

JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 123, 2007

International & Australian Works on Paper

Compiled by Josef & Jeanne Lebovic, Jahnavi Vinden-Clark, Lenka Miklos. Catalogue is in alphabetical order by artist.

On exhibition from Wednesday, 14 February to 24 March 2007 and on our website from 21 February.

All prices are in Australian dollars and include GST. All works are mounted and unframed, unless otherwise noted.

Items marked ♦ have been illustrated in this catalogue. Exch. rates as at time of printing: AUD \$ = USD \$0.77¢; UK £0.40p.

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- 1 Nan Adams (nee Hortin) (1916-1971).** [*Studies for Murals of Workers*], c1940s. Pair of watercolours, a) annotated in pencil in upper right side, both signed and annotated "Sydney" in ink verso, a) 13.3 x 27.9cm; b) 13.6 x 29.3cm. *Stains, creases, tears and minor foxing to margins.* ♦ The pair **\$1,650**
Annotation reads "Men going home on foot in rain. Open house. Children in the street."
- 2 Nan Adams (nee Hortin) (1916-1971).** *Yorkey's Knob, North Queensland*, c1960s. Watercolour, signed and titled in ink verso, 33.5 x 51cm. *Old handling creases, chips and stains to edges.* ♦ **\$880**
- 3 Anon.** *Hans Sachs, 1545/c1800.* Woodcut, date, title and age of sitter "51 years" in block lower left to right, 31.5 x 28.2cm. *Repaired tears, paper loss, stains to image.* ♦ **\$1,100**
Strong impression. This image appears to be the most well known representation of Hans Sachs (1494-1576), who was a German Meistersinger (mastersinger), poet, playwright and shoemaker, some of whose works are still played today.
- 4 Anon.** [*Maori Village Scenes*], c1895. Pair of oils on board, 10.2 x 25.2cm. *Re-mounted in original frames.* ♦ The pair **\$2,650**
One of the oils depicts a snow-capped, erupting volcano, possibly Mt Ruapehu, which has been documented as erupting in 1895.
- 5 Jean Arp (French, 1886-1966).** [*Untitled*], 1947. Woodcut, 23.7 x 40.7cm. ♦ **\$990**
From the publication "Le Surréalisme en 1947", *Exposition Internationale du Surréalisme. Présentée par André Breton et Marcel Duchamp. Pierre a Feu. Maeght Éditeur.* From an edition of 999.
- 6 David Barker (1888-1946).** *Hotel Australia*, c1914. Etching, numbered "15" and signed in pencil by Barker, titled in pencil in another hand in lower margin, annotated in pencil in an unknown hand verso, 16.9 x 11.2cm. *Slight soiling and foxing to margins.* ♦ **\$550**
Annotation reads "Etching by David Barker."
- 7 Hans Bellmer (German/French, 1902-1975).** [*Untitled*], 1947. Colour etching, printed à la poupée, signed in plate lower left, 21.2 x 14.2cm. *Slight discolouration to edges.* ♦ **\$550**
From the publication "Le Surréalisme en 1947", *Exposition Internationale du Surréalisme. Présentée par André Breton et Marcel Duchamp. Pierre a Feu. Maeght Éditeur.* From an edition of 999. Bellmer was admired by the Surrealists for his work which explored sexual taboos.
- 8 Sir David Muirhead Bone (British, 1876-1953).** [*Tank*], c1914-1917. Lithograph, signed in image lower right, 51.9 x 70.2cm. *Minor scratches and foxing overall, chips, soiling and stains to margins, old backing remnants verso.* ♦ **\$1,100**
- 9 Sir David Muirhead Bone (British, 1876-1953).** *Sgurr-nan-Gillean (The Peak of the Young Men)...*, c1925. Watercolour with charcoal, signed lower right and blind stamp "Jackson Grey, 1911" lower left, titled in pencil verso, 30.6 x 49.5cm. *Minor foxing overall, tears, stains and chips to edges.* ♦ **\$2,200**
Title continues "The Coolins, Skye, from Sligachan."
- 10 Emma Bormann (Austrian, 1887-1974).** *Kinderzug, Wien*, c1925. Hand-coloured woodcut, monogrammed in block centre right, titled and signed in pencil in lower margin, 18.6 x 47.6cm. *Soiling and handling creases to margins.* ♦ **\$880**
- 11 Sir Frank Brangwyn (British, 1867-1956).** [*Breaking up the "Hannibal"*], c1904. Etching, signed in pencil in lower margin, 55.1 x 80.5cm. *Repaired paper loss to corner of upper right margin, chips to edges, stains verso.* ♦ **\$2,650**
One of Brangwyn's largest etchings.
- 12 Sir Frank Brangwyn (British, 1867-1956).** [*Soldiers and Blazing Buildings at Night*], c1914-1917. Lithograph, signed in pencil in lower margin, 47.3 x 65.1cm. *Repaired tears to margins, glue stains and tape verso.* ♦ **\$1,100**
- 13 Sir Frank Brangwyn (British, 1867-1956).** *Street in Peking*, c1930. Etching, signed by Brangwyn and titled in an unknown hand in pencil in lower margin, 34.2 x 30cm. *Repaired tear to upper left margin, old mount burn, soiling and foxing to margins and verso.* ♦ **\$1,100**
- 14 Victor Brauner (Romanian, 1903-1966).** [*Untitled*], 1947. Colour lithograph, monogrammed and dated in reverse in image lower left, 20.5 x 23.8cm. *Slight discolouration to edges.* ♦ **\$440**
From the publication "Le Surréalisme en 1947", *Exposition Internationale du Surréalisme. Présentée par André Breton et Marcel Duchamp. Pierre a Feu. Maeght Éditeur.* From an edition of 999.
- 15 Yves Brayer (French, 1907-1990).** [*South American Gauchos*], c1960. Colour lithograph, editioned 55/125 and signed in pencil in lower margin, blind stamp "L'Œuvre Gravée" in lower left margin, 42.7 x 58.5cm. *Handling creases and glue stains to margins.* ♦ **\$690**
- 16 Serge Brignoni (Swiss, 1903-2002).** [*Untitled*], 1947. Lithograph, 22.9 x 12.6cm. *Slight discolouration to edges.* ♦ **\$440**
From the publication "Le Surréalisme en 1947", *Exposition Internationale du Surréalisme. Présentée par André Breton et Marcel Duchamp. Pierre a Feu. Maeght Éditeur.* From an edition of 999.

- 154 Elizabeth van Damme** (European [?], active 1940s). [Untitled], 1947. Lithograph, signed in image lower left, 22.7 x 15.6cm. *Slight discolouration to edges.* ♦ **\$330**
From the publication "Le Surréalisme en 1947", Exposition Internationale du Surréalisme. Présentée par André Breton et Marcel Duchamp. Pierre a Feu. Maeght Éditeur. From an edition of 999.
- 155 Kees van Dongen** (Dutch, 1877-1968). *Place Vendôme, Paris, France, 1937*/posthumous printing. Etching, signed in plate lower right, 33.7 x 26.5cm. *Framed.* ♦ **\$990**
Title, date and background information on previous dealers' labels attached to mount verso. One of a suite of etchings entitled *Views of Paris*, commissioned by the Ville de Paris for the Exposition Universelle in 1937.
- 156 Harald Vike** (1906-1987). *Anglers Arms Fishy Club, 1945*. Pen and ink drawing, titled and signed upper left and lower centre, publishing stamps and annotations in pencil in margins and verso, McCulloch label fragment verso, 33 x 41.2cm. *Handling creases, tears, surface soiling.* ♦ **\$880**
Stamp reads (faintly) "The Australian, 5 Jan 1946." Annotation verso reads "And his tales about the one that got away!" Rare early work by Vike from his time in Melbourne illustrating for magazines and newspapers before going to Western Australia. Provenance: McCulloch Estate.
- 157 Harald Vike** (1906-1987). *Hair Raising Drama, 1946*. Pen and ink drawing, titled and signed upper and centre right, publishing annotations in pencil in margins, McCulloch label fragment, 39.5 x 31.8cm. *Handling creases, tears, surface soiling.* ♦ **\$880**
Rare early work by Vike from his time in Melbourne illustrating for magazines and newspapers before going to Western Australia. Provenance: McCulloch Estate.
- 158 Jacques Villon** (French, 1875-1963). *Camille Renault, 1947*. Etching with drypoint, signed in pencil in lower margin, 40 x 31.4cm. *Slight foxing and handling creases to margins. Framed.* ♦ **\$1,650**
Ginestet and Pouillon #E494, lists title. Edition of 40.
- 159 Jacques Villon** (French, 1875-1963). *Mater, 1949*. Drypoint, signed and dated in plate lower left, editioned 56/108, signed and titled in pencil with illegible blind stamp in lower margin, 23.9 x 17.7cm. ♦ **\$1,350**
Ginestet and Pouillon #E493, listed as *La Mère* (Portrait of Madame André Mare). Final state.
- 160 Norbertine von Bresslern-Roth** (Austrian/American, 1891-1978). [*Greyhounds*], c1925. Colour woodcut, monogrammed in block lower right, annotated "handdruck" (hand-printed) and signed in pencil in lower margin, 20.5 x 23.3cm. *Framed.* ♦ **\$3,800**
- 161 Norbertine von Bresslern-Roth** (Austrian/American, 1891-1978). [*Red Parrots*], c1925. Colour linocut, annotated "handdruck" (hand-printed) and signed in pencil in lower margin, 23.5 x 23.5cm. *Foxing to lower margin. Framed.* ♦ **\$4,400**
- 162 Ralph Trafford Walker** (b.1912). [*Horse and Man*], 1937. Linocut, signed and dated in pencil in lower margin, 17 x 17.1cm. *Minor foxing to margins.* ♦ **\$440**
- 163 Edward A. Warner** (1879-1960). *Macquarie Street, c1925*. Etching, titled, editioned 28/75 and signed in pencil in lower margin, 12.9 x 16.2cm. *Missing portion to corner of upper right margin.* ♦ **\$990**
- 164 Edward A. Warner** (1879-1960). [*Government House and the Barracks, Macquarie Street, Sydney*], c1925. Etching with drypoint, editioned 2/60 and signed in pencil in lower margin, 20.7 x 39.7cm. *Light blue stain to image lower right, minor foxing and creases to margins.* ♦ **\$1,650**
- 165 Frank Weitzel** (1905-1932). *Island Legend, c1930*. Two-colour linocut, monogrammed in block lower right, titled and signed in ink by Weitzel with various pricing annotations in lower margin, 20.7 x 22.5cm. *Slight foxing overall, tape and glue stains to margins, uneven edges.* ♦ **\$3,900**
Annotation notes two previous selling prices "\$7.50" and "£1.1.0." Weitzel only produced 14 linocut images during his short career.
- 166 Tom Wesselmann** (American, 1931-2004). [*Foot Design for the Olympics*], 1970. Colour screenprint, editioned 164/200, signed and dated in pencil in lower margin, 87 x 63.5cm. *Linen-backed.* **\$1,650**
This is from a limited edition prior to its issue as an Olympic poster. Wesselmann was one of the 28 international artists who were commissioned to design a poster for the Games of the XXth Olympiad.
- 167 James McNeil Whistler** (American/British, 1834-1903). a) *An Interior [with Figures]*; b) *Grande Rue, Dieppe, 1891/1912*. Pair of tinted lithographs printed on one sheet, titles, artist and text on accompanying original tissue paper, a) 4.3 x 4.9cm; b) 7.1 x 12.2cm. *Slight discolouration overall.* ♦ **\$1,100**
Levy #59, AIC #44, Way #146. Text reads "Two trial sketches. (Original lithographs by Whistler. Above - An Interior; Below - Grande Rue, Dieppe)." This lithograph was issued only in a posthumous edition by Way in 1912 for *Memories of James McNeil Whistler*.
- 168 James McNeil Whistler** (American/British, 1834-1903). *La Robe Rouge, 1894*. Lithograph, monogrammed with butterfly in image centre left, blind stamp "The Studio London" in lower margin, 18.8 x 15.5cm. ♦ **\$990**
Way #68, Levy #96, lists title. Second state. Published in the 15 November 1895 issue of *The Studio*. Impressions from this edition are found in many museum and library collections.
- 169 Susan Dorothea White** (b.1941). *The Fisherman's Dream, 1980*. Colour lithograph, monogrammed in image lower left, editioned 11/18, titled, signed and dated in pencil on image lower left to right, annotated in pencil verso, 40.2 x 60cm. ♦ **\$770**
Annotation reads "8 colours bleed print "Fisherman's Dream." Susan White is an internationally known artist living and working in Sydney. She is a painter, sculptor, printmaker, teacher of drawing and author of *Draw Like Da Vinci* (London: Cassell, 2006).
- 170 Susan Dorothea White** (b.1941). *Atlass [sic], 1991*. Lithograph, printed in blue ink, monogrammed in image lower right, editioned 14/20, titled, signed and dated in pencil in lower margin, 48.7 x 34.3cm. ♦ **\$770**
Susan White is an internationally known artist living and working in Sydney. She is a painter, sculptor, printmaker, teacher of drawing, and author of *Draw Like Da Vinci* (London: Cassell, 2006).
- 171 Fred Williams** (1927-1982). *The Bath, 1956*. Etching, editioned 5/6, signed and dated in pencil in lower margin, 17.7 x 12.6cm. *Minor cockling overall, deep platemarks, slight mount burn, tape remnants verso.* ♦ **\$4,400**
Mollison #99, lists title. There were four states - the plate was trimmed (right side) for the second state. This impression is from the first state which is the only uncut version.
- 172 Fred Williams** (1927-1982). *The Engagement Ring. Number 2, 1956*. Etching, editioned 11/12, signed and dated in pencil in lower margin, 15.1 x 9.9cm. *Slight stains to margins.* ♦ **\$3,800**
Mollison #88, lists title.
- 173 Fred Williams** (1927-1982). [*Horizontal Landscapes*], 1975. Two-colour lithograph, printed on Arches paper, editioned 50/250, signed and dated in pencil with Arches and publisher's blind stamps in lower margin, 45.5 x 65.8cm. ♦ **\$2,200**
- 174 Rhys Williams** (1894-1976). *The Jinker, c1930s*. Linocut, titled and signed in pencil in lower margin, 8.5 x 12.2cm. *Uneven margins with old mount burn and stains not affecting image.* ♦ **\$770**
Uncommon work by Williams; he produced only a small number of linocuts early in his career.
- 175 After Charles Wyllie** (British, 1853-1923). [*Thames, London*], 1888. Etching with Chine-collé, date and publisher in plate above image, artist and etcher in plate lower left to right, blind stamp and signed by Wyllie and Massé in pencil on plate below image, 48.3 x 76.1cm. *Paper loss, minor soiling and insect damage not affecting image.* ♦ **\$1,350**
Publisher's line reads "London, published 28 January 1888 by J.P. Mendoza, St James's Gallery, King Street, St James's. Copyright registered." This is a proof on India Paper, before letters (title is not yet engraved). Publishers often did special issues for collectors, where the artist and etcher (engraver) would sign the proof.



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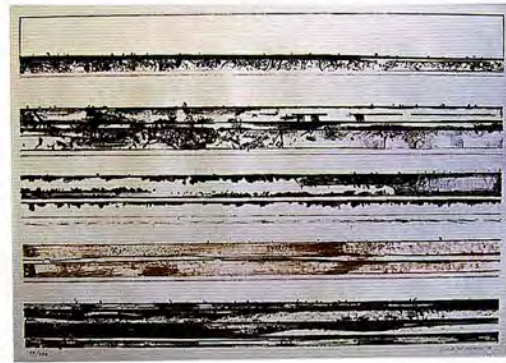
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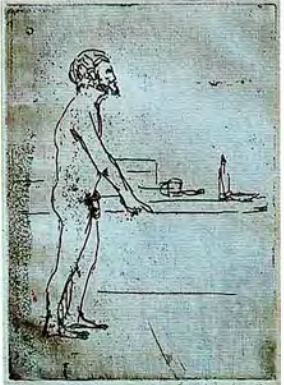
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