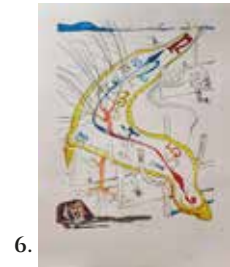


MODERN MASTER PRINTS
1903 TO 2014.

WILLIAM WESTON – PRIVATE DEALER.

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BUSINESS ESTABLISHED LONDON 1968.

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20TH CENTURY MASTER PRINTS

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**1. MR BRAINWASH – Thierry Guetta Born 1966.
Work Well Together. c.2014.**

Screenprint in colours with transfer from photography extensively overworked with hand painting and stencils so that **each impression of the image becomes totally unique in its visual message.** Signed and with the original Brainwash certificate. *Note: There is no quoted edition size as each impression has different colouring.*

On cream wove paper - plinth mounted. Worked to the full sheet size. 60.5 x 91 cm. In the original frame with the certification label on the reverse.

Thierry Guetta was born in Paris in 1966. He initially worked there gaining a growing reputation in the 'Street Art' world. In about 2000 he decided to move to the USA and based himself in Los Angeles. His real fame came from his association with Banksy there and also with the Pop Music world, especially after he was commissioned to design the cover for a Madonna album. **The central theme of his art is 'Life is Beautiful' and his imagery is conceived to make the viewer smile.**



2. GEORGES BRAQUE 1882 -1963

Etude pour le Plafond du Louvre. Study for Braque's Painted Ceiling in the Louvre Museum. 1955.

Lithograph in colours. 1953-55. Signed in pencil. Numbered in pencil from the edition of 75. Drawn and printed at the Atelier Mourlot, Paris 1955. Edition issued by the Maison Verve, Paris 1955.

Very fine impression with totally fresh colours. On pale cream wove Arches-type paper. Sheet 38 x 26 cm. 15 x 10 ¼ ins. Image: 31 x 24 cm. 12 ¼ x 9 ½ ins.

In 1952-53 Braque worked on a very important and very large scale commission from the French State for the decoration of the ceiling in the Salle Henri 2 in the Louvre Museum. In that work he set his favourite 'bird imagery' against deep blue sky tones.

For Braque the free flight of birds was to be one of the most significant and expressive symbols in his post-war art. It expressed the vital artistic, poetic and emotional freedom of the new mid-20th century France.

After he had completed the Louvre ceiling Braque wrote about the 'bird symbol' and a visit to the Camargue bird sanctuary in southern France in the early 1950's when he saw flocks flying by and how it had remained forever in his mind. It is now one of the most famous 'artistic symbols' of modern French art.



3.ALEXANDER CALDER 1898 - 1976

Bulles d'Air. Dripping Bubbles. Ballons Degoulinés 1969

Original lithograph in colours. 1969. Signed in pencil. Numbered from the edition of 75. Drawn and printed at the Atelier Maeght Editeurs, Paris 1969. Edition issued by Galerie Maeght, Paris.

Excellent impression with perfect colours. On pale cream Arches type paper. Excellent condition on the face; very minor thinning in the corners on the reverse where previous, probably 60's', mount hinges have been removed. Worked to full sheet size.

Unusually large format: Sheet: 77.8 x 58 cm. 30 5/8 x 22 5/8 ins.

Provenance: US Private Collection.

During the late 1960's when Calder was spending the majority of the time in Paris he became fascinated by the imagery and colour effects which he could create in the medium of lithography. He was inspired by the freedom of line and contrasts of colour tone that it allowed, enabling him to capture the same spatial movement as his 'mobile' creations.

In the 1950's Calder wrote: *'The idea of detached bodies, floating in space and of differing sizes and densities, some at rest whilst others move in peculiar ways, seems to me to be an ideal source of form'*. It remained an idea central to his art.

In Calder's free-movement sculptures - his mobiles - it was a balance of form and weight which was crucial. In his works on paper balance was equally central. The interaction of the colours, the tones and the density of the solid forms was set against a visual suggestion of actual movement by the imagery of balloons on a string.

Bulles d'Air is an iconic image in Calder's use of lithography as a way to develop the ideas introduced in his earlier 'mobile' sculptures. The lines and colours interact to create a similar exploration of space and movement.



Portrait of Marc Chagall

Marc Chagall

Portrait of
Marc Chagall
Chagall
Marc Chagall
3/1947

4. MARC CHAGALL Work Well Together. c.2014. 1887 – 1985 La Lutte de Jacob avec L'Ange. The Battle between Jacob and the Angel.

Lithograph in colours. 1967. Signed in pencil. Dedicated in pencil by Chagall to Charles Sorlier, the master-printer at the Atelier Mourlot. Executed by Sorlier under the close direction of Chagall. Annotated in pencil as 'Epreuve d'Artiste' – exceptional artist's proof before the issued edition.

In these hand-printed and inked proofs there is a special richness of colour. The subsequent issued edition was 200 impressions.

Reference: Mourlot: Chagall Lithographs volume 5 no 40.

Provenance: Collection Charles Sorlier.

Superb impression with brilliant colour. On pale cream Arches paper. Pristine condition with full margins. Never previously mounted or framed - previously drawer-stored in Sorlier's archive.

This is one of the small group of colour lithographs that Chagall created in the late 1960's in which he was able to achieve the intense emotional rich blue which was a key element in his art at this time and has become one of the most famous and sought-after characteristics of his imagery. It was Sorlier, the master print technician, who showed Chagall how this could be done. Chagall was immensely grateful to Sorlier for this artistic gift.

This image, with additional overprinted text, was also chosen by Chagall for the poster for the exhibition at the Louvre in Paris of almost all of Chagall's Biblical works which were donated by Chagall and his wife to the French State in 1967. The collection is now permanently at the 'Museum of the Biblical Message' in Nice.

The opening of the exhibition in June 1967 drew enormous crowds and huge acclaim. André Malraux, the internationally renowned art theorist and writer, was the French Minister of Cultural Affairs at the time. He wrote: *'I absolutely believe that we are looking at one of the greatest colourists to have ever lived in the history of painting'*



5. CHRISTO 1985 – 2020

with JEANNE-CLAUDE 1935 - 2009

The Pont Neuf Paris, 1975-1985. Le Pont Neuf Emballé.

Large scale colour lithograph transferred from a photograph taken by Wolfgang Volz. Rare impression **signed in pencil by Christo and with a collaged piece of beige fabric taken from the original wrapping.** Printed onto textured board, as issued. 27 x 39 5/8 ins. 68.5 x 105 cm.

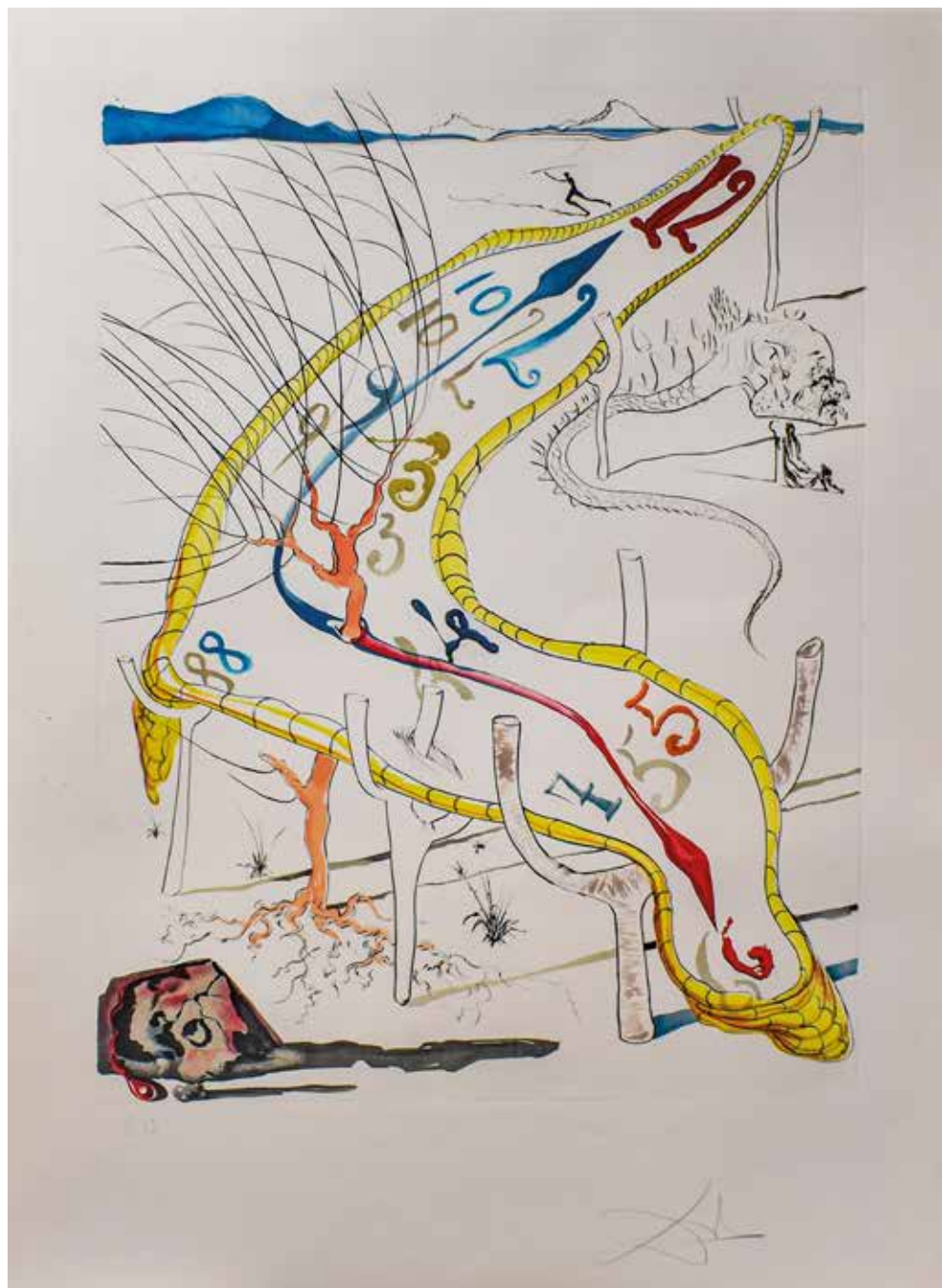
Excellent original condition. Also in the original lightweight frame – unglazed as then suggested. The surface of the work is still in undamaged condition.

The image shows the final drawing for the project, together with location details and an aerial view of the unwrapped bridge. At this early period of his work Christo did not make the three dimensional collaged models in which he later specialised. Like the later models the first photo-lithographs, as here, were sold to raise money for the actual project. Only very few of these first photo-lithographs were signed by Christo – they were a great deal more expensive to buy than the plain photoprint.

The first proposal for wrapping the Pont Neuf was made by Christo to Jacques Chirac, the then Paris Mayor, in 1981. Chirac refused permission. Then an aide to Chirac saw the refused proposal document on Chirac's desk and surreptitiously put it amongst a pile of some of his new papers for signature. Chirac did not notice and signed the document which gave Christo's project the go-ahead.

When Chirac discovered he had signed the permission without knowing he tried to withdraw the approval. However a leak to the news and newspapers forced him to accept. The completed project, in 1985, was a huge artistic success and drew very large numbers of art lovers, art commentators and tourists to Paris (reputedly some 3 million). *(Source Wikipedia).*

Wolfgang Volz who took the original photograph was much more than just a photographer. He was a very close advisor to Jeanne-Claude and Christo, helping profoundly with the emotive atmosphere of Christo's works.



6. SALVADOR DALI 1904 – 1989

The Frozen Watches of Space Time. 1974.

Etching and drypoint over chromo-lithography with embossing. 1974. Signed in pencil. Inscribed as '*artist's impression – épreuves d'artiste*'. Numbered from this proof edition of 195 on pale cream Rives paper. Printed at the Belini studio. Edition issued by Lavigne, Paris, 1974.

Brilliant impression with perfect colours and inking. In exceptionally fresh condition for such a large format sheet. Sheet: 100 x 70 cm. Image/plate: 74 x 55 cm. 29 1/8 x 21 5/8 ins.

Issued in the series '*The Conquest of the Cosmos*'. 1974.

Reference: Michler – Lopsinger: Catalogue of Etching and mixed-media prints by Dali No 648c.

Reference: Albert-Field Dali Graphic works no 69–11. (The first official catalogue of Dali's prints by Albert Field, 1996.)

Note: The authenticity of this work was guaranteed by Field to the previous owner.

For this unusually large-scale and visually very powerful work Dali returned to one of his most famous themes – the melting watch as a symbol of the human inability to control time. This was a concept which he had first addressed at the height of his early Surrealist period in the late 1920's and 30's during his focus on dream concepts.

In '*Frozen Watches*' he made brilliant use of the development of printmaking techniques in the 1960's and 70's , such as overprinting lithography and etching, and of his friend Miró's invention of the use of carborundum on the surface of the plate to create textures on the print surface. This adventurous handling of the etching technique places '*Frozen Watches*' amongst his major graphic works of the 1970's.



7. RAOUL DUFY 1877 - 1953

Le Havre - Le Port. 1945/48.

Lithograph in colours. c.1945/48. Signed in pencil. Numbered in pencil from the first edition of 190. Probably printed at the Atelier Mourlot, Paris. Now rare in impressions of this first edition.

Brilliant fresh impression with exceptionally strong colours. On medium weight pale smooth cream wove paper. With margins at the base, trimmed to image edge at sides and top, as issued. Tiny 10mm repair in the top sheet edge – visible only with magnification. Image/Sheet overall: 50.5 x 66 cm. 19 7/8 x 26 ins.

Raoul Dufy was one of the very finest French colourist painters of the early years of the 20th century, greatly admired by his friends such as Matisse. He was born in Le Havre on the North coast of France, and it was the special light of that area which was to remain very close to his heart throughout his life even after he had spent many summers on the Mediterranean coast. He very much enjoyed the print medium of colour lithography as it allowed full reign to his freedom of stroke and transparency in the application of his handling of colour.

This study of Le Havre was drawn by Dufy as a celebration for the end of the War. The bold colouring and the free handling brilliantly expressed his relief that he could develop his art without restriction.

This composition was subsequently used, with additional lettering, as the poster for Dufy's last exhibition in Paris.



8. SAM FRANCIS 1909 - 1992

Tokyo Mon Amour. Tokyo My Love. 1963

Colour lithograph. 1963. Signed in pencil. Numbered 24 in pencil from the extremely small edition of only 25 impressions. With the blindstamp of the publisher.

Superb impression with the most brilliant and subtly interwoven colours. Printed onto delicate 'Kochi-rice' paper. Sheet: 80 x 47 cm

Very rare and in absolutely impeccable condition.

Provenance: Private Collection E.W. Kornfeld with his stamp verso. Eberhard Kornfeld was one of Francis's most dedicated and long-lasting supporters in the 1960's and onward.

Reference: Lembark Francis Graphic Work L40.

Sam Francis was one the very greatest American artists of the 'Colour Field' movement. His work epitomises the concept shared by the painters of that circle that colour was not just descriptive but could also be the actual subject of a picture, it's whole 'being'.

At this period in the 1960's Francis's inspirational use of colour and form was at a peak of invention. It was also a moment when his concept of composition and pictorial space was deeply influenced by the 'freedom of format' that he had found in Japanese art.

In this work he has used the traditional '*Japanese scroll*' as his inspiration. Earlier in Paris he had been encouraged through his friendship with Miró to accompany him to Japan to see for himself how they used very free formats. It was a piece of advice which was crucial to all the remaining periods of Francis's art.



9. KEITH HARING

1958 - 1990

International Youth Year 1985

Lithograph printed in colours, 1985, Signed in pencil and numbered 124 from the edition of 1000. Complete with the tax stamp. On Arches wove paper, with the blindstamp of the printer, Emiliano Sorini Studio, and the publisher, World Federation of United Nations Associations, New York. Complete with the original donation envelope.

Superb totally fresh impression. Never previously mounted or framed. Sheet: 27.9 by 21.6 cm. 11 by 8½ in.

Keith Haring was a proud and dedicated supporter of international youth organisations. From 1985 he drew a number of colour lithographs which were offered for sale in signed editions of 1000, with all sale proceeds going to the charity. The 1985 work, here, was the first in the series.

Haring saw these editions not only as a way of supporting the charity but also, through the much reduced price of large editions, as way of making his prints available to a far wider public, and in particular a younger public.

Haring was one of the most influential American artists of the 1980's. His art was founded on the forms and style of 'street graffiti', but he was also profoundly influenced by earlier French artists such as Dubuffet and his 'Art Brut' movement. Dubuffet's description 'art brut' was created to include the work of early 20th century artists whose work was not part of the academic tradition and were self-taught. He – and Haring – admired it for its spontaneous expression and its 'outsider' quality.

This work for the 'Youth Year United Nations Charity' is a brilliant expression of the type of the spontaneous outsider 'graffiti' imagery which made Haring's art so individual, so recognisable, so popular and so much a symbol of its era.



10. Damien Hirst b. 1965
The Virtues - Politeness. 2021

Laminated ink-jet print in colours. 2021. Signed in pencil on the label on the reverse. Numbered from the edition. Edition issued by Hirst and HENI editions (Hirst's print issuing company). Issued in the series 'The Virtues'. Edition of 1500. Printed on a prepared aluminium plate. 120 x 96 cm. 47 ¼ x 37 ¾ ins.

Provenance: Private Collection Europe

Pristine original condition.

Reference: Hirst editions H9-4

A basic force in Hirst's art is his fascination with colour. He is interested in how associations of non-pictorial colour can suddenly 'come together' and through their interaction produce a beautiful and fascinating visual image. This has recently led him to approach these basically abstract patterns in a more pictorial manner which almost echoes the qualities of late 19th century Neo-Impressionism or Pointillism but in colour of a much higher intensity.

This quasi neo-impressionism is most clearly and beautifully displayed in his now internationally famous series of prints 'The Virtues'; inspired by the Japanese cherry trees in blossom. In these compositions each leaf and piece of blossom is built up by a grouping of spots or tiny strokes of colour. By bringing them close together with a precision that only modern technology can provide each touch can meld into a really beautiful pictorial form – a perfect flower in bloom.

The effect of pictorial perfection appearing out of apparent random abstraction has made Hirst's series the Virtues his most world-wide famous recent graphic works and the editions sold out almost immediately.



1/20

1/20

11. ROY LICHTENSTEIN 1923 – 1962

Galactic Explosion. Hum Bum. 1992

Inspired by a Poem by Allen Ginsberg 1991-92 (titled: Hüm-Bum). 1992.

Original etching with aquatint in 5 colours. 1991-92. Signed and initialled in pencil. Numbered from the **special separate edition of 42 impressions on 'japon nacré'** hand-made paper. Prior to the edition issued in the album *'The New Fall of America'*. (edition of 125).

Reference: Corlett - The Prints of Lichtenstein no 274.

Etched in 1991-92 for the series of 10 colour etchings for: **La Nouvelle Chute de L'Amérique**. Editions printed at the Atelier Dupont-Visat, Paris. Issued by Jean-Claude Meyer, Editions du Solstice, Paris 1992.

Superb fresh impression on special pale cream 'japon nacré' hand-made paper. excellent fresh condition. Full margins. Image: 37.6 x 27.8 cm. 14 ¾ x 11 ins.

The compositions in the 'Nouvelle Chute' series were inspired by the subversive and revolutionary poetry of Allen Ginsberg. Lichtenstein and Ginsberg were brought together by the publisher Meyer in 1991. It was an inspired association of two of the most influential artists and poets of the 20th century. The 'space-age' imagery of this composition harks back to Lichtenstein's 1960's comic-strip works.

In the 1960's Lichtenstein had focused on themes from comic strip illustrations of space travel and stories of inter-galactic invasions. This interest was not only inspired by the stories themselves but also, and above all, by the fact that these themes had an absolutely huge public following – a following which was a forerunner of today's internet popularity. Lichtenstein saw it as a key way of introducing and popularising a new concept of visual communication.

Lichtenstein's interest in comic-strip imagery was at the centre of his 1960's art but when he was invited to collaborate with Ginsberg in the 1990's he thought it was again a perfect theme.



12. MARINO MARINI 1901 - 1980
Cavalier Violet. Rider in Red and Violet. 1955.

Original lithograph in colours. 1955. Signed in pencil. Inscribed as 'Epreuve d'Artiste. Artist's proof – one of 10 proofs before the issued edition of 65. Issued by Klipstein & Kornfeld, Bern 1955. Drawn and printed at the Atelier Mourlot, Paris 1955.

Provenance: The estate of E.Kornfeld Switzerland (the publisher).

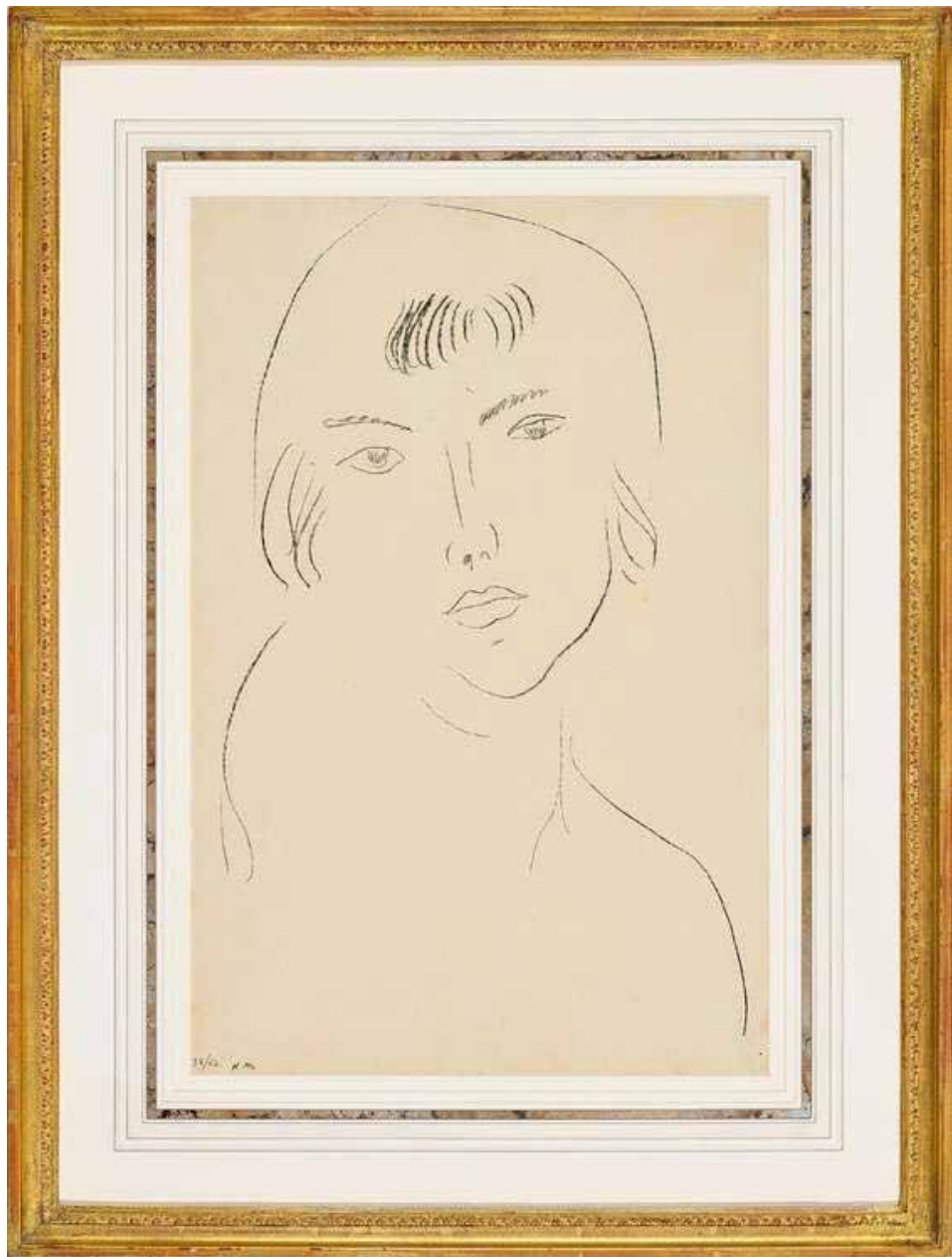
Reference: Guastalla - Marini Opera Grafica no L50.

Superb impression with brilliant colour. On pale cream wove paper. Excellent fresh condition. Sheet: 66 x 50.5 cm. Image: 62.5 x 43.4cm. 24 ¾ x 17 1/8 ins

Re: Provenance. Eberhard Kornfeld was one of Marini's most ardent supporters in the 1950's and early 1960's. He particularly encouraged Marini and his interest in lithography as a medium. He always personally selected the earliest first proof impressions for his own collection.

Marino Marini was one of the leading avant-garde Italian artists of the mid 20th century. His imagery, largely expressed through the motif of a horse and rider, was concerning the interaction between man and nature. It was very much in advance of his time and, linked to his approach to colour, it places Marini amongst the most significant European artists of that era and a precursor of modern thought.

This work – *Rider in Red and Violet* – stands out in the early 1950's period of Marini's printmaking for its emotional use of strong colour. The fact that it was never framed or displayed by Kornfeld (it was stored in a drawer) means that the colour still has all its brilliance today.



13. HENRI MATISSE 1869 – 1954

Visage à la Frange. Portrait of a Girl with a Fringe. 1913

Original chalk-drawn lithograph. 1913. Signed with the initials monogram in the stone. Hand numbered by Matisse in black 'encre de chine' from the edition of 50. Drawn and printed by Matisse at the Duchatel Studio in Paris. 1913.

Provenance: Private Collection Australia, originally purchased in the 1960's.

Reference: Duthuit - Matisse Lithographs 413. Planche (the Matisse studio record) no 20.

Very fine tonal impression on cream japan paper as issued. Drawn to full sheet size. Sheet: 53.3 x 30 cm. 19 7/8 x 13 ins. In totally original condition with no restoration or sheet damage.

This work dates from the very early period - prior to 1920 - of Matisse's studies of his models in lithography. It is a superlative example of the expressive emotion of Matisse's absolutely pure line drawing. The different densities in the line, created entirely through subtle variations in the pressure of his hand as he drew, give the image a wonderful vitality and expression of spatial volume.

At this point in his early career, 1913, working both directly on paper and also for prints through the medium of chalk lithography, Matisse found simple linear drawing to be wonderfully expressive. Here using a very few strokes, for example in the line of her shoulders and the tilt of the model's head, or the half-closed eyes and the very slightest purse of the lips, he creates a whole character.

Impressions of this study very seldom appear on the market, only 2 others are recorded at auction in the past 10 years. This impression came from a private collection in Australia and had been bought in the mid 1960's.



14. HENRI MATISSE 1869 - 1954

Haitienne. Portrait of Carmen - A favourite model. 1945.

Original lithograph in black ink. 1944/45. Signed in pencil. Numbered in pencil from the edition of 200 (No 116). Edition printed at the Atelier Mourlot, Paris. Edition issued by the Black Sun Press, Washington USA in 1946.

Reference: Duthuit-Matisse - Matisse L'Oeuvre Gravé no 567. Planche (the Matisse studio reference of his prints) No 273.

Provenance: Private Collection UK

Excellent impression on cream velin (wove paper). Totally fresh condition. Drawn virtually to the full sheet size: sheet 40 x 30cm. 15 3/4 x 11 7/8 ins

At the end of the Second World War in 1945 Matisse was again very much drawn to drawing as a medium, both direct on paper or through print media, as here, not least as a result of the shortage of materials for painting.

The essential difference of his drawing style at this period is his now famous and personal use of the continuous line. In this study of Carmen there are just two principal lines - continuous strokes where the chalk never leaves the surface – one round the chin and up to the right forehead. The other from the beginning of her hair all the way round and down to the curls on her shoulder. It is a marvellous example of one of the most renowned aspects of Matisse's art.

In the 1940's Matisse was seeking to express a special emotive exoticism in his pictorial imagery through the use of models from places like Haiti. Carmen Lehens, portrayed here, came from Haiti and was a dancer who had performed in Paris in the 1930's. She was a favourite model for Matisse during the early '40's and into the first years of peace.



15. JOAN MIRÓ 1893 -1983

Chevauchée en Bleu . The Blue Rider - Version No 2. 1969

Original lithograph in colours (the blue background colour is a special overprint onto a cream paper). 1969. Signed in white chalk. Proof impression before the edition of 75. (before numbering) Drawn and printed at Arte Adrien Maeght. Edition published by Galerie Maeght, Paris 1969

Reference: Maeght - Miro Lithographs no 607.

Provenance: The archive of Editions Maeght, Arte Adien Maeght. A stored proof never issued.

Excellent impression with brilliant colours. On cream wove Rives paper. Worked to the full sheet with the background colour. Sheet: 84 x 60 cm 33 x 23 7/8 ins.

In late 1969, working in the print studio of Maeght Editeurs in Paris, Miró became interested in the special visual effects of lithographic ink used on papers first prepared with a strong even colour overprint. The sheets were not self-coloured (ie. made with dyed fibres) but were the normal cream of Rives/Arches which was then printed with a totally smooth ink colour over the whole surface.

The resulting smooth untextured surface allowed the image colours printed on top to appear as layers on the sheet, floating over undefined space. Using a printed tone also enabled the paper to have an individual colour intensity (here strong blue) with the strokes of colour in the image appearing to have movement over the surface.

Miró also discovered that this technique permitted him to work with white ink as a 'colour' rather than needing the white/cream of the sheet to make highlights. It results in a very powerful and emphatic brilliance of colour.



16. JOAN MIRÓ 1893 -1983

Paroles Peintes. Painted Words. 1967.

Original textural open-bite etching with aquatint in colours. 1967. Signed in pencil. Numbered as 12 from 15 proof impressions on special *japan* paper before the regular edition. Issued in the series '*Paroles Peintes - Painted Words*', Paris 1967. Etched by Miró and printed at the studio of Arte Adrien Maeght, Paris 1967. One of the 15 rare special impressions. Image 24.8 x 21.8 cm. Full Sheet: 38.3 x 28.3 cm. 15 1/8 x 11 1/8 ins.

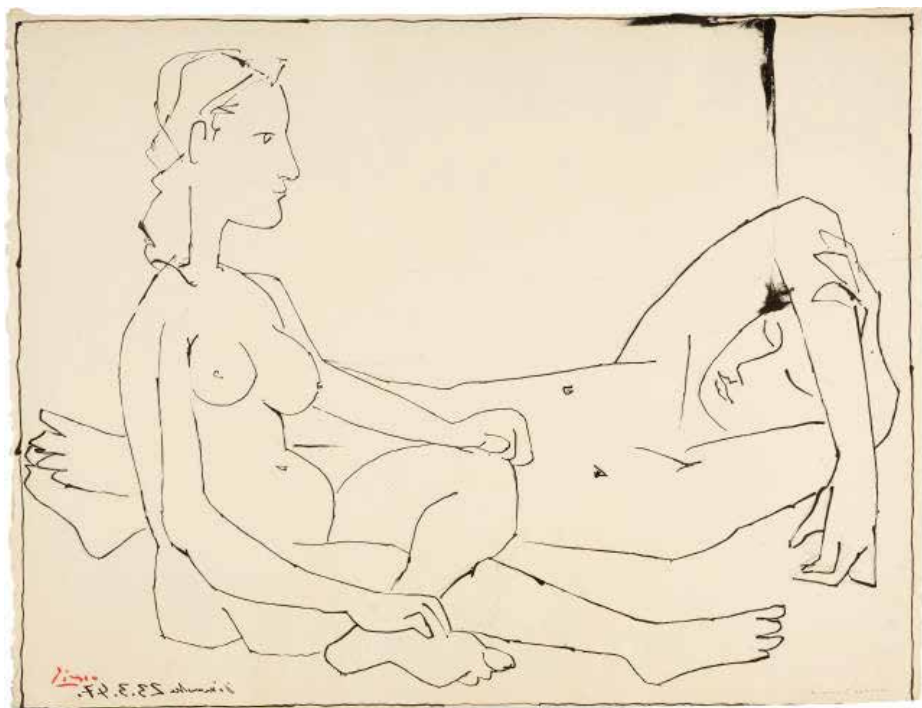
The issued edition was 50 impressions on Richard de Bas wove paper.

Reference: Dupin - Miró Graveur no 446.

Superb impression with rich textural tone, the *japan* paper emphasising the glowing colours. Excellent extremely fresh condition.

An outstanding example of Miró's creativity and invention during the later 1960's when working in colour etching and aquatint on a smaller scale. His search for textural contrasts led him to experiment with the ways of controlling the acid-bite on the copper plate. Instead of restricting the acid to the linear stroke incised in the plate he allowed it to 'spill' over the surface beyond the line. This creates a marvellous quality of mobility to the line so that within the stroke there is both textural blur and linear definition. The surreal shapes of the 'dancing figure', linked to the areas of strong colour set the whole image in motion.

Miró was seeking to bring movement and life to this composition, not physical movement but the movement experienced in dreams. The dream figure on the left is one of the most typical elements in Miró's print imagery in the 1960's.



F. F. F. S.
F. F. F. S. 1961

17. PABLO PICASSO 1881 -1973

Le Couple. The Couple. 1947

Original pen lithograph drawn in black ink by Picasso direct on the plate. 1947. Signed in red chalk. Inscribed in pencil by Leiris as 'épreuve d'artiste. One of only 5 proofs selected personally by Picasso and Louise Leiris (Leiris was the director of the Leiris Gallery, Picasso's agents in Paris at this date). Issued edition of 50. Dated in the stone; 'Dimanche 23.3.47'. Drawn and printed at the studio of Mourlot, Paris 1947.

Reference: Mourlot - Picasso Lithographs 80 – also 'The Picasso Project' revision no 8.

Güse-Rau - Picasso The Lithographs no 179.

Provenance: Swiss private collection.

Very fine impression with rich inking. On cream wove Arches-type paper full sheet with deckle. 50 x 65 cm (19 5/8 x 25 1/2 ins)

'*Le Couple*' is one of the very finest prints Picasso drew in this period when he was focusing in the late 1940's on the medium of linear pen drawing. Picasso was passionately inspired by the way that differing amounts of ink could be held in the nib of the pen and released into the drawing by the slightest movement of his hand. He saw this as introducing a wonderful new quality of vitality into each pen stroke.

This theme of two figures links back to a series of line drawings made in 1942-43. In 1947 Picasso, excited by the development of his use and handling of lithography as a medium, especially in the variation of linear strength and richness, returned again to this theme in April at the height of his working period at Mourlot's studio. '*Le Couple*' is a beautiful tour de force of his graphic art at this period.



18. DONALD SULTAN b. 1951
White Tulips and Vase. 2014.

Sculpture in matt-white painted die-cut aluminium on a chrome metal stand.

Signed with Sultan's incised monogram on the base. Also, with the title and date. Stamp numbered from the edition of 25. Also, with the artist's copyright stamp. Height: 610 cm. 24 ins. Width overall: 508 cm. 20 ins.

Donald Sultan is American. He first rose to prominence in the 1980's and now has a world-wide reputation amongst contemporary artists for his focus on themes using stylized isolated elements of natural objects such as flowers removed from their environment and emphasizing their overall form.

Sultan first concentrated on painting but since 2010 has increasingly turned to three-dimensional sculptures. These works, as in '*White Tulips*' here, are executed in metal. He mainly works in die-cut metal sheet formed into shapes with perfect precision of outline using a computer-controlled cutter which allows the creation of very slim elements and perfect flat surfaces. The perfection of outline creates a visual expression of volume but without any actual volumetric depth.

Sultan's art has a quality of intensity but at the same time of calm. It has given him a very extensive following.



19. LOUIS VALTAT 1869 – 1952
Buste de Jeune Femme . 1903.
Portrait de Suzanne - Valtat's wife.

Etching with drypoint and softground in black ink. 1903 . Signed with the monogram stamp which Valtat used on most of his work in print media. A rare trial impression with exceptionally rich variation in inking. Prior to the edition of 50. On pale cream wove Rives paper. Excellent original condition. Plate/image: 23.6 x 16 cm. 9 ¼ x 6 ¼ ins.

Louis Valtat was an important French painter whose influence on the development of French art came to the fore over the turn of the 19th and 20th century. He has often been described as the artist who formed the transition from Monet to Matisse. He was also extremely gifted in drawing and etching. He had a wonderful eye for the way that ink on a copper etching plate could be used to evoke the sense of a whole range of colours. His career began under the influence of the 'intimiste' Nabis painters – Bonnard, Vuillard and Denis – and then moved on to become a follower and then close friend and follower of Matisse, Derain and the Fauves.

In this beautiful study there is an outstandingly rich variation of line which epitomises that genius with copperplate printing.

Softground etching, with its varied textural tone, is used to describe the profile, the contours of the arm and hand then also the pattern on her dress. The background is worked in an aquatint wash with the surface varied with scratched drypoint and dots from an engraving tool. There is rich handling of the ink for the fur collar and cuffs and finally a *tour de force* of drypoint with its texture and drama for the hair style. A wonderfully rich range of tones from the most delicate to the most dramatic.

The composition is closely linked to a portrait in oil by Valtat dating from 1902 showing his young wife Suzanne sewing.



AmS, well

20. ANDY WARHOL 1928 – 1987

Speed Skater – A Unique Proof

Original screenprint in colours. 1983. Signed in pencil. **Unique colour trial proof.** Inscribed in pencil as 'T.P' (Trial proof) 'IV/VI'. Within this group of six trial impressions **each is unique in its treatment of the colours.**

Reference: Feldman-Schellmann 11B.303. 118.303. Unique trial proof impression on Arches paper. Printed virtually to full sheet size 86.7 x 62.2 cm. Excellent condition.

This work was commissioned from Warhol for a portfolio of sporting subjects 'Art and Sports' in support of the 1983 Winter Olympics at Sarajevo, in what was then called Yugoslavia. The portfolio featured works by 17 artists. The issued edition of this work by Warhol in the portfolio is in totally different colours. The issued edition was 150 impressions.

This work was drawn and printed at the studio of Rupert Jason Smith in New York. The records show that Warhol was very deeply involved in the creation and printing of the edition, experimenting with a variety of colour combinations and details. He wanted to create an image which captured all the essence of the sport, the movement, the power, the speed and at the same time the athletic beauty. It is all brilliantly expressed here.

The records from the Studio show that Warhol was totally absorbed by this composition, seeking the exactly right combination of form, shape and colours so as to express the excitement, power and determination of the skater. The concept was developed from photos by Warhol and it has a strong quality of personal involvement.

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MODERN MASTER PRINTS 1903 - 2014

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(All works are framed and prices include frames.)

(Prices include delivery to addresses within the UK.)

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19.Valtat	Buste de Jeune Femme	£ 6,000
20.Warhol	Speed Skater. Unique Proof.	£ 50,000