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Welcome to a 2024/2025 catalogue of paintings, prints etc from the good folk at **November Art Catalogue™**.

Hello. This is an 87-page (too long...) catalogue of bits and pieces primarily for trade buyers and interior designers. But if you're what trade-types call an 'end user' then you are more than welcome to dive in and buy what you like if it's still available.

A few notes for trade buyers.... You have two options. The first is to just buy something and pay the price listed (easy!). The second option is that you take a shine to something and think it'd fit in your own inventory but don't want to buy it (or store it). In this scenario, let us know what the piece is, and we will send you a nice, clean image for use on your channels (the beginning of the catalogue has the nice, clean images). We'll make sure that you have the exclusive ability to market it for a while. You charge whatever markup you want on top of our prices and if you get a buyer, we can send to you or fulfill the order. Make sense? If not let us know.

So, who are we at November Art Catalogue™? We are a small group of collectors, dealers and facilitators who wanted to sell some pieces by producing a simple, rough-edged catalogue (lovingly, if somewhat amateurly, cobbled together in Microsoft Word).

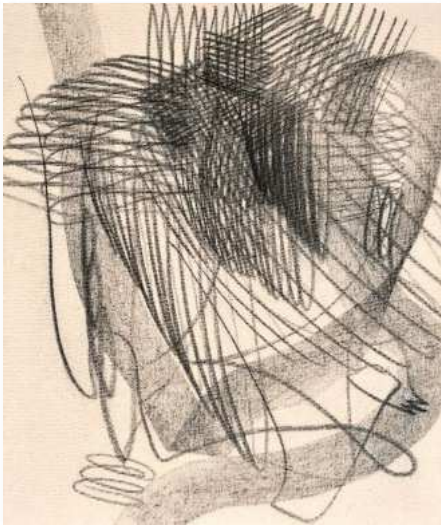
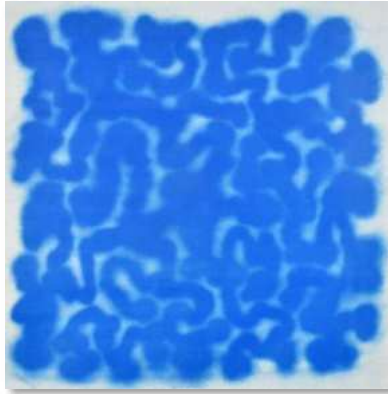
This catalogue is called **Shapely**, hopefully just looking at the images should explain why. The next one will have a different theme. We will put out a new catalogue whenever we're ready. Most of the stuff in this one is late 20th century. Some older, some newer. Future catalogues will hopefully have a bit more of a spread of older and newer stuff.

The prices for the stuff November sells range from £200 - £200,000. We might get to selling for £200,000,000 one day (if anyone can make any intros to the right person at the State of Qatar, let us know). We aim to not rip anyone off and not to sell them complete rubbish.

A note about condition... this stuff isn't new so can't be expected to be perfect - as of course you all know. If you're concerned about the condition of something, we recommend that we have a video call with you and show you the piece in close up. We have to admit that we're not great at describing condition in the way that auction houses do (we will get better) so we would really encourage these condition-check calls. We look forward to hearing from you.

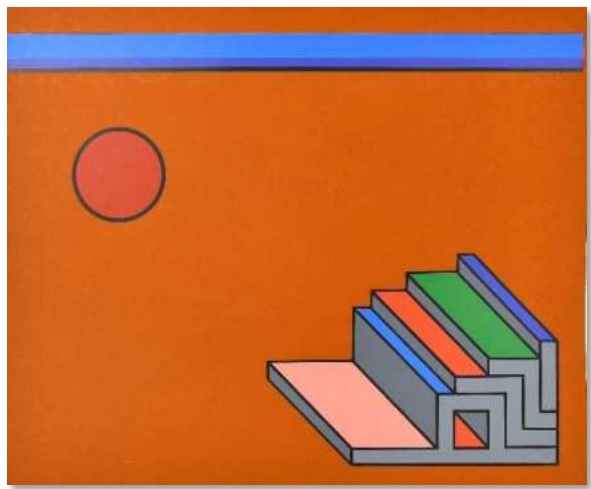
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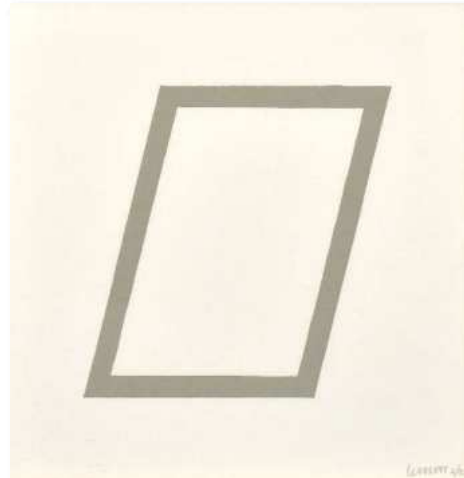
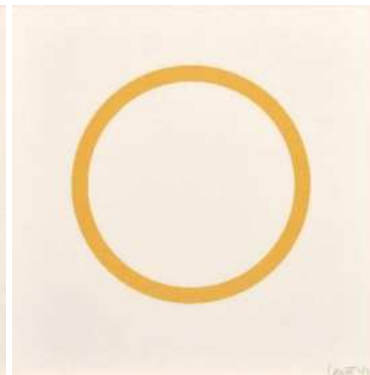
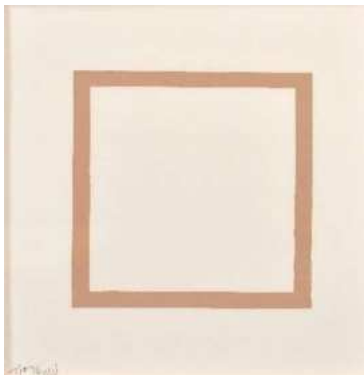
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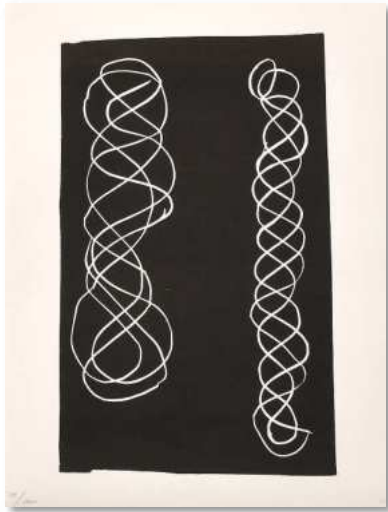


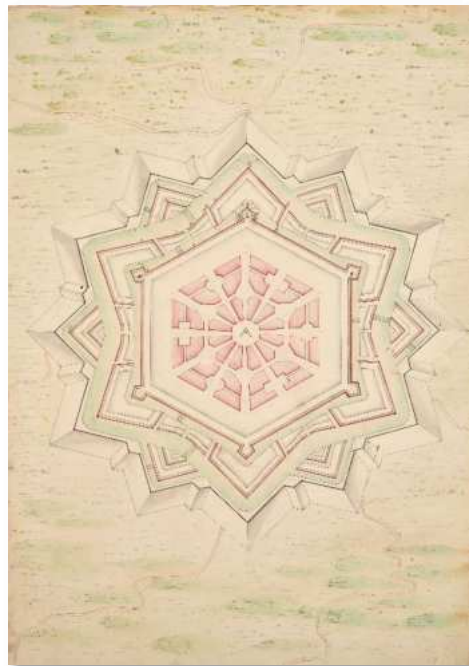
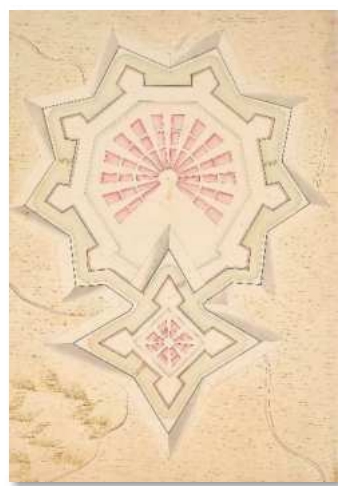
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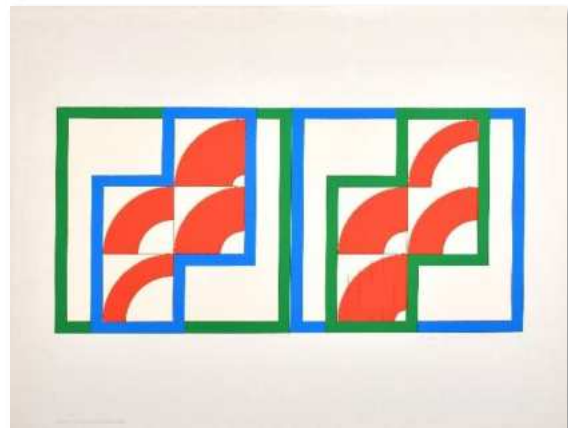
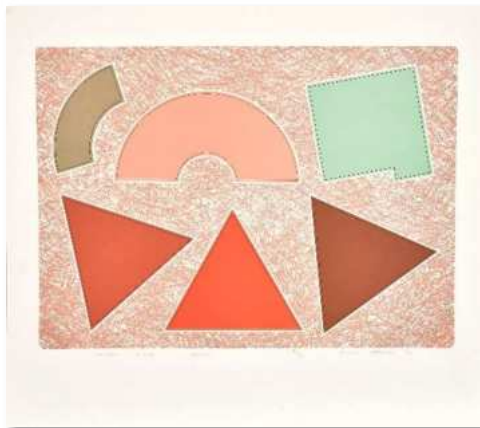
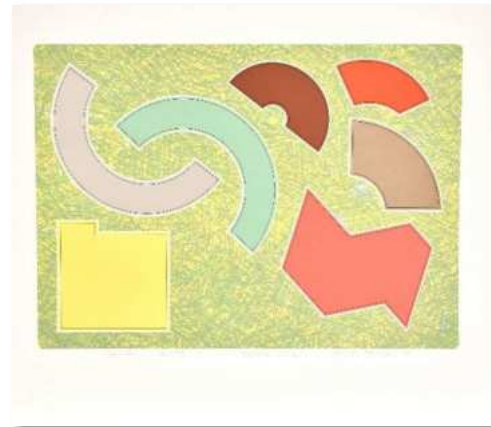
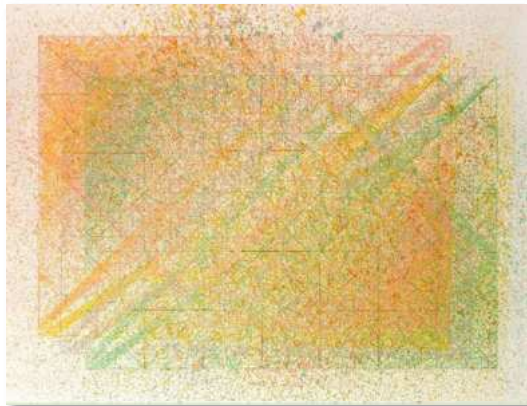
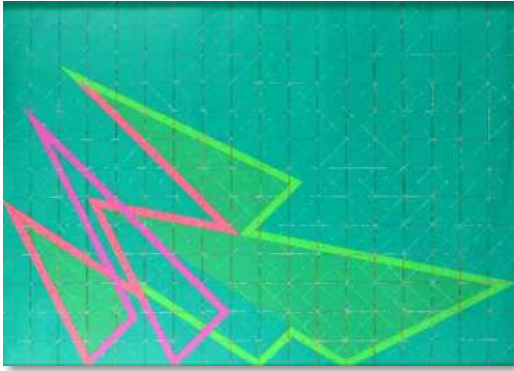
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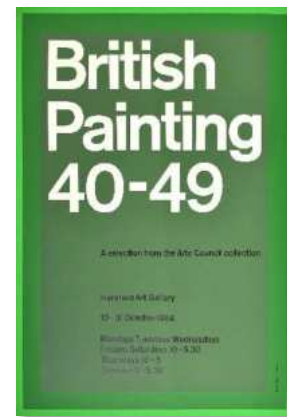
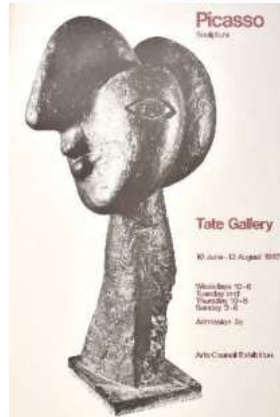
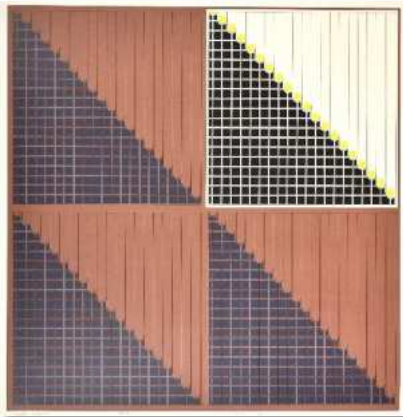


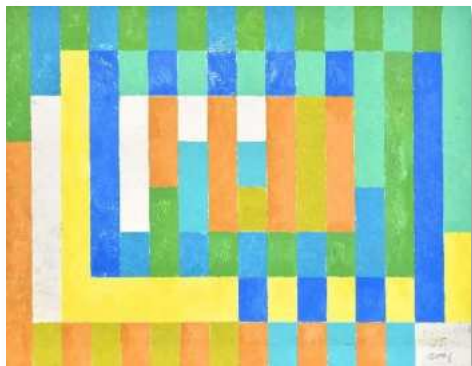
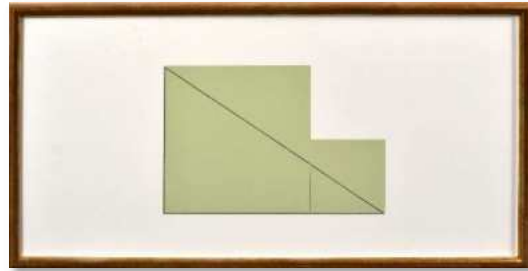
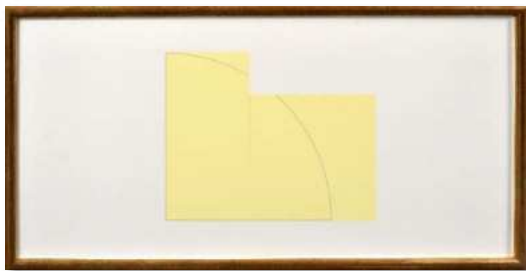
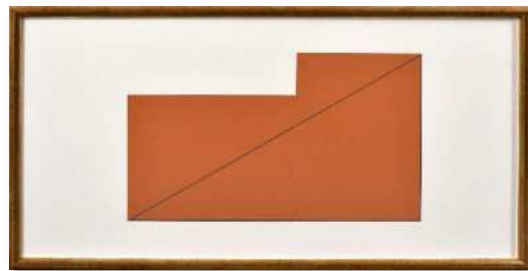
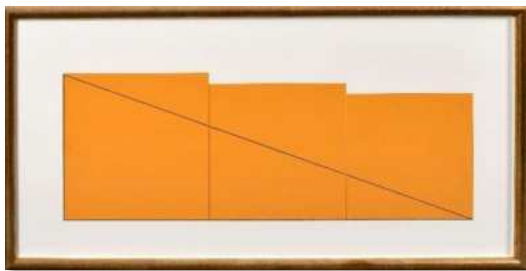


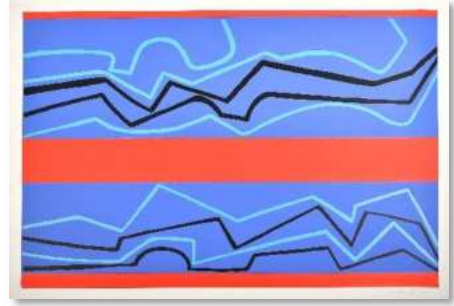














Despite its considerable size, this painting by **Telfer Stokes** has a real levity to it. A lovely, lilting, loose quality to the overlaid colours and shapes.

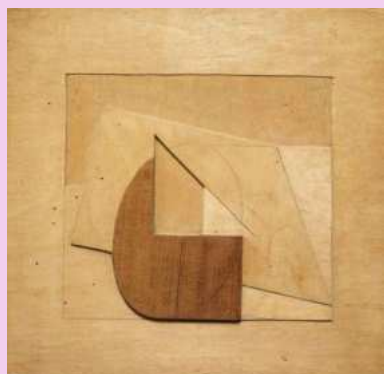
You won't be surprised to learn that this is a late 1960s piece. Made from household PVA paint on raw canvas, it has a directness and optimism to it that speaks of the so-called Swinging Sixties.

Telfer was born in 1940 in the heart of artistic Britain at the time – the Cornish seaside town of St. Ives where his father, the art critic Adrian Stokes, and mother, the artist Margaret Mellis, had been instrumental in creating a colony of creatives. Ben Nicholson, Barbara Hepworth, Naum Gabo. Et Cetera.

Adrian was a prominent writer (who wrote some interesting stuff on psychoanalysis and art) and a rather mediocre painter. Here is one of Stokes Sr's still lifes, this one owned by the Tate:



Here's one of Margaret's works from the year Telfer was born.



Back to Telfer. He decided to get out of the St Ives goldfish bowl and head to Brooklyn, New York to study art. He soon got under the skin of America's art scene (here he is in 1963 with Barnett Newman in an image that looks a bit like it was created by AI but is the real deal).



He hung out with abstract expressionists, conceptualists (he lived for a time with *the* Jack Goldstein in Los Angeles) and many of the country's most vital creatives.

As a result his 1960s paintings are bursting with life and on his return to the UK he was given the rare opportunity of a solo show at the Serpentine Gallery in London.

His energy seems have dissipated, however, as the twentieth century wore on and he retreated into teaching before moving to rural Scotland and publishing artists books, seemingly giving up painting. We need to do a little more research here, but it seems he only started making art again in the 2000s, when he moved back to England to look after his elderly mother. His work of this period (sculptures only – no painting) was heavily influenced by Margaret's use of found materials.

It's probably fair to say that he never quite managed to capture the magic that's in his 1960s 'American' paintings.

This painting is 158 x 172 cm and we are asking for **SOLD** for it.



You will probably recognize this as a **Victor Pasmore** – his style is so distinctive. It's a (relatively rare) square one (45cm x 45cm). Squares being better, in our opinion, than rectangles.

Victor was one the best manipulators of abstract form in the 20th century. We think we can say that without too much challenge... This piece is typical of his work in its combination of soft, sensitive mark making form and confident use of pictorial space. There is nothing tentative about his works but there is a vulnerability and humility that a lot of more muscular abstract works lack.

This lithograph was produced in 1991 (it is initialed and dated in pencil), when Victor lived in Malta. It's numbered 62 / 65.

On YouTube, there's a great film of him in his Malta studio around about this date which shows how into the colour blue he was at the time (screenshot below).



Whilst we're on the subject of his Malta studio, here's another great picture of a huge fabric piece hanging outside his place:



Born in Surrey in 1908, Victor moved to Malta in the late 1960s with his Irish wife (also an artist), Wendy Blood. We are not sure why he moved there. Probably wanted a bit of sunshine after a long stint teaching in the UK and building his reputation as one of the country's foremost artists.

He started off in the 1930s as landscape painter and in some ways it's a shame he didn't do more landscape works as they are really very good. This sort of thing. Very dream-like:



But he moved headlong into abstraction in the late 1940s (we have Ben Nicholson to blame / thank for that). Here's Victor painting a restaurant floor in an early abstract work of his – wouldn't it be great if it still existed?



This (quite nicely) framed print is **£600**.



Zoe Zenghelis (b. 1937) and her “sun-drenched colours”, as she calls them, has quite a reputation. Works in the MoMA, New York collection. Solo shows at the Carnegie Museum of Art. Etc. But her prices are still relatively modest.

The reasons for this are probably that the art world haven't yet managed to shake off the idea that she's an architect. She never was one but she was a co-founder of the most important architecture firms of the last century, OMA (The Office for Metropolitan Architecture).



That's Zoe second left, in the shadows, with her other co-founders (the most famous being Rem Koolhaas). Zaha Hadid is there too as she did a lot of work with OMA in the early days. We could share a tonne of great OMA pictures but will limit it to just one more (particularly as we're trying to make the case that Zenghelis is much more than just an OMA co-founder).



That's Zoe on the right in a park in New York.

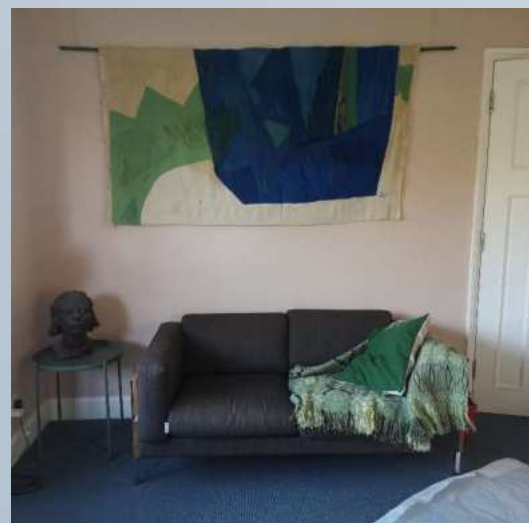
“Inspired by metropolitan structures, landforms and abstract tectonics, ZZ's painting create an unprecedented imagery; a form of critique that represents reality as an assemblage of selected spatial, political, social and psychological relations”. That's how a recent show at London's AA (Architectural Association) described her work in a (not so) great example of how to confuse gallery-goers with verbose nonsense. The title of the show was great however:



This oil on canvas from 2001, framed by Zoe too, featured in the AA show. They called it 'Flying Planes' in the catalogue but actually it's called 'Floating Planes'. Here it is hung at a friend's house.



Size is 67 x 57 cm. Price is **£1,250**



This is probably the best piece in this catalogue. It's certainly the most expensive. It's a major work by an artist, **Alice Adams**, whose reputation is beginning to skyrocket.

Aside from that, it's a really beautiful object.

It's made from wool, linen and ramie on tan cotton warp. It was produced in 1964 and is titled 'The Alps'. From which we can gather that, somewhere in those blocks of form, both monumental and playful at once, is some allusion to the mystical power of these European mountains.

Alice is an American artist (born in New York in 1930 and still living and working there at the age of 94). Here she is in her former fire station studio in Linlithgo in the State of New York.



It's probably best that you look her up on Wikipedia to get the full low down on her amazing life. Her refusal to adhere herself to one art movement has perhaps led to the slow arrival of more widespread acclaim for her work. Her love of the more prosaic side of life, alongside the poetic, has also meant that she has fit less comfortably amongst the more aesthetically-minded art crowd (and arguably more so because of her gender). It is both of those traits however – her disinterest in being categorised and her far-reaching view beyond the confines of the art world – that are being increasingly recognised.

Her work will appear in a museum show in the UK for the first time in 2025 (in a three-person group show alongside Louise

Bourgeois and Eva Hesse at the Courtauld Gallery).

This tapestry was created by Alice on a loom that she brought from the French town of Aubusson where she studied at the L'Ecole Nationale d'Art Decoratif after graduating from Columbia University (where she studied painting). Aubusson is, of course, the world's centre of tapestry and has been since about the 14th century.

Here's an example of a great early 18th century Aubusson tapestry:

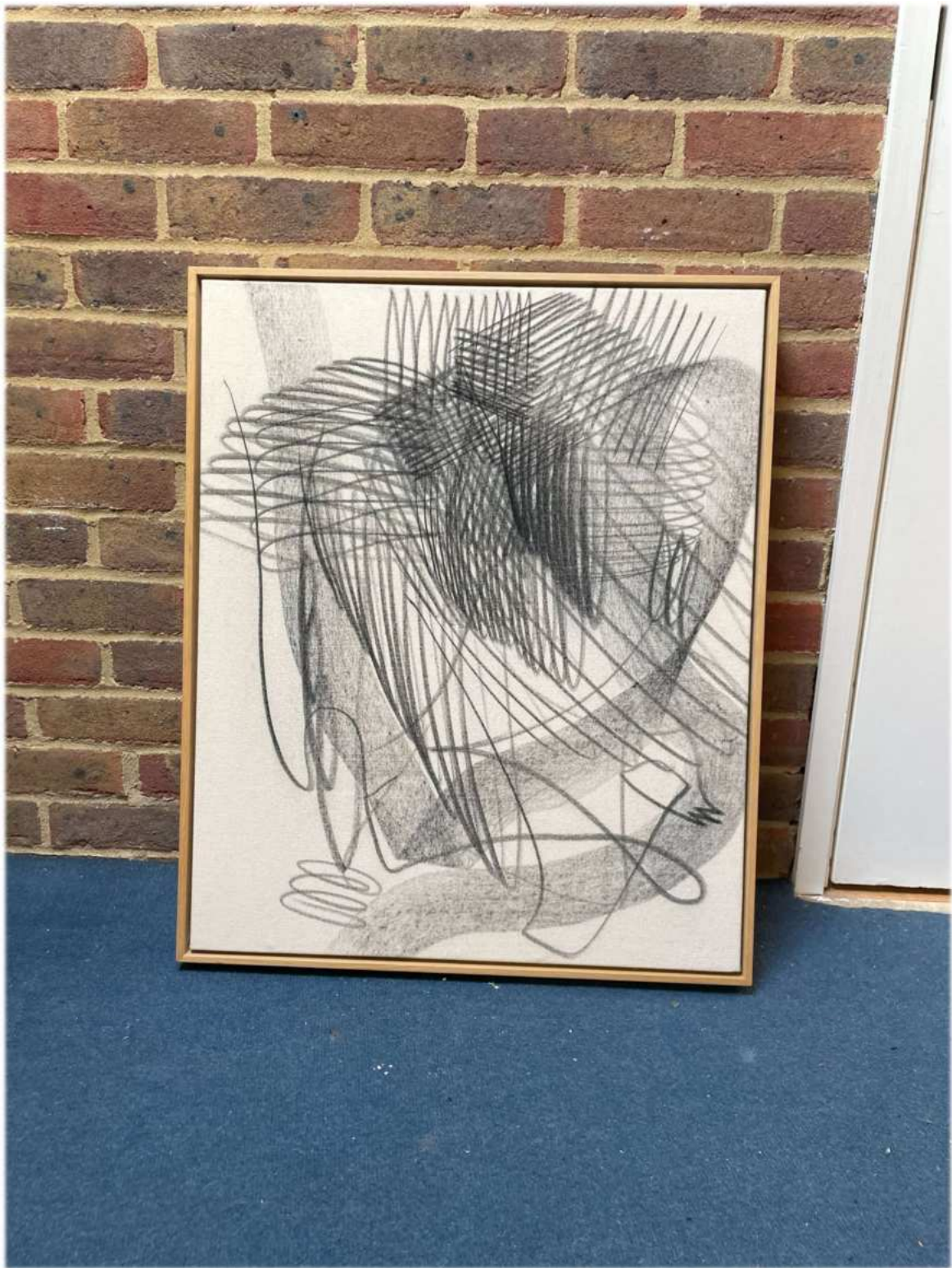


We love the fact that after studying painting in New York at the peak of Abstract Expressionist fervour, she turned her back on it all and pursued her artistic ideas in a quiet French town whilst learning traditional craft techniques.

We thought we'd finish our bit on Alice with a great picture of her with her cat.



This piece is, I'm afraid, **£31,000**. A price you might look back on one day as super cheap. 93 x 168 cm.





Aythamy Armas was born on the Canary Islands and now lives and works in Barcelona, Spain. Here he is wrapped up in a rug. And here he is in his weird, curvy art storage pod.



His work just sits like a dream in tasteful interiors like below. Demure enough to fit into the rhythm of most rooms but a moment of lyricism in any space.



We had this painting (well, actually it's charcoal and other things on canvas) on our wall for a while and we loved it. But ultimately it's just a little *too* tasteful for us (our room couldn't keep up) and so it makes its appearance in this catalogue.



Armas himself has scrawled the size (73 x 60cm) and date (2021) on the back of the canvas – as you can see from this photo. He has also written the title, which I can't quite read but I'm going to speculate says 'Pieta B' and is a reference to the classic image of the Madonna with a dead Christ. Here's Michelangelo's version.



There is also a certificate of authenticity from the original gallery which I have somewhere.

We want **£3,800** for this. Which is probably quite a bit less than the original purchaser paid for it. And certainly a lot less than some prices I have seen for Armas.

max 6:11



Marlbrough galerie Zürich
gitaristi: rusea syvika mau guthrie a lli
7. juni → 6. juli 1971



OK, so it's only a poster. But it's a very nice one. And well framed in a thin, wooden frame.

It's a poster promoting an exhibition that took place in Zurich in 1974 for the Swiss architect, artist, painter, typeface designer, industrial designer and graphic designer (thanks Wikipedia), **Max Bill**.

Max is perhaps best known as a designer rather than an architect – perhaps because he founded the famous Hochschule für Gestaltung – HfG Ulm (the Ulm School of Design crudely translated). His famous Ulm stool, and his watch and clock designs for Junghans have also long been accepted as classics. We won't show pictures of them here because this is all about Bill, the artist.

To remind us all that he was a great artist, here's an oil painting from around the time of Max's Zurich exhibition (it may even have been in the show). It's called *Reflections from Dark and Light*.



Max studied at the Bauhaus in the late 1920s, attending classes led by Paul Klee, Wassily Kandinsky, Oskar Schlemmer and others. This was after being expelled from

school. For someone whose adult work was so analytical and orderly, his early days saw him embrace chaos. His Bauhaus identification card shows a student ready to challenge any authority that might question him.



In later life Max became a grandee of the international worlds of art and design. He built himself spectacular houses, such as the one shown below, and exhibited internationally.



It's worth noting that one of Max's main interests was the overlaps between art, technology and science. His Ulm school was well-known as a pioneer in semiotics and saw the teaching of such subjects as psychology, philosophy and economics as fundamental to budding designers.

Back to the poster. The semi-scrawl of Max's handwriting framing the more composed shapes of the central artwork is what makes this one for us.

We're asking **£175** for this.



It's very hard not to like the work of **Sandra Blow**, one of Britain's great abstract artists. Indeed the ease with which one can fall for her work could be a factor in making her – dare we say it – somewhat underrated. At least when you look at her surprisingly accessible prices. Perhaps she is deemed too decorative. Not explosive enough. But her handling of colour and form, although it might not be pugnacious enough for some, is rarely rivalled by any artist of the period, in Britain or abroad. At least that's what we think.

We have this wonderful pair of prints, created by Sandra in 1968. Orange, always a favourite colour of ours, appears in fluorescent flashes (using serigraphy) alongside deeper, thinner strands of black (using lithography). On one of the prints, sand sweeps across the paper too. This may be from St. Ives beach in Cornwall, where Sandra moved later in life. She had rather a grand studio complex in St Ives, with an archive room, a painting space, a study and a sort of lobby area. You can see the prints in this lobby area of Sandra's studio in the picture below.



We inherited these prints (Height: 76cm and Width: 58cm not including frame) from a family member and can remember visiting the Cornish studio. It's probable, although can't be guaranteed, that these prints were bought directly from Sandra during that visit.

Here's another picture of the studio, although to be honest we're not 100% sure if this is the one in St Ives.

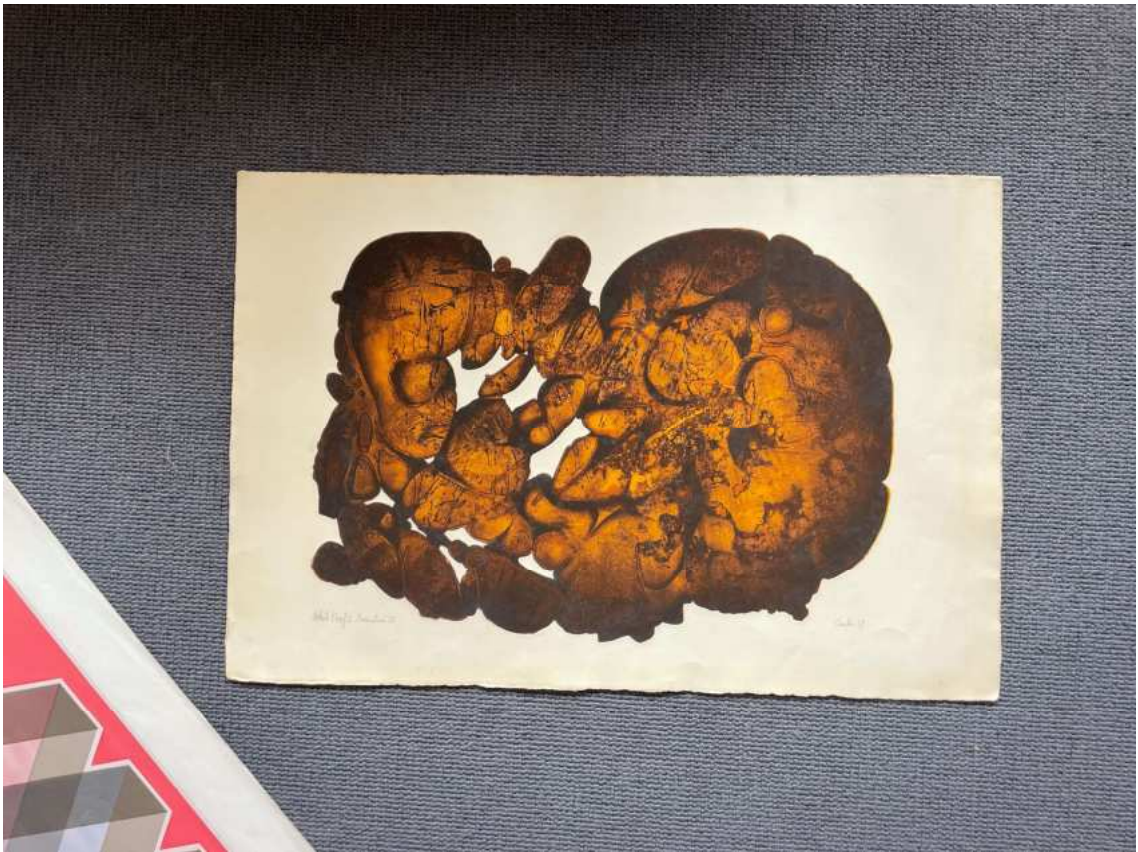
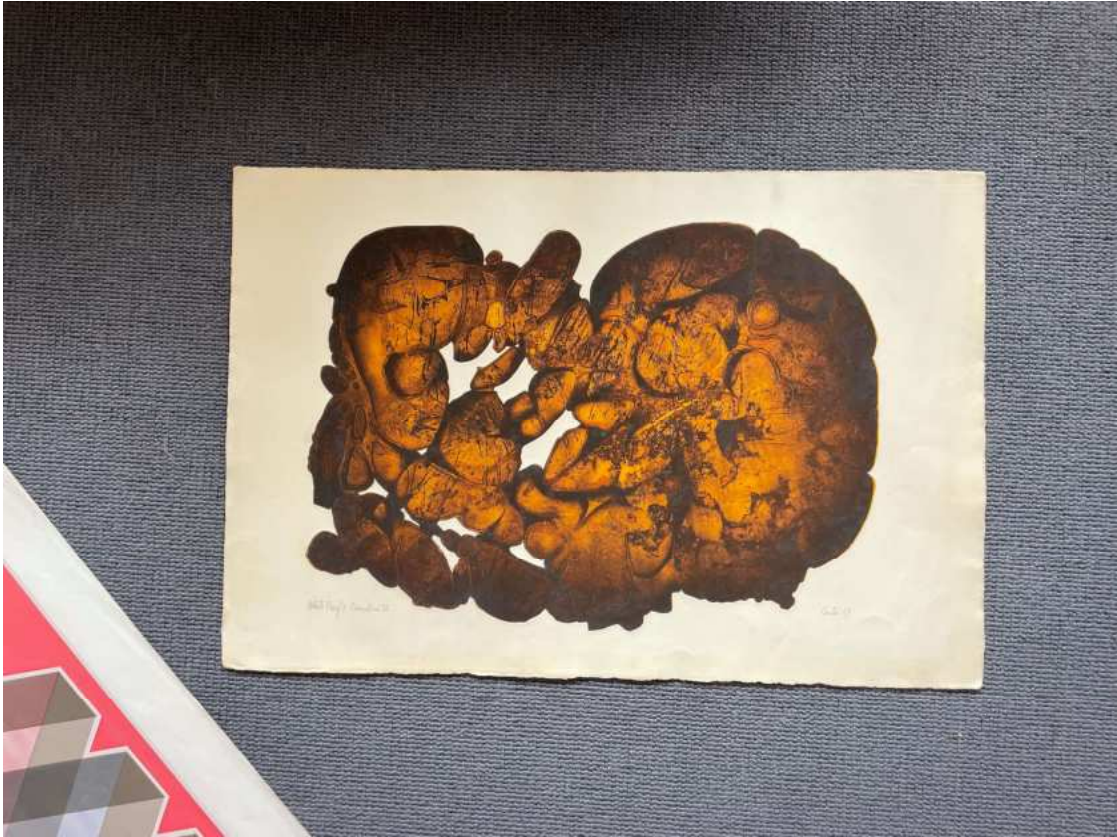


A quick bit of backstory about the London-born artist (whose dates are 1925 – 2006). She studied at St Martin's and the RA in the 1940s before heading off to Rome's Accademie di Belle Arti. There she became entranced with the work of European artists working with what became to be known as the Art Informel style. It was a form of abstraction that avoided the heroism of American abstract art by embracing mistakes and celebrating the humble materials of their craft. Sandra's boyfriend during much of her time abroad was Alberto Burri, one of the best-known artists of the genre. On moving back to London, she began to shake off the influence of the artists that she had studied and developed her own joyful, dexterous style.

A quick word about hats. We have read Sandra designed and made her own hats, a frivolous pursuit for a serious artist some might say. Not us, however, as we'd love to know more about her forays into fashion if anyone can help. The internet seems quite reticent on the subject apart from throwing up the below picture.



Prices: **£1,100** for the one without the sand and **£1,500** for the one with the sand.



Raymond John Coutu went by the name of Jack. **Jack Coutu**. Despite the French-sounding surname, he was born (in 1924) and died (in 2017) in the Surrey market town of Farnham, where he lived with his sister Peggy in a fantastic house that they designed and built together around about the same time that he made this print, 1967. We actually visited Jack at this house once towards the end of his life. He was very gracious and patient as we snooped around his incredible home.

This print is number II in his famous 'Formations' series (there are six in the series) and this is the Artist's Proof. Jack has signed and titled it.

During the mid-century period, Jack was part of the later days of the Neo-Romantic movement in British art, alongside Graham Sutherland, Paul Nash, Michael Rothenstein (with whom he exhibited) and others. The critic Raymond Mortimer, who coined the term, described the movement as an 'expression of an identification with nature'.

This provides a perfect description of the organic forms and earthy colours of 'Formations'. It was a very popular series and is represented in the Victoria & Albert Museum, in the Government collection (we are told that the series hangs somewhere in the Treasury building) and the prints form a proud part of the collection of King Carl XVI Gustaf of Sweden. So if you want to buy like a blue blood (or an institution), here is your chance. It looks a bit fecal in the photos but not so much in real life!

The print also betrays Jack's love of Japanese art – the inkiness of the lightograph and reverence for natural form.



This affiliation with Asian art came as he served in the Royal Corps of Signals in the 1940s in Hiroshima Prefecture, Japan. Later on in life, after a life dedicated largely to prints and printmaking, he turned to the traditional Japanese art of netsuke – making miniature sculptures. Jack's netsuke (below is one of a hare that he did – probably carved from a bone or antler) are much sought-after by collectors.



This print is unframed, is x in size, and is available for **£175**.



Alan Davie was a man whose cup overflowed. "An Excess of Energy" was the title given to a posthumous documentary on the artist, poet, philosopher and musician.

This 1970s print, called 'Bird Through Wall' (not sure why), is a great example of his effusive lust for life. The bursting, bright colours, free-floating mystical symbols and shifting shapes.

Alan's zealous approach as an artist meant that he was prolific – there's a lot of his work around – but we reckon that 'Bird Through Wall' is one of his best. Look at that yellow! As we can see from this photo, Alan knew how to work with yellow.



The print was published in 1973 by the Penwith Society and printed at Curwen Studios as part of the Penwith Portfolio, a set of prints by artists based in Penwith (the part of Cornwall where you'll find St Ives) such as Barbara Hepworth, Ben Nicholson etc.

Signed Alan Davie in pencil lower right and numbered (Artist's Proof) from the limited edition of 90 lower left. Size of the print is 50 x 70 cm and it is very nicely, very simply framed. When we framed it, we were tempted to go for a bright yellow frame but went for the simple option.

Owners of this print will be in good company. Peggy Guggenheim was a huge Davie fan and collected a lot of his work. Here's a pic of Alan with his wife, Bili, and two friends (or are they local hoods?) in Venice during a visit to see Peggy.



Alan approached every aspect of his life, including parenting, with a creativity and curiosity that made him a much-loved friend and father. Here he is with his daughter, Katie.



A professional jazz musician before he became an artist, he continued to play jazz improvisations on the piano for an hour or two most days throughout this life.



The cost of buying this shot of energy for your walls is £350.

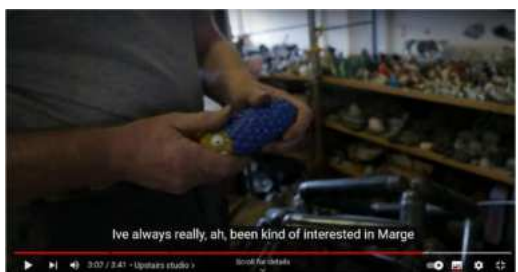


Lots to shout about here. A beautifully proportioned square print for starters (why don't artists do more square stuff?) at 53cm x 53cm. Great colours, great shapes of course. By one of Britain's greatest living artists, **Richard Deacon**. Printed by no ordinary printer but by the legendary Hugh Stoneman using woodcut on wove paper. This one is signed and numbered 32 of an edition of 200. It was published by Tate (no less) in 2005. And it's nicely, simply framed in black wood. It's called '9x9'

Richard (born in beautiful Bangor, Wales in the 1940s and still working today) is celebrated as a sculptor – or rather Sculptor - but supposedly he hates the phrase and prefers to use 'fabricator'. There's a film on YouTube about it.



He also talks about his love of Marge Simpson's hair. "I've always really, ah, been kind of interested in Marge..."



Some people (i.e. us) prefer Richard's 2 dimensional work over his 3

dimensional work (it still honours his description of himself as a fabricator but takes up less space). This print is, we think, of his best. Dynamic yet also somehow serene.

Back to Hugh Stoneman. He had the rare honour of having a Tate exhibition dedicated to his work ('Hugh Stoneman: Master Printer' at Tate St Ives in 2008) despite not being an artist. Naturally Richard's '9 x 9' seems to have been used by the Tate in a lot of the material promoting Hugh's show. Here's Hugh at work.



Anyway, enough of that.

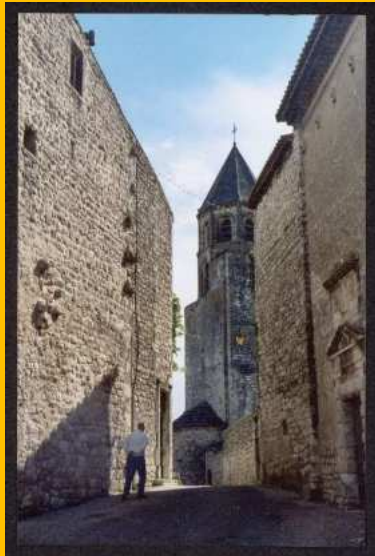
We want **£350** for this framed print. Not bad, eh?





There are lots of good British mid-century geometric abstract prints out there but few are as good as those by the Cheshire-born **Ian Tyson**. Like this one from 1970, called 'Diversions XI'.

Although Ian was never a superstar, he had a rock-solid career before his death in 2021 (he was born in 1933) and was widely respected as an artist, teacher and publisher of artist's books. Here's Ian walking up the hill in the French village of La Garde-Adhémar in a pleasingly geometric (much like Ian's prints) photograph.



The Tate have a set of prints (below) from a similar period to 'Diversions XI' which, according to their website, can be viewed by appointment (I wonder if anyone has).



His teaching career took him from London (St Martin's, RCA etc) to San Diego (where he taught at the University of California).

His prints are deceptively simple. They might even appear a little shallow at first glance. But live with them and look at them a little while and the dynamics of colour and form that he establishes will reward your attention. Guaranteed.

This print is 23 / 150 and is signed and numbered. Size wise, it's 41 x 38 cm and unframed.

Here's an AI-created image that we found online of this print in a generic tasteful interior, complete with Warhol coffee-table books and carefully angled flowers.

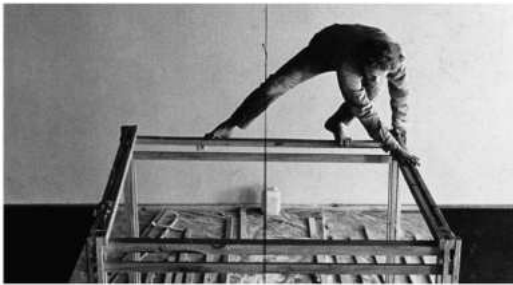


This print is **£125**. That's small change really, isn't it?



These aren't even signed. But they're numbered (well some of them are). And they're cheap. And they look good.

They're by an artist called **Raymond Fawcett** who, in the 1960s and early 1970s, was on a bit of a 'rising star' trajectory. He studied at the Royal College of Art (of course), shared a studio with performance artist Stuart Brisley (who did become a star), was collected by major institutional and corporate collections (e.g. National Bank of Chicago) and showed his work at fancy West End galleries in London galleries. Below is Stuart Brisley doing some clambering for one of his performances.



But he got disillusioned, packed it all in and took to a quieter life of teaching. He stopped producing work all together which is a real shame as he produced some real zingers. This oil on canvas, below, for instance from the late 1960s.



His prints, such as the ones we are selling, tend to be a little more graphic / geometric and perhaps more 'of their time'. But very good examples of their type nonetheless.

We have the pink print, which is untitled but dated 1970. One of which is framed in a cheap but perfectly OK frame. We have a handful of these prints available. They aren't signed but are numbered (from an edition of just 20). They are in good – but not pristine – condition.

The brown prints, which seem to be saying something more profound but we're not quite sure what it is, are not signed. Or numbered. But we have it on good authority that they are by Raymond (whose dates are 1934-94 by the way) as the person that we got them from got them directly from his studio. Same deal with the pink ones in that we have a handful available and they are in good – but not pristine – condition.

Each print is **£95**.



This one will add a bit of vitality to your wall. Eggs, fire, sunshine, black holes, love – they're all there in **Terry Frost's** "Suspended Yellow, Red and Black".

It was produced in 1987. Screenprint on wove. Signed, numbered (10 / 75), dated, done and dusted. Although, admittedly, it's rather shoddily framed in slightly falling-apart black wood – probably needs replacing.

Size is a nice, imposing (but not impractical) 79 x 59 cm. Published by the Royal College of Art, London.

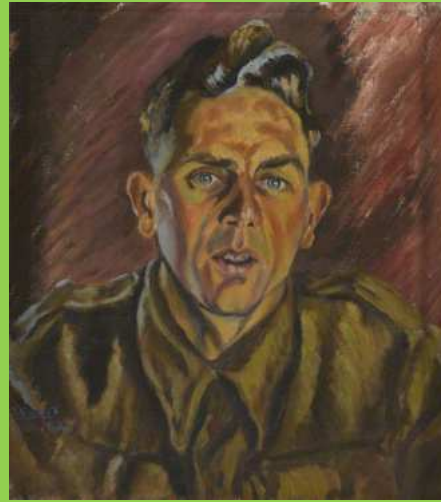
We're sure you know about Sir Terence Ernest Manitou Frost, or Terry. Born in Warwickshire in 1915. Lived a long, full life and died in his beloved Cornwall in 2003.

Here he is in studio in Cornwall (Newlyn we think). Even if you don't like the socks and sandals combination, you have to love that studio with windows and views like that.



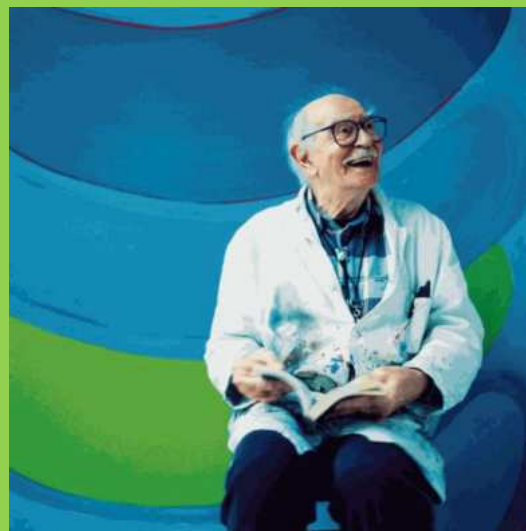
As serene as Terry's artist life looks here, he turned to painting in far more extreme circumstances. Fighting as a commando in WWII he was captured in Crete and sent to a prisoner of war camp in Germany. There he met Adrian Heath, a fellow POW and trained artist, who taught Terry to paint using colours made from mixing scraped-together sardine oil and foraged pigments.

He started out, understandably enough, doing figurative work like this (not bad for a beginner) but soon turned to abstraction.



Frost has, interestingly, talked about the experience of having heightened senses during prolonged bouts of hunger in the camp as being very influential on his colour-drenched work.

Despite the dark origins of his art career, his work is eternally bright and optimistic. It varies in quality but when good is very, very good. And this print we're selling is a good one. We are asking **£1,800** for this print.





We wish we knew the date of this great Tom Kamifuji-designed screenprint. Not only would it be nice to have for completists like us, but it would help prove a little theory that we have that this print was the inspiration for the famous Apple logo.



Let us just connect a few dots. We know that the above, the original Apple logo which debuted in 1977, was designed by Rob Janoff, who was working as an Art Director with Regis McKenna at his eponymous, San Francisco-based marketing company. We also know that Regis has previously namechecked Tom (also based in San Francisco), saying that his use of rainbow colours but not in the correct rainbow order influenced their design. So Tom definitely influenced the Apple logo design – but was it this exact print?

A number of people have speculated that they were looking at Tom's 7 Up adverts.



But we are going to speculate that they were looking at this poster. Unlike the usual order of colours in the rainbow (Richard of York gave battle in vain), the colours on the Apple logo go green, yellow, orange, red, violet, blue. If you look at Kamifuji's fan on this print, you will see the same order.

Anyway, enough of the nerdery. Who cares about the Apple logo anyway? This print is much more attractive. We love the tassel.

It was, as it says on the print, printed by The W.O.R.K.S in San Francisco and published by Drucker / Vincent.

There's no edition numbers, so we can assume that quite a few of them were printed. However, we've never seen this print come up for sale before (despite seeing a few other Drucker / Vincent things). Indeed we even spoke to Alan Drucker in San Fran, who produced this print, and he also said that he didn't have any more and hasn't seen any for many years.

The print is simply and elegantly framed. Although the glass is reflective which is a bit annoying!

Size 94 x 63 cm.

Price is a nice £275.



You're telling me that you don't know about the 'New Landscape' movement that caught fire in Germany (Hamburg in particular) in the 70s? Hans-Jürgen Kleinhammes? No? Werner Nöfer? Or, most importantly, **Jens Lausen**. This is Jens in later years, looking like a serious artist (which of course he was):

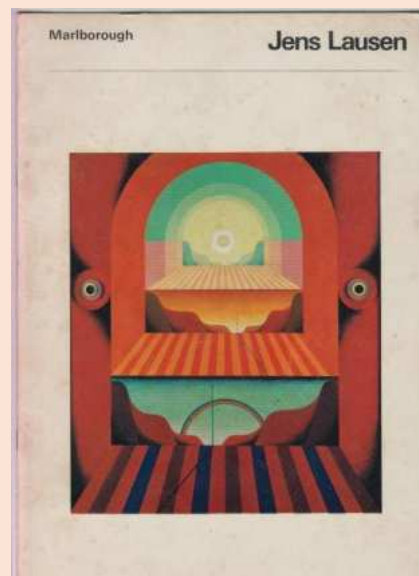


'New Landscape' was all about leaving behind folksy ideas of nature and plugging landscape into more into a new, visionary, more mechanised world of artificial colour and sharp shapes. You can see all this in this fantastic print, 'Das Fernziel' (which roughly translates as 'The End of the Rainbow') which, although self-consciously futuristic, also has a yearning quality of myth or fairy tale about it. We love it!

Jens was also loved in London and across Europe for a while and he had solo shows at star-spangled places like Marlborough Fine Art.

The catalogue from his show at Marlborough in 1969 (pictured right) has a fantastic interview (or 'Non – Interview' as they call it) with art historian Wolfgang Fischer that begins:

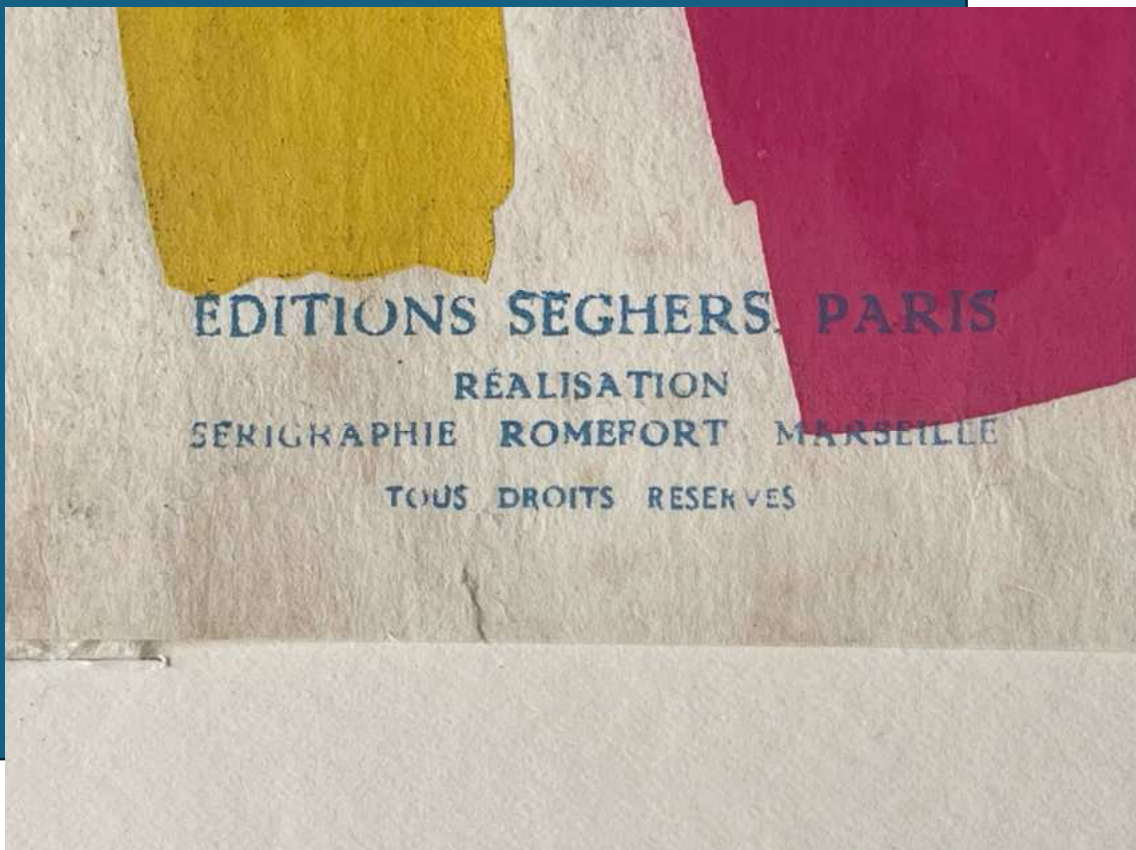
“so there we sat facing each other on the morning of 6th January 1969 in his Hamburg studio – No. 12, Johnsallee – rather cold, drinking Nescafe, smoking cigarillos, and neither of us really in the mood for a high-flown literary dialogue. I noted the freshly restored art nouveau plasterwork of angels on the ceiling of this large room facing the garden, wondered whether the tippet of fox tails which Lausen had draped around his neck was really warm, and found my bit of paper with questions written down on it rather an embarrassment”.



Jens goes on to say that “as a landscape painter I am no longer an observer of Nature but a follower of the old Chinese dictum ‘I do not copy Nature, I only work in the same way’.

This print from 1972 and is from his 'Map' series (Tate also own a number of prints from this seminal series). It is signed and numbered (49/100). It's framed in a rather heavy, metal 1970s frame. Size: 88 x 62cm

Asking price for this one is **SOLD**.



*"On the crown of the king
I write your name"*

Poet Paul Éluard (pictured below) was singing the name of freedom during the dark days of World War II in his poem 'Liberté j'écris ton nom' of 1942.



Just over a decade later, a year after Paul's death in 1952, the artist **Fernand Léger** created this illustrated homage to his friend's famous poem.

He created a mural (below) and this fold out booklet.



The booklet (sometimes called a 'poem-object') was screenprinted in Paris in collaboration with the poet Pierre Seghers.

As far as we can work out, there are three editions of this booklet out there. The first, original, one was produced in very limited numbers and sells for £30k. This isn't one of those (we don't think). The second edition, of which this is one (we're pretty sure) was produced in the same year as the first edition (1953) but in higher quantities. We're not exactly sure how many were printed but they are relatively rare to find these days. We think there was a third edition produced around 2000 that didn't have the distinctive Seghers mark in the corner.

This is a really beautiful object (or poem-object). The paper is discolouring a little but the colours look as vibrant as when it was produced in the 1950s.

This one was found in a market in Amiens a number of years ago.

We don't need to tell you endless amounts about Fernand. He's famous enough (he even has his own museum, below).



We are asking for **£1,100** for this. It's one that we'll be sad to see go.



This set of five neat little **Sol LeWitt** silkscreen prints is a great way to get yourself a slice of classic American minimalism.

Here are the prints - the actual ones that are for sale here - hung on the walls of a friend's house in Norfolk (you can [stay there](#)).



The set dates from 1986 and is called 'Five Geometric Figures in Five Colors'. But are they signed, we hear you ask? And numbered? Yes, of course they are.

Only 32 sets were made in '86, with each set having 25 prints, that were intended to be broken up into smaller sets. More detailed information on this on the [catalogue raisonne online](#).

Each print is about 25 cm x 25cm in size and as we love anything square – and pretty much anything by Sol – we love these a lot. We think it's time, however, for someone else to have them after they have hung in lots of our houses, and the houses of friends. They are demurely framed in thin wooden frames.

Sol LeWitt is a giant of 20th century art. A minimalist. A conceptualist. Whatever you want to call him. He must have liked the latter description as he famously once wrote '35 Sentences on Conceptual Art' that stated things like

"Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach."

Another of our favourite conceptualists John Baldessari (more about him in the next catalogue), once set these sentences to music, singing them as a way of "getting them off the page".

Sol produced paintings, sculptures, prints, wall drawings and even used buildings as canvases for his work.



This is a chapel in Italy that Sol 'coloured in' with the artist David Tremlett.

He was born in Connecticut on 1928 and died in New York City in 2007 and had huge numbers of exhibitions and massive acclaim in between.

We will be sad to see these go but **£2,500** will prise all five out of our hands.



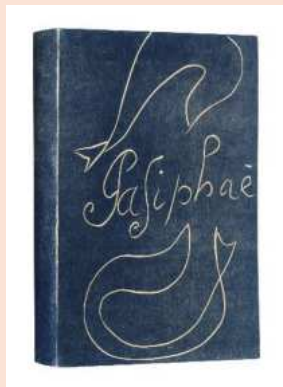
Enjoy the delicacy and playfulness of **Henri Matisse's** lines here.

Before we burden you with rather more convoluted information about the background of this 1980s edition. Henri's ability to conjure something so exuberant from such sparse forms is just in-cred-ible.

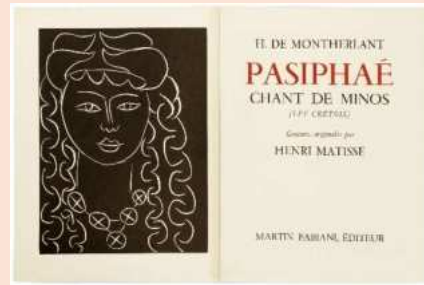
But to get to into the weeds of this print... the image originates from 1944, the same year as Henri was doing paintings like this lovely one of peach blossom and anemones.



Using a lino cutter, Henri carved numerous images on lino blocks relating to the theme of Pasiphaë, the mythological Queen of Crete and mother of the Minotaur, with some images being more experimental than others.



He used many of the images for a book on the subject, with text by Henri de Montherlant, called 'Pasiphaë, Chant de Minos'.



Some years later, in 1981, Henri's family gathered some of the unused images that he created for the project and published many of them in collaboration with the famous Parisian printer, Marthe Fequet.

This image that we are selling, that comes with the title 'Eleven Variations', is clearly an experiment with line and form in preparation for one of his more figurative images in the series.

It is number 79 in an edition of just 100 published by the Matisse estate and has the HM blindstamp.

The linocut on wove print was originally bought from the Alan Cristea Gallery in the salubrious St. James's area of London.

Size-wise, the print is 32 x 25 cm but it has been rather nicely framed (by us) in a simple wooden frame.

We are asking **£395** for it, frame and all.

We will finish this catalogue entry with a picture of Matisse in his home studio because we can't resist.





Some people call this kind of thing ephemera but we'd argue this slightly undermines the enjoyment to be had from the invites, promotional materials, books etc that surrounds the production of art. They are often just as creative as the main event of the art works (and often less pompous).

Here's a good example. A couple of invites to the 1964 Picture Fair Exhibition at the I.C.A. Gallery in London. The 'main event' featured work by the likes of Asger Jorn, Howard Hodgkin and Avinash Chandra but the invite was designed by an architect with a sideline in graphic design, **James Meller**.

Here's Meller giving a talk on 'Men, Machines & Models' in the early 80s.



James designed much of the I.C.A.'s promotional material around this time and also produced his own art work. As well as being a qualified architect, who went on to found, alongside Norman Foster, Foster Associates (which became Foster + Partners, the monster that we know today).

Here's another ICA poster by Meller that we quite like.



These invites are two-colour Roto-Reliefs printed by The Fanfare Press. Roto-Reliefs, sometimes called 'optical discs' are designed to look different from different angles and when in motion. When still they suggest movement, which is what we like about these Meller pieces. Marcel Duchamp produced a number of Roto-Reliefs (such as the below) that Meller may, or may not, have been inspired by.



The Fanfare Press was a historic printers that dated back to the turn of the century and was deemed important enough to have its archive stored at the University of Cambridge when it closed down in the 1970s.

These pieces, cheaply but nicely framed, are **£50** each. Approx 20 x 20cm



A bit of orange can add real zest to a room. And few artists do orange better than one of the big dogs of Abstract Expressionism, **Robert Motherwell**. Here's Robert in his Massachusetts studio in the late 60s with a big slab of orange painting called *The Spanish House*.



This print, called *La Casa de la Mancha* (La Mancha is a region in central Spain), was produced in the early 80s. It's an etching with aquatint on Whatman wove paper.

What is Whatman wove paper? Well, it's a type of textured paper, supposedly invented in 18th century England by the pioneering paper maker James Whatman. Nice, thick, tactile paper basically.



Aquatint? That's a printmaking technique using powdered acid which allows for more a more tonal quality than using a scratchy needle.

Robert Motherwell (from Washington, U.S.A, 1915-1991) is one half of what has been called the 'golden couple' of 20th century American art' with the incredible Helen Frankenthaler.

Here's Helen at their home (with a bit more orange painting).



And any excuse to show a picture of a Frankenthaler painting:



Back to the print for sale. This one was bought a while back from a (reputable, of course) gallery in Florida and is quite quaintly framed. I didn't like the frame at first – I thought it was a bit roomy – but it has really grown on me.

It's signed and numbered (rather neatly it's 7 of an edition of 70). Approx 61 x 79cm

We've seen this one being offered for up to £10,000 but we only want a measly **£4,500** for it.



Oooh, yes! Great shapes. Great colours. In the wrong hands these colours could look cheap and nasty but luckily **Nigel O'Neill** is not the wrong hands. He's an old hand, having been producing refined abstract works from his studio in East London since the 1980s. Here's a picture of him in his studio from back in the day. He is at the celebrated Chisenhale Studios, which he helped establish.



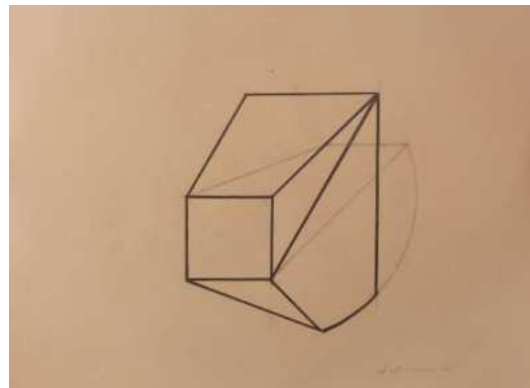
We'd love to get our hands on these pieces by him that are in the photo.

The print that we have in our stock is from 2018 and is numbered 14 of 50. It is a great example of the pictorial equilibrium that Nigel can conjure up and it really holds its own on a wall, looking almost structural. Although 2D of course (it's a 5 colour screen print on Somerset Radiant White 410 gram paper to be precise) it has a definite 3D quality. Size of the print is 61cm X 61cm.

The large-scale paintings that Nigel creates in a similar style to this print are

fantastic and meticulously made (so worth looking out for). He explains his process, giving you an idea of the type of guy Nigel is: "Each separate colour is painted on an individual shaped panel of 6mm birch faced plywood. To achieve a very flat even surface artist's acrylic paint is applied with a paint roller. These plywood panels are mounted onto a very thin hardboard backing board 2" smaller than the painting using Velcro."

Although he has a great way with colour, he also makes fantastic colourless work. Here's an example of one:



Here the structural qualities of his 2D work are really apparent.

Nigel has built up a good fanbase of collectors over the years, the most obvious being fashion designer Paul Smith who has supported his shows in New York, Amsterdam and beyond.

This print is unframed. And we are selling it for **£175**.



A photograph of a real human skull with elegant hand-drawn decorations on it. This beautiful and macabre work, called *Black Kites*, is a signed and numbered edition produced by the Mexican artist **Gabriel Orozco** with the Serpentine Gallery in 2007. The skull itself, decorated by Gabriel during a time he was confined to his bed with a life-threatening illness, is in the Museum of Modern Art in New York and was described by Ann Temkin, the Chief Curator at the museum as “one of the most powerful works of the 1990s”. Oof, that’s a bold claim! But the work has grown in stature since it was created in 1997. “What a rich work *Black Kites* is...”, wrote The Guardian’s art critic, Adrian Searle, when reviewing the Serpentine Gallery show with it in.

We guess that Gabriel wasn’t too keen on decorating hundreds of skulls so when it came to creating an edition, he went with a photograph. This one is number 157 of an edition of 175 and we bought it directly from the Serpentine Gallery, London in 2007. It has been tidily framed in a black, wooden frame. Image size is 28 x 20cm.

Gabriel was born in Mexico in 1962 but is something of a citizen of the world who works in the US, Japan, France and other countries. His work is similarly itinerant, encompassing drawing, sculpture (or “skull-ture” as he has called *Black Kites*),

photography, installation and even architecture.

His self-designed house on Roca Blanca (White Rock), Mexico, is set into the coastline and features a circular pool that the accommodation sits underneath.



Another favourite piece is *La DS*, a butchered classic Citroen car with has been adapted for driving solo.

As with *Black Kites*, this is a work that subverts our expectations of what we are seeing. It is both beautiful and disconcerting.



We had the *Black Kites* edition on our wall for years and it never failed to deliver a little thrill as you passed. It is both a memento mori (a reminder of death) and a celebration of a rich life.

£1,450 please.



Looking at these images, we are wondering if we should have framed this with the same colour as the square – a sort of mint green – rather than black...

It's a piece by the great **Richard Smith**. Born in the genteel garden city of Letchworth in Hertfordshire in 1931, he passed away in the equally genteel village of Patchogue, Long Island, New York in 2016 (where he had lived since the 1970s).

What's interesting about Richard (pic below) is that he's part Pop artist and part Colour Field painter and part Sculptor.



Whilst his works are essentially experiments in colour and form, his visual vocabulary is grounded in popular, consumerist culture. Billboard adverts, for instance, held a particular appeal to him. "They never present objects actual size", he enthused, "you could drown in a glass of beer or live in a semi-detached cigarette packet"

His paintings often had a three-dimensional element to them, with various contrivances used to undermine their two dimensionality. They were never, Richard insisted, sculptures, however. Rather provocations of paintings. The folds on this print add a

characteristic three dimensional element.



In the seventies, Richard was commissioned to create works for the famously art-loving restaurateur Michael Chow's Los Angeles outpost. Sadly, it has long gone but a few images remain.



This print is titled 'Two of a Kind IIb' 1978. Lithograph on wove, signed, dated and numbered 38/80. 71 x 79 cm. How much? **£700**



This looks to us like a bird but we're not sure if it is. The title of this 1966 print by **Philip Sutton** is 'Great Australian Bight'.

That's a dramatic coastal area of the southern part of Australia (pictured below).



Maybe it's inspired by the avian wildlife of the area?

At the time, Philip lived with his wife and children on the island of Fiji where he was inspired by the strong colours of the tropical scenery. His wife, Heather, made a great Super 8 film of her husband working and family life at the time which you can watch [here](#). It's only ten minutes or so long.



Philip was born in Dorset in 1928 but grew up in East London. He moved back

to Dorset later in life, where he still lives. Here's a recent picture of Philip in Dorset, in a suitably colourful outfit (love that jumper).



Philip has had a number of high-profile collectors of his work over the years (Benjamin Britten, for instance, and we saw in a recent sale of Terence Conran's that he owned an edition of 'Great Australian Bight'). The Tate has a copy of this print too. It's probably fair to say that the print represents peak Philip.

It's a lithograph. Image 51 x 50 cm, and Paper 79 x 58 cm. Printed by Curwen Press. This one is 48/250. It's a little discoloured as has probably sat in a sunny spot for years. But not too bad. It's framed in a frame that was probably put on in the 60s or 70s.

We reckon you should pay **£350** for this one. Which seems okay given that Philip himself was trying to sell an edition via his own [Instagram account](#) for £1,500 not that long ago.



Si la
Chad

nnieres.
quel un ouvrage
la face, 100, N O
mai un petit los

Des Ochers
Construction du
le muelin
pour

These are good aren't they? There's not much pre 20th century stuff in this catalogue (perhaps this is the only piece) but future catalogues will have much more of it.

These are six 18th century French watercolours which are either a fascinating part of military history or a beautiful expression of geometric form. We prefer to take the latter view but wouldn't be offended if you take the former.

The images depict fortification designs by Sébastien Le Prestre, an engineer in the era of Louis XIV who took to calling himself the Marquis of Vauban (and was generally known simply as Vauban).



In an engineering context, he is a superstar (think Isambard Kingdom Brunel levels of acclaim) for his work both on military and civilian projects. He got quite an impressive burial when he died in 1707.

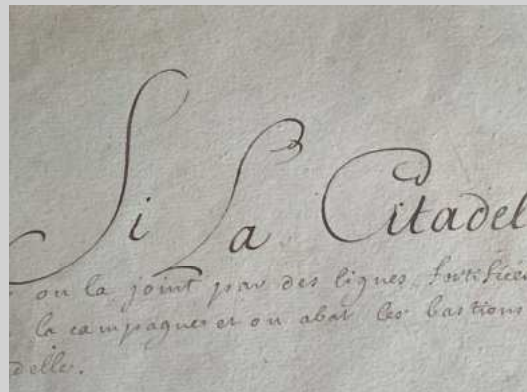


These watercolours with ink, which feature copious annotation in exquisite 18th century hand on the back (which sadly we haven't got round to fully translating), are unlikely to be by Vauban himself but by an anonymous artist producing illustrations for a treatise on fortifications. The treatise, which we aren't sure was ever published, would probably have been intended as a hand book or text book for other engineers and engineering students.

Here's a picture of one of Vauban's designs translated into real life and fully built. Looks great. A series of his buildings and sites, along the French border, were unsurprisingly designated as a UNESCO World Heritage Site in 2008.



We would love to see these works framed and hung as a set, with some sort of glass backing to allow you to see the script on the back of them.



These are 38cm x 25cm approx each and we are selling them for **£1,100** for the set.



This one's worth reproducing again.
And again.



This is **Gerhard Richter**, of course. The mighty German artist born in 1932 in Dresden. Here's a picture of him as a younger man. He looks pretty confident in his status as one of the giants of 20th century art even then:



His work, of course, is in all the world's major museums, in all of the collections of the world's major collectors. We don't need to hammer the point home.

Here's a chance to get a bit of Richter at a more affordable price. If you wanted a

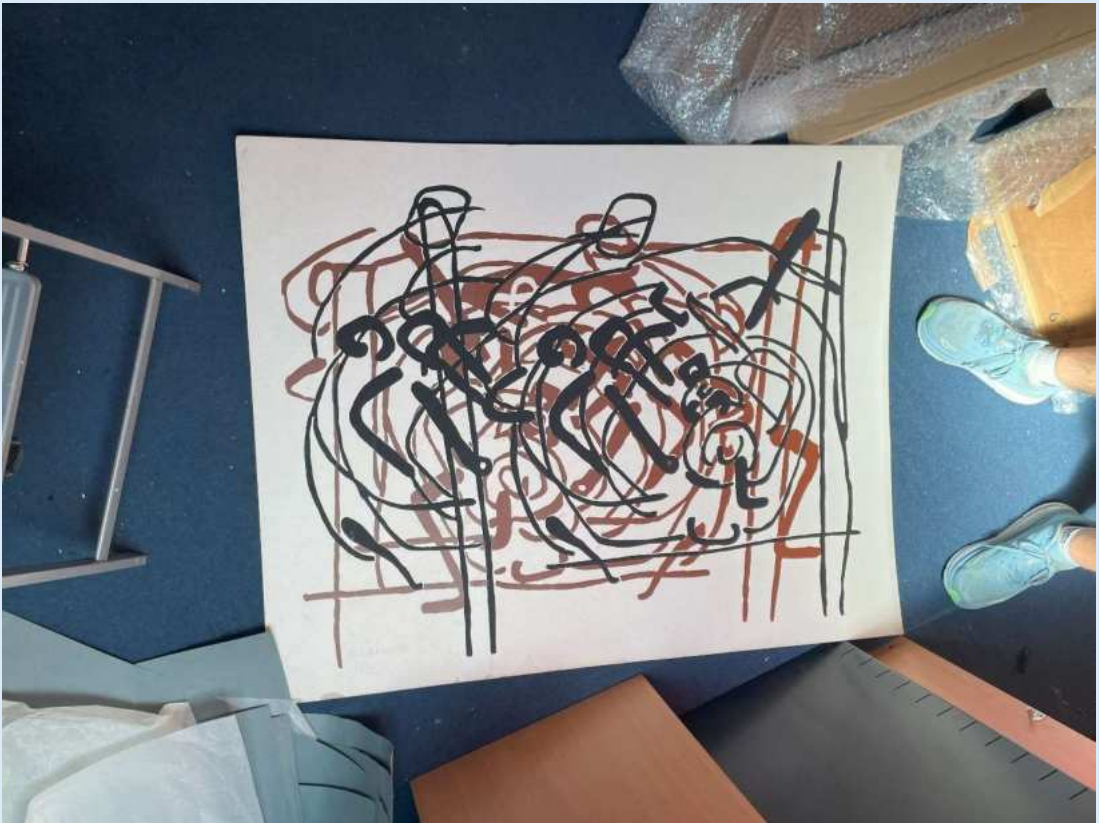
signed painting you'd be paying something like \$28 million which is the price this one went for:



This piece that we're selling is called 'Ifrit P8'. H 33cm x W 44cm. One of an edition of 500 (we've got 345). Not signed but rock solid provenance etc. Diasac mounted chromogenic print on aluminium. 2014.

"It is based on Richter's seminal *Flow* paintings, which were created by capturing poured enamel paints on a glass surface. High-reso photographs of the originals have been transformed into prints, precisely reproducing the combination of chance gesture and careful composition within the originals" says the internet.

Yeh, but how much is it? **£3,950.**



We are a bit obsessed with **Gerald Wilde**, an incredible artist who was born in Clapham, London in 1905.

If given half a chance we could bore on for hours about how great and under-appreciated he is. At one point he was considered, alongside his friend (until they fell out) Francis Bacon as *"the outstanding painter of his generation in England and the only abstract expressionist it produced"* (that's art critic John McEwen). On the theme of Abstract Expressionism, the more esteemed art critic David Sylvester wrote of Gerald that

"he has evolved on his own, independently of the great Americans, a form of Abstract Expressionism. Violent and vertiginous, the paintings have a feeling of chaos held in miraculous balance, a chaos faced, all but embraced, and somehow held at bay. It is an art which has the exhilaration of a disaster just averted"

One can clearly see the 'exhilaration' and 'chaos' in this large print. The print is signed and numbered 3 / 6. It's not in absolutely Grade A condition but is pretty good given it's age. Although we don't have a date, we are assuming that it's mid 1950s as it chimes with a lot of work of this period.

Here's a painting by Gerald produced around about the same time that might find it's way into a future catalogue (note similar colours to those used by Bacon):



Gerald's reputation during his early career was particularly strong and among his many admirers was Lucien Freud who painted this painting of him:



Sadly he was consumed by alcoholism in the 1960s, falling out with many of his supporters (including Francis Bacon who he liked to accuse of plagiarism) and burning much of his work. In the late 1970s and early 1980s, his periods of creativity peaked again before his death in 1986.

His work is in many major private and institutional collections. This might be a minor piece but it's very typical of the artist's at a time when he was at the peak of his considerable powers.

It's unframed and available for **£350**. Size is 90 x 114 cm.





As well as a celebrated painter and printmaker, **David Leverett** was a noted poet. "He bore a breath of authentic poetry" wrote Italian art critic *Niccolò Lucarelli*, rather poetically.

The poetry doesn't quite come through in Leverett's titles, however. This screenprint on wove is called 'Composition No. 2'. It dates from the late 1960s or early 1970s, back when Leverett was a protagonist in the Analytical Painting (or Painting-Painting) movement. Known as *Pittura Analitica* in Italy, where the movement flourished and where Leverett spent much time, it was an attempt by artists to interrogate the relevance of painting in the age of conceptual art.

These prints are a brilliant example of *Pittura Analitica* – the construction of the image (colours, forms, lines, shapes) is laid completely bare. The colours are there to be enjoyed as colours and the shapes as shapes and there is no attempt to mythologise the experience.

Here is a picture of Leverett at a party in Verona, Italy at around about the time this work was created. He looks rather suave.



What we like about Leverett's work of this period (and we like it a lot) is that whilst they have a

distinct late mid-century flavour, they are nuanced and engaging enough to be more than just period pieces.

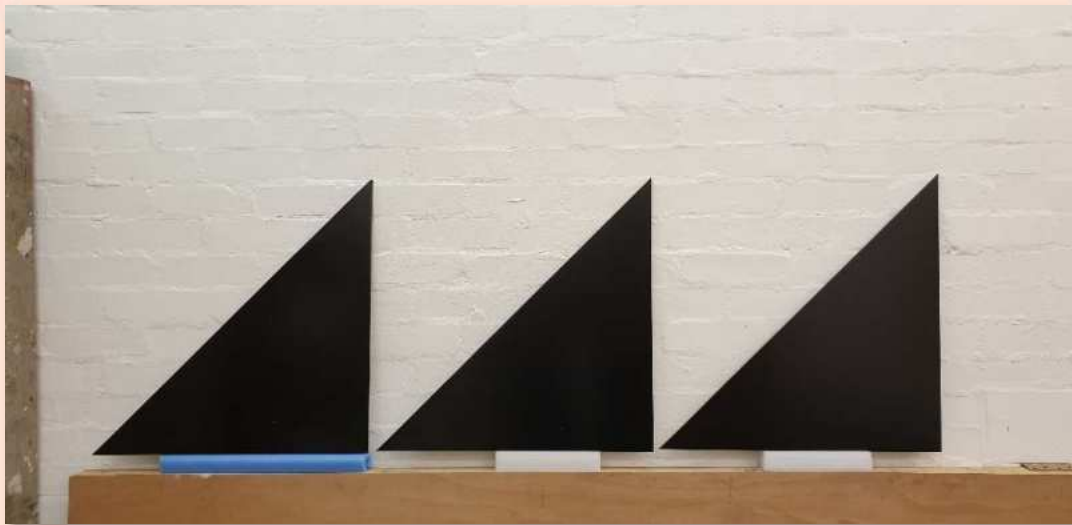
Later in life, David leaned more towards landscape painting. Even in these, however, his dynamic and vibrant manipulation of pictorial space is brought into play. We must admit that we don't like his landscapes as much but we might be on the wrong side of critical opinion there, not least because all the Leverett works in the Tate collection are landscapes.

Here's David in his later landscape-painter phase hanging out in a London park. Are we allowed to say that he's not looking quite as suave here?!



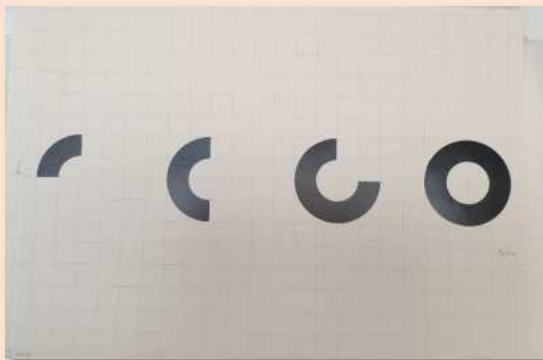
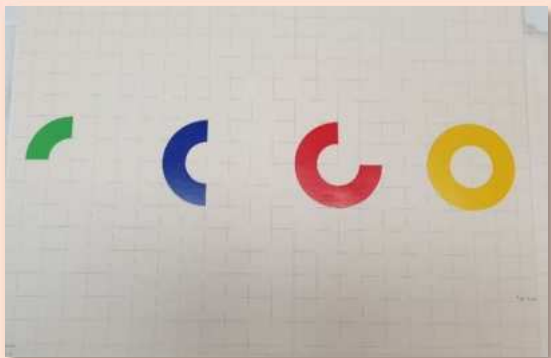
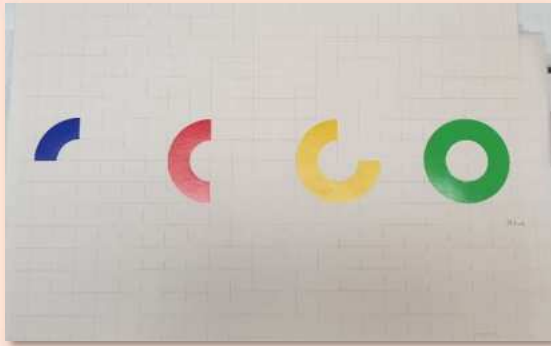
It's not about the sartorial choices of the artist, however, or indeed the titles, it's about the work of course so have a look at the three Leverett works that we have. See what you think.

- 1) 'Composition No. 2'. It's 71.5 x 92 cm and rather smartly framed. Signed and numbered. **£345**.
- 2) Not sure on the title on this one. Same deal. It's 71.5 x 92 cm and rather smartly framed. Signed and numbered. **£345**. *Two available framed and two unframed.*
- 3) These are untitled ones (we have two of them) are bespoke framed by the fantastic Ro Frames in Stroud with paint-speckled frames. **£550** each. 100 x 78cm framed











We gotta whole lotta Knowles-y. That's an AC/DC reference for those of you unfamiliar with the work of the Australian rock'n'roll band.

You may also be unfamiliar with the work of **Justin Knowles**. Although he's an artist with a pretty established reputation. And one whose work is "eloquent, fertile, and commands a sheerness of image that is absolutely masterly" according to the painter and critic Patrick Heron. This is Justin at 'The New Generation: 1966' show at the Whitechapel Gallery in London, with his work in the background.



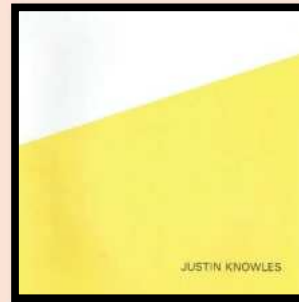
Justin's life and career (he was born in 1935 in Devon in died in the same county in 2004) was not a smooth one. He never actually formally studied art, although did teach the subject at the radical (at the time) Bath Academy of Art.

He studied, instead, chartered surveying at the insistence of his father. He purposefully failed all his exams. "The most indolent officer we've ever had in the regiment" according to his National Service colonel. Clearly he wasn't keen on authority figures.

His reputation as an artist was on a firm upward trajectory in the late 60s and early 70s (solo shows at the prestigious Waddington Galleries etc) until a disastrous fire in his studio destroyed almost all of his work.

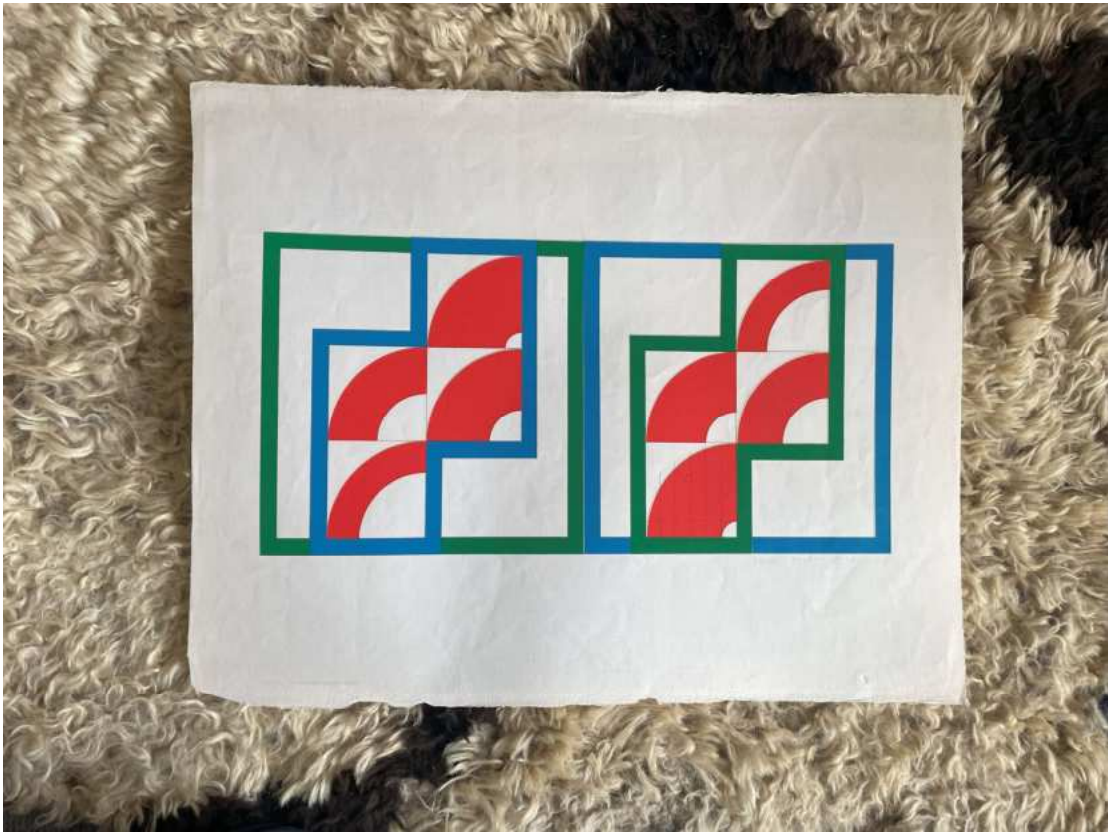
At this point he retreated from producing any major work (although he continued to be an obsessive, and exquisite, sketcher) until the '90s. Encouraged by Patrick Heron and the celebrated art collector David Thomson, the last fifteen years of his life were a rich and productive period, for which he was rewarded with numerous high-profile shows.

The works that we have date from this later period. The multiple-object pieces are intended to be displayed in a geometric formation of the owners choosing. To give you an idea of how they have been displayed in previous exhibitions we will give buyers a copy of the Justin Knowles monograph (below) for their reference.

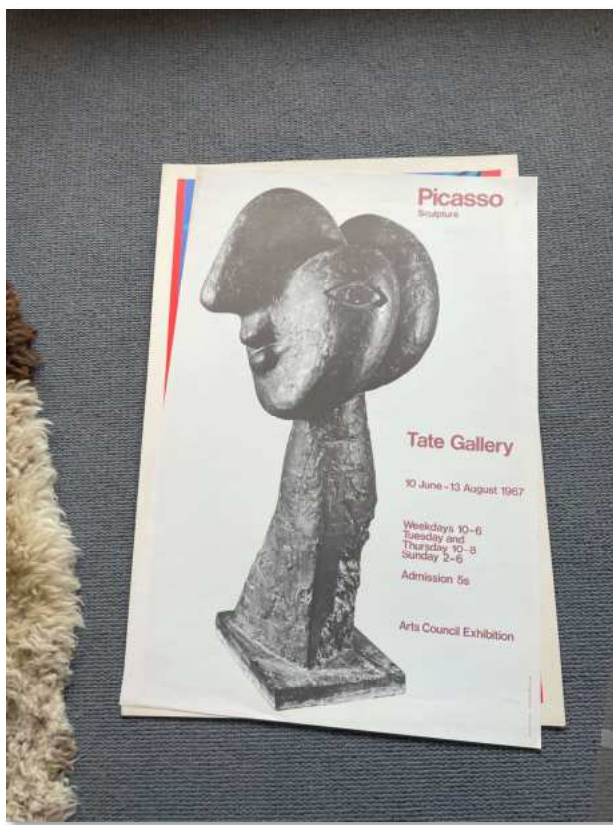
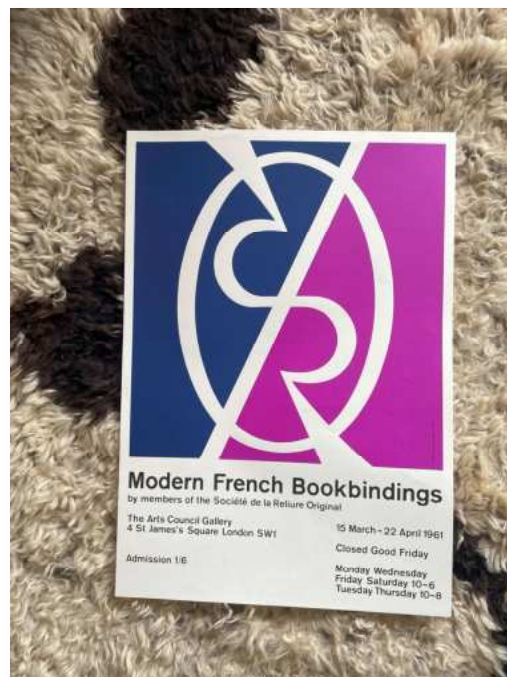


- 1) 9 x black aluminium triangles (59 x 59 x 83cm each) **£2,250**
- 2) 2 x aluminium circles (50cm diameter) **£1,100**
- 3) 2 x aluminium coloured squares (73 x 73 cm) **£1,100**
- 4) 3 x Perspex coloured triangles (90 x 90 x 90 cm) **£1,050**
- 5) 3 x black Perspex triangles (100 x 100 x 100 cm) **£1,050**
- 6) 3 x black Perspex triangles (50 x 50 x 50cm / 75 x 75 x 75cm / 100 x 100 x 100 cm) **£1,050**
- 7) Solid cast steel sculpture (44 x 13 x 8cm) **£4,250**
- 8) Solid cast steel triangular column (38 x 8 x 8cm) **£2,450**
- 9) 5 x collages on graph paper (59 x 42 cm). Acrylic box framed. **£950 each**. Similar unframed collages available for £550
- 10) 3 x steel squares (250 x 250cm). These ones are BIG! **£5,500 each**







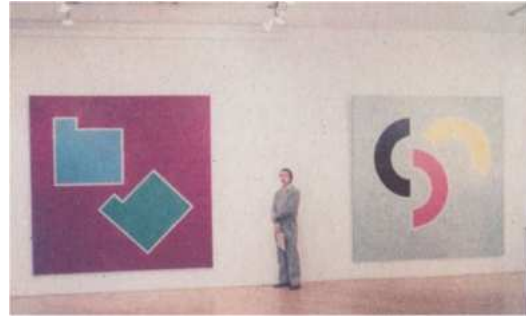


Gordon House was a graphic designer. One of the most celebrated graphic designers of the 1960s and 70s (working for the Beatles, gallerist Robert Fraser and more). Our theory is that this renown for a 'lesser' art has meant that he perhaps hasn't had the credit he is due as the incredible 'proper' artist that he is.

In the more 'anything goes' atmosphere of the Sixties, he was celebrated as both a designer and one of the country's most vital artists. Here he is in a 1961 portrait by Sylvia Sleigh of The Situation Group (that's him at the bottom in the middle). They were all artists at the forefront of abstraction in British art in the mid century period.



We wish we had some of Gordon's large paintings. The sort of thing he was showing at Waddington Galleries. Like these ones.



But we don't. So we'll have to make do with prints and posters. We did have lots of prints by Gordon but have sold most of them (and kept one or two for our walls). We think that the reason why the brown one hasn't made it of the door yet – we emphasise the yet – is that brown hasn't been a very 'in' colour in recent years. But that's about to change – mark our words. So get ahead and invest in brown is what we say!

We also thought we'd share a picture of Gordon's London studio as it's one of a number of corks designed by the American architect Mary Jane Long (or MJ Long) for artists including Peter Blake, Frank Auerbach and RB Kitaj.



Gordon was born in Pontardawe, a Welsh steel town in what he called Tin Pan Valley, in 1932. He died in 2004 after a long life amongst the movers and shakers of London's cultural scene.

Right, prices...

- 1) 1980 lithographs (x2). 44 x 39 cm- **£350 each**
- 2) 1964 print (50 x 62 cm) - **£500**
- 3) 1971 lithographs (x3) 102 x 70cm - **£350 each**
- 4) Framed 1969 lithograph. 69 x 69cm framed - **£550**
- 5) Posters (x3) - **£300 each**



We wish we knew more about **Ian Marshall**. We're sure somewhere out there there's a whole tonne of information but we can't find it.

He taught printmaking at the Royal College of Art, says one of our friends. But we can't confirm that's true. We know that he produced a lot of work during this late 1960s / early 1970s period that referenced the Thames, England's biggest river. And also that he is not to be confused with another Ian Marshall (as lots of sources do), who was another artist similarly obsessed with water (but more into battleships on foaming waves rather than the more tranquil, abstract images by our Ian Marshall).

Here are a couple of our Ian's prints that sadly we aren't selling that more literally reference river life.

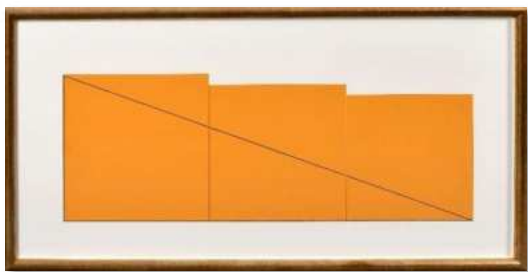
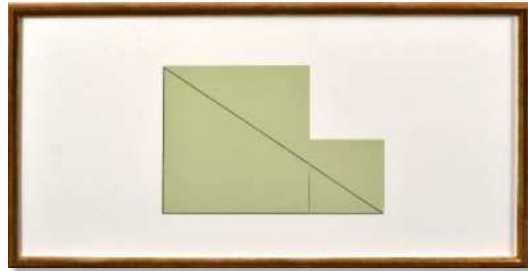


These are images of the Thames at Greenwich.



These three prints that we are selling, although we don't have titles, are almost certainly images of moving water. And more specifically the meandering Thames. They are all from 1968 and are all signed by Marshall. One is labelled 7 of an edition of 18, another 11 of an edition of 20 and the third doesn't say. So we're not sure about that one. We particularly like the last one.

These are **£300** each or **£800** for all three.



Let's start with a picture.



This is Nithurst Farm in Sussex, designed by Adam Richards for himself and his family.

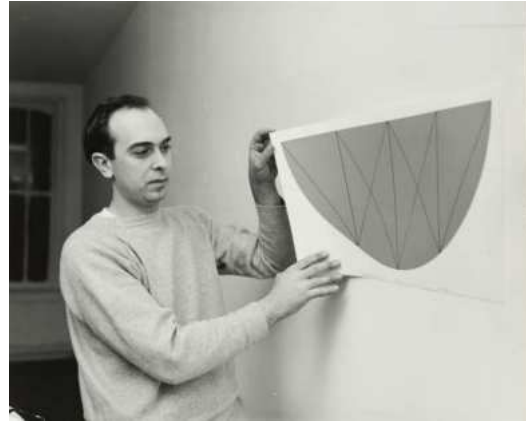
At the back you can see **Robert Mangold's** 'Book of Screen Prints' from the late 1970s. Against a what looks like a backdrop of Aubusson tapestries. Looks pretty good.

We aren't offering any tapestries unfortunately but are offering number 214 in this (second) edition of 300 of Mangold's celebrated Book. We have rather nicely framed them too. There are nine prints in total (one is signed and numbered). We have the original folio as well. So it all checks out nicely.

Robert Mangold was born in the state of New York in 1937, the son of an organ factory worker and department store buyer. We like the fact that he worked for a while as a security guard at MoMA in New York, during which time he did a lot of his thinking about the kind of artist he wanted to become.

He is commonly called a Minimalist, which is perhaps a little bit bland as a description. There is quite a bit of tenderness in his works, we think, which doesn't quite chime usually more cool presentation of a Minimalist.

In all the pictures of Robert he looks very serious (like this one):



But he is clearly just a considered and sensitive guy. Funnily enough one of his sons, James Mangold, is well known for his "emotionally engaging" (the internet's words) and popular films like 'Ford vs Ferrari' and 'Walk the Line'. Whilst on the subject of the Mangold family, it's worth checking out the painting of Robert's wife, Sylvia Plimack Mangold, which are pretty nice. This is one of hers from the 1970s called 'Floors with Light at Noon'.



Sadly, we aren't selling any of her work – maybe in future catalogues!

Back to Robert's 'Book of Screen Prints'... Each print is 30 x 69 cm in size (so a bit more framed) and we are selling the lot for **£6,000**.



We're not going to make any great claims about this. It's a nice little geometric abstract painting done in 2001 by an obscure (but not entirely without reputation) artist called **Jonathan Richard Turner**. It's oil on board and needs a little clean (we're too lazy, sorry). Size is 31 x 41 cm. It's initialled and dated. The more we look at it, the more we like it. It could do a great job of brightening up any little corner of a house or flat.

Jonathan studied at the Slade under William Coldstream, exhibited in London and Paris in the 1960s and 1970s. Yours for **£160**.



We don't have too many facts about this rather dazzling silkscreen print, although it sort of speaks for itself. We are assuming that it is 1960s and that it is French. Or '**French School**' as auction houses like to say. The latter assumption is due to the fact that it has been

titled in pencil, saying something that we can't quite work out but almost certainly starts with the word 'Quatre...' (i.e French for four). It has also been signed by an indistinct name that reads something like 'D. Lenploys' – sounds pretty French, right? What is certain is that it is numbered 27 / 75 and 62 x 74cm in size. And that it's a pretty beguiling print for **£275**. Unframed. Over and out.



This is a really punchily-coloured abstract that we don't know a great deal about. Watercolours? By an artist called **Ella Ratcliff**. Relatively recent. Really nicely framed. We're going to guess about 80cm x 70cm. It's in storage and we don't have precise measurements! **£395**



Kenneth Noland. Great American colour field artist. Star of Clement Greenberg's 1964 show 'Post-painterly abstraction'. In 1962, whilst living and working, at New York's Chelsea Hotel, Kenneth produced a 6ft x 6ft painting called 'Clement's Gift' and, appropriately, gifted it to

Clement. Not long after, Clement gave it back to Kenneth, swapping it for another work. We speculate that he didn't like it, which is why an irritated Kenneth changed the name to just 'Gift' and gave it instead to the Tate in London, where it still resides to this day.

Sadly we're not selling 'Gift' (that'd be at least \$3,000,000) but a much more humble print published by The Tate Gallery in 1979. Printed by A. J. Huggins of Bristol, who had a great reputation of high quality prints. Size is 62 x 58.5cm. This is not signed, numbered or anything. But it's beautifully framed in a black wood frame. £150 please.

Thank you


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