



EVENING EDITIONS

21 **APRIL** 2011 450 PARK AVENUE **NEW YORK**

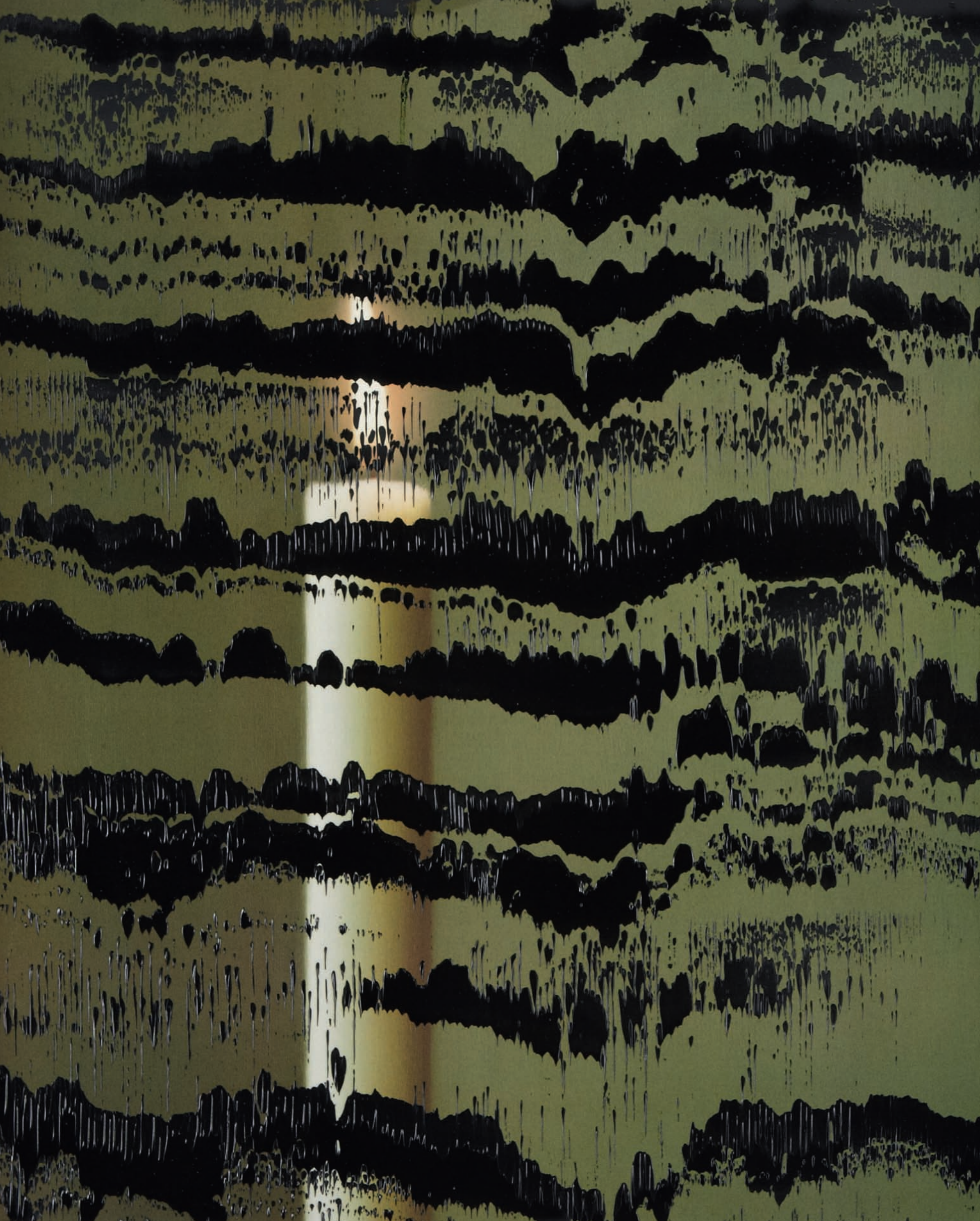
PHILLIPS
de PURY & COMPANY











EVENING EDITIONS

21 **APRIL** 2011 6PM 450 PARK AVENUE **NEW YORK**

LOTS 1-79

VIEWING

450 Park Avenue New York 10022

Tuesday 12 April – Saturday 16 April, 10am – 6pm

Sunday 17 April, 12pm – 6pm

Monday 18 April – Tuesday 19 April, 10am – 6pm

Wednesday 20 April, 10am – 8pm

Thursday 21 April, 10am – 6pm

Front Cover Bruce Nauman, *Double Poke in the Eye II*, 1985, lot 59

Inside Front Cover Andy Warhol, *Mao*, 1972, lot 37 (detail);

Albrecht Dürer, *Madonna with the Pear*, 1511, lot 6 (detail);

Jasper Johns, *Savarin 5 (Corpse and Mirror)*, 1978, lot 67 (detail)

Opposite Gerhard Richter, *Kerze II [Candle III]*, 1989, lot 60 (detail)

1 **ANDY WARHOL** 1928-1987

Endangered Species: San Francisco Silverspot, 1982

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 75/150 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Art, New York (with their and the artist's copyright inkstamp on the reverse), a minute spot of minor ink loss at lower right corner, otherwise in excellent condition, framed.
S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann 298



Andy Warhol, *Happy butterfly day*, 1957, ink blot with water color



2 **PAUL SIGNAC** 1863-1935

Saint-Tropez: Le Port, 1897-98

Lithograph in colors, on Chinese paper, with full margins (deckle on all sides), signed and numbered 'No. 89' in pencil (the edition was 100), printed by Auguste Clot, published by Ambroise Vollard, Paris, in very good condition, framed.

I. 17 1/8 x 13 in. (43.5 x 33 cm)

S. 20 1/2 x 15 7/8 in. (52.1 x 40.3 cm)

Estimate \$15,000-25,000

PROVENANCE Kornfeld auction 2002, lot 832, Bern Switzerland

LITERATURE Eberhard Kornfeld and Peter Wick 19

This print and the following lot by Renior are key examples of the flowering of French color lithography at the end of the nineteenth century when artists experimented with the technique artistically versus for purely commercial reasons.

Efforts in this medium were greatly indebted to the enterprising encouragement of the two men: the Parisian dealer Ambroise Vollard, who commissioned prints by contemporary artists, and eventually became the most important print publisher of his time; and Auguste Clot, the great lithography printer who printed many of Vollard's editions. Vollard believed that by using the finest paper and inks and employing the best master printers his editions would appeal to collectors as affordable alternatives to unique works.

Starr Figura, The Phyllis Ann and Walter Borten Associate Curator of Prints and Illustrated Books, www.moma.org



Charles Henry, *Cercle Chromatique*, 1889
The organization of colors in assignment
with variable rhythmical intervals



N^o 89

P. Signac

3 PIERRE-AUGUSTE RENOIR 1841-1919

Le chapeau épinglé: 2e planche, circa 1898

Lithograph in colors, on laid paper, with margins, signed in the stone, from the edition of 200 and a few artist's proofs, printed by Auguste Clot, published by Ambroise Vollard, Paris, pale mat staining, otherwise generally in very good condition, unframed.

I. 24 x 19 1/8 in. (61 x 48.6 cm)

S. 26 7/8 x 22 3/8 in. (68.3 x 56.8 cm)

Estimate \$50,000-70,000

PROVENANCE Private Collection, Northern California

LITERATURE Loys Delteil; Joseph Stella 30

The figure in the elaborate hat with her back to us is fifteen year old Julie Manet, Berthe Morisot's daughter and Edouard Manet's niece, pinning flowers in her cousin Paulette Gobillard's hat. As the poet Mallarmé joked "Julie en chapeau Gainsborough." This large scale lithograph is the most famous and sought after of Renoir's prints.



Photographer unknown, *Julie Manet*, 1894



Thomas Gainsborough, *Lady Georgiana Cavendish, Duchess of Devonshire*, 1787, oil on canvas, The Devonshire Collection, Chatsworth



Pierre-Auguste Renoir, *Jeunes Filles Cueillant des Fleurs*, 1891, oil on canvas



4 **KIKI SMITH** b. 1954

Tattoo Vase, 2007

Uniquely etched crystal glass vase, incised with signature of the artist and Steuben and numbered 3/5 on the underside, published by Steuben and executed with the aid of master engraver Max Erlacher, New York, in excellent condition, contained in original gray flannel dust bag.

16 1/4 x 8 1/2 x 8 1/2 in. (41.3 x 21.6 x 21.6 cm)

Estimate \$25,000-35,000

In 2007 Kiki Smith collaborated with the esteemed glassware company Steuben to produce five etched glass objects inspired by animal imagery. The centerpiece and largest of Kiki Smith's *Tattoo Collection* is this grandly scaled mouth-blown vase of polished glass adorned with Kiki Smith's interpretations of classic tattoo motifs: a sinuous snake, a bird on a branch, flowers, moths and stars.



(detail)



5 **GRAYSON PERRY** b. 1960

Map of Nowhere, 2008

Etching from five plates, on one sheet of wove paper, with full margins, signed and numbered 45/68 in pencil on the reverse (there was also an edition of 15 in red, 15 in blue and 7 in purple), published by Paragon Press, London, in very good condition, framed.

I. 59 3/4 x 44 in. (151.8 x 111.8 cm)

S. 60 1/4 x 44 3/8 in. (153 x 112.7 cm)

Estimate \$20,000-30,000

Perry's map combines a diagram of the artist's body with a medieval map of the world. *Map of Nowhere* is based on the Ebstorf *mappa mundi* (a Medieval European map of the world) which was destroyed during World War II. It showed Jesus as the body of the world, with his head, hands and feet marking four equidistant points around the circle. Another starting point for this print was Sir Thomas More's *Utopia*. Utopia is a pun on the Greek *au topos* meaning 'no place'.

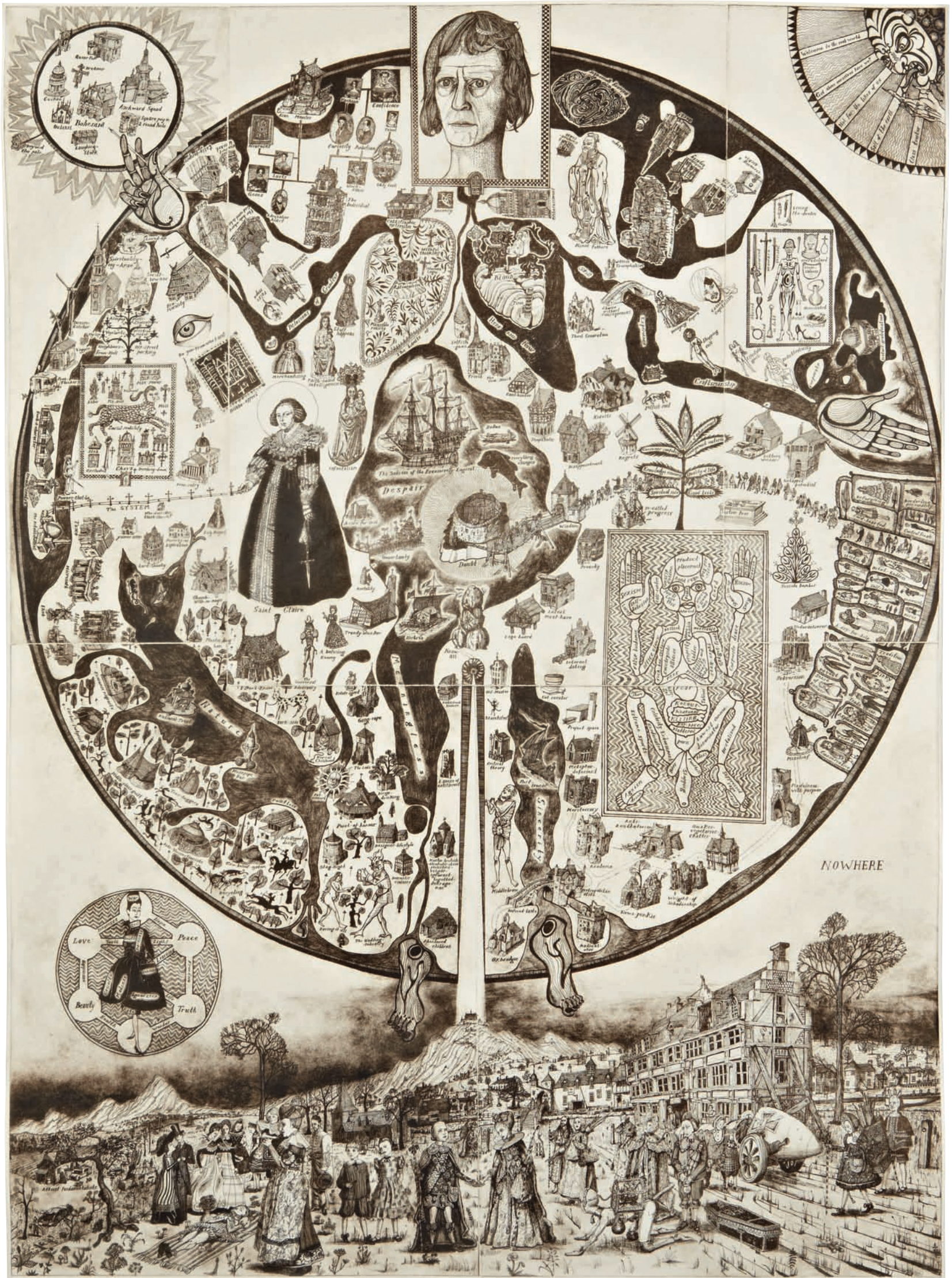
"Perry spikes the tradition with contemporary social comment. Within a circular scheme, like the *Ebstorf Map*, or the existent Hereford *mappa mundi* (www.herefordcathedral.org), he presents a flattened-out analysis of his world—from jibes about current affairs to the touchstones of his personal life. Where the *Ebstorf Map* has the world unfolding around Jerusalem, Perry's personal world view encompasses a cacophony of ideas and preoccupations, with 'Doubt' right at the centre. The artist's alter ego Claire gets a sainthood, while people pray at the churches of global corporations: Microsoft, Starbucks, Tesco's. Tabloid clichés abound, each attached to a

figure or building: 'the new black', 'kidults', 'binge drinking', having-it-all'.

Top right, the 'free-market-economy' floats untethered, preempting the credit crunch that was to take hold in the autumn of 2008. All-over labels demand that the map is read—or quizzed—close up. This is a clearly articulated satire, and while Perry adopts a medieval confusion of scale and proportion, the diagrammatic style is as adamant as its religious forerunners. Beneath, there is a drawing of figures on a pilgrimage, set in a realistic landscape. They are at final staging post before making their way up to a monastery at the top of a mountain beyond, which is hit by a beam of light, coming from the artist's bottom." British Council Collection

The print has a stormy quality to it. **"I don't like the plate being wiped too clean in the printing process; I like it to have a sort of antique, dirty look."**
Grayson Perry

In 2003, Perry was awarded the Turner Prize for his exhibitions at the Stedelijk Museum, Amsterdam, and the Barbican Art Gallery, London.



6 **ALBRECHT DÜRER** 1471-1528

Madonna with the Pear, 1511

Engraving, on laid paper with Anchor in a Circle watermark (Meder watermark 171), with thread margins, a crisp Meder a impression (printing strongly at the tree trunk as characteristic of the earliest impressions), in very good condition, unframed.
S. 6 3/8 x 4 1/4 in. (16.2 x 10.8 cm)

Estimate \$25,000-35,000

PROVENANCE Estate of Dr. and Mrs. David Elterman, Sherman Oaks, California, Christie's London, December 5, 2000, lot 42

LITERATURE Adam Bartsch 41, Joseph Meder 33, F. W. H. Holstein 33

This paper is dated from 1506-1516 by Charles Briquet and has been found in fine impressions of this image. In the best early impressions, the tree is engraved and printed strongly, there even remains some burr on the diagonal lines in this impression so the tree takes on an animated dimension of its own and creates a dramatic pull towards the right of the sky.

Fruits, and more specifically the pear, were used in religious paintings to symbolize reproduction and maternity. Being sweet tasting, the pear represented the sentimentality and love between mother and child.



Cindy Sherman, *Untitled, #223*, 1990, cibachrome



(actual size)

7 **REMBRANDT HARMENSZ VAN RIJN** 1606-1669

The Death of the Virgin, 1639

Etching with drypoint, on laid paper with Strasbourg Lily watermark, with thread margins at top and sides and just outside borderline at bottom, a lifetime impression, the second state (of three), with added drypoint work on the chair at lower right but not as filled in as third state (in the third state he also darkens the foreground bedpost with additional drypoint), several foxmarks and the sheet slightly toned, otherwise in good condition, unframed.

I. 15 3/8 x 12 1/4 in. (39.1 x 31.1 cm)

S. 15 5/8 x 12 1/2 in. (39.7 x 31.8 cm)

Estimate \$20,000-30,000

PROVENANCE Kennedy Galleries, New York (inventory number on verso); unidentified initial 'N' in pencil

LITERATURE Adam Bartsch and F.W.H. Hollstein 99; Arthur Hind 161

A Strasbourg Lily watermark is common in first and second state impressions of this print. The watermark variation closest to the impression is probably Hinterding's Strasbourg Lily C.b.a. (cf. Hinterding vol. 2, p. 203). Rembrandt used paper with this watermark during the period of 1633-1641.

Rembrandt was one of many artists influenced by the great German Renaissance printmaker Albrecht Dürer, and several of his compositions echo those of the German master. The angel appears at top right to announce to Mary that her death is imminent. The compositional format owes much to Dürer's woodcut of the same title—of which Rembrandt owned an impression—from the major series *The Life of the Virgin*, which had been widely known throughout Europe since the early sixteenth century. Hilary Williams *Rembrandt on Paper*, 2009, The British Museum Press and The J. Paul Getty Museum, Los Angeles, p. 58.

Light is, of course, used symbolically, its greatest intensity being on the dying Virgin and on the angels above. It acts, moreover, as an agent that seems to dissolve the Virgin's flesh and bones and thereby release her spirit upward. The costumes worn by some apostles (?) and other men and women who attend the event are also typical of the exotic and sometimes fanciful garments that Rembrandt featured in his early religious paintings as well as in early "portraits" of models that he dressed up.
H. Diane Russell *Eva/Ave, Woman in Renaissance and Baroque Prints*, National Gallery of Art, Washington, 1990, p. 91.

Rembrandt's realistically depicted Virgin is an older dying woman based on his wife Saskia's failing health at the same time and often depicted her in bed propped up with pillows. She died in 1642 and was under thirty years old.



Rembrandt Van Rijn, *Interior with Saskia in Bed*, c. 1640-42, ink with wash and chalk, Frits Lugt Collection, Paris

The drawing above can be seen in the exhibition *Rembrandt and His School: Masterworks from the Frick and Lugt Collections* on view at the Frick Museum February 15 - May 15, 2011



8 **JAMES MCNEILL WHISTLER** 1834-1903

The Palaces, 1879-80

Etching with plate tone, on laid paper, trimmed to the platemark by the artist, the third (final) state, a fine impression, signed with the butterfly and inscribed 'imp' in pencil on tab at lower right (printed by the artist), annotated by Whistler with three tiny circles in pencil on the reverse, in very good condition, unframed.
S. 9 15/16 x 14 1/4 in. (25.2 x 36.2 cm)

Estimate \$25,000-35,000

PROVENANCE P. & D. Colnaghi & Co., London (their stock no. in pencil verso C.13455); Kennedy Galleries, New York (their stock no., partially erased, in pencil verso a 66798); Thérèse Lowndes Noble, New York (Lugt 1953 but not stamped; according to a note on the mat of the previous owner); private collection, USA (acquired 1979-80)
LITERATURE Edward Kennedy 187; Katharine Lochnan 184

I only warn you not to be a butterfly sporting about from one temptation to idleness to another.

In a letter from Whistler's mother to her son, in response to her learning of his intention to become an artist.



(detail of butterfly signature)

In 1879, Whistler was commissioned by the Fine Art Society in London to make a series of twelve etchings in Venice. Intending to stay for three months, Whistler's inspiration wandered among the canals and piazzas, leading him to capture his personal vision of Venice over the course of fourteen months in over fifty etchings. Widely considered the most important period of Whistler's printmaking, *Venice*, a *Series of Twelve Etchings* (known as *The First Venice Set*) was published in 1881. Included among the select twelve is the artist's largest etching *Palaces*. Depicted here are the Sagredo and Pesaro palaces at Santa Sofia delicately rendered in Whistler's unique sensibility of line quality, tone and design. The focus is toward the center of the image, with particular interest in vignettes of doorways, windows and boats, and approaching the edges with atmospheric looseness. While the etchings were drawn directly to the copper plates on site, the works were printed later in London over the course of the next several years, mostly by Whistler himself (as indicated by the 'imp' annotation). The copper plate was warmed during the printing, which imparted a silky finish to the surface of the aged 18th century paper he used. The printing of the plate was as essential to the image as the etched drawing, often defining the quality of light and color of the scene. Because of this idiosyncratic and varied approach to printing, the prints were essentially unique variants. Around this time Whistler had begun to adapt his initials to form a butterfly which acted as a signature. This device along with the trimmed margins and the placement of the tab, were integral to the overall composition and design of the work.



PROPERTY FROM THE ESTATE OF PHYLLIS SLOANE, CLEVELAND AND SANTA FE

9 **LUCIAN FREUD** b. 1922

Lord Goodman in his Yellow Pyjamas, 1987

Etching with hand-coloring in yellow, on Rives BFK paper, with full margins, signed with initials and numbered 10/50 in pencil (there were also 10 artist's proofs), published by James Kirkman, London and Brooke Alexander, New York, the palest mat staining, otherwise in very good condition, framed.

I. 12 1/4 x 15 5/8 in. (31.1 x 39.7 cm)

S. 19 x 22 in. (48.3 x 55.9 cm)

Estimate \$40,000-60,000

LITERATURE Craig Hartley 32

Lord Goodman, Arnold Abraham Goodman (1913-1995) was a leading lawyer, patron of the arts, advisor to prime ministers and royalty in England. He was considered the greatest negotiator of his age and known for his wit, orotundity, energy and utmost tact.



10/50

L.F.

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

10 **PABLO PICASSO** 1881-1973

Tête de femme No. 6: Portrait de Dora Maar, 1939-42

Aquatint and drypoint in colors, on cream Montval laid paper watermark *Picasso*, with full margins, the only state, one of 106 total impressions pulled in 1939 or 1942 (there were also 11 trial proofs with varying intensity of colors), printed by Lacourrière, Paris, the palest mat staining (mainly visible along the left sheet), otherwise in excellent condition, framed.

I. 11 3/4 x 9 3/8 in. (29.8 x 23.8 cm)

S. 17 1/2 x 13 3/8 in. (44.5 x 34 cm)

Estimate \$30,000-50,000

PROVENANCE David Tunick, Inc., New York

LITERATURE Georges Bloch 1338; Brigitte Baer 654

This [image] is one of a series of seven portraits of [Dora] Maar intended as illustrations for a book project published by Ambroise Vollard. But with Vollard's death, as the result of a car accident in 1939, the book never appeared. The text was to be the manuscript version of Picasso's Surrealist-oriented poetry, with corrections and deletions left in place.

Deborah Wye, *A Picasso Portfolio – Prints from the Museum of Modern Art*, The Museum of Modern Art, New York, 2010, p. 132.

In the early 20th century, Jacques Villon (1875-1963), Mary Cassatt (1844-1926), and a few other artists had used the colored aquatint process with impressive effects. But by the 1930's, it had lost its status as an art medium in its own right and was used almost exclusively by printmakers for reproductions of paintings. Picasso and Lacourrière, however, collaborated to bring it to a technical level that would enable artists to pull final prints with it as a matter of course. Due to Lacourrière's ingenious combination of techniques, the 1939 colored aquatint portraits of Dora Maar evoke the purity and transparency of watercolor.

Emmanuel Benador, *Picasso Printmaker: A Perpetual Metamorphosis*, The City College of New York, 2008, p. 85



Brassai, *Picasso devant les portraits de Dora Maar*, Atelier des Grands-Augustins, Paris, 1939, photograph



11 **PABLO PICASSO** 1881-1973

Femme au fauteuil, 1939/1980

Aquatint with scraping and burnishing, on wove paper, with full margins (deckle on all sides), Baer's second (final) state, with stamped signature, numbered 33/50 in pencil (there were also 18 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1980, pale light- and irregular mat staining, occasional pale foxing in the margins, otherwise in good condition, framed.

I. 11 3/4 x 9 1/2 in. (29.8 x 24.1 cm)

S. 19 1/2 x 16 in. (49.5 x 40.6 cm)

Estimate \$7,000-10,000

LITERATURE Georges Bloch 318; Brigitte Baer 649



Pablo Picasso, *Dora Maar assise de profil*, 1936, oil on canvas



26/50

Pinto

12 **PABLO PICASSO** 1881-1973

Grand vase aux danseurs, 1950

Red earthenware bellied vase with large neck, incised and painted in white engobe, numbered '21' on the inside top and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps, one of 25 numbered copies, incised with date '24 Juin 1950' at side bottom, generally in very good condition.

27 1/2 x 12 3/4 x 12 3/4 in. (69.9 x 32.4 x 32.4 cm)

Estimate \$200,000-400,000

PROVENANCE Jane Kahan Gallery, New York

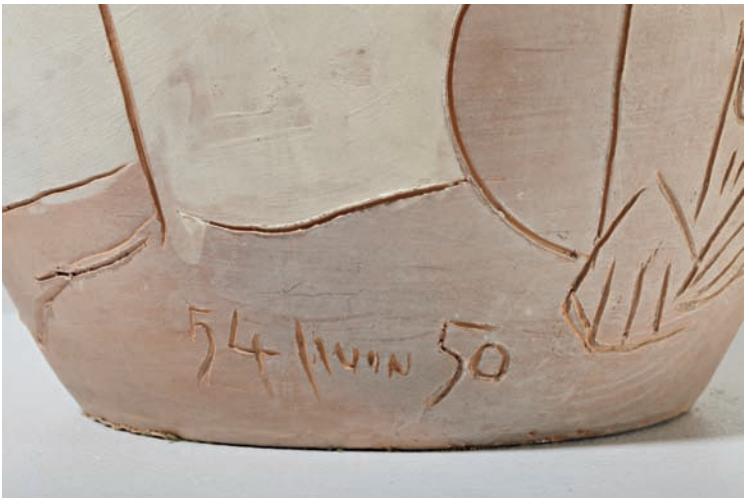
LITERATURE Alain Ramié 114; Georges Ramié 690; Georges Bloch *céramique* 19



Photographer unknown, *Suzanne Ramié, Madoura Pottery Studio, Vallauris, Spain 1952*



Pablo Picasso *La Femme au Tambourin*, 1939, aquatint



(detail)





(views of each side)



13 **PABLO PICASSO** 1881-1973

Corrida en Arles, 1951/1955

Etching, aquatint and burnishing in colors, on Arches paper, with full margins, the second (final) state, one of a few proofs printed in 1955 after steel-facing, printed by Jacques Frélaut at Lacourière, foxing in the margins, rubbing and soiling along inside upper margin (particularly at left), the palest mat staining, otherwise in good condition, framed.

I. 16 1/2 x 21 3/8 in. (41.9 x 54.3 cm)

S. 19 5/8 x 26 in. (49.8 x 66 cm)

Estimate \$15,000-25,000

LITERATURE Brigitte Baer 887 Ca; not in Bloch

17.7.85



14 **PABLO PICASSO** 1881-1973

Femme au chapeau de paille bleue, 1968

Linocut in colors, on Arches paper, with full margins, the second (final) state, one of 87 unsigned proofs (there was no published edition), the sheet slightly toned, scattered foxing, pale mat staining, otherwise in good condition, framed.

I. 14 x 10 5/8 in. (35.6 x 27 cm)

S. 24 3/4 x 17 1/2 in. (62.9 x 44.5 cm)

Estimate \$10,000-15,000

PROVENANCE Marina Picasso inkstamp on the reverse (not in Lugt)

LITERATURE Brigitte Baer 1282; not in Bloch



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

15 **MARC CHAGALL** 1887-1985

Daphnis and Chloé: Hyménée, 1961

Lithograph in colors, on Arches paper, with full margins, signed and numbered 20/60 in pencil (there was also an unsigned edition of 250 without margins and 20 hors commerce in Roman numerals), published by Tériade, Paris, pale mat staining, soiling in the margins, otherwise in very good condition, unframed.

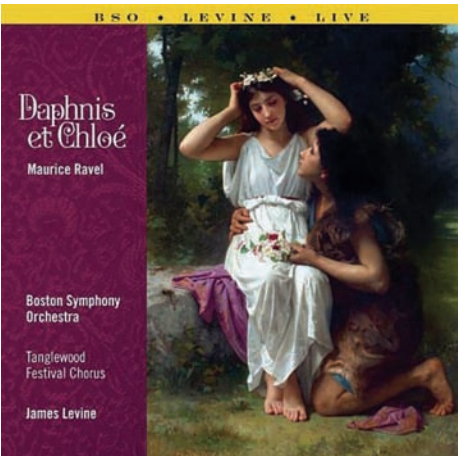
I. 16 5/8 x 25 1/4 in. (42.2 x 64.1 cm)

S. 21 1/4 x 29 7/8 in. (54 x 75.9 cm)

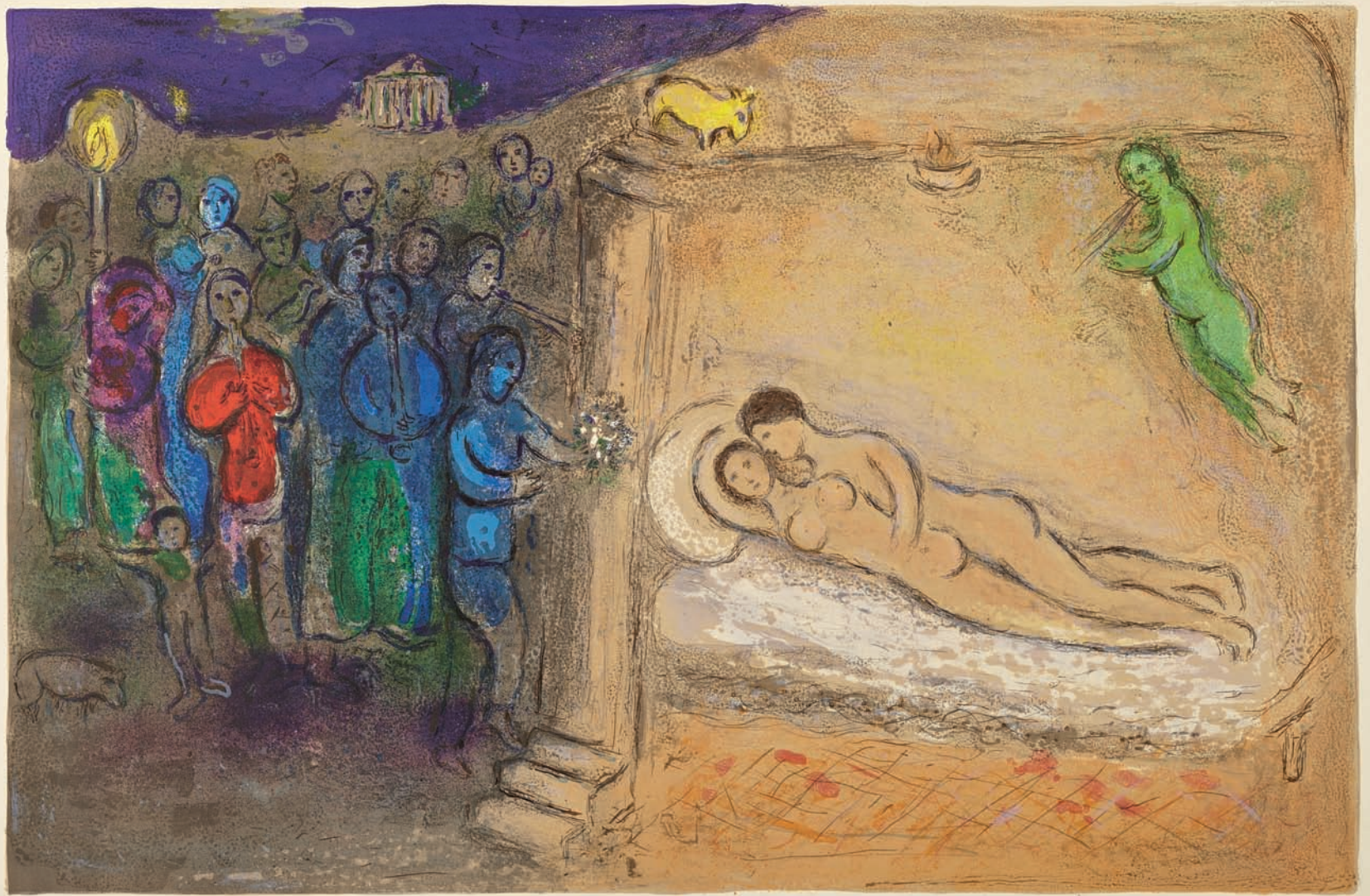
Estimate \$20,000-30,000

LITERATURE Fernand Mourlot 349; Patrick Cramer books 46

The story of Daphnis and Chloé is a classic study in the gradual discovery of love. Daphnis and Chloé are both abandoned as infants by their well-off parents and raised separately by shepherds. They grow up together in a pastoral landscape tending to the farms of their foster parents. Daphnis and Chloé eventually fall in love, young naïve love, which they do not quite understand. A host of adventures and mythological creatures befall them to test their fidelities and concepts of friendship versus love.



Daphnis and Chloé, a romance attributed to the Greek author Longus (flourished 3rd century), who inspired other writers, scholars, musicians and artists for centuries. Little mattered to them but the spirit of the work, a quality that endured and made it a popular predecessor to the modern novel.



20/60

Marc Chagall

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

16 **MARC CHAGALL** 1887-1985

Daphnis and Chloé: Les vendanges, 1961

Lithograph in colors, on Arches paper, with full margins, signed and numbered 20/60 in pencil (there was also an unsigned edition of 250 without margins and 20 hors commerce in Roman numerals), published by Tériade, Paris, the colors slightly attenuated, the sheet slightly toned, light-staining, otherwise in good condition, framed.

I. 16 3/4 x 12 3/4 in. (42.5 x 32.4 cm)

S. 21 1/4 x 29 7/8 in. (54 x 75.9 cm)

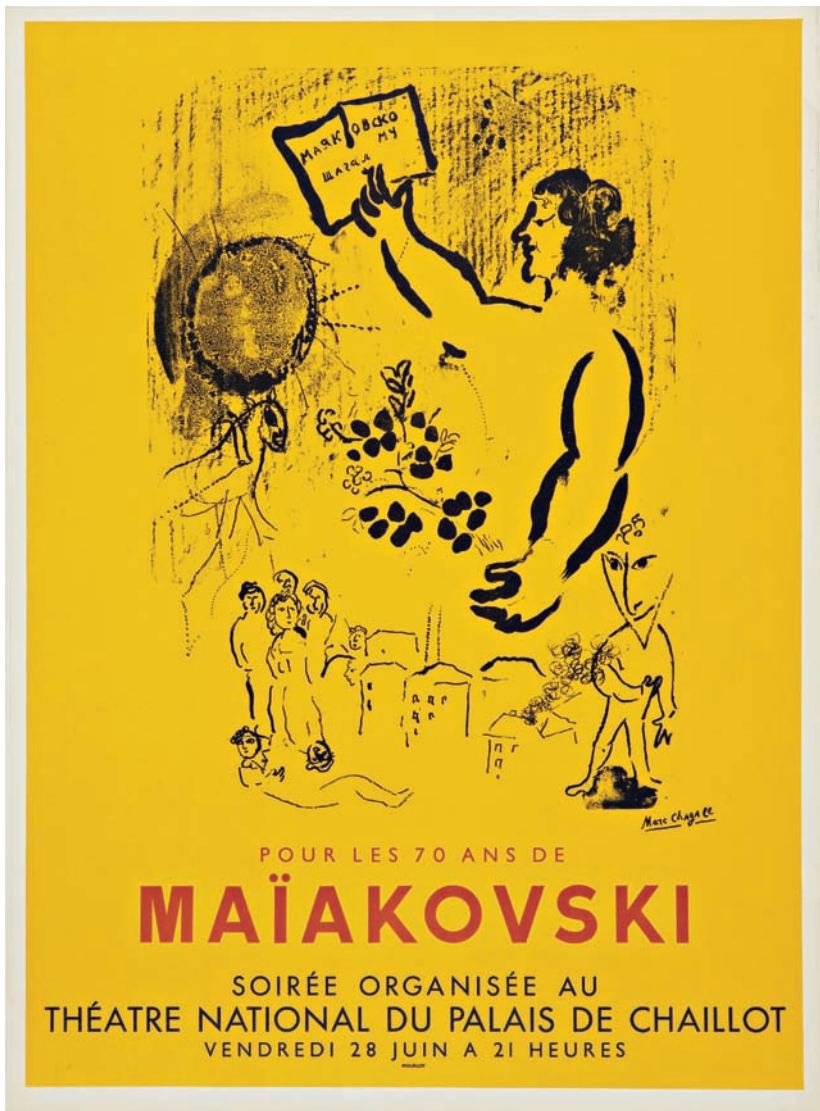
Estimate \$15,000-20,000

LITERATURE Fernand Mourlot 322; Patrick Cramer books 46



90/60

Marc Chagall



17 **MARC CHAGALL** 1887-1985

Maïakovski series, 1963

The rare complete set of three lithographs (one in colors) and the unsigned lithographic poster in colors, on Arches paper, with full margins, the three prints all signed and numbered 15/15 in pencil (there were also 5 artist's proofs), (M. 389) the colors attenuated, otherwise all generally in good condition, all unframed.
various sizes, largest approx. S. 25 x 20 in. (63.5 x 50.8 cm)

Estimate \$15,000-25,000

LITERATURE Fernand Mourlot 387-389

Vladimir Mayakovsky (1893-1930) was a Russian poet, playwright and important part of the early 20th Century Futurism movement.

Frank O'Hara
Mayakovsky from *Meditations in an Emergency*, 1957

1
My heart's aflutter!
I am standing in the bath tub
crying. Mother, mother
who am I? If he
will just come back once
and kiss me on the face
his coarse hair brush
my temple, it's throbbing!

then I can put on my clothes
I guess, and walk the streets.

2
I love you. I love you,
but I'm turning to my verses
and my heart is closing
like a fist.

Words! be
sick as I am sick, swoon,
roll back your eyes, a pool,

and I'll stare down
at my wounded beauty
which at best is only a talent
for poetry.
Cannot please, cannot charm or win
what a poet!
and the clear water is thick

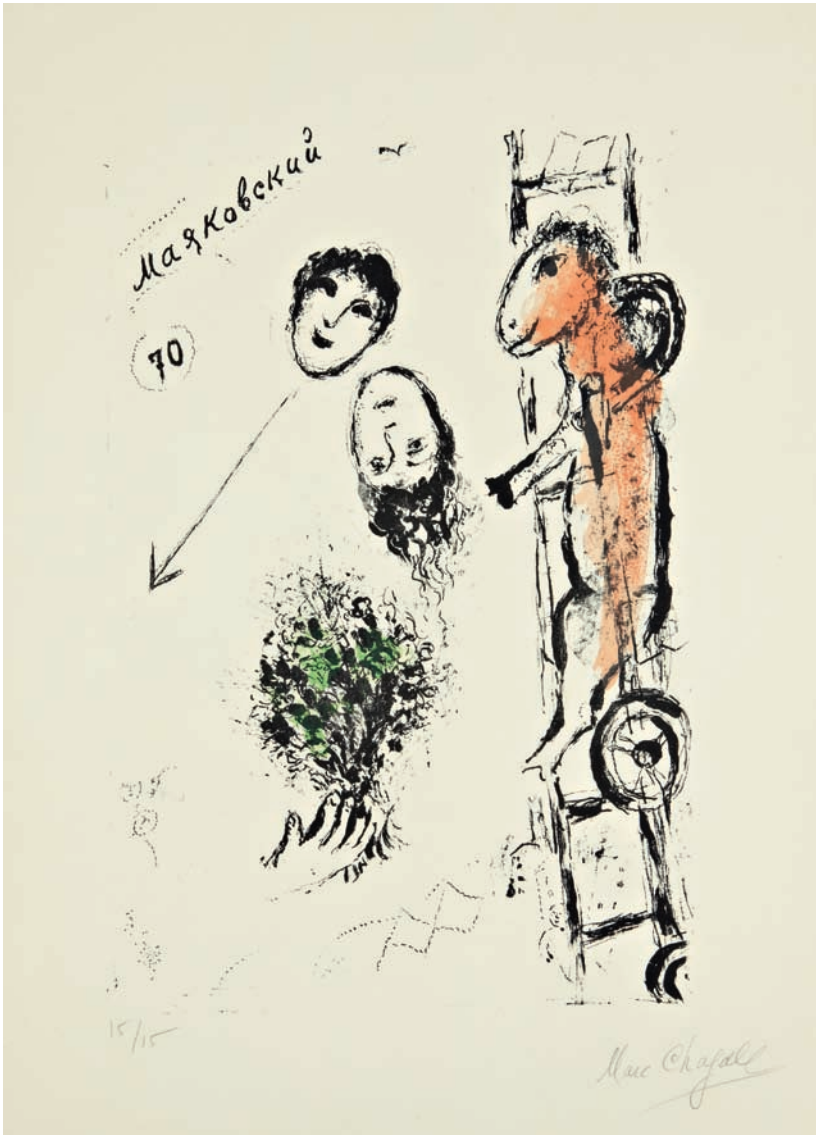
with bloody blows on its head.
I embrace a cloud,
but when I soared
it rained.

3
That's funny! there's blood on my chest
oh yes, I've been carrying bricks
what a funny place to rupture!
and now it is raining on the ailanthus
as I step out onto the window ledge
the tracks below me are smoky and
glistening with a passion for running
I leap into the leaves, green like the sea

4
Now I am quietly waiting for
the catastrophe of my personality
to seem beautiful again,
and interesting, and modern.

The country is grey and
brown and white in trees,
snows and skies of laughter
always diminishing, less funny
not just darker, not just grey.

It may be the coldest day of
the year, what does he think of
that? I mean, what do I? And if I do,
perhaps I am myself again.



Alexander Rodchenko, Poet Vladimir Mayakovsky (on the chair), 1924, photograph



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

18 JEAN DUBUFFET 1901-1985

Matière et mémoire, ou les lithographs à l'école portfolio, 1944

The complete set of thirty-four lithographs, two in colors, on seventeen sheets of Auvergne paper, printed on both sides and folded in the center (as issued), the full sheets, with text by Francis Ponge, stamp numbered 35 on the justification, from the edition of 50 and 10 hors commerce copies, each annotated '1'-'34' respectively in pencil, printed and published by Fernand Mourlot, Paris, some with pale moisture staining, occasional offsetting and foxing, one with an accretion at center image, otherwise all in good condition, loose, contained in original brown wove paper covers with label on spine and slipcase (minor splitting at seams).

13 1/2 x 10 1/2 in. (34.3 x 26.7 cm)

Estimate \$15,000-25,000

PROVENANCE gift from Pierre Matisse; then by descent

LITERATURE Sophie Webel 13-46

Dubuffet was forty-three years old when he produced his first prints, during an apprenticeship of master lithographer, Fernand Mourlot. "There, Jean Dubuffet literally attacks the stone and completes, in a few weeks, his first large series of lithographs which Mourlot, as a shrewd publisher, proposes to bring together in the form of an album. Some of the subjects were: *Plumeuse* [Chicken plucker], *Moncheur* [Nose blower], *Raccommodeuse de chaussettes* [Sock mender], *Dactylographe* [Typist], (and) *Mouleuse de café* [Coffee grinder] and Dubuffet described them as "our little daily actions so habitual and which, in reality, if we consider them from a new angle, by making abstraction of all of them, appear so unique and also so moving."

Jean Dubuffet, *Prospectus et tous écrits suivants*, Paris, Gallimard, 1967, volume I, p. 32

Titles include in plate order: *Cyclotourisme*; *Maison forestière*; *Le salut de la fenêtre*; *Déjeuner de poisson*; *Travaux d'aiguille*; *Négresse*; *Profil d'homme moustachu*; *Ingénue*; *Raccommodeuse de chaussettes*; *Nutrition*; *Départ à cheval*; *Paysage avec deux hommes et trois perdrix*; *Leveuse de bras*; *Chevauchée*; *Pianiste*; *Femme et son petit*; *Paysage*; *Dactylographe*; *Promenade en auto*; *Mangeurs d'oiseaux*; *Sophisticated Lady*; *Mademoiselle Swing*; *Profil viril*; *Maternité*; *Vache no 1*; *Vache no 2*; *Vache no 3*; *Vache no 4*; *Valse*; *Le supplice du téléphone*; *Plumeuse*; and *Moucheur*.



19 **JOAN MIRÓ** 1893-1983

Femme au miroir, 1957

Lithograph in colors, on Rives paper, the full sheet, signed and numbered 52/150 in pencil, printed by Fernand Mourlot, published by Maeght, Paris, a few minor scuffs visible in raking light, otherwise generally in very good condition, unframed.

S. 15 1/4 x 22 1/8 in. (38.7 x 56.2 cm)

Estimate \$25,000-35,000

LITERATURE Fernand Mourlot 242; see Patrick Cramer books 36



Titian, *Venus with a Mirror*, c. 1555, oil on canvas, Andrew W. Mellon Collection, National Gallery of Art, Washington D.C.



20 **JOAN MIRÓ** 1893-1983

Série II: one plate, 1952-53

Etching and aquatint in colors, on Arches paper, with full margins, signed, dated and numbered 2/13 in pencil (there were also a few hors commerce), engraved at Atelier 17, New York, in 1947, printed at Atelier Lacourière, Paris, published by Maeght, Paris, in very good condition.

I. 14 7/8 x 18 in. (37.8 x 45.7 cm)

S. 22 x 23 5/8 in. (55.9 x 60 cm)

Estimate \$15,000-20,000

LITERATURE Jacques Dupin 85

Biting:

The effect of different acids on the plate is quite distinguishable in the results. Nitric and nitrous acids in biting give off nitric oxide gas with copper, and hydrogen gas with zinc; the bubbles of gas collect in the lines and produce a shallower and rougher-edged line than do either the chlorate or perchloride, which act through the presence of free chlorine in the solution and do not produce gas bubbles.

Rebiting:

Once the biting and rebiting of the lines has been completed in the plate, it is sometimes desirable to work it so that ink will be held not only in the lines but also on the surface between them. It should be clear that if the surface of the plate is exposed unprotected to the acid in these passages, the edges of the lines will be broken down and the spaces between the lines pitted, giving the desired effect.

Stanley William Hayter, *New Ways of Gravure*, 1949, Pantheon Books, New York, pp. 78, 81-2.



2/13

Miró.
1953

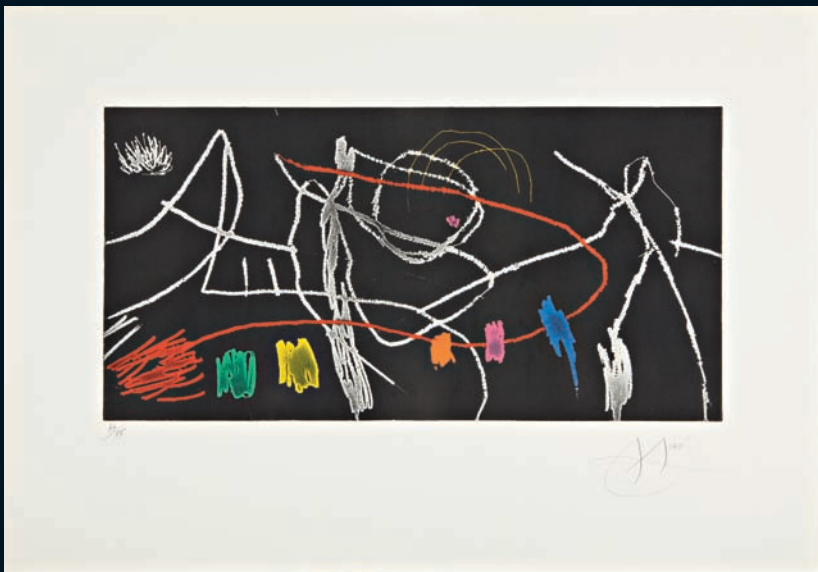
21 **JOAN MIRÓ** 1893-1983

Gravures pour une exposition portfolio, 1973

The complete set of four aquatints in colors and one lithograph in colors, on Arches paper, with full margins or the full sheets, with justification, all signed and numbered 66/75 in pencil (there were also 15 artist's proofs annotated H.C. and numbered in Roman numerals), printed by Morsang and Maeght, typography by Fequet et Baudier, Paris, published by Pierre Matisse, New York, all in very good condition, loose, contained in original black linen-covered folder with printing in colors on the front.
25 1/2 x 36 3/8 in. (64.8 x 92.4 cm)

Estimate \$15,000-25,000

LITERATURE Jacques Dupin 606-609; Fernand Mourlot 894; Patrick Cramer books 174



22 **ANDY WARHOL** 1928-1987

Flowers (Black and White) portfolio, 1974

The complete set of ten screenprints, on Arches and J. Green paper, the full sheets, all signed with initials on the front and signed and numbered 1/100 in pencil on the reverse (there were no artist's proofs), published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York (with the Multiples, Castelli 2 and Andy Warhol Copyright inkstamp on the reverse), a few with pale mat staining, several with a few very pale foxmarks or minute spots of soiling, otherwise all in very good condition, all framed. all S. 40 5/8 x 27 1/4 in. (103.2 x 69.2 cm)

Estimate \$15,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann 100-109



23 **JACKSON POLLOCK** 1912-1956

Untitled portfolio, 1951/1964

The complete set of six screenprints, on Strathmore paper, with full margins, all numbered 39/50 in pencil, all with the artist's Estate blindstamp, all with very minor soiling in the margins, otherwise all in very good condition, all unframed.
all S. 29 x 23 1/8 in. (73.7 x 58.7 cm)

Estimate \$50,000-70,000

LITERATURE Francis Valentine O'Connor, Eugene Victor Thaw and William S. Lieberman
1091-1096

Titles include: *Painting Number 7; Painting Number 8; Painting Number 9; Painting Number 19; Painting Number 22; and Painting Number 27*



Vik Muniz, *Pictures of Chocolate: Action Photo (After Hans Namuth)*, 1997, cibachrome

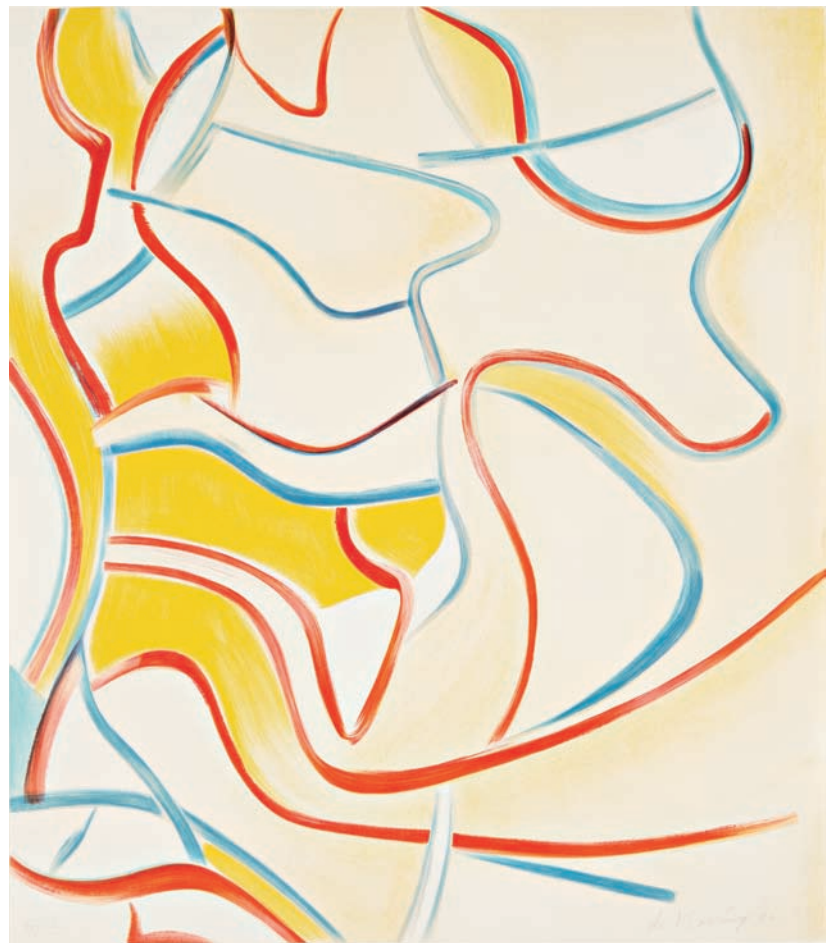


24 **WILLEM DE KOONING** 1904-1997

Quatre Lithographies, 1986

The complete set of four lithographs in colors, on wove paper, the full sheets, all signed, dated '86' and numbered XIX/L in pencil (there were also 100 in Arabic numerals), published by Editions de la Différence, Paris, all in very good condition, all framed.
all S. 28 1/4 x 24 3/4 in. (71.8 x 62.9 cm)

Estimate \$60,000-80,000



PROPERTY FROM A PRIVATE COLLECTION, EAST HAMPTON

25 **WILLEM DE KOONING** 1904-1997

Untitled (Bather I), 1971

Lithograph, on Akawara paper, with full margins, signed, annotated 'T.P.' and inscribed 'to Concetta with love' in pencil, one of only 3 or 4 proofs (there was no published edition), occasional surface soiling, minor creasing and pale foxing (primarily in the margins), pale mat staining, a small paper loss at lower right corner, a crease at lower left sheet corner, otherwise in good condition, framed.

I. 23 1/2 x 31 1/2 in. (59.7 x 80 cm)

S. 27 3/4 x 39 1/2 in. (70.5 x 100.3 cm)

Estimate \$10,000-15,000

LITERATURE Lanier Graham 38

It was not until he returned from his trip to Japan that he responded to do a body of lithographs. Perhaps the seeing and feeling of calligraphy, sumi brush painting and Zen inspired him to sufficiently to do prints. Whatever, the results were beautiful... We worked for a year together in 1970 and 1971, proofing thirty-eight images, of which twenty-four were editioned. Irwin Hollander, *Tamarind Papers* 8, 1985, p. 34.

De Kooning gave this work to Concetta Moltisanti Fabrizio who was a full-time East Hampton resident and owner-waitress with her Moltisanti parents and brother of North Main Street Luncheonette & Ice Cream on North Main Street, East Hampton (established 1946). In 1971, de Kooning had been a regular at the luncheonette, biking there from his home and studio in the Springs, to take many of his meals. When after a time he did not appear, Concetta grew worried and drove to his studio with plates of lasagna, ziti and spumoni (his favorite). De Kooning had been working intensely and had not been taking the time to eat or bike to the luncheonette. He enjoyed Concetta's company and would ask her to sit there and she would watch him work. On that day told her to go into a drawer and take whatever she wanted.



26 **HELEN FRANKENTHALER** b. 1928

Freefall, 1992-93

Woodcut in colors, on TGL handmade and hand-dyed paper, the full sheet, signed and dated in pencil, numbered 27/30 (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

S. 77 7/8 x 60 1/4 in. (197.8 x 153 cm)

Estimate \$60,000-80,000

LITERATURE Pegram Harrison 233

Freefall is printed on sheets of TGL handmade paper that is dyed or stained with color before being printed with woodblocks. Frankenthaler began each print by "drawing" with dyed paper pulp on a freshly formed sheet, as if she were creating a work on paper with the pulp. The paper was like a blotter to which she added the dyed pulp, melding the fibers into a single entity... As always, she paid particular attention to the registration of the blocks so that there is neither an overlapping of the colors nor an unwanted gap between them. Pegram Harrison, *Frankenthaler A Catalogue Raisonné Prints 1961-1994*, p. 471



Steven Sloman, Ken Tyler and the Tyler Graphics team pulling a proof of *Freefall*, 1992



Marabeth Cohen-Tyler, the artist with Ken Tyler and working studies for *Freefall* in the background



PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

27 **RICHARD DIEBENKORN** 1922-1993

Blue, 1984

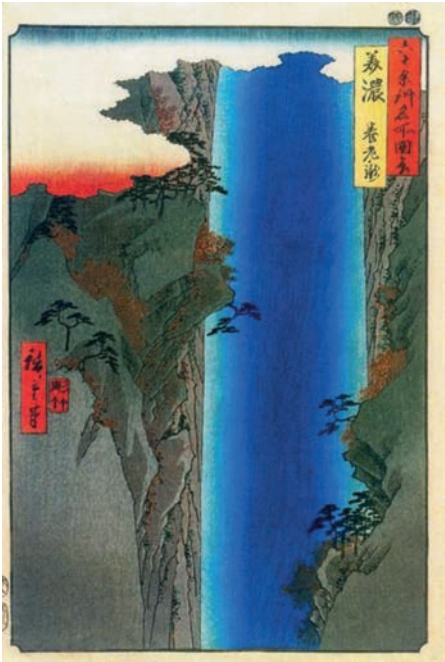
Woodcut in colors, on Mitsumata paper, with margins, signed with initials, dated '84' and numbered 162/200 in pencil, (there were 20 artist's proofs), published by Crown Point Press, San Francisco, a few creases and occasional scuffing, otherwise in good condition, unframed.

I. 40 3/8 x 25 1/8 in. (102.6 x 63.8 cm)

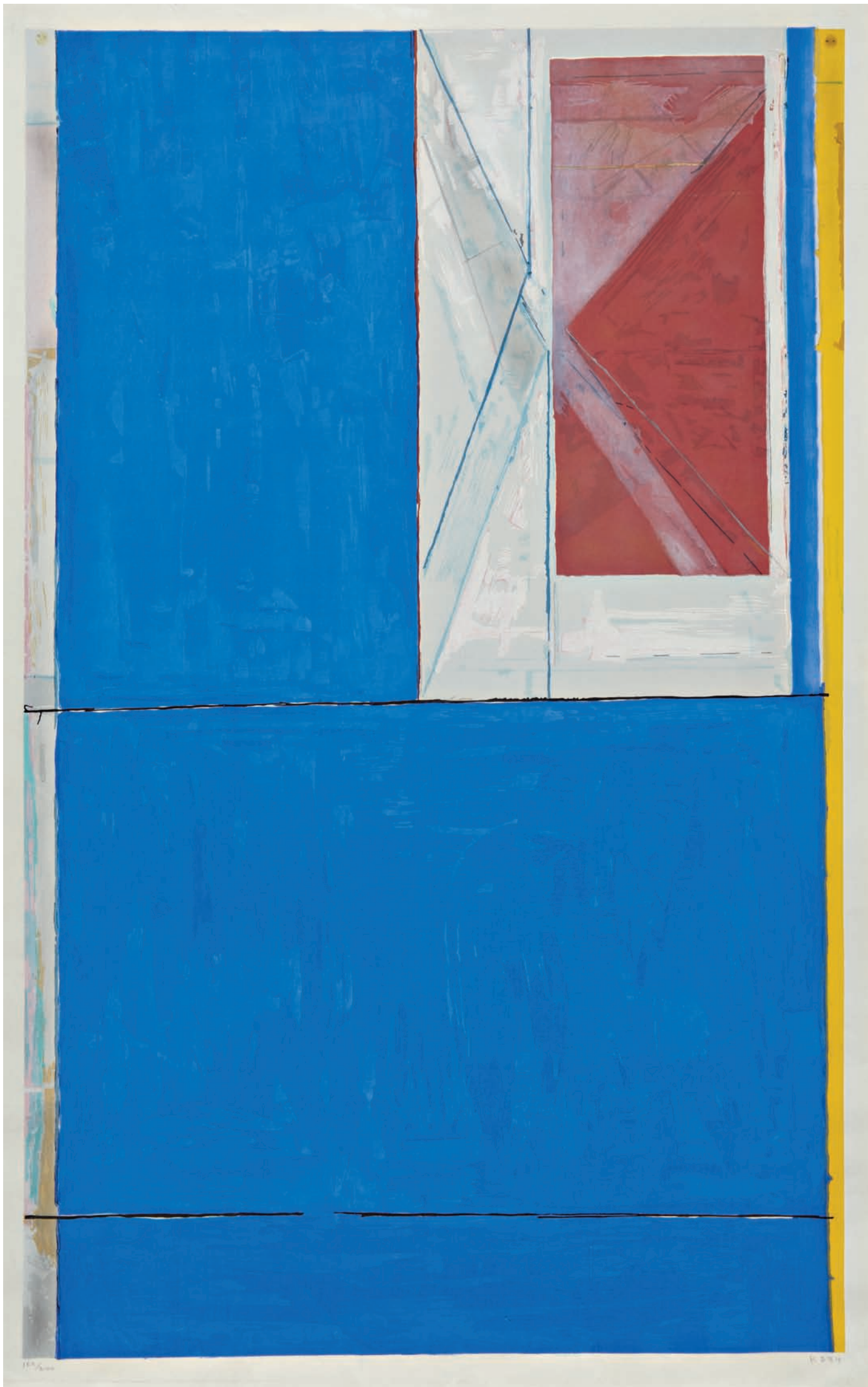
S. 42 1/2 x 26 7/8 in. (108 x 68.3 cm)

Estimate \$40,000-60,000

LITERATURE Gerald Norland fig. 16



Utagawa Hiroshige, *A Large Waterfall*, 1853-56, woodcut



28 **RICHARD DIEBENKORN** 1922-1993

Indigo Horizontal, 1985

Aquatint and etching in colors, on wove paper, the full sheet, signed with initials, dated '85' and numbered 'TP' in pencil (the total edition was 50 plus 10 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), in very good condition, framed.

I. 23 3/4 x 35 5/8 in. (60.3 x 90.5 cm)

S. 35 5/8 x 48 3/4 in. (90.5 x 123.8 cm)

Estimate \$70,000-90,000

LITERATURE Gerald Norland fig. 24



Willem de Kooning, *Greece on Eighth Avenue*, 1958, oil on canvas



PROPERTY FROM A MID-ATLANTIC COLLECTION

29 **DAVID HOCKNEY** b. 1937

Lithographic Water Made of Lines, Crayon and Two Blue Washes, 1978-80

Lithograph in colors, on TGL Handmade paper, with full margins, signed, dated '1978-80' and numbered 'AP XIV' in pencil (one of 18 artist's proofs, the edition was 85), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), in excellent condition, framed.

I. 21 1/2 x 29 in. (54.6 x 73.7 cm)

S. 29 1/2 x 34 1/2 in. (74.9 x 87.6 cm)

Estimate \$25,000-35,000

LITERATURE Tyler Graphics 252; Museum of Contemporary Art, Tokyo 209



David Hockney, *Autumn Pool (Paper Pool 29)*, 1978, sold at Phillips de Pury & Company, London, lot 13, October 13, 2010 for £1,329,250 (\$2,105,575)



A.P. XIV

Dawn Gray 1978-80

30 **ALEX KATZ** b. 1927

White Visor, 2003

Aquatint in colors, on wove paper, the full sheet, signed and numbered '6/11 AP' in pencil (the edition was 75), printed by Simmelink/Sukimoto, New York, in excellent condition, framed.

S. 33 1/2 x 67 in. (85.1 x 170.2 cm)

Estimate \$10,000-15,000



Vintage W.P.A. poster



31 **ROBERT RAUSCHENBERG** 1925 - 2008

Plus Fours, from *Hoarfrost Editions* series, 1974

Offset lithograph and screenprint in colors transferred to fabric collage, on silk satin and silk chiffon, signed, dated '74' and numbered 9/28 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, the colors slightly attenuated, the center overlay worn at the lower edge (with some associated ink loss there and slightly above), otherwise in good condition, framed.
overall approx. 65 x 98 in. (165.1 x 248.9 cm)

Estimate \$25,000-35,000

LITERATURE Gemini G.E.L. 573



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

32 **PAUL KLEE** 1879-1940

Der Seiltänzer [Tightrope Walker], 1923

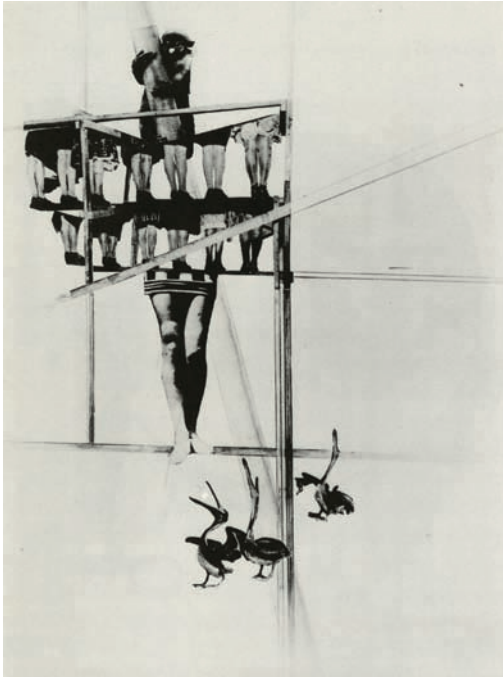
Lithograph in colors, on laid paper watermark BSB, with full margins, signed and annotated with the artist's work number '23 138' in pencil, from the edition of 220 on laid paper (there was also an edition of 80 on Japanese paper), with the Marées-Gesellschaft, R. Piper & Co., Munich, blindstamp, printed at the Staatliches Bauhaus, Weimar, the pink slightly attenuated, pale light- and mat staining, a moisture stain at lower right sheet edge, otherwise in good condition, framed.

I. 17 1/8 x 10 1/2 in. (43.5 x 26.7 cm)

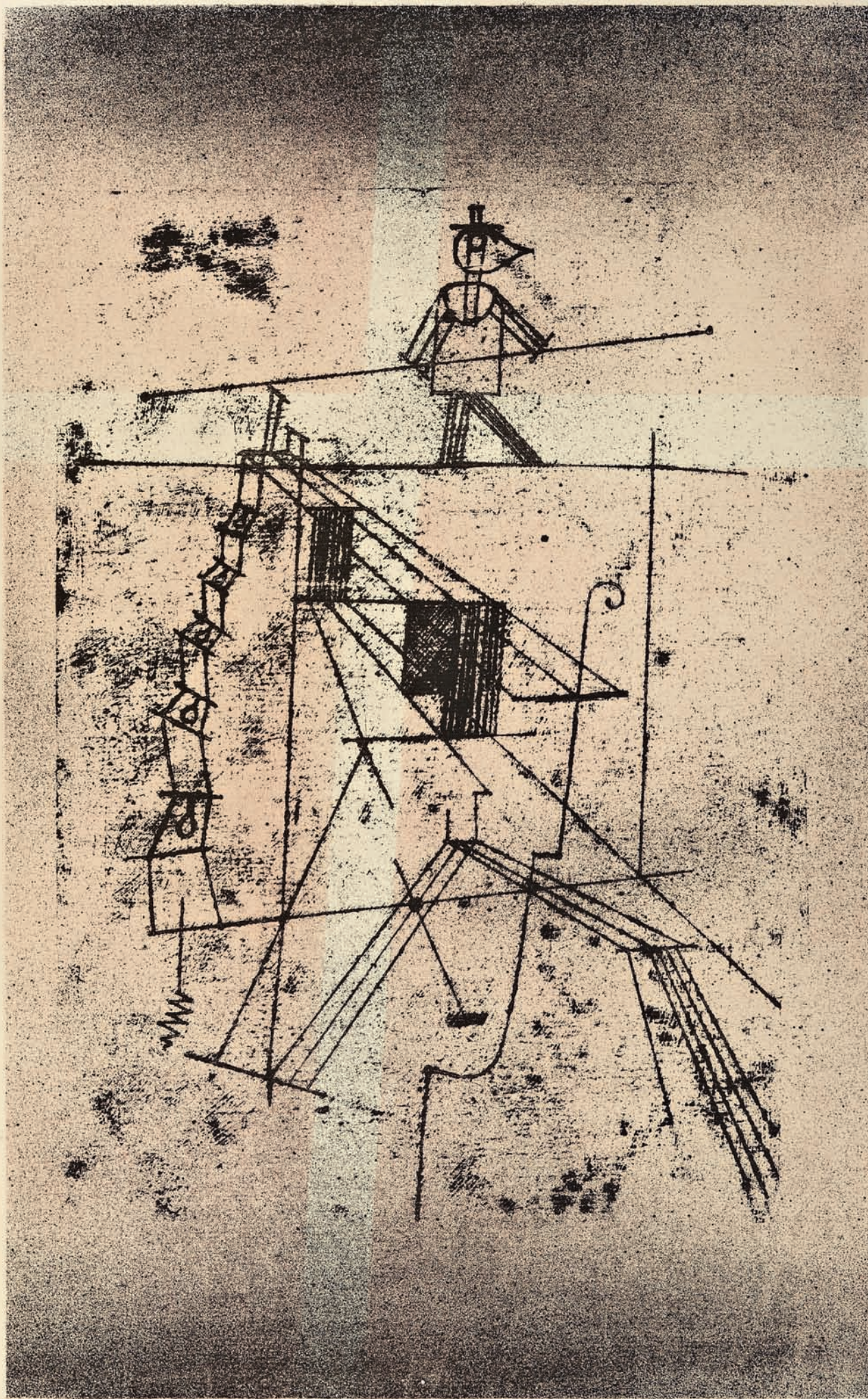
S. 20 1/2 x 14 7/8 in. (52.1 x 37.8 cm)

Estimate \$30,000-40,000

LITERATURE Eberhard Kornfeld 95



László Moholy-Nagy, *La Construcion du Monde*, 1925, photoplastique



1923-1928

Y. C. (1928)

33 **CHARLES SHEELER** 1883-1965

Delmonico Building, 1926

Lithograph, on wove paper, with full margins, signed and titled in pencil, from an edition of unknown size (commonly believed to be around 50), printed by George C. Miller, New York, published by the artist, the palest light-staining, small paper loss in upper right corner, otherwise in good condition, unframed.

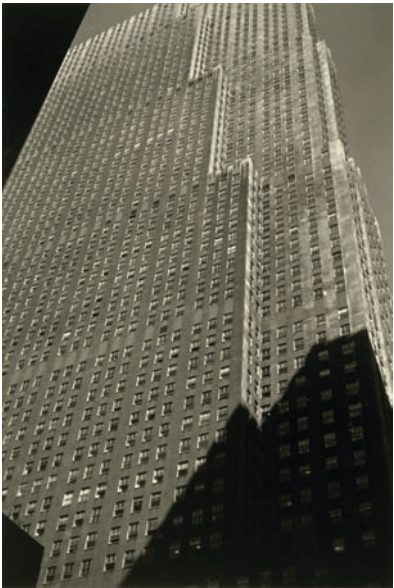
I. 9 3/4 x 6 7/8 in. (24.8 x 17.5 cm)

S. 15 1/8 x 11 1/2 in. (38.4 x 29.2 cm)

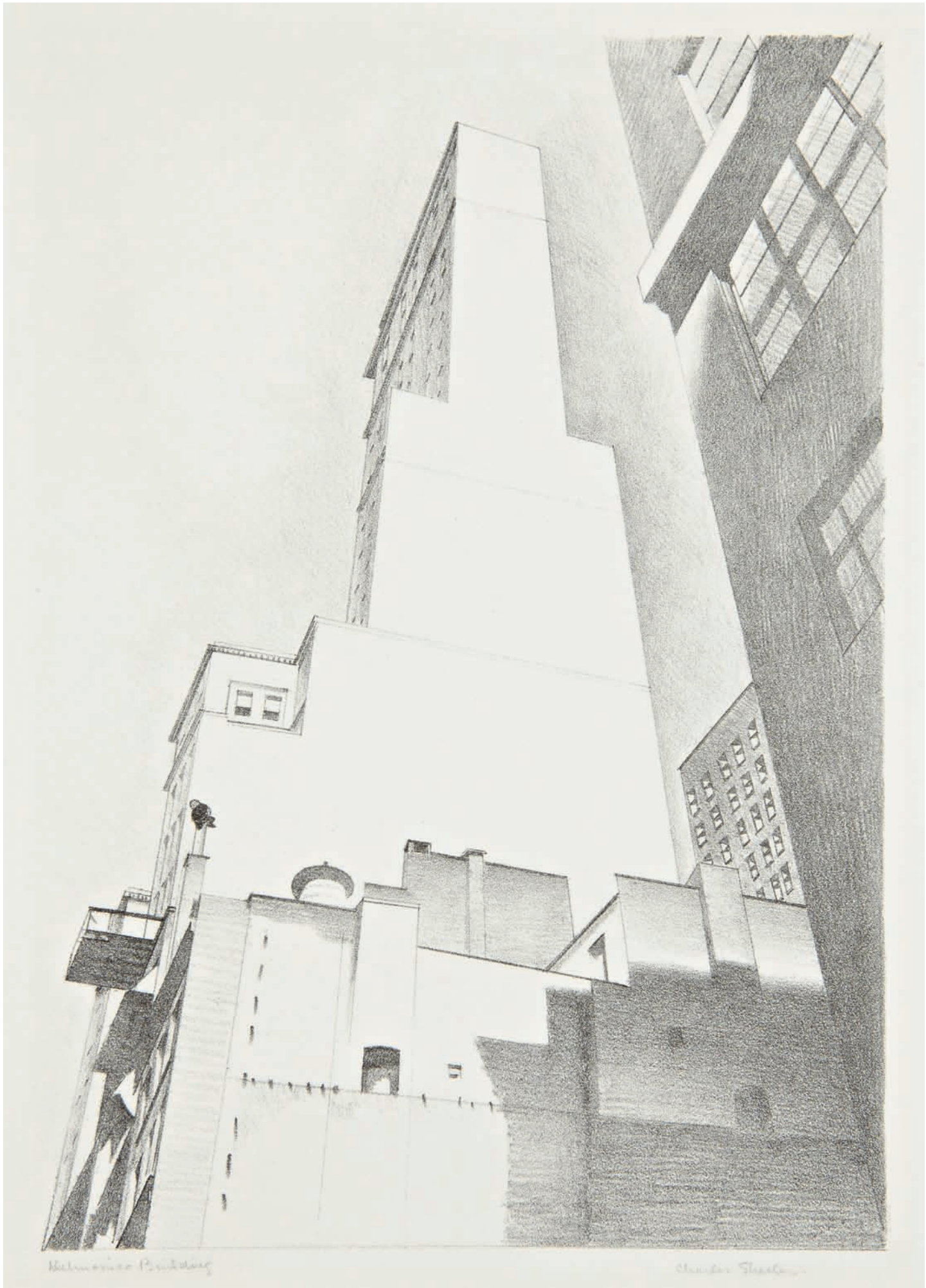
Estimate \$14,000-18,000

LITERATURE Martin Gordon 4; Kristy Bryce 4

Delmonico's was a fabled restaurant and meeting place for New York City's upper classes in the late nineteenth and early twentieth centuries. When its business was negatively affected by Prohibition, it closed its location at Fifth Avenue and 44th Street in 1923. (It reopened at a new address, under new management, in 1929.) The restaurant's building was demolished and a skyscraper was constructed on the famous site. This building, officially named the Central Mercantile Bank Building but informally known as the Delmonico Building, was designed in an Italian Renaissance revival style by the architect H. Craig Severance. Upon its completion in 1926, the architectural critic for *The New Yorker* called the thirty-six-story tower "a disappointment... Every proportion appears to be unfortunate. The central tower, curiously set on no particular axis, has the grace of an overgrown grain elevator." Sheeler based this print on a photograph he had taken of the Delmonico Building, which was published in *Vanity Fair* in November 1926. Both the photograph and the lithograph depict the building from the southeast, as seen from the sidewalk, so that the viewer is forced to "look" upward with the artist. With his characteristic compositional approach, Sheeler extracted abstract patterns from his realistic depiction of the urban landscape. The silhouette of the office tower against the sky is an arrangement of diagonals and angles, particularly due to recent zoning ordinances that required "setbacks" on the upper stories of high buildings, in order to allow light to reach the streets below. The Delmonico Building dwarfs the older, more modestly scaled structures that share its city block, and its blank side exteriors indicate where adjacent buildings have been demolished or where even newer architecture will soon rise. Charles Sheeler, *Delmonico Building* (68.728), Heilbrunn Timeline of Art History, The Metropolitan Museum of Art website



Charles Sheeler, *RCA Building*, 1950, photograph



(actual size)

34 **ANDY WARHOL** 1928-1987

Brooklyn Bridge, 1983

Unique screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 'TP 19/25' in pencil (a unique trial proof), there was also a numbered edition of 200, published by the 1983 Brooklyn Bridge Centennial Commission, Inc., New York, with the Andy Warhol Copyright inkstamp on the reverse, in very good condition, framed. S. 39 1/8 x 39 1/8 in. (99.4 x 99.4 cm)

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann IIB.290

The period after the Civil War was a time of great transition and innovation in the United States. Work began on the bridge in 1867 and was completed in 1883. It was the longest suspension bridge in the world for 20 years and has remained one of the most well known in the world and a symbol of New York City. This print was created by Andy Warhol in 1983 to commemorate its 100th anniversary.



Currier & Ives, publishers, *The Grand Display of Fireworks and Illuminations at the Opening of the Great Suspension Bridge Between New York and Brooklyn*, 1883, lithograph with hand-coloring





Ileana



Eagle Eye



'topher



Bubba's Sister

35 ROBERT RAUSCHENBERG 1925 - 2008

Ruminations series, 1999

The complete set of nine etchings with photogravure in colors, on various papers, the full sheets, all signed, dated '99' and numbered 23/46 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all in very good condition, two framed, seven unframed.

various sizes

Estimate \$20,000-30,000

Including: *Ace*; *Big and Little Bullys*; *Bubba's Sister*; *Eagle Eye*; *Ileana*; *Jap*; *John*; *Tanya*; and *'topher*

The nine *Ruminations* are a deeply intimate portrayal of the artist's formative relationships, mostly from the late 1950's and early 1960's. The images are almost entirely drawn from Rauschenberg's own photography. He forms a trio within a trinity. A family trio contains *Big and Little Bullys*, his parents, in old age as well as Port Arthur where he grew up; *Bubba's Sister* depicts sister Janet as a young girl and young woman; and *'topher* pictures Rauschenberg's former wife, Susan Weil and his son Christopher as a young child. A second trio depicts pivotal figures in the development of his art. *John* portrays John Cage, the composer and his Model A Ford, which

also played a role as the vehicle that made Rauschenberg's first tire print. With his exploration of the boundaries of music, Cage greatly influenced the trajectory of Rauschenberg's artistic development. *Tanya* depicts the pioneering ULAE founder Tatanya Grossman from whom Rauschenberg first learned to make prints (and discovered the silkscreen process that led to his breakthrough silkscreen paintings of 1962-64), as well as her husband Maurice and the house where ULAE was founded. That she is included also comments on the importance Rauschenberg placed on the print within his artistic production. *Ileana* depicts the legendary dealer Ileana Sonnabend, who having become acquainted with Rauschenberg through then husband and market making dealer Leo Castelli, eventually gives Rauschenberg his first major commercial show in Europe, and who having moved to Paris, helps Rauschenberg become an international figure. The final trio are all artists: Steve Paxton, the dancer appears in *Ace*; Cy Twombly and scenes from Rauschenberg and Twombly's trip to Rome in the mid 1950's appears in *Eagle Eye* and the mysterious Jasper Johns looks out in an intimate and simple portrait titled *Jap*. This last trio has a second, less well-known common thread: all were one-time lovers of Rauschenberg.

Stepping back, it's fair to ask if these prints are after all, great Rauschenbergs. They seem to be a distinct departure into direct expression, almost confessional in their revelation. That alone places them neatly in a



Big and Little Bullys



John



Tanya



Ace

larger story line of Rauschenberg's constant innovation and self re-invention. But, are they too direct, lacking mystery or not prompting enough debate and consideration? By the directness that both reveals and confounds, Rauschenberg seems to be telling us after a half century of work that yes indeed, there is both intention and meaning in his work, and thereby resolving the great debate his work has spawned over the decades. Still, even in their apparent directness, it's not entirely clear what they mean. Different viewers can and will draw different conclusions, even if more similar for these works than others that preceded them. And, the more industrious student of Rauschenberg's life can't help but notice that the most important written sources on his life contain conflicting dates and 'facts' about key elements of his personal life. Perhaps in that way, Rauschenberg has innovated and surprised again, pushing the boundaries of his own art in ways we didn't anticipate. He shows us he can be nearly literal and revelatory and still confound. And instead of clarifying those conflicts about his life through interviews or writing, he chose his art to communicate. For these reasons, and because of their soft and somber beauty, they are indeed great, even if in a quiet way, and so appropriate and bittersweet for an artist approaching the end of a remarkable life.

Stephen Dull, Ruminations on *Ruminations*, 2010



Eagle Eye

PROPERTY FROM A MID-ATLANTIC COLLECTION

36 CHUCK CLOSE b. 1940

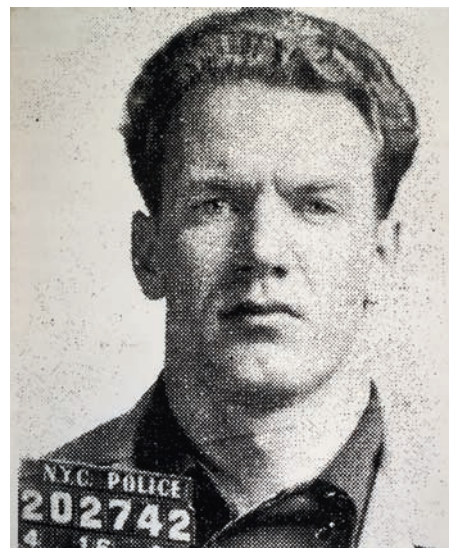
Self-Portrait, 1995

Screenprint in colors, on Somerset paper, with full margins, signed, dated '1995' and numbered 7/50 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 56 3/4 x 48 in. (144.1 x 121.9 cm)

S. 64 1/2 x 54 in. (163.8 x 137.2 cm)

Estimate \$25,000-35,000



Andy Warhol, *Most Wanted Men No. 6, Thomas Francis C.*, 1964, silkscreen on linen



PROPERTY FROM A PRIVATE COLLECTION, DENVER

37 **ANDY WARHOL** 1928-1987

Mao portfolio, 1972

The complete set of ten screenprints in colors, on Beckett High White paper, the full sheets, all signed in ball-point pen and stamp numbered on the reverse (from the edition of 250 and 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, all in very good condition, all framed.
all S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate \$600,000-800,000

LITERATURE Frayda Feldman and Jörg Schellmann 90-99

PROVENANCE acquired directly from the artist in 1977

EXHIBITED *Warhol in Colorado*, Myhren Gallery, University of Denver, 2011







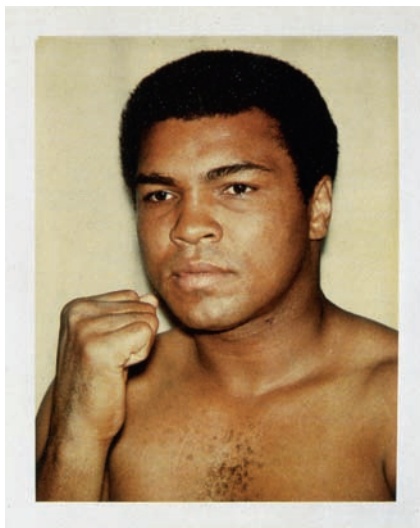
38 **ANDY WARHOL** 1928-1987

Muhammad Ali: one plate, 1978

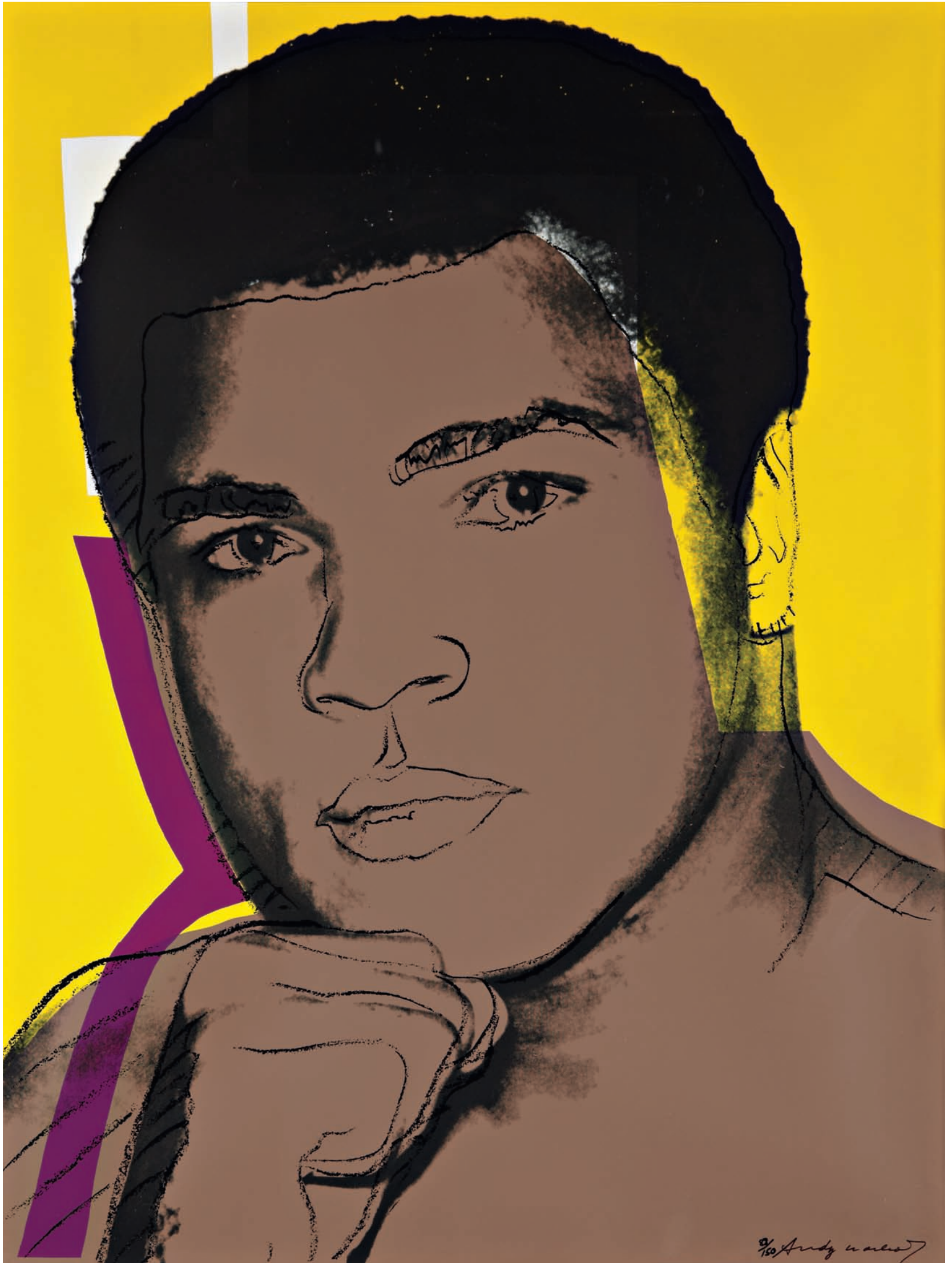
Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered 83/150 in black ink (the numbering reinforced, there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, in excellent condition, framed.
S. 40 x 30 in. (101.6 x 76.2 cm)

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann 182



Andy Warhol, *Muhammad Ali*, 1977, Polaroid



39 **ANDY WARHOL** 1928-1987

Shoes: one plate, 1980

Screenprint with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 56/60 in pencil on the reverse (there were also 10 artist's proofs), published by the artist, New York (with his copyright inkstamp on the reverse), with original gallery receipt and documentation signed by Warhol, in very good condition, framed.

S. 40 1/8 x 59 1/2 in. (101.9 x 151.1 cm)

Estimate \$40,000-60,000

LITERATURE Frayda Feldman and Jörg Schellmann 256



Andy Warhol, *Liza Minelli*, 1978, screenprint



40 **ANDY WARHOL** 1928-1987

Reigning Queens: Queen Elizabeth II of the United Kingdom, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 'AP 2/10' in pencil (an artist's proof, the edition was 40), published by George C.P. Mulder, Amsterdam, with the Andy Warhol copyright inkstamp on the reverse, in excellent condition, framed.

S. 39 3/4 x 31 1/2 in. (101 x 80 cm)

Estimate \$35,000-45,000

LITERATURE Frayda Feldman and Jörg Schellmann 336



Mario Testino, Prince William of Wales and Kate Middleton, official engagement photograph, to be wed on April 29, 2011



41 **ANDY WARHOL** 1928-1987

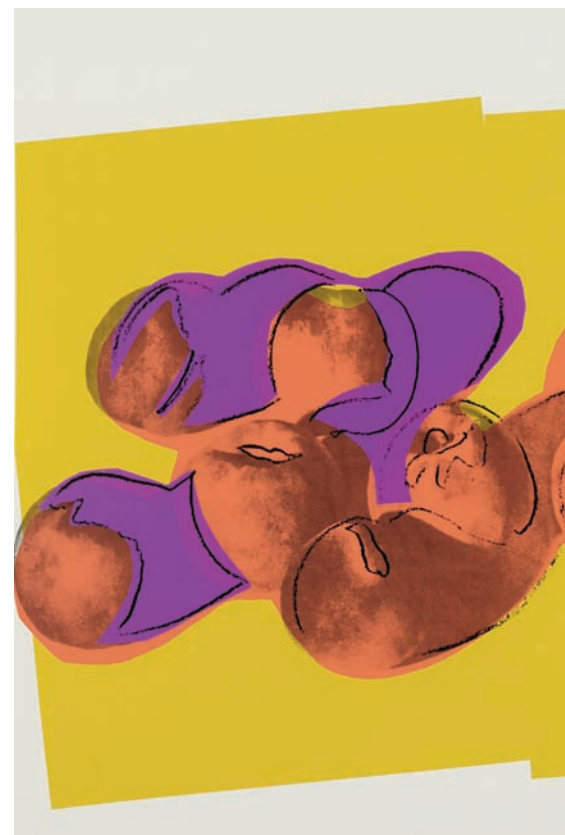
Reigning Queens: Queen Ntombi Twala of Swaziland set, 1985

The complete set of four screenprints in colors, on Lenox Museum Board, the full sheets, all signed and numbered 3/40 in pencil (there were also 10 artist's proofs), published by George C.P. Mulder, Amsterdam, all in very good condition, all framed.
all S. 39 1/4 x 31 3/8 in. (99.7 x 79.7 cm)

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Shellmann 346-349





42 **ANDY WARHOL** 1928-1987

Space Fruit: Still Lifes portfolio, 1979

The complete set of six screenprints in colors, on 4-ply Lenox Museum Board, the full sheets, all signed and numbered '1/XXX' in felt pen (one of 30 in Roman numerals, there was also an edition of 150), published by Grippi/Zivian, Inc., New York (with their blindstamp), all with the Andy Warhol Copyright inkstamp on the reverse, all in very good condition, all framed.

all S. 30 x 40 in. (76.2 x 101.6 cm)

Estimate \$40,000-60,000

LITERATURE Frayda Feldman and Jörg Schellmann 198-203

Including: *Cantaloupes II; Watermelon; Apples; Cantaloupes I; Peaches; and Pears*



43 **ANDY WARHOL** 1928-1987

Ads: The New Spirit (Donald Duck), 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 114/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, a spot of slight soiling at lower right, a repaired tear at lower right (with associated ink loss and soiling in the surrounding area), cracking in the pale yellow and bright pink inks near the center right sheet edge, varying degrees of creasing in the corners and occasional nicks at the sheet edges (with associated minor ink loss), otherwise in good condition, framed.

S. 37 7/8 x 37 3/4 in. (96.2 x 95.9 cm)

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann 357

The New Spirit was a World War II propaganda animated short film created by Walt Disney Studios in 1942 and sponsored by the United States Department of the Treasury. In 1943 the film was nominated for the Academy Award for Best Documentary Feature. The film begins with Donald Duck dancing to a patriotic song. Afterward, a radio announcer tells about the new patriotic spirit and asks Donald if he was willing to do his part. Donald asserts his loyalty and begs to know how best to do it. However, Donald's enthusiasm instantly fades when the radio announcer advises he pay his income tax promptly. The announcer then changes the duck's mind by stressing the need for the funds for the war effort with the slogan, "Taxes to beat the Axis". Sufficiently motivated, the announcer guides Donald, with the help of a talking pen, inkwell and blotter, on how to properly fill out his simplified tax form. With the bureaucratic task completed, the announcer urges Donald to mail his payment to the Federal government at once and Donald enthusiastically and literally races across the nation to Washington D.C. to deliver it in person. Reportedly, when Secretary of the Treasury Henry Morgenthau, Jr. learned that Walt Disney proposed using Donald Duck as the feature character of the film, he insisted that a generic "Mr. Taxpayer" be used instead. However, Disney persuaded Morgenthau and President Franklin D. Roosevelt that the film would be more effective with a popular and familiar character. The popular reaction of the film led to a dramatic increase of prompt taxation payments by the public. Warhol was a teenager when this short was released and a regular attendee of movies. In 1985 it was probably a bit nerdy to choose an ad for a World War II documentary. In 2011, with the United States engaged in numerous wars, Warhol's prophecy has never rung more true.



44 **ANDY WARHOL** 1928-1987

Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482), 1984
Screenprint in colors, on Arches Aquarelle paper, with full margins, signed and numbered 52/70 in pencil (there were also 18 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York (with their and the Andy Warhol Copyright inkstamp on the reverse), a very slight abrasion at right side of chin (with associated very minor ink loss), very minor scuffing in the blacks (only visible in raking light), occasional minor soiling in the margins (particularly near the sheet edges), a scuff at upper left margin, soiling and soft rubbing at upper margin corners, otherwise in very good condition, framed.
I. 27 x 40 in. (68.6 x 101.6 cm)
S. 32 x 44 in. (81.3 x 111.8 cm)

Estimate \$20,000-30,000

LITERATURE Frayda Feldman and Jörg Schellmann 318

Venus, born from sea foam and poised on a cockle shell was Sandro Boticelli's ideal woman and based on Simonetta Cattaneo de Vespucci, both wife and mistress to many wealthy merchants and bankers of Florence in the 15th century. Although Boticelli never met Simonetta it is rumored that he became obsessed with her, depicting her ideal figure in many of his paintings years after she passed away at the age of twenty-two.



Sandro Botticelli, *The Birth of Venus*, circa 1485, tempera on canvas, Galleria degli Uffizi, Florence, Italy



John Currin, *Honeymoon Nude*, 1998, oil on canvas



45 **ROBERT RAUSCHENBERG** 1925 - 2008

Swim/ROCI USA, from *Fire Wax Works* series, 1990

Acrylic, fire wax, and variegated brass leaf in colors, on stainless steel, signed, dated '90' and numbered 5/22 in white marker, with stamp at lower right, published by Gemini G.E.L., Los Angeles, the edge bent slightly inwards at lower right, otherwise in very good condition, framed.

S. 72 x 96 1/4 in. (182.9 x 244.5 cm)

Estimate \$100,000-150,000

In the early years, I found everything I needed on the streets of New York, people threw all sorts of things away, right around the corner. Now, my studio's gotten a lot bigger.

R.R.

His "studio" was the 22 countries of R.O.C.I., the Rauschenberg Overseas Culture Interchange, began with only "spiritual support" in the late seventies. R.O.C.I. (pronounced "Rocky") was an ambitious nonprofit project conceived by Rauschenberg and became a reality in the 1980s to forge communication with other nations through the language of art. Emphasis was placed on sharing experiences with societies less familiar with non-political ideas or communicating "wordly" through a systematically growing exhibition where works done in, or influenced by participating countries would be added to the next venue enabling the international exhibition and collaboration to exist and grow.

I feel strong in my beliefs, based on my varied and widely traveled collaborations, that a one-to-one contact through art contains potent peaceful powers, and is the most non-elitist way to share exotic and common information, seducing us into creative mutual understandings for the benefit of all.



PROPERTY FROM A MID-ATLANTIC COLLECTION

46 **JIM DINE** b. 1935

The Oil of Gladness, 1988

Heliorelief, etching and power-tool drypoint in colors, on Arches Cover paper, with full margins, signed, dated '1988' and numbered 45/50 in pencil (there were also 10 artist's proofs), co-published by Pace Editions, Inc., New York, and Waddington Graphics, London, in very good condition, framed.

I. 76 x 35 1/2 in. (193 x 90.2 cm)

S. 79 x 37 1/2 in. (200.7 x 95.3 cm)

Estimate \$10,000-15,000

LITERATURE Elizabeth Carpenter 20





47 VARIOUS ARTISTS

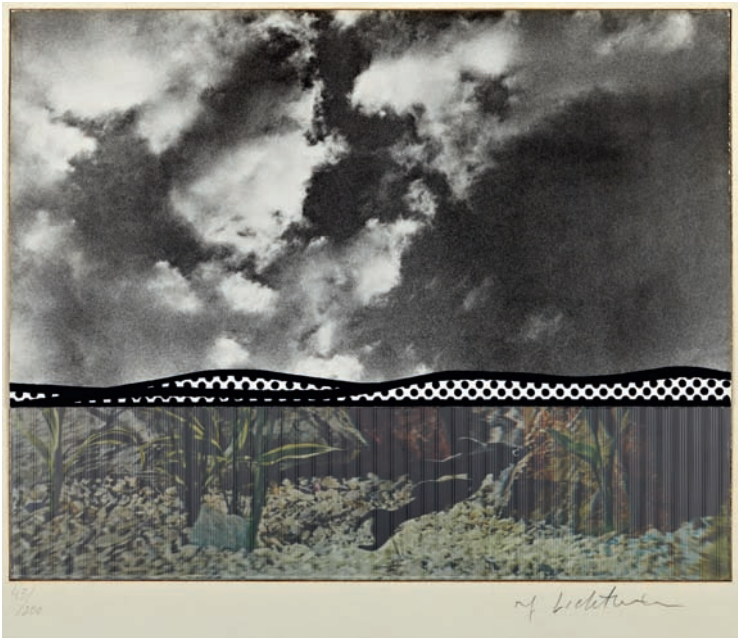
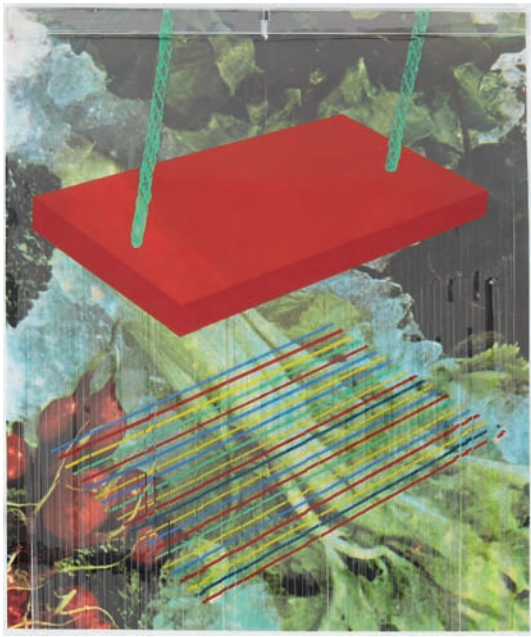
Ten by Leo Castelli portfolio, 1968

The complete set of ten multiples and prints in various media, all signed (some with initials) and numbered 43/200 in various media (there were also 25 artist's proofs lettered A-Y), published for the 10th anniversary of the Leo Castelli Gallery by Tanglewood Press, New York (most with their stamp), all generally in good condition, contact department for individual condition reports, contained in original gray fabric-covered box (wear, some parts disconnected or damaged).
various sizes

Estimate \$60,000-80,000

LITERATURE Universal Limited Art Editions 39 (Johns); Edition Schellmann Works 1 (Judd); Mary Lee Corlett 50 (Lichtenstein); Richard Axson Afters B (Stella); and Frayda Feldman and Jörg Schellmann 17 (Warhol)

Including: Lee Bontecou, *Silkscreen*; Jasper Johns, *The Critic Sees*; Donald Judd, *Table Object*; Roy Lichtenstein, *Fish and Sky*; Robert Morris, *Model*; Larry Poons, *Untitled*; Robert Rauschenberg, *Passport*; James Rosenquist, *Sketch for Forest Ranger*; Frank Stella, *Fortin de las Flores*; and Andy Warhol, *Portraits of the Artists*



48 **VARIOUS ARTISTS**

The International Anthology of Contemporary Engraving: The International Avant-Garde: America Discovered: Volume 5, 1964

The complete set of twenty etchings, on handmade Rives paper, with full margins, all signed and numbered XXV/XXV in pencil (some also dated, the Segal signed in ink, the Warhol stamp signed, the D'Arcangelo annotated 'artist proof'), numbered 'XXV' and with an additional signature by Allan D'Arcangelo in ink on the colophon (one of 25 copies in Roman numerals reserved for collaborators, the total edition was 100 including 15 artist's proofs), published by Galleria Schwarz, Milan, all in excellent condition, tacked (as issued) to the backboards of gray double-mats, bound (as issued), with original black binding embossed and printed with the title on the front (minor wear), contained in original black paper slipcase (wear, minor tears and splits in places).
12 x 9 7/8 in. (30.5 x 25.1 cm)

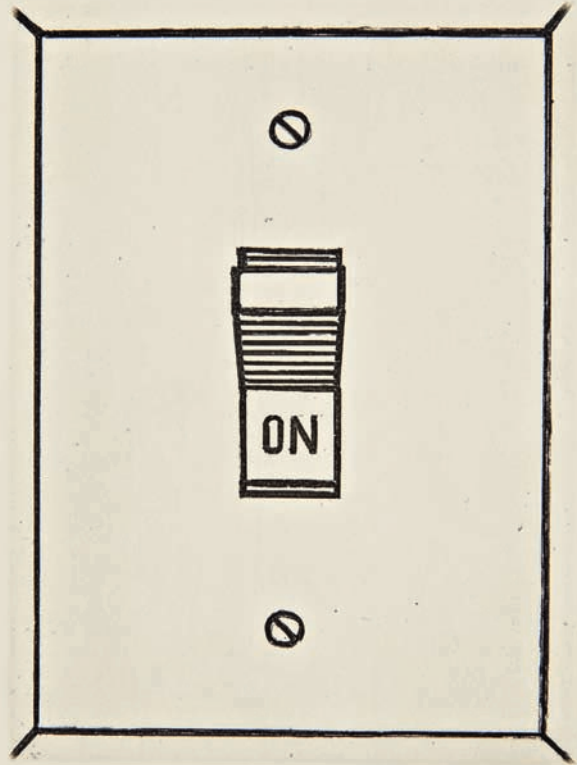
Estimate \$30,000-40,000

LITERATURE Gallery Mikro 17 (Dine); Walter Knestrick 13 (Grooms); Susan Sheehan 29 (Indiana); Mary Lee Corlett 32 (Lichtenstein); Richard Axsom and David Platzker 14 (Oldenburg); Constance Glenn 1 (Rosenquist); Frayda Feldman and Jörg Schellmann 1 (Warhol)

Including: George Brecht; Allan D'Arcangelo; Jim Dine, *Corner Brace*; Stephen Durkee; Lette Eisenhauer; Stanley Fisher; Sam Goodman; Red Grooms, *Self-Portrait in a Crowd*; Robert Indiana, *Err*; Allan Kaprow; Roy Lichtenstein, *On*; Boris Lurie; Claes Oldenburg, *Orpheum Sign*; James Rosenquist, *Certificate*; George Segal; Saul Steinberg; Richard Stankiewicz; Wayne Thiebaud, *Yo-Yo's*; Andy Warhol, *Cooking Pot*; Robert Watts; and Robert Whitman



Claes Oldenburg 1962
xxv/xxv



R. B. Lichtenstein 1962 xxv/xxv



xxv/xxv

J. K. Gibson



xxv/xxv



49 **JAMES ROSENQUIST** b. 1933

Zone; and *Zone (red)*, 1972

Two lithographs, one unique and in red, on handmade paper, *red* with watermark 'PP', with full margins, *red* signed with initials, titled 'Zone-red', dated '1973' and annotated '1/1 color trial' in pencil (a unique color trial proof), *black* signed, titled, dated '1972' and numbered 59/66 in pencil, *red* with scattered pale foxing in lower left margin and along lower sheet edge, compound very soft creasing in lower right margin corner, *black* with a few small yellow stains in left margin, minor soiling and soft rubbing in right margin and lower left corner, otherwise both in very good condition, both framed.

both I. 27 7/8 x 28 1/4 in. (70.8 x 71.8 cm)

black S. 31 x 30 1/4 in. (78.7 x 76.8 cm)

red S. 31 3/8 x 30 1/2 in. (79.7 x 77.5 cm)

Estimate \$12,000-18,000

LITERATURE Constance Glenn 53



Working sources for *Zone*



3/6

Zone

Hans Bellmer 1972

50 **JASPER JOHNS** b. 1930

0-9: Plate 8, 1963

Lithograph in gray, on Angoumaois paper, with full margins, signed, dated '63' and annotated 'PROOF' in pencil (there were three editions of 10 each with lithographs in black, gray and in colors, annotated A/C, B/C and C/C respectively), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), a foxmark at left, pale time staining, otherwise in very good condition, framed.

I. 15 1/2 x 11 7/8 in. (39.4 x 30.2 cm)

S. 20 1/2 x 15 5/8 in. (52.1 x 39.7 cm)

Estimate \$28,000-35,000

PROVENANCE Louver Gallery, New York; Brooke Alexander Gallery, New York; Private Collection, California

LITERATURE Universal Limited Art Editions 18

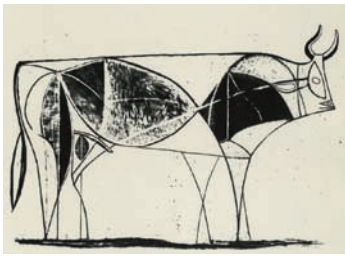
Johns primary memory [of producing this series at ULAE] was that the [litho] stones were heavy and he needed the assistance of Robert Rauschenberg and a local bum to carry them up to his lower Manhattan studio. Johns drew a zero on his first stone. This zero, unlike his first completed print, *Target*, 1960, which was derived from a drawing, was an essay in figuring out how to go about making a lithograph. It was a symmetrical image not requiring any facility for reversing order, and the single digit seems not to have been placed on the stone with any composition in mind. The frieze of numbers at the top was added, derived from a second drawing, so that the stone now carried two elements never associated before. Johns later decided to use the transformational character of printmaking to create an entire set of numerals from zero to nine on one stone. As he had never made a lithograph, his concept of what he would do hardly arose from understanding; he knew only that he could make corrections and at each stage perhaps prints could be taken. Robert Blackburn, who printed Johns's work between 1960 and 1962, had mastered lithography in France, principally for his own creative work. Yet neither he nor Johns nor Mrs. Grosman knew of Picasso's similar lithographic project, a series of bulls in which the shape of the bull became more abstract in successive stages, through changes made on the same stone. Mary Callery, the sculptor who had aided Mrs. Grosman in the establishment of U.L.A.E., even had a set of the prints in her nearby Long Island home. Johns proceeded over a period of nearly three years to create a suite of all the numbers, drawn, as he had conceived, on the same stone. To reinforce the element of transmutation, each portfolio (there were thirty in the published edition: ten in color inks, ten in black, and ten in gray) carried a uniquely overprinted numeral identical with the number that portfolio represented in the edition. A determination to take ideas involving sets of elements to an ultimate yet infinitely repeatable conclusion is perfectly achieved in the suite *0-9*. Riva Castleman *Jasper Johns: A Print Retrospective*, May 20-August 19, 1986, The Museum of Modern Art, New York, p.13



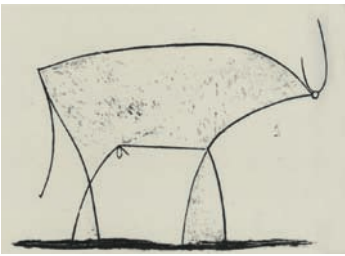
Pablo Picasso, *The Bull*, 1st state, 1945, lithograph



Pablo Picasso, *The Bull*, 5th state, 1945, lithograph



Pablo Picasso, *The Bull*, 8th state, 1945, lithograph



Pablo Picasso, *The Bull*, 11th state, 1945, lithograph

2014



Proof
63

51 **JASPER JOHNS** b. 1930

Seasons, 1989

Etching and aquatint, on Arches En Tout Cas paper, with full margins, signed, dated '89' and numbered 50/54 in pencil (there were also 12 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

I. 19 1/8 x 51 in. (48.6 x 129.5 cm)

S. 26 3/4 x 58 1/4 in. (67.9 x 148 cm)

Estimate \$25,000-35,000

LITERATURE Universal Limited Art Editions 244



52 **OLAFUR ELIASSON** b. 1967

Cartographic Series I, 2000

The complete set of twenty-five photogravures, on Hahnemühle paper, with full margins, all signed, dated '2000' and numbered 3/16 in pencil, published Niels Borch Jensen, Berlin, all in very good condition, all framed.

all I. 18 x 18 in. (45.7 x 45.7 cm)

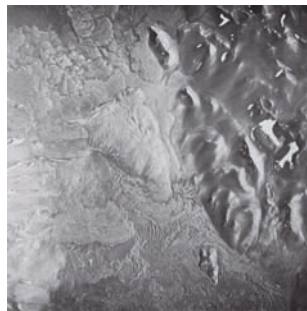
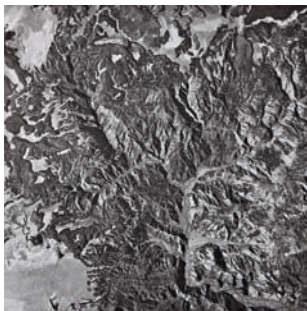
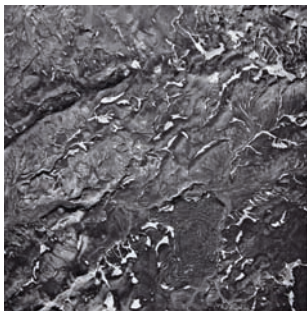
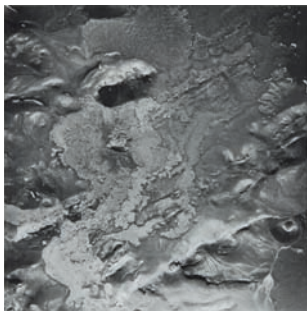
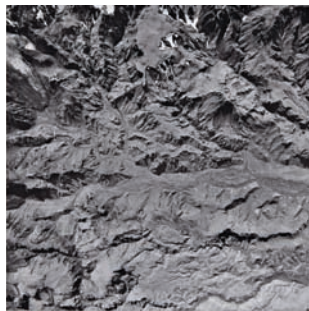
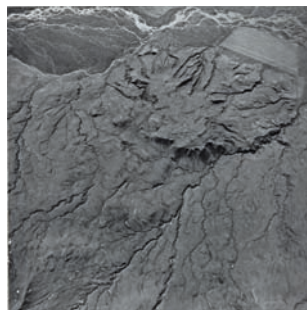
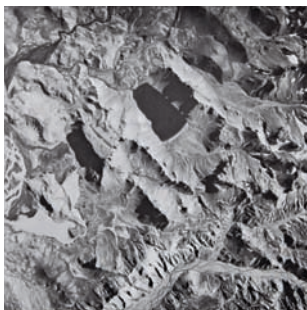
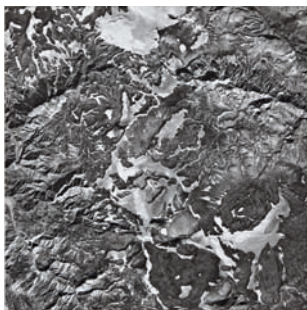
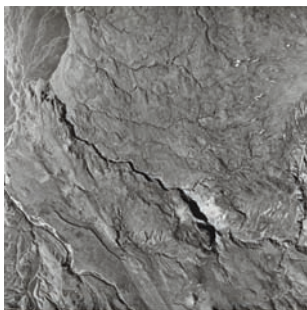
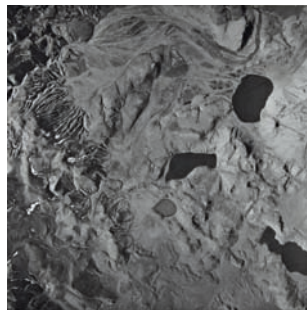
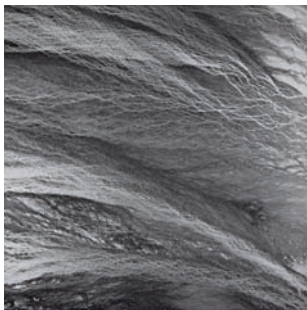
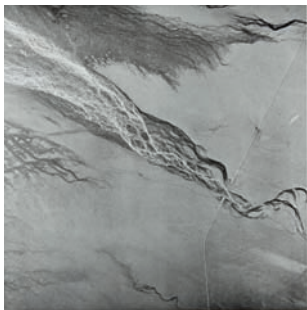
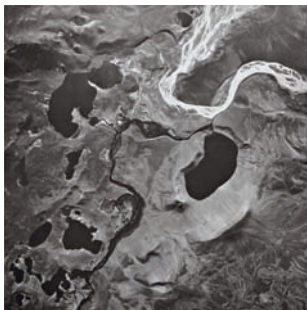
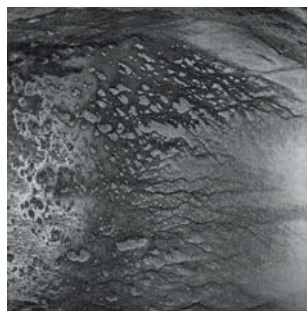
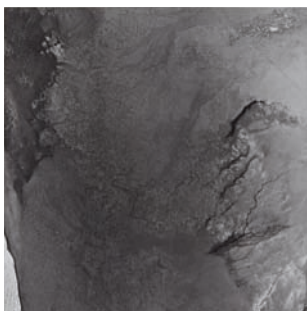
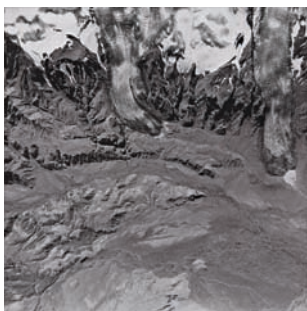
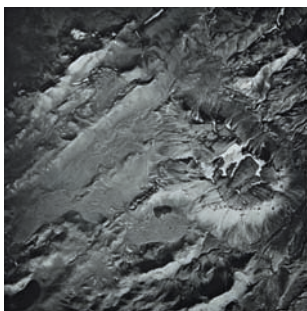
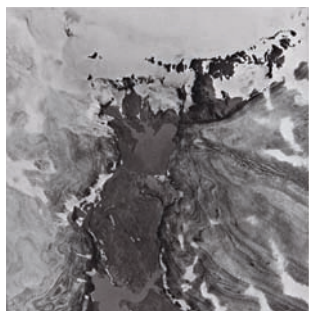
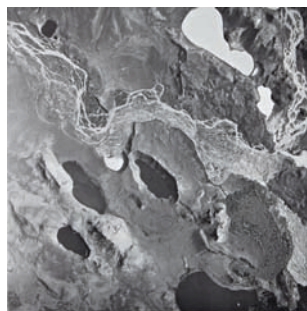
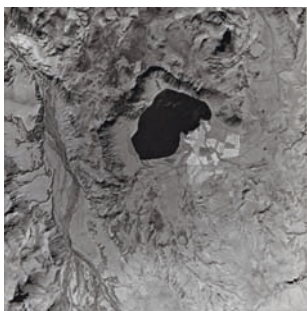
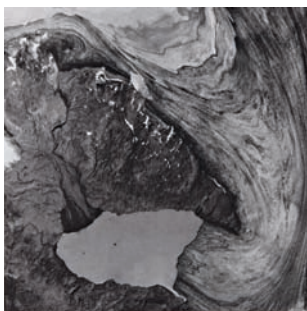
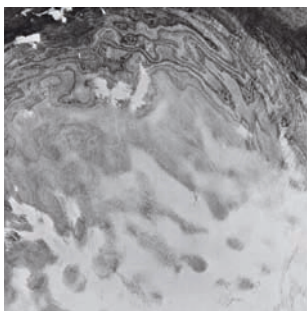
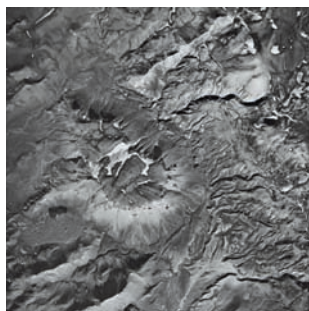
all S. 18 3/4 x 18 3/4 in. (47.6 x 47.6 cm)

Estimate \$70,000-90,000

Eliasson's *Cartographic Series I*, 2001 is comprised of satellite images of Iceland. These twenty-five photogravures, each printed in a slightly different blacks, causes our interpretation to oscillate between micro and macro.



Walter De Maria, *The New York Earth Room*, 1977. DIA Art Foundation
Long-term installation at 141 Wooster Street, New York City.



53 **ELLEN GALLAGHER** b. 1965

Bouffant Pride, 2002

Photogravure with die-cuts, collage, paint, Plasticine, and toy eye additions, on wove paper, the full sheet, signed, dated '2002' and numbered 12/20 in pencil on the reverse (there were also 5 artist's proofs), published by Two Palms, New York, in very good condition, framed. S. 13 1/2 x 10 1/2 in. (34.3 x 26.7 cm)

Estimate \$20,000-30,000

During the 1940s, psychologists Kenneth Bancroft Clark and his wife, Mamie Phipps Clark designed what became the landmark "Doll test" to study the psychological effects of segregation on black children. In the "Doll test," the Clark's used four plastic, diaper-clad dolls, identical except for color. They showed the dolls to black children between the ages of three and seven and asked them questions to determine racial perception and preference. Almost all of the children readily identified the race of the dolls. However, when asked which they preferred, the majority selected the white doll and attributed positive characteristics to it. The Clarks also gave the children outline drawings of a boy and girl and asked them to color the figures the same color as themselves. Many of the children with dark complexions colored the figures with a white or yellow crayon. The Clarks testified as expert witnesses in *Briggs v. Elliott*, one of the cases rolled into *Brown v. Board of Education* (1954). The Clarks' work contributed to the ruling of the U.S. Supreme Court in which it determined that *de jure* racial segregation in public education was unconstitutional.



WOUFFANT PRIDE

54 **PETER FISCHLI & DAVID WEISS** b. 1952 and b. 1946

Einheimischer Waldboden [Domestic Forest Floor], from *Ploetzlich diese Uebersicht* series, 1981
Unique hand-formed unfired clay sculpture, comprised of three mushrooms, fir-cone, worm, leaves, wood etc., signed with the artists' fingerprint, copy 'EA' (an artist's proof, the edition was 20 unique variants), all in very good condition.
5 7/8 x 7 1/8 x 6 1/4 in. (14.92 x 18.1 x 15.88 cm)

Estimate \$30,000-50,000

PROVENANCE Directly from the artists; Private Collector, Germany; Barbara Wien, Berlin (from the show Fischli Weiss: Editons and Books in 2003)

Einheimischer Waldboden 'domestic forest floor' first debuted in the artist's seminal exhibition titled *Ploetzlich diese Uebersicht* at Galerie & Edition Stähli in Zurich in 1982. The exhibition brought together hundreds of handmade unfired clay objects depicting commonplace subjects in everyday life and biblical and mythological motifs. No matter the significance of the motif, all the objects were handled in an egalitarian way to form a subjective encyclopedia. Motifs were made in 20 unique variants but many of them have not survived due to the fragility of the unglazed and unfired clay. The present lot is amongst the survivors of the artist's seminal exhibition.



Sigmar Polke, *Mu nieltnam netorrurup*, 1975,
offset lithograph



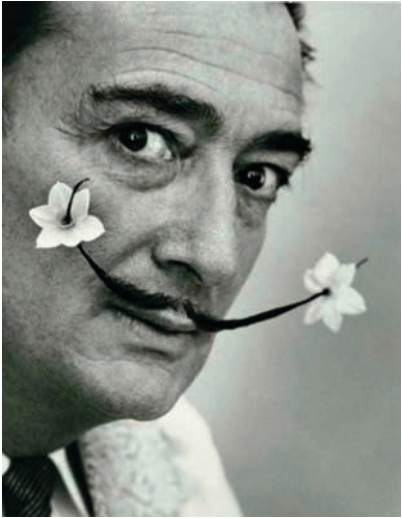
55 **MARTIN KIPPENBERGER** 1953-1997

Ohne Titel (Dali's Bottle), 1988

Cast bronze multiple, incised with initials and dated '-89-', annotated 'Ed. of 6' in black marker on the underside, from the edition of 7, published by Galeria Juana de Aizpuru, Madrid, tarnish and surface soiling in places, otherwise in very good condition.
9 1/4 x 4 1/4 x 4 in. (23.5 x 10.8 x 10.2 cm)

Estimate \$12,000-18,000

LITERATURE Karola Grässlin and Gisela Capitain 13



Philippe Halsman, *Mother's Day*, 1954, silverprint



56 **CLAES OLDENBURG** b. 1929

Fire Plug Souvenir-Chicago August 1968, 1968

Plaster multiple painted in red, signed with initials and numbered 97/100 in black marker (there were also an unknown number of artist's proofs) and stamp incised with initials, 'Chicago' and dated 'August 1968' on the underside, published by Richard Feigen Gallery, Chicago, surface soiling, scuffing, soiling and minor paint loss on the underside (slightly affecting the signature and numbering), otherwise in good condition.
8 x 7 1/4 x 6 in. (20.3 x 18.4 x 15.2 cm)

Estimate \$10,000-15,000

LITERATURE *Claes Oldenburg Multiples in Retrospect 1964-1990* no. 10



Claes Oldenburg, *Sculpture in the Form of a Match Cover with Loose Matches*, 1987, steel and painted sculpture, La Vall d'Hebron, Barcelona



(actual size)

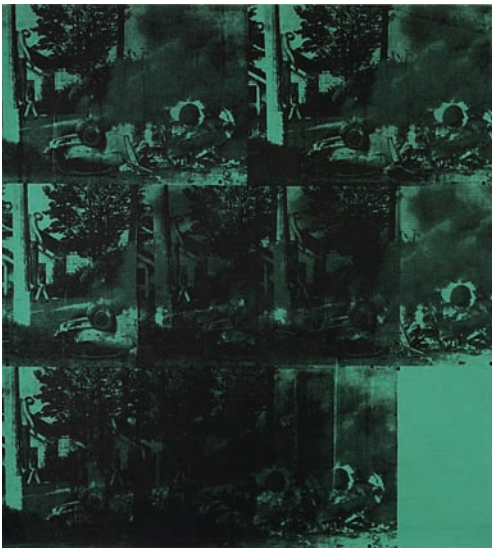
57 **ANDY WARHOL** 1928-1987

Disaster Series, 1978

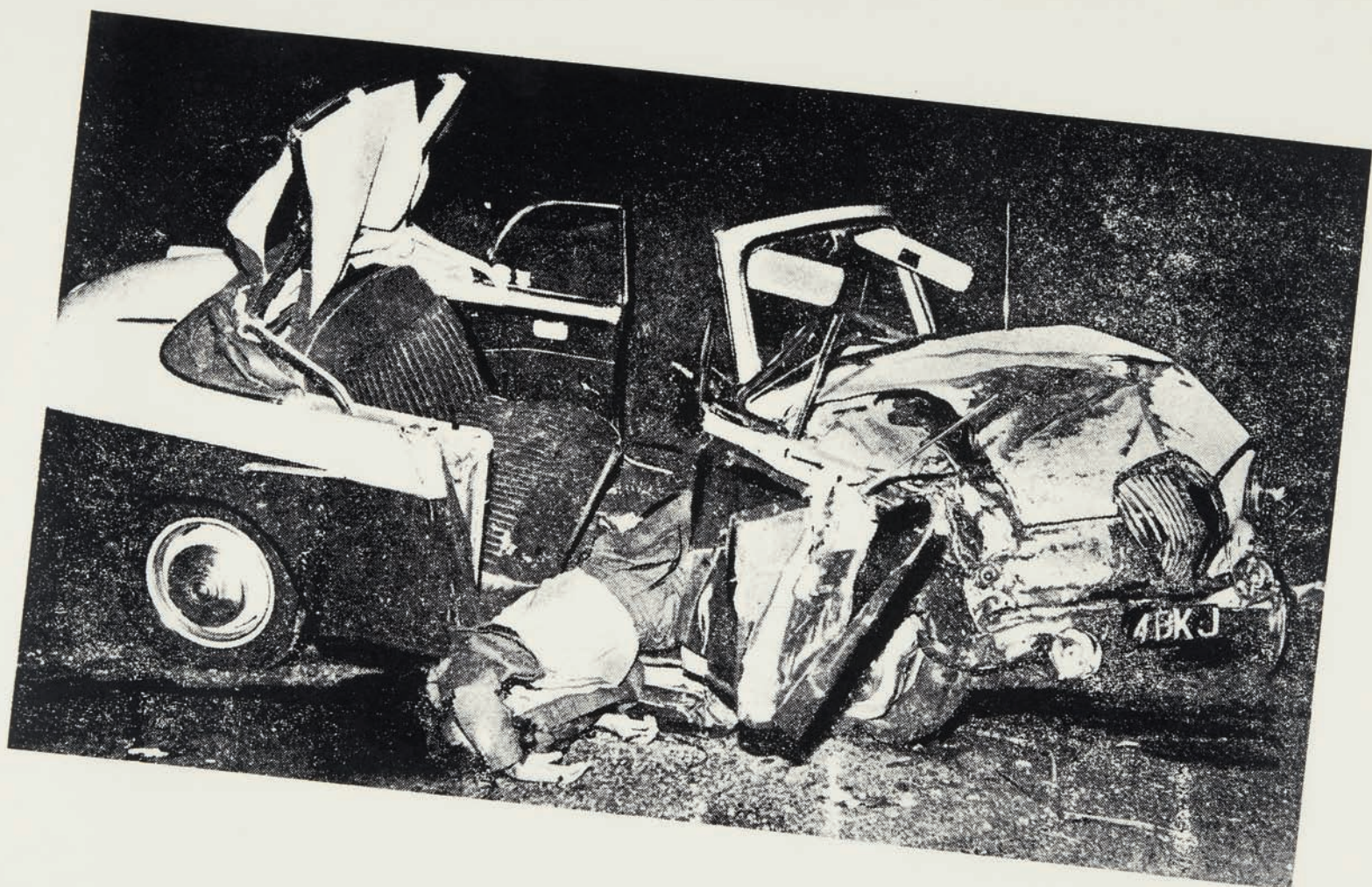
Silkscreen ink on Saunders Waterford paper, the full sheet, stamped "© Andy Warhol Enterprises, Inc. 1978" (bottom right); with the Estate of Andy Warhol stamp and numbered 'WP890.23' (on the reverse); with the Andy Warhol Art Authentication Board, Inc., stamp and numbered 'A171.042' (on the reverse), in very good condition, framed.
S. 35 x 45 in. (88.9 x 114.3 cm)

Estimate \$200,000-300,000

PROVENANCE Fred Dorfman Gallery, New York; Donald J. Christal, Los Angeles; Private Collection, New York
EXHIBITED Vrej Baghoomian Gallery, New York/Fred Dorfman Gallery, New York: Andy Warhol, March 16 - April 13, 1991, Unique Prints from the Estate of Rupert Jasen Smith, n.p. this impression exhibited
LITERATURE Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints A Catalogue Raisonné: 1962-1987*, Fourth Edition, D.A.P, New York, 2003, Catalogue Reference F&S IIIA.9, another impression illustrated black & white, page 232; Exhibition. Catalogue: New York: Vrej Baghoomian Gallery, New York/Fred Dorfman Gallery, New York: Andy Warhol, March 16-April 13, 1991, Unique Prints from the Estate of Rupert Jasen Smith, n.p. this impression illustrated black & white, bottom of page with reference to the Estate of Andy Warhol number "WP890.23"; Andy Warhol, Rainer Crone, Praeger, New York, 1970, Catalogue Reference 329, page 192, other impressions illustrated; Exhibition. Catalogue: New York, Museum of Modern Art, Andy Warhol, A Retrospective, 1989, cat. no. 262, another example illustrated page 257; Andy Warhol 365 Takes, The Andy Warhol Museum, Abrams, New York, 2004, another impression illustrated black & white, page 229; Heiner Bastian, *Andy Warhol Retrospective*, Tate Publishing, London, 2001, page 171, catalogue number 116, similar work illustrated



Andy Warhol, *Green Car Crash (Green Burning Car I)*, 1963, synthetic polymer, silkscreen ink and acrylic on linen, Christie's New York, May 16, 2007, lot 15, sold for \$71,720,000



58 **JOHN BALDESSARI** b. 1931

Object (with Flaw), 1988

Lithograph on three sheets of Somerset and Arches 88 cut paper and one irregularly shaped sheet of Plexiglas, all printed to the edges, signed and annotated A.P. 9 in pencil (one of 15 artist's proofs, the edition was 35), co-published by Cirrus Editions, Los Angeles and Multiples, Inc., New York, all in very good condition, *[Couple and Hands]* framed together, *[Foot/Gun]* framed and *[Bear/Girl]* on Plexiglas.
overall approx: 101 1/2 x 56 in. (257.8 x 142.2 cm)

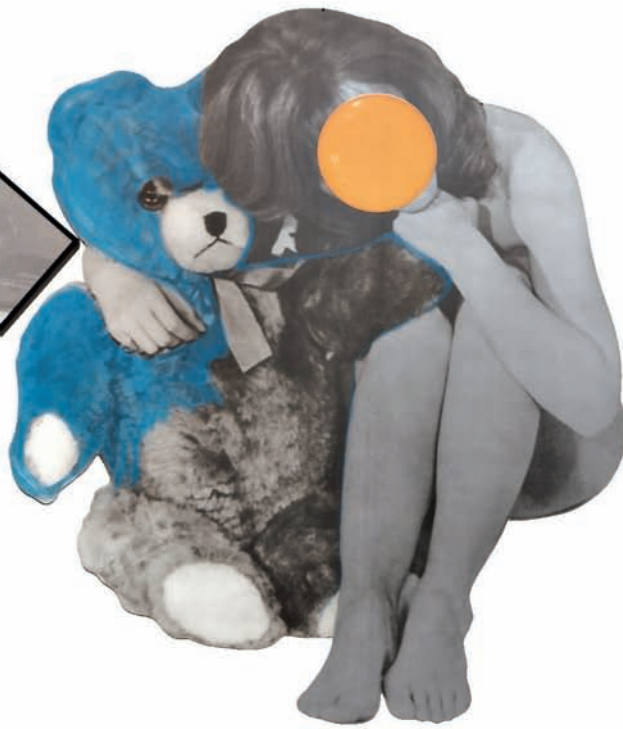
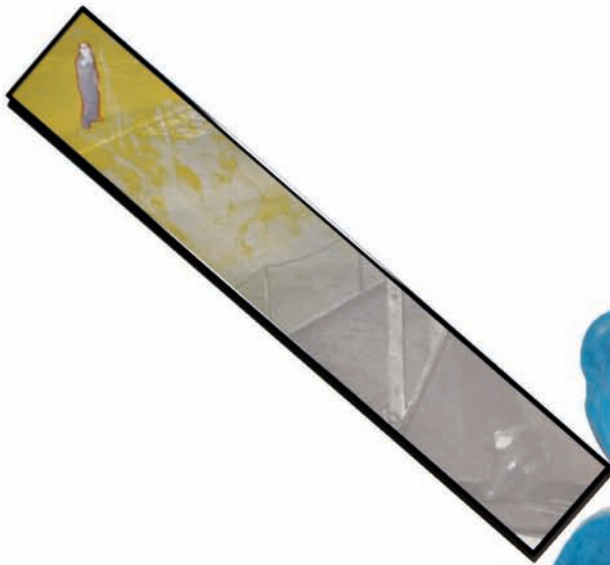
Estimate \$20,000-30,000

LITERATURE Cirrus Editions p. 89; Sharon Coplan Hurowitz 40

Baldessari worked extensively in printmaking during the late 1980s. In addition to this monumental etching series, he collaborated again with Cirrus Editions and completed two of his largest and most intricate lithographs: *Fallen Easel* and *Object (with Flaw)*, each composing multiple, individually framed components in irregular and asymmetrical compositions. While *Black Dice* and *Heaven and Hell* are printed on multiple sheets of paper, the complexity of these lithographs represents a radical departure in Baldessari's practice and in contemporary printmaking overall. Describing the genesis of this development, Baldessari remarked: "At first I was such a purist, I just wanted my photographs on the wall. And she [art dealer Ileana Sonnabend] said we were getting too much damage. You'll really have to use frames. I did not want that but if I have to, then I thought I'm going to make it part of the art process. So I started building architecturally with frames."... By the late 1980s, Baldessari applied this radical strategy to his printmaking. Working with Cirrus Editions printers, he cut up, fragmented, arranged, and framed photographic images into dynamic compositions of lithography and screenprint... A foreboding sensibility permeates *Object (with Flaw)*. Unlike

Fallen Easel, *Object (with Flaw)* is built around a large central motif: a cowering, naked girl clutching a teddy bear. Magnified in scale, this disturbing image is printed on plastic, giving the pair an objectlike quality that further underscores its ominous significance. Other compositional features contribute to the threatening mood. The color areas, which were printed separately and sit on top of the photographic images, draw the viewer's eye to the frightened girl, as does the destabilizing diagonal intruding into the left. Nearly all of the images in *Object (with Flaw)* revolve around women and animals. Faces are obscured or cropped and limbs and extremities are highlighted. Legs, feet, and hands dominate, and the hands all reach to touch or grab the bears the women cling to so desperately. This powerful montage resonates with the idea of women's vulnerability and a tangible sense of violence and imminent danger. Baldessari has often discussed his fundamental distrust of society. "Order is not the order that we think it is. There is always something about to erupt." That portentous sentiment reverberates here.

Wendy Weitman, *John Baldessari, A Catalogue Raisonné of Prints and Multiples, 1971-2007*, Hudson Hills Press, Vermont, 2009, pp. 26-28.



“it’s better than a poke in the eye with a sharp stick”

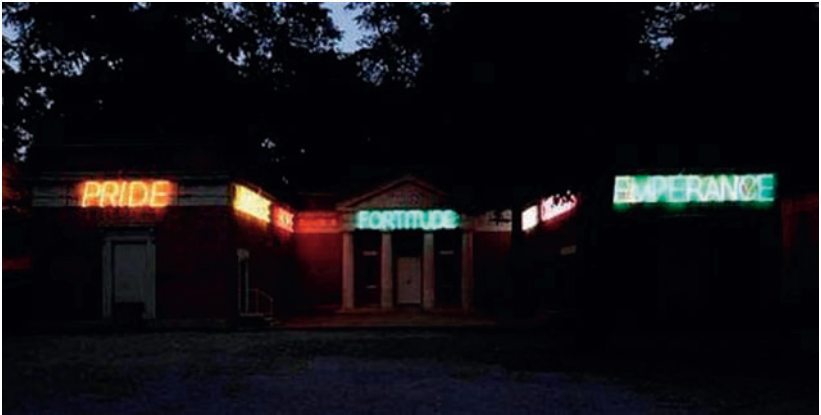
59 **BRUCE NAUMAN** b. 1941

Double Poke in the Eye II, 1985

Sequentially timed multi-colored neon wall sculpture mounted on a white enamel rectangular box, signed and numbered 29 in blue ink on a label affixed to the reverse of the box, from the edition of 40 (there were also 8 artist’s proofs), published to benefit The New Museum by Brooke Alexander Inc., New York, in very good and working condition. 24 1/4 x 36 x 9 in. (61.6 x 91.4 x 22.9 cm)

Estimate \$200,000-300,000

LITERATURE Kathy Halbreich, Neal Benezra and Joan Simon 333



Bruce Nauman's American Pavilion installation at the 53rd Venice Biennale where he was chosen to receive the Golden Lion for Best Artist Participation. Neon lettering transforms a classical architectural frieze into the contemporary language of a commercial sign. Seven vices alternate with seven virtues in fourteen flashing colors: FAITH/LUST, HOPE/ENVY, CHARITY/SLOTH, PRUDENCE/PRIDE, JUSTICE/AVARICE, TEMPERANCE/GLUTTONY and FORTITUDE/ANGER. In Venice the words wrapped around the “mini-Monticello” of the official, Georgian-style red-brick United States Pavilion. Another example of *Double Poke in the Eye II* was one of the works installed inside.





60 **GERHARD RICHTER** b. 1932

Kerze II [Candle II], 1989

Offset print in colors with squeegee-applied black oil paint, on paper mounted to white plastic (as issued), the full sheet, signed, dated '89' and numbered 21/50 in pencil on the front and in black ink on the reverse (there were also 9 in Roman numerals), published by Achenbach Art Edition, Düsseldorf, in excellent condition, contained in original frame.
S. 35 1/2 x 35 1/2 in. (90.2 x 90.2 cm)

Estimate \$40,000-60,000

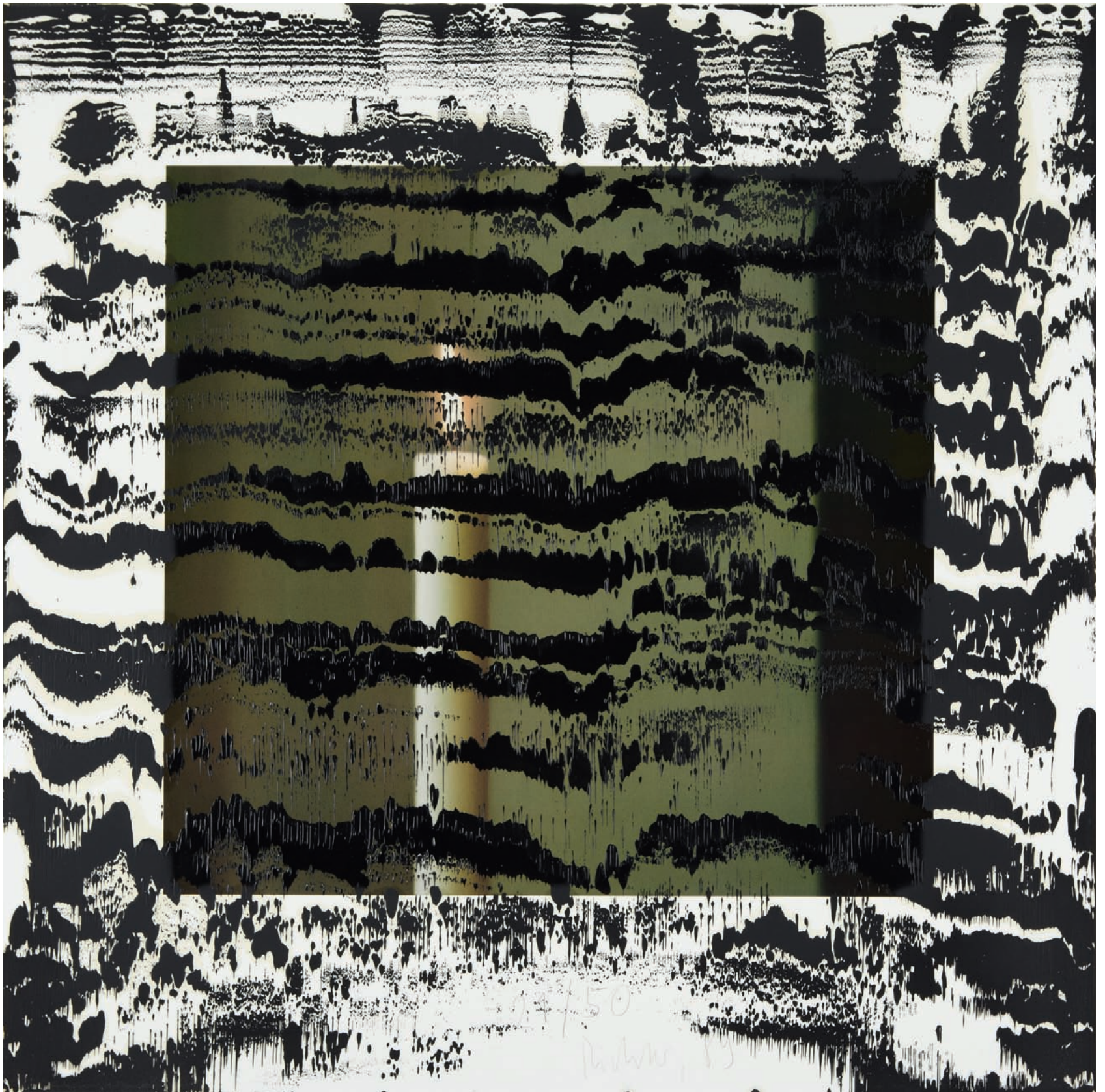
LITERATURE Hubertus Butin 66



Georges de la Tour, *A Young Singer*, c. 1650, oil on canvas, The Leicester City Museum, United Kingdom



Robert Rauschenberg, *Automobile Tire Print*, 1953, black paint on twenty sheets of paper, mounted on fabric



61 **ED RUSCHA** b. 1937

Vowel #18 (A), 1996

Unique hand-painted acrylic in colors, on cover of *Thrift Store Paintings* book by Jim Shaw, signed, dated 'July 4, 1996' and numbered #18 in black, blue and orange ink respectively, from the series of 25, in excellent condition, framed.

11 1/2 x 9 x 1/2 in. (29.2 x 22.9 x 1.3 cm)

Estimate \$8,000-12,000

PROVENANCE Gagosian Gallery, benefit auction for the Estate Project for Artists with AIDS, 1997





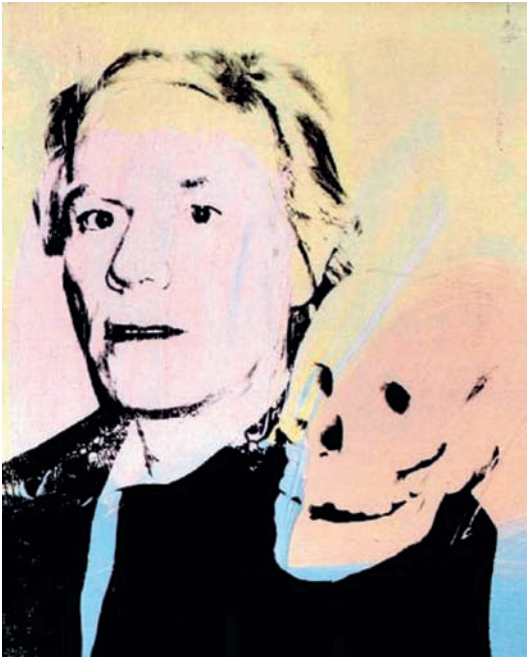
62 **ANDY WARHOL** 1928-1987

Skulls portfolio, 1976

The complete set of four screenprints in colors, on Strathmore Bristol paper, the full sheets, signed and numbered 50/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, all generally in excellent condition, all framed.
all S. 30 1/4 x 40 1/8 in. (76.8 x 101.9 cm)

Estimate \$40,000-60,000

LITERATURE Frayda Feldman and Jörg Schellmann 157-160



Andy Warhol, *Self portrait with skull*, 1978, silkscreen on canvas



63 **HONORÉ DAUMIER** 1808-1879

Rue Transnonain, 1834

Lithograph, on wove paper, with full margins, the only state, a rich impression, pale staining and creasing in the margins, two flattened creases at lower left and upper right margin corners, a few short tears at the lower sheet edge (one repaired), otherwise in good condition, unframed.

I. 11 3/8 x 17 1/2 in. (28.9 x 44.5 cm)

S. 14 3/8 x 21 in. (36.5 x 53.3 cm)

Estimate \$35,000-45,000

PROVENANCE Ruth Benedict (curator, National Gallery, Washington DC); James H. Lockhart; Dieter Noack (N inkstamp on reverse)

LITERATURE Loys Delteil 135; Daumier Register 135

A defender of the working class, Daumier often employed political commentary in his graphic works. Dissatisfied with the social and political state of affairs under King Louis Phillipe's regime, Daumier set out to illustrate the terrible aftermath of a civilian massacre that occurred on April 14th 1834 by the French National Guard. *Rue Transnonain* stands as one of Daumier's most politically important lithographs. The work was published in Charles Philipon's sub-publication *L'Association mensuelle* which sought to promote the freedom of the press. The King ordered the destruction of all circulating prints immediately after its publication.

The street 'Rue Transnonain' was originally named after an old village in Beau-Bourg dating back to the 11th century. After that, the street name was changed several times: at first it was called Rue de Beaubourg, then Rue de Châlons or Rue de Chalon, then Rue Trousse Nonnain, Rue Trace put, Rue Tasse Nonnain, and finally Rue Transnonain. Today, the Rue Transnonain does not exist anymore. It has been torn down during the reconstruction of the streets of Paris by Haussmann.

Daumier saw people as they normally appeared their faces vague, impersonal, blank and unprepared for any observer. He tried to achieve the real by isolating a random collection of the unrehearsed details of human existence from the continuum of ordinary life, a vision that paralleled the spontaneity and candor of scenes being captured by the end of the century with the modern snapshot camera.

Richard G. Tansey and Fred S. Kleiner, *Art Through the Ages*, p. 966



Vincent van Gogh, *The Potato Eaters*, 1885, lithograph



64 **JASPER JOHNS** b. 1930

Corpse and Mirror, 1976

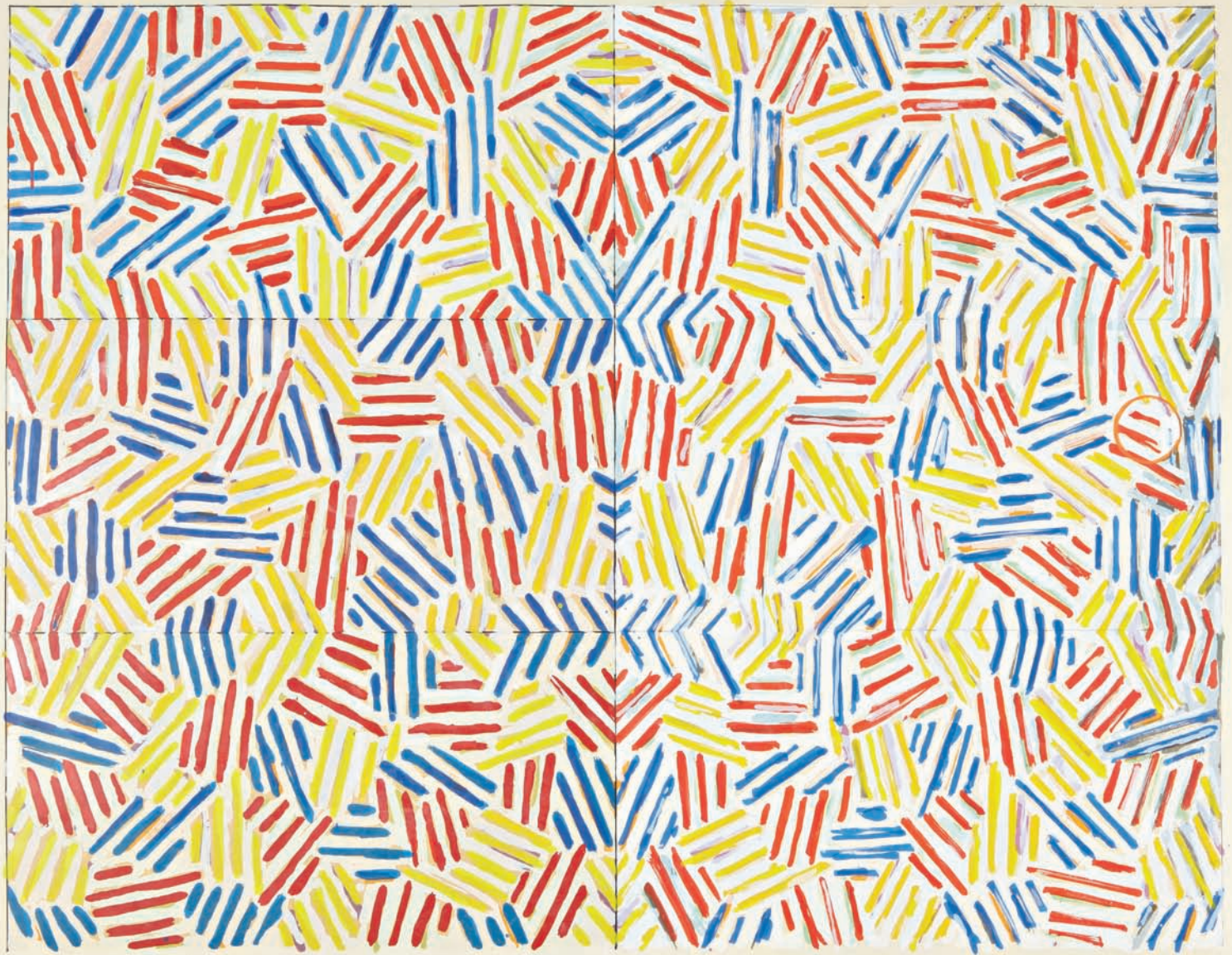
Screenprint in colors, on Nishinouchi Kizuki Kozo paper, with full margins, signed, dated '76' and numbered 29/65 in pencil (there were also 8 artist's proofs), published by the artist and Simca Print Artists, New York and Tokyo (with their blindstamp), the sheet slightly toned, tears along the sheet edges, occasional soft creasing, time staining, otherwise generally in good condition, framed.

I. 36 1/2 x 47 in. (92.7 x 119.4 cm)

S. 42 3/4 x 52 3/4 in. (108.6 x 134 cm)

Estimate \$50,000-70,000

LITERATURE Universal Limited Art Editions 169



28

65 **JASPER JOHNS** b. 1930

Savarin, 1977

Lithograph in colors, on Twinrocker paper, with full margins, signed, dated '77' and numbered 49/50 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), the colors attenuated, the palest time staining, otherwise in good condition, framed.

I. 38 1/4 x 28 1/8 in. (97.2 x 71.4 cm)

S. 45 x 34 3/4 in. (114.3 x 88.3 cm)

Estimate \$40,000-60,000

LITERATURE Universal Limited Art Editions 183



PROPERTY FROM A MID-ATLANTIC COLLECTION

66 **JASPER JOHNS** b. 1930

Savarin, 1981

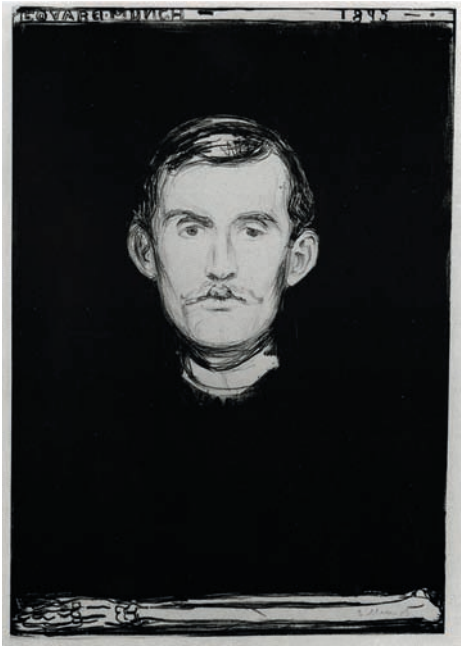
Lithograph in black, red and gray, on Rives BFK paper, with full margins, signed, dated '77-81' and numbered 'AP 4/9' in pencil (an artist's proof, the edition was 60), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

I. 39 3/4 x 29 1/2 in. (101 x 74.9 cm)

S. 50 3/8 x 38 in. (128 x 96.5 cm)

Estimate \$30,000-40,000

LITERATURE Universal Limited Art Editions 220



Edvard Munch, *Self-Portrait*, 1895, lithograph



67 **JASPER JOHNS** b. 1930

Savarin 5 (Corpse and Mirror), 1978

Lithograph in colors, on Richard De Bas paper, the full sheet, signed and numbered 8/42 in pencil, (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

I. 16 1/2 x 12 1/2 in. (41.9 x 31.8 cm)

S. 25 3/4 x 19 3/4 in. (65.4 x 50.2 cm)

Estimate \$20,000-30,000

LITERATURE Universal Limited Art Editions 195



28

12/4/42

68 **BRIDGET RILEY** b. 1931

Untitled (Based on Primitive Blaze), 1962

Screenprint, on smooth wove paper, with full margins, signed, dated '62' and numbered 19/40 in pencil (there were also 5 artist's proofs), a few soft handling creases in the margins, otherwise in very good condition, framed.

L. 16 1/2 x 12 1/2 in. (41.9 x 31.8 cm);

S. 25 3/4 x 19 3/4 in. (65.4 x 50.2 cm)

Estimate \$20,000-30,000

LITERATURE Karsten Schubert 1a

Pollock has always been a hero of mine. But if there's any similarity whatsoever, I have arrived at it by a very different route. The unexpected thing in his free structure is the immense control. The unexpected thing in my controlled structure is the free play of visual forces...I try to keep the constituents of any complexity simple.

Bridget Riley

[Bridget Riley's] op paintings of the sixties, evolved from her desire to demonstrate that 'there are some absolutes: Black is not white'. Even so, something happens at the intersection of black and white. There is a zone of dynamic mystery there that is anything but absolute.

Dave Hickey, from the exhibition catalogue *Bridget Riley Paintings 1982-2000 and early works on paper*, Pace Wildenstein, New York, 2000 p. 7

This is the artist's first print.



19/
40.

Bridget Riley '62

69 **CY TWOMBLY** b. 1928

Untitled, from *On the Bowery* portfolio, 1969-71

Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered 78/100 in pencil on the reverse (there were also 20 artist's proofs), published by Edition Domberger, Stuttgart (with their blindstamp), in excellent condition, framed.
S. 25 3/8 x 25 1/2 in. (64.5 x 64.8 cm)

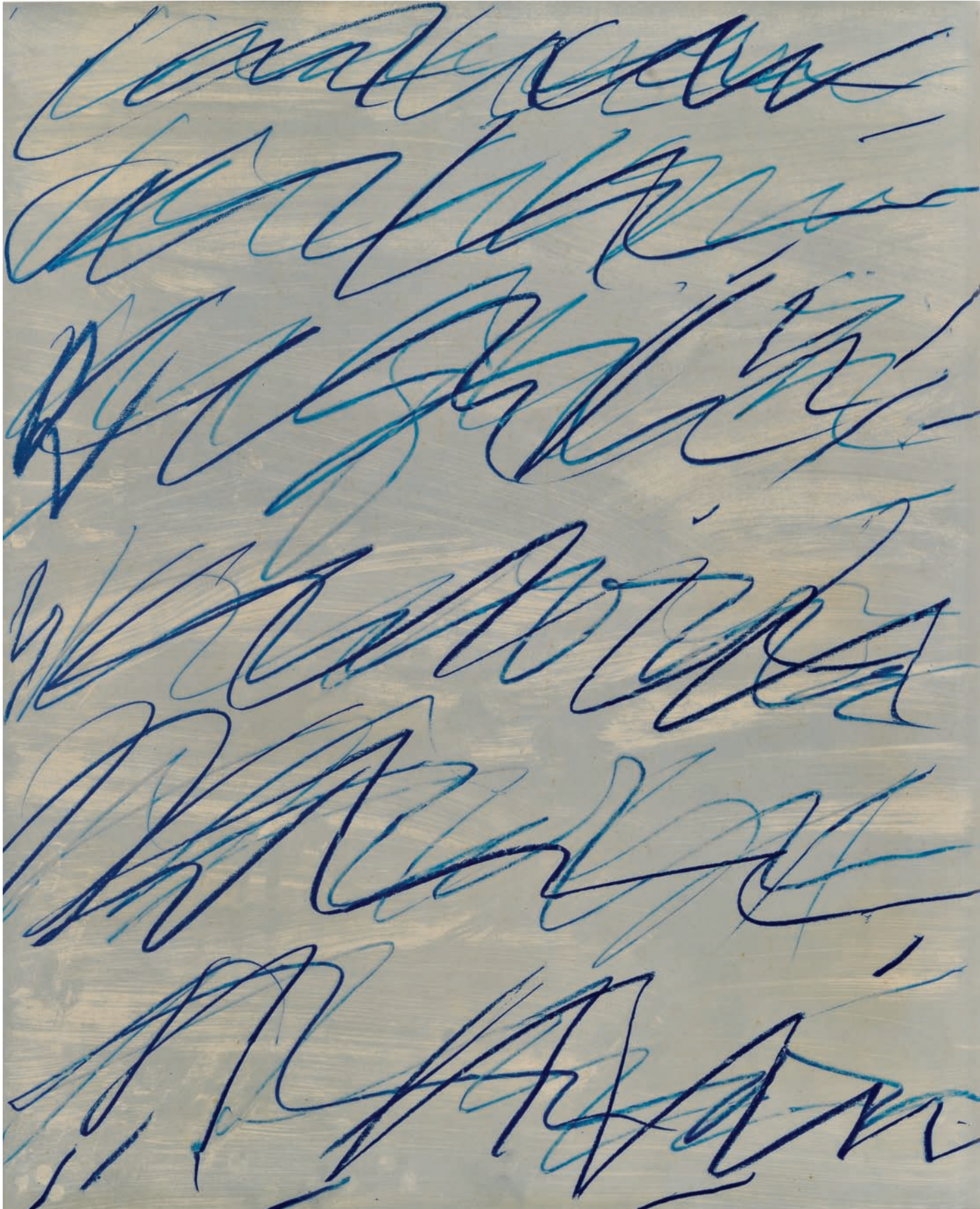
Estimate \$20,000-30,000

LITERATURE Heiner Bastian 27



The Cy Twombly Gallery at the Menil Collection, Houston, Texas





70 **CY TWOMBLY** b. 1928

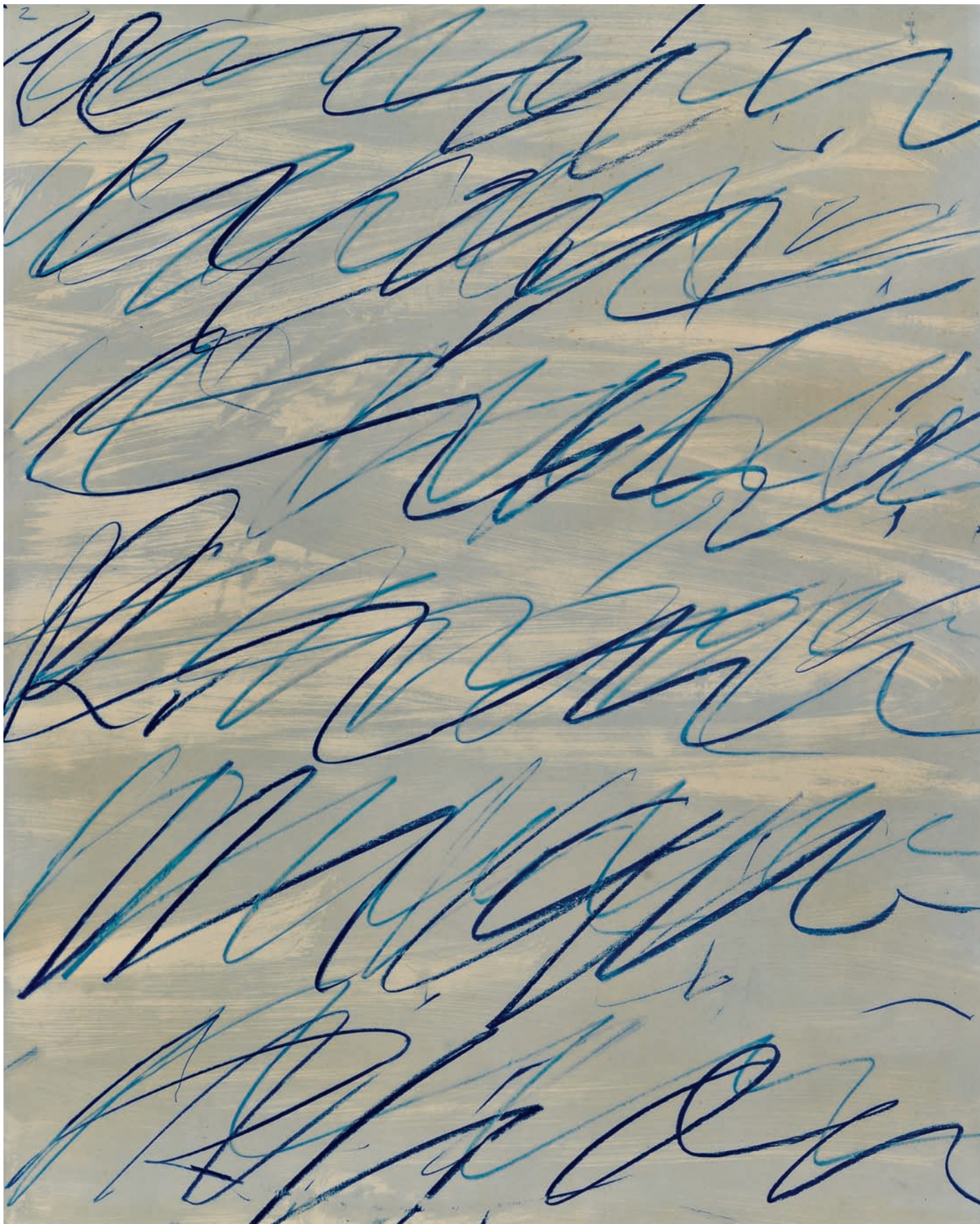
Roman Notes: Plate 1, 1970

Offset lithograph in colors, on heavy offset paper, the full sheet, signed, dated and numbered 64/100 on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, in good condition.

S. 34 5/8 x 28 3/4 in. (87.9 x 73 cm)

Estimate \$18,000-25,000

LITERATURE Heiner Bastian 21



71 **CY TWOMBLY** b. 1928

Roman Notes: Plate 2, 1970

Offset lithograph in colors, on heavy offset paper, the full sheet, signed, dated and numbered 64/100 on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, in good condition.

S. 34 5/8 x 28 3/4 in. (87.9 x 73 cm)

Estimate \$18,000-25,000

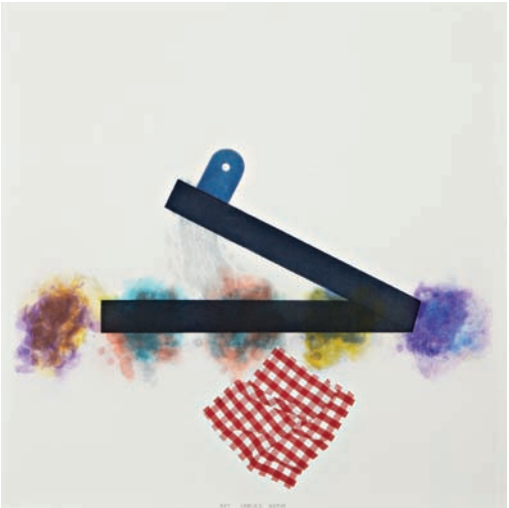
LITERATURE Heiner Bastian 22

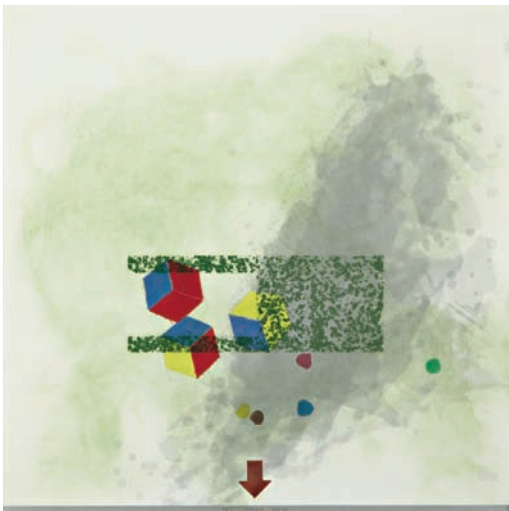
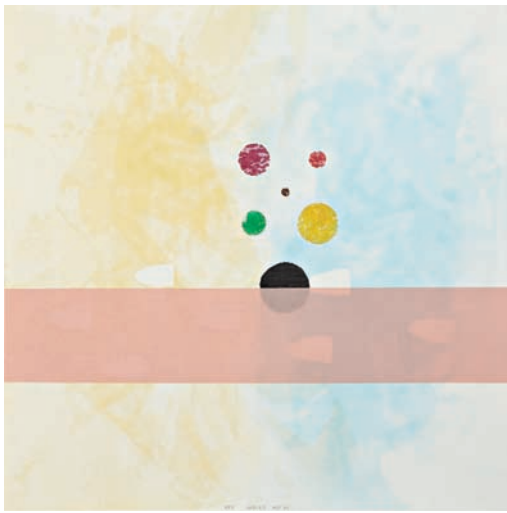
72 **RICHARD TUTTLE** b. 1941

Label 1-16, 2002-05

The complete set of sixteen etchings with aquatint, spitbite, sugarlift, drypoint and fabric collé, on wove paper, the full sheets, all signed with initials, titled, dated, and annotated 'EP2' in pencil (the edition was 25), published by Brooke Alexander Editions, New York, all in very good condition, all framed.
all S. 16 x 16 in. (40.6 x 40.6 cm)

Estimate \$70,000-90,000





73 **AGNES MARTIN** 1912-2004

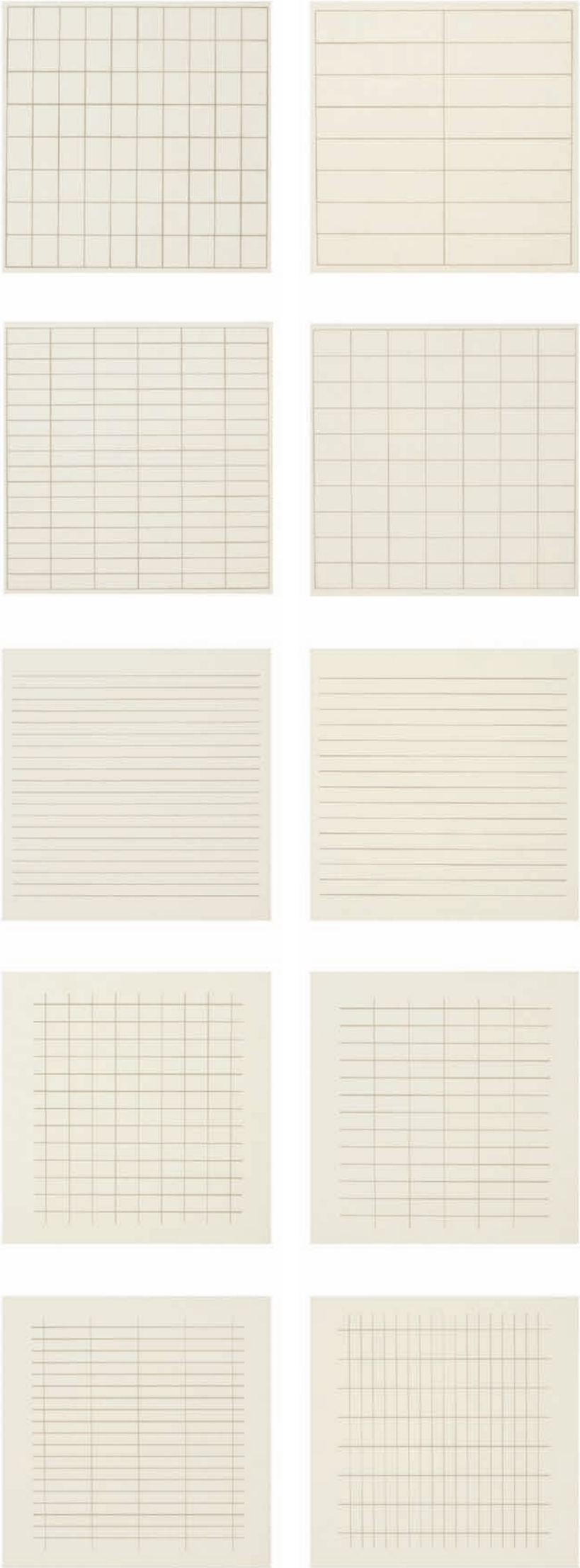
On a Clear Day portfolio, 1973

The complete set of thirty screenprints in gray, on Japanese rag paper, with full margins, with justification, all signed and numbered 43/50 in pencil (there were also 14 artist's proofs), published by Parasol Press, Ltd., New York, some with the palest mat staining, otherwise all generally in very good condition, all framed.
all S. 12 x 12 in. (30.5 x 30.5 cm)

Estimate \$120,000-180,000



Timothy Greenfield-Sanders, *Agnes Martin*, 1992, photograph





74 **SOL LEWITT** 1928-2007

Lines in Two Directions and In Five Colors on Five Colors with All Their Combinations, 1981

The complete set of seventy-five screenprints, on Arches 88 paper, with full margins, all signed and numbered from the edition of 10 (there were also 4 artist's proofs), published by Multiples, Inc., New York, all in very good condition, all framed.

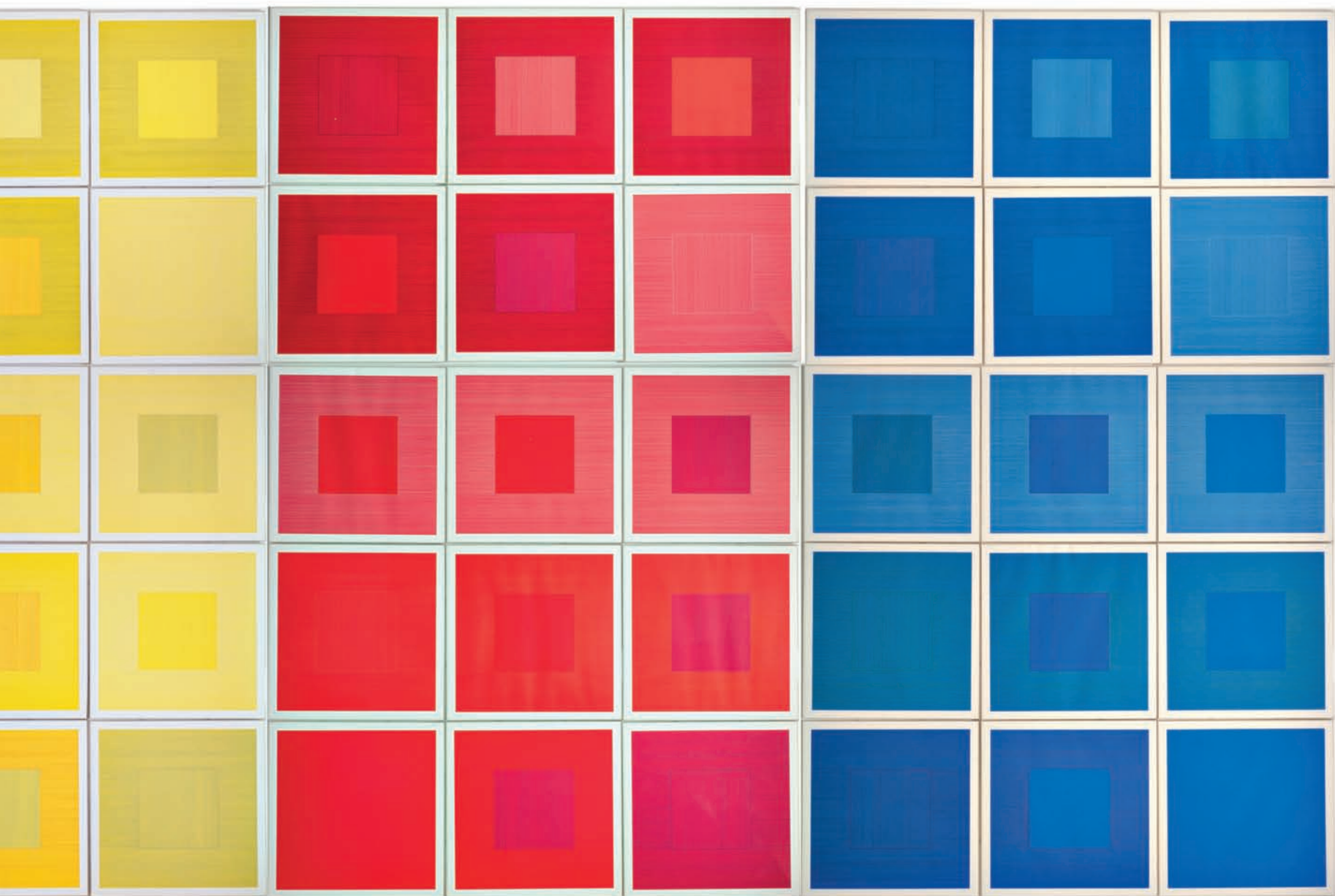
all I. 20 x 20 in. (50.8 x 50.8 cm)

all S. 22 x 22 in. (55.9 x 55.9 cm)

Estimate \$50,000-70,000

LITERATURE Tate Gallery S35





PROPERTY FROM A MID-ATLANTIC COLLECTION

75 **ELLSWORTH KELLY** b. 1923

Four Panels, 1971

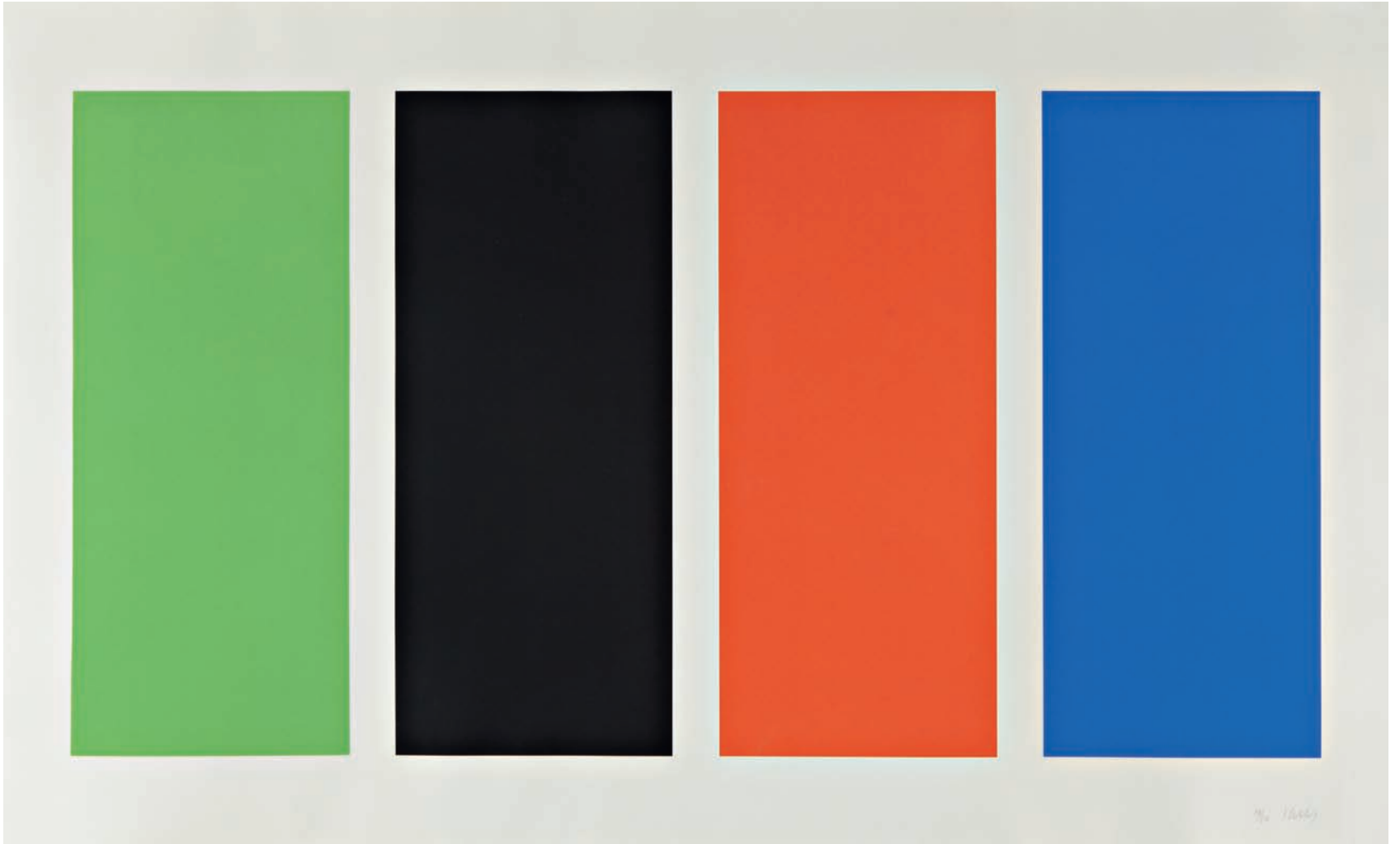
Lithograph in colors, on Arjomari paper, with full margins, signed and numbered 19/50 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 28 3/4 x 54 in. (73 x 137.2 cm)

S. 36 5/8 x 61 3/4 in. (93 x 156.8 cm)

Estimate \$10,000-15,000

LITERATURE Gemini G.E.L. 263; Richard Axsom 72



76 **GUILLERMO KUITCA** b. 1961

The Neufert Suite, 2002

The complete set of six cyanotypes, on Aquarelle Arches watercolor paper, the full sheets, all signed, dated '2002' and numbered 8/9 in white pencil (there were also 3 artist's proofs), published by Graphicstudio USF, Tampa, Florida (with their blindstamp), all in very good condition, all framed.

all S. 46 1/2 x 46 1/2 in. (118.1 x 118.1 cm)

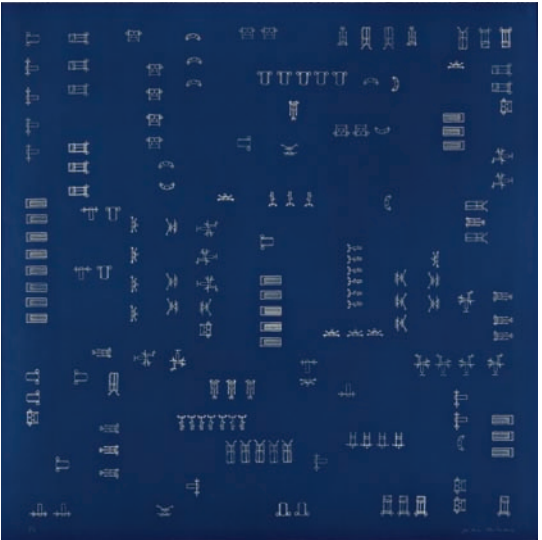
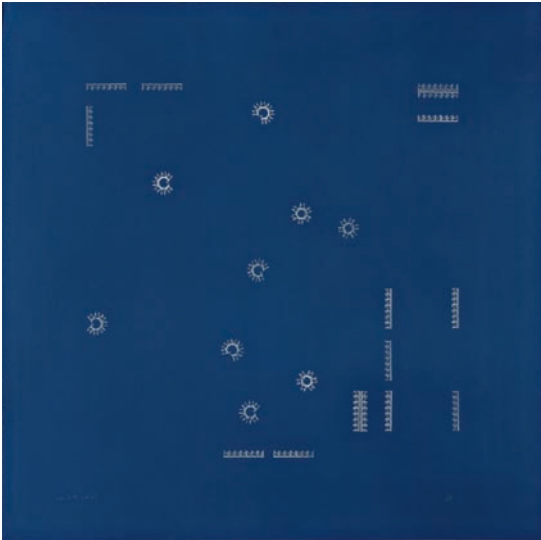
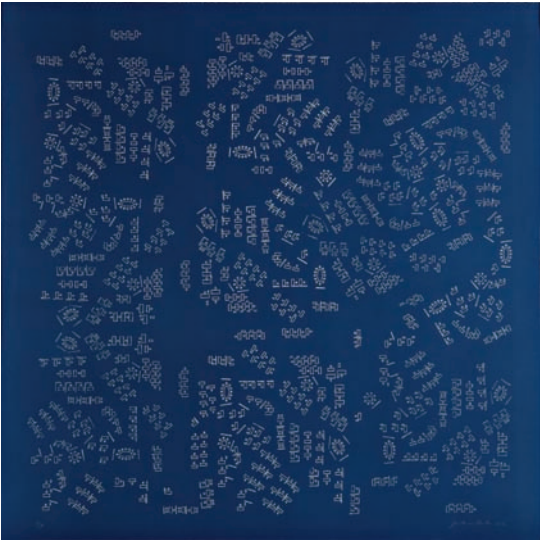
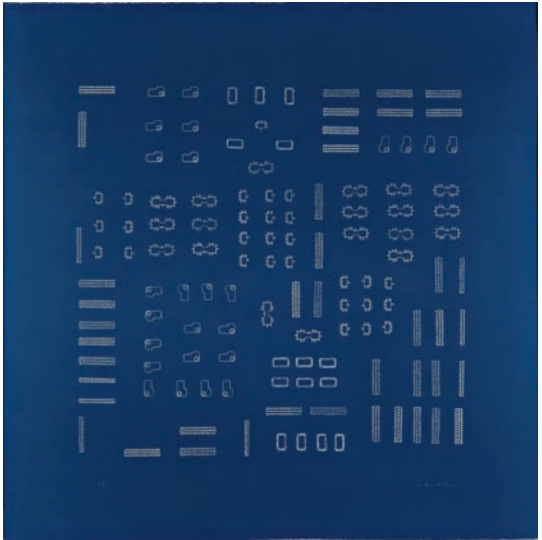
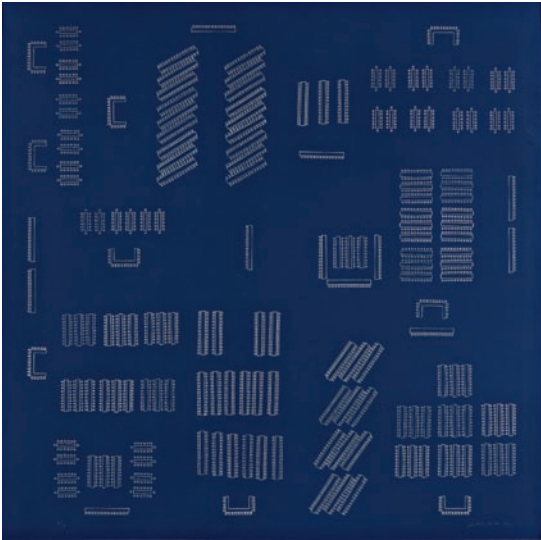
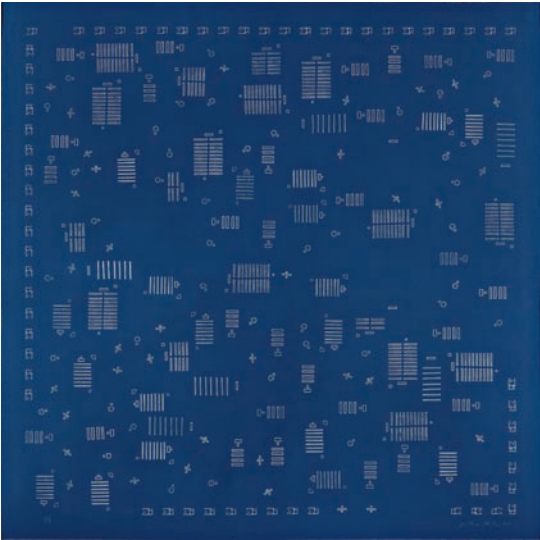
Estimate \$18,000-25,000

Including: *Devotional benches, confessional booths, mercy seats and altars; Fundraising tables; Gambling tables; Workout machines; Peep show and video booths; and Work stations*

In *The Neufert Suite*, Kuitca continues his longstanding exploration of the relationship between the individual and the ordered environment. Here Kuitca uses the universal symbols derived from Ernst Neuferts' *Architects' Data* and the architect's cyanotype method, commonly known as a blue print, to render the spatial and equipment layouts of such varied spaces as a sex shop and a sausage factory. "I was always fascinated by the Neufert, that architectural catalogue where the world is completely organized, measured, calculated. Taken to painting, any project connected with that cataloging spirit becomes totally absurd. Painting produces an enormous referential arbitrariness, while architecture does just the opposite." Guillermo Kuitca, edited by Hans-Michael Herzog and Katrin Steffen, Hatje Cantz, 2007



office shelving



77 **ANDREA ZITTEL** b. 1965

A-Z Cabinets, 1994

The complete set of four cabinets comprised of wood, glass, mirror, metal hinges, labeled on the front and containing glass shelves and objects, all signed in ink on a label on the reverse, numbered 1/4, published by Andrea Rosen Gallery, New York, all in very good condition.

all 14 x 14 x 5 in. (35.6 x 35.6 x 12.7 cm)

Estimate \$14,000-18,000

Labels read: A General Works; AC Collections; QP Physiology; and TP Chemical Technology



Andrea Zittel, four *A-Z Chamber Pots*, two *A-Z Cabinets*, *A-Z Warmth Unit*, *A-Z Sofa*, and *A-Z Cover* in *A-Z Comfort Room*, *A-Z East*, 1998



78 **DAMIEN HIRST** b. 1965

Pharmaceuticals, 2005

Inkjet print in colors, on wove paper, with full margins, signed, titled, dated '2005' and numbered 41/75 in pencil, published by Other Criteria, London, in very good condition, framed.

L. 41 1/2 x 33 in. (105.4 x 83.8 cm)

S. 50 x 40 in. (127 x 101.6 cm)

Estimate \$20,000-25,000



41
75

PHARMACEUTICALS

2005
Damien Hirst

79 **DAMIEN HIRST** b. 1965

Love Will Tear Us Apart, 1995

Plexiglas cabinet containing wrapped medical syringes and needles, signed and dated '30/5/95' in black ink on a label affixed to the backside, numbered 18/30 (typed), published by Tanya Bonakdar Gallery, New York, in very good condition.
14 x 20 x 8 3/4 in. (35.6 x 50.8 x 22.2 cm)

Estimate \$15,000-20,000



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RICHARD PRINCE *Crashed "Wayward Nurse," 2006-10 (detail)*
Estimate \$4,000,000-6,000,000

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The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may

be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has O◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.



PHILLIPS
de PURY & COMPANY

PART II
CONTEMPORARY ART

AUCTION 13 MAY 2011 450 PARK AVENUE

Viewing 30 April - 12 May 2011 450 West 15 Street

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

JOHN WESLEY *Three Sunbathers*, 1982 (detail) **Estimate** \$250,000-350,000

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

PHILLIPS
de PURY & COMPANY



BRIC

BRAZIL RUSSIA INDIA CHINA

AUCTIONS APRIL 2011 **LONDON**
Evening 14 April **Day** 15 April

Phillips de Pury & Company Howick Place London SW1P 1BB
Enquiries +44 207 318 4054 **Catalogues** +44 20 7318 4039 / +1 212 940 1240
PHILLIPSDEPURY.COM

HÉLIO OITICICA *Relevo Espacial*, 1959, constructed 1991 **Estimate** £300,000–400,000

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.



PHILLIPS
de PURY & COMPANY

MODERN AND CONTEMPORARY
EDITIONS

AUCTION 8 JUNE 2011 450 PARK AVENUE

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 Catalogues +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

ANDY WARHOL *Liz*, 1964, offset lithograph from the approximate edition of 300, **Estimate** \$12,000-18,000
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(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to

payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

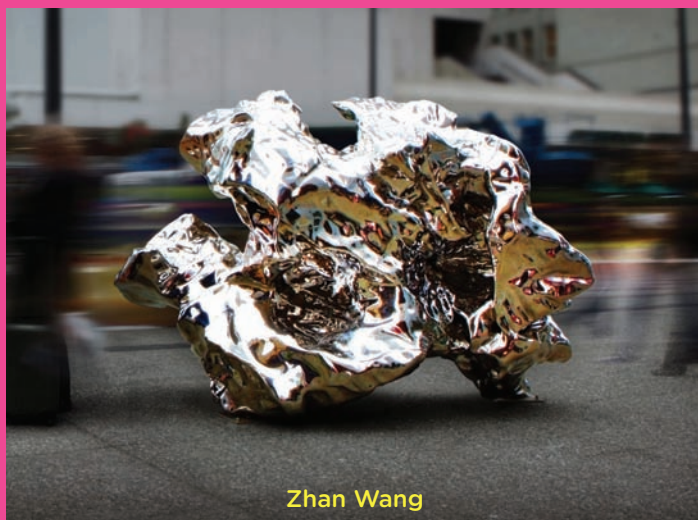
(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.



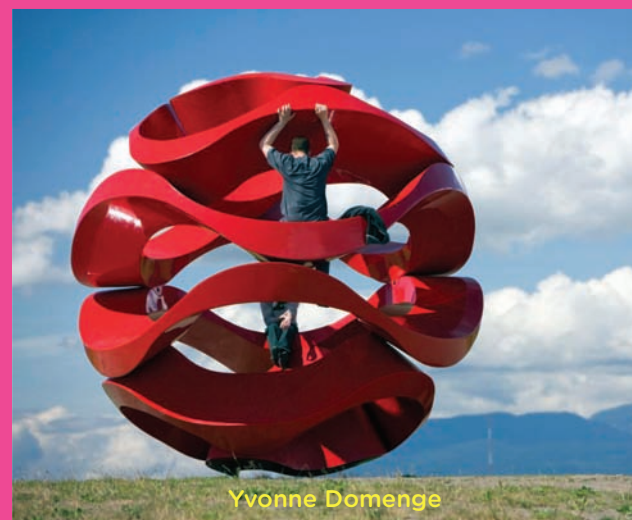
Jun Ren (China), *Freezing Water #7*, 2009



Dennis Oppenheim



Zhan Wang



Yvonne Dometge

OPEN AIR MUSEUM

VANCOUVER BIENNALE

GALA + AUCTION

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(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

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(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

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16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

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Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

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(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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450 PARK AVENUE NEW YORK 10022

Thursday 21 April 2011, 6pm

VIEWING

450 PARK AVENUE NEW YORK 10022

Tuesday 12 April – Saturday 16 April, 10am – 6pm

Sunday 17 April, 12pm – 6pm

Monday 18 April – Tuesday 19 April, 10am – 6pm

Wednesday 20 April, 10am – 8pm

Thursday 21 April, 10am – 6pm

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In sending in written bids or making enquiries please refer to this sale as NY030011 or Evening Editions.

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Inside Back Cover Andy Warhol, *Mao*, 1972, lot 37 (detail)

Back Cover Pablo Picasso, *Grand vase aux danseurs*, 1950, lot 12



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