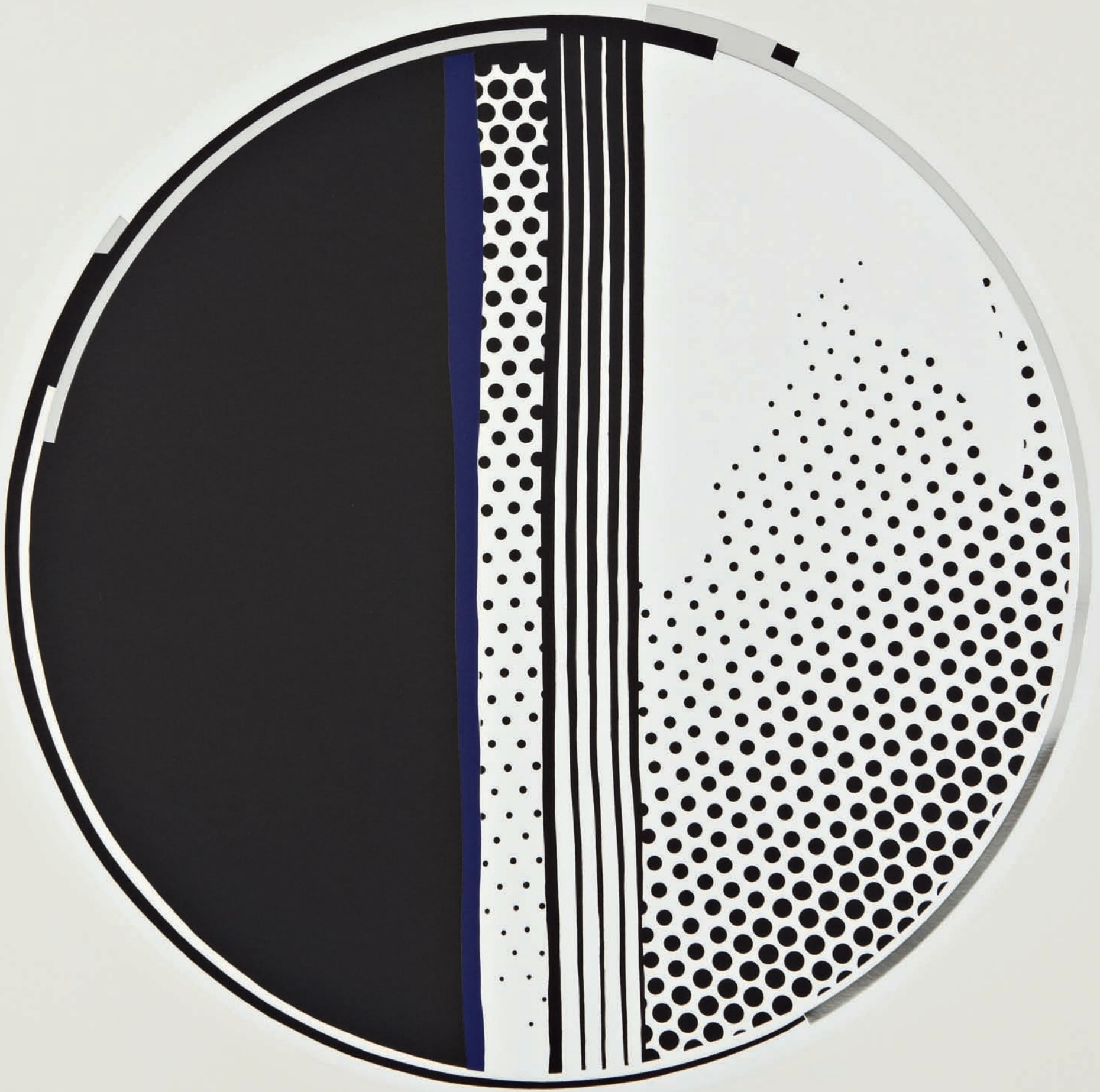


**PHILLIPS**  
de PURY & COMPANY



MODERN AND CONTEMPORARY

# EDITIONS

25 JANUARY 2012 450 PARK AVENUE NEW YORK











يُخْرِجُهُمْ مِنَ الظُّلُمَاتِ إِلَى النُّورِ





MODERN AND CONTEMPORARY

# EDITIONS

25 **JANUARY** 2012 1PM 450 PARK AVENUE **NEW YORK**

**VIEWING**

**450 Park Avenue New York 10022**

Wednesday January 18 – Saturday January 21 10am–6pm

Sunday January 22 12pm–6pm

Monday January 23 – Tuesday January 24 10am – 6pm

Wednesday January 25 10pm – 1pm

**Front Cover** Roy Lichtenstein, *Mirror #1*, from *Mirror series*, 1972, lot 118 (detail)

**Inside Front Cover** Martin Lewis, *Quarter of Nine, Saturday's Children*, 1929, lot 61 (detail)

**Opposite** Ghada Amer and Reza Farkhondeh, *Out of Darkness to the Light*, 2008, lot 214 (detail)





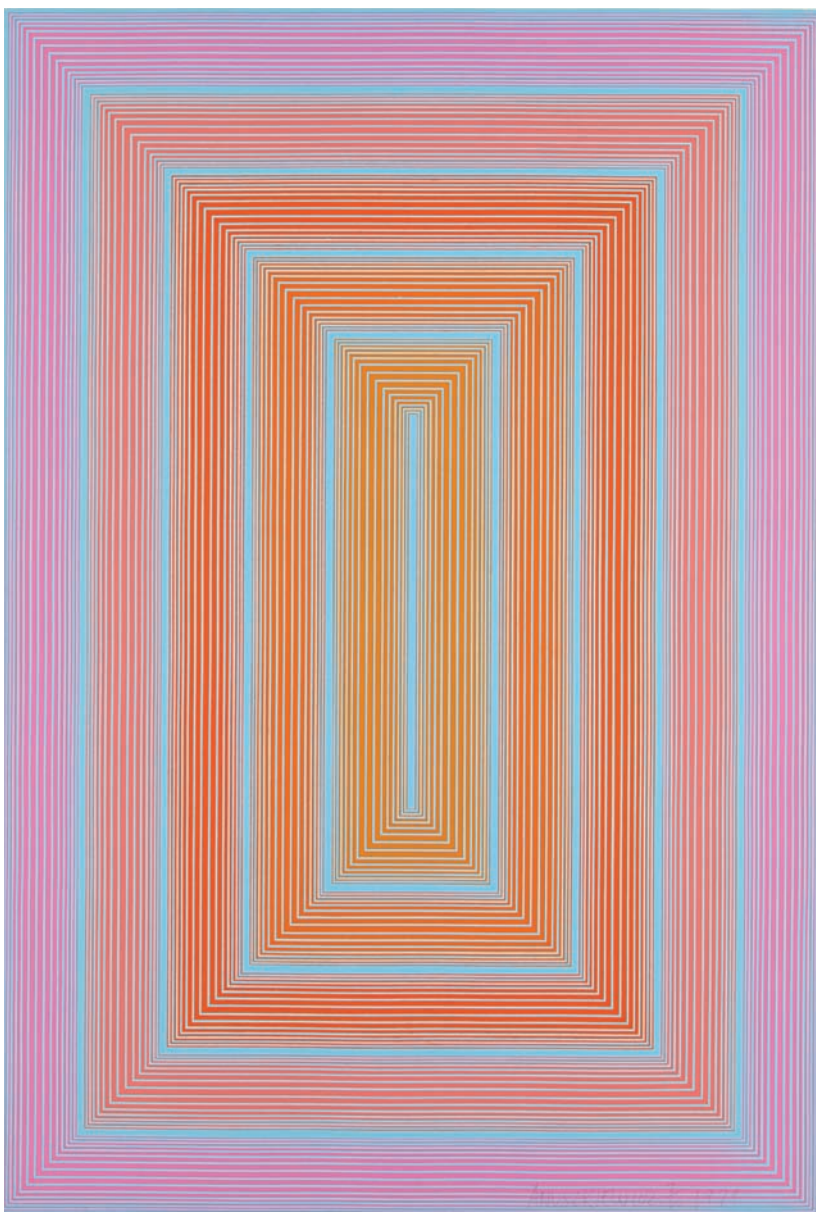
- 1 **LARRY ZOX** 1936-2006  
*Mostly Mozart Festival*, 1971  
Screenprint in colors, on wove paper, the full sheet, signed and numbered 169/198 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, in very good condition, framed.  
S. 81 x 40 in. (205.7 x 101.6 cm)

**Estimate \$2,000-3,000**

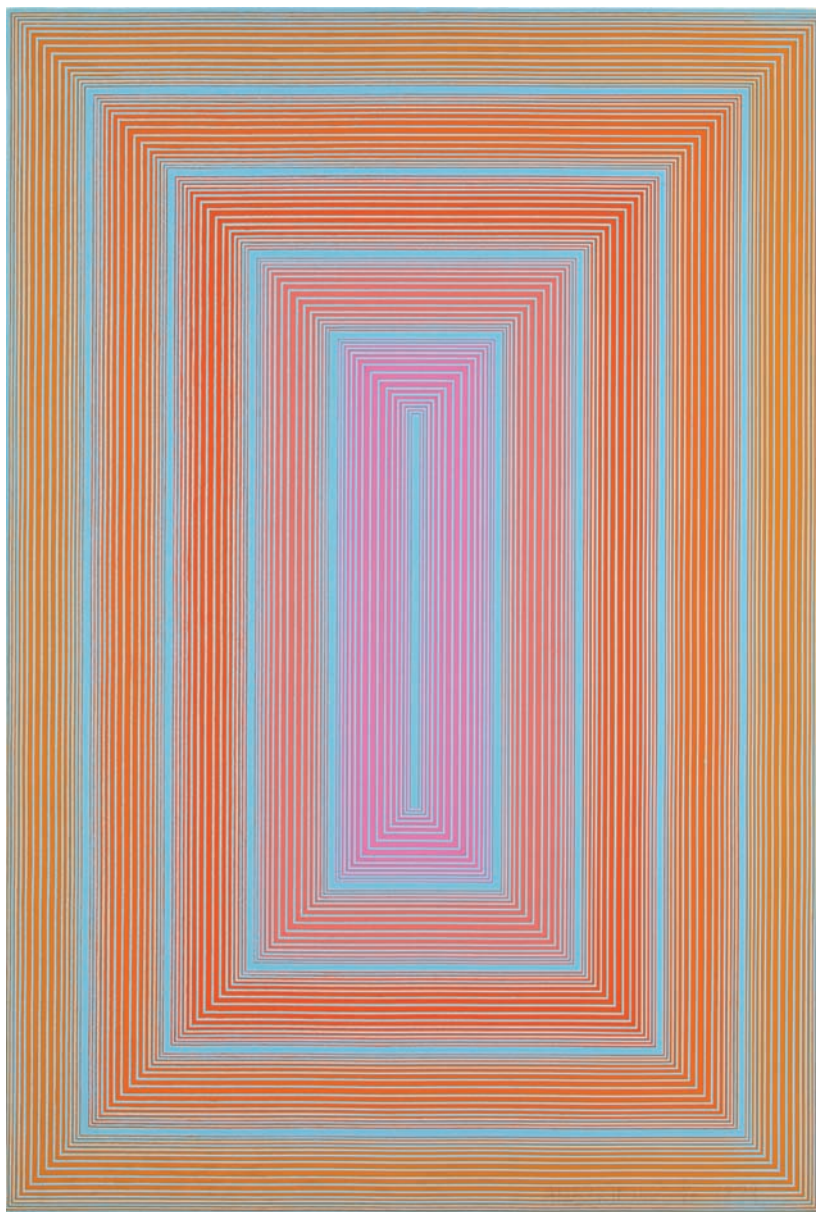
**LITERATURE**  
Charles Riley p 135



2



3



2

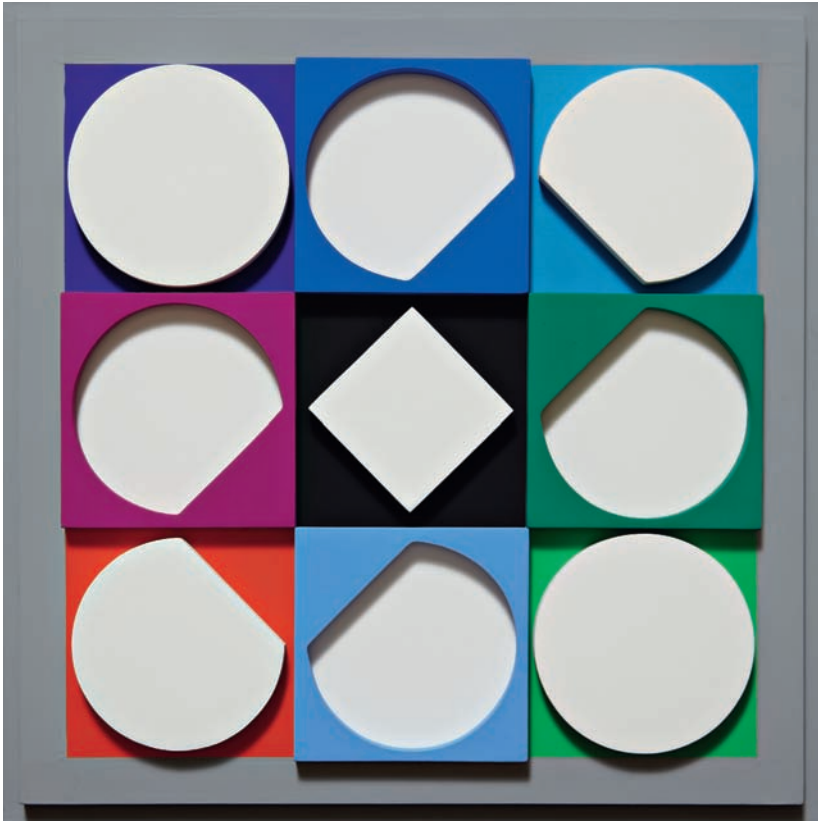
**RICHARD ANUSZKIEWICZ** b. 1930  
*Reflections I-Blue Line with Ochre Center*, 1979  
 Hand-painted multiple in colors, on masonite, signed, dated '1979' and numbered 7/60 in pencil (there were also 15 artist's proofs), published by Editions Lassiter-Meisel, New York, occasional minor scuffing and wear, otherwise in very good condition, framed.  
 68 x 47 in. (172.7 x 119.4 cm)  
**Estimate \$3,000-5,000**  
**PROVENANCE**  
 Collection of the artist

3

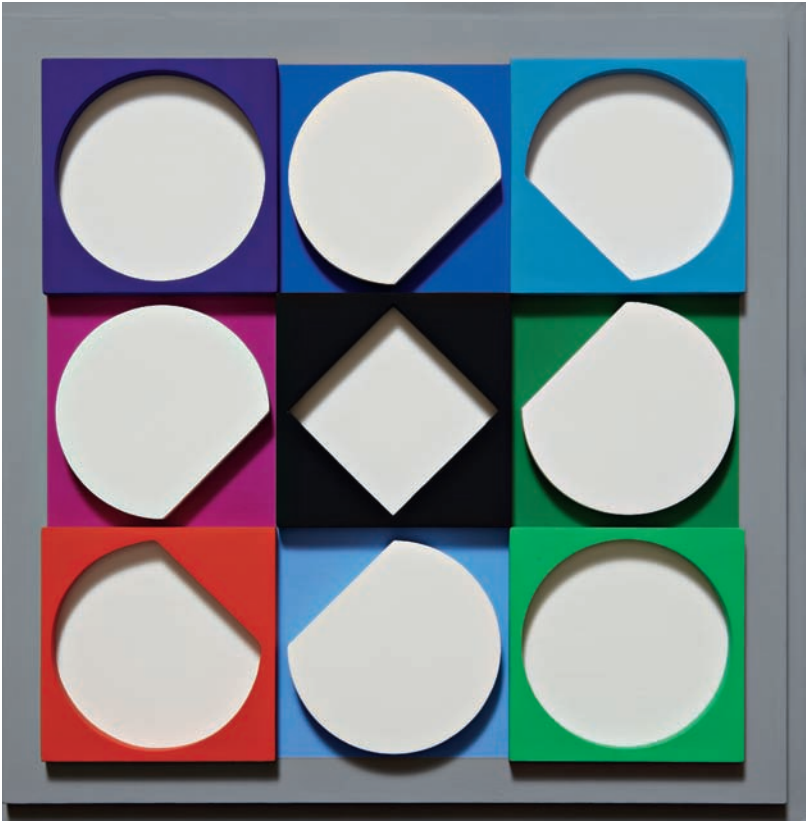
**RICHARD ANUSZKIEWICZ** b. 1930  
*Reflections I-Blue Line with Mauve Center*, 1979  
 Hand-painted multiple in colors, on masonite, signed, dated '1979' and numbered 7/60 in pencil (there were also 15 artist's proofs), published by Editions Lassiter-Meisel, New York, occasional minor scuffing and wear, otherwise in very good condition, framed.  
 68 x 47 in. (172.7 x 119.4 cm)  
**Estimate \$3,000-5,000**  
**PROVENANCE**  
 Collection of the artist

These two works form a 'reflective' pair. There are seven pairs in the series. Less than half of the edition was actually produced.

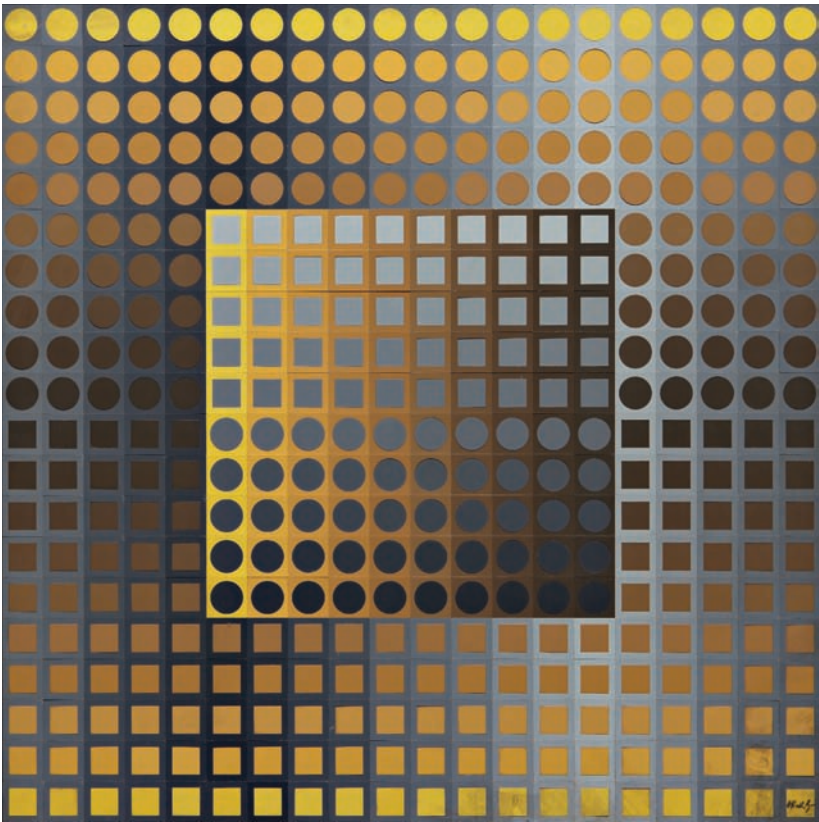
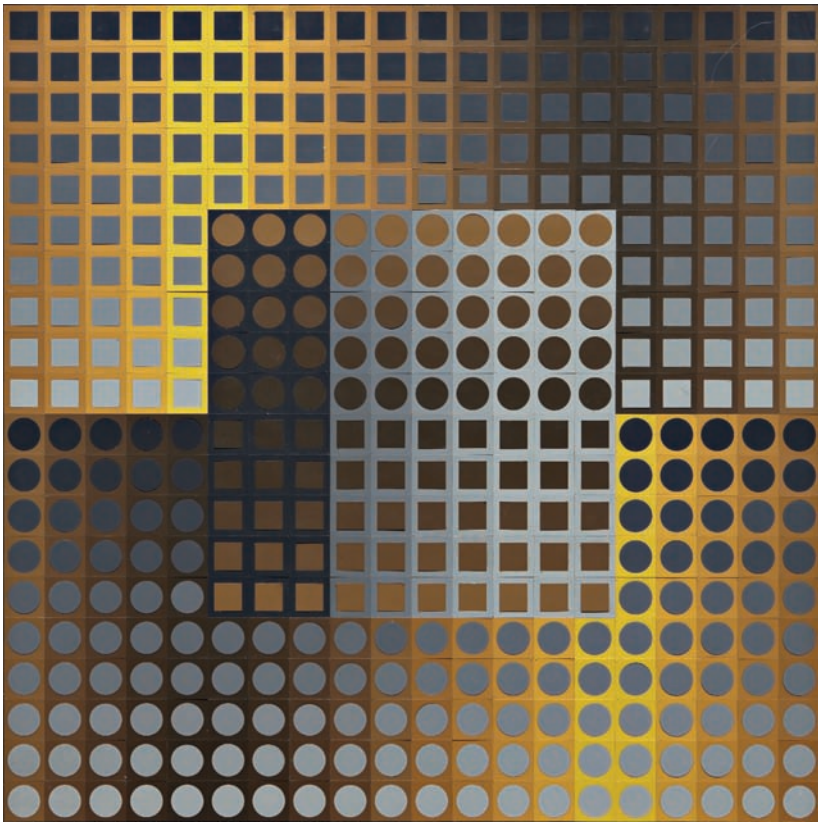




4 **VICTOR VASARELY** 1906-1997  
*Topaz blanche positif; and Topaz blanche negatif*, 1967  
The complete set of two wood reliefs painted in colors, one signed in ink and numbered 13/50 on a label affixed to the reverse, published by Editions Denise René, Paris, both in very good condition, both framed.  
both 14 1/8 x 14 1/8 in. (35.9 x 35.9 cm)  
**Estimate \$3,000-5,000**

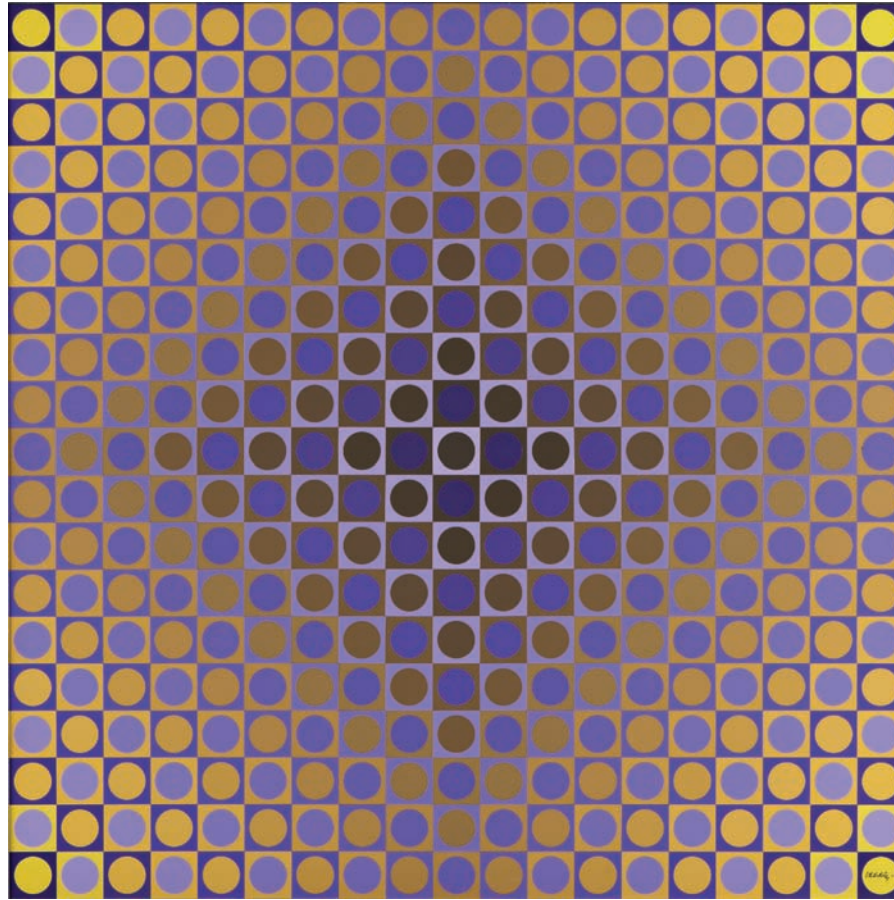


5 **VICTOR VASARELY** 1906-1997  
*Planetary Folklore Participations No. 2*, 1971  
The complete set of two multiples comprised of plastic elements in colors, adhered to metal, one incised with signature on the front and signed and numbered 213/500 in black ink on a label affixed to the reverse (there were also 75 artist's proofs), co-published by Editions William Wise, France and Editions Pyra A.G., Switzerland, both with abrasions, scuffing and soiling, occasional lifting of the plastic elements in places, otherwise both in good condition, both contained in original metal frames.  
both 23 5/8 x 23 5/8 in. (60 x 60 cm)  
**Estimate \$2,500-3,500**





6



6

**VICTOR VASARELY** 1906-1997*Alom Violet/Yellow, 1975*

Multiple with BASF Luran in colors, on aluminum, signed in black ink on the front, and signed titled, dated, and numbered 4/4 in ink on a label affixed to the reverse, published by Editions Pyra AG, Zürich, minor scuffing, otherwise in very good condition, framed.

37 3/4 x 37 3/4 in. (95.9 x 95.9 cm)

**Estimate \$3,000-5,000**

7

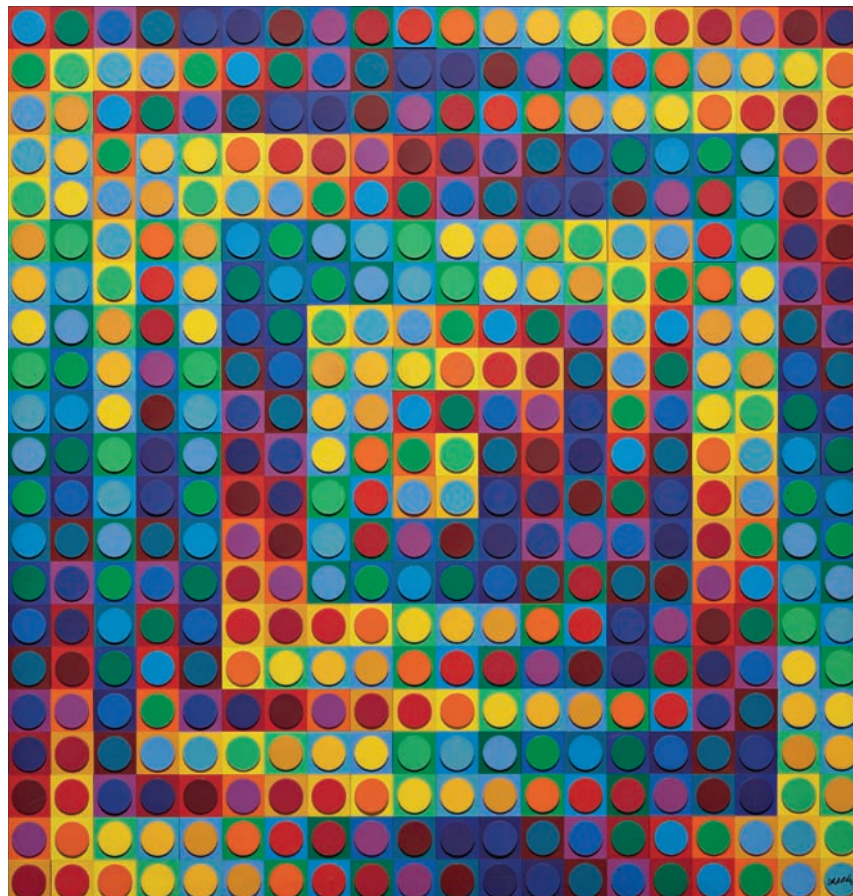
**VICTOR VASARELY** 1906-1997*Kanta Majus A, 1970*

Polystyrene mosaic tile multiple, signed in ink, also signed and numbered 12/30 on a label adhered to the reverse, published by Editions Pyra AG, Zürich, some of the tiles lifting slightly, minor wear, otherwise in very good condition, unframed.

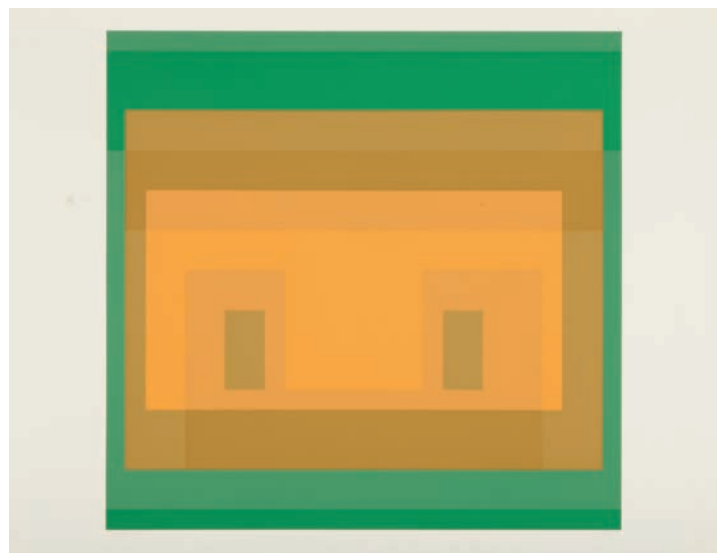
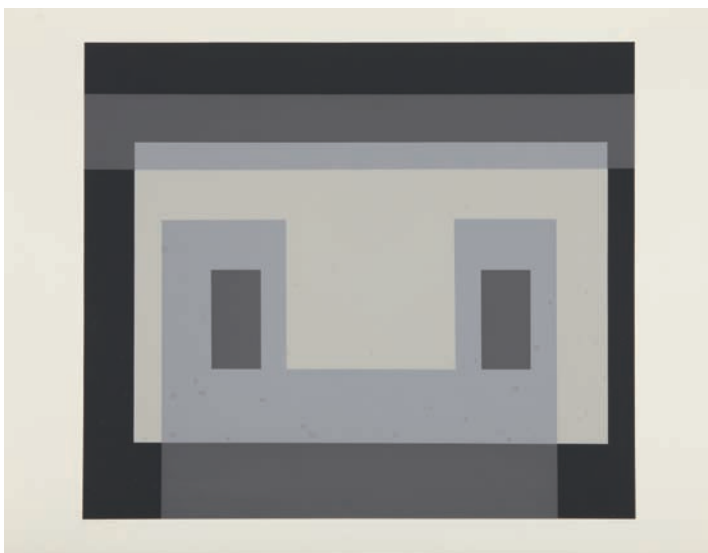
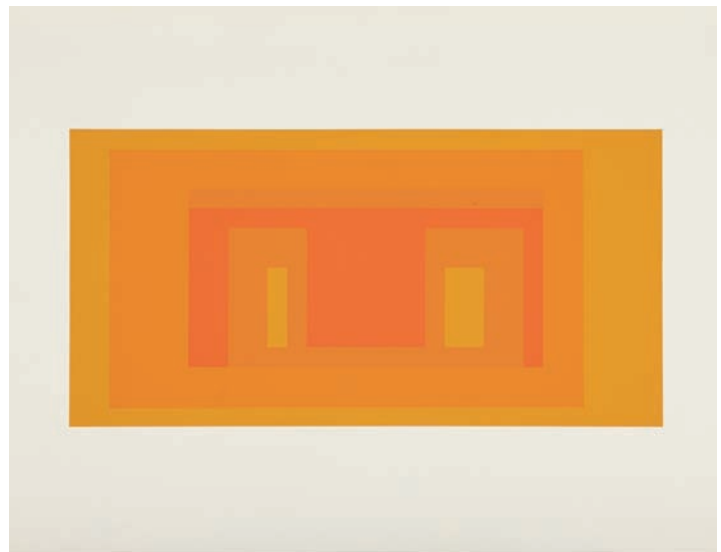
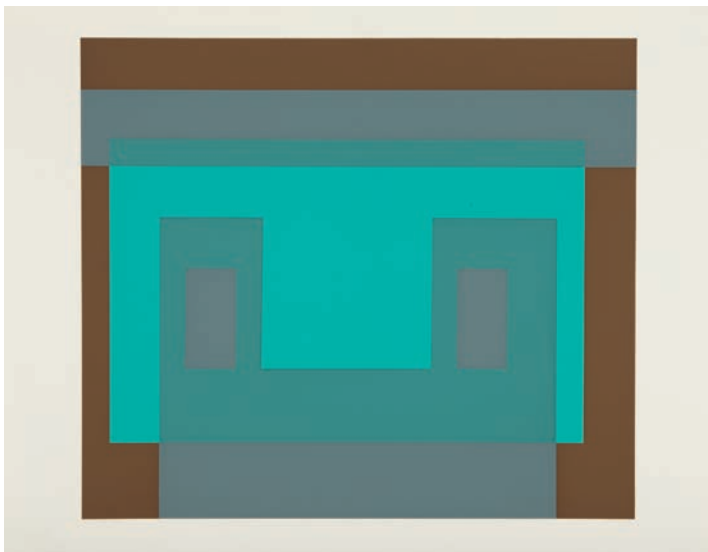
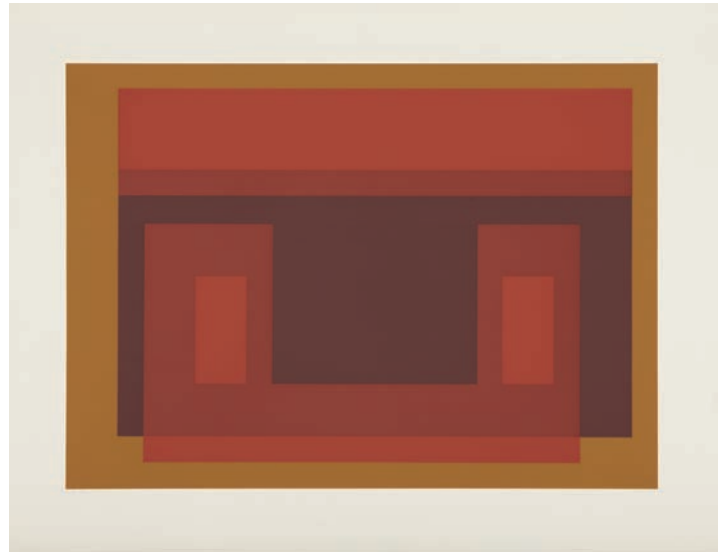
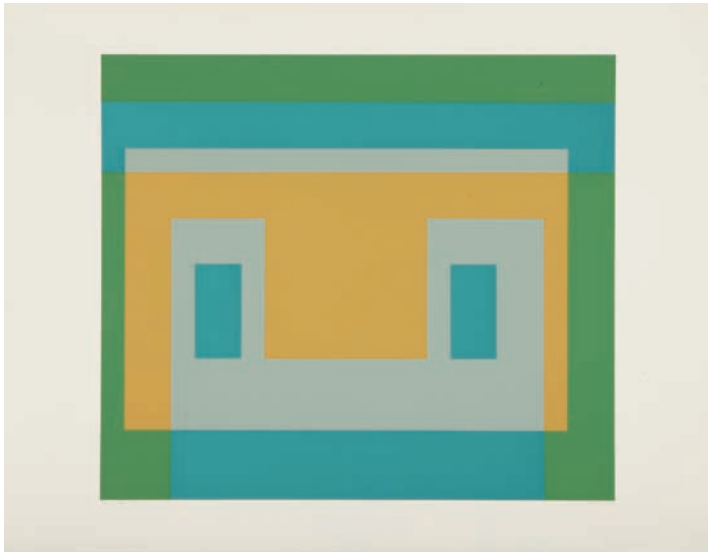
42 x 40 in. (106.7 x 101.6 cm)

**Estimate \$3,000-5,000**

7







## 8 JOSEF ALBERS 1888-1976

*Six Variants portfolio*, 1969

The complete set of six screenprints in colors, on Arches paper, with full margins, all signed, titled, dated '69' and numbered 126/150 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), the colors fresh, some with minor irregularities in the inks and minor scuffing, most with minor soiling and pale foxing in the margins, time staining, otherwise all generally in good condition, all unframed.

all l. various sizes.

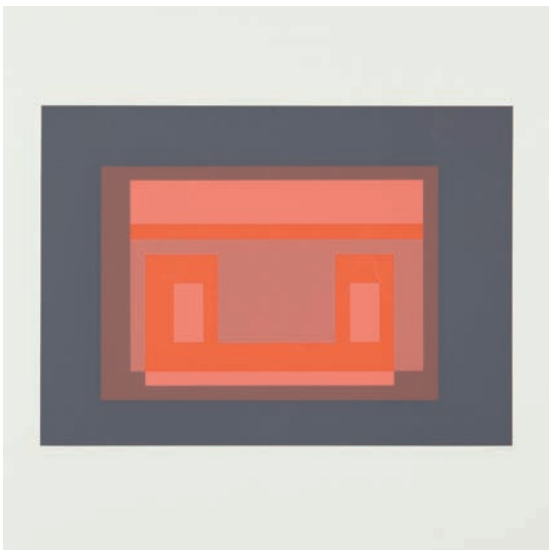
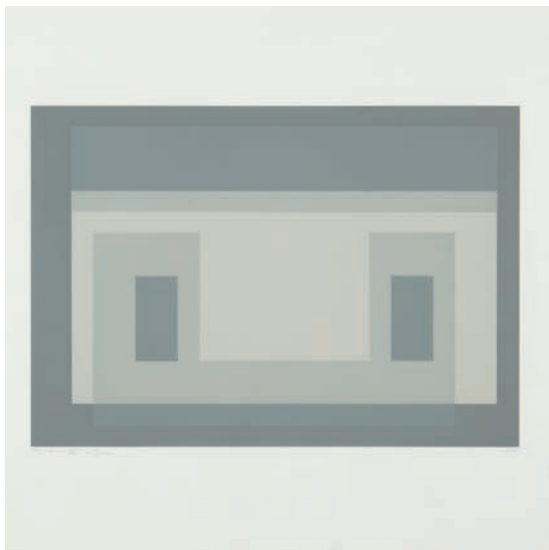
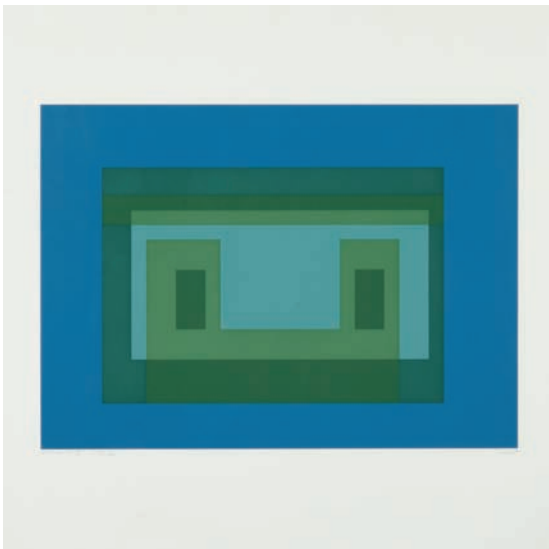
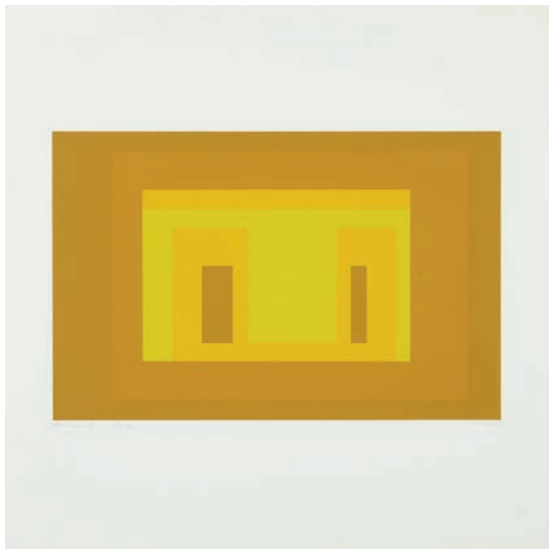
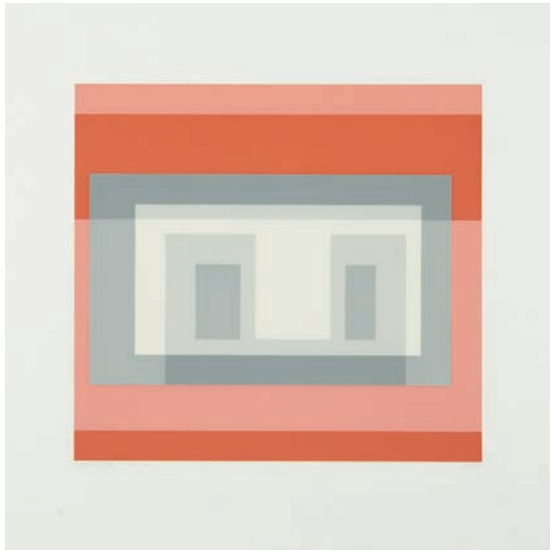
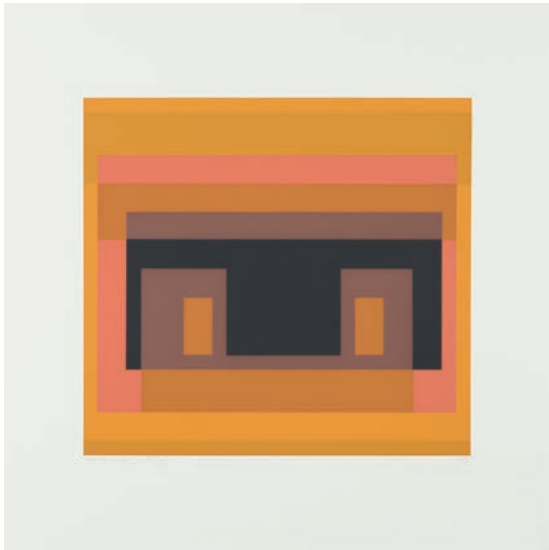
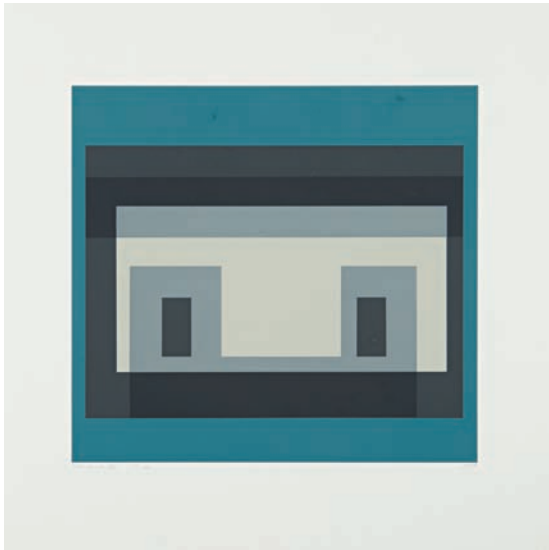
all S. 28 x 36 in. (71.1 x 91.4 cm)

**Estimate \$8,000-12,000**

### LITERATURE

Brenda Danilowitz 192





9

**JOSEF ALBERS** 1888-1976

*Ten Variants portfolio*: seven plates, 1967

Seven screenprints in colors, on Rives BFK paper, with full margins, all signed, titled, dated '66' and numbered 115-200 in pencil (there was also an unsigned edition of 100), published by Ives Sillman, Inc., New Haven (with their blindstamp), occasional minor soiling and scuffing, pale foxmarks in the margins, mat staining at the sheet edges, all framed, lacking three plates (II, VII and IX). all laid down to board.

all I. various sizes

all S. 17 x 17 in. (43.2 x 43.2 cm)

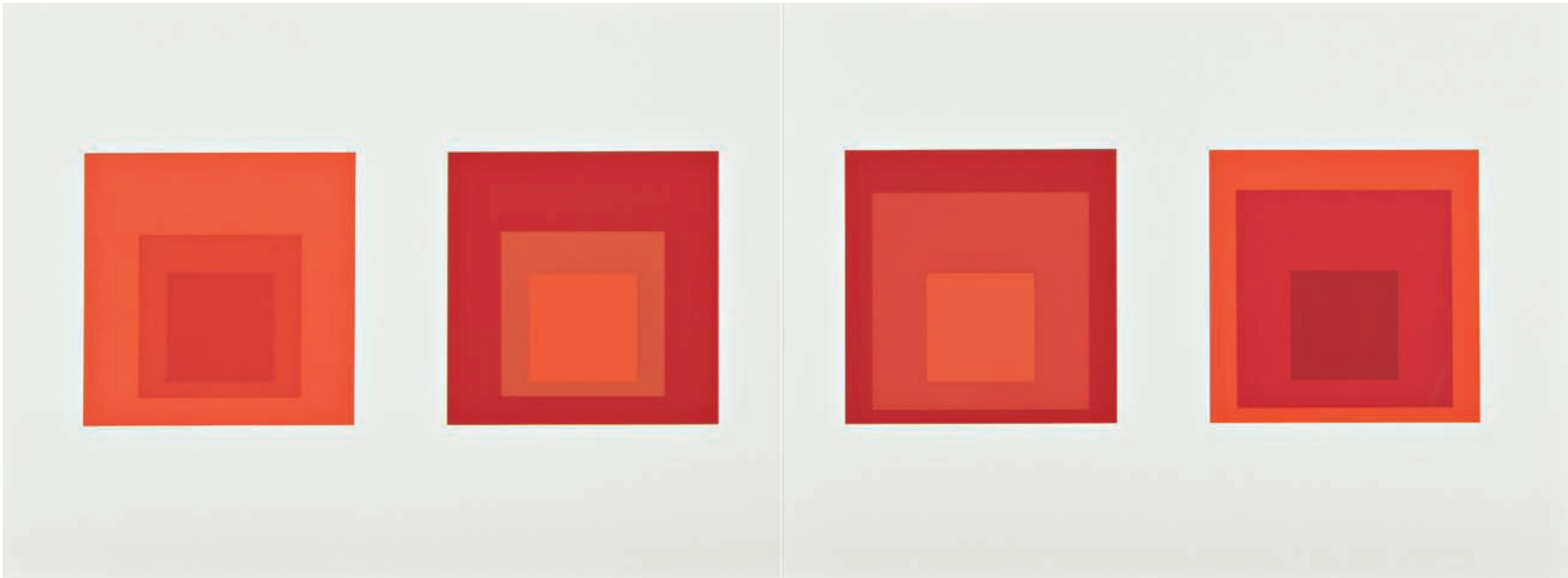
**Estimate \$7,000-10,000**

**LITERATURE**

Brenda Danilowitz 173.1, 173.3-173.6, 173.8 and 173.10

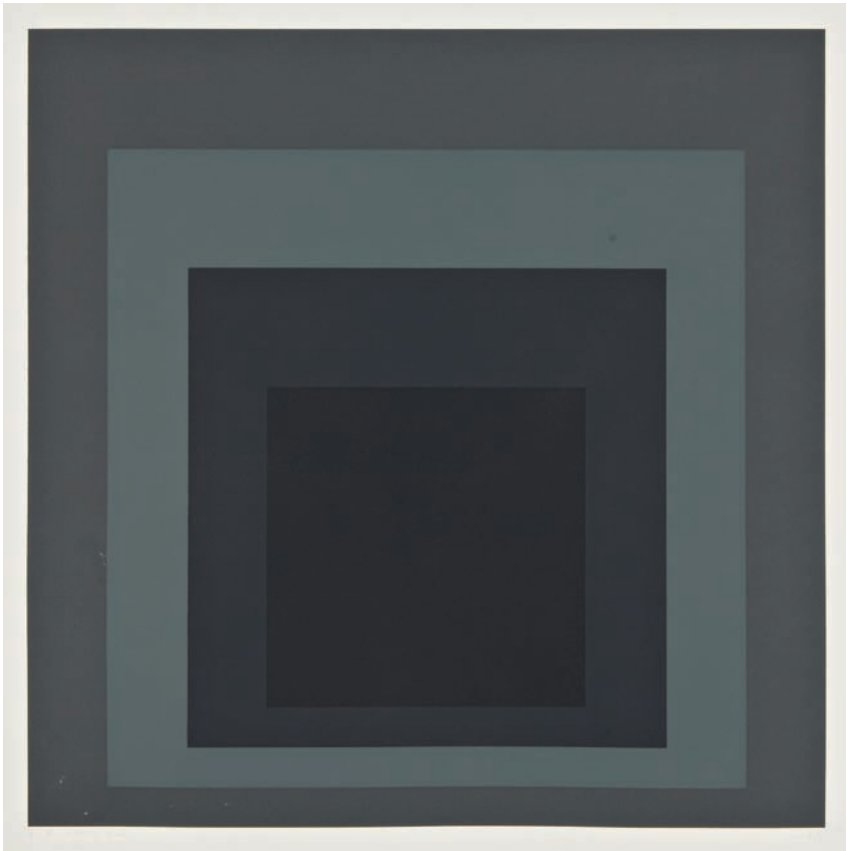
Including: *Variant I*; *Variant III*; *Variant IV*; *Variant V*; *Variant VI*; *Variant VIII*; and *Variant X*



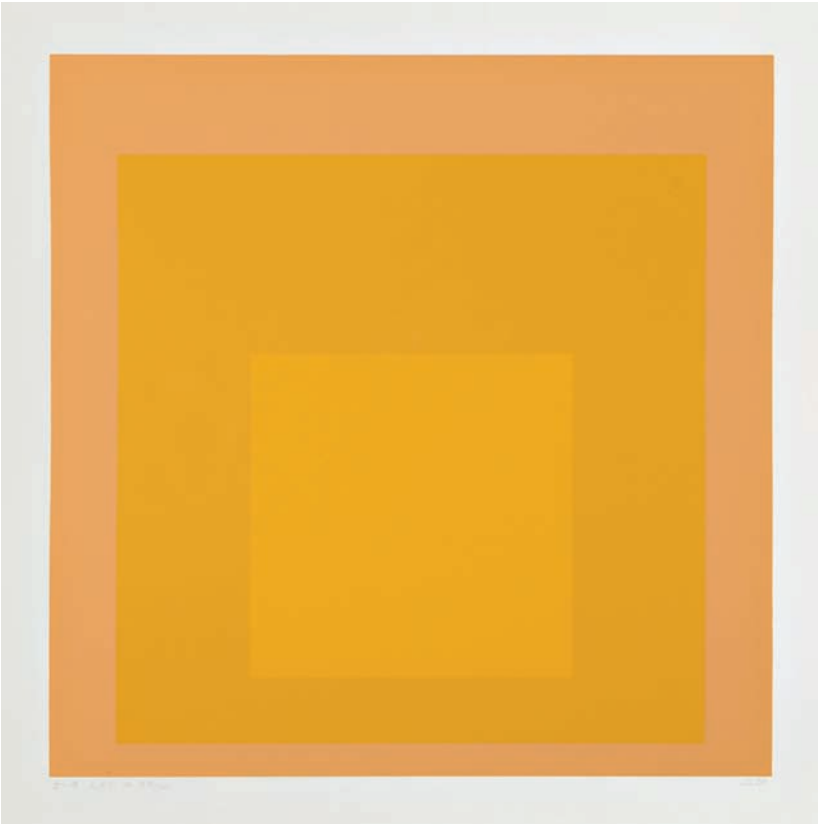
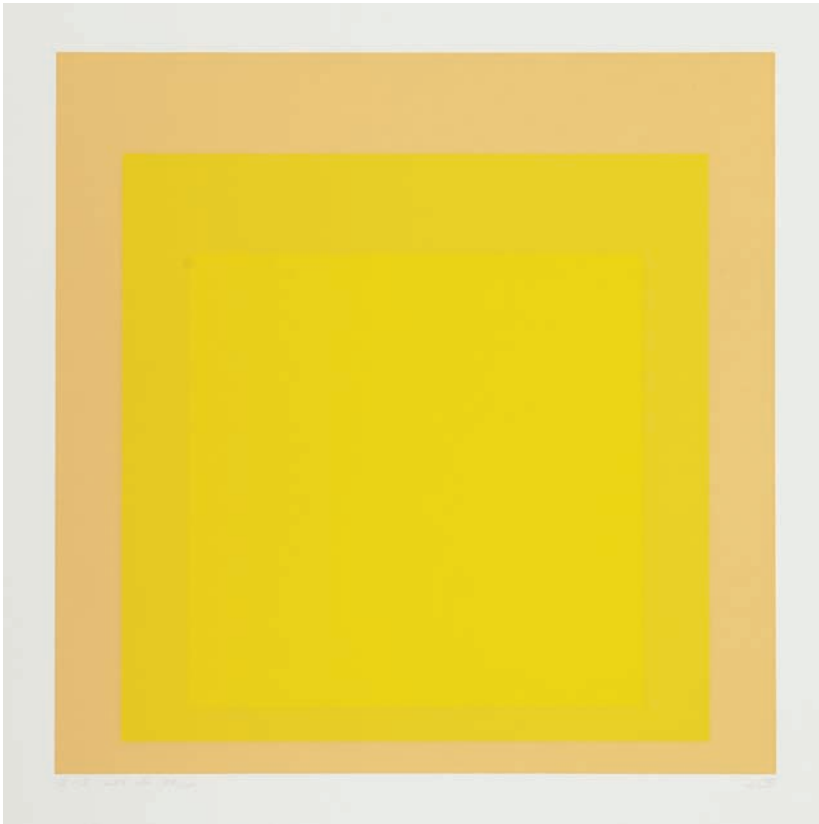


10 **JOSEF ALBERS** 1888-1976  
*Formulation Articulation portfolio I and II, 1972*  
The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins, numbered 84 of 1000, co-published by Harry N. Abrams, Inc., New York, and Ives Sillman, Inc., New Haven, a few with pale foxmarks in the margins, foxing on some of the text pages, otherwise all in very good condition, contained in original linen-covered portfolio and slipcase (very minor scuffing).  
20 3/4 x 15 3/4 in. (52.7 x 40 cm)  
**Estimate \$4,000-6,000**  
**LITERATURE**  
Brenda Danilowitz Appendix C

11 **JOSEF ALBERS** 1888-1976  
*I-S LXXIIa, 1972*  
Screenprint in colors, on German Etching paper, with full margins, signed with initials, titled, dated '72' and numbered 1/100 in pencil (there were also 25 artist's proofs), published by Ives-Sillman, Inc., New Haven (with their blindstamp), occasional soft rubbing, minor soiling and adhesive remains in places in the margins, otherwise in good condition, unframed.  
I. 17 1/2 x 17 1/2 in. (44.5 x 44.5 cm)  
S. 28 x 28 in. (71.1 x 71.1 cm)  
**Estimate \$2,000-3,000**  
**LITERATURE**  
Brenda Danilowitz 215

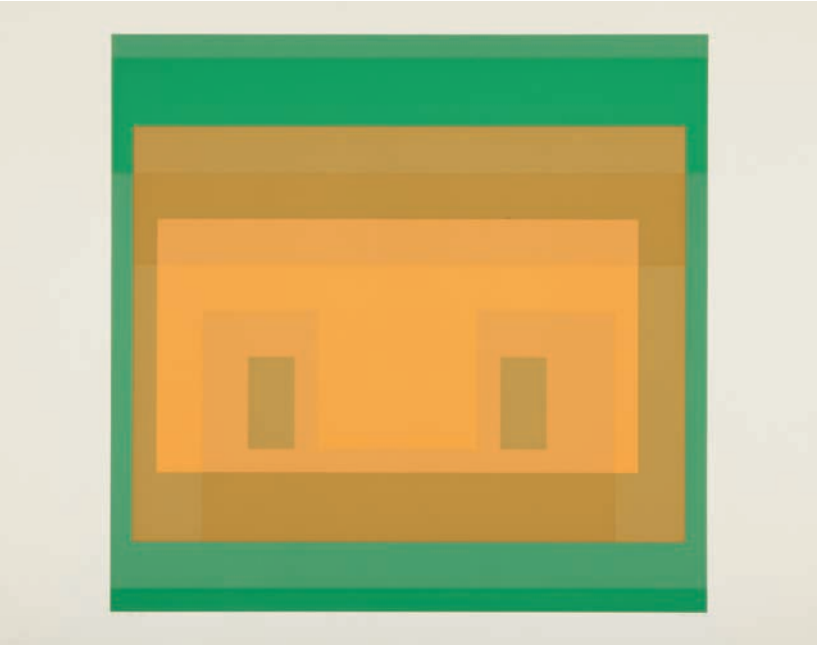
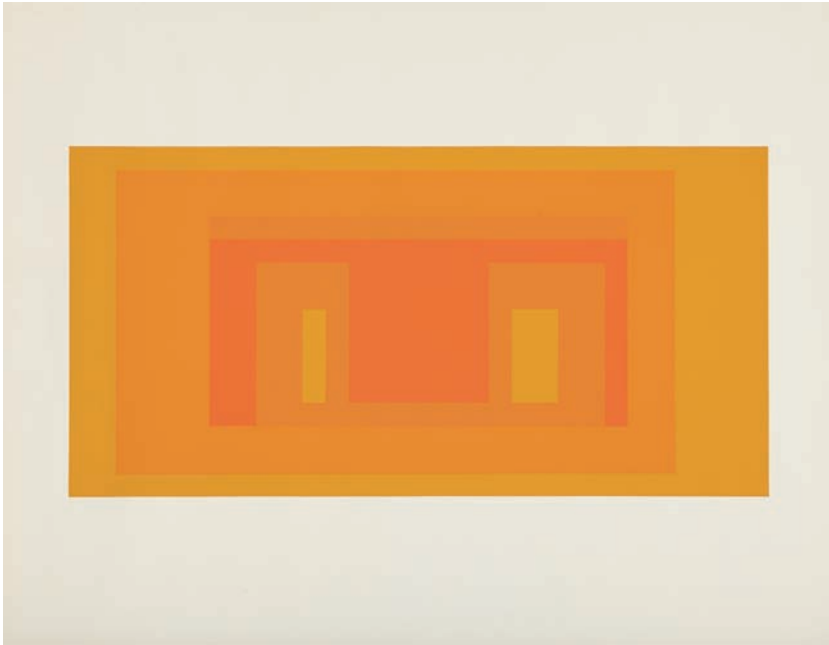




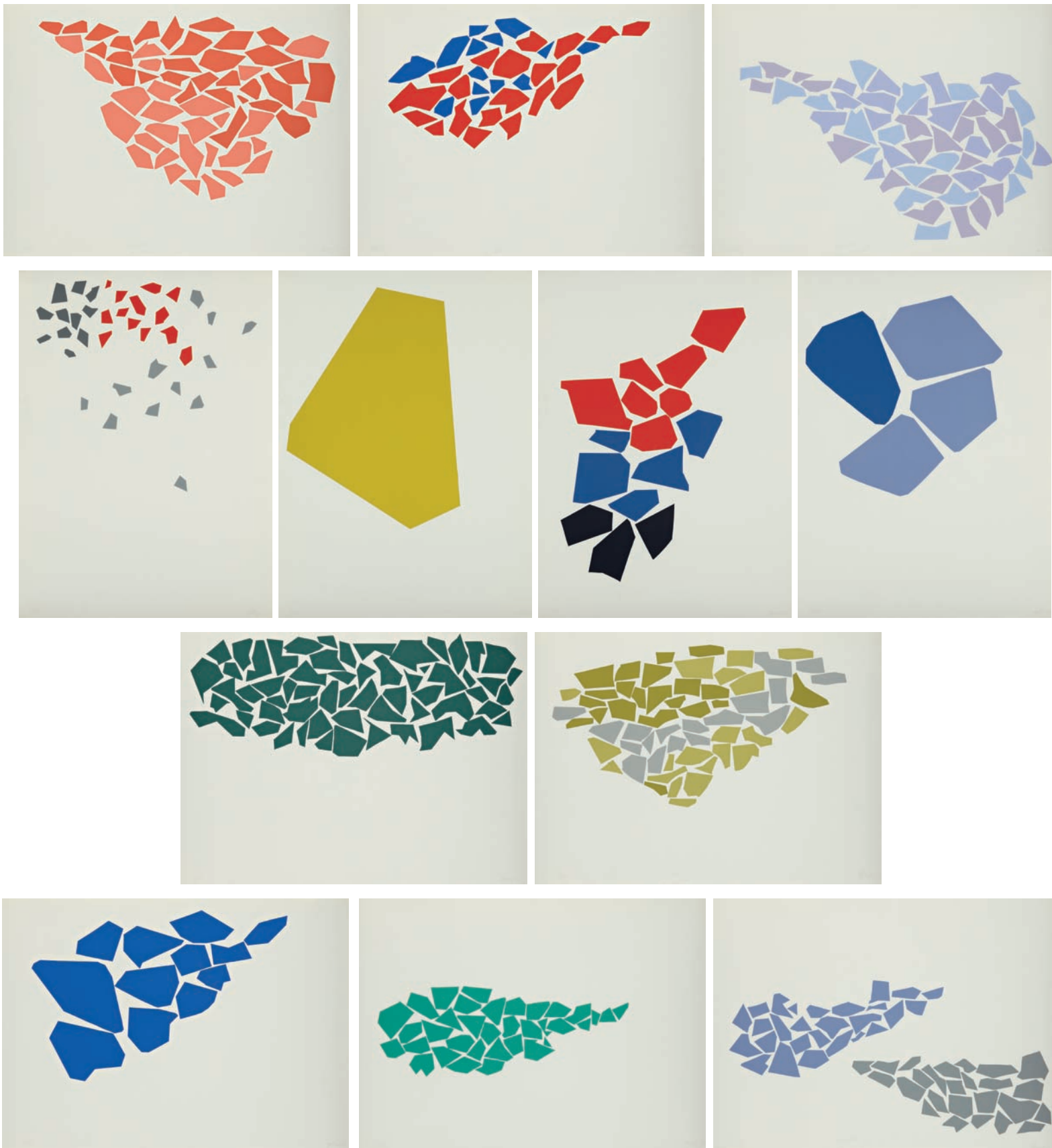


12     **JOSEF ALBERS** 1888-1976  
*I-S LXXa*; and *I-S LXXb*, 1970  
Two screenprints in colors, on wove paper, with full margins, both signed with initials, titled, dated '70' and numbered 139/125 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), with mat staining and occasional nicks at the sheet edges, otherwise both in very good condition, both framed.  
both l. 12 x 12 in. (30.5 x 30.5 cm)  
both S. 21 x 21 in. (53.3 x 53.3 cm)  
  
**Estimate \$2,500-3,500**  
  
**LITERATURE**  
Brenda Danilowitz 196 and 197

13     **JOSEF ALBERS** 1888-1976  
*I-S Va 4*; and *I-S Va 6*, from *Six Variants portfolio*, 1969  
Two screenprints in colors, on Arches paper, with full margins, both signed, titled, dated '69' and numbered 127/150 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), *va 4* with minor rippling to sheet, a small spot of soiling in upper left margin, a soft crease at center left sheet edge, *va 6* with soft rubbing in lower left image and margin (with associated rubbed pigment in the margin), a scuff in upper right margin, a few foxmarks in the margins, a line of soiling or staining along right sheet edge, otherwise both in good condition, both unframed.  
*va 4* l. 15 3/4 x 30 in. (40 x 76.2 cm)  
*va 6* l. 25 x 25 3/4 in. (63.5 x 65.4 cm)  
both S. 28 x 35 3/4 in. (71.1 x 90.8 cm)  
  
**Estimate \$2,500-3,500**  
  
**LITERATURE**  
Brenda Danilowitz 192.4 and 192.6







14 **ROBERT GOODNOUGH** b. 1917

*One Two Three portfolio*, 1968

The complete set of twelve screenprints in colors, on wove paper, the full sheets, all signed, dated '68' and numbered 126/150 in pencil, published by Tibor de Nagy Editions, New York, pale time staining, otherwise all in very good condition, all contained in original gray vinyl case (soiling and minor wear).

32 x 23 in. (81.3 x 58.4 cm)

**Estimate \$4,000-6,000**

15 **ELLSWORTH KELLY** b. 1923

*Oranges*, from *Suite of Plant Lithographs*, 1965-66

Lithograph, on Rives BFK paper, with full margins, signed and annotated 'A.P.' in pencil (one of 10 artist's proofs, the edition was 75), pale mat staining, published by Maeght, Paris, occasional minor soiling near the sheet edges, otherwise in very good condition, unframed.

I. 22 x 20 3/4 in. (55.9 x 52.7 cm)

S. 32 1/8 x 24 in. (81.6 x 61 cm)

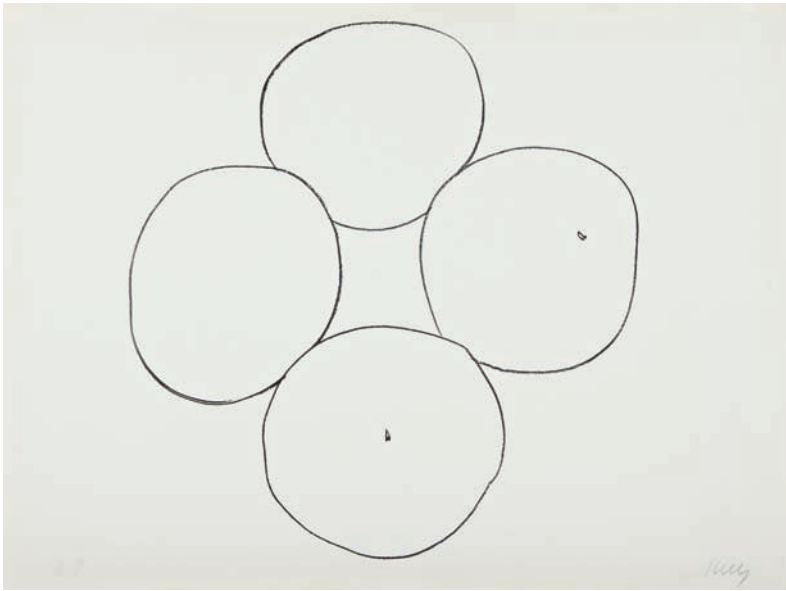
**Estimate \$3,000-5,000**

**LITERATURE**

Richard Axsom 55



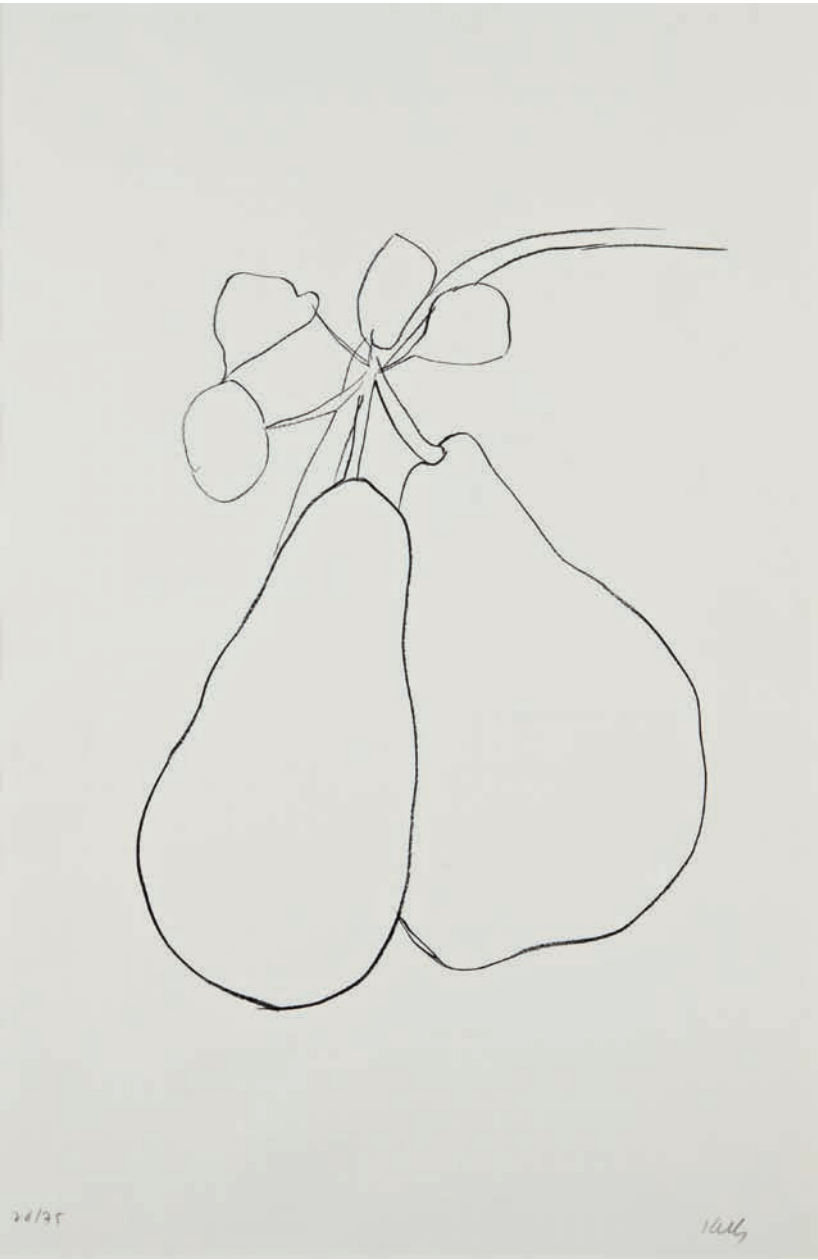
15



17



16



**16 ELLSWORTH KELLY** b. 1923  
*Pear II (Poire II)*, from *Suite of Plant Lithographs*, 1965-66  
Lithograph, on Rives BFK paper, with full margins, signed and numbered 26/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, the palest light-staining, otherwise in very good condition, framed.  
I. 21 x 15 1/4 in. (53.3 x 38.7 cm)  
S. 34 5/8 x 23 3/8 in. (87.9 x 59.4 cm)  
**Estimate \$5,000-7,000**  
**LITERATURE**  
Richard Axsom 46

**17 ELLSWORTH KELLY** b. 1923  
*Blue Over Green*, from *Suite of Twenty-Seven Color Lithographs*, 1964-65  
Screenprint in colors, on Rives BFK paper, with full margins, signed and numbered 69/75 in pencil (there were also 7 artist's proofs), published by Maeght, Paris, an area of soft rubbing in the lower blue shape, the palest light-staining, soiling in places in the right margin, otherwise in good condition, framed.  
I. 20 3/8 x 15 3/4 in. (51.8 x 40 cm)  
S. 33 5/8 x 23 in. (85.4 x 58.4 cm)  
**Estimate \$2,500-3,500**  
**LITERATURE**  
Richard Axsom 26







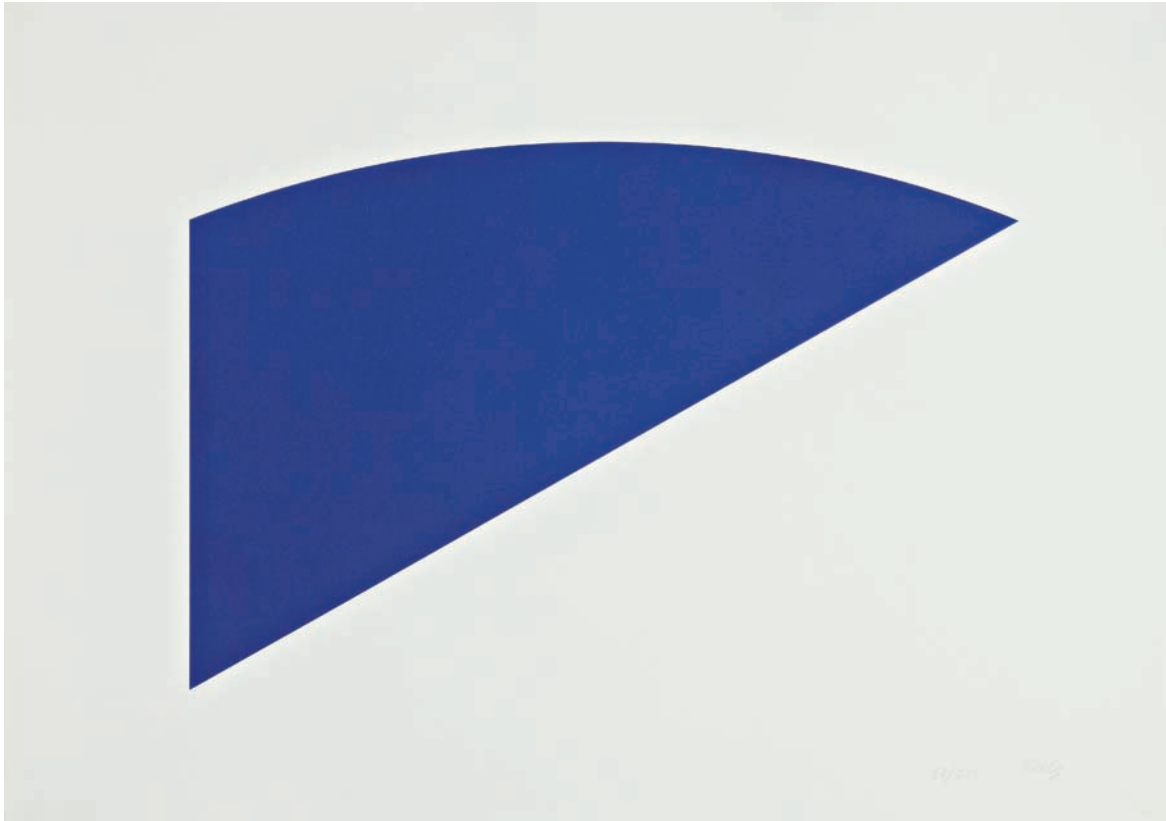
18    **ELLSWORTH KELLY**   b. 1923  
*Red Curve*, 2000  
Lithograph in red, on Rives BFK paper, the full sheet, signed and numbered 11/50 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
S. 30 x 23 in. (76.2 x 58.4 cm)  
  
**Estimate \$5,000-7,000**  
  
**LITERATURE**  
Gemini G.E.L. 1806

19    **ELLSWORTH KELLY**   b. 1923  
*Green Curve*, 2000  
Lithograph in green, on Rives BFK paper, the full sheet, signed and numbered 14/35 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
S. 26 3/4 x 20 in. (67.9 x 50.8 cm)  
  
**Estimate \$5,000-7,000**  
  
**LITERATURE**  
Gemini G.E.L. 1808

20    **ELLSWORTH KELLY**   b. 1923  
*Purple Curve*, 2000  
Lithograph in purple, on Rives BFK paper, the full sheet, signed and numbered 14/35 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
S. 24 x 18 in. (61 x 45.7 cm)  
  
**Estimate \$5,000-7,000**  
  
**LITERATURE**  
Gemini G.E.L. 1810







21 **ELLSWORTH KELLY** b. 1923  
*Diptych: Dark Blue/Dark Green*, 2001  
The complete set of two lithographs in colors, on Rives BFK paper, with full margins, A/B signed and numbered 34/45, and both annotated 'A/B' and 'B/B' respectively in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both in very good condition, both unframed.  
both I. 27 1/8 x 25 7/8 in. (68.9 x 65.7 cm)  
both S. 41 3/8 x 40 1/4 in. (105.1 x 102.2 cm)  
**Estimate \$5,000-7,000**  
**LITERATURE**  
Gemini G.E.L. 1889

22 **ELLSWORTH KELLY** b. 1923  
*Untitled*, from *Eight by Eight to Celebrate the Temporary Contemporary portfolio*, 1988  
Lithograph in violet, on Arches 88 paper, with full margins, signed and numbered 88/250 in pencil (there were also 43 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, generally in very good condition, framed  
I. 20 x 28 1/2 in. (50.8 x 72.4 cm)  
S. 29 x 41 1/8 in. (73.7 x 104.5 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Richard Axsom 201



**23 ELLSWORTH KELLY** b. 1923  
*Untitled (Gray)*, 1988  
Lithograph in colors, on Arches 88 paper, with full margins, signed and numbered 13/18 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
I. 31 3/4 x 34 3/4 in. (80.6 x 88.3 cm)  
S. 42 1/2 x 46 in. (108 x 116.8 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Gemini G.E.L. 1380



**24 ELLSWORTH KELLY** b. 1923  
*Black Variation III*, from *Second Curve series*, 1973-75  
Lithograph with etching and debossing, on Rives BFK paper, with full margins, signed and numbered 7/25 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a few soft handling creases, a few minor spots of soiling in the margins, the palest time staining, otherwise in very good condition, framed.  
I. 29 x 29 in. (73.7 x 73.7 cm)  
S. 39 5/8 x 39 1/8 in. (100.6 x 99.4 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Gemini G.E.L. 591; Richard Axsom 111



**25 ELLSWORTH KELLY** b. 1923  
*Black Variation IV*, from *Second Curve series*, 1973-75  
Screenprint, on Rives BFK paper, with full margins, signed and annotated 'AP VII' in pencil (one of 11 artist's proofs, the edition was 25), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional surface soiling, a few minute foxmarks in the margins, the palest time staining, otherwise in very good condition, framed.  
I. 37 1/2 x 37 in. (95.3 x 94 cm)  
S. 45 1/2 x 44 1/2 in. (115.6 x 113 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Gemini G.E.L. 592; Richard Axsom 112



26 **GRACE HARTIGAN** 1922-2008  
*The Archaics series*, 1966  
The complete set of seven lithographs, on Italia Magnani paper, with full margins, all signed, titled, dated '62-66' and numbered 'Special Edition 8/10' in pencil (the regular editions were 18, 19 or 20 and 1 artist's proof for all), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all with pale mat staining near the sheet edges, dido with occasional pale foxmarks in the margins, otherwise all in very good condition, all unframed.  
all I. approx. 17 1/2 x 13 3/4 in. (44.5 x 34.9 cm) (some horizontal)  
all S. 25 3/4 x 19 1/2 in. (65.4 x 49.5 cm)

**Estimate \$6,000-9,000**

**LITERATURE**  
Esther Sparks 7-13 (pp 343-345)

Including: *Atlanta in Arcadia*; *From Eyes Blue and Cold*; *Green Awnings*; *Who Will Accept our Offering at this End of Autumn?*; *Dido to Aeneas*; *Palm Trees*; and *In the Campagna*

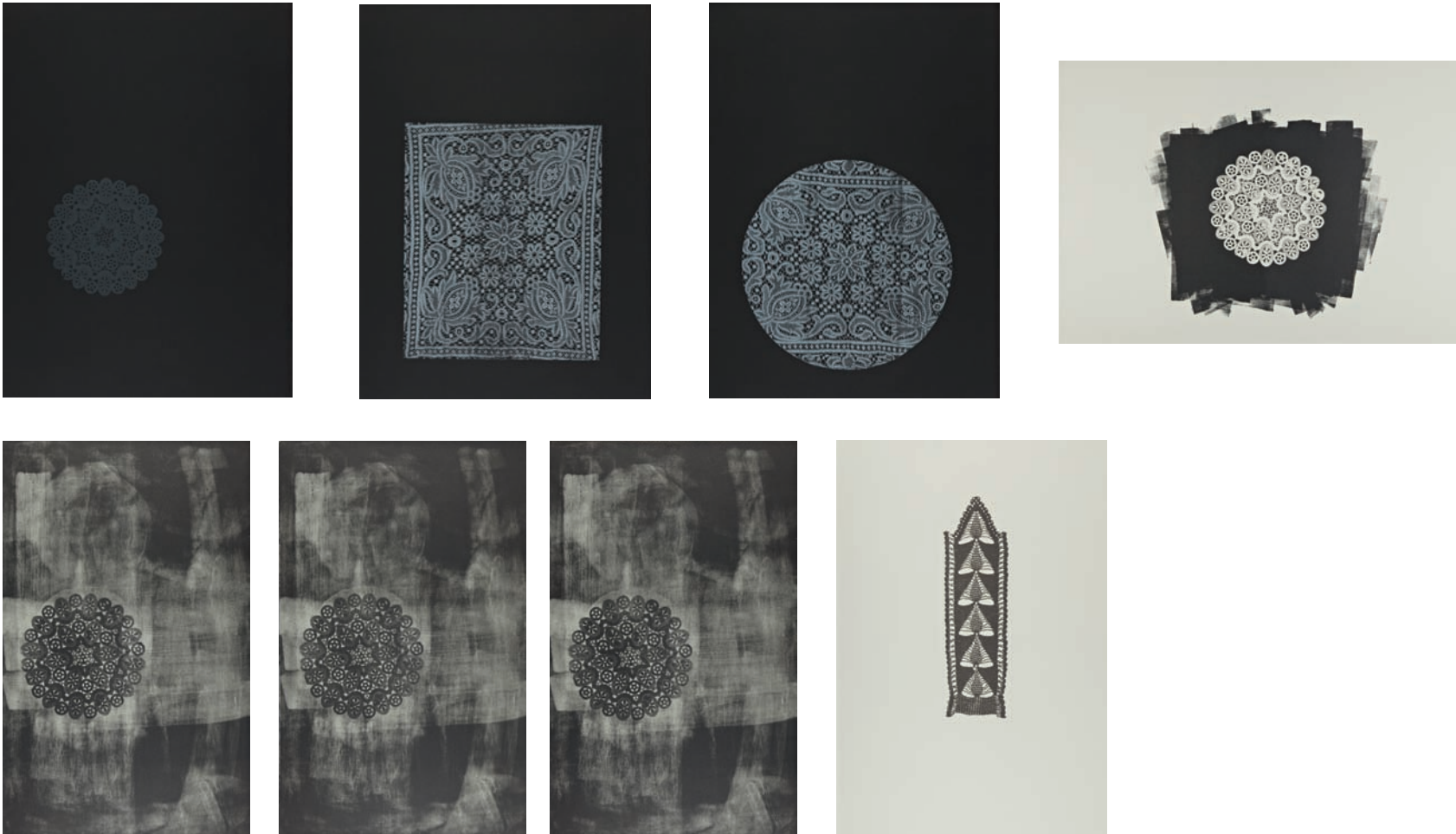
27 **LOUISE NEVELSON** 1899-1988  
*Symphony Three*, 1974  
Three-dimensional polyester resin sculpture in black, incised with signature and numbered 119/125 on a metal label affixed to the reverse (there were also 25 artist's proofs), published by Pace Editions, Inc., New York, scuffing on outermost pieces, minor wear near edges, otherwise in very good condition.  
12 1/4 x 12 3/8 in. (31.1 x 31.4 cm)

**Estimate \$3,000-5,000**

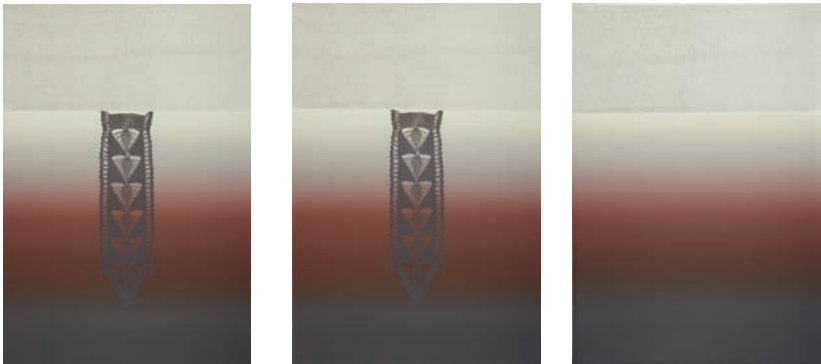
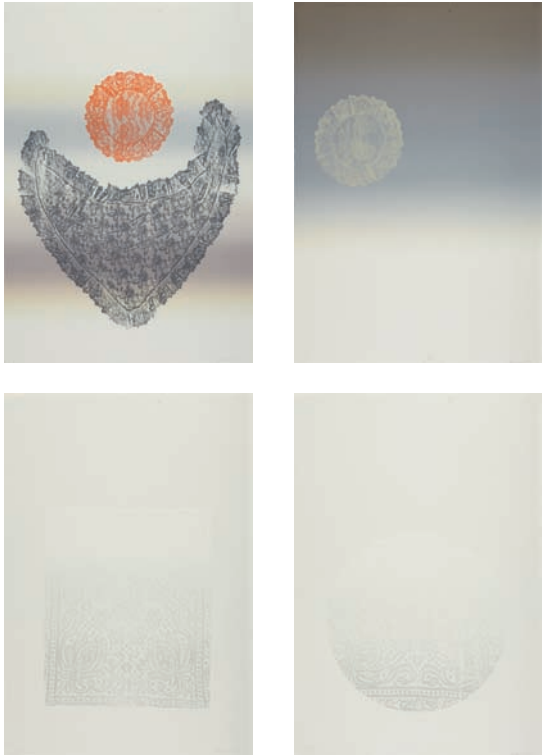
**LITERATURE**  
Gene Baro 127







29



28

**LOUISE NEVELSON** 1899-1988

*Untitled*: three variants; *[Untitled]*: three variants; *Beyond and Beyond I*: one variant; and *Meditation at Noon*: one variant, 1978

Eight lithographs in black or white, on Rives BFK and black German etching papers, the full sheets, all but one signed and annotated 'B.A.T.' in pencil on the front or reverse (the Bonà Tirer impressions, the editions were 7 or 12), published by Tamarind Institute, Albuquerque (with their ink or blindstamp), all with occasional soft handling creases and minor soiling, one with a short tear at the lower sheet edge, otherwise all in very good condition, all unframed.

three S. 38 x 24 in. (96.5 x 61 cm)  
two S. 43 3/4 x 30 in. (111.1 x 76.2 cm) (one horizontal)  
three S. 42 x 31 in. (106.7 x 78.7 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Tamarind p 50

29

**LOUISE NEVELSON** 1899-1988

*Beyond and Beyond I*: three variants; *Beyond and Beyond II*: one variant; and *Meditation at Noon*: three variants, 1978

Seven lithographs in colors, on gray Rives BFK paper, the full sheets, all signed and annotated 'B.A.T.' in pencil (the Bon à Tirer impressions, the edition was 7 for all), published by Tamarind Institute, Albuquerque (with their inkstamp), occasional very minor scuffing and some scuffing near the sheet edges, otherwise all generally in very good condition, all unframed.

all S. 43 5/8 x 30 in. (110.8 x 76.2 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Tamarind p 50

The artist conceived of related variants to be composite images of each other.



30 **HELEN FRANKENTHALER** b. 1928

*Sunshine After Rain*, 1987

Etching, aquatint and drypoint in colors, on Fabriano paper, with full margins, signed, dated '87' and numbered 62/67 in pencil (there were also 8 artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), minor soiling in the margins, otherwise in very good condition, framed.

I. 33 3/8 x 27 3/8 in. (84.8 x 69.5 cm)

S. 46 1/4 x 36 1/2 in. (117.5 x 92.7 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Pegram Harrison 126

This image is illustrated on the cover of the Pegram Harrison's *Frankenthaler: A Catalogue Raisonné, Prints 1961-1994*.



31



32



31 **HELEN FRANKENTHALER** b. 1928

*Southern Exposure*, 2005

Screenprint in colors, on wove paper, the full sheet, signed, dated '05' and numbered 28/128 in pencil (there were also 20 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, in very good condition, unframed. 30 1/2 x 37 in. (77.5 x 94 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Charles Riley p 201

32 **HELEN FRANKENTHALER** b. 1928

*Green Likes Mauve*, from *Four Pochoirs suite*, 1970

Pochoir in colors, on Arches Imperial Rough watercolor paper, the full sheet, signed, dated '11/16/70' and numbered 33/50 in pencil (there were also 7 artist's proofs), published by Abrams Original Editions, New York, in very good condition, framed. S. 22 x 30 1/2 in. (55.9 x 77.5 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Pegram Harrison 30



33 **WILLEM DE KOONING** 1904-1997

*Valentine*, 1971

Lithograph, on Suzuki paper, with full margins, signed, dated '70' and numbered 46/47 in pencil (there were also 6 artist's proofs), published by Knoedler, New York, occasional soft handling creases, pale time staining, otherwise in very good condition, framed.

I. 27 1/2 x 23 1/2 in. (69.9 x 59.7 cm)

S. 37 x 28 1/4 in. (94 x 71.8 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Lanier Graham 16

34 **AFTER WILLEM DE KOONING** 1904-1997

*Guild Hall East Hampton*, 1970

Offset lithograph in colors with text, on smooth wove paper, with full margins, signed and numbered 56/100 in pencil, minor rippling to the sheet, occasional minor soiling and soft creasing in the margins, otherwise in very good condition, framed.

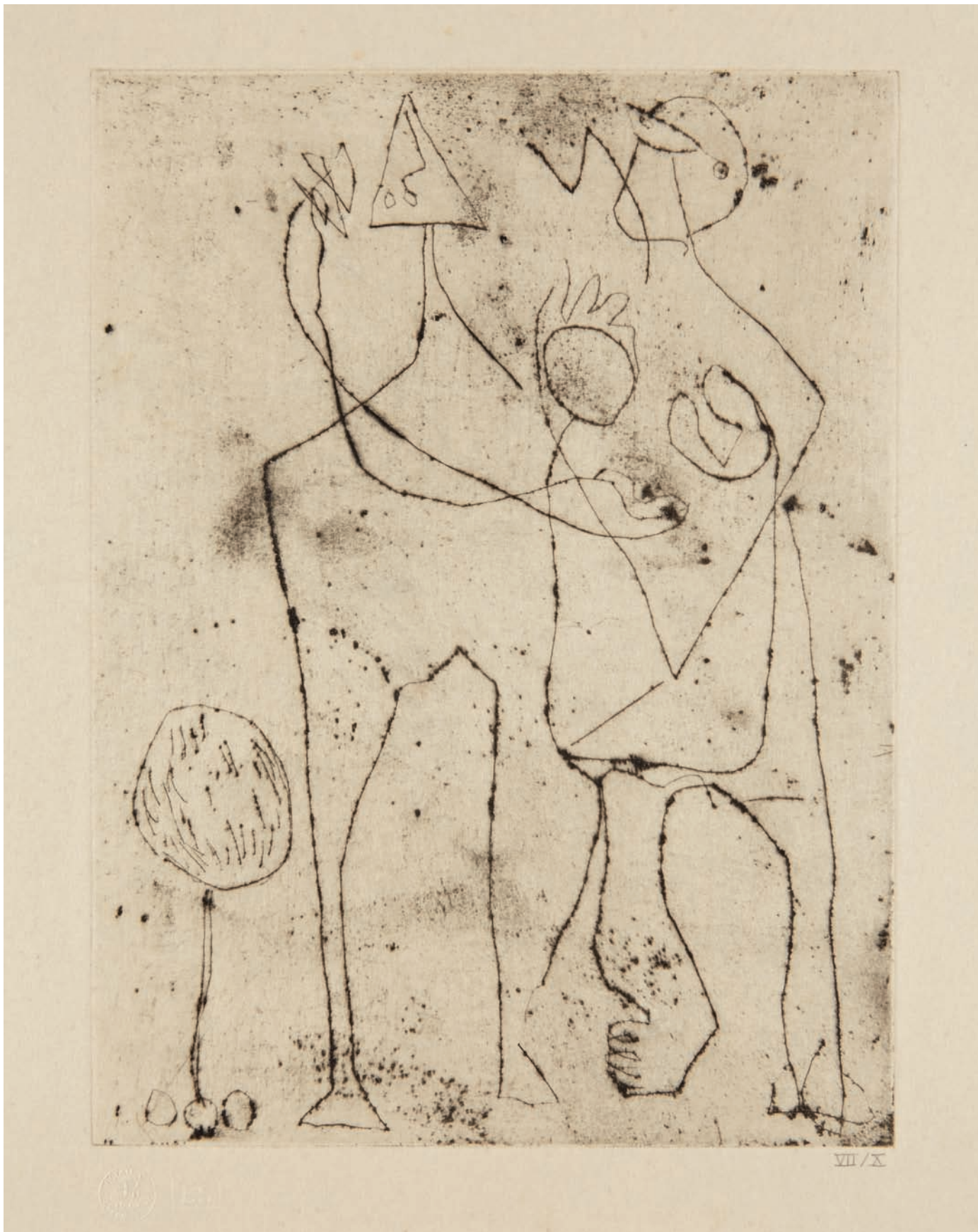
I. 27 1/8 x 37 1/8 in. (68.9 x 94.3 cm)

S. 32 7/8 x 39 in. (83.5 x 99.1 cm)

**Estimate \$3,000-4,000**







35 **JACKSON POLLOCK** 1912-1956

*Untitled, 1944*

Engraving and drypoint printed in brown black, on Japanese paper, with full margins, numbered VII/X in pencil (there was also an edition of 50 in Arabic numerals), with the Estate of Jackson Pollock blindstamp, with Emiliano Sorini's blindstamp (printer), printed in 1967, the sheet slightly toned, a few pale foxmarks, otherwise in very good condition, framed.

I. 12 x 8 3/4 in. (30.5 x 22.2 cm)

S. 21 1/2 x 14 1/4 in. (54.6 x 36.2 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Francis Valentine O'Connor and Eugene Victor Thaw 1074 (P14)



36 **PAT STEIR** b. 1938

*Dragon Waterfall; Wolf Waterfall; Silver Waterfall; and Peacock Waterfall, 2001*

Four screenprints in colors, on heavy wove paper, with full margins, all signed, titled, dated '2001' and numbered 'PP 4/4' in pencil (printer's proofs, the editions were 35), published by Pace Editions, Inc., New York, *silver* with an area of very pale scattered foxing in lower right corner, a few spots of very pale soiling in lower right margin, otherwise all in very good condition, all unframed.

all I. 47 7/8 x 24 in. (121.6 x 61 cm)

all S. 56 1/2 x 32 in. (143.5 x 81.3 cm)

**Estimate** \$7,000-10,000





37 **PAT STEIR** b. 1938

*Blue*, 2004

Screenprint in colors, on wove paper, with full margins, signed, titled, dated '2004' and numbered 'AP 3/8' in pencil (an artist's proof, the edition was 35), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 48 x 35 in. (121.9 x 88.9 cm)

S. 56 1/2 x 43 in. (143.5 x 109.2 cm)

**Estimate \$4,000-6,000**

38 **NANCY GRAVES** 1940-1995

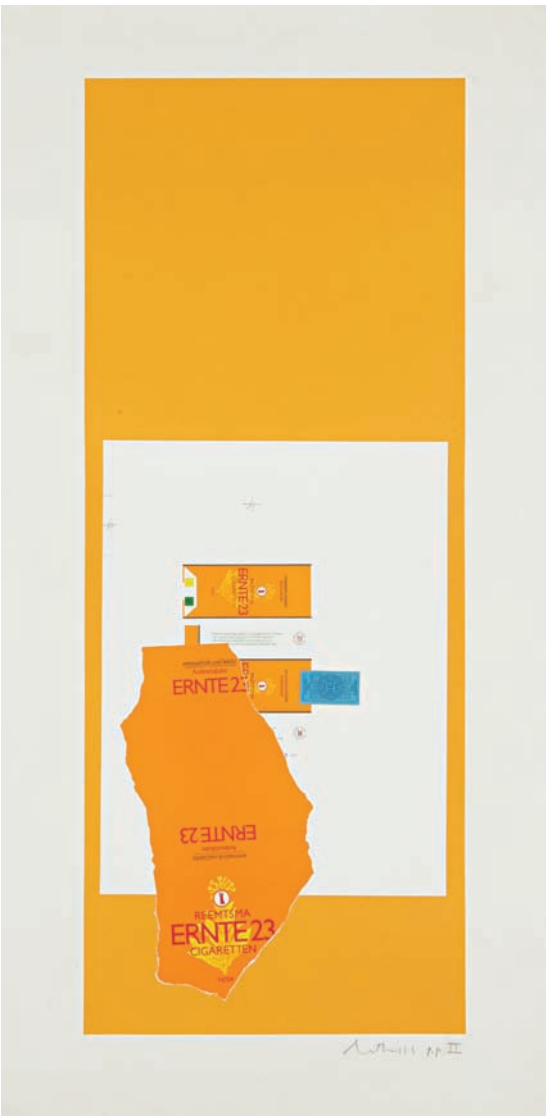
*Stuck, The Flies Buzzed*, 1990

Etching, aquatint and screenprint in colors with embossed collage, on Magnani Aquaforti paper, the full sheet, signed, dated '90' and numbered 68/68 in pencil, published by 2RC Edizioni d'Arte, Rome, occasional minor soiling in the margins, hinged in places along the reverse of the sheet edges (showing through on the front slightly), otherwise in very good condition, framed.

S. 48 x 91 in. (121.9 x 231.1 cm)

**Estimate \$2,000-3,000**





**ROBERT MOTHERWELL** 1915-1991

*Harvest, with Leaf*, from *Summer Light series*, 1973

Lithograph in colors with collage, on Georges Duchêne Hawthorne of Larroque handmade paper, with full margins, signed and annotated 'P.P. II' in pencil (a printer's proof, the edition was 54 and 12 artist's proofs in Roman numerals), published by Gemini G.E.L., Los Angeles (with their and the artist's blindstamps), very minor scuffing, occasional soiling, soft rubbing and minor creasing in the margins, otherwise in very good condition, unframed.

I. 30 x 12 in. (76.2 x 30.5 cm)

S. 36 x 18 1/2 in. (91.4 x 47 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Gemini G.E.L. 481; Siri Engberg and Joan Banach 147



**ROBERT MOTHERWELL** 1915-1991

*Yellow Flight*, 1986

Aquatint and etching in colors, on Georges Duchêne Hawthorne of Larroque handmade paper, with full margins, signed and numbered 6/45 in pencil (there were also 8 artist's proofs in Roman numerals), published by the artist (with his copyright blindstamp), two pale foxmarks at the center upper margin, very pale mat staining along the left sheet edge, otherwise in very good condition, framed.

I. 9 3/4 x 23 3/4 in. (24.8 x 60.3 cm)

S. 18 x 32 in. (45.7 x 81.3 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Siri Engberg and Joan Banach 367

**ROBERT MOTHERWELL** 1915-1991

*Ulysses*, 1988

The complete set of 40 etchings (comprised of 22 line etchings (20 in colors) and 18 etched Roman numerals), on Johannot paper, with full margins, bound (as issued) with text by James Joyce, with accompanying booklet of an interview with the artist by David Hayman, signed and numbered in pencil on the limitation page, copy #116 of 150 (there were also 25 hors commerce copies), published by Arion Press, San Francisco, a few pale stains on the interview booklet cover, otherwise all in very good condition, contained in original blue silk-covered cover with leather trim (minor soiling) and matching slipcase (slightly faded).

13 5/8 x 11 in. (34.6 x 27.9 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Siri Engberg and Joan Banach 445.1-.22



42

42 **SAM FRANCIS** 1923-1994*Untitled, 1982*

Lithograph in colors, on Arches 88 paper, the full sheet, signed and numbered 16/250 in pencil (there were also 25 artist's proofs), published by Brooke Alexander Gallery, New York, very pale offsetting visible in the right sheet, occasional creasing near the sheet edges, pale time staining, otherwise in very good condition, framed.

S. 47 5/8 x 34 3/8 in. (121 x 87.3 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Connie Lembeck L254

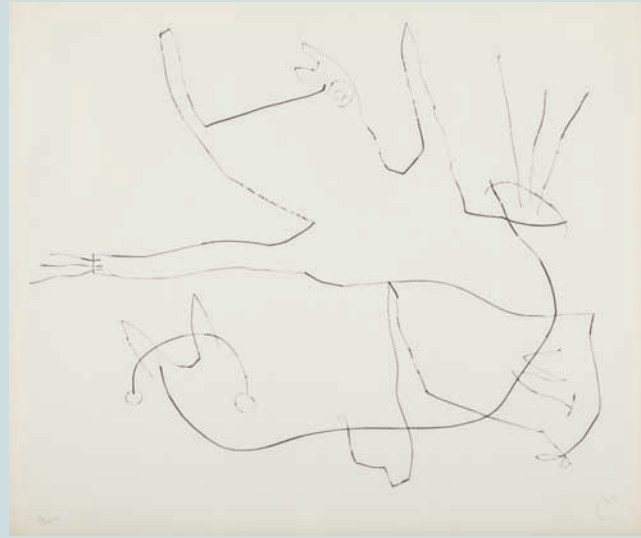
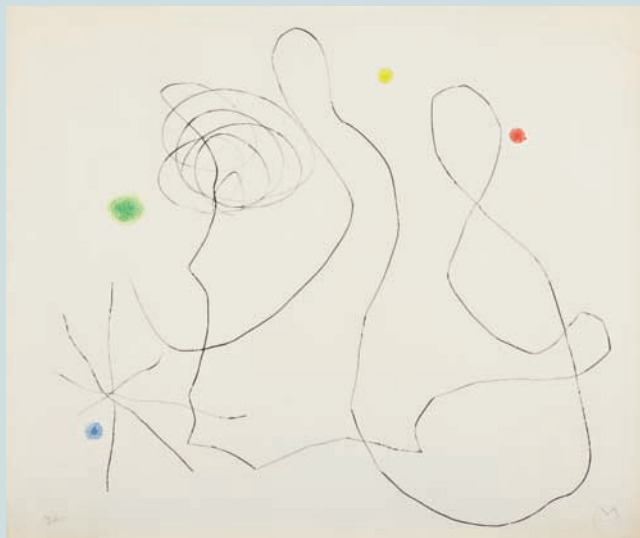
43

43 **LEE KRASNER** 1908-1984*Free Space series: two prints, 1975-76*

Two screenprints in colors, one with collage, on wove paper, the full sheets, both signed and numbered XXIX/L and 61/175 in pencil (one from the deluxe and one from the regular edition), published by Alex Rosenberg, Transworld Art, New York, very minor scuffing, otherwise both in very good condition, one framed, one unframed.

both S. 19 1/2 x 26 in. (49.5 x 66 cm)

**Estimate \$2,500-3,500**



#### 44 **JOAN MIRÓ** 1893-1983

*Flux de l'aimant portfolio*: fifteen plates, 1964

Fifteen drypoints, some in color, on Rives BFK paper, the full sheets, with text by René Char, signed by Miró and Char on the colophon, numbered 29 of 75, each signed with initial and numbered 29/75 in pencil (there were also 20 hors commerce impressions in Roman numerals), published by Maeght, Paris, with pale mat and occasional pale moisture staining near the sheet edges, otherwise all generally in very good condition, all unframed, lacking title plate, another plate and the original portfolio.

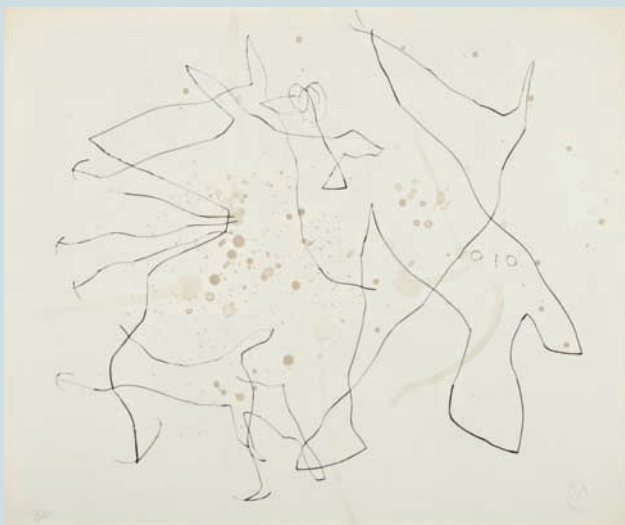
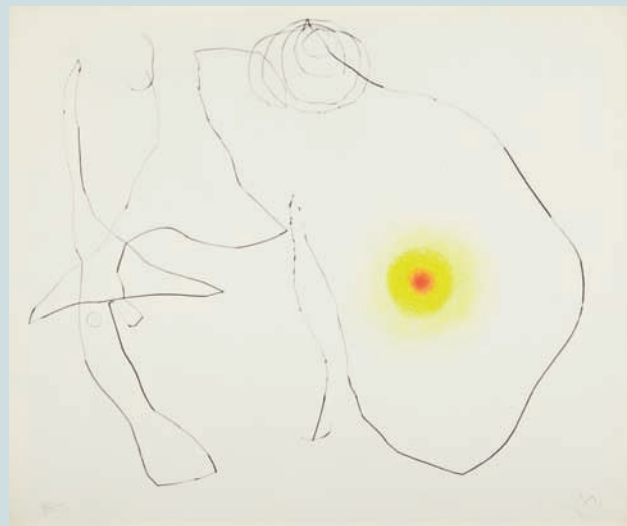
all S. 19 x 23 in. (48.3 x 58.4 cm)

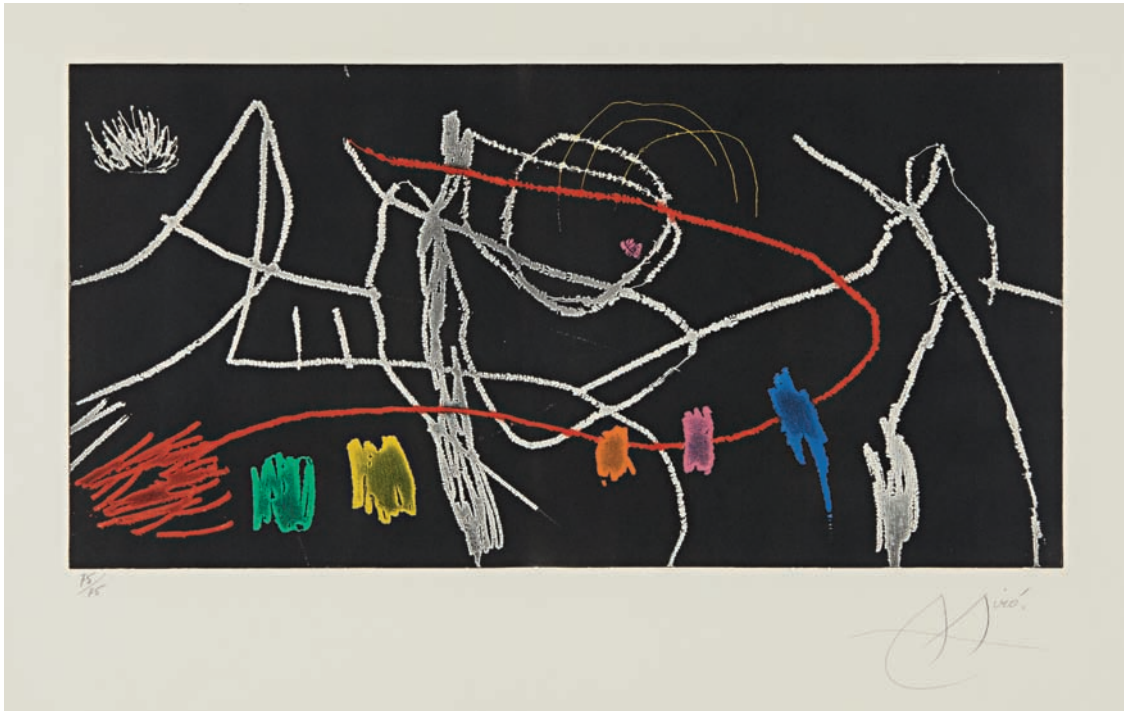
**Estimate \$12,000-18,000**

#### LITERATURE

Jacques Dupin 371-380, 382-386; Patrick Cramer books 88







PROPERTY FROM A MANHATTAN PRIVATE COLLECTOR

45 **JOAN MIRÓ** 1893-1983  
*Le souffre-douleur*, 1970  
Etching, aquatint and carborundum in colors, on Arches paper, the full sheet, signed and numbered 37/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, mat staining, several foxmarks, three short tears at the lower right sheet edge, otherwise in good condition, framed.  
S. 25 x 19 1/2 in. (63.5 x 49.5 cm)

**Estimate \$5,000-7,000**

LITERATURE  
Jacques Dupin 539

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

46 **JOAN MIRÓ** 1893-1983  
*Gravures pour une exposition*: plate 3, 1973  
Aquatint and etching in colors, on Arches paper, with full margins, signed and numbered 75/75 in pencil (there were also 15 hors commerce impressions in Roman numerals), published by Pierre Matisse, New York, pale light- staining, soft rubbing in the margins, a soft crease at lower right corner along sheet edge, otherwise in very good condition, framed.  
I. 13 5/8 x 26 7/8 in. (34.6 x 68.3 cm)  
S. 24 7/8 x 35 3/4 in. (63.2 x 90.8 cm)

**Estimate \$5,000-7,000**

LITERATURE  
Jacques Dupin 608; see Patrick Cramer books 174





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

47 **JOAN MIRÓ** 1893-1983

*Fond marin I*, 1963

Aquatint in colors, on Rives BFK paper, with full margins, signed and numbered 40/50 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, the palest light- and pale mat staining, a short tear at center lower sheet edge, otherwise in very good condition, framed.

I. 14 1/4 x 20 3/8 in. (36.2 x 51.8 cm)

S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

**Estimate \$2,500-3,500**

LITERATURE

Jacques Dupin 357

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

48 **JOAN MIRÓ** 1893-1983

*Les agulles del pastor*, 1973

Lithograph in colors, on Guarro paper (without watermark), the full sheet, signed and numbered 54/75 in pencil (there were also 30 hors commerce), published by Edicions Polígrafa, S.A., Barcelona, minor rippling and surface soiling, pale moisture staining in places along the lower sheet edge, occasional minor nicks at the sheet edges, otherwise in good condition, framed.

S. 23 1/4 x 32 1/2 in. (59.1 x 82.6 cm)

**Estimate \$2,500-3,500**

LITERATURE

Fernand Mourlot 882



**49 PAUL KLEE** 1879-1940

*Kopf - Bärtiger Mann*, 1925

Lithograph, on wove paper, with full margins, signed in pencil, from the edition of 232 (there were also 30 on Japanese paper), published by O.W. Gauss, Munich, 1930, pale light and mat staining, occasional soiling in the margins, hinge and label remains in places on the reverse, otherwise in very good condition, framed.

I. 8 3/4 x 6 in. (22.2 x 15.2 cm)

S. 17 7/8 x 12 1/2 in. (45.4 x 31.8 cm)

**Estimate \$3,000-5,000**

**PROVENANCE**

Collection of Richard Anuszkiewicz

**LITERATURE**

Eberhard Kornfeld 98

**50**

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**PAUL KLEE** 1879-1940

*Der Seiltänzer (Tightrope Walker)*, 1923

Lithograph in colors, on laid paper watermark BSB, with full margins (deckle on all sides), signed, dated '23' and numbered 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 attenuated, the palest light- and mat staining, a pale moisture stain at lower right sheet edge, otherwise in good condition, framed.

I. 17 3/8 x 10 1/2 in. (44.1 x 26.7 cm)

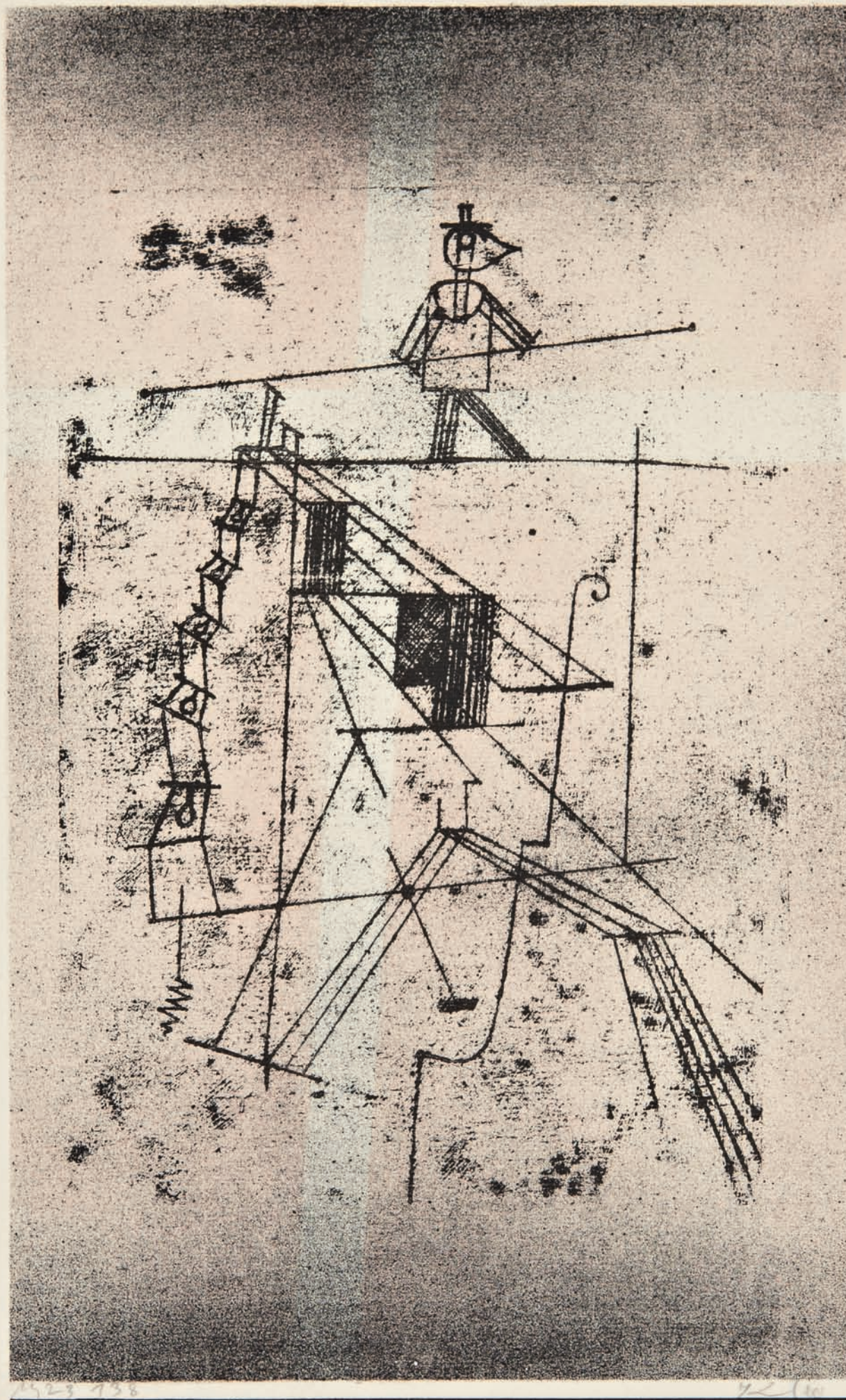
S. 20 1/2 x 15 in. (52.1 x 38.1 cm)

**Estimate \$20,000-30,000**

**LITERATURE**

Eberhard Kornfeld 95









51 **GEORGES BRAQUE** 1882-1963

*Oiseau verni (Oiseau VII)*, 1954

Lithograph with hand-painted varnish, on Arches paper, with margins, signed and numbered 16/75 in pencil, printed by Fernand Mourlot, published by Maeght, Paris, pale mat staining, occasional scuffing and soiling in the margins, otherwise in very good condition, framed.

I. 8 7/8 x 13 in. (22.5 x 33 cm)

S. 13 7/8 x 19 in. (35.2 x 48.3 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Dora Vallier 93

52 **LYNN CHADWICK** 1914-2003

*Walking Cloaked Figures IV: one sculpture*, 1980

Bronze with black patina sculpture, incised '793S' and with the copyright stamp on the underside, scuffing on the underside, otherwise in very good condition.

10 1/4 x 8 1/4 x 9 in. (26 x 21 x 22.9 cm)

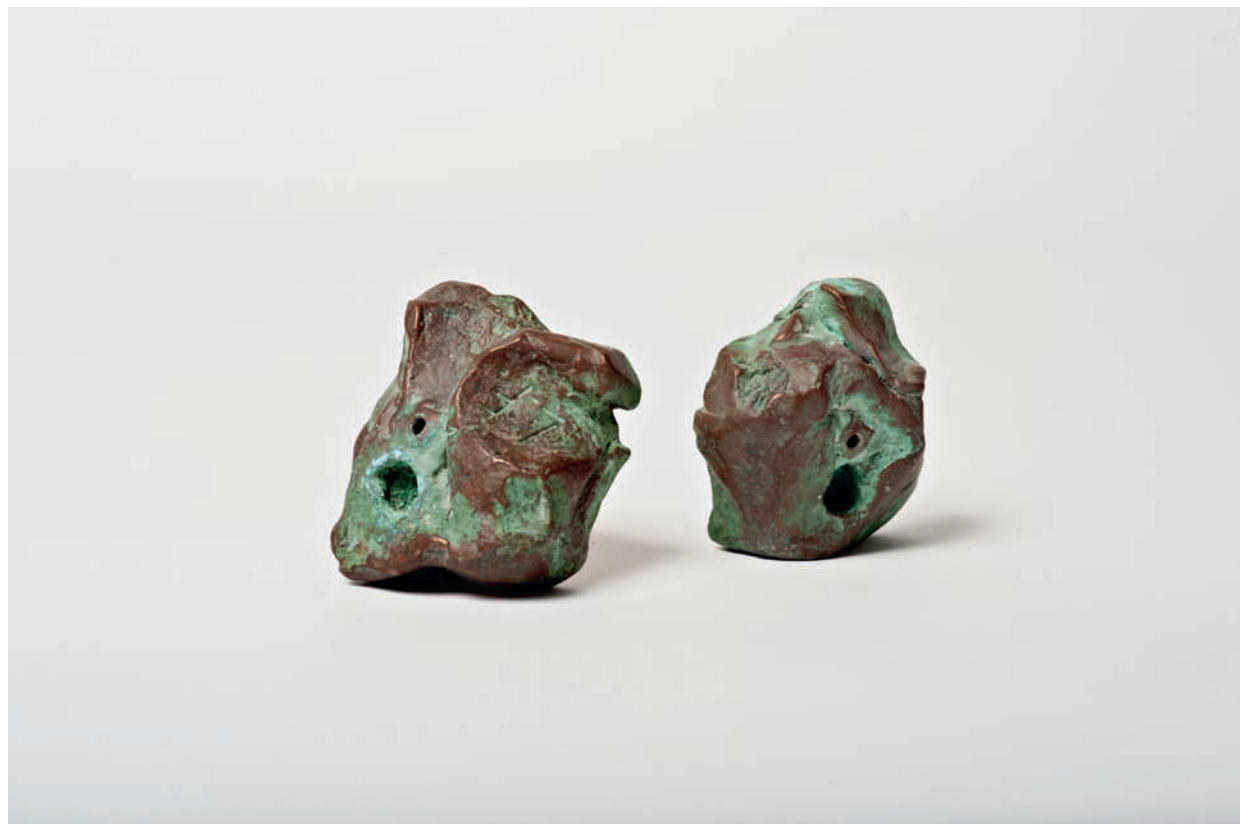
**Estimate \$15,000-25,000**

**LITERATURE**

Dennis Farr and Éva Chadwick 793







another view

53 **LUCIO FONTANA** 1899-1968

*Concetto Spaziale, Natura*, 1968

Bronze in two parts with green patina outside and gold inside forming a pair, both parts incised with initials and stamp numbered 22/90, both in very good condition. both 4 x 4 x 2 in. (10.2 x 10.2 x 5.1 cm)

**Estimate** \$12,000-16,000

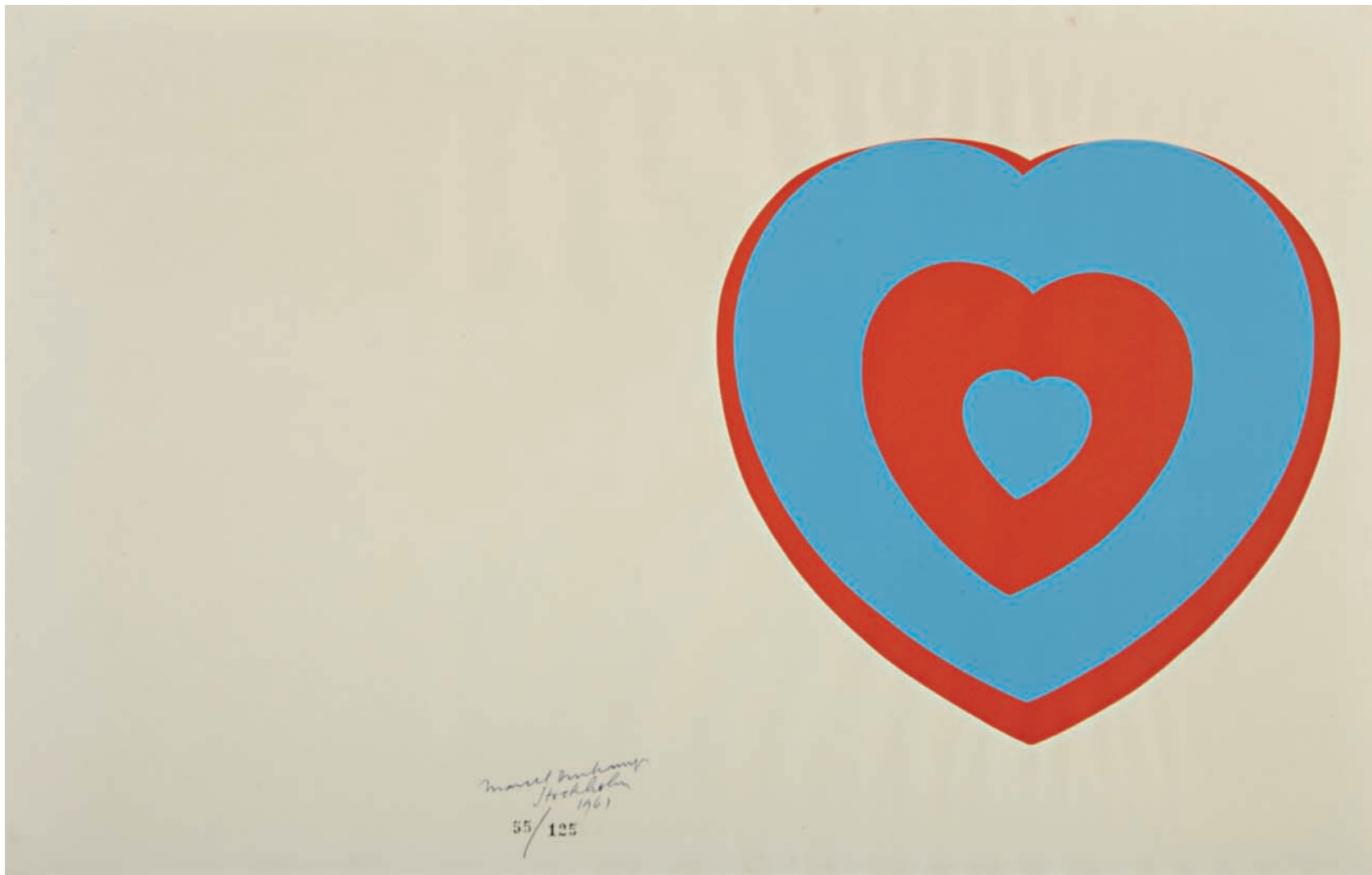
**PROVENANCE**

Piero Fedelli, Milan

**LITERATURE**

Harry Ruhé and Camillo Rigo B-3





54 **MARCEL DUCHAMP** 1887-1968

*Coeurs Volants (Fluttering Hearts)*, 1936

Offset lithograph in colors, on smooth wove paper, with full margins, signed, inscribed 'Stockholm' and dated '1961' in blue ink, stamp numbered 55/125, published on the occasion of the exhibition *Rörelse i Konsten* ("Art in Motion") at the Moderna Museet, Stockholm, 1961, two pale foxmarks near the upper sheet edge, minor creasing at lower left sheet corner, hinge remains at the reverse of the upper corners, otherwise in very good condition, framed.

I. 9 x 9 1/8 in. (22.9 x 23.2 cm)

S. 12 3/4 x 20 1/8 in. (32.4 x 51.1 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Arturo Schwarz 446 c

55



55 **MARCEL DUCHAMP** 1887-1968

*Bouche-Evier (Sink Stopper)*, 1964

Cast sterling silver multiple, incised with signature, dated '64' and stamp numbered 67/100 on the underside (there were three series of 100 in bronze, polished stainless steel and sterling silver and 12 artist's proofs for each), issued by the International Collectors Society, New York, 1967, in very good condition. diameter: 2 1/2 in. (6.4 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Arturo Schwarz 608 b



56 **HENRI MATISSE** 1869-1954  
*Buste de femme*, from *Poèmes de Charles d'Orléans*, 1942-43  
Lithograph, on Chine collé to Arches paper, with full margins, signed and numbered 10/25 in pencil (there were also 5 artist's proofs), printed by Mourlot Frères, published by Tériade, Paris, 1950, light- and irregular mat staining, a few areas of rubbing to Chine collé (at upper left and right), two thinned spots near the hairline, minor soiling in the margins, otherwise in good condition, framed.  
I. 15 1/4 x 10 1/4 in. (38.7 x 26 cm)  
S. 20 1/2 x 14 1/4 in. (52.1 x 36.2 cm)

**Estimate \$8,000-12,000**

**LITERATURE**  
Claude Duthuit 558

THIS LOT WILL BE OFFERED WITHOUT RESERVE

57 **MAN RAY** 1890-1976  
*Le violon d'Ingres*, 1969  
Offset lithograph in colors, on wove paper, with full margins, signed and numbered 59/150 in pencil (there were also 50 artist's proofs and 25 hors commerce in Roman numerals), published by Edition Kung, Tokyo, printed by Pierre Chave, Venice, pale mat staining, flattened horizontal creasing and soft handling creases, minor soiling in the margins, adhesive remains in places along the reverse of the right sheet edge, otherwise in good condition, framed.  
I. 19 3/8 x 14 in. (49.2 x 35.6 cm)  
S. 27 3/8 x 19 1/4 in. (69.5 x 48.9 cm)

**Estimate \$2,000-4,000 ●**

**LITERATURE**  
Luciano Anselmino 84







**PABLO PICASSO** 1881-1973

*Peintre au travail (Peintre barbu avec modèle nu et un spectateur)*, 1963

Etching with aquatint, drypoint and scraper, on Rives BFK paper, with full margins (deckle on all sides), signed and numbered 47/50 in pencil (there were also 15 artist's proofs), printed by Crommelynck in 1966-67, published by Galerie Louise Leiris, Paris, 1967, pale light- and mat staining, otherwise in very good condition, framed.

I. 12 1/4 x 16 1/4 in. (31.1 x 41.3 cm)

S. 17 3/4 x 21 3/4 in. (45.1 x 55.2 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Georges Bloch 1122; Brigitte Baer 1116

**ALBERTO GIACOMETTI** 1901-1966

*Rue d'Alesia*, 1954

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 21/200 in ink (faded) (there was also a poster edition with text), published by Maeght, Paris, minor scuffing, minor creasing at corners, a short tear at lower left sheet edge, otherwise in very good condition, framed.

S. 29 1/8 x 21 in. (74 x 53.3 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Herbert Lust 201



## 60 VARIOUS ARTISTS

*Regards sur Paris portfolio, 1962*

The complete set of 33 lithographs in colors, on Arches paper, the full sheets, hors texte, with accompanying writings in French, signed by all artists and authors in ink or pencil on the reverse of the justification, copy 128 of 150 (there were also 30 hors commerce impressions), published by André Sauret, Paris, all generally in very good condition, loose, contained in original red fabric-covered portfolio with title and illustration embossed in gold on the spine and front respectively. 16 3/4 x 13 in. (42.5 x 33 cm)

**Estimate \$10,000-15,000**

Artists include: André Beaudin, Georges Braque, Maurice Brianchon, Jean Corzou, Marc Chagall, Dunoyer de Segonzac, André Masson, Pablo Picasso, Kees Van Dongen, and Jacques Villon

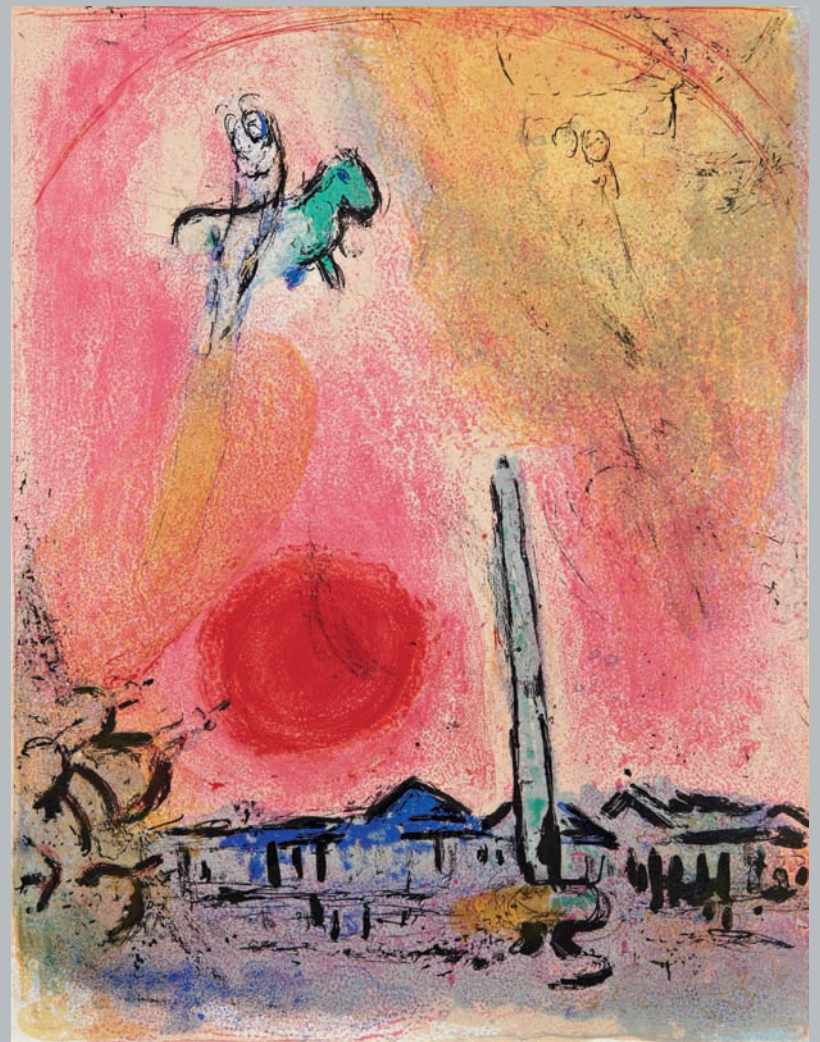
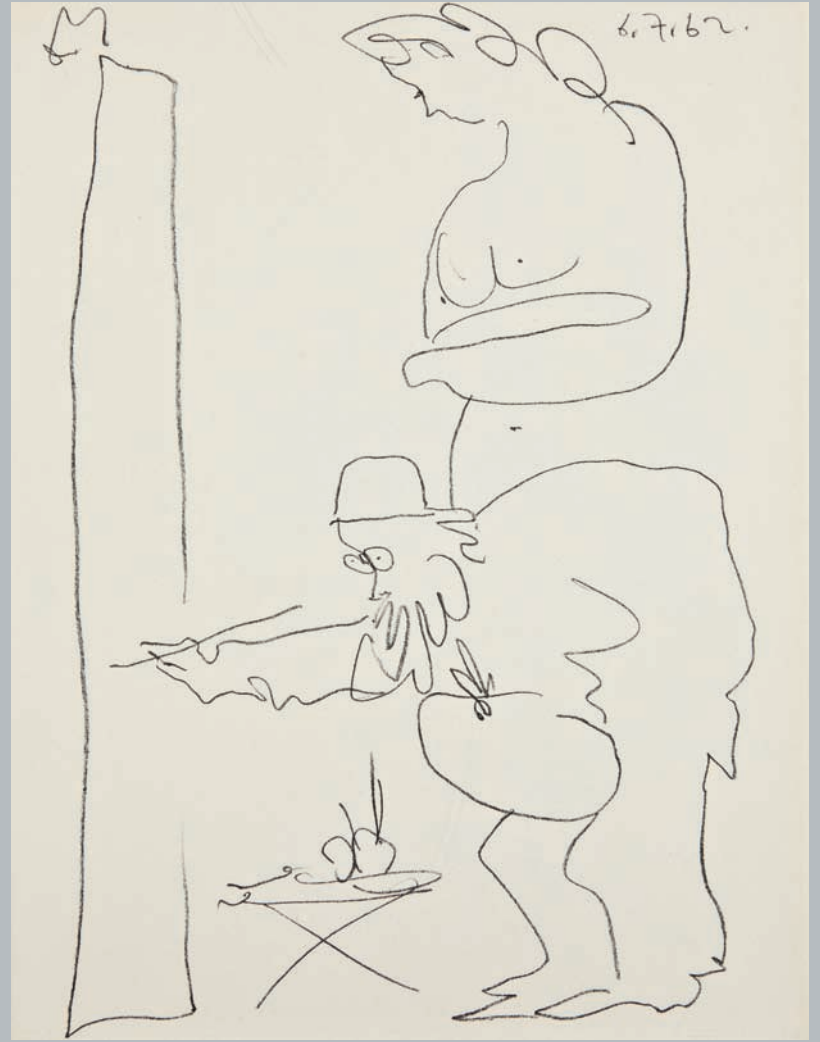
With text by: Alexandre Arnoux, Gérard Bauër, Hervé Bazin, André Billy, Roland Dorgelès, Jean Giono, Philippe Hériat, Pierre Mac Orlan, Raymond Queneau, and Armand Salacrou

### LITERATURE

Fernand Mourlot 351-353; see Patrick Cramer books 45 (Chagall); Georges Bloch 1034-1036; Fernand Mourlot 353-355; see Patrick Cramer books 120 (Picasso); Colette de Ginestet and Catherine Pouillon appendix 115-117 (Villon)











PROPERTY FROM THE ESTATE OF CARMEN KAHN FREUDENTHAL, NEW YORK AND NEW MEXICO

61 **MARTIN LEWIS** 1881-1962

*Quarter of Nine, Saturday's Children*, 1929

Etching, on wove paper with partial watermark, with margins, signed and annotated 'imp' in pencil, from the edition of approximately 107, the sheet slightly toned, pale light-staining, occasional foxmarks in the margins and on the reverse, reverse staining at the upper corners, otherwise in very good condition, framed, also including the book *Martin Lewis*, from the American Etchers series published by The Crafton Collection, Inc., New York, 1931, bound in red linen (wear).

I. 9 7/8 x 12 3/4 in. (25.1 x 32.4 cm)

S. 13 1/8 x 18 in. (33.3 x 45.7 cm)

**Estimate \$10,000-15,000**

#### PROVENANCE

Acquired at the time of publication

#### LITERATURE

Paul McCarron 78

This scene depicts 34th street at Park Avenue in 1927







63

**VIJA CELMINS** b. 1938

*Concentric Bearings, C*, 1984

Aquatint, drypoint and mezzotint in colors, on Rives BFK paper, with full margins, signed and numbered 22/34 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.

overall l. 8 1/8 x 13 1/2 in. (20.6 x 34.3 cm)

S. 20 1/4 x 20 1/8 in. (51.4 x 51.1 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Gemini G.E.L. 1223; Samantha Rippner figure 18 and p 51

62



62

PROPERTY FROM A PRIVATE COLLECTION

**MUIRHEAD BONE** 1876-1953

*Spanish Good Friday*, 1925

Etching, on Japanese paper, with margins (deckle on one side), signed in pencil, annotated 'XXIX' and titled in another hand, the 29th (final) state, the edition was 83, with strong, rich blacks, pressure mark along the inside margins, pale mat staining, occasional creasing and soiling in the margin, otherwise in very good condition, framed.

l. 12 5/8 x 8 in. (32.1 x 20.3 cm)

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

**Estimate \$2,500-3,500**

**PROVENANCE**

M. Knoedler and Co., New York

**LITERATURE**

Campbell Dodgson 412





64 **SALVADOR DALÍ** 1904-1989

*New York Central Park Winter*, from *Currier & Ives series*, 1971

Lithograph in colors with collage, on wove paper, the full sheet, signed in pencil, numbered 178/250 in white pencil (there were also 50 on Japanese paper), published by Sidney Lucas, New York (with their inkstamp on the reverse), hinged in places along the reverse of the sheet edges (slightly showing through on the front), otherwise in very good condition, framed.

S. 21 1/2 x 30 in. (54.6 x 76.2 cm)

**Estimate \$2,000-4,000**

**LITERATURE**

Ralf Michler and Lutz Löpsinger 1349

65 **SALVADOR DALÍ** 1904-1989

*Médecine et Science portfolio*, 1970

The complete set of eight drypoints in colors, on wove paper, with full margins, all signed and numbered 19/125 in pencil (there were also 30 on Japanese nacré in Roman numerals and a few artist's proofs), published by Werbungs und Commerz Union, Anstalt, pale light staining, occasional pale foxmarks and soft creases, otherwise all in very good condition, all framed, with original orange linen-covered folder.

all I. 6 3/4 x 5 in. (17.1 x 12.7 cm)

all S. 13 x 10 in. (33 x 25.4 cm)

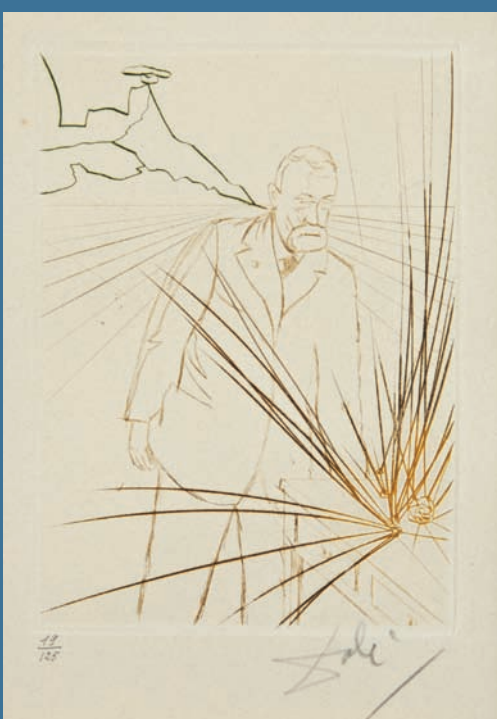
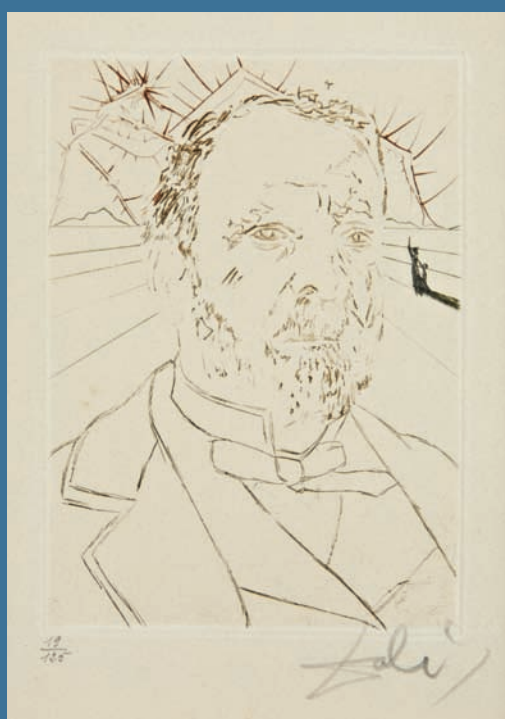
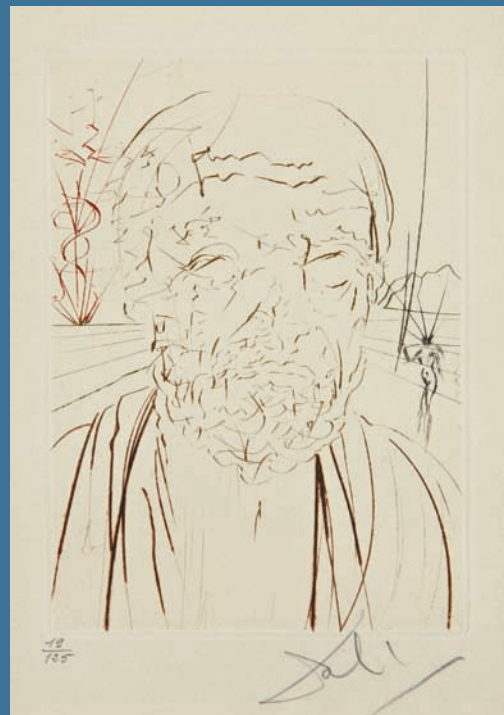
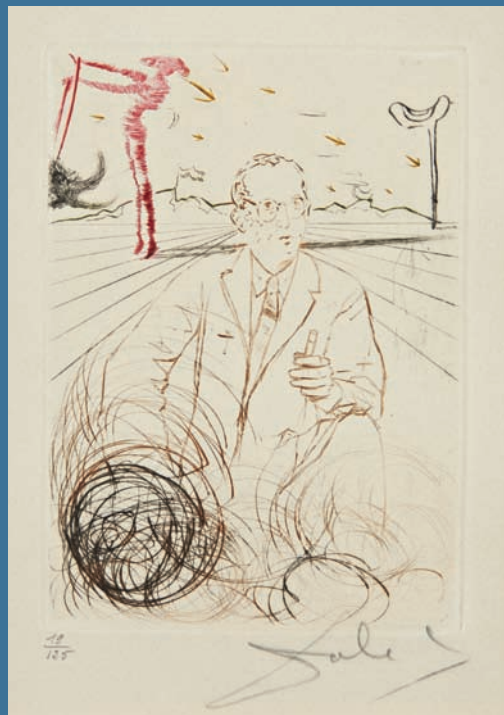
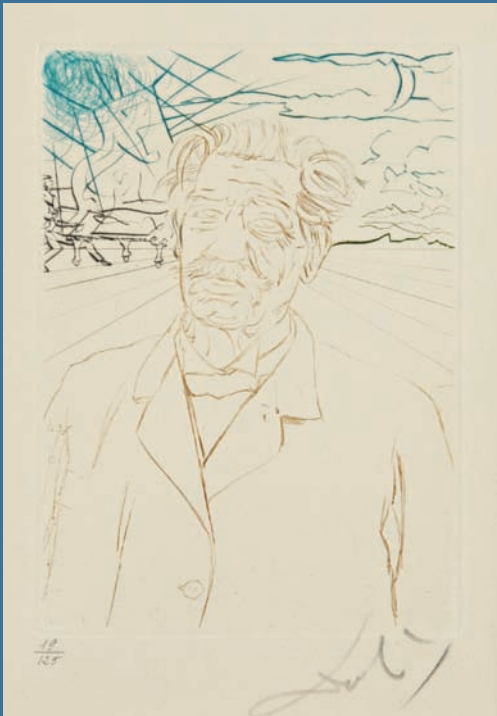
**Estimate \$5,000-7,000**

**LITERATURE**

Ralf Michler and Lutz W. Löpsinger 440-447

Including: *Hippocrates*; *Louis Pasteur*; *Pierre Curie*; *Marie Curie*; *Jonas Salk*; *Enrico Fermi*; *Albert Schweitzer* and *Alexander Fleming*





*Album portfolio, 1988*

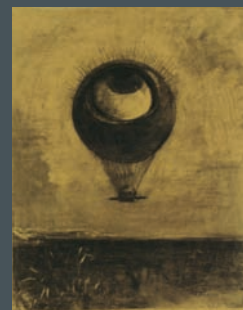
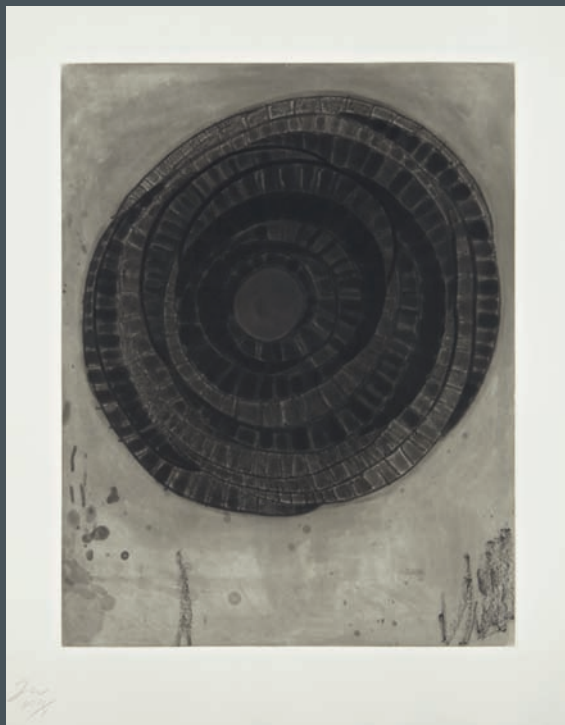
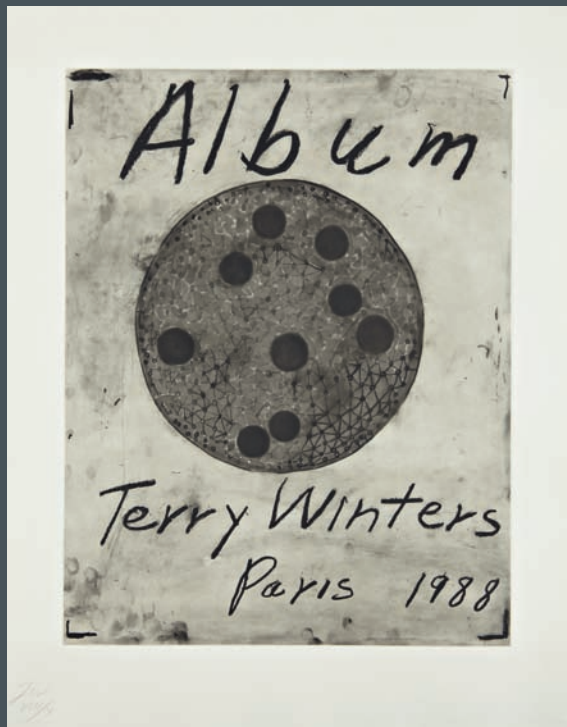
The complete set of nine aquatints with etching, on Hahnemühle paper, with full margins, all signed with initials and numbered VIII/X in pencil (artist's proofs, the edition was 50), published by Editions Ilene Kurtz, New York, all in excellent condition, contained in original dark gray linen-covered portfolio.  
27 1/8 x 21 1/2 in. (68.9 x 54.6 cm)

**Estimate** \$6,000-8,000

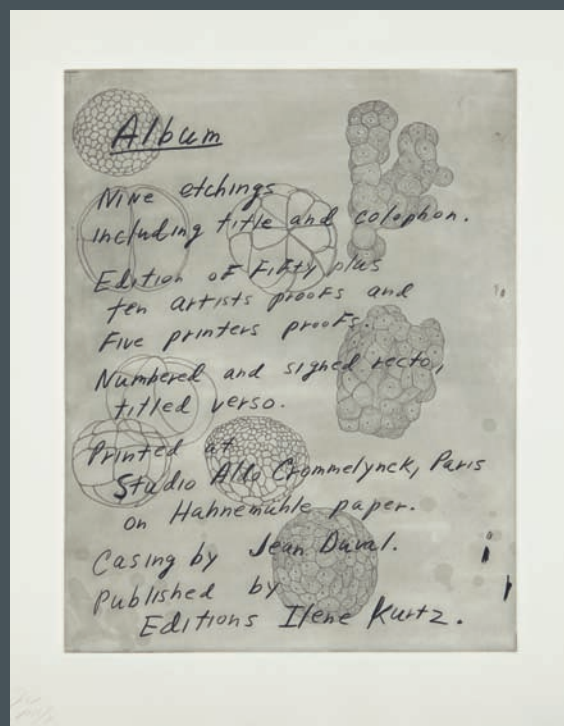
## LITERATURE

Nancy Sojka, Nancy Watson Barr and Richard H. Axsom 21-29

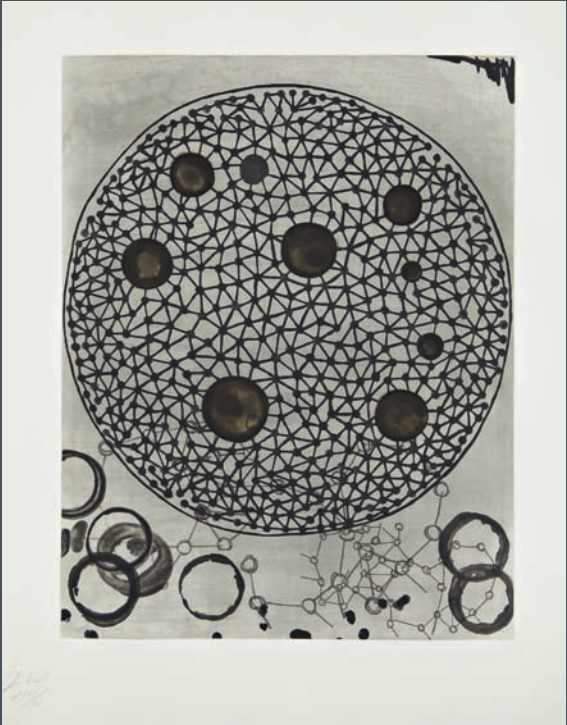
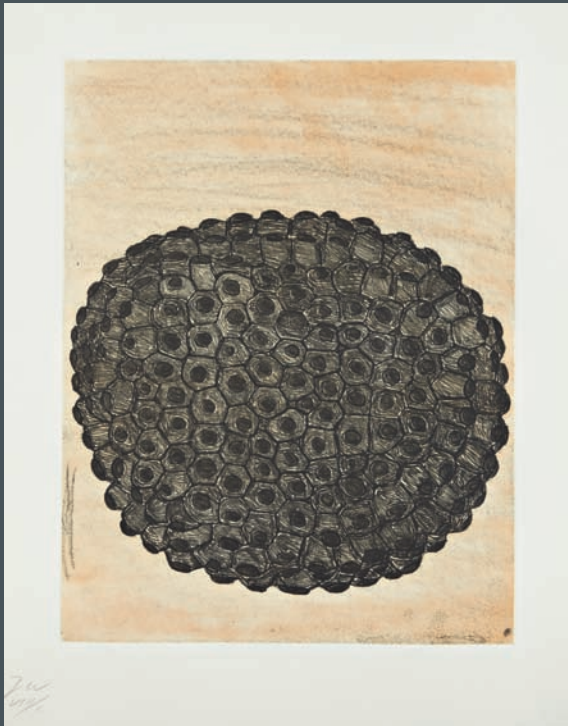
Although he [Terry Winters] does not wish to name the associations the image has for him, the artist stated that they may range from 'something microscopic to astronomical' and that they are 'to do with poetry and architecture'. They are informed by notions of the primeval, the universal and creation. Broadly speaking, much of his work makes reference to the origins of creation, both actual and metaphorical.

*Tate Gallery: Illustrated Catalogue of Acquisitions 1986-88, London 1996*

Odilon Redon *Eye-Balloon*, 1878,  
charcoal and chalk on colored paper,  
The Museum of Modern Art, New York









67 **TERRY WINTERS** b. 1949

*Primitive Segments portfolio*, 1991

The complete set of six screenprints (including title page), on Handmade Echizen Kizuki Hosho paper, the full sheets, signed and numbered 'AP 2/10' in pencil, also signed, dated and numbered in pencil on the title page (an artist's proof, the edition was 70), published by Simca Print Artist, Tokyo (with their blindstamp), occasional minor creasing at the sheet edges, otherwise in very good condition, contained in original paper folder.

23 3/4 x 19 in. (60.3 x 48.3 cm)

**Estimate \$2,000-3,000**

LITERATURE

Nancy Sojka, Nancy Watson Barr, and Richard H. Axsom 58-63

68 **TERRY WINTERS** b. 1949

*Station*, 1988

Etching and aquatint, on Torinoko Gampi collé to J. Whatman paper, with full margins, signed, dated '1988' and numbered 39/55 in pencil (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), two minute spots of soiling in right margin, otherwise in very good condition, framed.

I. 15 3/4 x 11 7/8 in. (40 x 30.2 cm)

S. 24 x 19 1/2 in. (61 x 49.5 cm)

**Estimate \$1,500-2,500**

LITERATURE

Nancy Sojka, Nancy Watson Barr, and Richard Axsom 31

67



68



69 **TERRY WINTERS** b. 1949

*Location Plan*, 2000

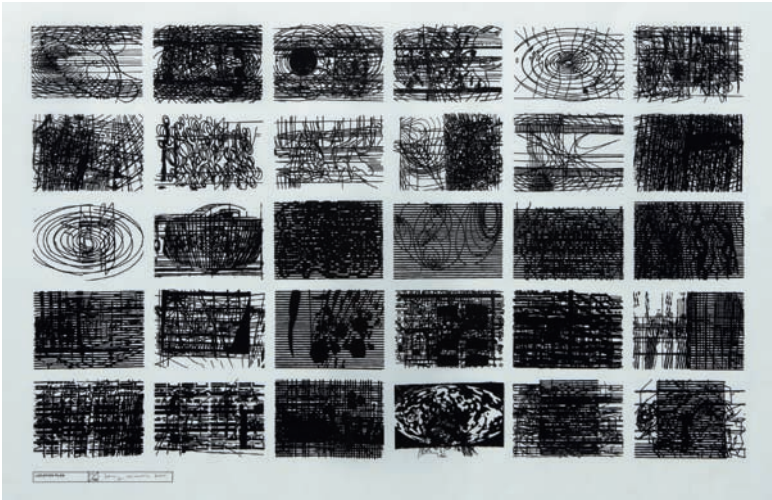
Screenprint, on vellum graph paper, with full margins, signed, dated '2000' and numbered 50/100 in pencil (there were also 10 artist's proofs), published by I.C. Editions, New York, in very good condition, framed.

I. 21 1/4 x 35 1/2 in. (54 x 90.2 cm)

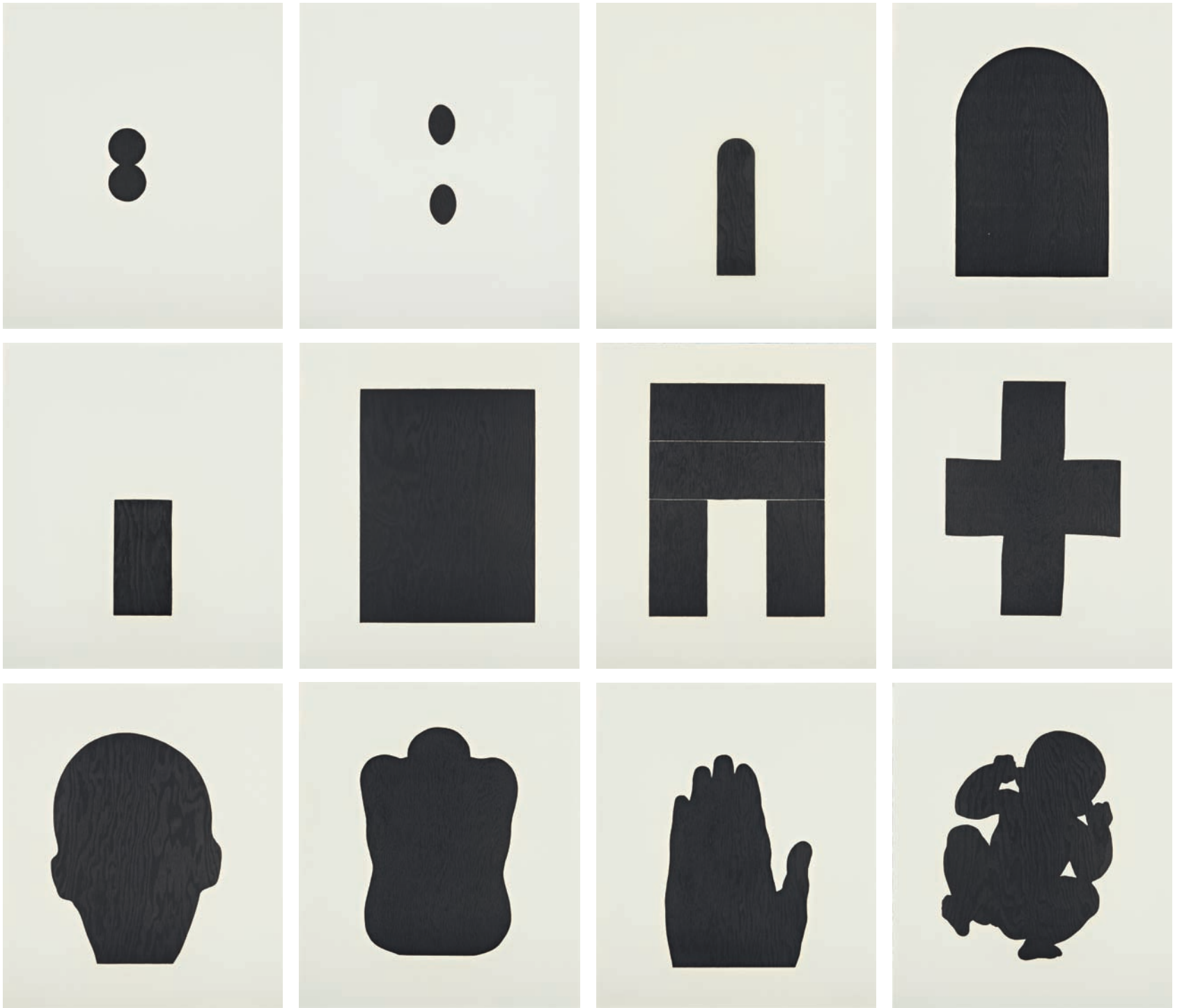
S. 29 x 42 in. (73.7 x 106.7 cm)

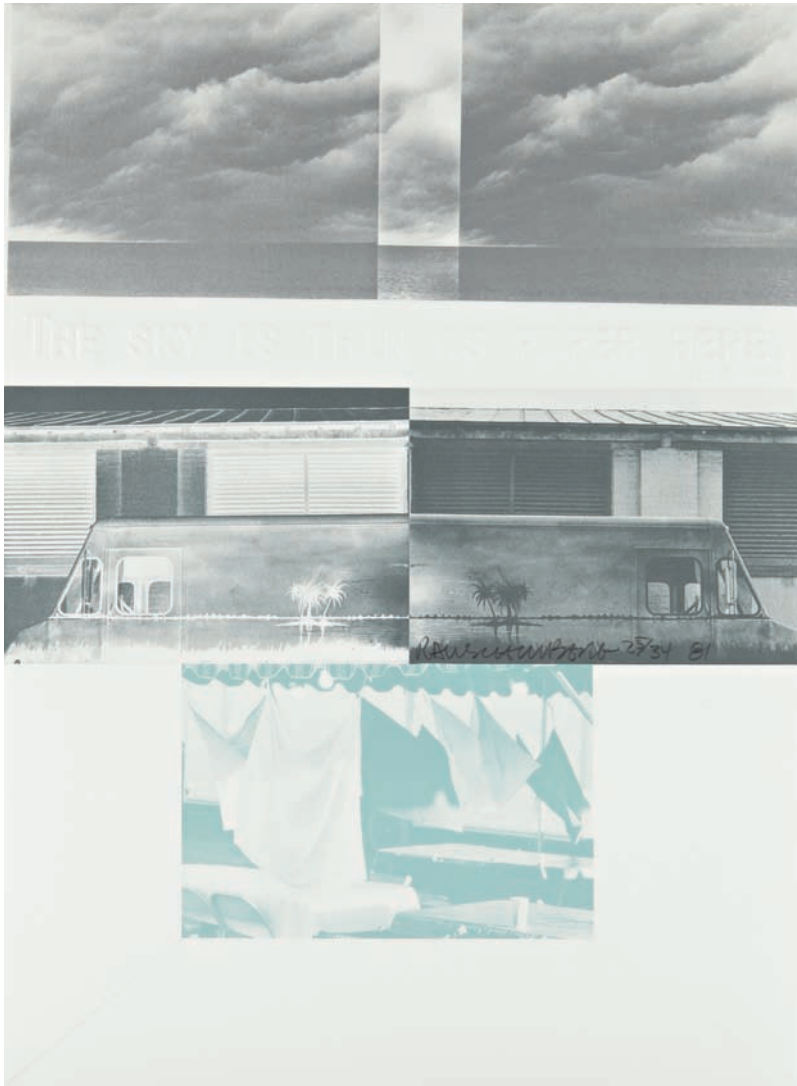
**Estimate \$800-1,200**

69









71 **ROBERT RAUSCHENBERG** 1925-2008

*American Pewter with Burroughs series, 1981*

The complete set of six lithographs in colors with embossing, on Barcham Green Crisbrook and Rives BFK tan paper, the full sheets, all signed, dated '81' and numbered 25/34, 25/42, 4/34, 4/45, 25/48 and 4/43 respectively in pencil (there were also 7, 11, 7, 11, 11 and 9 artist's proofs respectively), published by Gemini G.E.L., Los Angeles (with their blindstamps), all in very good condition, framed. all S. 31 3/4 x 23 3/4 in. (80.6 x 60.3 cm)

**Estimate \$12,000-18,000**

**LITERATURE**

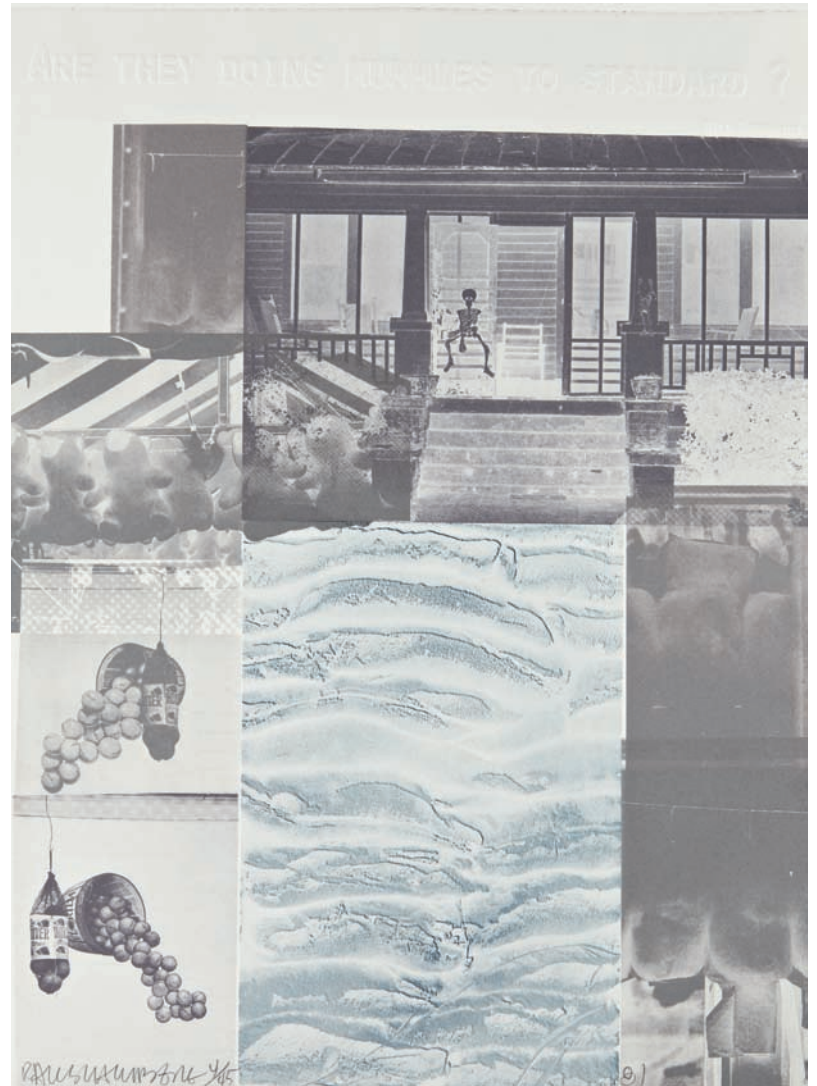
Gemini G.E.L. 946-951

Including: *American Pewter with Burroughs, I-VI*



Robert Mapplethorpe *William Burroughs*, 1982









72 **ROBERT RAUSCHENBERG** 1925-2008  
*Vamp*, from *Marrakitch series*, 2000  
Screenprint in colors, on tan Koller Canvas HMP paper, the full sheet, signed, dated '2K' and numbered 45/50 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.  
S. 23 1/2 x 31 1/2 in. (59.7 x 80 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Gemini G.E.L. 1842



73 **ROBERT RAUSCHENBERG** 1925-2008  
*Site*, from *Marrakitch series*, 2000  
Screenprint in colors, on tan Rives BFK paper, the full sheet, signed, dated '2K' and numbered 45/50 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.  
S. 31 1/2 x 23 in. (80 x 58.4 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Gemini G.E.L. 1833



74 **ROBERT RAUSCHENBERG and DARRYL POTTORF** 1925-2008 & b. 1952  
*Quattro Mani Marrakech III*, 2000  
Screenprint in colors, on Lanaquatre paper, the full sheet, signed by both artists, dated '00' and numbered 45/50 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.  
S. 36 x 36 in. (91.4 x 91.4 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Gemini G.E.L. 1851





75 **ROBERT RAUSCHENBERG** 1925-2008

*Revolver*, 1970

Plexiglas multiple comprised of five revolving disks screenprinted in colors, with accompanying Plexiglas and plastic stand, from the edition of 1,200, published by Multiples, Inc., New York, occasional minor scuffs, three breaks in the plastic stand (taped together), otherwise in good condition, contained in original envelope (occasional tears and staining) with instruction sheet.  
diameter: 9 in. (22.9 cm)

**Estimate \$2,500-3,500**

76 **ROBERT RAUSCHENBERG** 1925-2008

*Portrait of Merce*, 1984

Screenprint with pochoir and hand-painted additions in colors, on fabric mounted to wove paper (as issued), the full sheet, signed, dated '84' and numbered 51/100 in pencil, slight compound creasing at lower right corner, otherwise in very good condition, unframed.

S. 29 x 18 3/4 in. (73.7 x 47.6 cm)

**Estimate \$3,000-4,000**

77 **ROBERT RAUSCHENBERG** 1925-2008

*Mud Dauber*, from *Rookery Mounds* series, 1979

Lithograph in colors, on Twinrocker handmade paper, the full sheet, signed, dated '79' and numbered 26/53 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional very minor soiling near the sheet edges, otherwise in very good condition, framed.

S. 41 x 30 1/2 in. (104.1 x 77.5 cm)

**Estimate \$1,500-2,500**

**LITERATURE**

Gemini G.E.L. 846







78 **JIM DINE** b. 1935

*Hart in Blu*, 1995

Woodcut and etching with hand-coloring, on Arches Cover paper, the full sheet, signed, dated '1995' and numbered 36/50 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed. S. 27 3/8 x 22 3/4 in. (69.5 x 57.8 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Elizabeth Carpenter 95

79 **JIM DINE** b. 1935

*Hand Painted Afrika*, 2005

Lithograph in colors, on wove paper, the full sheet, signed, dated '2005' and numbered 10/13 in pencil (there were also 2 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed. S. 57 1/4 x 43 3/4 in. (145.4 x 111.1 cm)

**Estimate \$7,000-10,000**





80 **JIM DINE** b. 1935*Yellow Belt*, 2005

Woodcut in colors, on Rives BFK paper, the full sheet, signed and numbered 68/200 in pencil (there were also 10 artist's proofs), published by Editions de la Différence, Paris, in excellent condition, unframed.

S. 26 1/2 x 20 1/2 in. (67.3 x 52.1 cm)

**Estimate \$4,000-6,000**

81 **JIM DINE** b. 1935*Watercolor January*, 2004

Lithograph with hand-coloring, on heavy watercolor paper, the full sheet, signed, dated '2004' and numbered 2/15 in pencil (there were also 2 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, unframed.

S. 63 x 46 in. (160 x 116.8 cm)

**Estimate \$6,000-8,000**







**82 JIM DINE** b. 1935  
*Poets Twelve Hearts*, 1969  
Etching with hand-coloring, on wove paper, with full margins, signed, titled, dated 'Jan 1969' inscribed 'etching + watercolor' and numbered 3/10 in pencil, occasional creasing, soiling and staining in the margins, otherwise in good condition, framed.  
I. 19 x 21 5/8 in. (48.3 x 54.9 cm)  
S. 21 3/4 x 25 1/2 in. (55.2 x 64.8 cm)

**Estimate \$3,000-4,000**

**83 JIM DINE** b. 1935  
*Bolt Cutters (second state)*, 1973  
Etching, on handmade wovepaper, with full margins, signed, dated '1973' and numbered 26/45 in pencil (there were also 11 artist's proofs), published by Petersburg Press, New York, soft creasing, surface soiling, otherwise in very good condition, unframed.  
I. 24 x 23 7/8 in. (61 x 60.6 cm)  
S. 42 x 30 5/8 in. (106.7 x 77.8 cm)

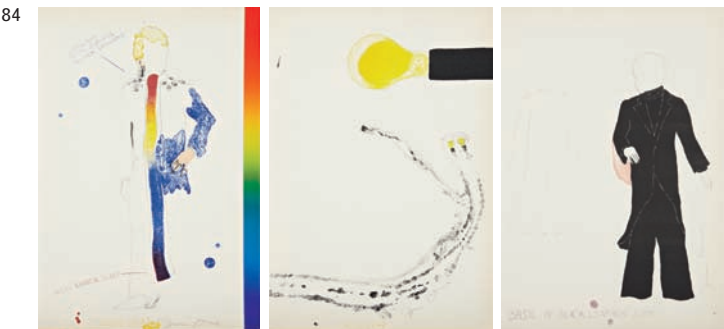
**Estimate \$1,500-2,500**

**LITERATURE**  
Williams College 144

**84 JIM DINE** b. 1935  
*The Portrait of Dorian Gray by Oscar Wilde*, 1968  
The complete set of ten prints comprised of six lithographs and four etchings in colors, one with collage and one with acetate overlay, on Arches paper, the full sheets, all signed in pencil, stamped Edition A and numbered 73/200 in black ink on the reverse (there were also 25 artist's proofs for this edition, Edition B and C were 200 and 25 artist's proofs and 100 and 15 artist's proofs respectively), published by Petersburg Press, London, all with minor soiling, pale mat staining near the sheet edges, hinge remains or skinning in places on the reverse, some with offsetting on the reverse, otherwise all in very good condition, contained in original black flocked folder (splitting and wear).  
18 x 12 1/4 in. (45.7 x 31.1 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Galerie Mikro 47







85 **JIM DINE** b. 1935

*A Side View in Florida*, 1986

Etching, power-tool drypoint with hand-coloring and burnishing, on Arches paper, with full margins, signed, dated '1986' and numbered 2/15 in pencil (there were also 6 artist's proofs), printed by Graphicstudio, USF, Tampa, published by Pace Editions, Inc., New York, in very good condition, framed.

I. 42 x 39 in. (106.7 x 99.1 cm)

S. 51 x 39 1/2 in. (129.5 x 100.3 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Elizabeth Carpenter 16



86 **JIM DINE** b. 1935

*For Athena*, 1994

Cardboard intaglio, on Arches paper, with full margins, signed, dated '1994' and numbered 6/20 in pencil (there were also 10 artist's proofs), published by the Spring Street Workshop, New York, soft creasing at upper left corner, otherwise in very good condition, framed.

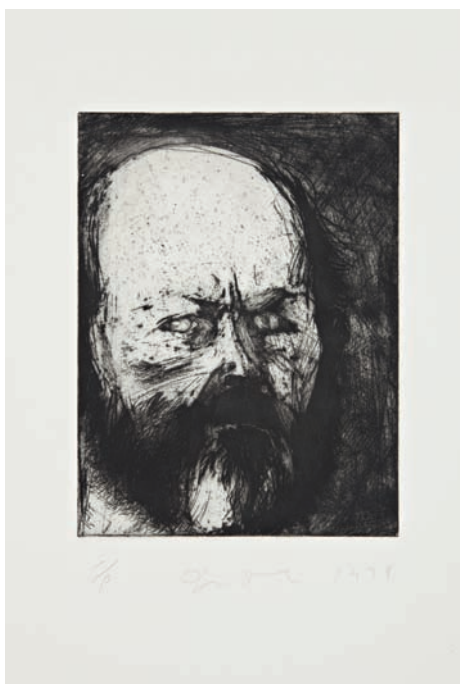
I. 58 1/2 x 31 in. (148.6 x 78.7 cm)

S. 65 x 42 in. (165.1 x 106.7 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Elizabeth Carpenter 88



87 **JIM DINE** b. 1935

*Self-Portrait without Glasses*, 1978

Lithograph and etching, on Copperplate Deluxe paper, with full margins, signed, dated '1978' and annotated 'A/P' in pencil (one of 3 artist's proofs, the edition was 9), published by Pace Editions, Inc., New York, two creases at lower right sheet corner, soiling on the reverse, otherwise in very good condition, unframed.

I. 11 3/4 x 8 7/8 in. (29.8 x 22.5 cm)

S. 29 3/4 x 21 1/8 in. (75.6 x 53.7 cm)

**Estimate \$800-1,200**

**LITERATURE**

Ellen D'Oench and Jean Feinberg 26





88 **DAVID HOCKNEY** b. 1937  
*The Old Guitarist, plate 2, from Blue Guitar portfolio, 1976-77*  
Etching and aquatint in colors, on Inveresk paper, with full margins, signed and numbered 152/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, London, very pale mat staining, occasional soiling and foxmarks in the margins, skinning and hinge remains at the reverse of the upper corners, otherwise in very good condition, framed.  
l. 16 7/8 x 13 1/2 in. (42.9 x 34.3 cm)  
S. 20 1/2 x 17 7/8 in. (52.1 x 45.4 cm)

**Estimate \$6,000-9,000**

**LITERATURE**  
Scottish Arts Council 200; Museum of Contemporary Art, Tokyo 179

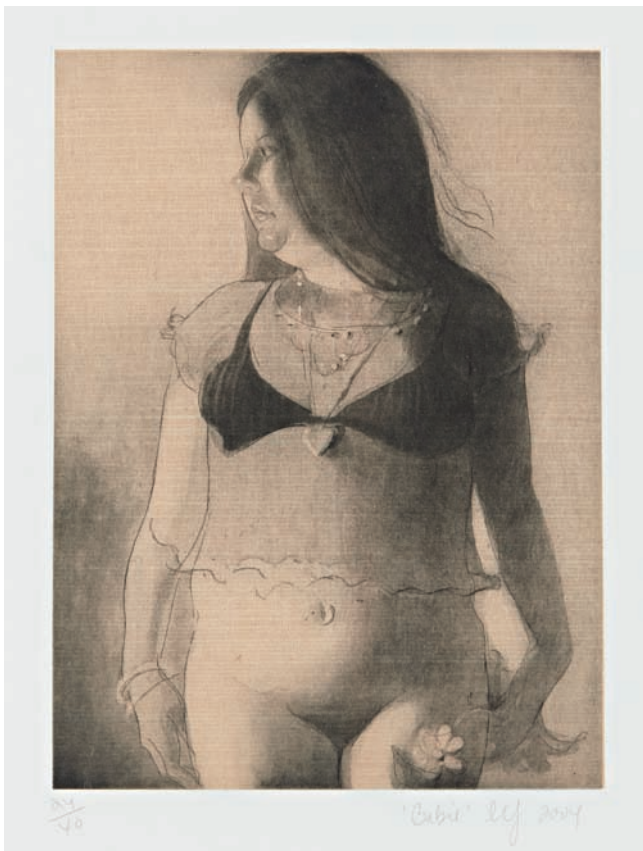


89 **DAVID HOCKNEY** b. 1937  
*Celia, 1969*  
Etching and aquatint, on J. Green paper, with full margins, signed, dated '1969' and annotated 'artist's proof' in pencil (one of 16, the edition was 75), published by Petersburg Press, London, the palest mat staining, occasional soft handling creases, otherwise in very good condition, unframed.  
l. 27 x 21 1/4 in. (68.6 x 54 cm)  
S. 36 x 28 in. (91.4 x 71.1 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Scottish Arts Council 109; Museum of Contemporary Art, Tokyo 106





90 **LISA YUSKAVAGE** b. 1962

*Babie*, 2003

Etching and aquatint, on cream laid Chine collé to wove paper, with full margins, signed with initials, titled, dated '2004' and numbered 24/40 in pencil (there were also 3 artist's proofs), published by Marianne Boesky Gallery, New York, in very good condition, framed.

I. 10 x 7 3/8 in. (25.4 x 18.7 cm)

S. 19 1/4 x 14 5/8 in. (48.9 x 37.1 cm)

**Estimate \$2,000-3,000**

91 **ALEX KATZ** b. 1927

*David Salle and Janet Leonard*, from *Pas de Deux* portfolio, 1993-94

Screenprint in colors, on Arches Cover paper, the full sheet, signed and numbered 127/150 in pencil (there were also 18 artist's proofs), published by Chalk and Vermillion Fine Arts, Greenwich, a soft crease at lower left corner, minor wear in places along the sheet edges, otherwise in very good condition, unframed.

S. 36 x 20 in. (91.4 x 50.8 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Klaus Albrecht Schröder 281

92 **ALEX KATZ** b. 1927

*Olympic Swimmer*, 1976

Lithograph in colors, on Velin d'Arches paper, the full sheet, signed and numbered 63/200 in pencil (there were also 20 artist's proofs), published by Kennedy Graphics Inc., New York, occasional scuffing and soft handling creases, minor wear at the sheet edges (with associated ink loss at upper right sheet edge), otherwise in very good condition, unframed.

S. 39 3/4 x 24 7/8 in. (101 x 63.2 cm)

**Estimate \$1,500-2,500**

**LITERATURE**

Nicholas Maraval 86; Klaus Albrecht Schröder 87





93 **TOM WESSELMANN** 1931-2004

*Monica Nude with Cezanne*, from *Portfolio 90*, 1993

Screenprint in colors, on heavy wove paper, with full margins, signed and numbered 10/90 in pencil, published by Internation Images, Putney, Vermont (with their blindstamp), in excellent condition, unframed.

I. 29 x 50 1/2 in. (73.7 x 128.3 cm)

S. 40 1/2 x 57 1/2 in. (102.9 x 146.1 cm)

**Estimate \$10,000-15,000**

94



94 **HELMUT NEWTON** 1920-2004

*Sumo*, 1999

Oversize photography book, with original metal stand designed by Philippe Starck, signed in blue crayon on the title page, stamp numbered 01838 of 10,000, published by Taschen, London, the stand embossed 'STARCK' and 'HELMUT NEWTON', the book pages with occasional minor soiling, pale time staining, otherwise in very good condition.

book: 28 x 20 1/2 x 3 in. (71.1 x 52.1 x 7.6 cm)

stand: 30 x 22 x 22 in. (76.2 x 55.9 x 55.9 cm)

**Estimate \$4,000-6,000**





95 **TOM WESSELMANN** 1931-2004

*Woman in Green Blouse, 1988*

Screenprint, on wove paper, with full margins, signed, dated '88' and numbered 17/100 in pencil (there were also 12 artist's proofs), published by International Images, Putney, Vermont (with their blindstamp), occasional minor scuffing or soiling, otherwise in very good condition, framed.

I. 48 1/2 x 60 in. (123.2 x 152.4 cm)

S. 60 x 73 3/4 in. (152.4 x 187.3 cm)

**Estimate \$8,000-12,000**

96 **TOM WESSELMANN** 1931-2004

*Bedroom Blonde Doodle with Photo, 1988*

Screenprint in colors, on wove paper, with full margins, signed, dated '88' and numbered 48/100 in pencil (there were also 12 artist's proofs), published by International Images, Putney, Vermont (with their blindstamp), minor rippling, otherwise in very good condition, framed.

I. 46 1/2 x 53 in. (118.1 x 134.6 cm)

S. 57 x 67 1/2 in. (144.8 x 171.5 cm)

**Estimate \$6,000-9,000**



97 **TOM WESSELMANN** 1931-2004

*Bedroom Foot*, from *the Bedroom portfolio*, 1978

Embossed print with pencil additions and hand-coloring with thinned Liquitex, on wove paper, with full margins, signed, dated '78' and numbered 15/20 in pencil (there were also 6 artist's proofs), published by the artist, in very good condition, framed.

I. 6 x 6 5/8 in. (15.2 x 16.8 cm)

S. 10 x 11 in. (25.4 x 27.9 cm)

**Estimate \$4,000-6,000**

98 **TOM WESSELMANN** 1931-2004

*Bedroom Prick*, from *the Bedroom portfolio*, 1978

Embossed print with pencil additions and hand-coloring with thinned Liquitex, on wove paper, with full margins, signed, dated '78' and numbered 15/20 in pencil (there were also 6 artist's proofs), published by the artist, compound creasing at lower right sheet corner, otherwise in very good condition, framed.

I. 6 x 6 3/4 in. (15.2 x 17.1 cm)

S. 9 7/8 x 11 in. (25.1 x 27.9 cm)

**Estimate \$4,000-6,000**





99 **ROBERT INDIANA** b. 1928  
*Garden of Love portfolio: Roses*, 1982  
Screenprint in colors, on Fabriano paper, with full margins, signed, titled, dated '82' and numbered 11/100 in pencil (there were also 15 artist's proofs), with the Editions Domberger blindstamp, published by Prestige Art Ltd., Mamaroneck, New York, a soft crease at upper left sheet edge, otherwise in very good condition, framed.  
I. 24 x 24 in. (61 x 61 cm)  
S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Susan Sheehan 129



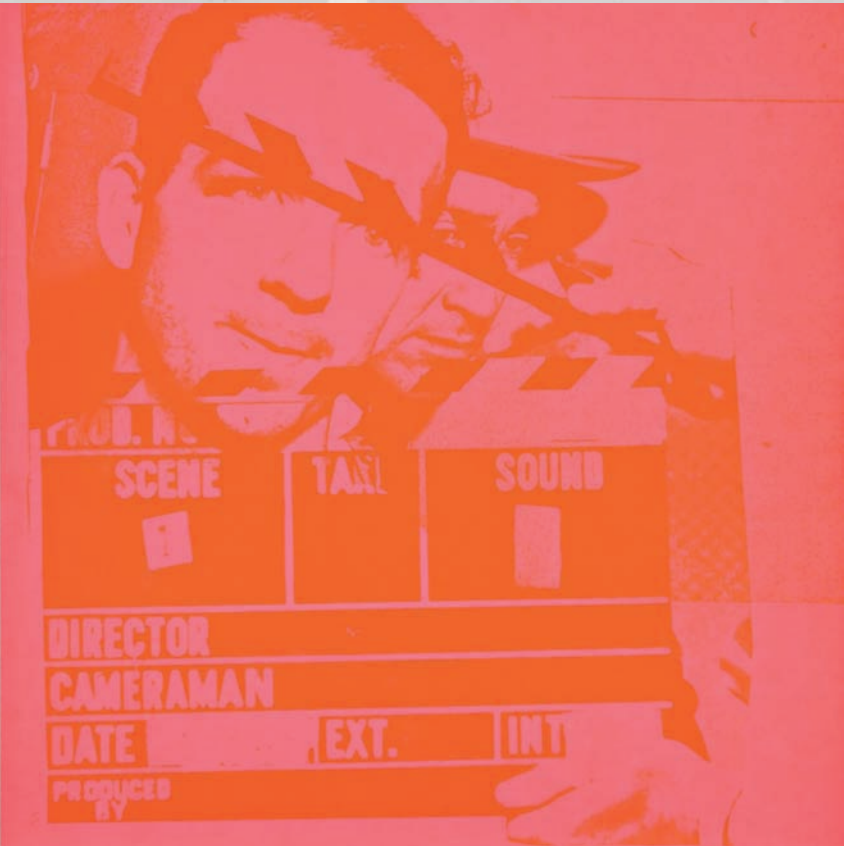
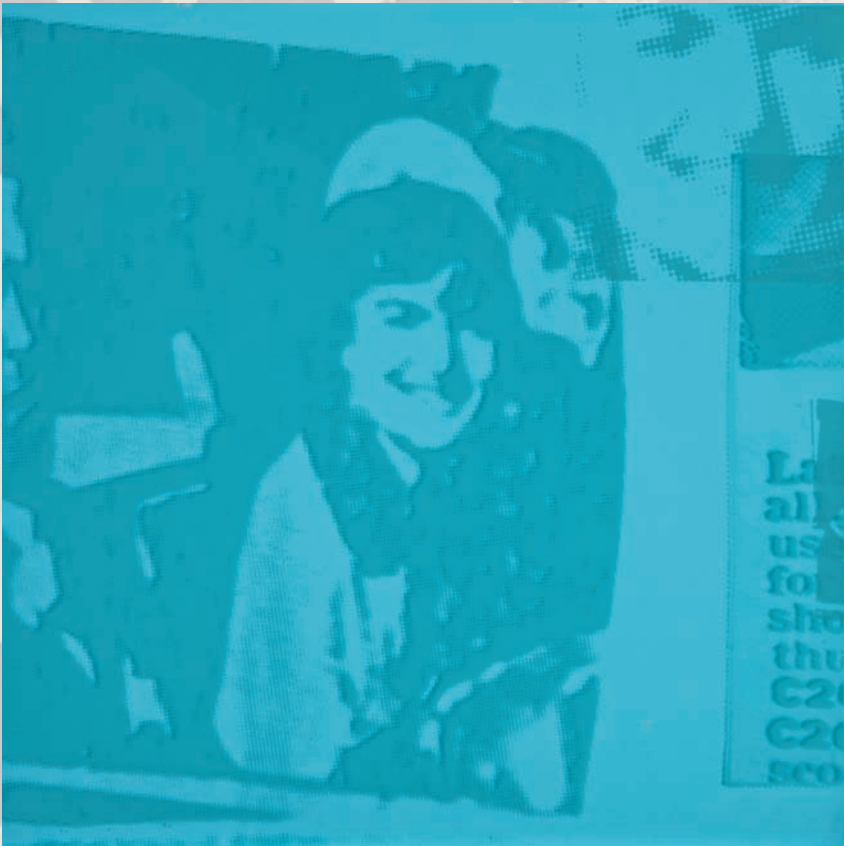
100 **ROBERT INDIANA** b. 1928  
*The Book of Love: one plate*, 1996  
Screenprint in colors, on smooth wove paper, with full margins, with accompanying poem, the print signed, dated '96' and numbered 19/200 in pencil (there were also 50 artists's proofs in Roman numerals), published by American Image Editions, New York, in very good condition, also including *Wherefore the Punctuation of the Heart* poem, both unframed.  
I. 18 x 18 in. (45.7 x 45.7 cm)  
S. 24 x 20 in. (61 x 50.8 cm)

**Estimate \$3,500-4,500**



101 **ROBERT INDIANA** b. 1928  
*Ahava: two impressions*, 1993  
Two screenprints in blue and white, on wove paper, with full margins, both signed, dated '5753' and numbered II/XXV and III/XXV in pencil, II with a short scuff at center right in blue, otherwise both in very good condition, both unframed.  
both I. 25 x 25 in. (63.5 x 63.5 cm)  
both S. 31 x 33 in. (78.7 x 83.8 cm)

**Estimate \$3,000-5,000**



102 **ANDY WARHOL** 1928-1987

*Flash*-November 22, 1963, 1968

The complete set of 11 screenprints in colors, on wove paper, the full sheets, all signed in blue ball-point pen on the reverse, signed and numbered 31 in blue ink on the justification (from the edition of 200, there were also 26 in Roman numerals plus a deluxe edition of 10 lettered A-J), published by Racolin Press Inc., Briarcliff Manor, New York, the colors bright and fresh, generally all in very good condition, each contained in individual folders with printed text and contained in cover with printing on the front and back (minor wear near edges), including Plexiglas case (broken), please contact the department for a detailed condition report.  
22 3/8 x 22 3/8 in. (56.8 x 56.8 cm)

**Estimate \$40,000-60,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 32-42

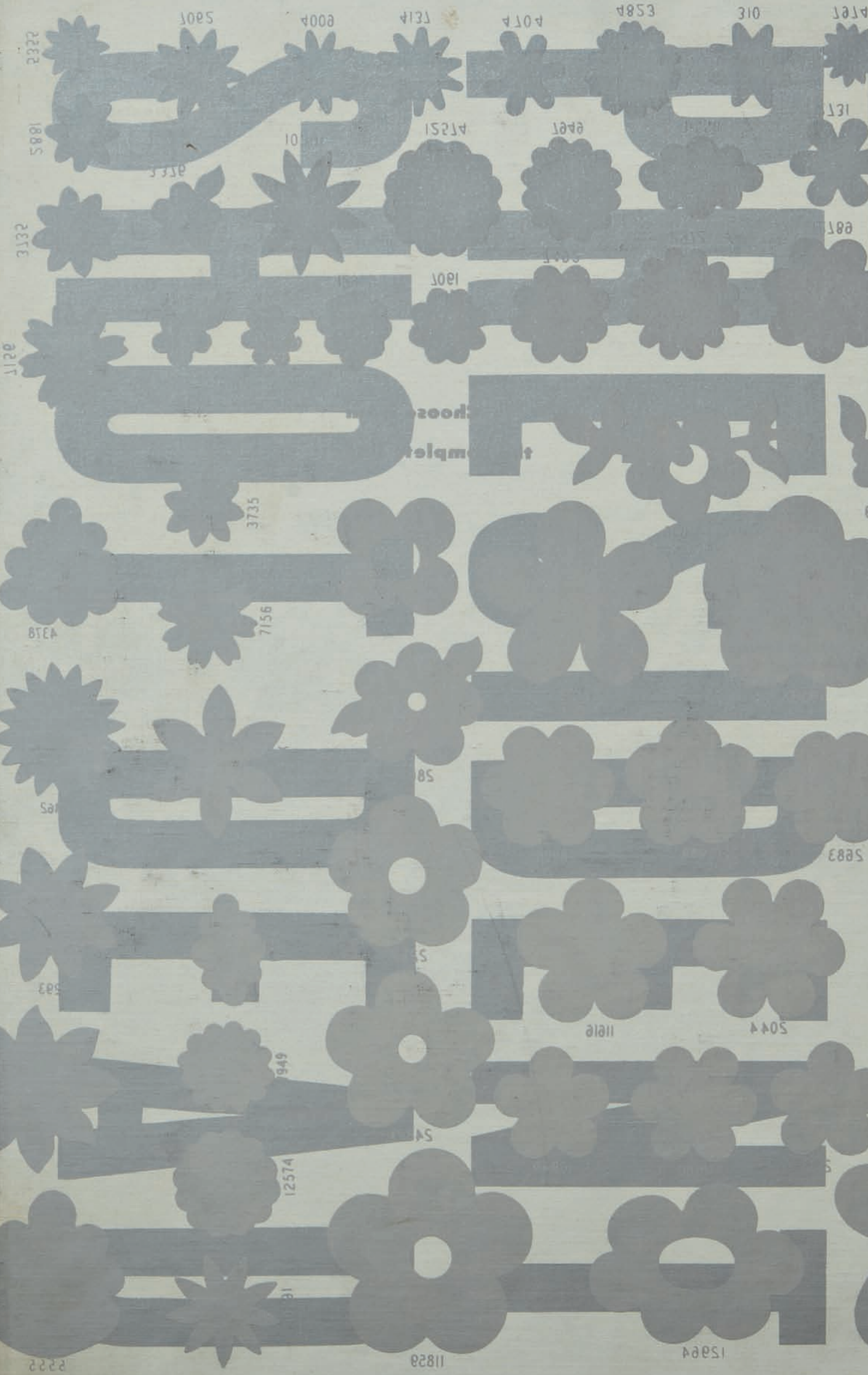


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U.S. MAIL

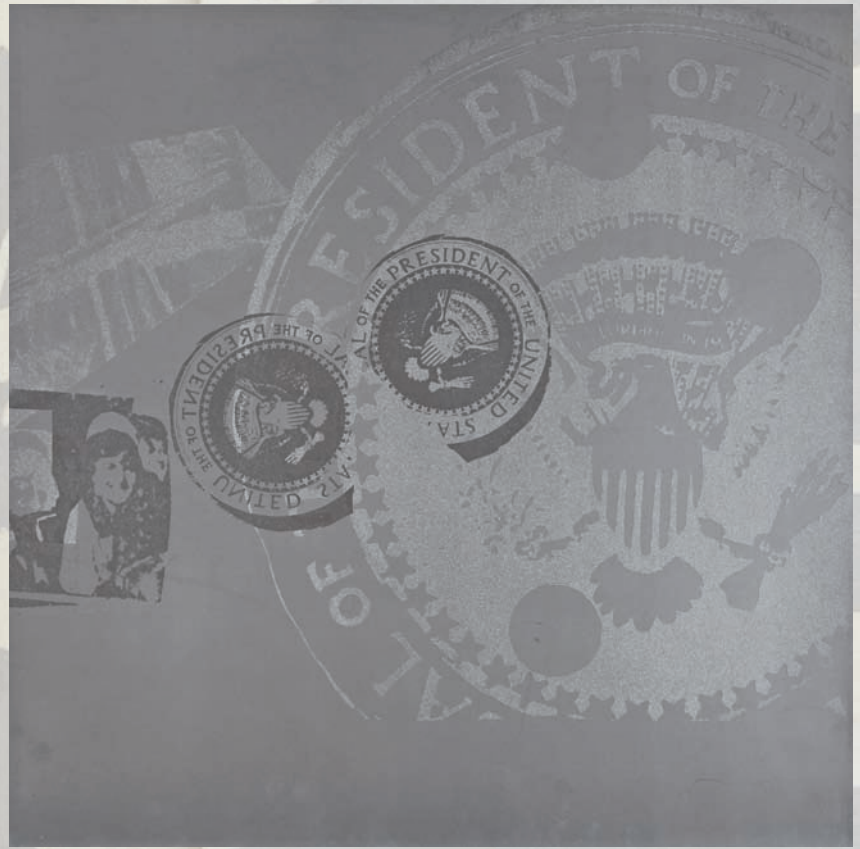
VOL. 131—NO.

Local : Fair tonight, Partly cloudy, mild tomorrow. Details on Page 44.

TEN CENTS











For years Warhol couldn't let go of the John F. Kennedy assassination and the events around it. He kept returning to related images, especially of Jacqueline Kennedy, which became some his best known paintings. Finally, as if in a bid for closure, he printed a portfolio of the pictures he'd collected, titled it "Flash — November 22, 1963," and put one of that day's stunner headlines, "President Shot Dead," on the cover.





103 **ANDY WARHOL** 1928-1987

*Liz*, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated '65' in ink (faded), published by Leo Castelli Gallery, New York, the colors attenuated (particularly the red), creasing and scuffing (with associated occasional ink loss), several touched-in areas of color, several backed tears and made-up losses on left and lower sheet edges (some affecting the image), staining in places at sheet edges and in places along the reverse of the upper sheet edge, framed.  
S. 23 x 23 in. (58.4 x 58.4 cm)

**Estimate \$6,000-9,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 7

104 **ANDY WARHOL** 1928-1987

*Flowers*, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated '64' in black ball-point pen (one of approximately 300 signed and dated copies), published by Leo Castelli Gallery, New York, the colors attenuated, pale light-staining, paper loss at corners (with associated ink loss at upper right corner), a crease at lower right corner, laid down to card, unframed  
I. 22 1/8 x 22 1/8 in. (56.2 x 56.2 cm)  
S. 23 1/4 x 23 1/4 in. (59.1 x 59.1 cm)

**Estimate \$4,000-6,000**

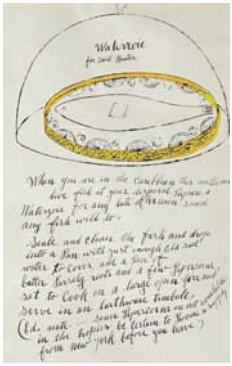
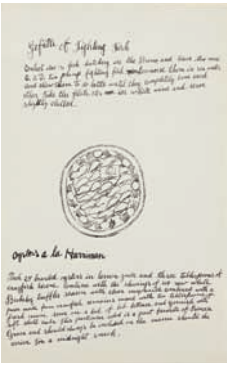
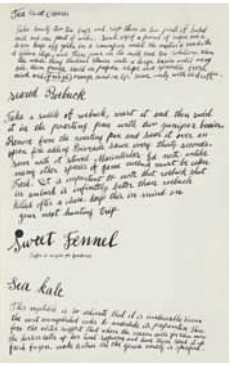
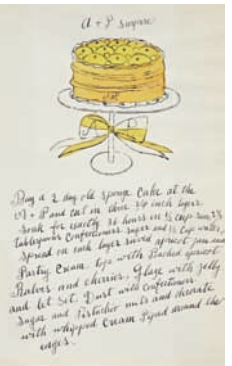
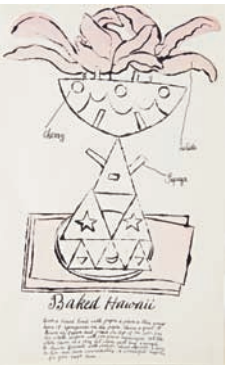
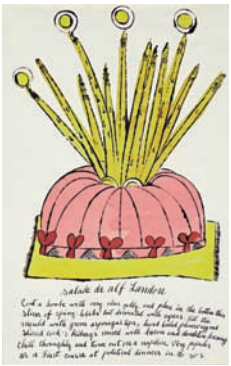
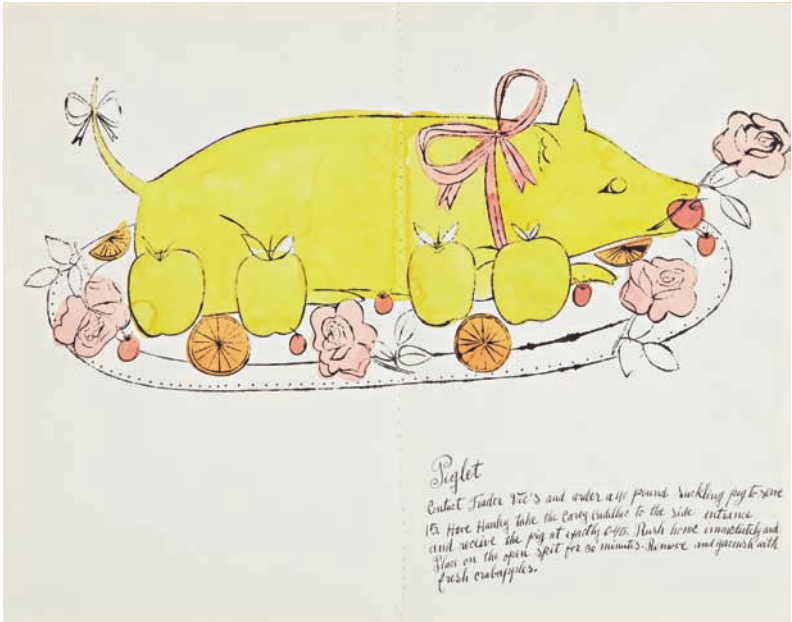
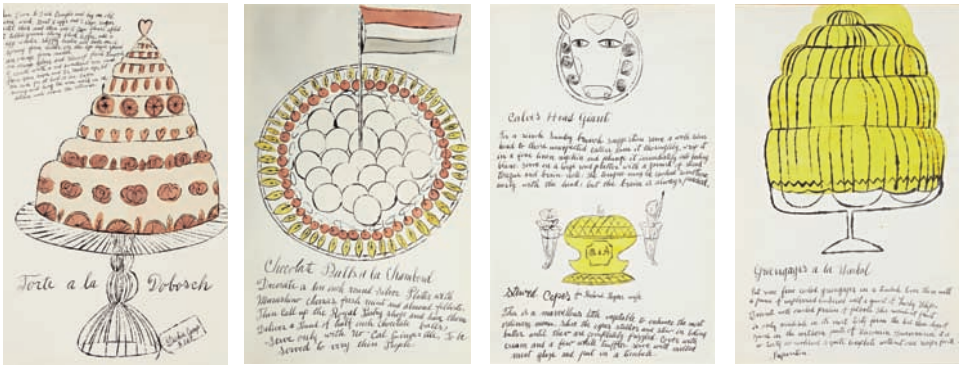
**LITERATURE**

Frayda Feldman and Jörg Schellmann 6

104







105 **ANDY WARHOL** 1928-1987

Wild Raspberries: 17 plates, 1959

Seventeen offset lithographs, 14 with hand-coloring, on laid paper, the full sheets, minor rippling and occasional soft creasing, a few minute foxmarks, pale mat staining, otherwise all in very good condition, removed from the binding and framed in three frames, lacking original cover and one plate.

sixteen S. 17 1/4 x 11 in. (43.8 x 27.9 cm)

one S. 17 1/4 x 22 in. (43.8 x 55.9 cm)

**Estimate \$15,000-25,000**

LITERATURE

Frayda Feldman and Jörg Schellmann 126-140 and 142-143





106 **ANDY WARHOL** 1928-1987

*Cow*, 1971

Screenprint in colors, on wallpaper, the full sheet, signed and dated '86' in ink (one of approximately 100 signed copies, the edition was unlimited), published by Factory Additions, New York, the right selvage edge trimmed, a few scuffs, otherwise in very good condition, framed.

S. 45 3/4 x 29 1/2 in. (116.2 x 74.9 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 11A





107 **ANDY WARHOL** 1928-1987

*Candy Box (closed)*, circa 1983

Screenprint, on pink Color Aid paper, with full margins, with the Andy Warhol Art Authentication Board, Inc. inkstamp, initialed 'F.S.H.' and numbered 'UP 30.08' in pencil on the reverse, occasional minor scuffing visible in raking light, otherwise in very good condition, framed.

I. 14 1/4 x 11 in. (36.2 x 27.9 cm)

S. 23 7/8 x 17 3/4 in. (60.6 x 45.1 cm)

**Estimate \$12,000-18,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann IIIA.42



108 **ANDY WARHOL** 1928-1987  
*Space Fruit Oranges*, 1978  
Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered 6/10 in pencil (there was also 1 printer's proof), published by Andy Warhol Enterprises, Inc., New York, with the artist's copyright inkstamp on the reverse, in very good condition, framed.  
S. 30 x 40 in. (76.2 x 101.6 cm)  
**Estimate \$8,000-12,000**  
**LITERATURE**  
Frayda Feldman and Jörg Schellmann 197



109 **ANDY WARHOL** 1928-1987  
*Eric Emerson (Chelsea Girls)*, 1982  
Screenprint in colors, on Somerset Satin paper, with full margins, signed and numbered 'H.C. 20/24' in pencil (an hors-commerce impression, the edition was 75 and 13 artist's proofs), published by Anthology Film Archives, New York, occasional minor soiling in the margins, otherwise in very good condition, framed.  
I. 19 1/4 x 13 1/4 in. (48.9 x 33.7 cm)  
S. 30 x 22 1/4 in. (76.2 x 56.5 cm)  
**Estimate \$6,000-8,000**  
**LITERATURE**  
Frayda Feldman and Jörg Schellmann 287





**110**     **ANDY WARHOL**    1928-1987  
*Ladies and Gentlemen*, 1975  
Screenprint in colors, on smooth wove paper, the full sheet, signed with initials on the front, numbered 35/150 in pencil on the reverse, published by Studio G7, Bologna, Italy, two tears at upper and lower sheet, soiling, creasing at corners, otherwise in good condition, unframed.  
S. 38 1/2 x 27 1/4 in. (97.8 x 69.2 cm)  
  
**Estimate \$2,000-3,000**  
  
**LITERATURE**  
Frayda Feldman and Jörg Schellmann 126

**112**     **MIKE BIDLO**    b. 1953  
*Not Warhol (Jackie)*: two prints, 1984  
Two screenprints, on cream and pale green wove papers, with full margins, with accompanying photograph of Mike Bidlo as Warhol, one signed in black ink, both with soiling, minor scuffing, pale mat staining, creasing and short tears in places at the sheet edges, scuffing on the reverse, otherwise both in good condition, all unframed.  
both I. 19 3/4 x 16 1/4 in. (50.2 x 41.3 cm)  
both S. 23 x 17 1/2 in. (58.4 x 44.5 cm)  
  
**Estimate \$2,000-3,000**



Mike Bidlo as Warhol  
Photo: Lawrence Horn



**111**     **ANDY WARHOL**    1928-1987  
*Mildred Sheel*, 1980  
Screenprint in colors with diamond dust, on Arches 88 paper, the full sheet, signed and numbered 'ap 23/50' in pencil (an artist's proof, there was no edition), published by Deutsche Krebshilfe e.V., Cologne, occasional very minor scuffing visible in raking light, otherwise in very good condition, framed.  
S. 30 3/8 x 43 1/8 in. (77.2 x 109.5 cm)  
  
**Estimate \$4,000-6,000**  
  
**LITERATURE**  
Frayda Feldman and Jörg Schellmann 239





113 **JASPER JOHNS** b. 1930

*Face with Watch*, 1996

Etching and aquatint in colors, on Arches Tout En Cas paper, with full margins, signed, dated '96' and numbered 35/50 in pencil (there were also 18 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

I. 35 3/4 x 26 3/4 in. (90.8 x 67.9 cm)

S. 42 x 31 5/8 in. (106.7 x 80.3 cm)

**Estimate \$12,000-18,000**





Hans Holbein, *Portrait of Edward, Prince of Wales, with Monkey*, 1541-2, pen, ink and watercolor. Kunstmuseum Basel, Switzerland

114 **JASPER JOHNS** b. 1930

*After Holbein*, 1994

Lithograph in colors, on Japanese paper, the full sheet, signed, dated '94' and numbered 35/42 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 32 1/2 x 25 in. (82.6 x 63.5 cm)

**Estimate \$6,000-8,000**





115 **JASPER JOHNS** b. 1930

*Untitled*, 1992

Lithograph in colors, on Twinrocker handmade paper, the full sheet, signed, dated '92' and numbered 34/72 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

S. 38 3/4 x 30 3/4 in. (98.4 x 78.1 cm)

**Estimate \$3,500-5,500**

**LITERATURE**

Gemini G.E.L. 1571; Universal Limited Art Editions 257



116 **JASPER JOHNS** b. 1930

*Untitled*, 1992

Lithograph in colors, on Twinrocker handmade paper, the full sheet, signed, dated '92' and numbered 'SP VII/VIII' in pencil (a special proof, the edition was 74 and 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

S. 39 x 31 in. (99.1 x 78.7 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Gemini G.E.L. 1572; Universal Limited Art Editions 258





117 **ROY LICHTENSTEIN** 1923-1997

*Morton A. Mort*, from *Expressionist Woodcut series*, 1980

Woodcut in colors with embossing, on Arches Cover paper, with full margins, signed, dated '80' and numbered 13/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very pale light-staining, minor surface soiling, otherwise in very good condition, framed.

I. 23 x 32 1/4 in. (58.4 x 81.9 cm)

S. 29 1/2 x 39 in. (74.9 x 99.1 cm)

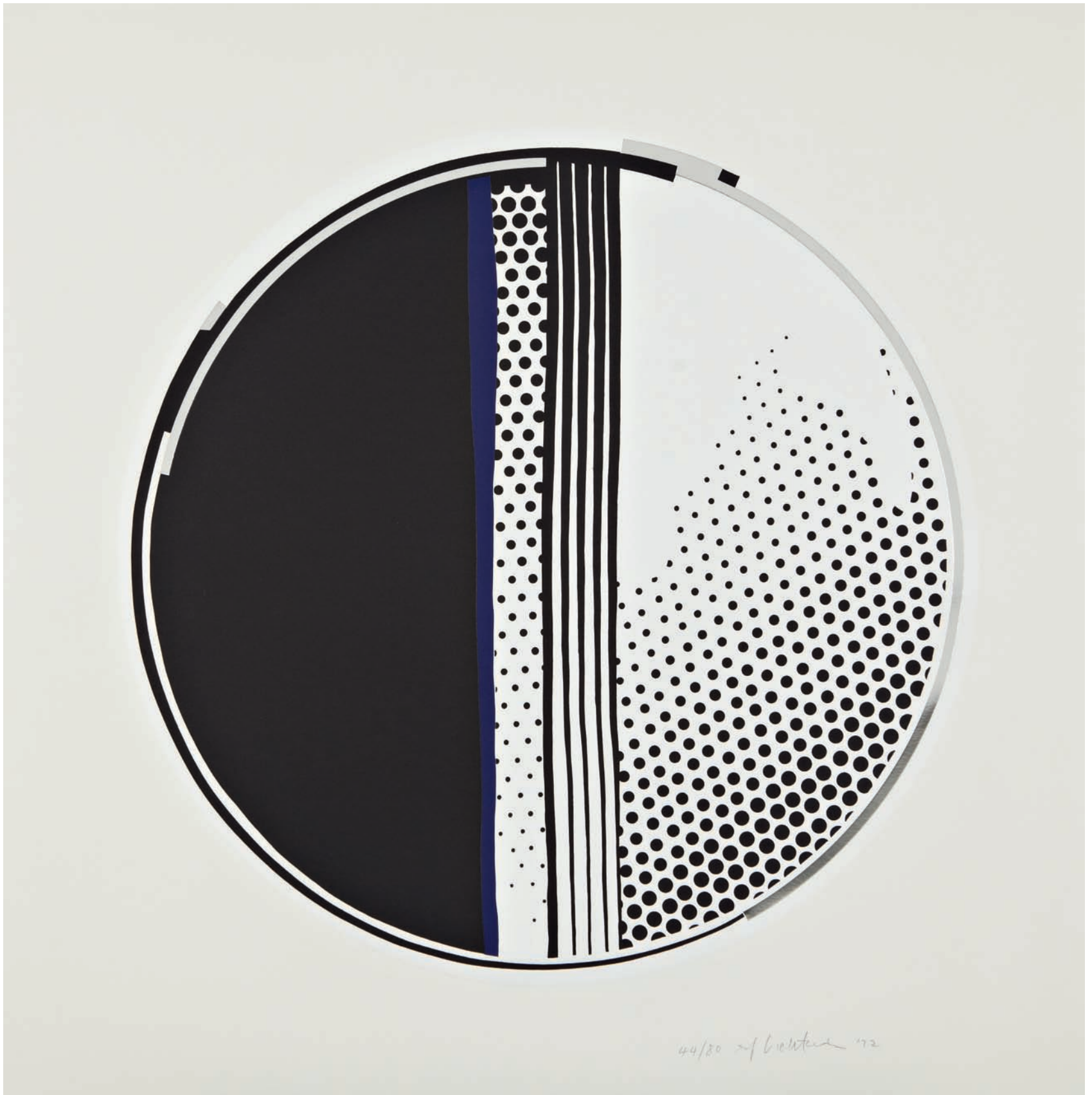
**Estimate \$6,000-8,000**

**LITERATURE**

Gemini G.E.L. 886; Mary Lee Corlett 178



Karl Schmidt-Rottluff *Woman's Head* 1919/1920, woodcut



118 **ROY LICHTENSTEIN** 1923-1997

*Mirror #1, from Mirror series, 1972*

Line-cut and screenprint in colors with embossing and collage, on Arjomari paper, with full margins, signed, dated '72' and numbered 44/80 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a few minor creases at the sheet edges, otherwise in very good condition, framed.

I. 21 x 21 in. (53.3 x 53.3 cm)

S. 28 x 28 in. (71.1 x 71.1 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Gemini G.E.L. 382; Mary Lee Corlett 106





119

**ROY LICHTENSTEIN** 1923-1997

*Entablature X*, from *Entablature series*, 1976

Screenprint and lithograph in colors with collage and embossing, on Rives BFK paper, with full margins, signed, dated '76' and numbered 2/18 in pencil (there were also 9 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), minor scuffing (with minor ink loss in places), the paper splitting slightly in places along the image edge, a pressure mark and wear along the sheet edges due to old framing, otherwise in very good condition, framed.

I. 21 x 38 in. (53.3 x 96.5 cm)

S. 29 1/4 x 45 in. (74.3 x 114.3 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Tyler Graphics 343; Mary Lee Corlett 147

120

**ROY LICHTENSTEIN** 1923-1997

*Cathedral #6*, from *the Cathedral series*, 1969

Lithograph in colors, on Arjomari paper, with full margins, signed, dated '69' and numbered 49/75 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a few soft handling creases, a small spot of skinning at the upper right sheet edge, otherwise in very good condition, framed.

I. 41 3/4 x 27 in. (106 x 68.6 cm)

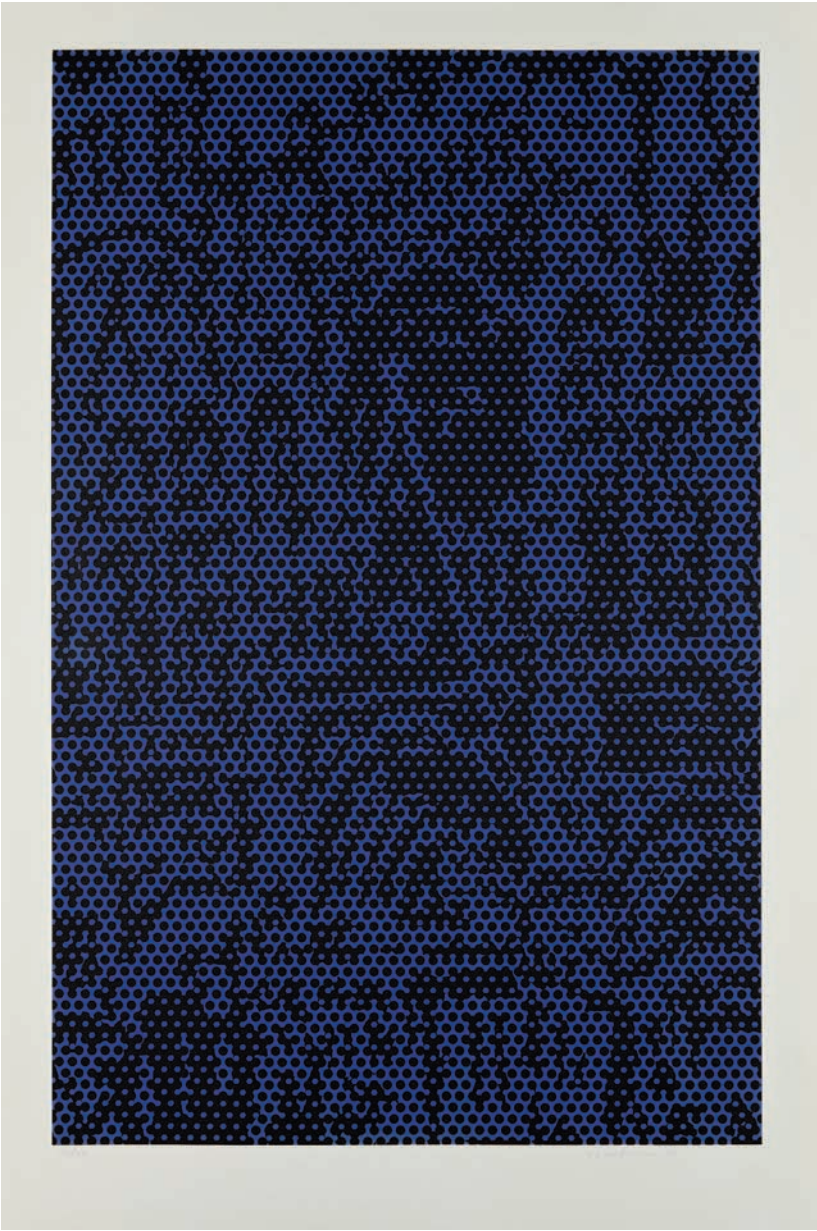
S. 48 1/2 x 32 1/4 in. (123.2 x 81.9 cm)

**Estimate \$6,000-8,000**

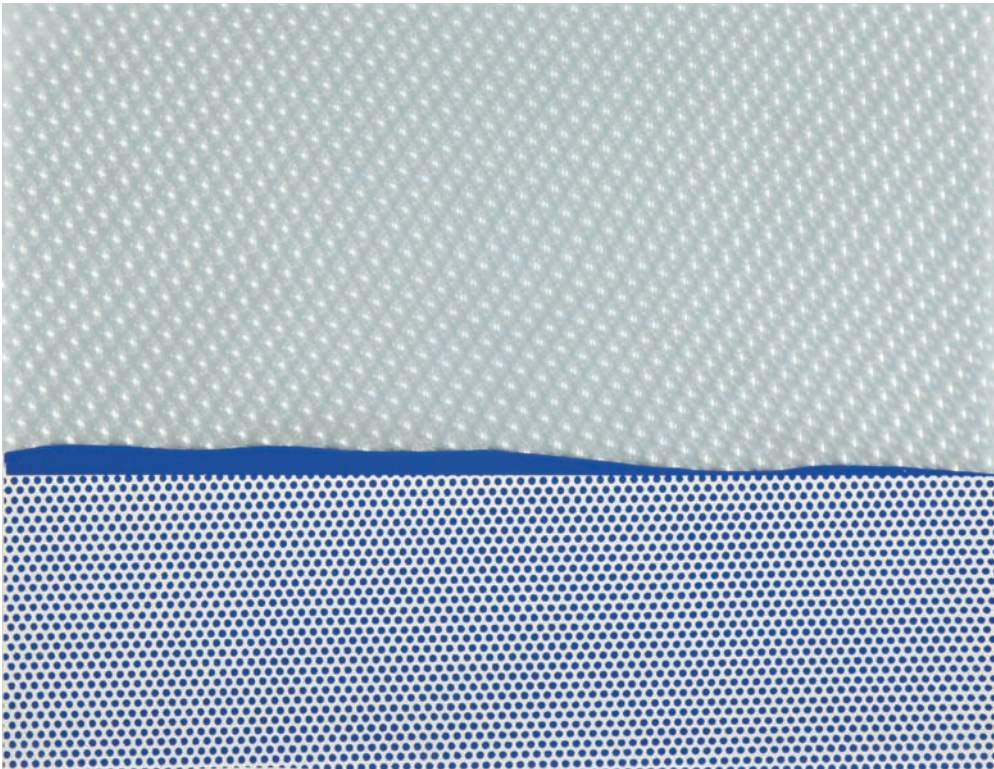
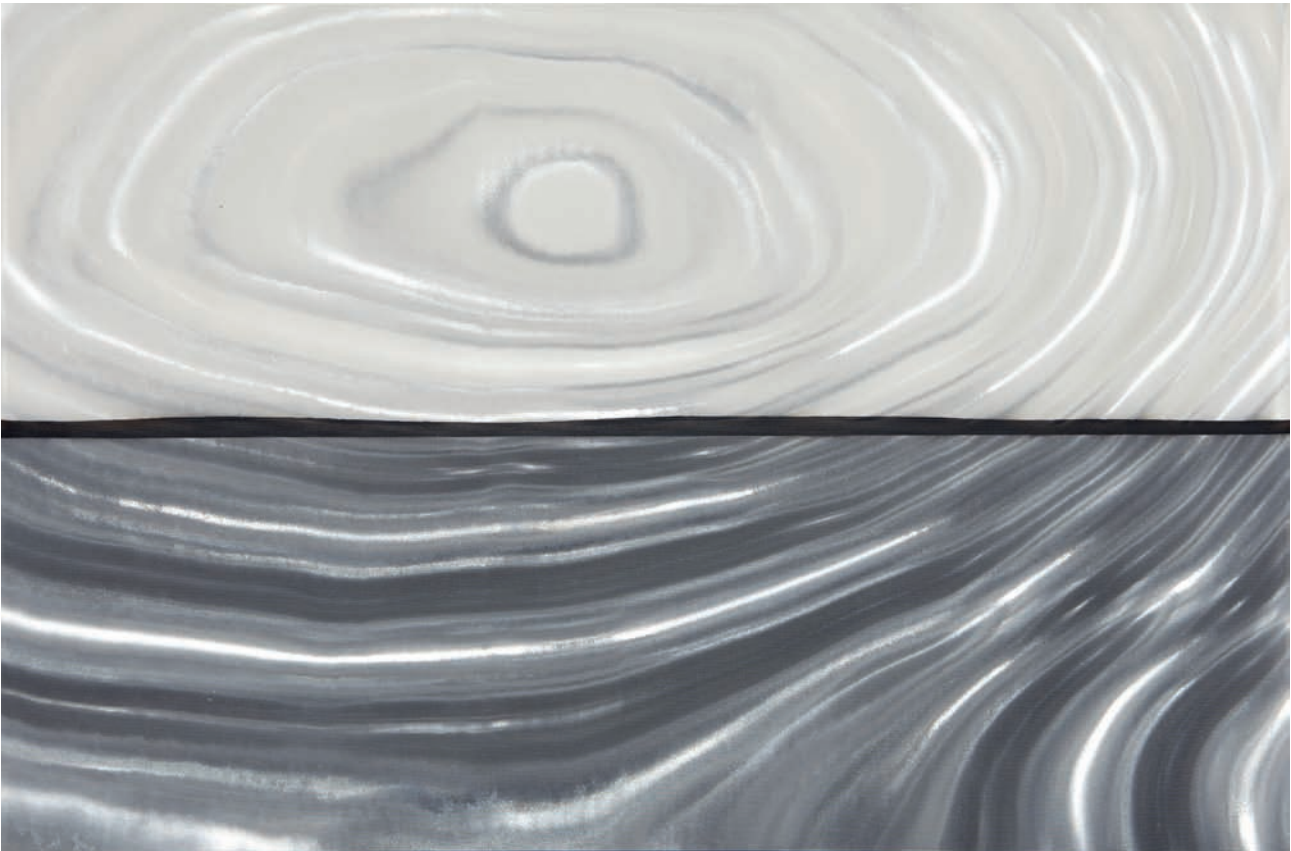
**LITERATURE**

Gemini G.E.L 147; Mary Lee Corlett 80

120



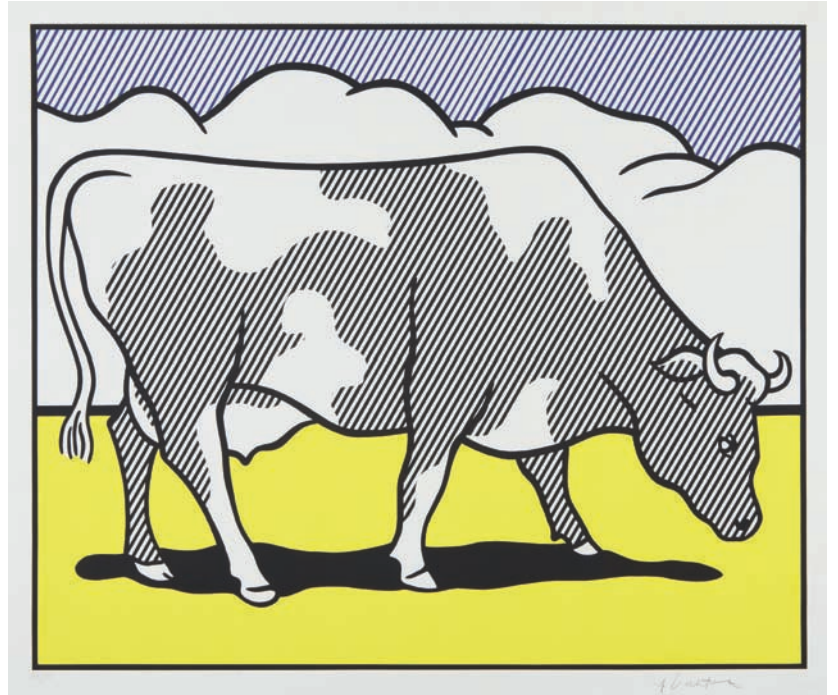




121 **ROY LICHTENSTEIN** 1923-1997  
*Landscape 2*, from *Ten Landscapes portfolio*, 1967  
Screenprint, on translucent moiré Rowlux with ragboard backing (as issued), the full sheet (lacking the composition board mount), signed, dated '67' and numbered 8/100 in pencil on the reverse of the backing board (there were also 10 in Roman numerals reserved for the artist and publisher), published by Original Editions, New York (with Leo Castelli Gallery, New York), the Rowlux detached from the backing, minor soiling on the front and scuffing and staining on the reverse of the backing, a very faint horizontal scuff just above the horizon on the Rowlux (only visible under very close examination), otherwise in very good condition, framed. S. 12 x 18 in. (30.5 x 45.7 cm)  
**Estimate \$4,000-6,000**  
**LITERATURE**  
Mary Lee Corlett 52

122 **ROY LICHTENSTEIN** 1923-1997  
*Seascape (I)*, from *New York Ten portfolio*, 1964-65  
Screenprint in colors, on translucent Rowlux, the full sheet, signed and numbered 179/200 in black ink on the reverse (there were also 25 artist's proofs), published by Tanglewood Press, Inc., New York, in very good condition, framed. S. 17 x 22 in. (43.2 x 55.9 cm)  
**Estimate \$4,000-6,000**  
**LITERATURE**  
Mary Lee Corlett 36





123 **ROY LICHTENSTEIN** 1923-1997

*Cow Triptych (Cow Going Abstract) Poster, 1982*

The complete set of three screenprints in colors, on smooth wove paper, with margins, each numbered 57/150 and one signed in pencil (the edition was at least 450), published by Fratelli Alinari, Florence, all with minor scuffing visible in raking light, tape remains along the reverse of the sheet edges, otherwise all generally in very good condition, all unframed.

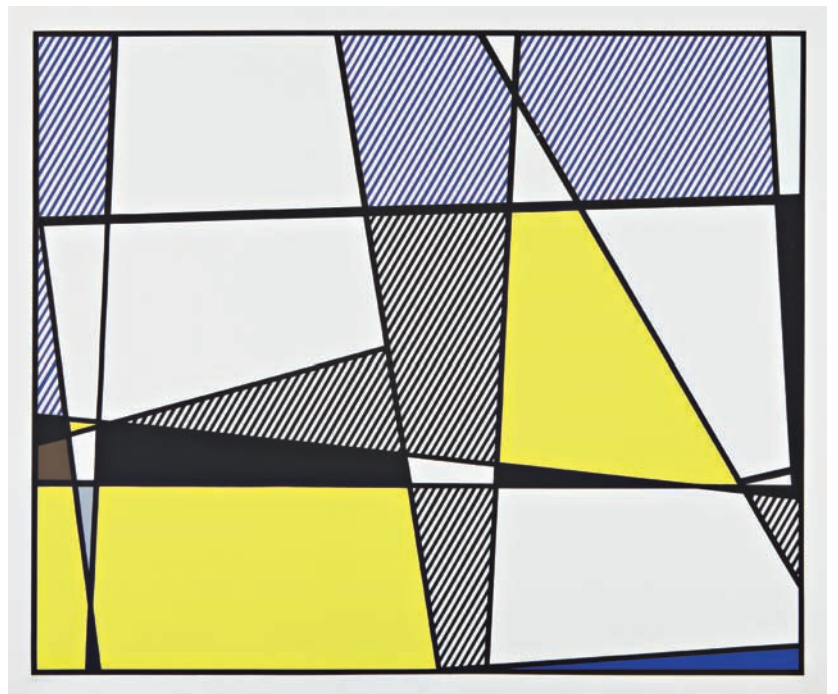
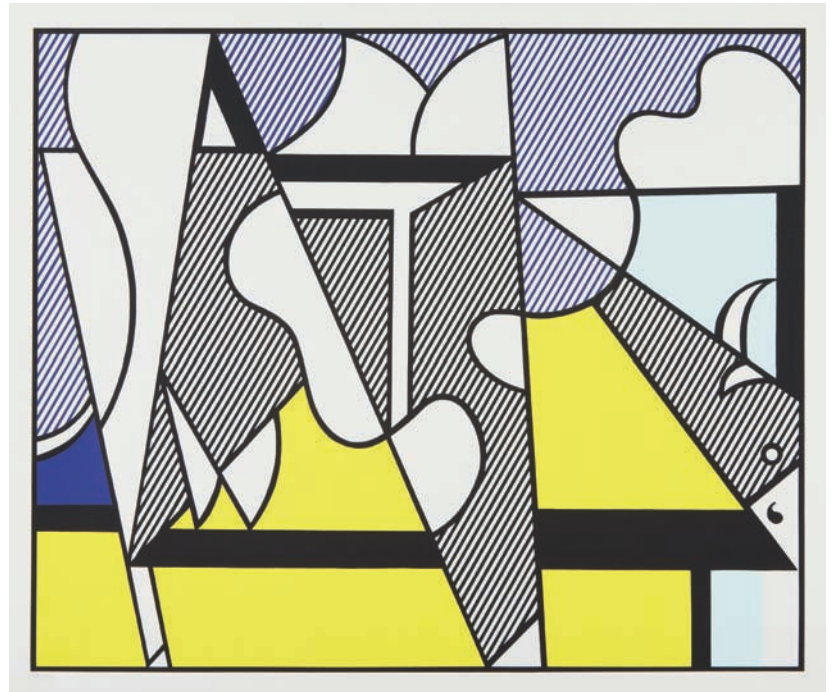
all L. 23 3/4 x 28 3/8 in. (60.3 x 72.1 cm)

all S. 26 1/8 x 30 7/8 in. (66.4 x 78.4 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Mary Lee Corlett Appendix 9





THIS LOT WILL BE OFFERED WITHOUT RESERVE

124 **CLAES OLDENBURG** b. 1929  
*New Media - New Forms in Painting and Sculpture*, 1960  
Offset lithograph, in colors on wove paper, the full sheet, signed and numbered 8/40 in pencil (there were also an unknown number of artist's proofs), published by Martha Jackson Gallery, New York, the sheet toned, a pale foxmark at lower right, minor creasing at upper corners, otherwise in very good condition, framed.  
S. 22 5/8 x 17 5/8 in. (57.5 x 44.8 cm)

**Estimate \$2,000-3,000** ●

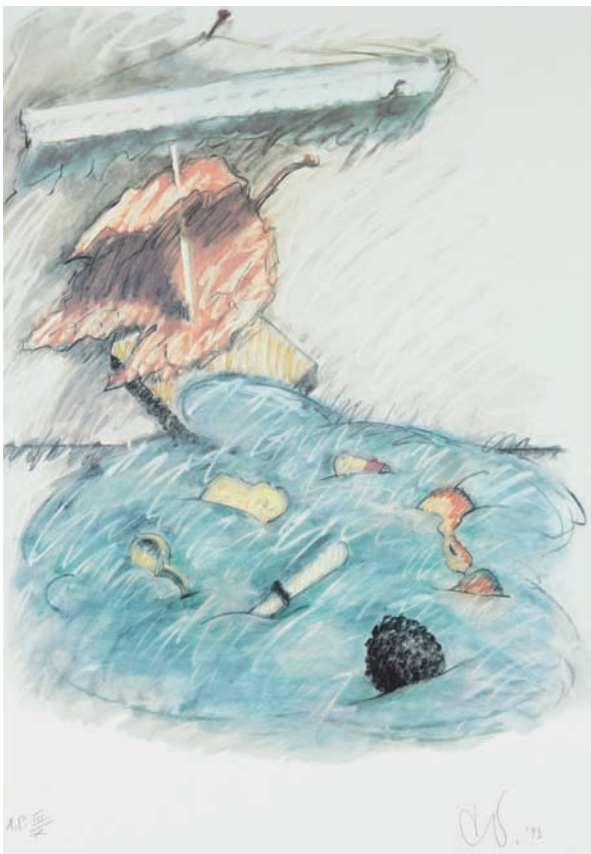
LITERATURE  
Richard Axsom and David Platzker 8



125 **CLAES OLDENBURG** b. 1929  
*Study for Tongue Cloud*, 1976  
Aquatint and etching in colors, on Hodgkinson handmade paper, with full margins, signed, dated '1976' and annotated 'Printer's Proof' in pencil (the edition was 60 and 12 artist's proofs), published by Petersburg Press, London, in very good condition, unframed.  
L. 9 3/4 x 7 1/2 in. (24.8 x 19.1 cm)  
S. 24 3/4 x 20 in. (62.9 x 50.8 cm)

**Estimate \$1,000-2,000**

LITERATURE  
Richard Axsom and David Platzker 157



126 **CLAES OLDENBURG** b. 1929  
*Leaf Boat: Storm in the Studio*, 1993  
Offset lithograph in colors, on Essex Rag paper, the full sheet, signed with initials, dated '93' and numbered 'A.P. III/X' in pencil (an artist's proof, the edition was 30), published by Museu de Arte, São Paulo, Brazil, in very good condition, framed.  
S. 33 1/2 x 23 1/2 in. (85.1 x 59.7 cm)

**Estimate \$600-800**

LITERATURE  
Richard Axsom and David Platzker 246



127

127 **JAMES ROSENQUIST** b. 1933

*Stars and stripes at the speed of light, 2004*

Lithograph in colors, on Arches paper, with full margins, signed, titled, dated '2004' and numbered 40/45 in pencil, in very good condition, unframed.

I. 42 1/4 x 28 3/4 in. (107.3 x 73 cm)

S. 45 1/2 x 30 7/8 in. (115.6 x 78.4 cm)

**Estimate** \$5,000-7,000

128 **VARIOUS ARTISTS**

*SMS Portfolios #1-6, 1968*

The complete set of six portfolios of ephemera in various media, from the edition of 200, published by The Letter Edged in Black Press Inc., New York, all in good condition, contained in original cardboard boxes (pale staining).

overall: 10 x 13 x 7 in. (25.4 x 35.2 x 19.4 cm)

**Estimate** \$2,000-3,000

Including:

**Portfolio 1:** Irving Petlin, Su Braden, James Lee Byars, Christo, Walter de Maria, Richard Hamilton, Kaspar Koenig, Julien Levy, Sol Mednick, Nancy Reitkopf, La Monte Young, Mariann Zazeela

**Portfolio 2:** Marcel Duchamp, Nicolas Calas, Bruce Conner, Marcia Herscovitz, Alain Jacquet, Ray Johnson, Lee Lozano, Meret Oppenheim, Bernard Pfeim, George Reavey, Clovis Trouille

**Portfolio 3:** John Battan, Aftograf, Enrico Baj, William Bryant, Dick Higgins, Joseph Kosuth, Ronnie Landfield, Roland Penrose, Man Ray, H.C. Westerman, Hannah Weiner, Terry Riley

**Portfolio 4:** Robert Stanley, Arman, Paul Bergtold, John Cage, Hollis Frampton, On Kawara, Roy Lichtenstein, Lil Picard, Domenico Rotella, Robert Watts, Princess Winifred, La Monte Young, Marian Zazeela

**Portfolio 5:** Congo, William Anthony, Wall Batterton, William Copley, Edward Fitzgerald, Neil Jenney, Angus MacLise, Bruce Nauman, Yoko Ono, Mel Ramos, Robert Rohm, William Schwedler, Diane Wakoski, Lawrence Weiner

**Portfolio 6:** Richard Artschwager, Ed Bernal, Dieter Roth, Betty Dodson, Ronoldo Ferri, John Giorno, Toby Musman, Adrian Nutbeem, Claes Oldenberg, Mischa Petrov, Jean Reavey, Bernar Venet

128







129 **VARIOUS ARTISTS**

*Ten Works by Ten Painters portfolio*: four plates, 1964  
Four screenprints in colors (the Motherwell also with collage), on wove paper, with full margins, from the edition of 500 and 10 artist's proofs, published by Wadsworth Atheneum, Hartford, Connecticut, occasional scuffing and soling, minor creasing in margins, two with pale mat staining along near sheet edges, otherwise all in very good condition, all unframed.  
all l. various sizes  
all approx. S. 24 x 20 in. (61 x 50.8 cm)

**Estimate \$2,000-3,000**

Including: Robert Motherwell, *Untitled*; Larry Poons, *Untitled*; Frank Stella, *Untitled (Rabat)*; and Robert Indiana Indiana, *Eternal Hexagon*

**LITERATURE**

Siri Engberg and Joan Banach 16 (Motherwell); Richard Axsom I.A (Stella); Susan Sheehan 33 (Indiana)

130 **VARIOUS ARTISTS**

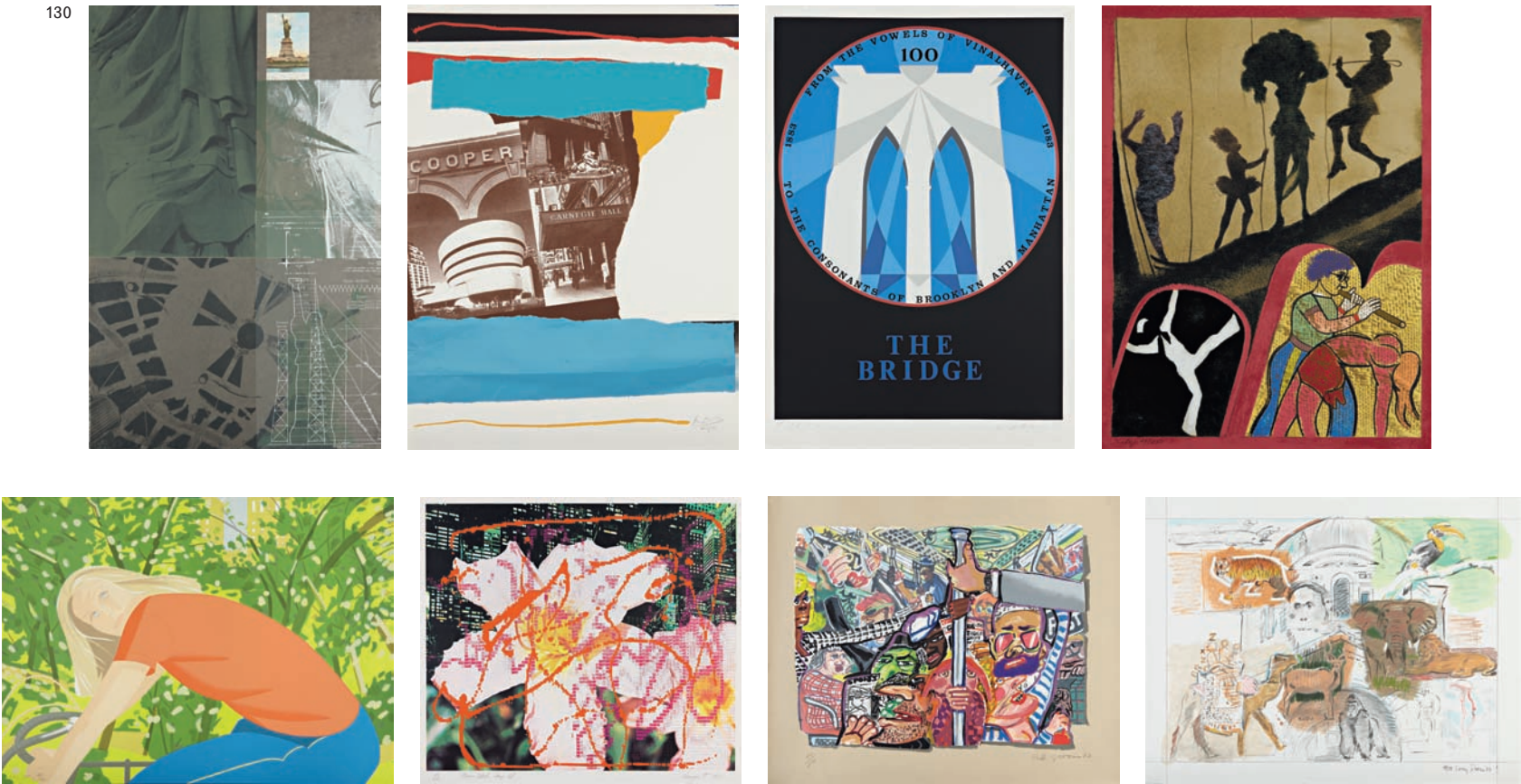
*New York, New York portfolio*, 1983  
The complete set of eight prints, comprised of two lithographs, five screenprints and one mixed media print in colors, on various papers, the full sheets and with full margins, all signed and numbered 49/250 in pencil (some also titled and dated, there were also 25 artist's proofs and a deluxe edition of 35 and 10 artist's proofs in Roman numerals on Kazuki paper), published by the New York Graphic Society, all generally in very good condition, all contained in original cream-linen covered portfolio (occasional pale stains).  
38 1/2 x 31 1/2 in. (97.8 x 80 cm)

**Estimate \$4,000-6,000**

Including: Robert Indiana, *Brooklyn Bridge*; Larry Rivers, *Bronx Zoo*; Robert Rauschenberg, *Statue of Liberty*; R.B. Kitaj, *Performing Arts Center*; James Rosenquist, *Communications Center*; Alex Katz, *Bicycling in Central Park*; Robert Motherwell, *New York Cultural Institutions*; and Red Grooms, *Subway Riders*

**LITERATURE**

Susan Sheehan 132 (Indiana); Jane Kinsman 1126 (Kitaj); Tyler Graphics 414 (Motherwell); Siri Engerg and Joan Banach 293 (Motherwell); Constance Glenn 200 (Rosenquist); Walter Knestrick 97 (Grooms)

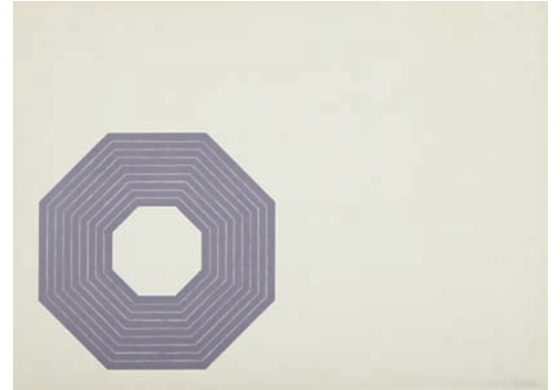
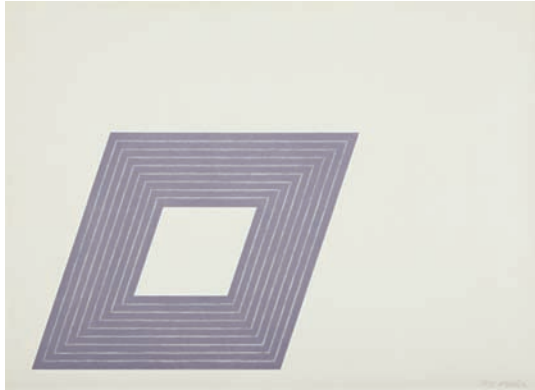
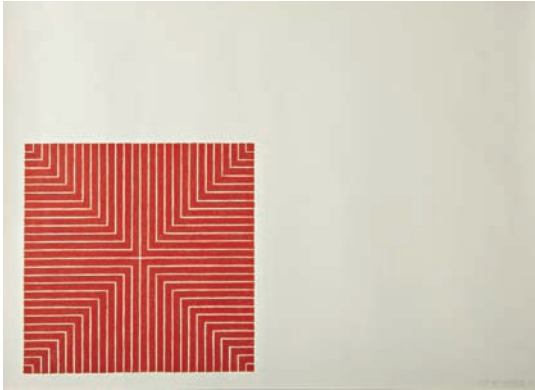




131



132



131 **FRANK STELLA** b. 1936  
*Les Indes Gallantes II*; and *V*, 1973

Two offset lithographs in colors, J. Green mould-made paper, with full margins, signed and numbered 10/100 and 91/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, London, occasional foxmarks in the margins, minor wear in places along the sheet edges, otherwise both in very good condition, both framed.

II I. 8 x 8 in. (20.3 x 20.3 cm)

V I. 8 x 15 3/4 in. (20.3 x 40 cm)

both S. 16 x 22 in. (40.6 x 55.9 cm)

**Estimate \$2,500-3,500**

#### LITERATURE

Richard Axsom 87 and 90

132 **FRANK STELLA** b. 1936  
*Delaware Crossing*, from *Benjamin Moore series*; *Henry Garden*; and *Carl André*, from *Purple series*, 1971 and 1972

Three lithographs in colors, on Arches and Zerkall Copperplate deluxe paper, the full sheets, all signed and annotated 'PP II' in pencil (all one of two printer's proofs, the edition was 100 and 9 artist's proofs for all), published by Gemini G.E.L., Los Angeles (with their blindstamps), all with the palest irregular staining to the sheet, both purple with a few very pale foxmarks and spots of stray printing ink in the areas without ink, very minor soiling near the sheet edges, otherwise all in very good condition, all unframed.

all S. 16 x 22 in. (40.6 x 55.9 cm)

**Estimate \$2,500-3,500**

#### LITERATURE

Gemini G.E.L. 298, 370 and 374; Richard Axsom 59, 66 and 70

133 **FRANK STELLA** b. 1936

*Fortin de Las Flores (first version)*, from *Ten from Leo Castelli portfolio*, 1967

Screenprint in colors, with hand-penciling, on English Vellum graph paper, with full margins, signed, dated '67' and numbered 125/200 in black ink (faded) (there were also 25 copies reserved for collaborators), published by Tanglewood Press, Inc., New York, the sheet slightly toned, soft creasing at upper left corner, pale moisture stains in places along the lower sheet edge, mat staining along the lower sheet edge, otherwise in good condition, unframed.

I. 9 1/2 x 18 3/4 in. (24.1 x 47.6 cm)

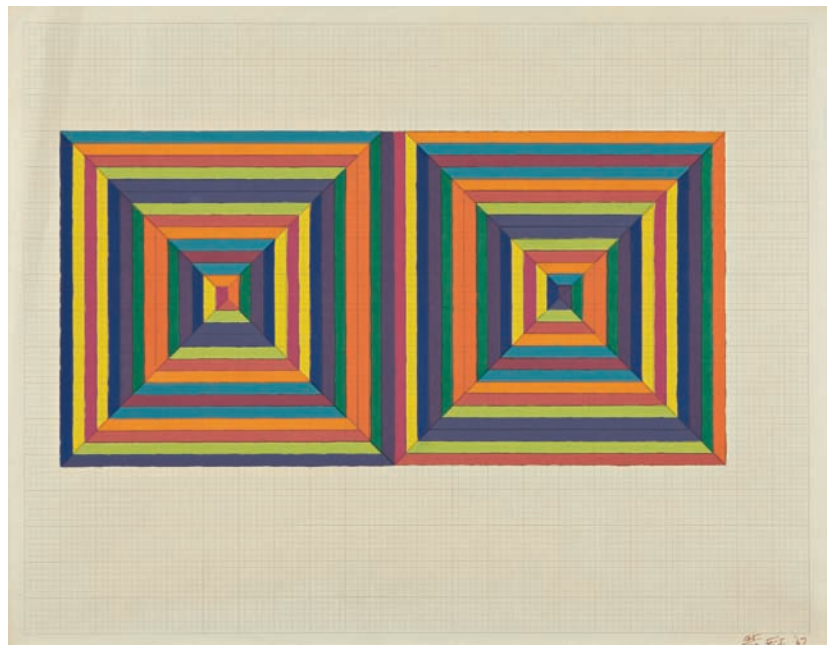
S. 18 1/8 x 23 in. (46 x 58.4 cm)

**Estimate \$1,500-2,000**

#### LITERATURE

Richard Axsom I.B

133





**FRANK STELLA** b. 1936

*Front Cover, from Illustrations after El Lissitzky's Had Gadya series, 1984*

Screenprint and lithograph in colors with collage, on black heavy wove paper, the full sheet, signed, dated '84' and annotated 'AP X' in pencil (one of 10 artist's proofs, the edition was 60), published by Waddington Graphics, London, occasional minor scuffing visible in raking light, otherwise in very good condition, framed.

S. 42 1/2 x 34 in. (108 x 86.4 cm)

**Estimate \$6,000-8,000**

**FRANK STELLA** b. 1936

*And the Holy One, blessed be He, came and smote the Angel of Death, from Illustrations after El Lissitzky's Had Gadya series, 1984*

Lithograph, linocut and screenprint in colors with hand-coloring and collage, on heavy wove paper, the full sheet, signed, dated '84' and annotated 'A.P. I' in pencil (one of 10 artist's proofs, the edition was 60), published by Waddington Graphics, London, very minor wear in places along the sheet edges, otherwise in very good condition, framed.

S. 50 1/2 x 41 in. (128.3 x 104.1 cm)

**Estimate \$6,000-8,000**



136 **FRANK STELLA** b. 1936

*Fossil-Whale-Dome*, from *Moby Dick Domes* series, 1992

Relief-printed etching, aquatint and engraving in colors, on shaped TGL handmade, hand-colored paper, the full sheet, signed, dated '92' and numbered 19/20 in pencil (there were also 6 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in excellent condition, framed. S. 74 1/4 x 53 1/4 in. (188.6 x 135.3 cm)

**Estimate \$7,000-10,000**

136



137



137 **FRANK STELLA** b. 1936

*Counterpane*, from *The Waves* series, 1989

Screenprint, lithograph and linocut in colors with hand-coloring and collage, on heavy wove paper, the full sheet, signed, dated '89' and numbered 56/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, very minor wear near sheet edges, minor rippling, otherwise in very good condition, unframed.

S. 71 x 51 in. (180.3 x 129.5 cm)

**Estimate \$5,000-7,000**





138 **FRANK STELLA** b. 1936  
*The Whale as a Dish*, from *The Waves* series, 1989  
Screenprint, lithograph and linocut in colors with hand-coloring and collage, on heavy card paper, the full sheet, signed, dated '89' and numbered 56/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, occasional minor soiling and adhesive remains, minor rippling, otherwise generally in very good condition, unframed.  
S. 67 3/4 x 54 1/2 in. (172.1 x 138.4 cm)

**Estimate \$5,000-7,000**



139 **FRANK STELLA** b. 1936  
*Sinjerli Variation III*, from *Sinjerli* series, 1977  
Offset lithograph and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '77' and numbered 84/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, light-staining, an area of skinning and surrounding soft rubbing in the right margin, soiling (particularly near the sheet edges), otherwise in good condition, framed.  
I. diameter 25 in. (63.5 cm)  
S. 32 x 42 1/4 in. (81.3 x 107.3 cm)

**Estimate \$4,000-6,000**

**LITERATURE**  
Richard Axsom 117



140 **FRANK STELLA** b. 1936

*Shards III*, from *Shards series*, 1982

Unique offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and annotated 'C.T.P. X' in pencil (a color trial proof, the edition was 100 and 20 artist's proofs), published by Petersburg Press, London, pinholes at the upper corners, pale time staining and minor soiling along the sheet edges, otherwise in very good condition, framed.  
S. 45 3/8 x 39 3/4 in. (115.3 x 101 cm)

**Estimate \$4,000-6,000**

LITERATURE

Richard Axsom 146



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141



141 **FRANK STELLA** b. 1936

*Shards III*, from *Shards series*, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 17/20 in pencil (an artist's proof, the edition was 100), published by Petersburg Press, London, pale time staining and minor soiling along the sheet edges, otherwise in very good condition, framed.  
S. 45 3/8 x 39 3/4 in. (115.3 x 101 cm)

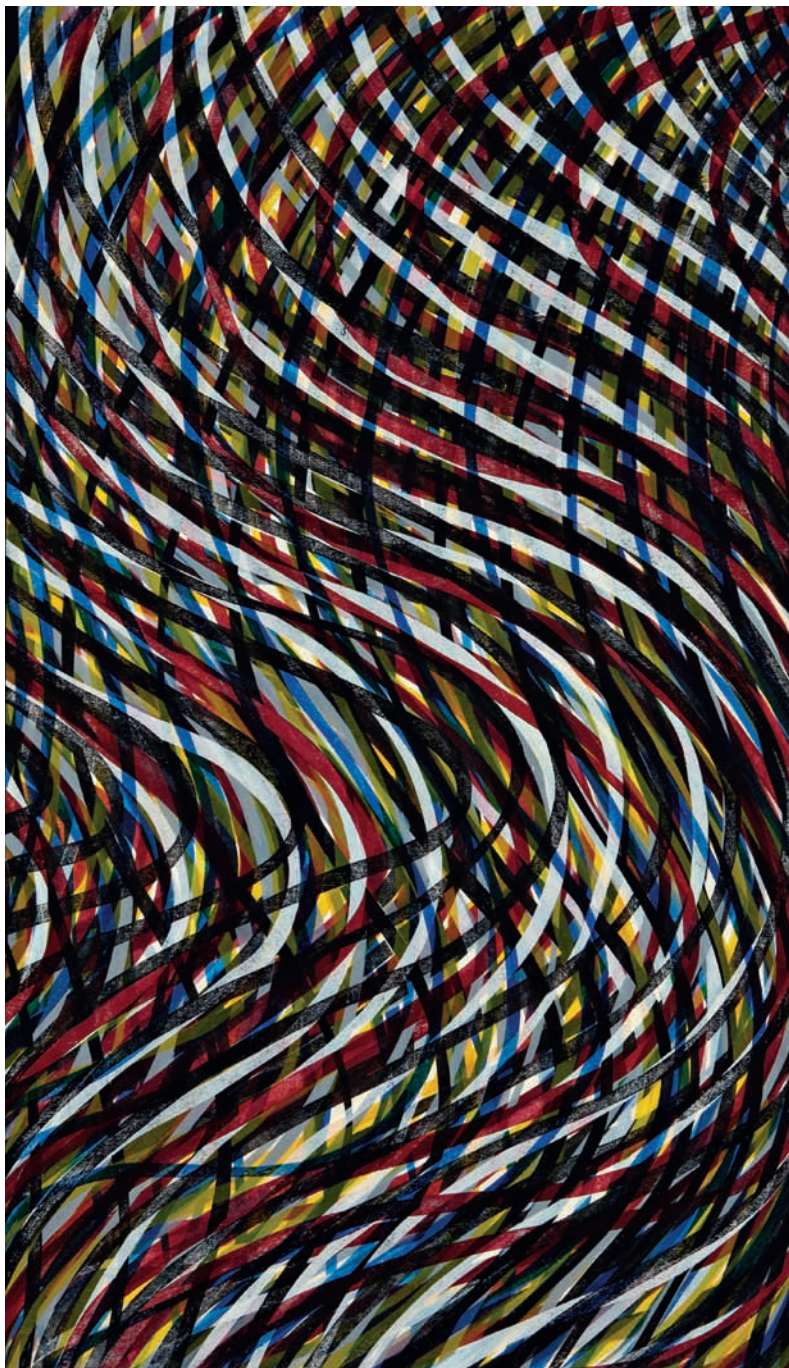
**Estimate \$4,000-6,000**

LITERATURE

Richard Axsom 146



142

142 **SOL LEWITT** 1928-2007*Wavy Lines (Color)*, 1995

Woodcut in colors, on black wove paper, with full margins, signed and numbered 39/40 in pencil (there were also 8 artist's proofs), published by One Great Jones Gallery, New York, in very good condition, framed

I. 34 3/8 x 19 5/8 in. (87.3 x 49.8 cm)

S. 35 3/8 x 20 3/4 in. (89.9 x 52.7 cm)

**Estimate \$5,000-7,000**

143

143 **SOL LEWITT** 1928-2007*Wavy Lines*, 1995

Woodcut in black, white and gray, on black wove paper, with full margins, signed and numbered 39/40 in pencil (there were also 8 artist's proofs), published by One Great Jones Gallery, New York, in very good condition, framed

I. 34 3/8 x 19 3/4 in. (87.3 x 50.2 cm)

S. 35 3/8 x 20 7/8 in. (89.9 x 53 cm)

**Estimate \$4,000-6,000**

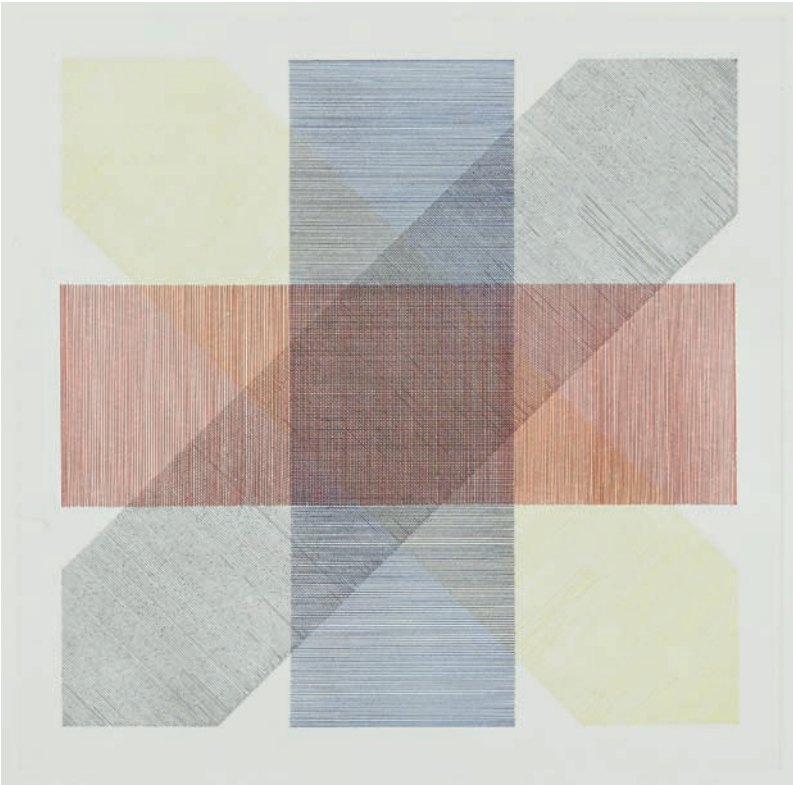




144 **SOL LEWITT** 1928-2007  
*Vertical Not Straight Lines Not Touching on Color series*: four plates, 1991  
Four aquatint and etchings in colors, on wove paper, the full sheets, all signed and numbered 11/30 in pencil, published by Riverhouse Editions, Steamboat Springs, Colorado (with their blindstamp), occasional scuffing, a backed tear and flattened crease at lower left corner, *ochre* with a soft crease at upper center sheet edge, *black* with minor scuffing visible in raking light, a horizontal line of rubbing in upper sheet, an accretion at upper center sheet, otherwise all in generally in good condition, three unframed, one framed.  
all S. 47 x 33 1/4 in. (119.4 x 84.5 cm)

**Estimate \$10,000-15,000**

Including: *Blue, Ochre, Black* and *Gray*



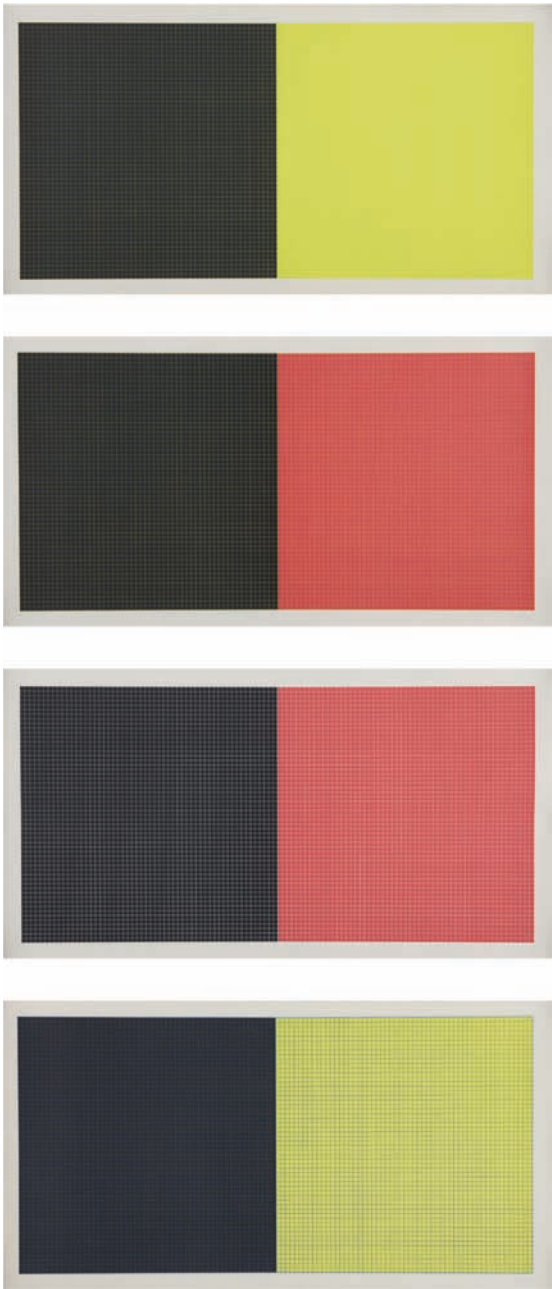
145 **SOL LEWITT** 1928-2007  
*Untitled*, from *Bands of Color in Four Directions & all Combinations portfolio*, 1971  
Etching in colors, on Rives BFK paper, with full margins, signed and numbered 3/25 in pencil, co-published by Parasol Press, New York and Wadsworth Atheneum, Hartford, in very good condition, unframed.  
I. 12 5/8 x 12 3/4 in. (32.1 x 32.4 cm)  
S. 21 1/8 x 21 1/4 in. (53.7 x 54 cm)

**Estimate \$2,000-3,000**

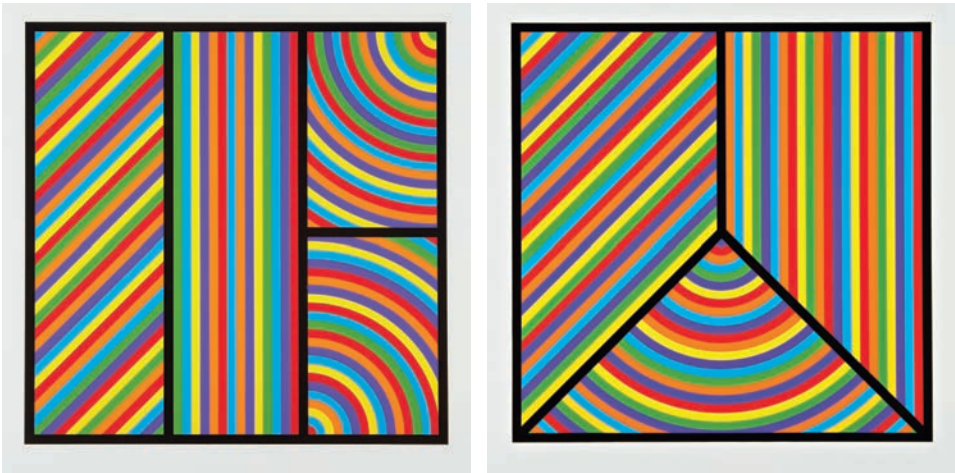
**LITERATURE**  
Tate Gallery E2



146

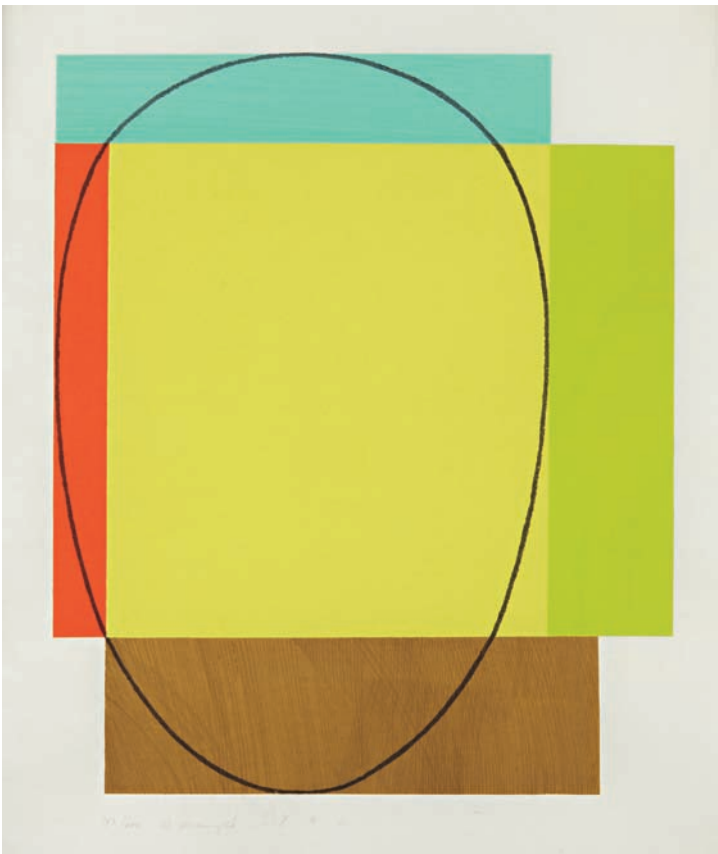


147



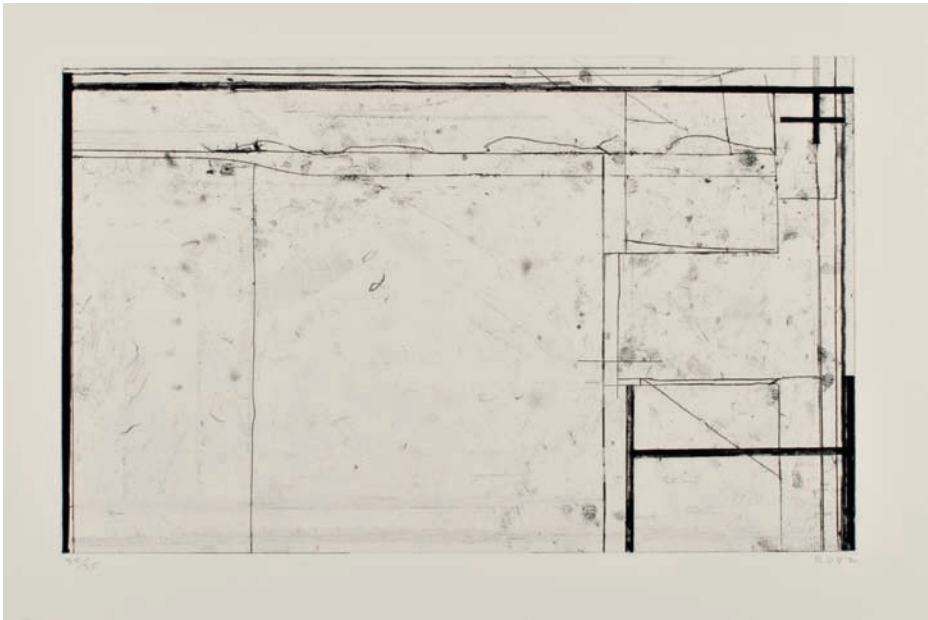
146 **SOL LEWITT** 1928-2007  
*Grids and Color portfolio*: four plates, 1979  
Four screenprints in colors, on wove paper, with full margins, all signed, annotated '2', '33', '32', and '43' and numbered 2/10 in pencil, published by Rüdiger Schöttle, Munich, all with very pale mat staining, otherwise in very good condition, all framed.  
all l. 14 x 28 in. (35.6 x 71.1 cm)  
all S. 16 x 30 in. (40.6 x 76.2 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Tate Gallery S31

148



147 **SOL LEWITT** 1928-2007  
*Color Bands*: two plates, 2000  
Two linocuts in colors, on wove paper, with full margins, both signed and numbered 72/75 in pencil, co-published by Parasol Press, New York and Wadsworth Atheneum, Hartford, both in very good condition, both unframed.  
both l. 24 1/8 x 24 1/8 in. (61.3 x 61.3 cm)  
both S. 29 x 29 in. (73.7 x 73.7 cm)  
**Estimate \$3,000-5,000**

148 **ROBERT MANGOLD** b. 1937  
*Five Color Frame*, 1985  
Woodcut in colors, on Echizen Kozo paper, with full margins, signed and numbered 142/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), a few pale foxmarks in the margins, minor creasing at lower right corner, otherwise in very good condition, framed.  
l. 21 x 17 1/2 in. (53.3 x 44.5 cm)  
S. 25 x 21 1/2 in. (63.5 x 54.6 cm)  
**Estimate \$2,000-3,000**  
**LITERATURE**  
Amy Baker Sandback 22



149 **RICHARD DIEBENKORN** 1922-1993  
*Softground Cross*, from *Four Softgrounds* series, 1982  
Softground etching with drypoint, on Rives paper, with full margins, signed with initials, dated '82' and numbered 35/35 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, in very good condition, unframed.  
I. 15 x 24 in. (38.1 x 61 cm)  
S. 26 1/2 x 40 1/4 in. (67.3 x 102.2 cm)  
**Estimate \$3,000-4,000**



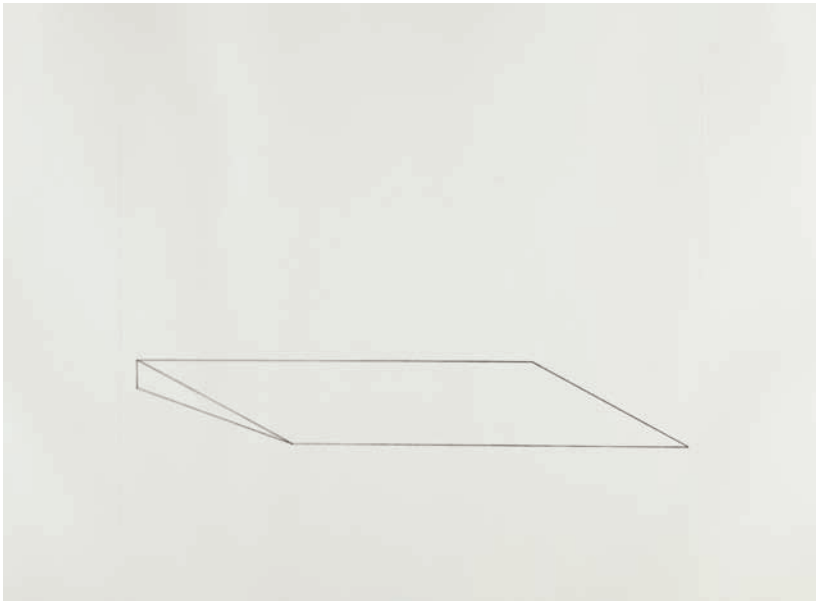
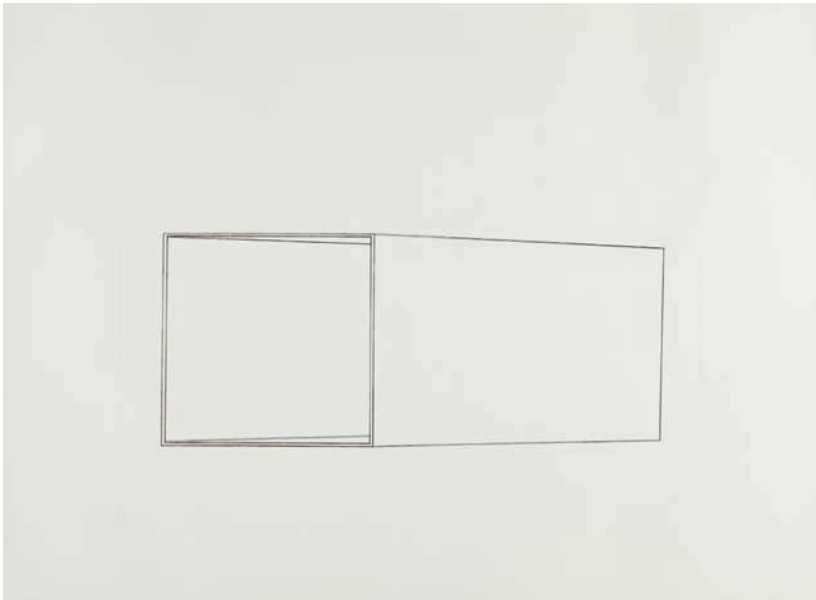
150 **BRICE MARDEN** b. 1938  
*No. 3*, from *Untitled Press* series, 1972  
Lithograph in colors, on Rives paper, with full margins, signed, dated '72' and numbered 27/40 in pencil (there were also 3 artist's proofs), published by Untitled Press Inc., Captiva Island, Florida, a few soft handling creases in the margins, otherwise in very good condition, framed  
I. 16 x 10 5/8 in. (40.6 x 27 cm)  
S. 26 x 19 in. (66 x 48.3 cm)  
**Estimate \$2,500-3,500**

LITERATURE  
Jeremy Lewison 21.3



151 **CY TWOMBLY** 1928-2011  
*Untitled*, from *Hommage à Picasso* portfolio, 1973  
Lithograph and collotype, on rag paper, the full sheet, signed and annotated 'HC' in pencil (one of 30 hors-commerce impressions, the edition was 150 and 15 artist's proofs), published by Edition Propyläen Verlag, Berlin, occasional soft creases near the sheet edges, otherwise in very good condition, framed.  
S. 30 x 22 in. (76.2 x 55.9 cm)  
**Estimate \$3,000-5,000**  
  
LITERATURE  
Heiner Bastian 41





152 **DONALD JUDD** 1928-1994  
*Untitled*: three plates, 1974  
Three etchings, on etching paper, with full margins, all signed, dated '74' and annotated 'A.P.' in pencil (each from an unknown number of artist's proofs, the edition was 35), co-published by Multiples, Inc., and Castelli Graphics, New York, occasional soft rubbing, soft handling creases, minor soiling and pale foxmarks in the margins, otherwise all in very good condition, all framed.  
all I. 21 5/8 x 27 1/2 in. (54.9 x 69.9 cm)  
all S. 30 3/4 x 42 in. (78.1 x 106.7 cm)  
**Estimate \$5,000-7,000**  
**LITERATURE**  
Edition Schellmann 77, 78 and 81

153 **ROBERT RYMAN** b. 1930  
*Untitled*, from *Seven Aquatints portfolio*, 1972  
Aquatint in white, on Rives BFK paper, with full margins, signed, dated '72' and numbered 26/50 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, two pale foxmarks, minor rippling near the sheet edges, pale scattered foxing on the reverse, otherwise in very good condition, unframed.  
I. 13 7/8 x 13 3/8 in. (35.2 x 34 cm)  
S. 24 1/8 x 23 1/2 in. (61.3 x 59.7 cm)  
**Estimate \$2,500-3,500**  
**LITERATURE**  
Amy Baker Sandback RR G5/2





154 **ROBERT RYMAN** b. 1930

*First Conversion*, 2003

Relief print from linoleum and felt in white, on aluminum panel with two holes, the full sheet, with accompanying hanging nails and instructions, signed with initials, dated '03' and numbered 10/25 in pencil, published by Pace Editions, Inc., New York, in very good condition, contained in original custom card box and folder with red/brown linen along the spine (an area of skinning on the front), 19 3/4 x 17 3/4 in. (50.2 x 45.1 cm)

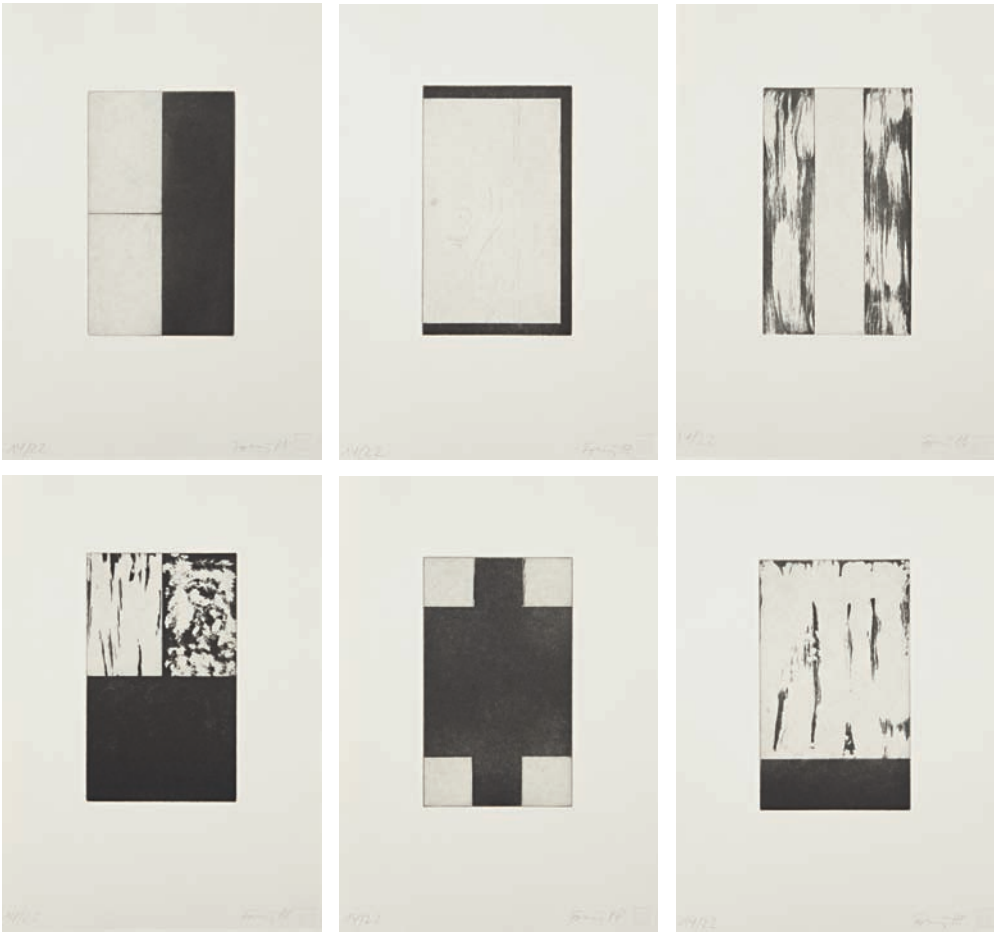
**Estimate \$9,000-12,000**





155 **PHILIP GUSTON** 1913-1980  
*August*, from *Four on Plexi suite*, 1966  
Screenprint, on Plexiglas, the full sheet, signed and numbered 43/125, incised into the Plexiglas (there were also 16 artist's proofs), published by Mulples, Inc., New York, soft scuffing, otherwise in very good condition, framed  
S. 30 x 40 in. (76.2 x 101.6 cm)  
**Estimate \$2,000-3,000**

156 **GÜNTHER FÖRG** b. 1952  
*Köln suite*, 1988  
The complete set of 22 aquatints with etching, on Lana Gravure paper, with full margins, all signed, dated '88' and numbered 14/22 in pencil (there were also 7 artist's proofs in Roman numerals), published by Galerie Gisela Capitain, Köln, a few with minor creasing at the sheet corners, otherwise all in very good condition, contained in original orange paper-covered portfolio box.  
15 1/2 x 11 1/8 in. (39.4 x 28.3 cm)  
**Estimate \$3,000-5,000**



157 **RICHARD SERRA** b. 1939

*Sketches series*: six prints, 1981

Six lithographs, on John Koller HMP paper, with full margins, all signed and dated '80', one numbered 20/30 and five numbered 15/50 in pencil (there were also 7, 9 or 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), all in very good condition, all unframed.

I. various sizes

S. 28 x 22 in. (71.1 x 55.9 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Gemini G.E.L. 961-964, 966-967; Silke Von Berswordt-Wallrabe 12-15, 17-18

Including: *Sketch #1*; *Sketch #2*; *Sketch #3*; *Sketch #4*; *Sketch #6*; and *Sketch #7*

158 **BRICE MARDEN** b. 1938

*I; II; and III*, 1983

The complete set of three lithographs in colors, on Rives de Lin paper, the full sheet, all signed, titled, dated '83' and numbered 30/35 in pencil (there were also 6 artist's proofs), published by Simca Print Artists, New York and Tokyo (with their blindstamp), a few pale foxmarks, hinge remains on the reverse, otherwise all in very good condition, all unframed.

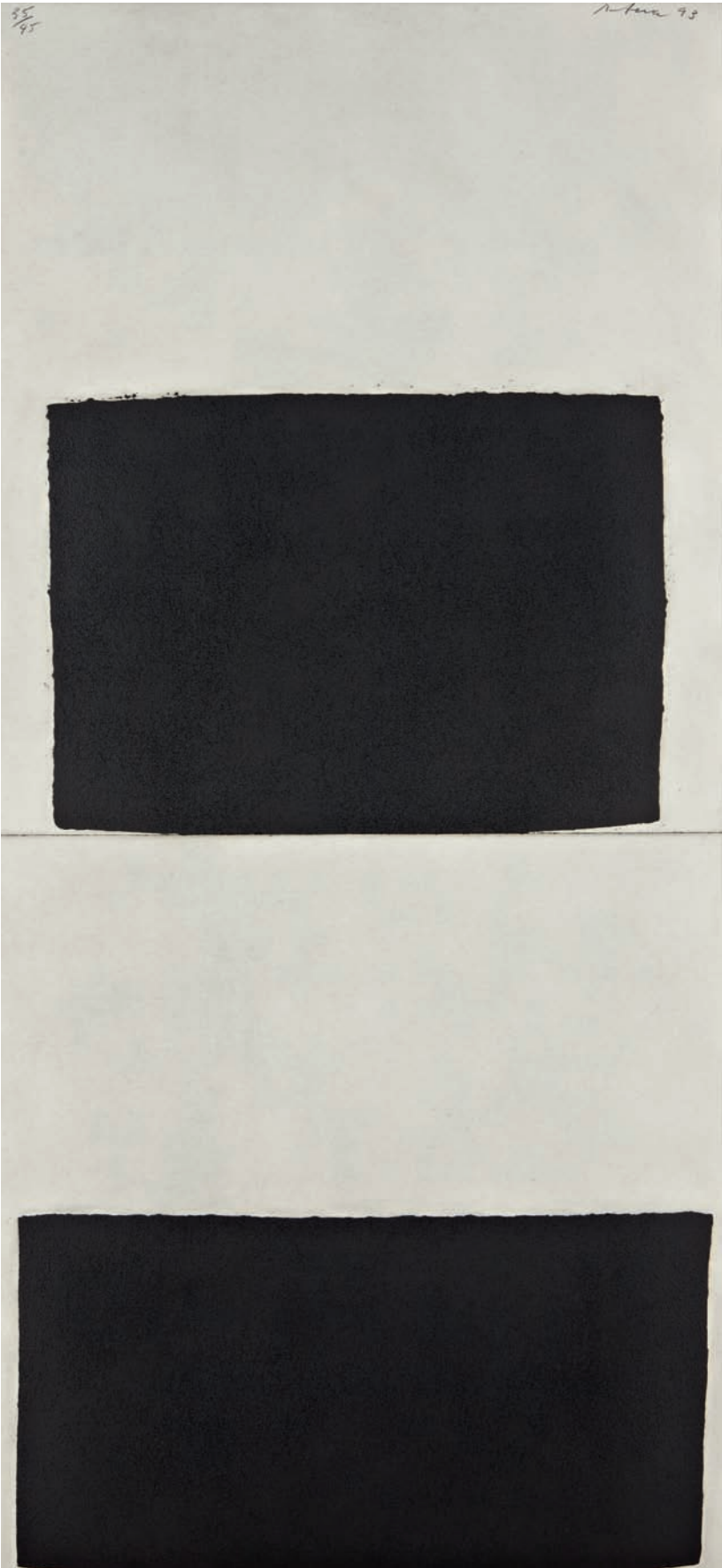
all S. 30 1/4 x 23 in. (76.8 x 58.4 cm)

**Estimate \$7,000-9,000**

**LITERATURE**

Jeremy Lewison 37





159 **RICHARD SERRA** b. 1939  
*Weight and Measure*, 1993  
Etching and aquatint, on Arches Cover paper, the full sheet, signed, dated '93' and numbered 35/45 in pencil (there were also 20 artist's proofs), published by the Tate Gallery, London, in very good condition, framed.  
S. 67 1/4 x 31 1/2 in. (170.8 x 80 cm)  
**Estimate \$5,000-7,000**  
**LITERATURE**  
Silke von Berswordt-Wallrabe 95



one side



another side

160 **RICHARD TUTTLE** b. 1941  
*Fluidity of Projection*, 2008  
Screenprint in colors, on handmade paper with die-cut and deckle edges, the full sheet, signed, titled, dated '2008' and numbered '2/4 PP' in pencil (a printer's proof, the edition was 30), published by Brooke Alexander Editions, New York, in excellent condition, contained in original artist's frame (slightly yellowing in places).  
S. 12 3/4 x 12 3/4 in. (32.4 x 32.4 cm)  
Frame: 15 x 15 in. (38.1 x 38.1 cm)  
**Estimate \$3,000-5,000**



161 **RICHARD TUTTLE** b. 1941

*The Edge*, 1998

The complete set of 13 etchings in colors with embossing, on Hahnemühle paper, with full margins, all signed with initials, dated '98' and numbered 11/25 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, all in excellent condition, all unframed.

all I. 6 x 6 in. (15.2 x 15.2 cm)

all S. 8 x 8 in. (20.3 x 20.3 cm)

**Estimate \$6,000-9,000**





162 **CHUCK CLOSE** b. 1940

*Keith/Four Times*, 1975

Four lithographs, on one sheet of Arches paper, with full margins, signed, dated '1975' and numbered 16/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York (with their blindstamp), in very good condition, framed.

L. 20 1/2 x 66 1/4 in. (52.1 x 168.3 cm)  
S. 28 1/2 x 78 1/2 in. (72.4 x 199.4 cm)

**Estimate \$6,000-8,000**

LITERATURE

Butler Institute 5

163



163 **CHUCK CLOSE** b. 1940

*Janet*, 2007

Stenciled handmade paper pulp, the full sheet, signed, dated '2007' and numbered 19/35 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

S. 47 x 38 1/4 in. (119.4 x 97.2 cm)

**Estimate \$5,000-7,000**



164 **CHUCK CLOSE** b. 1940

*Self-Portrait*, 2007

Lithograph and screenprint in colors, on Somerset paper, with full margins, signed, dated '2007' and numbered 1/118 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, in very good condition, framed.

I. 29 3/4 x 24 in. (75.6 x 61 cm)

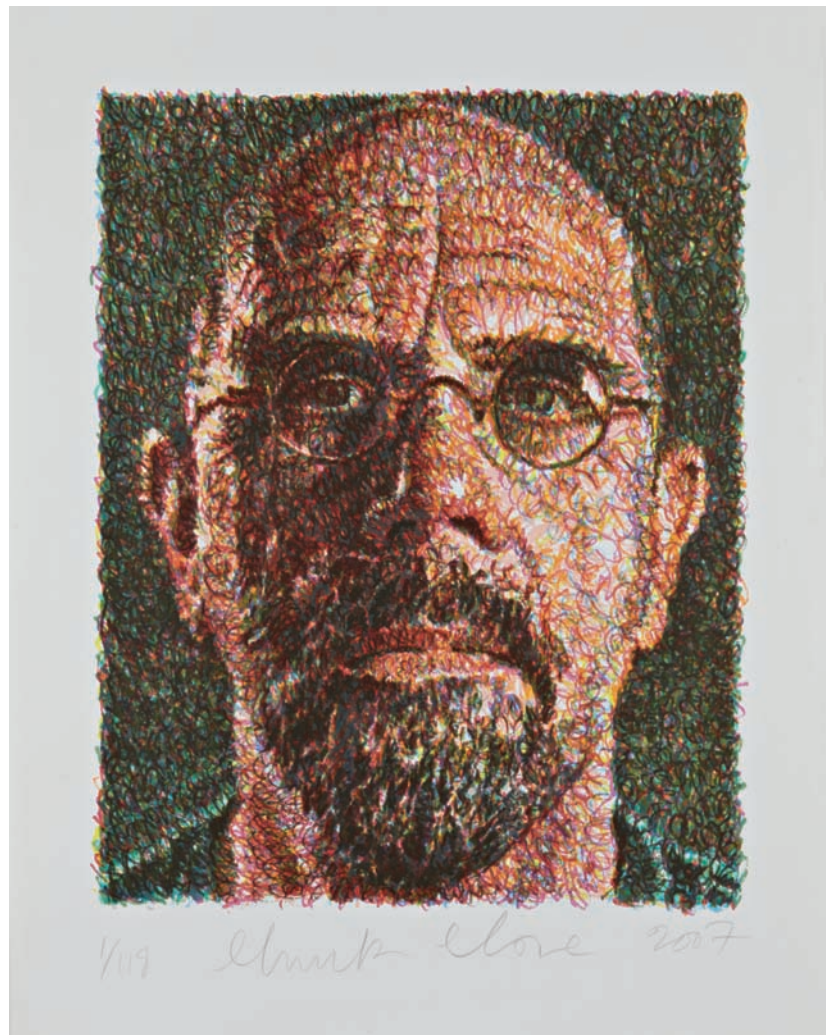
S. 38 x 30 in. (96.5 x 76.2 cm)

**Estimate \$6,000-8,000**

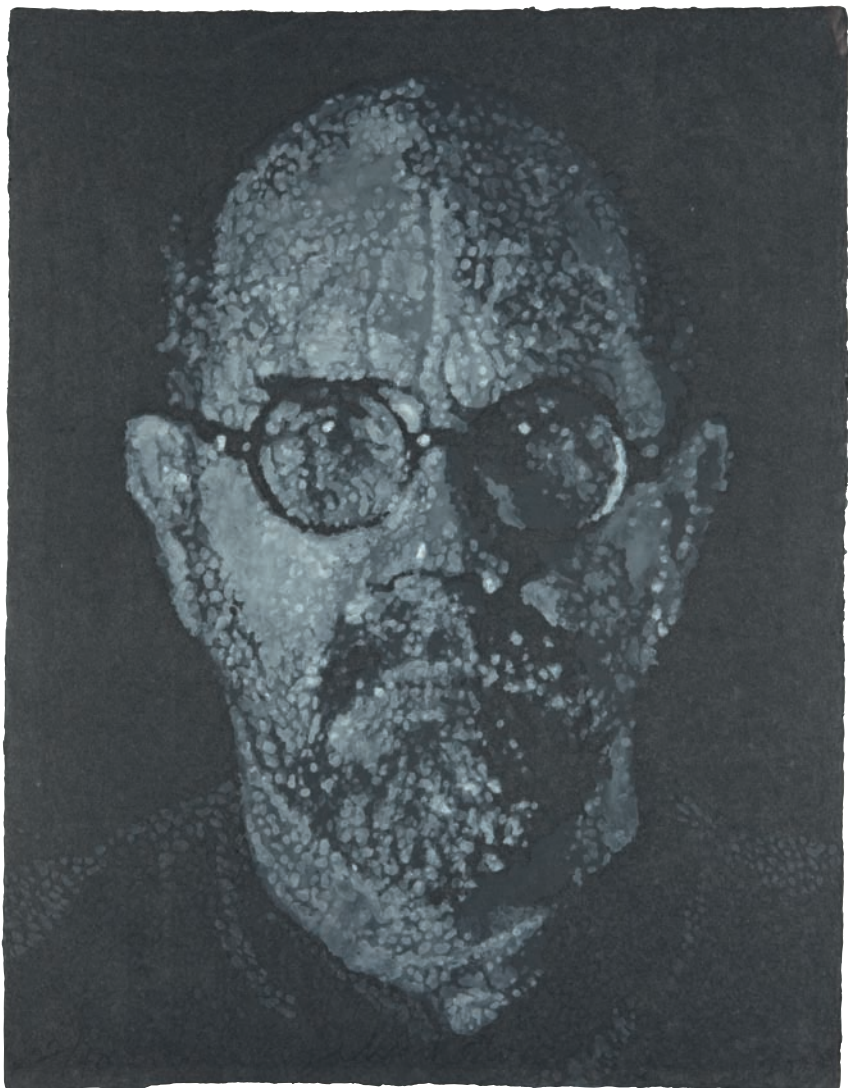
**LITERATURE**

Charles Riley p 205

164



165



165 **CHUCK CLOSE** b. 1940

*Self-Portrait/Pulp/Pochoir*, 2000

Pressed handmade paper pulp in colors with pochoir, on black handmade paper, the full sheet, signed, dated '2000' and numbered 22/40 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, unframed.

S. 25 x 19 1/4 in. (63.5 x 48.9 cm)

**Estimate \$6,000-9,000**





166 **CHUCK CLOSE** b. 1940  
*Phil*, 1991  
Silk tapestry, with full margins, signed, dated '1991' and numbered 34/50 in black ink, published by A/D Gallery, New York, in very good condition, unframed.  
I. 45 3/8 x 32 3/4 in. (115.3 x 83.2 cm)  
S. 50 1/2 x 37 1/2 in. (128.3 x 95.3 cm)  
**Estimate \$3,000-5,000**



THIS LOT WILL BE OFFERED WITHOUT RESERVE  
167 **JOSEPH BEUYS** 1921-1986  
*Documenta*, circa 1983  
Black and white photograph, on glossy photo paper, with full margins, signed and numbered 27/100 in red/brown ink (faded), pale light staining, a stain at lower left margin corner, otherwise in good condition, framed.  
I. 14 3/4 x 11 in. (37.5 x 27.9 cm)  
S. 16 x 12 in. (40.6 x 30.5 cm)  
**Estimate \$1,000-1,500 ●**

168 **CINDY SHERMAN** b. 1954  
*Untitled (Mrs. Claus)*, 1990  
Photograph in colors, on Fujicolor paper, with full margins, signed and dated '1990' in ink on the reverse, from the edition of 125, in very good condition, framed.  
I. 13 x 10 in. (33 x 25.4 cm)  
S. 14 x 11 in. (35.6 x 27.9 cm)  
**Estimate \$1,000-1,500**



169 **KEHINDE WILEY** b. 1977

*Passing/Posing*, 2003

Pigment print, on wove paper, the full sheet, presumably from the edition of 35 and 3 artist's proofs, lacking the signed and numbered label on the reverse of the frame, co-published by Michael Steinberg and Downtown Arts Projects, New York, in very good condition, contained in original artist selected frame. overall: 30 x 30 in. (76.2 x 76.2 cm)

**Estimate \$3,000-4,000**



170 **JOHN COPLANS** 1920-2003

*Self-Portrait (front hand, thumb up middle)*, 1988

Gelatin silver print, on photo paper mounted to white mat board (as issued), with full margins, signed, titled, dated '1988' and numbered 1/12 in pencil on the reverse, with the artist's copyright inkstamp on the reverse (and annotated 'SP588' in pencil), minor wear in places along the photo edges, otherwise in very good condition, framed.

I. 41 1/4 x 39 1/4 in. (104.8 x 99.7 cm)

S. 43 x 41 in. (109.2 x 104.1 cm)

**Estimate \$3,000-5,000**





171 **MCDERMOTT & MCGOUGH** 1952 & 1958

*Travel to the Bosom of the Earth, 1997*

Cyanotype, on wove paper, the full sheet, inscribed 'PX810.89.40' on the reverse, signed, titled, and numbered 'No 3 from an edition' in ink on an inkstamp on the reverse of frame (the total edition was 3), a very soft crease at lower right sheet corner, otherwise in excellent condition, in original frame.

S. 13 1/2 x 10 7/8 in. (34.3 x 27.6 cm)

Frame: 21 3/4 x 19 1/2 in. (55.2 x 49.5 cm)

**Estimate \$2,000-3,000**



172 **THOMAS STRUTH** b. 1954

*Museo del Prado Room 12, Madrid, 2005*

C-print, on Kodak Professional Endura paper, with full margins, with accompanying book, signed, titled, dated "2005" and numbered 68/100 in pencil on the reverse, in excellent condition, framed.

I. 8 1/8 x 10 7/8 in. (20.6 x 27.6 cm)

S. 9 3/4 x 11 3/8 in. (24.8 x 28.9 cm)

**Estimate \$2,000-3,000**



173 **JACK PIERSON** b. 1960

*Luxemburg, 1999*

Chromogenic print, on Kodak Professional photo paper, the full sheet, signed, titled, dated '1999' and numbered 7/10 in black ink on the reverse, a few nicks at the sheet edges, otherwise in very good condition, framed.

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

**Estimate \$3,000-4,000**

**PROVENANCE**

Cheim & Read, New York



174 **MARTIN EDER** b. 1968

*Das Lied der Erde (The Sorrows of the World)*, 2006

Tufted wool and silk carpet in colors, the intended edition was 20 but probably only five were made, published by Art Production Fund, New York, occasional minor soiling, otherwise in very good condition.

97 3/4 x 121 1/4 in. (248.3 x 308 cm)

**Estimate \$6,000-8,000**

175 **KAREN KILIMNIK** b. 1955

*Surf & Turf, Belgian Cats on the Northern Coast of Belgium*, 1996-2001

Collotype with hand-coloring and applied glitter, on Fabriano Butten paper, with full margins, signed, dated 'January 18, 01' and numbered 22/80 in pencil on the reverse, published by Edition Patrick Frey, Zurich, a few soft creases, otherwise in very good condition, framed

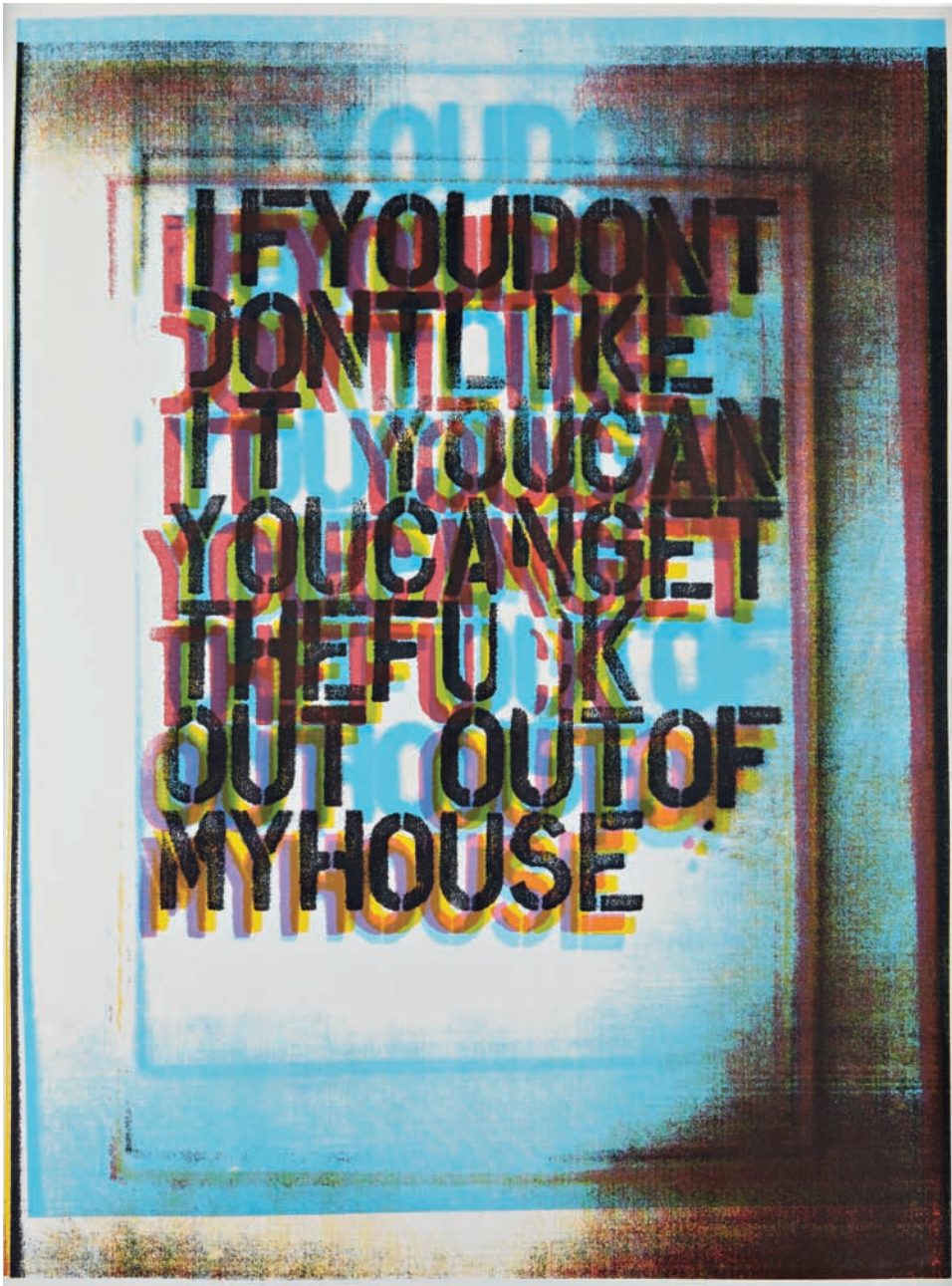
L. 16 3/8 x 19 5/8 in. (41.6 x 49.8 cm)

S. 19 3/4 x 23 5/8 in. (50.2 x 60 cm)

**Estimate \$2,000-3,000**







176 **CHRISTOPHER WOOL** b. 1955

*My House II, 2000*

Screenprint in colors, on wove paper, with full margins, signed, dated '2000' and numbered 57/100 in pencil, published by Counter Editions, London, in excellent condition, framed.

I. 39 1/8 x 29 1/8 in. (99.4 x 74 cm)

S. 40 1/8 x 30 in. (101.9 x 76.2 cm)

**Estimate \$7,000-10,000**



177 **ANDRES SERRANO** b. 1950

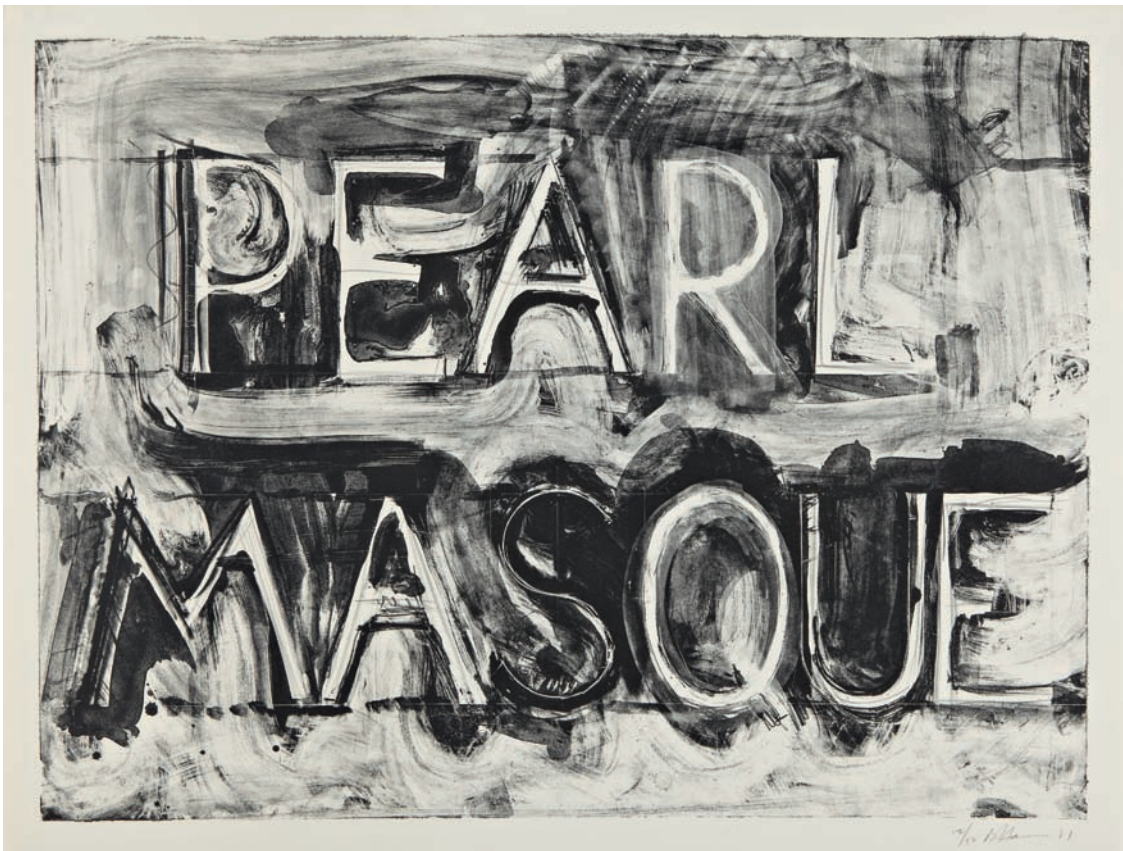
*Klansman (Knighthawk of Georgia, V), 1990*

Dye destruction print, on glossy photo paper, the full sheet, signed and numbered 2/50 in pencil on the reverse, in very good condition, framed.

S. 30 x 24 in. (76.2 x 61 cm)

**Estimate \$2,500-3,500**





178 **BRUCE NAUMAN** b. 1941  
*Life Mask*, 1981

Lithograph, on Arches Cover paper, with full margins, signed, dated '81' and numbered 49/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a few very soft creases and very pale stains in the margins, otherwise in very good condition, framed.

I. 25 3/8 x 34 5/8 in. (64.5 x 87.9 cm)  
S. 28 x 37 3/4 in. (71.1 x 95.9 cm)

**Estimate \$4,000-6,000**

LITERATURE  
Gemini G.E.L. 941; Christopher Cordes 41

179 **BRUCE NAUMAN** b. 1941  
*Pearl Masque*, 1981

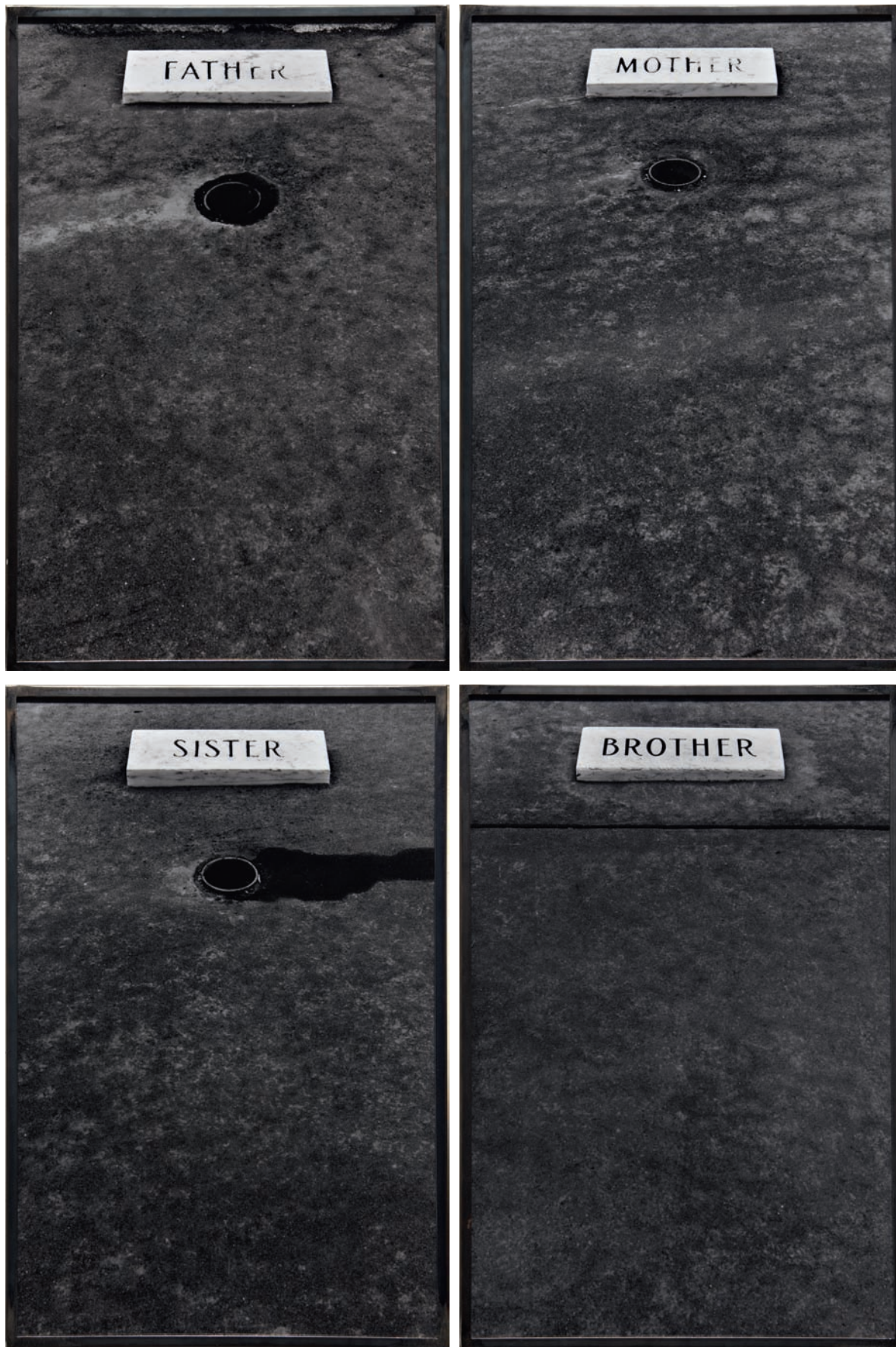
Lithograph, on Arches 88 paper, with full margins, signed, dated '81' and numbered 12/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), time staining, otherwise in very good condition, framed.

I. 26 x 34 3/4 in. (66 x 88.3 cm)  
S. 28 1/2 x 37 3/8 in. (72.4 x 94.9 cm)

**Estimate \$4,000-6,000**

LITERATURE  
Gemini G.E.L. 942; Christopher Cordes 42





180 **SOPHIE CALLE** b. 1953

*Mother; Father; Sister; Brother*, 1990

The complete set of four photographs, on photo paper, the full sheets, numbered 3/7 on a label affixed to the reverse of the frames, published by Paula Cooper Gallery, New York, all in excellent condition, all contained in original artist's frames.

all 23 x 15 3/8 in. (58.4 x 39.1 cm)

**Estimate** \$10,000-15,000

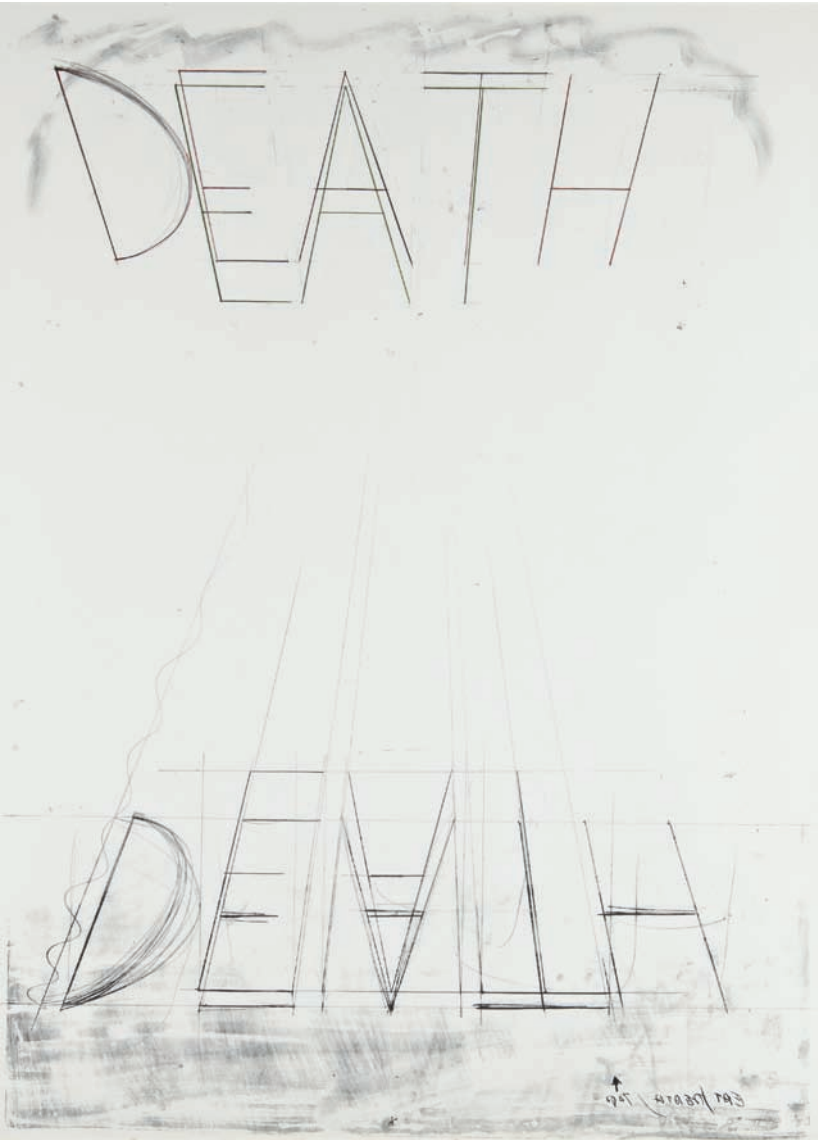
181 **BRUCE NAUMAN** b. 1941

*Eat Death*, 1973  
Lithograph in colors, on Arjomari paper, the full sheet, signed, dated '73' and numbered 19/68 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), pale mat staining, soiling near the sheet edges, otherwise in very good condition, framed.  
S. 42 1/2 x 31 1/8 in. (108 x 79.1 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Gemini G.E.L. 431; Christopher Cordes 13

181



182 **KATHARINA FRITSCH** b. 1956

*Schafe und Weißer Pappkarton* (*Sheep and White Cardboard Box*), 1991  
Six plaster multiples with white cardboard box, one sheep and the box signed, dated '91' and numbered 30/80 in pencil on the underside and inside lid respectively, the box splitting slightly at one seam, very minor soiling in places, otherwise all in very good condition.  
all sheep approx. 2 1/4 x 3 1/2 x 1 in. (5.7 x 8.9 x 2.5 cm)  
box 6 x 6 x 8 in. (15.2 x 15.2 x 20.3 cm)

**Estimate \$5,000-7,000**

182







183 ED RUSCHA b. 1937

*Sherwin-Williams Turpentine, from Product Still Lifes, 1961/1999*

Gelatin silver print, on matte photo paper, with full margins, signed, dated '1961-2003' and numbered 5/8 in pencil on the reverse, very minor wear at the sheet corners, otherwise in very good condition, framed.

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

S. 14 x 11 in. (35.6 x 27.9 cm)

Estimate \$4,000-6,000

LITERATURE

Sylvia Wolf 119

184 GERHARD RICHTER b. 1932

*Bilderverzeichnis (Inventory of Pictures), 1969*

Offset, on wove paper, with full margins, signed, dated '68' and numbered 43/100 in pencil (there were also 20 trial proofs), published by the artist, in very good condition, framed.

I. 16 1/2 x 16 in. (41.9 x 40.6 cm)

S. 20 3/4 x 19 5/8 in. (52.7 x 49.8 cm)

Estimate \$1,800-2,500

LITERATURE

Herbertus Butin 27

1	Wien	1962	90 x 110	10	Wien	1962	110 x 110	100	Wien	1962	110 x 110
2	Wien	1962	110 x 110	11	Wien	1962	110 x 110	101	Wien	1962	110 x 110
3	Wien	1962	110 x 110	12	Wien	1962	110 x 110	102	Wien	1962	110 x 110
4	Wien	1962	110 x 110	13	Wien	1962	110 x 110	103	Wien	1962	110 x 110
5	Wien	1962	110 x 110	14	Wien	1962	110 x 110	104	Wien	1962	110 x 110
6	Wien	1962	110 x 110	15	Wien	1962	110 x 110	105	Wien	1962	110 x 110
7	Wien	1962	110 x 110	16	Wien	1962	110 x 110	106	Wien	1962	110 x 110
8	Wien	1962	110 x 110	17	Wien	1962	110 x 110	107	Wien	1962	110 x 110
9	Wien	1962	110 x 110	18	Wien	1962	110 x 110	108	Wien	1962	110 x 110
10	Wien	1962	110 x 110	19	Wien	1962	110 x 110	109	Wien	1962	110 x 110
11	Wien	1962	110 x 110	20	Wien	1962	110 x 110	110	Wien	1962	110 x 110
12	Wien	1962	110 x 110	21	Wien	1962	110 x 110	111	Wien	1962	110 x 110
13	Wien	1962	110 x 110	22	Wien	1962	110 x 110	112	Wien	1962	110 x 110
14	Wien	1962	110 x 110	23	Wien	1962	110 x 110	113	Wien	1962	110 x 110
15	Wien	1962	110 x 110	24	Wien	1962	110 x 110	114	Wien	1962	110 x 110
16	Wien	1962	110 x 110	25	Wien	1962	110 x 110	115	Wien	1962	110 x 110
17	Wien	1962	110 x 110	26	Wien	1962	110 x 110	116	Wien	1962	110 x 110
18	Wien	1962	110 x 110	27	Wien	1962	110 x 110	117	Wien	1962	110 x 110
19	Wien	1962	110 x 110	28	Wien	1962	110 x 110	118	Wien	1962	110 x 110
20	Wien	1962	110 x 110	29	Wien	1962	110 x 110	119	Wien	1962	110 x 110
21	Wien	1962	110 x 110	30	Wien	1962	110 x 110	120	Wien	1962	110 x 110
22	Wien	1962	110 x 110	31	Wien	1962	110 x 110	121	Wien	1962	110 x 110
23	Wien	1962	110 x 110	32	Wien	1962	110 x 110	122	Wien	1962	110 x 110
24	Wien	1962	110 x 110	33	Wien	1962	110 x 110	123	Wien	1962	110 x 110
25	Wien	1962	110 x 110	34	Wien	1962	110 x 110	124	Wien	1962	110 x 110
26	Wien	1962	110 x 110	35	Wien	1962	110 x 110	125	Wien	1962	110 x 110
27	Wien	1962	110 x 110	36	Wien	1962	110 x 110	126	Wien	1962	110 x 110
28	Wien	1962	110 x 110	37	Wien	1962	110 x 110	127	Wien	1962	110 x 110
29	Wien	1962	110 x 110	38	Wien	1962	110 x 110	128	Wien	1962	110 x 110
30	Wien	1962	110 x 110	39	Wien	1962	110 x 110	129	Wien	1962	110 x 110
31	Wien	1962	110 x 110	40	Wien	1962	110 x 110	130	Wien	1962	110 x 110
32	Wien	1962	110 x 110	41	Wien	1962	110 x 110	131	Wien	1962	110 x 110
33	Wien	1962	110 x 110	42	Wien	1962	110 x 110	132	Wien	1962	110 x 110
34	Wien	1962	110 x 110	43	Wien	1962	110 x 110	133	Wien	1962	110 x 110
35	Wien	1962	110 x 110	44	Wien	1962	110 x 110	134	Wien	1962	110 x 110
36	Wien	1962	110 x 110	45	Wien	1962	110 x 110	135	Wien	1962	110 x 110
37	Wien	1962	110 x 110	46	Wien	1962	110 x 110	136	Wien	1962	110 x 110
38	Wien	1962	110 x 110	47	Wien	1962	110 x 110	137	Wien	1962	110 x 110
39	Wien	1962	110 x 110	48	Wien	1962	110 x 110	138	Wien	1962	110 x 110
40	Wien	1962	110 x 110	49	Wien	1962	110 x 110	139	Wien	1962	110 x 110
41	Wien	1962	110 x 110	50	Wien	1962	110 x 110	140	Wien	1962	110 x 110
42	Wien	1962	110 x 110	51	Wien	1962	110 x 110	141	Wien	1962	110 x 110
43	Wien	1962	110 x 110	52	Wien	1962	110 x 110	142	Wien	1962	110 x 110
44	Wien	1962	110 x 110	53	Wien	1962	110 x 110	143	Wien	1962	110 x 110
45	Wien	1962	110 x 110	54	Wien	1962	110 x 110	144	Wien	1962	110 x 110
46	Wien	1962	110 x 110	55	Wien	1962	110 x 110	145	Wien	1962	110 x 110
47	Wien	1962	110 x 110	56	Wien	1962	110 x 110	146	Wien	1962	110 x 110
48	Wien	1962	110 x 110	57	Wien	1962	110 x 110	147	Wien	1962	110 x 110
49	Wien	1962	110 x 110	58	Wien	1962	110 x 110	148	Wien	1962	110 x 110
50	Wien	1962	110 x 110	59	Wien	1962	110 x 110	149	Wien	1962	110 x 110
51	Wien	1962	110 x 110	60	Wien	1962	110 x 110	150	Wien	1962	110 x 110
52	Wien	1962	110 x 110	61	Wien	1962	110 x 110	151	Wien	1962	110 x 110
53	Wien	1962	110 x 110	62	Wien	1962	110 x 110	152	Wien	1962	110 x 110
54	Wien	1962	110 x 110	63	Wien	1962	110 x 110	153	Wien	1962	110 x 110
55	Wien	1962	110 x 110	64	Wien	1962	110 x 110	154	Wien	1962	110 x 110
56	Wien	1962	110 x 110	65	Wien	1962	110 x 110	155	Wien	1962	110 x 110
57	Wien	1962	110 x 110	66	Wien	1962	110 x 110	156	Wien	1962	110 x 110
58	Wien	1962	110 x 110	67	Wien	1962	110 x 110	157	Wien	1962	110 x 110
59	Wien	1962	110 x 110	68	Wien	1962	110 x 110	158	Wien	1962	110 x 110
60	Wien	1962	110 x 110	69	Wien	1962	110 x 110	159	Wien	1962	110 x 110
61	Wien	1962	110 x 110	70	Wien	1962	110 x 110	160	Wien	1962	110 x 110
62	Wien	1962	110 x 110	71	Wien	1962	110 x 110	161	Wien	1962	110 x 110
63	Wien	1962	110 x 110	72	Wien	1962	110 x 110	162	Wien	1962	110 x 110
64	Wien	1962	110 x 110	73	Wien	1962	110 x 110	163	Wien	1962	110 x 110
65	Wien	1962	110 x 110	74	Wien	1962	110 x 110	164	Wien	1962	110 x 110
66	Wien	1962	110 x 110	75	Wien	1962	110 x 110	165	Wien	1962	110 x 110
67	Wien	1962	110 x 110	76	Wien	1962	110 x 110	166	Wien	1962	110 x 110
68	Wien	1962	110 x 110	77	Wien	1962	110 x 110	167	Wien	1962	110 x 110
69	Wien	1962	110 x 110	78	Wien	1962	110 x 110	168	Wien	1962	110 x 110
70	Wien	1962	110 x 110	79	Wien	1962	110 x 110	169	Wien	1962	110 x 110
71	Wien	1962	110 x 110	80	Wien	1962	110 x 110	170	Wien	1962	110 x 110
72	Wien	1962	110 x 110	81	Wien	1962	110 x 110	171	Wien	1962	110 x 110
73	Wien	1962	110 x 110	82	Wien	1962	110 x 110	172	Wien	1962	110 x 110
74	Wien	1962	110 x 110	83	Wien	1962	110 x 110	173	Wien	1962	110 x 110
75	Wien	1962	110 x 110	84	Wien	1962	110 x 110	174	Wien	1962	110 x 110
76	Wien	1962	110 x 110	85	Wien	1962	110 x 110	175	Wien	1962	110 x 110
77	Wien	1962	110 x 110	86	Wien	1962	110 x 110	176	Wien	1962	110 x 110
78	Wien	1962	110 x 110	87	Wien	1962	110 x 110	177	Wien	1962	110 x 110
79	Wien	1962	110 x 110	88	Wien	1962	110 x 110	178	Wien	1962	110 x 110
80	Wien	1962	110 x 110	89	Wien	1962	110 x 110	179	Wien	1962	110 x 110
81	Wien	1962	110 x 110	90	Wien	1962	110 x 110	180	Wien	1962	110 x 110
82	Wien	1962	110 x 110	91	Wien	1962	110 x 110	181	Wien	1962	110 x 110
83	Wien	1962	110 x 110	92	Wien	1962	110 x 110	182	Wien	1962	110 x 110
84	Wien	1962	110 x 110	93	Wien	1962	110 x 110	183	Wien	1962	110 x 110
85	Wien	1962	110 x 110	94	Wien	1962	110 x 110	184	Wien	1962	110 x 110
86	Wien	1962	110 x 110	95	Wien	1962	110 x 110	185	Wien	1962	110 x 110
87	Wien	1962	110 x 110	96	Wien	1962	110 x 110	186	Wien	1962	110 x 110
88	Wien	1962	110 x 110	97	Wien	1962	110 x 110	187	Wien	1962	110 x 110
89	Wien	1962	110 x 110	98	Wien	1962	110 x 110	188	Wien	1962	110 x 110
90	Wien	1962	110 x 110	99	Wien	1962	110 x 110	189	Wien	1962	110 x 110
91	Wien	1962	110 x 110	100	Wien	1962	110 x 110	190	Wien	1962	110 x 110
92	Wien	1962	110 x 110	101	Wien	1962	110 x 110	191	Wien	1962	110 x 110
93	Wien	1962	110 x 110	102	Wien	1962	110 x 110	192	Wien	1962	110 x 110
94	Wien	1962	110 x 110	103	Wien	1962	110 x 110	193	Wien	1962	110 x 110
95	Wien	1962	110 x 110	104	Wien	1962	110 x 110	194	Wien	1962	110 x 110
96	Wien	1962	110 x 110	105	Wien	1962	110 x 110	195	Wien	1962	110 x 110
97	Wien	1962	110 x 110	106	Wien	1962	110 x 110	196	Wien	1962	110 x 110
98	Wien	1962	110 x 110	107	Wien	1962	110 x 110	197	Wien	1962	110 x 110
99	Wien	1962	110 x 110	108	Wien	1962	110 x 110	198	Wien	1962	110 x 110
100	Wien	1962	110 x 110	109	Wien	1962	110 x 110	199	Wien	1962	110 x 110
101	Wien	1962	110 x 110	110	Wien	1962	110 x 110	200	Wien	1962	110 x 110
102	Wien	1962	110 x 110	111	Wien	1962	110 x 110	201	Wien	1962	110 x 110
103	Wien	1962	110 x 110	112	Wien	1962	110 x 110	202	Wien	1962	110 x 110
104	Wien	1962	110 x 110	113	Wien	1962	110 x 110	203	Wien	1962	110 x 110
105	Wien	1962	110 x 110	114	Wien	1962	110 x 110	204	Wien	1962	110 x 110
106	Wien	1962	110 x 110	115	Wien	1962	110 x 110	205	Wien	1962	110 x 110
107	Wien	1962	110 x 110	116	Wien	1962	110 x 110	206	Wien	1962	110 x 110
108	Wien	1962	110 x 110	117	Wien	1962	110 x 110	207	Wien	1962	110 x 110
109	Wien	1962	110 x 110	118	Wien	1962	110 x 110	208	Wien	1962	110 x 110
110	Wien	1962	110 x 110	119							



185 **MARCEL BROODTHAERS** 1924-1976

*Portraits Photographiques portfolio, 1974-1983*

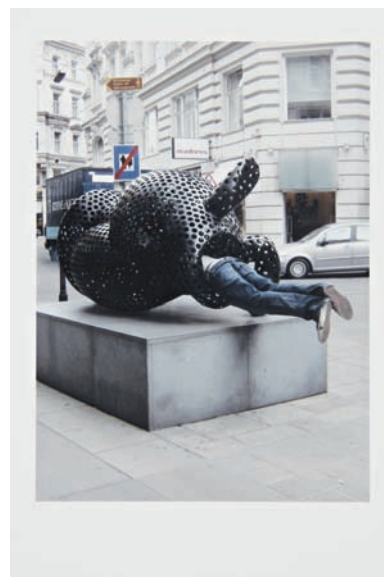
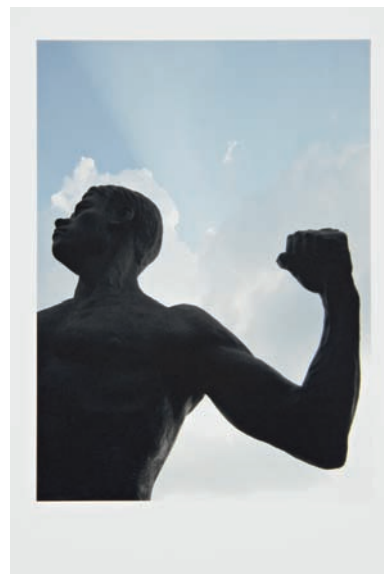
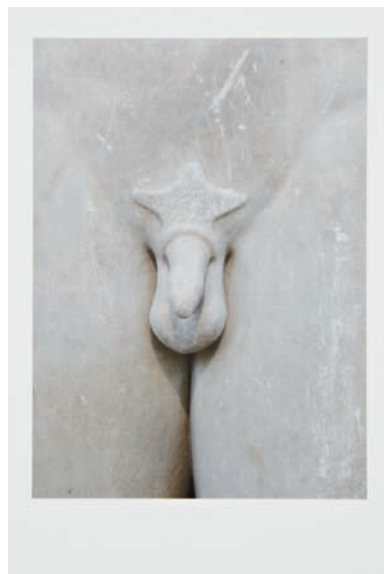
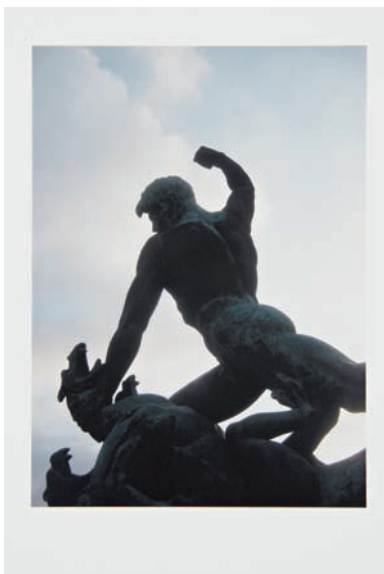
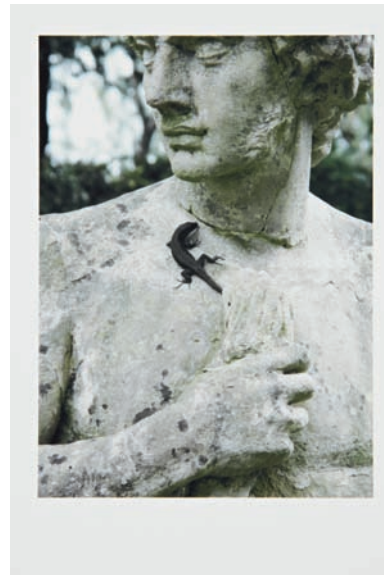
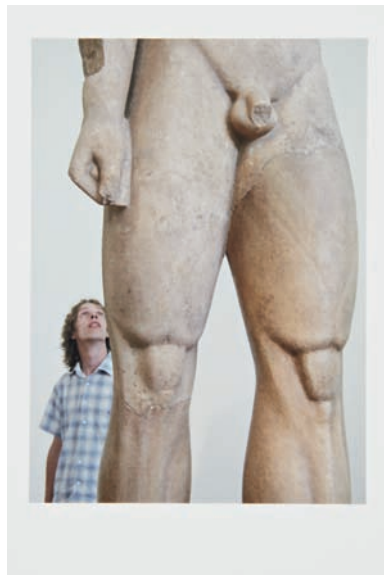
The complete set of 17 gelatin silver prints, on photo paper, with full margins, all numbered 18/50 in pencil (there were also 7 hors commerce impressions), with the artist's and Tirage Moderne copyright inkstamp on the reverse, co-published by Marian Goodman Gallery and Multiples Inc., New York, minor surface soiling, occasional minor wear to the sheets, some with occasional pale stains in the margins, otherwise all generally in very good condition, each contained in original stamped white matting, all framed, with original marble paper-covered box with black linen trim (minor wear).

21 x 16 3/4 in. (53.3 x 42.5 cm)

**Estimate \$8,000-12,000**







187 **ELMGREEN & DRAGSET** b. 1961 & b. 1969  
*Carved & Craved*, 2009

The complete set of 12 printed images in colors, on wove paper, with full margins, signed with initials in blue ink on the certificate of Authenticity, edition # 2 of 26 (there were also 3 artist's proofs), published by Printed Matter, Inc., New York, in excellent condition, contained in original black portfolio box.  
 14 3/4 x 11 3/4 in. (37.5 x 29.8 cm)

**Estimate \$1,500-2,000**





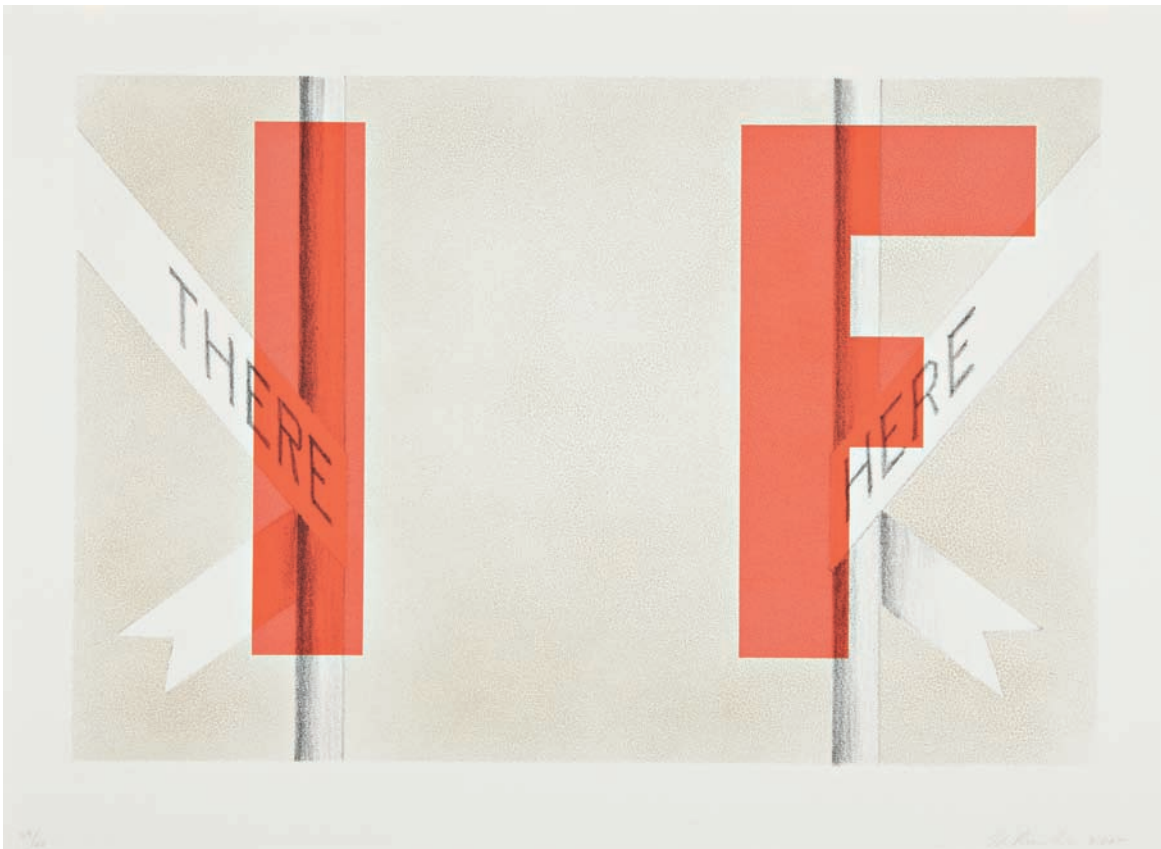
**188 ED RUSCHA** b. 1937  
*Home with Complete Electronic Security System, 1982*  
Screenprint in colors, on Stonehenge paper, with full margins, signed, titled, dated '82' and numbered 16/100 in pencil (there were also 22 artist's proofs), published by the artist, very minor surface soiling the in lower image, occasional minor scuffing in the margins, otherwise in very good condition, framed.  
I. 12 1/2 x 42 1/2 in. (31.8 x 108 cm)  
S. 19 x 48 in. (48.3 x 121.9 cm)  
**Estimate \$4,000-6,000**  
**LITERATURE**  
Walker Art Center/Siri Engberg 117

**189 ED RUSCHA** b. 1937  
*Little Mexican Church on a Windowsill, 1970/2007*  
Digital pigment photograph, on Epson Ultra Smooth heavy weight paper, with full margins, published by Printed Matter, Inc., New York, in excellent condition, unframed (includes framing instructions and labels).  
I. 6 1/2 x 8 in. (16.5 x 20.3 cm)  
S. 10 x 10 in. (25.4 x 25.4 cm)  
**Estimate \$2,500-3,500**  
SOLD TO BENEFIT PRINTED MATTER, NEW YORK

190



191

**190 ED RUSCHA** b. 1937*Here and Now, 2009*

Lithograph in colors, on wove paper, with full margins, signed, dated '2009' and numbered 9/25 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.

I. 14 1/2 x 20 1/2 in. (36.8 x 52.1 cm)

S. 17 1/4 x 23 in. (43.8 x 58.4 cm)

**Estimate \$3,000-5,000**

**191 ED RUSCHA** b. 1937*There and Here, State II, 2007*

Lithograph in colors, on wove paper, the full sheet, signed, dated and numbered 24/40 in pencil (there were also 10 artist's proofs), published by Hamilton Press, Venice (with their blindstamp), in excellent condition, unframed.

I. 18 3/4 x 27 7/8 in. (47.6 x 70.8 cm)

S. 23 3/8 x 32 1/8 in. (59.4 x 81.6 cm)

**Estimate \$6,000-8,000**





192 **RICHARD ARTSCHWAGER** b. 1923

*Book*, 1987

Formica and wood multiple, signed in black ink on a label affixed to the underside, from the edition of 40, published by the New Museum, New York, in very good condition.

5 x 12 x 20 in. (12.7 x 30.5 x 50.8 cm)

**Estimate \$8,000-12,000**



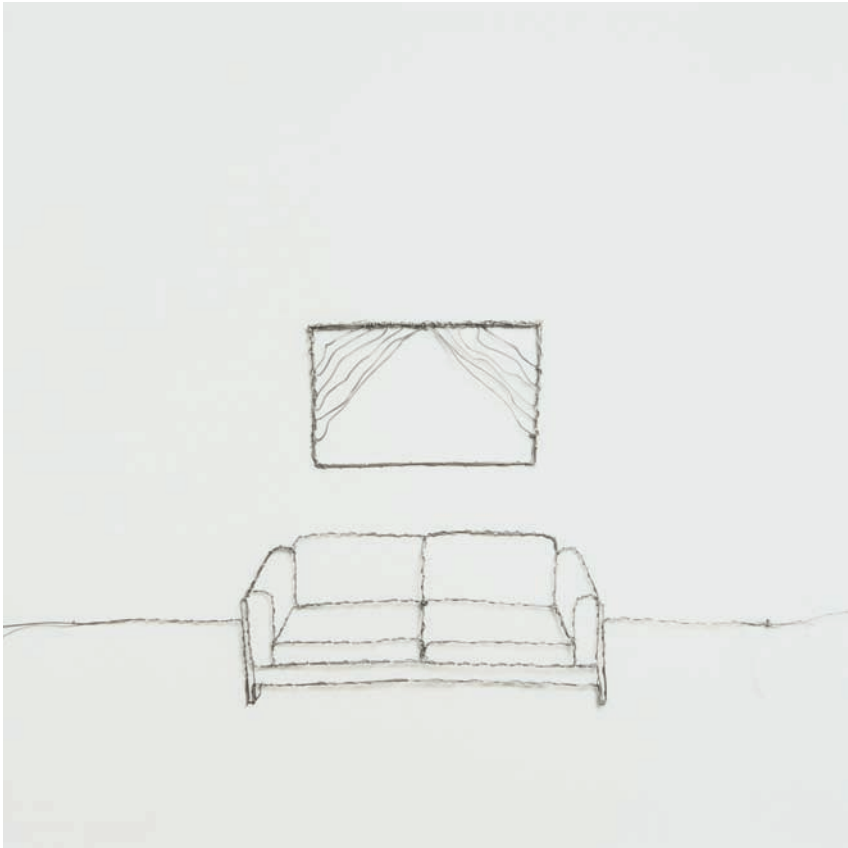
another view



193 **VIK MUNIZ** b. 1961

*Scissors*, 2002  
Toned gelatin silver print, on photo paper mounted to white mat board (as issued), with full margins, signed, dated '2002' and numbered '# 2/10' in ink on a label affixed to the reverse, published by Brent Sikkema, New York, in very good condition, framed.  
I. 41 1/4 x 51 3/4 in. (104.8 x 131.4 cm)  
S. 48 1/2 x 60 1/4 in. (123.2 x 153 cm)

**Estimate \$8,000-12,000**



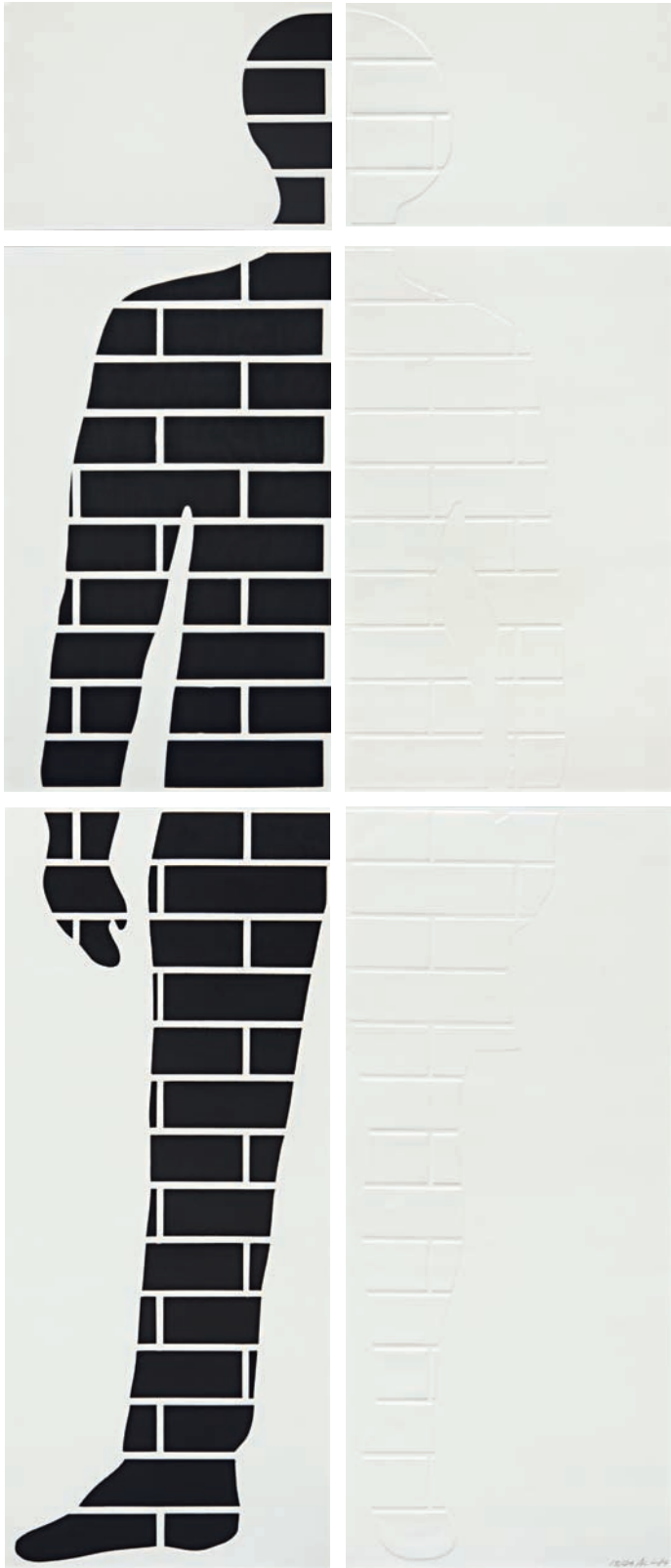
194 **VIK MUNIZ** b. 1961

*Morris Louis with Couch*, 1995  
Photograph, on mat photo paper, with full margins, signed, titled, dated '1995', inscribed 'to Ruth' and numbered 4/5 in pencil, a pressure crease at right, taped to the overmat at the reverse of the upper corners, otherwise in very good condition, framed.  
I. 15 x 15 in. (38.1 x 38.1 cm)  
S. 19 3/4 x 16 in. (50.2 x 40.6 cm)

**Estimate \$3,000-5,000 ●**

THIS LOT WILL BE OFFERED WITHOUT RESERVE





195 **VITO ACCONCI** b. 1940

*Big Brick*, 1984

Aquatint and embossing, on six sheets of wove paper, the full sheets, one signed with initials, dated '84' and numbered 13/24 in pencil, all in very good condition, all unframed.

overall: 70 1/2 x 30 1/4 in. (179.1 x 76.8 cm)

**Estimate \$2,000-3,000**



196 **DAVID WOJNAROWICZ** 1954-1992

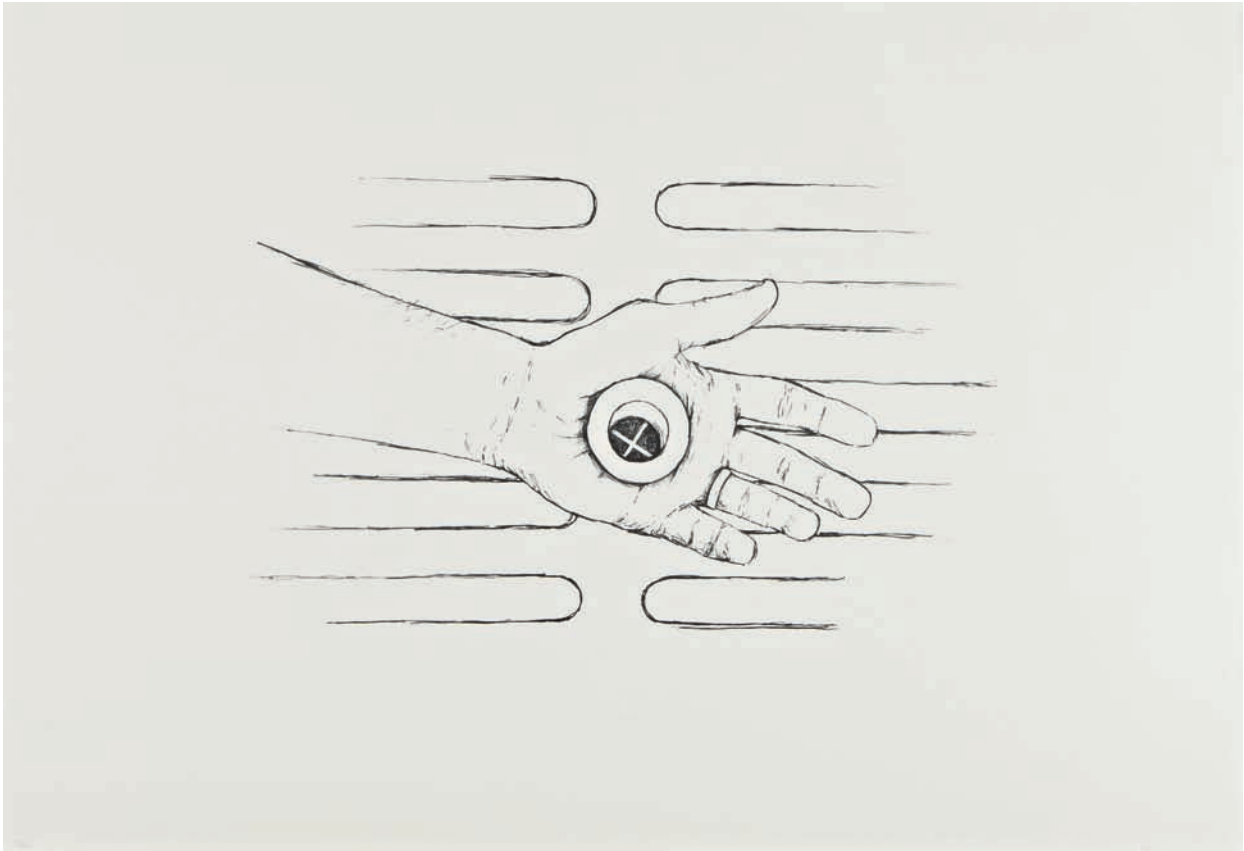
*Jean Genêt Masturbating in Metteray Prison (London Broil)*, 1983

Screenprint in colors, on thin wove paper, with full margins, signed, titled, dated '© 1983', inscribed 'NYC' and numbered 13/43 in pencil (there were also an unknown number of artist's proofs), published by the artist, the sheet rippled, minor scuffing, soiling, occasional soft creasing, otherwise in good condition, framed.

I. 30 1/2 x 22 1/2 in. (77.5 x 57.2 cm)

S. 34 x 24 7/8 in. (86.4 x 63.2 cm)

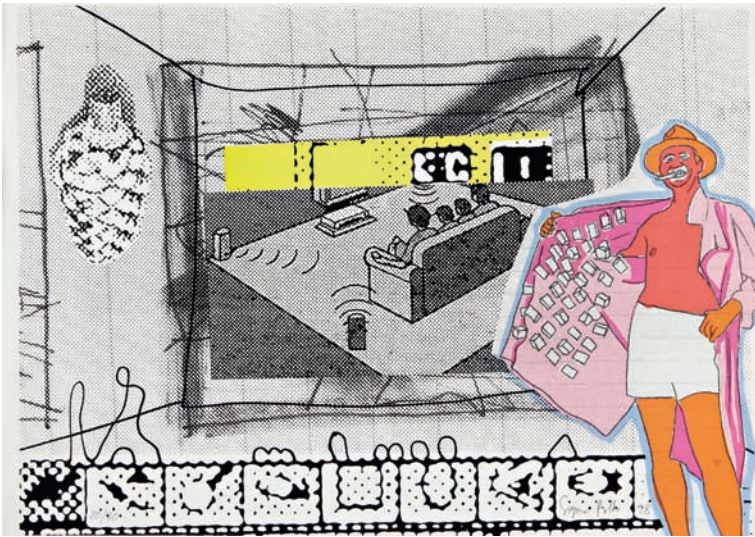
**Estimate \$2,500-3,500**



197 **ROBERT GOBER** b. 1954  
*Untitled, 2000*  
Lithograph, on Fabriano Tiepolo paper, with full margins, signed, dated '2/2/00' and numbered 46/50 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
I. 15 5/8 x 26 1/2 in. (39.7 x 67.3 cm)  
S. 30 3/8 x 44 1/8 in. (77.2 x 112.1 cm)  
**Estimate \$4,000-6,000**  
  
**LITERATURE**  
Gemini G.E.L. 1816

198 **ROBERT GOBER** b. 1954  
*Untitled, 1999*  
Etching, on Rives BFK paper, with full margins, signed, dated '99' and numbered 29/40 in pencil (there were also 12 artist's proofs), published by the Walker Art Center, Minneapolis, in very good condition, frame.  
I. 11 x 8 1/2 in. (27.9 x 21.6 cm)  
S. 19 3/8 x 17 1/8 in. (49.2 x 43.5 cm)  
**Estimate \$1,500-2,500**





Günter Brus

199 **SIGMAR POLKE** 1941-2010

*Günter Brus; New York Bettler (New York Beggars); and Filmverführung (Film Seduction)*, 1973, 1974 and 1998

Three prints, including two offset lithographs and one screenprint, on wove papers, the full sheets and with full margins, all signed and numbered 138/175, 32/100 and 20/70 respectively in pencil (there were also 25, 10 and 20 artist's proofs in Roman numerals respectively), published by Edition Udo Liebelt, Marburg and Galerie Erhard Klein, Bonn (*brus*), and Edition Staeck, Heidelberg (*beggars and film*), all generally in very good condition, all framed.

*brus* I. 10 3/8 x 8 1/4 in. (26.4 x 21 cm)  
*brus* S. 11 3/8 x 9 in. (28.9 x 22.9 cm)  
*beggars* S. 17 x 24 in. (43.2 x 61 cm)  
*film* S. 19 1/2 x 27 1/2 in. (49.5 x 69.9 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

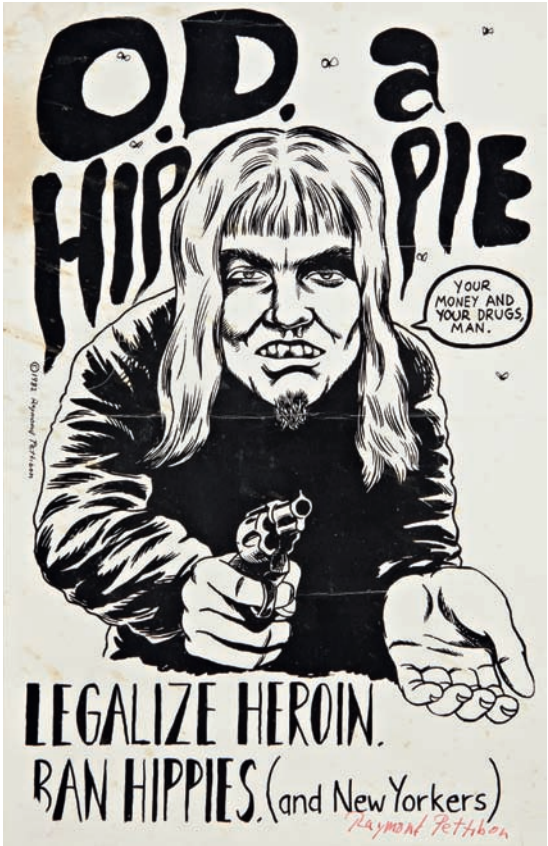
Jürgen Becker 33, 40 and 127

200

200 **RAYMOND PETTIBON** b. 1957

*O.D. a Hippie Legalize Heroin. Ban Hippies. (and New Yorkers)*, 1982  
Offset lithograph, on smooth wove paper, the full sheet, signed in red ink, from the approximate edition of 250-400 (few have survived), published by SST Records, Lawndale, California, occasional staining and creasing (as is typical), a small loss at upper right corner, otherwise in good condition, framed.  
S. 17 x 11 in. (43.2 x 27.9 cm)

**Estimate \$800-1,200**





201 **ELLEN GALLAGHER** b. 1965

*Ruby Dee, 2005*

Photogravure with aquatint in colors and hand-shaped plasticine elements, on multilayered paper, the full sheet, signed, dated '2005' and numbered 27/30 in pencil on the reverse (there were also 15 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in very good condition, framed.  
S. 6 x 4 in. (15.2 x 10.2 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Edition for Parkett 73





202 **KARA WALKER** b. 1969

*Cotton; Vanishing Act; Li'l Patch of Woods; and Untitled (John Brown), 1997*

Four etchings with aquatint, on Mulberry Chine collé to Rives BFK paper, with full margins, all signed, dated '97' and numbered 27/35 in pencil (there were also 5 artist's proofs), published by Landfall Press, Chicago, all in excellent condition, all framed.

all I. 12 x 8 7/8 in. (30.5 x 22.5 cm)

all S. 18 x 15 in. (45.7 x 38.1 cm)

**Estimate \$12,000-18,000**



**203 KARA WALKER** b. 1969  
*Confederate Prisoners Being Conducted from Jonesborough to Atlanta*, from *Harper's Pictorial History of the Civil War (Annotated)*, 2005  
Lithograph and screenprint, on Somerset Textured paper, with full margins, signed with initials, dated 2005 and numbered 23/35 in pencil, published by LeRoy Neiman Center for Print Studies, Columbia University, New York, in very good condition, framed.  
I. 27 x 33 1/4 in. (68.6 x 84.5 cm)  
S. 39 x 53 in. (99.1 x 134.6 cm)  
**Estimate \$5,000-7,000**

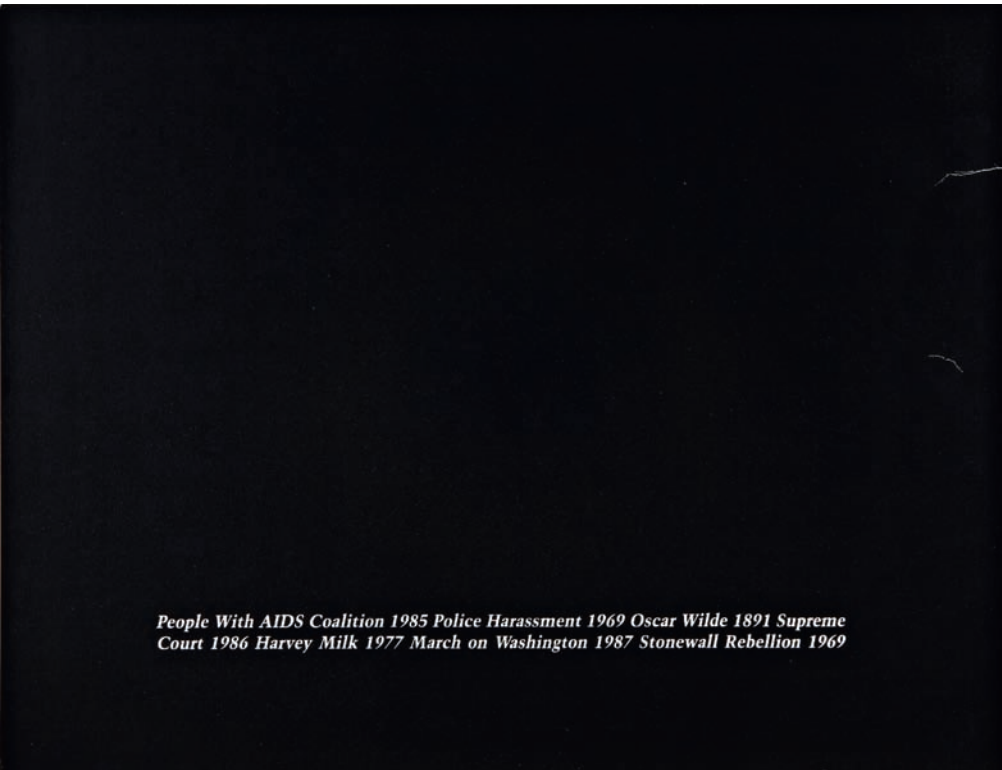
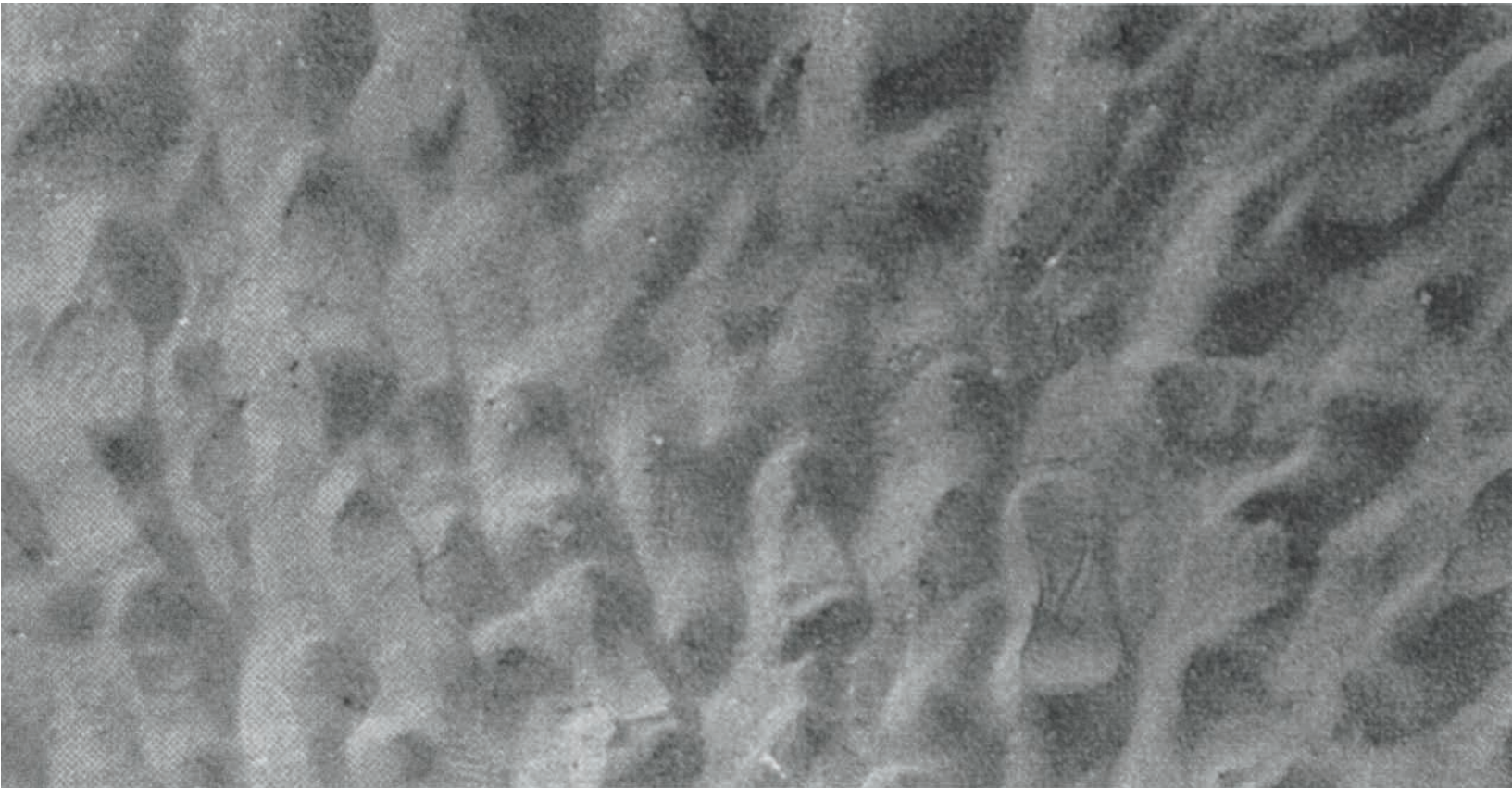


**204 KARA WALKER** b. 1969  
*Vanishing Act*, 1997  
Etching and aquatint, on Mulberry Chine collé to Rives BFK paper, with full margins, signed with initials, dated '97' and numbered 7/35 in pencil (there were also 5 artist's proofs), published by Landfall Press, Chicago, in excellent condition, framed.  
I. 11 3/4 x 9 in. (29.8 x 22.9 cm)  
S. 18 1/4 x 14 1/2 in. (46.4 x 36.8 cm)  
**Estimate \$2,500-3,500**



**205 KARA WALKER** b. 1969  
*Freedom, A Fable*, 1997  
Laser-cut paper pop-up book, bound in brown leather (as issued), from the edition of 4000, published by Peter Norton Family Christmas Project, in very good condition, contained in original corrugated cardboard box.  
Book: 9 3/8 x 8 3/8 x 5/8 in. (23.8 x 21.3 x 1.6 cm)  
Box: 12 3/8 x 11 3/8 x 1 3/4 in. (31.4 x 28.9 x 4.4 cm)  
**Estimate \$1,500-2,500**



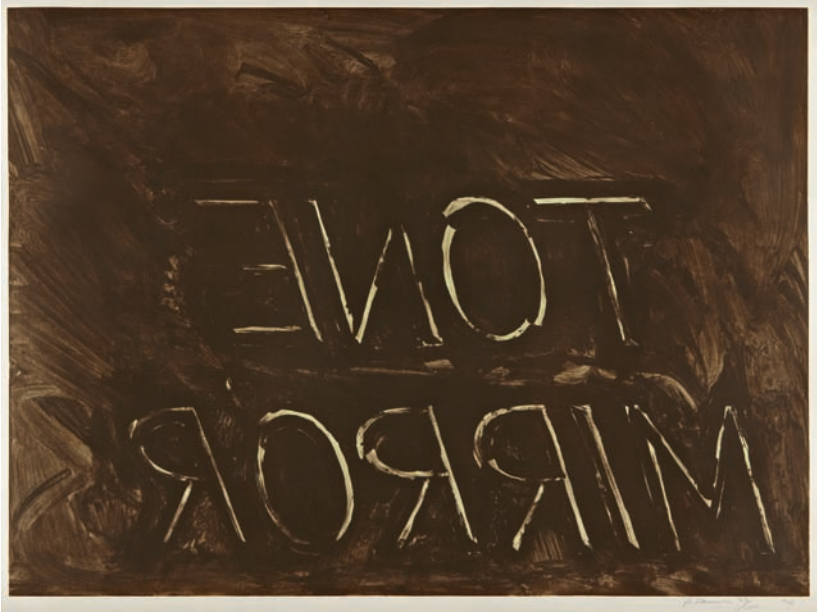


*People With AIDS Coalition 1985 Police Harassment 1969 Oscar Wilde 1891 Supreme Court 1986 Harvey Milk 1977 March on Washington 1987 Stonewall Rebellion 1969*

206 **FELIX GONZALEZ-TORRES** 1957-1996  
*"Untitled" (for Parkett), 1994*  
Screenprinted billboard, on eight sheets of Appleton coated stock, the full sheets, from the edition of 84 (there were also 15 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, in very good condition.  
all S. approx. 64 x 70 in. (162.6 x 178 cm)  
overall 125 x 272 in. (317.5 x 690.9 cm)  
**Estimate \$8,000-12,000**  
**LITERATURE**  
Edition for Parkett 39

This piece is not complete until installed. The installation site will be its permanent location until the piece is destroyed.

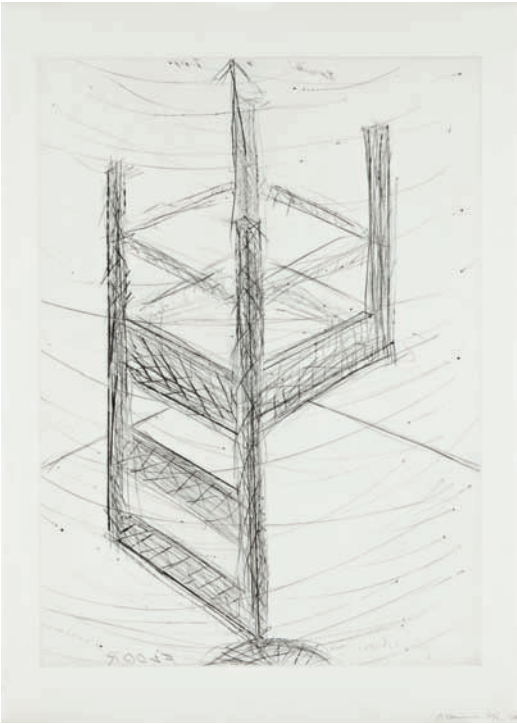
207 **FELIX GONZALEZ-TORRES** 1957-1996  
*"Untitled," 1989*  
Screenprint, on Westwinds paper, the full sheet, signed, dated '1989', annotated 'nyc' and numbered 67/250 in pencil on the reverse (there were also 10 artist's proofs), published by Public Art Fund, New York, two soft creases at right (with associated cracking in the inks), a soft handling crease at lower center sheet edge, minor wear along the sheet edges (particularly at the corners), otherwise in good condition, framed.  
S. 16 3/4 x 21 7/8 in. (42.5 x 55.6 cm)  
**Estimate \$1,500-2,500**



208 **BRUCE NAUMAN** b. 1941  
*Tone Mirror*, from *Mirrors of the Mind* portfolio; and *Suspended Chair*, 1974 and 1985  
Two prints, including one lithograph in colors and one drypoint, on Copperplate Deluxe and Fabriano papers, with full margins, both signed, dated '74' and '83' and numbered 33/100 and 20/31 respectively in pencil (there were also 16 and 7 artist's proofs respectively), *tone* published by Multiples, Inc and Castelli Graphics, New York and Cirrus Editions, Los Angeles (with their blindstamp), *chair* published by Gemini G.E.L., Los Angeles (with their blindstamps), *tone* with soft creasing in the margins, chair with occasional soiling and a few faint pressure marks in the margins, otherwise both in very good condition, both framed.  
*tone* I. 28 1/2 x 38 3/8 in. (72.4 x 97.5 cm)  
*tone* S. 39 3/4 x 29 3/4 in. (101 x 75.6 cm)  
*chair* I. 32 1/2 x 23 3/4 in. (82.6 x 60.3 cm)  
*chair* S. 39 x 28 in. (99.1 x 71.1 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Cirrus Editions p 322; Gemini G.E.L. 1238; Christopher Cordes 26 and 48



209 **ALLEN RUPPERSBERG** b. 1944  
*Allan Kaprow/Arman/Raymond Hains/Ian Hamilton Finlay*, 2006  
Unique screenprint in colors, on smooth wove paper, the full sheet, signed and dated '2006' in pencil, published by the artist, in very good condition, framed.  
38 1/2 x 50 1/2 in. (97.8 x 128.3 cm)

**Estimate \$2,500-3,500**







210 **WALTON FORD** b. 1960

*A Natural Misunderstanding portfolio, 1995*

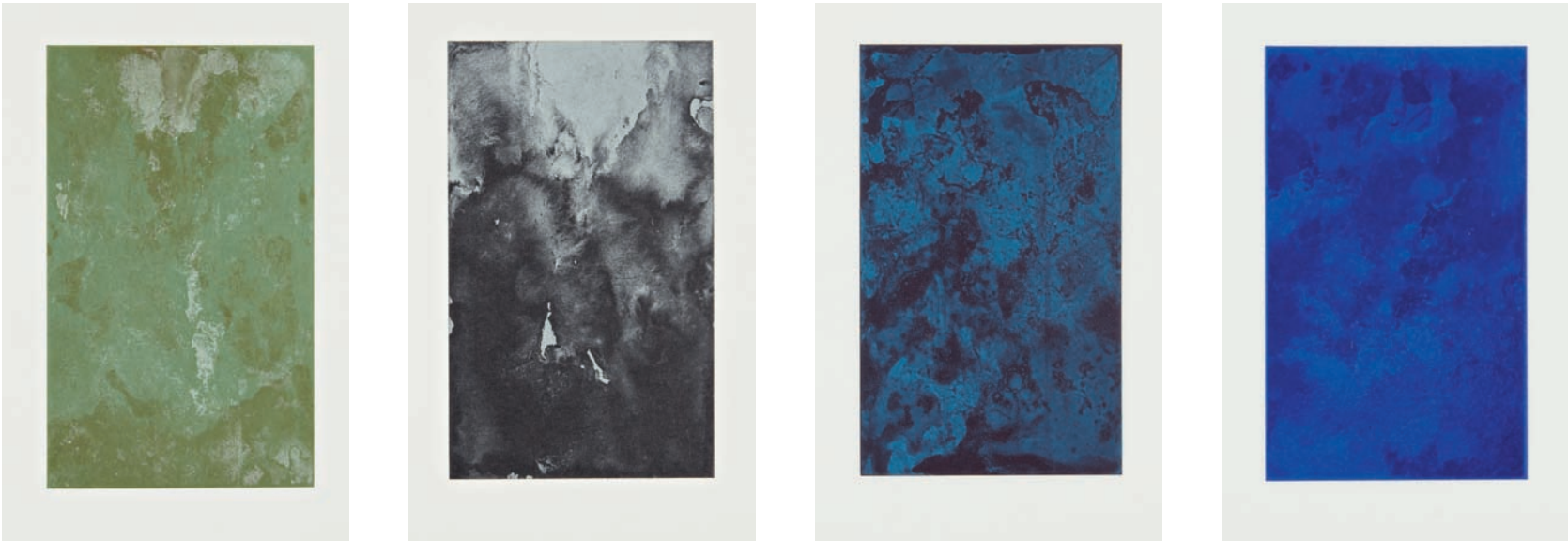
The complete set of four lithographs in colors with collage, on cream Rives BFK paper, the full sheets, all signed and numbered 5/15 in pencil (there were also 3 artist's proofs for each), published by Tamarind Institute, Albuquerque (with their blindstamp), all in excellent condition, all unframed.  
all S. 30 x 22 in. (76.2 x 55.9 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Tamarind Institute 334-337

Including: *A Wounded Beast at Bay*; *Tiger Superstitions*; *Farewell to Ambikapur*; and *The Dance Begins*.



211 **JOE GOODE** b. 1937

*Water*, 1990

The complete set of twelve etchings in colors, on wove paper, with full margins, signed 'José Bueno' and numbered 5/30 in pencil on the title page, published by Sam Francis at Lapis Press, Los Angeles, all in excellent condition, bound (as issued), contained in original blue silk-covered binding and gray silk-covered slip case with title printed on the spine (minor soiling).

18 3/4 x 13 1/4 in. (47.6 x 33.7 cm)

**Estimate \$2,000-3,000**

212 **KIKI SMITH** b. 1954

*Tailbone*, 1993

Cast patinated bronze, incised with signature, dated '1993' and numbered 13/15, published by Printed Matter, Inc., New York, in excellent condition.

2 x 5 1/2 x 4 1/2 in. (5.1 x 14 x 11.4 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Wendy Weitman/Museum of Modern Art 57

212



213



THIS LOT WILL BE OFFERED WITHOUT RESERVE

213 **GEORG BASELITZ** b. 1938

*Köpfe*, 1964

Etching, on wove paper, with full margins, signed, dated '64' and numbered 17/20 in pencil, soiling and soft rubbing in the margins, otherwise in very good condition, framed.

I. 12 x 9 5/8 in. (30.5 x 24.4 cm)

S. 21 x 15 3/8 in. (53.3 x 39.1 cm)

**Estimate \$2,000-3,000 ●**

**LITERATURE**

Fred Jahn 5





214 **GHADA AMER and REZA FARKHONDEH** b. 1963 & 1980  
*Out of Darkness to the Light*, 2008  
Lithograph in pink with embroidery in black thread, on wove paper, the full sheet, signed by both artists, dated '08' and numbered 5/8 in pencil, in very good condition, unframed.  
S. 42 3/8 x 31 7/8 in. (107.6 x 81 cm)  
**Estimate \$8,000-12,000**

215 **LESLEY DILL** b. 1950  
*Poem Dress "The Soul Selects Her Own Society"*, 1993  
Lithograph and thread, on deacidified Indian newspaper, from the edition of 50 and 10 artist's proofs, published by Landfall Press, Santa Fe, in very good condition, framed.  
10 1/4 x 11 1/4 in. (26 x 28.6 cm)  
**Estimate \$2,000-3,000**

LITERATURE  
Landfall Press figure 84 and p 208

215



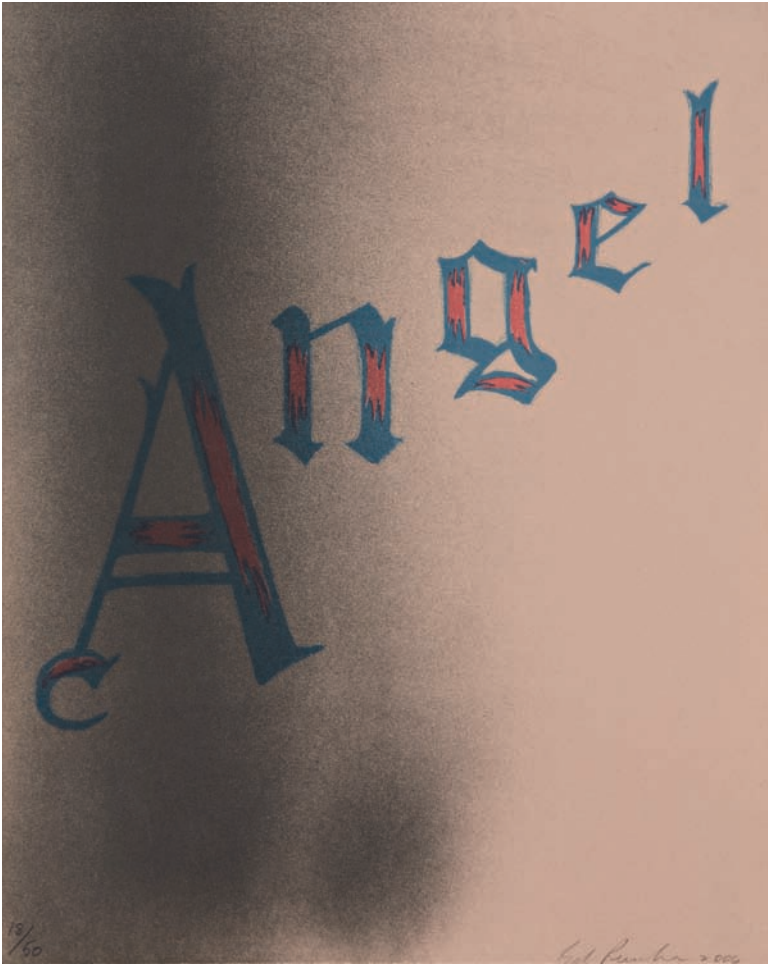


**216 LAURIE SIMMONS** b. 1949  
*Walking Petit Four*, from *Independent Curators 15th Anniversary portfolio*, 1990-91  
Lithograph in colors, on wove paper, the full sheet, signed, dated '91' and numbered 10/75 (there were also 25 artist's proofs), published by Independent Curators International, New York, a few soft handling creases, in very good condition, unframed  
S. 42 x 30 1/4 in. (106.7 x 76.8 cm)  
**Estimate \$2,500-3,500**

**218 ED RUSCHA** b. 1937  
*Angel*, 2006  
Lithograph in colors, on wove paper, the full sheet, signed, dated and numbered 18/50 in pencil (there were no artist's proofs), published by Tamarind Institute, Albuquerque, in excellent condition, framed.  
S. 20 x 16 in. (50.8 x 40.6 cm)  
**Estimate \$3,000-5,000**  
  
**LITERATURE**  
Tamarind Institute 323



**217 MEG CRANSTON** b. 1960  
*Plunger Candlestick*, 1995  
Sterling silver plating on cast bronze, with two candles, incised with signature, dated '1995' and numbered 7/24 on the underside, slightly tarnished, minor scuffing, otherwise in very good condition.  
holder 3 x 5 1/2 x 5 1/2 in. (7.6 x 14 x 14 cm)  
each candle 29 1/2 x 1 x 1 in. (74.9 x 2.5 x 2.5 cm)  
**Estimate \$1,500-2,500**







219 **ROBERT LONGO** b. 1953

*Men in the Cities series: Untitled III, 1990*

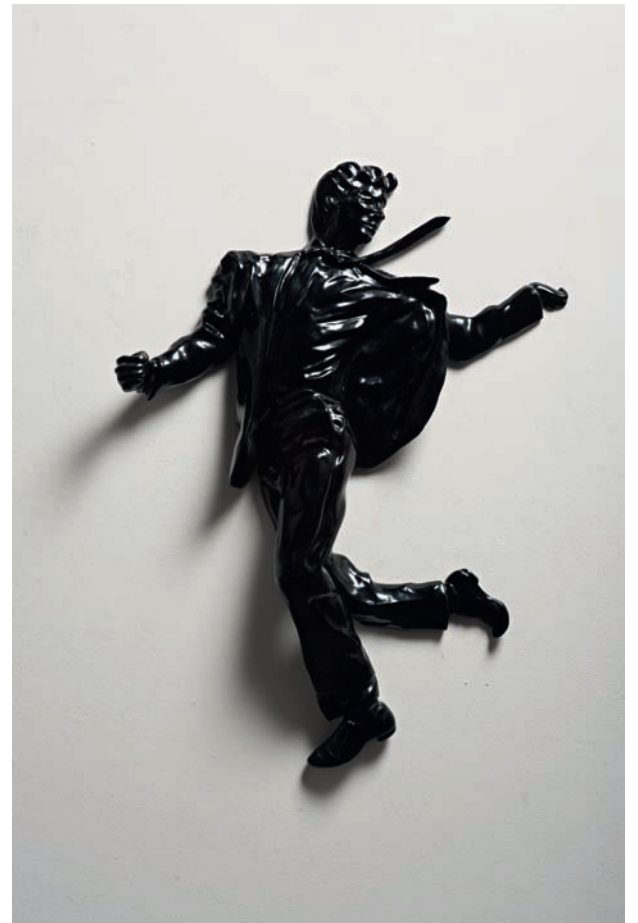
Lithograph, on Arches paper, with full margins, signed, dated '90', annotated 'III' and numbered 42/48 in pencil (there were also 12 artist's proofs), published by Seibu Department Stores, Tokyo, very minor soiling in the margins, the annotation very slightly smudged, otherwise in very good condition, framed.

I. 14 7/8 x 32 in. (37.8 x 81.3 cm)

S. 26 x 39 7/8 in. (66 x 101.3 cm)

**Estimate \$2,500-3,500**

220



220 **ROBERT LONGO** b. 1953

*Song of Silent Running, 1981*

Plastic multiple in black, minor surface soiling, otherwise in very good condition. 26 1/2 x 20 x 3 3/4 in. (67.3 x 50.8 x 9.5 cm)

**Estimate \$2,500-3,500**

221



221 **ROBERT LONGO** b. 1953

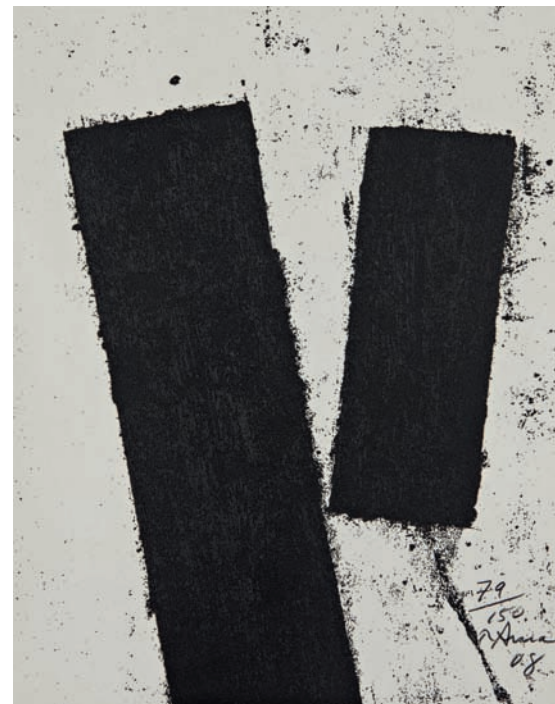
*Arena Brains, 1986*

Lithograph in colors, on Arches 88 paper, with full margins, signed, dated '86' and numbered 1/75 in pencil (there were also 15 artist's proofs), published by Artists Space, New York, occasional soft handling creases and minor soiling in the margins, otherwise in very good condition, unframed.

I. 36 x 16 in. (91.4 x 40.6 cm)

S. 44 3/8 x 29 in. (112.7 x 73.7 cm)

**Estimate \$2,000-3,000**



## 222 VARIOUS ARTISTS

*Artists for Obama portfolio: four plates, 2008*

Four prints, including three screenprint (two in colors) and one etching, on various papers, with full margins and the full sheets, all signed, dated and numbered 79/150 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps), all in excellent condition, all framed, lacking prints by Jonathan Borofsky, Frank Gehry, Ann Hamilton, Jasper Johns, Ellsworth Kelly, Brice Marden, Ken Price, Susan Rothenberg and Richard Tuttle.  
all S. approx. 12 x 14 in. (30.5 x 35.6 cm)

**Estimate \$7,000-10,000**

Including: John Baldessari, *Raised Eyebrows/Furrowed Foreheads* (Red, White and Blue); Julie Mehretu, *Untitled 1 (amulets)*; Richard Serra, *Promenade Notebook Drawing for Obama*; and Ed Ruscha, *All Points*

## 223 RICHARD ESTES b. 1932

*Kentucky Fried Chicken, 2007*

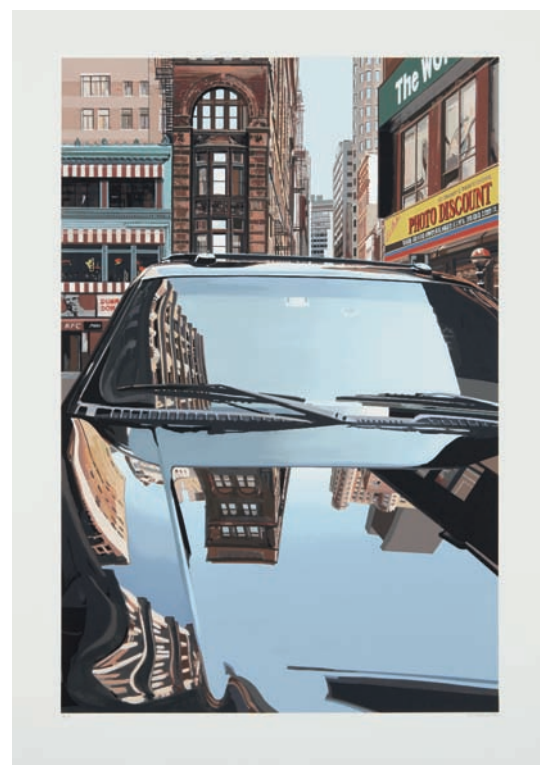
Screenprint in colors, on wove paper, with full margins, signed and annotated 'P.P.' in pencil (a printer's proof, the edition was 58), published by Marlborough Graphics, New York, in excellent condition, unframed.

I. 24 x 16 in. (61 x 40.6 cm)

S. 28 1/2 x 20 in. (72.4 x 50.8 cm)

**Estimate \$2,500-3,500**

223







224 **TOM OTTERNESS** b. 1952

*Cone Figure, 2001*

Bronze multiple, incised with signature, dated '2001' and numbered 2/6 on the underside of the dress, published by Marlborough Gallery, New York, with the Tallix foundry stamp, in excellent condition.

11 1/2 x 6 1/2 x 4 1/2 in. (29.2 x 16.5 x 11.4 cm)

**Estimate \$10,000-15,000**



large scale version installed on  
Broadway, NYC



James Ensor *Death Chasing the Flock of Mortals*, 1896, etching

225 **TOM OTTERNESS** b. 1952

*Death Figure*, 1990

Bronze sculpture, incised with signature, dated '90', annotated 'XI' and numbered 3/3 on the underside, published by Marlborough Gallery, New York, in very good condition.

17 3/8 x 20 1/2 x 12 1/2 in. (44.1 x 52.1 x 31.8 cm)

**Estimate \$10,000-15,000**

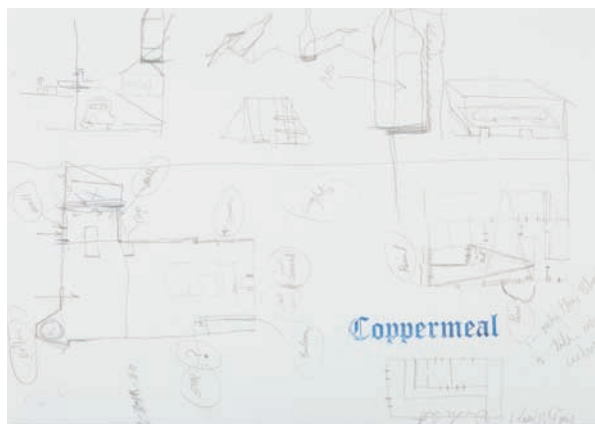
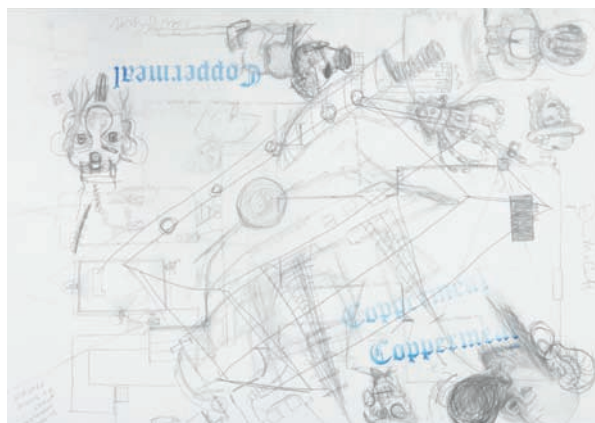




226 **RICHARD BILLINGHAM** b. 1970  
*Untitled (NRAL 4), 1996*  
Color photograph, mounted to aluminum (as issued), the full sheet, signed, dated '1996' and numbered 3/5 in black marker on the reverse, an abrasion at upper right (measures approx. 1 3/8 inch), minor wear along the sheet edges, otherwise in very good condition, with hanging cleat attached to the reverse.  
S. 62 1/4 x 41 3/8 in. (158.1 x 105.1 cm)  
**Estimate \$2,500-3,500**



227 **RICHARD BILLINGHAM** b. 1970  
*Untitled (NRAL 8), 1996*  
Color photograph, mounted to aluminum (as issued), the full sheet, signed, dated '1996' and numbered 2/7 in black marker on the reverse, minor wear along the sheet edges, slightly compound crimping at lower right corner, otherwise in very good condition, with hanging cleat attached to the reverse.  
S. 47 1/2 x 31 1/2 in. (120.7 x 80 cm)  
**Estimate \$2,500-3,500**



228 **PAUL and DAMON MCCARTHY** b. 1945 & b. 1973

*Coppermeal 1-5, 2005*

Five lithographs with stamp additions, on wove paper, the full sheets, all signed by both in pencil, stamped and numbered 90 of 150 in black ink on the reverse, published by White Chapel Gallery, London, all in very good condition, all unframed.

all S. 16 1/2 x 23 1/2 in. (41.9 x 59.7 cm)

**Estimate \$1,200-1,800**



229



229 **MARTIN KIPPENBERGER** 1953-1997

*Nieder mit dem Imperialismus, 1984*

Screenprint in colors, on gray heavy card paper, with full margins, signed, dated '84' and numbered 9/25 in pencil, occasional minor creasing and wear in places along the sheet edges, otherwise in very good condition, framed.

I. 45 x 37 1/2 in. (114.3 x 95.3 cm)

S. 47 x 39 3/8 in. (119.4 x 100 cm)

**Estimate \$3,000-5,000**





230 **VARIOUS ARTISTS**

*Stills portfolio, 1999*

The complete set of ten photographs (comprised of eight color prints, one black-and-white print and one Iris print), on various papers, the full sheet and with full margins, all signed and numbered 22/25 in various mediums (the Matta Clark is signed and stamped by the estate, there were also 10 artist's proofs), published by Printed Matter, Inc., New York, all in excellent condition, all contained in original black fabric-covered portfolio.  
25 1/4 x 22 in. (64.1 x 55.9 cm)

**Estimate \$4,000-6,000**

Including: John Baldessari, *Figure (with Vertical Lines)*, 1999; Renee Green, *"Some Chance Operation," Film Still*, 1999; Isaac Julien, *Untitled (Newcastle-on-Tyne)*, 1990-99; David Levinthal, *Untitled*, 1999; Gordon Matta-Clark [Estate Print], *Sous-sol de Paris*, 1999; Paul McCarthy, *Performance/Video "Sailor's Meat" 1974 Captured Video Still*, 1999; Jonas Mekas, *Untitled*, 1999; Laurie Simmons, *Study for Midlake (Variation)*, 1998; Diana Thater, *Untitled Production Still*, 1998; and John Waters, *Untitled*, 1999

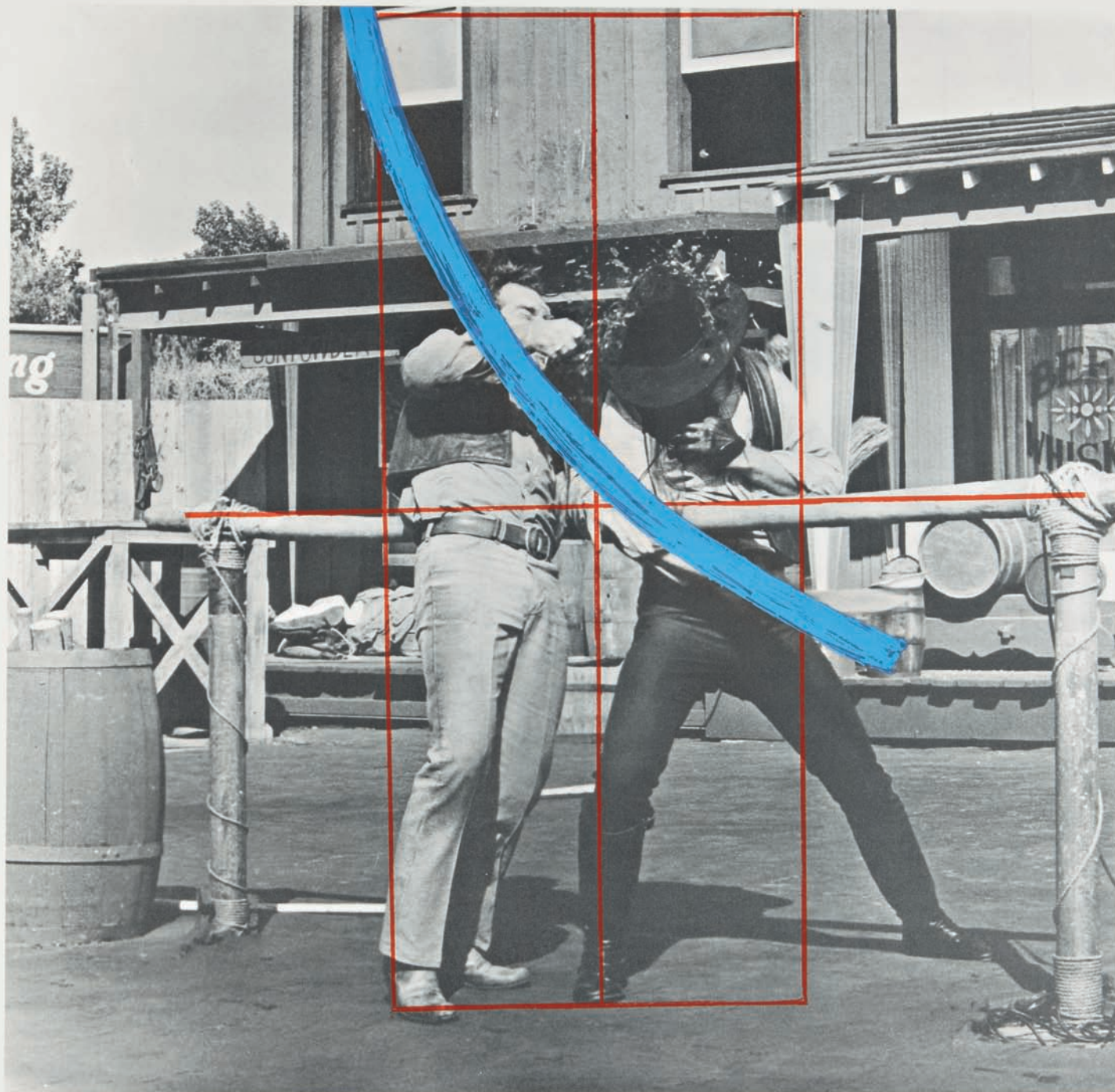






231 **JOHN BALDESSARI** b. 1931  
*Studio*, 1988  
Lithograph with screenprint in colors, on Somerset paper, with full margins, signed and numbered 84/150 in pencil (there were also 20 artist's proofs), co-published by ART/LA 88 and Cirrus Editions, Los Angeles, the palest mat staining, affixed to the support along the reverse of the sheet edges, otherwise in very good condition, framed  
I. 25 5/8 x 33 7/8 in. (65.1 x 86 cm)  
S. 30 1/4 x 38 1/2 in. (76.8 x 97.8 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Cirrus Editions p 190; Sharon Coplan Hurowitz 41

232 **JOHN BALDESSARI** b. 1931  
*Blue Boy (With Yellow Boy): One with Hawaiian Tie and One in Dark*, from the *Indomitable Spirit* portfolio, 1990  
Aquatint in colors and photogravure, on irregularly shaped Somerset paper, adhered to mylar backing (as issued), the full sheet, signed and numbered 8/50 in pencil (there were also 15 artist's proofs), published by Photographers + Friends United Against AIDS, New York, in very good condition, framed.  
S. 19 3/8 x 23 1/8 in. (49.2 x 58.7 cm)  
**Estimate \$2,500-3,500**  
**LITERATURE**  
Sharon Coplan Hurowitz 51



SOLD TO BENEFIT PRINTED MATTER, NEW YORK

233 **JOHN BALDESSARI** b. 1931

*Blue Masterstroke Over Red Diagram and Two Cowboys*, 1989

Lithograph and screenprint in colors, on Arches 88 paper, with full margins, signed and numbered 58/60 in pencil (there were also 6 artist's proofs), published by Printed Matter, Inc., New York, very soft creases at the corners, minor soiling in lower right margin, otherwise in very good condition, unframed.

I. 32 1/2 x 33 in. (82.6 x 83.8 cm)

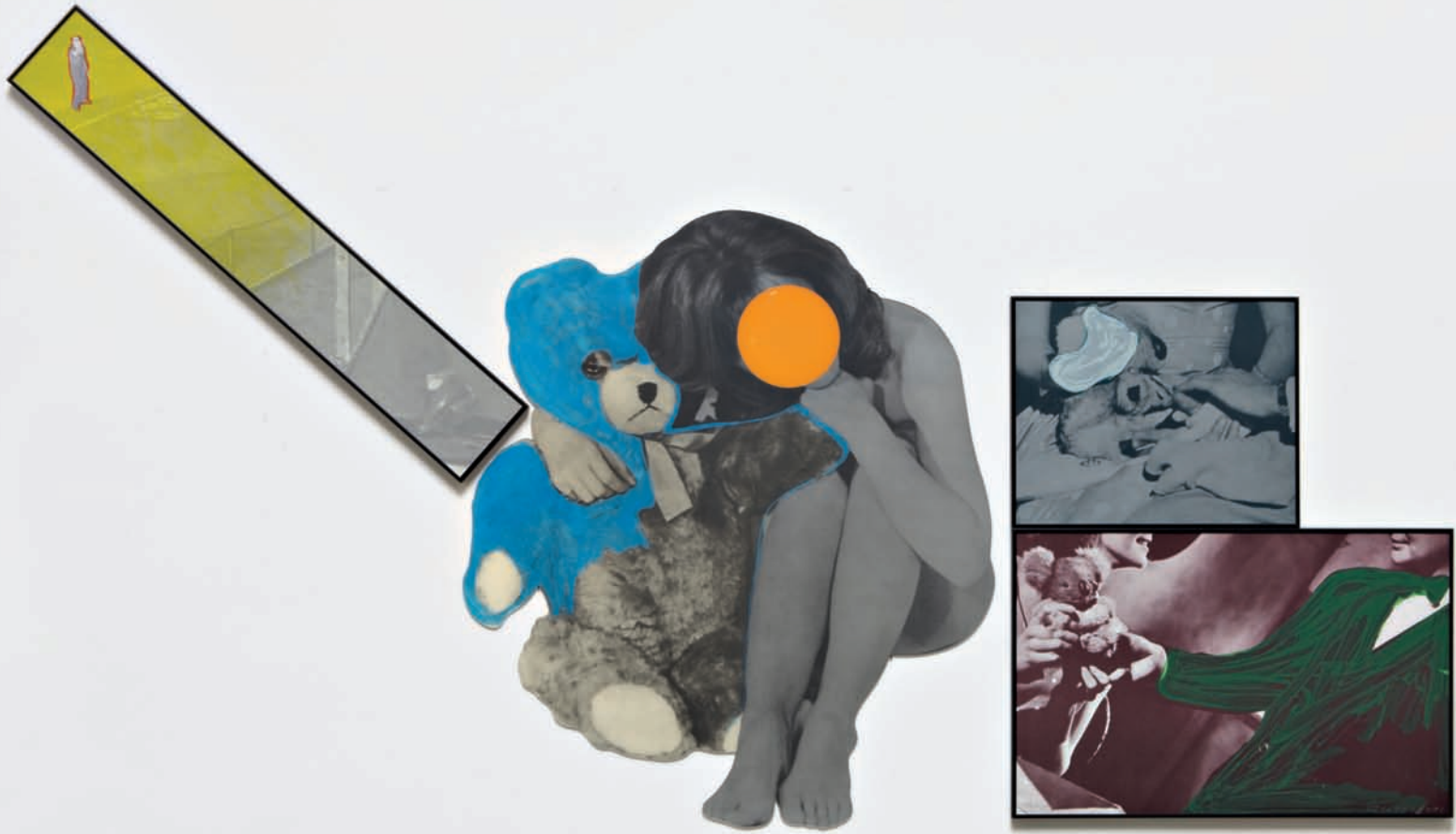
S. 39 x 39 3/4 in. (99.1 x 101 cm)

**Estimate \$3,500-4,500**

**LITERATURE**

Sharon Coplan Horowitz 50





234 **JOHN BALDESSARI** b. 1931

*Object (with Flaw)*, 1988

Lithograph in colors, on three sheets of Somerset and Arches 88 paper and one irregularly shaped sheet of Plexiglas, all the full sheets, signed and numbered 4/35 in pencil (there were also 15 artist's proofs), co-published by Cirrus Editions, Los Angeles and Multiples, Inc., New York, all in very good condition, the works on paper all framed individually.

overall approx. 101 1/2 x 56 in. (257.8 x 142.2 cm)

**Estimate \$15,000-25,000**

**LITERATURE**

Cirrus Editions p 189; Sharon Coplan Hurowitz 40



235 **JOHN BALDESSARI** b. 1931

*Six Ear Drawings (Complementary Colors)*, 2007

The complete set of six etchings in colors, on Magnani Pescia paper, with full margins, all signed and numbered 2/25 in pencil (there were also 2 artist's proofs), published by Edition Jacob Samuel, Santa Monica (with their blindstamp), all in excellent condition, all contained in original black portfolio with digital photograph printed on the front.

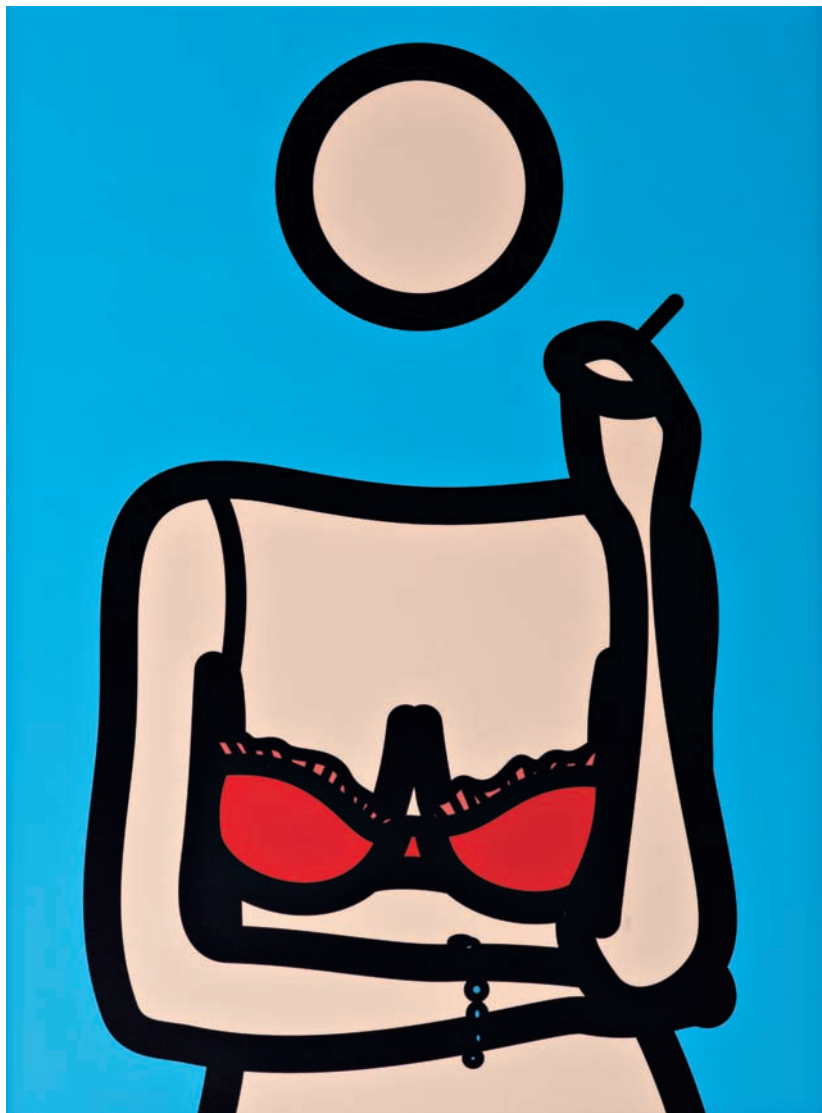
17 1/8 x 14 1/8 in. (43.5 x 35.9 cm)

**Estimate \$7,000-10,000**

**LITERATURE**

Sharon Coplan Hurowitz 175-180





236 **JULIAN OPIE** b. 1958

*Ruth with Cigarette 2*, 2005-06

Lambda print in colors, on Fujicolour digital archival paper, matt-sealed and dry-mounted to Dibond (as issued), the full sheet, signed and numbered 31/50 in black ink on the reverse of the frame (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition, contained in original aluminium frame specified by the artist.  
overall: 35 x 26 1/2 in. (88.9 x 67.3 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Alan Cristea Gallery 86

237 **JULIAN OPIE** b. 1958

*Ruth with Cigarette 4*, 2005-06

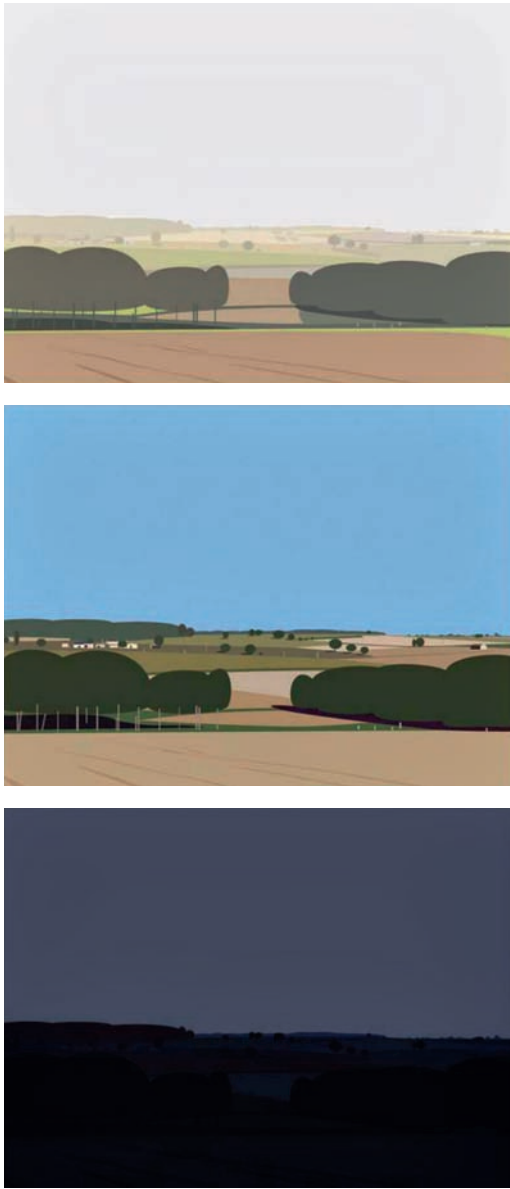
Lambda print in colors, on Fujicolour digital archival paper, matt-sealed and dry-mounted to Dibond (as issued), signed and numbered 2/50 in black ink on the reverse of the frame (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition, contained in original aluminum frame specified by the artist.  
overall: 34 1/2 x 26 1/8 in. (87.6 x 66.4 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

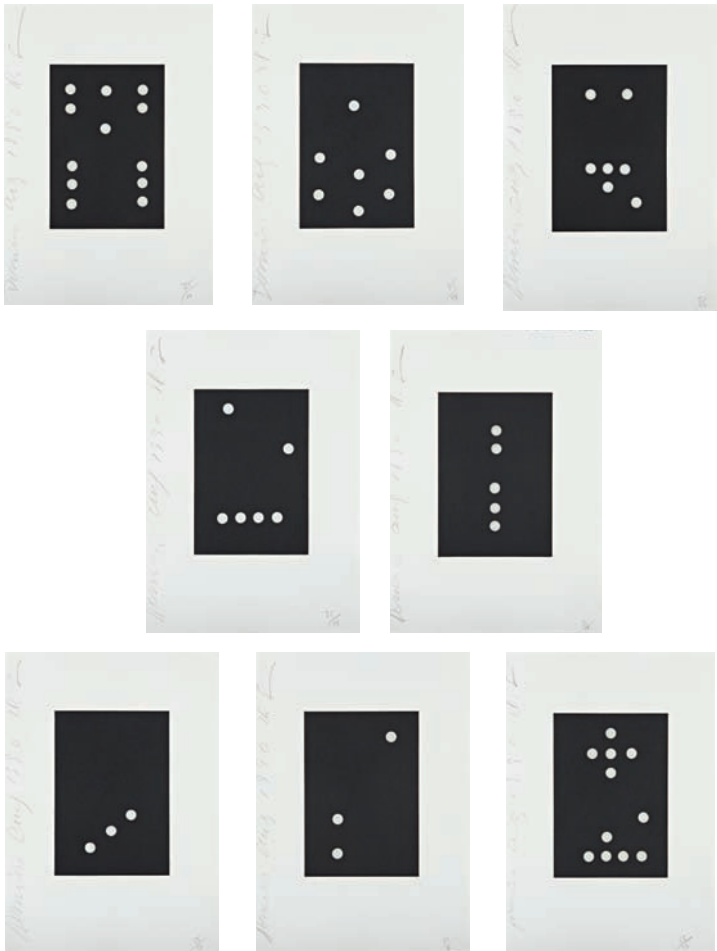
Alan Cristea Gallery 88

238



(three different stills)

240



239



238 **JULIAN OPIE** b. 1958

*View from my Bedroom Window*, 2007

LCD animation presented as a continuous computer animation on a 48 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made surround with off-white mount, signed in black ink on a label affixed to the reverse, numbered 199/300 (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, in excellent and working condition, with various adapters, contained in original foam lined corrugated box.  
10 x 12 x 1 1/2 in. (25.4 x 30.5 x 3.8 cm)

**Estimate \$2,500-3,500**

LITERATURE

Alan Cristea Gallery 104

239 **JULIAN OPIE** b. 1958

*Elena (Schoolgirl with Lotus Blossom)*, 2006

Screenprint in colors, on Somerset Satin paper, with full margins, signed and numbered 38/100 in pencil (there were also 10 artist's proofs), co-published by the artist and the Museum of Modern Art, New York, in very good condition, framed.  
L. 18 x 14 in. (45.7 x 35.6 cm)  
S. 20 x 15 in. (50.8 x 38.1 cm)

**Estimate \$2,000-3,000**

LITERATURE

Alan Cristea Gallery 103

240 **DONALD SULTAN** b. 1951

*Dominoes portfolio*, 1990

The complete set of 28 aquatints, on Twinrocker paper, with full margins, all signed with initials, titled, dated '1990' and numbered 25/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, all generally in excellent condition, loose, contained in original gray portfolio (scuffing).  
23 x 16 1/2 in. (58.4 x 41.9 cm)

**Estimate \$4,000-6,000**





241 **CARROLL DUNHAM** b. 1949  
*Blue House*, 1997-98  
Lithograph in colors, on Somerset Satin paper, with full margins, signed, dated '1997-98' and numbered 23/39 in pencil (there were also 8 artist's proofs), published by Julie Sylvester, Helsinki, for Whitney Museum of American Art Editions, New York, in very good condition, framed.  
I. 23 1/4 x 26 in. (59.1 x 66 cm)  
S. 29 3/4 x 32 1/4 in. (75.6 x 81.9 cm)  
**Estimate \$2,000-3,000**  
**LITERATURE**  
Allison Kemmerer A63



THIS LOT WILL BE OFFERED WITHOUT RESERVE  
242 **DONALD BAECHLER** b. 1956  
*Onion Eater V*, 1991  
Screenprint in colors, on Kozo paper, the full sheet, signed, dated '91' and numbered 46/50 in pencil, published by Tony Shafrazi Editions, New York, occasional soft creasing at the sheet edges, otherwise in very good condition, framed.  
S. 30 x 30 in. (76.2 x 76.2 cm)  
**Estimate \$1,000-1,500 ●**

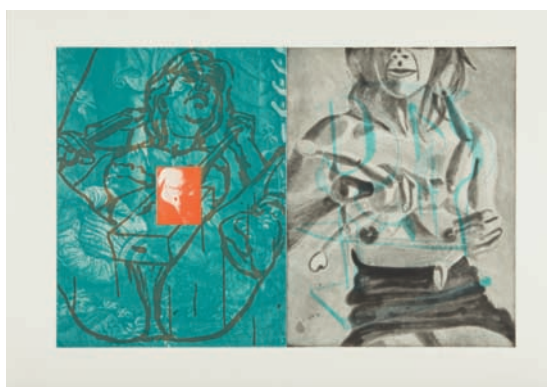
243 **DONALD BAECHLER** b. 1956  
*Frutas suite*, 1990  
The complete set of six etchings with aquatint, on Somerset paper, with full margins, all signed, dated '90' and numbered 34/34 in pencil (there were also 5 artist's proofs), published by Baron/Boisanté Editions, New York, all in very good condition, all framed.  
all I. various sizes  
all S. 26 1/4 x 19 in. (66.7 x 48.3 cm)  
**Estimate \$3,000-5,000**





244 **DONALD BAECHLER** b. 1956  
*Crowds suite*, 1990  
The complete set of five screenprints in colors, on Japanese handmade paper, the full sheets, all signed, dated and numbered 2/35 in pencil, published by Baron/Boisanté Editions, New York, all in excellent condition, all unframed.  
all S. 44 x 34 in. (111.8 x 86.4 cm)  
**Estimate** \$2,500-3,500





245 **DAVID SALLE** b. 1952

*Canfield Hatfield suite*, 1989

The complete set of nine aquatints with photo-etching in colors, on Somerset paper, with full margins, all signed, dated '1989' and numbered 50/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, all in excellent condition, all unframed.

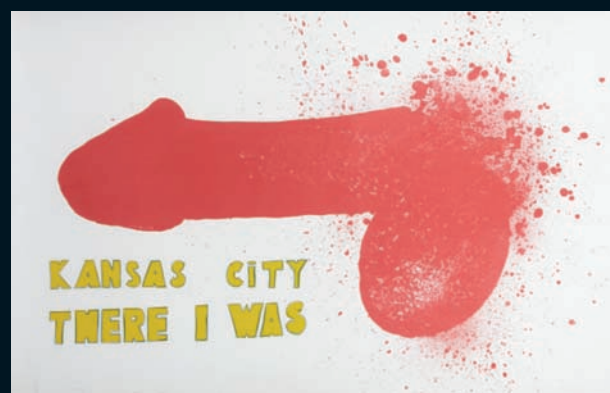
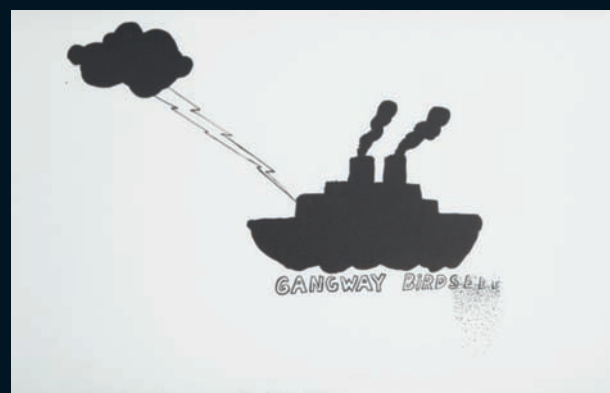
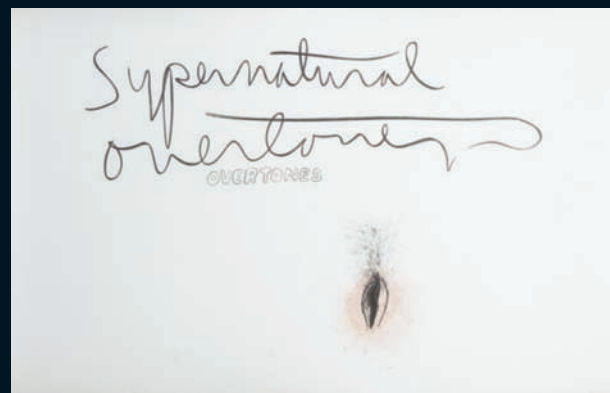
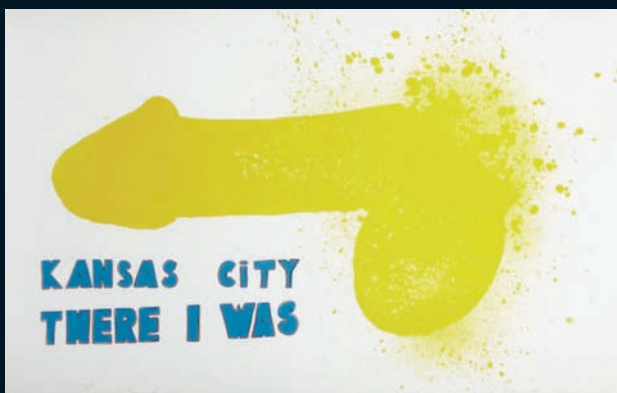
two I. 23 3/4 x 17 3/4 in. (60.3 x 45.1 cm)

two S. 32 5/8 x 25 7/8 in. (82.9 x 65.7 cm)

seven I. 23 3/4 x 36 1/4 in. (60.3 x 92.1 cm)

seven S. 30 1/2 x 44 in. (77.5 x 111.8 cm)

**Estimate \$6,000-8,000**



246 **JIM DINE and RON PADGETT** b. 1935 & b. 1942

*Oo la la portfolio*: eight plates, 1970

Eight lithographs in colors, on Hodgkin handmade paper with watermarks of the signatures of the artists and initials of the publisher, the full sheets, loose, all signed by both artists and numbered 67/75 in pencil (there were also 15 artist's proofs), published by Petersburg Press, London, soiling at a few of the sheet edges, time staining, otherwise all generally in good condition, contained in original fabric-covered portfolio with pig pattern printed throughout (soiling), lacking seven prints.

28 3/4 x 18 1/2 in. (73 x 47 cm)

**Estimate** \$3,000-5,000

LITERATURE

Williams College 17-20, 22, 24, 27 and 29





247 **DONALD SULTAN** b. 1951  
*Morning Glories I; II; and III, suite 1991*  
The complete set of three etchings with aquatint, on Somerset paper, with full margins, signed with initials, titled, variously dated and numbered 60/60, 37/60 and 58/60 in pencil (there were also 13 artist's proofs), published by Waddington Graphics, London, occasional soft handling creases, otherwise all in very good condition, all unframed.  
I. 59 3/4 x 47 1/2 in. (151.8 x 120.7 cm)  
S. 61 1/4 x 48 3/4 in. (155.6 x 123.8 cm)  
**Estimate \$5,000-7,000**

248 **MIMMO PALADINO** b.1948  
*[group of four prints]*, 1985-95  
Four etchings with aquatint (one in colors and two with hand-coloring), on Arches and Magnani Pescia papers, with full margins, all signed, variously dated and numbered 5/40, 16/25, 25/25, and 44/50 respectively in pencil (there were also 6, 10, 10 and 10 artist's proofs respectively), two published by Waddington Graphics, London and two published by Alan Cristea Gallery, London, all with the artist's blindstamp, with minor scuffing, soiling or soft handling creases in the margins, otherwise all in very good condition, all unframed.  
various sizes  
**Estimate \$1,000-1,500 ●**  
**LITERATURE**  
Enzo di Martino 78, 204, 212 and 216

Including: *Camera degli sposi*, 1984-85; *Flores seraphici*: plates 7 and 15, 1992-93; and *Pane*, 1995

248





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249 **DONALD SULTAN** b. 1951  
*Black Roses: two impressions, 1989*

Two etchings, on Twinrocker paper, with full margins, both signed with initials, titled, dated 'Dec 1989' and numbered 41/53 and 20/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, both in very good condition, both unframed.

I. 21 3/4 x 29 5/8 in. (55.2 x 75.2 cm)

S. 32 1/4 x 40 in. (81.9 x 101.6 cm)

**Estimate \$1,200-1,800 ●**

250 **JULIO LARRAZ** b. 1944  
*Untitled (Watermelon), 1984*

Monotype in colors, on handmade paper, the full sheet, signed and dated '84' in pencil, in very good condition, framed.

S. 31 1/2 x 47 1/4 in (80 x 120 cm)

**Estimate \$5,000-7,000**

**PROVENANCE**

Nora Haime Gallery, New York  
Private Collection, New York





251 **KEITH HARING** 1958-1990

*Pop Shop Quad V*, 1989

Screenprint in colors, on wove paper, with full margins, signed by the executor of the Haring Estate, Julia Greun, and numbered 'PP 5/5' in pencil on the stamped certificate of authenticity on the reverse (a printer's proof, the edition was 75), in very good condition, framed.

I. 25 x 31 in. (63.5 x 78.7 cm)

S. 27 x 33 in. (68.6 x 83.8 cm)

**Estimate \$7,000-9,000**

**LITERATURE**

Klaus Littmann p 143

252 **KEITH HARING** 1958-1990

*Scissors*, from *Pop Shop III suite*, 1989

Screenprint in colors, on wove paper, with full margins, signed, dated '89' and numbered 'PP 7/10' in pencil (a printer's proof, the edition was 200), in very good condition, framed.

I. 11 1/2 x 14 3/4 in. (29.2 x 37.5 cm)

S. 13 1/2 x 16 3/8 in. (34.3 x 41.6 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Klaus Littmann p 144



253 **JEFF KOONS** b. 1955

*Balloon Dog Red*, 1995

Ceramic multiple, numbered 766/2300, published by the Museum of Contemporary Art, Los Angeles, minor surface soiling and very soft rubbing, lacking original plastic stand and original styrofoam lined cardboard box.

10 3/8 x 10 3/8 x 4 in. (26.4 x 26.4 x 10.2 cm)

**Estimate \$5,000-7,000**



254 **JEFF KOONS** b. 1955

*Balloon Dog Blue*, 2002

Ceramic multiple, numbered 577/2300, published by the Museum of Contemporary Art, Los Angeles, minor surface soiling, with original plastic stand, contained in original foam lined cardboard box (occasional scuffing, minor splitting at corners).

10 3/8 x 10 3/8 x 4 in. (26.4 x 26.4 x 10.2 cm)

**Estimate \$4,000-6,000**



255 **JEFF KOONS** b. 1955

*Bread and Egg (Green)*, 1995

Hydrocal multiple hand-painted with tempera, signed, dated '95' and numbered 14/30 in ink on the underside, soft rubbing on the underside (slightly affecting the signature, date and numbering), otherwise in very good condition.

6 x 5 1/2 x 1 3/4 in. (15.2 x 14 x 4.4 cm)

**Estimate \$2,000-3,000**





256 **DAMIEN HIRST** b. 1965

*Pharmaceuticals*, 2005

Inkjet print in colors, on wove paper, with full margins, signed, titled, dated '2005 and numbered 75/75 in pencil, published by Other Criteria, London (inscribed with their logo in pencil), a small accretion in lower margin, otherwise in very good condition, framed.

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

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

**Estimate** \$18,000-25,000

257 **DAMIEN HIRST** b. 1965

*The Dead*: one plate (red and green), 2009

Foil block print in colors, on wove paper, with full margins, signed and numbered 12/15 in pencil, published by Paul Stolper and Other Criteria, London, in excellent condition, framed.

I. 16 1/4 x 11 3/4 in. (41.3 x 29.8 cm)

S. 28 3/8 x 20 1/8 in. (72.1 x 51.1 cm)

**Estimate \$4,000-6,000**

258 **DAMIEN HIRST** b. 1965

*The Hours Spin Skull*, 2008

Unique multiple comprised of a plastic skull painted in colors with gloss and including *The Hours* CD album *See the Light*, from the edition of 210 unique examples, published by Other Criteria, London, in excellent condition, contained in original box.

6 3/4 x 6 x 8 7/8 in. (17.1 x 15.2 x 22.5 cm)

**Estimate \$6,000-8,000**





259 **CHIHO AOSHIMA** b. 1974

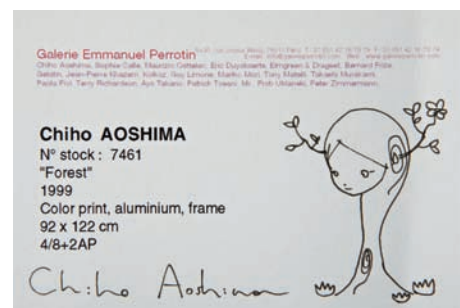
*Forest*, 1999

Color print, on Aluminum, with full margins, signed and with sketch in ink on a label attached to the reverse of the frame, numbered 4/8 (there were also 2 artist's proofs), published by Galerie Emmanuel Perrotin, Paris, scuffing along the perimeter of the sheet, otherwise in very good condition, framed.

I. 34 1/4 x 39 1/2 in. (87 x 100.3 cm)

S. 35 1/2 x 47 1/4 in. (90.2 x 120 cm)

**Estimate \$6,000-8,000**



detail of label with artist's sketch



260 **TAKASHI MURAKAMI** b. 1962

*Untitled (Mister Wink, Cosmos Ball), 2000*

Plastic multiple in colors, with mini CD, published by Peter Norton Family Christmas Project, a few minor scuffs, otherwise in very good condition.  
11 x 7 x 7 1/2 in. (27.9 x 17.8 x 19.1 cm)

**Estimate \$2,500-3,500**

261 **TAKASHI MURAKAMI** b. 1962

*Monogramouflage Denim, 2008*

Editioned canvas on chassis, signed and dated '08' in black ink on the reverse of the chassis, numbered 18/100 on the accompanying Certificate of Authenticity, produced in collaboration between Louis Vuitton and the artist, in very good condition, contained in original Louis Vuitton box (splitting at corners, reinforced with clear tape along sides).

15 7/8 x 15 7/8 x 2 in. (40.3 x 40.3 x 5.1 cm)

**Estimate \$5,000-7,000**





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**TAKASHI MURAKAMI** b. 1962

*Flowerball Brown; Flowerball Pink; Flowerball (3D) From the Realm of the Dead; and Flowerball Red (3D) The magic Flute*, 2007 and 2009

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 201/300, 45/300, 66/300 and 219/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.

all S. diameter 28 in. (71.1 cm)

**Estimate \$4,000-6,000** ●

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263

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**TAKASHI MURAKAMI** b. 1962

*Flowerball (3D); Flowerball (3D) Sunflower; and Flowerball Margaret (3D)*, 2002 and 2007  
Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 45/300, 45/300 and 103/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed

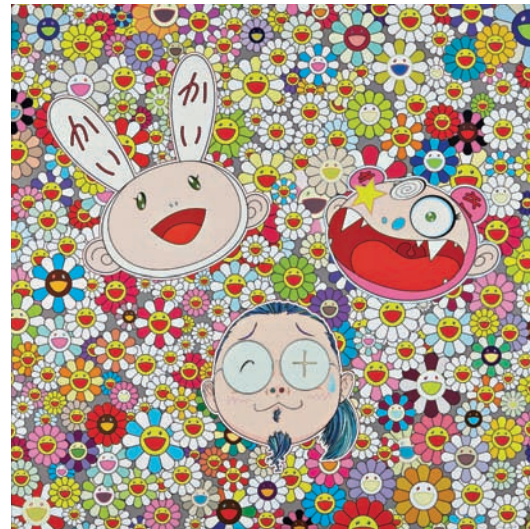
all S. diameter 28 in. (71.1 cm)

**Estimate \$3,000-5,000** ●

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**TAKASHI MURAKAMI** b. 1962

*Me and Mr, DOB; Kaikai Kiki and Me - The Shocking Truth Revealed!; and Kaikai Kiki And Me - For Better Or Worse. In Good Times and Bad. The weather is fine, 2009 and 2010*

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 220/300, 162/300 and 69/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

**Estimate \$3,000-5,000** ●

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265

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**TAKASHI MURAKAMI** b. 1962

*And then when thats done.....I change what I was Yesterday and Cast aside, Like an Insect shedding its Skin; And then, and then and then and then and then|Hello; and And Then, and then and then and then and then|Kappa, 2006*

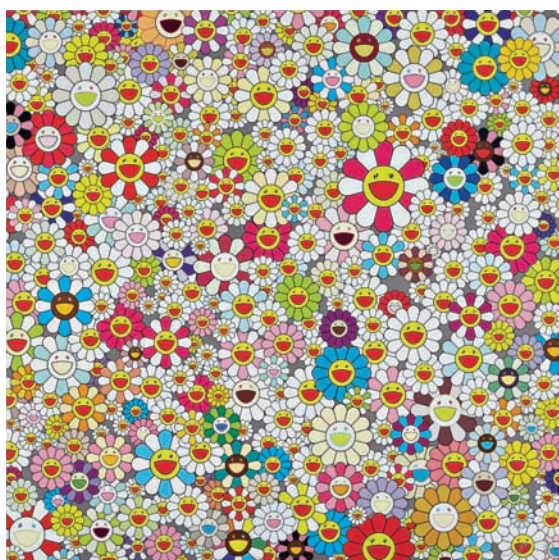
Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 23/300,142/300 and 123/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all S. 19 3/4 x 19 3/4 in. (50.2 x 50.2 cm)

**Estimate \$3,000-5,000** ●

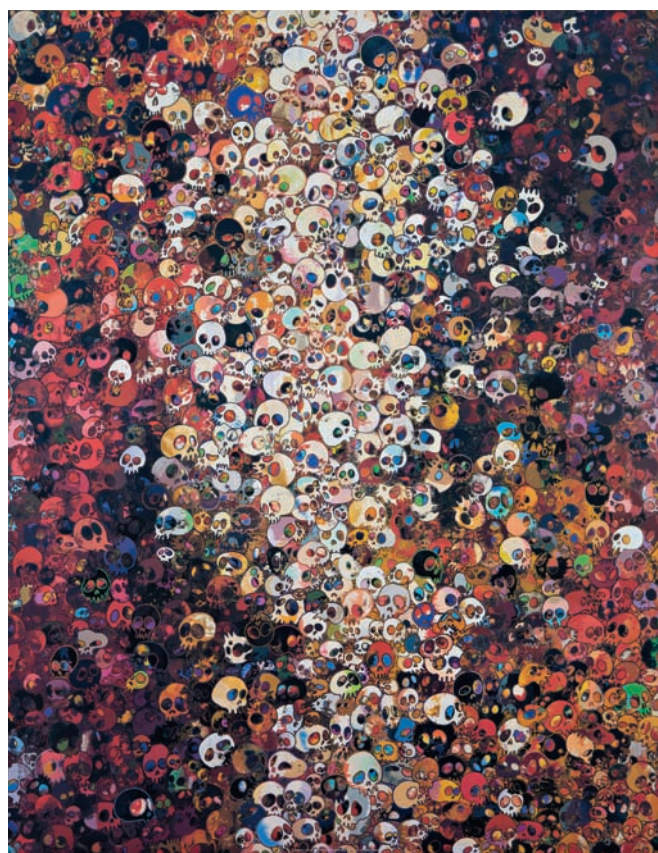
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**266 TAKASHI MURAKAMI** b. 1962

*Open Your Hands Wide, Embrace Happiness!; Field of Smiling Flowers; and Poporoke Forest*, 2010 and 2011

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 78/300, 192/300 and 133/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.

two S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

one S. 26 3/4 x 34 1/8 in. (67.9 x 86.7 cm)

**Estimate \$3,000-5,000** ●

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**267 TAKASHI MURAKAMI** b. 1962

*I Know Not. I Know.; and An Homage to IKB*, 1957, 2010 and 2011

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 49/300 and 110/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, both in excellent condition, both framed.

*know* S. 30 3/8 x 23 5/8 in. (77.2 x 60 cm)

*homage* S. 29 x 21 in. (73.7 x 53.3 cm)

**Estimate \$3,000-5,000** ●

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268 **TAKASHI MURAKAMI** b. 1962  
727; 727-727; and 727-727, 1996-2003; 2006  
Three offset lithographs in colors, on smooth wove paper, with full margins, all signed and numbered 24/300, 249/300 and 252/300 in black and silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all I. 25 2/4 x 39 in. (64.8 x 99.1 cm)  
all S. 25 7/8 x 39 1/2 in. (65.7 x 100.3 cm)

**Estimate \$4,000-6,000 ●**

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269 **TAKASHI MURAKAMI** b. 1962  
*My Arms and Legs Rot off and Through my Blood Rushes Forth, the Tranquility of My Heart Should be Prized Above All.; From the Perceived Debris of the Universe we are Still Yet Unable to Reach the Stage of Nirvana; and The Road to Illumination Stretches too far Ahead. How can I fend off the Crashing Waves of Earthly Desires? I am Therein a Mournful Beast. The Husk of Humanity, Too Cruel., 2007 and 2008*  
Three offset lithographs in colors with iridescence, on smooth wove paper, the full sheets, all signed and numbered 221/300, 116/300 and 230/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all S. approx. 27 1/2 x 32 5/8 in. (69.9 x 82.9 cm)

**Estimate \$4,000-6,000 ●**

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**WHAT IS A PRINT?**

An original print is a work of art on paper which has been conceived by the artist to be realized as a print, rather than as a photographic reproduction of a work in another medium. Prints are produced by drawing or carving a composition on a hard surface (the **MATRIX**) such as a wood block, metal plate, or stone. This surface is then inked and the image is transferred to paper by the application of pressure, thus creating an “**IMPRESSION**” or print. Unlike paintings or drawings, prints usually exist in multiple impressions, each of which is pulled from the inked surface. The total number of impressions made is called an edition. Artists began to sign and number each impression around the start of the 20th century.

**GLOSSARY**

*We thank the International Fine Print Dealers Association for use of their official printmaking glossary.*

**Aquatint.** An intaglio process used to produce areas of tone or shadow rather than lines, it is often combined with etching. The metal plate is covered with a waxy ground or resin that is granular rather than solid (as in etching). Acid is applied which “bites” into the metal between the granules to produce areas which will catch the ink when it is wiped across the plate. The use of different resins with grains in varying densities will produce different degrees of darkness. Portions of the plate can be protected with varnish in order to expose the plate to multiple bitings without affecting the entire composition.

**SPITBITE AQUATINT** involves painting strong acid directly onto the aquatint ground of a prepared plate. Saliva, ethylene glycol or Kodak Photoflo solution is used to control the strength of the acid applied. Traditionally, a clean brush was coated with saliva, dipped into nitric acid and brushed onto the ground, hence the term “spitbite.”

**Chine-collé**, literally translated “Chinese glue,” is a technique that allows the artist or printmaker to print with thin delicate papers, such as rice paper or linen. Prior to printing, a water-soluble glue or paste is applied to the back of the lighter paper which is then placed against a heavier printmaking paper. The pressure of the press transfers the image to the delicate surface of the paper which adheres to the dampened heavier paper at the same time.

**Counterproofs** are made by placing a dampened sheet of paper on top of a pastel and applying pressure to transfer the pastel image.

**Digital Prints:** Artists who use a computer to create or manipulate their works often use a large-scale ink jet printer to print them. These complex printers use a sophisticated print head to disperse the ink on the paper in a fine mist of minute droplets in order to deliver a continuous tone image. The distinction as to whether a digital print is an “original print” is determined by whether the work was created by the artist to be realized as a print. A digital print of a work that originated as a painting or drawing is a reproduction and therefore is not an original print.

**Drypoint** prints are created by scratching a drawing into a metal plate with a needle or sharp tool. This intaglio technique gives the artist the greatest freedom of line, from the most delicate hairline to the heaviest gash. As the artist incises lines into the plate, metal shavings called “burr” are pushed up to the surface of the plate and sit along the lines incised. In drypoint, the burr is not scraped away before printing but stays on the surface of the plate to print a velvety cloud of ink until it is worn away by repeated printings. Drypoint plates (particularly the burr on them) wear more quickly than etched or engraved plates and therefore allow for fewer satisfactory impressions and show far greater differences from first impression to last.

**Numbering.** While the numbering of individual impressions can be found as early as the late nineteenth century, it did not become standard practice until the mid-1960's. Today, all limited edition prints should be numbered. The numbering is transcribed as a fraction with the first number signifying the number of the individual impression and the second representing the total number of prints in the edition. The numbering sequence is not intended to reflect the order of printing; prints are not numbered as they come off the press but some time later, after the ink has dried. The edition number does not include proofs (see **PROOFS**), but only the total in the numbered edition

**Editions**

**POSTHUMOUS EDITION.** Edition printed after the death of the artist. It has usually been authorized by the artist's heirs or is the product of a publisher who purchased the matrix from the artist. It should be limited in some way (though not necessarily hand-numbered) or it becomes simply a limitless restrike. Posthumous editions of prints that were pencil signed in their original edition frequently bear stamped signatures authorized by the artist's heirs or the publisher.

**RESTRIKES.** Later impressions that have not been authorized by the artist or the artist's heirs. While some restrikes are of good appearance, the excessive printing of the matrix tends to wear it out and many restrikes are only ghostly images of what the print is supposed to be. In the case of images that may be intrinsically valuable (i.e. Rembrandt etchings), the worn-out copper plate is frequently reworked several centuries later so that while the restrike may be said to have come from the original plate, there is hardly anything left of the original work on the plate, even the plate signature often being re-etched by someone else.

**SECOND EDITION.** A second edition is a later printing, usually authorized by the artist or by the heirs, from the original matrix, after an edition of declared number has already been printed. It should be annotated as a second, or subsequent, edition. Sometimes second editions are made, many years after the first, because the artist originally printed only four or five impressions, hardly amounting to an edition at all. A photographically produced replica of the original print, whether printed in a limited edition or not, is not a second edition; it is a reproduction.

**Engraving** is an intaglio technique in which the metal plate is marked or incised with a tool called a burin. As the burin is moved across the plate, copper shavings, called “burr,” are forced to either side of the lines being created. These are usually cleaned from the plate before inking. The engraved plate is covered in ink and then wiped so that only the engraved lines contain the ink. An engraved line may be deep or fine, has a sharp and clean appearance, and tapers to an end.

**Wood Engravings** are a form of relief printing in which the areas of the composition that are not to receive ink are carved away with fine engraving tools. Ink is applied to the raised surface and the composition transferred to paper with a press or by hand burnishing or rubbing. Incredible precision and detail is possible with this technique.

**Etching** has been a favored intaglio technique for artists for centuries because the method of inscribing the image is so similar to drawing with a pencil or pen. After a metal plate has been coated with a waxy substance called a “ground,” the artist draws through the ground with a stylus to expose the metal. The plate is then immersed in an acid bath, which chemically dissolves or “bites” the exposed metal. The ground is removed before the plate is inked and printed. Etched lines usually have blunt rather than tapering ends.

**Linocut**, a form of relief printing, is a variation of the woodcut technique. The artist's composition is cut into the surface of linoleum often backed by wood for reinforcement. Areas which are not to receive ink are carved away and separate blocks must be carved for each color used. Since the blocks possess a smooth surface rather than a woodgrain, the resulting prints are characterized by a smoother texture in the printed areas.

**Lithography.** Literally, “stone drawing,” the artist draws or paints the composition on the flat surface of a stone with a greasy crayon or liquid. The design is chemically fixed on the stone with a weak solution of acid and gum arabic. In printing, the stone is flooded with water which is absorbed everywhere except where repelled by the greasy ink. Oil-based printer's ink is then rolled on the stone, which is repelled in turn by the water soaked areas and accepted only by the drawn design. The stone is then run through the press with paper under light pressure, the final print showing neither a raised nor embossed quality but lying entirely on the surface of the paper. The design may be divided among several stones, properly registered, to produce through multiple printings a lithograph in more than one color. A transfer lithograph (French, autographie) employs the same technique, but the design is drawn on specially prepared transfer paper with a lithographic crayon and is later mechanically transferred to the stone.

A **ZINCOGRAPH** is the same as a lithograph, but uses a zinc plate rather than a stone.

**Matrix.** From the Latin word mater, meaning mother, the matrix is the form or surface on which the image to be printed is prepared, for example, a woodblock, a linoleum block, a metal plate, a lithographic stone or a mesh screen.

**Mezzotint** is another intaglio technique used to create areas of tone or shadow rather than lines. In this method, the entire surface of the plate is abraded by a spiked tool called a rocker so that, if inked at that point, the entire plate would print in solid black. The artist then works “from black to white” by scraping or burnishing areas so that they will hold less or no ink, yielding modulated tones

**Monoprint/Monotype.** As their names imply, monoprints and monotypes (the words are often used interchangeably but shouldn't be) are prints that have an edition of one, though sometimes a second, weaker impression can be taken from the matrix.

A MONOPRINT is made by taking an already etched and inked plate and adding to the composition by manipulating additional ink on the surface of the plate. This produces an impression different in appearance from a conventionally printed impression from the same plate. Since it is virtually impossible to manipulate the additional ink in exactly the same way for each impression, every monoprint impression will be different.

A MONOTYPE is made by drawing a design in printing ink on any smooth surface, then covering that matrix with a sheet of paper and passing it through a press. The resulting image will be an exact reverse of the original drawing, but relatively flatter because of the pressure of the press.

**Pochoir** is a direct method of adding hand-coloring to an impression through a stencil. The stencil itself is usually knife-cut from thin coated paper, paperboard, plastic, or metal and the ink or paint is applied with a brush through the stencil to the paper beneath.

### Proofs

ARTIST'S PROOFS. This practice dates back to the era when an artist commissioned to execute a print was provided with lodging, living expenses, and a printing studio with workmen, supplies and paper. The artist was given a portion of the edition (to sell) as payment for his work. Today, though artists get paid for their editions, the tradition has persisted and a certain number of impressions are put aside for the artist. Artist's proofs are annotated as such or as A.P., or Épreuve d'Artiste or E.A.

BON À TIRER PROOF. Literally, the “ok-to-print proof.” If the artist is not printing his own edition, the bon à tirer (sometimes abbreviated as b.a.t.) is the final trial proof, the one that the artist has approved, telling the printer that this is the way they want the edition to look. There is only one of these proofs for an edition.

HORS COMMERCE PROOF. Impressions annotated H.C. are supposedly “not for sale.” These “proofs” started to appear on the market as extensions of editions printed in the late 1960's. They may differ from the edition by being printed on a different paper or with a variant inking; they may also not differ at all. Publishers sometimes use such impressions as exhibition copies, thereby preserving the numbered impressions from rough usage.

PRINTER'S PROOF. A complimentary proof given to the printer. There can be from one to several of these proofs, depending upon the number of printers involved and the generosity of the artist.

TRIAL PROOF. An impression pulled before the edition in order to see what the print looks like at that stage of development, after which the artist may go back to the matrix and make adjustments. There can be any number of trial proofs, depending upon how a particular artist works, but it is usually a small number and each one usually differs from the others. In French, a trial proof is called an épreuve d'essai, in German a probedruck.

**Publisher.** A publisher provides the financial support to produce and market an artist's prints. A publisher brings together artist and printer (assuming the artist does not do his own printing). The printer may also himself be a publisher. Publishers date back to the sixteenth century and the great majority of original prints made in the nineteenth century were commissioned and brought to market by publishers.

**Screenprints (Serigraphy).** In this process, a separate screen is required for each color in the artist's composition and the same piece of paper must be printed with each of them in turn. For each screen, a pattern of fabric or paper is cut and attached to the mesh to block the flow of that particular color to the sheet of paper beneath it. A squeegee is used to force the paint through the exposed areas of the mesh. This technique is often referred to as serigraphy, a term coined to distinguish between commercial and artistic screenprinting.

**Signatures.** The very earliest prints were not signed at all, although by the late fifteenth century many artists indicated their authorship of a print by incorporating a signature or monogram into the matrix design, what is called “signed in the plate” or a “plate signature.” While some prints were pencil signed as early as the late eighteenth century, the practice of signing one's work in pencil or ink did not really become common practice until the 1880's. Today it is customary for original prints to be signed. When a print is described simply as “signed” it should mean that is signed in pencil, ink or crayon; a plate signature should not be described as “signed.” A stamped signature should be described as such.

**Woodcut** is a relief technique using a side-grained plank of wood in which the non-printing areas of the composition are cut away below the surface with a knife or gouge. While woodcuts were first seen in ninth-century China, Western artists have made woodcut prints since the fourteenth century. In the seventeenth and eighteenth centuries, Japanese artists using these techniques reached an exceptional level of artistic achievement, what is known as the ukiyo-e period or style.

COLOR WOODCUTS involve the use of separate blocks for each color, often with enormous complexity using multiple blocks and overlapping.

WHITE LINE WOODCUTS were the product of a technique developed by artists in the Provincetown art colony around 1915. By cutting a groove between each color in the composition, the artists were able to produce a color woodcut from a single block. The desired colors are painted on the raised areas while the groove, which is devoid of ink, prints as a blank or “white” line delimiting each area of color.





# EVENING EDITIONS

**AUCTION** 25 APRIL 2012 **NEW YORK**

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**PABLO PICASSO** *Femmes d'Alger (d'après Delacroix)* (M. 265-66), 1955 **Estimate** \$80,000 – 120,000

The very rare first variation and complete set of four states in the second variation, all images were never editioned







GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 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.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

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.

Σ Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

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.

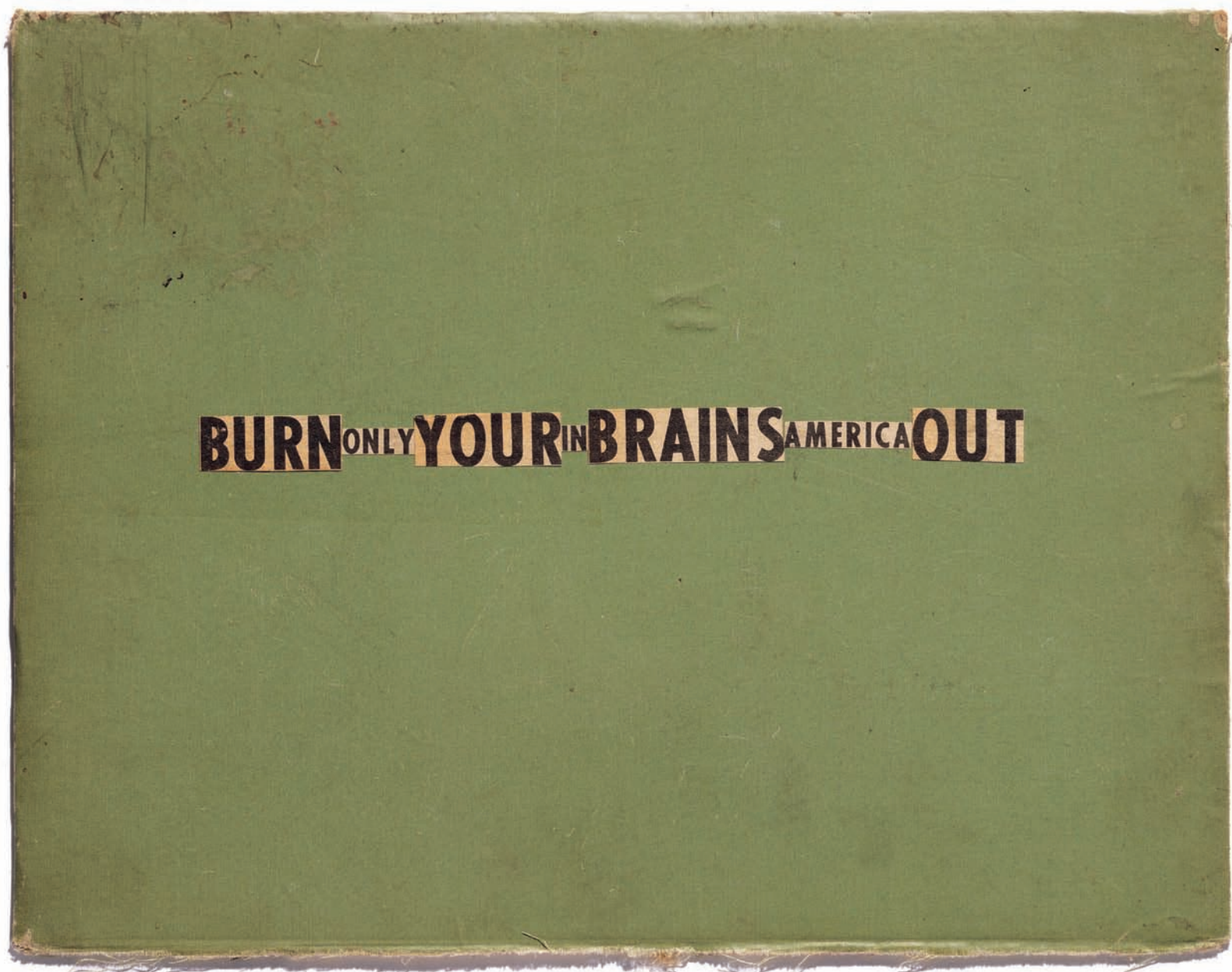
Bidding Increments

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.

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**DASH SNOW** *Burn Your Brains Out, Only in America*, 2006-2007 **Estimate** \$10,000 – 15,000

© Estate of Dash Snow



### 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.





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from artists to the public



Ardan Ozmenoglu, *Oil Wrestling*, 2011. Screenprint on post-it notes, Edition: Unique. 35 x 47 inches. Printed and published by the artist. Courtesy of the artist.

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## 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. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(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.

(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.



(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.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(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.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

#### **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.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

## **AUTHORSHIP WARRANTY**

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.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(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.

**PHILLIPS de PURY & COMPANY**

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**Chief Executive Officer**

Bernd Runge

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## SALE INFORMATION

### AUCTION

**450 PARK AVENUE NEW YORK 10022**

25 January 2012, 1pm

### VIEWING

**450 PARK AVENUE NEW YORK 10022**

Wednesday January 18 – Saturday January 21 10am–6pm

Sunday January 22 12pm–6pm

Monday January 23 – Tuesday January 24 10am – 6pm

Wednesday January 25 10pm – 1pm

### SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY030012 or Editions.

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450 West 15 Street +1 212 940 1200

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**Inside Back Cover** Andy Warhol, *Flash-November 22, 1963*, 1968 Lot 102 (detail)

**Back Cover** Jasper Johns, *Face with Watch*, 1996 Lot 113 (detail)



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