

*La historia me absolverá*

*and the thing is complete and woe to the misguided creature that does to test its efficacy. We never yet have seen*

*as head of task force, he investigated whether a seasuit could be rigged to explode in an area where too does skin diving. That notion got envisions the gift of a diving suit with a fungus to cause chronic skin disease and a bacillus in the breathing apparatus to cause tuberculosis. The*

MODERN AND CONTEMPORARY

## EDITIONS

8 JUNE 2011 NEW YORK

*The last diving bird of there is a record is of one at La Vega, close to the Zapata Swamp. As with many rare things a amount of intrigue in the history of one of the skins. T. Barbour dropped a very hearing hint that a specimen that disappeared under mysterious circumstances from the Academy of Sciences, Havana was surreptitiously contrabanded in half of it.*

**PHILLIPS**  
de PURY & COMPANY















MODERN AND CONTEMPORARY

# EDITIONS

8 JUNE 2011 2PM NEW YORK

AUCTION 450 PARK AVENUE

VIEWING 450 WEST 15TH STREET

## LOTS 1-251

### Viewing

Tuesday 31 May – Saturday 4 June, 10am – 6pm

Sunday 5 June, 12pm – 6pm

Monday 6 June – Tuesday 7 June, 10am – 6pm

Wednesday 8 June, 10am – 2pm

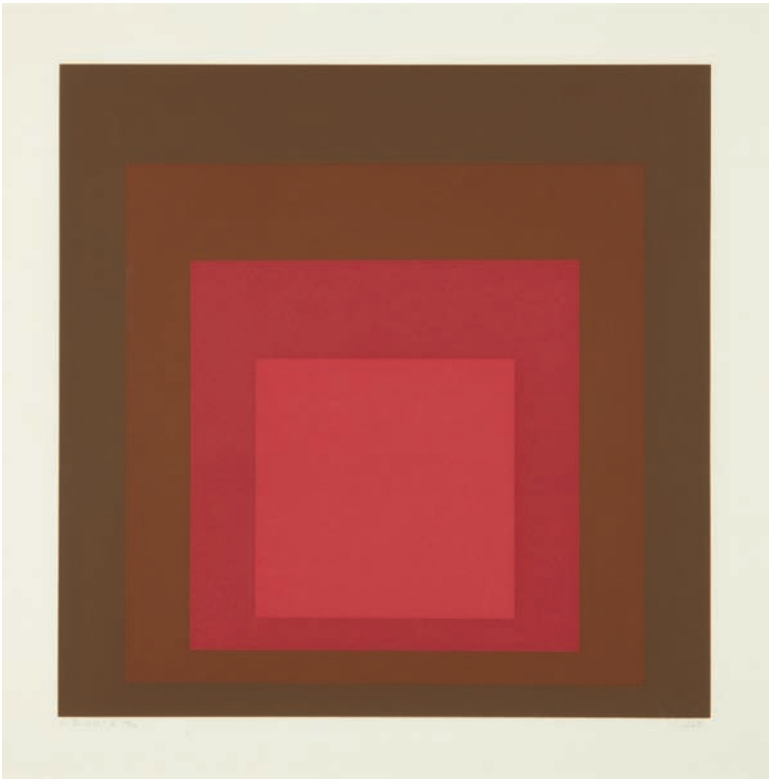
**Front Cover** Walton Ford, *La Historia Me Absolvera*, 1999, one of six prints in lot 104 (detail)

**Inside Front Cover** Lucio Fontana, *Concetto Spaziale, Natura*, 1968, lot 29

**Opposite** Pablo Picasso, *Four enlaced profiles*, 1949, lot 31 (detail)



1



1 **JOSEF ALBERS** 1888-1976  
*I-S LXXI b, 1971*  
Screenprint in colors, on American Etching paper, with full margins, signed with initial, titled, dated '71' and numbered 115/125 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), pale mat staining, a few minute foxmarks in the margins, otherwise in very good condition, framed.  
I. 15 x 15 in. (38.1 x 38.1 cm)  
S. 23 x 23 in. (58.4 x 58.4 cm)

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

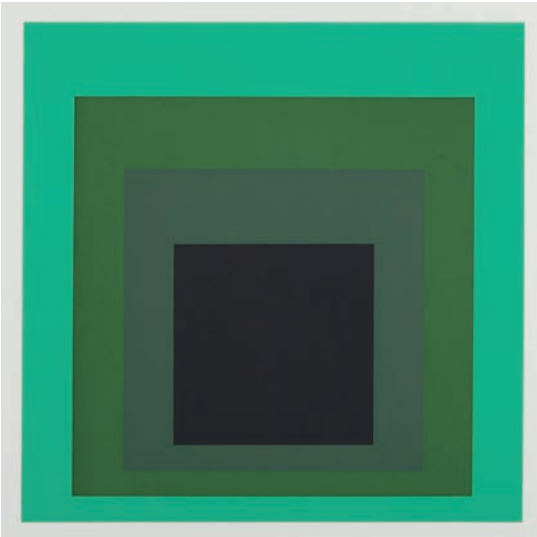
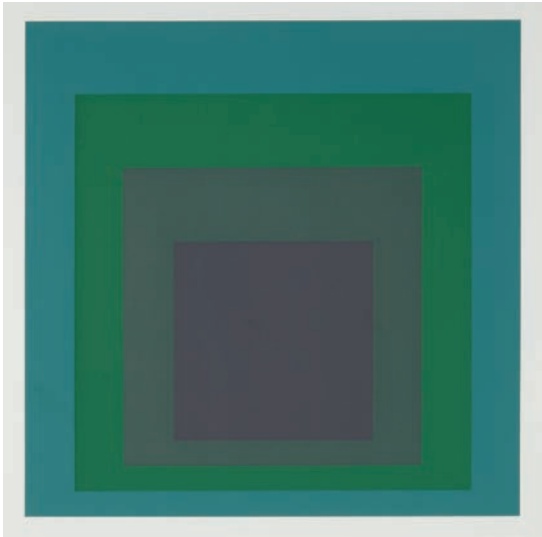
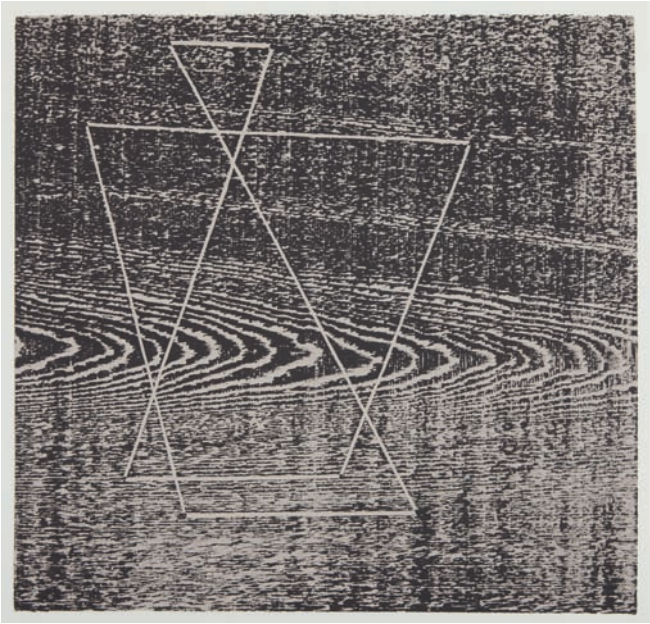
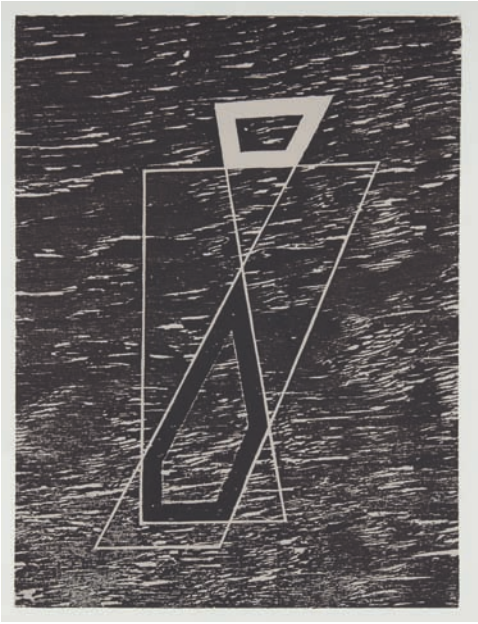
**LITERATURE** Brenda Danilowitz 206

2 **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 866/1000, co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, a few with soft creasing near the sheet edges, otherwise all in very good condition, contained in original linen covered portfolio and slip case (splitting at spines slightly).  
20 3/4 x 15 3/4 in. (52.7 x 40 cm).

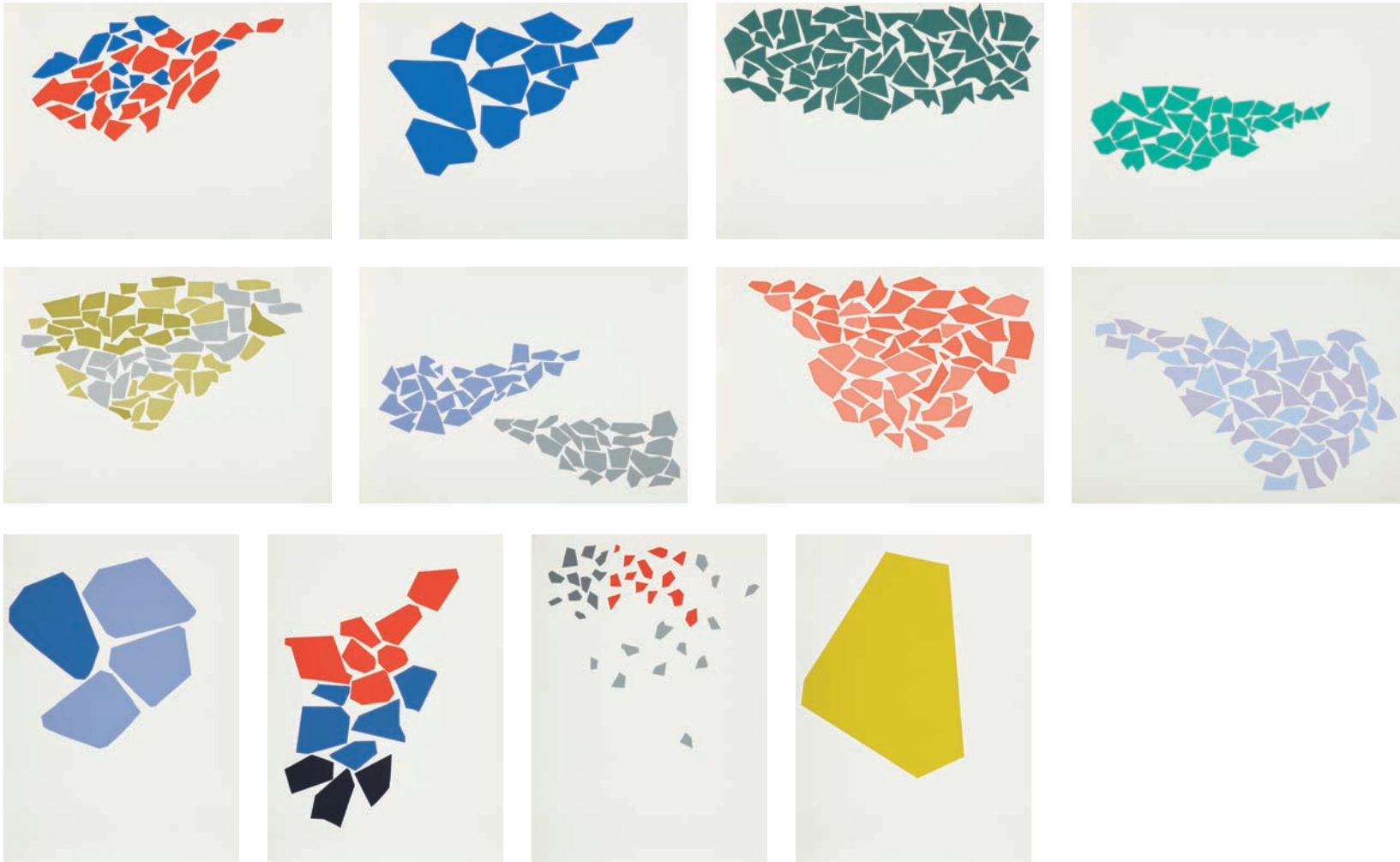
**Estimate \$8,000-12,000**

**LITERATURE** Brenda Danilowitz Appendix C

2







**3 ROBERT GOODNOUGH** 1917-2010  
*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 136/150 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. all S. 22 x 30 in. (55.9 x 76.2 cm)  
**Estimate \$3,000-5,000**



**4 BRIDGET RILEY** b. 1931  
*Carnival*, 2000  
Screenprint in colors, on wove paper, with full margins, signed, titled, dated '00' and numbered 10/75 in pencil (there were also 10 artist's proofs), a minor scuff at lower left orange shape, otherwise in very good condition, unframed.  
I. 21 7/8 x 29 7/8 in. (55.6 x 75.9 cm)  
S. 28 5/8 x 35 7/8 in. (72.7 x 91.1 cm)  
**Estimate \$2,000-3,000**





5 **ELLSWORTH KELLY** b. 1923

*Spectrum*, 1973

Screenprint in colors, on Arches 88 paper, with full margins, signed and numbered 7/34 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in good condition, framed.

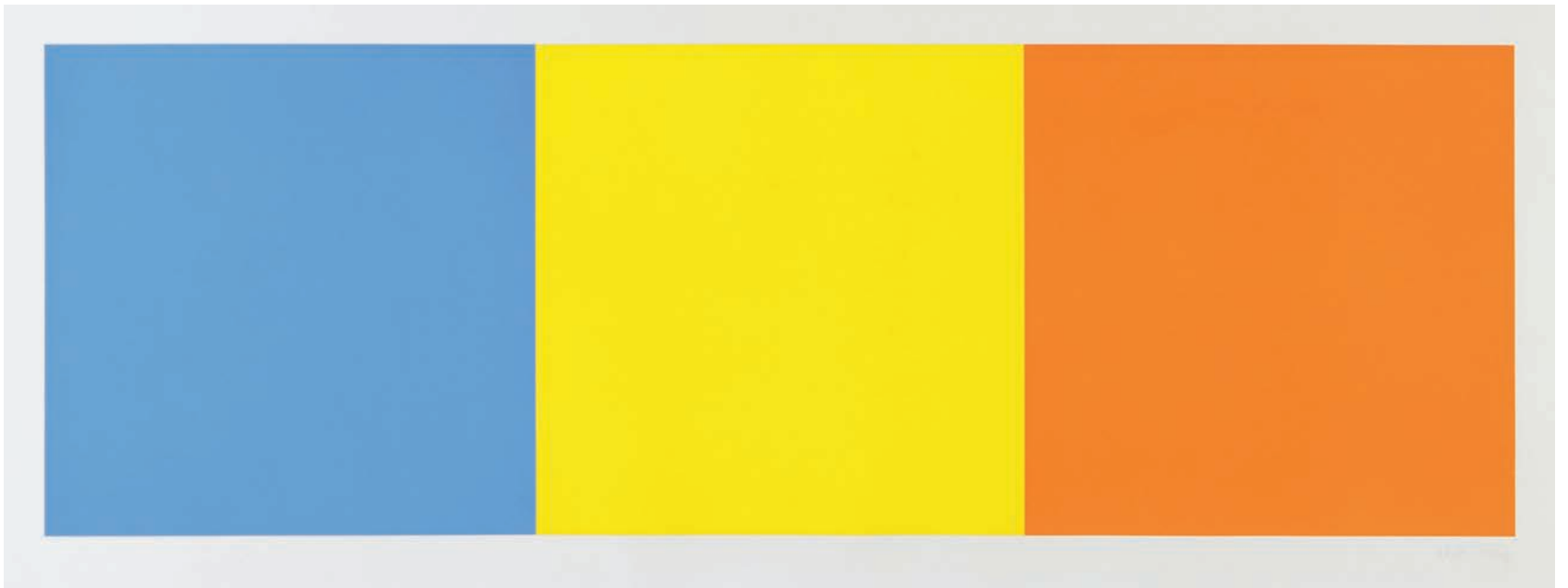
I. 17 1/2 x 67 3/16 in. (44.5 x 170.7 cm)

S. 33 7/8 x 83 1/2 in. (86 x 212.1 cm).

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

**LITERATURE** Gemini G.E.L. 465; Richard Axsom 90





6 **ELLSWORTH KELLY** b. 1923  
*Blue, Yellow and Red Squares*, 1970-71  
Screenprint in colors, on Special Arjomari paper, with full margins, signed and annotated 'AP VII' in pencil (one of 9 artist's proofs, the edition was 50), published by Gemini G.E.L., Los Angeles (with their blindstamps), three pale moisture stains at lower center margin, otherwise in very good condition, framed.  
I. 24 1/8 x 72 in. (61.3 x 182.9 cm)  
S. 34 1/8 x 82 in. (86.7 x 208.3 cm)

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

**LITERATURE** Gemini G.E.L. 264; Richard Axsom 73





**7 ELLSWORTH KELLY** b. 1923

*Red; Blue; Black; and Dark Purple, 2003*

The complete set of four lithographs in colors, on wove paper, all with full margins, all signed and numbered 19/45 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps), all in very good condition, all framed.

all approx I. 20 x 12 in. (50.8 x 30.5 cm)

all S. 28 3/4 x 22 3/8 in. (73 x 56.8 cm)

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

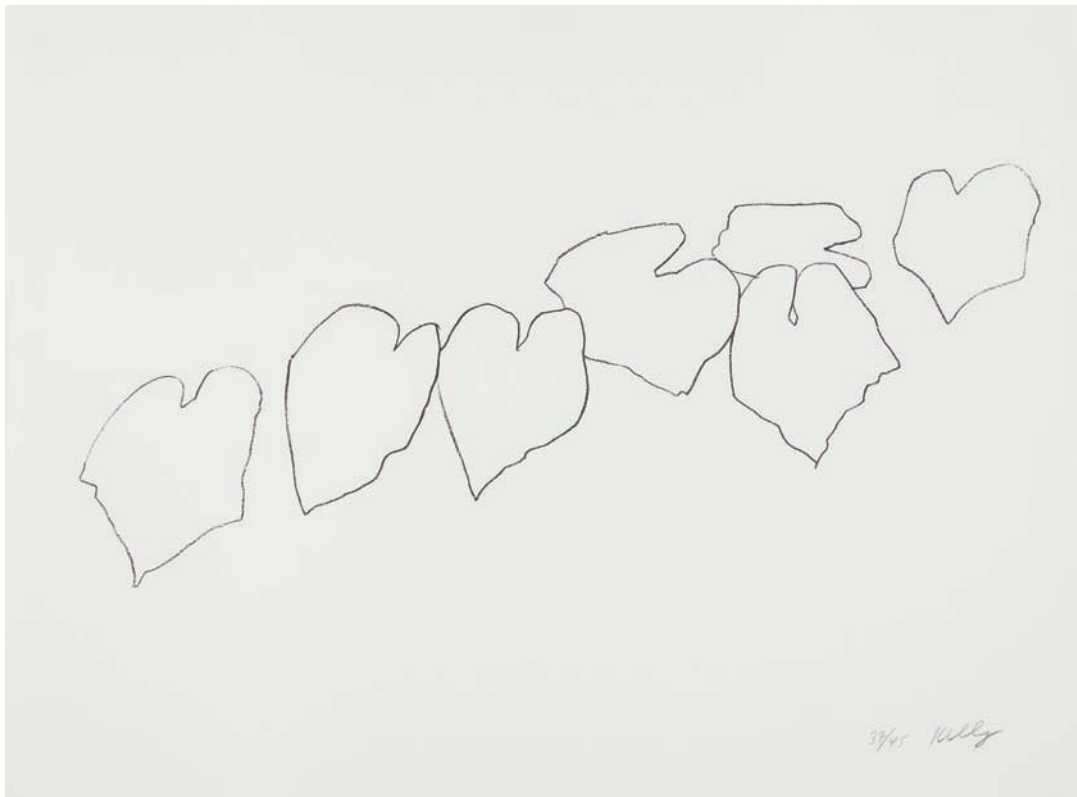
**LITERATURE** Gemini G.E.L. 1501-1503 and 1505



8



9



**8 ELLSWORTH KELLY** b. 1923

*Untitled, from Henry Geldzahler portfolio, 1998*

Lithograph in gray, on wove paper, the full sheet, signed and numbered 64/75 in pencil, co-published by The Estate Project for Artists with AIDS, New York and Gemini G.E.L., Los Angeles (with their stamp on the reverse), in excellent condition, framed.

S. 16 5/8 x 16 1/2 in. (42.2 x 41.9 cm)

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

**9 ELLSWORTH KELLY** b. 1923

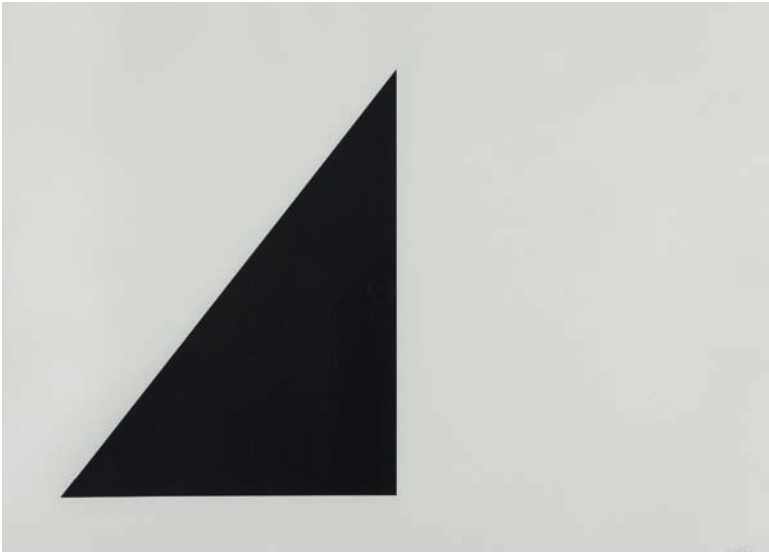
*Wild Grape Leaves I, 2004*

Lithograph, on wove paper, the full sheet, signed and numbered 37/45 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

S. 23 x 31 in. (58.4 x 78.7 cm)

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

10



10 **ELLSWORTH KELLY** b. 1923

*Black and White Pyramid*, 1973

Screenprint with embossing, on Arjomari paper, with full margins, signed and numbered 43/50 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a few minute spots of soiling at lower left margin corner, a small black spot at upper right margin corner, otherwise in very good condition, framed.

I. 22 3/4 x 36 in. (57.8 x 91.4 cm)

S. 32 9/16 x 46 in. (82.7 x 116.8 cm)

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

**LITERATURE** Gemini G.E.L. 461; Richard Axsom 88

11 **ELLSWORTH KELLY** b. 1923

*Third Curve series: Serrabone; Angers; and Germigny*, 1973-76

Three lithographs with embossing or debossing, all on Rives BFK paper, all with full margins, all signed and annotated 'RTP' and 'PP II' (two) in pencil (the right-to-print and printer's proofs, the edition was 16 and 9 artist's proofs), all published by Gemini G.E.L., Los Angeles (with their blindstamps), all with minor soiling and creasing near sheet edges, one with a small loss at lower left, otherwise all in very good condition, all framed.

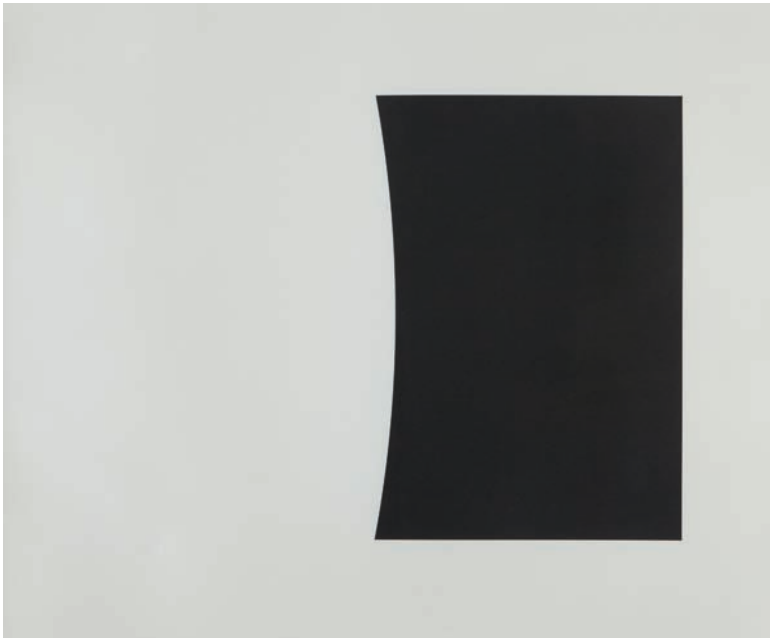
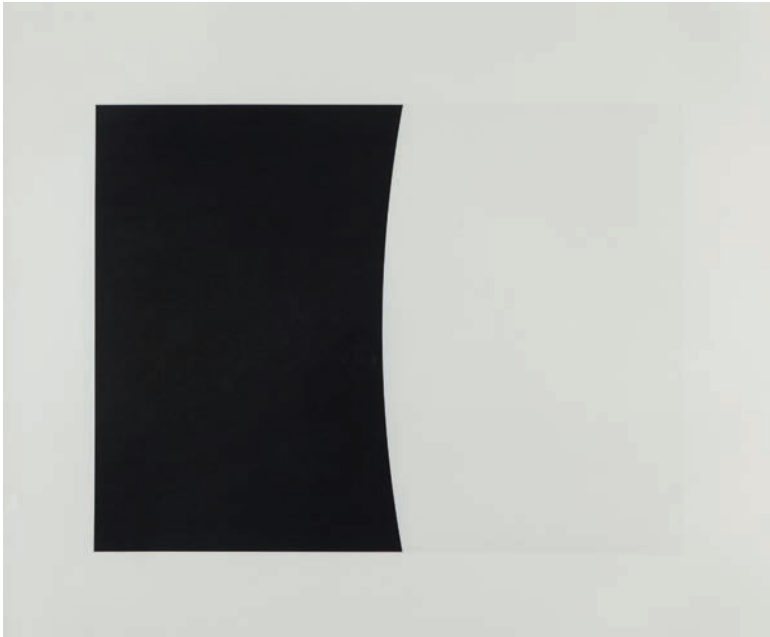
all I. 22 x 29 in. (55.9 x 73.7 cm)

all S. 33 1/4 x 40 1/2 in. (84.5 x 102.9 cm)

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

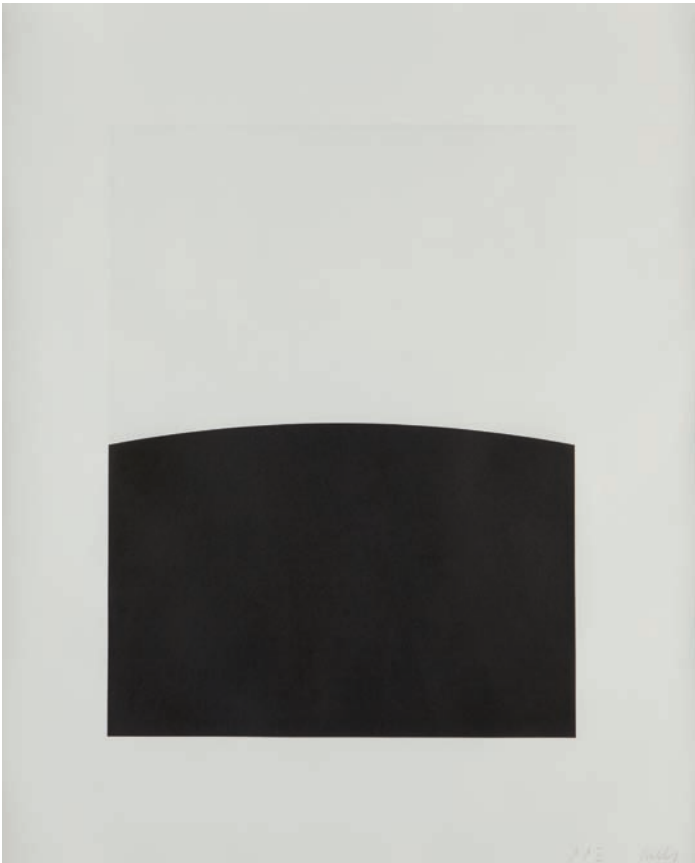
**LITERATURE** Gemini G.E.L. 674, 681, and 686; Richard Axsom 118, 125, and 130

11





12



12 **ELLSWORTH KELLY** b. 1923

*Third Curve series: Cluny, 1973-76*

Lithograph with debossing, on Rives BFK paper, with full margins, signed and annotated 'PP II' in pencil (a printer's proof, the edition was 16 and 9 artist's proofs), published by Gemini G.E.L., Los Angeles, very minor wear and soiling at sheet edges, otherwise in very good condition, framed.

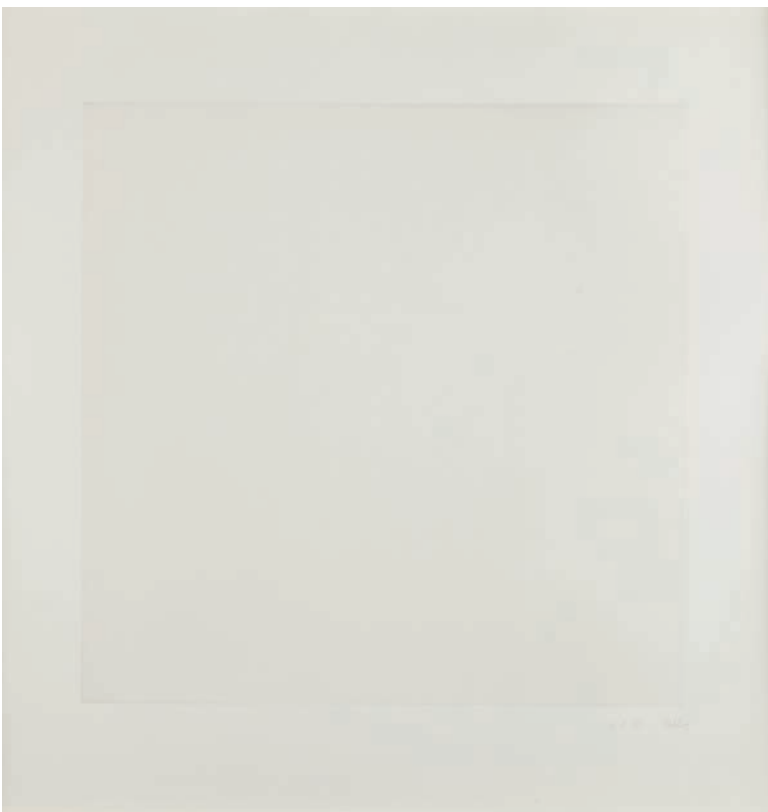
I. 29 x 22 in. (73.7 x 55.9 cm)

S. 41 x 34 in. (104.1 x 86.4 cm)

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

**LITERATURE** Gemini G.E.L. 685; Richard Axsom 129

13



13 **ELLSWORTH KELLY** b. 1923

*Second Curve series: Gray Variation, 1973-75*

Aquatint in gray with debossing, on Rives paper, with full margins, signed and annotated 'AP VII' in pencil (one of 11 artist's proofs, the edition was 27), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 29 x 29 in. (73.7 x 73.7 cm)

S. 39 1/2 x 39 in. (100.3 x 99.1 cm)

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

**LITERATURE** Gemini G.E.L. 595; Richard Axsom 115

14



14 **ELLSWORTH KELLY** b. 1923

*Second Curve series: Black Variation II, 1973-75*

Lithograph, on Rives paper, with full margins, signed and annotated 'AP VII' in pencil (one of 11 artist's proofs, the edition was 24), published by Gemini G.E.L., Los Angeles (with their blindstamps), a small nick at lower right corner (with associated minor creasing), otherwise in very good condition, framed.

I. 29 x 29 in. (73.7 x 73.7 cm)

S. 38 1/2 x 38 in. (97.8 x 96.5 cm)

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

**LITERATURE** Gemini G.E.L. 590; Richard Axsom 110



15 **LOUISE NEVELSON** 1899-1988

*City Sunscape*, 1979

Cast relief multiple painted in black, engraved with signature, dated '79' and numbered 101/150 on a metal plaque affixed to the reverse, published by Pace Editions, Inc., New York, surface soiling, a few losses in the finish at upper edge and at inside right edge, otherwise in very good condition, unframed.

13 1/8 x 9 1/4 x 1 1/4 in. (33.3 x 23.5 x 3.2 cm)

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

16 **FRANK STELLA** b. 1936

*Black Series II*, 1967

The complete set of eight lithographs, on Barcham Green paper, with full margins, all signed, dated '67' and numbered 23/100 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very minor wear and creases in places along the sheet edges, very pale time staining, otherwise all in very good condition, all framed.

all I. various sizes

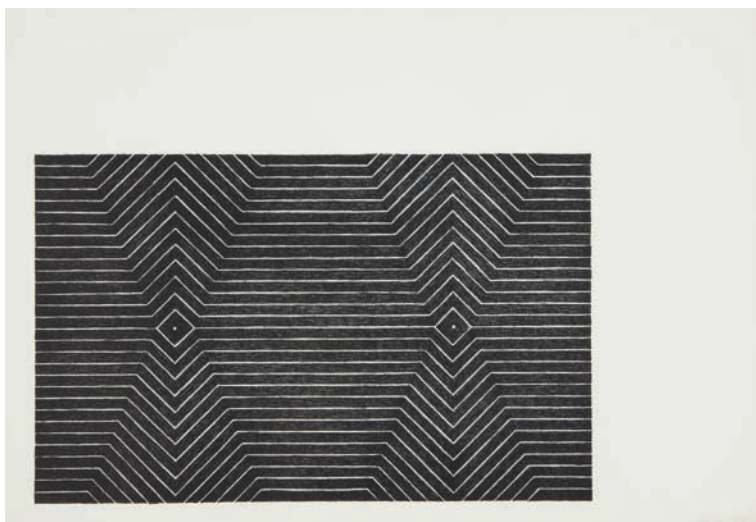
all S. 15 x 22 in. (38.1 x 55.9 cm)

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

**LITERATURE** Gemini G.E.L. 66-73; Richard Axsom 13-20

Including: *Tuxedo Park*; *Gezira*; *Point of Pines*; *Zambesi*; *Jill*; *Delphine and Hippolyte*; *Gavotte*; and *Turkish Mambo*







17 **ROBERT MOTHERWELL** 1915-1991  
*Flags*, 1989  
Lithograph with embossing, on Chine appliqué of red Moriki Handmade paper to Cream Rives BFK paper, with full margins, signed with initials and numbered 'AP VI/XII' in pencil (an artist's proof, the edition was 68), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), the Chine lifting in places near the deckled edges, otherwise in very good condition, framed.  
I. 27 3/4 x 25 1/8 in. (70.5 x 63.8 cm)  
S. 36 x 30 in. (91.4 x 76.2 cm)  
**Estimate \$6,000-9,000**  
**LITERATURE** Siri Engberg and Joan Banach 470

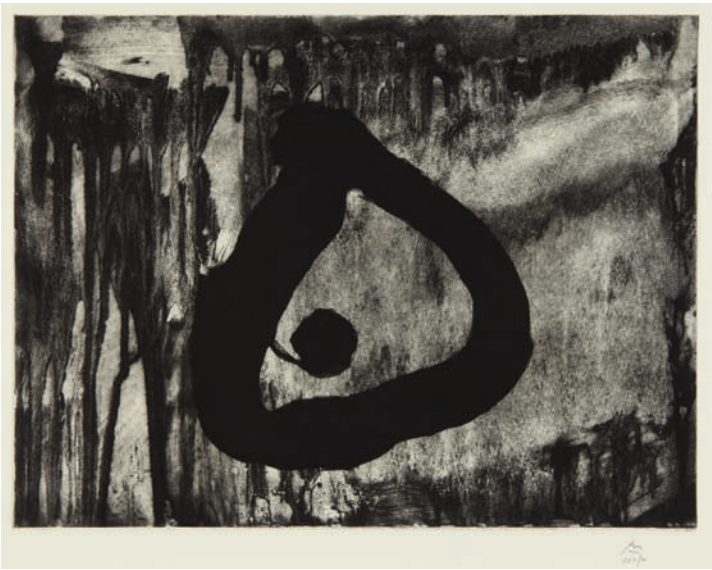
18 **ROBERT MOTHERWELL** 1915-1991  
*On the Wing*, 1984  
Lithograph with embossing and collage of black German Etching paper, on Arches Cover paper, the full sheet, signed and numbered 2/70 in pencil (there were also 20 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), in very good condition, framed.  
S. 46 3/4 x 30 1/2 in. (118.7 x 77.5 cm)  
**Estimate \$6,000-8,000**  
**LITERATURE** Siri Engberg and Joan Banach 340







19 **ROBERT MOTHERWELL** 1915-1991  
*Elegy Study*, 1979  
Lithograph, on Twinrocker Handmade paper, the full sheet, signed with initials and numbered 88/98 in pencil (there were also 12 artist's proofs in Roman numerals), published by Brooke Alexander, Inc, New York, a soft crease at center lower sheet edge, otherwise in very good condition, framed.  
S. 25 1/2 x 37 3/4 in. (64.8 x 95.9 cm)  
  
**Estimate \$3,000-5,000**  
  
LITERATURE Siri Engberg and Joan Banach 240



20 **ROBERT MOTHERWELL** 1915-1991  
*The Cavern*, 1989  
Carborudum, on German etching paper, with full margins, signed and numbered 'PP 2/2' in pencil (a printer's proof, the edition was 23 and 8 artist's proofs), published by the artist (with his copyright blindstamp), a flattened crease in the center right margin, otherwise in very good condition, framed.  
I. 17 3/4 x 23 5/8 in. (45.1 x 60 cm)  
S. 25 1/4 x 31 in. (64.1 x 78.7 cm)  
  
**Estimate \$2,500-3,500**  
  
LITERATURE Siri Engberg and Joan Banach 491



21 **ROBERT MOTHERWELL** 1915-1991  
*Africa suite: Africa I*, 1970  
Screenprint in colors, on J.B. Green paper, with full margins, signed with initials in pencil, from the edition of 150 and an unrecorded number of artist's proofs, published by Marlborough Graphics, Inc., New York, very minor soiling near the sheet edges, otherwise in very good condition, framed.  
I. 31 3/4 x 23 1/2 in. (80.6 x 59.7 cm)  
S. 40 3/8 x 28 1/4 in. (102.6 x 71.8 cm)  
  
**Estimate \$2,000-3,000**  
  
LITERATURE Siri Engberg and Joan Banach 69



**22 ROBERT MOTHERWELL** 1915-1991  
*Primal Sign V (Copper)*, 1981  
Aquatint and etching in colors, on Arches Cover paper, with full margins, signed with initials and numbered 5/28 in pencil (there were also 7 artist's proofs in Roman numerals), published by the artist (with his blindstamp), occasional minor soiling in the margins, the palest mat staining, otherwise in very good condition, framed.  
I. 23 1/2 x 16 1/2 in. (59.7 x 41.9 cm)  
S. 33 1/4 x 25 5/8 in. (84.5 x 65.1 cm)

**Estimate \$2,000-3,000**  
  
**LITERATURE** Siri Engberg and Joan Banach 280

**23 ROBERT MOTHERWELL** 1915-1991  
*Alberti Elegy*, 1982  
Lithograph, on Chine appliqué of natural Okawara to Tyler Graphics Ltd. (TGL) handmade paper, with full margins, signed with initials and numbered 69/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Tyler Graphics Ltd., Bedford Village, New York, in very good condition, framed.  
I. 10 x 12 1/2 in. (25.4 x 31.8 cm)  
S. 14 x 15 1/8 in. (35.6 x 38.4 cm)

**Estimate \$2,000-3,000**  
  
**LITERATURE** Siri Engberg and Joan Banach 288

**24 SAM FRANCIS** 1923-1994  
*For Thirteen*, 1989  
Screenprint in colors, on Pri Supra paper, the full sheet, signed, titled, and numbered 68/115 in pencil (there were also an unknown number of proofs), published by La Paloma, Tujunga, California, occasional pale staining, minor soiling near the sheet edges, otherwise in very good condition, framed.  
S. 27 3/4 x 37 5/8 in. (70.5 x 95.6 cm)

**Estimate \$2,000-3,000**  
  
**LITERATURE** Connie Lembark S20





25 **HELEN FRANKENTHALER** b. 1928

*Grove*, 1991

Woodcut in colors, on off-white Awagami-Fujimori handmade paper, with full margins, signed, dated '91' and numbered 6/32 in pencil (there were also 10 artist's proofs), published by Garner Tullis, New York, in very good condition, framed.

I. 16 7/8 x 20 7/8 in. (42.9 x 53 cm)

S. 38 x 25 1/2 in. (96.5 x 64.8 cm)

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

LITERATURE Pegram Harrison 232

26 **JOAN MIRÓ** 1893-1983

*Le Lézard aux Plumes d'Or*: one plate, 1971

Lithograph in colors, on parchment paper, the full sheet, signed and numbered III/X in pencil (from the total edition of 195), published by Louis Broder, Paris, pale soiling/staining in places (primarily near the sheet edges), otherwise in very good condition, framed.

S. 13 5/8 x 19 3/8 in. (34.6 x 49.2 cm)

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

LITERATURE Maeght Éditeur 812; Patrick Cramer books 148







27 **WILLEM DE KOONING** 1904-1997

*Big*, 1971

Lithograph, on Italia paper, with full margins, signed, dated '70' and numbered 3/10 in pencil (there were also 9 artist's proofs), published by Knoedler, New York, pale time staining, otherwise in very good condition, unframed.

I. 31 1/2 x 21 1/2 in. (80 x 54.6 cm)

S. 40 x 28 1/8 in. (101.6 x 71.4 cm)

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

**LITERATURE** Lanier Graham 8

28



28 **WILLEM DE KOONING** 1904-1997

*Figure at Gerard Beach*, 1971

Lithograph, on Japanese paper, with full margins, signed and inscribed 'to Gertrude Xmas love Bill' in black crayon, the edition was 32 and 14 artist's proofs on Italia paper, published by Knoedler, New York, minor surface soiling, occasional soft handling creases, otherwise in very good condition, unframed.

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

S. 35 x 25 3/8 in. (88.9 x 64.5 cm)

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

**LITERATURE** Lanier Graham 24





(alternate view)

29 **LUCIO FONTANA** 1899-1968

*Concetto Spaziale, Natura*, 1968

Bronze in two parts with green patina outside and gold inside forming a pair, each part incised with initials and stamp numbered 29/90, both in very good condition.

1 1/2 x 4 x 4 1/4 in. (3.8 x 10.2 x 10.8 cm)

2 x 4 1/2 x 4 1/8 in. (5.1 x 11.4 x 10.5 cm)

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

**PROVENANCE** Piero Fedelli, Milan

**LITERATURE** Harry Ruhé and Camillo Rigo B-3

These two pieces are based on terracotta sculptures from 1959 and the green and gold patina varies with each piece.



30 **PABLO PICASSO** 1881-1973

*Hands with Fish*, 1953

Red earthenware round platter with deep incisions, painted in colors and partially glazed, incised 'I. 117' and 'Madoura' and numbered 166/250 on the underside, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, surface soiling, occasional dark scuffs on the underside, otherwise in good condition. diameter 12 in. (30.5 cm)

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

LITERATURE Alain Ramié 214



(reverse)

31 **PABLO PICASSO** 1881-1973

*Four enlaced profiles*, 1949

White earthenware plate painted in colors and glazed on the front and back, from the edition of 35, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, a small spot loss of glaze near the edge on front, otherwise in good condition. diameter 10 1/2 in. (26.7 cm)

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

LITERATURE Alain Ramié 84





32 **PABLO PICASSO** 1881-1973  
*Small owl jug, 1955*  
White earthenware pitcher painted in colors, from the edition of 500, inscribed 'Edition Picasso Madoura' in black paint and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, minor soiling in places, a tiny touched-in chip on the top edge, otherwise in good condition.  
9 7/8 x 7 x 5 in. (25.1 x 17.8 x 12.7 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE** Alain Ramié 293



(alternate views)

33 **PABLO PICASSO** 1881-1973  
*Little wood-owl, 1949*  
White earthenware pitcher painted in colors, from the edition of 200, with the *d'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside, minor soiling, a spot of blue near center left side, otherwise in very good condition.  
4 3/4 x 5 1/4 x 4 1/4 in. (12.1 x 13.3 x 10.8 cm)  
**Estimate \$1,500-2,500**  
**LITERATURE** Alain Ramié 83



34



34 **PABLO PICASSO** 1881-1973

*Face with points*, 1969

White earthenware pitcher painted in colors, incised 'Edition Picasso', 'Madoura' and numbered 116/500 and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in very good condition.

11 5/8 x 7 x 10 1/2 in. (29.5 x 17.8 x 26.7 cm)

**Estimate \$4,500-5,500**

**LITERATURE** Alain Ramié 610

35 **PABLO PICASSO** 1881-1973

*Feuille d'études techniques: Neuf têtes*, 1934/61

Etching, on laid paper, with full margins (deckle on all sides), stamp signed, numbered 30/50 in pencil (there were also 20 artist's proofs), published by Galerie Louise Leiris, 1981, pale light- and irregular mat staining, scattered foxing, occasional soft handling creases, otherwise in good condition, framed.

I. 12 1/2 x 8 7/8 in. (31.8 x 22.5 cm)

S. 19 3/4 x 12 7/8 in. (50.2 x 32.7 cm)

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

**LITERATURE** Georges Bloch 285; Brigitte Baer 438

35



36 **PABLO PICASSO** 1881-1973  
*Trois hommes se disputant une femme devant un émir*, 1966  
Etching, on Rives paper, with full margins (deckle on all sides), stamp signed, numbered 45/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, the very palest mat staining, compound creasing at lower right sheet corner, otherwise in very good condition, framed.  
I. 8 3/4 x 12 1/2 in. (22.2 x 31.8 cm)  
S. 14 7/8 x 18 1/2 in. (37.8 x 47 cm)

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

LITERATURE Georges Bloch 1426; Brigitte Baer 1454



37 **PABLO PICASSO** 1881-1973  
*Vieil homme devant une toile représentant des exploits amoureux*, 1967  
Etching, on Rives paper, with full margins, stamp signed, numbered 42/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, a foxmark at center lower margin, the slightest soiling in places in the margins, otherwise in very good condition, framed.  
I. 13 5/8 x 11 5/8 in. (34.6 x 29.5 cm)  
S. 21 1/4 x 17 3/4 in. (54 x 45.1 cm)

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

LITERATURE Georges Bloch 1457; Brigitte Baer 1492

37



38



38 **PABLO PICASSO** 1881-1973  
*Schahrazade*, 1968  
Etching, on Rives paper, with full margins, stamp signed, numbered 39/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, the very palest mat staining, minor soiling in the margins, otherwise in very good condition, framed.  
I. 8 3/4 x 12 1/2 in. (22.2 x 31.8 cm)  
S. 14 7/8 x 18 1/2 in. (37.8 x 47 cm)

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

LITERATURE Georges Bloch 1458; Brigitte Baer 1495





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

39 **PABLO PICASSO** 1881-1973  
*La jenuie artiste*, 1949  
Lithograph, on Arches paper, with full margins, the second (final) state, signed and numbered 37/50 in pencil, light- and mat staining, occasional soiling, old tape remains along upper sheet, otherwise in good condition, framed.  
I. 15 1/2 x 11 3/4 in. (39.4 x 29.8 cm)  
S. 22 1/4 x 15 in. (56.5 x 38.1 cm)

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

LITERATURE Georges Bloch 609; Fernand Mourlot 150



40 **PABLO PICASSO** 1881-1973  
*Portrait de Jacqueline*, 1956  
Offset lithograph in black, brown and gray, on wove paper, with margins, signed in brown pencil (very faded), annotated 'Epreuve d'artiste' in pencil, presumably from the signed edition of 100 (the total edition was 500), aside from the poster edition of 500 with text, published by Galerie H. Matarasso, Nice, the sheet toned, mat staining, reverse staining in places along the sheet edges, otherwise in good condition, framed.  
I. 20 1/4 x 15 1/8 in. (51.4 x 38.4 cm)  
S. 26 x 19 7/8 in. (66 x 50.5 cm)

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

LITERATURE Georges Bloch 827; Fernand Mourlot 289



41 **PABLO PICASSO** 1881-1973  
*Deux femmes accroupies*, 1956  
Lithograph, on Arches paper, with full margins (deckle on all sides), signed with initials by the printer Fernand Mourlot and numbered 1/6 in pencil on the reverse (the edition was 50 and some signed proofs), the sheet slightly toned, scattered pale foxing, pale mat staining, soft handling creases in the margins, foxing on the reverse, otherwise in good condition, framed.  
I. 16 1/2 x 21 1/2 in. (41.9 x 54.6 cm)  
S. 19 7/8 x 26 in. (50.5 x 66 cm)

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

PROVENANCE Marina Picasso inkstamp on the reverse (not in Lugt)  
LITERATURE Georges Bloch 790; Fernand Mourlot 274



42 **HENRI MATISSE** 1869-1954

*Dix danseuses series: Danseuse au fauteuil en bois, 1925-26*

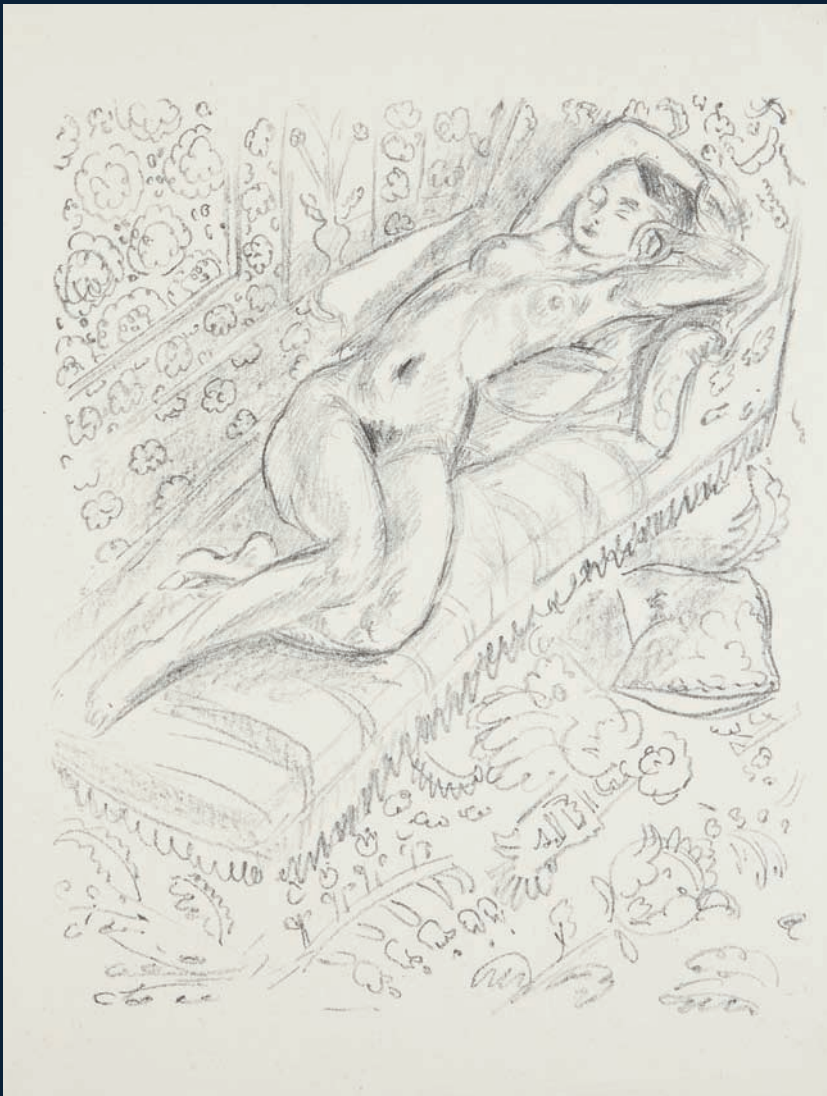
Lithograph, on Arches paper, with full margins, signed and numbered 36/150 in pencil (there were also 8 hors commerce), published by la Galerie d'Art Contemporain, Paris, light-staining, several foxmarks, minor surface soiling, four spots of pale staining in the margin corners, otherwise in good condition, framed.

I. 18 x 10 1/8 in. (45.7 x 25.7 cm)

S. 19 7/8 x 12 7/8 in. (50.5 x 32.7 cm)

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

LITERATURE Claude Duthuit 483

43 **HENRI MATISSE** 1869-1954

*Nu sur chaise de repos sur fond moucharabieh, 1922*

Lithograph, on Chinese paper, with margins, one of 2 unsigned proof impressions from the estate of the printer (the edition was 50 and 10 artist's proofs), occasional creasing near the sheet edges, otherwise in very good condition, unframed.

I. 19 1/4 x 15 7/8 in. (48.9 x 40.3 cm)

S. 23 3/8 x 17 3/4 in. (59.4 x 45.1 cm)

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

PROVENANCE Auguste Clot, Paris (not in Lugt); Private Collection, Switzerland

LITERATURE Claude Duthuit 426





#### 44 **MARC CHAGALL** 1887-1985

[six lithographs], 1984-85

Six lithographs in colors, on Arches paper, all with full margins, all with stamped signatures, all numbered 29/50 in ink, all with the *Lithographie Originale Atelier Marc Chagall* blindstamps, all in very good condition, all framed.

smallest l. 13 1/2 x 10 3/8 in. (34.3 x 26.4 cm)

largest l. 18 3/4 x 16 in. (47.6 x 40.6 cm)

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

**LITERATURE** Fernand Mourlot 1036, 1039, 1041, 1042, 1045 and 1048

This edition was produced under the supervision of the artist. When it came time to sign the completed edition, Marc Chagall told the printer Charles Sorlier that he was too tired to sign them, so a stamped signature was used instead. Just a few days later, Marc Chagall passed away.



45 **MARC CHAGALL** 1887-1985

*La branche verte*, 1984

Lithograph in colors, on Arches paper, with full margins, signed and numbered 20/50 in pencil (there were also 12 artist's proofs printed in just black), the colors slightly attenuated, the palest mat staining, occasional very minor soiling, otherwise in very good condition, framed.  
I. 23 3/4 x 16 3/4 in. (60.3 x 42.5 cm)  
S. 33 x 23 3/4 in. (83.8 x 60.3 cm)

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

LITERATURE Fernand Mourlot 1033



46 **MARC CHAGALL** 1887-1985

*The Story of the Exodus portfolio*: four plates, 1966

Four lithographs in colors, on Arches paper, with full margins, from the edition of 250 (there were also 20 copies on Japanese nacré paper in Roman numerals and 15 copies on Japanese paper lettered A-O), published by Léon Amiel, Paris and New York, all with pale light-staining, otherwise all in very good condition, all framed.  
one I. 18 1/4 x 27 1/4 in. (46.4 x 69.2 cm)  
one S. 19 3/4 x 29 1/2 in. (50.2 x 74.9 cm)

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

LITERATURE Fernand Mourlot 444, 453, 458 and 467, Cramer books 64





47



47 **(AFTER) MARC CHAGALL** 1887-1985

*The Magic Flute Metropolitan Opera Poster, 1967*

Lithograph in colors, on wove paper, the full sheet, from the edition of 3000, drawn and printed by Charles Sorlier, published by Mourlot, Paris, slight rippling to the sheet, staining and soiling on the reverse, otherwise in good condition, framed.

S. 39 1/2 x 25 7/8 in. (100.3 x 65.7 cm)

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

**LITERATURE** see Charles Sorlier S38 and p 106

48



48 **ROMARE BEARDEN** 1911-1988

*Out Chorus, 1979-80*

Etching, aquatint and screenprint in colors with hand-coloring, on Arches paper, the full sheet, signed and numbered '11/12 AP' in pencil (an artist's proof, the edition was 60), a crease at lower left (slightly affecting the image), pale light- and mat staining, otherwise in very good condition, framed.

S. 22 1/4 x 30 1/8 in. (56.5 x 76.5 cm)

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

**LITERATURE** Gail Gelburd and Alex Rosenberg 6



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

49 **YASUO KUNIYOSHI** 1893-1953

*Circus Girl No 1 (On the Wire)*, 1930

Lithograph, on wove paper, with margins, signed, titled, dated '1930' and annotated '30 proof' in pencil, pale light-staining, soiling in the right margin, tape remains along the upper sheet edge and on the reverse of the lower corners, otherwise in good condition, unframed.

I. 12 3/8 x 8 5/8 in. (31.4 x 21.9 cm)

S. 14 3/8 x 11 in. (36.5 x 27.9 cm)

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

LITERATURE Richard Davis L-51

50 **SALVADOR DALÍ** 1904-1989

*Roi, je attends à Babylone (King, I Shall Await You at Babylon)* portfolio, 1973

The complete set of twelve drypoints, on Parchment paper, all with full margins, with accompanying text by Andre Malraux on Rives paper with artist's design watermark, all signed and numbered 41/150 in pencil (there were also 10 hors commerce in Roman numerals), the justification page also signed by artist, author and publisher in black ink, published by Albert Skira, Geneva, loose, all in very good condition, contained in cream and black leather-covered folder with design on the front and black leather-covered case (very minor wear).  
26 x 19 in. (66 x 48.3 cm)

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

LITERATURE Ralf Michler and Lutz W. Löpsinger 592-605

Including: *Her Symmetry Depended Neither on Chance...; It is Very Far Off in Space...; There are Some Soldiers...; Now it is Evening...; The Setting Sun Stretches Out...; Do Her Eyes Look Like...; Approach of the Monsoon...; Kings Hanging in the Trees...; Desert and its Track...; The Fragrant City...; Alexander Looked at Him...; Darius Vowed He Would Hang...; Untitled; and Untitled*







- 51 **JIM DINE** b. 1935  
*A Beautiful Heart*, 1996  
 Etching, aquatint and power-tool drypoint in colors, on Hahnemühle paper, with full margins, signed, dated '1996' and numbered 49/60 in pencil (there were also 4 special proofs), published by Pace Editions, Inc., New York, very minor soiling and occasional soft rubbing in the margins, otherwise in very good condition, framed.  
 I. 23 1/2 x 19 3/8 in. (59.7 x 49.2 cm)  
 S. 30 3/4 x 25 5/8 in. (78.1 x 65.1 cm)

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

**LITERATURE** Elizabeth Carpenter 111

- 52 **JIM DINE** b. 1935  
*Dynamite*, 1998  
 Woodcut, aquatint, etching and power-tool abrasion in colors, on Folio Antique paper, the full sheet, signed, dated and numbered 'P/P' in pencil (a printer's proof, the edition was 18 and 3 artist's proofs), published by Pace Editions, Inc., New York, in excellent condition, unframed.  
 29 7/8 x 23 3/4 in. (75.9 x 60.3 cm)

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

**LITERATURE** Elizabeth Carpenter 121







**53 JIM DINE** b. 1935

*The Little Heart in a Landscape*, 1991

Etching with power-tool abrasion, with red Moriki Chine collé to Hahnemühle paper, with full margins, signed, dated '1991' and numbered 43/100 in pencil (there were also 25 artist's proofs), co-published by the artist and Pace Editions, Inc. as a contribution to the endowment fund of the Department of Prints and Illustrated Books of the Museum of Modern Art, in excellent condition, framed.

I. 10 1/8 x 12 1/2 in. (25.7 x 31.8 cm)

S. 15 3/4 x 16 5/8 in. (40 x 42.2 cm)

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

**LITERATURE** Elizabeth Carpenter 48

**54 JIM DINE** b. 1935

*Venus at Sea*, 1985

Etching and electric tools, on Chiri paper, the full sheet, signed and numbered VI/XII in pencil (a variant edition (of 2) with 3 artist's proofs, the regular edition with hand-coloring was 30 and 9 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

S. 33 5/8 x 23 3/4 in. (85.4 x 60.3 cm)

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

**LITERATURE** Ellen D'Oench and Jean Feinberg 192



55



56



57



58



**55 HELMUT NEWTON** 1920-2004

*Sumo book*, 1999

Oversized photography book with original metal stand designed by Philippe Starck, signed in blue crayon on the title page, stamp numbered 945 of 10,000, published by Taschen, London, the stand embossed 'STARCK' and 'HELMUT NEWTON', the book pages with 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**

**56 ANDY WARHOL** 1928-1987

*Love*: one plate, 1983

Screenprint in colors, on Rives BFK paper, the full sheet, signed and numbered 'P.P 2/2' in pencil (a printer's proof, the edition was 100 and 10 artist's proofs), published by Form K.K., Tokyo, minor surface soiling, a small spot of soiling in lower sheet, time staining, otherwise in very good condition, framed.

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

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

**LITERATURE** Frayda Feldman and Jörg Schellman 310

**57 RICHARD PRINCE** b. 1949

*Dude Ranch Nurse*, 2008

Lithograph with collage and graphite additions, on wove paper, the full sheet, signed and numbered 95/96 in pencil, published by Serpentine Gallery, London, pale pencil offsetting along the perimeter of the sheet, otherwise in excellent condition, framed.

S. 19 x 24 in. (48.3 x 61 cm)

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

**58 JIM DINE AND RON PADGETT** b. 1935 & b. 1942

*Oo La La portfolio*: eight plates, 1970

Eight lithographs in colors, on Hodgkin handmade paper watermark with the signatures of the artists and the 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 \$4,000-6,000**

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



**59 TOM WESSELMANN** 1931-2004

*Claire Nude*, 1980

Lithograph and screenprint in colors, on Arches 88 paper, with full margins, signed, dated '80' and numbered 47/200 in pencil (there were also 25 artist's proofs), published by Transworld Art, New York (with their blindstamp), minor surface soiling, pale staining in places along the image edge, pale time staining, otherwise in very good condition, framed.  
 I. 25 x 24 in. (63.5 x 61 cm)  
 S. 31 x 30 in. (78.7 x 76.2 cm)

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

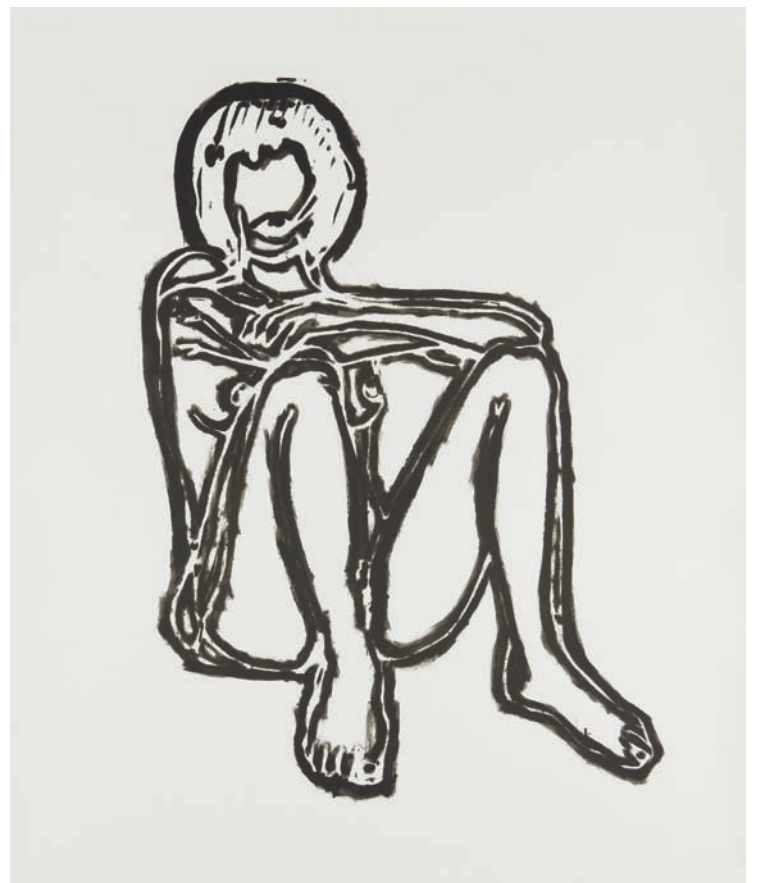


**60 TOM WESSELMANN** 1931-2004

*Nude*, from *11 Pop Artists Vol. II*, 1965

Screenprint in colors, on wove paper, the full sheet, signed and numbered 119/200 in pencil (there were also 50 artists's proofs in Roman numerals), published by Original Editions, New York, very minor scuffing visible in raking light, a few nicks at the sheet edges, otherwise in very good condition, framed.  
 S. 23.9 x 29 in. (60.7 x 73.7 cm)

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



**61 TOM WESSELMANN** 1931-2004

*Monica Sitting*, from *BAM III portfolio*, 1991

Lithograph, on wove paper, with full margins, signed and numbered 22/75 in pencil (there were also 16 artist's proofs), published by Parasol Press, Ltd., New York, a few soft handling creases, otherwise in very good condition, unframed.  
 I. 36 1/2 x 26 in. (92.7 x 66 cm)  
 S. 45 3/8 x 37 3/4 in. (115.3 x 95.9 cm)

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





**62 ALEX KATZ** b. 1927

*Ada*, 1994

Lithograph and screenprint in colors, on wove paper, the full sheet, signed and numbered 12/40 in pencil (an artist's proof, the edition was 100), published by Éditions de la Tempête, Paris, a soft crease at upper right sheet corner, otherwise in very good condition, unframed. S. 26 x 26 3/8 in. (66 x 67 cm)

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



**63 ALEX KATZ** b. 1927

*Brisk Day II*, 1990

Lithograph in colors, on wove paper, the full sheet, signed and numbered 'A.-P. 4/15' in pencil (an artist's proof, the edition was 150), published by Marlborough Graphics, Inc., New York, in very good condition, framed. S. 36 x 29 in. (91.4 x 73.7 cm)

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



**64 ALEX KATZ** b. 1927

*Wedding Dress*, 1993

Etching and aquatint in colors, on wove paper, the full sheet, signed and numbered 22/75 in pencil (there were also 12 artist's proofs), published by Simmelink Sukimoto Editions, Los Angeles, in very good condition, framed.

S. 52 x 22 in. (132.1 x 55.9 cm)

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



**65 ALEX KATZ** b. 1927

*Vincent (Blue Coat)*, 1993

Aquatint in colors, on wove paper, with full margins, signed and numbered 8/30 in pencil (there were also 12 artist's proofs), published by Simmelink Sukimoto Editions, Los Angeles, in very good condition, unframed.

I. 23 7/8 x 11 7/8 in. (60.6 x 30.2 cm)

S. 36 7/8 x 23 7/8 in. (93.7 x 60.6 cm)

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



66



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

66 **ALEX KATZ** b. 1927

*Gray Umbrella*, 1979-80

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 'PP 2/6' in pencil (a printer's proof, the edition was 125 and 25 artist's proofs), published GHJ Graphics Inc., New York, pale offsetting on the reverse, otherwise in very good condition, unframed. S. 20 1/8 x 30 1/8 in. (51.1 x 76.5 cm)

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

**LITERATURE** Nicholas Maravell 122

67



67 **ALEX KATZ** b. 1927

*Mae*, 2005

Lithograph in colors, on wove paper, the full sheet, signed and numbered XXVI/XXX in pencil (an artist's proof, the edition was 25), published by Graphicstudio USF, Tampa, Florida (with their blindstamp), in very good condition, unframed. S. 24 1/4 x 22 1/4 in. (61.6 x 56.5 cm)

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



68 **WILL BARNET** b. 1911  
*Silent Seasons series*, 1968-1974  
Four lithographs in colors, on Rives BFK paper, with full margins, all signed, titled and numbered 3/120 in pencil, published by Associated American Artists, New York, the palest mat staining, minor soiling in the margins, all framed.  
all I. 25 7/8 x 20 in. (65.7 x 50.8 cm)  
all S. 29 1/8 x 22 1/2 in. (74 x 57.2 cm)

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

Including: *Silent Seasons: Winter*, 1968; *Silent Seasons: Autumn*, 1969; *Silent Seasons: Spring*, 1971; and *Silent Seasons: Summer*, 1974



69 **ALEX KATZ** b. 1927  
*Morning*, 1994  
Aquatint in colors, on wove paper, the full sheet, signed and numbered 4/40 in pencil (there were also 12 artist's proofs), published by Simmelink Sukimoto Editions, Los Angeles, a pale scuff at lower left, otherwise in excellent condition, unframed.  
S. 47 x 35 1/4 in. (119.4 x 89.5 cm)

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

70 **JIM DINE** b. 1935  
*Five Shells*, 1982  
Etching and aquatint with hand-coloring, on wove paper, with full margins, signed, dated '1982' and annotated 'A/P' in pencil (one of 12 artist's proofs, the edition was 50), published by Pace Editions, Inc., New York, occasional soft creases in the margins, soiling at upper left corner, the palest mat staining, otherwise in very good condition, framed.  
I. 23 1/2 x 31 in. (59.7 x 78.7 cm)  
S. 29 5/8 x 36 5/8 in. (75.2 x 93 cm)

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

LITERATURE Ellen D'Oench and Jean Feinberg 121



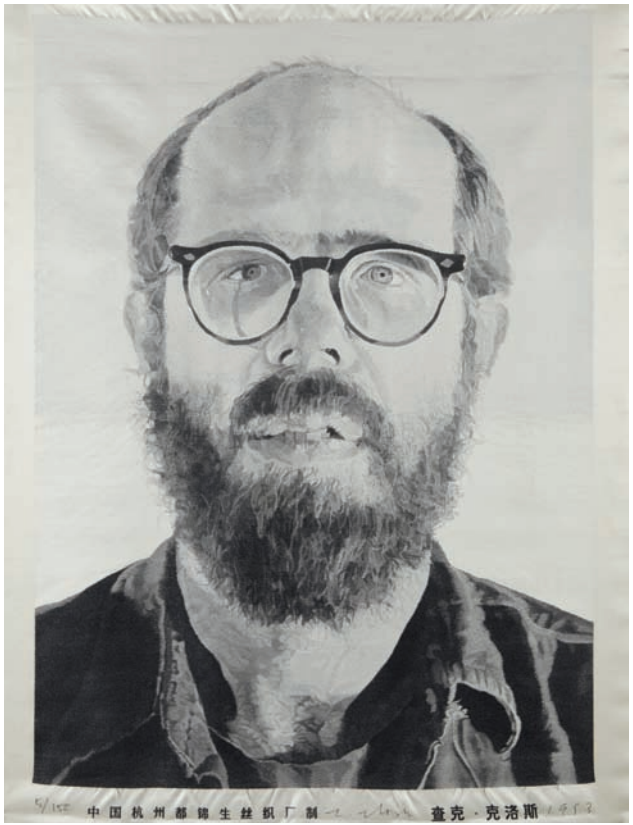
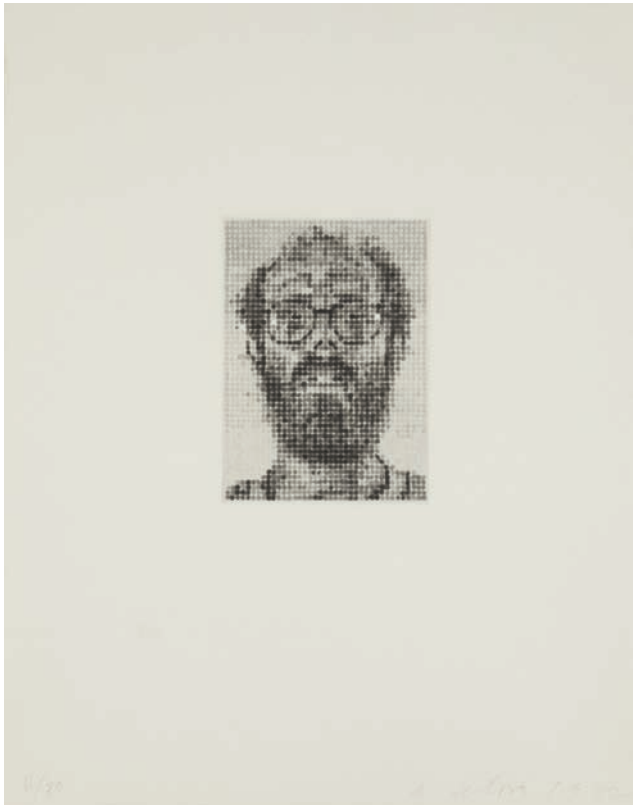




71 **CHUCK CLOSE** b. 1940  
*Keith II (White)*, 1981  
Paper pulp, with full margins, signed, dated '1981' and numbered 2/20 in pencil, published by Pace Editions, Inc., New York, minor surface soiling, otherwise in very good condition, framed.  
I. 24 1/2 x 19 1/4 in. (62.2 x 48.9 cm)  
S. 34 x 27 in. (86.4 x 68.6 cm)  
**Estimate \$6,000-8,000**

72 **CHUCK CLOSE** b. 1940  
*Self-Portrait*, 1992  
Aquatint, on handmade paper, with full margins, signed, dated '1992' and numbered 11/70 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., minor soiling in places in the margins, otherwise in very good condition, framed.  
I. 6 3/4 x 4 7/8 in. (17.1 x 12.4 cm)  
S. 19 1/4 x 15 1/2 in. (48.9 x 39.4 cm)  
**Estimate \$2,500-3,500**

73 **CHUCK CLOSE** b. 1940  
*Self-Portrait (Tapestry)*, 1993  
Woven silk tapestry, signed, dated '1993' and numbered 5/150 in black ink, published by the artist and A/D, New York, unraveling slightly at upper corners (very slightly at lower right), otherwise in very good condition, unframed.  
50 x 38 1/4 in. (127 x 97.2 cm)  
**Estimate \$2,000-3,000**





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

74 **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.  
I. 27 x 21 1/4 in. (68.6 x 54 cm)  
S. 36 x 28 in. (91.4 x 71.1 cm)

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

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



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

75 **DAVID HOCKNEY** b. 1937  
*Maurice Payne*, 1971

Etching, on J. Green paper, with full margins, signed, dated '71' and numbered 19/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, London, pale mat staining, a few soft handling creases, otherwise in very good condition, unframed.  
I. 27 x 21 1/8 in. (68.6 x 53.7 cm)  
S. 35 1/2 x 27 3/4 in. (90.2 x 70.5 cm)

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

**LITERATURE** Scottish Arts Council 123; Museum of Contemporary Art, Tokyo 115



76 **NAN GOLDIN** b. 1953

*Sharon with Cookie on the Bed, Provincetown, MA*, 1989

Cibachrome print, on glossy photo paper, the full sheet, signed, titled, dated '1989' and annotated 'A.P. 3' in black ink on the reverse (an artist's proof, the edition was 25), very minor soiling visible in raking light, otherwise in very good condition, framed.  
S. 16 x 20 in. (40.6 x 50.8 cm)

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





77 **ELIZABETH PEYTON** b. 1965

*Prince William and Prince Harry, 2000*

Lithograph in colors, on wove paper, the full sheet, signed, dated '2000' and numbered 'PP 5/10' in pencil (a printer's proof, the edition was 350), published by the Public Art Fund, New York, in very good condition, framed.  
S. 24 x 19 in. (61 x 48.3 cm).

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



78 **ELIZABETH PEYTON** b. 1965

*Julian, 2006*

Woodcut in colors, on wove paper, the full sheet, signed, titled, dated and numbered 10/45 in pencil, published by Two Palms Press, New York, in very good condition, framed.  
S. 16 5/8 x 12 7/8 in. (42.2 x 32.7 cm)

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



79 **ELIZABETH PEYTON** b. 1965

*Charcoal Ben, 2004*

Aquatint, on wove paper, with full margins, signed, dated '2004' and numbered 22/30 in pencil, published by Two Palms Press, New York, in very good condition, unframed.

I. 26 3/8 x 19 1/2 in. (67 x 49.5 cm)

S. 30 1/4 x 22 3/4 in. (76.8 x 57.8 cm)

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



80 **ELIZABETH PEYTON** b. 1965

*Oscar and Bosie, 1998*

Lithograph in colors, on hand-tinted Somerset Satin paper, the full sheet, signed, titled, dated '1998' and numbered 'PP 3/5' in pencil (a printer's proof, the edition was 60 and 20 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in very good condition, framed.

S. 22 7/8 x 24 3/8 in. (58.1 x 61.9 cm)

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

LITERATURE Editions for Parkett 53

81 **LARRY CLARK** b. 1943

*Teenage Lust: Untitled (#13), 1968*

Gelatin silver print, on photo paper, with full margins, signed, dated '1969', annotated 'TL13' and numbered 8/25 in pencil on the reverse, minor creasing at corners, otherwise in very good condition, framed.

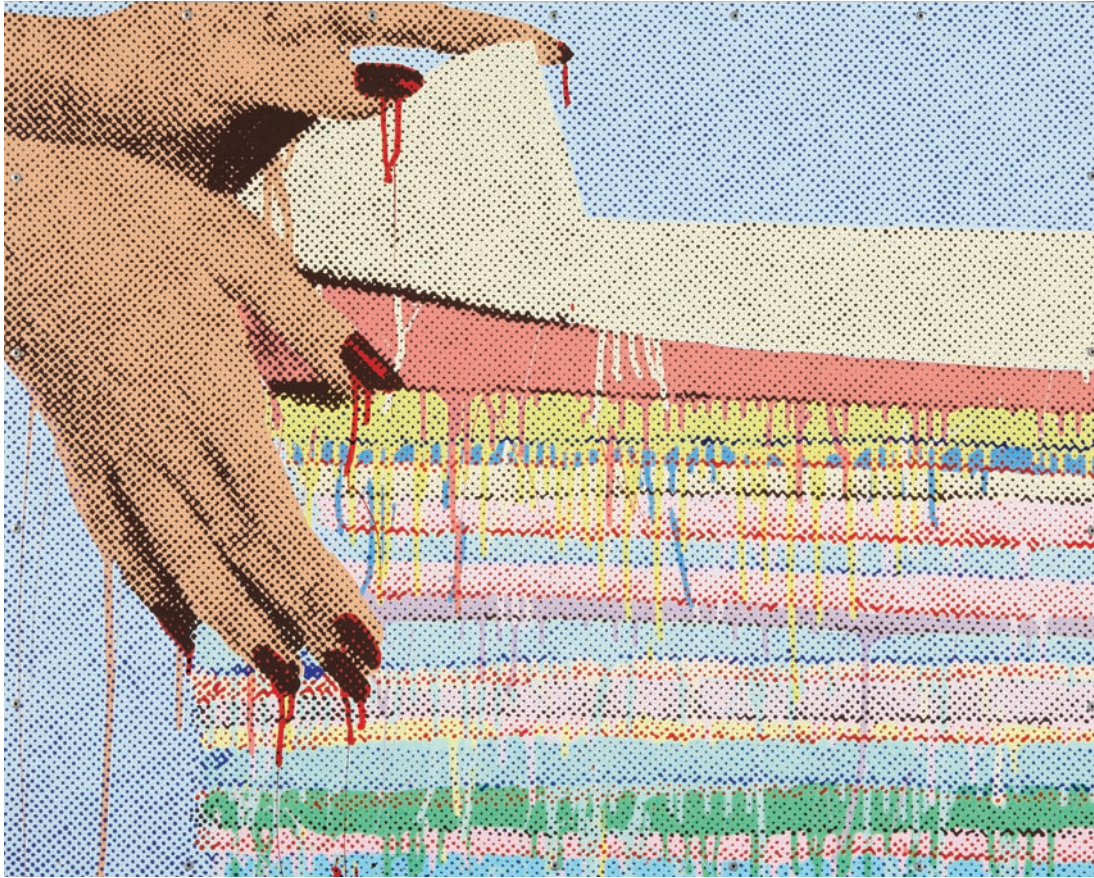
I. 8 3/8 x 12 1/2 in. (21.3 x 31.8 cm)

S. 11 x 13 7/8 in. (27.9 x 35.2 cm)

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







**82 MARILYN MINTER** b. 1948

*Hands Folding*, 1989

Screenprint in colors, on aluminum panel mounted to metal strainer (as issued), the full sheet, signed, dated '89', annotated 'mm-89-20' and numbered 26/47 in black marker on the reverse (there were also 5 artist's proofs), published by Landfall Press, Chicago (with their stamp on the reverse), very minor scuffing visible in raking light, minor soiling near fasteners, a few very minor dents visible on the reverse, otherwise in very good condition, unframed. S. 23 5/8 x 29 5/8 in. (60 x 75.2 cm)

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

LITERATURE Landfall Press 52

**83 JANINE ANTONI** b. 1964

*Interlace*, 1998

Cibachrome print, on glossy photo paper, the full sheet, signed, dated '1998' and numbered 33/25 in pencil on the reverse, in very good condition, framed. S. 7 3/4 x 7 3/4 in. (19.7 x 19.7 cm)

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





**84 WANGECHI MUTU** b. 1972

*Howl*, 2006

Archival pigment print with screenprint in colors, on smooth wove paper, with full margins, signed, dated and numbered 18/40 in pencil (there were also 14 artist's proofs), published by MoCA Projects Council, Los Angeles, in very good condition, framed.

I. 35 x 24 in. (88.9 x 61 cm)

S. 40 x 28 in. (101.6 x 71.1 cm)

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



**85 KEITH HARING** 1958 - 1990

*Untitled (Self-Portrait)*, 1982

Offset lithograph in colors with extensive marker drawing additions, on wove paper, with exhibition catalogue, work is accompanied by a certificate of authenticity from the Keith Haring Foundation, the portrait signed and dated '82' in black marker, several scuffs with ink loss on the catalogue cover, otherwise both in very good condition, the portrait framed. untitled S. 9 x 9 in. (22.9 x 22.9 cm) catalogue 9 x 9 3/4 in. (22.9 x 24.8 cm)

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

**PROVENANCE** Lio Malca Gallery, NYC



86



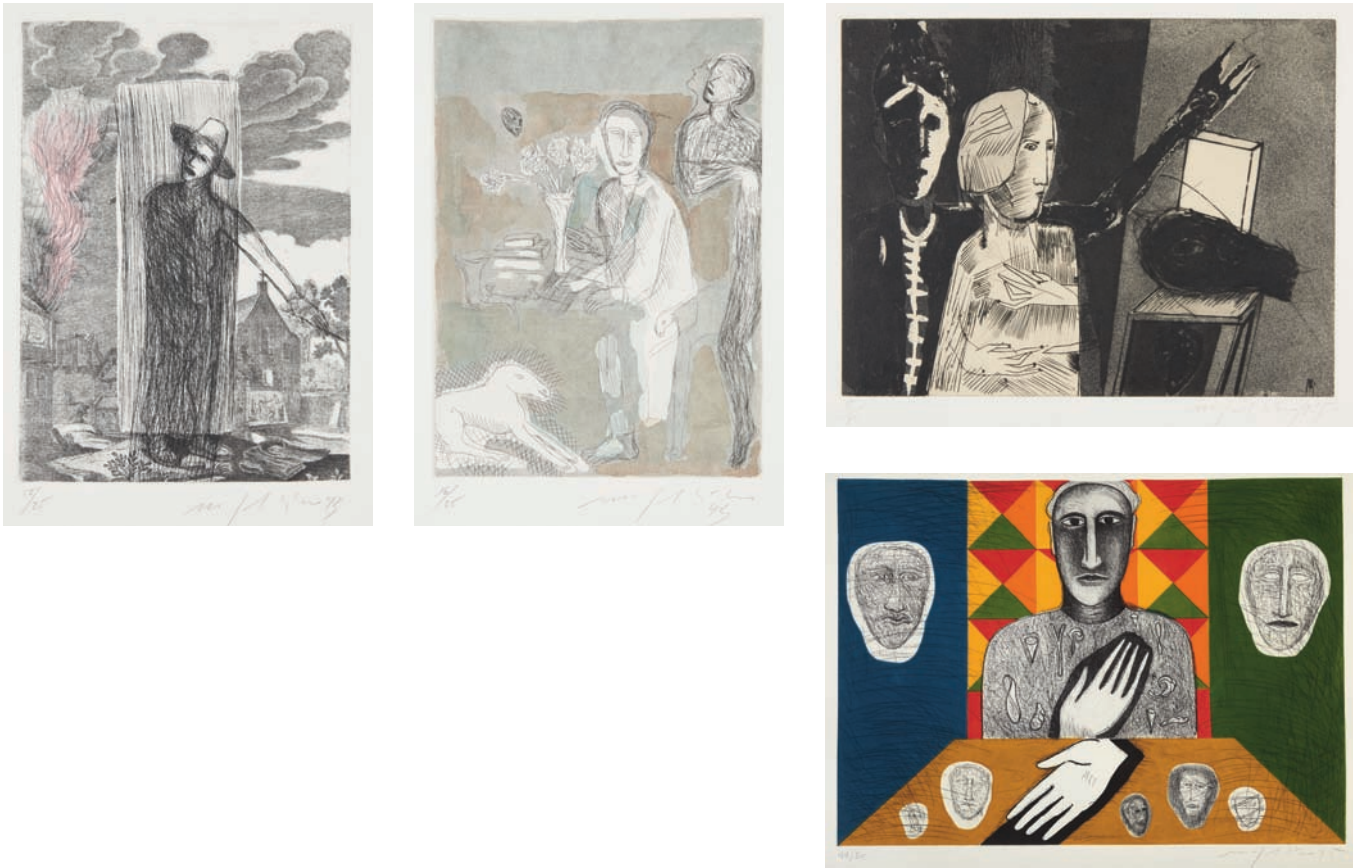
87



**86 A.R. PENCK** b. 1939  
*[group of three prints]*, circa 1989  
 Three screenprints in colors, on cardboard, Hahnemühle and Rives BFK papers, with margins and the full sheet, all signed and numbered 58/60, 15/55 and 20/35 in pencil, occasional minor scuffing, wear in places at sheet edges, otherwise all in very good condition, all unframed. various sizes  
**Estimate \$2,000-3,000**

**87 DONALD BAECHLER** b. 1956  
*No Literal Meaning Here portfolio*, 1984  
 The complete set of six screenprints in colors with hand-coloring, on wove paper, the full sheets, all signed with initials, dated and numbered 10/30 in pencil, published by Delano Greenidge Editions, New York, all in very good condition, all framed. all S. 24 x 24 in. (61 x 61 cm).  
**Estimate \$2,000-3,000**





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

88 **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 \$2,000-3,000**

LITERATURE Enzo Di Martino 78, 204, 212 and 261

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

89 **JANE KENT**

*Privacy*, 1999

The complete set of seven etchings, on Somerset paper, the full sheets, with accompanying short story by Richard Ford, signed by artist and author and numbered 5/35 in pencil on the justification (there were also 15 artist's proofs), published by Grenfell Press, New York, in excellent condition, loose, contained in original blue silk-covered box. 15 3/4 x 11 in. (40 x 27.9 cm)

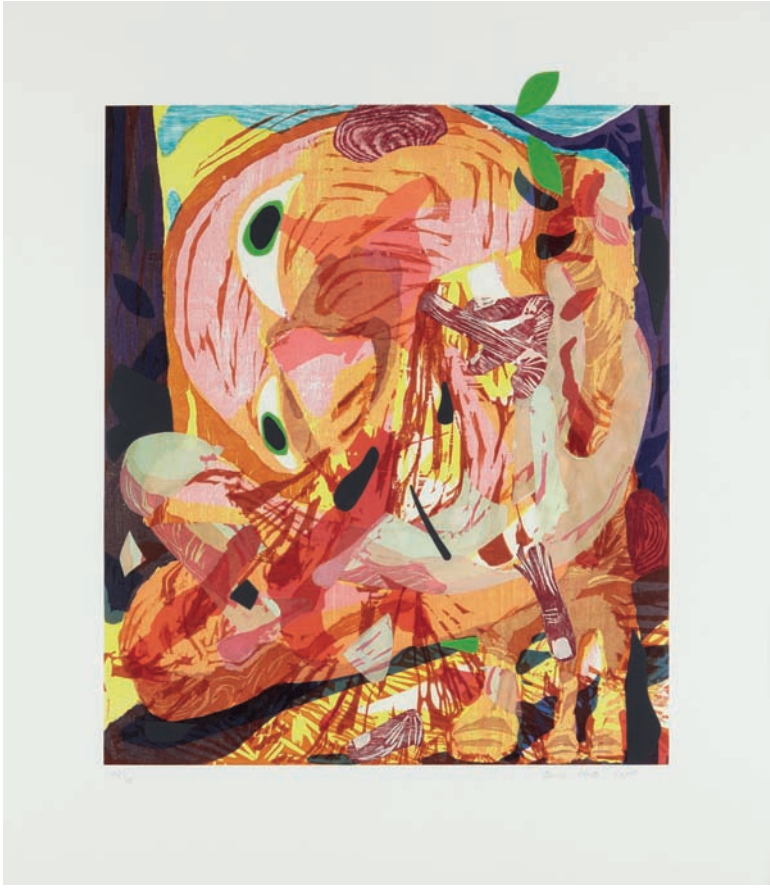
**Estimate \$2,000-3,000**







90 **RICHARD BOSMAN** b. 1944  
*The Fall*, 1984  
Woodcut in colors, on Japanese paper, the full sheet, signed and numbered 28/32 in pencil, published by Experimental Workshop, Emeryville, California, minor creasing near the sheet edges, otherwise in very good condition, framed.  
S. 61 x 41 1/2 in. (154.9 x 105.4 cm)  
**Estimate \$2,000-3,000**



91 **DANA SCHUTZ** b. 1976  
*Self Eater*, 2005  
Woodcut in colors, on Chine collé of Yatsuo, Somerset Book and Arches Cover Black to Rives BFK paper, with full margins, signed, dated '2005' and numbered 42/48 in pencil, published by Neiman Center for Print Studies, Columbia University, New York, in excellent condition, framed.  
I. 29 x 23 5/8 in. (73.7 x 60 cm)  
S. 38 x 33 in. (96.5 x 83.8 cm)  
**Estimate \$2,000-3,000**



92 **SUSAN ROTHENBERG** b. 1945  
*Boneman*, 1986  
Mezzotint, on wood veneer, the full sheet, signed, dated '86' and numbered 21/42 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.  
S. 30 x 19 7/8 in. (76.2 x 50.5 cm)  
**Estimate \$2,500-3,500**  
  
**LITERATURE** Gemini G.E.L 1283; Rachel Robertson Maxwell 31



93 **PHILIP GUSTON** 1913 - 1980

*Painter, 1981*

Lithograph, on Arches Cover paper, with full margins, numbered 50/50 in pencil (there were also 11 artist's proofs), with the Philip Guston Estate blindstamp, published by Gemini G.E.L., Los Angeles (with their blindstamps), a few spots of minor soiling/staining at upper right and lower left corners, soiling along the lower sheet edge, otherwise in very good condition, framed.

I. 29 x 39 1/2 in. (73.7 x 100.3 cm)

S. 32 x 42 1/2 in. (81.3 x 108 cm)

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

**LITERATURE** Gemini G.E.L. 1063

Philip Guston died on June 7, 1980, which was after the signing of the right to print proof but prior to completion of the printing of this edition and the signing of the documentation sheet. On September 17, 1981, the complete edition was numbered by Gemini and embossed with an estate stamp authorized by Guston's widow, Musa.



94 **THOMAS SCHÜTTE** b. 1954

*[group of two prints], 2002*

Two aquatints in colors, on wove paper, with full margins, both signed, dated '2002', annotated 'V' and numbered 15/35 and 16/35 in pencil, both in very good condition, both framed.

gray heart I. 12 1/2 x 9 3/8 in. (31.8 x 23.8 cm)

orange I. 9 1/2 x 7 in. (24.1 x 17.8 cm)

both S. 22 5/8 x 16 3/8 in. (57.5 x 41.6 cm)

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

95 **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)

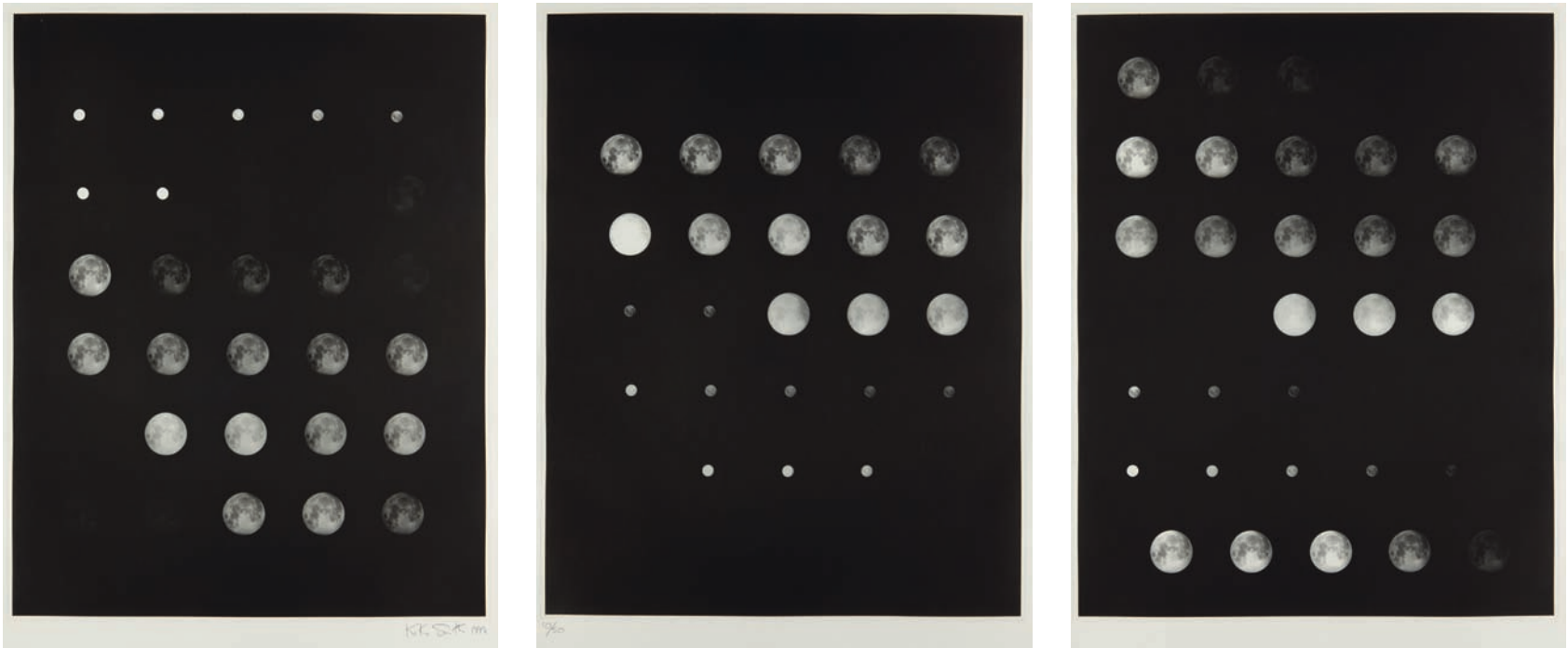
S. 21 x 15 3/8 in. (53.3 x 39.1 cm)

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

**LITERATURE** Fred Jahn 5







96 **KIKI SMITH** b. 1954  
*Moon Three*, 1998  
The complete set of three photogravures, on Hahnemühle Cover paper, with full margins, all signed with initials, inscribed 'LNCPS', annotated 'Left', 'Center' and 'Right' respectively and numbered 10/50 in pencil on the reverse, published by the Neiman Center for Print Studies, Columbia University, New York, all in very good condition, all framed.  
all I. 24 1/4 x 19 1/4 in. (61.6 x 48.9 cm)  
all S. 32 1/8 x 24 1/8 in. (81.6 x 61.3 cm)

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



97 **KIKI SMITH** b. 1954  
*How I Know I'm Here*, 1985-2000  
Linocut, on four sheets of Thai paper, the full sheets, one signed, dated '1985-2000' and numbered 'AP 6/6' in pencil (an artist's proof, the edition was 18), published by Editions, Fawbush, New York, all in very good condition, all framed.  
all S. 11 5/8 x 43 1/8 in. (29.5 x 109.5 cm)  
overall: 11 5/8 x 172 1/2 in. (29.5 x 438.2 cm)

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

98



**98 KIKI SMITH** b. 1954  
*Fingerprint*  
Sterling silver brooch, stamped with initials on the reverse, in very good condition.  
1 1/8 x 1 x 1/8 in. (2.9 x 2.5 x .3 cm)  
**Estimate \$2,000-3,000**  
**PROVENANCE** acquired by the present owner from New York Adorned



**99 KIKI SMITH** b. 1954  
*Tattoo Collection: Snake*, 2008  
Cast crystal multiple with three sterling silver rings (in sizes 5, 6 and 7), incised with signature by the artist and Stuben, numbered 12/25, published by Steuben, New York, in excellent condition, with original gray flannel dustbags for object and rings.  
17 x 3 x 4 1/4 in. (43.2 x 7.6 x 10.8 cm)  
**Estimate \$3,500-4,500**





100



100 **KIKI SMITH** b. 1954

*Woman with Owl*, 2003

Porcelain multiple, incised with initials, dated and numbered 6/24 on the base, published by the artist, in very good condition.

9 3/4 x 8 1/2 x 3 in. (24.8 x 21.6 x 7.6 cm)

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

101



101 **DAN COLEN** b. 1979

*Bird Shit*, 2007

Chromogenic print, on Fujicolor Crystal Archive paper, with full margins, signed, dated '2007' and numbered 11/25 in black marker on the reverse, published by the artist for Aids Community Research Initiative of America, New York, in very good condition, framed.

I. 17 7/8 x 14 3/8 in. (45.4 x 36.5 cm)

S. 20 x 16 in. (50.8 x 40.6 cm)

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

102 **VIJA CELMINS** b. 1938

*Untitled (Web 1)*, from *The MOCA Portfolio*, 2001

Mezzotint in gray, on Hahnemühle Copperplate paper, with wide margins, signed and numbered 49/80 in pencil (there were also 12 artist's proofs in Arabic and 15 in Roman numerals), published by Lapis Press, Los Angeles, in very good condition, framed.

I. 7 x 7 5/8 in. (17.8 x 19.4 cm)

S. 23 x 18 1/4 in. (58.4 x 46.4 cm)

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

LITERATURE Samantha Rippner p 54

103 **DOUG AND MIKE STARN** b. 1961 & 1961

*Attracted to Light #1*, 2002

Toned silver print, on three sheets of Thai Mulberry paper pinned to the mount (as issued), the full sheets, signed, dated '99-02' and numbered 1/10 in pencil on the reverse of the frame, in very good condition, framed.

overall 13 1/2 x 29 1/2 in. (34.3 x 74.9 cm)

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





104 **WALTON FORD** b. 1960

Swadeshi-cide, 1998; La Historia Me Absolvera, 1999; Benjamin's Emblem, 2000; Tale of Johnny Nutkin, 2001; Compromised, 2002; and Visitation, 2004

The complete series of six etchings in colors, on Somerset Satin paper, all with full margins, all signed and numbered 31/50 in pencil (there were also 12 artist's proofs), published by Blue Heron Press, New York, all in excellent condition, all framed.

all I. 35 3/4 x 23 7/8 in. (90.8 x 60.6 cm)

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

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

**LITERATURE** Benedikt Taschen pp 100, 101, 131, 152, 153 and 227-8

For my own part I wish the Bald Eagle has not been chosen as the Representative of our Country. He is a Bird of bad moral Character. He does not get his Living honestly. You may have seen him perch'd on some dead Tree near the River where, too lazy to fish for himself, he watches the Labour of the Fishing Hawk; and when that diligent Bird has at length taken a Fish, and is bearing it to his Nest for the Support of his Mate and young Ones, the Bald Eagle pursues him and takes it from him. With all this Injustice, he is never in good Case but like those among Men who live by Sharping and Robbing he is generally poor and often very lousy. Besides he is a rank Coward: The little King Bird not bigger than a Sparrow attacks him boldly and drives him out of the District. He is therefore by no means a proper Emblem for the brave and honest Cincinnati of America who have driven all the King birds from our Country, tho' exactly fit for that Order of the Knights which the French call

Chevaliers d'Industrie. I am on this account not displeas'd that the Figure is not known as a Bald Eagle, but looks more like a Turkey. For in truth the Turkey is in Comparison a much more respectable Bird, and withal a true original Native of America. Eagles have been found in all Countries, but the Turkey was peculiar to ours, the first of the Species seen in Europe being brought to France by the Jesuits from Canada, and serv'd up at the Wedding Table of Charles the ninth. He is besides, tho' a little vain and silly, a Bird of Courage, and would not hesitate to attack a Grenadier of the British Guards who should presume to invade his Farm Yard with a red Coat on.

Benjamin Franklin in a letter to his daughter, Sarah Bache, January 26, 1784. (Benedikt Taschen, Walton Ford, *Pancha Tantra*, 2009, p. 302)









105 **ROBERT RAUSCHENBERG** 1925-2008

*Night Grip*, 1966

Lithograph in colors, on British Crisbook handmade paper, with full margins, signed, dated '66' and numbered 21/35 in pencil (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), the red faded, the palest time staining, otherwise in good condition, framed.

I. 24 5/8 x 18 in. (62.5 x 45.7 cm)  
S. 31 3/8 x 22 5/8 in. (79.7 x 57.5 cm)

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

**LITERATURE** Esther Sparks 29; not in Edward Foster



106 **ROBERT RAUSCHENBERG** 1925-2008

*Gulf*, 1969

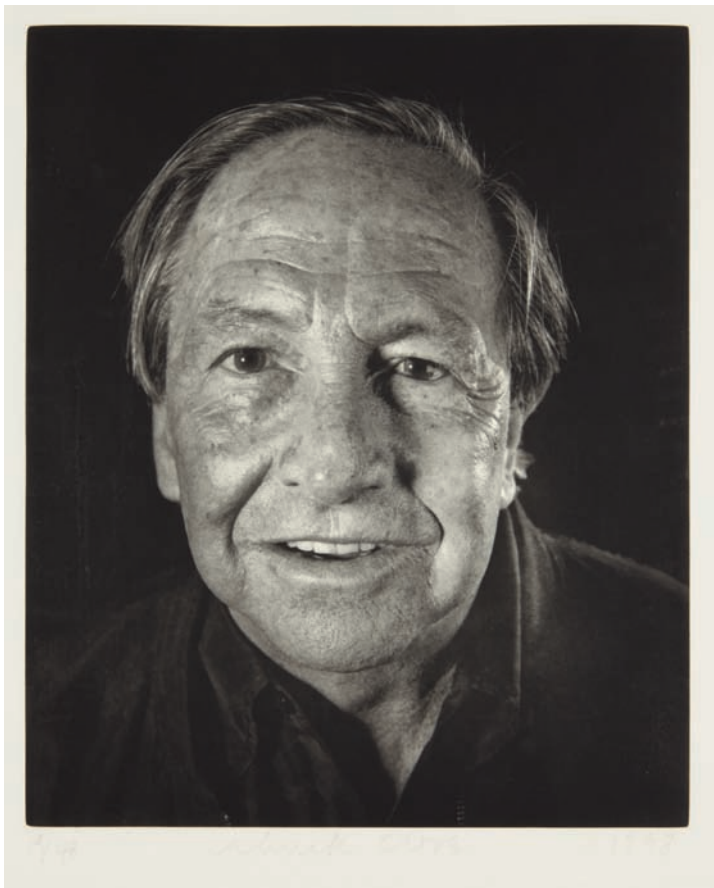
Lithograph in colors, on German Copperplate paper, the full sheet, signed, dated '69', inscribed 'FROM ROCKY + FOR EDWARD OBKSAK - BOB 4/27/70', and numbered 'HC 2/3' in pencil (an hors commerce impression, the edition was 31 and 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), occasional soft handling creases, minor soiling near sheet edges, time staining, otherwise in good condition, framed.  
S. 42 x 30 in. (106.7 x 76.2 cm)

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

**LITERATURE** Esther Sparks 40; Edward Foster 70

In his 1965 performance piece *Spring Training*, Rauschenberg rented thirty turtles, strapped flashlights to their shells and let them loose on a darkened stage. Afterwards he took a liking to one, named him Rocky and took him back with him to New York where he was his pet and favorite art critic for forty years.

"...Rocky's no dilettante. He likes art, really, it's no joke. Each time we re-hang the paintings he crawls around, stretches out his neck and sooner or later finds his favorite work. Then he just sits around it like some art critic. In fact, he's the best one I know." Robert Rauschenberg



107 **CHUCK CLOSE** b. 1940

*Robert*, 1998

Photogravure, on Lana Gravure paper, with full margins, signed, dated '1998' and numbered 19/48 in pencil, published to benefit The Lab School of Washington by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.  
 I. 20 5/8 x 17 in. (52.4 x 43.2 cm)  
 S. 28 1/2 x 24 in. (72.4 x 61 cm)

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



108 **ROBERT RAUSCHENBERG** 1925-2008

*Untitled (Whitney Exhibition)*, 1990

Lithograph in colors, on wove paper, the full sheet, signed, dated '90' and numbered 18/40 in pencil, printed by Universal Limited Art Editions, West Islip, produced in conjunction with the exhibition *Robert Rauschenberg: The Silkscreen Paintings, 1962-64* from 7 December 1990 - 17 March 1991 at the Whitney Museum of American Art, New York, in very good condition, framed.  
 S. 32 x 22 in. (81.3 x 55.9 cm)

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

109 **ROBERT RAUSCHENBERG** 1925-2008

*Arcanum suite: Arcanum X*, 1981

Screenprint in colors with collage, on wove paper, the full sheet, signed, dated '81' and numbered 'PP 2/4' in pencil (a printer's proof, the edition was 85), published by Untitled Editions, Inc., in very good condition, framed.  
 S. 22 1/2 x 15 3/8 in. (57.2 x 39.1 cm)

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







110 **ALLEN RUPPERSBERG** b. 1944  
*The Novel That Writes Itself*, 1978  
Eight screenprints in colors, on Colby cardboard poster, the full sheets, one stamped by the artist on the backboard, occasional creasing and scuffing (with occasional associated cracking or loss to the inks), wear and minor compound creasing at corners, occasional minor stains or soiling, otherwise all in good condition, all unframed.  
all S. 22 x 14 in. (55.9 x 35.6 cm)

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

111 **JIM HODGES** b. 1957  
*Two Way Mirror*, 2005  
Screenprinted blackboard with white and colored chalk and eraser, signed, titled, dated '2005' and numbered 6/35 in black marker on the reverse of the board, published by MOCA, Ohio to benefit the Cleveland Exhibition Program, in very good condition, contained in original solander box with label on the front (scuffs, abrasions and wear).  
board: 24 x 18 in. (61 x 45.7 cm)  
chalk boxes: 3 1/4 x 2 3/8 x 3/4 in. (8.3 x 6 x 1.9 cm)  
eraser: 5 x 2 x 7/8 in. (12.7 x 5.1 x 2.2 cm)

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



113 **ED RUSCHA** b. 1937

*[a group of eleven artist's books], 1963-72*

Eleven artist's books, nine from the first editions, all published by the artist, all generally in good condition.

various sizes

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

**LITERATURE** Siri Engberg/Walker Art Center B1, B2, B3, B4, B5, B6, B8, B10, B12, B15 and M25

Including: *Twentysix Gasoline Stations*, 1963; *Various Small Fires and Milk*, 1964; *Some Los Angeles Apartments*, 1965; *Every Building on the Sunset Strip*, 1966; *Thirtyfour Parking Lots in Los Angeles*, 1967; *Royal Road Test*, 1967; *Crackers*, 1969; *Real Estate Opportunities*, 1970; *Records*, 1971; and *Edward Ruscha (Ed-werd Rew-shay) Young Artist*, 1972



112 **JOSEPH BEUYS** 1921-1986

*Phosphor-Kreuzschlitten*, 1972-77

Multiple comprised of phosphorous between PVC boards with metal clip, signed on the metal clip in pencil, from the edition of 100, published by Edition Kunstverein, Braunschweig, Germany, occasional minor soiling, otherwise in very good condition, framed.

20 x 17 1/2 in. (50.8 x 44.5 cm)

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

**LITERATURE** Edition Schellmann 64 B

114 **JOHN BALDESSARI** b. 1931

*Studio*, 1988

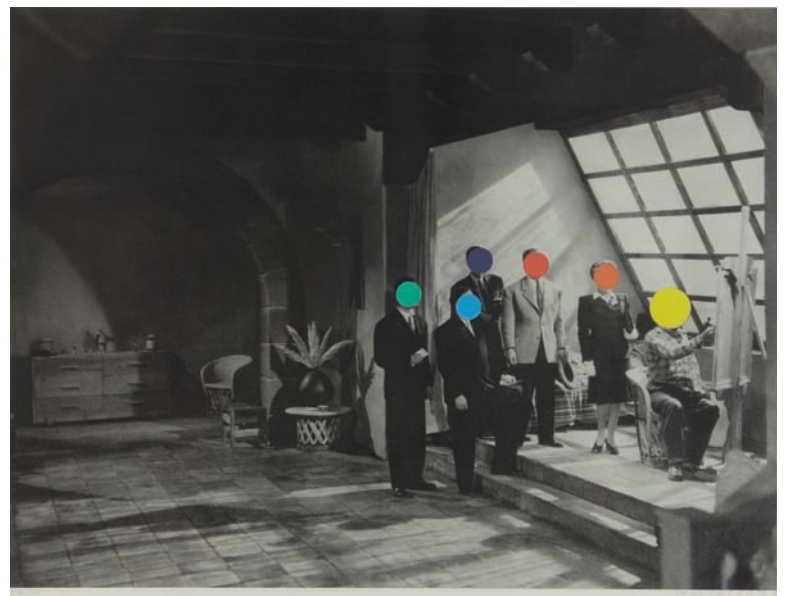
Lithograph with screenprint in colors, on Somerset paper, with full margins, signed and numbered 97/150 in pencil (there were also 20 artist's proofs), co-published by ART/LA 88 and Cirrus Editions, Los Angeles, occasional soiling and staining in the margins, a yellow stain in upper right margin corner, adhesive remains and areas of skinning in places along the margins, laid down to the support, framed.

I. 25 1/2 x 33 7/8 in. (64.8 x 86 cm)

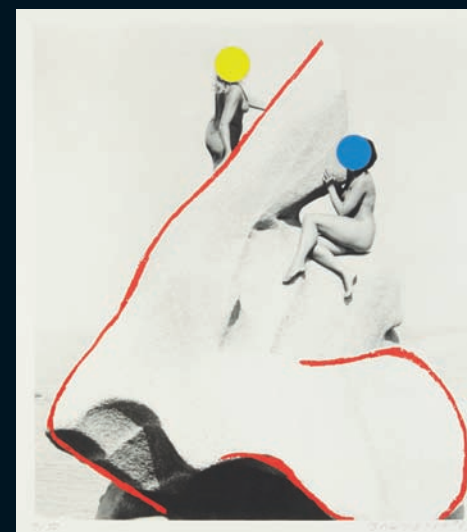
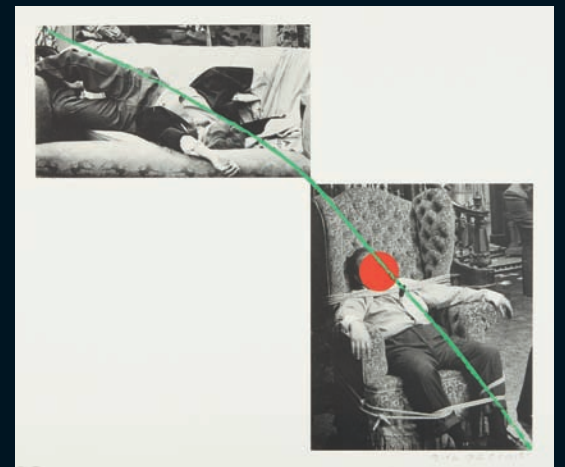
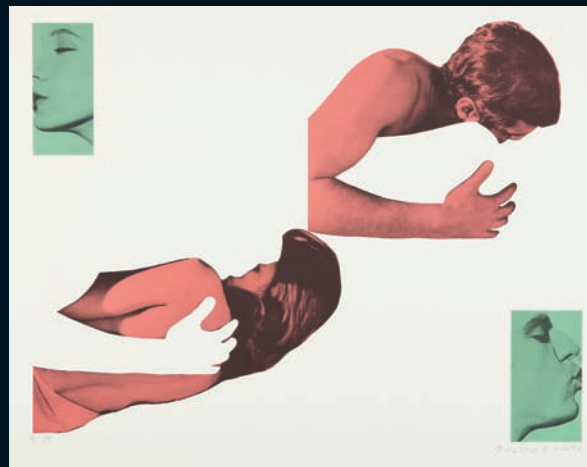
S. 30 x 38 3/8 in. (76.2 x 97.5 cm)

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

**LITERATURE** Cirrus Editions p 190; Sharon Coplan Hurowitz 41







115 **JOHN BALDESSARI** b. 1931  
*A Suite of Five Lithographs for Tristram Shandy*, 1988  
 The complete set of five lithographs in colors, on T.H. Saunders paper, with full margins, all signed and numbered 9/50 in pencil (there were also 15 hors commerce impressions issued for the artist, printer and publisher), published by Arion Press, San Francisco, all in excellent condition, contained in original green paper-covered portfolio.  
 31 x 23 1/2 in. (78.7 x 59.7 cm)

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

LITERATURE Sharon Coplan Hurowitz 31-35

Including: *Man Collapsed on Sofa*; *Man Tied to Chair (A fix'd inflexible sorrow)*, *Two Nude Women Perched on a Rock (The promontory of Noses)*, *Man and Woman in Bed, Obliterated*; *Hand Holding Fountain (The thing to be concealed)*, *Man Running*; *Men Carrying Coffin (Fly for my life)*, and *Man and Woman, Uncoupled Embracers and Kissers (No more sin)*



116 **JOHN BALDESSARI** b. 1931

*Object (with Flaw)*, 1988

Lithograph in colors, on three sheets of Somerset and Arches 88 cut paper and one irregularly shaped sheet of Plexiglas, all the full sheets, signed and numbered 18/35 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, all framed individually.  
overall approx: 101 1/2 x 56 in. (257.8 x 142.2 cm)

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

**LITERATURE** Cirrus Editions p 189; Sharon Coplan Hurowitz 40





117 **RICHARD HAMILTON** b. 1922

*A Mirrored Return*, 1998

Iris digital print in colors, on somerset paper, with full margins, signed and numbered 46/50 in pencil (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, in very good condition, framed.

I. 20 7/8 x 26 in. (53 x 66 cm)

S. 28 3/4 x 35 in. (73 x 88.9 cm)

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

LITERATURE Etienne Lullin 189

118 **RICHARD HAMILTON** b. 1922

*Portrait of Dieter Roth*, 1998

Iris digital print in colors, on wove paper, with full margins, signed and annotated 'Bon à tirer' in pencil (the right-to-print proof, the edition was 30 and 10 artist's proofs in Roman numerals), published by Alan Cristea Gallery, London, in very good condition, framed.

I. 15 5/8 x 15 3/4 in. (39.7 x 40 cm)

S. 24 3/4 x 22 7/8 in. (62.9 x 58.1 cm)

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

LITERATURE Etienne Lullin 184



**119 JENNY SAVILLE** b. 1970

*Closed Contact*, 2002

The complete set of four cibachrome prints, on Matte photo paper mounted to mat board (as issued), the full sheets, with four photographic catalogues from the exhibition *Closed Contact Jenny Saville Glen Luchford* at Gagosian Gallery Los Angeles, all books bound in original flesh-colored paper covers and contained in original Plexi boxes, all prints signed, annotated 'A'-'D' respectively and numbered 22/25 in black marker on the reverse, all in very good condition, framed.

all S. 15 1/2 x 11 in. (39.4 x 27.9 cm)

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



**120 MARTIN KIPPENBERGER** 1953-1997

*Reserve (I hold myself closed. Yo me Mantengo)*, 1989

Wooden children's chair with bark wickerwork, wrapped with blue plastic adhesive tape, signed, dated '89' and annotated 'EA' in blue ink on a leg (one of 3 artist's proofs, the edition was 9), published by edition Patricia Schwarz, Stuttgart, Germany, in very good condition.

18 x 11 1/2 x 9 in. (45.7 x 29.2 x 22.9 cm)

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

**LITERATURE** Karola Grässlin/Kunstverein Braunschweig 23





121 **ROY LICHTENSTEIN** 1923-1997

*Crying Girl*, 1963

Offset lithograph in colors, on wove paper, with full margins, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, three unobtrusive creases at upper right near the eyes, occasional soiling in the margins (affecting the signature slightly), a backed tear at lower left, otherwise in very good condition, framed.

I. 17 1/8 x 23 1/8 in. (43.5 x 58.7 cm)

S. 18 1/8 x 24 in. (46 x 61 cm)

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

LITERATURE Mary Lee Corlett II.1





122 **ROY LICHTENSTEIN** 1923-1997

*CRAKI*, 1963-64

Offset lithograph in colors, on wove paper, with full margins, signed, dated '1964' and numbered 266/300 in pencil, published by Leo Castelli Gallery, New York, the colors slightly attenuated, light-staining, soft handling creases, soiling in the margins, otherwise in good condition, framed.

I. 18 5/8 x 27 1/8 in. (47.3 x 68.9 cm)

S. 19 1/4 x 27 5/8 in. (48.9 x 70.2 cm)

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

LITERATURE Mary Lee Corlett II.2





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

123 **ROY LICHTENSTEIN** 1923-1997

*Approaching the Castle*, 1951

Woodcut, on Japanese paper, with margins, signed in pencil, from the edition of 30 and an unknown number of proofs (all possibly part of the edition of 30), published by the artist, the sheet slightly toned, irregular mat staining, soiling in the margins, hinge remains and associated staining in places on the reverse of the sheet edges, otherwise in good condition, framed.

I. 7 1/8 x 16 1/2 in. (18.1 x 41.9 cm)

S. 8 5/8 x 18 3/4 in. (21.9 x 47.6 cm)

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

LITERATURE Mary Lee Corlett 13

124 **ROY LICHTENSTEIN** 1923-1997

*...Huh?*, 1976

Screenprint in colors, on Arches paper, with full margins, signed, dated '76' and numbered 25/100 in pencil (there were also 20 artist's proofs), co-published by Jerusalem Museum, Israel, Castelli Graphics and Multiples, Inc., New York, minor scuffing visible in raking light, otherwise in very good condition, framed.

I. 39 5/8 x 27 7/8 in. (100.6 x 70.8 cm)

S. 41 1/2 x 29 3/8 in. (105.4 x 74.6 cm)

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

LITERATURE Mary Lee Cortlett 149





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

125 **ROY LICHTENSTEIN** 1923-1997

*Modern Art Poster, 1967*

Screenprint in colors, on smooth wove paper, with full margins, signed and numbered 242/300 in pencil (there were also an unknown number of unsigned and unnumbered proofs), published by Leo Castelli Gallery, New York, a few minor scuffs, mat staining along the sheet edges, scuffing in the upper right margin, otherwise in very good condition, unframed.

I. 8 x 10 7/8 in. (20.3 x 27.6 cm)

S. 9 x 11 7/8 in. (22.9 x 30.2 cm)

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

LITERATURE Mary Lee Corlett II.8



126 **ROY LICHTENSTEIN** 1923-1997

*Foot and Hand, 1964*

Offset lithograph in colors, on wove paper, with full margins, signed and dated '1964' in pencil, one of an unknown number of unnumbered proofs (the edition was 300), published by Leo Castelli Gallery, New York, occasional soft creases (flattened), a tear at lower left, soiling and staining near edges, laid down to the support, framed.

I. 16 5/8 x 20 7/8 in. (42.2 x 53 cm)

S. 17 1/4 x 21 1/2 in. (43.8 x 54.6 cm)

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

LITERATURE Mary Lee Corlett II.4



127 **ROY LICHTENSTEIN** 1923-1997

*Sandwich and Soda, from Ten Works by Ten Painters portfolio, 1964*

Screenprint in colors, on clear plastic, with full margins, from the edition of 500, published by the Wadsworth Atheneum, Hartford, Connecticut, a few very soft handling creases and scuffs, a few minor creases near the sheet edges and at corners, otherwise in very good condition, framed.

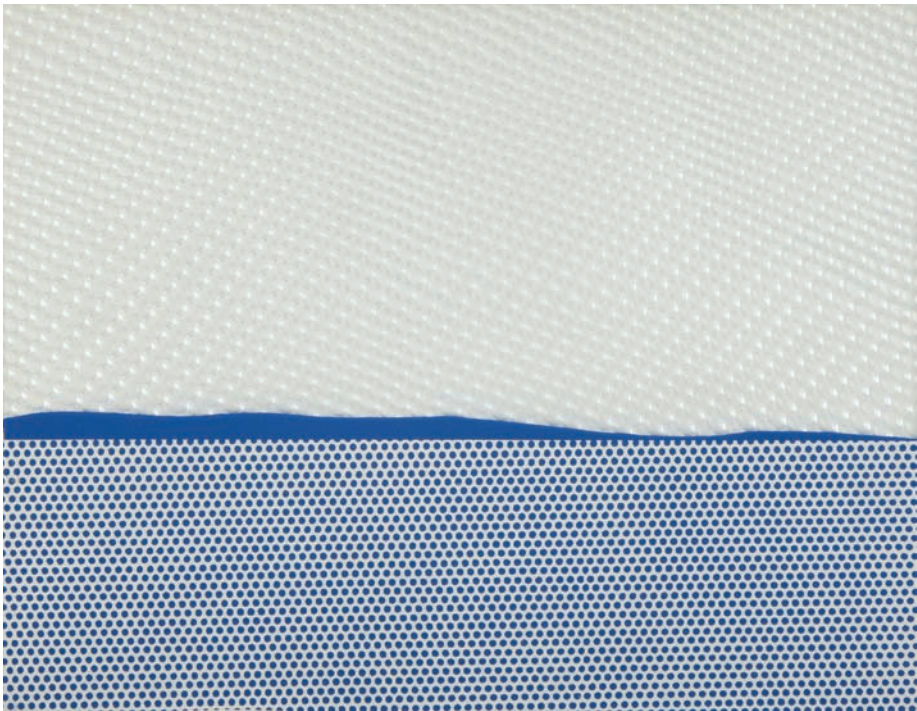
I. 19 x 23 in. (48.3 x 58.4 cm)

S. 20 x 24 in. (50.8 x 61 cm)

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

LITERATURE Mary Lee Corlett 35





128 **ROY LICHTENSTEIN** 1923–1997  
*Seascape (I)*, from *the New York Ten portfolio*, 1964/65  
Screenprint in colors, on translucent Rowlux, the full sheet, signed and numbered 46/200 in black ink on the reverse (there were also 25 artist's proofs lettered A-Y), published by Tanglewood Press, Inc., New York, very minor ink loss in places near the lower edge and corners, otherwise in very good condition, framed.  
S. 17 x 21 7/8 in. (43.2 x 55.6 cm)

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

LITERATURE Mary Lee Corlett 36



129 **H.C. WESTERMANN** 1922-1981  
*Green River*, 1972  
Lithograph in colors, on wove paper, with full margins, signed and numbered 53/60 in pencil, published by Landfall Press, Chicago (with their inkstamp on the reverse), a few minute foxmarks and unobtrusive pressure marks in the margins, minor compound creasing in the corners, pale blue staining on the reverse, otherwise in very good condition, unframed.  
I. 21 7/8 x 29 7/8 in. (55.6 x 75.9 cm)  
S. 24 3/4 x 32 7/8 in. (62.9 x 83.5 cm)

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



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

130 **SYBIL ANDREWS** 1898-1993  
*Plough*, 1961  
Linocut in colors, on Japanese paper, the full sheet, signed, titled and numbered 30/60 in pencil, several small tack holes in places along the sheet edges, otherwise in very good condition, unframed.  
S. 13 5/8 x 15 in. (34.6 x 38.1 cm)

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

LITERATURE Peter White 57; Stephen Coppel 122

131



132



**131 ED RUSCHA** b. 1937  
*Three Daughters*, 1980  
Etching in colors, on R.K. Burt paper, with full margins, signed, dated '1980' and numbered 43/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobson, Ltd., London, a few soft handling creases in the margins, otherwise in very good condition, framed.  
I. 10 3/8 x 31 5/8 in. (26.4 x 80.3 cm)  
S. 19 3/8 x 39 1/8 in. (49.2 x 99.4 cm)

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

LITERATURE Walker Art Center/Siri Engberg 112

**132 ED RUSCHA** b. 1937  
*Jumping Fish*, 1980  
Etching in colors, on R.K. Burt paper, with full margins, signed, dated '1980' and numbered 43/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobson, Ltd., London, very minor soiling in the margins, otherwise in very good condition, framed.  
I. 10 1/4 x 31 1/2 in. (26 x 80 cm)  
S. 19 1/4 x 39 1/4 in. (48.9 x 99.7 cm)

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

LITERATURE Walker Art Center/Siri Engberg 113

**133 JOE GOODE AND ED RUSCHA** b. 1937 & b. 1937  
*Yesterday's Treasures*, 1989  
Lithograph in colors, on Arches 88 paper, the full sheet, signed by both, dated '89' and numbered 32/40 in pencil, published by the artists, Venice, California, in very good condition, unframed.  
S. 36 x 27 in. (91.4 x 68.6 cm)

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

LITERATURE Walker Art Center/Siri Engberg 172

133







134 **PAULA SCHER** b. 1948

*The United States, 2007*

Screenprint in colors, on Lana paper, with full margins, signed, dated '07' and numbered 'PP 6/6' in pencil (a printer's proof, the edition was 90), published by Stendhal Gallery, New York, in excellent condition, framed.

L. 37 x 54 in. (94 x 137.2 cm)

S. 43 3/4 x 60 in. (111.1 x 152.4 cm)

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

135 **PAULA SCHER** b. 1948

*Europe, 2009*

Screenprint in colors, on Lana paper, the full sheet, signed, dated '09' and numbered 'HC 10/15' in pencil on the reverse (an hors commerce impression, the edition was 90), published by Stendhal Gallery, New York, in excellent condition, framed.

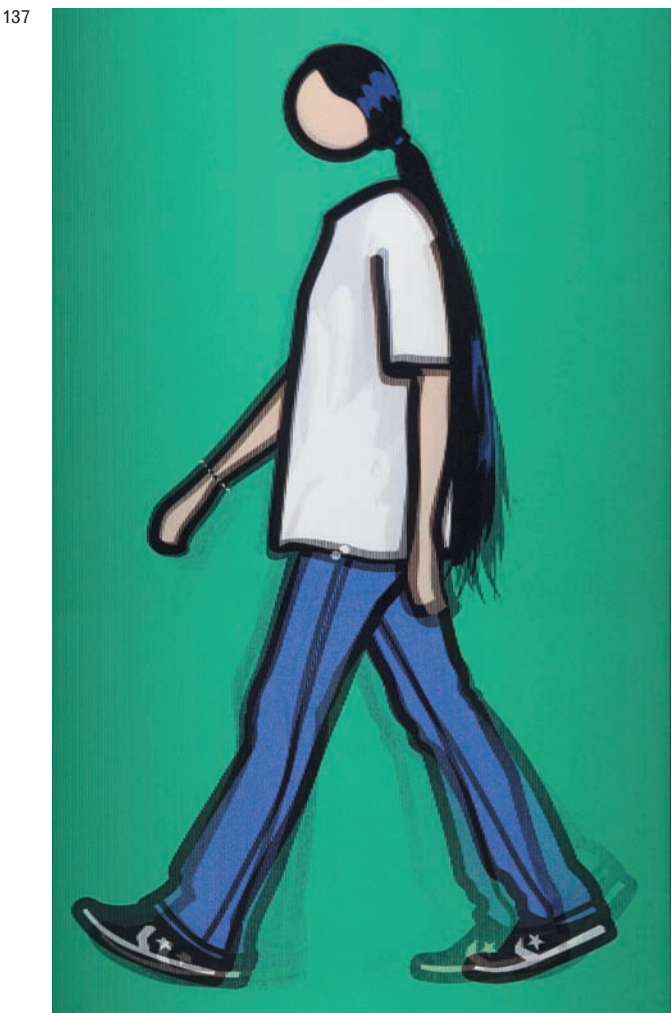
S. 41 1/2 x 46 1/4 in. (105.4 x 117.5 cm)

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





**136 ÖYVIND FAHLSTRÖM** 1928-1976  
*Column No. 2 and No. 4, 1974*  
Two screenprints in colors, on wove paper, with full margins, both signed and numbered 24/90 and 276/300 respectively in pencil, *No. 4* with two soft creases at upper right margin, otherwise both in very good condition, both unframed.  
both I. 23 1/4 x 19 in. (59.1 x 48.3 cm)  
both S. 29 7/8 x 22 in. (75.9 x 55.9 cm)  
**Estimate \$2,000-4,000**



**137 JULIAN OPIE** b. 1958  
*Kris Walking, 2010*  
Inkjet print in colors, on lenticular acrylic, the full sheet, signed in black ink on a label affixed to the back of the frame, numbered 22/60 (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition, contained in original metal frame.  
S. 32 3/8 x 20 in. (82.2 x 50.8 cm)  
**Estimate \$5,000-7,000**





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

138 **ANDY WARHOL** 1928-1987

*Ads.* 1985

The complete set of ten screenprints in colors, on Lenox Museum Board, the full sheets, all signed and numbered 88/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their inkstamp on the reverse), some with the appropriate trademark and copyright information and all with the Andy Warhol copyright inkstamps on the reverse, generally all in excellent condition, all framed.

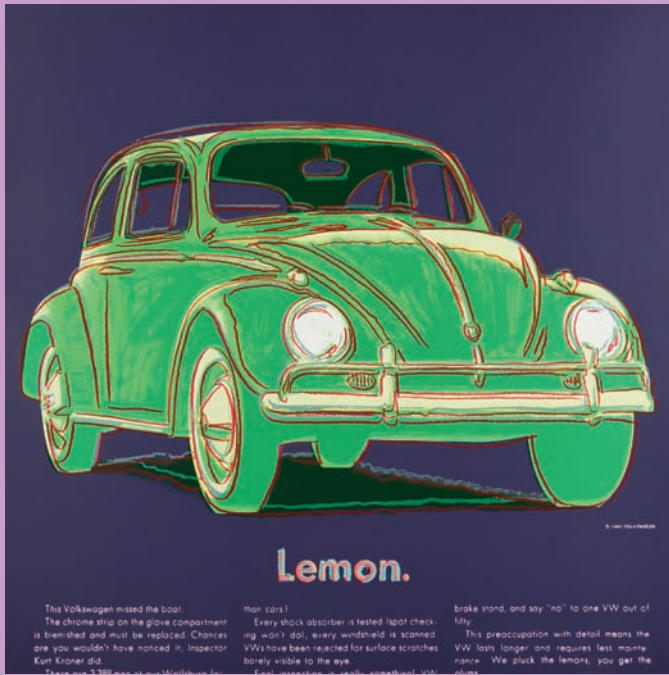
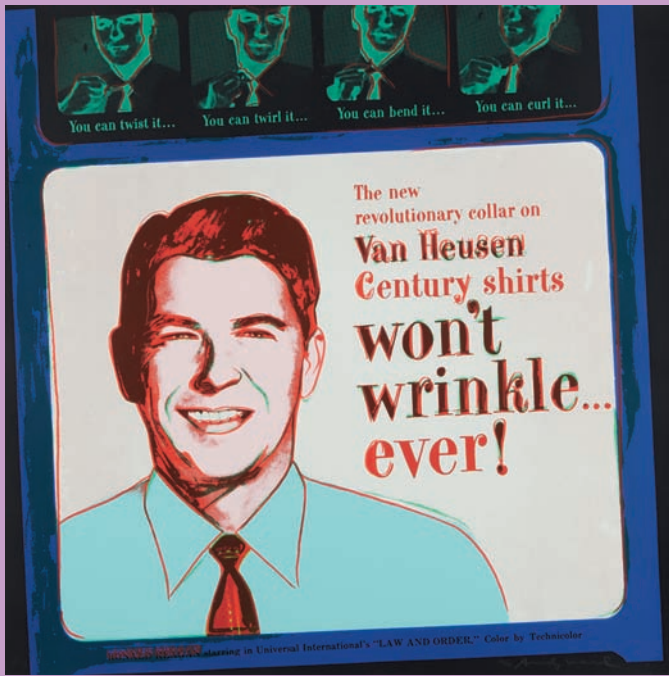
all S. 38 x 38 in. (96.5 x 96.5 cm)

**Estimate** \$250,000-350,000

**LITERATURE** Frayda Feldman and Jörg Schellmann 350-359

Including: *Mobile*, *Blackglama* (Judy Garland), *Paramount*, *Life Savers*, *Chanel*, *Rebel without a Cause* (James Dean), *Van Heusen* (Ronald Reagan), *The New Spirit* (Donald Duck), *Volkswagen* and *Apple*









139 **ANDY WARHOL** 1928-1987

*Liz*, 1964

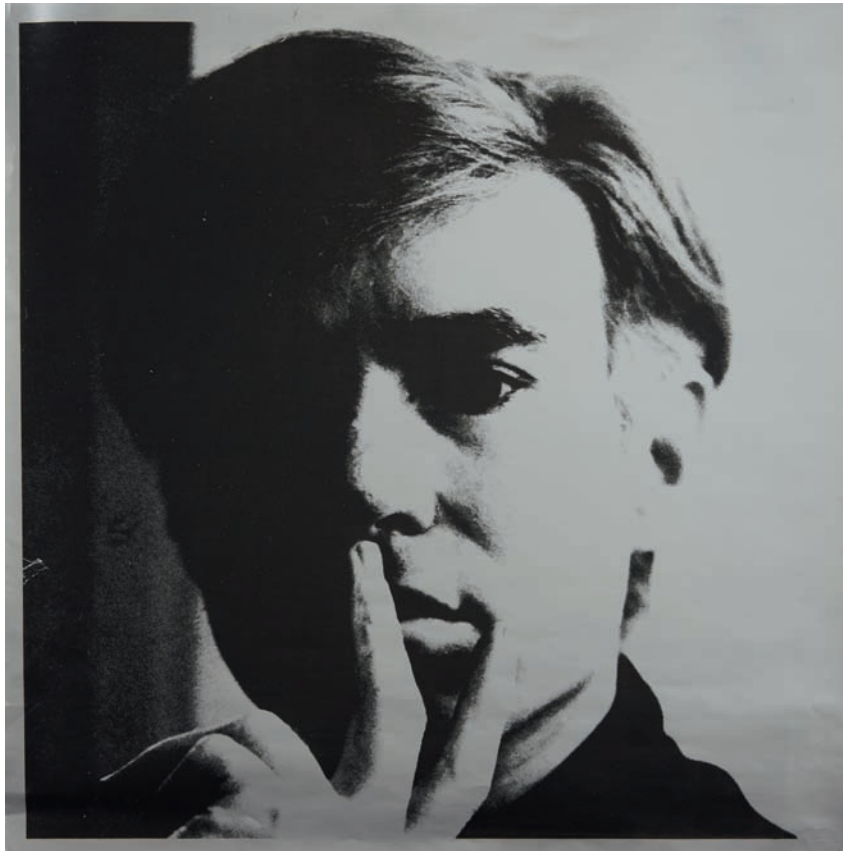
Offset lithograph in colors, on wove paper, with full margins, signed and dated '64' in ink (faded), from the edition of approximately 300, published by Leo Castelli Gallery, New York, occasional soiling and creasing, several scuffs and abrasions in the image (with associated minor ink loss), several tears and holes varying in size, creasing in the corners, time staining, laid down to old foamcore, framed.

I. 22 x 22 in. (55.9 x 55.9 cm)

S. 22 5/8 x 22 5/8 in. (57.5 x 57.5 cm)

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

LITERATURE Frayda Feldman and Jörg Schellmann 7

140 **ANDY WARHOL** 1928-1987*Self-Portrait*, 1966

Offset lithograph, on silver coated paper, the full sheet, signed, dated '66' and numbered 34/300 on the reverse, published by Leo Castelli Gallery, New York, occasional scuffs and soft creases, an abraded area at left (with associated ink and finish loss), a crease at lip, two small pressure marks at ear, a pinpoint abrasion at forehead, scuffing at lower right, a few soft creases at lower left (with associated cracking in the ink), a crease and tear at lower left, many creases along the sheet edges and corners, framed.  
S. 23 x 23 in. (58.4 x 58.4 cm)

**Estimate \$8,000-12,000****LITERATURE** Frayda Feldman and Jörg Schellmann 16141 **ANDY WARHOL** 1928-1987*Castelli Gallery Marilyn Invitation*, 1981

Offset lithograph in colors, on smooth wove paper, the full sheet, with text printed on the reverse, signed in black marker, the colors attenuated, minor wear along sheet edges, a small area of ink loss at lower right corner, otherwise in good condition, framed.  
S. 12 x 12 in. (30.5 x 30.5 cm)

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





**142 ANDY WARHOL** 1928-1987

*Jacqueline Kennedy II (Jackie II)*, from *11 Pop Artists Volume II*, 1966

Screenprint in colors, on wove paper, the full sheet, with the artist's stamped signature and numbered 189/200 in pencil on the reverse (there were also 50 in Roman numerals), published by Original Editions, New York, generally in very good condition, framed.  
S. 24 x 30 in. (61 x 76.2 cm)

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

**LITERATURE** Frayda Feldman and Jörg Schellmann 14

**143 ANDY WARHOL** 1928-1987

*À la recherche du shoe perdu: Shoe Fly Baby*, circa 1955

Offset lithograph with hand-coloring, on wove paper, with full margins, with the Estate of Andy Warhol instamps and numbered 'PM12.0030' in pencil on the reverse, pale mat staining, soiling along the upper sheet edge, otherwise in very good condition, framed.  
I. 5 1/4 x 9 in. (13.3 x 22.9 cm)  
S. 9 3/4 x 13 3/4 in. (24.8 x 34.9 cm)

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

**LITERATURE** Frayda Feldman and Jörg Schellmann IV.84B



144 **ANDY WARHOL** 1928-1987

*25 Cats Named Sam and one Blue Pussy* book, 1954

The complete set of seventeen offset lithographs, six with hand-coloring, on wove papers, bound (as issued), from the edition of 190, pale staining near the sheet edges, the watercolor offsetting slightly on adjacent pages, red cat with a crease in lower sheet, the hardcover splitting at the rear spine, minor wear, otherwise all in very good condition.

9 1/4 x 6 1/8 x 1/4 in. (23.5 x 15.6 x .6 cm)

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

**PROVENANCE** Gift of the artist

**LITERATURE** Frayda Feldman and Jörg Schellmann IV.52-68





145 **ANDY WARHOL** 1928-1987

*Merce Cunningham*, from *Cunningham I portfolio*, 1974

Screenprint, on Japanese gift wrapping paper, the full sheet, signed and numbered 52/100 in pencil on the reverse (there were also 30 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright inkstamp on the reverse, in excellent condition, unframed.  
S. 30 x 20 in. (76.2 x 50.8 cm)

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

LITERATURE Frayda Feldman and Jörg Schellmann 124





146 **ANDY WARHOL** 1928-1987

*Martha Graham: Letter to the World (The Kick)*, 1986

Unique screenprint in colors, on Lenox Museum Board, the full sheet, with the Estate of Andy Warhol inkstamp and numbered '144C UT.032' in pencil, very minor wear at the sheet corners, otherwise in very good condition, framed.

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

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

**LITERATURE** see Frayda Feldman and Jörg Schellmann 389





147 **ANDY WARHOL** 1928-1987

*Myths: Mammy, 1981*

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet, signed and numbered 167/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, in very good condition, framed.

S. 38 1/4 x 38 in. (97.2 x 96.5 cm)

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

LITERATURE Frayda Feldman and Jörg Schellmann 262





**148 RICHARD PETTIBONE** b. 1938  
*Andy Warhol, Cow Wallpaper, 1971*  
Screenprint in colors, on wove paper, the full sheet, signed and dated '1971' in pencil, a crease at left corner, otherwise in very good condition, unframed.  
S. 26 3/8 x 20 5/8 in. (67 x 52.4 cm)  
**Estimate \$2,000-3,000**

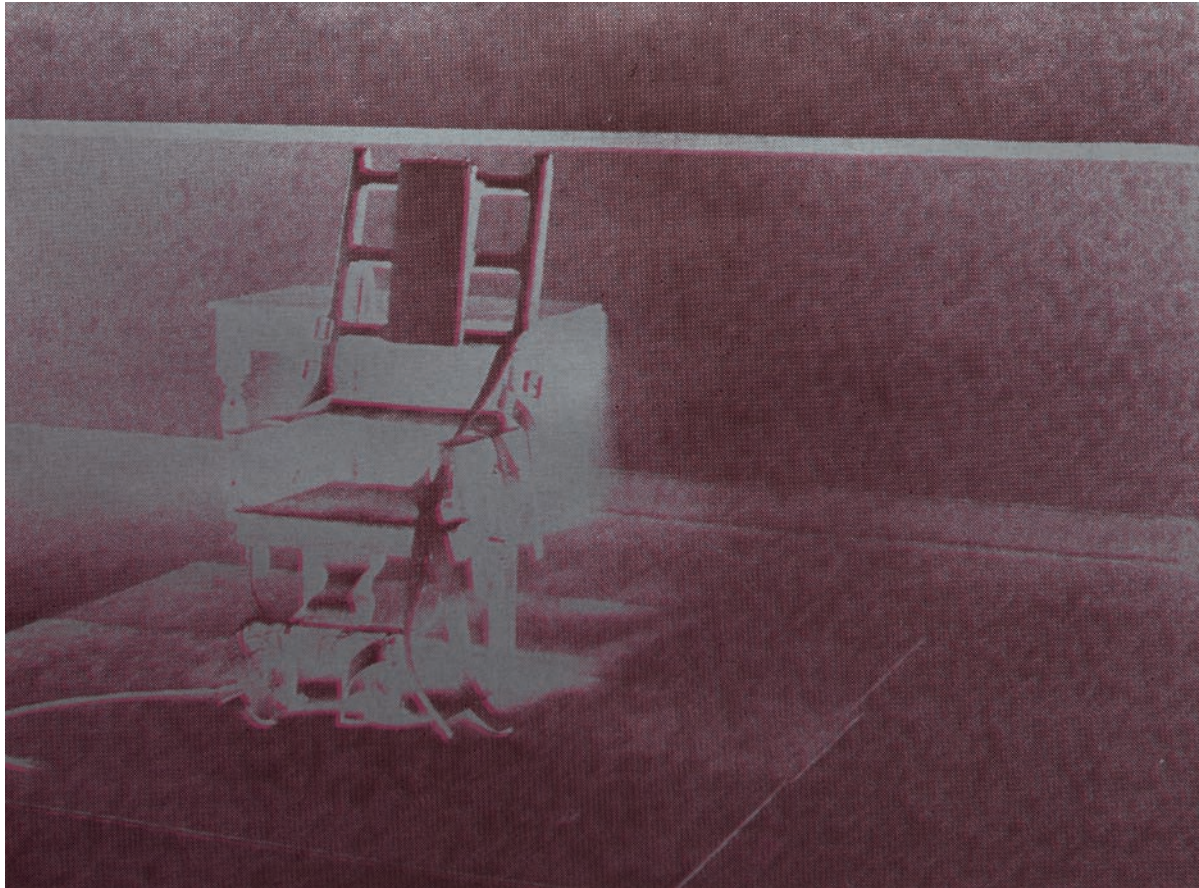
**149 ANDY WARHOL** 1928-1987  
*Cow, 1966*  
Screenprint in colors, on wallpaper, the full sheet, from the unlimited edition, published by the artist, New York, occasional soft handling creases and soiling, a crease at lower ear, several tears at sheet edges, foxing and moisture staining at upper left corner, pale time staining, framed.  
S. 45 x 30 in. (114.3 x 76.2 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE** Frayda Feldman and Jörg Schellmann 11

**150 ANDY WARHOL** 1928-1987  
*Ladies and Gentlemen: one plate, 1975*  
Screenprint in colors, on Arches paper, the full sheet, signed, dated '75', inscribed 'Cawe' and numbered 39/125 on the reverse (there were also 25 artist's proofs), published by Luciano Anselmino, Milan, craquelure in the yellow inks, pale scattered foxing in the lower sheet, mat and time staining, adhesive remains along the reverse of the upper sheet (with associated staining visible on the front), otherwise in good condition, unframed.  
S. 43 1/2 x 28 1/2 in. (110.5 x 72.4 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE** Frayda Feldman and Jörg Schellmann 129





151



152



151 **ANDY WARHOL** 1928-1987

*Electric Chairs: one plate, 1971*

Screenprint in colors, on wove paper, the full sheet, signed and dated '71' in ball-point pen and stamp numbered 081/250 on the reverse (there were also 50 artist's proofs), published by Bruno Bischofberger, Zurich, minor wear at corners, otherwise in very good condition, framed.  
S. 35 3/8 x 47 3/4 in. (89.9 x 121.3 cm)

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

LITERATURE Frayda Feldman and Jörg Schellmann 76

152 **ANDY WARHOL** 1928-1987

*Skulls: one plate, 1976*

Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered 23/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, pale mat staining/offsetting visible in the areas without ink, a finger print at lower left sheet edge, affixed to the support in places along the reverse of the sheet edges, otherwise in very good condition, framed.  
S. 30 x 40 in. (76.2 x 101.6 cm)

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

LITERATURE Frayda Feldman and Jörg Schellmann 160



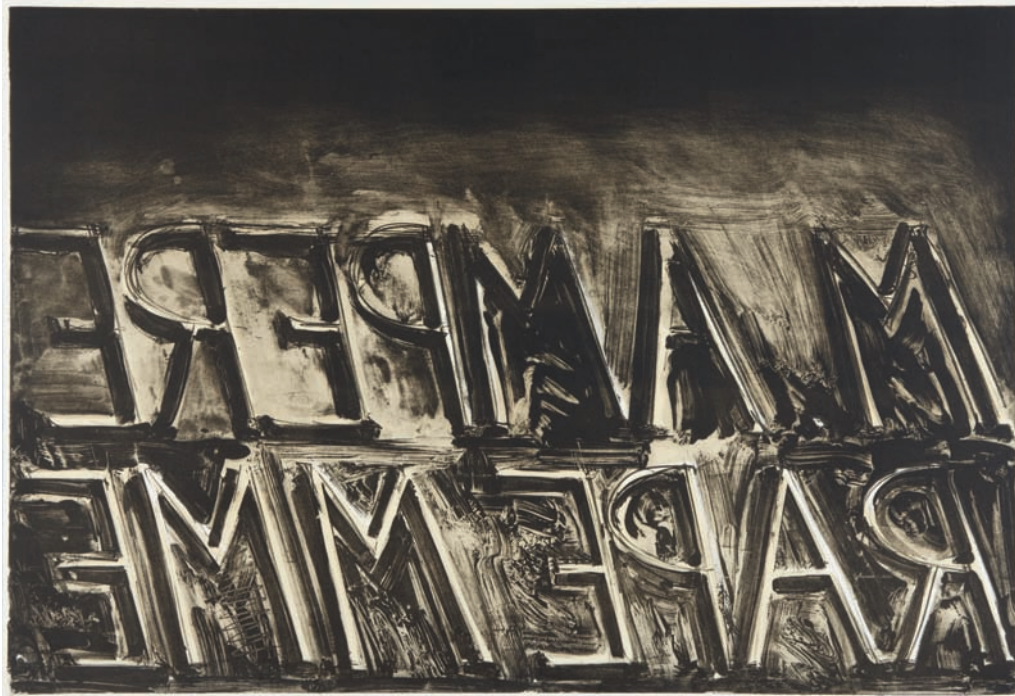
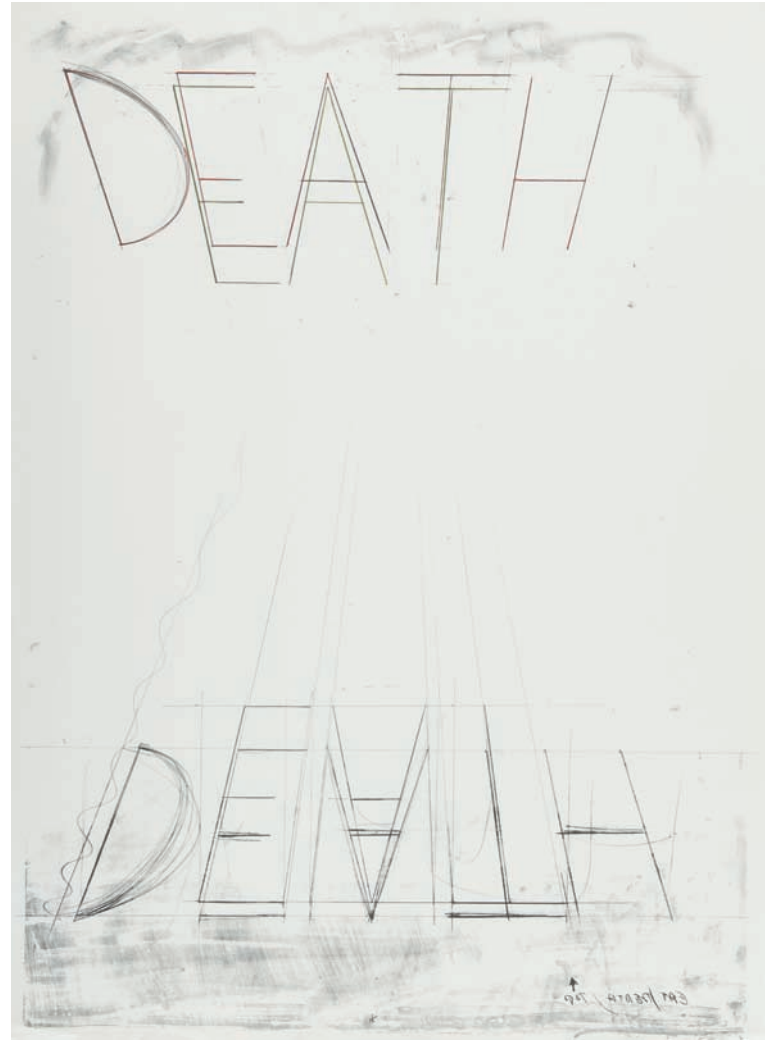
153 **BRUCE NAUMAN** b. 1941

*Eat Death*, 1973

Lithograph in colors, on Arjomari paper, the full sheet, signed, dated '73' and numbered 51/68 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional soiling in places along the sheet edges, soft creasing and rubbing at lower corners, otherwise in very good condition, unframed.  
S. 42 3/4 x 31 1/4 in. (108.6 x 79.4 cm)

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

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



154 **BRUCE NAUMAN** b. 1941

*M. Ampere*, 1973

Lithograph in colors, on Rives paper, with full margins, signed, dated '73' and annotated 'A/P' in pencil (one of 10 artist's proofs, the edition was 50), published by Cirrus Editions, Los Angeles, in very good condition, unframed.  
I. 30 1/4 x 44 1/4 in. (76.8 x 112.4 cm)  
S. 31 x 45 1/4 in. (78.7 x 114.9 cm)

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

**LITERATURE** Cirrus Editions p 320; Christopher Cordes 21

This word-image is one of a number of works involving word play created by Nauman during the 1970s. He compared making this lithograph to chiselling stone, to create a shallow relief. Nauman has connected his word works, involving anagrams, palindromes and mirror images, to his interest in the image reversal that took place when he removed the moulds from his early fibre glass sculptures. The frequently disturbing or ambiguous nature of the semi-concealed messages in the word-works is in contrast to the spare elegance of the images. Here the message discovered within the letters is the brutal phrase 'Rape Me'. (The Tate Collection website.)





155 **ROBERT GOBER** b. 1954  
*Hanging Man / Sleeping Man*, 1989  
Hand-printed screenprint in colors, on wallpaper (presumably a full roll), the full sheet, minor wear at the sheet edges, otherwise in very good condition, rolled onto scroll and framed.  
S. height variable x 29 7/8 in. (75.9 cm)

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



156 **ROBERT GOBER** b. 1954  
*Untitled*, 1993-94  
The complete set of two photolithographs in colors, on archival French Dur-o-Tone paper, with full margins, both signed, dated '1993-4' and numbered 63/75 in pencil (there were also 10 artist's proofs), with horizontal and vertical creases (as issued), both in very good condition, both framed.  
fresh L. 11 1/4 x 11 in. (28.6 x 27.9 cm)  
fresh S. 12 1/4 x 12 in. (31.1 x 30.5 cm)  
whole L. 21 x 11 in. (53.3 x 27.9 cm)  
whole S. 22 3/8 x 12 in. (56.8 x 30.5 cm)

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



157 **ROBERT GOBER** b. 1954

*Untitled*, 1992

Photolithograph, on folded French Dur-O-Tone paper with line of holes along the lower edge (as issued), the full sheet, signed, dated '92-96' and numbered 'Edition #18 of 40' in pencil on the reverse (there were also 10 artist's proofs), published as a special edition to benefit the Hetrick-Martin Institute, New York, in very good condition, framed.  
S. 22 1/2 x 13 1/2 in. (57.2 x 34.3 cm)

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

158 **ROBERT GOBER** b. 1954

*Untitled*, 1999

Etching in one color, on white Rives BFK paper, with full margins, signed, dated '99' and numbered 5/40 in pencil (there were also 12 artist's proofs), published on the occasion of *Robert Gober: Sculpture + Drawing* at the Walker Art Center, Minneapolis, February 14 - May 9, 1999, in very good condition, framed.  
I. 11 x 8 1/2 in. (27.9 x 21.6 cm)  
S. 19 3/8 x 17 in. (49.2 x 43.2 cm)

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

159 **ROBERT GOBER** b. 1954

*Untitled*, 1991

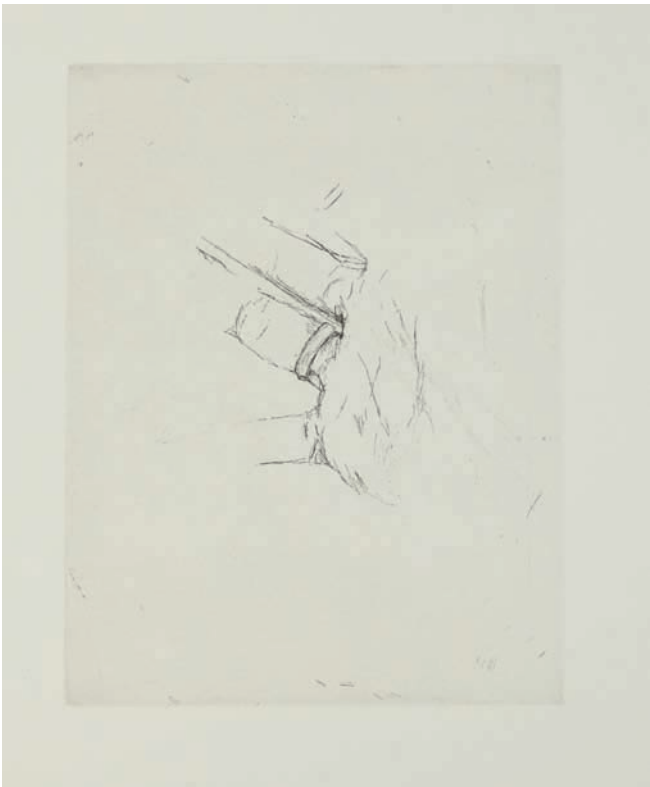
Photolithograph, on newsprint with hand-torn edges, the full sheet, signed, dated '91' and numbered 21/75 in pencil (there were also 25 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in very good condition, framed.  
S. 22 x 14 in. (55.9 x 35.6 cm)

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

LITERATURE Edition for Parkett 27

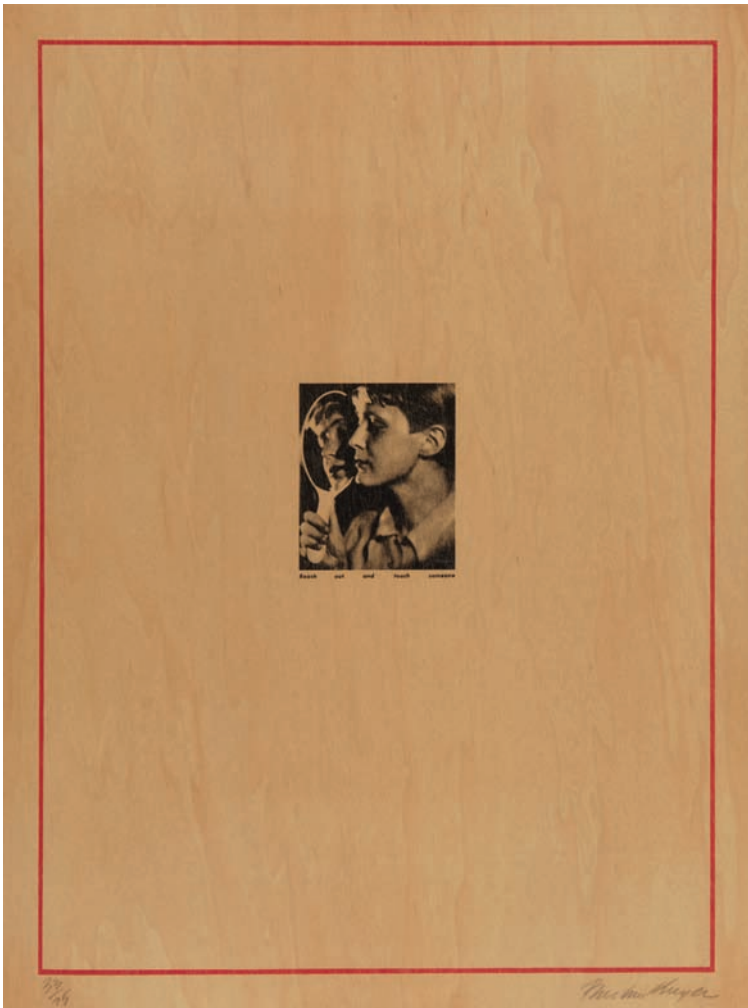


158





160



162



161



160 **BARBARA KRUGER** b. 1945

*Reach Out and Touch Someone*, 1989

Screenprint in red and black, on Anga wood veneer mounted to Whatman paper (as issued), with full margins, signed and numbered 33/75 in pencil (there were also 16 artist's proofs), published by Parasol Press, New York, in very good condition, framed.

I. 24 3/8 x 17 5/8 in. (61.9 x 44.8 cm)

S. 26 1/4 x 19 5/8 in. (66.7 x 49.8 cm)

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

161 **CARRIE MAE WEEMS** b. 1953

*Jim, if you choose to accept, the mission is to land on your own two feet*, 1988-89

Gelatin silver print, on photo paper, with full margins, signed, dated '1988-89' and numbered 37/50 in pencil on the reverse, published by Artists Space, NY, in very good condition, framed.

I. 15 1/4 x 15 1/8 in. (38.7 x 38.4 cm)

S. 19 3/4 x 16 in. (50.2 x 40.6 cm)

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

162 **ISAAC JULIEN AND SUNIL GUPTA** b. 1960 & b. 1953

*Looking for Langston series: No. 10 Hommage Noir*, 1989

Photograph, on photo paper, with full margins, edition 1 of 18 printed on the Metro Pictures, New York label affixed to the reverse of the frame, in very good condition, framed.

I. 16 x 22 7/8 in. (40.6 x 58.1 cm)

S. 20 x 24 in. (50.8 x 61 cm)

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



**163 FRANCIS ALÿS** b. 1959  
*Untitled (Hyde Park)*, 1999  
Black and white photograph, on matte photo paper mounted to mat board (as issued), the full sheet, printed with numbering 3/10 on a label affixed to the reverse of the frame, published by Lisson Gallery London Limited, in excellent condition, framed.  
S. 13 7/8 x 11 in. (35.2 x 27.9 cm)  
**Estimate \$2,500-3,500**



**164 HAMISH FULTON** b. 1946  
*Coast to Coast Walks*: one plate,  
Screenprint in colors, on wove paper, with full margins, signed and numbered 67/100 in pencil, in very good condition, framed.  
I. 22 3/8 x 15 in. (56.8 x 38.1 cm)  
S. 29 1/2 x 21 3/4 in. (74.9 x 55.2 cm)  
**Estimate \$200-300**

**165 LORNA SIMPSON** b. 1960  
*Untitled*, 1993  
The complete set of four multiples including two glass objects, one etched glass plaque and one photograph on linen stretched over wood strainers, signed, dated '93' and numbered 36/50 in black marker on the back of the wood strainers, published by the New Museum, New York, all in very good condition.  
wishbone a: 5 3/4 x 3 x 1/2 in. (14.6 x 7.6 x 1.3 cm)  
wishbone b: 6 1/4 x 3 1/2 x 1/2 in. (15.9 x 8.9 x 1.3 cm)  
plaque: 10 x 7 7/8 x 1/2 in. (25.4 x 20 x 1.3 cm)  
photo: 10 x 8 x 1 3/8 in. (25.4 x 20.3 x 3.5 cm)  
**Estimate \$2,500-3,500**







166 **LORNA SIMPSON** b. 1960

*Details set, 1996*

The complete set of twenty-one photogravures with screenprinted text, on Somerset paper, with full margins, number 35/40 (indicated on a label affixed to the reverse of the frames), all in very good condition, all framed, lacking the signed and numbered colophon and original portfolio box.

all I. 6 x 5 in. (15.2 x 12.7 cm)

all S. 10 x 8 in. (25.4 x 20.3 cm)

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



**167 KARA WALKER** b. 1969

*The Emancipation Approximation (Scene #18)*, 1999-2000

Screenprint in colors, on Bristol paper, the full sheet, signed and numbered XIX/XXV in pencil on the reverse, published by Sikkema Jenkins Editions, New York, in excellent condition, framed.

S. 44 x 34 in. (111.8 x 86.4 cm)

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

**168 MIKE KELLEY** b. 1954

*Birthplace of Lincoln, Birthplace of Christ*, 1985/96

Silver-gelatin print, on photo paper (mounted to mat board), with full margins, signed in pencil on the reverse of the mat board, numbered 5 of 5 (printed) on a label affixed to the back of the frame, published by Patrick Painter Editions, Vancouver, in very good condition, framed.

overall I. 14 7/8 x 9 7/8 in. (37.8 x 25.1 cm)

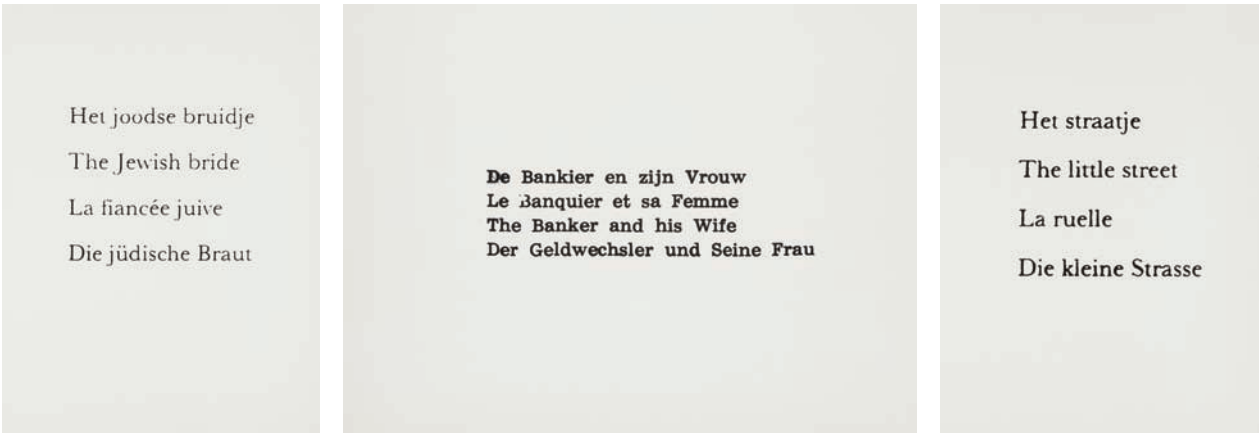
S. 23 7/8 x 19 7/8 in. (60.6 x 50.5 cm)

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





169



169 **MATTHEW ROSE** b. 1959

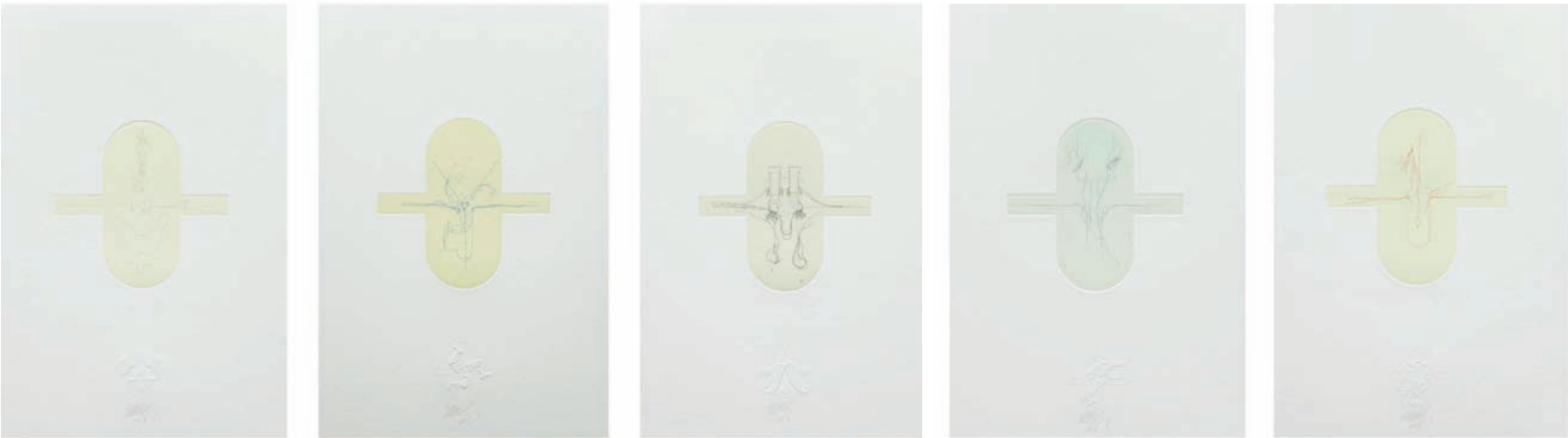
*Paintings portfolio, 1999*

The complete set of seven screenprints, on Rives BFL Moulin d'Gou paper, with full margins, with accompanying postcard, all signed, dated '1999' and numbered '2/3' AP' in pencil on the reverse (artist's proofs, the edition was 10), published by Michel Hosszu, Paris, the palest offsetting on the reverse, *still life* with minor soiling at upper right, otherwise all in very good condition, all unframed.

all I. various sizes  
all S. 29 7/8 x 22 1/2 in. (75.9 x 57.2 cm)

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

170



170 **MATTHEW BARNEY** b. 1967

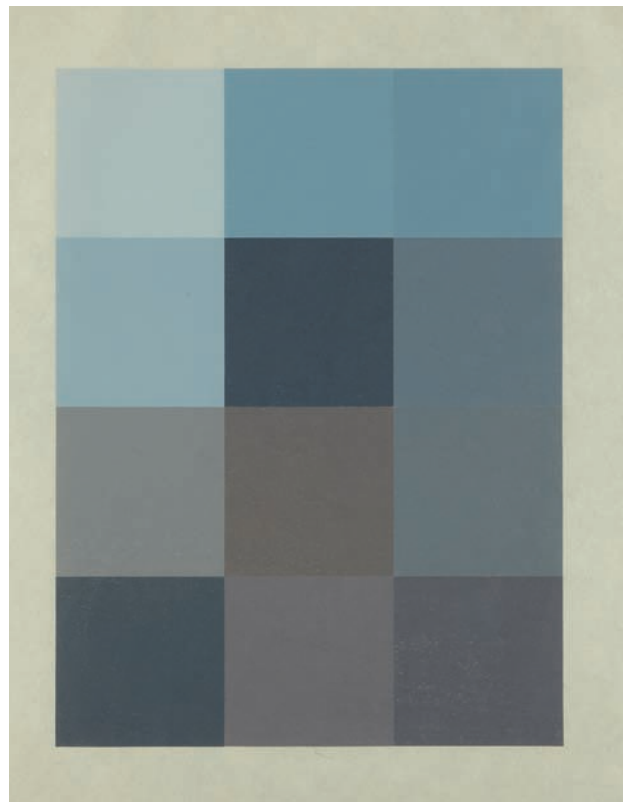
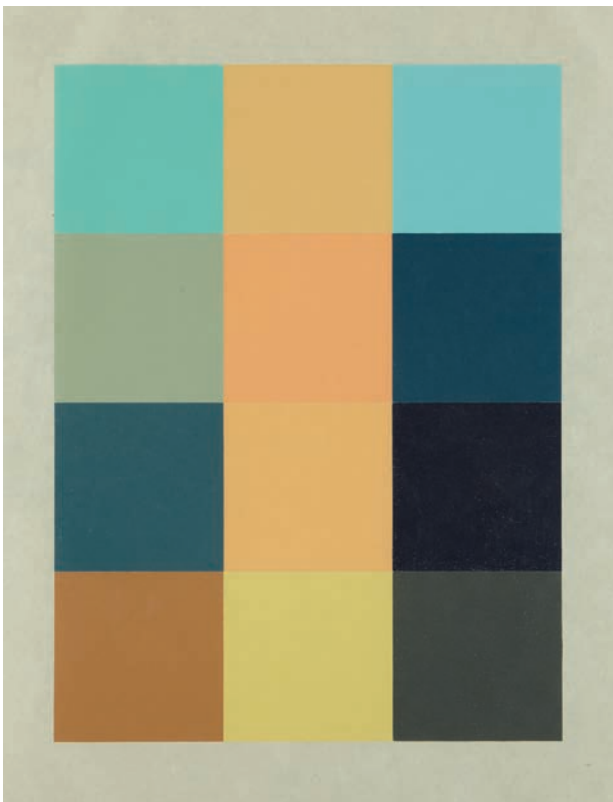
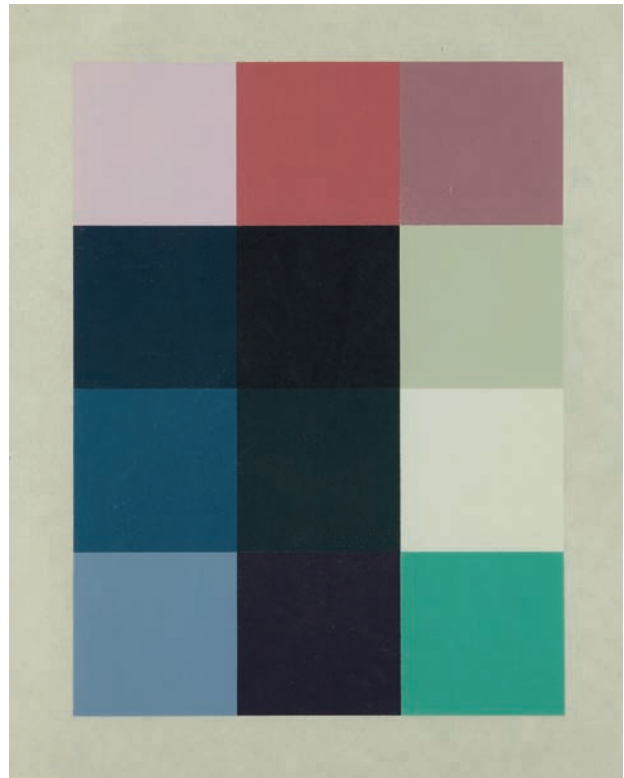
*Cremaster Field Suite portfolio, 2002*

The complete set of five etchings in colors with embossing, on Hahnemühle Copperplate paper, the full sheets, all signed and annotated 'PP 3' in pencil (a printer's proof, the edition was 40), published by Jean-Yves Noblet, all in very good condition, contained in original self-lubricating plastic moulded case.

18 x 13 in. (45.7 x 33 cm)

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





171 **SHERRIE LEVINE** b. 1947

*Meltdown portfolio*, 1989

The complete set of four woodcuts in colors, on Korean Kozo paper, with full margins, all signed, titled, dated '1989' and numbered 29/35 in pencil on the reverse (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all in very good condition, contained in original paper folder and wood box.

39 1/2 x 28 1/2 in. (100.3 x 72.4 cm)

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

Including: *Mondrian's Tableau N. II*; *Kirchner's Potsdam Square, Berlin*; a *Monet Rouen Cathedral*, and *Duchamp's L.H.O.O.Q. (mustached Mona Lisa)*

This series of lush woodcuts resulted from the use of computer technology to reduce images of four paintings to their essential colors, which were then translated onto square woodblocks of equal size.





172 **JASPER JOHNS** b. 1930

*Usuyuki*, 1981

Screenprint in colors, on Kurotani Kozo paper, with full margins, signed, dated '81' and numbered 68/85 in pencil (there were also 15 artist's proofs), published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), the colors slightly attenuated, minor creasing near the sheet edges (particularly the corners), otherwise in good condition, framed.

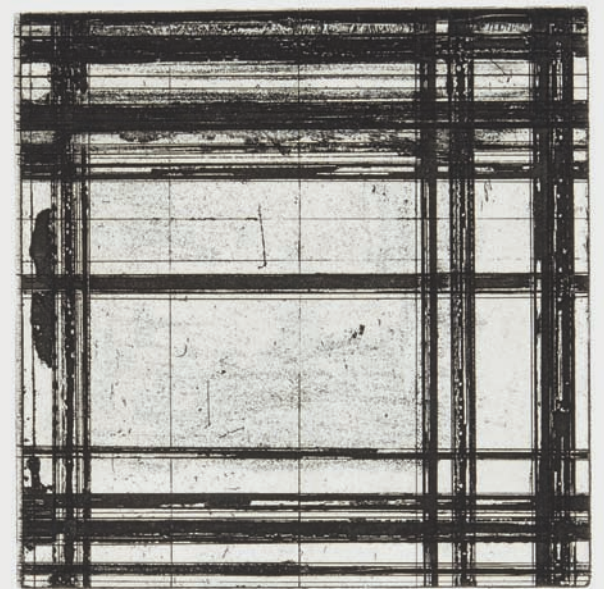
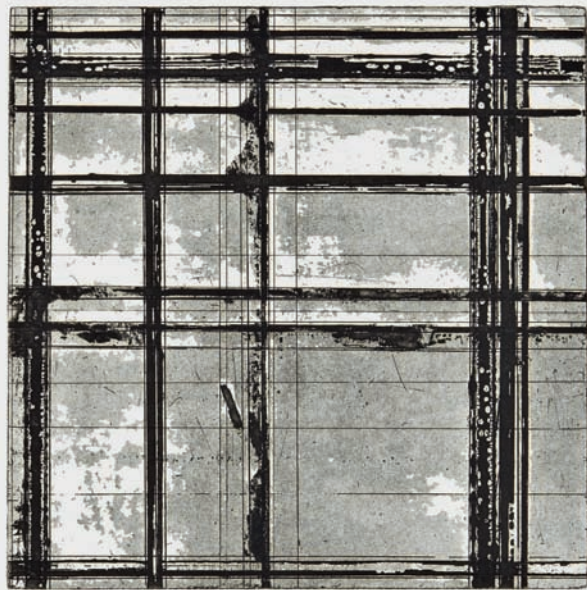
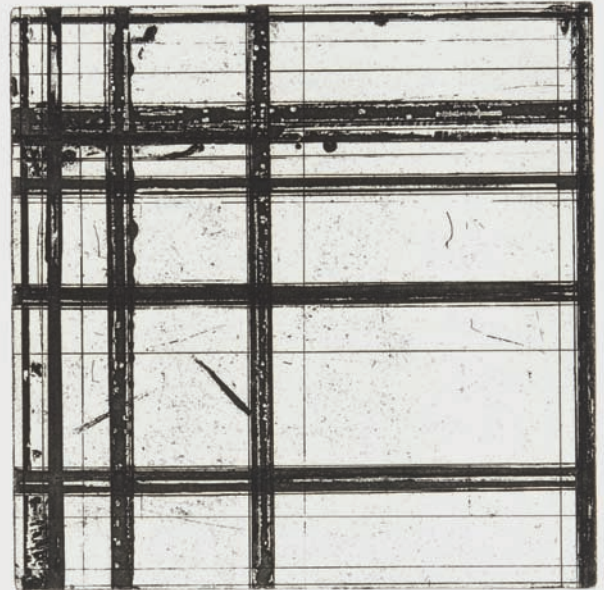
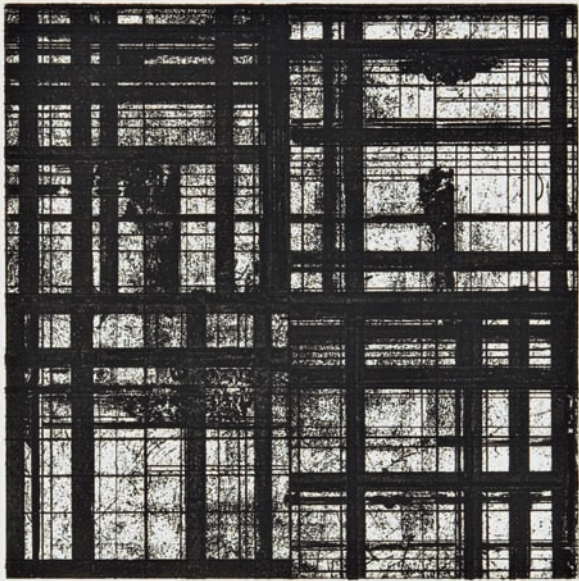
I. 27 1/2 x 45 1/2 in. (69.9 x 115.6 cm)

S. 29 1/4 x 47 in. (74.3 x 119.4 cm)

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

LITERATURE Universal Limited Art Editions 216





173 **BRICE MARDEN** b. 1938

*Tiles portfolio*, 1979

The complete set of four etchings with drypoint, on Somerset paper, with full margins, all signed, dated '79' and numbered 12/50 in pencil (there were also 12 artist's proofs), published by Parasol Press, Ltd., New York, all in excellent condition, contained in original linen-covered portfolio.

30 1/4 x 23 1/2 in. (76.8 x 59.7 cm)

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

LITERATURE Jeremy Lewison 31

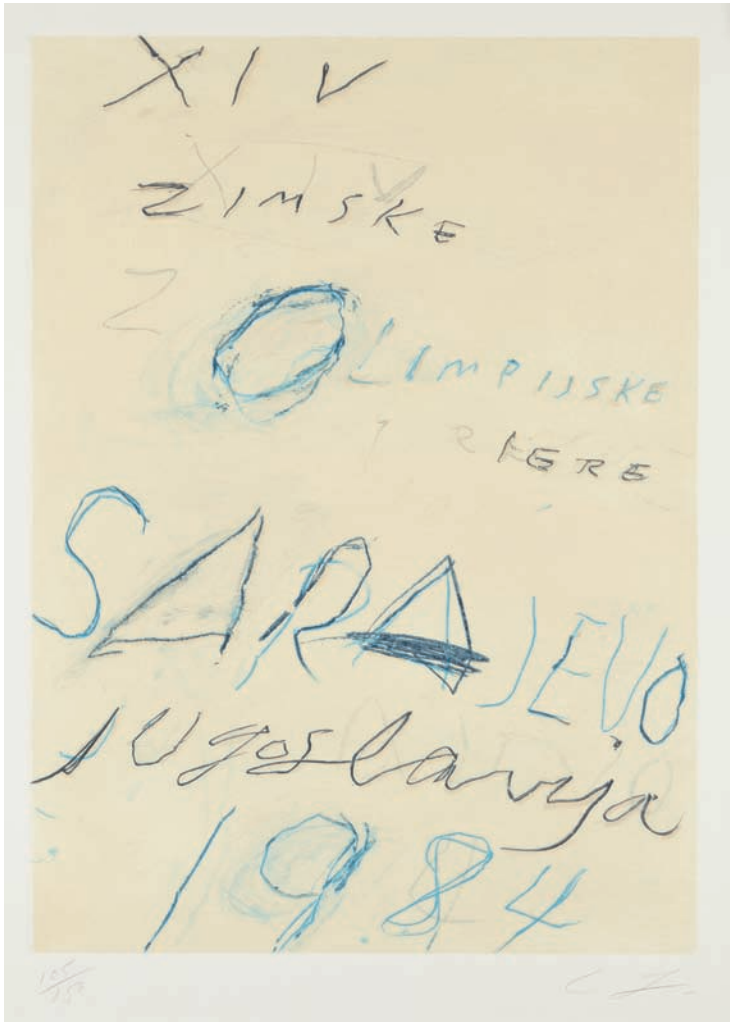




174 **CY TWOMBLY** b. 1928  
*Untitled*, from *The New York Collection for Stockholm portfolio*, 1973  
Screenprint and lithograph in colors, on rag paper, with full margins, signed with initials, dated '73' and numbered 124/300 in pencil on the reverse (there were also 30 artist's proofs), published by Experiments in Art and Technology, Inc., New York, in very good condition, framed.  
I. 11 3/8 x 8 5/8 in. (28.9 x 21.9 cm)  
S. 11 7/9 x 8 7/8 in. (29.9 x 22.5 cm)

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

LITERATURE Heiner Bastian 38



175 **CY TWOMBLY** b. 1928  
*Untitled*, from *Art and Sports portfolio*, 1984  
Lithograph and etching with aquatint in colors, on Arches paper, with full margins, signed with initials and numbered 105/150 in pencil (there were also 50 in Roman numerals and 12 artist's proofs), published by Visconti Art Spectrum, Vienna, in very good condition, framed.  
I. 30 x 21 3/4 in. (76.2 x 55.2 cm)  
S. 35 3/8 x 24 5/8 in. (89.9 x 62.5 cm)

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

LITERATURE Heiner Bastian 76



176 **BRICE MARDEN** b. 1938  
*Untitled*, 1979  
Etching and aquatint, on Rives BFK paper, with full margins, signed, dated '79' and numbered 23/35 in pencil (there were also 10 artist's proofs), published by Kunstraum, Munich, a few very soft handling creases in the lower margin, very pale soiling/staining near the sheet edges, otherwise in very good condition, framed.  
I. 5 x 5 7/8 in. (12.7 x 14.9 cm)  
S. 11 3/4 x 7 3/4 in. (29.8 x 19.7 cm)

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

LITERATURE Jeremy Lewison 33



177 **BRICE MARDEN** b. 1938  
*Etchings to Rexroth portfolio: plate 1, 1986*  
Etching with aquatint, on Rives BFK paper, with full margins, signed, dated '86' and numbered 41/45 in pencil (there were also 10 artist's proofs), published by Peter Blum Edition, New York, in very good condition, framed.  
I. 8 x 6 7/8 in. (20.3 x 17.5 cm)  
S. 19 1/2 x 15 7/8 in. (49.5 x 40.3 cm)

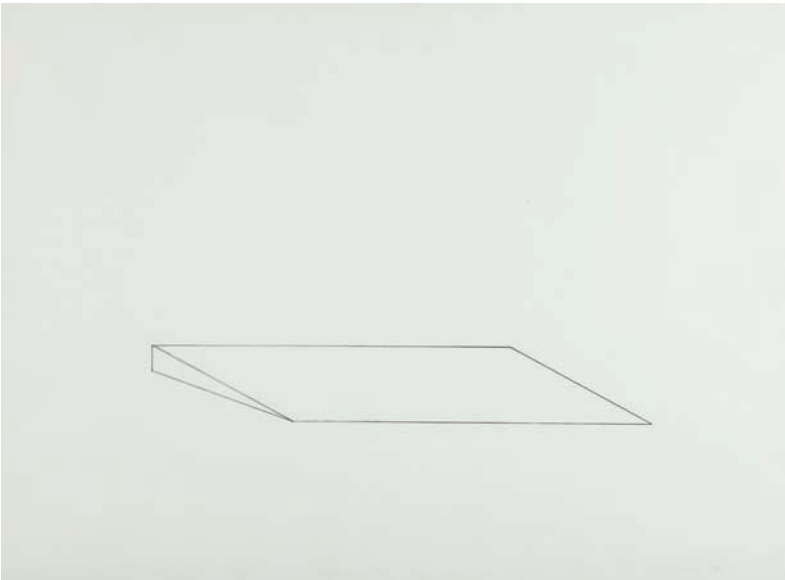
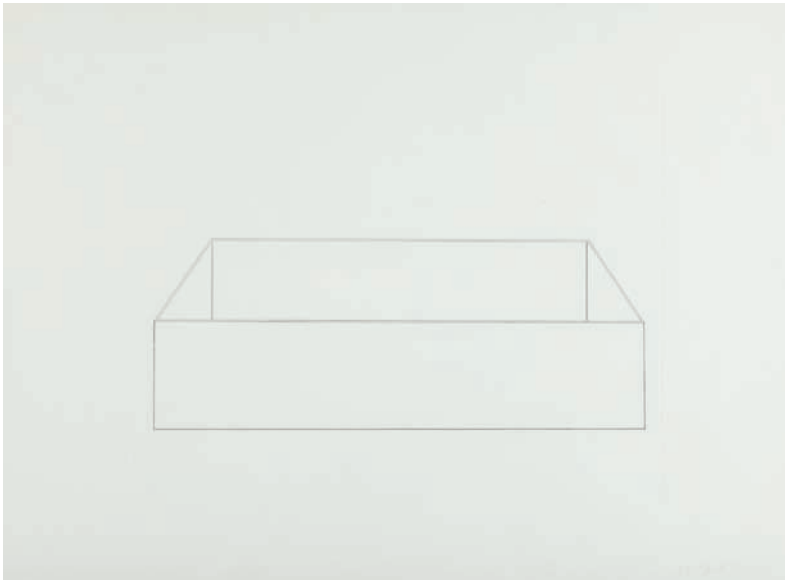
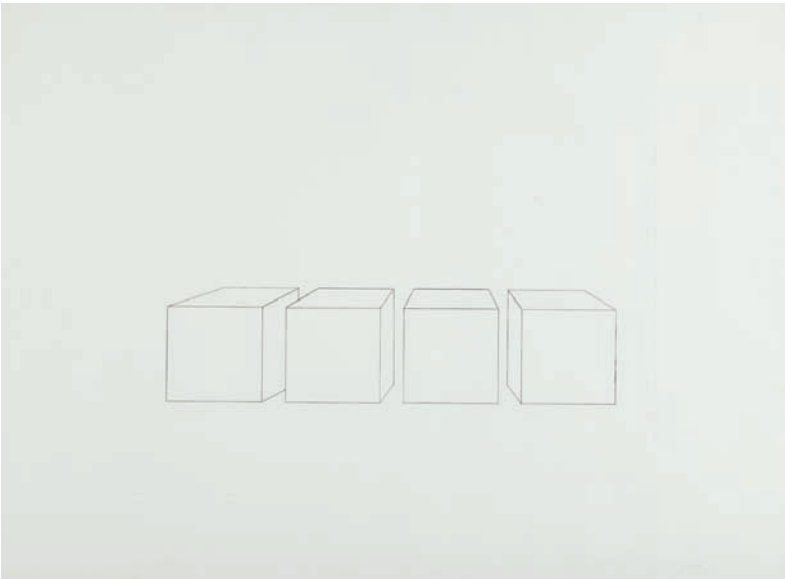
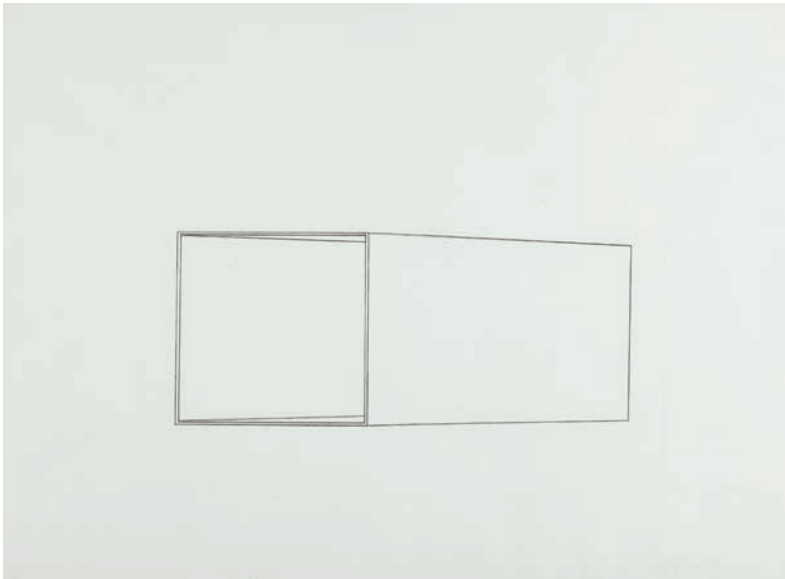
**Estimate \$2,000-3,000**

**LITERATURE** Jeremy Lewison 40-1

178 **DONALD JUDD** 1928-1994  
*Untitled: four plates, 1974*  
Four etchings, on etching paper, with full margins, all signed, dated '74' and numbered 25/35, 1/35, and two 8/35 in pencil (there were also an unknown number of artist's proofs), co-published by Multiples Inc., and Castelli Graphics, New York, occasional soft handling creases, otherwise all in very good condition, all framed.  
all I. 21 1/2 x 27 3/4 in. (54.6 x 70.5 cm)  
all S. 30 3/4 x 41 3/4 in. (78.1 x 106 cm)

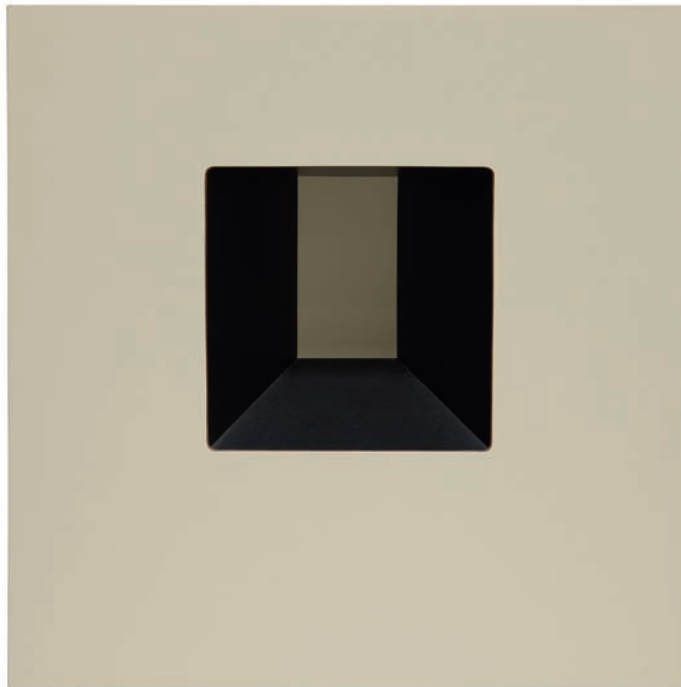
**Estimate \$6,000-8,000**

**LITERATURE** Edition Schellmann 77, 78, 80 and 81





179



180

179 **RICHARD ARTSCHWAGER** b. 1923*Fractal*, 1987

Formica on wood wall multiple, signed and numbered 9 in ink on a label affixed to the reverse, from the edition of 25 (there were also an unrecorded number of artist's proofs) published by Brooke Alexander, Inc., New York, a few minor scuffs (primarily on the sides), occasional minor soiling, otherwise in very good condition.

17 x 17 x 5 3/4 in. (43.2 x 43.2 x 14.6 cm)

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

LITERATURE Brooke Alexander 11

180 **TONY SMITH** 1912-1980*New Piece*, 1966

Black lacquer on wood, signed, dated '1966' and numbered 30/40 in black ink on a label affixed to one side, published by Documenta Foundation, Kassel, Germany, minor scuffing and soiling, adhesive and label remains in places, wear at corners and edges, otherwise in good condition.

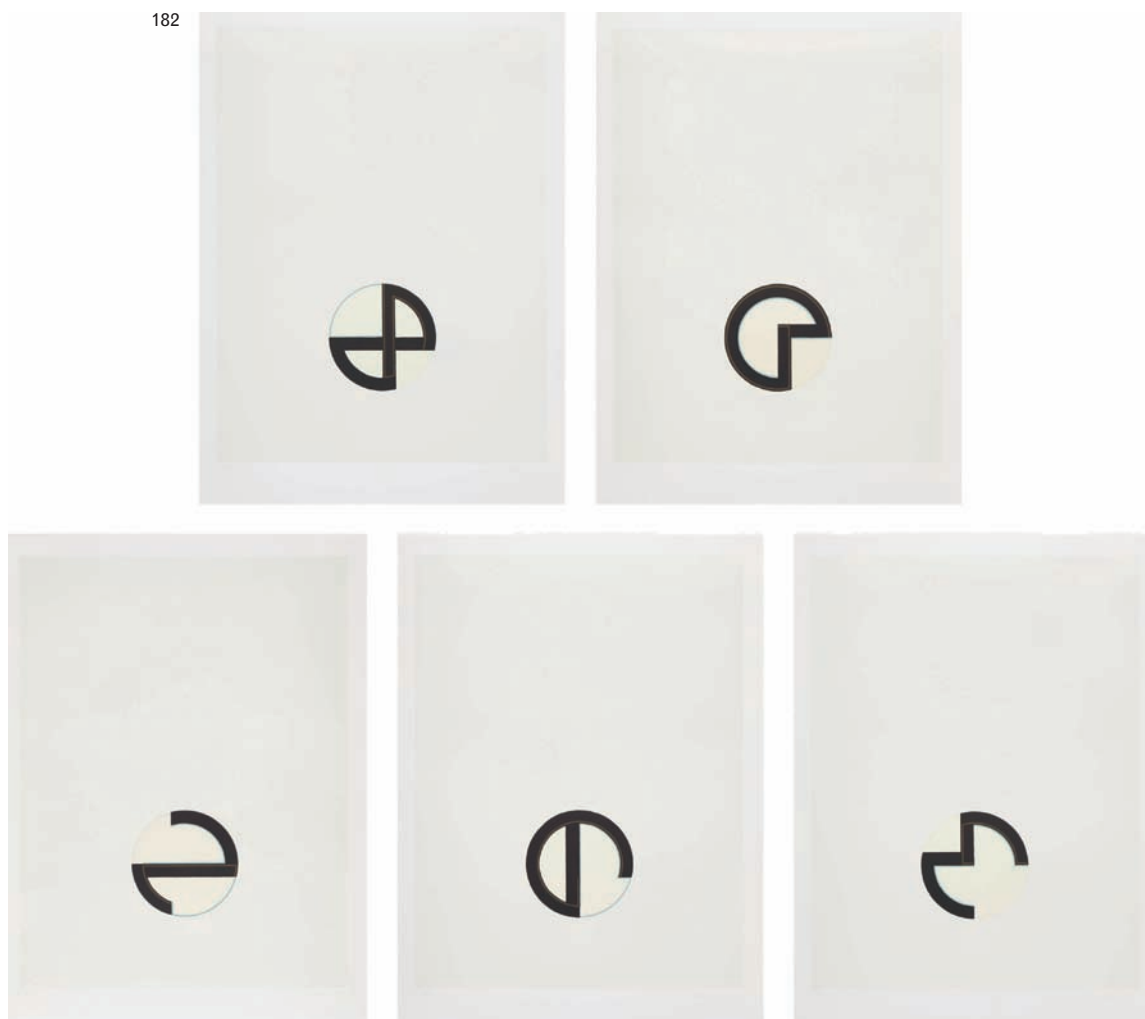
10 3/8 x 21 x 23 in. (26.4 x 53.3 x 58.4 cm)

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

181



182

**181 ROBERT MANGOLD** b. 1937*Curled Figure*, 2002

Etching and aquatint in colors, on Arches paper, with full margins, signed and numbered 7/40 in pencil (there were also 11 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 20 1/2 x 40 3/4 in. (52.1 x 103.5 cm)

S. 25 x 44 1/4 in. (63.5 x 112.4 cm)

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

**182 JO BAER** b. 1929*Cardinations*: five plates, 1974

Five screenprints in colors, on wove paper, with full margins, all signed, dated '74' and numbered 68/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander Editions, New York, all with a few small foxmarks, an area of soiling in the lower left margin (of varying degrees), the palest offsetting on the reverse, otherwise all in very good condition, all unframed.

I. 24 1/2 x 18 5/8 in. (62.2 x 47.3 cm)

S. 28 3/8 x 21 1/8 in. (72.1 x 53.7 cm)

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





183 **SOL LEWITT** 1928-2007

*All Combinations of Arcs from Corners & Sides, Grids & Circles, Using Four Colors, 1972*

The complete set of twenty-four screenprints in colors, on Strathmore paper, with full margins, all signed and numbered 7/34 in pencil, published by Pio Monti, Macerata, *plate 24* with mat staining along the upper margin edge, *plate 4* with soiling at reverse of upper right, otherwise all in very good condition, all unframed.

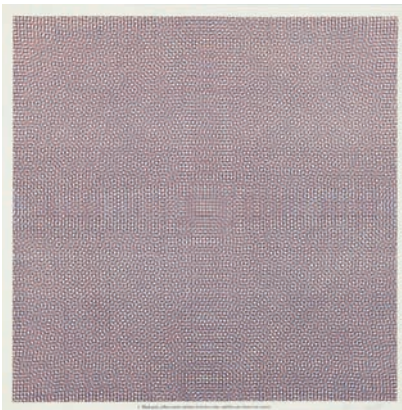
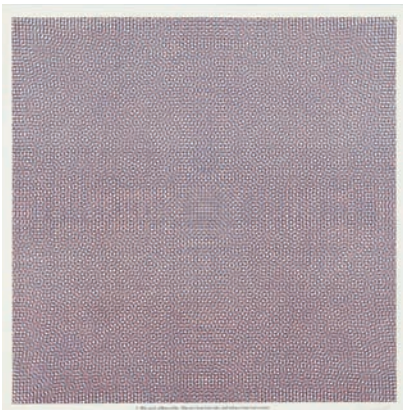
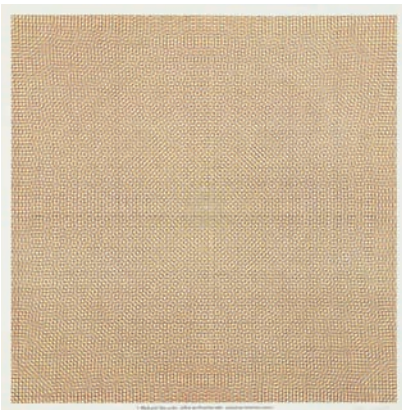
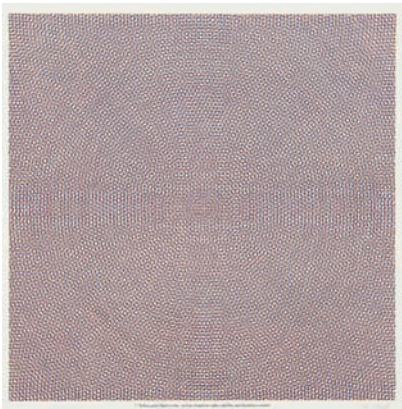
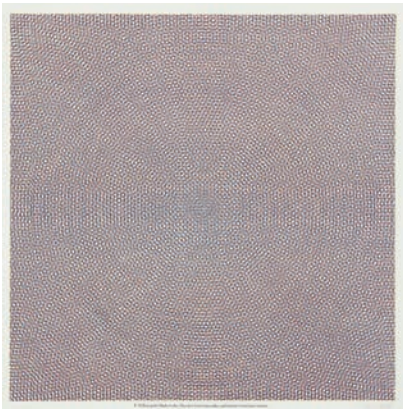
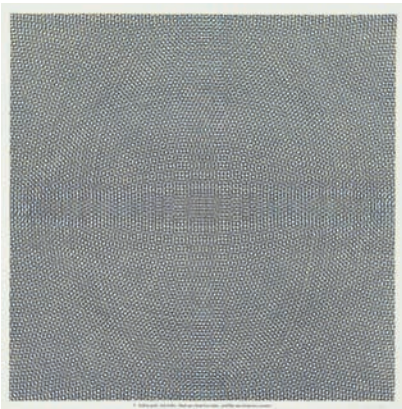
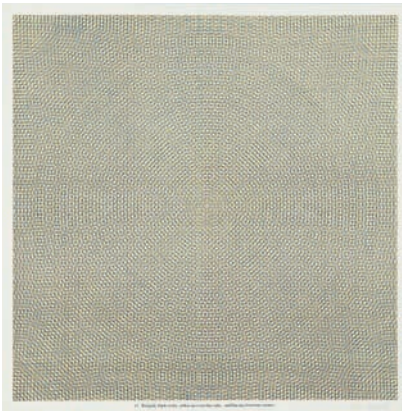
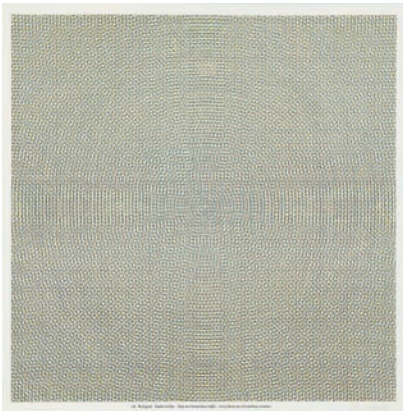
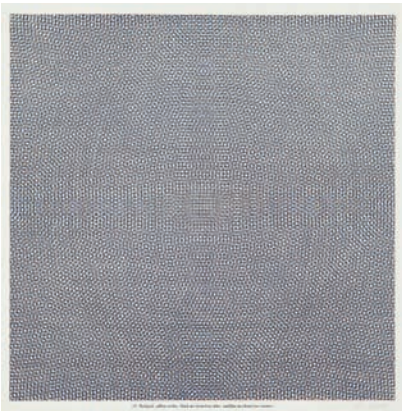
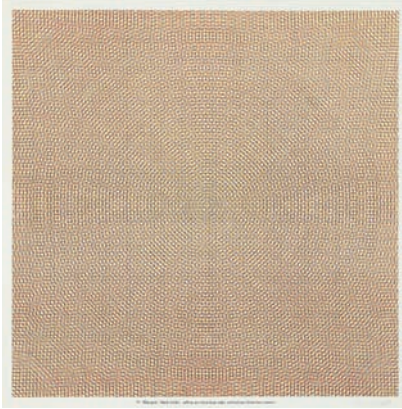
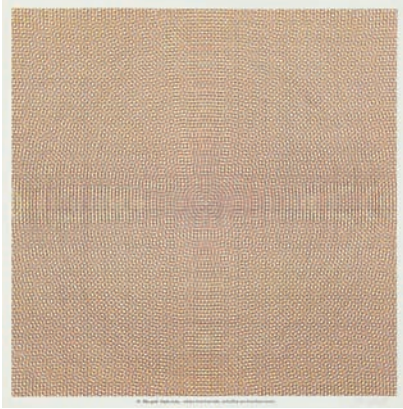
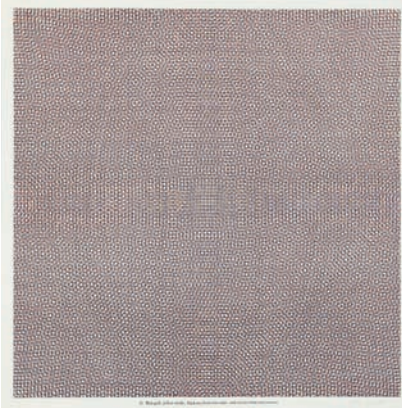
all I. 13 7/8 x 13 7/8 in. (35.2 x 35.2 cm)

all S. 14 7/8 x 14 7/8 in. (37.8 x 37.8 cm)

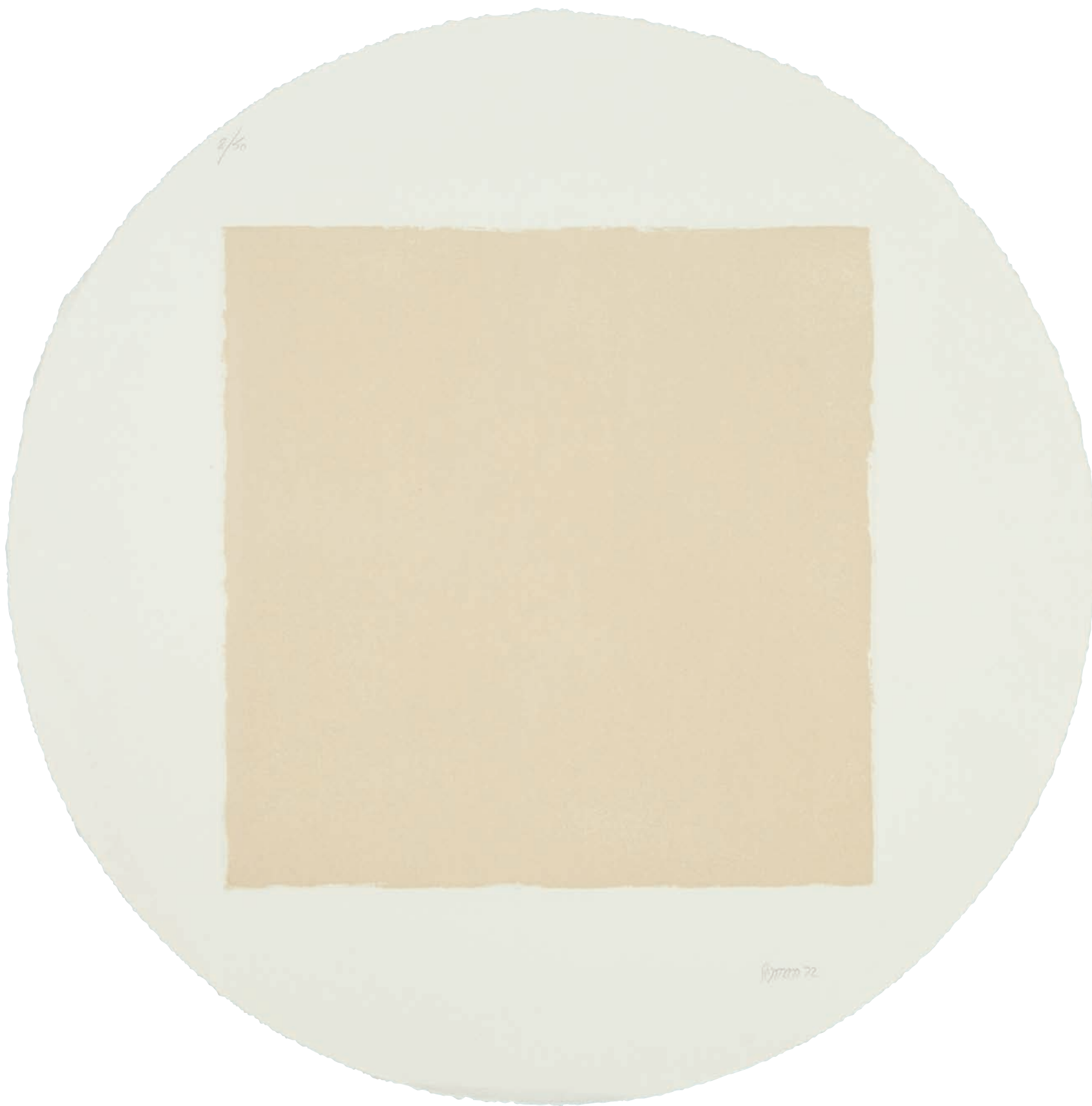
**Estimate \$15,000-25,000**

**LITERATURE** Verlag Kornfeld S10; Tate Gallery S10









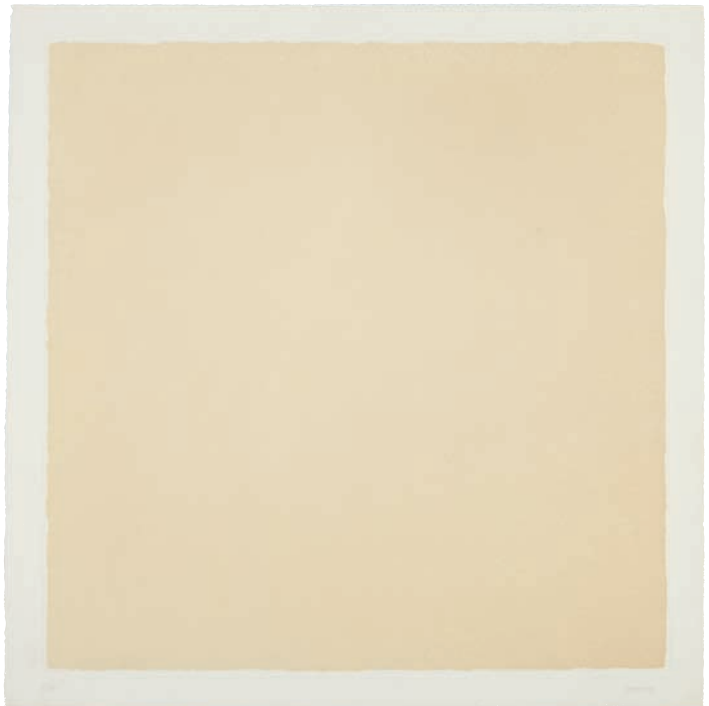
**184 ROBERT RYMAN** b. 1930

*Seven Aquatints portfolio*, 1972

The complete set of seven aquatints in white, on Rives BFK paper, with full margins, all signed, dated '72' and numbered 8/50 in pencil, (there were also 10 artist's proofs lettered A-J), published by Parasol Press, Ltd., New York, occasional creasing and soiling in the margins, one with adhesive remains at lower right, one with soiling and staining along right sheet, otherwise all in good condition, all contained in original linen covered portfolio box (soiling and splitting in places).  
25 x 25 1/2 in. (63.5 x 64.8 cm)

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

**LITERATURE** Amy Baker Sandback RR G5/1-7







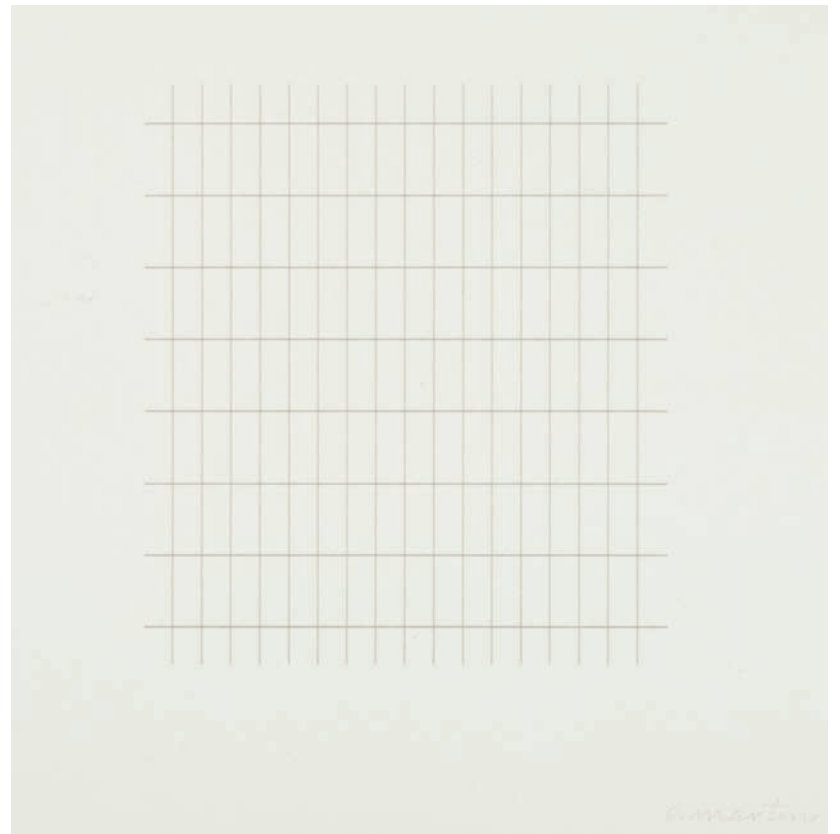
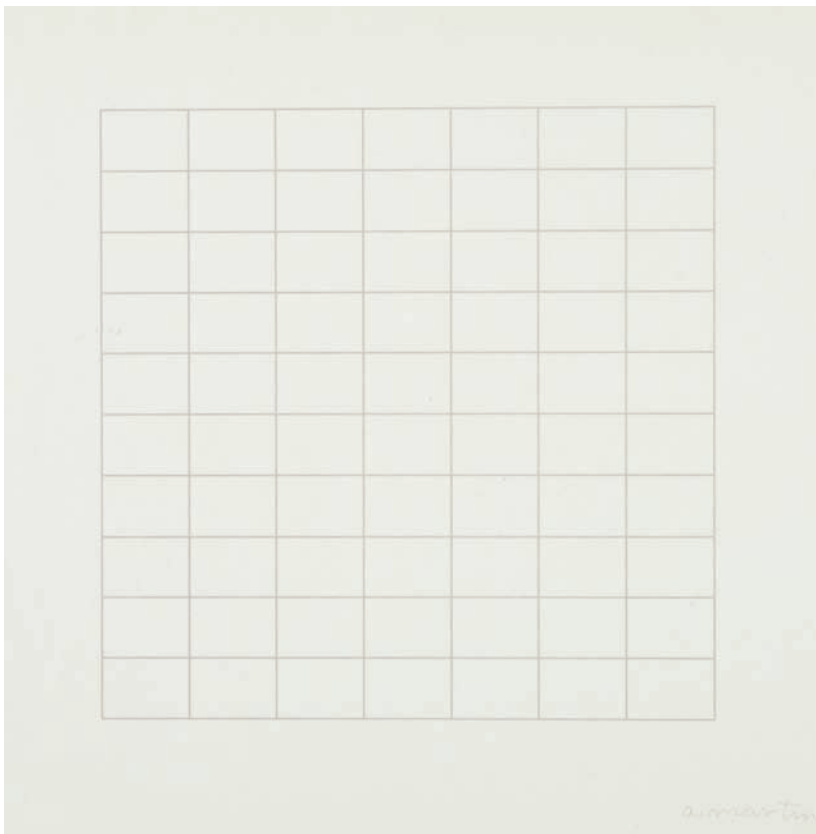
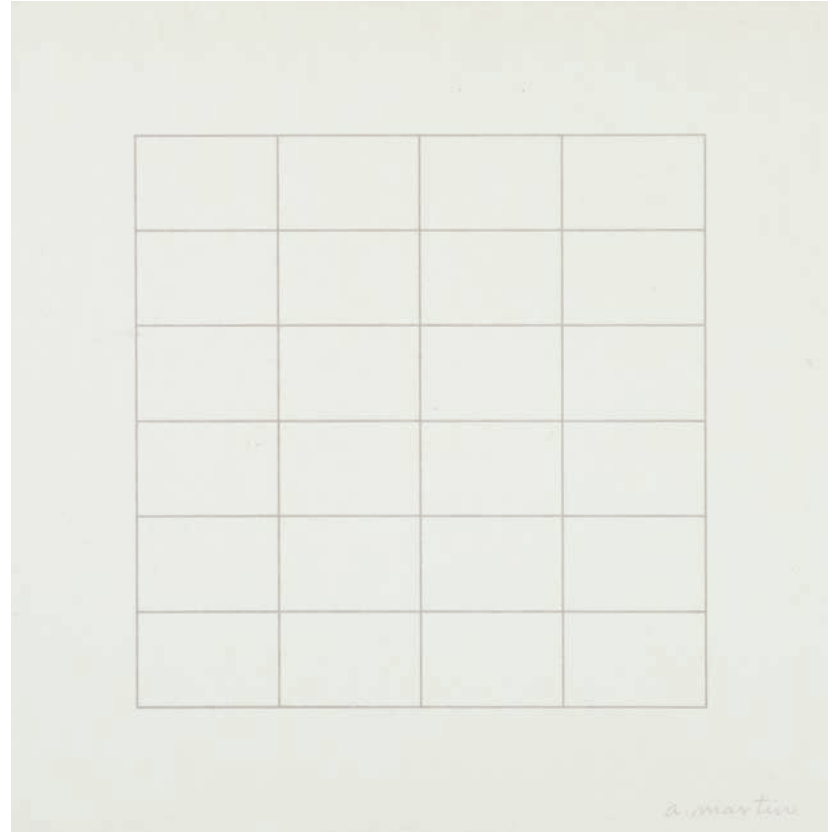
185 **ROBERT RYMAN** b. 1930

*Conversion*, 2003

Relief print from linoleum in white with applied carpet tacks, on aluminum panel, the full sheet, signed, dated, inscribed with arrow and numbered 27/30 in black ink, published by Pace Editions, Inc., New York, a very small accretion at lower right, otherwise in very good condition, framed.

S. 15 x 15 in. (38.1 x 38.1 cm)

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



186 **AGNES MARTIN** 1912-2004

*On a Clear Day*: four plates, 1973

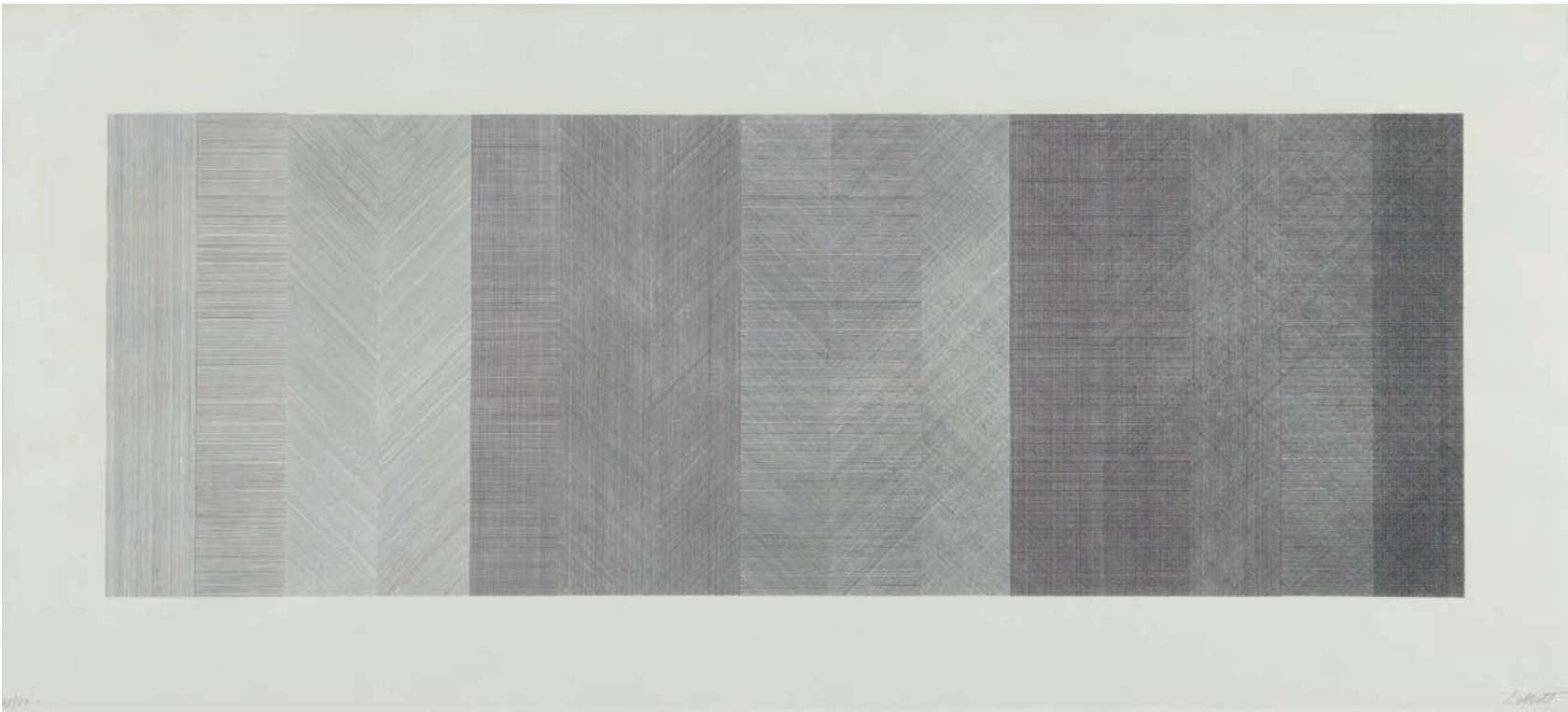
Four screenprints in gray, on Japanese rag paper, with full margins, all signed and two annotated '8' and '28' in pencil, proofs aside from the edition of 50 and 14 artist's proofs, published by Parasol Press, Ltd., New York, two with a very soft crease in the margins, otherwise all in very good condition, all unframed.

all I. various sizes

all S. 12 1/4 x 12 in. (31.1 x 30.5 cm)

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





**187 SOL LEWITT** 1928-2007  
*Horizontal Composite (In Colors)*, 1970  
Screenprint in colors, on Strathmore paper, with full margins, signed and numbered 137/150 in pencil, published by John Weber Gallery, New York, minor surface soiling, otherwise in very good condition, framed.  
I. 12 x 33 1/2 in. (30.5 x 85.1 cm)  
S. 18 x 39 7/8 in. (45.7 x 101.3 cm)

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

**LITERATURE** Verlag Kornfeld S2; Tate Gallery S2

**188 SOL LEWITT** 1928-2007  
*Horizontal Composite (Black and White)*, 1970  
Screenprint in colors, on Strathmore paper, with full margins, signed and numbered 38/40 in pencil, published by the artist, in very good condition, framed.  
I. 12 x 33 1/2 in. (30.5 x 85.1 cm)  
S. 18 x 40 in. (45.7 x 101.6 cm)

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

**LITERATURE** Verlag Kornfeld S3; Tate Gallery S3



189 **SOL LEWITT** 1928-2007

*Lines in four directions (horizontal, vertical, diagonal right and diagonal left) & all their combinations, 1977*  
Screenprint in colors, on Arches 88 paper, with full margins, signed and annotated 'TRIAL PROOF' in pencil (the edition was 50 and 10 artist's proofs), published by the artist, minor wear at the sheet edges and corners, occasional soft rubbing in the margins, an unobtrusive spot of skinning in the right margin, otherwise in very good condition, unframed.  
overall l. 16 x 33 in. (40.6 x 83.8 cm)  
S. 22 7/8 x 40 in. (58.1 x 101.6 cm)

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

LITERATURE Tate Gallery S25



190 **SOL LEWITT** 1928-2007

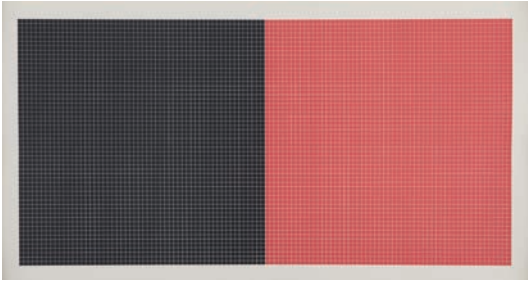
*Eight squares with a different color in each half square, (divided vertically & horizontally) composite: one plate, 1982*  
Screenprint in colors, on wove paper, with full margins, signed and numbered 'TP 3/8' in pencil (a trial proof, the edition was 40), published by Multiples Inc., New York, pale staining in the upper and lower corners, otherwise in very good condition, framed.  
l. 14 x 14 in. (35.6 x 35.6 cm)  
S. 18 x 18 in. (45.7 x 45.7 cm)

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

LITERATURE Verlag Kornfeld S8; Tate Gallery S37







192 **SOL LEWITT** 1928-2007  
*Grids and Color: four plates,*  
Four screenprints in colors, on Arches 88 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 I. 14 x 28 in. (35.6 x 71.1 cm)  
all S. 16 x 30 in. (40.6 x 76.2 cm)

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

LITERATURE Tate Gallery S31

193 **SOL LEWITT** 1928-2007  
*Wavy Lines,* 1995  
Woodcut in black, white and gray, on black wove paper, with full margins, signed and  
numbered 30/40 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**

194 **SOL LEWITT** 1928-2007  
*Wavy Lines (Color),* 1995  
Woodcut in colors, on black wove paper, with full margins, signed and numbered 30/40 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**

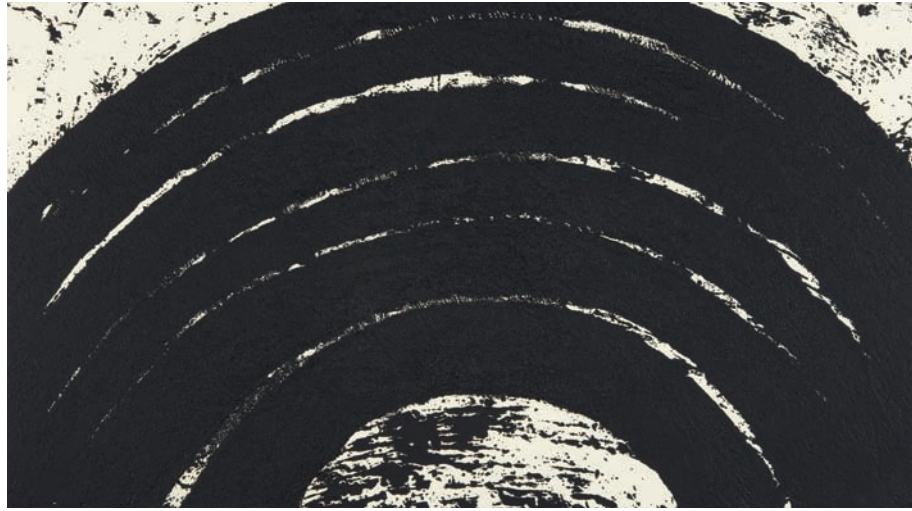




195



196



**195 RICHARD SERRA** b. 1939

*Paths and Edges # 8, 2007*

Etching, on Mohachi paper, the full sheet, signed, dated '07' and numbered 10/60 in black crayon on the reverse (there were also some proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), in very good condition, unframed.  
S. 23 1/2 x 29 3/8 in. (59.7 x 74.6 cm)

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

LITERATURE Silke von Berswordt-Wallrabe 198

**196 RICHARD SERRA** b. 1939

*Paths and Edges #4, 2007*

Etching, on Mohachi paper, the full sheet, signed, dated '07' and numbered 10/60 in black crayon on the reverse (there were also some proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), in very good condition, unframed.  
S. 21 1/2 x 38 1/2 in. (54.6 x 97.8 cm)

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

LITERATURE Silke von Berswordt-Wallrabe 194

**197 JANNIS KOUNELLIS** b. 1936

*Untitled, 1989*

Linocut printed on Japanese paper, mineral coal, mounted in a galvanized iron box, signed and numbered 2/25 in pencil, published by Donald Young Gallery, Chicago, in very good condition.  
25 7/8 x 17 5/8 x 3 in. (65.7 x 44.8 x 7.6 cm)

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

197







198 **EDUARDO CHILLIDA** 1924-2002  
*Le Chemin des Devins portfolio*, 1965  
The complete set of nine etchings and embossed wrapper, on Arches paper, the full sheets, loose, with text of *Le Chemin des Devins* and *Ménerbes* by André Frénaud, signed by artist and author in pencil on the colophon, also inscribed in pencil on the title page, numbered 52 of 125 on Arches paper (the total edition was 175 on various papers and 20 hors commerce copies reserved for collaborators), co-published by Maeght Editeur and Editions Gallimard, Paris, pale offsetting on the reverse and on adjacent pages, otherwise all in very good condition, contained in original paper covered case (foxing).  
15 3/8 x 12 3/4 in. (39.1 x 32.4 cm)

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

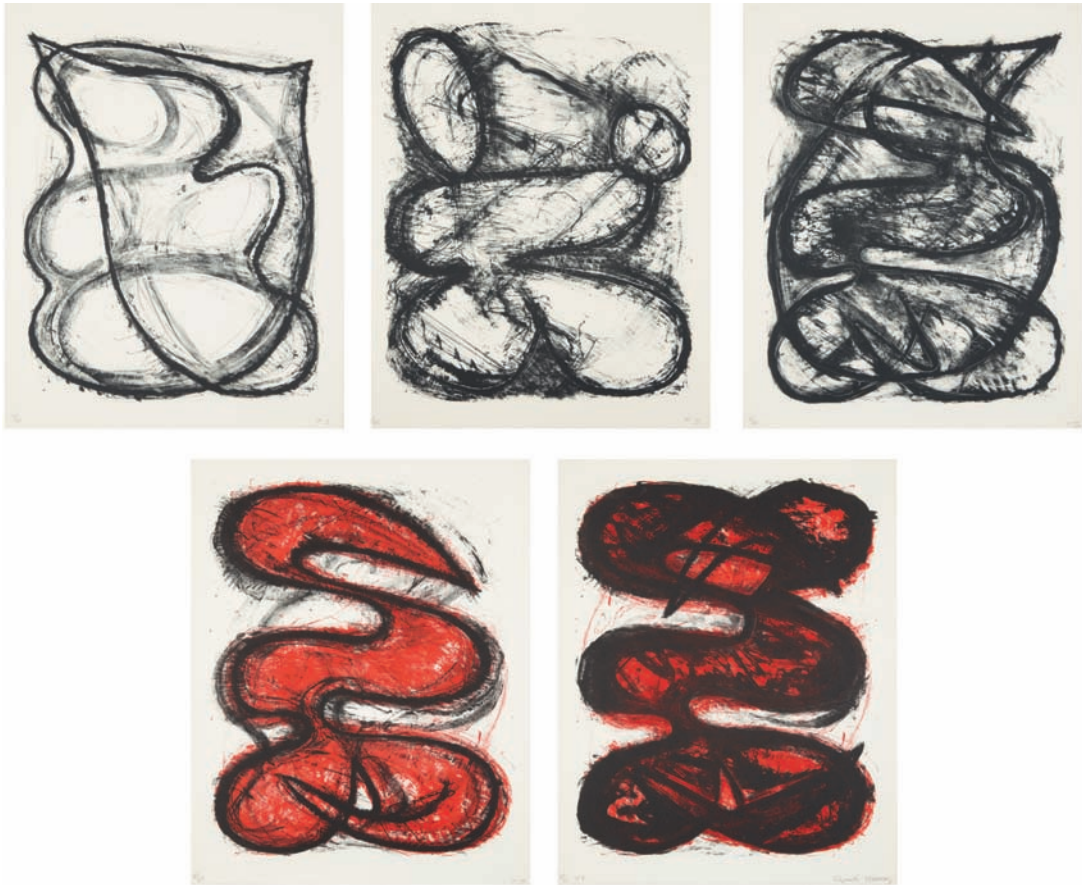
**LITERATURE** Martin van der Koelen 66007-66017



199 **CARROLL DUNHAM** b. 1949  
*Untitled*, 1988-89  
Etching, aquatint, drypoint, and spit-bite in sepia, on Arches En Tout Cas paper, with full margins, signed, dated '1988-89' and numbered 19/53 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, several soft handling creases in the margins, otherwise in very good condition, unframed.  
L. 40 1/2 x 60 3/4 in. (102.9 x 154.3 cm)  
S. 49 3/4 x 68 3/4 in. (126.4 x 174.6 cm)

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

**LITERATURE** Allison Kemmerer A12



**200 ELIZABETH MURRAY** 1940-2007  
*Untitled series: states I-V*, circa 1980  
The complete set of five lithographs (two in colors), on Arches paper, with full margins, state V signed in pencil, all annotated 'ST I-V' respectively and numbered 27/35 in pencil (there were also 8 artist's proofs), co-published by Brooke Alexander, Inc. and Paula Cooper Gallery, New York, all in very good condition, all framed.  
I. 19 5/8 x 15 3/4 in. (49.8 x 40 cm)  
S. 22 1/8 x 17 7/8 in. (56.2 x 45.4 cm)

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

LITERATURE Barbara Krakow Gallery 2-6

**201 GÜNTHER FÖRG** b. 1952  
*Sommer portfolio*, 1988  
The complete set of four aquatints, on Twinrocker paper, with full margins, all signed, titled, dated '88' and numbered 3/10 in pencil, all in very good condition, all framed.  
I. 12 7/8 x 9 in. (32.7 x 22.9 cm)  
S. 20 3/4 x 15 1/2 in. (52.7 x 39.4 cm)

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





202 **MARYLYN DINTENFASS** b. 1943  
*Good & Plenty Duet #1, 2003*  
Oil monotype in colors, on wove paper, with full margins, signed, titled and dated '2003' in pencil, in very good condition, framed.  
I. 25 5/8 x 51 3/4 in. (65.1 x 131.4 cm)  
S. 35 x 60 in. (88.9 x 152.4 cm)

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

203 **HOWARD HODGKIN** b. 1932  
*Street Palm, 1990*  
Intaglio with carborundum printed in colors with hand-coloring, on Arches paper, the full sheet, signed with initials, dated '91' and numbered 51/55 in pencil (there were also 15 artist's proofs), published by Waddington Graphics, London, in very good condition, framed.  
S. 58 1/2 x 47 1/8 in. (148.6 x 119.7 cm)

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

LITERATURE Liesbeth Heenk 87



204 **FRANK STELLA** b. 1936  
*Guifà e la Beretta Rossa*, 1989  
Etching and aquatint in colors with embossing, on handmade paper, the full sheet, signed, dated '89' and numbered 21/50 in pencil, published by Tyler Graphics, Mount Kisco, New York, in very good condition, framed.  
S. 77 1/2 x 58 3/8 in. (196.9 x 148.3 cm)  
**Estimate \$6,000-9,000**

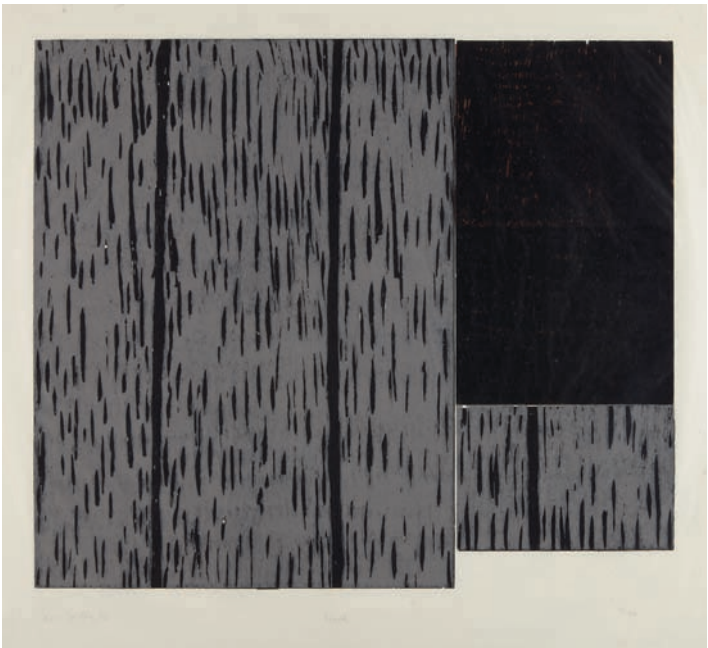


205 **AL HELD** 1928-2005  
*The Space Between the Two*, 1992  
Aquatint in colors, on wove paper, with full margins, signed and numbered 13/50 in pencil on the reverse, soft handling creases, minor creasing in places near the sheet edges, otherwise in very good condition, framed.  
I. 32 1/2 x 28 3/4 in. (82.6 x 73 cm)  
S. 49 1/2 x 41 in. (125.7 x 104.1 cm)  
**Estimate \$2,000-3,000**





206 **SEAN SCULLY** b. 1945  
*Wall of Light Blue Corner*, 2010  
Aquatint in colors, on Somerset paper, with full margins, signed, titled, dated '10' and numbered 17/50 in pencil, with the Metropolitan Museum partial blindstamp, in excellent condition, framed.  
I. 17 7/8 x 21 7/8 in. (45.4 x 55.6 cm)  
S. 28 3/4 x 30 7/8 in. (73 x 78.4 cm)  
**Estimate \$4,000-6,000**



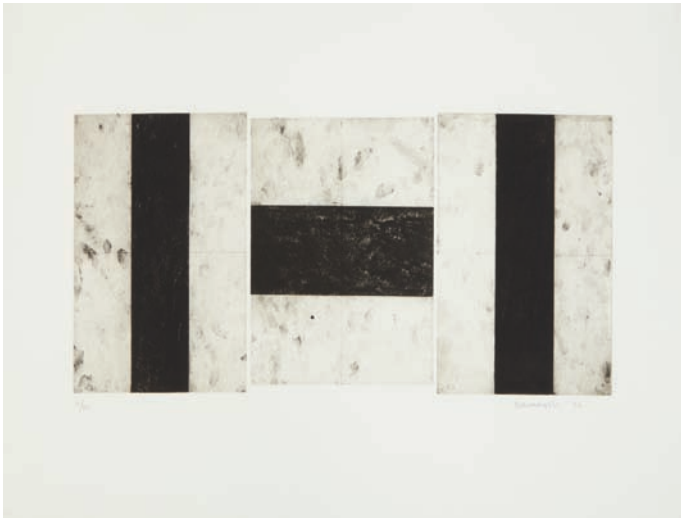
207 **SEAN SCULLY** b. 1945  
*Block*, 1986  
Woodcut in colors, on Okawara paper, with full margins, signed, titled, dated '86' and numbered 2/30 in pencil (there were also 10 artist's proofs), published by Diane Villani, New York, a few pale foxmarks in the margins, occasional soft handling creases, otherwise in very good condition, framed.  
I. 30 x 34 2/4 in. (76.2 x 87.6 cm)  
S. 37 x 43 3/4 in. (94 x 111.1 cm)  
**Estimate \$3,500-4,500**

LITERATURE Graphische Sammlung Albertina 86003



208 **SEAN SCULLY** b. 1945  
*Heart of Darkness: print #6*, 1992  
Etching and aquatint, on Magnani paper, with wide margins, signed, dated '92' and numbered 'HC 1/3' in pencil (an hors commerce impression, the edition was 20 and 3 artist's proofs), published by The Limited Editions Club, New York, in very good condition, framed.  
I. 4 3/4 x 7 in. (12.1 x 17.8 cm)  
S. 18 3/8 x 21 7/8 in. (46.7 x 55.6 cm)  
**Estimate \$2,500-3,500**

LITERATURE Graphische Sammlung Albertina 92001.6



209 **CAROLE SEBOROVSKI** b. 1960

*Five Landscapes*, 1986

The complete set of five etchings with aquatint in colors from two plates (one with three), on wove paper, with full margins, all signed, dated '86' and numbered 16/30 in pencil, all generally in very good condition, all framed.

all I. various sizes

all S. various sizes

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

210 **MARY HEILMANN** b. 1940

*Sound of White Water; Earth/Air; African and Arbor Piece*, 2000

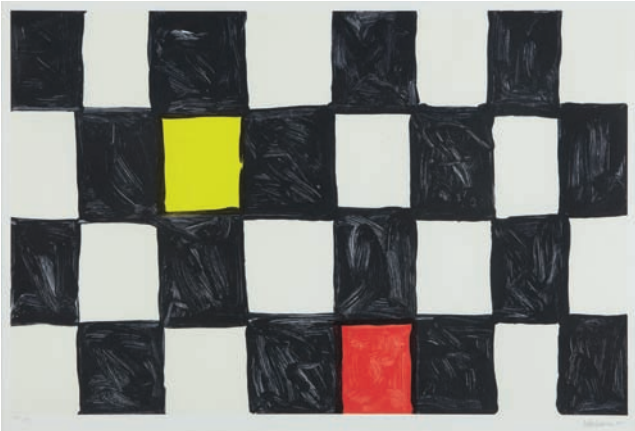
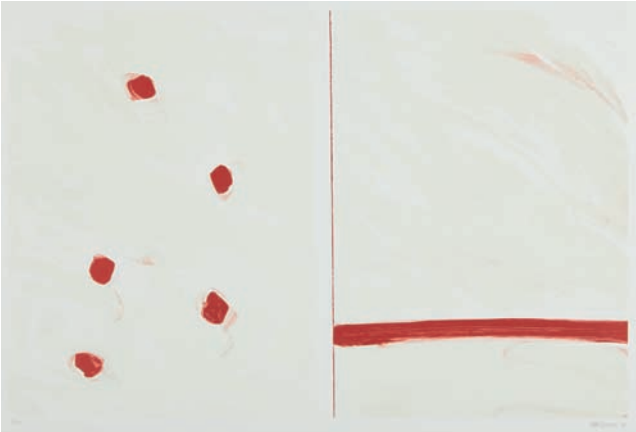
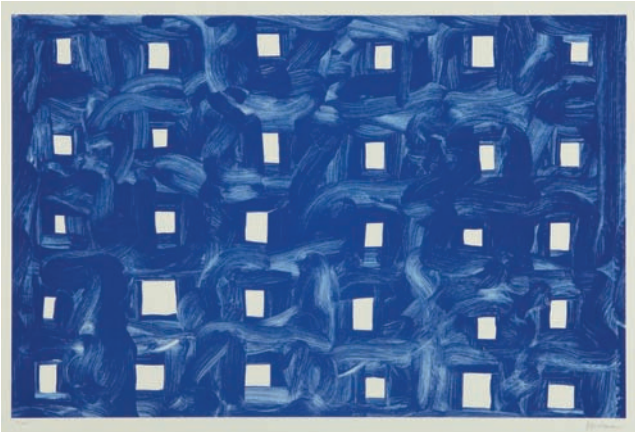
Four lithographs in colors, on wove paper, with full margins, all signed, dated '00', *Sound of White Water* and *Earth/Air* numbered 18/350 and *African and Arbor Piece* numbered 17/350 in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, all in excellent condition, all framed.

all I. 22 1/2 x 34 3/8 in. (57.2 x 87.3 cm)

all S. 27 x 38 3/8 in. (68.6 x 97.5 cm)

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

210







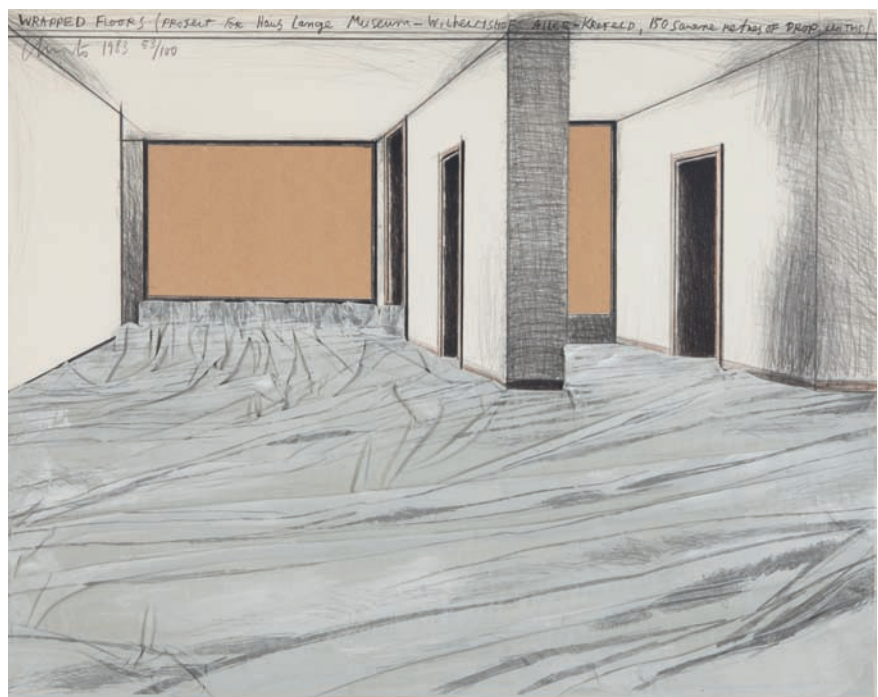
211 **CHRISTO** b. 1935  
*Wrapped Book*, 1973

The book *Christo* wrapped in canvas and twine, signed and numbered I/X in ink (an artist's proof, the edition was 100), published by Abrams Original Editions, New York, occasional minor soiling, pale trace of staining in places, otherwise in very good condition.  
12 x 11 1/4 x 1 3/8 in. (30.5 x 28.6 x 3.5 cm)

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

**LITERATURE** Jörg Schellmann and Joséphine Benecke 68

This work was re-tied with twine by Christo in April 2010.



212 **CHRISTO** b. 1935

*Wrapped Floors, Project for Haus Lange Museum, Krefeld*, 1983

Lithograph in colors with collage of brown wrapping paper, hand-painted cloth and staples, on Arches Cover paper mounted to cardboard (as issued), the full sheet, signed, dated '1983' and numbered 53/100 in pencil (there were also 20 artist's proofs), published by Landfall Press, Chicago, pale staining along the upper sheet edge, otherwise in very good condition, framed.

S. 22 3/8 x 28 in. (56.8 x 71.1 cm)

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

**LITERATURE** Jörg Schellmann and Joséphine Benecke 110

213 **VARIOUS ARTISTS**

[Four prints], from *Ten Works by Ten Painters portfolio*, 1964  
Four screenprints in colors (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 I. various sizes  
all approx. S. 24 x 20 in. (61 x 50.8 cm)

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

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

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

213



214 **JIM DINE** b. 1935

*Pinocchio*, 1998  
Iris print and etching with hand-coloring, on Somerset Satin paper, with full margins, signed, dated '1998' and numbered 9/20 in pencil (there were also 5 artist's proofs), adhesive remains and minor skinning in places along the margins, taped to the support along the sheet edges, otherwise in very good condition, framed.  
I. 42 1/2 x 27 in. (108 x 68.6 cm)  
S. 47 1/4 x 31 1/2 in. (120 x 80 cm)

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

**LITERATURE** Elizabeth Carpenter 118

215 **JIM DINE** b. 1935

*Blue Wash*, 1991  
Etching with hand-coloring, on wove paper, with full margins, signed, dated '1991' and numbered 17/17 in pencil (there were also 4 artist's proofs), co-published by Pace Editions, Inc., New York and Waddington Graphics, London, in very good condition, framed.  
I. 58 1/2 x 46 7/8 in. (148.6 x 119.1 cm)  
S. 65 3/4 x 50 1/2 in. (167 x 128.3 cm)

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

**LITERATURE** Elizabeth Carpenter 44

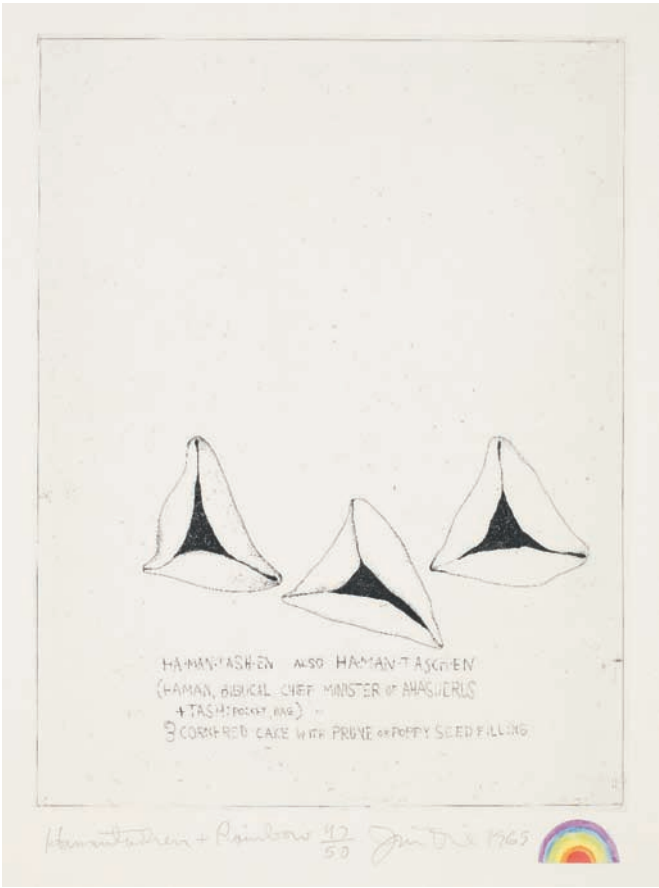
214



215







**216 JIM DINE** b. 1935  
*Hamantashen and Rainbow*, 1965  
Etching with watercolor remarque, on Rives BFK paper, with full margins, signed, titled, dated and numbered 47/50 in pencil, occasional soft handling creases and minor soiling, otherwise in very good condition, framed.  
I. 21 3/4 x 16 5/8 in. (55.2 x 42.2 cm)  
S. 30 x 22 in. (76.2 x 55.9 cm)  
**Estimate \$800-1,200**  
**LITERATURE** Galerie Mikro 34



**217 CLAES OLDENBURG** b. 1929  
*Tea Bag*, from 4 on Plexiglas portfolio, 1966  
Multiple comprised of laminated vacuum-formed vinyl, screenprinted vinyl, felt and Plexiglas and rayon cord, presumably from the edition of 125 and 16 artist's proofs, published by Multiples Press, New York, minor soiling, the plastic discolored and clouded in places (particularly near the edges), occasional scuffing, some ink loss visible in the screenprinted areas on the reverse, adhesive and tape remains at the edges, otherwise in good condition, framed.  
38 3/4 x 27 3/4 in. (98.4 x 70.5 cm)  
**Estimate \$2,000-3,000**  
**LITERATURE** Richard Axsom and David Platzker 36  
**PROVENANCE** Harold Rosenberg, New York

218 **CLAES OLDENBURG** b. 1929

*The Letter Q as Beach House with Sailboat*, 1972

Lithograph in colors, on Arjomari paper, with full margins, signed with initials and numbered 5/100 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a small stain at lower left, minor rippling at edges of sheet, otherwise in very good condition, unframed.

I. 28 x 21 3/8 in. (71.1 x 54.3 cm)

S. 38 7/8 x 29 3/8 in. (98.7 x 74.6 cm)

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

**LITERATURE** Gemini G.E.L. 416; Richard Axsom and David Platzker 96



219 **CLAES OLDENBURG** b. 1929

*Knife Ship Superimposed on the Solomon R. Guggenheim Museum*; and *Soft Pencil Sharpener*, from *Brooklyn Academy of Music Artists Print Portfolio*, 1986 and 1989

One screenprint in colors and one lithograph, on Coventry Rag and Somerset papers, both with full margins, both signed, (pencil dated '89') and numbered 56/75 and 47/75 respectively in pencil (*knife* with 15 artist's proofs and *Pencil* with 16 artist's proofs), published by Multiples, New York and Brooklyn Academy of Music, Brooklyn respectively, *knife* with the palest mat staining, occasional soft handling creases, otherwise in very good condition, *pencil* with soiling and creasing near the sheet edges, laid down to the support, both framed.

knife I. 21 1/2 x 28 5/8 in. (54.6 x 72.7 cm)

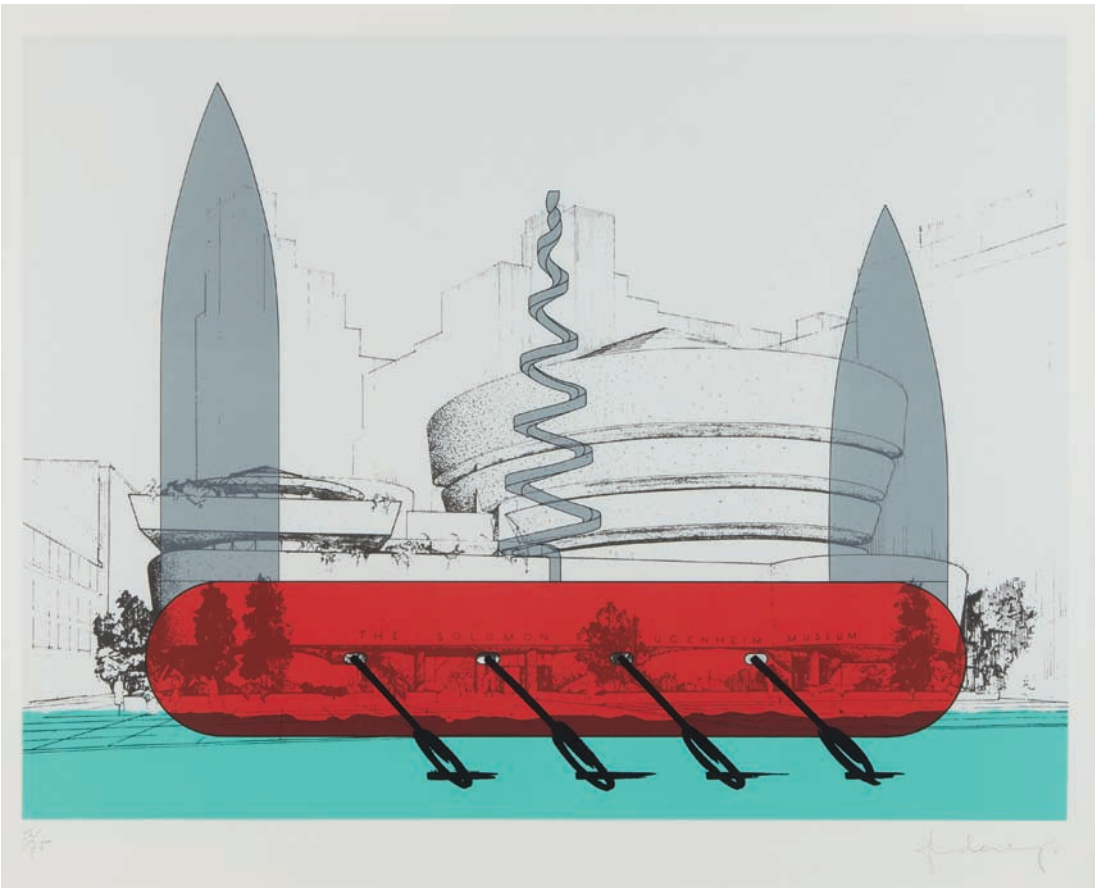
knife S. 30 3/8 x 36 5/8 in. (77.2 x 93 cm)

pencil I. 23 5/8 x 34 3/4 in. (60 x 88.3 cm)

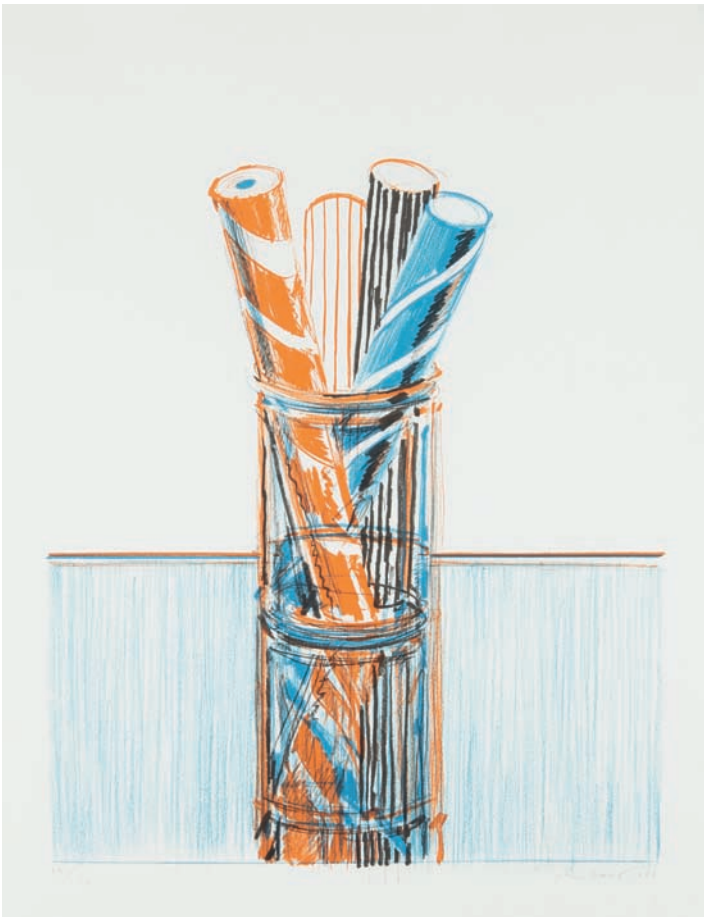
pencil S. 31 1/2 x 41 in. (80 x 104.1 cm)

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

**LITERATURE** Richard Axsom and David Platzker 195 and 206







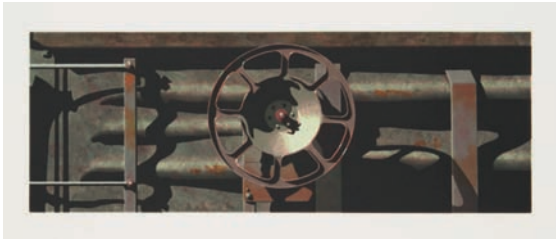
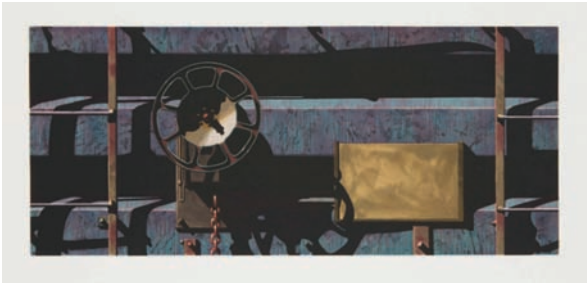
220 **WAYNE THIEBAUD** b. 1920  
*Glasses Candy*, from *Presidential Portfolio*, 1980  
Lithograph in colors, on Rives paper, with full margins, signed, dated '1980' and numbered 33/150 in pencil, published by Henrici Editions for the Democratic Service Corporation Committee for Jimmy Carter, Washington, D.C., occasional foxmarks in the margins, otherwise in very good condition, framed.  
L. 20 x 17 1/8 in. (50.8 x 43.5 cm)  
S. 29 3/4 x 22 in. (75.6 x 55.9 cm)

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

221 **ROBERT COTTINGHAM** b. 1935  
*Rolling Rock portfolio*, 1992  
The complete set of six etchings in colors, on wove paper, with full margins, all signed, titled, dated '1992' and numbered 41/60 in pencil, occasional minor handling creases in the margins, otherwise all in very good condition, all unframed.  
various sizes

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

Including: *For Leslie C.*; *For Trish*; *For Armyn*; *For Mark*; *For Chuck*; and *For Jesse*



222 **RICHARD ESTES** b. 1932

*Study XIII-Theater*, 1997

Woodcut in colors, on Nishinouchi Gasen paper, with full margins, signed and numbered 5/40 in pencil, published by Marlborough Graphics, New York, a crease at center right margin, soft rubbing along the lower sheet edge, otherwise in very good condition, framed.  
l. 13 x 6 3/4 in. (33 x 17.1 cm)  
S. 20 1/8 x 11 5/8 in. (51.1 x 29.5 cm)

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

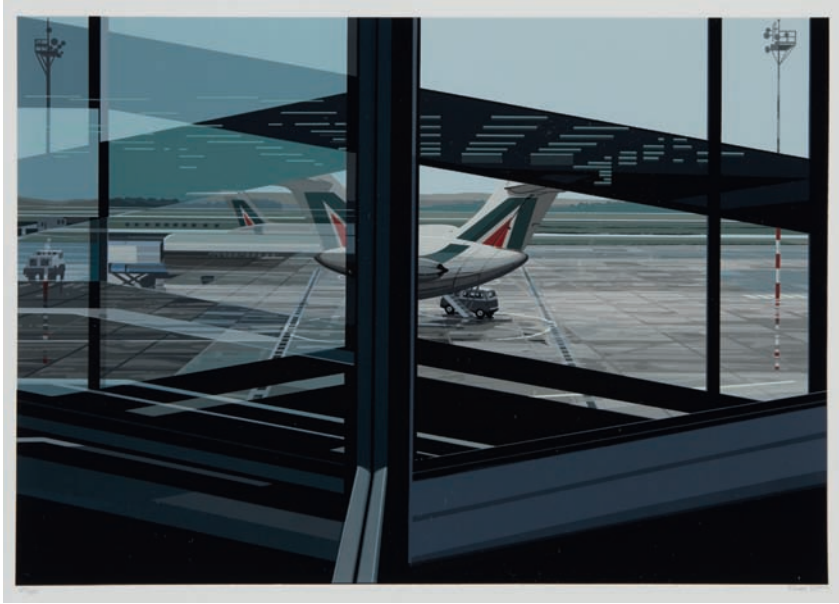
223 **RICHARD ESTES** b. 1932

*Urban Landscapes: Danbury Tile*; and *Urban Landscapes No. 3: Flughafen*, 1972 and 1981

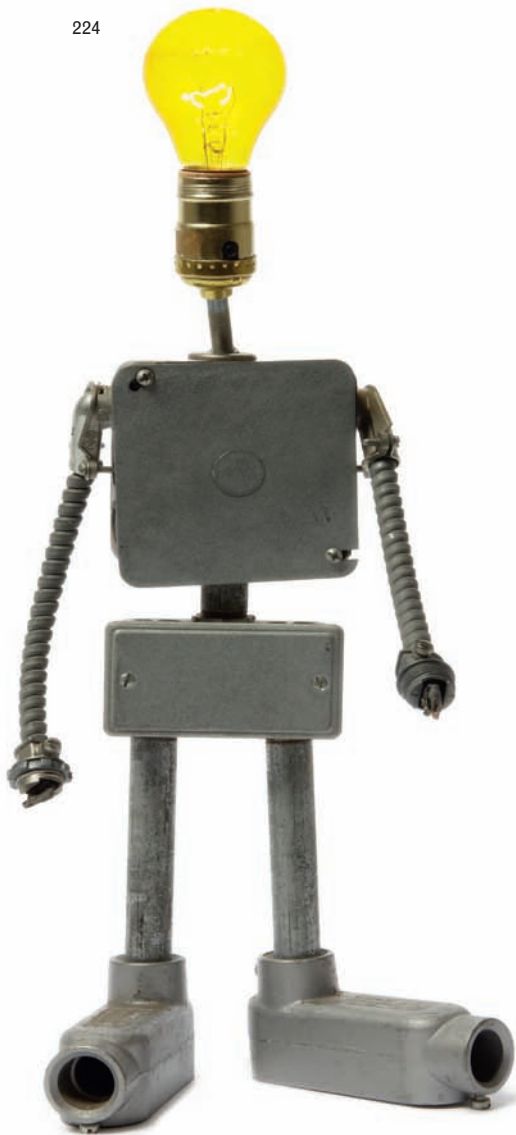
Two screenprints in colors, on Schoeller Parole and Fabriano Cottone paper, with full margins, both signed, annotated 'A.P.' (danbury) and numbered 107/250 (flughafen) in pencil (the first one of 25 artist's proofs, the edition was 75, the second, also with 15 artist's proofs), both published by Parasol Press, Ltd., New York, *danbury* with a minute scuff at lower right, *flughafen* with a small pressure mark at center lower sheet edge, otherwise both in very good condition, both framed.  
*danbury* l. 15 x 20 in. (38.1 x 50.8 cm)  
*flughafen* l. 14 x 20 in. (35.6 x 50.8 cm)  
both S. 19 5/8 x 27 1/2 in. (49.8 x 69.9 cm)

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

LITERATURE John Arthur, pp 112-13 and 120-21







224 **NAM JUNE PAIK** 1932-2006

*Robot*, 1991  
Mutiple assembled from light bulb, electric and plumbing parts, signed and dated '91' in black ink on the foot, from the edition of 39, published by Edition Mönchehaus-Museum, Goslar, Germany, in very good and working condition.  
20 1/2 x 7 x 5 in. (52.1 x 17.8 x 12.7 cm)

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

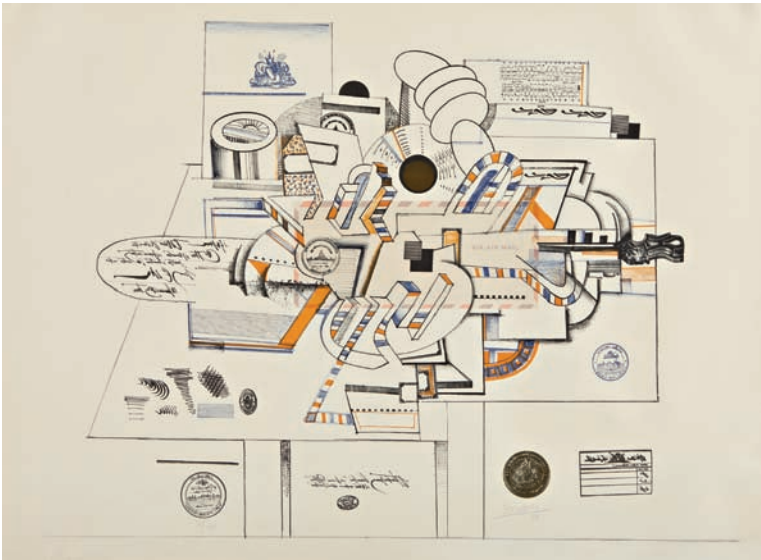


225 **VARIOUS ARTISTS**

*Nouveaux Realistes portfolio*, 1973  
The complete set of eleven works in various media, all signed, some dated and numbered 598/600 in various media, published by Ars Viva Edition, *Deschamps* with occasional finger prints, *Saint Phalle* with a soft handling crease at lower right, minor wear along the sheet edges, *Rotella* with a crease at lower right corner of image, scuffing on the milar mat, *Villeglé* with minor scuffing and spots of stray printing ink, wear in places along the sheet edges, *Hains* with very pale staining in the margins, *Arman* with very minor scuffing, *Dufrêne* with areas of skinning at the reverse of the corners, *Christo* with minor soiling in the margins, *César* with very minor soiling, *Restany* with the slightest creasing in places along the sheet edges, *Spoerri* pop-up with a detached element, a tear at the teacup base, otherwise all in very good condition, all in original paper folders with catalogue and contained in original leather suitcase (wear, splitting at the corners).  
23 x 21 1/4 in. (58.4 x 54 cm).

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

Including: Gérard Deschamps; Niki de Saint Phalle; Mimmo Rotella; Jacques Villeglé; Raymond Hains; Arman; François Dufrêne; Christo; César; Pierre Restany; and Daniel Spoerri



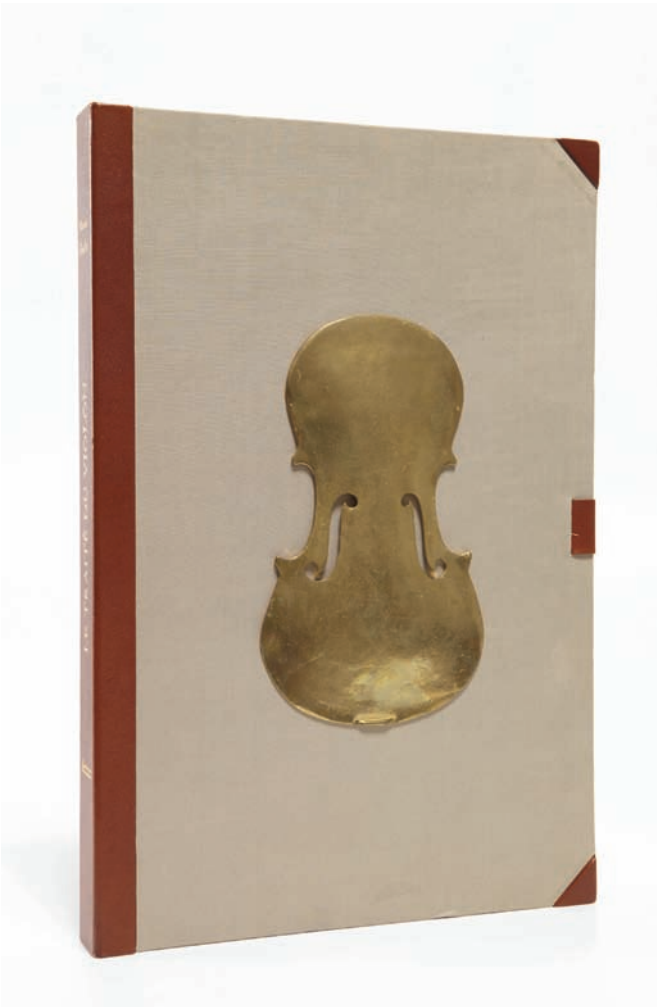
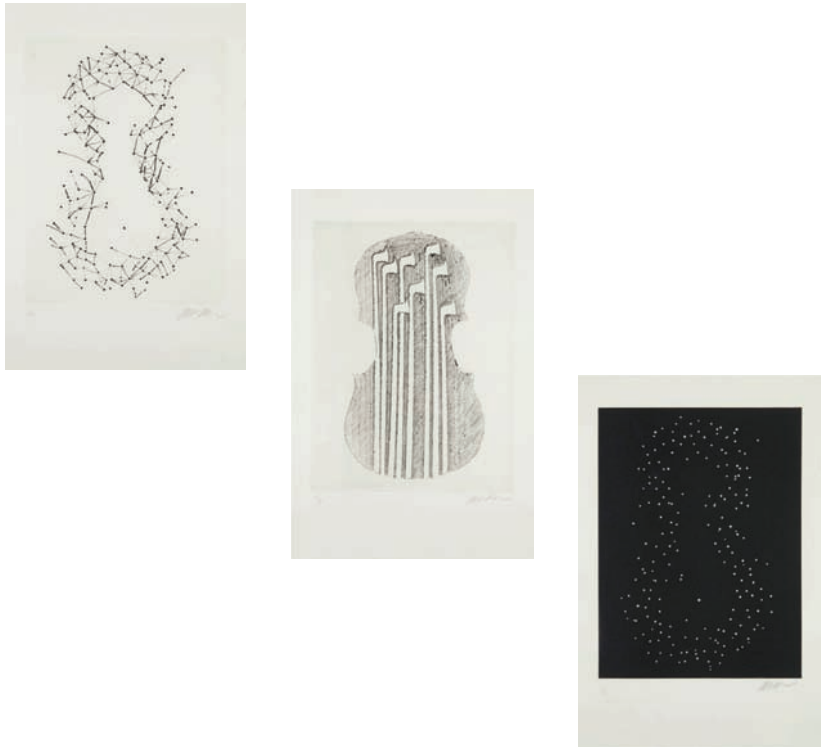
PROPERTY FROM THE ESTATE OF PHYLLIS SLOANE, SANTA FE AND CLEVELAND

226 **SAUL STEINBERG** 1914-1999

*Six Drawing Tables portfolio: Via Air Mail*, 1970  
Lithograph in colors with collage and embossing, on wove paper, with full margins, signed, dated '©70' and numbered 78/100 in pencil (there were also 12 artist's proofs), published by Abrams Original Editions, New York (with their blindstamp), pale irregular mat staining, soft rubbing and reverse staining in the lower right margin, otherwise in good condition, unframed.  
L. 20 x 27 in. (50.8 x 68.6 cm)  
S. 22 3/8 x 30 in. (56.8 x 76.2 cm)

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

227



227 **ARMAN** 1928-2005

*La traite de violon portfolio*, 1979

The complete set of twelve lithographs and twelve etchings, on Arches paper, with full margins and the full sheets loose, with text by Maurice Roche, signed on the colophon and each print signed and numbered 1/75 in pencil (there were also 8 in Roman numerals and 10 hors commerce copies), published by Bernard Lucas, Paris, all in very good condition, all contained in original silk and leather case with brass violin plaque inset on the cover. 24 1/4 x 16 1/4 in. (61.6 x 41.3 cm)

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

LITERATURE Jane Otmezguine, Marc Moreau and Corice Arman 248

228



228 **ALEXANDER CALDER** 1898-1976

*Bonnet phrygien et barres de feu*, circa 1969

Lithograph in colors, on wove paper, the full sheet, signed and numbered 18/75 in pencil, minor soiling near the sheet edges, otherwise in very good condition, framed. S. 29 1/2 x 42 3/4 in. (74.9 x 108.6 cm)

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

229



229 **ALEXANDER CALDER** 1898-1976

*McGovern*, 1973

Lithograph in colors, on wove paper, the full sheet, signed and numbered 136/175 in pencil, with the Styria Studio blindstamp, New York, occasional scuffing, a tear at lower right corner (with associated creasing), otherwise in very good condition, unframed. S. 30 x 42 5/8 in. (76.2 x 108.3 cm)

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





**230 JAMES ROSENQUIST** b. 1933  
*Fire Fountain — Speed of Light*, 2005  
Lithograph in colors, on wove paper, with full margins, signed, titled, dated '2005' and numbered 60/69 in pencil, published by Universal Limited Art Editions, West Islip, New York, in very good condition, unframed.  
I. 33 7/8 x 30 3/4 in. (86 x 78.1 cm)  
S. 35 1/4 x 32 1/4 in. (89.5 x 81.9 cm)

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

**231 JAMES ROSENQUIST** b. 1933  
*Windscreen Horizon*; and *Pale Lamps*, 1978  
Two aquatints in colors with screenprint and pochoir in colors, on Pescia Italia paper, with full margins, both signed, titled, dated '1978' and numbered 66/78 and 46/78 respectively in pencil (there were also 15 artist's proofs for both), published by Multiples, Inc., New York, *horizon* with the palest mat staining, a small accretion at lower left margin, a few spots of soiling in the margins, otherwise in very good condition, *lamps* with a crease at lower left image, creasing in the margins and at sheet edges, adhesive remains and skinning in places along the margins, laid down to the support, both framed.  
both I. 17 5/8 x 35 1/2 in. (44.8 x 90.2 cm)  
both S. 22 3/4 x 39 1/2 in. (57.8 x 100.3 cm)

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

**LITERATURE** Constance Glenn 138 and 141

232



**232 JEFF KOONS** b. 1955

*Loopy*, 2000

High-gloss Fujiflex print in colors, on glossy photo paper, with full margins, signed, dated '00' and numbered 83/1000 in black marker on the reverse, published by Eyestorm, London, holes in places along the upper sheet edge (with associated cracking in the finish), indentations in places along the left sheet edge (with associated cracking in the finish), otherwise in good condition, framed.

I. 34 x 24 3/4 in. (86.4 x 62.9 cm)

S. 34 5/8 x 25 1/4 in. (87.9 x 64.1 cm)

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

233



**233 JEFF KOONS** b. 1955

*Flowers*, 2001

Lithograph in colors, on Somerset Velvet paper, with full margins, signed, dated '01' and numbered 72/150 in pencil (there were also 10 artist's proofs), published by Art of This Century, New York, in very good condition, framed.

I. 37 1/2 x 27 in. (95.3 x 68.6 cm)

S. 41 1/2 x 29 5/8 in. (105.4 x 75.2 cm).

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

**234 JEFF KOONS** b. 1955

*Puppy*, 1998

Glazed white ceramic vase, with incised signature and dated '98' on the underside, numbered 2403/3000, published by Art of this Century, New York and Paris (incised stamp), in very good condition, with original styrofoam-lined cardboard box (splitting in places).

17 3/8 x 16 x 11 in. (44.1 x 40.6 x 27.9 cm)

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

234





235



235 **DAMIEN HIRST** b. 1965

*Flumequine*, 2007

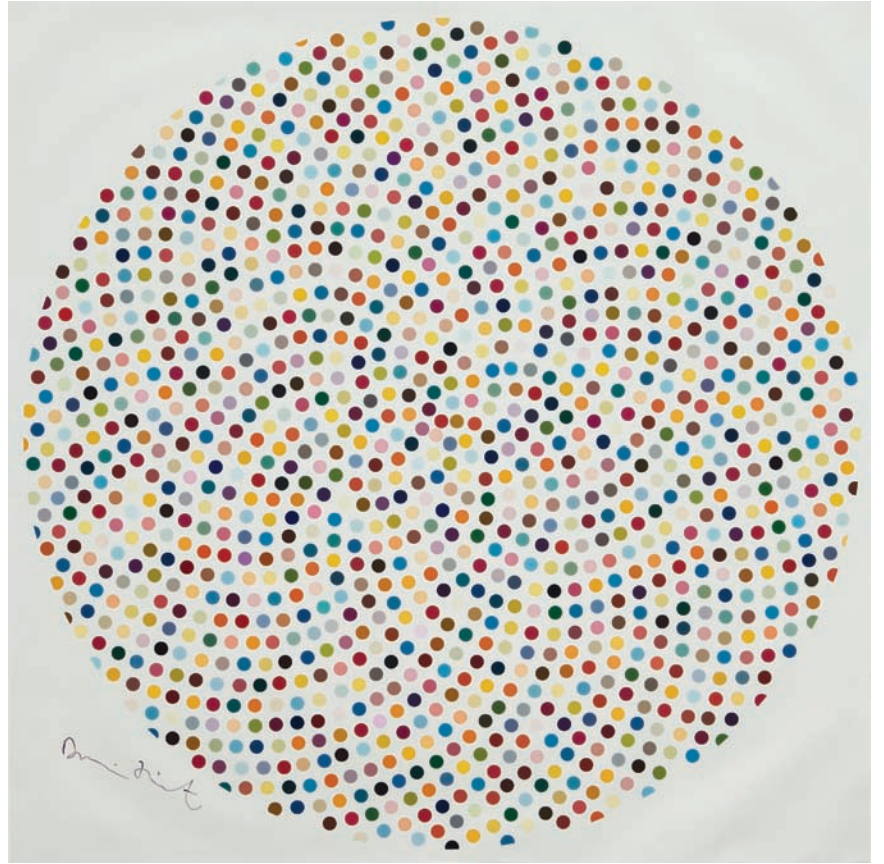
Aquatint in colors, on Hahnemüle paper, with full margins, signed on the front and numbered 31/75 in pencil on the reverse, published by Paragon Press, London, in excellent condition, framed.

I. 45 x 33 3/8 in. (114.3 x 84.8 cm)

S. 55 1/4 x 42 5/8 in. (140.3 x 108.3 cm)

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

236



236 **DAMIEN HIRST** b. 1965

*Valium*, 2000

Lambda print, on Fujicolor Professional paper, with full margins, signed in black ink and numbered 1/500 in pencil on the reverse, published by Eyestorm, London, a few soft handling creases, otherwise in good condition, framed.

diameter I. 47 3/4 in. (121.3 cm)

S. 49 3/4 x 49 7/8 in. (126.4 x 126.7 cm)

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

237 **DAMIEN HIRST** b. 1965*Emerge; and Spirit*, 2009

Two etchings in colors, on cream wove paper, with full margins, signed and numbered 14/45 and 23/45 respectively in pencil, published by Other Criteria, London, both in excellent condition, both unframed.

both I. 11 3/4 x 9 5/8 in. (29.8 x 24.4 cm)

both S. 18 5/8 x 15 3/8 in. (47.3 x 39.1 cm)

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

238 **DAMIEN HIRST** b. 1965*The Souls IV:Chilli Red-Oriental Gold*, 2010

Foil block print in colors, on Arches 88 Archival paper, with full margins, signed and numbered 9/15 in pencil, co-published by Other Criteria and Paul Stolper, London, in excellent condition, unframed.

I. 12 1/2 x 16 3/8 in. (31.8 x 41.6 cm)

S. 28 1/4 x 20 in. (71.8 x 50.8 cm)

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

239 **DAMIEN HIRST** b. 1965*The Souls I: Turquoise/Oriental Gold/Fuchsia Pink*, 2010

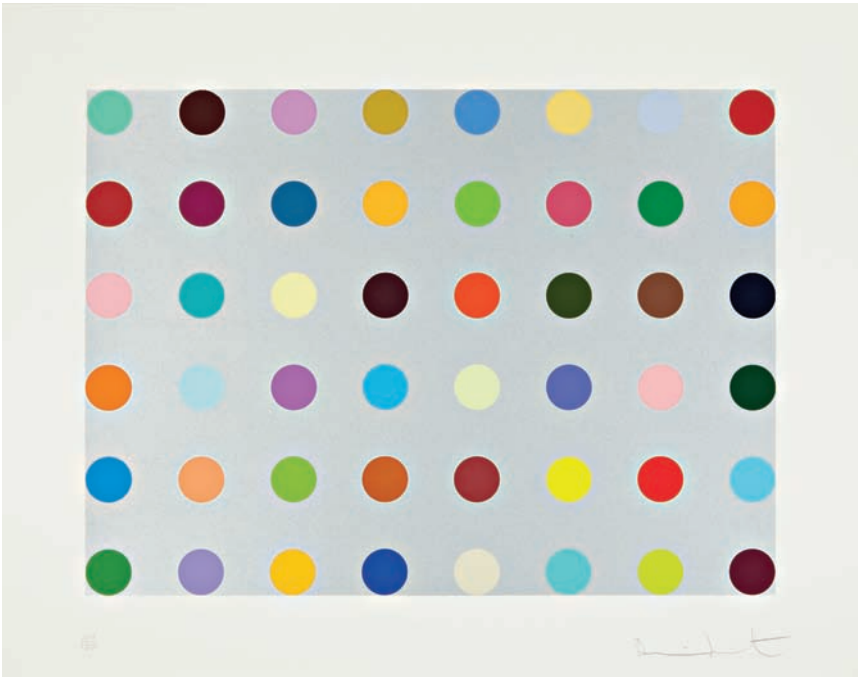
Foil block print in colors, on Arches 88 Archival paper, with full margins, signed and numbered 4/15 in pencil, co-published by Other Criteria and Paul Stolper, London, in excellent condition, unframed.

I. 12 1/2 x 16 3/8 in. (31.8 x 41.6 cm)

S. 28 1/4 x 20 in. (71.8 x 50.8 cm)

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





240 **DAMIEN HIRST** b. 1965  
*Histidyl*, 2008  
Screenprint in colors with metallic silver, on wove paper, with full margins, signed and numbered 107/150 in pencil, published by Other Criteria, London (with their blindstamp), a very soft handling crease at upper left margin, otherwise in very good condition, unframed.  
I. 22 x 30 in. (55.9 x 76.2 cm)  
S. 29 3/4 x 37 1/2 in. (75.6 x 95.3 cm)  
**Estimate \$5,000-7,000**



241 **DAMIEN HIRST** b. 1965  
*Psalm Print: Confitebor tibi*, 2009  
Screenprint in colors with diamond dust, on wove paper, with full margins, signed and numbered 17/50 in pencil, published by Other Criteria, London (with their blindstamp), in excellent condition, unframed.  
I. diameter 24 1/8 in. (61.3 cm)  
S. 29 1/8 x 28 1/8 in. (74 x 71.4 cm)  
**Estimate \$5,000-7,000**



242 **YOSHITOMO NARA** b. 1959  
*Girl in a Box*; and *Star Islands*, 2001 and 2003  
Two screenprints in colors, on wove paper, the full sheets, both signed, dated and numbered 57/100 in pencil (*islands* on the reverse), *islands* with a minute spot of soiling at lower left corner, otherwise both in very good condition, both framed.  
both S. 12 x 12 in. (30.5 x 30.5 cm)  
**Estimate \$3,000-4,000**

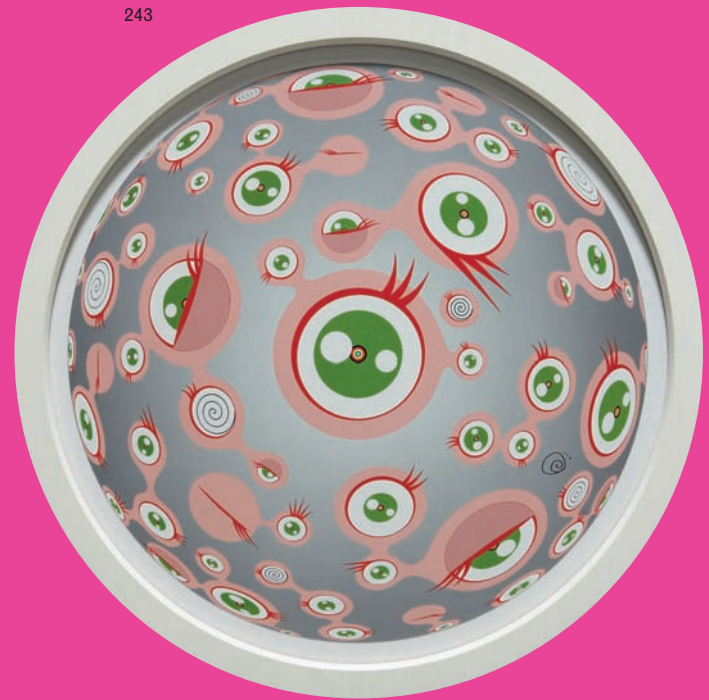
243 **TAKASHI MURAKAMI** b. 1963

*Jellyfish Eyes*, 2002

Offset lithograph in colors, on smooth wove paper, the full sheet, signed with the artist's swirl symbol, numbered 60/250 in black ink on a label affixed to the reverse, published by Kaikai Kiki, Tokyo, in very good condition, contained in artist's original circular frame. diameter S. 22 in. (55.9 cm)

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

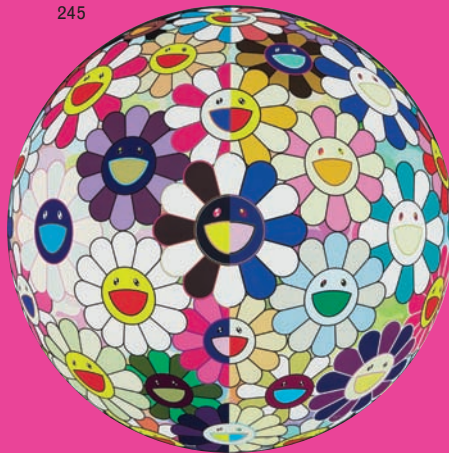
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244



245



244 **TAKASHI MURAKAMI** b. 1963

*Snow Moon Flower*, 2002

The complete set of three screenprints in colors, on wove paper, with full margins, all signed and dated '2002' and numbered 23/50 in pencil, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, all in very good condition, all framed.

all I. 24 x 24 in. (61 x 61 cm)

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

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

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245 **TAKASHI MURAKAMI** b. 1963

*Flower Ball (3D) Red Cliff*; and *Flower Ball (3D) From the Realm of the Dead*, 2010

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 130/300 and 75/300 respectively in silver ink, published by Kaikai Kiki, Tokyo, both in excellent condition, both framed.

both diameter S. 28 1/4 in. (71.8 cm)

**Estimate \$3,000-5,000 ●**

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246



**246 TAKASHI MURAKAMI** b. 1963  
*Kaikai and Kiki: Lots of Fun; Kaikai kiki and Me-For Better Or Worse, In Good Times and Bad. The Weather is Fine; and Kaikai kiki and Me- The Shocking Truth Revealed!*, 2009-10  
Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 234/300, 76/300 and 48/300 respectively in silver ink, published by Kaikai Kiki, 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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247



**247 TAKASHI MURAKAMI** b. 1963  
*Lotus Flower (pink); and Lotus Flower (white)*, 2009  
Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 42/300 and 35/300 respectively in black ink, published by Kaikai Kiki, Tokyo, both in excellent condition, both framed.  
both diameter S. 28 1/4 in. (71.8 cm)

**Estimate \$2,500-3,500** ●

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248



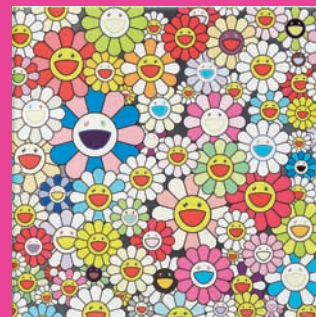
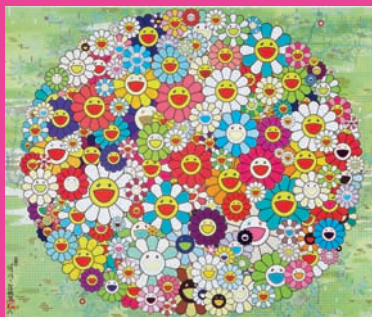
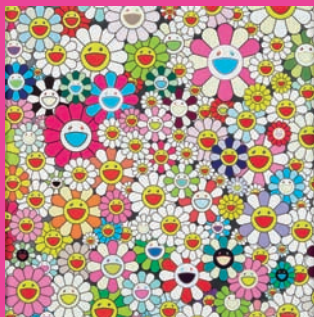
**248 TAKASHI MURAKAMI** b. 1963  
*Flowers for Algernon; Even the Digital Realm Has Flowers to Offer!; Purple Flowers In A Bouquet; and Warhol Silver*, 2010  
Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 156/300, 133/300, 132/300 and 201/300 respectively in silver ink, published by Kaikai Kiki, Tokyo, all in excellent condition, all framed.  
all diameter S. 28 1/4 in. (71.8 cm)

**Estimate \$3,000-5,000** ●

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250



251



**249 TAKASHI MURAKAMI** b. 1963  
*Maiden in the Yellow Straw Hat; Open your Hands Wide; and Such Cute Flowers*, 2010  
 Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 149/300, 130/300 and 154/300 respectively in silver ink, published by Kaikai Kiki, Tokyo, all in excellent condition, all framed.  
 various sizes

**Estimate \$3,000-5,000 ●**

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**250 TAKASHI MURAKAMI** b. 1963  
*With reverence, I lay Myself Before you-Korin-chrysanthemum; Kansei: Korin Gold; Kansei: Korin Red Stream; Kansei: Like the Rivers Flow; and Kansei Korin Gol*, 2009-10  
 Seven offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 149/300, 168/300, 115/300, 18/300, 18/300, 33/300 and 17/300 respectively in silver ink, published by Kaikai Kiki, Tokyo, all in excellent condition, all framed.  
 all diameter S. 28 1/4 in. (71.8 cm)

**Estimate \$5,000-7,000 ●**

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**251 TAKASHI MURAKAMI** b. 1963  
*Suprise*, 2010  
 Offset lithograph in colors, on smooth wove paper, the full sheet, signed and numbered 226/300 in silver ink, published by Kaikai Kiki, Tokyo, in excellent condition, framed.  
 S. 28 1/4 x 28 1/4 in. (71.8 x 71.8 cm)

**Estimate \$800-1,200 ●**

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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.



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

● No Reserve

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

### 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.



## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS de PURY & COMPANY AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

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

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

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

### 6 PURCHASE PRICE AND PAYMENT

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

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

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

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

(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.

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**Inside Back Cover** Sol Lewitt, *Horizontal Composite (in colors)*, 1970, lot 187 (detail)

**Back Cover** Robert Gober, *Untitled*, 1992-96, lot 157 (detail)














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