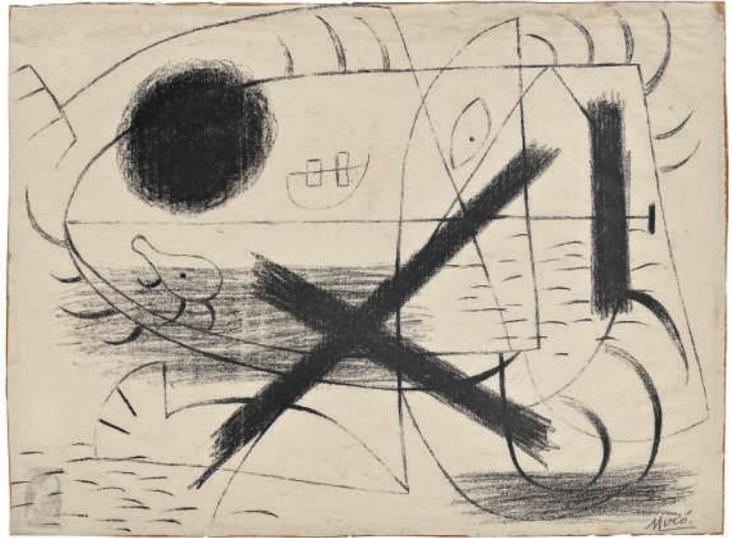
LITERATURE:
Dupin 594



112



114



113

λ112

JOAN MIRÓ (1893-1983)

Le Petit Chaperon Noir

celluloid print, 1958, on smooth wove paper, signed in pencil, numbered 20/25, published by P. A. Benoit, Alès, the full sheet, in very good condition; with **One plate, from: Le Tablier Blanc**, linocut, signed in pencil, numbered 3/13; and **One plate, from: Nous Avons**, woodcut, signed in pencil, numbered 31/40
Sheet 140 x 205 mm. (and similar) (3)

£1,200-1,800

\$1,800-2,600

€1,600-2,300

LITERATURE:

Dupin 160, Dupin 237; see Cramer books 48, Dupin 248; see Cramer books 53

λ113

JOAN MIRÓ (1893-1983)

Lithograph I

lithograph, 1930, on thin wove paper, signed in pencil, a proof aside from the edition of 75, a collector's mark lower right verso, showing faintly through recto
Sheet 323 x 242 mm.

£700-1,000

\$1,000-1,400

€880-1,300

PROVENANCE:

Unidentified collector's stamp *Meauzé* (not in Lugt).

LITERATURE:

Mourlot 1

λ114

JOAN MIRÓ (1893-1983)

Les Livres Réalisés par P.-A. Benoit

lithograph in ochre and black, 1971, on BFK Rives wove paper, signed in pencil, numbered 8/50, published by PAB, Alès, the full sheet, a deckle edge at right, in very good condition; with **another impression** printed in black (D. 543), signed in pencil, numbered III/X; and the **poster** with text Image 220 x 318 mm., Sheet 294 x 484 mm. (and similar) (3)

£2,000-3,000

\$2,900-4,300

€2,600-3,800

LITERATURE:

Dupin 542-543



λ115

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 36/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, in good condition

Plate 408 x 494 mm., Sheet 562 x 642 mm.

£4,000-6,000

\$5,700-8,500

€5,100-7,500

LITERATURE:

Bloch 1685; Baer 1701

λ*116

PABLO PICASSO (1881-1973)

Couple, from La Magie Quotidienne

etching, 1968, on japon ancien paper, signed in pencil, numbered IX/XV (the total edition was 188), published by L. Broder, Paris, the full sheet, in very good condition

Plate 225 x 322 mm., Sheet 356 x 505 mm.

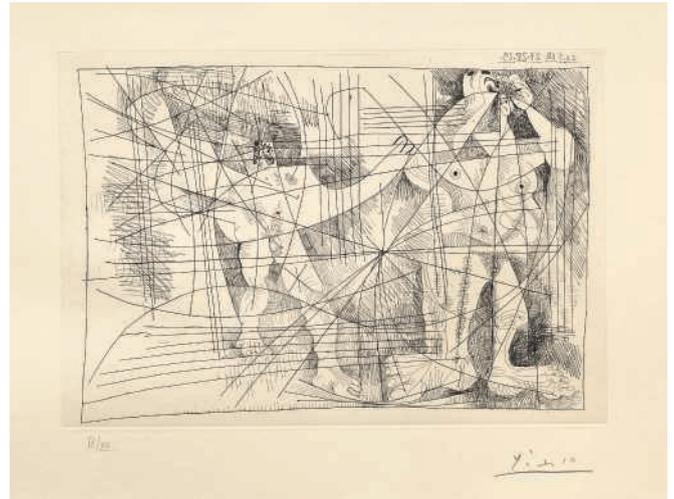
£2,000-3,000

\$2,900-4,300

€2,600-3,800

LITERATURE:

Bloch 1460; Baer 1505; Cramer books 144



λ117

PABLO PICASSO (1881-1973)

La Servante (des deux Précédents), from: Séries 347

etching, 1968, on wove paper, signed in pencil, numbered 36/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, pale pinpoint foxing at the lower sheet edge, otherwise in very good condition, framed

Plate 138 x 110 mm., Sheet 327 x 254 mm.

£2,000-3,000

\$2,900-4,300

€2,600-3,800

LITERATURE:

Bloch 1746; Baer 1763



λ*118

DAVID HOCKNEY (B. 1937)

The Buzzing of the Blue Guitar, from: The Blue Guitar

etching in colours, 1976-77, on Inveresk mould-made paper, signed in pencil, numbered 106/200 (there were also 35 proofs), published by Petersburg Press, New York and London, the full sheet with deckle edges on all sides, pale mount staining at the sheet edges, otherwise in good condition, framed
Plate 425 x 345 mm., Sheet 526 x 460 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Scottish Arts Council 206; Tokyo 185



λ*119

PABLO PICASSO (1881-1973)

Aristophanes, Lysistrata

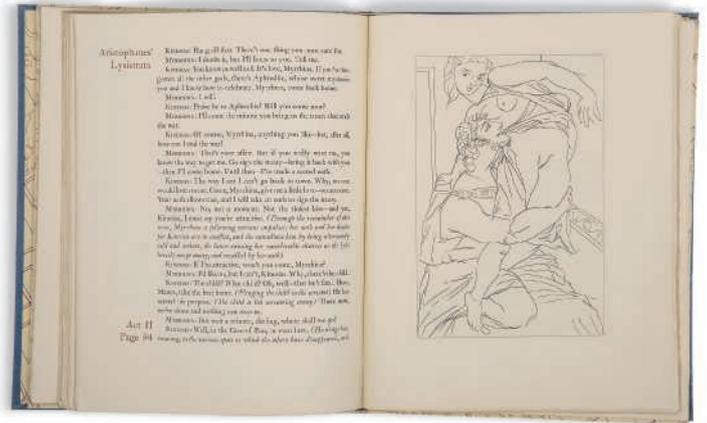
the complete book containing six etchings and sepia reproductions *hors-texte*, with text by Gilbert Seldes, 1934, on BFK Rives wove paper, signed in pencil and numbered 1409 in brown crayon on the justification, from the edition of 1500, published by Limited Editions Club, New York, bound (as issued), with lithographic cover and the card slipcase, generally in good condition (book)
305 x 245 x 25 mm. (overall)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Bloch 267-272; Baer 387-392; Cramer books 24



λ120

PABLO PICASSO (1881-1973)

Jaime Sabarté's, A Los Toros, André Sauret Éditeur, Monte Carlo, 1961

the set of four lithographs (one in colours), *hors-texte*, with title-page and text in English, on wove paper, from an edition of unknown size, the full sheets, bound (as issued), in good condition, red cloth-covered boards with a reproduction after a drawing by Picasso on the front, red paper-covered slipcase with a reproduction after a drawing by Picasso, minor surface defects, otherwise in good condition (book)
265 x 334 x 30 mm. (overall)

£1,200-1,800

\$1,800-2,600
€1,600-2,300

LITERATURE:

Bloch 1014-17; Mourlot 346, 348-50; see Cramer books 113





λ121

AFTER PABLO PICASSO (1881-1973)

Madame Ricardo Canals, from: Barcelona Suite

offset lithograph in colours, 1966, on Arches wove paper, signed in pencil, numbered 51/60, published by Museo Picasso, Barcelona, the full sheet, with pale time-staining, a few pale foxmarks in the margins, otherwise in good condition, framed

Image 580 x 440 mm., Sheet 755 x 550 mm.

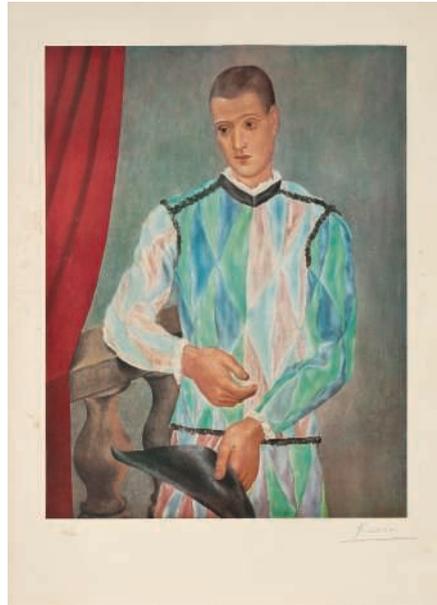
£2,500-3,500

\$3,600-5,000

€3,200-4,400

LITERATURE:

Czwiklitzer 232; Rodrigo 150



λ122

AFTER PABLO PICASSO (1881-1973)

Harlequin, from: Barcelona Suite

offset lithograph in colours, 1966, on Arches wove paper, signed in pencil, numbered 40/60, published by Museo Picasso, Barcelona, the full sheet, the colours vibrant, with pale time-staining, with foxing in the margins, framed

Image 577 x 439 mm., Sheet 755 x 550 mm.

£2,500-3,500

\$3,600-5,000

€3,200-4,400

LITERATURE:

Czwiklitzer 230; Rodrigo 151



λ123

AFTER PABLO PICASSO (1881-1973)

Mother and Child with Shawl, from: Barcelona Suite

offset lithograph in colours, 1966, on Arches wove paper, signed in pencil, numbered 51/60, published by Museo Picasso, Barcelona, the full sheet, with pale time-staining, otherwise in good condition, framed

Image 459 x 410 mm. Sheet 754 x 552 mm.

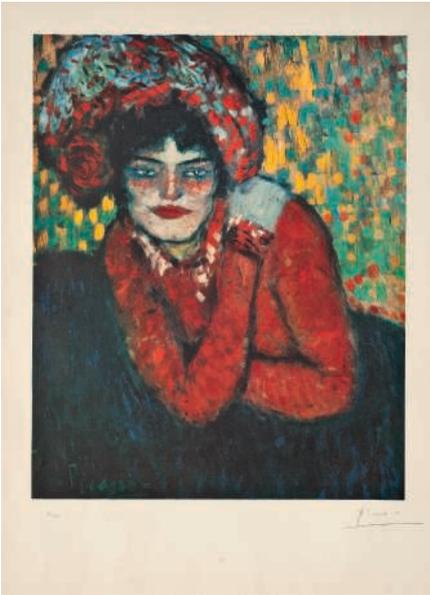
£2,500-3,500

\$3,600-5,000

€3,200-4,400

LITERATURE:

Czwiklitzer 231; Rodrigo 149



λ124

AFTER PABLO PICASSO (1881-1973)

Anticipation, from: Barcelona Suite

offset lithograph in colours, 1966, on Arches wove paper, signed in pencil, numbered 40/60, published by Museo Picasso, Barcelona, the full sheet, the colours vibrant, with pale time-staining, a pinpoint fox mark in the lower margin, otherwise in good condition, framed
Image 575 x 459 mm., Sheet 755 x 550 mm.

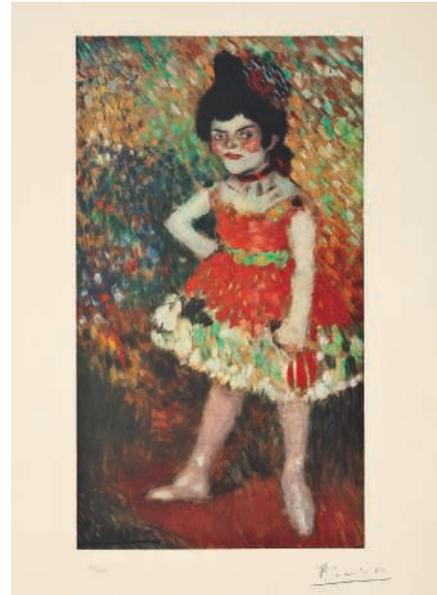
£2,500-3,500

\$3,600-5,000

€3,200-4,400

LITERATURE:

Czwiklitzer 233; Rodrigo 147



λ125

AFTER PABLO PICASSO (1881-1973)

Danseuse Naine, from: Barcelona Suite

offset lithograph in colours, 1966, on Arches wove paper, signed in pencil, numbered 51/60, published by Museo Picasso, Barcelona, the full sheet, the colours vibrant, with pale time-staining, otherwise in good condition, framed
Image 574 x 320 mm., Sheet 755 x 550 mm.

£2,500-3,500

\$3,600-5,000

€3,200-4,400

LITERATURE:

Czwiklitzer 234; Rodrigo 148



λ126

MARC CHAGALL (1887-1985)

La Caverne des Nymphes, from: Daphnis et Chloé

lithograph in colours, 1961, on wove paper, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with margins), published by Tériade, Paris, the full sheet, with the usual central fold, in very good condition
Image & Sheet 420 x 634 mm.

£4,000-6,000

\$5,700-8,500
€5,100-7,500

LITERATURE:

Mourlot 321; see Cramer books 46

λ127

MARC CHAGALL (1887-1985)

Le Songe de Daphnis et les Nymphes, from: Daphnis et Chloé

lithograph in colours, 1961, on wove paper, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with margins), published by Tériade, Paris, the full sheet, pale toning to the sheet, otherwise in good condition

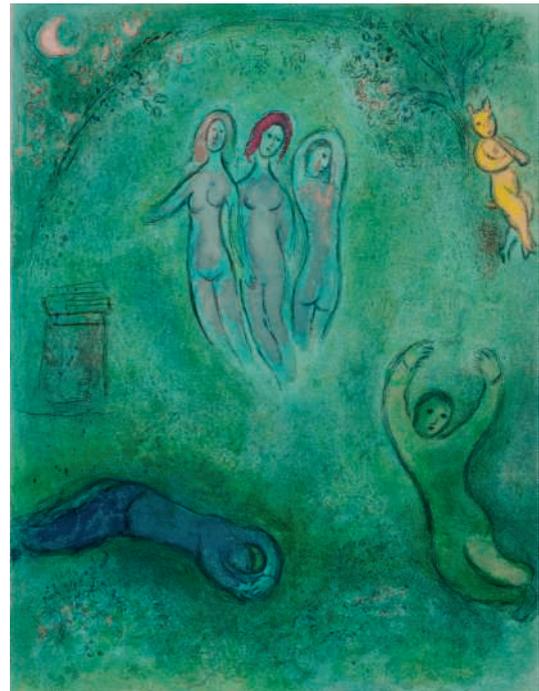
Image & Sheet 420 x 320 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Mourlot 325; see Cramer books 46



λ•128

DAVID HOCKNEY (B. 1937)

A Picture of Ourselves, from: The Blue Guitar

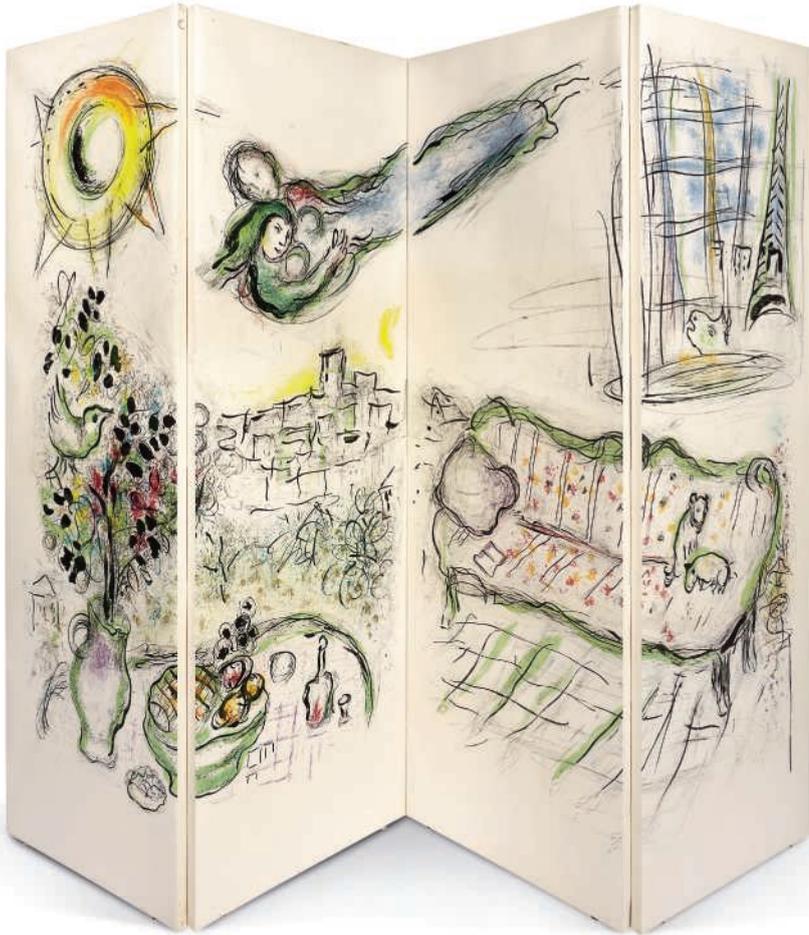
etching with aquatint in colours, 1976-77, on Inveresk mould-made paper, signed in pencil, numbered 157/200 (there were also 35 proofs), published by Petersburg Press, New York and London, the full sheet with deckle edges on all sides, pale time-staining across the sheet, remnants of hinging verso obscuring the printed title, otherwise in good condition, framed
Plate 343 x 424 mm., Sheet 453 x 521 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

Scottish Arts Council 210; Tokyo 189



λ129

MARC CHAGALL

Paravent

lithograph in colours, 1963, on four sheets of wove paper, an unsigned proof aside from the edition of 100 published by Gerard Cramer, Geneva, each sheet backed with canvas and mounted on a screen (not original), the colours fresh and unattenuated, in very good condition
2050 x 1600 x 25 mm.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

LITERATURE:

Mourlot 390

λ130

MARC CHAGALL (1887-1985)

L'oiseau-peintre

lithograph in colours, 1967, on Arches wove paper, signed in pencil, inscribed *Epreuve d'artiste*, an artist's proof aside from the edition of fifty, the full sheet, the colours slightly attenuated, with light-, mount- and backboard staining, framed

Image 350 x 273 mm., Sheet 650 x 462 mm.

£2,500-3,500

\$3,600-5,000
€3,200-4,400

LITERATURE:

Mourlot 473





PROPERTY OF A GENTLEMAN

λ131

SERGE POLIAKOFF (1900-1969)

Composition in blue and green

lithograph in colours, 1963, on wove paper, signed in pencil, probably from the edition of 200 without text (there was also an edition of 250 with text on the left side of the folded sheet), the full sheet with deckle edges on two sides, faint time and mount staining, a minor area of moisture staining at upper left, otherwise in good condition, framed
Image 188 x 265 mm., Sheet 265 x 325 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Poliakoff/Schneider 41

VARIOUS PROPERTIES

λ132

PORTFOLIO

San Lazzaro et ses Amis

the complete portfolio including the suite of 8 lithographs in colours by various artists, 1975, on Arches wove paper, with text in French, title page and justification, copy number 3, from the edition of 75 with the additional suite (the total edition was 575 copies), published by XXe Siècle, Paris, each lithograph signed by the respective artist, numbered 3/75, all with remains of old adhesive staining at top sheet corners *verso*, otherwise in good condition, the full sheets, loose within the paper wrappers, with the original presentation case (portfolio)

380 x 290 mm. (overall)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Cramer Books 1080

The portfolio includes lithographs by **Max Bill**, **Alexander Calder**, **Max Ernst**, **Hans Hartung**, **Joan Miró** (Mourlot 1080), **Henry Moore** - *Reclining Figure* (Cramer 366), **Graham Sutherland** and **Zao Wou-ki** (Ågerup 268).



λ133

HANS HARTUNG (1904-1989)

G 3

etching and aquatint in colours, 1953, on wove paper, signed in pencil, unnumbered (as issued) from the edition of *circa* 300 impressions, printed by Lacourière, Paris, with their ink stamp *verso*, published by Galerie de France, Paris, the full sheet, a deckle edge at right, in very good condition, framed
Plate 98 x 280 mm., Sheet 168 x 334 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

Schmücking 3



λ134

PIERRE SOULAGES (B. 1919)

Composition, from: The Official Arts Portfolio of the XXIVth Olympiad, Seoul, Korea

lithograph in colours, 1988, on wove paper, signed in pencil, numbered 7/300 (there were also 30 artist's proofs), published by the Olympic Games Committee, Seoul, the full sheet, a deckle edge below, in very good condition
Image, Sheet 885 x 685 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300



λ136

JOAN MIRÓ (1893-1983)

The Illiterate - Blue and White

lithograph in colours, 1969, on BFK Rives wove paper, signed in white pencil, numbered 6/75, published by Maeght, Paris, the full sheet, a very soft crease at the upper corner, otherwise in good condition
Image & Sheet 849 x 604 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:
Mourlot 617

λ135

ALBERTO MAGNELLI (1888-1971)

Six plates, from: La Magnanerie de La Ferrage

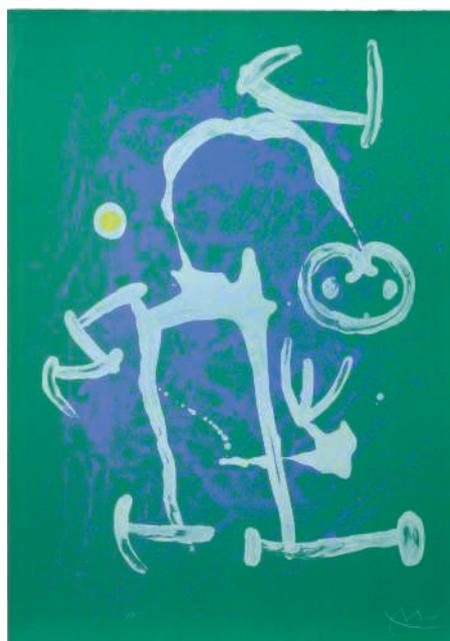
linocuts printed in colours, 1970, on Arches wove paper, proof impressions aside from the numbered edition of 75, printed by Imprimerie Arnéra, Vallauris, each with their brown ink stamp verso, some faint time staining, otherwise all generally in good condition
Blocks 500 x 350 mm., Sheets 665 x 505 mm.

£2,000-3,000

(6)
\$2,900-4,300
€2,600-3,800

PROVENANCE:

From the Archives of Imprimerie Arnéra.





137

λ137

VICTOR PASMORE (1908-1998)

Senza Titolo 6

etching and aquatint in colours, 1988, on Fabriano wove paper, initialed and dated in pencil, numbered 7/90 (there were also 11 artist's proofs), co-published by Marlborough Graphics Ltd., London and 2RC Edizioni d'Arte, Rome, printed by Vigna Antoniniana, with their blindstamps, the full sheet, a short tear in the margin at centre-left, generally in good condition
Plate 1480 x 760 mm., Sheet 1904 x 980 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Lynton G54

λ138

VICTOR PASMORE (1908-1998)

Il Labirinto della Psiche

etching and aquatint printed in colours, 1986, on Fabriano paper, initialed and dated in pencil, numbered 7/90 (there were also 15 artist proofs), co-published by Marlborough Graphics Ltd., London and 2RC Edizioni d'Arte, Rome, printed by Vigna Antoniniana, with their blindstamps, the full sheet, in very good condition
Plate 760 x 1110 mm., Sheet 1597 x 985 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Lynton G40



138

■λ139

HOWARD HODGKIN (B. 1932)

Venice Evening, from: Venetian Views

etching, aquatint, and carborundum in colours with hand-colouring, 1995, on 16 sheets of torn Arches Blanc paper (as issued), one sheet initialed and dated in pencil, numbered 52/60 (there were also 14 artist's proofs), published by Alan Cristea, London, printed and hand-coloured by Jack Shirreff at 107 Workshop, the full sheets, in apparently good condition, framed together, unexamined out of the frame
Each Sheet 400 x 490 mm., Overall Image 1600 x 1965 mm.

£5,000-7,000

\$7,200-10,000
€6,300-8,800

LITERATURE:

Heenk 95



139

■ 140

HOWARD HODGKIN (B. 1932)

One Down

lithograph in colours with hand-colouring, 1981, on wove paper, initialed and dated in pencil, numbered 61/100 (there were also 27 artist's proofs), published by Bernard Jacobson Ltd., London, the full sheet, some minor time staining, otherwise apparently in good condition, unexamined out of the frame
Image & Sheet 917 x 1220 mm

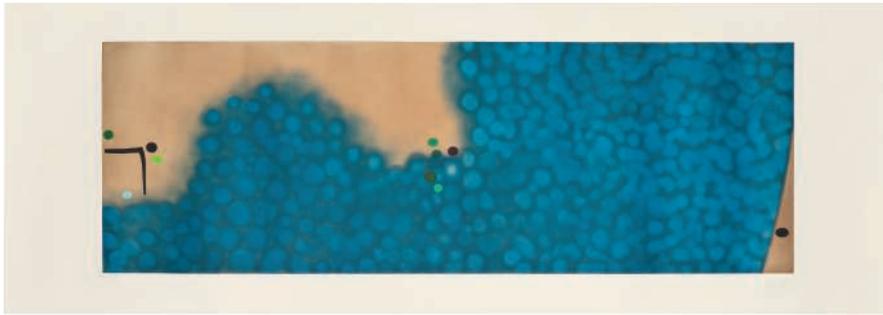
£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Heenk 65



140



λ141

VICTOR PASMORE (1908-1998)

Senza Titolo 10

etching and aquatint in colours, 1989, on wove paper, initialled and dated in pencil, numbered 62/90 (there were also 15 artist's proofs), co-published by Marlborough Graphics Ltd., London and 2RC Edizioni d'Arte, Rome, printed by Vigna Antoniniana, Rome, with their blindstamps, the full sheet, with some defects due to rolling, otherwise in good condition

Plate 670 x 1995 mm., Sheet 915 x 2575 mm.

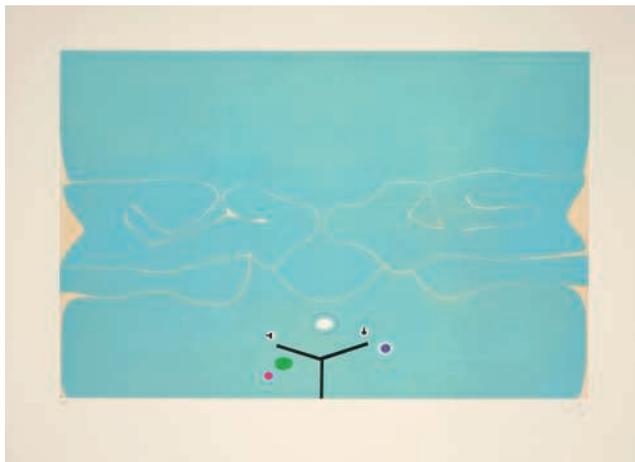
£2,000-3,000

\$2,900-4,300

€2,600-3,800

LITERATURE:

Lynton G62



λ142

VICTOR PASMORE (1908-1998)

Soft is the Sound of the Ocean

etching and aquatint in colours, 1986, on Fabriano wove paper, signed and dated in pencil, numbered 63/90 (there were also 15 artist's proofs), co-published by Marlborough Graphics Ltd., London, and 2RC Edizioni d'arte, Rome, with their blindstamps, the full sheet, in very good condition

Plate 720 x 1080 mm., Sheet 1000 x 1670 mm.

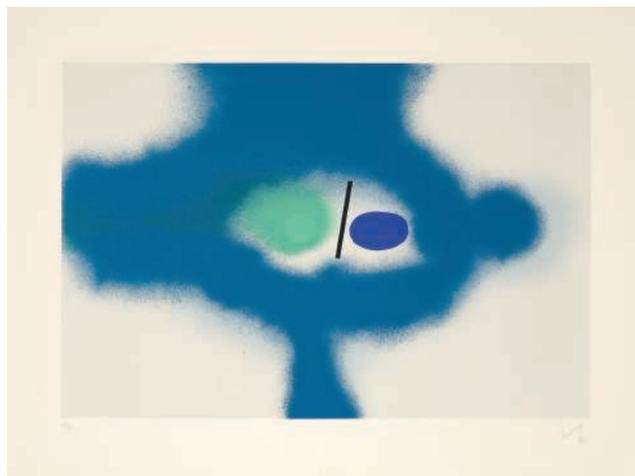
£3,000-5,000

\$4,300-7,100

€3,800-6,300

LITERATURE:

Lynton G38



λ143

VICTOR PASMORE (1908-1998)

Untitled I

screenprint in colours, 1988, on thick wove paper, initialed and dated in pencil, numbered 19/70 (there were also 20 artist's proofs), published by Marlborough Fine Art Ltd., London, printed by Kelpra Studio, London, with their blindstamp, the full sheet, with some defects due to rolling, otherwise in good condition

Image 572 x 850 mm., Sheet 815 x 1140 mm

£2,000-3,000

\$2,900-4,300

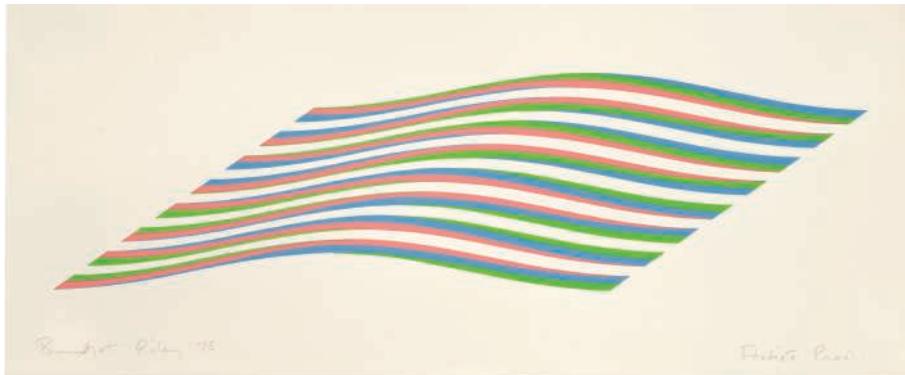
€2,600-3,800

LITERATURE:

Lynton G49



144



145

λ*144

BRIDGET RILEY (B. 1931)

Start

screenprint in colours, 2000, on wove paper, signed, dated and titled in pencil, numbered 200/200 (there were also twenty artist's proofs), published by Artisan Editions, Hove, the full sheet, in very good condition, framed
Image 350 x 380 mm., Sheet 475 x 495 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Schubert 41

λ*145

BRIDGET RILEY (B. 1931)

Untitled (Wave)

screenprint in colours, 1975, on wove paper, signed and dated in pencil, inscribed 'Artist's Proof', aside from the edition of 400, published by Galerie Beyeler, Basel, the full sheet, in very good condition
Image 115 x 428 mm., Sheet 200 x 480 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Schubert 20



λ146

JOAN MIRÓ (1893-1983)

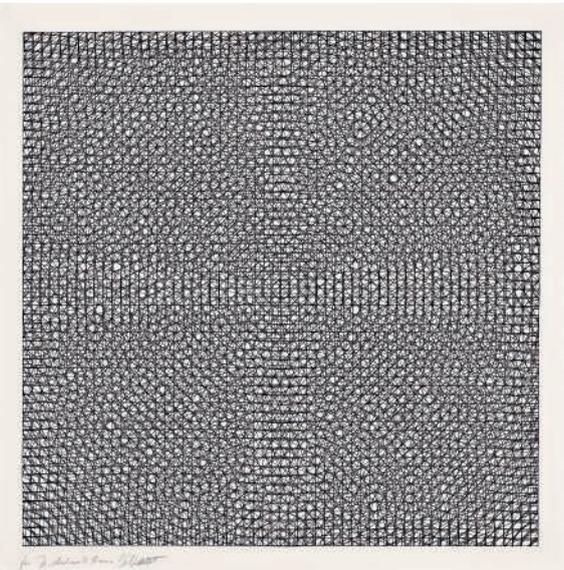
The lady playing checkers

lithograph, 1969, printed on red and white checked cloth laid on Mandeure chiffon (as issued), signed and numbered 34/75, published by Maeght, Paris, the full sheet, in good condition
Image & Sheet 850 x 603 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:
Mourlot 612



147

SOL LEWITT (1928-2007)

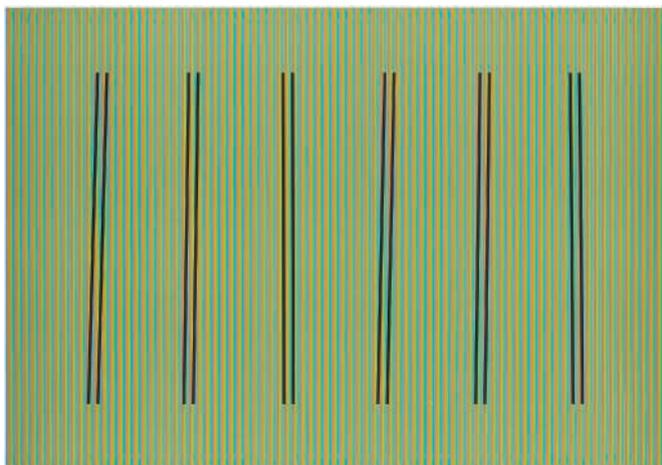
Untitled, from: Arcs, Circles and Grid Series

screenprint, 1973, on wove paper, signed and dedicated for *Nicolas and Fiona / Sol Lewitt* in pencil, a unique proof (without text) for a poster for the exhibition at the Kunsthalle Bern - 7. October-19. November 1972, printed by Serigraphie Uldry Ag, Hinterkappelen, the full sheet, a small abrasion at the lower sheet edge otherwise in very good condition
Image 620 x 619 mm., Sheet 699 x 699 mm.

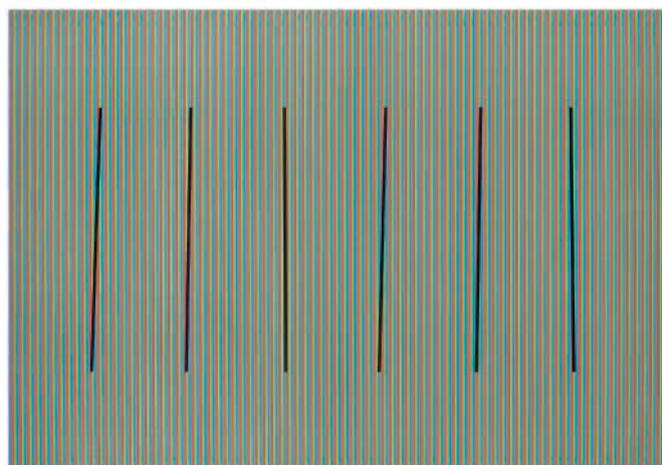
£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:
Krakow 1972.09



148



149



150

λ148

CARLOS CRUZ-DIEZ (B. 1923)

Couleur à l'Espace Olot

lithograph in colours, 2014, on thick wove paper, signed and dated in pencil and numbered 35/75 verso, published by Polígrafa Obra Gráfica, Barcelona, the full sheet, a tiny printing blemish in the lower subject, otherwise in good condition
Image & Sheet 697 x 1000 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ149

VICTOR VASARELY (1906-1997)

Vp-Cheyt 75

screenprint in colours, 1975, on smooth wove paper, signed in pencil, numbered 63/250, the full sheet, in very good condition; with **Untitled**, screenprint in colours, on wove paper, signed in pencil, numbered FV 50/100, presumably the full sheet, generally in good condition, framed
Sheet 1175 x 640 mm., Image 1026 x 540 mm. (and smaller)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

λ150

CARLOS CRUZ-DIEZ (1923-2015)

Couleur à l'Espace Jerez

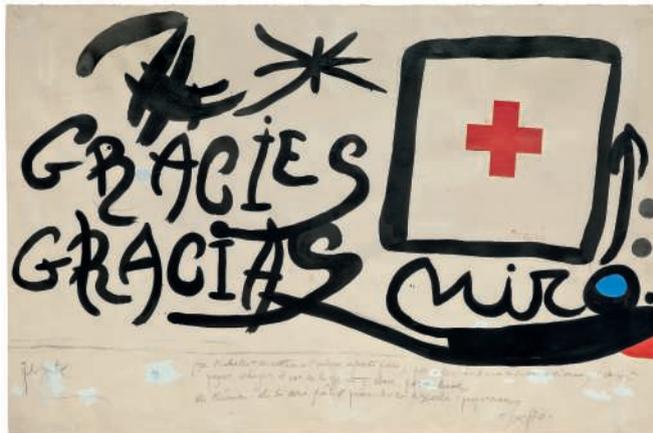
lithograph in colours, 2014, on thick wove paper, signed and dated in pencil and numbered 35/75 verso, published by Polígrafa Obra Gráfica, Barcelona, the full sheet, in good condition
Image & Sheet 697 x 1000 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

END OF MORNING SESSION

AFTERNOON SESSION (LOTS 151-284)



(not for sale)

PROPERTY SOLD FOR THE BENEFIT OF THE RED CROSS OF CATALONIA

The following twenty four lots have been donated by Joan Punyet Miró to raise funds for the Red Cross of Catalonia, continuing a tradition established by his grandfather Joan Miró in 1968. The exhibition and sale of this collection at Christie's is the culmination of a tour of the works across Catalonia to raise funds and awareness for the Red Cross in partnership with Mayoral Galeria d'Art.

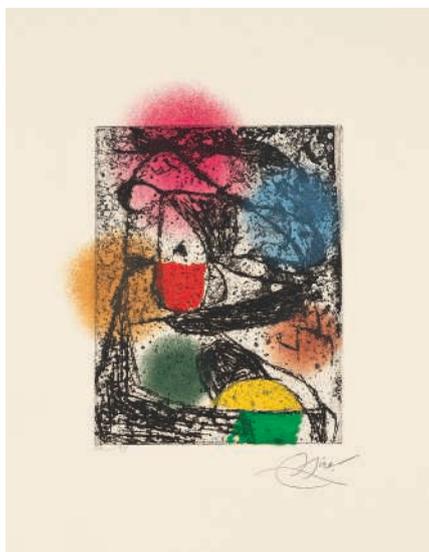
THE STORY OF MIRÓ AND THE RED CROSS

The prints will be exhibited alongside Miró's drawing "Gràcies/Gracias" (Thanks), created in 1974 to express Miró's gratitude to the Red Cross of Catalonia. Miró's affiliation with the Red Cross began when the artist's only daughter was involved in a serious train accident and was cared for by a young doctor, Rafael Orozco, from the Red Cross Hospital of Tarragona. This drawing was then donated to the Red Cross in Catalonia, starting its art collection which now includes works by some of Spain's foremost contemporary artists.



Joan Miró receiving an honorary medallion from the Red Cross

The proceeds from the sale of these twenty four lots, each authenticated by the Successió Miró and Emili Fernández Miró, will support the Red Cross of Catalonia in their vital work with refugees. This program works to assist refugees arriving in Europe, finding accommodation, providing education for children and facilitating integration into the day to day life of their destination country.



λ151

JOAN MIRÓ (1893-1983)

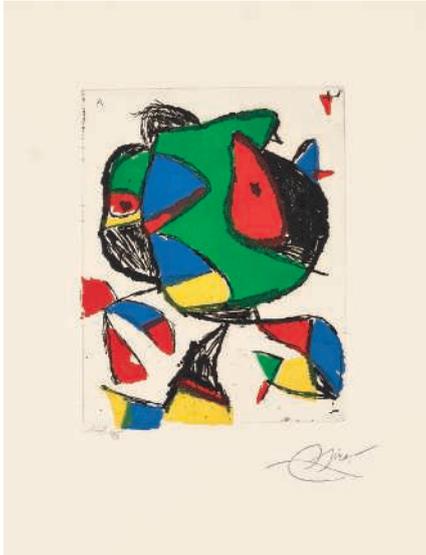
Barb I

etching with carborundum in colours, 1987, on Arches wove paper, with the artist's stamped signature (as issued), numbered 52/75 in pencil, published by Taller 46, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition
Plate 225 x 175 mm., Sheet 660 x 500 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Dupin 1221



λ152
JOAN MIRÓ (1893-1983)
Barb II

etching with carborundum in colours, 1987, on Arches wove paper, with the artist's stamped signature (as issued), numbered 17/75 in pencil, published by Taller 46, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
 Plate 220 x 175 mm., Sheet 665 x 505 mm.

£800-1,200 \$1,200-1,700
 €1,000-1,500

LITERATURE:
 Dupin 1222



λ153
JOAN MIRÓ (1893-1983)
Barb III

etching with carborundum in colours, 1987, on Arches wove paper, with the artist's stamped signature (as issued), numbered H.C. V/X in pencil (an *hors commerce* impression aside from the edition of 75), published by Taller 46, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, generally in good condition
 Plate 205 x 145 mm., Sheet 660 x 502 mm.

£800-1,200 \$1,200-1,700
 €1,000-1,500

LITERATURE:
 Dupin 1223



λ154
JOAN MIRÓ (1893-1983)
Barb IV

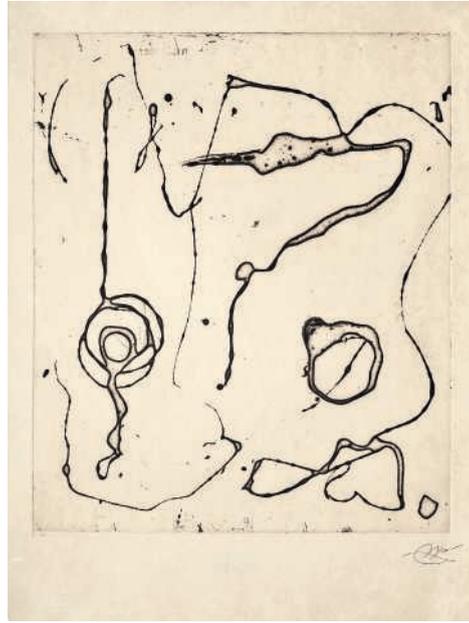
etching with carborundum in colours, 1987, on Arches wove paper, with the artist's stamped signature (as issued), numbered 9/50 in pencil, published by Taller 46, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
 Plate 400 x 300 mm., Sheet 664 x 500 mm.

£1,000-1,500 \$1,500-2,100
 €1,300-1,900

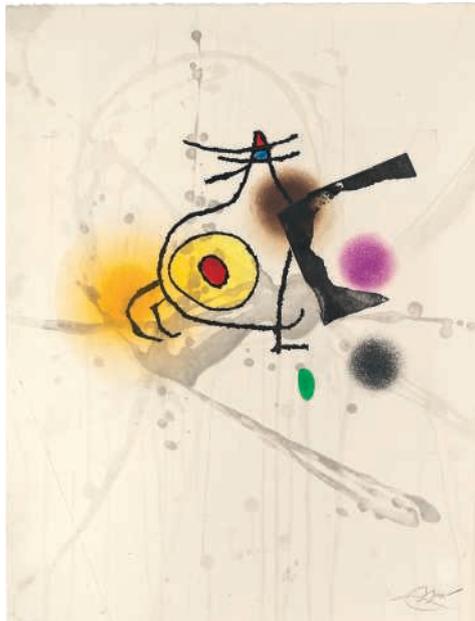
LITERATURE:
 Dupin 1224



155



155



156

λ155

JOAN MIRÓ (1893-1983)

Ocells de Montroig I-V

the complete set of five etchings, 1982, on *Japon nacré* paper, a composite set, each with the artist's stamped signature (as issued), numbered 20, 21, 24, 24 and 31/45 respectively, published by Maeght, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheets, all generally in very good condition Plate 300 x 400 mm., Sheet 570 x 770 mm. (and similar) (5)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

LITERATURE:

Dupin 1216-1220

λ156

JOAN MIRÓ (1893-1983)

Lliure

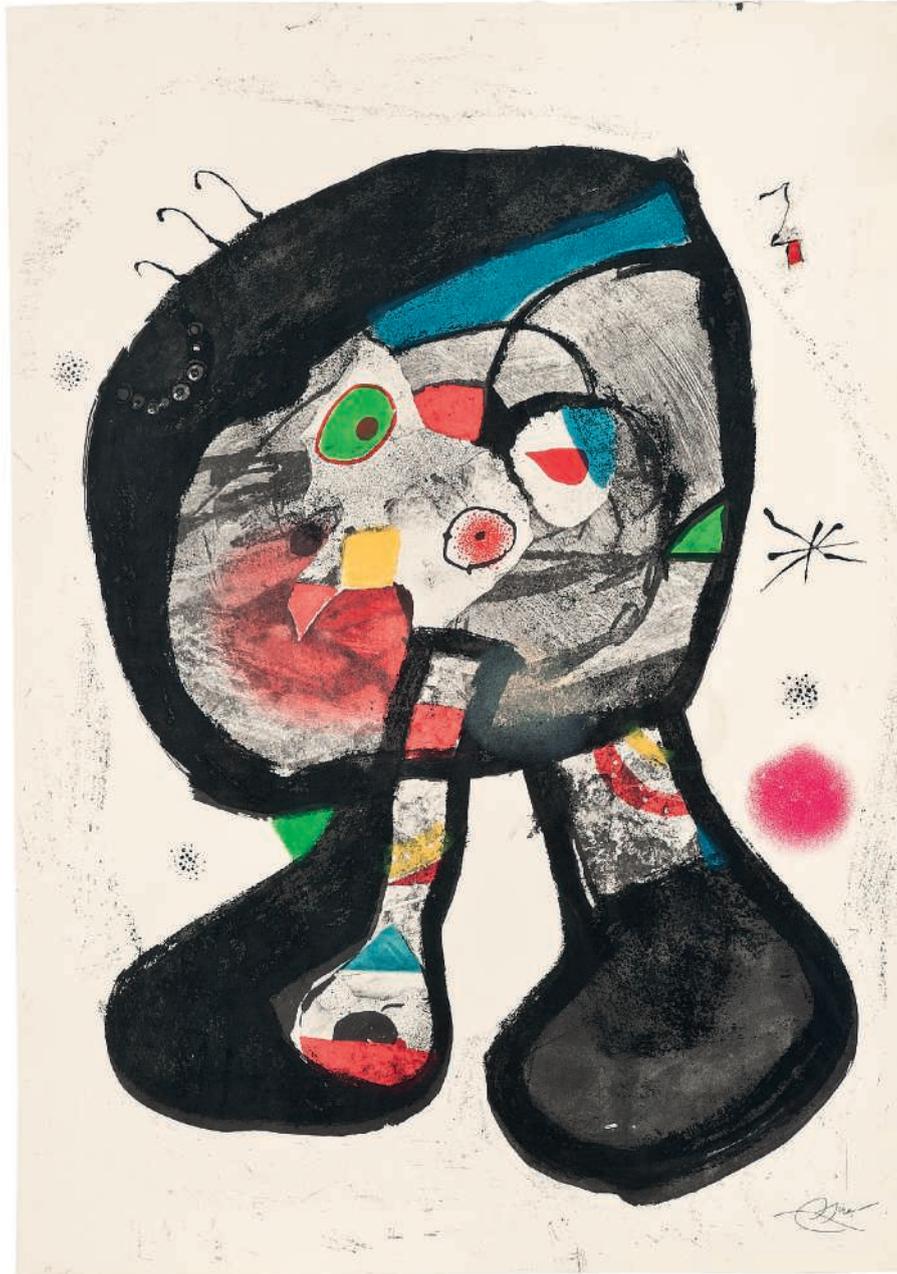
etching and aquatint in colours, 1987, on Arches wove paper, with the artist's stamped signature (as issued), numbered H.C. VI/XXV, one of twenty-five *hors commerce* impressions aside from the edition of 95 with Arabic numerals, published by Taller 46, Barcelona, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition Image & Sheet 660 x 500 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

Dupin 1226



λ157

JOAN MIRÓ (1893-1983)

Le Fantôme de l'atelier

etching and aquatint in colours, with lithograph, 1987, on Arches wove paper, with the artist's stamped signature (as issued), numbered 51/65 (there were also ten *hors commerce* impressions), published by Atelier Lacourière et Frélaud, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition, framed
Image & Sheet 900 x 630 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

LITERATURE:
Dupin 1225



λ158

JOAN MIRÓ (1893-1983)

Les Montagnerds I

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 550 x 400 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:

Dupin 1227



λ159

JOAN MIRÓ (1893-1983)

Les Montagnerds II

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 29/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, some minor pale pinpoint foxing, mainly at the sheet edges, in good condition
Plate 280 x 230 mm., Sheet 546 x 395 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:

Dupin 1228



λ160

JOAN MIRÓ (1893-1983)

Les Montagnerds III

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 29/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, occasional pale pinpoint foxing, in good condition
Plate 280 x 230 mm., Sheet 546 x 395 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:

Dupin 1229

λ161

JOAN MIRÓ (1893-1983)

Les Montagnerds IV

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 550 x 396 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1230



λ162

JOAN MIRÓ (1893-1983)

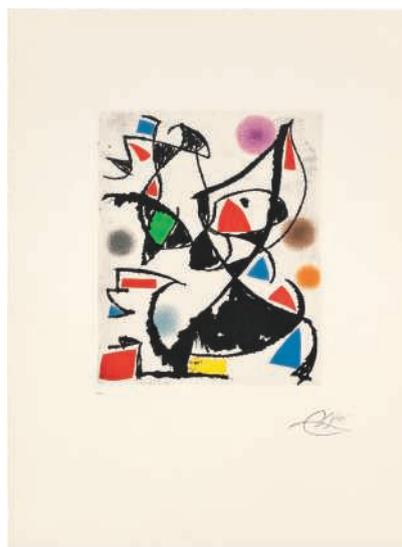
Les Montagnerds V

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 541 x 400 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1231



λ163

JOAN MIRÓ (1893-1983)

Les Montagnerds VI

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 540 x 396 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1232





λ164

JOAN MIRÓ (1893-1983)

Les Montagnerds VII

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 541 x 400 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1233



λ165

JOAN MIRÓ (1893-1983)

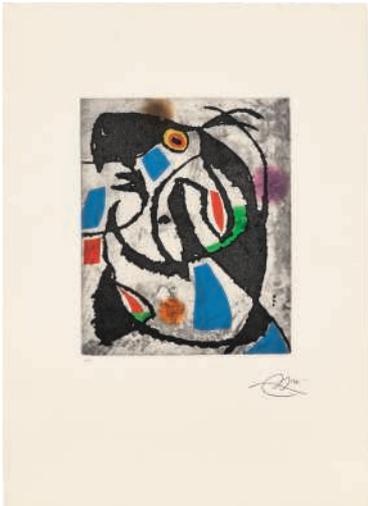
Les Montagnerds VIII

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 552 x 396 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1234



λ166

JOAN MIRÓ (1893-1983)

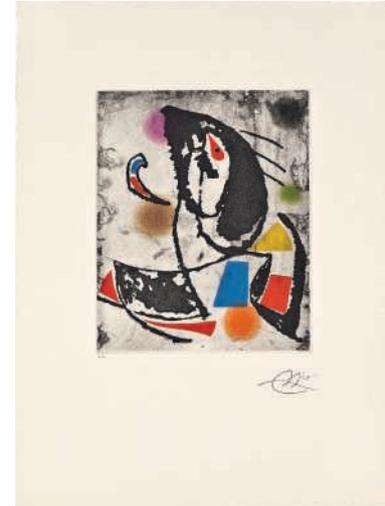
Les Montagnerds IX

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 31/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 550 x 396 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1235



λ167

JOAN MIRÓ (1893-1983)

Les Montagnerds X

etching and aquatint in colours, 1990, on wove paper, with the artist's stamped signature (as issued), numbered 33/50 (there were also ten *hors commerce* impressions), published by Daniel Lelong, Paris, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in good condition
Plate 280 x 230 mm., Sheet 545 x 405 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Dupin 1236

λ168

JOAN MIRÓ (1893-1983)

Son Abrines I

etching and aquatint in colours, 1987, on Guarro wove paper, with the artist's stamped signature (as issued), numbered 18/75 (there were also twenty *hors commerce* impressions), published by Sala Gaspar, Barcelona, with their blindstamp, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition, framed

Plate 640 x 500 mm., Sheet 915 x 695 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Dupin 1302



λ170

JOAN MIRÓ (1893-1983)

Son Abrines III

etching and aquatint in colours, 1987, on Guarro wove paper, with the artist's stamped signature (as issued), numbered 38/75 (there were also twenty *hors commerce* impressions), published by Sala Gaspar, Barcelona, with their blindstamp, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition, framed

Plate 640 x 500 mm., Sheet 910 x 695 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Dupin 1304



λ169

JOAN MIRÓ (1893-1983)

Son Abrines II

etching and aquatint in colours, 1987, on Guarro wove paper, with the artist's stamped signature (as issued), numbered 4/75 (there were also twenty *hors commerce* impressions), published by Sala Gaspar, Barcelona, with their blindstamp, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition, framed

Plate 640 x 500 mm., Sheet 910 x 695 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:

Dupin 1303





λ171

JOAN MIRÓ (1893-1983)

Paysanne aux Oiseaux

lithograph in colours, 1981, on wove paper, with the artist's stamped signature (as issued), numbered 70/100 (there were also five *hors commerce* impressions), published by Daniel Lelong, Paris, 1990, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition
Image 880 x 705 mm., Sheet 1050 x 714 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Mourlot 1265



λ172

JOAN MIRÓ (1893-1983)

Paysanne écoutant la Mer

lithograph in colours, 1981, on wove paper, with the artist's stamped signature (as issued), numbered 59/100 (there were also five *hors commerce* impressions), published by Daniel Lelong, Paris, 1990, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition, framed
Image & Sheet 1050 x 715 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:

Mourlot 1266



173



174

λ173

JOAN MIRÓ (1893-1983)

Paysanne en colère

lithograph in colours, 1981, on wove paper, with the artist's stamped signature (as issued), numbered 92/100 (there were also five *hors commerce* impressions), published by Daniel Lelong, Paris, 1990, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition
Image 630 x 890 mm., Sheet 715 x 1050 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:
Mourlot 1267

λ174

JOAN MIRÓ (1893-1983)

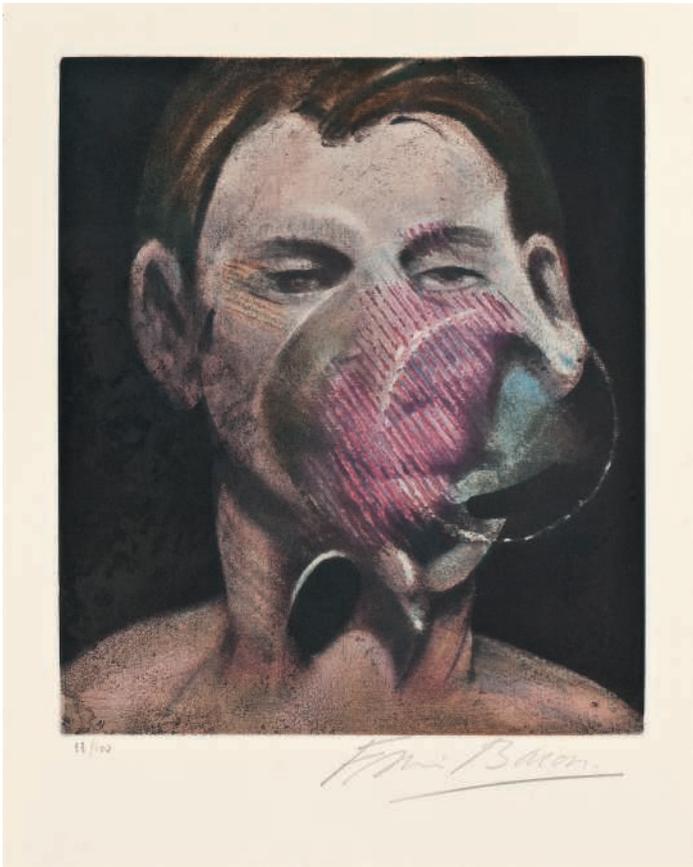
Paysanne Endormie

lithograph in colours, 1981, on wove paper, with the artist's stamped signature (as issued), numbered 61/100 (there were also five *hors commerce* impressions), published by Daniel Lelong, Paris, 1990, with the authentication stamp of the Succession Miró and signed in pencil by Emilio F. Miró on the reverse, the full sheet, in very good condition
Sheet 710 x 1050 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100

LITERATURE:
Mourlot 1268



PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ175

FRANCIS BACON (1909-1992)

Portrait of Peter Beard

etching and aquatint in colours, 1976, on wove paper, signed in pencil, numbered 33/100 (there were also 45 numbered with Roman numerals and ten artist's proofs), published by Georges Visat, Paris, the full sheet, very pale time-staining, otherwise in good condition, framed
Plate 265 x 226 mm., Sheet 381 x 284 mm.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

LITERATURE:
Sabatier 1



VARIOUS PROPERTIES

λ*176

LUCIAN FREUD (1922-2011)

Lawrence Gowing (second version)

etching, 1982, on wove paper, initialed and dedicated *John from /L.F.* in pencil, an artist's proof aside from the standard edition of 10, co-published by James Kirkman and Anthony d'Offay, London, with full margins, in good condition, framed
Image 178 x 152 mm., Sheet 333 x 283 mm.

£5,000-7,000

\$7,200-10,000
€6,300-8,800

PROVENANCE:
With Marlborough Fine Art, London.
With Everard Read Gallery, Johannesburg; where acquired by the present owner

LITERATURE:
Figura 12; Hartley 9

λ177

FRANK AUERBACH (B. 1931)

Julia Sleeping

etching and aquatint in black and gold, 1998, on Somerset wove paper, signed and dated in pencil, numbered 24/35, the full sheet, in very good condition, framed

Plate 258 x 205 mm., Sheet 380 x 320 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Hartley 26



λ178

LUCIAN FREUD (1922-2011)

After Chardin (Small Plate)

etching, 2000, on Somerset wove paper, initialled in pencil, numbered 8/80 (there were also 24 artist's proofs), published by Los Angeles County Museum of Art, the full sheet, with a deckle edge on three sides, in good condition, framed

Plate 154 x 200 mm., Sheet 388 x 506 mm.

£5,000-7,000

\$7,200-10,000
€6,300-8,800



λ179

ANTONY GORMLEY (B. 1950)

Standing Matter

etching, 2010, on wove paper, signed, dated and inscribed SM in pencil, numbered 21/80 verso (there were also seven artist's proofs), the full sheet, in good condition, framed

Plate 318 x 498 mm., Sheet 570 by 756 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300





λ180

FRANCIS BACON (1909-1992)

Study for a Portrait of John Edwards

lithograph in colours, 1986, on Arches wove paper, signed in pencil, numbered 42/150 (there were also thirty *hors commerce* impressions), published by Yves Peyré for *L'Ire des Vents*, Paris, the full sheet, in good condition, framed
Image 605 x 450 mm., Sheet 805 x 595 mm.

£6,000-8,000

\$8,600-11,000
€7,600-10,000

LITERATURE:
Sabatier 20

λ181

FRANCIS BACON (1909-1992)

Untitled (right panel), from: Trotsky

etching and aquatint in colours, 1987, on wove paper, signed and numbered 49/99 in pencil (there were also 15 artist's proofs), published by Polígrafa, Barcelona, in good condition, framed
Plate 654 x 489 mm., Sheet 895 x 625 mm.

£4,000-6,000

\$5,700-8,500
€5,100-7,500

LITERATURE:
see Sabatier 6



λ182

CHRISTO (B. 1935)

Wrapped Statues (Sleeping Faun)

offset lithograph, screenprint, polyethylene, twine and crayon on chipboard, 2000, signed in pencil, numbered XVI/XXV an artist's proof aside from the standard edition of 100, published by Edition Schellmann, Munich, in good condition, framed
Sheet 813 x 584 mm.

£2,500-3,500

\$3,600-5,000
€3,200-4,400



183



184



185



186

λ183

GIACOMO MANZÙ (1908-1991)

Donna Sdraiata

etching and aquatint in colours, 1978, on Fabriano wove paper, signed in pencil, numbered 21/25; together with five other prints by the artist comprising **Ragazza Distesa, Donna con Sedia, La Danza di Orfeo, Donna con Bambino** and **Figura**, on wove paper, each signed in pencil, numbered 8/50, 12/31, 18/45, 18/52 and 28/52 respectively, published by 2RC Edizioni d'Arte, Rome, with their blindstamp, the full sheets, with minor surface defects
Plate 650 x 494 mm., Sheet 997 x 707 mm. (and similar) (6)

£1,500-2,000

\$2,200-2,800

€1,900-2,500

λ185

GIACOMO MANZÙ (1908-1991)

Amanti I, III, IV and V

four etchings and aquatints in colours, 1978, plates I, III and IV on Magnani wove paper, plate V on Fabriano Rosaspina wove paper, each signed in pencil, numbered 38/52, 16/52, 16/50 and 38/50 respectively, published by 2RC Edizioni d'Arte, Rome, with their blindstamp and the artist's blindstamp, the full sheets, with pale time-staining around all sheet edges and soft handling creases in the margins, otherwise in good condition
Plate 647 x 497 mm., Sheet 1000 x 709 mm. (and smaller) (4)

£1,200-1,800

\$1,800-2,600

€1,600-2,300

λ184

TRACEY EMIN (B. 1963)

Arse Fucking

monotype in blue, 1997, on cream wove paper, signed, dated and titled in pencil, with perforations along the right sheet edge and two punched holes (intrinsic to the paper), apparently in good condition, unexamined out of the frame
Sheet 580 x 814 mm.

£5,000-7,000

\$7,200-10,000

€6,300-8,800

λ186

GIACOMO MANZÙ (1908-1991)

Pittore con Modella I-III

three etchings and aquatints in colours, 1978, each on Fabriano Rosaspina wove paper, each signed in pencil, numbered 32/51, 18/50 and 4/50 respectively (there were also four artist's proofs for each subject), published by 2RC Edizioni d'Arte, Rome, with their blindstamp and with the artist's blindstamp, the full sheets, each with a deckle edge on one side, with minor surface defects, otherwise in good condition
Plate 649 x 492 mm., Sheet 998 x 706 mm. (and similar) (5)

£2,000-3,000

\$2,900-4,300

€2,600-3,800



187



188

λ187

AFRO (1912-1976)

Senza titolo (diptych)

lithograph in colours, 1963, on two sheets of wove paper, signed in pencil, numbered 18/90, the full sheet, pale brown staining at the join in the two sheets visible *recto*, and pale scattered foxing, unexamined out of the frame
Image 520 x 1105 mm., each sheet 520 x 555 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:
Crispoliti 19

λ188

ALBERTO BURRI (1915-1995)

Cretto B

etching and aquatint with embossing, 1971, on Fabriano Rosaspina paper, signed in pencil, numbered VI/XV, an artist's proof aside from the edition of 90, published by 2RC Edizioni d'Arte, Rome, printed to the edges of the full sheet, minor surface defects, otherwise generally in good condition, framed
Image & Sheet 667 x 955 mm.

£5,000-7,000

\$7,200-10,000
€6,300-8,800

LITERATURE:
Oliva 013



189



191

λ189

ARNALDO POMODORO (B. 1926)

Immagine trasversale

embossing on Epoxy plate, 1977, on wove paper, signed and dated in pencil, numbered 49/90, published and printed by 2RC Edizioni d'Arte, Rome, with their blindstamp, a few soft creases in the margin, otherwise in good condition
Image 760 x 550 mm., Sheet 880 x 650 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ191

ARNALDO POMODORO (B. 1926)

Cronaca 2, 4, 5 and 7

four etchings in colours, with embossing on copper and epoxy plate, 1976, on Fabriano Rosaspina wove paper, each signed in pencil, numbered 71/90, 59/90, 37/60 and 57/90 respectively (there were also 20 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, printed to the edges of the full sheets, in good condition
Image & Sheet 982 x 689 mm. (each) (4)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



190



192

λ190

ARNALDO POMODORO (B. 1926)

Four plates, from: Sette lettere

four embossings on Epoxy plates, 1977, on Fabriano wove paper, each signed in pencil, three dated and numbered 69/90, one numbered 19/20 (an artist's proof aside from the edition of ninety), published and printed by 2RC Edizioni d'Arte, Rome, each with their blindstamp, some minor cracks in the paper inherent to the embossing process, each in good condition
Image & Sheet 340 x 248 mm. (and similar) (4)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ192

ARNALDO POMODORO (B. 1926)

Immagine con risvolto

etching and aquatint in colours with embossing, 1976, Fabriano Rosaspina wove paper, signed in pencil, numbered 71/90 (there were also 15 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, the full sheet with a deckle edge on one side, pale time-staining in the margins, a pale moisture stain at the lower right corner, otherwise in good condition
Plate 755 x 554 mm., Sheet 905 x 665 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500



Δλ-193

AGOSTINO BONALUMI (1935-2013)

Giusto Provarci

3D metal multiple in high relief, 2006, signed in the metal plate, numbered 22/45, from the deluxe edition (the total edition was 100, only 45 with the multiple), published by Edizioni Colophon di Belluno, Santo Biagio, together with the set of nine poems, numbered 22/80 in pencil on the justification, loose (as issued) within the blue printed dust jacket, in good condition, presented together in a perspex case, minor scratches (portfolio) 387 x 273 x 65 mm. (overall)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

λ194

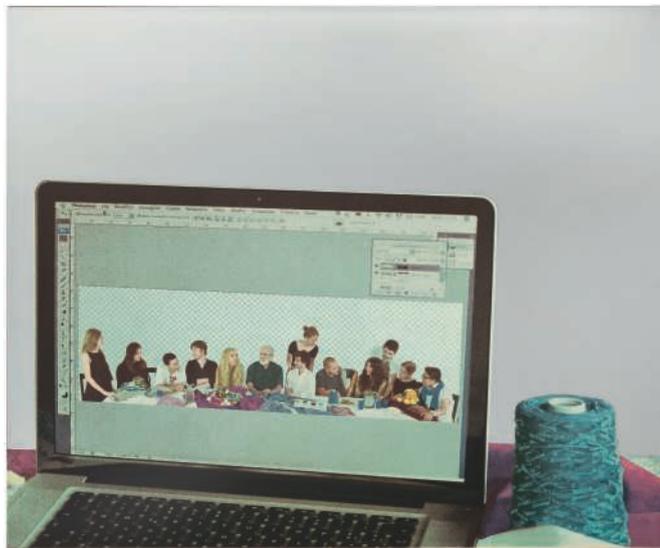
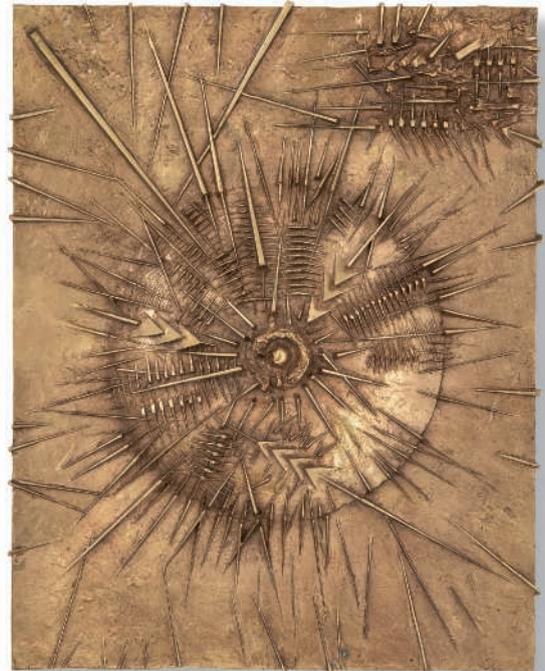
ARNALDO POMODORO (B. 1926)

Scatta il Tempo

3D multiple in bronze, 2008, signed and dated on the side of the sculpture, numbered 26/70, cast by Fonderia Battaglia, Milan and Fabio Reolon, Belluno, the bronze issued as a lid to the deluxe box containing the book of poems with the same title by Sebastiano Grasso, numbered 26/120 on the justification page, published by Edizioni Colophon, Belluno, with the exhibition catalogue Volta Alta, Paola, the book with some minor scuffing to the cover, otherwise in good condition 430 x 345 x 95 mm. (overall)

£8,000-12,000

\$12,000-17,000
€11,000-15,000



λ195

MICHELANGELO PISTOLETTO (B. 1933)

Prima Scena - Miniatura

screenprint in colours printed on supermirror stainless steel, 2009, signed in black felt tip pen and numbered 262/300 on the reverse, published by Cittadellarte Fashion, printed by Arte 3, Milan, in excellent condition, with the original presentation cardboard box and the title/justification sheet 375 x 450 mm. (overall)

£1,500-2,500

\$2,200-3,600
€1,900-3,100



λ196

ENRICO CASTELLANI (B. 1930)

Serie A

3D multiple, 1967, signed, titled and numbered 9/20 in black felt pen on the reverse, generally in good condition, mounted in a Perspex box
300 x 300 mm

£15,000-20,000

\$22,000-28,000
€19,000-25,000

λ197

AFTER LUCIO FONTANA (1899-1968)

Concetto Spaziale (Red)

3D multiple in red plastic, 1968, from the edition of unknown size, co-published by Editions Gustavo Gili and Galeria René Métras, Barcelona, some unobtrusive scuffing, otherwise in good condition; together with **the accompanying booklet** *Lucio Fontana, Fotografias, Ugo Mulas* published by Editorial Gustavo Gili, S.A. and Galeria René Métras, in good condition
330 x 300 x 20 mm. (overall)

£2,500-3,500

(2)
\$3,600-5,000
€3,200-4,400





λ198

ARMAN (1928-2005)

Défi à Newton

polished bronze with black patina, 2004, stamped with foundry stamp and numbered 98/100, published by Venturi Arte, Bologna, in good condition
440 x 302 x 120 mm. (overall)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

■λ199

ARMAN (1928-2005)

Music stop n°1

screenprint in gold, 1971, on black canvas, signed in white pencil, from the edition of 25, published by Éditions Galerie Sonnabend, Paris, in good condition, framed
2000 x 1350 x 40 mm. (overall)

£4,000-6,000

\$5,700-8,500
€5,100-7,500



λ200

ARMAN (1928-2005)

Violon et saxophone

3D bronze and stainless steel multiple, 1988, stamped with foundry stamp and numbered 100/100 on the violin, with the original marble base, in good condition
790 x 440 x 250 mm. (overall)

£1,500-2,500

\$2,200-3,600
€1,900-3,100



201

LOUISE NEVELSON (1899-1988)

Senza Titolo - Red

etching and aquatint in colours, 1975, on Fabriano Rosaspina wove paper, signed and dated in pencil, numbered 32/90 (there were also 15 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, the full sheet with deckle edges on two sides, pale foxing in all margins otherwise in good condition

Plate 750 x 500 mm., Sheet 990 x 700 mm.

£700-1,000

\$1,000-1,400
€880-1,300



202

LOUISE NEVELSON (1899-1988)

Presenza Grafica - Silver

etching and aquatint with metallic foil, 1973, on Fabriano Rosaspina wove paper, signed and dated in pencil, numbered 42/90 (there were also 15 artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamp, the full sheet, scattered pinpoint foxing in the left margin, a soft crease in the upper right corner, otherwise in good condition

Plate 700 x 553 mm., Sheet 950 x 940 mm.

£700-1,000

\$1,000-1,400
€880-1,300



λ•203

PRUNELLA CLOUGH (1919-1999)

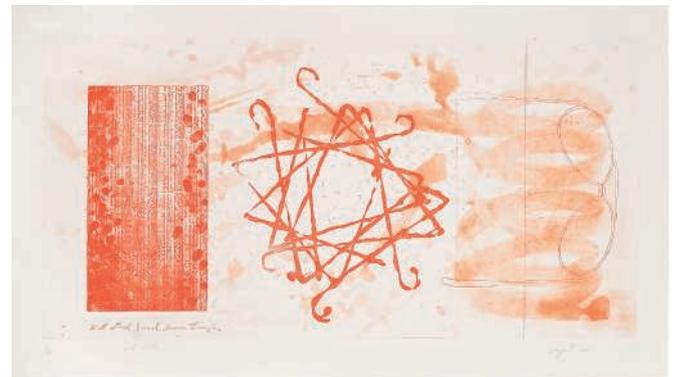
Untitled

lithograph and screenprint in colours, on wove paper, signed and numbered 3/25 in pencil, the full sheet, in good condition, framed

Image & Sheet 634 x 510 mm.

£600-800

\$860-1,100
€750-1,000



***204**

JAMES ROSENQUIST (B. 1933)

Wall Street Journal, Dinner Triangles: 2nd State

etching and aquatint in colours, 1978, on wove paper, signed, titled and dated in pencil, numbered 11/78 (there were also eight artist's proofs), published by Multiples Inc., New York, the full sheet, soft handling creases at the sheet edges, otherwise in good condition

Sheet 578 x 1013 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:
Glenn 116a



λ205

JEAN-CHARLES BLAIS (B. 1956)

Catastrophe

the complete portfolio comprising three etchings in black and white and three linocuts in colours, 1984, each signed in pencil, numbered 13/25 (there were also five artist proof sets), published by Galerie Buchmann, Basel, the full sheets with deckle edges above and below, loose as published within the paper wrapper with title and justification on the front, all in very good condition, within the original card portfolio case numbered in pencil and with the title printed on the front, with minor wear at the edges in places (portfolio) 675 x 523 x 10 mm. (overall)

£2,500-3,500

\$3,600-5,000
€3,200-4,400



λ*206

VARIOUS ARTISTS

Six plates, from: Ten Commandments

six lithographs in colours, 1987, on wove paper, three signed in pencil, artist's proofs aside from the standard edition of 84, comprised of works by: **Vito Acconci, Richard Bosman, Nancy Spero, April Gornick, Jane Dickson and Robert Kushner**, printed to the edges of the full sheets, each in generally good condition

Image & Sheet: 600 x 455 mm. (and similar)

(6)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

207

GEORGE SEGAL (1924-2000)

Man in red shirt, from: Blue Jeans

etching and aquatint in colours, 1975, on Fabriano wove paper, signed and dated in pencil, numbered 32/51 (there were also 14 artist's proofs); together with three prints from the same series, comprising: **Girl in Solferino shirt**; **Girl in bright red shirt** and **Man in Solferino shirt**, each signed and dated in pencil, numbered 36/56; 36/54 and 50/55 respectively, all published by 2RC Edizioni d'Arte, Rome, with their blindstamps, the full sheets, occasional minor foxing at the sheet edges, otherwise in good condition
Plate 490 x 595 mm., Sheet 708 x 990 mm. (and similar) (4)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



208

GEORGE SEGAL (1924-2000)

Two figures: one front, one back, from: Blue Jeans Series

etching and aquatint in colours, 1975, on wove paper, signed and dated in pencil, numbered 46/46 (there were also 14 artist's proofs); together with four prints from the same series comprising: **Man in Green Shirt**; **Girl in Blue Jeans**; **Girl in Violet Shirt** and **Girl in Doorway**, each signed and dated in pencil, numbered 16/64, 32/55, 38/47 and 56/57 respectively, all published by 2RC Edizioni d'Arte, Rome, with their blindstamps, all generally in good condition
Image 830 x 1260 mm., Sheet 1050 x 1400 mm. (and smaller) (5)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



*209

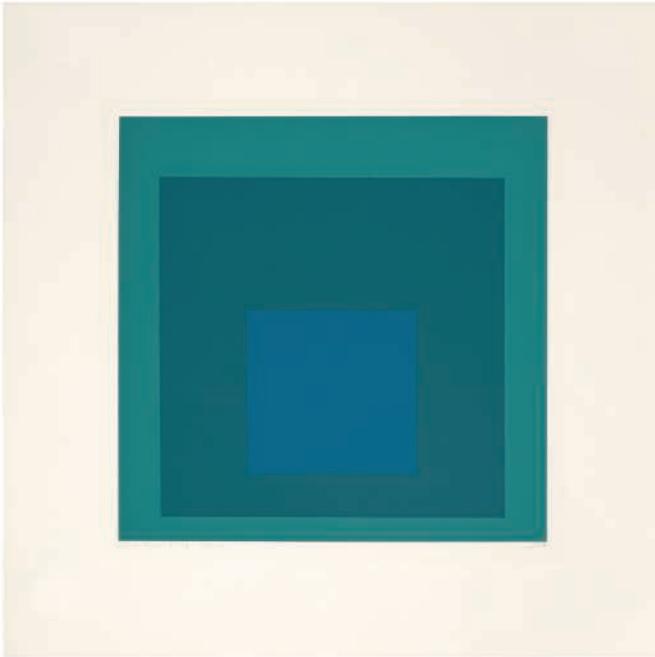
GEORGE SEGAL (1924-2000)

Six serigraphs

the complete set of six screenprints in colours, 1970, on card, each signed and dated in pencil, numbered 38/125, published by Pace editions Inc., New York, the full sheets, generally in very good condition, loose (as issued), with the original red canvas portfolio case with the artist's name printed in grey on the front, some surface dirt mainly on the spine (portfolio)
Sheets 830 x 620 mm., Portfolio 850 x 630 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800



***210**

JOSEF ALBERS (1888-1976)

Blue Reminding

screenprint in colours, 1966, on wove paper, signed, titled and dated in pencil, numbered '200-200', published by Ives-Sillman, Inc., New Haven, the full sheet, in very good condition
Image 280 x 280 mm., Sheet 432 x 432 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

Danilowitz 168

■ ***211**

ELLSWORTH KELLY (B. 1923)

Blue Yellow Red

lithograph in colours, 2000, on BFK Rives wove paper, signed in pencil, numbered 18/35, published by Gemini, G.E.L., Los Angeles, with their blindstamp, in good condition, framed
Image 826 x 632 mm., Sheet 1040 x 840 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Axsom 290



***212**

MEL BOCHNER (B. 1940)

Untitled (R.Y.B.)

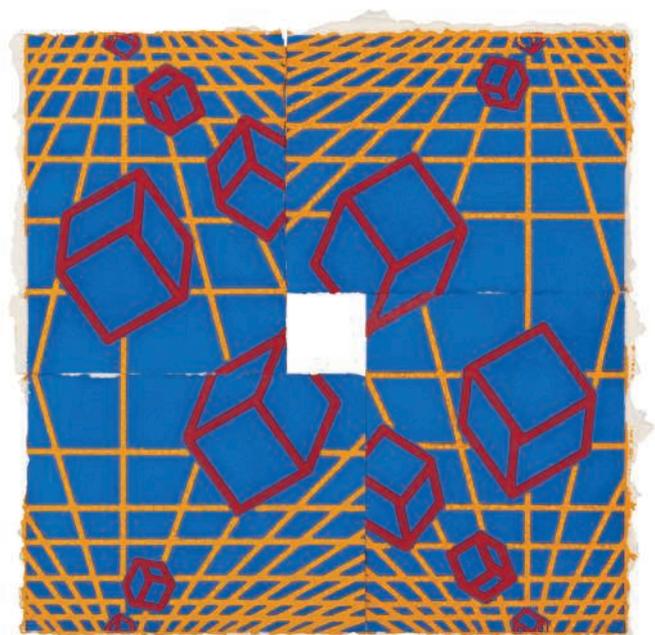
monotype with embossing and hand-colouring printed on four sheets (as issued), 1995-96, on handmade paper, signed, dated and numbered 1 on the reverse, in good condition, framed
470 x 470 mm.(overall)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

PROVENANCE:

With the Barbara Krakow Gallery, Boston (with their label on the back of the frame).



***213**

SOL LEWITT (1928-2007)

Irregular Zigzag Bands

etching and aquatint in colours, 1996, on thick wove paper, signed in pencil, numbered 43/50 (there were also 15 artist's proofs), published by Leucadia National Corporation, New York, the full sheet, in very good condition, framed Plate 175 x 693 mm., Sheet 330 x 787 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

PROVENANCE:

From the archives of the publisher.

LITERATURE:

Krakow 1996.06



214

DONALD JUDD (1928-1994)

Untitled, from: Ten from Leo Castelli

folded stainless steel multiple, 1967, signed and inscribed AP (on a paper label affixed to the base), an artist's proof aside from the edition of two hundred, published by Tanglewood Press, New York, a few soft scratches and traces of old adhesive, otherwise in good condition 510 x 610 x 67 mm. (overall)

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

With Lisson Gallery, London.

LITERATURE:

Schellmann 1

215

FRANK STELLA (B. 1936)

Sinjerli Variation Squared with Black Ground

lithograph with screenprinted key-lines, 1981, on wove paper, signed and dated in pencil, inscribed *Black Trial proof (1) Sinjerli Variation I A*, one of twelve unique trial proofs (eight were printed in black monochrome and four in colour with overprintings and grounds in black), published by Petersburg Press, New York and London, the full sheet, some time staining, apparently in good condition, unexamined out of the frame Image & Sheet 815 x 814 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Axsom see page 144





216

SAM FRANCIS (1923-1994)

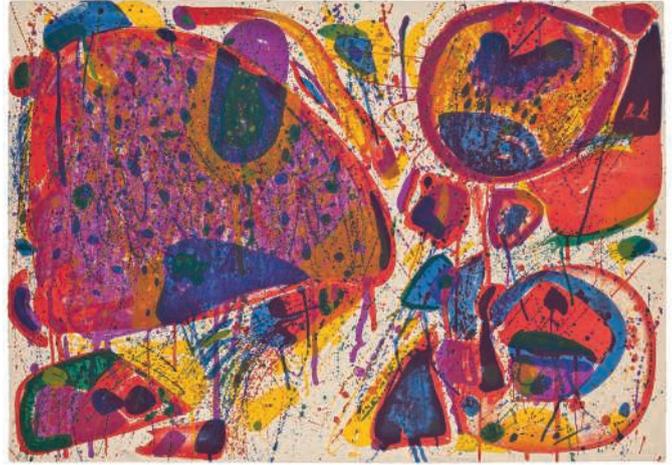
Happy Death Prints

lithograph in colours, 1960, on BFK Rives wove paper, signed in pencil, numbered 8/70, published by Kornfeld and Klipstein, Bern, the full sheet, faint time and mount staining across the sheet, some foxing at extreme sheet edges
Sheet 634 x 905 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Lembark L.9



217

SAM FRANCIS (1923-1994)

Bright Jade Ghost

lithograph in colours, 1963, on BFK Rives wove paper, signed in pencil, numbered 114/125 (the standard edition of 125 was printed in five colour combinations, 1-25 Variant I, 26-50 Variant II, 51-75 Variant III, 76-100 Variant IV, 101-125 Variant V, there were also some artist's proofs), published by Kornfeld and Klipstein, Bern, the full sheet, faint time staining across the sheet
Sheet 630 x 903 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:
Lembark L.29



218

SAM FRANCIS (1923-1994)

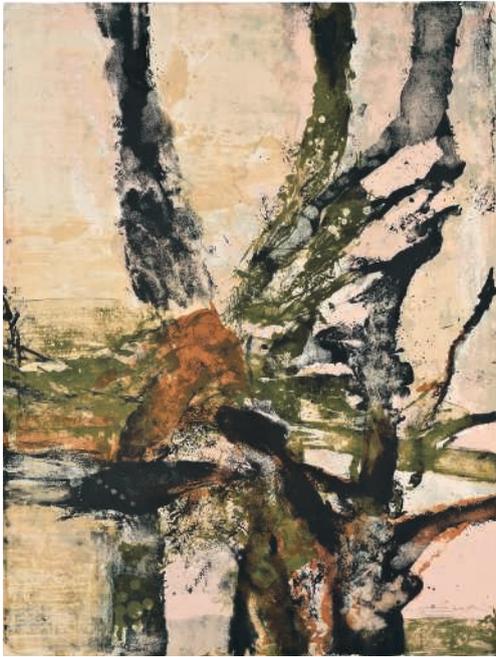
The Upper Yellow

lithograph in colours, 1960, on BFK Rives wove paper, signed in pencil, numbered 39/65, published by Kornfeld and Klipstein, Bern, the full sheet, faint time and mount staining across the sheet, framed
Sheet 635 x 908 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:
Lembark L.4



219

ZAO WOU-KI (1921-2013)

Jeux Olympiques, Séoul, from: The Official Arts Portfolio of the XXIVth Olympiad, Seoul, Korea

lithograph in colours, 1988, on Arches wove paper, signed in pencil, inscribed H.C. 23/30, an *hors commerce* impression aside from the edition of 300, the full sheet, deckle edge at right, in very good condition
Image & Sheet 761 x 574 mm.

£1,200-1,800

\$1,800-2,600
€1,600-2,300



Δλ220

WILLEM DE KOONING (1904-1997)

Landscape at Stanton Street

lithograph, 1971, on wove paper, signed in pencil, numbered 41/60 (there were also ten artist's proofs), co-published by Hollanders Workshop and Fourcade, with the Hollanders blindstamp, the full sheet, in good condition
Image 640 x 470 mm., Sheet 760 x 560 mm.

£4,000-6,000

\$5,700-8,500
€5,100-7,500

LITERATURE:
Graham 26

221

SAM FRANCIS (1923-1994)

Metal Field I

etching and aquatint, 1973, on Fabriano Rosaspina wove paper, signed in pencil and numbered 13/42, published by 2RC Edizioni d'Arte, Rome, with their blindstamp, with time-staining along the edges of the full sheet, faint brown staining in three margins, soft handling creases around all four sheet edges

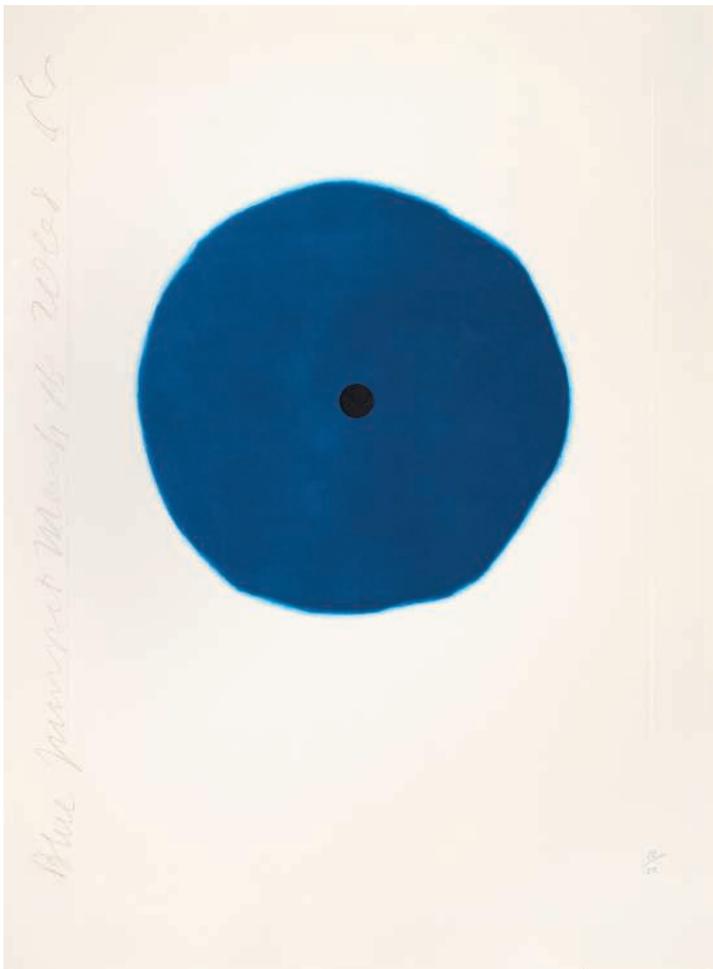
Plate 750 x 904 mm., Sheet 975 x 1159 mm.

£700-1,000

\$1,000-1,400
€880-1,300

LITERATURE:
Lembark I.5





***222**

ROBERT MANGOLD (B. 1937)

Double Curled Figure

etching and aquatint in colours, 2002, on wove paper, signed in pencil, numbered 35/40 (there were also 11 artist's proofs), published by Pace Editions, Inc., New York, in good condition, framed Plate 521 x 1035 mm., Sheet 635 x 1125 mm.

£1,000-1,500

\$1,500-2,100
€1,300-1,900

■223

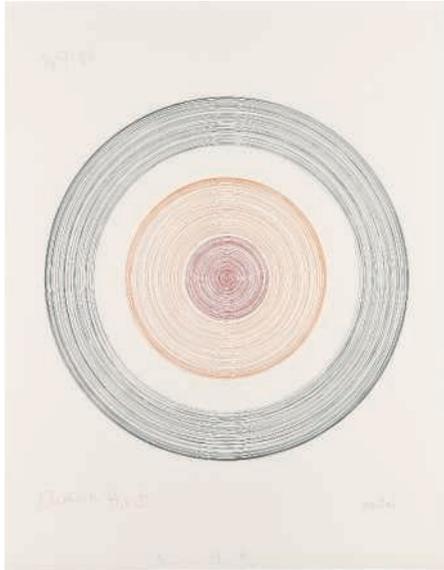
DONALD SULTAN (B. 1951)

Blue Trumpet March 16 2008

etching in blue and black, 2008, on wove paper, signed, titled and dated in pencil, numbered 12/50, published by Polígrafa, Barcelona, the full sheet, in good condition, framed Plate 805 x 710 mm., Sheet 1195 x 885 mm.

£1,500-2,500

\$2,200-3,600
€1,900-3,100



224



225



226

Δλ.224

DAMIEN HIRST (B. 1965)

Orbital, from: In a Spin, The Action of the World on Things, Volume I

etching in colours, 2002, on wove paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by Paragon Press, London; together with **You Threw a Melon at my Head**, from the same series, signed in pencil, unnumbered (as issued), the full sheets, apparently in good condition, unexamined out of the frames

Plate 750 x 620 mm., Sheet 905 x 705 mm. (and smaller) (2)

£1,000-1,500 \$1,500-2,100
€1,300-1,900

PROVENANCE:

With Haunch of Venison, London

Δλ.225

DAMIEN HIRST (B. 1965)

Wheel within a Wheel, from: In a Spin, The Action of the World on Things, Volume I

etching in colours, 2002, on wove paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by Paragon Press, London; together with **Spinning Wheel** from the same series, signed in pencil, unnumbered (as issued), the full sheets, apparently in good condition, unexamined out of the frames Plate 220 x 190 mm., Sheet 915 x 710 mm. (and similar) (2)

£1,000-1,500 \$1,500-2,100
€1,300-1,900

PROVENANCE:

With Haunch of Venison, London.

Δλ.226

DAMIEN HIRST (B. 1965)

All around the world, from: In a Spin, The Action of the World on Things, Volume I

etching in colours, 2002, on wove paper, signed in pencil, unnumbered (as issued) from the edition of 68 (there were also 12 artist's proofs), published by Paragon Press, London; together with **Oh My God...and For Those Really Stubborn Stains**, from the same series, signed in pencil, unnumbered (as issued), the full sheets, apparently in good condition, unexamined out of the frames Plate 625 x 505 mm., Sheet 905 x 705 mm (and similar) (2)

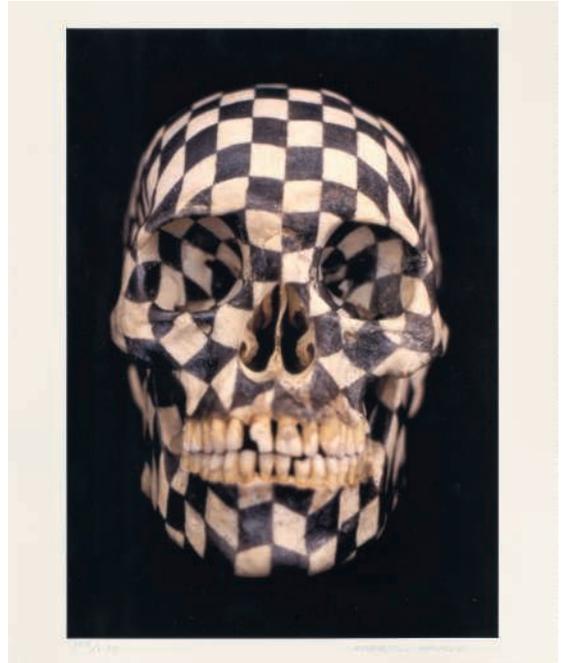
£1,000-1,500 \$1,500-2,100
€1,300-1,900

PROVENANCE:

With Haunch of Venison, London



227



228



229

λ227

GERHARD RICHTER (B. 1932)

Kerze I

offset print in colours, 1988, on wove paper, one of two unsigned proofs aside from the edition of 250, published by the Verein zur Förderung moderner Kunst at the Mönchehaus Museum, Goslar, the full sheet, a few soft creases at the sheet edges, otherwise in good condition
Image & Sheet 895 x 946 mm.

£5,000-7,000

\$7,200-10,000
€6,300-8,800

EXHIBITED:

Mönchehaus Museum für moderne Kunst, Goslar.
Acquired by the present owner in 1998.

LITERATURE:

Butin 64

228

GABRIEL OROZCO (B. 1962)

B.K.I.

digital print in colours, 2004, on wove paper, signed in pencil, numbered 125/175, published by Serpentine Gallery, London, the full sheet, in very good condition, framed
Image 280 x 197 mm., Sheet 305 x 254 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

229

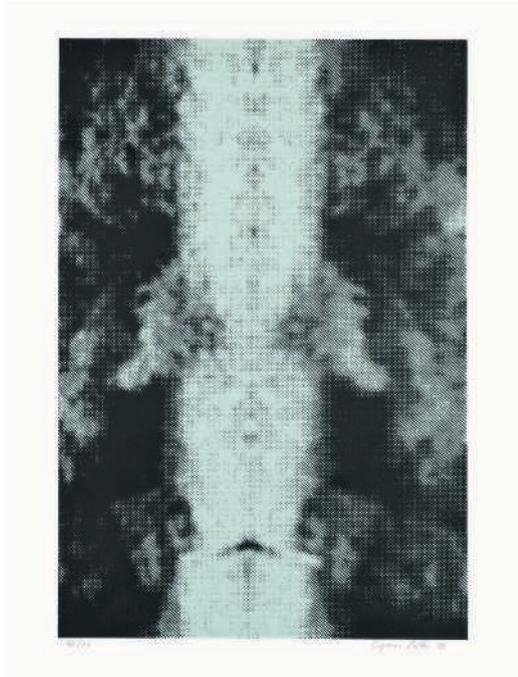
GABRIEL OROZCO (B. 1962)

Dot Ball, from: Photography Portfolio II

chromogenic crystal archive print in colours, on glossy photographic paper, 1992-2006, signed and dated in felt-tip pen on the reverse, numbered 40/40 (there were also 12 artist's proofs), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, the full sheet, apparently in good condition, unexamined out of the frame
Image 610 x 915 mm., Sheet 760 x 1020 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500



230

λ230

SIGMAR POLKE (1941-2010)

Untitled (Mirror damage II); and Untitled (Reflection II)

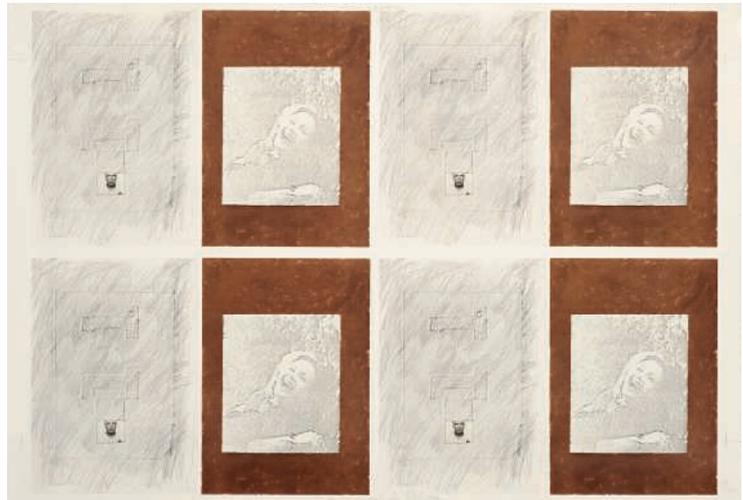
two screenprints in colours, 1992, each signed and dated in pencil, numbered 46/70 (there were also several artist's proofs), published by Galerie Erhard Klein, Bonn, with margins, apparently in good condition, unexamined out of the frames
Image 550 x 365 mm. (each) (2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

LITERATURE:

Becker & von der Osten 95 & 96



231



232

232

CHRISTOPHER WOOL (B. 1955)

Untitled

screenprint in colours, 2007, on wove paper, signed and dated in pencil, numbered 37/40, published by Chinati Foundation, Marfa, Texas, the full sheet, apparently in very good condition, unexamined out of the frame
Image 790 x 610 mm., Sheet 962 x 735 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ231

JOSEPH BEUYS (1921-1986)

Greta Garbo und der Filzlapfen

offset lithograph in colours, 1979, on wove paper, signed in pencil on the reverse, inscribed *frauenraum* at the upper sheet edge, titled at the lower sheet edge, numbered 18/40 (there were also 12 artist's proofs), published by Edition Kunstmuseum, with their ink stamp *verso*, the full sheet, a minor tear at upper left, otherwise in good condition
Image & Sheet 640 x 940 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Schellmann 310



■233

REINHARD MUCHA (B. 1950)

BK Edition

the set of two offset lithographs in the original artist's frames, one with painted glass, 1990, each signed, dated and numbered 8/25 in pencil on the reverse of the frame, apparently in very good condition, unexamined out of the integral frames

Image 950 x 670 mm., Frame 1155 x 870 mm. (and similar) (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



234

MATTHEW BARNEY (B. 1967)

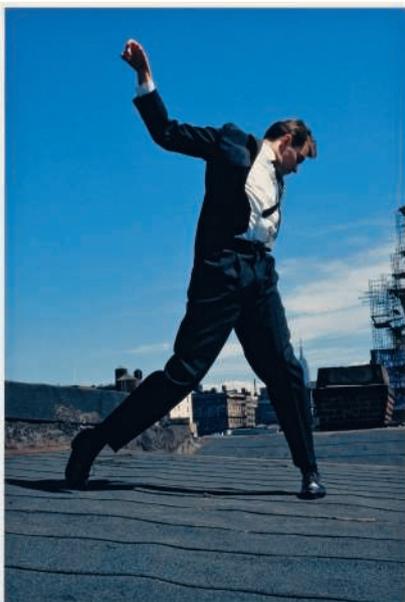
Drawing Restraint - Volume IV (General MacArthur)

the deluxe edition of the book, comprising a c-type print, the book, signed and numbered XI/XV in pencil on the title page and the self-lubricating plastic box, scratch signed, dated and numbered XI/XV, the c-print wrapped in Japan paper with a metal foil seal (opened), the book with text and illustrations, on various papers (book)

319 x 265 mm (overall)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



235

ROBERT LONGO (B. 1953)

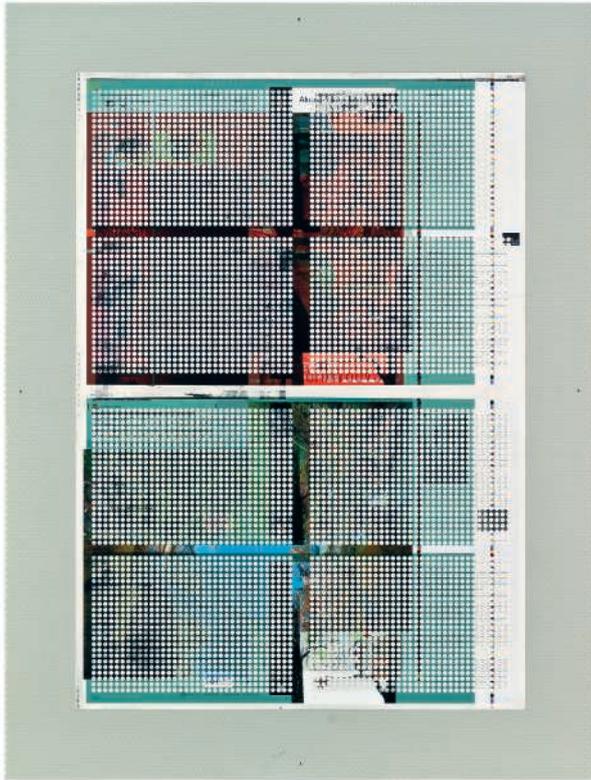
Cindy and Eric, from: Men in the Cities

two archival pigment prints in colour, 2014, on Canson Platine fibre paper, each signed and dated 1981/2014 in pencil verso, numbered 17/75, published by The Kitchen, New York, each in good condition, framed

Image 378 x 254 mm., Sheet 457 x 356 mm. (2)

£3,000-5,000

\$4,300-7,100
€3,800-6,300



236



237



238

■ 236

SAM LEWITT (B. 1981)

Template - wall work

offset print with silkscreened varnish and solvent, 2014, on paper, mounted to the honeycomb aluminium and fibreglass panel (as issued), signed and numbered 1/3 HC on the certificate, an *hors commerce* impression aside from the edition of eight unique works, published by Three Star Books, Paris, in good condition
1220 x 920 x 11 mm (overall)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

237

SAM LEWITT (B. 1981)

Template - book

the complete book with silkscreened and varnished pages in colours, 2014, signed in black pen, numbered 4/4 AP, an artist's proof aside from the edition of six, published by Three Star Books, Paris, the full sheets, bound (as issued) within the original presentation box, in good condition (book)
370 x 265 x 45 (overall)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

238

MATTHEW BRANNON (B. 1971)

Laurence Harvey - Motion Pictures, White Wine, Older Women & Long Thin Cigarettes

the complete book, 2014, with a black and white photograph of Laurence Harvey on the frontispiece, silkscreened illustrations and text on wove paper, signed and numbered 8/8 AP in pencil, aside from the edition of 15, bound (as issued), published by Three Star Books, Paris, in the original purple silk covers and presentation box, in good condition (book)
276 x 384 x 23 mm. (overall)

£1,000-1,500

\$1,500-2,100
€1,300-1,900

This lot is offered with the Certificate of Authenticity from Three Star Press



λ239

MASSIMO VITALI (B. 1944)

Picnic Allée, from: A Portfolio of Landscapes and Figures

offset lithograph in colours, 2006, on smooth wove paper, with the artist's inkstamp verso and numbered a.p. 9/20, an artist's proof aside from the standard edition of 120, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, apparently in good condition, unexamined out of the frame
Image 657 x 854 mm., Sheet 695 x 895 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ240

MASSIMO VITALI (B. 1944)

Firenze Via Via, from: A Portfolio of Landscapes and Figures

offset lithograph in colours, 2006, on smooth wove paper, with the artist's inkstamp verso and numbered a.p. 9/20, an artist's proof aside from the standard edition of 120, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, apparently in good condition, unexamined out of the frame
Image 657 x 854 mm., Sheet 695 x 895 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800



λ241

MASSIMO VITALI (B. 1944)

Rosignano 3 Women, from: A Portfolio of Landscapes and Figures

offset lithograph in colours, 2006, on smooth wove paper, with the artist's inkstamp verso and numbered a.p. 9/20, an artist's proof aside from the standard edition of 120, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, apparently in good condition, unexamined out of the frame
Image 657 x 854 mm., Sheet 695 x 895 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800



λ242

MASSIMO VITALI (B. 1944)

Cagliari Blue Rectangle, from: *A Portfolio of Landscapes and Figures*

offset lithograph in colours, 2006, on smooth wove paper, with the artist's inkstamp verso and numbered a.p. 9/20, an artist's proof aside from the standard edition of 120, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, apparently in good condition, unexamined out of the frame
Image 657 x 854 mm., Sheet 695 x 895 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500



λ243

MASSIMO VITALI (B. 1944)

Bagni Lido, from: *A Portfolio of Landscapes and Figures*

offset lithograph in colours, 2006, on smooth wove paper, with the artist's inkstamp verso and numbered a.p. 9/20, an artist's proof aside from the standard edition of 120, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, apparently in good condition, unexamined out of the frame
Image 657 x 854 mm., Sheet 695 x 895 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500

λ244

MASSIMO VITALI (B. 1944)

Cabo Frio, from: *A Portfolio of Landscapes and Figures*

offset lithograph in colours, 2006, on smooth wove paper, with the artist's inkstamp verso and numbered a.p. 9/20, an artist's proof aside from the standard edition of 120, published by Brancolini Grimaldi Arte Contemporanea, Rome and Florence, with full margins, apparently in good condition, unexamined out of the frame
Image 657 x 854 mm., Sheet 695 x 895 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500



λ245

TAUBA AUERBACH (B. 1981)

Ghost / Ghost

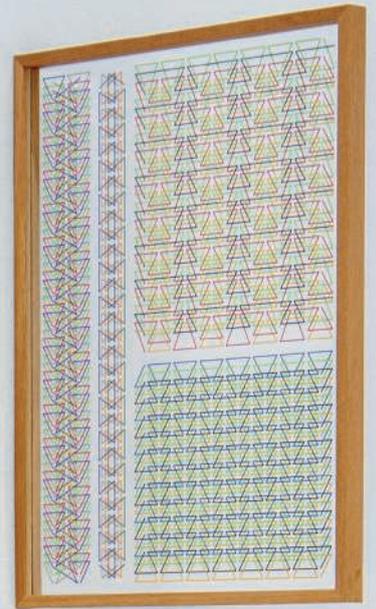
3D multiple, clear Plexiglas, nine silkscreened colours *recto/verso*, in the oak frame, signed and numbered 3/3 HC on the certificate, an *hors commerce* impression aside from the edition of 24, published by Three Star Books, Paris, in good condition

845 x 643 x 40 mm (overall)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

This lot is offered with the Certificate of Authenticity from Three Star Press.



245



246

λ246

TAUBA AUERBACH (B. 1981)

Stab / Ghost

3D multiple, 2013, the book comprising 100 sheets of 250 microns Lexan in four screenprinted colours and PVC stab binding, with the clear Plexiglass wave, light box table, ROSCO LED panels, and clear Plexiglas hood, signed and numbered 3/3 HC on the certificate, an *hors commerce* impression aside from the edition of 10, published by Three Star Books, Paris, in good condition 300 x 400 x 25 mm. (book)

£7,000-10,000

\$10,000-14,000
€8,800-13,000

This lot is offered with the Certificate of Authenticity from Three Star Press

•*247

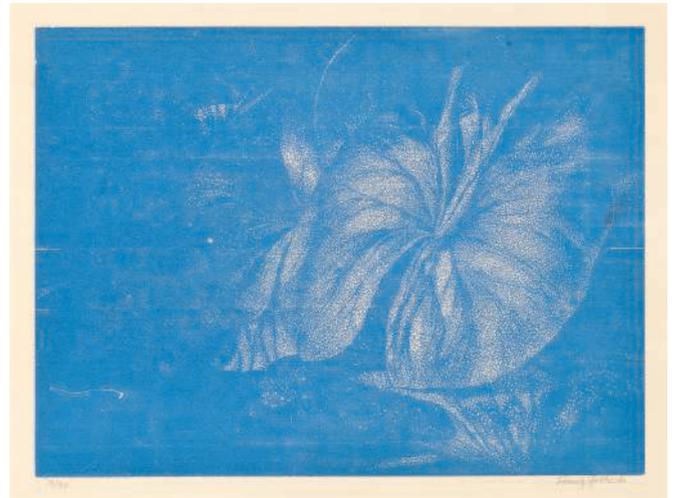
FRANZ GERTSCH (B. 1930)

Teichrosenblatt

woodcut in blue, circa 2005, on Japan paper, signed in pencil, numbered 15/30, two unobtrusive fox marks in the right of the image, otherwise in good condition, framed
Block 355 x 478 mm., Sheet 430 x 540 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500



248

DIETER ROTH (1930-1998)

One plate, from: 6 Piccadillies

screenprint in colours with diamond dust, 1971, printed on two sheets of card, mounted onto opposite sides of a board, signed and dated in pencil, numbered 18/150, pinholes predominantly in the lower margin, other defects; **together with another plate from the same series**, signed in pencil, dated 1970, and numbered 42/150, defects predominantly at sheet edges
Image & Sheet 500 x 697 mm. (and similar) (2)

£1,000-1,500

\$1,500-2,100
€1,300-1,900



249

BRUCE NAUMAN (B. 1941)

Violent Incident - Man-Woman, Segment

videotape (colour and sound), duration 30 minutes, 1986, signed in ballpoint pen on the cassette label, numbered 133/200 (there were also twenty numbered in Roman numerals), recorded by Dennis Diamond and Video D Studios, New York, with the black VHS cassette case; together with a DVD exhibition copy

225 x 140 x 30 mm. (overall) (2)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



LITERATURE:
Parkett 10



■λ*250

GEORG BASELITZ (B. 1938)

Ein Reh

linocut in blue, 1985, on wove paper, signed and dated 2.II.85 in pencil, inscribed *Nr 7* from the edition of 15, the sheet tacked at extreme edges in eight places with some minor resultant damage, other minor surface defects in the margins, apparently in good condition, unexamined out of the frame Block 1600 x 1200 mm., Sheet 1945 x 1500 mm.

£5,000-7,000

\$7,200-10,000

€6,300-8,800

λ*251

JEAN DUBUFFET (1901-1985)

Celebrator, from: Présences fugaces

screenprint in colours, 1973, on wove paper, initialed and dated in pencil, numbered 39/100, published by Pace Editions, Inc., New York, with their blindstamp, pale time-staining at the sheet edges, framed Image 500 x 300 mm., Sheet 760 x 555 mm.

£1,000-2,000

\$1,500-2,800

€1,300-2,500



LITERATURE:
Webel 1159



λ*252

HORST JANSSEN (1929-1995)

Hanno's Tod

the complete portfolio illustrating Thomas Mann's *Buddenbrooks* XI-3, comprising 23 etchings including the etched justification, 1973, on various tinted papers, each sheet signed and dated in pencil, numbered 67/90, published by Pantheon Presse, Rome, the sheets each within a passepartout (as issued), with the original brown titled paper-covered box, the sheets in good condition, the box with some damage (portfolio) 485 x 375 x 67 mm. (overall)

£4,000-6,000

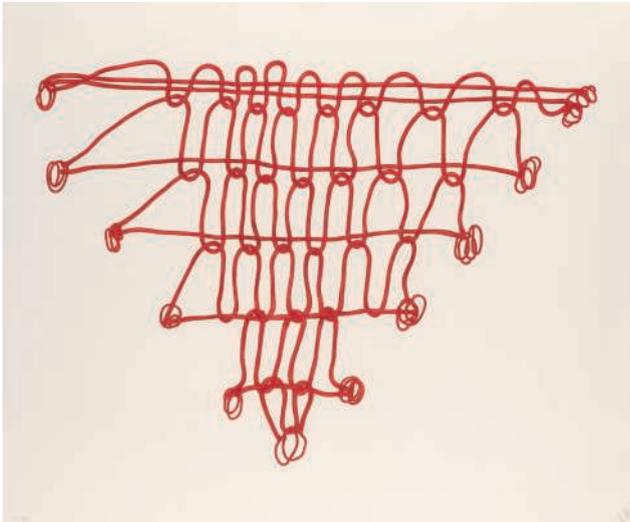
\$5,700-8,500

€5,100-7,500

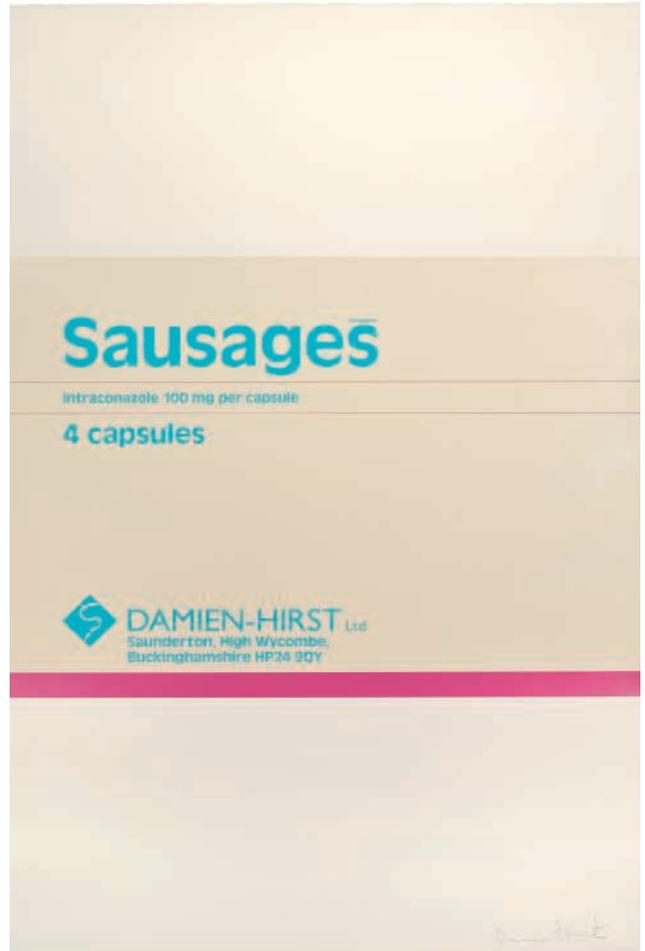
LITERATURE:
Gäbler 22



253



255



254

λ*253

LOUISE BOURGEOIS (1911-2010)

One plate, from: Crochet Series

mixograph in red, 1998, on wove paper, initialed in pencil, numbered 38/50, co-published by Mixografia Workshop, Los Angeles, SOLO Impression, New York, the full sheet, in good condition, framed
Sheet 840 x 690 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

■λ254

DAMIEN HIRST (B. 1965)

Sausages, from: The Last Supper

screenprint in colours, 1999, on Somerset Tub-Sized paper, signed in pencil, unnumbered (as issued) from the edition of 150, published by Paragon Press, London, the full sheet, apparently in good condition, unexamined out of the frame
Image & Sheet 1535 x 1015 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

λ*255

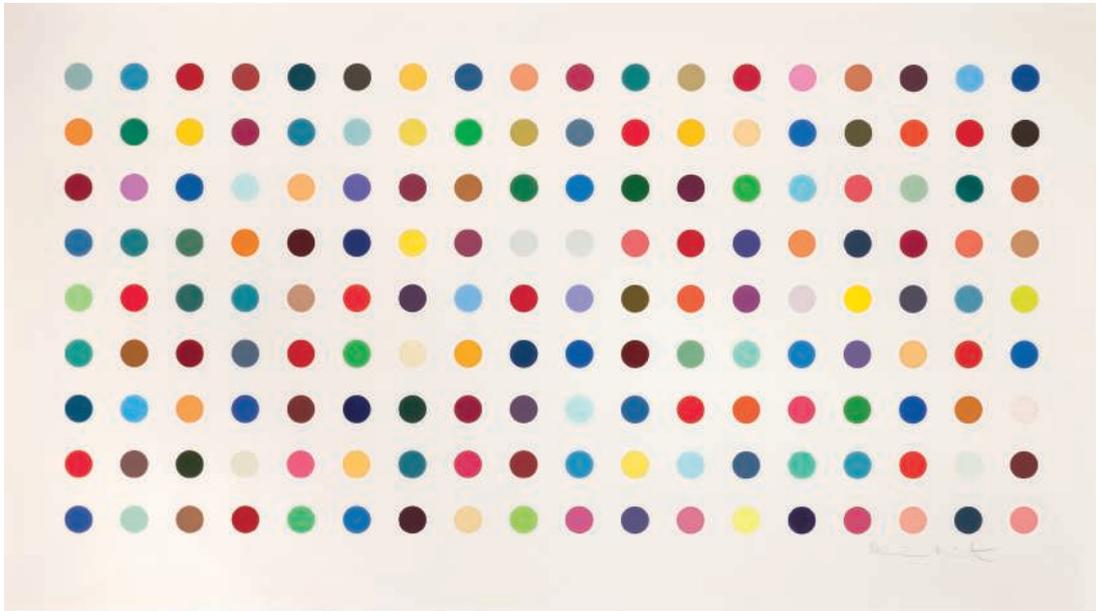
LOUISE BOURGEOIS (1911-2010)

One plate, from: Crochet Series

mixograph in red, 1998, on wove paper, initialed in pencil, numbered 37/50, co-published by Mixografia Workshop, Los Angeles, SOLO Impression, New York, the full sheet, in good condition, framed
Sheet 700 x 835 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300



256



257



258

PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

■ 256

DAMIEN HIRST (B. 1965)

Tetrahydrocannabinol

etching in colours, 2004, on Hahnemühle etching paper, signed in pencil, numbered 38/115 on the back of the frame, published by The Paragon Press, London, the full sheet, apparently in very good condition, unexamined out of the frame Plate 860 x 1770 mm., Sheet 1124 x 2010 mm

£10,000-15,000

\$15,000-21,000
€13,000-19,000

LITERATURE:

Paragon Catalogue, Vol. III, p. 140-141

VARIOUS PROPERTIES

■ 257

DAMIEN HIRST (B. 1965)

Ciclopirox Olamine

aquatint in colours, 2004, on Hahnemühle etching paper, signed in pencil, numbered 89/145 verso (there were also 35 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition Sheet 1155 x 1125 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

see Paragon Press vol II., p. 160

■ 258

DAMIEN HIRST (B. 1965)

Cinchonidine

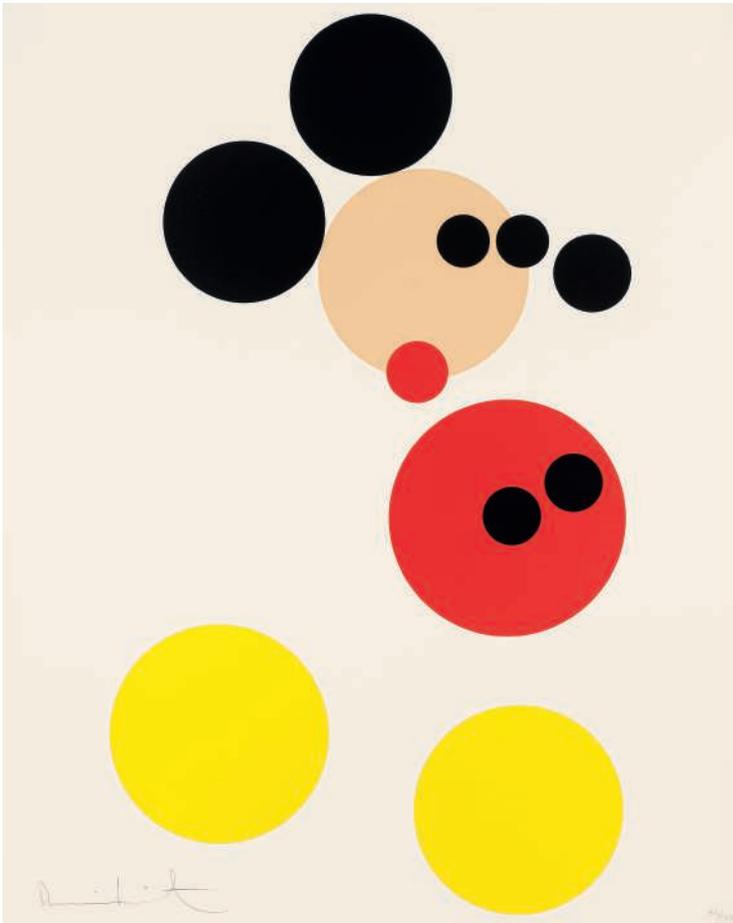
aquatint in colours, 2004, on Hahnemühle etching paper, signed in pencil, numbered 86/145 verso (there were also 35 artist's proofs), published by The Paragon Press, London, the full sheet, in good condition, framed Sheet 1155 x 1125 mm.

£2,500-3,500

\$3,600-5,000
€3,200-4,400

LITERATURE:

see Paragon Press vol II., p. 159



λ259

DAMIEN HIRST (B. 1965)

Mickey

screenprint in colours, 2014, on wove paper, signed in pencil, numbered 80/250, published by Other Criteria, London, with their blindstamp, the full sheet, in very good condition, framed
Image & Sheet 875 x 700 mm.

£15,000-20,000

\$22,000-28,000
€19,000-25,000



•260

AFTER JEFF KOONS (B. 1955)

Hecho a Mano - Flower Puppy

resin, plastic and dried flowers, 1992, base stamped with artist, title and date, from the edition of unknown size, with moulded copyright from the Guggenheim Bilbao Museoa, in good condition, with the clear plastic display case.
184 x 184 x 130 mm. (overall)

£700-1,000

\$1,000-1,400
€880-1,300



■λ261

BANKSY (B. 1974)

Applause

screenprint in colours, 2006, on wove paper, numbered 402/500, published by Pictures on Walls, London, with their blindstamp, on wove paper, the full sheet, in very good condition, framed Image 665 x 1060 mm., Sheet 808 mm x 1124 mm.

£2,500-3,500

\$3,600-5,000
€3,200-4,400

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



•*262

SHEPARD FAIREY (B. 1970)

Ai Weiwei

screenprint in colours, 2014, on wove paper, signed and dated in pencil, numbered 50/375, the full sheet, in good condition Image 585 x 433 mm., Sheet 613 x 459 mm.

£600-800

\$860-1,100
€750-1,000



DONATED BY THE ARTIST IN AID OF THE HOMERTON UNIVERSITY HOSPITAL NHS FOUNDATION TRUST ART CHARITABLE FUND

263

STIK

Sleeping Baby

the complete set of four screenprints in colours, 2015, on cream wove paper, each signed in pencil, inscribed AP 1/4, artist's proof impressions aside from the edition of 25 in each colour, the full sheets, apparently in very good condition, unexamined out of the frames Image 590 x 1080 mm., Sheet 650 x 1120 mm.

(each)

(4)

£2,000-3,000

\$2,900-4,300
€2,600-3,800

This lot is offered with a Certificate of Authenticity from the artist.

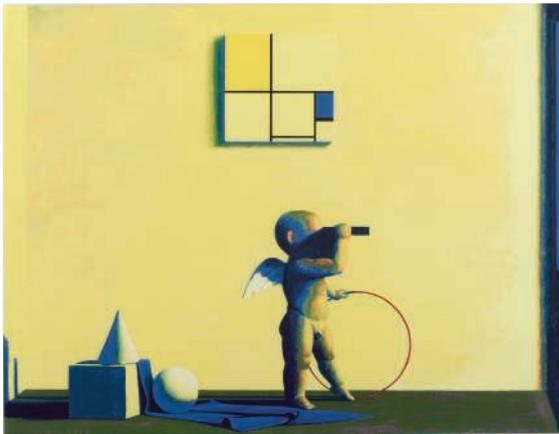
This lot is fully illustrated on the back cover.



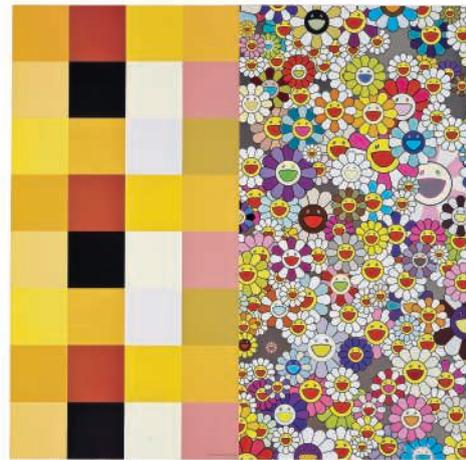
264



265



266



267

VARIOUS PROPERTIES

264

YOSHITOMO NARA (B. 1959)

Cosmic Girl (Eyes Open, Eyes Shut)

two offset lithographic posters in colours, 2008, on wove paper, from the edition of 500, published by BALTIC Centre for Contemporary Art on the occasion of the artist's exhibition, the full sheets, each in good condition, both framed

Image 690 x 490 mm., Sheet 720 x 520 mm. (each)

(2)

£1,500-2,000

\$2,200-2,800

€1,900-2,500

266

LIU YE (B. 1964)

For Mondrian

screenprint in colours, 2000, on wove paper, signed and dated in pencil, numbered 33/62, printed by A&Y Studio with their blindstamp, the full sheet, in good condition, framed

Image & Sheet 570 x 373 mm.

£3,000-5,000

\$4,300-7,100

€3,800-6,300

■265

ZHANG XIAOGANG (B. 1958)

My Memory no. 1

lithograph in colours, 2002, on wove paper, signed in pencil, numbered 98/99, published by the artist and distributed by Kwai Po Collection, Hong Kong, the full sheet, in very good condition

Image 1045 x 1245 mm., Sheet 1165 x 1325 mm.

£3,500-4,500

\$5,000-6,400

€4,400-5,600

•*267

TAKASHI MURAKAMI (B. 1962)

Acupuncture/Flowers (Checkers)

offset lithograph in colours, 2008, on smooth wove paper, signed in silver ink, numbered 78/300; together with **Acupuncture/Flowers**, by the same hand, signed in silver ink, numbered 89/300, both co-published by the artist and Kaikai Kiki Co. Ltd., Tokyo and New York, the full sheets, in good condition

Image & Sheet 680 x 680 mm. (each)

(2)

£1,000-1,500

\$1,500-2,100

€1,300-1,900

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λ268

PATRICK CAULFIELD (1936-2005)

Coloured Still Life

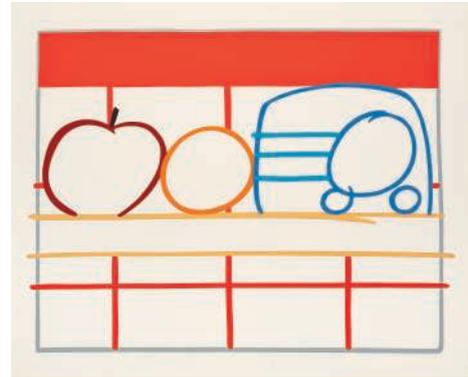
screenprint in colours, 1967, on wove paper, signed in pencil, numbered 21/75 (there were also ten proofs), published by Editions Alecto, London, the full sheet, soft horizontal creases in places across the middle of the sheet with some resultant minor ink losses, other minor defects, framed Image & Sheet 555 x 909 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800

LITERATURE:

Cristea 7



269

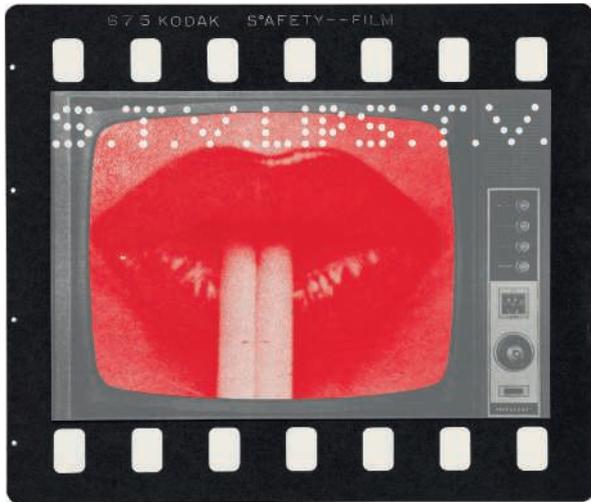
TOM WESSELMANN (1931-2004)

Still Life with Apple, Orange

screenprint in colours, 1991, on wove paper, signed in pencil, numbered 20/100, printed by Screened Images, Port Washington, published by International Images, Putney, with their blindstamps, trimmed at left and right, with pale mount staining, framed Image 500 x 655 mm., Sheet 765 x 885 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500



λ270

JOE TILSON (B. 1928)

The Software Chart Questionnaire

the complete portfolio, 1968, comprising six screenprints in colours, of which five are on wove paper, bound with title, text and justification, signed and dedicated on the justification and numbered 78/150, in a ring binder with aluminium covers, the title printed in green on the front, the sixth screenprint on silver foil loose in a large wove paper envelope, scratch signed and numbered 54/150, all housed in a wooden slipcase, with a screenprint design on the front and a zigzag shaped left edge with brass embellishments, published by Sergio Tosi, Milan, a few abrasions to the slipcase, other minor blemishes, otherwise in good, original condition (portfolio) 430 x 507 mm. (overall)

£800-1,200

\$1,200-1,700
€1,000-1,500

PROVENANCE:

A gift from the artist to the present owner.

This lot is fully illustrated at www.christies.com.



PROPERTY FROM A DISTINGUISHED EUROPEAN ESTATE

λ271

ALLEN JONES (B. 1937)

Plates 2, 3 and 7, from: Concerning Marriages

three lithographs in colours, 1964, on wove paper, each signed and dated in pencil, each inscribed *artists proof*, one of fifteen artist's proofs aside from the edition of 75, published by Editions Alecto, London, each hinged to the backboard in places, apparently in good condition, unexamined out of the frames

Image & Sheet 757 x 562 mm (and similar)

(3)

£1,500-2,000

\$2,200-2,800
€1,900-2,500

LITERATURE:

Lloyd 24b, 24c, 24g

VARIOUS PROPERTIES

■272

ROBERT INDIANA (B.1928)

Summer Love

New Zealand wool rug, 2006, signed in black felt-tip pen on a fabric label separate from the rug, numbered 9/125, published by Master Contemporary Original Artist Rugs, New York, in good condition
3048 x 3048 mm.

£2,000-3,000

\$2,900-4,300
€2,600-3,800



■273

ROBERT INDIANA (B. 1928)

Spanish Love

New Zealand wool rug, 2006, signed in black felt-tip pen on a fabric label separate from the rug, numbered 6/125, handcrafted by Master Contemporary Original Artist Rugs, in good condition
3048 x 3048 mm.

£1,500-2,000

\$2,200-2,800
€1,900-2,500



■274

ROBERT INDIANA (B. 1928)

Italian Love

New Zealand wool rug, 2006, signed in black felt-tip pen, numbered 45/125 on a fabric label verso, published by Master Contemporary Original Artists Rugs, New York, in good condition
3048 x 3048 mm. (overall)

£2,000-3,000

\$2,900-4,300
€2,600-3,800



■275

ANDY WARHOL (1928-1987)

Electric Chair

screenprint in colours, 1971, on wove paper, signed in ballpoint pen on the reverse, stamp numbered 106/250 (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zurich, with their copyright stamp *verso*, the full sheet, minor surface abrasions at the corners, a soft crease at upper right with associated cracking to the ink, otherwise in very good condition, framed
Image & Sheet 900 x 1217 mm.

£4,000-6,000

\$5,700-8,500
€5,100-7,500

LITERATURE:

Feldman & Schellmann II.76

■*276

JAMES ROSENQUIST (B. 1933)

Star Towel Weather Vane

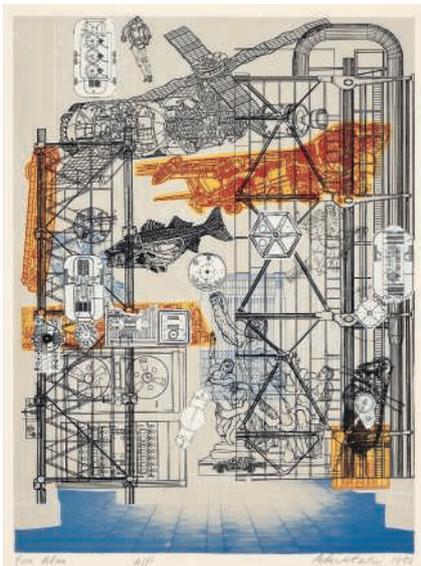
lithograph in colours, die-cut and with collage, 1977, on Arches wove paper, signed, titled and dated in pencil, numbered 16/42 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, in good condition, framed
Image & Sheet 562 x 1121 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

LITERATURE:

Gemini 778



λ277

EDUARDO PAOLOZZI (1924-2005)

Blueprints for a New Museum

screenprint in colours, 1980, on wove paper, signed, dated, inscribed *A/P* and dedicated *For Alan* in pencil, an artist's proof aside from the edition, with wide margins, in very good condition; together with **three other prints by the artist**, each signed and dated in pencil, inscribed *For Elizabeth*, *For Angela*, *For Micaela* respectively, all in very good condition, each framed
Image 545 x 405 mm., Sheet 710 x 560 mm. (and smaller) (4)

£800-1,200

\$1,200-1,700
€1,000-1,500

■ 278

ARMAN (1928-2005)

Tubes Couleur Suedois II

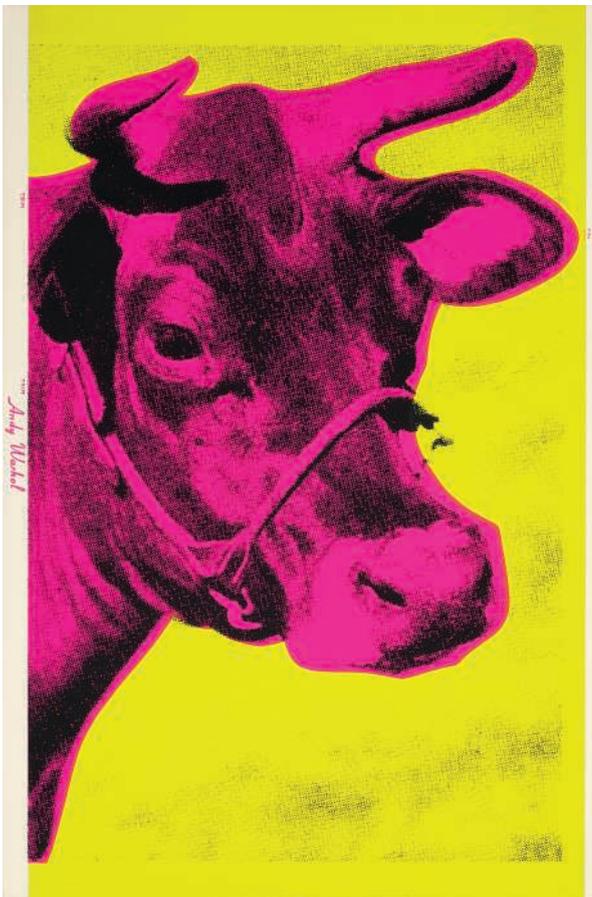
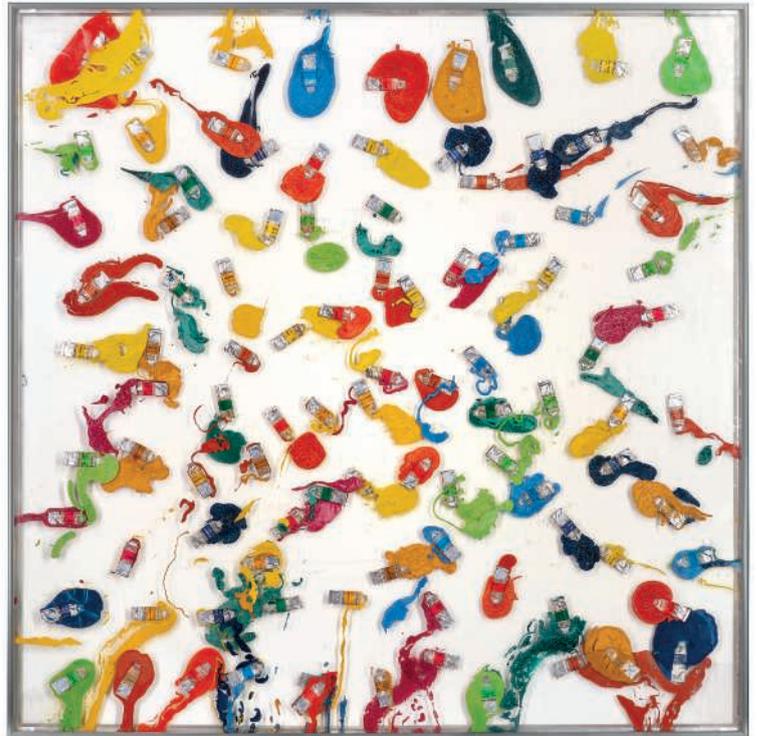
3D multiple with accumulation of acrylic paint and paint tubes in perspex, 1973, scratch signed lower left, a proof aside from the standard edition of 75, in good condition, in the original aluminium frame
1000 x 1000 x 30 mm. (overall)

£7,000-10,000

\$10,000-14,000
€8,800-13,000

PROVENANCE:

Gifted by the artist to the present owner.



279

ANDY WARHOL (1928-1987)

Cow

screenprint in colours, 1966, on thick wove paper, unsigned, one of probably 12 proofs aside from the edition on wallpaper, published by the artist, New York, the full sheet, occasional pale time staining at the sheet edges, a few soft creases, otherwise in good condition
Image & Sheet 1163 x 766 mm.

£2,500-3,500

\$3,600-5,000
€3,200-4,400

PROVENANCE:

This is one of probably only 12 known proofs on thick paper given by Warhol to his framer, before the edition on wallpaper.

LITERATURE:

Feldman & Schellmann II.11



■280

FRANK STELLA (B. 1936)

Whale as a dish, from: Waves II

screenprint, lithograph and linocut in colours with hand-colouring, marbling and collage, 1985-89, on wove paper, signed and dated '89' in pencil, inscribed *PP I*, a printer's proof aside from the edition of 60 and ten artist's proofs, published by Waddington Graphics, London, the full sheet, apparently in good condition, unexamined out of the frame

Sheet 1710 x 1380 mm.

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:

Waddington 6



λ281

PATRICK CAULFIELD (1936-2005)

Red Jug and Lamp

screenprint in colours, 1992, on wove paper, signed in pencil, inscribed *AP* one of 15 artist's proofs aside from the edition of 150, published by Waddington Graphics, London, the full sheet, in good condition

Image 597 x 443 mm., Sheet 773 x 592 mm.

£800-1,200

\$1,200-1,700
€1,000-1,500

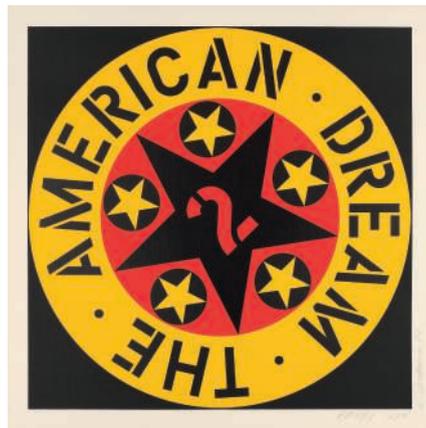
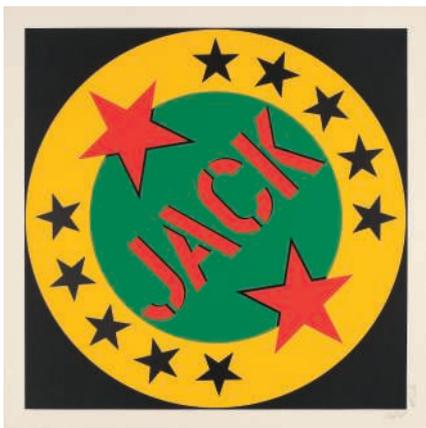
LITERATURE:

Cristea 83

Published for the Serpentine Gallery, London.



282



283

282

ROBERT INDIANA (B. 1928)

American Dream No. 5 (The Golden Five)

the complete set of five screenprints in colours, 1980, on Fabriano wove paper, each initialed and dated in pencil, one plate titled, each numbered P.P. 9/17, printer's proofs aside from the edition of 100 (there were also forty artist's proofs), co-published by Prestige Art, Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamp, in very good condition
Image 612 x 612 mm., Sheet 682 x 682 mm.

(5)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:
Sheehan 113

283

ROBERT INDIANA (B. 1928)

The American Dream No. 2

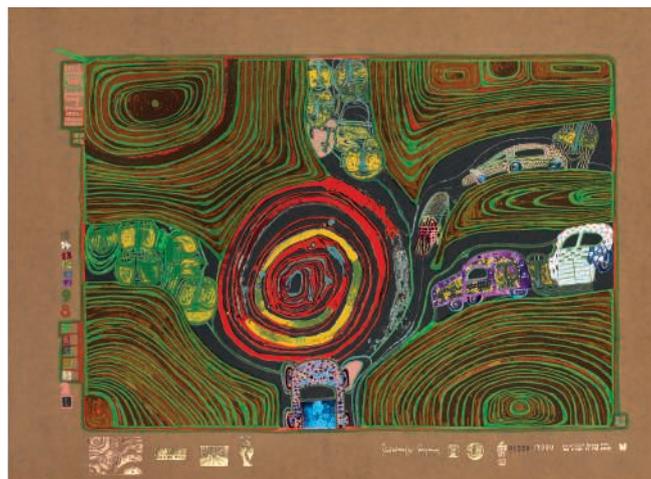
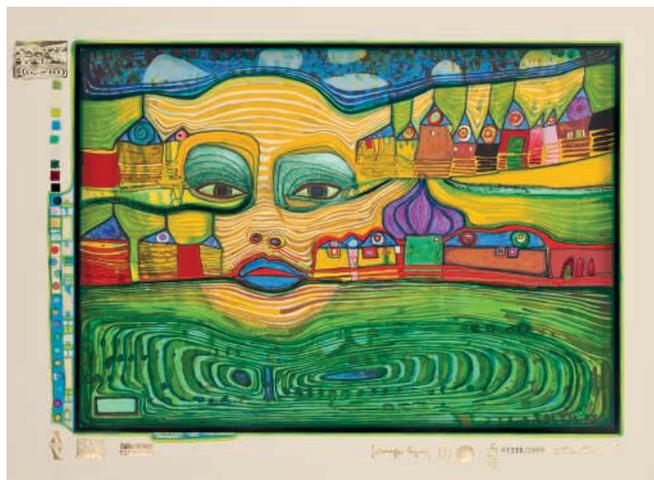
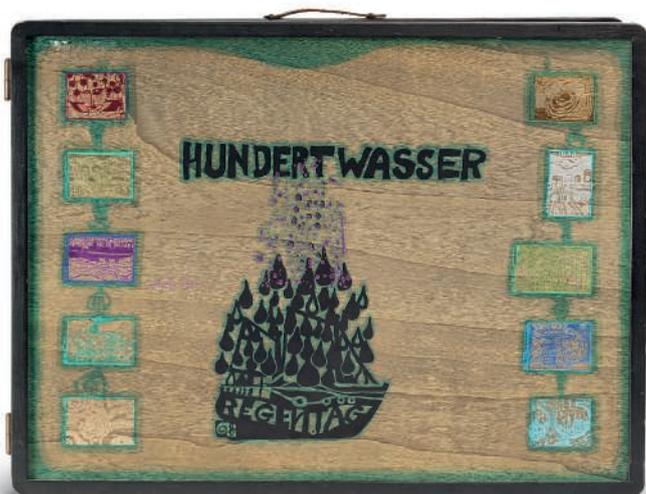
the complete set of four screenprints in colours, 1982, on Fabriano wove paper, each signed in pencil, one plate dated and numbered P.P. 5/15, printer's proofs aside from the edition of 100 (there were also forty artist's proofs), each inscribed 1 of 4, published by Prestige Art Ltd., New York, in very good condition
Image 610 x 610 mm., Sheet 682 x 682 mm.

(4)

£3,000-5,000

\$4,300-7,100
€3,800-6,300

LITERATURE:
Sheehan 125



λ•284

FRIEDENSREICH STOWASSER HUNDERTWASSER (1928-2000)

Nine plates, from: Look at it on a rainy Day

nine screenprints in colours, with metallic embossing and mixed media, 1971-72, on various papers, lacking K. 51, the list of plates printed inside the portfolio box and signed in white chalk, numbered 1528 in purple chalk, the plates each stamp-signed in silver or gold, stamp-numbered 1528/3000, some plates with pale brown staining and soft creases at the sheet edges, otherwise generally in good condition, loose (as issued), in the original wooden box with artist's name, title and coloured design embossed on the cover, the box with some minor nicks and chips
545 x 725 x 45 mm. (overall)

£4,000-6,000

\$5,700-8,500
€5,100-7,500

LITERATURE:

Koschatzky 44-50, 52-53

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(h).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal**: If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- 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 and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- 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 Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any lot created by the artist is sold. We identify these lots with the symbol **λ** next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

Royalty for the portion of the hammer price
(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro. We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

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

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

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

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

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

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

(a) This additional warranty does not apply to:

(i) the absence of blanks, half titles, tissue guards

or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

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

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

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

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

(i) the hammer price; and

(ii) the buyer's premium; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods, sales, use, compensating or service tax or VAT.

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

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 90th 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 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.
- (b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

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

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (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: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

- (g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 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**
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

- (ii) 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 we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRESTIES.COM

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

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

◦ **Minimum Price Guarantees**

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

◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

STORAGE & COLLECTION CHARGES

Specified lots, marked with a filled square (■) not cleared from Christie's by 5.00 pm on the day of the sale and all sold and unsold lots not cleared from Christie's by 5.00 pm on the fifth Friday following the sale will be removed to the warehouse of:

Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

Lots will be available for collection on the first full business week after transfer to Cadogan Tate Ltd and every business weekday from 9.00 am to 5.00 pm.

Property, once paid, can be released to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore FreePort at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com. Telephone: +44 (0)20 7622 0609 for details.

TRANSFER, STORAGE & RELATED CHARGES (PER LOT)

CHARGES	Furniture/ Large Objects	Pictures/ Small Objects
Transfer/Admin	£42.00	£21.00
Storage per day	£5.25	£2.65
Extended Liability Charge:	The lower amount of 0.6% of Hammer Price or 100% of the above charges	

All charges are subject to VAT. Very large or heavy items may be subject to a surcharge.

Please note that there will be no charge to purchasers who collect their lots within two weeks of this sale.

COLLECTION & PAYMENT OF ANY CHARGES DUE

Lots will be available for collection from Cadogan Tate Ltd
241 Acton Lane, Park Royal
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com
on every business day after the day of transfer, from 9.00 am until 5.00 pm.
Lots may only be released by Cadogan Tate upon
a) production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
b) payment of any charges that may be due to Cadogan Tate Ltd
To assist Cadogan Tate to provide a swift release please telephone on the business day prior to collection to ensure that Lots are available and to ascertain any charges due. If sending a carrier please ensure that they are provided with all necessary information, your written authority to collect, the Collection Order and the means to settle any charges.

COLLECTION FROM CADOGAN TATE

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm, and purchases transferred to their warehouse are not available for collection at weekends.

SHIPPING AND DELIVERY

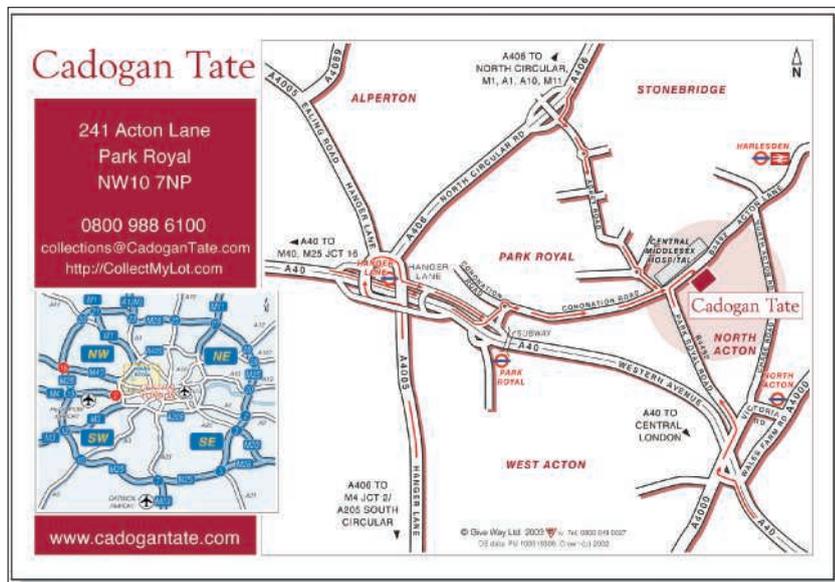
Christie's Art Transport can organise local deliveries or international freight.
Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.
To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

EXTENDED LIABILITY CHARGES

All services provided by Cadogan Tate Ltd ("Cadogan Tate") will be subject to their standard Conditions of Business, copies of which are available at Christie's South Kensington. Please note in particular that Cadogan Tate

- does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a Lot plus associated Buyer's Premium, or, at its sole option, the cost of repairing or replacing the damaged or missing Lot and
- it reserves a lien over all goods in its possession for payment of storage and all other charges due to it and
- it automatically arranges on behalf of the Lot's owner and at the owner's cost, insurance of the Lot for the sum of the Hammer price plus Buyer's Premium. The Extended Liability Charge covers the Lot from the time of collection from the saleroom until release of the Lot to the owner or the owner's agent. The Extended Liability Charge payable by the owner of the Lot is 0.6% of the sum of the Hammer Price and Buyer's Premium or 100% of the transfer and storage charges, whichever is the smaller. This Extended Liability will not be arranged and no charge will be payable only on receipt by Cadogan Tate of advance written notice from the owner of the lot together with formal waiver of subrogation from the owners insurers.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.



CADOGAN TATE LTD'S WAREHOUSE
241 Acton Lane,
Park Royal,
London NW10 7NP

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GLOSSARY OF CATALOGUING TERMS

AQUATINT

An etching process in which tone is created by treating a plate with fine particles of acid-resistant material (like powdered resin) and then placing the plate in an acid bath. The acid bites into the plate between the grains of resin and, when printed, the mass of tiny spots produces a textured area with tonal effects similar to watercolor wash.

ARTIST'S PROOF/ÉPREUVE D'ARTISTE

Impressions printed especially for the artist and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as "A.P." or "E.A."

BLINDSTAMP/CHOP

The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification.

BON À TIRER/RIGHT TO PRINT

The proof approved by the artist which establishes the standard for all of the other prints in the edition.

BURR

When using a drypoint needle or other engraving tool to draw directly into a metal plate, small, fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture. Burr is very delicate and consequently is easily worn down during the pressures of the printing process. Early pulls or impressions taken from such plates are characterized by rich burr. In the case of Old Master prints especially, the quantity and evidence of burr can sometimes be used as an aid in determining how early the impression was pulled.

CANCELLATION PROOF

When the edition is complete, the matrix – a block, plate, stone, mylar or other – is effaced, crossed out or otherwise "cancelled".

An impression is then taken from this matrix, showing that the plate has been "cancelled". This ensures that no further uncanceled impressions can be pulled.

CARBORUNDUM

The trade name for silicon carbide, carborundum began its use in printmaking as an abrasive which was used in effacing lithographic stones. The particles, when mixed together with glue, can also be used to draw on a plate—sometimes creating a raised surface—which is then inked and printed with the ink being held in the spaces between the particles. The resulting prints are often textured due to the raised areas of the printing surface.

CATALOGUE RAISONNÉ

A scholarly catalogue which should include all the known works by an artist at the time of publication. Essential information by which works are identified is included.

CHINE APPLIQUÉ/CHINE COLLÉ

A method of adhering a thin paper, sometimes of a different color or texture, onto a larger, heavier sheet during the printing process using glue or water to dampen and coat the papers.

COLOPHON/JUSTIFICATION

A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition.

DECKLE EDGE

The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

DRYPOINT

An intaglio process in which a plate is marked or incised directly with a needle. The drypoint line can look very much like an etched line but is usually lighter and characterized by the existence of burr.

EDITION

The total number of impressions pulled off a single image or set of images from the same matrix. To this number the artist usually authorizes the addition of a small number of artist's, printer's, publisher's and other proofs.

EMBOSSING

A process used to create a raised surface or raised element, but printed without ink.

ENGRAVING

An intaglio process in which a plate is marked or incised directly with a burin or other metal-marking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterized by a pointed end signaling the exit of the "v" shaped burin from the metal.

ETCHING

An intaglio process in which a plate is treated with an acid-resistant ground. The artist then draws through the ground with various tools to expose the metal. The plate is then immersed in an acid bath where the acid "bites" or chemically dissolves the exposed lines. The metal plate is therefore "carved" or "etched" by the acid rather than by a tool directly in the metal.

FOUL-BITING

When the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These "bitten" areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

FRONTISPIECE

Illustration in a book opposite the title page.

HELIOGRAVURE

A method of making a photo-etched or photogravure plate using an aquatint texture directly on the plate to create tone.

HORS-COMMERCE/"H.C."

Meaning "outside of the commercial edition", these proofs, not originally intended for sale, are excluded from the numbering of an edition, but are otherwise exactly like the editioned prints in every other respect.

INTAGLIO

All matrices which have either been cut into or "bitten" into. The resulting "dug out" lines are printed. Intaglio processes include etching, aquatint, engraving, mezzotint and metal engravings, among others.

LINOCUT/LINOLEUM CUT

A relief process, like a woodcut, where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away.

Please note all lots are unframed unless stated.

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GLOSSARY OF CATALOGUING TERMS

LITHOGRAPHY

A planographic printing process where a drawing is made directly on a stone or other smooth matrix with greasy materials such as lithographic crayon. The surface is then dampened with water, which is repelled by the greasy areas. The surface is then rolled with greasy printing ink which adheres only to the greasy areas and is itself repelled by the areas which have water. The drawn image is then printed.

MASTER PRINTER

A highly skilled printer who works very closely with the artist to produce the edition.

MATRIX

The base from which the print is made. This can be anything – a standard metal plate or lithographic stone, a potato or vinyl record, a stencil – anything from which you print.

MEZZOTINT

An intaglio method in which the entire surface of the plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from “black” to “white” by scraping (or burnishing) out areas to produce lighter tones.

MONOTYPE

A unique image printed from an unworked, smooth, metal or glass surface painted in ink by the artist.

MONOPRINT

A print which has as its base an etching, lithograph or woodcut and which is then uniquely altered by monotype coloring, unique inking, or choices in paper color.

OFFSET PRINTING

Method of printing in which the inked image from a lithographic stone, a metal plate or other matrix is first transferred to an intermediary such as a rubber cylinder or blanket and then to paper, thus creating an image in the same direction as the original.

PHOTO-ETCHING/PHOTOGRAVURE

An intaglio process in which an image is produced on an etching plate by photographic means. (See also Heliogravure)

PHOTO-LITHOGRAPH

A process in which an image is produced on a lithographic plate by photographic means.

PLANOGRAPHIC PRINT

Printing from a flat surface. Planographic processes include lithography and some forms of commercial printing.

PLATE MARK

The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

PLATE TONE

A veil of ink intentionally left on the surface of the plate during printing which creates delicate areas of tone or shading.

POCHOIR

A printing process using stencils, originally used to simulate hand-coloring.

PRINTER'S PROOFS

Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as “P.P.”

PROGRESSIVE PROOFS

Series of proofs taken to show each individual color plate and each combination of them culminating in the final, complete version.

PUBLISHER

The person or entity who subsidizes and often initiates the making of a print edition or portfolio and who also disseminates the prints.

RELIEF PRINTING

When the image is printed from the raised or uncarved portion of the matrix. Relief processes include woodcuts and linocuts, among others.

SCREENPRINT/SILKSCREEN

A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh.

SOFT-GROUND ETCHING

An etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper which is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting “marked” plate is placed in an acid-bath where the acid “bites” into the more exposed areas where the ground has been “lifted”. The line created is often soft and grainy.

STATE

An impression taken from the plate at a particular moment or stage of development and distinguished from impressions taken at other times during that process. The final State is the state from which editions are generally pulled, although some artists pull several impressions in each state.

STEEL FACING

When a metal intaglio plate is covered with a thin deposit of steel using electrolysis creating a much harder surface which can accommodate larger numbers of printings before wear becomes evident.

TRIAL PROOF

An early proof, often incorporating artist's revisions and changes and generally not identical to the numbered, editioned prints. Also referred to as Working Proof.

TUSCHE

Grease in stick or liquid form used principally for drawing in lithography.

WATERMARK

Design in the paper seen when held against the light. A manufacturer's mark, it is used to trace the origin and date of the paper.

WAXTYPE

A process like screenprinting where pigmented beeswax is used rather than traditional printer's ink.

WOODCUT

A relief technique where the image or design is left raised above what is carved out of the wood. What is not carved is printed.

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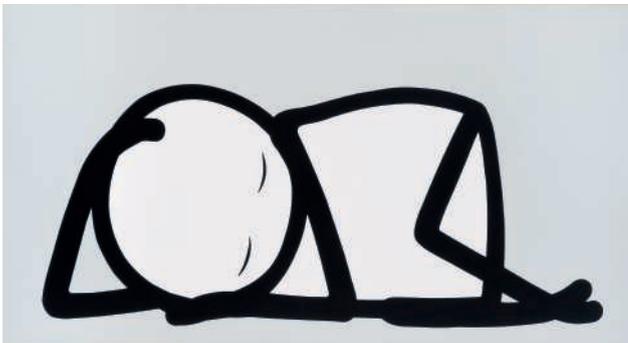
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