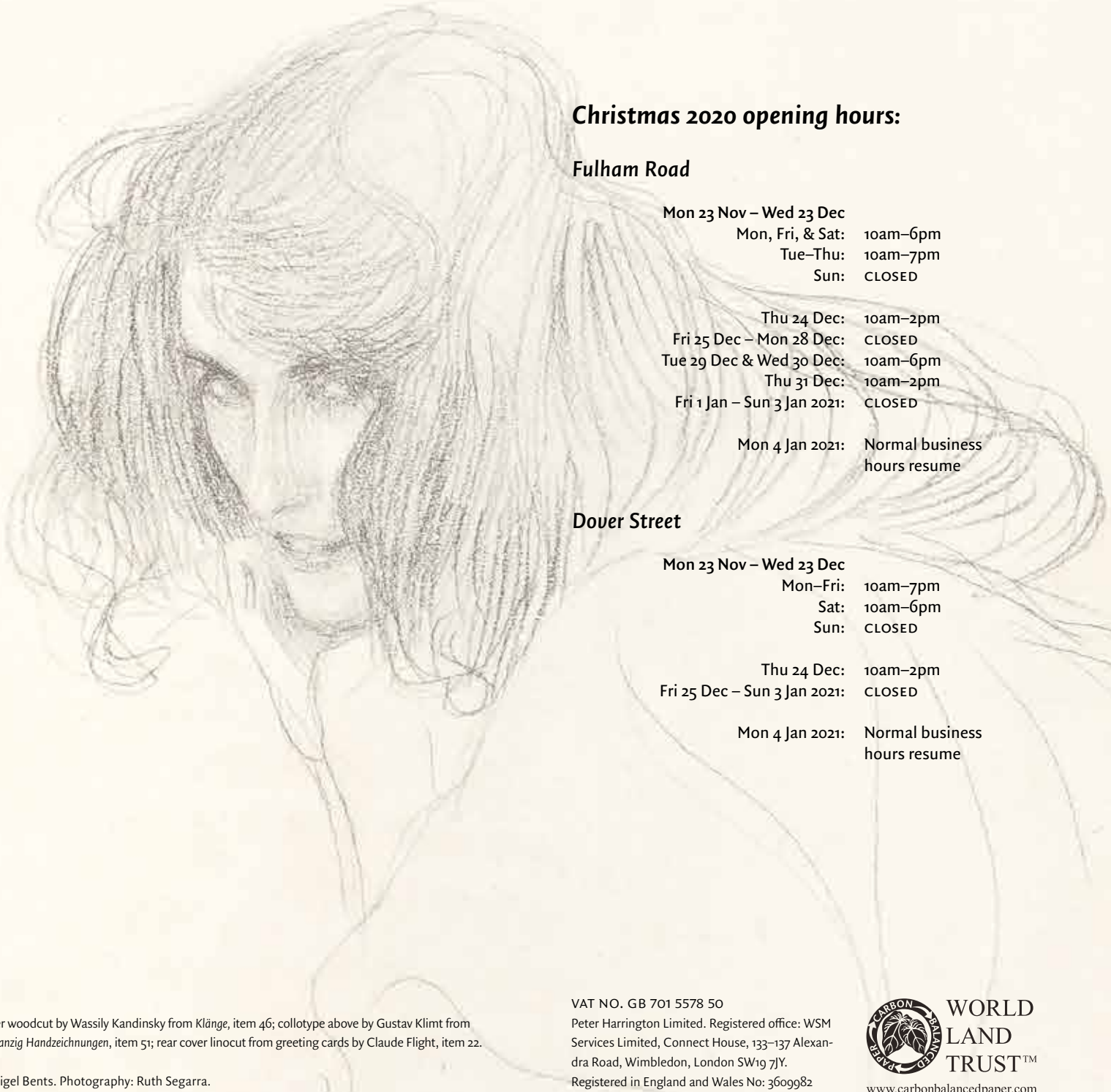




MODERN & CONTEMPORARY PRINTS, ART & PHOTOBOOKS



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Sat: 10am–6pm

Sun: CLOSED

Thu 24 Dec: 10am–2pm

Fri 25 Dec – Sun 3 Jan 2021: CLOSED

Mon 4 Jan 2021: Normal business hours resume

Front cover woodcut by Wassily Kandinsky from *Klänge*, item 46; collotype above by Gustav Klimt from *Fünfundzwanzig Handzeichnungen*, item 51; rear cover linocut from greeting cards by Claude Flight, item 22.

Design: Nigel Bents. Photography: Ruth Segarra.

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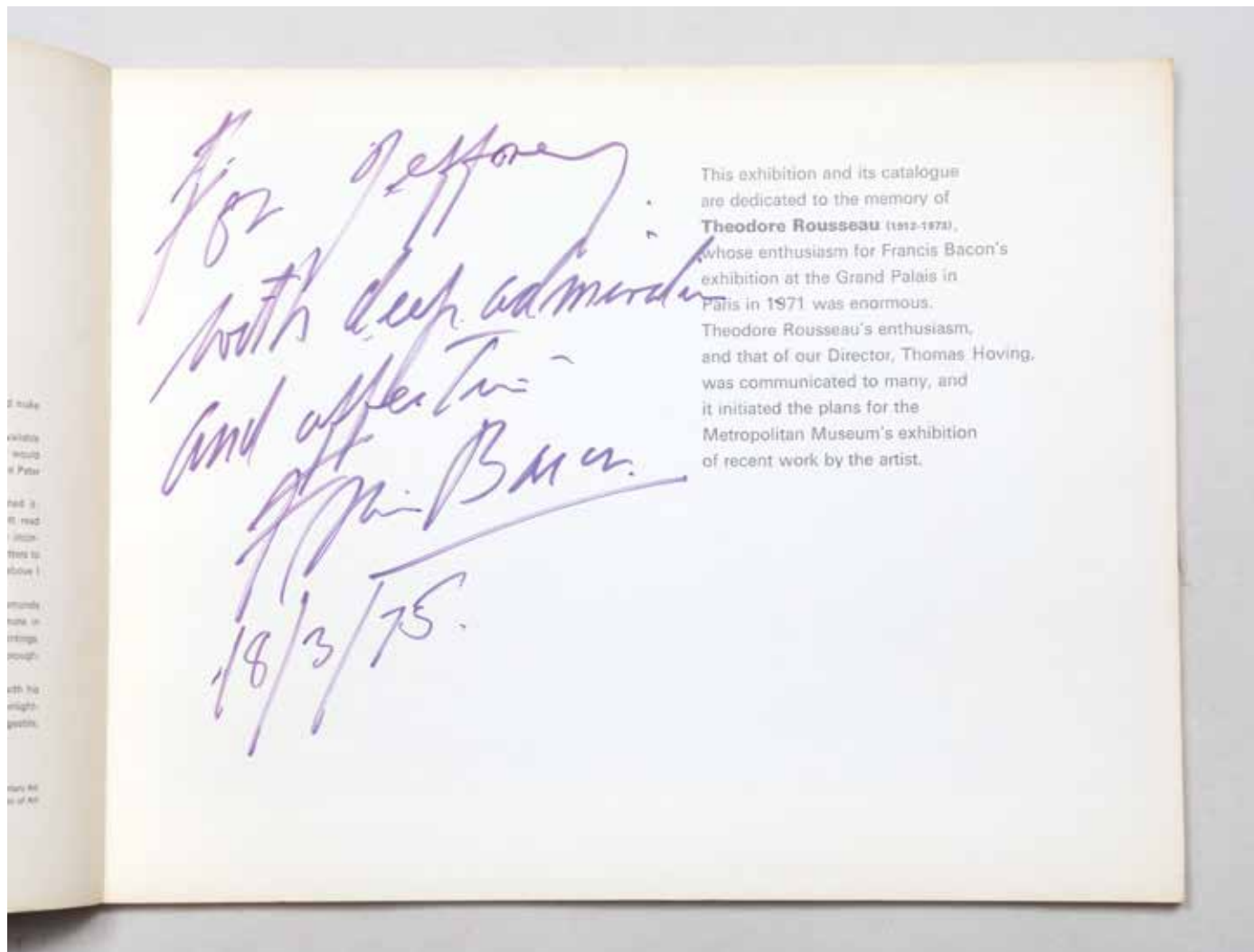
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1

Francis Bacon

Recent Paintings 1968–1974. New York: The Metropolitan Museum of Art, 1975

Oblong quarto. Original printed wrappers, window frame to front wrapper. With 36 colour illustrations of Bacon's paintings. Light rubbing and peripheral creasing, slight chip at head of spine, contents clean. A very good copy.

First edition, inscribed by the artist on the dedication page, "For Geoffrey, with deep admiration and affection. Francis Bacon 18/3/75". This is the catalogue for the exhibition of Bacon's paintings held at the Metropolitan Museum of Art in New York from 20 March to 29 July 1975; Bacon inscribed the book a couple of days before the exhibition started.

£1,500

[139137]



2

John Baldessari

Brutus Killed Caesar. Ohio: The Emily H. Davis Art Gallery of The University of Akron, [1976]

Oblong octavo. Original spiral-bound grey card covers, title to front cover in black. Full-page illustrations throughout with photographic work by Baldessari. Wrappers very lightly creased at corners, one small mark to front cover. A near-fine copy.

First edition. One of Baldessari's earliest printed works, the book features a juxtaposition of three images throughout: two profile views of men facing each other with a photograph of a potential murder weapon, consisting of a different everyday household item, between them on each page.

£1,500

[140692]





3

Banksy

Jack and Jill. London: Pictures on Walls, 2005

5 colour screenprint on wove paper. Sheet size: 50 × 70 cm. Previously laid down, the backing paper has been professionally removed, now in excellent condition.

Edition of 350, numbered in pencil lower left in the circular Pictures on Walls blind stamp. This work is accompanied with a Pest Control authentication certificate.

£50,000

[133164]

4

Banksy

Wall and Piece. London: Century, 2005

Quarto. Original illustrated boards, titles to spine and front cover in black. With the dust jacket. Photographs and illustrations throughout. A fine copy in an excellent jacket with slightly toned and creased extremities, rear panel with a small nick and bookseller's sticker.

First edition, in the rare dust jacket (most copies were issued without one). *Wall and Piece* collects together photographs of Banksy's street art with his own commentary.

£2,000

[136271]



5

Banksy – Steve Lazarides

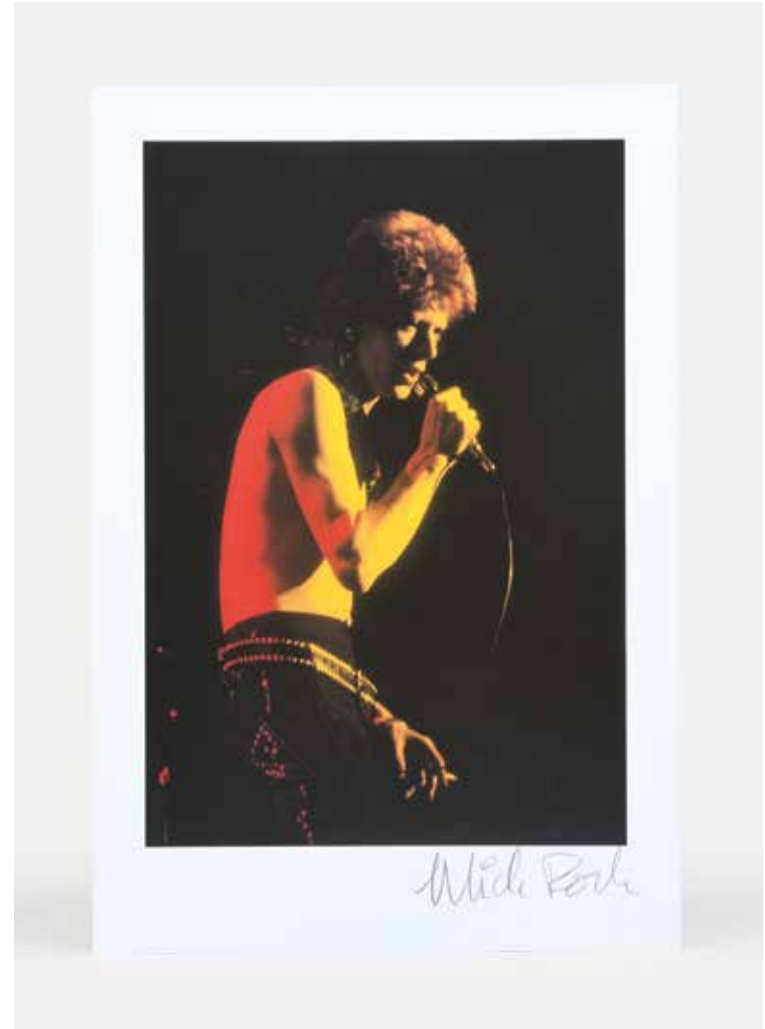
Banksy Captured [Vol 2]. London: Lazarides Photography, 2020

Quarto. Original illustrated boards, titles to front cover and spine in black, white, and gilt. Housed in the publisher's pink cloth slipcase, titles to front cover in red. Illustrated throughout with full-page photographic images. Fine condition.

First edition, one of 5,000 numbered copies. In 1997 Lazarides was commissioned to take the portrait of a little-known graffiti artist who went by the name of Banksy. Over the next 11 years he worked with Banksy as his manager, driver, photographer, dealer, spokesperson, and then in 2004 as gallerist.

£400

[143300]



6

David Bowie & Mick Rock

Moonage Daydream. The Life and Times of Ziggy Stardust.
Guildford: Genesis Publications Limited, 2002

Folio. Original blue morocco with flash illustration to front cover and spine lettered in gilt. Housed in the original decorated box. Illustrated throughout. A fine copy.

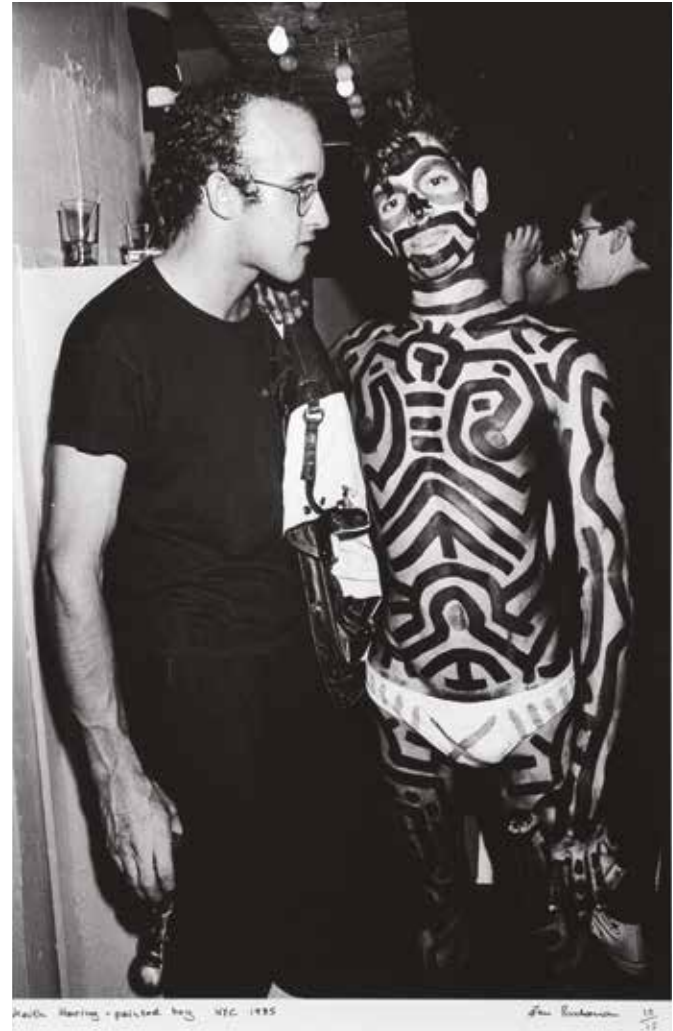
Signed limited edition, number 312 of 350 deluxe copies signed by David Bowie and Mick Rock, with an additional photograph of Bowie signed by Mick Rock and specially bound, from a total edition of 2,500



copies. “Published to coincide with the 30th anniversary of the Ziggy Stardust LP’s original release, *Moonage Daydream: The Life and Times of Ziggy Stardust* is a collaboration between David Bowie and photographer Mick Rock, and the first and ultimate authorised piece of Ziggy Stardust legend. David Bowie’s sharp, often humorous text discusses the origins of this fascinating stage persona, comments on Mick Rock’s photographs, and overall gives unprecedented insight into Ziggy’s stratospheric two-year career” (publisher’s online prospectus).

£3,750

[143523]



7

Ben Buchanan

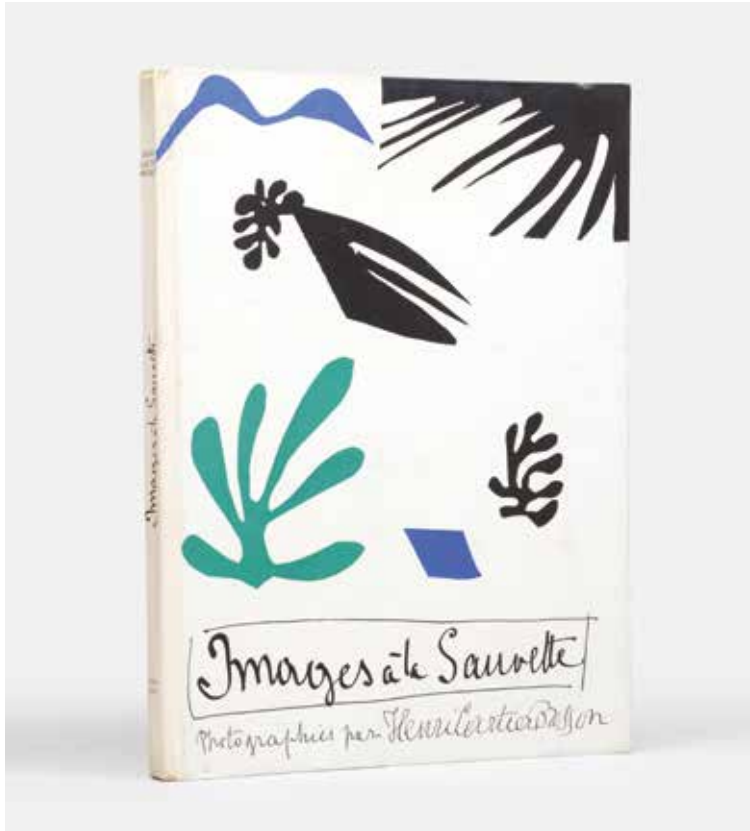
Keith Haring with Painted Boy, Area, 1985. 2017

Chromogenic print. Sheet size: 50.8 × 38.1 cm. Presented in a black frame with conservation mount and UV preventive glass. In excellent condition.

Edition of 15, signed, numbered and captioned in ink by the photographer to the margin. With photographer’s wet stamp on the verso.

£850

[121408]



8

Henri Cartier-Bresson

Images à la Sauvette. Paris: Éditions Verve, 1952

Folio. Original lithographic boards with titles and decoration by Matisse in black, green, and blue, titles to front cover and spine in black. With 126 photographic plates. A very good copy of this vulnerable publication, boards a touch bowed and sunned, spines and board edges bumped, boards slightly soiled, margins a little browned as often, but overall a bright copy.

First edition. “The Paris-based Greek publisher, Tériades (Stratis Eleftheriadis) – renowned for making deluxe books with such artists as Matisse, Miró and Léger, and for his magazines *Minotaur* and *Verve* – had planned a book with Henri Cartier-Bresson in the late 1930s. The war intervened, and following the photographer’s successful retrospective show at MoMA in 1947, Tériades eventually published *Images à la sauvette* in 1952 – or as it was happily retitled for its American co-edition (published the same year) *The Decisive Moment... [It] is one of the greatest of all photobooks*” (Parr & Badger).

Parr & Badger I, 208–9.

£3,000

[140037]



9

Marc Chagall

Dessins Pour la Bible. Paris: Verve, 1960

Folio. Original illustrated boards with a design by Chagall, titles to spine and front cover in black. No jacket issued. With 24 original colour lithographs and 96 black and white illustrations by Chagall. Very light rubbing around extremities, else a near-fine copy.

First edition of this lavish collection of Chagall’s artwork inspired by the Old Testament.

In 1930 Chagall set out to produce etchings to illustrate the Bible, at the request of the avant-garde art book publisher Ambroise Vollard. Chagall worked on the project for many years even after Vollard’s death in 1939, eventually publishing the artwork in the French art magazine *Verve* in 1956. Chagall returned to the Old Testament in 1958 and 1959, covering themes which were not covered in the previous edition, especially the women of the Old Testament and the story of creation. These artworks were here published as numbers 37–38 of *Verve*, the final publication of the magazine before it folded that year. The French philosopher Gaston Bachelard contributed the introduction.

Mourlot II, 230; Sorlier 75.

£3,750

[139176]

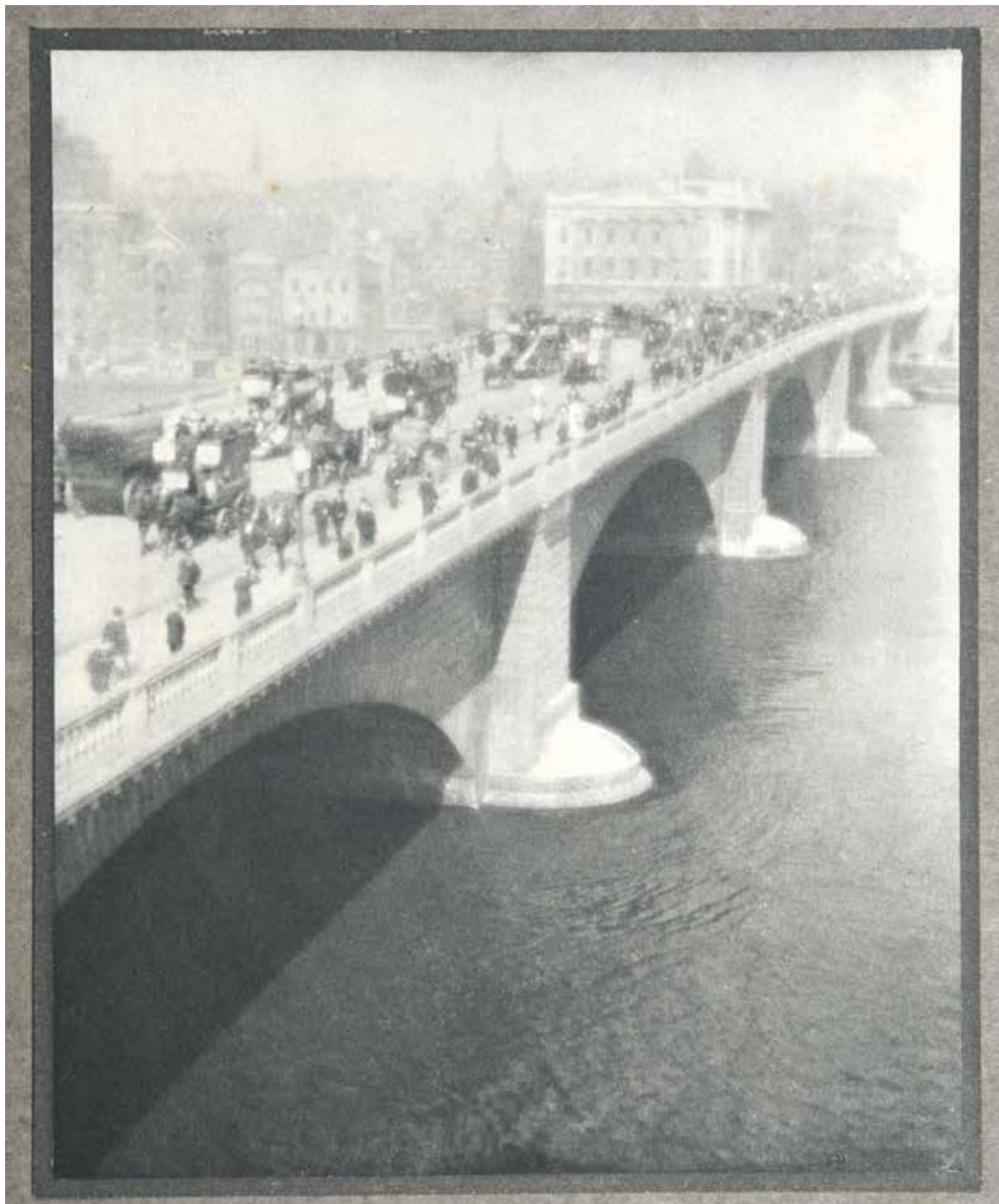


MARC CHAGALL

DESSINS
POUR

LA BIBLE

VERVE - N^{os} 37-38





10

Alvin Langdon Coburn

London. London & New York: Duckworth & Co. & Brentano's, [1909]

Folio. Original dark green sheep-backed grey paper covered boards, titles to front cover and spine in gilt, mottled grey endpapers. 20 gravure plates, hand pulled by Coburn, tipped on to heavy grey mottled paper. Corners lightly worn, original leather spine darkened (which has a tendency to perish), blocked in gilt with the title and author's name at a later date, previous owner's bookplate to front free endpaper and a small "received" stamp to rear free endpaper stamped "Nov 2 1909", overall an acceptable, bright, clean copy of this handsome but fragile publication.

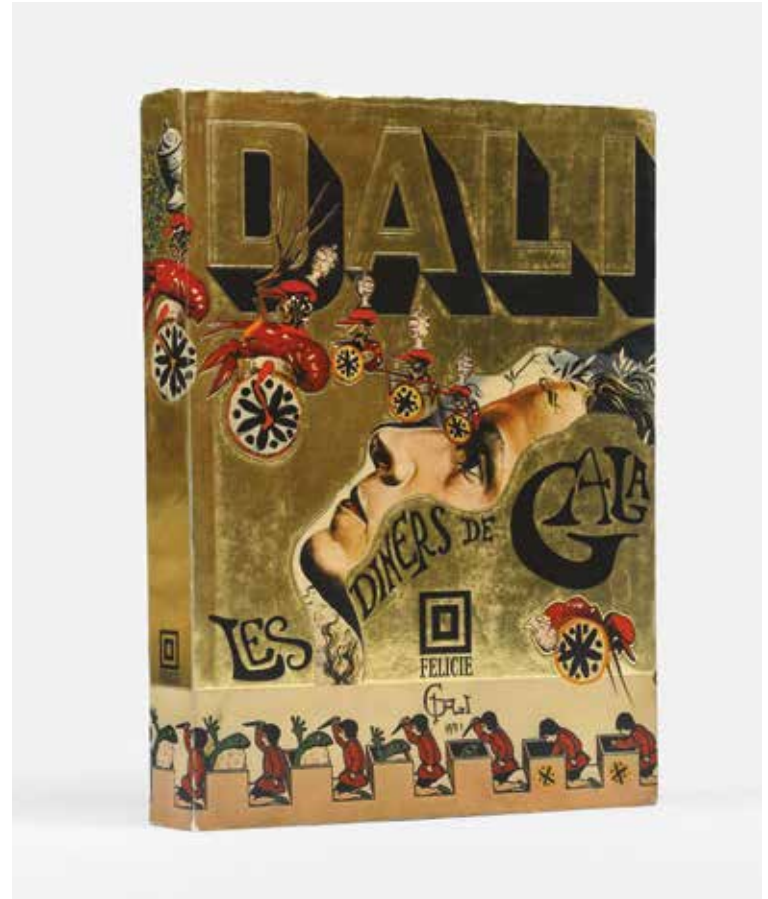
First edition of this masterpiece of early 20th-century photography.

Boston-born Coburn based himself in London from around 1906, learning how to make photogravures at the London County Council School of Photo-engraving, and establishing a studio with two copperplate printing presses at the home he shared with "his domineering mother" in Hammersmith. "In the period 1909–14 he etched and steel-faced eighty-three plates, and oversaw the printing of some 40,000 hand-pulled gravures" (ODNB). His first two publications *London* (1909) and *New York* (1910) were intended as the start of a series, exploring "the adventures of cities" each "containing twenty luscious hand-pulled photogravures" (Parr & Badger). A member of the Photo-Secession with Stieglitz and Steichen, Coburn began working within a symbolist-pictorialist framework, but he came to be influenced by modernism: "a friend of the Cubists, Vorticists and Imagists, Coburn had one foot in the nineteenth century and one foot in the twentieth century. At their best his photographs straddled the divide".

Parr & Badger, 1, p. 74; Roth, 101, p. 38.

£12,500

[142935]



11

Salvador Dalí

Les Dîners de Gala. New York: Felicie, Inc., 1973

Quarto. Original pictorial cloth, titles to spine and front cover in black, illustrated endpapers. With the gold dust jacket. Illustrated throughout in colour and black and white. Corners of book lightly bumped, previous owner's initials and date to front free endpaper, dust jacket lightly rubbed to corners.

First US edition of Dalí's classic cookery book of 136 recipes from Lasserre, La Tour d'Argent, Maxim's and Le Buffet de la Gare de Lyon (Le Train Bleu).

£500

[143180]



12

Salvador Dalí

Le Corbeau et le Renard. (The Raven and the Fox.) Saint Raphael: Editions Des Maitres Contemporains, 1974

Drypoint etching on Arches paper with hand colouring by pochoir. Plate size: 58,5 × 40,5 cm. Sheet size: 76 × 56,5 cm. Excellent condition. Presented in a white gold leaf frame with conservation acrylic glazing.

Edition of 250, signed in pencil lower right by Dalí, numbered lower left. One of 12 plates from *Le Bestiaire de la Fontaine Dalinesé* portfolio.

Field 74-1 C. Michler & Lopsinger 656.

£2,500

[135937]



13

Salvador Dalí

Le Singe et le Léopard. (The Monkey and the Leopard.) Saint Raphael: Editions Des Maitres Contemporains, 1974

Drypoint etching on Arches paper with hand colouring by pochoir. Plate size: 58,5 × 40,5 cm. Sheet size: 76 × 56,5 cm. Excellent condition. Presented in a white gold leaf frame with conservation acrylic glazing.

Edition of 250, signed in pencil lower right by Dalí, numbered lower left. One of 12 plates from *Le Bestiaire de la Fontaine Dalinesé* portfolio.

Field 74-1 H. Michler & Lopsinger 661.

£2,500

[135942]



14

Salvador Dalí

La Caducée de Mars alimenté par la boule de feu de Jupiter.
(The Caduceus of Mars Nourished by Jupiter's Ball of Fire.) Paris & New York: Jean Lavigne, Levine & Levine Graphics, 1974

Drypoint etching over chromolithograph with embossing on Arches watermarked paper. Sheet size: 100 × 70 cm. Light creasing to the margins, hidden by the mount, image extremely bright.

Edition of 195, signed in pencil lower right by Dalí, numbered in roman numerals and signed by the publisher, Lavigne, lower left. One of 12 plates from the *La Conquête du Cosmos* portfolio printed by Atelier Lithographique in Paris. Although these plates were printed in 1974 they were offered in two portfolios of six in 1974 and 1977.

Field 74-12K; Michler & Lopsinger 650.

£4,000

[143113]



15

Salvador Dalí

Girafe satunienne. (Saturnian Giraffe.) Paris & New York: Jean Lavigne, Levine & Levine Graphics, 1974

Drypoint etching over chromolithograph with embossing on BFK Rives watermarked paper. Sheet size: 100 × 70 cm. Light creasing to the margins, hidden by the mount, image extremely bright.

Edition of 195, signed in pencil lower right by Dalí, numbered in roman numerals and signed by the publisher, Lavigne, lower left. One of 12 plates from the *La Conquête du Cosmos* portfolio printed by Atelier Lithographique in Paris. Although these plates were printed in 1974 they were offered in two portfolios of six in 1974 and 1977.

Field 74-12J; Michler & Lopsinger 651.

£4,000

[143126]



16

Willem de Kooning

Drawings. New York: Walker and Company, 1967

Quarto. Original grey boards, titles to front cover and spine in black. With the dust jacket. With 24 full-page charcoal drawings reproduced to the exact size. Near fine in dust jacket, spine lightly toned.

First edition, inscribed on the title page by the artist, "to Sam and Pauline, Klein, thank's [sic], Willem de Kooning". These charcoal drawings were created in 1966 by using a drawing pad held horizontally and with the artist's eyes closed.

£1,250

[142528]

17

Willem de Kooning – Thomas B. Hess

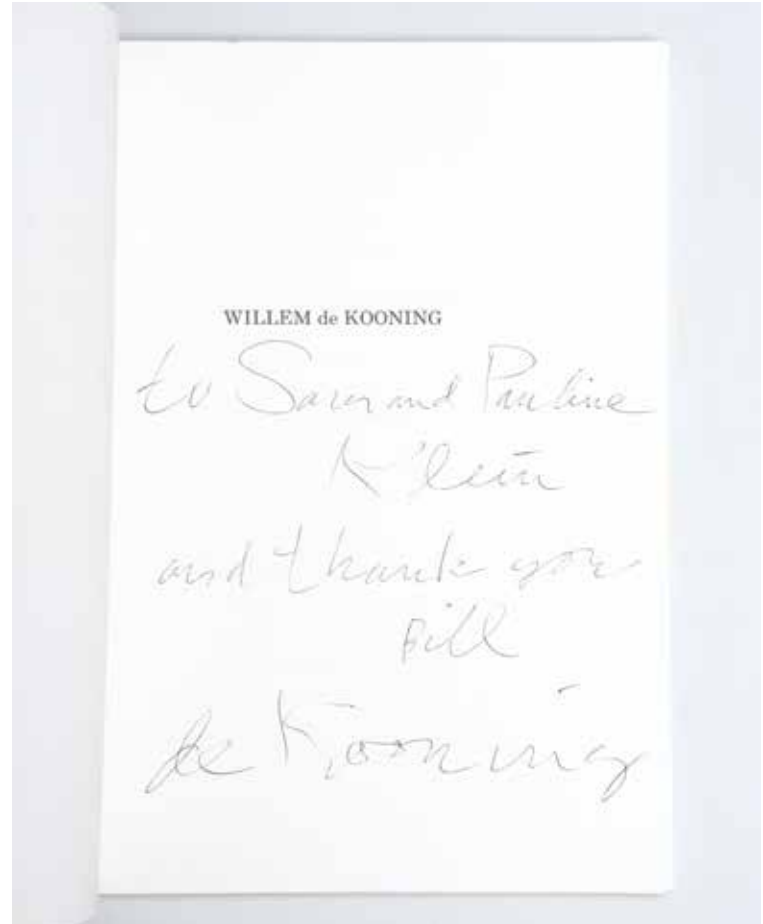
Willem de Kooning. New York: George Braziller, 1959

Quarto. Original illustrated wrappers, titles to front cover in grey and black. With over 80 illustrations, 16 in full colour. Light rubbing to edges, otherwise a bright copy.

First edition, inscribed on the half-title by the artist, "to Sam and Pauline, Klein, and thank you, Bill, de Kooning". Published as part of the "The Great American Artists Series", this is the first book published on de Kooning who, along with Jackson Pollock, is regarded as one of the founders of abstract expressionism.

£950

[142527]



Signed by seven pop artists

18

Jim Dine, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, & Frank Stella

Contemporary Master Prints from the Lilja Collection. London: The Lilja Art Fund Foundation in association with Azimuth Editions, 1995

Quarto. Original black boards, titles to spine in white. With the dust jacket. Illustrated with 201 colour reproductions of prints. Fine in fine dust jacket.

First edition, number 18 of 50 copies, signed by Dine, Hockney, Johns, Lichtenstein, Rauschenberg, Rosenquist, and Stella on a tipped-in folding sheet. Together with a presentation letter from the publisher to



**Contemporary Art
from the Lilja Co**

How an extraordinary two-century-old collection of contemporary art from the United States has been the product of a collaboration between a collector, a publisher, and a printer who together they have introduced the art world to new markets and new relationships between artist and art. This book is a collection of art that has been created, one which has been created by living artists for all time, a book collected in the United States. One of the most serious collectors of contemporary art, a charitable trust of the Lilja family in Sweden. The personal introduction of Larsen I. and the Lilja Art Fund has not only introduced artists and prints but also introduced to the world a personal introduction to the art world. The Lilja Art Fund has not only introduced artists and prints but also introduced to the world a personal introduction to the art world. The Lilja Art Fund has not only introduced artists and prints but also introduced to the world a personal introduction to the art world.

Contributors

Riva Castleman
Chief Curator, Department of Fine Arts, Museum of Modern Art, New York. She is the author of numerous published exhibitions of prints by the artists listed, including Jasper Johns, Frank Stella, and others. She is also a trustee of the Museum of Modern Art.

Alan Cristofani
Director, Washington Graphics, Inc. He is the author of numerous published exhibitions of prints by the artists listed, including Jasper Johns, Frank Stella, and others. He is also a trustee of the Museum of Modern Art.

Judith Goldstein
Contributing Editor, Artforum, she was Consulting Curator of Prints, New York, and the Managing Editor of the journal Washington Graphics, Inc. She is also a trustee of the Museum of Modern Art.

Frank Stella
Jasper Johns
Rauschenberg
of Kertész
James Rosenquist

Riva Castleman, one of the contributors. The Lilja Art Fund Foundation is a charitable trust of the Lilja family in Sweden which has one of the finest collections of Pop Art prints.

£3,000

[143165]



19

Tracey Emin

Hades, Hades, Hades. London: Counter Editions, 2009

Screenprint on cotton, hand-stitched onto floral fabric. Fabric size: 41 × 52 cm. Fine condition. Presented in a limed ash frame with UV conservation glass.

Edition of 200, signed, numbered, and dated in ballpoint pen by the artist on fabric stitched to lower right of the image.

£1,250

[92372]

20

Tracey Emin

Beautiful Girl II. London: self-published, 2011

Etching with Chine-collé on 300 gsm Somerset paper. Image size: 17.8 × 14.5 cm. Sheet size: 32 × 27.5 cm. Excellent condition. Presented in a black stained oak frame with conservation acrylic glazing.



Edition of 100, signed, dated and numbered in pencil lower right by the artist, titled lower left.

£2,500

[140896]

21

Tracey Emin

No Time For Love. Margate: Counter Editions, 2020

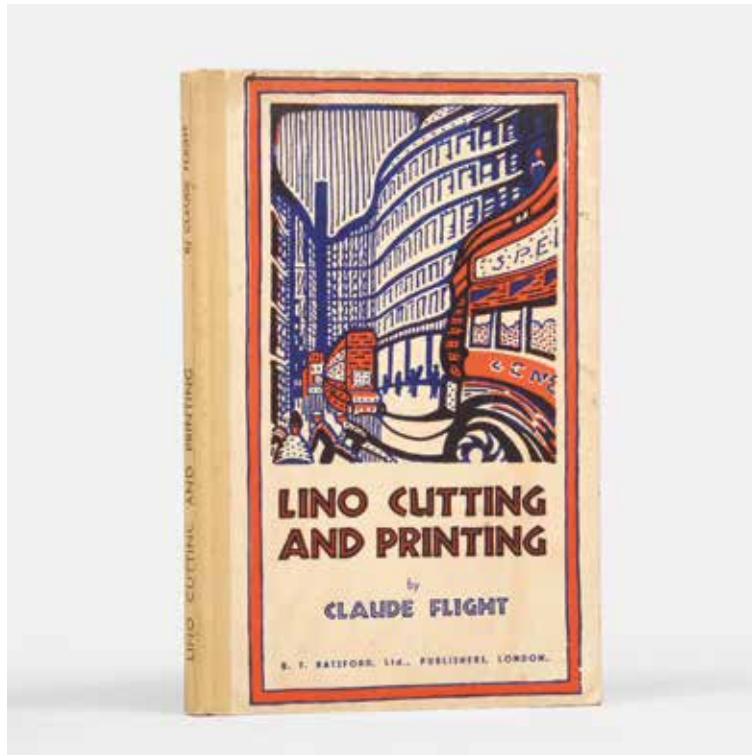
3 colour lithograph on 400 gsm Somerset Velvet Warm White paper. Sheet size: 86 × 69 cm. Excellent condition. Presented in a handmade white gold leaf frame with conservation mount and acrylic glazing.

Edition of 70, signed, dated, and numbered lower right in pencil by the artist, titled lower left. This print was published during the coronavirus pandemic with 25% of the net proceeds being donated to Oasis Women's Refuge. Based in Margate, Oasis offers safe, temporary accommodation to women fleeing domestic abuse.

£7,000

[140902]





22

Claude Flight & Edith Lawrence

The Art and Craft of Lino Cutting and Printing. London: B. T. Batsford, 1934; [together with] Lino-cuts, A Hand-book of Linoleum-cut Colour Printing. London: John Lane The Bodley Head Limited, [c.1947]; [and] The Practice of Lino Cutting & Printing in Colours and Black & White explaining the use of the "Claude Flight Lino Cutting and Colour Printing Outfit." London: J. Bryce Smith Ltd, [c.1940s]

Together 3 separate works. (1) Octavo. Original cream cloth-backed paper boards, titles to spine in black, front board after an original colour linocut by Flight. (2) Quarto. Original grey wrappers, titles to front cover in black. (3) Octavo. Original blue wrappers, titles to front cover in black. Together with 2 small original two-colour linocuts and 3 original single-colour linocuts by Flight and 2 larger original two-colour linocuts by Lawrence printed as greeting cards. All printed at the Sansom Press. Owner's name of K. M. Lawrence to front paste-down of the first book, slight rubbing, very good condition overall; second book a proof of the revised edition with some pencil corrections, with 2 loose proofs of illustrations, 2 typed letters to Flight referring to the book, signed from F. Baker at The Bodley Head and a

publisher's prospectus loosely inserted; third an instruction manual that came with a complete linocut printing set with stain to head of front cover.

First edition of the first title, with a proof copy of a revised edition and an instruction manual.

In 1920 Edith Lawrence met the painter and linocut artist Claude Flight and the two became lifelong companions. After living at Flight's studio in St John's Wood for a time, the couple set up a new studio in 1925 off Baker Street from where they ran an interior decoration business and produced murals, textiles and decorative household objects.

Claude Flight (1881–1955) was a devoted champion of the colour linocut, which, as he put it, "has no tradition or technique behind it, so that the student can go forward without thinking of what Bewick or Rembrandt did before" (p. 63). The exhibition he organised in 1929 was "the first exhibition devoted exclusively to the linocut in Britain; its success at the Redfern Gallery, London, led to a series of eight annual exhibitions which he arranged, initially at the Redfern and then at the Ward Gallery, London, until 1937. Flight also introduced the linocut to a diverse international audience through exhibitions toured by the Redfern to the United States (1929 and 1934), China (1931), Australia (1932 and 1937), and Canada (1935–6). Flight viewed the modern linocut, with its bold colour, geometric design, and rhythmic expression, as the new democratic art medium that would furnish homes with contemporary decorative designs at affordable prices. With utopian fervour he looked forward to the day when this 'art of the people for their homes' (Flight, Lino-cuts, 12) might sell 'at a price ... paid by the average man for his daily beer or his cinema ticket' (ibid., 4)" (ODNB).

£1,500

[139780]





23

Lucio Fontana – Enrico Crispolti

Lucio Fontana: catalogo ragionato di sculture, dipinti, ambientazioni. With English Text. Geneva: Skira, 2006

2 volumes, large quarto. Original dark grey paper-backed pictorial boards, titles in white to spines, dark blue endpapers. Housed in the original pictorial slipcase (a touch rubbed). Illustrations throughout. Minor ribbing to corners, the bindings otherwise sharp, internally clean and fresh, a near-fine set.

First edition of this catalogue of works by Argentine-Italian artist Lucio Fontana (1899–1968), best known as the founder of spatialism.

£450

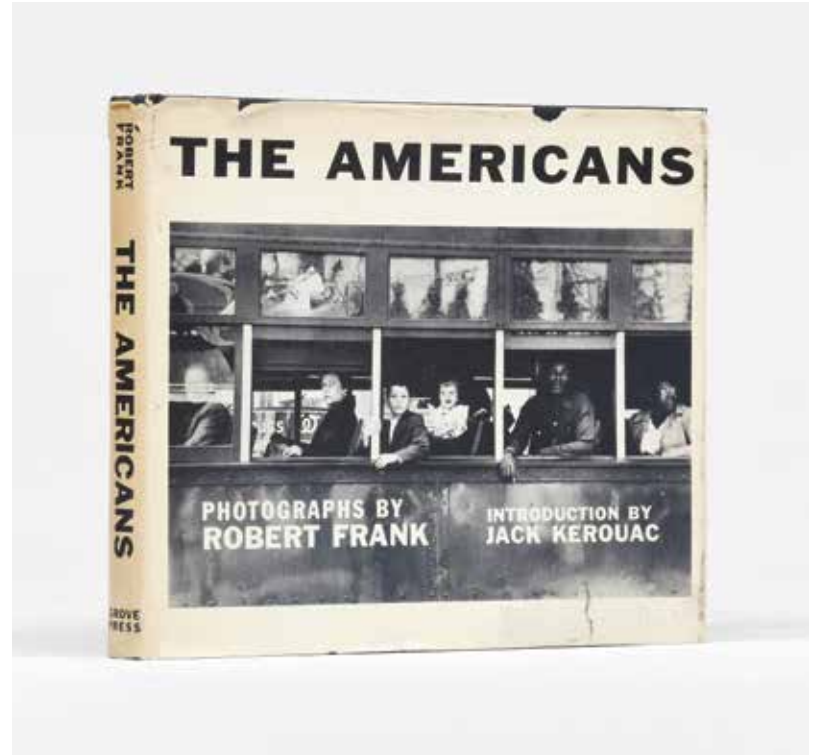
[143103]

24

Jack Kerouac (intro); Robert Frank

The Americans. New York: Grove Press, 1959

Oblong quarto. Original black cloth, titles to spine in gilt. With the photographic dust jacket, collage on the back panel designed by Alfred Leslie. 83 full-page black



and white photogravures by Frank throughout. Book in excellent condition. Dust jacket with a small chip to the front panel and head of spine, larger chip to the back panel, a couple of closed tears, three small sections reinforced to the verso with old Sellotape.

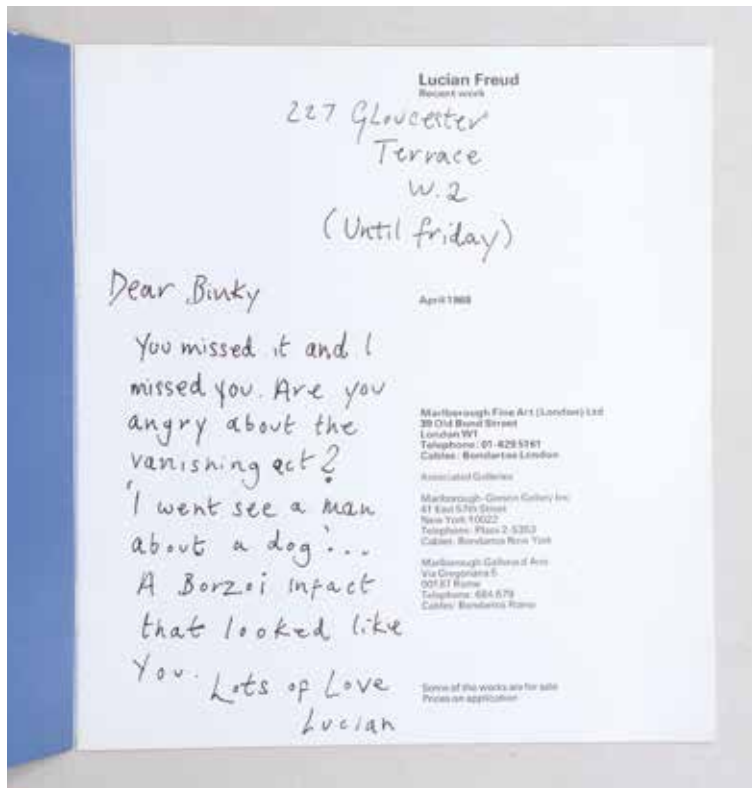
First US edition, entailing the first appearance of Jack Kerouac's poetic introduction constituting his own ode to America.

Frank's *Les Américains* was originally published in France on 15 May 1958 by Robert Delpire as part of its *Encyclopédie Essentielle* series. In the French edition Frank's photographs were accompanied by text by authors such as Simone de Beauvoir, Erskine Caldwell, William Faulkner, Henry Miller and John Steinbeck. In this edition the photos are not accompanied by that text; Kerouac's controversial introduction instead was added which further cemented Frank's position as *bête noire* of US photography. From the library of Sam Haskins with his reference numbers in pencil to the half title.

Parr & Badger I, p. 247; Roth 101, p. 150.

£5,000

[142665]



25

Lucian Freud

Recent Work. London: Marlborough Fine Art Ltd, 1968

Quarto, pp. 16. Original brown pictorial laminated wrappers, titles in white to covers, blue printed pastedowns. 17 monochrome reproductions of 15 of Freud's paintings on 14 pp. A touch rubbed, else a fine copy.

First edition, presentation copy, inscribed "Dear Binky, You missed it and I missed you. Are you angry about the vanishing act? 'I went see [sic] a man about a dog'... A Borzoi in fact that looked like you. Lots of Love, Lucian" to title page, with the address "227 Gloucester Terrace W.2 (Until Friday)" penned above.

The recipient, Hugh "Binky" Beaumont (1908–1973) was one of the most successful and influential manager-producers in the West End in the mid-20th century. The catalogue was produced to accompany the exhibition of Freud's works at the Marlborough Fine Art gallery in April 1968.

£2,500

[138200]



Rarely found complete with the signed Frink etching

26

Elisabeth Frink

The Art of Elisabeth Frink. Introduction by Edwin Mullins. London: Lund Humphries, 1972



Quarto. Original black boards, titles to spine in white. With the dust jacket. Illustrated throughout with black and white photographic reproductions. Book and print fine, light rubbing to dust jacket with a small closed tear to foot of spine.

First edition, signed limited issue, number 44 of 75 copies with an etching signed by Frink tipped-in opposite the limitation page. It is unusual to encounter copies with the etching still present.

£2,500

[139433]



27

Gilbert & George

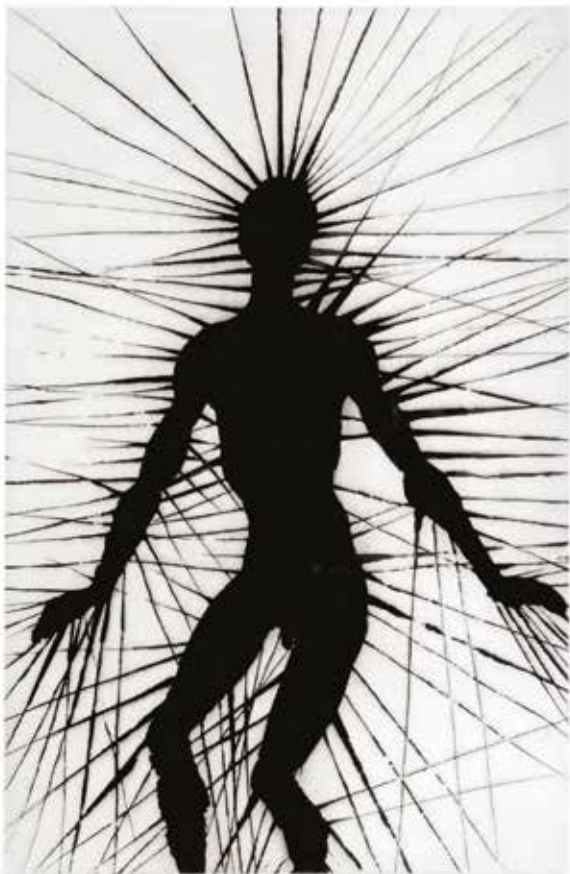
Side by Side: Gilbert & George the Sculptors 1971. Cologne & New York: Konig Brothers, 1972

Octavo. Original marbled cloth, spine and front board lettered in black. Illustrated throughout with 65 full-page photographs and 20 full-page drawings. Black lettering to spine a little rubbed, otherwise in excellent condition.

First edition, signed limited edition, number 28 of 600 copies signed by Gilbert & George. Each copy of the book is bound in a unique mottled cloth.

£1,500

[141593]



28

Antony Gormley

Untitled (Some of the Facts). *St. Ives: The Tate*, 2001

Monochrome aquatint etching on Somerset wove paper. Sheet size: 57.5 × 41.6 cm. Excellent condition. Presented in a black stained oak frame with conservation acrylic glazing.

Edition of 200, signed and dated lower left in pencil by the artist, numbered lower right. It was published as a fundraising project on the occasion of Gormley's "Some of the Facts" exhibition at Tate St. Ives in 2001.

£4,000

[134759]



29

Antony Gormley

Body, Fyfield: *Oak Tree Fine Press*, 2014

Giclée on Hahnemühle Photo Rag paper. Sheet size: 27.9 × 21.5 cm. Excellent condition. Presented float-mounted in a white wooden frame with a window to the verso showing Gormley's signature, title, date and edition number.

Edition of 250, signed, titled, dated and numbered in pencil to the verso by the artist.

£1,600

[137311]

30

Antony Gormley

Free, Margate: *Counter Editions*, 2019

Original lithograph in 4 colours with screenprint glaze and hand poured varnish on 410 gsm Somerset Tub Sized Satin White paper. Sheet size: 76 × 60 cm. Excellent condition. Presented in a black wooden frame with conservation acrylic glazing.

Edition of 125, signed, dated and numbered in pencil on the verso by the artist. This is one of 10 prints by various artists from the *Save the Children One Hundred Years* portfolio.

£6,500

[136784]





Signed by over 50 artists

31

Richard Hamilton & others. *Fig-1 50 Projects in 50 Weeks.*
London: Spafax Publishing in association with Tate: the art magazine,
2001

Quarto. 32 page stapled booklet, A1 folded poster with photo-portraits of all the artists, 50 A2 folded posters. All housed in a silver card clamshell box with embossed titles to the lid and spine. All contents fine, box lightly rubbed to edges.

First edition, edition of 50 signed by the artists. *Fig-1* was 50 projects in 50 weeks initiated by Mark Francis and Jay Jopling, set in a small warehouse building in Soho, each project lasting one week. Each poster is signed by the relevant artist or artists: Gavin Turk, Tim Stoner, Philip



Treacy, Caruso St John, John Hilliard, Liam Gillick, Georgie Hopton and Josephine Soughton, Jake and Dinos Chapman, Mark Hosking, Grayson Perry, Simon Patterson, Runa Islam, Anish Kapoor, Bella Freud, Tacita Dean, Antony Gormley, Carey Young, Marine Hugonnier, Will Self, Fiona Rae, Tracey Emin, Christopher Le Brun, Liam Gillick/ Douglas Gordon/ Carsten Holler/ Pierre Huyghe/ Philippe Parreno/ Rirkrit Tiravanija, Nigel Shafran, Anya Gallaccio, James White and Tim Sheward, Mark Lewis, Richard Deacon and Martin Kresnig, Wolfgang Tillmans, Joao Penalva, Matthew Higgs/ Oliver Payne and Nick Relph, John Latham, Gilbert and George, Enrico David, Mona Hatoum, Andrew Lewis, Cerith Wyn Evans, Howard Hodgkin, Tom Gidley, Sam Taylor-Wood, Harland Miller, Peter Doig, Hussein Chalayan, Patti Smith, Darren Almond, Michael Craig-Martin, Jeremy Deller and Bridget Riley.

The projects embraced a broad range of contemporary creative productions including fine art, with 13 Turner Prize nominees, as well as literature, film and video, fashion, design, and architecture.

£15,000

[140831]

32

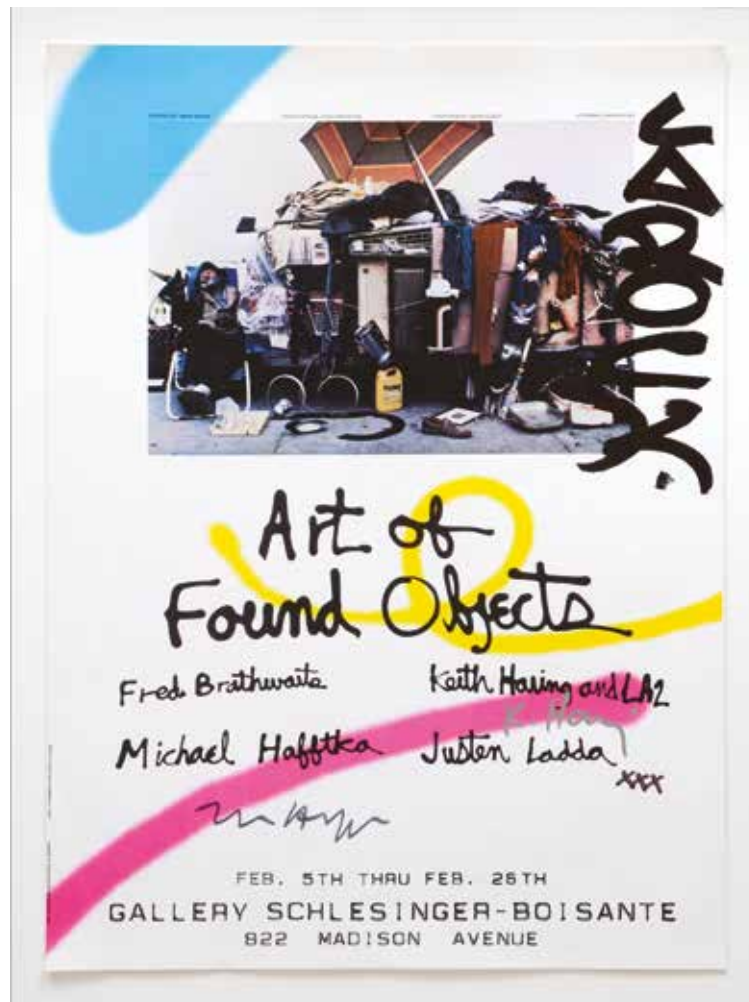
Keith Haring, L A II (Angel Ortiz), Michael Hafftka, Fred Braithwaite (Fab 5 Freddy) and Justen Ladda

Art of Found Objects. New York: Quignol Books, 1983

Offset lithograph in 4 colours on light art paper. Sheet size: 61 × 45.7 cm. Some light creasing but otherwise in very good condition. Presented in a black wooden frame with conservation acrylic glazing.

Poster printed to advertise an exhibition at Gallery Schlesinger-Boisante, 5–26 February 1983, signed by Keith Haring, L A II as L A Doux and Michael Hafftka.

“Haring and L A II found an old crumpled Checker cab hood and dragged it to Keith’s studio to make a work for me (Keith made a point



of telling me that they dragged it for blocks to make the work). The other works by Keith & L A II were a radiator cover and a fiberglass sculpture, about six feet tall, of the statue of liberty. Work by Fab Five Freddy (Fred Braithwaite, a close friend of Basquiat) was a painting on a mattress.”

£1,750

[141783]



33

Damien Hirst

From the Cradle to the Grave. Selected Drawings. Text by Hugh Allan and Annushka Shani. London: Other Criteria in Association with the British Council, 2004

Oblong quarto. Original illustrated boards with black cloth spine, titles to spine in white, all edges gilt. No dust jacket issued. Housed in the original printed clamshell cardboard box. Illustrated with over 341 drawings using a six colour printing process to highlight the tonal qualities of the pencil line. Book fine, some slight rubbing to the box.

First edition, one of 1,500 copies signed and numbered by the artist. It was published on the occasion of Hirst's exhibition of drawings at the Tivoli Gallery, Ljubljana, 10 June – 28 September 2003 and subsequently touring under British Council auspices to other venues in Europe.

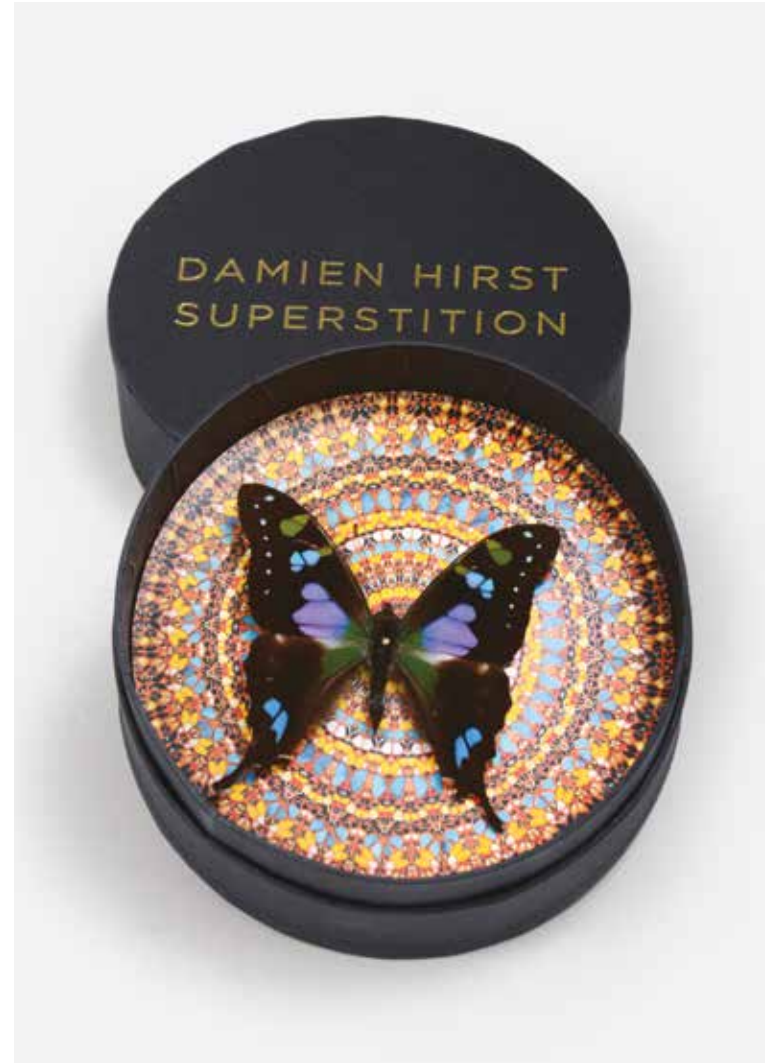
£600 [142478]

34

Damien Hirst

Superstition dinner invitation. New York, Gagosian Gallery, 2007

10.3 cm diameter, blue card with black text. Housed in a circular black box with titles to the lid in gold and with a printed butterfly design on the inside of the base, pinned to the base is a dead butterfly (*Graphium weiskei*). With the original mailing box. All in excellent condition.



First edition, from a small, unstated edition of approximately 50. This was an invitation for a private dinner with Damien Hirst and Larry Gagosian at Mr Chow, Beverly Hills, to celebrate the opening reception of Hirst's Superstition exhibition at the Gagosian Gallery, 22 February 2007.

£3,750 [141821]



35

Damien Hirst

Spin Painting. Kiev: Pinchuk Art Centre, 2009

Acrylic on heavy wove paper. Sheet size: 52 cm diameter. Excellent condition.
Presented in a white gesso frame with conservation acrylic glazing.

Unique spin painting signed in felt tip by the artist, stamped on the verso: "This painting was made by Roman / to celebrate the opening / of Damien Hirst, Requiem, / at the Pinchuk Art Centre / on April 24/04/09".

£17,500

[136260]



36

Damien Hirst

Butterfly Rainbow. London: Damien Hirst, 2020

Laminated giclée print on aluminium composite panel. Sheet size: 48.2 × 100 cm.
Excellent condition.

Edition of 1,497, numbered and digitally signed on a label attached to the verso. Hirst created this work to raise funds for NHS Charities Together and The Felix Project during the Covid-19 crisis in the UK. All of the profits were split between the two charities.

£2,750

[142179]

37

Damien Hirst

Butterfly Heart. London: HENI Editions, 2020

Laminated giclée print on aluminium composite panel. Sheet size: 70cm × 72.7 cm.
Excellent condition. In the original cardboard box.

Edition of 1,698, numbered and digitally signed on a label attached to the verso. This is one of two rainbow prints which Hirst created to raise funds for NHS Charities Together and The Felix Project during the Covid-19 crisis in the UK. All of the profits were donated to the charities.

£2,750

[142562]



mirror mirror on the wall
who is the fairest of us all



Peter

... peter is here records some of the
the entire beauty for 50 minutes

72

mirror mirror on the wall

2005-07 1st Party, 60

38

David Hockney

Mirror, Mirror on the Wall. London: Petersburg Press, 1961

Etching and aquatint printed in black and red on English handmade wove paper. Image size: 40 × 50 cm. Sheet size: 47 × 57 cm. Excellent condition. Presented in a dark stained oak frame with conservation acrylic glazing.

Unnumbered from an edition of 50, signed and dated in pencil by Hockney lower right. Printed by Ron Fuller and Peter Mathews at the Royal College of Art, London. The quotations contained in the etching are taken from two homoerotic poems by C. P. Cavafy, “Snow White and the Seven Dwarfs” and “The Mirror at the Entrance”. This print was gifted by Hockney to fellow artist Tony Messenger in apology for a broken car window.

Scottish Arts Council 10; MCA Tokyo 10.

£22,500

[141657]

39

David Hockney

Cleanliness is Next to Godliness. Institute of Contemporary Art. London: Institute of Contemporary Art, 1965

Screenprint in 5 colours from photographic and hand cut stencils on thin cartridge paper. Sheet size: 86.7 × 58.5 cm. Light creasing, otherwise in very good condition. Presented in a white gold leaf frame with conservation acrylic glazing.

One of 15 artist's proofs aside from the edition of 40, signed, dated, and marked AP in pencil by the artist lower left. Printed by Christopher Prater at Kelpra Studios, London.

Scottish Arts Council 39; MCA Tokyo 39.

£22,500

[141656]







40

David Hockney

Deux (Second Part). New York: Tyler Graphics Ltd, 1991

Lithograph in colours on Rives BFK paper. Image size: 113.5 × 80.7 cm. Sheet size: 123.2 × 90.8 cm. Excellent condition. Presented in a black stained oak frame with conservation acrylic glazing.

Edition of 35, signed and dated in pencil lower right by Hockney, numbered lower left. Publisher's blind stamp lower right.

£22,000

[142415]

41

David Hockney

My Window with iPad drawing No. 281, 23rd July 2010. [Rose in a Glass Vase] ink-jet print. Cologne: Taschen, 2020

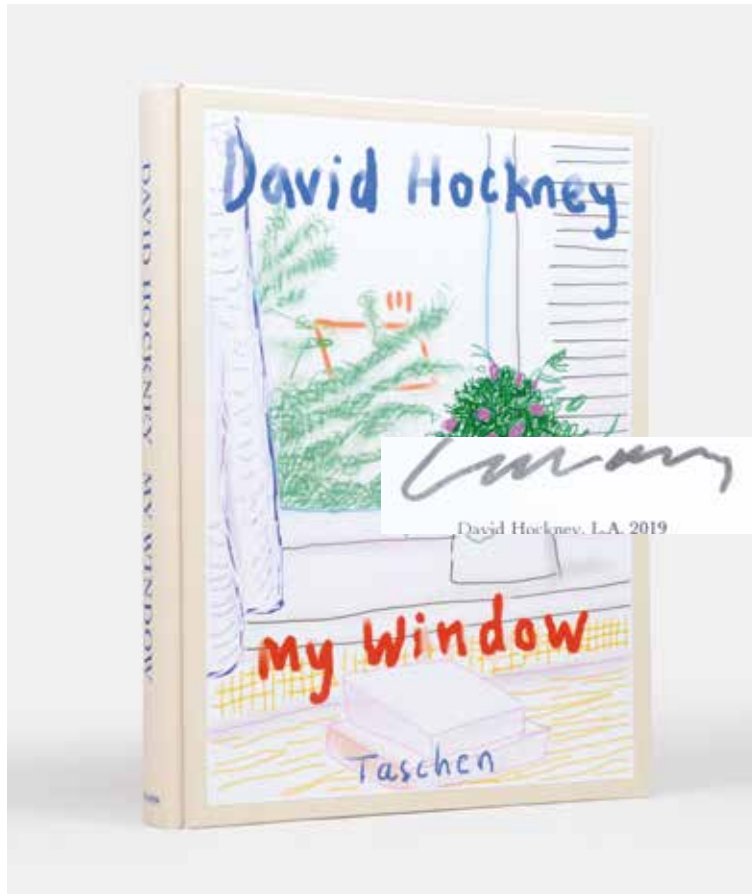
Folio. Original cream boards with illustration to front cover, titles to front cover and spine in blue and red. Housed in a cream clamshell box. All housed in the original packing box. Illustrated throughout with 120 iPhone and iPad drawings made from Hockney's bedroom window between 2009 and 2012, arranged by the artist himself in chronological order. All in excellent condition.

First edition, Art edition B, limited to 250 copies signed by the artist, with an 8-colour ink-jet print on cotton-fibre archival paper after an iPad drawing of a rose in a glass vase, signed and dated by the artist lower right, numbered lower left. The total edition of the book comprised 2,000 copies including Art editions A, B, C and D, each of these limited to 250 copies each.

£17,500

[138813]





42

David Hockney

My Window. Cologne: Taschen, 2020

Folio. Original cream boards with illustration to front cover, titles to front cover and spine in blue and red. Housed in a cream clamshell box, titles to front cover blind stamped, titles to spine in blue. Illustrated throughout with 120 iPhone and iPad drawings made from Hockney's bedroom window between 2009 and 2012, arranged by the artist himself in chronological order. All in excellent condition.

First edition, signed by the artist. The total edition of the book was 2,000 copies.

£1,750

[138894]



43

David Hockney (illus); C. P. Cavafy

Fourteen Poems. Translated by Nikos Stangos and Stephen Spender. London: Editions Alecto Limited, 1967

Folio. Original purple cotton silk boards, text printed on Hevisier Art Drawing 75 lb Imperial paper and etchings printed on Handmade Crisbrook Waterleaf 140 lb Imperial paper. With the grey silk slipcase. Illustrated with 12 full-page etchings bound in the book and one loose etching hand signed by Hockney (plate size: 36 × 23 cm. Sheet size: 46.2 × 36.2 cm). All in fine condition.

Edition A, one of 250 copies with an original etching titled "Portrait of Cavafy II", signed and dated in pencil by the artist lower right, and accompanied by the original prospectus. There was also an edition B of 250 copies without the loose etching.

£10,000

[141728]



James L. ...

MASTERPRINT

"An incredible expansion of
any collection of great art."
—**Stanley Dwan**
SATURDAY REVIEW

"A wholly human document."
—**Carlotta Beecher**
LOS ANGELES TIMES

"Encyclopedia to jump
around about, NY Times
Book Review

"Shows the inner of the
print."
FORA ACADEMIA

"We love it as much as
water Kay, NY TIMES

"A volume original and enlighten-
ing."
THE NEW YORKER

"A top-rating and beautiful!"
—**William S. Kauf**
NEWARK NEWSPAPER

"Culture Hero has taken its special form on
"The Advocate Express" and condensed it into
a unique portfolio of fine art prints. Each page is
21" x 17" printed on heavy stock and is
photographed by electronic plates, another method
it over 100 colors. The paper on which the
prints between cardboard covers will serve
forever. The design is such that each page can
be removed for framing. The first and last page
of each book are signed in
gold by Lee Levine. Culture Hero "Masterprint"
now available for \$25 per copy.

"Stunning, photographed and printed
important multi-dimensional
with "Masterprint" Levine has
won the day."
THE EDWELL DAILY NEWS

"A beautiful print experience of
major importance. Incredibly
and carefully composed. A kind
of masterpiece in Levine's very
original, creative, popular which
is undisturbed by the world he
would create."
Yves Klein
NY Times

"Extremely dramatic. Culture
Hero transcends its work that
knowledge without being pedan-
tic, technical, and yet contain-
ing a world completely unobtain-
able."
Earl Kauterbach

"This beautiful book, which I
admire with all my heart, may
well speak for a generation to
come to come."
Clayton, NY Times

"A shocking contemporary
experience."
LONDON OBSERVER

"One of the most books
of the decade. A great
of his time. It is a great
achievement in Lee Levine, the
most visible expression of his
and dramatic personality. This
is not a book to be read
but to be seen."
Phyllis Diller
Managers of Museum Art
International Book

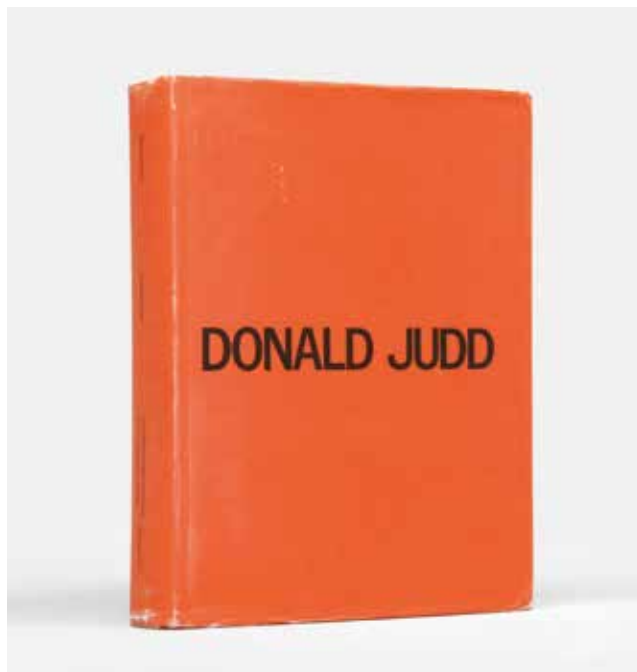
CULTURE HERO

JILL JOHNSTON EXPOSED: SPECIAL ISSUE
A life dominated by Strange Arts,
Consuming Desires, and Ego-Eroticism



ea

Electronic Arts, Inc. 1988



44

Ray Johnson; Jasper Johns; Andy Warhol – Les Lavine

Culture Hero. A Fanzine of Stars of the Super World. Jill Johnston Exposed: Special Issue. New York: Editions Alecto of America Limited, 1970

Folio. Original corrugated cardboard covers, titles and reviews printed in black on white paper laid down to front cover, 28 pages printed single sided with rainbow-rolled colours, with 3 screw fasteners to the spine. Each page is devoted to a single artist with 6 pages of adverts at the back. The cardboard covers are a little worn to the edges, small loss to printed border on front cover, internally very bright.

First edition, first printing, signed by Ray Johnson, Jasper Johns and Andy Warhol on the front cover, signed by Lavine on the first and last pages, the page devoted to Andy Warhol signed by Warhol, and the page devoted to Ray Johnson signed by Johnson. The artists who have signed this publication were in attendance at the launch party. Jill Johnson (1929–2010) for many years a writer for *The Village Voice*, was a cultural critic and feminist author, writing *Lesbian Nation* in 1973. She was also a leader of the lesbian separatist movement during the 1970s.

£6,000

[139809]

The definitive catalogue raisonné

45

(Donald Judd) Brydon Smith

A Catalogue of the Exhibition at the National Gallery of Canada, Ottawa 24 May – 6 July, 1975 / Catalogue Raisonné of Paintings, Objects, and Wood-Blocks 1960–1974. Ottawa: National Gallery of Canada, 1975

Quarto. Original orange cloth, spine and front cover lettered in black. With the dust jacket. Text in parallel French and English. With over 400 reproductions of the works, 4 in colour. Without scarce errata slip. Light lean to spine with patch of cockling at head, minor bumping at extremities, light marks to edges else contents clean, overall a near-fine copy, in very good jacket, somewhat rubbed and stripped, slight discoloration on verso.

First edition, cloth issue (also issued in wrappers). The definitive *catalogue raisonné* on Judd, compiled to coincide with the major exhibition of Judd's work, held at The National Gallery of Canada that year. The volume contains an interpretative essay on Judd's work and development by Roberta Smith, an illustrated list of his exhibitions, and a selective bibliography.

£4,750

[140026]



46

Wassily Kandinsky

Klänge. Munich: R. Piper & Co., (1913)

Quarto. Original red boards with brown cloth spine, illustration and titles to spine in gilt. Text and illustrations printed on Van Gelder Zonen cream laid paper. Illustrated with 56 woodcuts of which 12 are in colours. Minimal wear to corners otherwise an excellent, bright copy.

First edition, one of 300 copies signed in pencil by Kandinsky (there were also 45 hors commerce).

Klänge (*Sounds*) consists of 38 prose-poems he wrote between 1909 and 1911 and 56 woodcuts he began in 1907. Kandinsky described *Klänge* as a "musical album". The woodcuts were not merely illustrative, nor were the poems purely verbal descriptions, the meaning was created through the interaction of space between, text and image, sound and meaning, mark and blank space. This is one of three major publications by Kandinsky alongside *Über die Geistige in der Kunst* and the *Blaue Reiter* almanac.

Rifkind 1368; Roethel 71-74, 85, 95-140, 142-146.

£80,000

[142954]



ommen.“

m, stand doch einer da.

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neinlassen will.
ommen?

eitet, war der da?

t nur die Arme aus, damit keiner

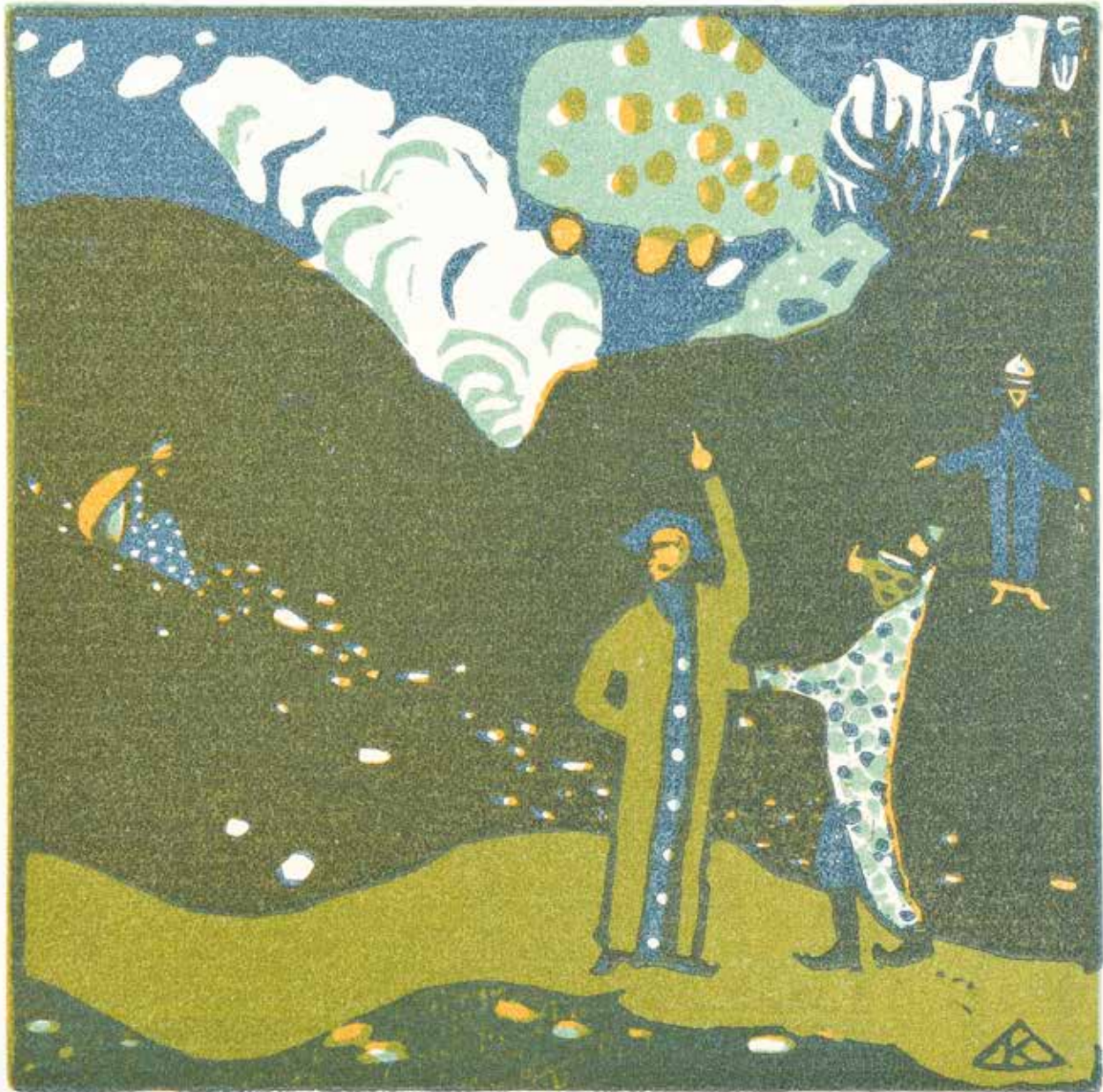
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er ist herausgekommen?









47

Anselm Kiefer

Himmelspaläste. Heavenly Palaces. Munich: Schirmer/Mosel, 2010

Quarto. Original pale grey boards lettered in blue and black. With the glossy pictorial dust jacket. Profusely illustrated in colour and black and white. Small mark to the foot of the front board, jacket just a little rubbed, very good.

First edition, signed across the opening spread in fuchsia purple crayon. This is the catalogue for Kiefer's installation at the brickworks at Höpfingen, Odenwald, with photography and an essay in German and English by Heiner Bastian. "I am interested in reconstructing symbols. It's about connecting with an older knowledge and trying to discover continuities in why we search for heaven".

£450

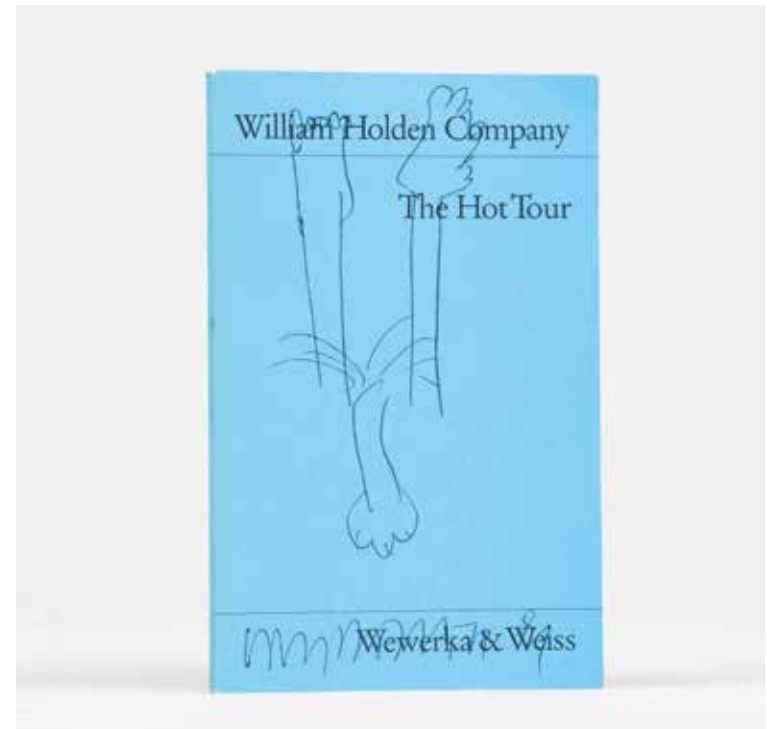
[139628]

48

Martin Kippenberger – William Holden Company

The Hot Tour. 4.6.91 – 3.9.91 3000 km. Tanzania, Zaire. Mit Texton von Jutta Koether und Barbara Straka. Berlin: Wewerka & Weiss Galerie, 1991

Sextodecimo. Original blue wrappers, titles to front cover in black. Illustrated with





15 black and white cartoon drawings. Price sticker removed from the back panel leaving some skinning to the paper, otherwise a sharp, bright copy.

First edition, one of 1,000 copies, signed and dated 91 by the artist on the front cover, together with a sketch of a pair of legs and male genitalia, and also inscribed by the artist on the title page in German. It is accompanied by a postcard invitation for the Hot Tour Exhibition at the Wewerka & Weiss Galerie 1 November – 21 December 1991.

Kippenberger created the William Holden Company in 1991, being fascinated by the actor William Holden and believing himself to be his doppelgänger. With this invention a new chapter of his “Magical Misery Tour” began through Tanzania and Zaire named “The Hot Tour” under the cover name of the William Holden Company. Kippenberger had commissioned a student from the Frankfurt Städelschule to carry out the trip where he would have to cover a certain distance each day in order to collect things that he would send back in the post. These objects were then included in the exhibition.

£1,250

[142569]

49

Gustav Klimt

Secession XVIII. Ausstellung der Vereinigung bildender Künstler Österreichs Secession Wien Nov. Dez. 1903. Vienna: Kollektiv-Ausstellung Gustav Klimt, 1903

Quarto. Original brown wrappers, titles and original illustration by Klimt in black to front cover. Illustrated title page, 18 black and white illustrations on matt art paper after paintings, 8 illustrations after line drawings and 4 illustrations within the text on heavy wove paper. Wrappers chipped, wrinkled and split to folds, with small loss to head of spine and larger loss to lower part of back panel. Wrappers chipped, wrinkled and split to folds, with small loss to head of spine and larger loss to lower part of back panel, internally bright.

First edition. Only two Secession exhibitions during the period between 1897 and 1905 concentrated exclusively on one artist: Johann Victor Kramer, in the eleventh exhibition (1901) and Klimt in the eighteenth. This catalogue, containing 80 works, was published to coincide with Klimt's exhibition.

£1,000

[141827]

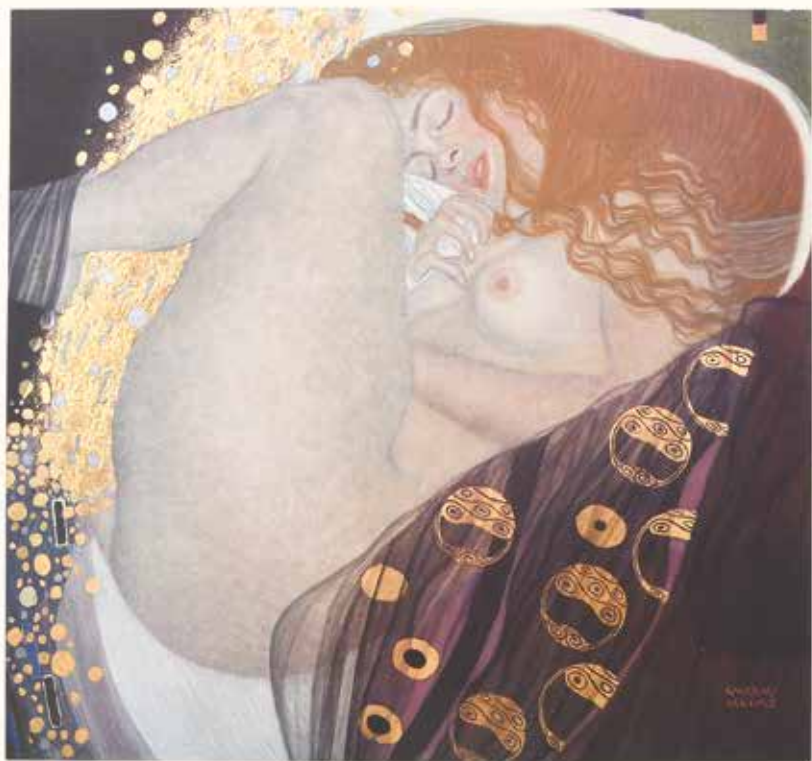
Gustav Klimt**Das Werk. Vienna: H. O. Miethke, 1914**

Folio. 14 loose pages including 5 with plate indexes and 50 loose plates. All housed in a brown mottled clamshell box with linen spine and marbled sides, with artist's name and decoration in gilt to front cover, produced by Julius Dratwa, Vienna. With 50 full-page plates after Klimt: 31 collotypes printed on chine colle paper laid down on handmade heavy cream wove paper with untrimmed deckled edges, of which 10 are in colour, 3 heightened in metallic gold and silver inks and 6 heightened in metallic gold inks, and 21 in monochrome; printed in black, blue or sepia inks; 19 heliogravure prints on handmade heavy cream wove paper with untrimmed deckled edges printed in black, green, blue or sepia inks. Each sheet with a unique intaglio signet printed in gold lower middle designed by Klimt to complement each print. Sheet sizes: 47 × 45.5 cm. A few minor scuff marks to margins of sheets but not affecting the images, otherwise a bright, unfaded set. Clamshell box scuffed with wear to corners and edges, lacking the ties.

First edition, only printing, one of an edition of 300, numbered 53 in blue pen. This portfolio of prints was the only editioned set produced during Klimt's lifetime and was a collaborative project between himself and the Viennese Gallery, Miethke. Klimt himself chose what he regarded as his most important works to be printed and oversaw the production. The project started in 1908, and the prints were released in five groups of ten images, including two colour prints, every 18 months to subscribers over a period of six years.

A later issue of the portfolio was published in 1918 with a different title page and an altered limitation page stating that the first 35 copies (I–XXXV) included an original drawing by Klimt and the title page and coloured plates had his facsimile signature; the next 35 (XXXVI–LXX)









had his facsimile signature on the title page only; and the remainder of the edition was numbered 1–230. The present portfolio is a mixed issue, with the title page dated 1914 and numbered in Arabic numerals, but including five colour prints with the facsimile signature stamp from the first 35 copies of the 1918 issue.

Fragile collotype plates cannot be reused. As such, this necessitates the completion of a run on the first go and also dictates a limited production number. Printed by hand, the collotypes required deft handling by the printer, K. K. Hof- und Staatsdruckerei – a complicated and lengthy process involving gelatin colloids mixed with dichromates, the creation of 16 colour separation thin glass filters to achieve the light-sensitive internegative images which could faithfully capture all of the painting's tonal gradations and colours, exposure to actinic light, and delicate chine colle papers which allow for greater colour saturation.

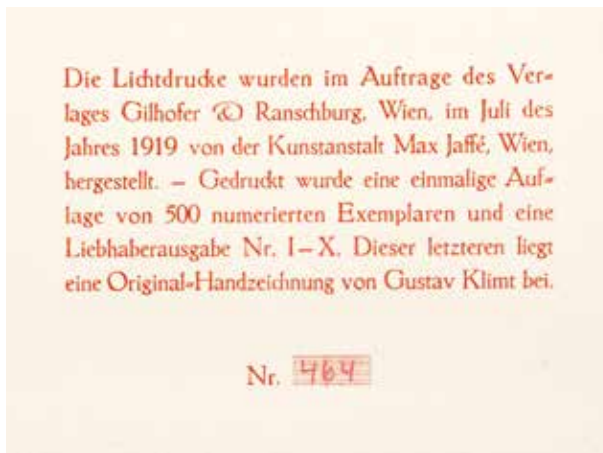
£135,000

[142540]





E. J. P. 1914
1914
1914



51

Gustav Klimt

Fünfundzwanzig Handzeichnungen. Vienna: Gilhofer & Ranschburg, 1919

Folio. 4 pages and 25 loose collotypes. Housed in a mottled brown card portfolio with grey linen sides, artist's name in gilt to front cover. 25 loose collotypes after drawings on matt art paper (7 with colours), each tipped onto thin cream card with a mount as issued. Sheet sizes: 52.3 × 32.3 cm. One plate with light horizontal creasing to the paper from time of production, 4 with a light stain to the mount, not affecting the images, otherwise a bright unfaded set with just light wear to edges of the portfolio.

Edition of 500 and 10 proofs, numbered in red ink on the statement of limitation page, printed by the firm of Max Jaffé in Vienna. This portfolio of mainly erotic scenes was released the year after Klimt's death, with some art historians suspecting he was involved with the production planning due to the meticulous nature of the printing (Klimt had overseen the production of the plates for *Das Werk Gustav Klimts*, making sure each one was to his exact specifications, a level of quality carried through similarly in *Fünfundzwanzig Handzeichnungen*). The first ten editions also contained an original Klimt drawing.

£15,000

[142519]





A spectacular portfolio bound as a deluxe book

52

Gustav Klimt

Dernière gerbe. Vienna: Osterreichischen Staatsdruckerei, 1931

Elephant quarto. Publisher's deluxe binding in golden ripple-textured leather, titles in gilt within embossed red background on front board, rebacked in later brown sheep, golden turn-ins, cream watered silk endpapers, untrimmed. Housed in the publisher's red card slipcase with title in red within embossed gilt background on front board. 30 full-page collotype plates after Klimt printed on chine colle paper laid down on heavy cream wove paper of which 15 are in colour; 2 heightened in metallic gold and silver inks and 1 heightened in metallic gold inks, and 15 in monochrome. Sheet sizes: 48.3 × 45.7 cm. Slight wear to extremities, covers with very light rubbing, front free endpaper replaced (without silk) and rear free endpaper with the silk split in patches; slipcase rubbed showing blue cloth underneath but with the joints strong. A clean copy, both the exquisite gilt covers and the interior images bright and fresh.

First edition, number V of 20 "cuir doré" deluxe copies. This spectacular portfolio preserves six of Klimt's paintings that were destroyed at the end of the Second World War.

The total edition comprised 500 numbered copies, issued in French, German, and English. Of these, 150 copies were printed in French, of which 20 copies were bound as a book in a deluxe binding (as here);

200 copies in German under the title "Eine Nachlese", of which 30 were bound as a book in a deluxe binding; and 150 copies in English under the title "An Aftermath", of which 20 were bound in a deluxe binding.

Six of the original works featured in this portfolio have since been lost, destroyed on 8 May 1945. Sixteen of Klimt's paintings were in storage in the Schloss Immendorf, a 16th-century castle in Lower Austria, which was set on fire by a retreating tank division of the German army. The six which are reproduced here are two from Klimt's Faculty Paintings, originally created for the ceiling of the Great Hall of the University of Vienna, "Médecine" (printed here in colour and heightened in gold) and "La Jurisprudence", while from the famous Lederer collection are "Les Amies" (printed here in colour), "Malcesine sur le lac de garde" (printed here in colour), "Jardin paysan avec des poules" (printed here in colour), and "Gastein".

Max Eisler (1881–1937), the publisher of this portfolio, was an art historian at Vienna University who published the first Klimt monograph in 1920. He intended this portfolio to complement the only folio set produced in Klimt's lifetime, *Das Werk Gustav Klimts*, which had featured Klimt's works and was overseen by him up to 1913. (See item 50.)

£35,000

[140713]







53

Gustav Klimt

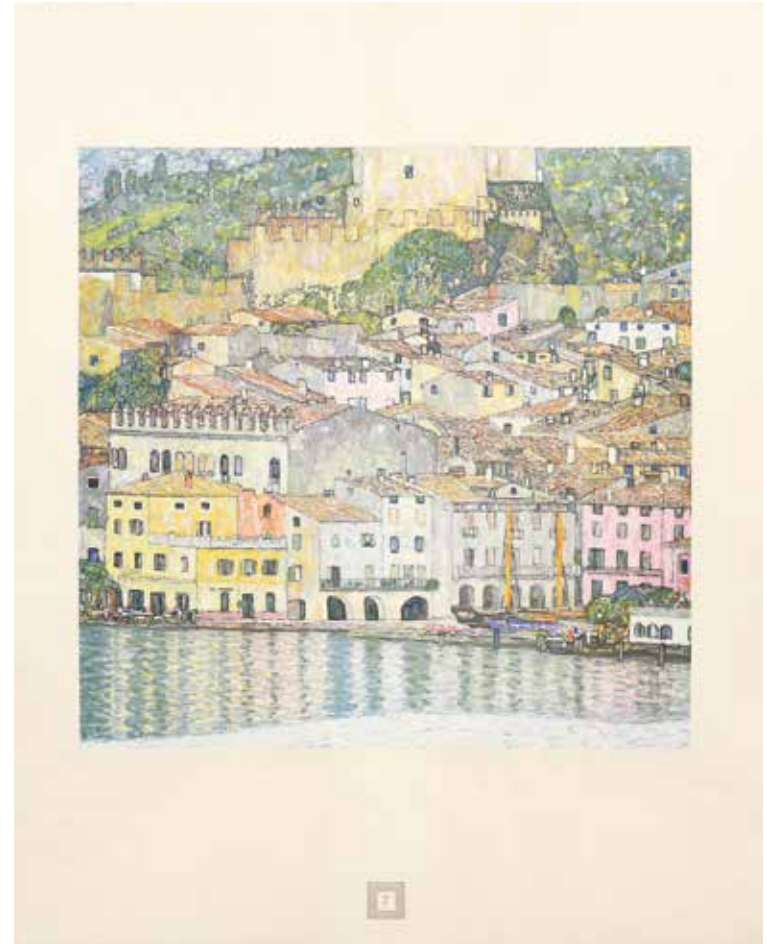
Die Freundinnen. Vienna: Osterreichischen Staatsdruckerei, 1931

Collotype in colours on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 29,5 × 30 cm. Sheet size: 48 × 45,5 cm. Excellent condition.

Edition of 500, one of 30 plates from the "Eine Nachlese / Dernière gerbe / An Aftermath" portfolio. "Die Freundinnen" was one of 16 original paintings by Klimt which were destroyed on 8 May 1945. (See item 52.)

£5,000

[142831]



54

Gustav Klimt

Malcesine am Gardasee. Vienna: Osterreichischen Staatsdruckerei, 1931

Collotype in colours on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 30,1 × 30,5 cm. Sheet size: 48 × 45,5 cm. Excellent condition.

Edition of 500, one of 30 plates from the "Eine Nachlese / Dernière gerbe / An Aftermath" portfolio. "Malcesine am Gardasee" was one of 16 original paintings by Klimt which were destroyed on 8 May 1945. (See item 52.)

£4,500

[142833]



55

Gustav Klimt

Medizin. Vienna: Osterreichischen Staatsdruckerei, 1931

Collotype in colours with metallic gold on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 31.4 × 21.2 cm. Sheet size: 48 × 45.5 cm. Small stain to extreme right edge otherwise in excellent condition.

Edition of 500, one of 30 plates from the "Eine Nachlese / Dernière gerbe / An Aftermath" portfolio. "Medizin" was one of 16 original paintings by Klimt which were destroyed on 8 May 1945. (See item 52.)

£6,500

[142841]



56

Gustav Klimt

Bauerngarten mit Hühnern. Vienna: Osterreichischen Staatsdruckerei, 1931

Collotype in colours on chine colle paper laid down on heavy cream wove paper with untrimmed deckled edges. Image size: 29.6 × 29.6 cm. Sheet size: 48 × 45.5 cm. Excellent condition.

Edition of 500, one of 30 plates from the "Eine Nachlese / Dernière gerbe / An Aftermath" portfolio. "Bauerngarten mit Hühnern" was one of 16 original paintings by Klimt which were destroyed on 8 May 1945. (See item 52.)

£4,500

[142837]



57

Gustav Klimt – Lucian of Samosata

Die Hetärengespräche des Lukian. Deutsch von Franz Blei. Mit fünfzehn bildern von Gustav Klimt. Leipzig: Julius Zeitler, 1907

Quarto. Original grey buckram, titles to front cover in gilt, text in black and gold on heavy laid paper. 15 full-page collotype plates on heavy laid paper after drawings by Klimt (sheet sizes: 36.5 × 29 cm). Buckram lightly unevenly faded, internally fine.

First edition, number 410 of 450 copies. The drawings in this publication were from a series of studies Klimt had undertaken in preparation of his two celebrated “Water Serpents” paintings, 1904–1907. They were selected by the Viennese poet, Franz Blei, for his translation of Lucian’s “Die Hetärengespräche”. The book provided Klimt the opportunity to show these more lurid depictions of women and avoided censorship thanks to an audience composed of a small group of affluent patrons.

£8,000

[142479]





58

Roy Lichtenstein

Modern Art Poster. New York, Leo Castelli Gallery, 1967

3 colour screenprint on ivory wove paper. Sheet size: 22.9 × 30.3 cm Light dampstain to margin of upper right corner, not affecting the image, otherwise in excellent condition. Presented in a handmade gold leaf frame with museum acrylic glazing.

Edition of 300, signed and numbered in pencil lower right by the artist.

This image was also used as an announcement card for the exhibition, Roy Lichtenstein: Painting and Sculpture at Leo Castelli Gallery, 28 October – 18 November 1967.

Corlett II.8.

£15,000

[134363]



59

L. S. Lowry

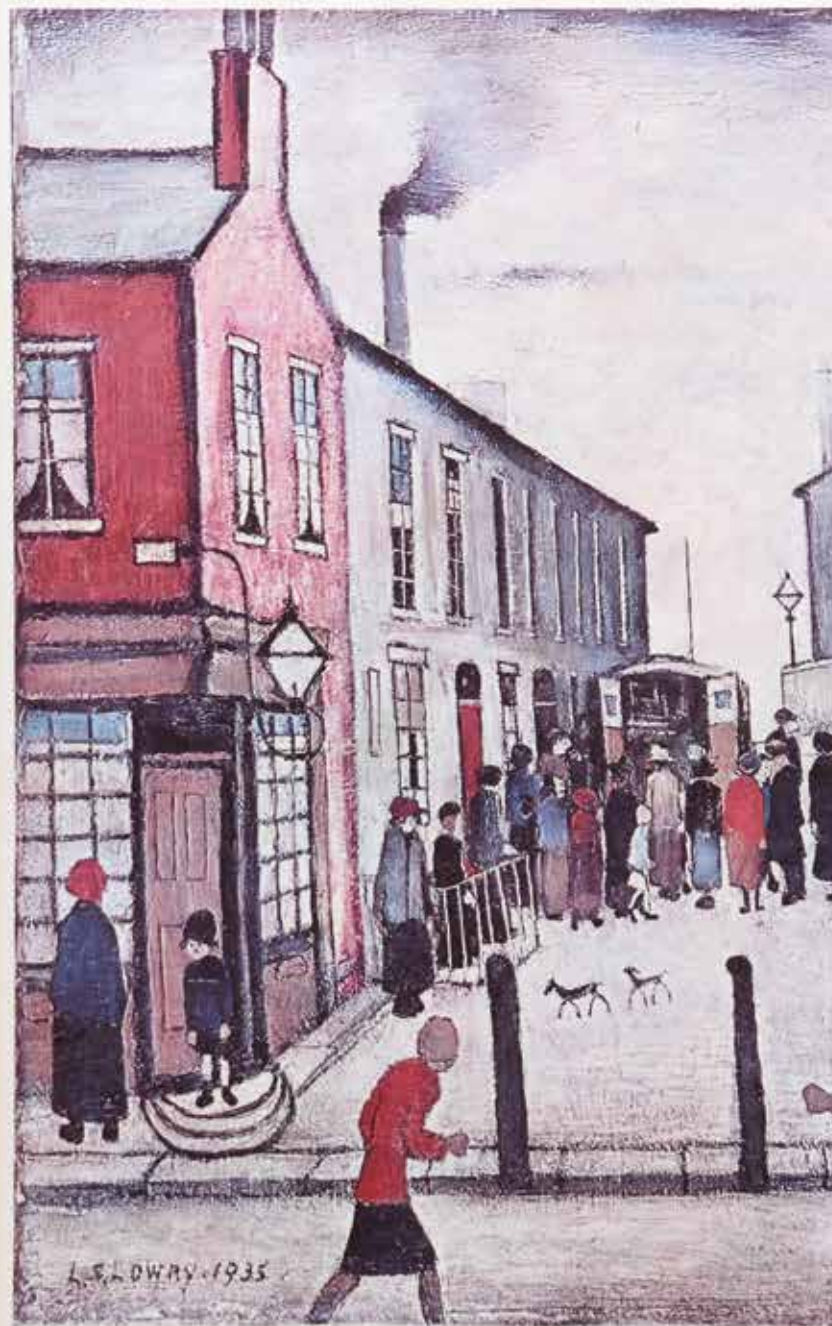
Street Scene, St. Simon's Church. Manchester: Grove Galleries Limited, [c.1970s]

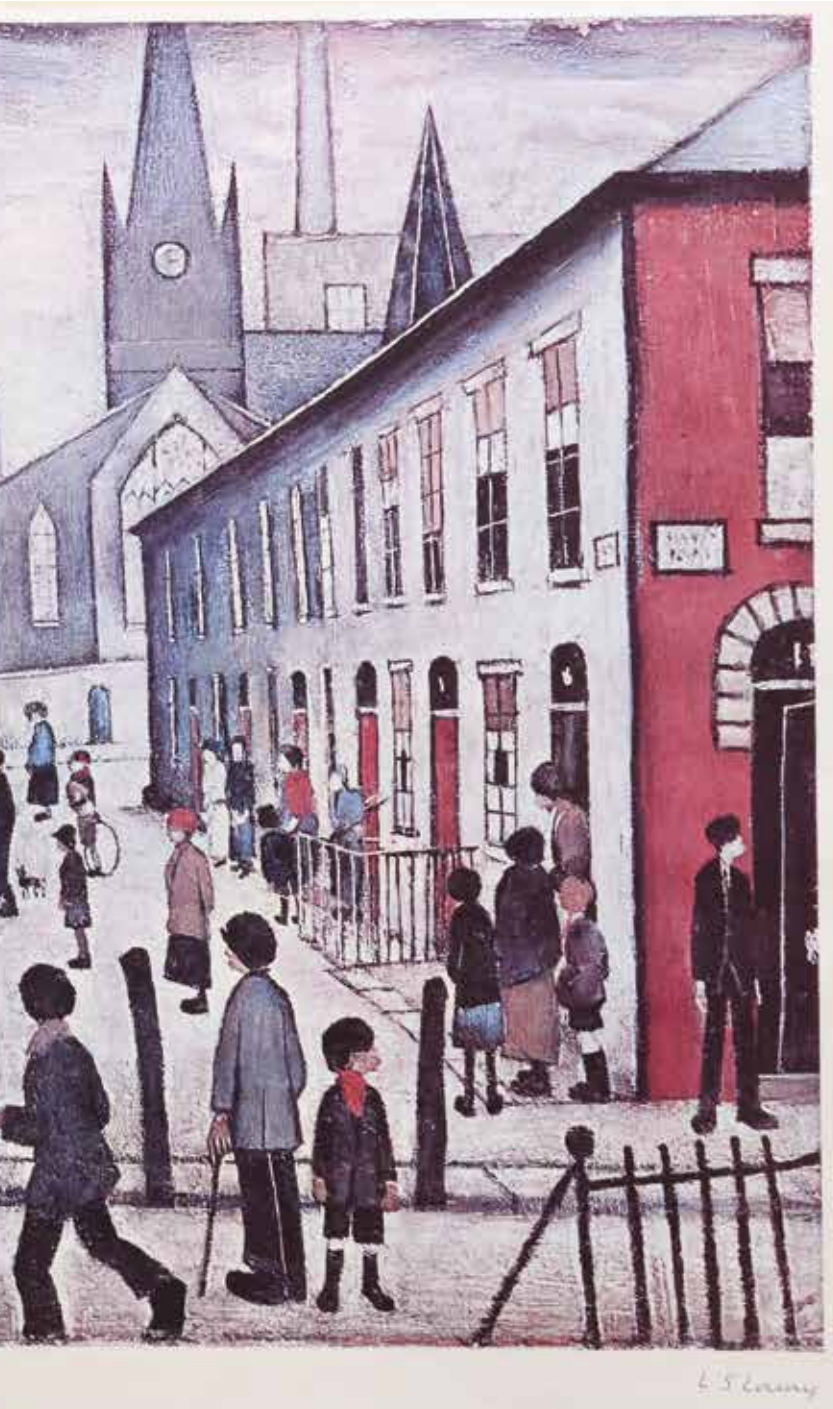
Offset lithograph on light laid paper. Image size: 375 × 28 cm. Lifted from a back board after previously being laid down, leaving a light glue stain to margins not affecting the image. Presented in a handmade white gold frame with conservation acrylic glazing.

Edition of 300, signed in pencil lower right by the artist, numbered lower left. Lowry made his initial sketch of St Simon's Church, Salford, in 1927 at his father's suggestion. When Lowry returned to the site, a month after making his sketch, the church had been demolished. The painting was completed the following year.

£5,000

[135926]





60

L. S. Lowry

The Fever Van. Holt: J. H. Mainstone Print Publications, 1972

Colour offset lithograph on wove paper. Image size: 41.5 × 51.5 cm. Sheet size: 60.5 × 69.8 cm. Toning to margins and tape residue from previous framing to extreme top edge, hidden by the mount. Presented in a dark brown wooden frame with conservation acrylic glazing.

Edition of 700, signed in blue ballpoint pen lower right by the artist, Fine Art Trade Guild blind stamp lower left. Depicting an ambulance drawn up outside a house in Salford to collect a fever patient, this print is after an oil painting from 1935 which is hanging in the Walker Gallery, Liverpool.

£8,000

[135923]

61

L. S. Lowry

Meeting Point. Cheshire: Adam Collection Ltd, 1973

Colour offset lithograph on heavy wove paper. Sheet size: 61.5 × 81.7 cm. Toning to margins and tape residue from previous framing to extreme bottom edge hidden by the mount. Presented in a charcoal stained tulip wood frame with conservation acrylic glazing.

Edition of 600, signed in pencil lower right by the artist, stamp numbered and with Fine Art Trade Guild blind stamp lower left.

£6,500

[135921]



62

L. S. Lowry

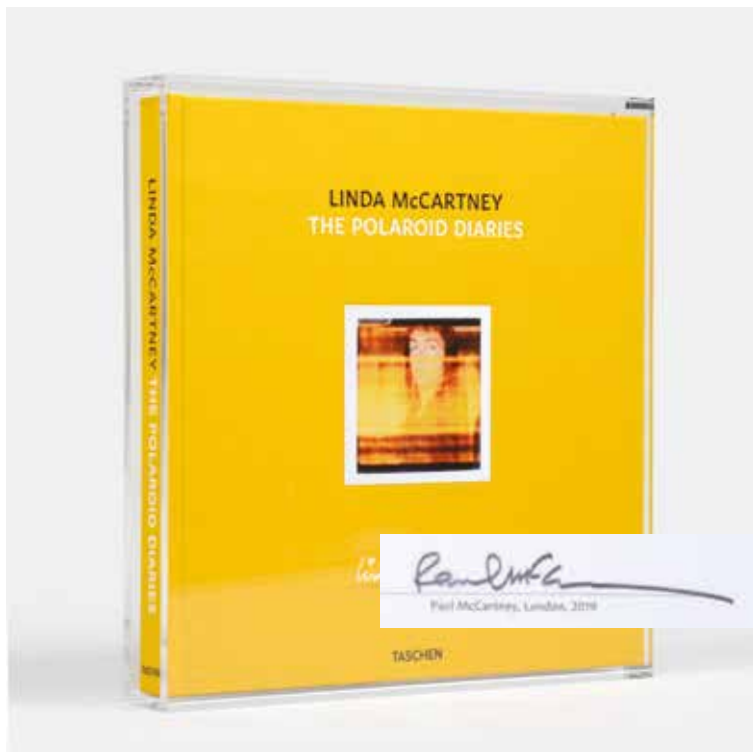
The Pond. Holt: J. H. Mainstone Print Publications, 1974

Colour offset lithograph on heavy wove paper. Image size: 43 × 57.5 cm. Sheet size: 61 × 72.5 cm. Tape residue to extreme top edge from previous hinging, hidden by the mount, otherwise in excellent condition. Presented in a contemporary silver frame with conservation acrylic glazing.

Edition of 850, signed in pencil lower right by the artist, Fine Art Trade Guild blind stamp lower left. This lithograph is after an oil painting on canvas by Lowry from 1950; the original is currently held by Tate Britain, London. This image was used as a Christmas card by Prime Minister Harold Wilson in 1964.

£7,500

[135919]



63

Paul & Linda McCartney

The Polaroid Diaries. Cologne: Taschen, 2019

Folio. Original yellow cloth, titles to front board and spine in black and white, photographic onlay to both boards, black and white photographic endpapers. With the acrylic slipcase, titles to front in white, as issued. Accompanied by the original box packaging, with a set of white gloves. Photographic illustrations throughout. Some faint marks to front free endpaper, else a fine copy, firm and square, with the bright, unmarked slipcase.

Signed limited edition, number 387 of 500 copies signed by Paul McCartney. Taken from the early 1970s until the mid-1990s, this title presents candid pictures from Linda McCartney's vast archive of photography. With texts in German, French, and English, by Ekow Eshun (writer and broadcaster) and Chrissie Hynde (The Pretenders), *The Polaroid Diaries* is an intimate testimony to McCartney as an artist and photographer.

£1,500

[138023]



64

Robert Mapplethorpe

Green Amaryllis. 1987

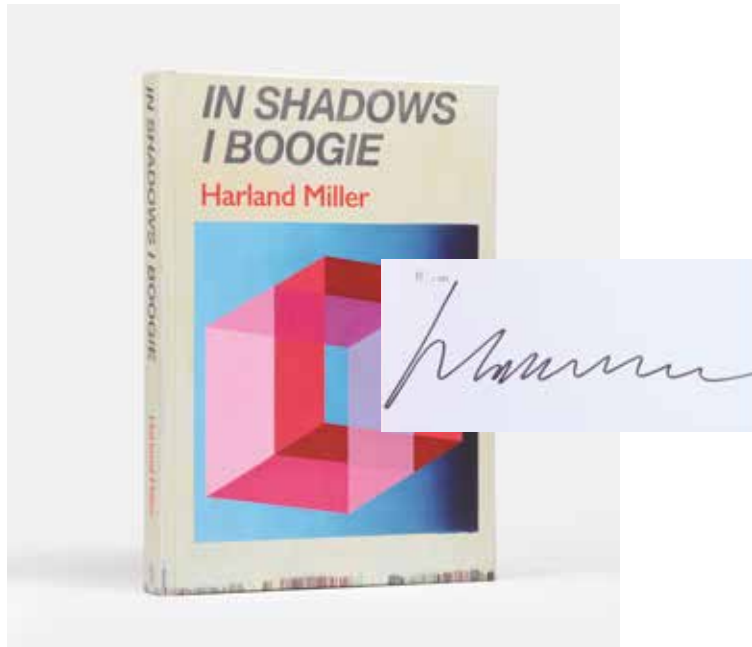
Toned photogravure on Arches wove paper, all edges untrimmed. Image size: 48.5 × 48.4 cm. Sheet size: 91 × 63 cm. Excellent condition. Presented in a chocolate stained oak frame with conservation acrylic glazing.

A printer's proof aside from the edition of 25, signed in pencil lower right by Mapplethorpe, marked PP lower left; one of 10 plates from the *Flowers* portfolio.

Mapplethorpe, Pistils, pl. 156. Mapplethorpe, *Flora*, *The Complete Flowers*, p. 263.

£15,000

[136511]



65

Harland Miller

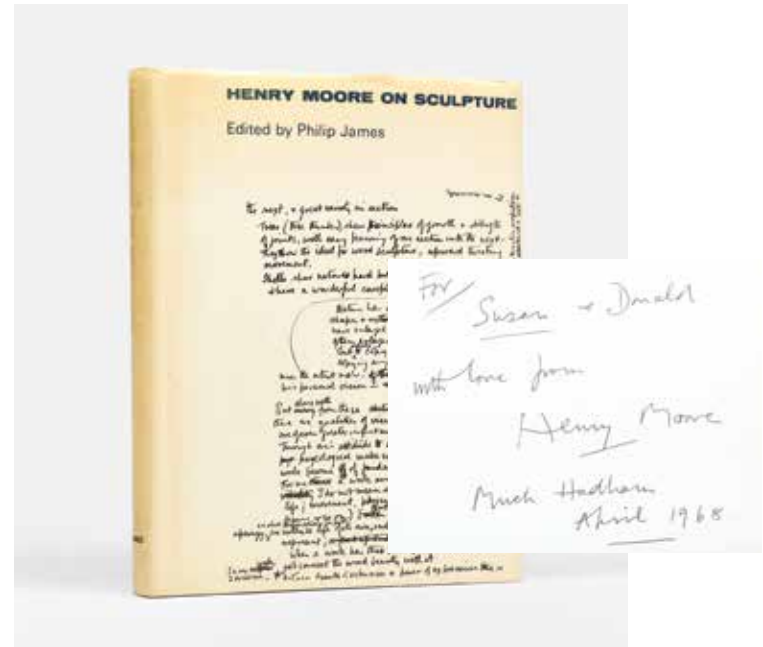
In Shadows I Boogie. (Pink.) London: Phaidon, 2019

Quarto. Original illustrated boards, titles to spine in grey and red. With the original signed print. With 190 illustrations throughout; together with the loose original colour etching and relief print titled *In Shadows I Boogie* (31.7 × 22.3 cm.) All in excellent condition.

First edition, one of 100 copies signed by the artist in felt tip on the limitation page, accompanied by an original print signed in pencil lower left by the artist, numbered on the verso. This is the most comprehensive monograph to date on the British artist and writer best known for his paintings based on the dust jackets of early Penguin paperbacks.

£7,500

[136175]



66

Harland Miller

High on Hope. Ramsgate: Counter Editions, 2019

20 colour screenprint on 410gsm Somerset Radiant White tub sized paper. Sheet size: 29.9 × 23.6 cm. Excellent condition. Presented float-mounted in a white wooden frame with Artglass anti-reflective glazing.

Edition of 75, signed in pencil lower right by the artist, numbered lower left.

£20,000

[141935]

67

Henry Moore

Henry Moore on Sculpture. London: Macdonald, 1966

Quarto. Original grey cloth, titles to spine gilt. With the dust jacket. Illustrated throughout with 123 black and white illustrations and 5 colour plates. Book near-fine, dust jacket faded and darkened to the spine.

First edition, inscribed on the front free endpaper by the artist, "For Susan & Donald, with love from Henry Moore, Much Hadham, April 1968".

£500

[143146]

Harland Miller

High
on
Hope

6^d



6^d

Harland Miller



68

Henry Moore

Sketchbook 1980. Catalogue by Ann Garrould. Much Hadham: Raymond Spencer Company Ltd, 1985

2 volumes, quarto. Facsimile sketchbook in original burgundy cloth, catalogue in original grey wrappers, title to front cover in white. Together with an original signed etching in a paper folder (sheet size: 37.7 × 29.7 cm). Housed in a clamshell box covered in Richard de Bas handmade paper. Sketchbook illustrated throughout with full-page drawings. All in fine condition.

First edition, one of 450 copies signed and numbered by the artist in the sketchbook. This is copy B47 of 75 with an etching with colour aquatint on heavy wove paper, titled "Reclining Nude" and signed in pencil by Moore lower right, numbered lower left. In addition to this B issue,



there were 25 copies marked A, containing two different prints, and 350 marked C without any print.

£4,500

[139549]

69

Henry Moore; Johann Wolfgang von Goethe, & André Gide (trans)

Prométhée. Paris: Henri Jonquières, P. A. Nicaise, 1950–51

Folio. Original wrappers with illustration by Moore, loose sheets as issued, untrimmed. With glassine jacket and housed in the publisher's buff paper solander box, titles and cover design by Moore printed in red. With 16 colour lithographs by Moore, comprising 8 full-page illustrations, 3 initials, 3 culs-de-lampe, the title, and design to front wrapper; letterpress titling and initial letters printed in grey or bisque. Trivial peripheral wear at spine ends, box very lightly rubbed with faint mark to spine, else a near-fine copy.



First edition of Henry Moore's first illustrated book, number 60 of 183 copies only.

“During a visit to Paris in 1949 Moore met French typographer and publisher Henri Jonquières, who suggested an illustrated book based on Goethe's *Prometheus*, an adaptation of *Prometheus Bound* by Aeschylus. Moore made a total of eight lithographs for *Prométhée*, along with the cover, title page and letters to start each act. His sketchbooks contain numerous notes to remind him to work his ideas into sculptures in the future. As well as these direct connections there are also general similarities between the finished lithographs and his sculptural work”

(Spicer). The result was a beautifully produced edition, with the letterpress printed at the l'Imprimerie Nationale de France, and the lithographs under the supervision of Mourlot frères, whose celebrated studio was employed by artists such as Vlaminck, Utrillo, Braque, Bonnard, Rouault, Miró and Picasso.

Cramer 18–32. See Graham Spicer's review of the exhibition *Moore and Mythology Uncovered* at the Henry Moore Foundation (2007), culture24.org, retrieved 18 March 2020.

£3,000

[139173]



70

Takashi Murakami

My Reality: Contemporary Art and the Culture of Japanese Animation. New York: Des Moines Art Center & Independent Curators International, 2001

Quarto. Original illustrated wrappers, titles to front cover and spine in orange and black. Illustrated throughout with full-page images. Excellent condition.

First edition, signed on the front cover by the artist, with a small drawing of himself standing on a mushroom. It was published as a catalogue for a travelling exhibition which started at The Brooklyn Museum of Modern Art, New York, 28 July – 3 October 2001 and finished at The Huntsville Museum of Art, Alabama, 13 October 2003 – 4 January 2004.

£1,750

[141793]



71

Julian Opie

Twenty Six portraits. London: Alan Cristea Gallery, 2006

Folio. Original Peyer Buntleinen boards, pages printed on 216 gsm Monadnock Caress paper. Housed in a dark blue silk slipcase. Illustrated with 26 full-page images; plates 1–16 are lithographs on 216 gsm Monadnock Caress paper, plates 17–21 are tipped in Lambda prints on Fujicolour digital archival paper, plates 22–26 are tipped in screenprints on 145 gsm Zerkall mould made paper. All in fine condition.

First edition, limited issue, number 152 of 250 copies signed and numbered by the artist.

£7,500

[139541]



72

Julian Opie

**Elena and Cressie Get Ready For the Party 4. London: Alan
Cristea Gallery, 2011**

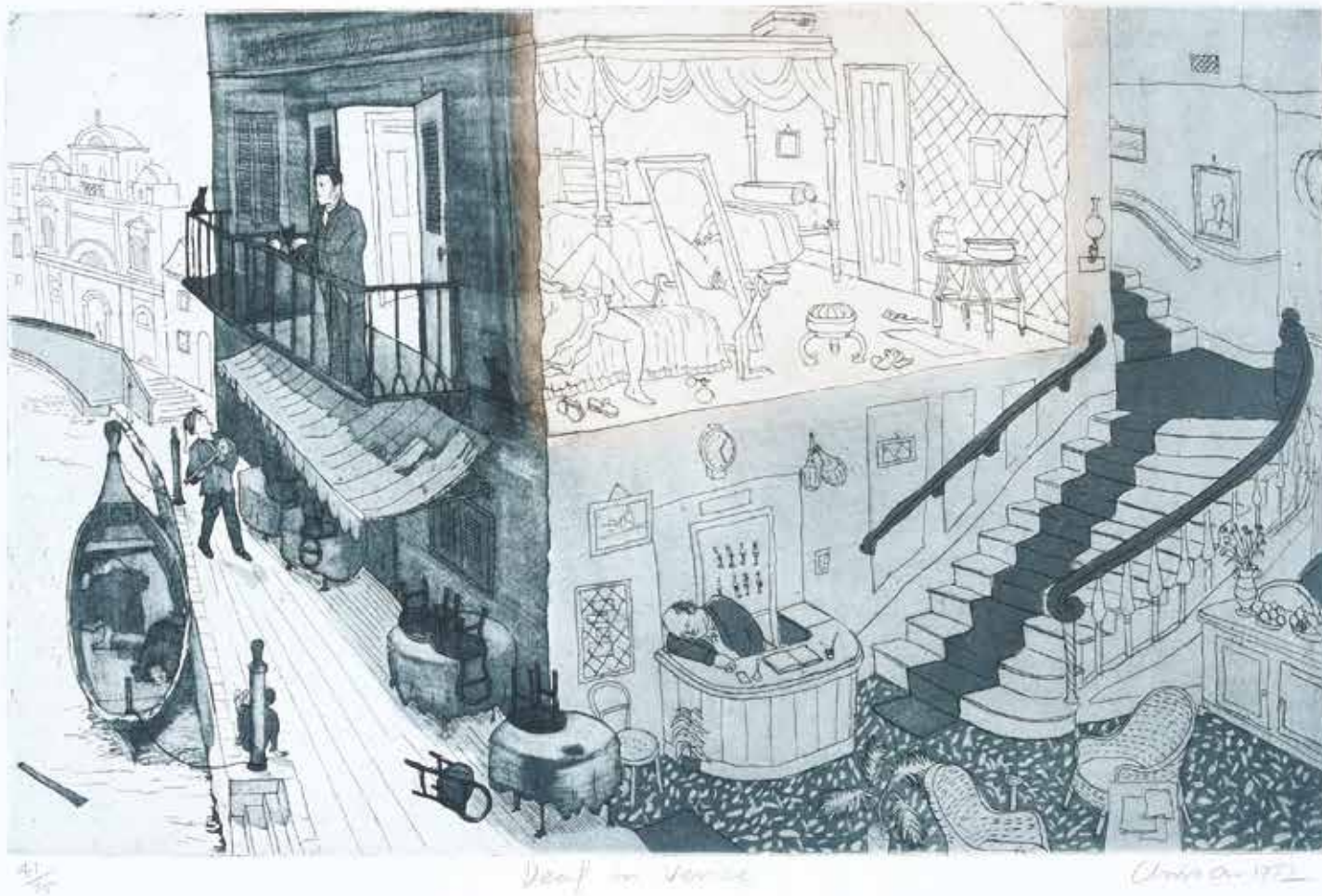
Screenprint on Perspex with background pigment print on paper. Total size: 78 ×
62 cm. Excellent condition. Presented in the artist's handmade aluminium frame by
John Jones.

Edition of 30, signed by the artist in black felt tip on a label to the verso
with the print description and number.

Cristea 167.

£7,500

[138080]



73

Chris Orr

Chris Orr's John Ruskin. History is a Dead Liberty. London: Chris Orr, 1972

11 etchings in colours on 10 sheets of heavy wove deckle-edged paper. Title page with 2 plates approx. 12.2 x 27.2 cm each. Other plate sizes approx. 41.5 x 26.5 cm: Sheet sizes 49.2 x 67.3 cm. Light dust soiling to some margins, otherwise a bright set.

Edition of 75, each print signed in pencil lower right by Orr, numbered lower left. The prints make up a pictorial biography of Ruskin and his wife Effie Gray.

£2,500

[143009]

74

Chris Orr

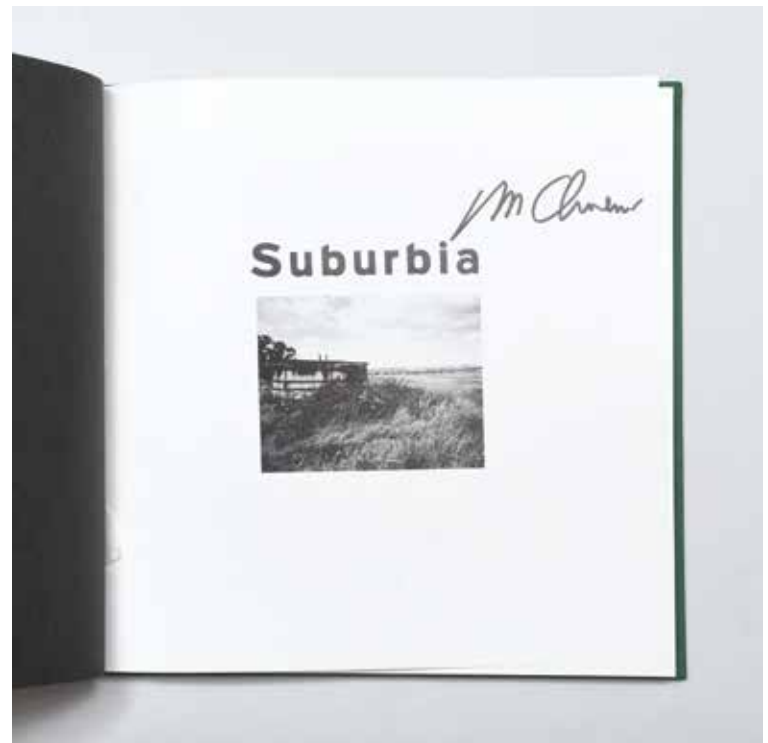
Charlie Parker's Underwater Orchestra. London: Chris Orr, 1997

Etching and stencil in colours on heavy waterford wove paper. Sheet size: 77 x 58 cm. Excellent condition. Presented in a silver metal clip frame.

Edition of 50, signed and dated by the artist in pencil lower right, numbered lower left and titled lower middle.

£750

[136708]



75

Bill Owens

Suburbia. San Francisco: Straight Arrow Books, 1973

Quarto. Original green cloth, titles to front blind, to spine white, black endpapers. With the slipcase, as issued. Laid-in loose is a stapled 3 page publisher's advert for Working Press, Owens's own publishing assistance agency, with an additional 1 page advert stapled. In a custom grey solander box, titles to spine white. With black and white photography throughout. A little rubbing to spine ends, slight lifting of paper to gutter of half-title. Slipcase a little worn, with small white mark to one edge. A near-fine copy.

First edition, signed by the photographer on the title page and further inscribed by him "you're on this list / Bill" on the cover of the publisher's advert laid in. *Suburbia* made Owens's name, chronicling domestic scenes of American life, and is included in Roth's *The Book of 101 Books*.

£1,250

[143011]



76

Pablo Picasso

(Artist with Self Portrait and Model I.) Untitled from *Suite de 15 dessins de Picasso*. Paris: Editions de la Revue *Verve*, 1954

Lithograph in colours on Arches watermarked wove paper, all edges untrimmed. Image size: 23.8 × 31.8 cm. Sheet size: 27.9 × 36.8 cm. Excellent condition. Presented in a handmade gold leaf frame with conservation acrylic glazing.

Edition of 75, signed in pencil by the artist lower left, numbered lower right, *Verve* blind stamp lower left. This is one of 15 prints published as a portfolio of loose plates for *Verve* No. 29–30, titled *Suite de 15 dessins de Picasso*, and printed by Mourlot, Paris.

£9,500

[139847]

77

Pablo Picasso

Les Vendangeurs. (The Grape Harvesters.) Paris: Galerie Louise Leiris, 1959

Linocut on Arches wove paper. Image size: 52.7 × 63.8 cm; sheet size: 57.1 × 74.9 cm. Excellent condition. Presented in a black and gilt frame with conservation acrylic glazing.

One of 20 artist's proofs aside from the edition of 50, signed by the artist in pencil lower right, marked "épreuve d'artiste" lower left.

Bloch 937; Baer 1241.

£60,000

[141673]



1935

Picasso



78

Pablo Picasso

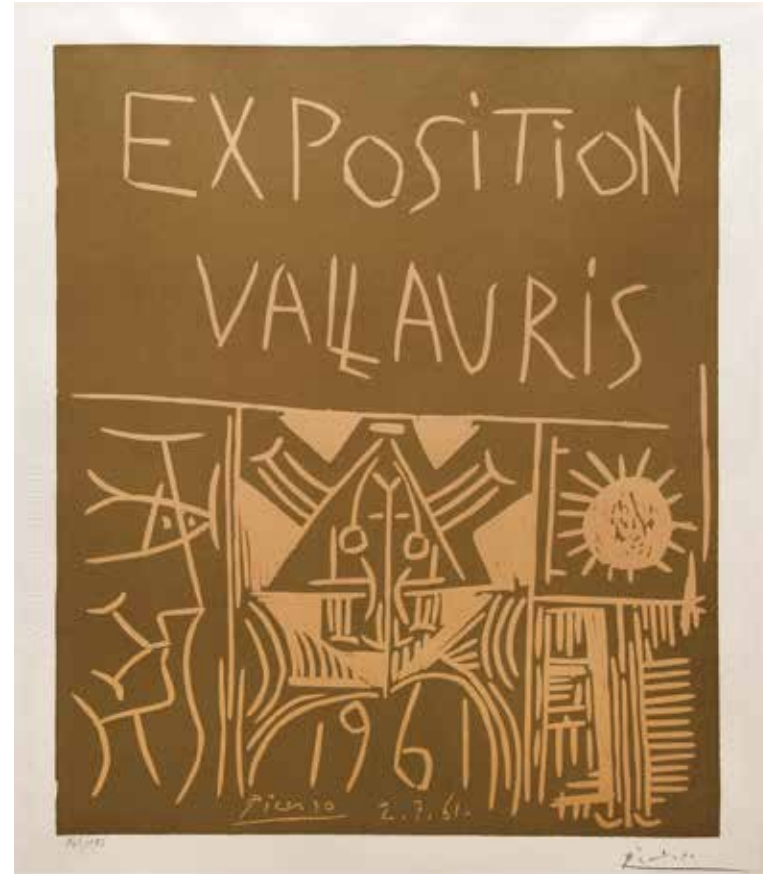
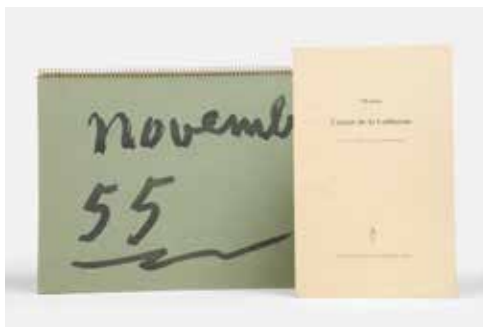
Carnet de la Californie. Mit einer Einführung von Georges Boudaille. Cologne: Verlag M. Dumont Schauberg, 1960

2 volumes, folio and quarto. Original green wrappers, ring bound with titles to front cover and spine in black; original fawn wrappers, titles to front cover in black. Loosely housed together in chemise with illustrated boards. Illustrated with 39 full-page lithographs after drawings by Picasso, many of which are single sided. Books near-fine, chemise with small split to foot of spine, edges lightly rubbed.

First edition in German, number 466 of 500 copies; there was also an edition published in French. This portfolio is a facsimile of one of Picasso's sketchbooks from 1 November 1955 to 14 January 1956.

£2,000

[140912]



79

Pablo Picasso

Exposition Vallauris 1961. Vallauris: Association des Potiers de Vallauris, 1961

Linocut in two colours on Arches paper. Image size: 63,5 × 53 cm. Sheet size: 75 × 62 cm. A couple of soft minor creases to the margins, hidden by the mount. Presented in a hand-crafted wooden frame with acrylic glazing.

Edition of 175, signed by the artist in pencil lower right, numbered lower left. Printed by Hildalgo Arnéra, Vallauris. Picasso lived in Vallauris from 1948 to 1955 and designed the event posters from 1948–1964. He exhibited his pottery with the local artists and craftsmen and gave the original artworks to the potters' association.

Bloch, 1295; Baer 1274Bb; Czwiklitzer 42.

£7,500

[143112]



80

Pablo Picasso

L'Étreinte II. Paris: Galerie Louise Leiris, 1963

Linocut rincée on Arches paper. Image size: 53 × 64 cm. Sheet size: 62 × 75 cm. Very good condition. Presented in a white gold and black gesso frame with conservation acrylic glazing.

Edition of 50, signed by the artist in pencil by lower right, numbered lower left. Due to the printing technique each print is unique: each sheet was printed in cream white ink and then washed in black India ink which Picasso then rinsed in a shower with water so the lines became black.

Bloch 1151.

£17,500

[141573]



81

Pablo Picasso

Le Cabinet Particulier. Degas et Une Fille. Paris: Edition Galerie Louise Leiris, 1971

Drypoint etching on BFK Rives wove paper. Image size: 20.6 × 14.8 cm. Sheet size: 33 × 25.3 cm. Excellent condition. Presented in a white gold leaf frame with conservation acrylic glazing.

Edition of 50, signed in pencil lower right by the artist, numbered lower left.

Bloch 1935; Baer 1944 II.B.

£12,000

[141659]



82

Pure Evil

Eddie Fisher's Nightmare – Elizabeth Taylor. London: Self-published, 2017

Screenprint in gold and spraypaint in purple and pink with freehand tags in paint pen on 330 gsm Fedrigoni paper. Sheet size: 85 × 70 cm. Excellent condition. Presented in a black wooden frame with conservation acrylic glazing.

Edition of 1, signed in pencil lower right by Pure Evil, numbered lower left. This unique hand-finished print is one of a larger edition of works from the artist's Nightmare series of celebrity portraits, each one dripping with a tear.

£1,000

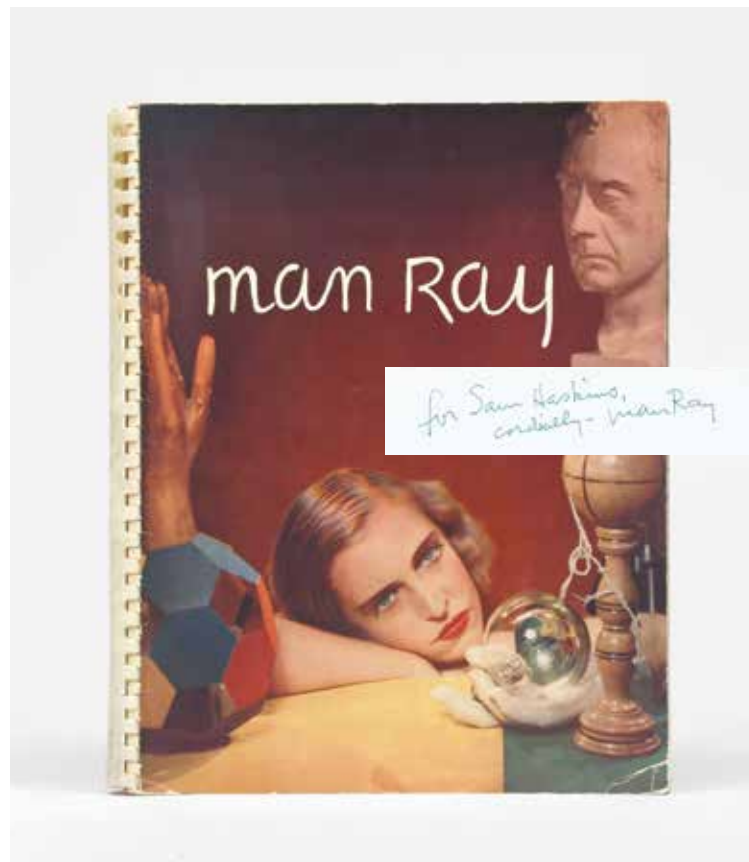
[138699]

Man Ray inscribed to Sam Haskins

83

Man Ray

Photographies / Photographs 1920–1934 Paris. Avec un Portrait par Picasso – Textes de André Breton, Paul Eluard, Rose Sélavy, Tristan Tzara – Préface by Man Ray. Hartford, New York City, Paris: James Thrall Soby, Random House, Cahiers d'Art, [1934]



Quarto. Photographic illustrated wrappers, white plastic spiral-bound spine, titles to front cover in white. 104 heliogravures of Ray's photographs and Rayographs. Small crease to lower corner of front cover, one break to the spiral-bound strip without any loss, otherwise a very acceptable copy of this fragile production.

First edition, inscribed by the artist in green pen on the title page, "For Sam Haskins, cordially – Man Ray". This is the second issue with the title page citing the publisher's fictitious claim of "second edition": the title pages, presumably a healthy percentage of the run, whose sales had, in fact, been slow to none, were replaced with "second edition" / "deuxième édition", to suggest the first edition had sold out to create further demand.

Roth 101, p. 80.

£9,000

[142481]



84

Bridget Riley

Arcadia 5. London: Bridget Riley, 2013

4 colour screenprint on heavy wove paper. Sheet size: 64.4 cm × 89 cm. Excellent condition. Presented in the artist's frame float-mounted in a white wooden frame with conservation acrylic glazing.

Edition of 75, signed and dated in pencil by the artist lower right, titled and numbered lower left.

£7,500

[141916]

85

Bridget Riley

Arcadia 4. London: Bridget Riley, 2013

4 colour screenprint on heavy wove paper. Sheet size: 64.4 cm × 89 cm. Excellent condition. Presented in the artist's frame float-mounted in a white wooden frame with conservation acrylic glazing.

Edition of 75, signed and dated in pencil by the artist lower right, titled and numbered lower left.

£7,500

[141919]



Signed by Riley

86

Bridget Riley

The Complete Paintings. London & New York: Bridget Riley Art Foundation; Thames & Hudson, 2018

5 volumes, folio. Original blue, yellow, purple, pink, and black cloth, titles in white to boards, matching colour endpapers. Housed in the original black and white slipcase. Colour and monochrome illustrations throughout. The bindings sharp and bright, internally crisp; a fine set.

First edition, signed by the on the half-title of volume 1. Bridget Riley (b.1931), English painter known for her singular op art paintings, “was awarded the AICA Critics Prize in 1963 and also that year a John Moores’, Liverpool Open Section prize. In 1964 she was awarded a Peter Stuyvesant Foundation Travel bursary to the USA. In 1968 she won an International Painting Prize at the Venice Biennale” (Tate).

£1,000

[143099]





The most important avant-garde photobook of the 1920s

87

Franz Roh & Jan Tschichold

Foto-Auge 76 Fotos der Zeit. Œil et Photo 76 photographies de notre temps. Photo-Eye 76 Photos of the Period. Stuttgart: Akademischer Verlag dr. Fritz Wedekind & Co., 1929

Quarto. Stapled wrappers designed by Jan Tschichold, with a self portrait photograph by El Lissitzky to front cover, titles to front cover blind stamped, titles to spine in black and white on a red ground. 76 full-page black and white photographs from various artists including Eugène Aigat, Andreas Feininger, El Lissitzky, George Grosz & John Heartfield, Man Ray, Max Ernst, Brett Weston, László Moholy-Nagy, Edward Weston and others. Red to spine slightly faded, otherwise a lovely copy.

First edition, with text in German, French, and English, published to accompany the Deutscher Werkbund exhibition of avant-garde photography "Film und Foto", which began in Stuttgart in 1929. The



Association of German Book Artists voted this publication as the most beautiful book of the year 1929.

Parr & Badger 1, p. 98.

£3,750

[140724]

88

Rolling Stones – Christopher Simon Sykes

The Rolling Stones Tour of the Americas 1975. Guildford: Genesis Publications Limited, 2006

Quarto. Original full black leather, multi-threaded woven cloth badge inlaid onto front cover, titles to spine in red and yellow, all edges silkscreened in three colours. Two replica hotel room keys from the tour in a small drawstring cloth bag. 40 backstage passes providing access to various tour venues. Housed in a solander buckram box, featuring a silkscreen image of the 'Starship' with silver foil blocking and lenticular images of the Stones appearing in the cut away windows. All housed in the original printed cloth drawstring bag. Photographs by Christopher Simon Sykes. In fine condition.

Signed limited edition, number 29 of 350 deluxe copies signed by the photographer Christopher Simon Sykes and the Rolling Stones tour manager Peter Rudge and bound in full leather, with an additional photographic print of Mick Jagger signed by Sykes and a facsimile of the "Starship" 12-page promotional booklet describing the features of the Boeing 707-22 aircraft commissioned for the tour. The total edition comprised 2,500 copies, with the rest of the edition bound in quarter leather.

In 1975, the Rolling Stones brought in their trusted friend and confidante Christopher Sykes to document in its entirety their mammoth 40-show Tour Of The Americas. The vast archive of photographs Sykes



took on the tour – most of which had not been seen before – are here reproduced in this lavish edition.

£1,750

[141063]

A startling dramatic nude by the Austrian expressionist

89

Egon Schiele

Mädchen. (Girl.) Vienna: Avalun Verlag, 1918

Crayon lithograph printed in black on cream rag paper. Sheet size: 40 × 54 cm. Tape residue from previous hinging otherwise in excellent condition. Presented in a dark grey stained frame with conservation acrylic glazing.

Edition of 125, with the “Egon Schiele 1914” signature stamp to the verso upper left. After Schiele’s death, 80 impressions unsold during his lifetime were included in the portfolio, *Das Graphische Werk*, published by Rikola Verlag in 1922. Most of these prints, as in the present example, have the stamp to the verso and are not numbered.

Of the entire original edition, 100 copies were printed by Albert Berger Verlag on rag paper and 25 on Heavy Butten. Those that had been sold during Schiele’s lifetime were hand-numbered and stamped on the recto as they were sold. Only a very few trial proofs were signed by Schiele.

Kallir Graphics 17b.

£50,000

[137062]



90

Egon Schiele – Jane Kallir

Egon Schiele: The Complete Works including a Biography and a Catalogue Raisonné. New York: Harry N. Abrams, Inc., Publishers, 1990

Quarto. Original orange cloth, titles in gilt to spine, gilt pictorial portrait of two men on front board, black endpapers. With the dust jacket. Many colour and monochrome illustrations throughout. Spine of cloth and dust jacket faded otherwise a bright copy in excellent condition.

First edition, published simultaneously in London, New York, Milan, Amsterdam and Madrid. Comprising paintings, drawings and watercolours, sketchbooks, graphics and sculptures, this is one of the limited number of copies in the red jacket made specially available to the clientele of Venator and Hanstein in Cologne.

From the library of the photographer Sam Haskins, with his pencil reference numbers to first and last pages.

£500

[142662]

91

Blade Seen – Martha Cooper & Henry Chalfont

Subway Art: 25th Anniversary Edition. London: Thames & Hudson, 2009

Folio. Original illustrated laminated boards, titles to front cover and spine in yellow, grey and orange. No dust jacket issued. Illustrated with 153 full-page colour photographs by Cooper and Chalfont. A fine copy.



First UK edition, signed by Cooper and Chalfont, and tagged by two of the artists “Seen! Da Bronx Bomber!! Fuk Blade!!” and “Blade” with a drawing of a crown. Cooper and Chalfont were the only photographers to document the New York City graffiti community in the 1970s and 80s, the foundation of the global art movement now known as Urban Art. The first UK edition is considerably revised from the first edition published in 1984 with 70 new photographs and new introductions and afterwords by Cooper and Chalfont.

£500

[143353]

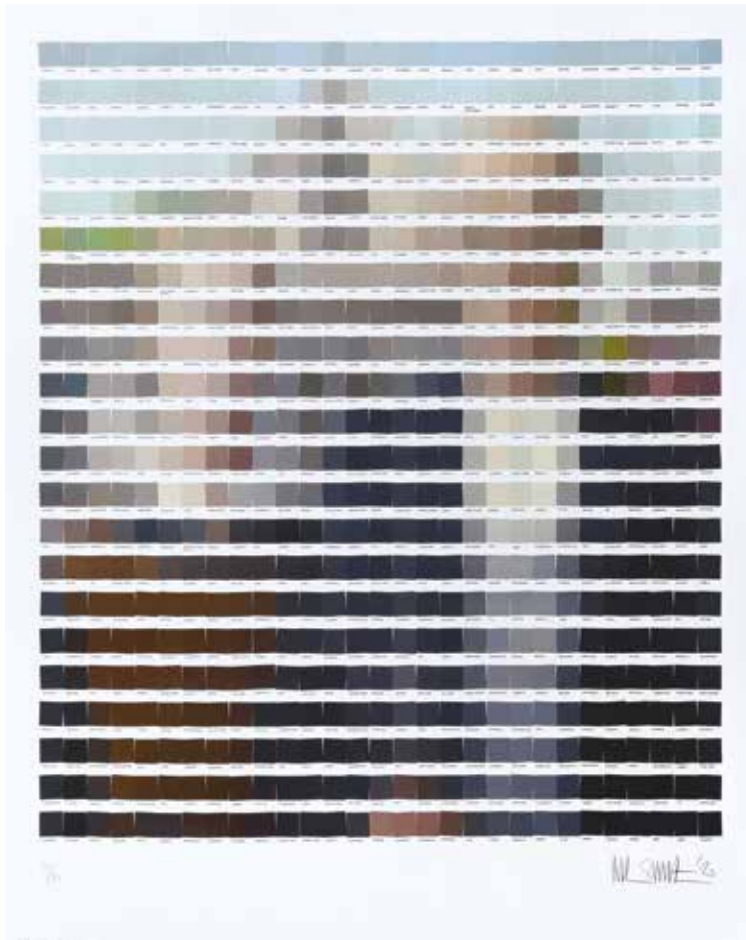
92

Nick Smith

American Gothic. London: Rhodes, 2020

Giclee with a screen-printed varnish on Canson Rag Photographique 310 gsm paper. Sheet size: 83 × 70 cm. Excellent condition. Presented in a grey wooden frame with conservation acrylic glazing.

Edition of 150, signed and dated in pencil lower right by the artist, numbered lower left. Nick Smith is a contemporary British Artist who deconstructs images into colour swatches, which he then reassembles and juxtaposes with lines of texts to subvert or support the context of



the image. He has had several solo shows in London and participated in a number of group shows internationally.

£1,000

[143041]

93

Ringo Starr

Photograph. Guildford: Genesis, 2013

Quarto. Original full black Italian leather with inlay portrait photograph of Ringo to front cover, titles to front cover and spine in gilt, all edges gilt. Contact sheet size: 25.5 × 20.5 cm. Housed in a printed clamshell box designed to look like an album for undeveloped prints. All housed in a printed drawstring bag. All in excellent condition. The contact sheet framed.



First edition, one of 350 deluxe copies signed by Starr with an original *giclée* print, also signed by him, of a contact sheet from his archives, not printed within the book; the total edition comprised 2,500 copies. Shot in 1963, the contact sheet shows The Beatles during a stay in Paris's George V hotel. This work contains over 250 previously unpublished photographs by Starr.

£2,000

[142776]



94

Ralph Steadman

Sigmund Freud. London: The artist, 1979

Original black cloth portfolio housing statement of limitation page, title page and 7 screenprints on Somerset Waterleaf handmade paper. Sheet sizes 56 × 76 cm. Light rubbing to corners of portfolio and light marking to extreme upper corner of each page with text, otherwise a bright copy.

Edition of 98, each print signed in pencil lower right by the artist and numbered lower left, and additionally inscribed on the limitation page by him: "For Tom and Regina in case you thought we'd forgotten, Love Ralph & Anna", and on the title page "To, Tom, Regina". The front cover also inscribed in silver marker pen by Steadman, "Tom and Regina". The portfolio is inscribed to Tom Maschler who was head of Jonathan Cape from 1960 to the 1980s and a good friend of Steadman.

£3,750

[128791]



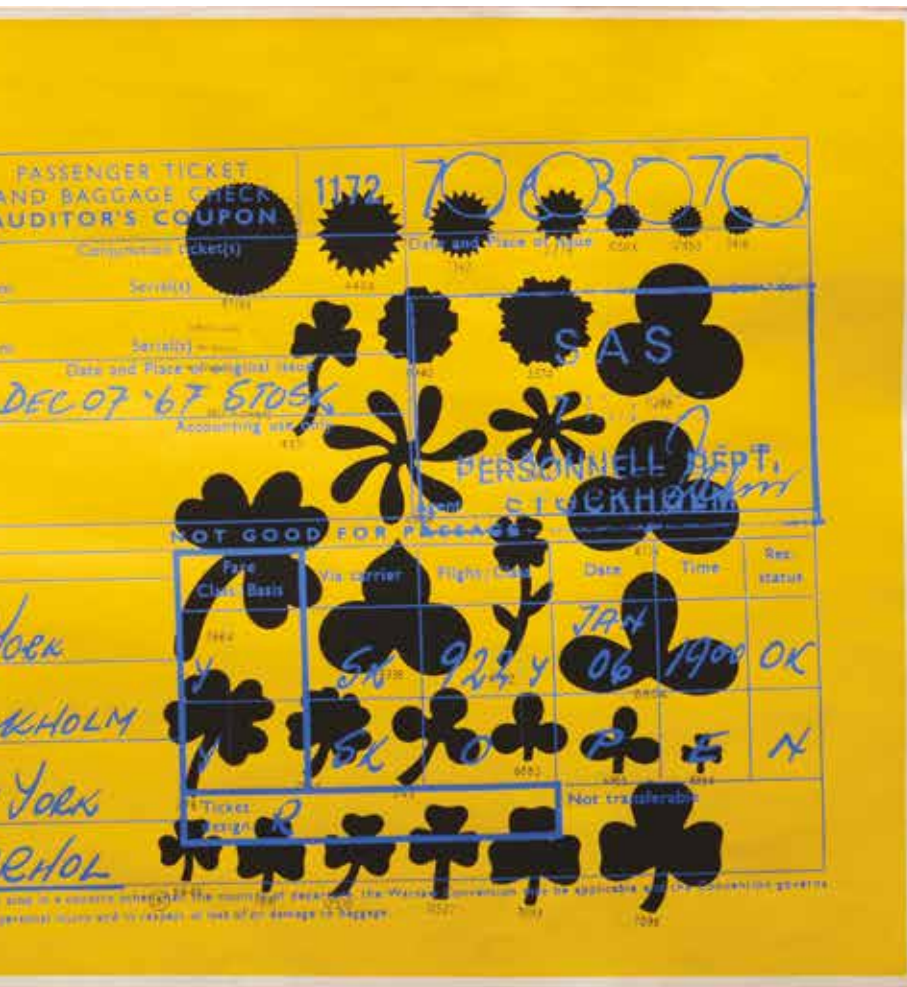
95

Andy Warhol

SAS Passenger Ticket. Stockholm: Moderna Museet, 1968

Three colour screenprint on heavy wove paper. Sheet size: 67.8 × 123.8 cm. Brown toning to edges.

From an edition of 250, signed by the artist in pencil on the verso lower left. The abstracted and enlarged ticket was based on Warhol's Scandinavian Airlines ticket to Stockholm dated 7 December 1967 and published to coincide with Warhol's first solo exhibition at a museum in Europe. It took place at the Moderna Museet, Stockholm from 10



February to 17 March 1968, and then went on to tour at the Stedelijk Museum, Amsterdam; Kunsthalle, Bern; and Kunstnerses Hus, Oslo.

£17,500

[142163]

96

Andy Warhol

Marilyn Monroe, Tate Gallery Poster. London: Tate Gallery, 1971

Four colour process lithograph on art paper. Sheet size: 76.2 × 50.8 cm. Light skinning to extreme top edge of verso from previous hinging, otherwise in excellent condition.

The Tate Gallery 17 FEBRUARY-28 MARCH 1971

Warhol



Signed by the artist in black marker pen lower right; one of an unknown edition. It was published for Warhol's London exhibition at the Tate Gallery, 7 February – 28 March 1971.

£10,000

[137790]



97

Andy Warhol

Sunset. New York: David Whitney, 1972

Screenprint on heavy wove paper. Sheet size: 86.4 × 86.4 cm. Light rippling throughout the sheet. Presented in a handmade white gold leaf frame with conservation acrylic glazing.

Edition of 632, signed, numbered, and dated by the artist in pencil lower left on the verso. The total edition comprised 632 unique prints

divided as follows: 40 portfolios containing four prints each and the remaining 472 prints were used by architects Johnson & Burgee for the Hotel Marquette, Minneapolis. In 1981, upon removal from the hotel, the Marquette prints were signed, numbered and dated in pencil by Warhol from an edition of 470 with two marked HC. This print is numbered from the edition of 40.

Feldman & Schellmann II.85-88.

£75,000

[134865]



98

Andy Warhol

Sunset. New York: David Whitney, 1972

Screenprint on heavy wove paper. Sheet size: 86.4 × 86.4 cm. Light rippling throughout the sheet. Presented in a handmade white gold leaf frame with conservation acrylic glazing.

Edition of 632, signed, numbered, and dated by the artist in pencil lower left on the verso. The total edition comprised 632 unique prints

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Feldman & Schellmann II.85-88.

£75,000

[134904]



Santa Jagger signed by Warhol

99

Andy Warhol

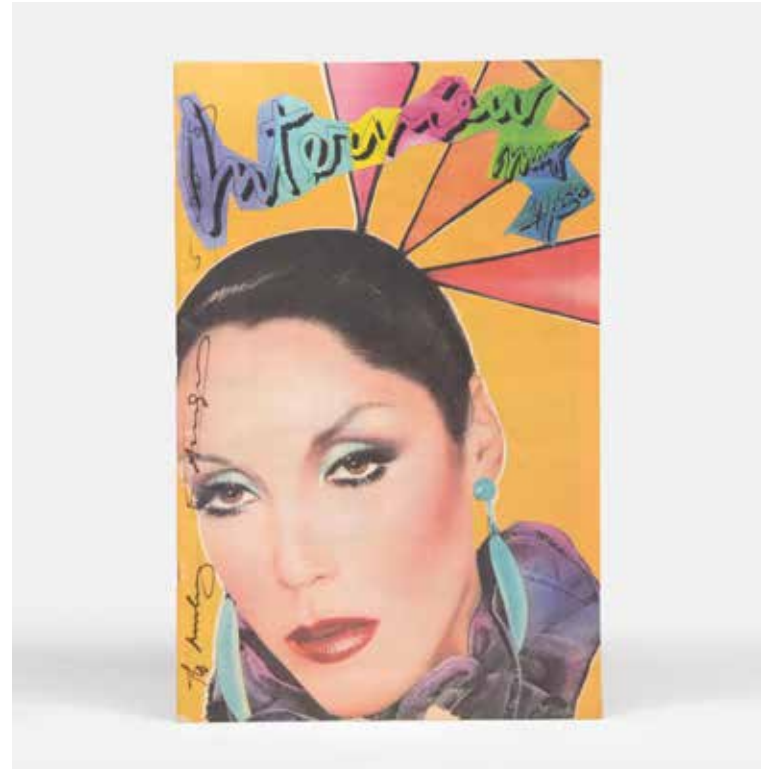
Andy Warhol's *Interview*. December 1977. Vol. VII No. 12. New York: *Interview Enterprises*, 1977

Folio. Original wrappers, titles to front wrapper in pink, yellow, turquoise, orange, purple, red and green. A very good copy, with some chipping and creasing to extremities of covers.

First edition, signed by Warhol on the front cover across a photo of Mick Jagger dressed as Father Christmas carrying Iman and Paul von Ravenstein in a sack over his shoulder. The cover is designed by Richard Bernstein, who painted, sliced, and stencilled celebrity designs which graced the covers of over a decade's worth of *Interview Magazine* issues from 1972 until the mid-1980s.

£1,000

[139536]



Signed by Warhol

100

Andy Warhol

Andy Warhol's *Interview*. May 1980. Vol. X No. 5. New York: *Interview Enterprises Inc.*, 1980

Folio. Original wrappers, titles to front cover in harlequin colours. Contributing photographers include Peter Beard and Robert Mapplethorpe. Small chip to foot of front cover otherwise in excellent condition.

First edition, signed, dated and indistinctly inscribed to the left margin of the front cover by Warhol. The cover is of Marina Schiano designed by Richard Bernstein (see previous item).

£1,000

[141995]



The house that Rachel built

101

Rachel Whiteread

House. Photographs by John Davies. London: Artangel, 1994

Oblong folio. Original grey silk boards, titles to front cover blind stamped. 11 original black and white and 1 colour photographs by Davies tipped in. Uneven fading to covers, otherwise internally fine.

First edition, number 2 of 20 artist's proofs, signed by the artist, of the sculpture that won Whiteread the prestigious Turner Prize. The total edition comprised 80, commemorating the number of days the sculpture stood before it was demolished, with 60 regular copies in addition to the 20 artist's proofs.

House stood in Grove Road, Mile End, London, from 25 October 1993 until its demolition on 12 January 1994. Whiteread's divisive sculpture comprised the inside of an entire home that had been condemned, cast in concrete where the original property had stood.

£7,250

[142735]



102

Jonas Wood (illus) & Brian Sharp

Paintings and Drawings. Los Angeles: David Kordansky Gallery, 2015

Folio. Original colour pictorial boards, titles in green to spine and rear board, dark green embossed endpapers. In the original shrink wrap. Numerous colour illustrations. A fine, untouched copy.

First and only edition of this catalogue published to accompany an exhibition by American artist Jonas Wood in Los Angeles from November 2014 to January 2015. "In his boldly colored, graphic works – including paintings, drawings, and prints – Jonas Wood combines art historical references with images of the objects, interiors, and people that comprise the fabric of his life. Translating the three-dimensional world around him into flat color and line, he confounds expectations of scale and vantage point" (Gagosian).

£475

[143106]

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