

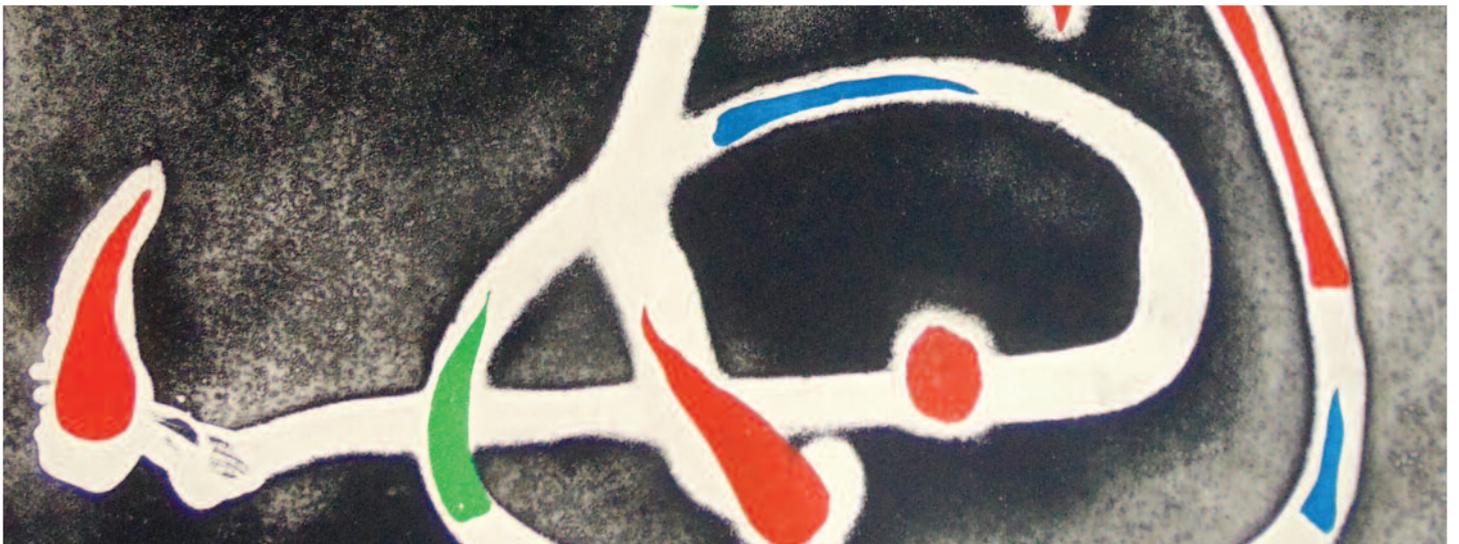


brookgallery

11 AUG -16 SEPT

# SUMMER EXHIBITION

RETURN OF THE MODERN MASTERS



JOAN MIRÓ • MARC CHAGALL • PABLO PICASSO • GEORGES BRAQUE  
SALVADOR DALÍ • HENRY MOORE • BEN NICHOLSON • ALBERTO GIACOMETTI

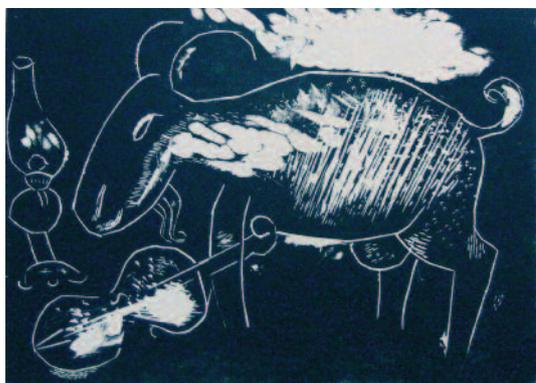


## MARC CHAGALL 1887-1985

[Shagal, Mark, Zakharovich, Moses]

Vitebsk, Belarus 1887-1985 Saint-Paul-de-Vence (Russian/French)

CHAGALL



### Title: Goat and Violin I Chèvre et Violon, 1922/23

Technique: Original Hand Signed and Numbered Wood Engraving on Japan Paper

Paper size: 33 x 47.5 cm. / 13 x 18.7 in.

Image size: 20.3 x 28.1 cm. / 8 x 11.1 in.

Additional Information: This original wood engraving is hand signed in pencil by the artist "Marc Chagall" at the lower right margin.

It is also hand numbered in pencil "14/20" at the lower left margin.

The artist created this rare subject in 1922/23, but it was published in a limited number of 20 impressions in the early 1950s.

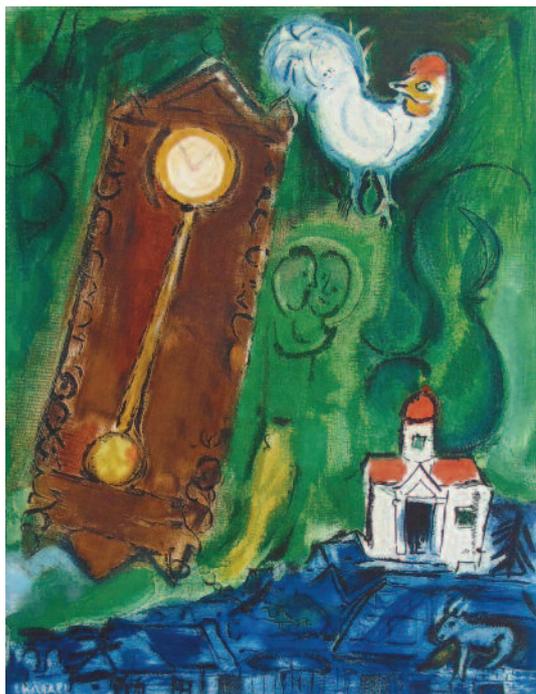
£4680.00

Literature: Kornfeld, E.W. (1971). Marc Chagall – Catalogue Raisonné de l'oeuvre gravé. Vol I 1922-1966. Bern: Kornfeld & Klipstein.

Reference: Kornfeld 34

Condition: Excellent condition.

CHAGALL



### Title: The Rooster and the Clock, ca. 1956

Technique: Hand Signed and Numbered Etching with Aquatint on BFK Rives Wove Paper

Paper Size: 55.2 x 38 cm. / 21.7 x 14.9 in.

Image Size: 31 x 23.2 cm. / 12.2 x 9.1 in.

Additional Information: This etching with aquatint is hand signed in pencil by the artist "Marc Chagall" at the lower right margin.

It is also hand numbered in pencil "51/300" at the lower left margin.

This work was printed by Georges Visat in ca. 1956 and published by Maeght Éditeur, Paris in a limited edition of 300 signed and numbered impressions based on a painting from the 1950's titled "L'horloge à Vitebsk" (until 2006 in the Estate of Marc Chagall)

The paper bears the BFK Rives watermark.

It is stamped below the platemark "Grave par G. Visat" at the lower left corner.

Note:

Franz Meyer stated of Chagall's use of the wall clock in his works, "In 1914, after returning to his parents' home, Chagall had painted the wall clock as a mysterious item in the inventory of the world of his childhood. In a small picture of 1930, in which a woman is lighting a candle, the big clock stands out against the white and ochre wall as a reference point for homely memories...What does the wall clock stand for? First, it is an item of the mysterious world of childhood, a great, strange presence in the parents' sitting room filled with an incomprehensible life of its own. This makes it a being belonging to a different stage of reality...At the same time it announces the hour and so demarcates the diffuse stream that governs all human destiny." (Meyer 379)

Literature: Derrière le Miroir No. 92-93: 10 Ans d'Édition – Maeght Editeur – 1946-1956, 1956, Maeght Editeur, Paris.

Reference: Maeght 1202

Condition: Very good condition. Very pale moisture staining in the upper and lower margins.

£13,390.00



**Title: The House I La Maison, 1922/23**

Technique: Original Hand Signed and Numbered Wood Engraving on Japan Paper

Paper size: 33 x 47.5 cm. / 13 x 18.7 in.  
Image size: 28 x 20.2 cm. / 11 x 7.9 in.

Additional Information: This original wood engraving is hand signed in pencil by the artist "Marc Chagall" at the lower right margin. It is also hand numbered in pencil "14/20" at the lower left margin. The artist created this rare subject in 1922/23, but it was published in a limited number of 20 impressions in the early 1950s.

Literature: Kornfeld, E.W. (1971). Marc Chagall – Catalogue Raisonné de l'oeuvre gravé. Vol I 1922-1966. Bern: Kornfeld & Klipstein.  
Reference: Kornfeld 32

Condition: Excellent condition.

£4680.00



**Title: Couple Green and Blue I Couple Vert et Bleu, 1976**

Technique: Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

Paper size: 64 x 49.5 cm. / 25.2 x 19.5 in.  
Image size: 37 x 33.5 cm. / 14.6 x 13.2 in.

Additional Information: This original lithograph in colours is hand signed in pencil by the artist "Marc Chagall" at the lower right margin. It is also numbered in pencil "33/50" at the lower left margin. There were also ten artist's proofs on Japan nacré paper. This work was printed in 1976 in a limited edition of 50 signed and numbered impressions by Fernand Mourlot, Paris. It was published by Editions Maeght, Paris. The paper bears the Arches watermark in the right margin.

Literature: Mourlot, F., & Sorlier, C., (1998). Chagall: The Lithographs I (Catalogue Raisonné). D.A.P./Distributed Art Publishers, Inc.  
Reference: Mourlot 841

Condition: Excellent condition.

£13,780.00

**GEORGES BRAQUE 1882-1963**  
Argenteuil-sur-Seine, 1882-1963 Paris (French)

BRAQUE



**Title: The Raptor I Le Rapace, 1963**

Technique: Original Hand Signed and Numbered Lithograph in Colours on Arches Paper

Paper size: 37.6 x 27.8 cm. / 14.8 x 11 in.

Additional Information: This lithograph in colours is hand signed in pencil by the artist at the lower right margin "G. Braque".

It is also numbered "29/75" in pencil at the lower left margin.

The paper bears the Arches watermark.

This is one of the lithographs that were included in the "Lettera Amorosa" Portfolio to illustrate the poems of the French artist Rene Char.

The work was published by Edwin Engelberts, Geneva, in a limited edition of 75 signed and numbered impressions in 1963.

It was printed by Mourlot in Paris.

Mourlot with whom Georges Braque collaborated on this project said:

"This work, whose execution lasted several years, greatly interested Braque.

Several of these illustrations were redone two or three times and it was not always easy to obtain the Bon a tirer from the artist.

The majority of the works were done on litho paper, transferred to zinc or stone, and retouched by the artist in his workshop."

Note: The bird is a recurrent motif in Braque's oeuvre being a symbol of freedom and peace, especially after the second world war.

At the very end of his life, the artist painted birds repeatedly, as the perfect motif of his obsession with space and movement.

Provenance:

Avant Garde Gallery, Johannesburg, South Africa.

Christie's, London, 29th November 1995, lot 424.

Literature:

1. Vallier, D. (1984) Braque: The Complete Graphics Catalogue Raisonné. New York: Alpine Fine Arts Collection

Reference: Vallier 187.

2. Engelberts, E. & Wunsche, H. (1971). Georges Braque: Das Lithographische Werk. Boon: Galerie Wunsche.

Reference: Wunsche 147.

Condition: Good condition. Light staining in the upper part of image.

£4290.00

BRAQUE



**Title: Multicolour Bird I Oiseau Multicolore, ca. 1950**

Technique: Hand Signed and Numbered Colour Etching and Aquatint on BFK Rives Wove Paper

Paper size: 40.5 X 62 cm. / 16 X 24.4 in.

Image size: 26 X 49.5 cm. / 10.3 X 19.5 in.

Additional Information: This etching and aquatint in colours is hand signed in pencil by the artist "G. Braque" at the lower right margin.

It is also hand numbered in pencil "17/200" at the lower left margin.

The work was published by Edition Maeght in a limited edition of 200 impressions in circa 1950.

The etching and aquatint is based on an original painting by Braque and was engraved by Aldo Cromelynck for Edition Maeght, Paris.

£12,000.00

Towards the end of his career, Braque became preoccupied with the subject of the bird. While this motif appears in a number of the artist's earlier still-lives, by the late 1950s the image of the bird became an independent subject in its own right. The most likely explanation for Braque's perennial fascination with this aerial creature is the obvious link between the bird and the question of space, one of the painter's major preoccupations throughout his career.

George Braque confirms this himself in an interview with Jean Leymarie published in No. 5 of the magazine *Quadrum* in 1958:

"It was in 1929 that the motif first came to me, for an illustration to Hesiod. I had already painted birds in 1910, but they were incorporated into still lifes, whereas in my recent works I have been greatly exercised by space and movement"  
(quoted in George Braque, *Order & Emotion* (exhibition catalogue), Andros, 2003, n.p.)

Unlike Braque's early still lifes, the paintings from the last decade of his life celebrate the bird in flight.

Literature: Vallier, D. (1984) *Braque: The Complete Graphics Catalogue Raisonné*. New York: Art Books Intl. Ltd.

Reference: Maeght 1020.

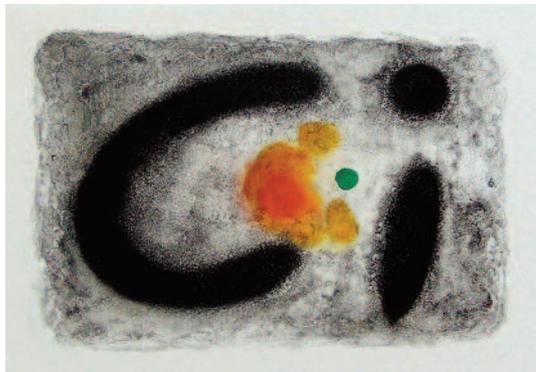
Condition: Very good condition. Colours strong and bright. Edges of paper have been slightly reduced. Two tape remains, verso.

Condition EA: Very good condition. Pale staining in the margins.

## JOAN MIRÓ 1893-1983

Montroig 1893-1983 Mallorca (Spanish)

MIRÓ



£6500.00

### Title: **Composition III, from: Rockets I Composition III, from: Fusées, 1959**

Technique: Original Hand Signed and Numbered Etching in Colours on BFK Rives Wove Paper

Paper size: 27.5 x 37.2 cm. / 10.8 x 14.7 in.

Image size: 12.8 x 18 cm. / 5 x 7 in.

Additional Information: This original etching in colours is hand signed in pencil by the artist "Miró" at the lower right margin.

The work is also hand numbered in pencil, from the edition of 50 at the lower left margin. There were also 15 impressions on Japan paper numbered with Roman numerals.

This etching was printed by Crommelynck & Dutrou, Paris and published by Louis Broder, Paris in 1959.

The paper bears the BFK Rives watermark.

#### Note:

The collaboration between Miró and Aldo Crommelynck began in 1957, where the artist also began working with Robert Dutrou. Within two years he created what is considered the finest illustration of the celebrated French Surrealist poet, René Char's poem *Nous Avons* [We Have]. The artist referred to these works as *Fusées* [Rockets] and they depict two compositions explored in numerous colour combinations, reflecting the shifting of time found in Char's poem.

#### Literature:

1. Dupin, J. (1984). *Miró Engraver, Vol. I 1928-1960*. Paris: Éditeur Daniel Le-long.

Reference: Dupin 250

2. Cramer, P. (1989). *Joan Miró - The Illustrated Books: Catalogue Raisonné*. Geneva: Patrick Cramer

Reference: Cramer Books 54

Condition: Very good condition. Sheet narrowly reduced on all sides.

MIRÓ



£22,900.00

### Title: **Mark on the Wall I | Trace Sur La Paroi I, 1967**

Technique: Original Hand Signed and Numbered Etching with Aquatint in Colours and Carborundum on Mandeure Rag Paper

Paper size: 72.4 x 104.5 cm. / 20.5 x 41.2 in.

Image size: 58.5 x 93 cm. / 23 x 36.6 in.

Additional Information: This original etching with aquatint in colours and carborundum is hand signed in pencil by the artist "Miró" at lower right corner.

It is also hand numbered in pencil, from the edition of 75 at the lower left corner. It was printed and published by Maeght Éditeur, Paris, in 1967 in a limited edition of 75 impressions. There were also a few *Hors Commerce* [Out of Trade] proofs aside the regular edition

Literature: Dupin, J. (1991). *Miró Engraver, Vol. III 1973-1975*. Paris: Éditeur Daniel Lelong.

Reference: Dupin 440

Condition: Excellent condition. Remains of hinging tape, verso.



### Title: Greeting Card from Aimé Maeght, 1951

Technique: Original Hand Signed and Numbered Etching in Colours on Wove Paper

Paper size: 12.5 x 15.4 cm. / 4.9 x 6.1 in.

Image size: 9.5 x 12.8 cm. / 3.7 x 5 in.

Additional Information: This is an extremely rare work by Miró.

The etching is hand signed by the artist in pencil in pencil "Miró" at the lower left margins.

It is also hand numbered in pencil, from the edition of 45 at the lower right margin.

The work was created as a New Year greeting card for 1951.

It was printed by Atelier 17 in Paris and published by Maeght, Paris.

The edition of 45 impressions was printed in different colour variations so it is not sure how many out of the total edition of 45 have been printed in pink.

Very few impressions of the work survived.

Later, in 1962 Miró used the same etching plate to create the etching "Saccades" (from *Trois livres de poèmes*).

Our impression is extensively dedicated in French on the reverse in ink and it reads (translated to English):

"My dear daughter

First of all I wish you all the best for the new year 1961. I hope you wish the same for me.

Here it doesn't go well this difficult disease goes worse I am having terrible days and nights suffering a dreadful pain.

Take care of yourself and stay in Cannes I will write to you again more thoroughly.

My love from Paris"

Literature: Dupin, J. (1984). *Miró Engraver, Vol. I 1928-1960*. Paris: Éditeur Daniel Lelong.

Reference: Dupin 72

Condition: Very good condition. A minor fold in the lower right corner of the margins.

£2990.00



### Title: The Cat I Le Chat, 1969

Technique: Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

Paper size: 75.5 x 56 cm. / 29.7 x 22 in.

Image size: 60 x 44 cm. / 23.6 x 17.3 in.

Additional Information: This original lithograph in colours is hand signed in pencil by the artist "Miró" at the lower right margin.

It is also hand numbered in pencil, from the edition of 75 at the lower left margin.

The work was printed by Atelier Mourlot, Paris and published by Kennedy in a limited edition of 75 hand signed and numbered impressions.

The paper bears the Arches watermark.

Literature: Mourlot, F. & Leiris, M. (1977). *Joan Miró: Der Lithograph, Vol. III 1964-1969*. Geneva: Weber.

Reference: Mourlot 636

Condition: Excellent condition.

£8580.00



**Title: Arrow Head I Tête Flèche, 1968**

Technique: Original Hand Signed and Numbered Aquatint in Colours with Carborundum on Mandeure Rag Paper

Paper size: 66 x 50 cm. / 26 x 19.7 in.

Image size: 39.5 x 29.7 cm. / 15.5 x 11.7 in.

Additional Information: This original aquatint in colours with carborundum is hand signed in pencil by the artist "Miró" at lower right margin.

It is also hand numbered in pencil, from the edition of 75 at the lower left margin.

It was printed and published by Maeght Éditeur, Paris, in 1968 in a limited edition of 75 impressions. There were also a few "HC" hors commerce [out of trade] proofs aside from the standard edition.

Note: From 1967 onwards, Robert Dutrou introduced Miró to a new technique invented by Henry Goetz: Silicon Carbide engraving.

Different from traditional engraving, here the incised work is replaced by a relief work, a hard superstructure on the copper surface.

"The method consists of setting very high pressure resistant substances such as Silicon Carbide, synthetic varnish, or both, on the plate surface. The interstices between the silicon carbide grains and the streaks in the varnish replace the holes or grooves in the metal itself in the more classical methods.

These interstices, which hold the printing ink, give it back to the moist paper, under press, to create a print"

Miro wrote in a letter to Goetz: "the results are fascinating and very beautiful. The artist can express himself with more richness and freedom... which give a beautiful substance and a more powerful line..."

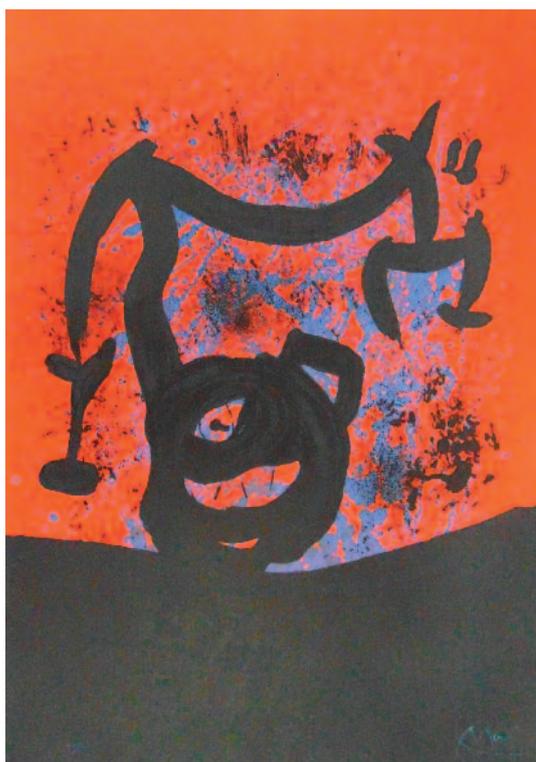
Silicon carbide gave Miró what he was looking for, large and strong original prints, almost "picture prints".

Literature: Dupin, J. (1989). Miró Engraver, Vol. II 1961-1973. Paris: Éditeur Daniel Lelong.

Reference: Dupin 460

Condition: Very good condition. Pale staining in the margins. Backboard staining in the centre of the sheet, verso.

£11,700.00



**Title: Balancing on the Horizon I Équilibre sur l'Horizon, 1969**

Technique: Original Hand Signed Lithograph in Colours on BFK Rives Wove Paper

Paper size: 85 x 60.5 cm. / 33.5 x 23.8 in.

Additional Information: This original lithograph in colours is hand signed by the artist in blue pencil "Miró" at the lower right margin.

It is also hand numbered in blue pencil "47/75" at the lower left margin.

It was printed by Arte Adrien Maeght, Paris, in a limited edition of 75 signed and numbered impressions in 1969, it was published by Maeght Éditeur, Paris. The paper bears the BFK Rives watermark.

Literature: Mourlot, F. & Leiris, M. (1982). Joan Miró: Der Lithograph, Vol. IV 1969-1972. Geneva: Weber.

Reference: Mourlot 530 [Maeght 598]

Condition: Very good condition. Soft creasing and associated inkloss in the upper and lower image. Colours strong.

£9620.00



**Title: Fireworks II | La Traca II, 1979**

Technique: Original Hand Signed and Numbered Aquatint on Arches Wove Paper

Paper size: 90.3 x 63 cm. / 35.6 x 24.8 in.

Additional Information: This original aquatint in colours is hand signed in pencil by the artist "Miró" in the lower right image

It is also hand numbered in pencil "11/30" in the lower left image.

It was printed by Joan Barbara, Barcelona in a limited edition of 30 signed and numbered impressions on wove paper. There were also 15 hors commerce [out of trade] impressions.

This is the second of three compositions titled Fireworks, published by Maeght, Barcelona.

The paper bears the Arches watermark in the upper left corner.

Literature:

Dupin, J. (1989). Miró Engraver, Vol. II 1961-1973. Paris: Éditeur Daniel Lelong.  
Reference: Dupin 1115

Condition: Excellent condition.

£9100.00



**Title: Joan Miró – Plastic Work Zurich, 1972**

Technique: Original Hand Signed and Numbered Lithograph on Wove Paper

Paper size: 90.5 x 59.5 cm. / 35.6 x 23.4 in.

Additional Information: This original lithograph is hand signed in pencil by the artist "Miró" at the lower right corner.

It is also hand numbered in pencil "71/75" at the lower left corner.

It was printed in 1972 in a limited edition of 75 signed and numbered impressions.

It was printed by Arte Adrien Maeght, Paris and published by Kunsthaus, Zürich in 1972.

This work was created as the poster for Joan Miro's exhibition 'Das Plastische Werk' (The Plastic Work).

Our impression is from the signed and numbered deluxe edition of 75.

Literature: Murlot, F. & Leiris, M. (1977). Joan Miró: Der Lithograph, Vol. IV 1969-1972. Geneva: Weber.

Reference: Murlot 847

Condition: Very good condition. Scattered foxing in the lower image. Minor creasing along the extreme sheet edges with associated nicks. Foxing across the centre of the sheet, verso.

£7280.00

**PABLO PICASSO 1881-1973**  
Málaga 1881-1973 Mougins (Spanish)

PICASSO



**Title: Before the Lance I Avant la Pique, 1959**

Title: Before the Lance I Avant la Pique, 1959

Technique: Original Hand Signed and Numbered Linocut in Colours on Arches Wove Paper

Paper size: 37.6 x 47.8 cm. / 14.8 x 18.8 in.  
Image size: 16.5 x 22.5 cm. / 6.5 x 8.9 in.

Additional Information: This original linocut in colours is hand signed in pencil by the artist "Picasso" at the lower right margin.

It is also hand numbered in pencil from the edition of 50 at the lower left margin. This linocut was printed by Hidalgo Arnéra in Vallauris and published by the Galerie Louise Leiris, Paris in 1959 in a limited edition of 50 signed and numbered impressions.

Another impression of this edition is in the collection of the Metropolitan Museum of Art in New York.

The paper bears the Arches watermark along the left margin.

Note: Picasso had moved to the South of France with his second wife Jacqueline Roque in 1955, at the age of 78. Far from the printshops of Mourlot and Frélaut in Paris, Picasso began to make linocuts with the printer Hidalgo Arnéra in Vallauris. He experimented with the printing methods, from the physical carving and inking of the plates to the chemical makeup of the inks, and created about 200 linocuts in this period.

Arnéra was an involved collaborator in Picasso's experimentation. Frustrated by the technical limitations of traditional colour relief printing, Picasso, invented his own 'reductive' method. While Picasso had occasionally used the linocut technique before to a limited extent, his previous efforts essentially mimicked the woodcut. As he worked with Arnéra, however, he developed the medium to its full expressive potential, using methods as unique as sanding the plate for texture and wetting an inked sheet under the shower to achieve particular textural effects. His innovative linocut technique allowed Picasso to work with fluidity to realise his unique creative vision.

Provenance: The collection of Hilmar Reksten, Fjøsanger Bergen, Norway. Hilmar Reksten (1897-1980) was an important Norwegian ship-owner based in Bergen. From 1950's until the 1970's his company was one of the largest in the world.

He was also involved in charity throughout his life, namely in the Bergen International Festival and the foundation Hilmar Reksten Almennyttige Fund.

Our work is included and illustrated in his collection book "Hilmar Rekstens samlinger: billedkunst, tepper, sølv" published by Hilmar Rekstens almennyttige fond in 1979 as number 68.

Literature:

1. Bloch, G. (1971). Pablo Picasso: Tome I, Catalogue of the printed graphic work 1904-1967. Bern: Edition Kornfeld et Klipstein.

Reference: Bloch 946

2. Baer, B. (1994). Picasso: Peintre-Graveur, Tome V, Catalogue Raisonné de l'Œuvre Grave et des Monotypes, 1959-1965. Bern: Editions Kornfeld.

Reference: Baer 1220. II.B.a.

Condition: Excellent condition

£13,390.00

**Title: The Young Artist I La Jeune Artiste, 1949**

Technique: Original Hand Signed and Numbered Lithograph on Arches Wove Paper

Paper size: 57 x 37.5 cm. / 22.4 x 14.8 in.

Image size: 39.7 x 30 cm. / 15.6 x 11.8 in.

Additional Information: This lithograph is hand signed in pencil by the artist "Picasso" at the lower right margin.

It is also hand numbered in pencil, from the edition of 50 at the lower left margin. It was printed and published by Atelier Crommelynck, Paris in an edition of 50 signed and numbered impressions.

The paper bears the Arches watermark.

**Note:**

This wonderful family subject is likely to depicted the artist's lover Françoise Gilot and his son Claude Picasso. Françoise was an accomplished and respected artist in her own right and she can be seen here working on a canvas. She is heavily pregnant with their daughter Maya, who was born two months after this work was made. It is unusual not only for giving the viewer an insight into the artist's family life, but also for depicting Françoise as a female 'artist at work'. The motive rarely being used to show female painters.

The work is lithographic, but created using brush and ink to a zinc plate, rather than the traditional stone used for the process. This is what gives the distinctive platemark around the image.

**Literature:**

1. Bloch, G. (1975). Pablo Picasso: Catalogue of the Printed Graphic Work 1904-1967, Volume I. Bern: Kornfeld & Klipstein.

Reference: Bloch 609

2. Mourlot, F. (2009). Picasso Project: Picasso. The Lithographic Work. Volume I. 1919-1949. San Francisco: Alan Wofsy.

Reference: Mourlot 150

Condition: Very good condition. Very pale staining in the margins.



£8190.00

**Title: Painter at his Easel with Standing Nude I Peintre à chevalet et femme Nue Debout, 1963**

Technique: Original Hand Signed and Numbered Etching and Aquatint on BFK Rives Wove Paper

Paper size: 47.3 x 32.3 cm. / 18.7 x 12.3 in.

Image size: 33 x 22.8 cm. / 13 x 9 in.

Additional Information: This original etching and aquatint is hand signed in pencil by the artist "Picasso" at the lower right margin.

It is also hand numbered in pencil from the edition of 50 at the lower left margin and dated in the plate "17.11.63" (17th November 1963).

It was printed by the Crommelynck Brothers in France.

It was published in 1967 by Galerie Louise Leiris, Paris in an edition of 50 signed and numbered impressions. There were also 15 artist's proofs.

The paper bears the Rives watermark.

Provenance: The Collection of the Hirshhorn Museum and Sculpture Garden, Washington D.C.

**Literature:**

1. Bloch, G. (1968), Pablo Picasso: Tome I, Catalogue of the Printed Graphic Work 1904-67. Bern: Editions Kornfeld et Klipstein.

Reference: Bloch 1129

2. Baer, B. (1994). Picasso: Peintre-Graveur, Tome V, Catalogue Raisonné de l'Œuvre Grave et des Monotypes, 1959-1965. Bern: Editions Kornfeld.

Reference: Baer 1126



£9880.00

Condition: Excellent condition. Remnants of adhesive tape, verso.



**Title: Young Greek Sculptor with Sculpture: Man and Young Man, from La Suite Vollard I Jeune Sculpteur Grec avec sa Sculpture: Un Homme et un Ephebe, 1933**

Technique: Original Hand Signed Etching on Montval Laid Paper with Picasso Watermark

Paper size: 44.5 x 34 cm. / 17.5 x 13.4 in.  
Image size: 26.7 x 19.4 cm. / 7.3 x 12.5 in.

Additional Information: This original etching is hand signed by the artist "Picasso" at the lower right margin.

It was printed in by Lacourière in a limited edition of 250 impressions in 1933 and published by A. Vollard, Paris. A further 50 impressions were printed on larger Montval paper.

This is the 52nd plate in the Suite Vollard, Picasso's most important series of etchings, and was realised on the 27th of March 1933.

The paper bears the Picasso watermark and the "Libreria Prandi" blindstamp on the bottom right corner.

Note: The Suite Vollard, created between 1930 and 1937, was named after its publisher, the French art dealer and critic Ambroise Vollard. Picasso and Vollard shared a close working relationship up until 1910; however, after this date Vollard was no longer Picasso's dealer though the two continued to collaborate on publishing projects. In 1930, Vollard, encouraged by the success of two earlier ventures, ambitiously commissioned 100 plates from Picasso and by 1937 the plates were completed and given to master printer Roger Lacouriere to print. The entire edition comprises 3 copies on parchment, 50 copies on larger format Montval paper (50 x 38 cm.) and 250 on smaller format Montval paper (44.5 x 34 cm.). Tragically, Ambroise Vollard died in a car crash on 22 July 1939 leaving the project temporarily suspended, until a greater part of the edition was purchased by the print dealer Henri Marie Petiet. After World War II, Petiet engaged Picasso to sign a certain number of sets, and this continued up until 1969 but ceased with the publication of the 347 Series. Hence, a large number of the prints from the edition of 250 remain unsigned.

Provenance: Libreria Prandi, Reggio Emilia

Literature:

1. Bloch, G. (1968). Pablo Picasso: Tome I, Catalogue of the Printed Graphic Work 1904-1967. Bern: Editions Kornfeld et Klipstein. Reference: Bloch 161
2. Baer, B. (1992). Picasso: Peintre-Graveur, Tome II, Catalogue Raisonne de l'OEuvre Grave. Bern: Editions Kornfeld. Reference: Baer 314.

Condition: Very good condition.

£11,180.00

**SALVADOR DALÍ 1904-1989**  
1904 - Figueras-1989 (Spanish)

DALI



**Title: Henry V (A), from: Much Ado About Shakespeare (Shakespeare II), 1970**

Technique: Original Hand Signed and Numbered Etching in Colours on BFK Rives Wove Paper

Paper size: 45 x 31 cm. / 17.7 x 12.2 in.  
Image size: 17 x 12.5 cm. / 6.7 x 4.9 in.

Additional Information: This original etching in colours is hand signed by the artist in pencil "Dalí" at the lower right margin.  
It is hand numbered in pencil "59/250" at the lower left margin.  
It is part of the portfolio "Much Ado about Shakespeare (Shakespeare II)".  
The work was printed in a limited edition of 250 impressions by Ateliers Rigal and was published by Editions Graphiques Internationales, Paris in 1970  
The paper bears the BFK Rives watermark.

Literature:

1. Michler, R. & Löpsinger, L. W. (1994). Salvador Dalí: Das Druckgraphische Werk 1924-1980. Œuvrekatalog der Radierungen und Mixed-Media-Graphiken. Munich & New York: Prestel Verlag.  
Reference: Michler & Löpsinger, No. 402

Condition: Excellent condition.

£1690.00

DALI



**Title: Troilus and Cressida, from: Much Ado About Shakespeare (Shakespeare II), 1970**

Technique: Original Hand Signed and Numbered Etching in Colours on BFK Rives Wove Paper

Paper size: 45 x 31 cm. / 17.7 x 12.2 in.  
Image size: 17 x 12.5 cm. / 6.7 x 4.9 in.

Additional Information: This original etching in colours is hand signed by the artist in pencil "Dalí" at the lower right margin.  
It is hand numbered in pencil "59/250" at the lower left margin.  
It is part of the portfolio "Much Ado about Shakespeare (Shakespeare II)".  
The work was printed in a limited edition of 250 impressions by Ateliers Rigal and was published by Editions Graphiques Internationales, Paris in 1970  
The paper bears the BFK Rives watermark.

Literature:

1. Michler, R. & Löpsinger, L. W. (1994). Salvador Dalí: Das Druckgraphische Werk 1924-1980. Œuvrekatalog der Radierungen und Mixed-Media-Graphiken. Munich & New York: Prestel Verlag.  
Reference: Michler & Löpsinger, No. 404

Condition: Excellent condition.

£1560.00

## HENRY MOORE 1898-1986

Castleford 1898-1986 Perry Green (British)

MOORE



### Title: Two Seated Figures in Stone, 1963

Technique: Original Hand Signed and Numbered Lithograph on Japan Paper

Paper size: 76 x 52 cm. / 29.9 x 20.5 in.

Additional Information: This original lithograph is hand signed in pencil by the artist "Moore" at the lower right margin and dated "63" (1963) next to the signature.

It is also hand numbered in pencil "XV/XXXV" at the lower left margin.

It was printed by Curwen Studio, London, in 1963 in a limited edition of 35 impressions numbered with Roman numerals on Japan paper.

The edition was co-published by the Galerie Wolfgang Ketterer, Stuttgart and Felix H. Man, London in 1974.

The subject was included as plate ten in the portfolio, Europäische Graphik I. The paper bears the publishers' blindstamps at the lower left corner.

Literature: Cramer, G., Grant, A., & Mitchinson, D. (1972). Henry Moore: Catalogue of the Graphic Work 1931-1972. Geneva: G erald Cramer  diteur  
Reference: Cramer 53

Condition: Very good condition.. Very minor staining at the sheet edges. Minor tears along the lower sheet edge. The blindstamp cut through the paper.

 1690.00

MOORE



### Title: Two Standing Figures, 1970

Technique: Original Hand Signed and Numbered Etching on BFK Rives Wove Paper

Paper size: 56 X 37.5 cm. / 22 X 14.8 in.

Plate size: 34 X 24.5 cm. / 13.4 X 9.6 in.

Additional Information: This original etching is hand signed in pencil "Moore" at the lower right margin.

It is also dated "70" (1970) next to the signature.

The work is hand numbered in pencil "XXII/XXX" (22/30) at the lower left margin.

Our impression is one of 30 artist's proofs numbered in Roman numerals aside from the standard edition of 200 on various papers.

It was printed by Fr elaut and Lacouriere, Paris and was published by Editions O Lazer-Vernet, Paris in 1970.

The paper bears the BFK Rives watermark.

Literature: Cramer, G., Grant, A., & Mitchinson, D. (1972) Henry Moore: Catalogue of the Graphic Work 1931-1972. Geneva: G erald Cramer  diteur.  
Reference: Cramer 159

Condition: Excellent condition.

 1430.00

## BEN NICHOLSON 1894-1982

Denham, Buckinghamshire 1894 -1982 London (British)

NICHOLSON



### Title: Jug and Goblet, 1967

Technique: Original Hand Signed, Dated and Numbered Etching on Wove Paper

Paper size: 49.1 x 32.2 cm. / 19.3 x 12.7 in.

Additional Information: This original etching is hand signed in pencil by the artist "Nicholson" at the lower right margin and dated "67" next to the signature. It is also hand numbered "31/50" at the lower right margin.

It was printed and published by François Lafranca, Lugano in a limited edition of 50 signed and numbered impressions.

The paper bears the dry stamp of the publisher.

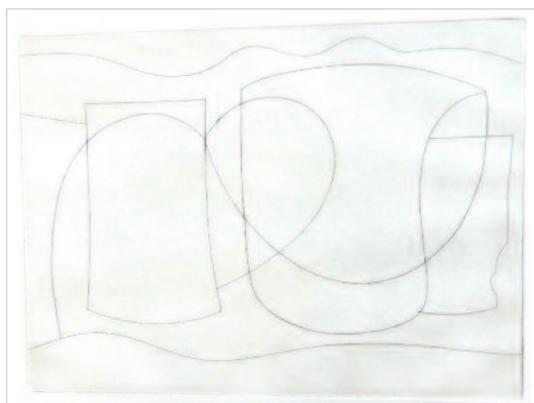
Literature: Lafranca, F. (1983) Ben Nicholson: Etchings printed by François Lafranca. Locarno.

Reference: Lafranca 54

Condition: Excellent condition. Soft handling creases in the margins.

£4680.00

NICHOLSON



### Title: Euboea (Horizontal Linear), 1967

Technique: Original Hand Signed, Dated and Numbered Etching on BFK Rives Wove Paper

Paper size: 47.5 x 60 cm. / 18.7 x 23.6 in.

Additional Information: This original etching is hand signed in pencil by the artist "Nicholson" at the lower right margin and dated "67" next to the signature. It is also hand numbered "33/50" at the lower left margin.

It was printed and published by François Lafranca, Lugano in a limited edition of 50 signed and numbered impressions.

The paper bears the dry stamp of the publisher next to the numbering

Literature: Lafranca, F. (1983) Ben Nicholson: Etchings printed by François Lafranca. Locarno.

Reference: Lafranca 108

Condition: Very good condition. Pale time-staining at the sheet edges. Adhesive residue in the lower right margin.

£4160.00

# ALBERTO GIACOMETTI 1901-1966

Borgonovo 1901-1966 Chur, Switzerland (Swiss)

GIACOMETTI

## Title: The Studio with Bottles I L'Atelier aux Bouteilles, 1957

Technique: Original Hand Signed and Numbered Lithograph on BFK Rives Wove Paper

Paper size: 41 x 56 cm / 16.1 x 22 in

Image size: 41 x 56 cm / 16.1 x 22 in

Additional Information: This original lithograph is hand signed in pencil by the artist "Alberto Giacometti" in the lower right margin, and it is hand numbered in pencil "71/100".

This work is one of the three lithographs created for the publication "Derrière le Miroir, L'Atelier d' Alberto Giacometti".

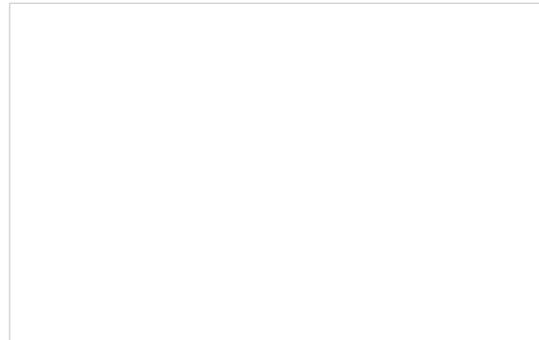
It was published in the deluxe edition with larger margins of 100 signed and numbered impressions aside the book edition with no margins by Maeght in 1957.

The paper bears the "Rives" watermark

Literature: LUST, Herbert, 1991. Giacometti. The complete graphics and 15 drawings. Catalogue Raisonné revised. San Francisco: Alan Wofsy.

Reference: Lust 100.

Condition: Very good condition. the faintest mount discolouration in the far margins.



£7280.00