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EVENING EDITIONS

INCLUDING A COLLECTION OF IMPORTANT PICASSO CERAMICS

25 APRIL 2012 450 PARK AVENUE NEW YORK







EVENING EDITIONS

INCLUDING A COLLECTION OF IMPORTANT PICASSO CERAMICS

25 **APRIL** 2012 6PM 450 PARK AVENUE **NEW YORK**

VIEWING

450 Park Avenue New York 10022

18 April – 25 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Front Cover Henri Matisse, *Jazz: plate 15, Le Lanceur de couteaux (The Knife Thrower)*, 1947, lot 44

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Front Inside Front Cover Andy Warhol, *Queen Elizabeth II of the United Kingdom suite*, from *Reigning Queens: two plates*, 1985, lot 71 (detail)

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Opposite Jack and Dinos Chapman, *Exquisite Corpse portfolio: one plate*, 2000, lot 109





A COLLECTION OF IMPORTANT PICASSO CERAMICS

It was over thirty years ago when we first ventured into the courtyard of the Madoura pottery workshop. We were young and drawn to it by our love of Picasso's work and the charm and beauty of the south of France. The initial sight of that ancient building with its stone walls and floors; the thick wooden tables covered with pottery, moved us in some profound way. The Madoura ceramics - based both in antiquity and in the designs of Suzanne Ramié were unlike any others we had seen. They had an earthy elegance. And throughout the rooms were the Picasso ceramics - pieces on walls and on tables - plaques, vases, plates and jugs. As we marveled at the pieces we listened to stories told to us by Jeanine and Monique - the two women who had been working there since the time of Picasso. On our first trip we bought a plate and a small tile that was a gift. It was the first of many trips to Vallauris and Madoura. We became familiar with the history, and got to meet and speak with Alain Ramié who shared with us some

of his collection of Picasso prints as well as the Picasso pieces that they kept there. Sometimes one of them would surprise us by going into the backroom and bringing forth some special piece that we hadn't seen before. In all it was a magical wonderful place where the past connected to the present through everything we saw or experienced around us. In the years since we have still retained our love for the ceramics and Madoura. We studied the variations in method and process. We chose pieces that we felt were very strong examples. Our collection was filled with the *joie de vivre* spirit which permeated Picasso's Post-War work. We have always been particularly interested in variations, especially as seen in pieces such as *Four Enlaced Profiles* or the *Flute Players* or *Goat Head in Profile*. We hope that those starting out a collection today will feel some of this magical fascination and love for the Picasso ceramics as we have.

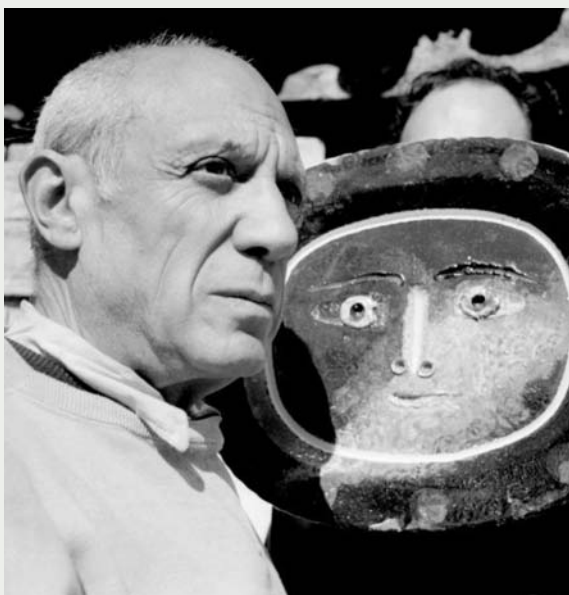
March 2012



André Villers At the Madoura factory, 1953



Madoura pottery studio, Vallauris



Ralph Gatti, Picasso with another example of *Brown/Blue Face*

1 **PABLO PICASSO** 1881-1973

Brown/Blue Face, 1947

White earthenware rectangular dish, painted in blue, brown, green, red, black and white with engraving and glaze, inscribed 'I109', numbered 33/200 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, a very fine version of this plate with deep colors and thick glaze, in excellent condition. 12 1/2 x 15 in (31.8 x 38.1 cm)

Estimate \$9,000-12,000

LITERATURE

Alain Ramié 2; Georges Ramié 670

PABLO PICASSO 1881-1973

Goat's Head in Profile, 1952

White earthenware round/square dish, a unique variant in color, painted in grey patina, brown, blue and yellow with partial brushed glaze, other editions made from this matrix were 100 each, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.
16 3/4 x 16 3/4 in (42.5 x 42.5 cm)

Estimate \$10,000-15,000

PROVENANCE

Purchased Christie's South Kensington, November 28, 2007, lot 177

LITERATURE

not in Alain Ramié. This is a unique variant, in design and decoration, on the *Goat's Head in Profile* (see Alain Ramié 151-155). There is a similar image of a unique piece in the Marina Picasso Collection. (Picasso Keramiek 1985 Museum Het Kruihuis) ISBN 0-87663-897-3.



Edward Quinn [*Picasso and his goat, Esmeralda*], 1953





3

PABLO PICASSO 1881-1973

Goat's Head in Profile, 1952

White earthenware round/square dish, painted in black patina, white, green, yellow, blue and black with partial brushed glaze, numbered 33/100 in black and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in excellent condition.

116 5/8 x 16 5/8 in (296.2 x 42.2 cm)

Estimate \$8,000-10,000

LITERATURE

Alain Ramié 154; Georges Ramié 698; Georges Bloch 32



4 **PABLO PICASSO** 1881-1973

Goat's Head in Profile, 1952

White earthenware round/square dish, painted in ivory, blue, green, yellow, black and beige patinated ground, with partial brushed glaze, from the edition of 100 (Georges Bloch describes an edition of 100 with a beige background in addition to the dark one illustrated in his book), with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition. 16 3/4 x 16 3/4 in (42.5 x 42.5 cm)

Estimate \$8,000-10,000

LITERATURE

Alain Ramié 151; Georges Bloch 30

5

PABLO PICASSO 1881-1973

Laughing-Eyed Face, 1969

White earthenware turned pitcher, painted in blue, green, red, white and black patina with knife engraving and partial brushed glaze, incised 'Edition Picasso', 'Madoura', 'R137', numbered 305/350 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, a very fine version of this jug with dark colors, in excellent condition, including original Madoura pottery studio tan burlap bag. 14 x 11 x 9 in (35.6 x 27.9 x 22.9 cm)

Estimate \$15,000-20,000

PROVENANCE

Purchased directly from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 608; Georges Ramié 758



André Villers Festival at Vallauris in honour of Picasso, 1955



6

PABLO PICASSO 1881-1973

Bearded Man's Wife, 1953

White earthenware turned pitcher, painted in black, beige, green and grey patina with knife engraving and partial brushed glaze, from the edition of 500, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.

16 x 10 x 8 in (40.6 x 25.4 x 20.3 cm)

Estimate \$12,000-18,000

LITERATURE

Alain Ramié 193; Georges Ramié 720



David Douglas Duncan [*portrait of Jacqueline Roque*]







7

ANOTHER PRIVATE COLLECTION

PABLO PICASSO 1881-1973

La Source, 1954

White earthenware turned pitcher, painted in white, green and black patina, with knife engraving and partial brushed glaze, inscribed 'Edition Picasso', numbered 67/100 in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.

11 3/4 x 11 x 7 in (29.8 x 27.9 x 17.8 cm)

Estimate \$6,000-8,000

LITERATURE

Alain Ramié 225; Georges Ramié 721



8

PABLO PICASSO 1881-1973

Face with Circles, 1969

White earthenware turned pitcher, painted in green, red, blue, white and grey patina with partial brushed glaze, dated '9.1.69' in blue on the side, incised 'Edition Picasso', 'Madoura', numbered 40/500 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.
12 x 11 x 7 in (30.5 x 27.9 x 17.8 cm)

Estimate \$6,000-8,000

PROVENANCE

Purchased directly from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 612

PABLO PICASSO 1881-1973

Vase with Two High Handles, 1952

White earthenware turned vase, painted in black, white and grey patina, with knife engraving and partial brushed glaze, from the edition of 400, inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the interior of the underside, a fine version of this piece, in excellent condition.
15 1/4 x 9 3/4 x 7 in (38.7 x 24.8 x 17.8 cm)

Estimate \$20,000-30,000

LITERATURE

Alain Ramié 141; Georges Ramié 715

Along with Alain Ramié 213 (lot 10), this is one of the most iconic of the Picasso ceramic editions and commonly referred to as the 'King'



Georges Ramié *Picasso's Ceramics, [Queen] and [King]*, p 279



back view



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PABLO PICASSO 1881-1973

Vase with Two High Handles, 1953

White earthenware turned vase, painted in black, white and black patina, with knife engraving and partial brushed glaze, from the edition of 400, inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, a fine version of this piece, in excellent condition.
15 x 10 x 7 in (38.1 x 25.4 x 17.8 cm)

Estimate \$20,000-30,000

LITERATURE

Alain Ramié 213; Georges Ramié 715

Along with Alain Ramié 141 (lot 9), is one of the most iconic of the Picasso ceramic editions and commonly referred to as the 'Queen'



back view





Bird Warrior Bottle, 4th–7th century. Peru,
Moche ceramic, Metropolitan Museum of Art, New York

11 ANOTHER PRIVATE COLLECTION
PABLO PICASSO 1881-1973

Aztec Vase with Four Faces, 1957

White earthenware turned vase, painted in blue, beige and white, with knife engraving, incised 'Edition Picasso', 'Madoura', numbered 72/100 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.

21 1/4 x 10 1/2 x 10 1/2 in (54 x 26.7 x 26.7 cm)

Estimate \$50,000-70,000

PROVENANCE

Purchased in 1972 from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 402; Georges Ramié 730





12 **PABLO PICASSO** 1881-1973

Woman, 1955

White earthenware turned pitcher, painted in blue, black and grege, glazed inside, from the edition of 100, inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, a delicate, fine version, in excellent condition.

13 x 6 x 4 in (33 x 15.2 x 10.2 cm)

Estimate \$6,000-8,000

LITERATURE

Alain Ramié 297; Georges Ramié 740



Edward Quinn [*portrait of Jacqueline Roque*]





13 **PABLO PICASSO** 1881-1973

Woman Lamp, 1955

White earthenware turned vase, a unique variant in decoration, painted in blue, grege and black, with knife engraving, glazed inside, from the edition of 100, inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.

14 x 17 1/4 x 4 in (35.6 x 43.8 x 10.2 cm)

Estimate \$8,000-10,000

LITERATURE

Alain Ramié 298 (variant); Georges Ramié 746



Pablo Picasso *Les Femmes d'Alger (O. J.) (Version O)*, 1935, oil on canvas, Museum of Modern Art, New York



opposite view



14 **PABLO PICASSO** 1881-1973

Grey Engraved Pitcher, 1954

White earthenware turned pitcher, painted in black, white and grey patina, with knife engraving and partial brushed glaze, from the edition of 500, inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, with a dark rich patina, in excellent condition.
11 x 10 x 7 in (27.9 x 25.4 x 17.8 cm)

Estimate \$10,000-15,000

LITERATURE

Alain Ramié 246; Georges Ramié 718-719





15 **PABLO PICASSO** 1881-1973

Four Enlaced Profiles, 1949

Red earthenware round/square plate, a unique variant in color, painted in white, black and green, with glaze, from the edition of 25, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.

10 1/8 x 10 1/8 in (25.7 x 25.7 cm)

Estimate \$9,000-12,000

PROVENANCE

Purchased while traveling in Nice, France in early 1980's

LITERATURE

Alain Ramié 89 (uniquely painted variation, green additional)



back view



16 **PABLO PICASSO** 1881-1973

Four Enlaced Profiles, 1949

White earthenware round/square plate, painted in brown, black, and green golden lustre, with oxidized paraffin and enamel bath, from the edition of 25, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.

10 3/4 x 10 3/4 in (27.3 x 27.3 cm)

Estimate \$8,000-12,000

LITERATURE

Alain Ramié 88



back view



17 **PABLO PICASSO** 1881-1973

Four Enlaced Profiles, 1949

White earthenware round/square plate, painted in blue (black and green on the reverse), with glaze, from the edition of 35, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition.
10 1/4 x 10 1/4 in (26 x 26 cm)

Estimate \$7,000-9,000

LITERATURE

Alain Ramié 84; Georges Bloch 1



back view





18 **PABLO PICASSO** 1881-1973

Flute Player, 1951

White earthenware hollow plate, painted in blue, green and yellow on white enamel, from the edition of 40, inscribed 'Edition Picasso' in blue and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in very good condition.
diameter 9 3/4 in (24.8 cm)

Estimate \$5,000-7,000

LITERATURE

Alain Ramié 126

19 **PABLO PICASSO** 1881-1973

Flute Player (blue variant), 1951

White earthenware hollow plate, a unique variant in color, painted in blue on white enamel, aside from the multi-colored edition of the 40, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in excellent condition.
diameter 9 3/4 in (24.8 cm)

Estimate \$5,000-7,000

PROVENANCE

Purchased in Paris, France

LITERATURE

Alain Ramié 126 (variant, unique in color blue)



Eric Baudouin *Ceramics by Picasso, [Flute Player(s)]*, p 305

20 **PABLO PICASSO** 1881-1973

Flute Player (gray variant), 1951

White earthenware hollow plate, a unique variant in color, painted in gray on white enamel, aside from the multi-colored edition of 40, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in excellent condition.
diameter 10 x 10 in (25.4 x 25.4 cm)

Estimate \$5,000-7,000

PROVENANCE

Purchased in Paris, France

LITERATURE

Alain Ramié 126 (variant, unique in color gray)

19



20





21 **PABLO PICASSO** 1881-1973

Flute Player, 1951

White earthenware hollow plate, painted in blue, green and yellow on white enamel, from the edition of 40, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in excellent condition. diameter 9 3/4 in (24.8 cm)

Estimate \$5,000-7,000

LITERATURE

Alain Ramié 128; Georges Bloch 22



22

PABLO PICASSO 1881-1973

Flute Player (green variant), 1951

White earthenware hollow plate, a unique variant in color, painted in green on white enamel, aside from the multi-colored edition of 40, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in very good condition.

diameter 9 1/2 in (24.1 cm)

Estimate \$5,000-7,000

LITERATURE

see Alain Ramié 128 (variant, unique in color green)



23 **PABLO PICASSO** 1881-1973

Head with Mask, 1956

White earthenware round/square dish, painted in white enamel, ivory and black, with glaze and oxide, inscribed 'Madoura', 'F200', numbered 147/200 in black and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, a very fine version, in excellent condition, including original Madoura pottery studio tan burlap bag.

12 1/4 x 12 1/4 in (31.1 x 31.1 cm)

Estimate \$6,000-8,000

PROVENANCE

Purchased directly from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 362; Georges Ramié 408



André Villers *Pablo Picasso in the Fournas Studio, Vallauris, 1952*



24

PABLO PICASSO 1881-1973

Wood-owl Woman, 1951

White earthenware turned vase, painted with paraffin, white enamel and black, from the edition of 500, inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the interior of the base, in very good condition.

11 3/4 x 10 x 6 in (29.8 x 25.4 x 15.2 cm)

Estimate \$5,000-7,000

LITERATURE

Alain Ramié 119



25 **PABLO PICASSO** 1881-1973

Engraved Bottle, 1954

White earthenware turned vase, painted in paraffin, white enamel, black and beige with boring-rod engraving, incised 'Edition Picasso', 'Madoura' and numbered 35/100 on the underside (Ramié calls for an edition of 300, the lot includes a letter explaining the error in numeration from Alain Ramié issued 13 September 1990), a beautiful version with pale pink coloration, in excellent condition.

17 1/2 x 6 1/2 x 6 1/2 in (44.5 x 16.5 x 16.5 cm)

Estimate \$10,000-15,000

LITERATURE

Alain Ramié 249



Pablo Picasso *La Joie de vivre*, 1946, oil on canvas, Musée Picasso, Antibes



26 **PABLO PICASSO** 1881-1973

Engraved Bottle, 1954

White earthenware turned vase, painted in paraffin, white enamel, black and beige with boring-rod engraving, incised numbered 42/100 and inscribed 'Edition Picasso' and 'Madoura' in black on the underside, a strong version with pale pink coloration, in excellent condition.

17 x 6 1/2 x 6 1/2 in (43.2 x 16.5 x 16.5 cm)

Estimate \$10,000-15,000

LITERATURE

Alain Ramié 248



27 **PABLO PICASSO** 1881-1973

Flower Women, 1948

White earthenware turned pitcher, painted in pink, red, black, and blue with oxides and patina under brushed glaze, incised 'Edition Picasso', 'Madoura', 'R 152', numbered 132/175 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, a beautifully colored version, in excellent condition, including original Madoura pottery studio tan burlap bag. 13 1/2 x 12 x 8 1/2 in (34.3 x 30.5 x 21.6 cm)

Estimate \$8,000-12,000

PROVENANCE

Purchased directly from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 50; Georges Ramié 80



Edward Quinn [*Picasso at Madoura with Flower Women*], 1953



Gjon Mili, for *Life* magazine, portrait of Francoise Gilot







28 **PABLO PICASSO** 1881-1973

Little Face No. 13, 1963

White earthenware round plate, painted with pastel crayons and enamel in blue, black and green, with glaze, inscribed 'No. 13', 'Edition Picasso', 'Madoura' and numbered 140/150 in black on the reverse, in excellent condition.
diameter 10 in (25.4 cm)

Estimate \$3,000-4,000

LITERATURE

Alain Ramié 461





29 **PABLO PICASSO** 1881-1973

Man's Head with Long Hair, 1968-69

Red earthenware square plaque, painted in white, green, blues and yellow, with engraving enhanced with oxides and partial brushed glaze, inscribed 'J.111' and 'Exemplaire Editeur' in black (the edition was 100) and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in excellent condition, including original Madoura pottery studio tan burlap bag.

12 3/8 x 12 3/8 in (31.4 x 31.4 cm)

Estimate \$5,000-7,000

PROVENANCE

Purchased directly from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 596; Georges Ramié 647; Georges Bloch 204

This is the 'Exemplaire Editeur', and is the actual piece illustrated in the Alain Ramié catalogue raisonné

30 **PABLO PICASSO** 1881-1973

Cavalier Faun, 1956

White earthenware round dish, painted in ivory and blue with brushed glaze, incised 'C 111', numbered 79/100 in black and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, a strong version, in excellent condition.

diameter 16 3/4 in (42.5 cm)

Estimate \$8,000-10,000

LITERATURE

Alain Ramié 337; Georges Ramié 420; Georges Bloch 103



31 **PABLO PICASSO** 1881-1973

Clock with Figures, 1956

White earthenware round dish, incised 'C 105', numbered 60/100 in black and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in excellent and fresh condition, including original Madoura pottery studio tan burlap bag.

16 3/4 in (42.5 cm)

Estimate \$5,000-7,000

PROVENANCE

Purchased directly from the Madoura pottery workshop, Vallauris, France

LITERATURE

Alain Ramié 326; Georges Bloch 94



32

PABLO PICASSO 1881-1973

Clock with Tongue, 1956

White earthenware dish, incised 'C 106', 'Madoura', numbered 61/100 and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse, in excellent and fresh condition, including original Madoura pottery studio tan burlap bag.

diameter 17 in (43.2 cm)

Estimate \$5,000-7,000

PROVENANCE

Purchased directly from the Madoura pottery studio, Vallauris, France

LITERATURE

Alain Ramié 327; Georges Bloch 100



33 **AFTER PABLO PICASSO** 1881-1973

Bacchanal, circa 1955

Etching and aquatint in colors, on Rives paper, with full margins (deckle on all sides), signed and annotated 'HC' in pencil (an hors-commerce impression aside from the edition of 300 and an edition of 250 in black and white), printed and published by Atelier Crommelynck, Paris (with their blindstamp), traces of the palest mat staining, otherwise in very good condition, framed.

I. 18 1/2 x 22 in (47 x 55.9 cm)

S. 22 x 30 in (55.9 x 76.2 cm)

Estimate \$10,000-15,000



David Douglas Duncan [*Portrait of Picasso with Bacchanal painting lower left*]



34

PABLO PICASSO 1881-1973

Scène Bacchique au Minotaure, plate 85 from *La suite Vollard*, 1933

Etching, on Montval paper watermark *Vollard*, with full margins, signed in pencil, from the edition of 260 (there were also 50 with wider margins), published by Ambroise Vollard, Paris, in very good condition, framed.

I. 11 1/2 x 14 1/4 in (29.2 x 36.2 cm)

S. 13 1/4 x 17 1/2 in (33.7 x 44.5 cm)

Estimate \$20,000-30,000

LITERATURE

Georges Bloch 192; Bernhard Geiser and Brigitte Baer 351/III/B/d

“Of course, collectors will always prefer pictures with plenty of paint on them... They have forgotten how to appreciate the quality of line that curves away as it meets another”

Picasso to Kahnweiler

35 **PABLO PICASSO** 1881-1973

Femmes d'Alger dans leur appartement (d'après Delacroix), 1^{ère} variation;
and *Femmes d'Alger, 2^{ème} variation*: four states, 1955

The very rare, complete set of five lithographic proofs with needle, scraper and litho crayon, including the 1st variation (one state) and 2nd variation (the complete set of four states on a smaller stone), on Arches paper, all with full margins, there were only six to eight proofs of each state printed, there was no edition, all in very good condition, all framed.

one l. 11 x 13 3/4 in (28 x 35 cm)

four l. 9 1/4 x 13 3/4 in (23.5 x 35 cm)

Estimate \$80,000-120,000

PROVENANCE

Fernand Mourlot, Paris, 1955

Dr. Heiner Hachmeister, Münster, 1984

Hans-Joachim Weber, Paderborn, 2003

LITERATURE

Fernand Mourlot 265-266; not in Georges Bloch; Felix Reusse 659-663; Bernd Rau 606-610

The complete set of *Femmes d'Alger* have only appeared at auction together once before at the Sotheby's Fernand Mourlot collection, November 14, 1994.

These images were amazingly made by transferring a negative impression of an etching to zinc, then a needle and scraper were used to develop each progressive state. The extensive work to each state probably made the plate difficult to print from and resulted in abandoning an edition. The beautiful embossing from the deep scraping is quite apparent and gives the surface a texture not found in many lithographs. These experimental lithographs were done in January-March, 1955, in between the various fifteen paintings Picasso did of the same subject between December and April.



Eugene Delacroix *Femmes d'Alger*, 1834, oil on canvas,
Musée du Louvre, Paris



Pablo Picasso *Les femmes d'Alger (version 'O')*, February 14, 1955, oil on canvas,
Victor and Sally Ganz sale, Christie's, New York November 2, 1997, lot 33

This series of paintings and lithographs with *The Women of Algiers* as its theme was inspired by the paintings of Delacroix and conceived as a tribute to the recently deceased Matisse, Picasso's artistic colleague. When questioned about this series, Picasso remarked to Roland Penrose, "When Matisse died he left his odalisques to me as a legacy and this is my idea of the Orient though I have never been there."

During a morning we spent with *Les femmes d'Alger* [painting(s)], Picasso showed us a schoolboy's exercise-book that had belonged to Delacroix. He kept it lying open in the little engraving-room where the press was... Picasso handled the exercise-book with love. He showed us the writing, and in particular the little drawings in the margins of Delacroix's schoolboy exercises. Hélène Parmelin, *Picasso Plain*, New York, 1963, p. 78

...Picasso's intent oscillates between the professional and the erotic. Conventional sex symbols, forthright as a schoolboy's graffiti, become the material of sophisticated coordination. The artists moves from the evocation of female forms blown by desire, to the overall order within which all forms, anatomic and otherwise, serve to articulate surface tension; from the projections of women heaped and proffered like fruit, to stretching the field clear and taut for the charting of information. Leo Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art*, New York, 1972, p. 127







ODILON REDON 1840-1916*Brünnhilde, Crépuscule des Dieux*, 1894

Lithograph, on Chine appliqué to wove paper, with full margins, signed and dedicated 'à Armand Parent' in pencil, from the edition of 80 (projected, thought to be less), minor soiling in the margins, in generally very good condition, framed.

I. 14 7/8 x 11 1/2 in (37.8 x 29.2 cm)

S. 25 x 17 in (63.5 x 43.2 cm)

Estimate \$14,000-18,000

PROVENANCE

Henri M. Petiet, Paris, collector's ink stamp on the reverse

LITERATURE

André Mellerio 130; Alfred Werner 105

Armand Parent, to whom this print is inscribed to, was a celebrated Belgian violinist and friend of Redon's, and is the subject of a red chalk portrait by the artist (Wildenstein catalogue raisonne, vol. I, number 67, see below) There is an obvious connection to be made with the subject of this print – Brünnhilde, a maiden and valkyrie – in Richard Wagner's opera *Twilight of the Gods*, and the musician.



Odilon Redon *Armand Parent*, 1913, sanguine drawing



Attributed to Hans Memling *Young Woman with a Pink*, circa 1485-90, oil on wood, Metropolitan Museum of Art, New York



By Agostini.

à l'air et l'air
 adieu l'air

BRUNNEN (reproduction des deux)

MARC CHAGALL 1887-1985

The Bay of Angels (La baie des Anges), 1962

Lithograph in colors, on Arches paper, with full margins, signed and numbered 21/50 in pencil (there were also 25 artist's proofs in Roman numerals), this image was also made into a famous poster publicizing Nice and the Cote d'Azur by the French tourism commissioner, in generally in very good condition, framed.
l. 30 1/2 x 22 1/2 in (77.5 x 57.2 cm)

Estimate \$40,000-60,000

LITERATURE

Fernand Mourlot 350; Charles Sorlier p 39

This image is used on the cover of Charles Sorlier's *Les affiches de Marc Chagall*



Massimo Vitali *Riccione* (detail) 1997, color coupler print



21/50

Marc Chagall

SALVADOR DALI 1904-1989

After 50 Years of Surrealism portfolio, 1974

The complete suite of 12 drypoints with stencil coloring, on Japanese paper, with full margins, all signed, annotated 'A' and numbered XXIX/XXIV in pencil (the suite on Japon nacré from the edition with text in English, the English edition also included 35 on Arches paper in Roman numerals and an edition of 195 on Arches paper in Arabic numerals; there was also an edition with text in French annotated 'F' which included 195 on Rives in Arabic numerals and an edition of 35 in Roman numerals on Rives plus a suite on Japon Nacré), published by Transworld Art, New York (with their blindstamp), all in very good condition, all framed, lacking text and portfolio.

all I. 15 7/8 x 11 7/8 in (40.3 x 30.2 cm)

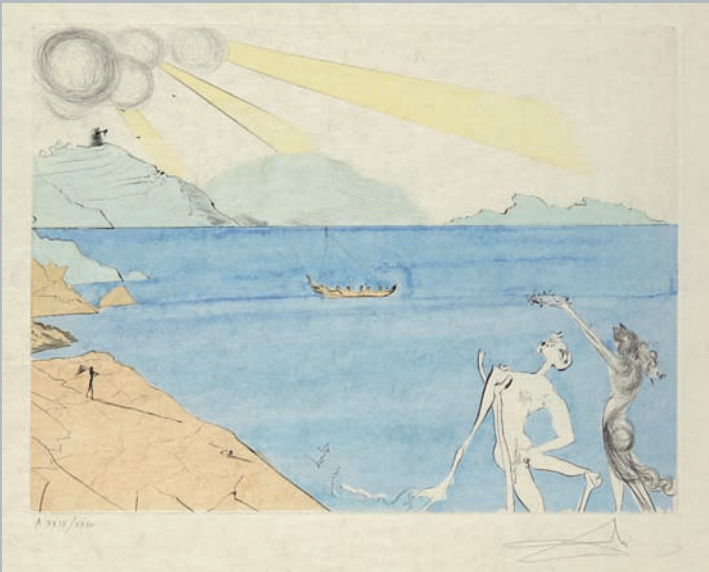
all S. 26 1/2 x 20 1/8 in (67.3 x 51.1 cm)

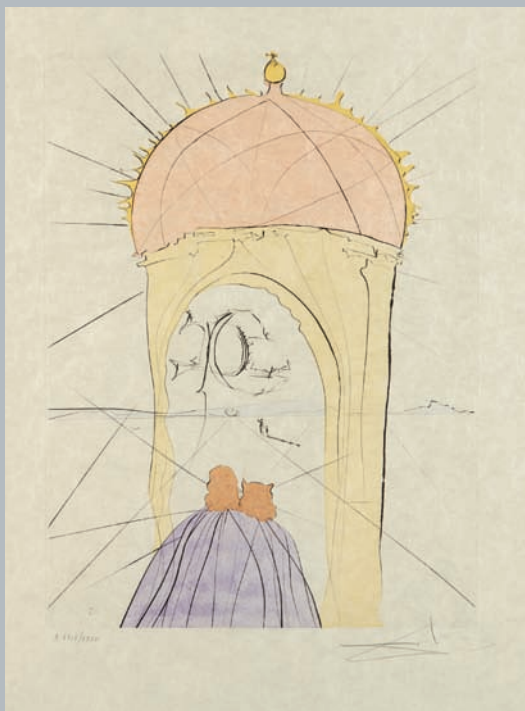
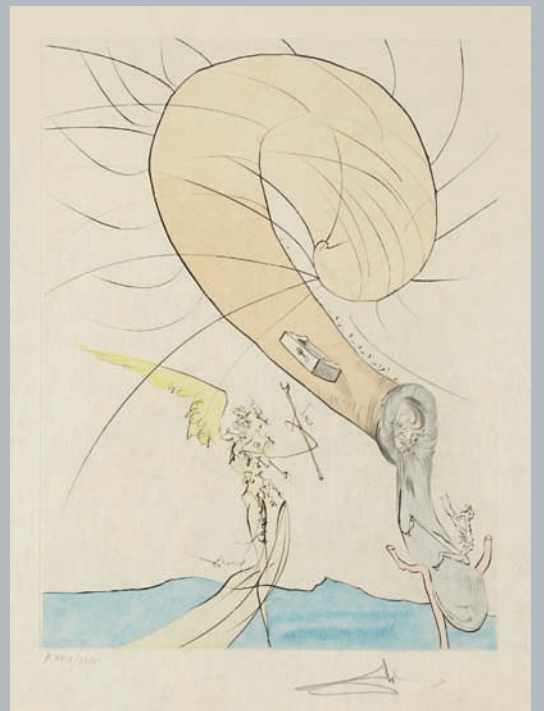
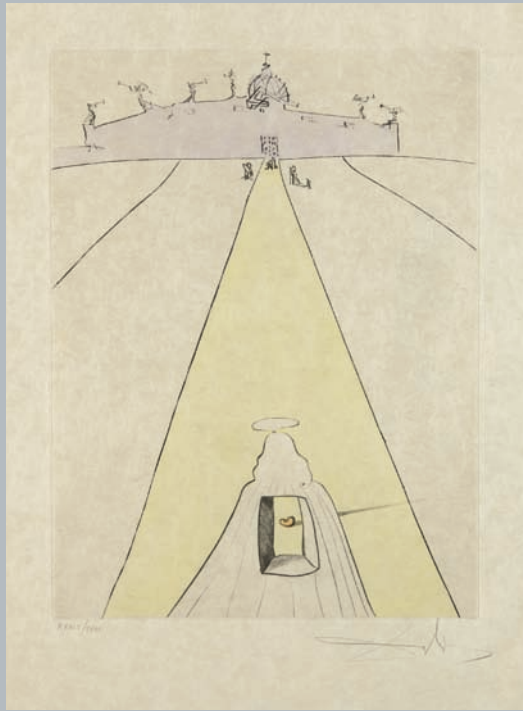
Estimate \$12,000-16,000

LITERATURE

Ralf Michler and Lutz Löpsinger 665-676; Albert Field 74-78

Including: *The Laurels of Happiness; The Curse Overthrown; God, Time, Space, and the Pope; Flung Out Like a Fag-end by the Big-Wigs; Gala's Godly Back; Picasso: A Ticket for Glory; The Great Inquisitor Expels the Saviour; Freud with a Snail Head; A Shattering Entrance upon the American Stage; The Divine Love of Gala; Gala's Castle; and The Museum of Genius and Fancy*





39 **MARCEL DUCHAMP** 1887-1968

Nude Descending a Staircase No. 2 (Nu descendant un escalier No. 2), 1937

Pochoir-colored reproduction of the painting *Nude Descending a Staircase, No. 2*, 1912 and a French 5-centime revenue stamp, on heavy wove paper, with narrow margins on three sides (as issued), from a limited edition of unknown size, printed by Duchamp for his friends, signed and dated 'Dec 37' in ink on the stamp, minor wear at upper right corner (slightly affecting image), minor compound creasing at the lower right corner, affixed to the support at the reverse of the corners, otherwise in very good condition, framed.

I. 12 5/8 x 7 3/4 in (32.1 x 19.7 cm)

S. 13 7/8 x 7 7/8 in (35.2 x 20 cm)

Estimate \$50,000-70,000

PROVENANCE

Estate of Julien Levy, New York

LITERATURE

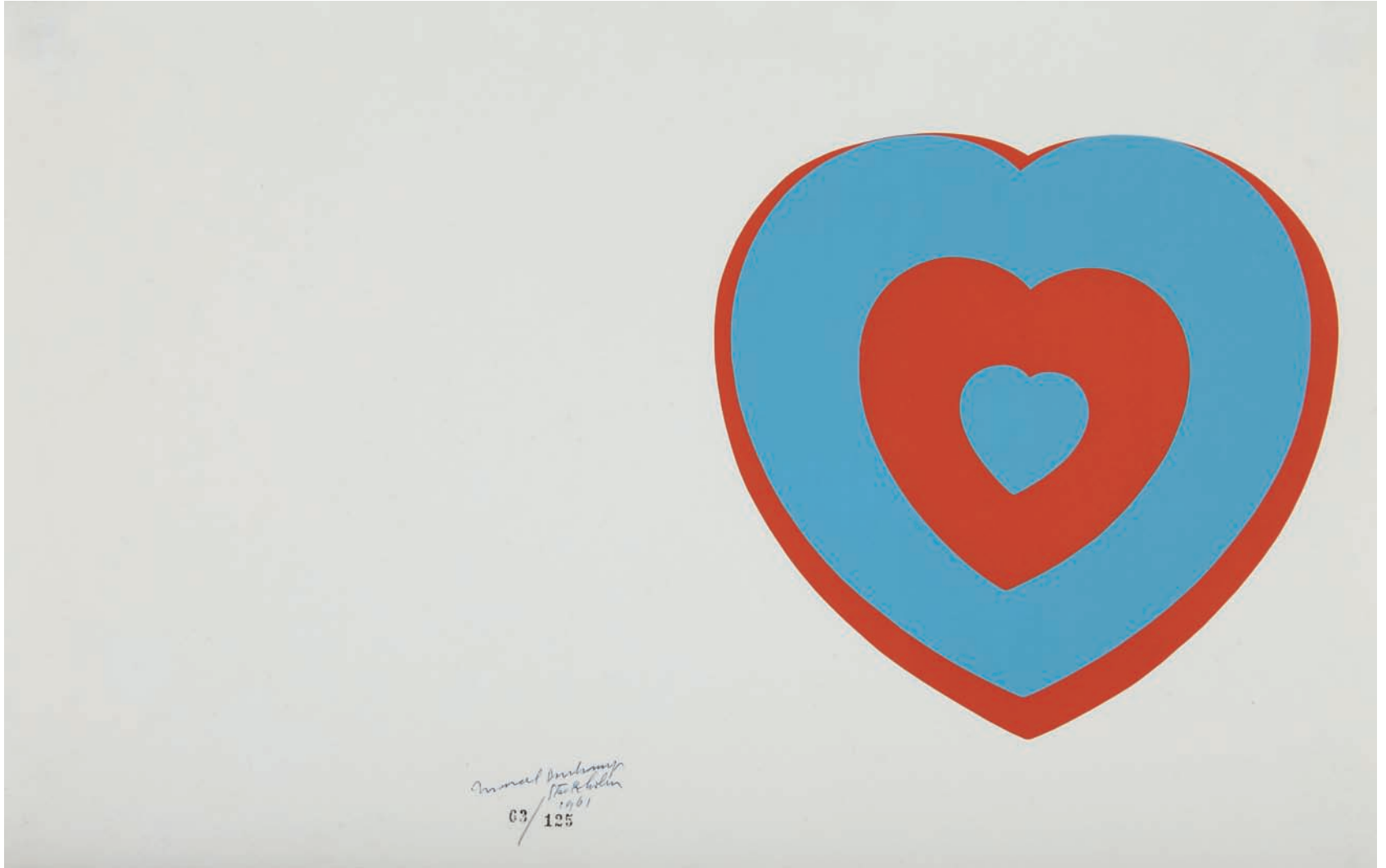
Arturo Schwarz 458; Francis M. Naumann 5.20

Marcel Duchamp spent much of his time during the summer of 1937 assembling items for his *Box in a Valise (Boîte-en-valise)*, the portable museum in a suitcase that consisted of small-scale reproductions of his earlier work. Since the project was getting increasingly expensive, he decided to issue five hand-colored reproductions of select paintings that would be included in the valise. In the end, he produced only two: one of his famous *Nude Descending a Staircase No. 2 (Nu descendant un escalier)* and another of his *Bride (Mariée)*. These works are essentially hand-colored collotypes (a dichromate-based photographic process that is no longer in use). To facilitate coloring in large quantities, stencils (pochoirs in French) were used to guide the coloring process, which Duchamp thought produced a more accurate visual image. At first, he had the idea of issuing 250 reproductions of each painting and selling them at the price of \$1 each, but, in the end, he produced far fewer (the exact number is unknown).

The differences that exist between an original and its copy are not only concerns that affect the world of art, but they are matters of critical importance within the legal profession. Duchamp was keenly aware of this fact, for his father had worked as a notary, serving for many years in the town where the artist was born and raised, Blainville-Crevon (not far from the city of Rouen in Normandy). The young Duchamp would have had many opportunities to witness the activities of his father, who was frequently called upon to authenticate the validity of legal documents, deeds, trusts, real estate transactions, and property settlements. After these papers had been carefully reviewed, the notary applies his signature over the surface of a small-denomination postage stamp (timbre fiscal), a practice still followed in France to this very day, thereby diminishing the potential for forgery and elevating the status of a document to legal tender. Duchamp followed this very same procedure when he issued these deluxe, hand-colored pochoirs of his earlier paintings. He was, in effect, following the same procedure utilized by his father, but here ingeniously validating the authenticity and faithful reproduction of his own work.

The *Nude Descending a Staircase, No. 2* was painted in January of 1912, so the year 2012 celebrates the 100th year of its making (the original painting is in the collection of the Philadelphia Museum of Art, Collection of Louise and Walter Arensberg). It was made famous a year later when shown in the Armory Show in New York (February 15 - March 15, 1913), where it was the cause célèbre of the exhibition. The 100th anniversary of the Armory Show will be celebrated next year with two museum exhibitions: one at the Montclair Art Museum (February 17 – June 16, 2013) and another at the New York Historical Society (October 18, 2013 – February 23, 2014).





PROPERTY FROM A PRIVATE COLLECTION, WESTCHESTER, NEW YORK

40 **MARCEL DUCHAMP** 1887-1968

Coeurs Volants (Fluttering Hearts), 1936/1961

Screenprint in colors, on wove paper, with full margins, signed, dated '1961' and inscribed 'Stockholm' in ink, stamp numbered 63/125, published on the occasion of the exhibition *Rörelse i Konsten ("Art in Motion")* at the Moderna Museet, Stockholm, occasional soft handling creases, otherwise in very good condition, framed.

I. 9 x 9 in (22.9 x 22.9 cm)

S. 12 3/4 x 20 in (32.4 x 50.8 cm)

Estimate \$6,000-8,000

LITERATURE

Arturo Schwarz 446 c



41 **MARCEL DUCHAMP** 1887-1968

Coeurs Volants (*Fluttering Hearts*), 1936/1968

Screenprint in colors, on wove paper, the full sheet, signed, dated '1968' and numbered 19/24 in pencil, published by Something Else Press, New York, cracking in the inks at right, otherwise in very good condition, framed.

S. 23 5/8 x 17 3/4 in (60 x 45.1 cm)

Estimate \$18,000-24,000

LITERATURE

Arturo Schwarz 446 d

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

WASSILY KANDINSKY 1866-1944

Lithographie No III, 1925

Lithograph in black and beige, on wove paper, with full margins, signed, dated '1925', titled 'No. III' and numbered 17/50 in pencil, published by the Graphischen Druckerei des Staatlichen Bauhauses, Weimar, pale mat staining, reverse staining in places in the margins, minor soiling and soft creasing in the margins, otherwise in very good condition, framed.

I. 10 3/8 x 7 1/2 in (26.4 x 19.1 cm)

S. 18 3/4 x 13 3/8 in (47.6 x 34 cm)

Estimate \$12,000-18,000

LITERATURE

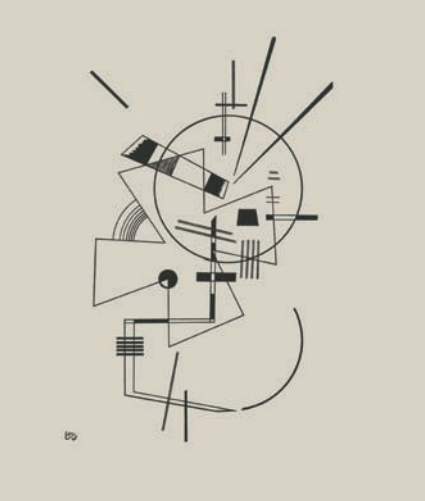
Hans Konrad Roethel 187



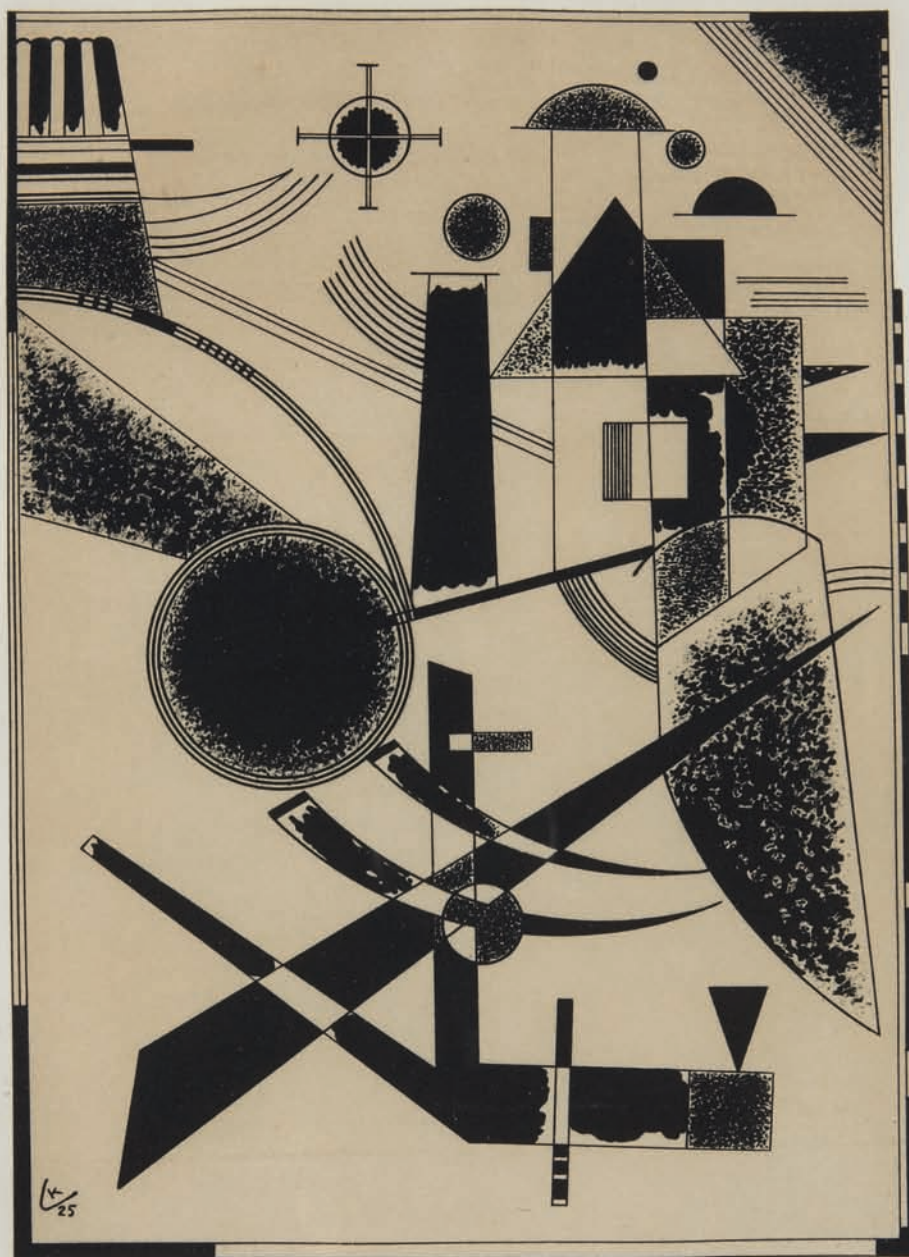
Gerhard Marcks *Sintrax coffee-maker*, 1925, designed at the Bauhaus



Wassily Kandinsky, *Lithographie No I*, 1925



Wassily Kandinsky, *Lithographie No II*, 1925



Handwritten signature: *Kandinsky*

1925 No. III
17/50

43 **JOAN MIRO** 1893-1983

Le permissionnaire (Soldier on Leave), 1974

Etching and aquatint in colors, on Arches paper, with full margins, signed and numbered 30/50 in pencil, published by Maeght, Paris, in very good condition, framed.

I. 45 x 29 in (114.3 x 73.7 cm)

S. 54 x 37 3/4 in (137.2 x 95.9 cm)

Estimate \$25,000-35,000

LITERATURE

Jacques Dupin 655



Paul Cadmus *The Fleet's In* (detail),
1933, oil on canvas





Henri Matisse

Jazz

Série de éditions



44 HENRI MATISSE 1869-1954

Jazz, 1947

The complete set of 20 pochoirs in colors, on Arches paper, the full sheets (15 double page, five single page), with center fold (as issued), title, text and justification, signed in pencil on the justification, copy number 194 of 250 (there were also 20 hors commerce copies and a portfolio edition of 100), published by Tériade, Paris, the pochoirs printed by Edmond Vairel, text printed by Draeger Freres, the colors bright, occasional surface scuffs and pale foxing visible in places, very pale time staining, otherwise all in very good condition, loose and folded (as issued) in paper wrappers with designs on front and back, within original gray paper boards and slipcase, remnants of title label on spine (scuffing, minor splitting and wear at seams), please contact the department for a detailed condition report.

17 5/8 x 13 3/8 in (44.8 x 34 cm)

Estimate \$250,000-350,000

PROVENANCE

Sotheby Parke Bernet, Inc., New York, Nineteenth and Twentieth Century Prints, May 9 and 10, 1979, lot 248

LITERATURE

Claude Duthuit books 22

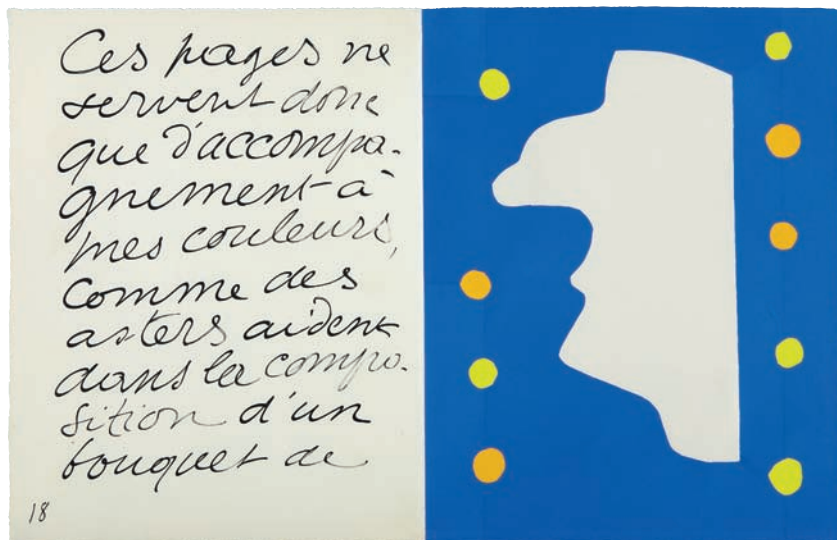
Jazz is Matisse's first major cut-out project, and a pivotal work in his transition from oil painting to the cut-out technique that would dominate the last decade of his life... a bold combination of credo and manifesto.

Jazz is perhaps the closest thing to an autobiography that Matisse has left us.

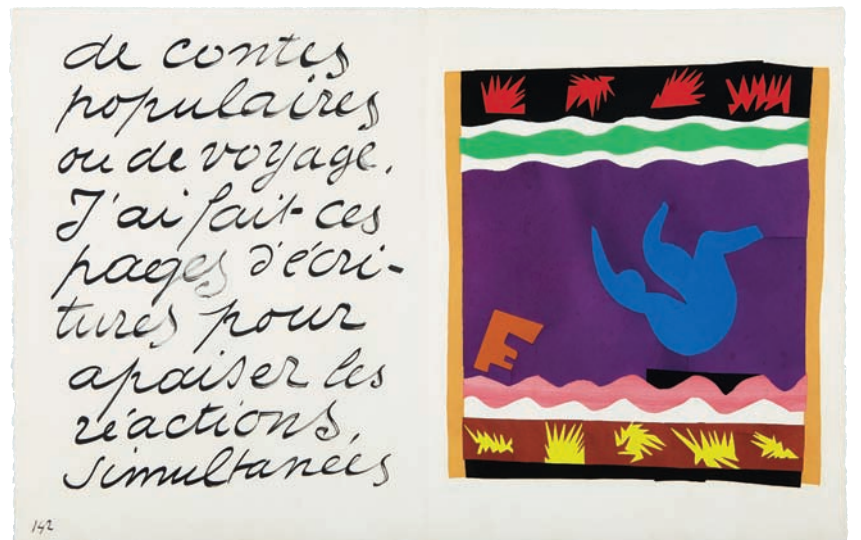
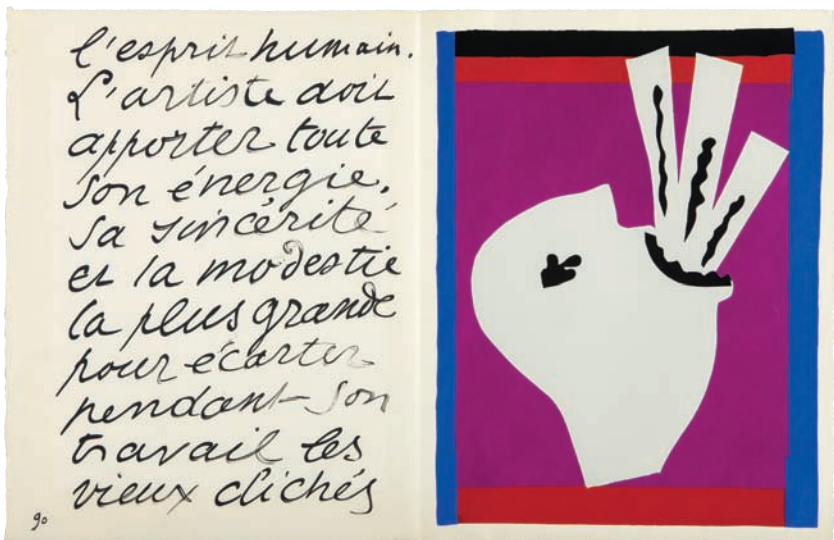
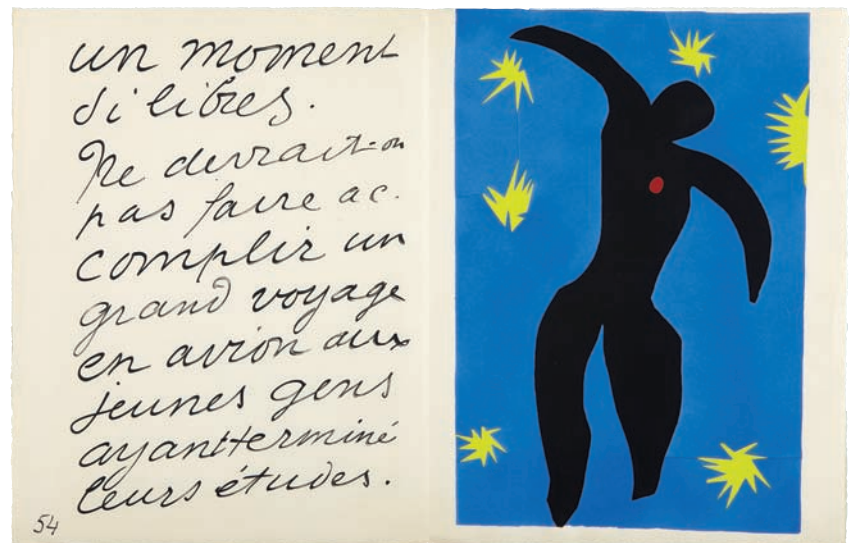
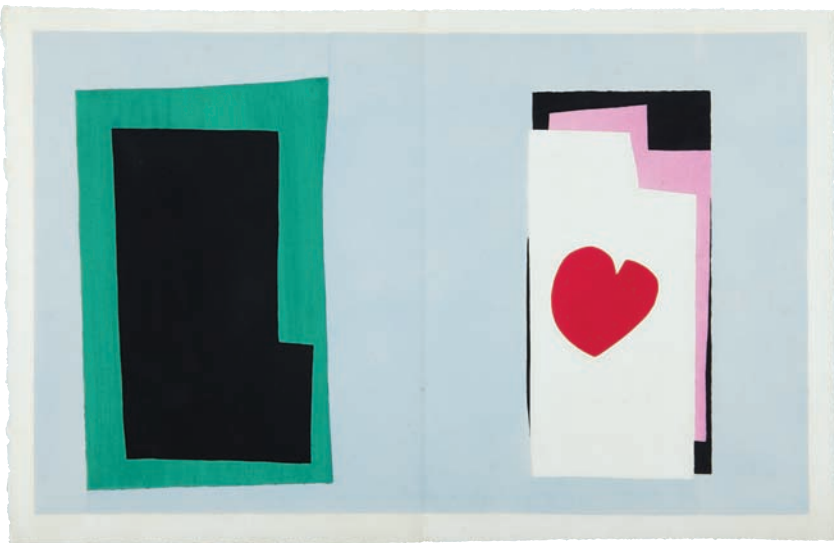
Jack D. Flam *Henri Matisse Paper Cut-Outs* St. Louis Art Museum and Detroit Institute of Arts, 1977, p. 37

Plate titles: Plate 1 *Le Clown (The Clown)*; Plate 2 *Le Cirque (The Circus)*; Plate 3 *Monsieur Loyal (Mr. Loyal)*; Plate 4 *Le Cauchemar de l'éléphant blanc (The Nightmare of the White Elephant)*; Plate 5 *Le Cheval, l'écuyère et le clown (The Horse, the Rider, and the Clown)*; Plate 6 *Le Loup (The Wolf)*; Plate 7 *Le Coeur (The Heart)*; Plate 8 *Icare (Icarus)*; Plate 9 *Formes (Forms)*; Plate 10 *L'Enterrement de Pierrot (Pierrot's Funeral)*; Plate 11 *Les Codomas (The Codomas)*; Plate 12 *La Nageuse dans l'aquarium (The Swimmer in the Tank)*; Plate 13 *L'Aaleur de sabres (The Sword Swallower)*; Plate 14 *Le Cow-boy (The Cowboy)*; Plate 15 *Le Lanceur de couteaux (The Knife Thrower)*; Plate 16 *Le Destin (Destiny)*; Plate 17 *Le Lagon (The Lagoon)*; Plate 18 *Le Lagon (The Lagoon)*; Plate 19 *Le Lagon (The Lagoon)*; and Plate 20 *Le Toboggan (The Toboggan)*

Text page titles: *Notes (Notes)*; *Le Bouquet (The Bouquet)*; *L'Avion (The Airplane)*; *Le caractère d'un visage (The character of a face)*; *Si j'ai confiance en ma main (If I have confidence in my hand)*; *Dessiner avec des ciseaux (Drawing with scissors)*; *Mes courbes ne sont pas Polles (My curves are not Mad)*; *Un nouveau tableau (A new painting)*; *Un musicien a dit (A musician once said)*; *Si je crois en Dieu? (Do I believe in God?)*; *Jeunes peintres, peintres incompris ou tardivement compris pas de Haine (Young painters, painters misunderstood or understood too late, bear no Hate)*; *Bonheur (Happiness)*; *Lagons (Lagoons)*; *Heureux ceux qui chantent (Happy are those who sing)*; *La Vie future (The Afterlife)*; and *Jazz (Jazz)*







45

ROMARE BEARDEN 1911-1988

Jazz Series, 1979

Six lithographs in colors, on wove paper, the full sheets, all signed and numbered 93/75 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all in very good condition, all unframed.
all S. approx. 24 3/4 x 34 5/8 in (62.9 x 87.9 cm)

Estimate \$9,000-12,000

LITERATURE

Gail Gelburd and Alex Rosenberg 22-28

Including: *Out Chorus (Rhythm Section)*; *Introduction for a Blues Queen*; *Brass Section*; *Bopping at Birdland*; *Tenor Sermon*; and *Louisiana Serenade*





46 **RICHARD DIEBENKORN** 1922-1993

Ochre, 1983

Woodcut in colors, on Mitsumata paper, with full margins, signed with initials, dated '83' and numbered 100/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), the red and blue attenuated, otherwise in very good condition, framed

I. 25 x 36 in. (63.5 x 91.4 cm)

S. 27 1/2 x 38 1/8 in. (69.9 x 96.8 cm)

Estimate \$20,000-30,000





47 **ROBERT MOTHERWELL** 1915-1991

Elegy Study I, 1989

Lithograph in colors, on light brown TGL handmade paper, with full margins, signed and numbered 50/50 in pencil (there were also 20 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), generally in very good condition, framed

I. 32 x 53 1/4 in (81.3 x 135.3 cm)

S. 39 x 61 in (99.1 x 154.9 cm)

Estimate \$8,000-12,000

LITERATURE

Siri Engberg and Joan Banach 488

Motherwell's *Elegies to the Spanish Republic* is a collective title that describes a body of work which occupied the artist for over forty years from the late 1940s to his death in 1991.

"Making an Elegy is like building a temple, an altar, a ritual place..."

Unlike the rest of my work, the Elegies are, for the most part, public statements. The Elegies reflect the internationalist in me, interested in the historical forces of the twentieth century, with strong feelings about the conflicting forces in it ... The Elegies use a basic pictorial language, in which I seem to have hit on an 'archetypal' image"

Robert Motherwell, quoted in Jack D. Flam, 'With Robert Motherwell', *Robert Motherwell*, New York: Abbeville Press, 1983, p 22





48 **HELEN FRANKENTHALER** 1928-2011

Tahiti, 1989

Mixograph in colors, on handmade paper, the full sheet, signed, dated '89' and numbered 13/45 in pencil (there were also 11 artist's proofs), published by Mixografia, Los Angeles, in very good condition, framed.
S. 32 1/4 x 53 1/2 in (81.9 x 135.9 cm)

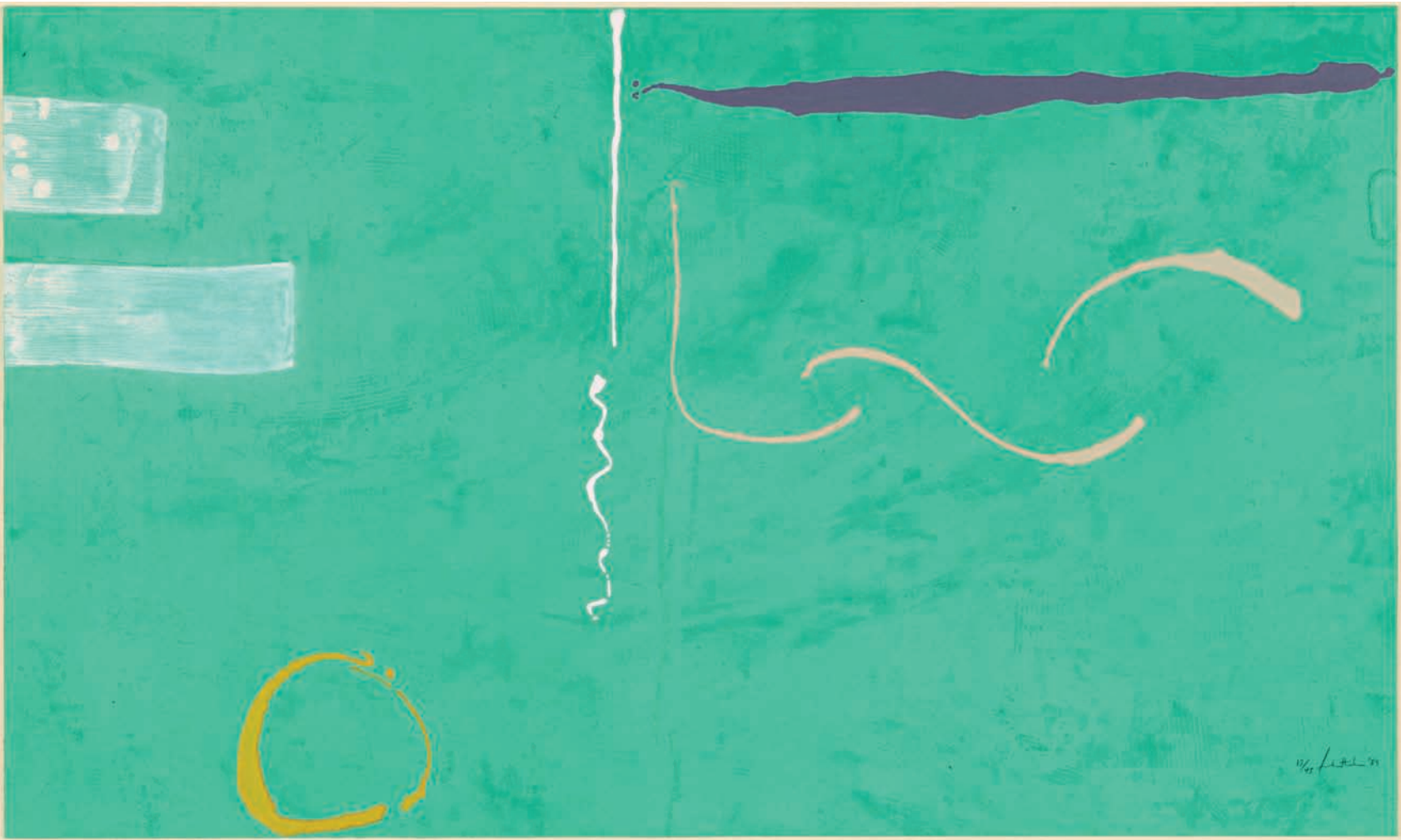
Estimate \$15,000-25,000

LITERATURE

Pegram Harrison 168



Paul Gauguin *The Creation of the Universe*, 1893-4, woodcut
(after drawings and sketches from Tahiti)



TERRY WINTERS b. 1949

Internal and External Values, 1998

Aquatint in blue, on Arches En Tout Cas paper, with full margins, signed, dated '1998' and numbered 29/35 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.
I. 33 1/2 x 42 1/2 in (85.1 x 108 cm)
S. 42 x 49 1/2 in (106.7 x 125.7 cm)

Estimate \$10,000-15,000

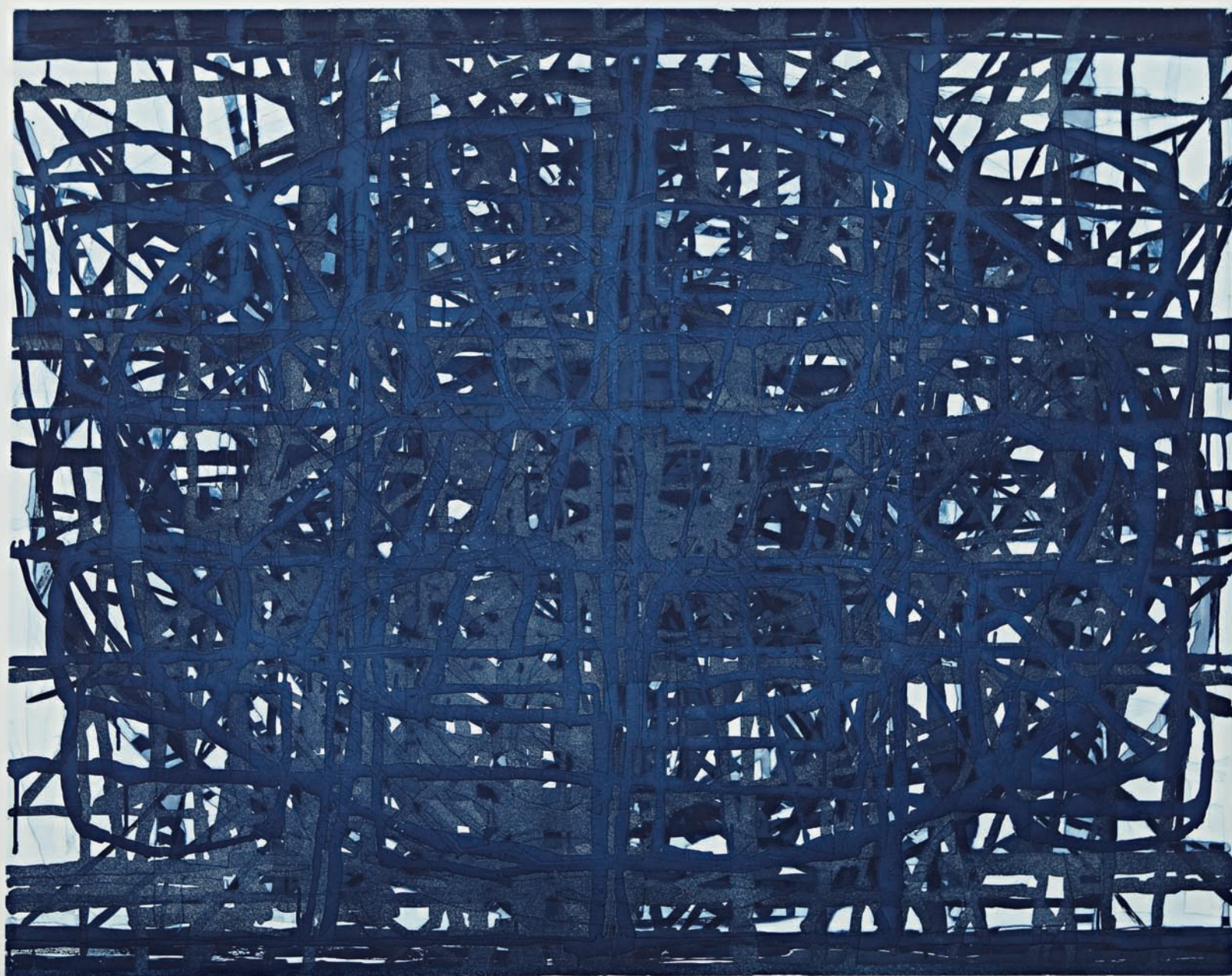
LITERATURE

Nancy Sojka, Nancy Watson Barr and Richard Axsom 132

This image is illustrated on the cover of Nancy Sojka's catalogue raisonn  of Terry Winters Prints



Leonardo da Vinci, *Vitruvian Man*, Galleria dell' Accademia, Venice (1485-90)



3/19/10

James, the author 1/11/10

50 **FRANK STELLA** b. 1936

Estoril Five II, from the *Circuits* series, 1982

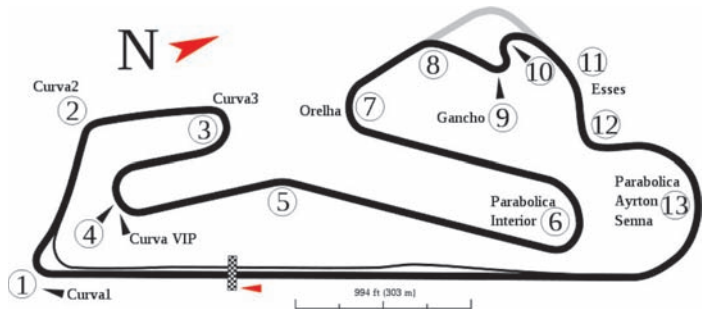
Engraving and relief printed etching in colors, on handmade and hand-colored TGL rag paper, the full sheet, signed, dated '82' and numbered 'A.P. X' in pencil (one of 10 artist's proofs, the edition was 30), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), in excellent condition, framed. S. 66 x 52 in (167.6 x 132.1 cm)

Estimate \$25,000-35,000

LITERATURE

Tyler Graphics 564; Richard Axsom 141

The titles of the *Circuit* prints identify circuits, or auto racing tracks that Stella visited in the late 1970's, Talladega (Alabama), Pergusa (Sicily), Imola (Italy), and Estoril (Portugal). The synthesis of technical innovation, formal inventiveness, and monumental scale produced prints that are the equal of yet distinctly independent from the paintings.



Autódromo do Estoril



51 **FRANK STELLA** b. 1936

Talladega Three II, from *the Circuits series*, 1982

Relief printed etching in colors, on handmade and hand-colored TGL rag paper, the full sheet, signed, dated '82' and numbered 15/30 in pencil (there were also 10 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.
S. 66 x 52 in (167.6 x 132.1 cm)

Estimate \$40,000-60,000

LITERATURE

Tyler Graphics 559; Richard Axsom 136

His no-holds-barred production since then is the real fascination of this show. The controlled colors, flat surfaces and rigid forms - stripes, French curves, protractor shapes - of earlier efforts have been explosively altered. A new and expansive Stella personality has emerged in these later prints, revealed in gesture, calligraphy, dimensionality and unabashed illusionism; effects achieved by an open approach to the print medium. These effects are most evident in three series published in 1982, "Shards," "Circuits," and the black-and-white "Swan Engravings," all taking off from a series of 1981 "Circuits" paintings done in metal relief.

The most interesting of the three, to this viewer, is the "Circuits" series, based on a recurrent Stella theme of race tracks. Their delirious cursive tangles on kaleidoscopic tonal fields were actually inspired by the serpentine laser-beam tracings left on wood when metal forms were cut for the "Circuits" paintings. Monumental in size and gorgeously colored ... they are technically innovative combinations of etching, engraving and woodcut. Can the print field ever be the same?

Grace Glueck 'Art: Frank Stella's Prints At The Whitney', *New York Times*, January 14, 1983



FRANK STELLA b. 1936

The Wave I series, 1985-89

The complete set of six screenprints with lithograph and linocut in colors with hand-coloring, marbling and collage, on T.H. Saunders paper, the full sheet, all signed, dated '88' or '89' and numbered 59/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, all in very good condition, all unframed.

all approx. S. 74 3/4 x 55 in (189.9 x 139.7 cm)

Estimate \$40,000-60,000

Including: *The Great Heidelberg Tun*; *The Pacific*; *Squid*; *The Quarter-Deck*; *The Counterpane*; and *The Whale as a Dish*



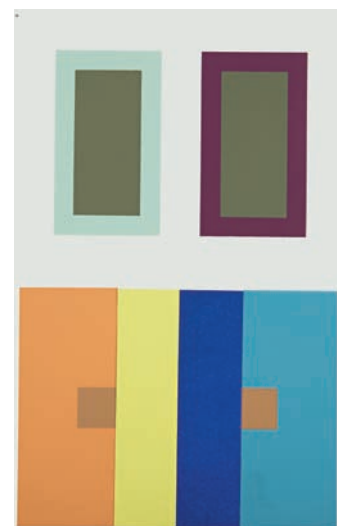
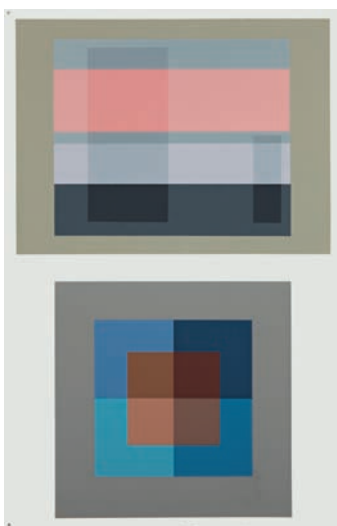
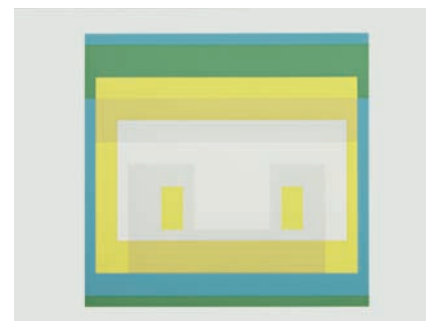
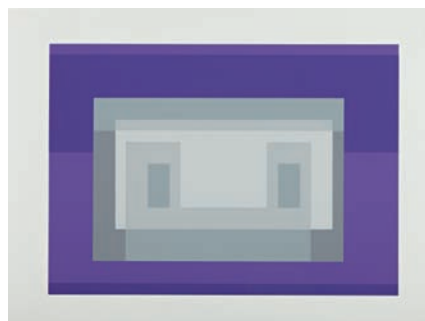
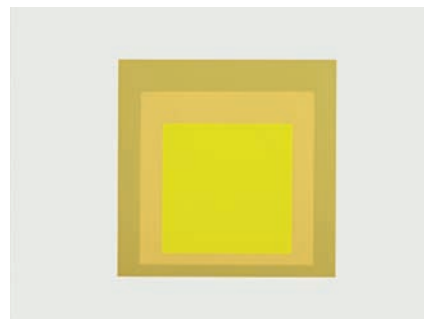
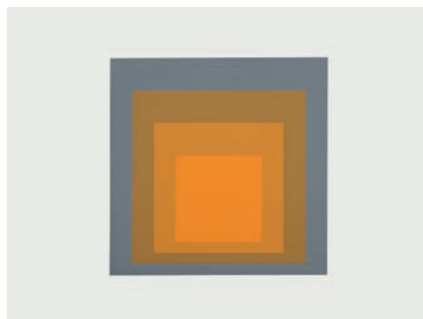
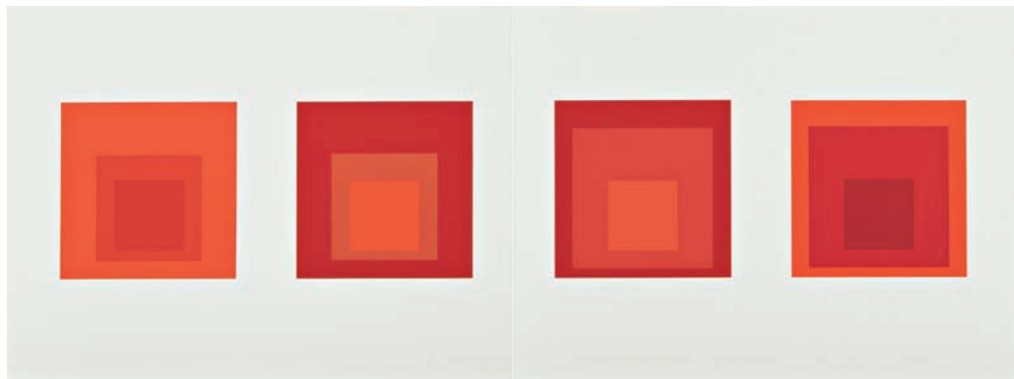




53 **FRANK STELLA** b. 1936
The Wave II series, 1985-1989
 The complete set of six screenprints with lithograph and linocut in colors with hand-coloring, marbling and collage, on T.H. Saunders paper, the full sheet, signed, dated '88' or '89' and numbered 34/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, all in very good condition, all unframed.
 all approx. S. 75 x 55 in (190.5 x 139.7 cm)
Estimate \$40,000-60,000

Including: *Ahab*; *Hark!*; *Moby Dick*; *The Hyena*; *Going Abroad*; *A Squeeze of the Hand*; and *Ahab's Leg*





54 JOSEF ALBERS 1888-1976

Interaction of Color portfolio; and *Formulation Articulation* portfolio I and II, 1963 and 1972

Two portfolios, including the complete set of 80 screenprints and offset lithographs in colors and the complete set of 127 screenprints in colors, all on wove papers, all loose and folded (as issued), all with full margins, signed and numbered 47 in black ink of 50 signed and numbered copies (from the total edition of 1500) and numbered 796 of 1000 respectively, published by Yale University Press, New Haven and co-published by Harry N. Abrams, Inc., New York, and Ives Sillman, Inc., New Haven respectively, all in very good condition, each portfolio contained in their original brown linen-covered portfolio and gray linen-covered portfolios and slipcases respectively.

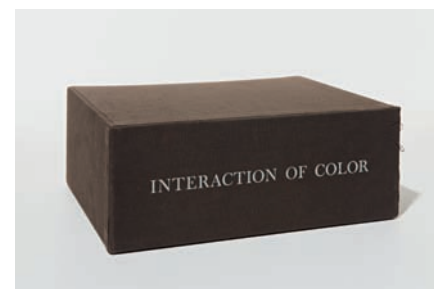
interaction: 14 1/2 x 11 in (36.8 x 27.9 cm)

formulation: 20 3/4 x 15 3/4 in (52.7 x 40 cm)

Estimate \$7,000-9,000

LITERATURE

Not in Danilowitz; Brenda Danilowitz Appendix C





55

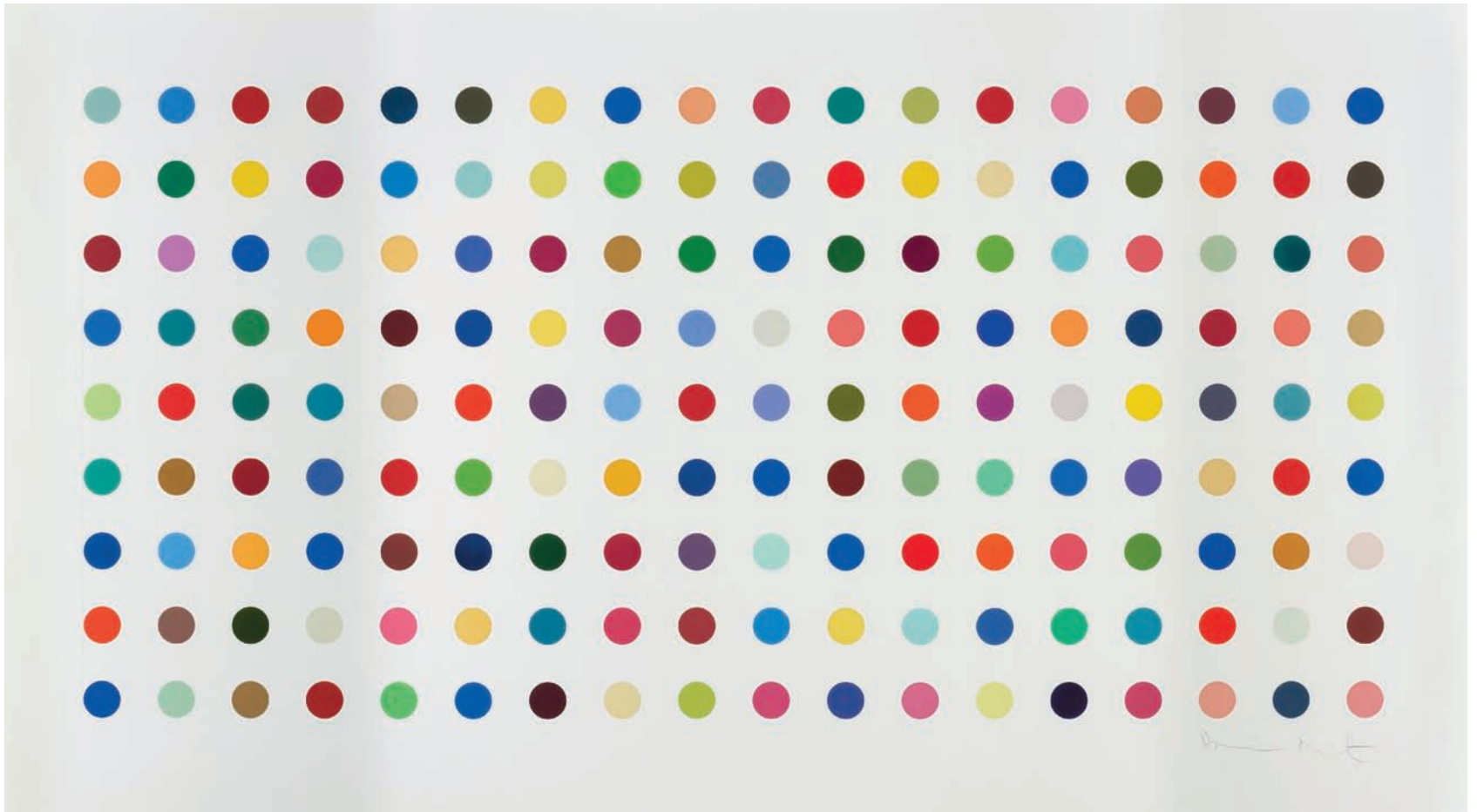
SIR TERRY FROST 1915-2003

Orchard Tambourines A, 1999

The complete set of 25 woodcuts in color, on Velin Arches paper, the full sheets, all signed, dated '99', sequentially numbered '1-25' in pencil on the reverse and numbered 26/35 in pencil on the colophon (there were also 6 artist's proofs), published by Paragon Press, London, all in excellent condition, all contained in original screen printed portfolio box.

15 1/2 x 15 1/2 in (39.4 x 39.4 cm)

Estimate \$8,000-12,000



56 **DAMIEN HIRST** b. 1965

Tetrahydrocannabinol, 2004

Aquatint in colors, on Hahnemühle etching paper, with full margins, signed in pencil on the front and numbered 80/115 in pencil on the reverse (there were also 30 artist's proofs), published by Paragon Press, London, in very good condition, framed.

I. 34 x 70 1/4 in (86.4 x 178.4 cm)

S. 44 x 79 1/2 in (111.8 x 201.9 cm)

Estimate \$15,000-25,000



57

DAMIEN HIRST b. 1965

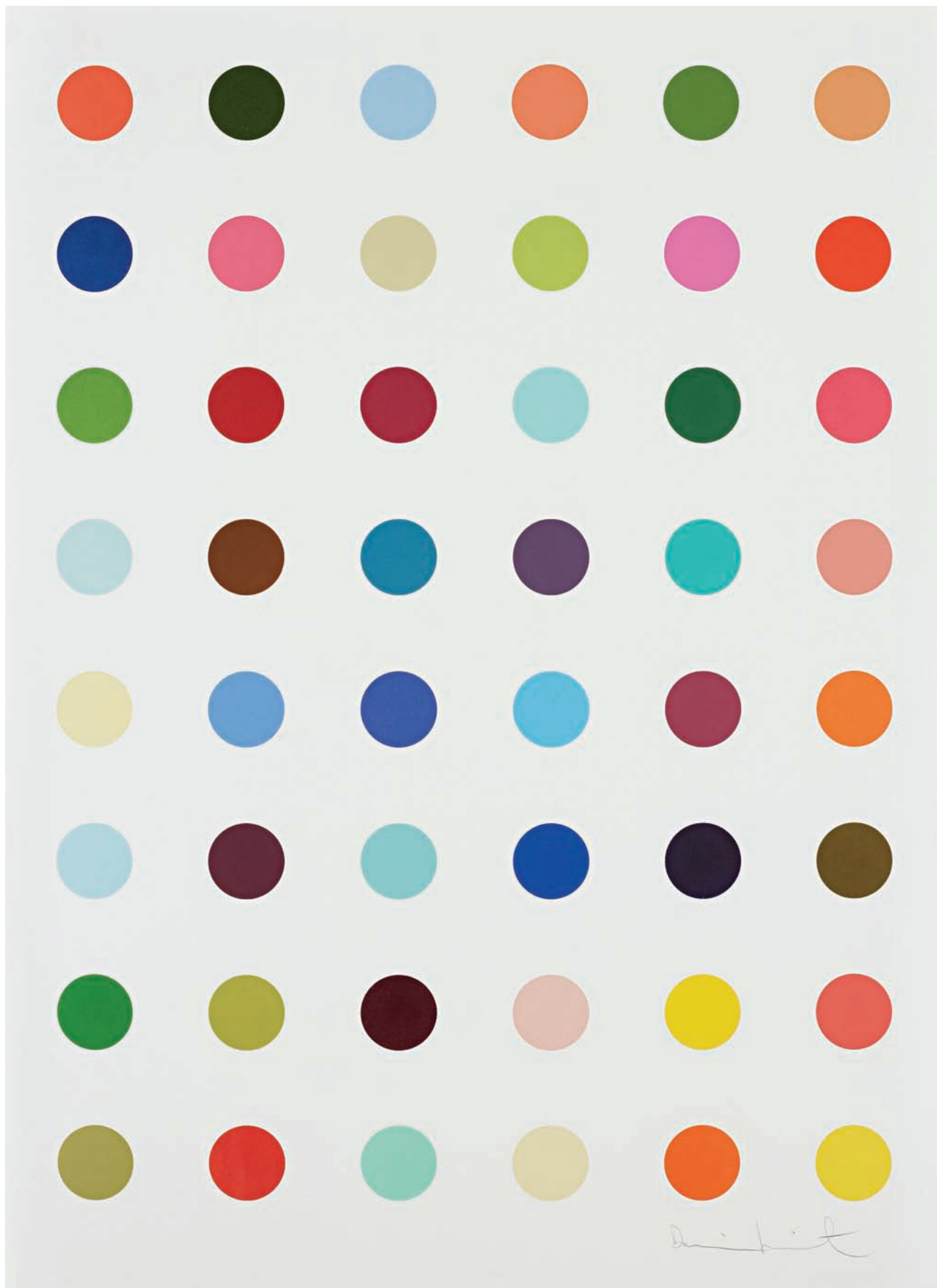
Methamphetamine, 2004

Etching in 162 different colors, on Hahnemühle etching paper, with full margins, signed in pencil on the front and numbered 28/115 in pencil on the reverse (there were also 30 artist's proofs), published by Paragon Press, London, in very good condition, framed.

I. 79 7/8 x 43 1/8 in (202.9 x 109.5 cm)

S. 69 5/8 x 33 7/8 in (176.8 x 86 cm)

Estimate \$15,000-25,000



58 **DAMIEN HIRST** b. 1965

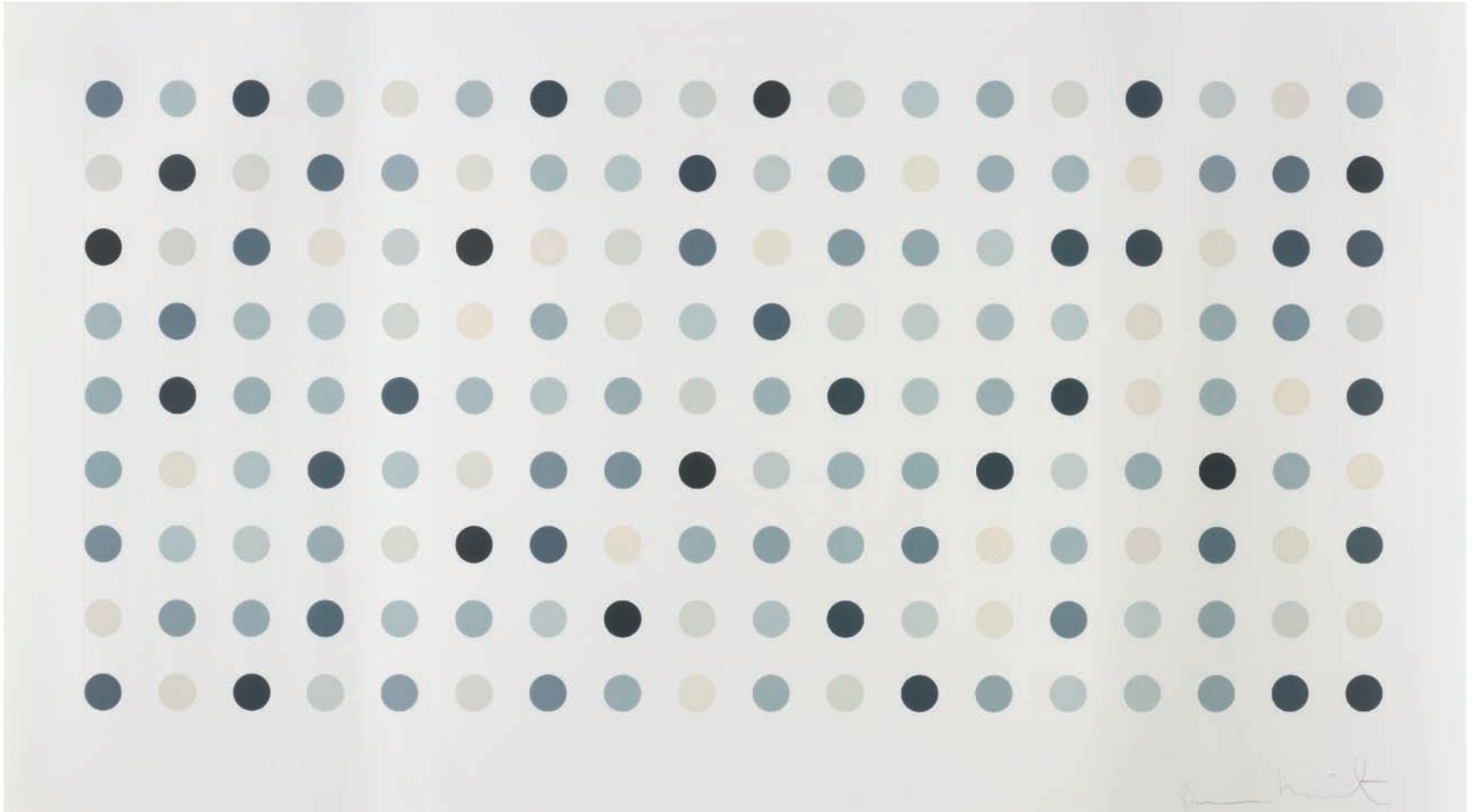
Oleoylsarcosine, 2008

Unique aquatint in 48 different colors, on Hahnemühle paper, with full margins, signed in pencil on the front, annotated and numbered 'DHP 10572' in pencil on the reverse (a unique reference number, registered in the Damien Hirst Archive), published by Paragon Press, London, in excellent condition, framed.

I. 29 3/8 x 21 5/8 in. (74.6 x 54.9 cm)

S. 33 3/8 x 24 1/2 in. (84.8 x 62.2 cm)

Estimate \$18,000-25,000



59 **DAMIEN HIRST** b. 1965

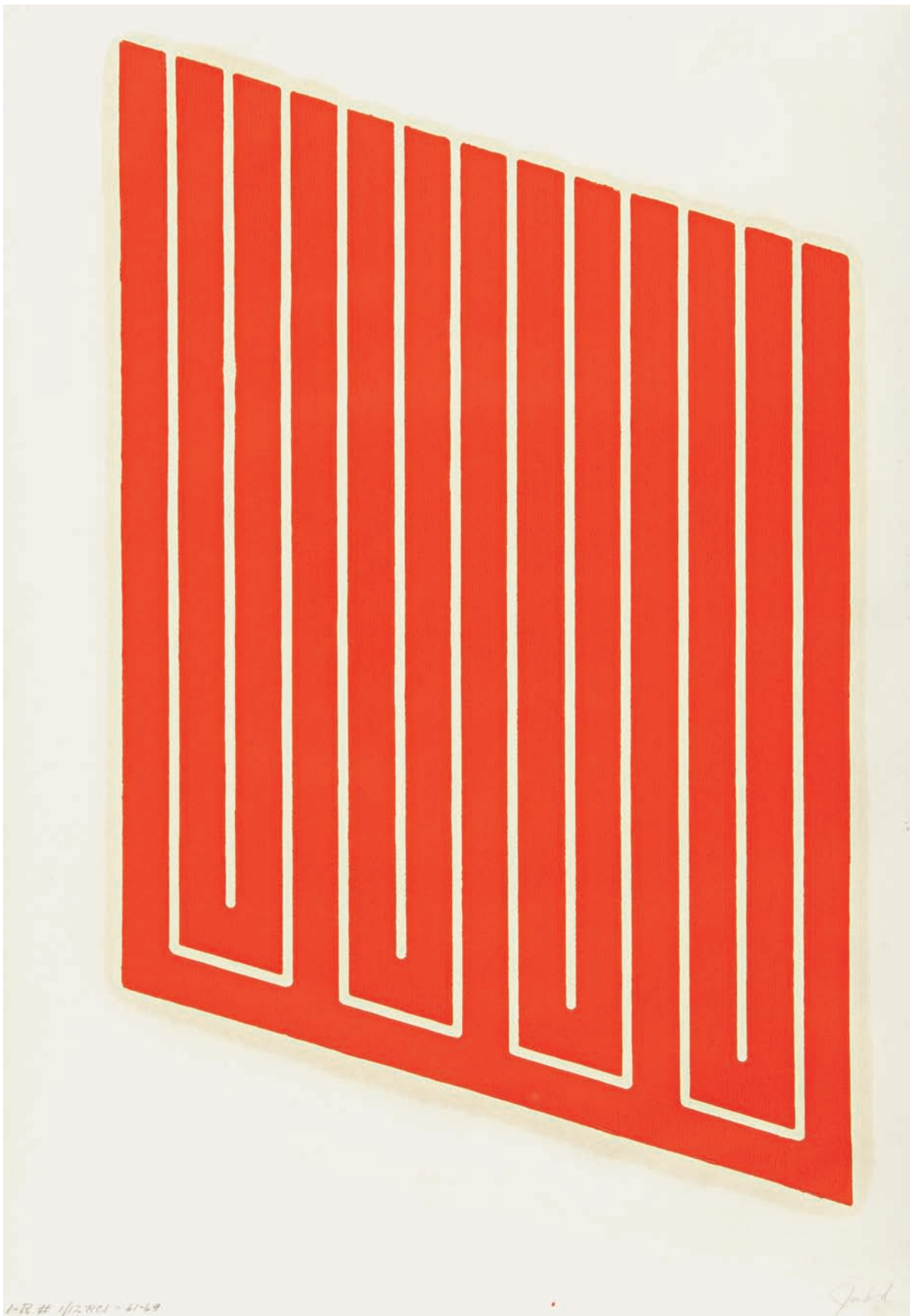
Diacetoxyscripinol, 2005

Aquatint in 162 different grays, on Hahnemühle etching paper, with full margins, signed in pencil lower right and numbered 63/115 in pencil on the reverse (there were also 30 artist's proofs), published by Paragon Press, London, in very good condition, framed.

I. 33 7/8 x 69 5/8 in (86 x 176.8 cm)

S. 43 7/8 x 78 7/8 in (111.4 x 200.3 cm)

Estimate \$8,000-12,000



60 **DONALD JUDD** 1928-1994

Untitled: one plate, 1961-63/1968-69

Woodcut in cadmium red, on Cartridge paper, with full margins, signed, dated 'Res 61-69', annotated '1-R' and numbered #1/12 in pencil (there is no record of artist's proofs), published by Edition der Galerie Heiner Friedrich, Munich, pale offsetting surrounding image, spots of stray printing ink in the margins, trace adhesive remains along the reverse of the sheet edges, otherwise in very good condition, unframed.

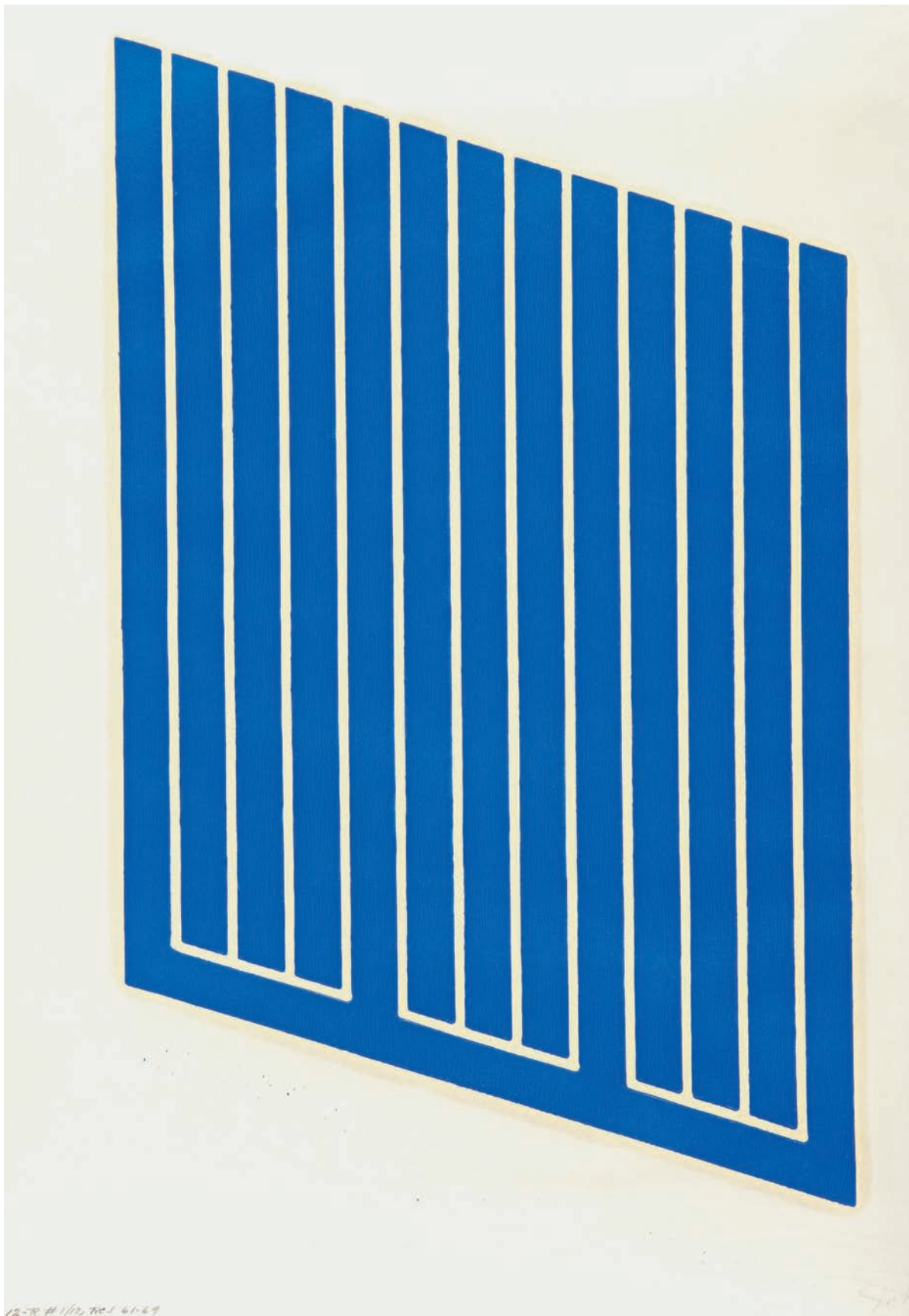
I. approx. 25 x 16 in (63.5 x 40.6 cm)

S. 30 1/2 x 22 in (77.5 x 55.9 cm)

Estimate \$15,000-20,000

LITERATURE

Edition Schellmann 37



61

DONALD JUDD 1928-1994

Untitled: one plate, 1961-63/1969

Woodcut in cerulean blue, on Cartridge paper, with full margins, signed, dated 'Res 61-69', annotated '12-R' and numbered #1/12 in pencil (there is no record of artist's proofs), published by Edition der Galerie Heiner Friedrich, Munich, pale offsetting surrounding image, spots of stray printing ink in the margins, pale mat staining, tape along the reverse of the sheet edges, otherwise in very good condition, unframed.

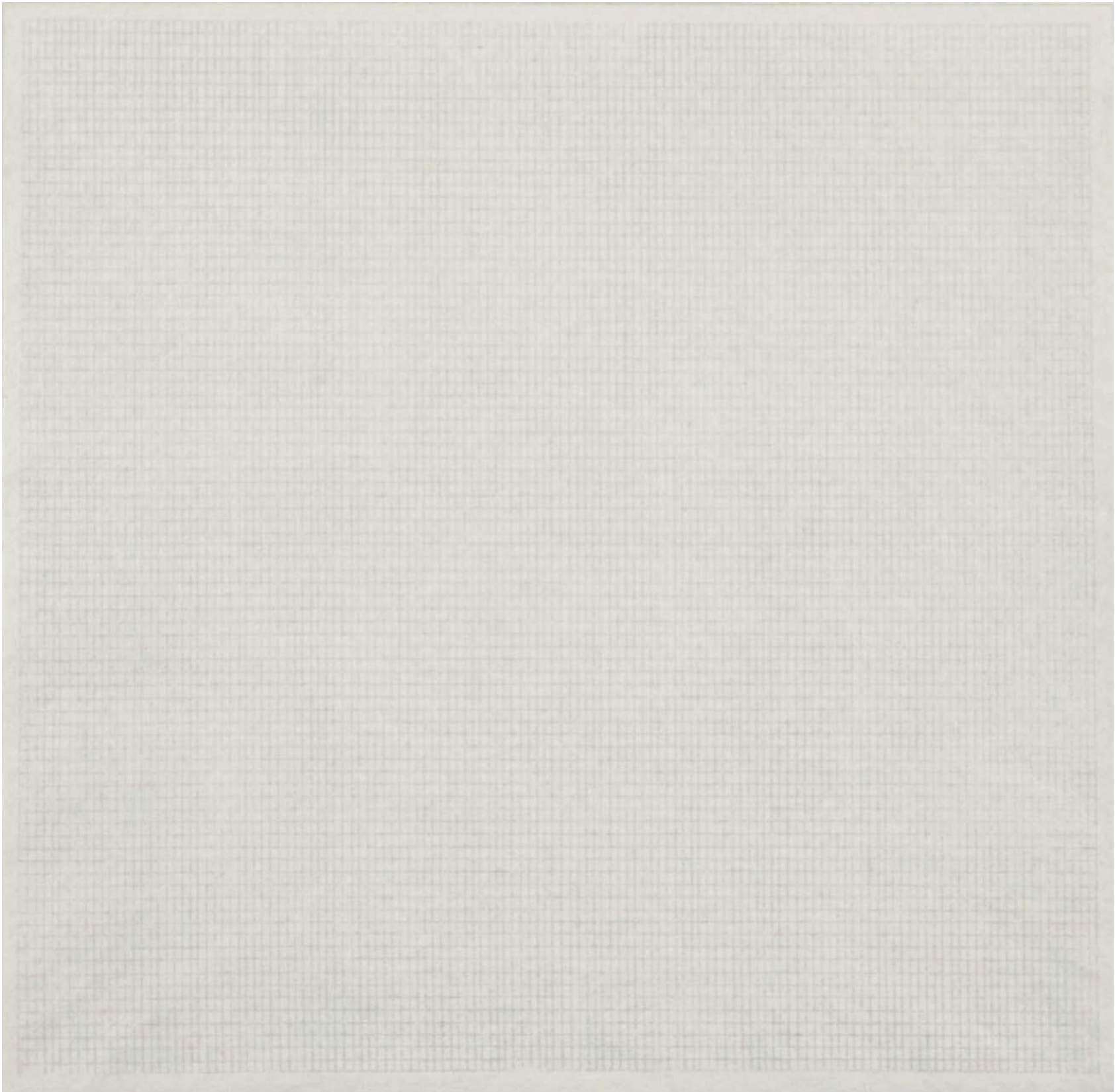
I. approx. 25 x 16 in (63.5 x 40.6 cm)

S. 30 1/2 x 22 in (77.5 x 55.9 cm)

Estimate \$15,000-20,000

LITERATURE

Edition Schellmann 71



62 **AGNES MARTIN** 1912-2004

Untitled, circa 1960

Unique etching proof, on wove paper, with full margins, signed and annotated 'PG#23782' in pencil on the reverse (this is a unique work and was not editioned), published by the artist, pale mat staining, pinholes, minor creasing or tears at the sheet corners, otherwise in good condition, framed.

I. 10 5/8 x 10 7/8 in (27 x 27.6 cm)

S. 12 7/8 x 13 1/4 in (32.7 x 33.7 cm)

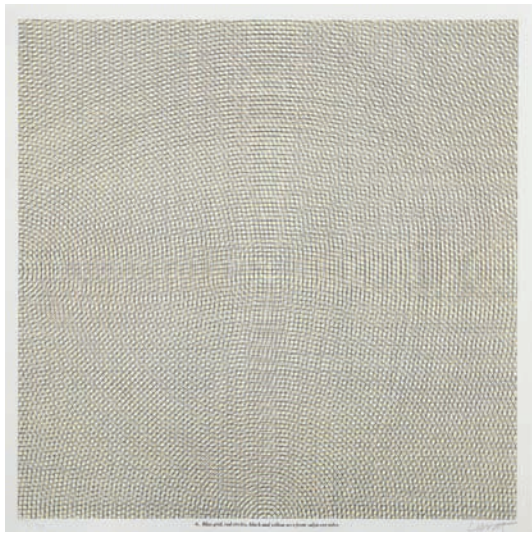
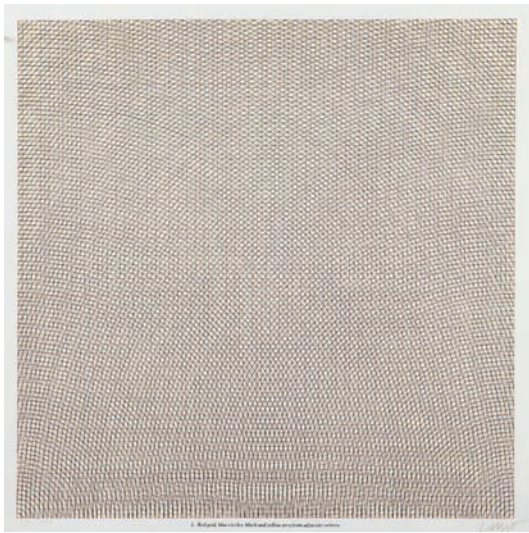
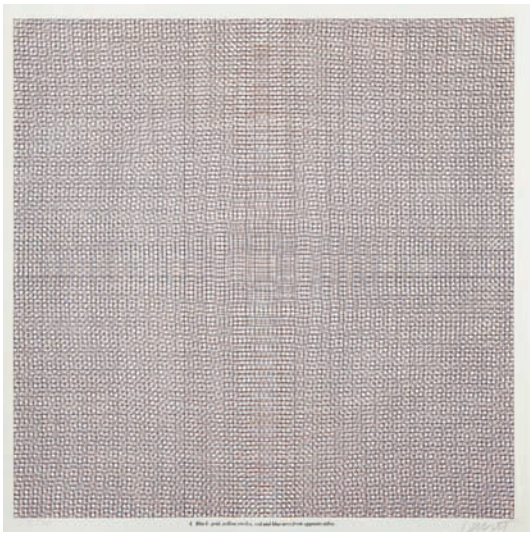
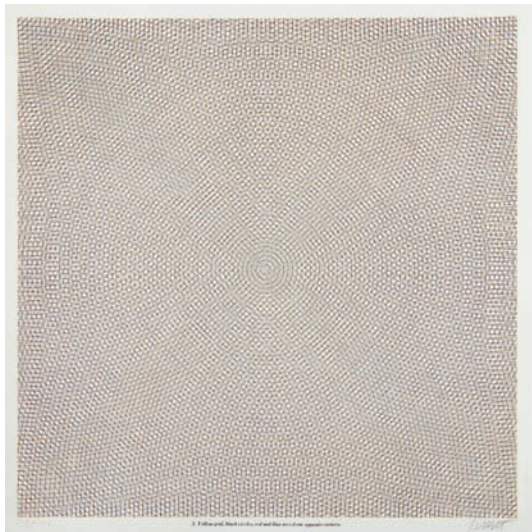
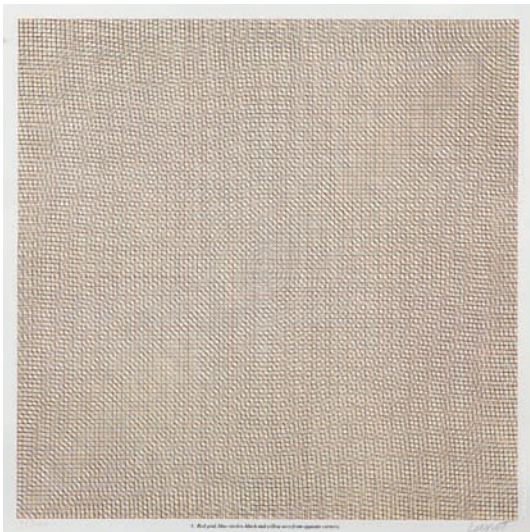
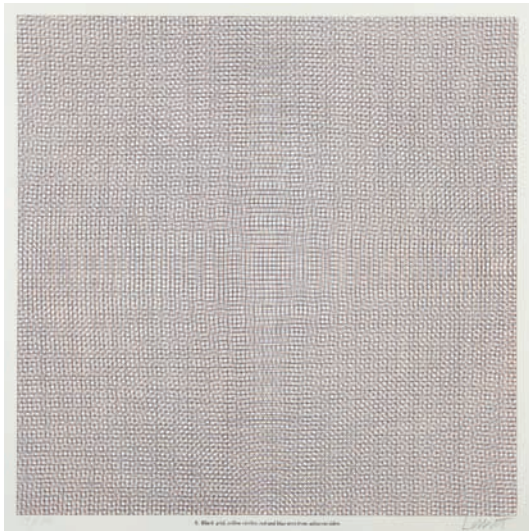
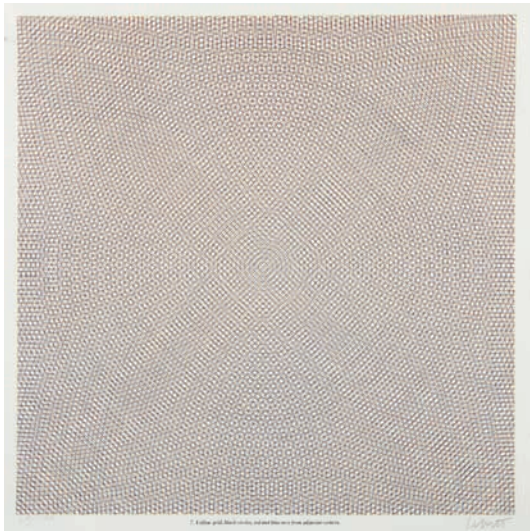
Estimate \$20,000-30,000

PROVENANCE

Acquired from the artist
PaceWildenstein, New York

EXHIBITED

Agnes Martin: Works on Paper, Museum of Fine Arts, Museum of New Mexico, Santa Fe, May 15 - August 24, 1998. Illustrated in catalogue, no. 4, p 6



SOL LEWITT 1928-2007

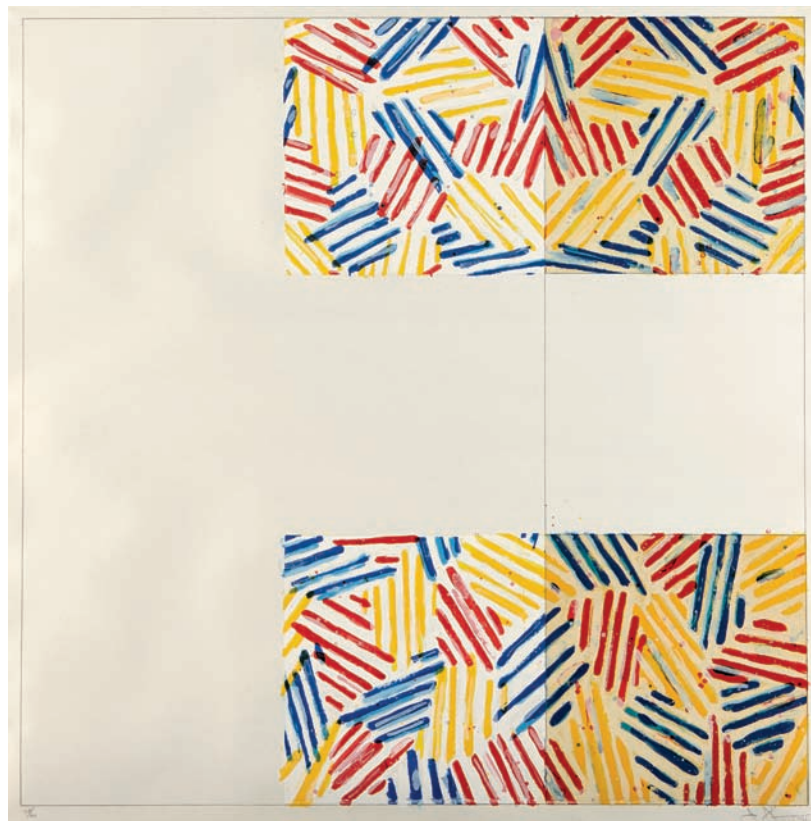
Arcs from Sides or Corners, Grids & Circles portfolio, 1972

The complete set of eight screenprints in colors, on Rives BFK paper, with full margins, all signed and numbered 39/100 in pencil (there were also artist's proofs), published by Pio Monti, Macerata, Italy, all in very good condition, all contained in original molded plastic case (scuffing and discoloration in places). 15 3/8 x 15 3/8 in (39.1 x 39.1 cm)

Estimate \$9,000-12,000

LITERATURE

Tate Gallery S11; Barbara Krakow Gallery 1972.03



64 **JASPER JOHNS** b. 1930

6 Lithographs (After 'Untitled 1975') series, 1976

The complete set of six lithographs in colors, on Rives BFK newsprint gray paper, with full margins, all signed, dated '76' and numbered 28/60 in pencil (there were also 13, 15, 11, 13, 13 and 20 artist's proofs respectively), published by Gemini G.E.L., Los Angeles (with their blindstamps), all in excellent condition, all framed.

all I. 29 x 28 5/8 in (73.7 x 72.7 cm)

all S. 30 x 29 3/4 in (76.2 x 75.6 cm)

Estimate \$70,000-90,000

LITERATURE

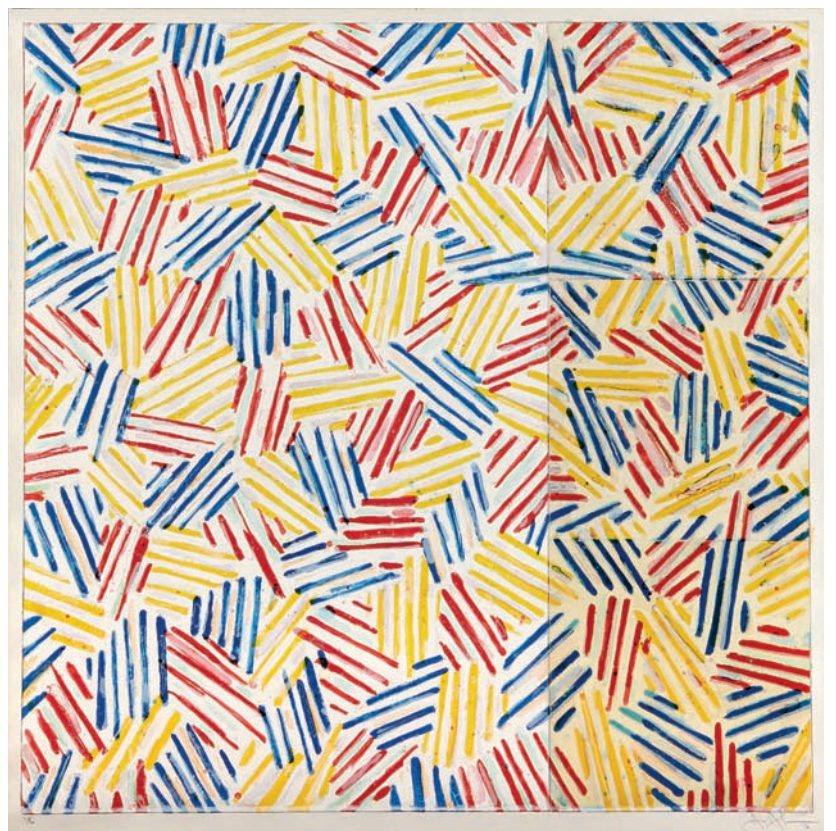
Gemini G.E.L. 740-745; Universal Limited Art Editions 174-179

Including: #1 (after 'Untitled 1975'), 1976; #2 (after 'Untitled 1975'), 1976; #3 (after 'Untitled 1975'), 1976; #4 (after 'Untitled 1975'), 1976; #5 (after 'Untitled 1975'), 1976; and #6 (after 'Untitled 1975'), 1976

Where patches of Johns's strokes abut, attention is concentrated wholeheartedly on the kind of painter's 'problem' that is one of the lasting features of old-type painting—deciding how to close off one form as it gives way to another. The emblematic patterns of Johns's classic works controlled this situation by supplying strokes with one arbitrary but fixed terminal edge. In the less graphic (more "abstract") paintings of the last few years this returns; Johns sets himself internal, regularized and wholly non-referential boundaries to paint *up to* or to set out *from*. Still, if the patches of strokes and intervals share the counterpoint of a rectilinear grid, they also lend granular solidity to the surface—like some magnified mineral infrastructure.

In this way the surface avoids being merely decorated with a pattern, for the elusiveness of a hinted system and the visible mutual interruption of symmetrical and asymmetrical arrangements both preclude the formation of a continuous overall or interlocking "diaper" pattern.

Joseph Masheck 'Jasper Johns Returns', *Art In America* March-April 1976 (Cover story) pp 65-67



65 **JASPER JOHNS** b. 1930

Decoy, 1971

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '70' and numbered 54/55 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 41 3/8 x 29 5/8 in (105.1 x 75.2 cm)

Estimate \$40,000-60,000

LITERATURE

Universal Limited Art Editions 98

Decoy represents the first use by an artist of the hand-fed offset lithography press (originally bought by ULAE for proofing only). Johns took advantage of the press which enabled a faster pace of alternate trials, alterations and color sequence changes, and also a larger number of subtle overprintings on one print. *Decoy* contains reworkings of a number of images: a Ballantine ale can from *Painted Bronze* 1960; the letters of the names of colors and the leg cast from *Passage II* 1966 (oil on canvas), the lithographs *Passage I* and *II*, and the six images of *First Etchings (2nd State)* 1967–9. The leg cast and some aspects of the painterly washes and color names also relate to the painting *Watchman* 1964 and the lithograph of the same title, 1967.

Decoy has been much discussed as Johns' most complex print, and one of his most enigmatic. It is unique in that he made a painting of the same title after the print: also, he returned to the subject to make another lithograph, *Decoy II* in 1971–3 (ULAE 125), using the same one stone and eighteen plates as for *Decoy*, reworking them and adding a further seven plates.

Tate Collection





66 **JASPER JOHNS** b. 1930

Face with Watch, 1996

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

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

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

Estimate \$10,000-15,000



67 **JASPER JOHNS** b. 1930

Periscope, 1981

Etching in colors, on Rives BFK paper, with full margins, signed, dated '81' and numbered 42/88 in pencil (there were also 12 artist's proofs), published by Petersburg Press, London, in very good condition, framed.

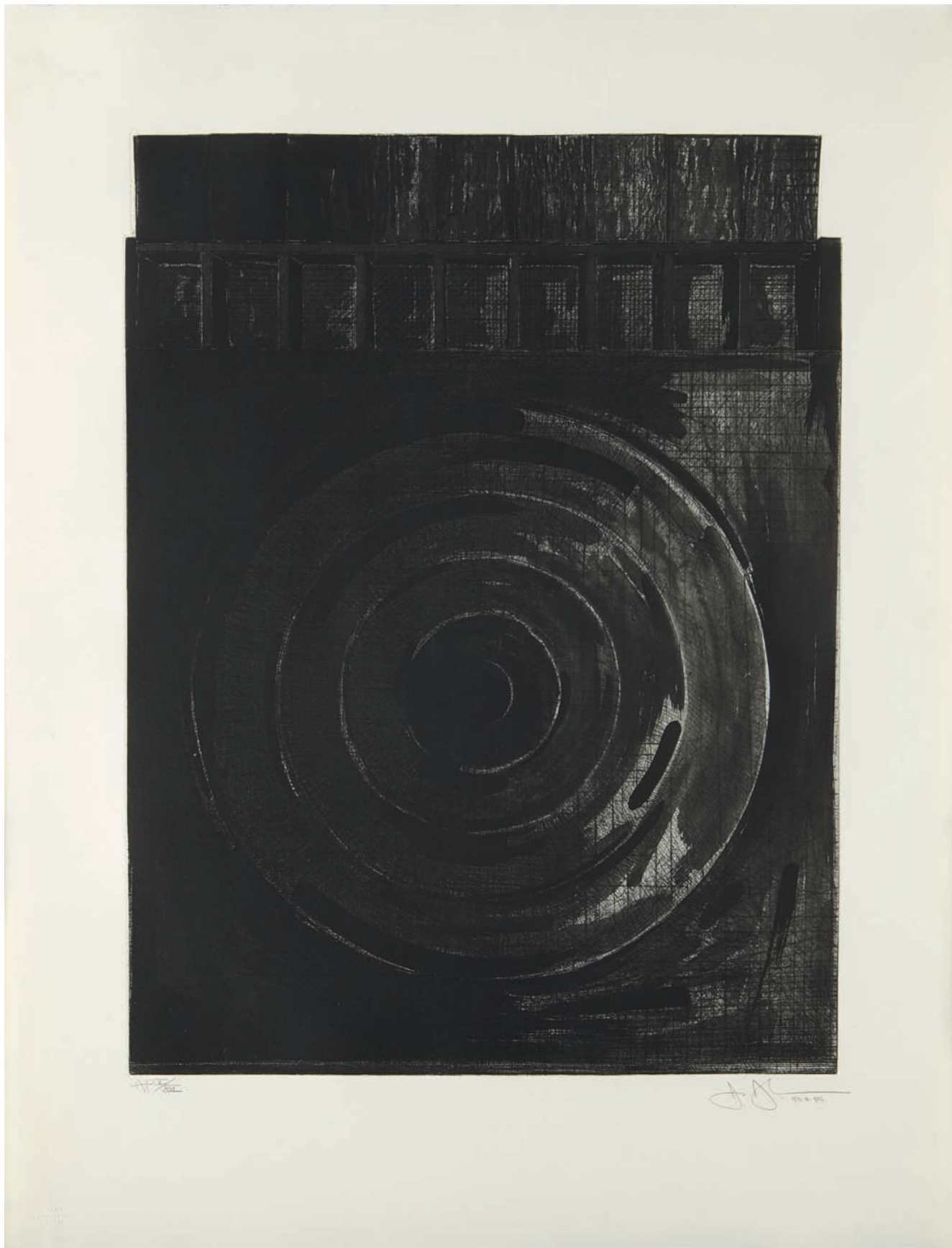
I. 33 3/4 x 24 in (85.7 x 61 cm)

S. 41 1/2 x 29 1/4 in (105.4 x 74.3 cm)

Estimate \$15,000-20,000

LITERATURE

Universal Limited Art Editions 218



68 **JASPER JOHNS** b. 1930

Target with Plaster Casts, 1990

Etching, on German Etching paper, with full margins, signed, dated '90 + 89' and numbered 'AP X/XVI' in pencil (an artist's proof, the edition was 60), published by Petersburg Press, London, in very good condition, framed.

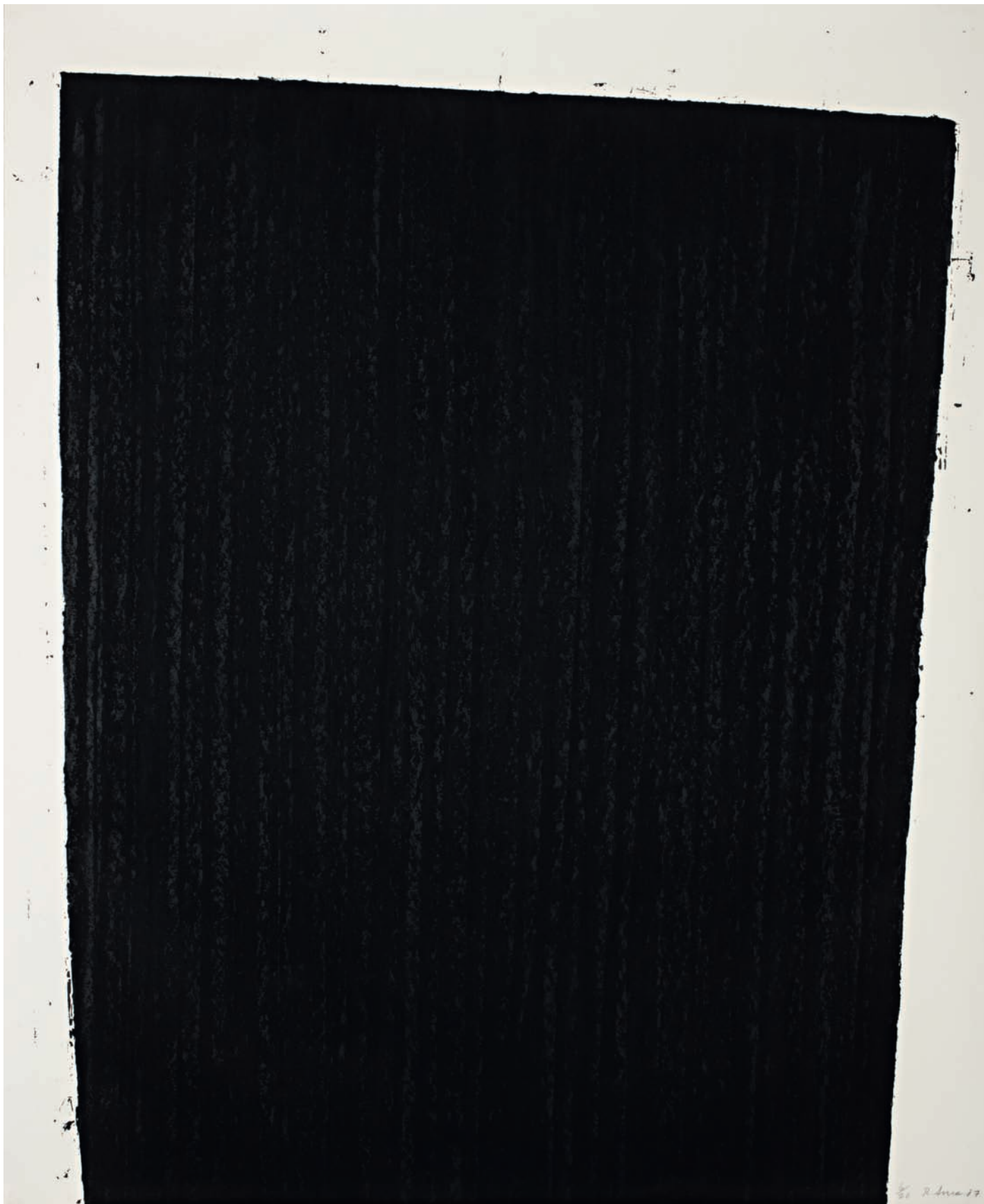
I. 23 1/2 x 17 7/8 in (59.7 x 45.4 cm)

S. 31 1/8 x 24 1/8 in (79.1 x 61.3 cm)

Estimate \$15,000-25,000

LITERATURE

Universal Limited Art Editions 251



69

RICHARD SERRA b. 1939

Muddy Waters, 1987

Screenprint in colors with paintstick, on Paper Technologies, Inc. Supra 100 paper, coated with T.W. Graphics clear catalyzed urethane prior to printing (as issued), the full sheet, signed, dated '87' and numbered 6/20 in pencil (there were also 4 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional pale foxmarks, very soft creasing in places near the sheet edges, otherwise in very good condition, framed.

S. 74 x 60 1/2 in (188 x 153.7 cm)

Estimate \$12,000-18,000

LITERATURE

Gemini G.E.L. 1329; Silke von Berswordt-Wallrabe 40

LUCIAN FREUD 1922 - 2011

Thistle, 1985

Etching, on Somerset Satin paper, with full margins, signed with initials and annotated 'trial proof' in pencil (the edition was 30 and 10 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, in excellent condition, framed.

I. 6 7/8 x 5 3/8 in (17.5 x 13.7 cm)

S. 12 1/8 x 9 3/4 in (30.8 x 24.8 cm)

Estimate \$15,000-25,000

LITERATURE

Craig Hartley 23



Albrecht Dürer *Eight Studies of Wild Flowers*, watercolor on paper



Albrecht Dürer *The Great Piece of Turf*, 1503, watercolor and gouache on paper, Graphische Sammlung Albertina, Vienna



Trial Proof

L. F.

ANDY WARHOL 1928-1987

Queen Elizabeth II of the United Kingdom suite, from *Reigning Queens*, 1985

The complete set of four screenprints in colors, on Lenox Museum Board paper, the full sheets, all signed and numbered 40/40 in pencil (there were also 10 artist's proofs), published by George C.P. Mulder, Amsterdam, all generally in very good condition, all framed.

all S. 39 1/4 x 31 1/2 in (99.7 x 80 cm)

Estimate \$150,000-250,000

LITERATURE

Frayda Feldman and Jörg Schellmann 334-337

Andy Warhol was the king of pop and coincidently a savior and practitioner of the traditional portrait in the later half of the twentieth century. We all know the 1960's through *Marilyn* and *Liz* and *Jackie*. We also know the parties and clubs of the 1970's via his images of *Drag Queens*, *Mick Jagger*, and *Studio 54 Drink Tickets*. Besides Halston, Liza and Bianca he had many many 'very close friends' that he knew through fashion, music, art, and of course his very own *Interview* magazine. By the eighties he was thinking a little less about popular culture and perhaps, prophetically immortalizing parts of our world that were slowly disappearing—his *Endangered Species* portfolios quickly comes to mind but this often overlooked series *Reigning Queens*—Queen Elizabeth II of the United Kingdom, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark and Queen Ntombi Twala of Swaziland –also a very endangered species as they were the only reigning Queens in the world at the time Warhol created the portfolio. Here we are lucky enough to offer the complete set of four prints, Queen Elizabeth II of the United Kingdom based on the Queen's 1977 Silver Jubilee portrait (yes that was 35 years ago). This will be only the fifth time the complete set has been offered at auction since its creation in 1985.



Lucian Freud *Queen Elizabeth II*, 2000-2001
oil on canvas











ANDY WARHOL 1928-1987

Marilyn Monroe (Marilyn), 1967

Screenprint in colors, on wove paper, the full sheet, signed in pencil and stamp numbered 163/250 on the reverse (there were also 26 lettered A-Z), published by Factory Additions, New York, generally in very good condition, framed.
S. 36 x 36 in (91.4 x 91.4 cm)

Estimate \$80,000-120,000

PROVENANCE

Sotheby's New York, 19th & 20th Century and Contemporary Prints, March 7, 1998, lot 754

LITERATURE

Frayda Feldman and Jörg Schellmann 30



Louise Élisabeth Vigée Le Brun, *Portrait of Marie Antoinette*, 1783, oil on canvas



ROY LICHTENSTEIN 1923-1997

Reverie, from *11 Pop Artists portfolio, volume II*, 1965

Screenprint in colors, on smooth wove paper, with full margins, signed and numbered 139/200 in pencil (there were also 50 proofs in Roman numerals for collaborators and approximately 5 artist's proofs), published by Original Editions, New York, generally in very good condition, framed.

I. 27 1/8 x 22 7/8 in (68.9 x 58.1 cm)

S. 30 1/8 x 24 in (76.5 x 61 cm)

Estimate \$80,000-120,000

PROVENANCE

Sotheby's New York, 19th & 20th Century and Contemporary Prints, March 7, 1998, lot 625

LITERATURE

Mary Lee Corlett 38



Edie Sedgwick, circa 1965





SOLD TO BENEFIT BAM (BROOKLYN ACADEMY OF MUSIC) ON THE OCCASION OF ITS 150TH ANNIVERSARY

74

ROY LICHTENSTEIN 1923-1997

La Nouvelle Chute de l'Amérique (The New Fall of America), 1992

The complete set of 10 etchings, on Japanese Nacré paper, with full margins, all signed, dated '92' and numbered 32/42 in pencil (from the suite, the unbound book edition was 80 and 45 hors commerce in Roman numerals), published by Les Éditions du Solstice, Paris, all in very good condition, all framed.

all I. 15 x 11 in (38.1 x 27.9 cm)

all S. 19 x 14 in (48.3 x 35.6 cm) (four horizontal)

Estimate \$40,000-80,000

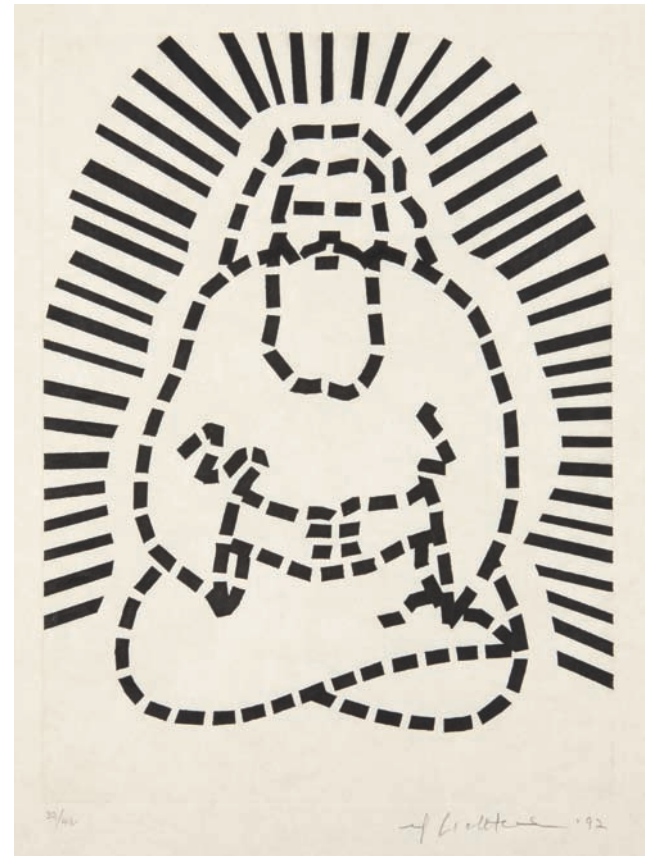
PROVENANCE

Estate of Roy Lichtenstein

LITERATURE

Mary Lee Corlett 267-276

Including: *Illustration for "Amérique"*; *Illustration for "Auto Poésie: en Cavale de Bloomington"*; *Illustration for "Bayonne en Entrant dans NYC"*; *Illustration for "Or Automnal: Arrière-Saison en Nouvelle Angleterre"*; *Illustration for "Une Fenêtre ouverte sur Chicago"*; *Illustration for "De Nouveau au-dessus de Denver"*; *Illustration for "Passage du Nord-Ouest"*; *Illustration for Hüm Bum!"*; *Illustration for "De Denver au Montana, Départ 27 Mai 1972" (1)*; and *Illustration for "De Denver au Montana, Départ 27 Mai 1972" (2)*





75 **ROY LICHTENSTEIN** 1923-1997

Peace Through Chemistry IV, from the *Peace Through Chemistry* series, 1970

Lithograph in colors, on Special Arjomari paper, with full margins, signed, dated '70' and numbered 26/56 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the colors fresh, in very good condition, framed.

I. 25 1/8 x 44 3/4 in (63.8 x 113.7 cm)

S. 30 1/8 x 49 7/8 in (76.5 x 126.7 cm)

Estimate \$15,000-20,000

LITERATURE

Gemini G.E.L. 192; Mary Lee Corlett 99

Lichtenstein explored the Peace through Chemistry theme in paintings, prints and sculpture nearly simultaneously.

He told John Coplans "I've never seen any painting like the Peace through Chemistry image. There should have been images like this (in the 1920's and 1930's); it's a mixture of a kind of W.P.A. mural painting and Cézanne or Grant wood, mixed with American precisionist use of city imagery".



76

ROY LICHTENSTEIN 1923-1997

Modern Head #2, from the Modern Head Series, 1970

Lithograph and line-cut in colors with embossing, on handmade Waterleaf paper, with full margins, signed, dated '70' and numbered 57/100 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the colors fresh, in very good condition, framed.

I. 19 7/8 x 11 3/4 in (50.5 x 29.8 cm)

S. 24 1/4 x 18 1/8 in (61.6 x 46 cm)

Estimate \$7,000-10,000

LITERATURE

Gemini G.E.L. 243; Mary Lee Corlett 92



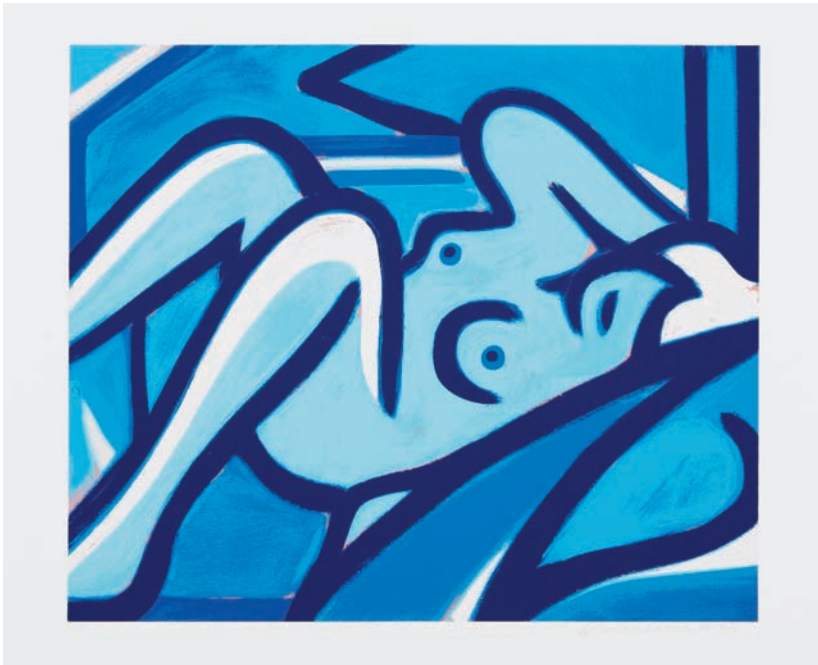
77 **ROBERT INDIANA** b.1928

Book of Love portfolio, 1997

The complete set of 12 screenprints in colors, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying 12 poems, all signed, dated '96' and numbered 176/200 in pencil (there were also 50 artist's proofs), all poems signed and numbered in pencil, published by American Image Editions, New York, all in excellent condition, all contained in original brown paper-covered portfolio. 26 x 21 in (66 x 53.3 cm)

Estimate \$30,000-50,000





78

TOM WESSELMANN 1931-2004

Blue Nudes series, 2000-02

Five screenprints in colors, on 100% cotton 2-ply Museum Board, with full margins, all signed, numbered 'PP 2/6' in pencil (printer's proofs, the edition was 60 and 8 artist's proofs), published by Cooper Square Prints, New York, all in excellent condition, all unframed.

I. various sizes

smallest S. 19 x 17 in (48.3 x 43.2 cm)

largest S. 24 3/4 x 21 3/4 in (62.9 x 55.2 cm)

Estimate \$15,000-25,000





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

CINDY SHERMAN b. 1954

Untitled (Marilyn), 1982

Color coupler print, on Kodak paper, with full margins, signed with initials, dated '82' and numbered 'AP 7/10' in black ink (an artist's proof, the edition was 125), in very good condition, unframed.

I. 15 1/2 x 9 1/4 in (39.4 x 23.5 cm)

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

Estimate \$20,000-30,000



Phillipe Halsman, *Marilyn with Barbells*, 1952



AP 7/10

CS '82



80 **JAMES ROSENQUIST** b. 1933

Marilyn, 1975

Lithograph in colors, on Rives BFK paper, with full margins, signed, titled, dated '1974' and numbered 62/75 in pencil (there were 20 artist's proofs), published by Petersburg Press, New York, in very good condition, framed.

I. 35 1/2 x 27 1/2 in (90.2 x 69.9 cm)

S. 41 3/4 x 29 1/2 in (106 x 74.9 cm)

Estimate \$8,000-12,000

LITERATURE

Constance Glenn 70



81

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

CINDY SHERMAN b. 1954

Untitled (Artist in Her Studio), 1983

Color coupler print, on Kodak paper, with full margins, signed with initials, dated '83' and numbered 4/125 in ink, in very good condition, framed.

I. 15 1/2 x 10 3/4 in (39.4 x 27.3 cm)

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

Estimate \$10,000-15,000

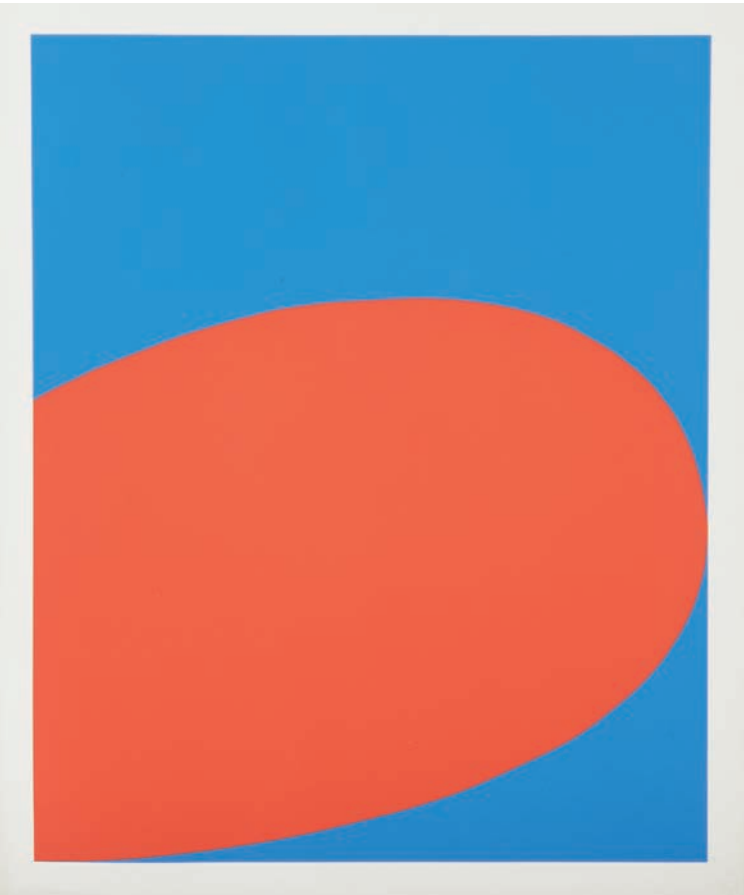


82 **ARMAN** 1928-2005

Untitled set, 1965

Two assemblages, comprised of two modified shoes, mylar and tape, contained in original artist's display boxes, both signed and numbered 32/100 and 21/100 in blue ink on a label affixed to the back of the boxes, published by Edition Mat (Multiplication d'Art Transformable), Paris, the tape lining the interior lifting in places, minor wear, otherwise both in very good condition.
both 13 x 7 7/8 x 3 in (33 x 20 x 7.6 cm)

Estimate \$8,000-12,000



VARIOUS ARTISTS

Ten Works by Ten Painters portfolio, 1964

The complete set of ten screenprints in colors (one with collage), on Mohawk Superfine Cover paper (Lichtenstein on clear Mylar), with full margins and the full sheets, numbered 418 of 500 in blue ink the reverse of the title page (there were also artist's proofs), published by Wadsworth Atheneum, Hartford, all with minor creasing and soiling, time staining, several with foxing, irregular mat staining on the reverse, otherwise all in good condition, each in original folders and contained in original linen-covered portfolio with printing on front and spine (staining, soiling).
21 1/2 x 25 5/8 in (54.6 x 65.1 cm)

Estimate \$10,000-15,000

LITERATURE

Mary Lee Corlett 35 (Lichtenstein); Richard Axsom App. 1A (Stella); Siri Engberg and Joan Banach 5 (Motherwell); Susan Sheehan 33 (Indiana); Frayda Feldman and Jörg Schellmann II.3 (Warhol); Richard Axsom 2 (Kelly); Sylvan Cole 27 (Davis)

Including: George Ortman, *Untitled*; Frank Stella, *Untitled (Rabat)*; Ellsworth Kelly, *Red/Blue*; Robert Motherwell, *Untitled*; Andy Warhol, *Race Riot*; Stuart Davis, *Composition*; Roy Lichtenstein, *Sandwich and Soda*; Larry Poons, *Untitled*; Robert Indiana, *External Hexagon*; and Ad Reinhardt, *Untitled (Black Square)*



84 **CLAES OLDENBURG** b. 1929

Profiterole, 1989

Cast aluminum edition sculpture hand-painted by the artist, incised with signature, titled, dated '89' and numbered 21/75 on the underside (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles (with their stamp), soiling, otherwise in good condition.

6 x 8 1/8 x 8 5/8 in (15.2 x 20.6 x 21.9 cm)

Estimate \$7,000-9,000

LITERATURE

Gemini G.E.L. 1457



85

CLAES OLDENBURG b. 1929

Fire Plug Souvenir-Chicago August 1968, 1968

Plaster painted in red, signed with initials, numbered 84/100 in black marker (there were also an unknown number of artist's proofs) and stamp incised with initials, 'Chicago' and dated 'August 1968' on the underside, published by Richard Feigen Gallery, Chicago, occasional minor paint loss and surface soiling, several touched-in areas, otherwise in very good condition.

8 x 7 1/4 x 6 in (20.3 x 18.4 x 15.2 cm)

Estimate \$10,000-15,000

LITERATURE

Claes Oldenburg Multiples in Retrospect 1964-1990 no. 10

86 **WAYNE THIEBAUD** b. 1920

Candy Cane, 1971

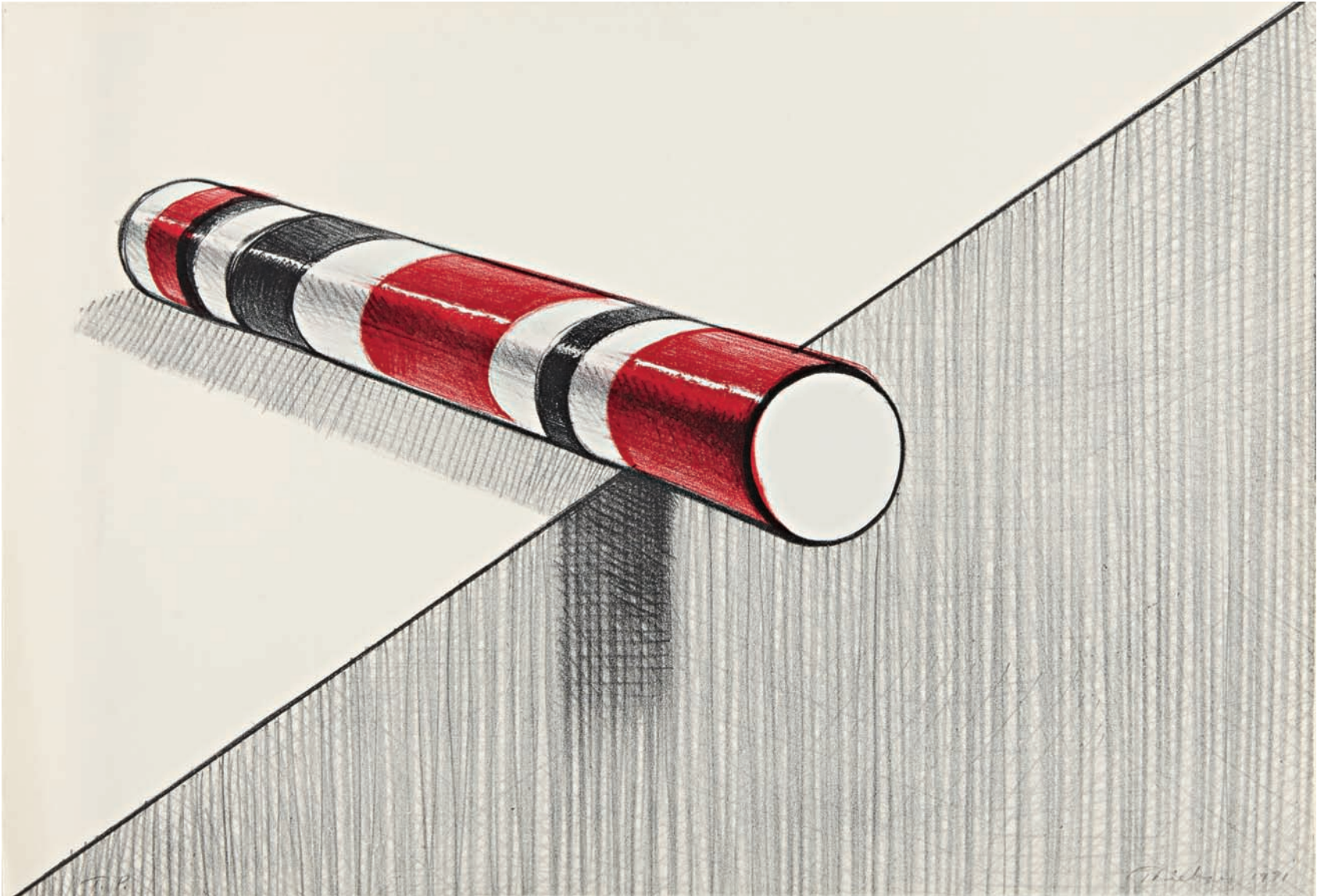
Unique lithograph in colors, on Arches paper, the full sheet, signed, dated '1971' and annotated 'T.P.' in pencil (a trial proof, it was never editioned and no other trial proofs were made), published by Parasol Press, New York, in very good condition, framed.
S. 16 1/4 x 23 3/4 in (41.3 x 60.3 cm)

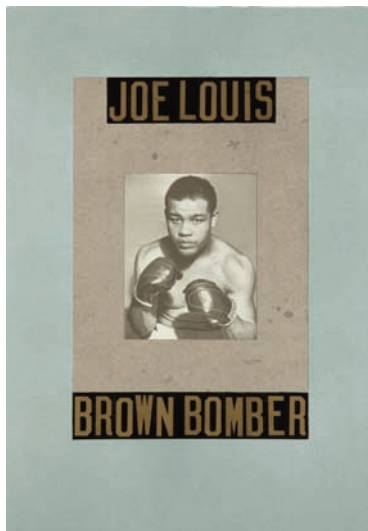
Estimate \$50,000-70,000

The print was intended to be incorporated in the portfolio *SEVEN STILL LIVES AND A RABBIT*, published by Parasol Press, New York. This is the only example of this print pulled.



Wayne Thiebaud *7 Candied Apples*, 1963, oil on canvas





87 **PETER BLAKE** b. 1932

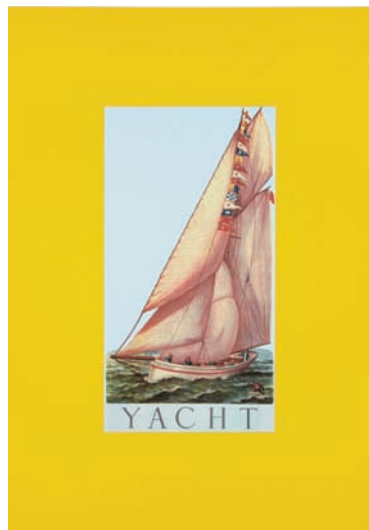
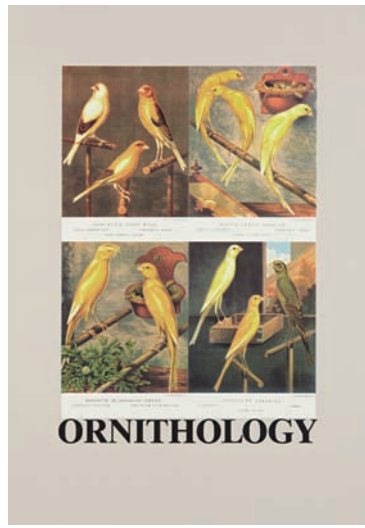
Alphabet Series, 1991

The complete set of 26 screenprints in colors, on wove paper, with full margins, all signed, titled and numbered 47/95 in pencil, co-published by Waddington Graphics and Corianda Studios, London (some with Waddington Graphics blindstamp), occasional minor creasing near the sheet edges, otherwise all in very good condition, all unframed.

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

all S. 45 1/2 x 30 1/4 in (115.6 x 76.8 cm)

Estimate \$10,000-15,000





88 **KEN PRICE** b. 1935

California Cup; and *Chet*, 1991

Two glazed earthenware cups in colors and artist designed wooden display boxes (as issued), signed and numbered 20/25 and 25/25 respectively in black ink on the underside of the ceramics (there were also 10 artist's proofs for both), published by Gemini G.E.L., Los Angeles (with their inkstamps on the underside), both in very good condition.

both ceramics: 4 1/8 x 6 x 3 in (10.5 x 15.2 x 7.6 cm)

both boxes: 7 3/4 x 10 3/8 x 5 1/2 in (19.7 x 26.4 x 14 cm)

Estimate \$8,000-12,000

LITERATURE

Gemini G.E.L. 1537 and 1539



Marcel Duchamp *Bouche-Evier (Sink Stopper)*, 1964

89

JEFF KOONS b. 1955

Bread with Egg set, 1995

The complete set of three hydrocal multiples hand-painted with tempura, all signed, dated '95', annotated 'SPECIAL EDITION FOR ARMITAGE FOUNDATION' and numbered 105/250 (green), 207/250 (red) and 221/250 (yellow) in metallic ink on the undersides (there were also editions of 30 for each color), published by Armitage Foundation, New York, all in very good condition.

all: 1 3/4 x 5 1/2 x 5 3/4 in (4.4 x 14 x 14.6 cm)

Estimate \$8,000-12,000



90 **ANDY WARHOL** 1928-1987

Fish, 1983

Screenprint in colors, on silk scarf, with full margins, signed, inscribed 'to trev love', and dated '83' in black ink, this print was not a formal edition, but was intended as holiday gifts, cracking in inks, minor creasing, with fold lines in horizontal and vertical center, otherwise in very good condition, framed.

I. 24 x 27 1/2 in (61 x 69.9 cm)

S. 36 3/4 x 35 1/4 in (93.3 x 89.5 cm)

Estimate \$20,000-30,000

PROVENANCE

Gift of the artist

LITERATURE

Frayda Feldman and Jörg Schellmann IIIA.40



91 **ANDY WARHOL** 1928-1987

The Only Way Out is In!, 1984

Screenprint, on silk scarf, the full sheet, signed, dated '84' and inscribed 'to trevor' in black ink, this print was not a formal edition, but intended as holiday gifts, occasional minor creasing, stray ink in places, otherwise in very good condition, framed.

S. 34 3/4 x 35 1/4 in (88.3 x 89.5 cm)

Estimate \$12,000-18,000

PROVENANCE

Gift of the artist

LITERATURE

Frayda Feldman and Jörg Schellmann IIIA.55



92 **ANDY WARHOL** 1928-1987

Northwest Coast Mask, from *Cowboys and Indians*, 1986

Screenprint in colors, on Lenox Museum Board paper, the full sheet, signed and numbered 'AP 14/50' in pencil (an artist's proof, the edition was 250), published by Gaultney, Klineman Art, Inc., New York, in excellent condition, framed.
S. 36 x 36 in (91.4 x 91.4 cm)

Estimate \$10,000-15,000

LITERATURE

Frayda Feldman and Jörg Schellmann 380



93 **DAMIEN HIRST** b. 1965

Duomo, 2007

Screenprint with glazes and pearlescent colors, on wove paper, the full sheet, signed and numbered 9/50 in black ink, published by Other Criteria, London, in excellent condition, framed.

S. 47 x 47 in (119.4 x 119.4 cm)

Estimate \$20,000-30,000

94 **JOSEPH BEUYS** 1921-1986

Felt Suit, 1970

Felt, sewn and stamped in blue, numbered 89 in blue ink on a label affixed to the inside jacket (the edition was 100 and 10 hors commerce), published by Galerie René Block, Berlin, in very good condition.

jacket: 33 x 25 in (83.8 x 63.5 cm)

pants: 45 x 23 in (114.3 x 58.4 cm)

Estimate \$50,000-70,000

LITERATURE

Jörg Schellmann 26

The *Felt Suit* is one of Joseph Beuys' most iconic multiples. It is also one of the most iconic sculpture/multiples of the twentieth century, alongside Marcel Duchamp's *Fountain*, 1917 and Andy Warhol's *Brillo Boxes*, 1964. The object consists of three pieces: Two felt objects, of which one is modeled after a pair of trousers and the other after a suit jacket complete with pockets and collar. The third piece is a ready-made coat hanger that differs from home to home. Only the "jacket" is hung from the hanger, the "pants" are sewn into the "jacket" so not to reference the storage of a piece of clothing but rather the imagery of an absent human body. Felt is the suit's only material. There are no buttons and no zipper that would allow for actually wearing it without any significant alterations. Furthermore, the arms and legs have been extended beyond the human norm. Thus this "suit" is clearly distinguished as an object designed for perception only. Felt as an organic material of insulation of heat plays a central role within the context of the rich individual iconography Joseph Beuys generated within his oeuvre. The *Felt Suit* is part of a series of sculptures and objects that feature protective and insulating felt-covers. There is an illustrious array of sewn-in musical instruments and protective wrappings of various things. In some cases the covers without objects resume a sculptural presence of their own. Within this context the "suit" takes a singularly important position as it references the human body to be potentially insulated. It also functions as an image for Beuys' understanding of the "Wärmeplastik Mensch", (man as a sculptural body of warmth). This particular warmth is referring far beyond the aspects of mere physical energy. Much rather warmth is identified as a "quality of thought", essential for the great energetic impact that Beuys saw as the potential for creative and social ideas and concepts. Against this background the *Felt Suit* is not to be seen as the image of an empty shell marking the absence of a human body. It can instead be identified literally as a visual "figure of thought". With the extensions of its the arms and legs this figure reaches out metaphorically, indicating spiritual gain and connection.

Beuys made his physical presence and the imagery of his trademark appearance an important part of his work. Well beyond his actions and performances he established a number of symbolic references to his own body in various objects and installations. In some cases pieces of clothing served as images of the artist in his physical absence. As the felt suit was modeled after one of Beuys' personal suits, it can be interpreted as an image of his presence, functioning in a similar way as the display of his fur coat in his late tomb-like installation *Palazzo Regale* created only a year before he died. In 1970, the year he created the *Felt Suit*, Beuys most energetically engaged in extending the parameters of art and art making into the political arena. He acted as a teacher, as activist and promoter of alternative concepts and ideas for cultural and social orders, successfully influencing political change in Germany. As a multiple, the *Felt Suit*, as a "figure of thought", metaphorically grants the multiple presence of the artist in at least one hundred different locations. Here the multiplied object does not merely function as a reproduction of one artwork in limited numbers. It can rather be argued that the entire edition creates one body of work establishing an international promotional network for the artist's ideas. Securing his symbolic presence to this very day, it captures the messianic qualities of Beuys' unquestioned creative optimism in a unique and ever growing influence.





JOSEPH BEUYS 1921-1986

Sled, 1969

Wooden sled, felt, belts, flashlight, fat and rope, stamp numbered 31 on a plaque affixed to the side of the sled (the edition was 50 and 5 hors commerce), published by Galerie René Block, Berlin, in very good condition.
36 x 17 x 13 1/2 in (91.4 x 43.2 x 34.3 cm)

Estimate \$120,000-180,000

PROVENANCE

Editions Schellmann, Munich, 1974

LITERATURE

Jörg Schellmann 12

On a very literal level, the sled as an outdoor object is suggestive of a snow-covered exterior. A place where a blanket would grant shelter, the flashlight would allow to see in the dark and the fat provide a basic form of nutrition. This is the emergency survival kit for a hostile environment. As a sculptural piece however, placed in an interior, the objects and materials employed demand for a metaphorical reading well beyond their practical use. The imagery created requires translation, or as Beuys would have argued, it evokes an “afterimage”.

To Beuys multiples were vehicles of ideas and concepts that were sent out, emerging into the world to reach as many people as possible. Each piece however would not only stand in for its own message and content but also help draw back the viewer's attention to the artist's work in its entirety, encouraging for a reading and understanding of the individual piece against the background of the overall context of the artists's multifaceted expressions. In regard to this particular multiple and other related pieces that allow for the association of cases of emergency and catastrophe, as a survival kit it is a support tool in a situation of transition and thereby a persuasive portrait of the time it has been created in. As all objects making up this sculpture still remain unused, the vehicle appears to be destined for a journey that seems to either not have as yet begun, or not to have ended.



Robert Gober *Deep Basin Sink*, 1984, mixed media

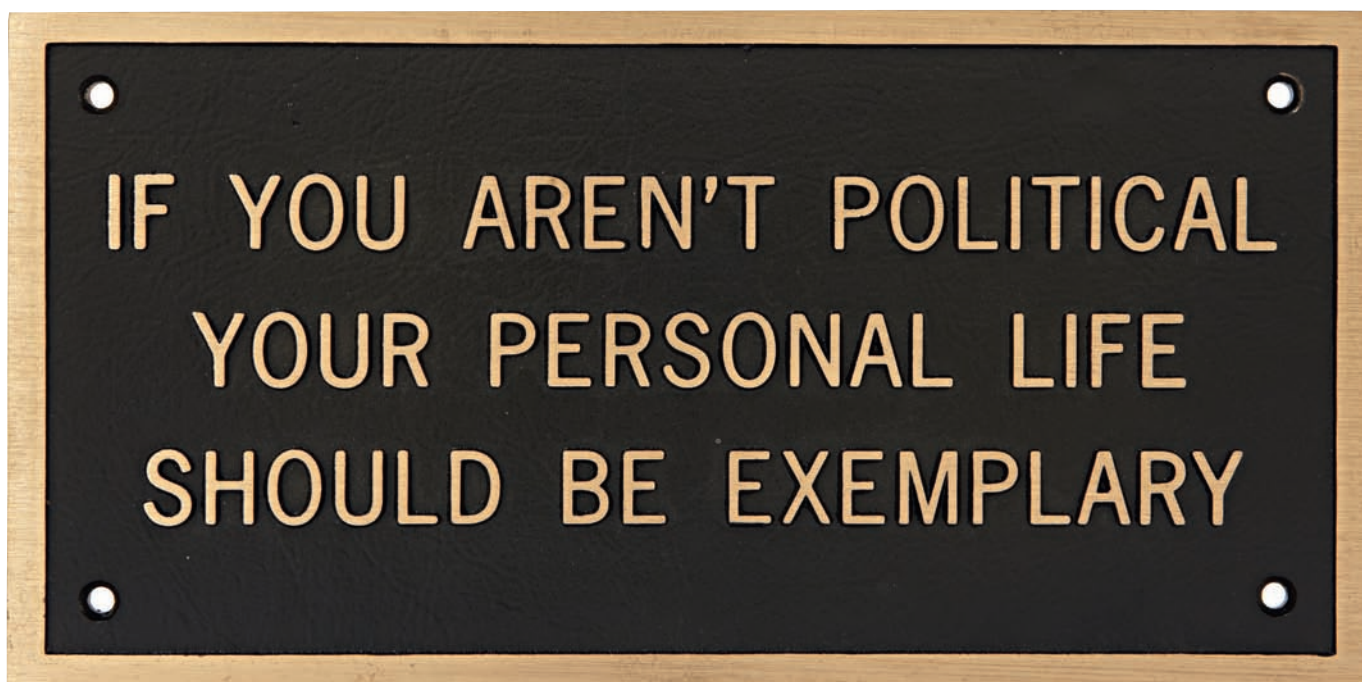


Kiki Smith *Yolk*, 1999, glass, 3/4 x 1 1/2 x 1 1/2"











97 **ANDY WARHOL** 1928-1987

Uncle Sam, from *Myths*, 1981

Screenprint in colors, on Lenox Museum Board paper, the full sheet, signed and numbered 168/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, in excellent condition, framed. S. 38 x 38 in (96.5 x 96.5 cm)

Estimate \$15,000-25,000

LITERATURE

Frayda Feldman and Jörg Schellmann 259



98 **RICHARD ARTSCHWAGER** b. 1923

Chair, 1987-1990

Chair comprised of oak, cow hide, formica and painted steel, signed, dated and numbered 68/100 in black ink on the underside, co-published by the artist and Vitra International, minor scuffing at the lower legs, otherwise in very good condition.
40 x 41 x 45 in (101.6 x 104.1 x 114.3 cm)

Estimate \$12,000-18,000



99

RICHARD ARTSCHWAGER b. 1923

Book, 1987

Formica and wood, signed and numbered 12 in black ink on a label affixed to the underside (from the edition of 40), published by Brooke Alexander to benefit the New Museum, New York, in excellent condition.

5 x 20 1/8 x 12 in (12.7 x 51.1 x 30.5 cm)

Estimate \$10,000-15,000



100 **BRUCE NAUMAN** b. 1941

Untitled (Ring), 1986

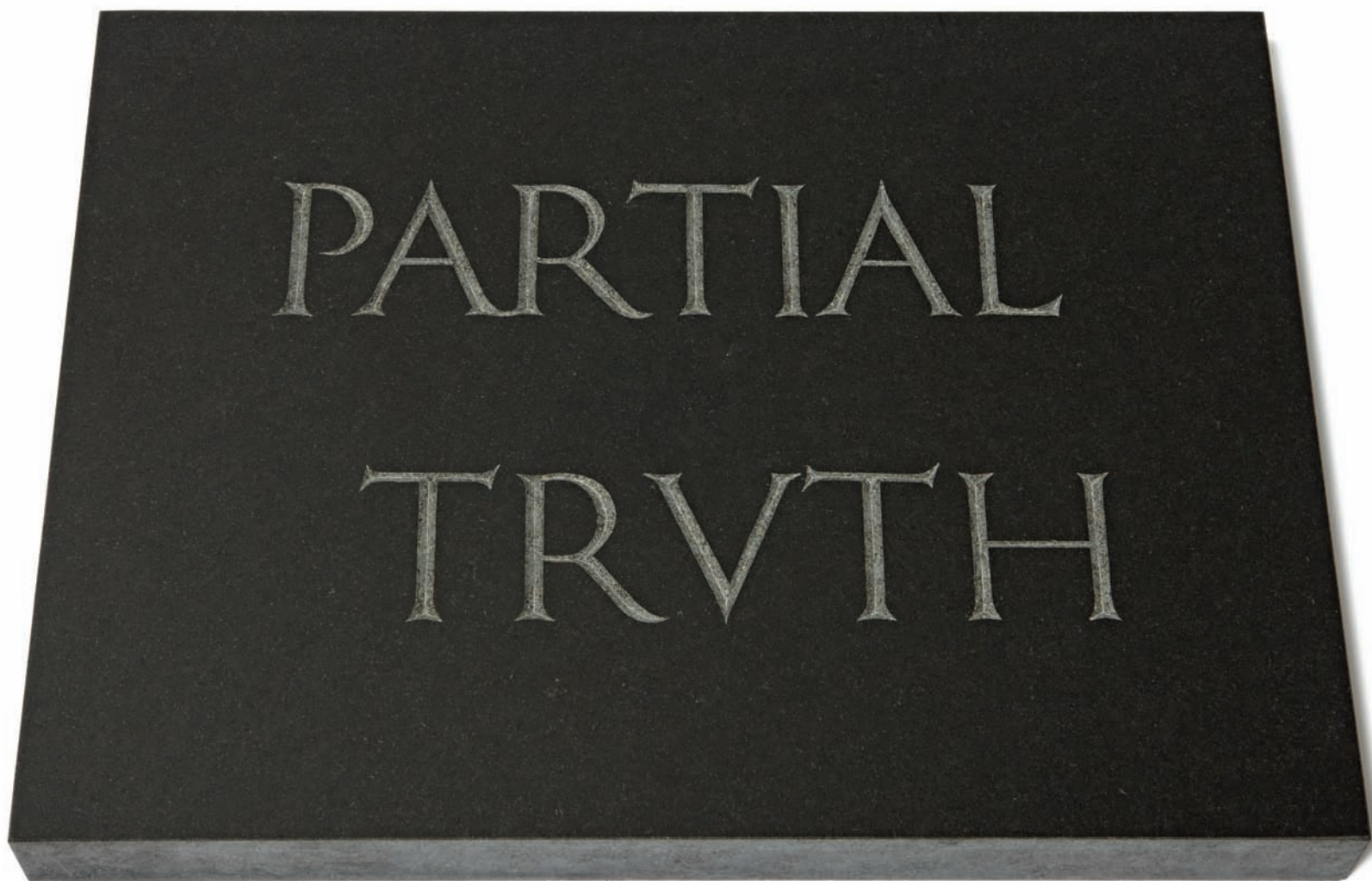
Cast iron sculpture with grit blast finish, incised with signature and stamped numbered 13/25 on the underside (there were also 8 artist's copies), published by Gemini G.E.L, Los Angeles (with their incised stamps on the underside), rusted patina (as is natural), otherwise in very good condition.

2 1/2 x 24 in (6.4 x 61 cm)

Estimate \$20,000-30,000

LITERATURE

Gemini G.E.L. 1259; Christopher Cordes p 128



101 **BRUCE NAUMAN** b. 1941

Partial Truth, 1997

Hand-carved black Absolute granite, polished on the front, incised with signature and numbered 16/25 on the reverse (there were also 9 artist's copies), published by Gemini G.E.L., Los Angeles (with their and the artist's copyright on the reverse), in very good condition.

18 x 24 x 2 1/4 in (45.7 x 61 x 5.7 cm)

Estimate \$20,000-30,000

EXHIBITED

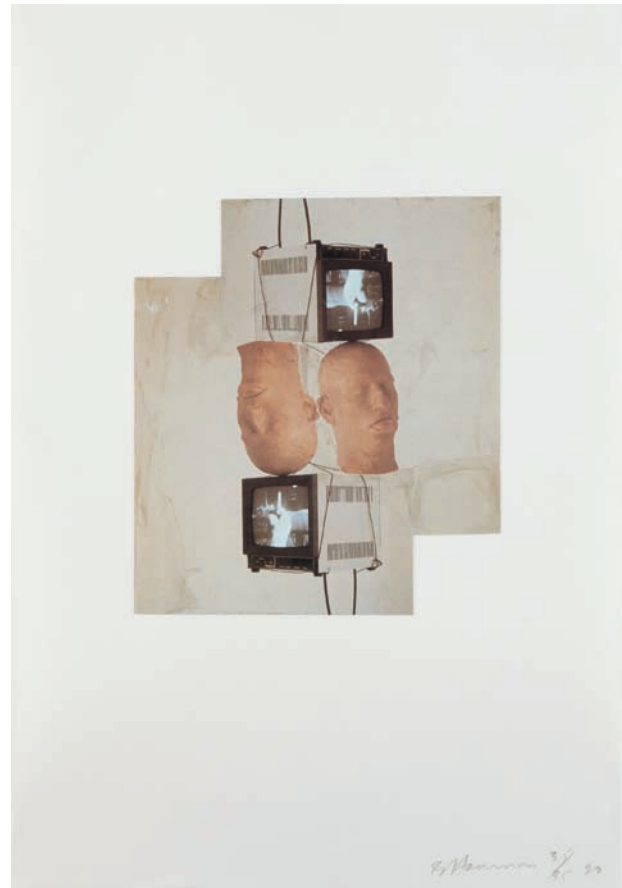
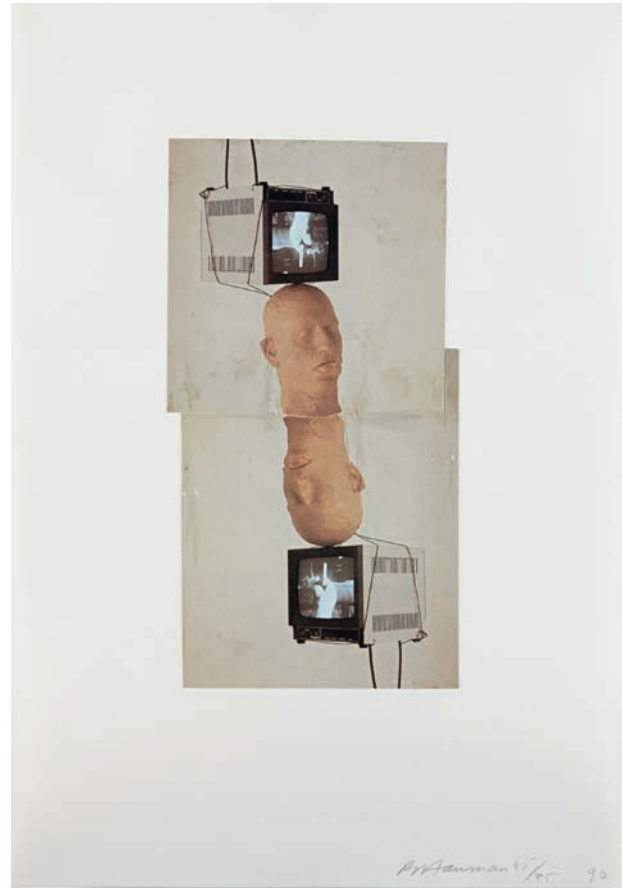
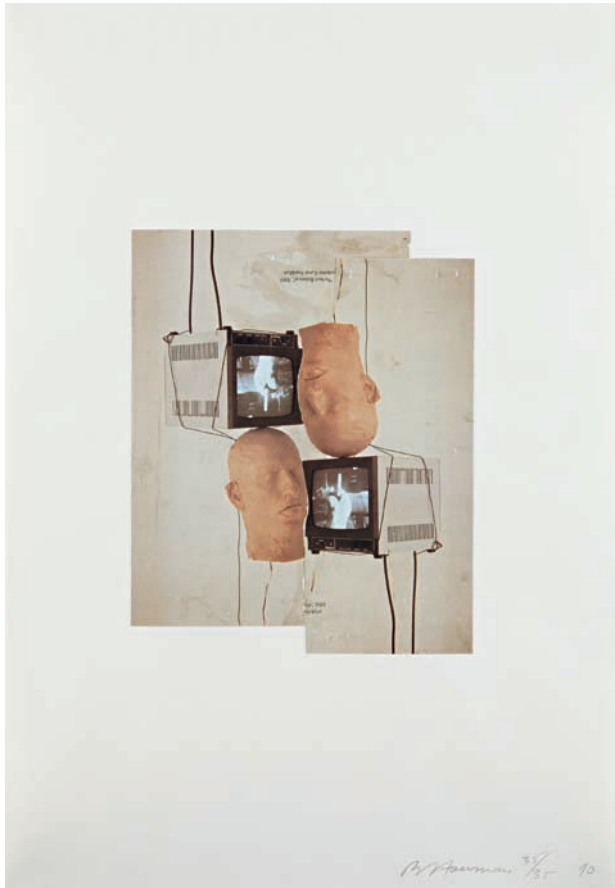
New York, Gemini G.E.L. at Joni Moisant Weyl, *Bruce Nauman: Partial Truth*, November-December 1997 (another example exhibited)

Duisburg, Wilhelm Lehmbruck Museum, *Bruce Nauman*, May-June 2000, p. 64 (illustrated, another example exhibited)

Cleveland Museum of Art, *Needful Things: Recent Multiples*, September-January 2005 (another example exhibited)

LITERATURE

Gemini G.E.L. 1716



102 **BRUCE NAUMAN** b. 1941

Frankfurt Portfolio, 1990

The complete set of four offset lithographs in colors, cut-out and mounted to wove paper (as issued), with full margins, all signed, dated '90' and numbered 35/35 in pencil (there were also artist's proofs), published by the artist for Portikus, Frankfurt, all in very good condition, all framed.

two I. 9 1/4 x 7 3/8 in (23.5 x 18.7 cm)

two I. 12 3/4 x 6 1/2 in (32.4 x 16.5 cm)

all S. 19 1/8 x 13 1/8 in (48.6 x 33.3 cm)

Estimate \$8,000-12,000



103

BRUCE NAUMAN b. 1941

Violent Incident—Man-Woman, Segment, 1986

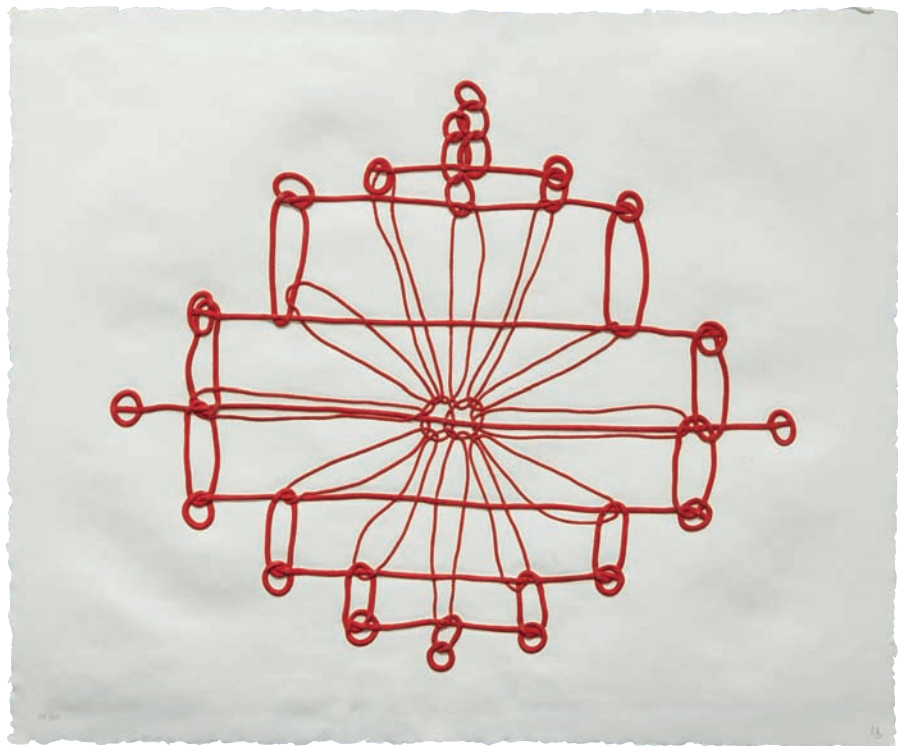
VHS video cassette tape in color with audio, 30 minutes in length, signed and numbered 46/200 in black ink on a label affixed to the cassette tape (there were also 20 artist's proofs in Roman numerals), published by Edition for Parkett, New York and Zurich, presumably in very good condition, contained in original plastic case.

8 1/2 x 5 3/8 in (21.6 x 13.7 cm)

Estimate \$6,000-8,000

LITERATURE

Edition for Parkett 10



104 **LOUISE BOURGEOIS** 1911-2010

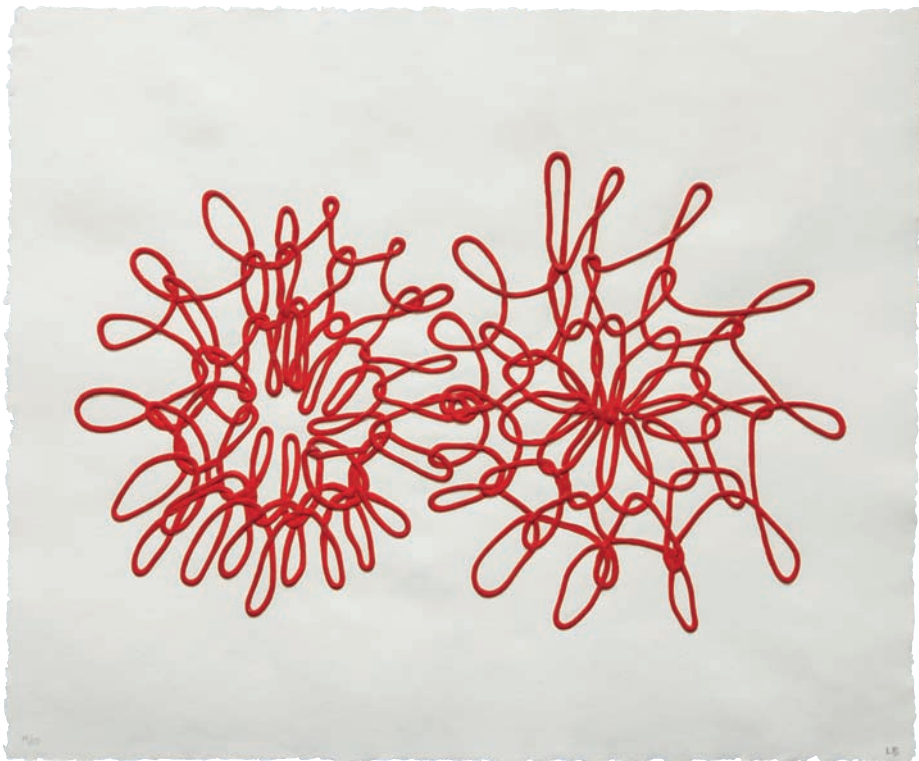
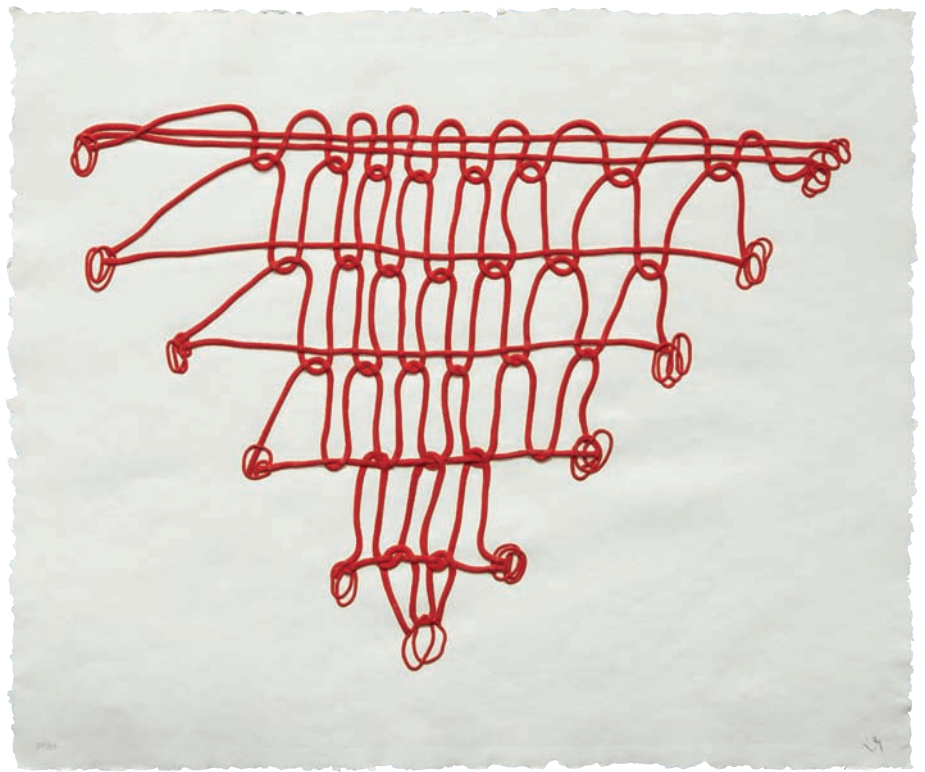
Crochet series, 1998

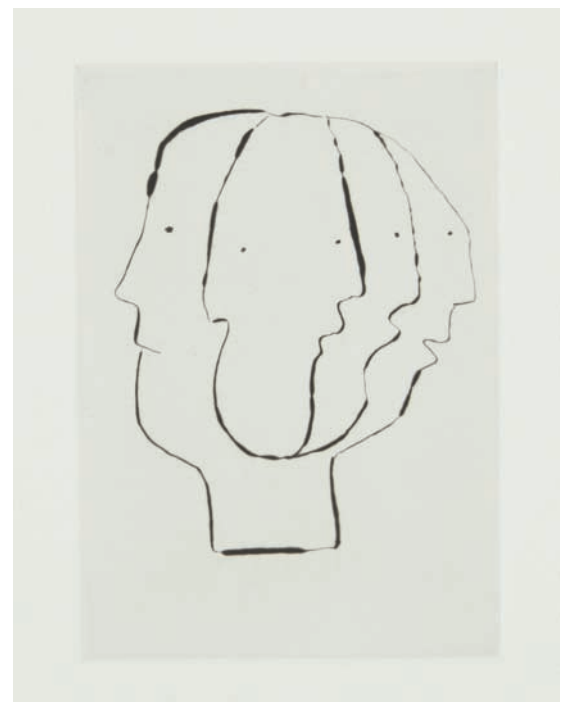
The complete set of five mixographs in colors, on handmade paper, the full sheets, all signed with initials and numbered 40/50, 35/50, 34/50, 19/50 and 27/50 respectively in pencil (there were also 13 artist's proofs), published by Mixografia, Los Angeles, occasional very minor soiling in the white areas, otherwise all in very good condition, all unframed.

S. 28 x 33 in (71.1 x 83.8 cm) (two vertical)

Estimate \$70,000-90,000

Including: *Crochet I*; *Crochet II*; *Crochet III*; *Crochet IV*; and *Crochet V*





105 **LOUISE BOURGEOIS** 1911-2010

Anatomy portfolio, 1990

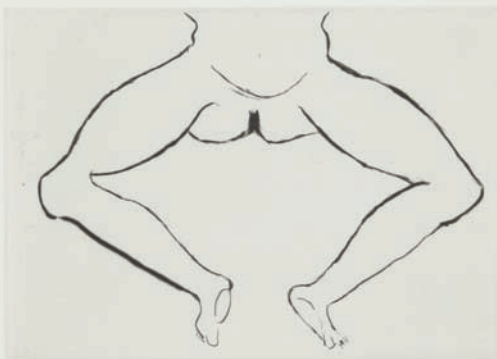
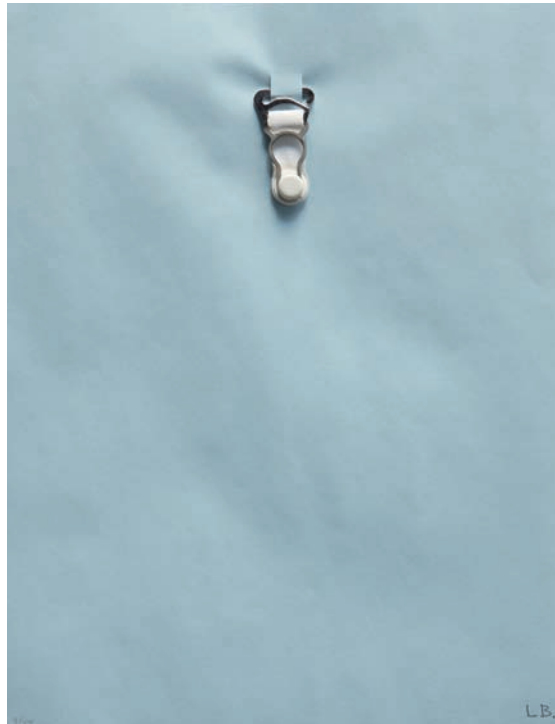
The complete set of 12 prints, including 11 etchings and one multiple, on Somerset and blue wove paper, all with full margins, all signed with initials and numbered 9/44 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all in excellent condition, contained in original metallic pink fabric-covered portfolio.

26 x 19 in (66 x 48.3 cm)

Estimate \$25,000-35,000

LITERATURE

Deborah Wye 97-108





106 **ROBERT MORRIS** b. 1931

Golden Memories, 1963-1976

Lead with hook and rope on wood armature, incised stamp signed and dated 63/76 on the underside and incised stamp numbered 16/17 on the reverse, in very good condition.

7 x 28 3/8 x 6 in (17.8 x 72.1 x 15.2 cm)

Estimate \$6,000-8,000



107 **ANDY WARHOL** 1928-1987

Caution Remove or Bend Over Projecting Nails, circa 1983

Screenprint, on Saunders Waterford paper, with full margins, initialed 'F.J.H.' and numbered 'UP 17.05' in pencil on the reverse, with the Estate of Andy Warhol and Warhol Authentication inkstamps on the reverse, in excellent condition, framed.

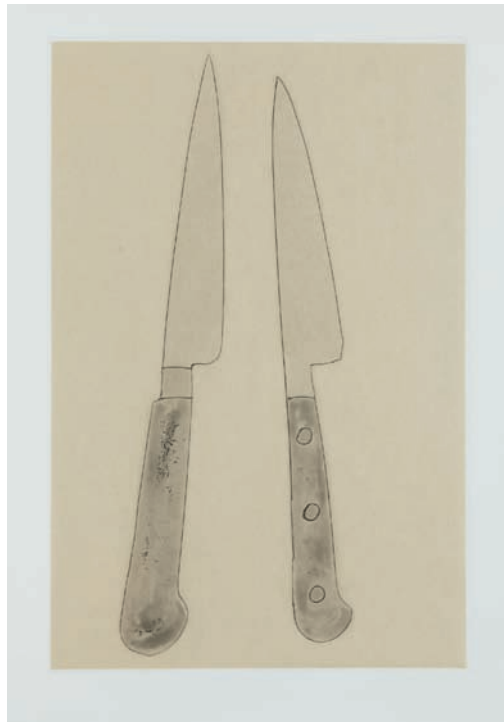
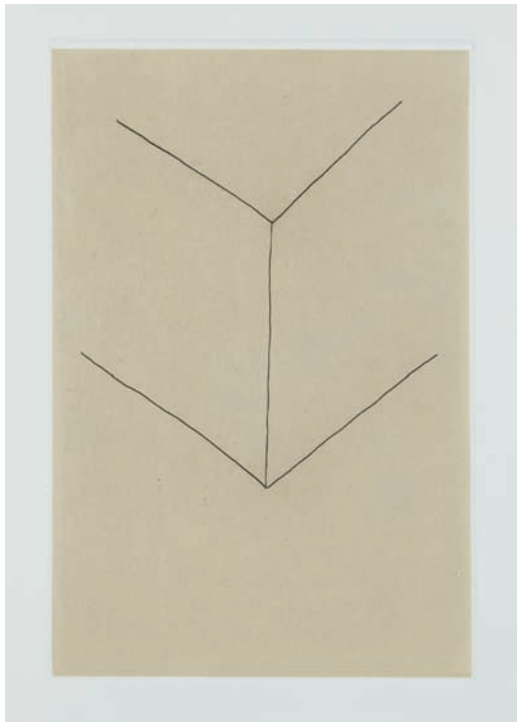
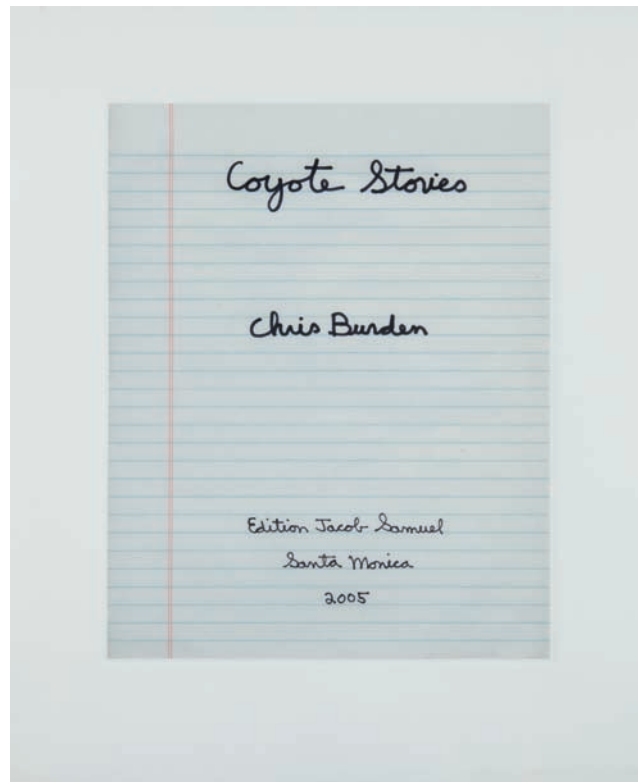
I. 7 x 13 1/2 in (17.8 x 34.3 cm)

S. 15 1/2 x 21 3/4 in (39.4 x 55.2 cm)

Estimate \$12,000-18,000

LITERATURE

Frayda Feldman and Jörg Schellmann IIIA.47



108 **CHRIS BURDEN** b. 1946

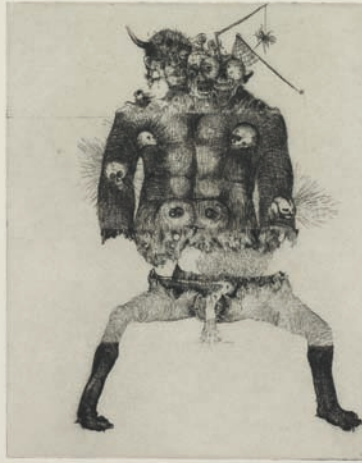
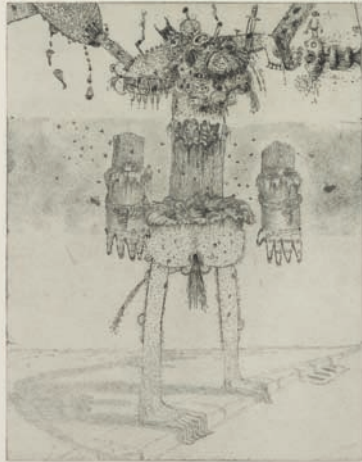
Coyote Stories portfolio, 2005

The complete set of ten etchings with aquatint in colors, on natural Gampi-collé to Magnami Pescia paper, with full margins, with printed text on Kozo-backed Gampi-collé to Magami Pescia paper (25 pages), all text and prints signed and numbered 15/18 in pencil (there were also 3 artist's proofs), published by Jacob Samuel, Santa Monica (all with their blindstamp), all in excellent condition, all contained in original wooden box.

16 1/4 x 14 in (41.3 x 35.6 cm)

Estimate \$12,000-15,000







109 **JAKE and DINOS CHAPMAN** b. 1966 and b. 1962

Exquisite Corpse portfolio, 2000

The complete set of 20 etchings, on Somerset TP paper, with full margins, all signed and numbered 19/30 in pencil on the reverse and numbered 19/30 in pencil on the colophon page (there were also 6 artist's proofs), published by Paragon Press, London, all in very good condition, all contained in original box.

20 1/2 x 16 1/2 in (52.1 x 41.9 cm)

Estimate \$12,000-18,000





110 **JAKE and DINOS CHAPMAN** b. 1966 and b. 1962

My Giant Coloring Book portfolio, 2004

The complete set of 21 etchings, on Somerset TP paper, with full margins, all signed and numbered 14/35 in pencil on the reverse (there were also 10 artist's proofs), published by Paragon Press, London, all in very good condition, all contained in original bukram-covered wooden box.

22 1/8 x 16 1/2 in (56.2 x 41.9 cm)

Estimate \$12,000-18,000



111 **PAULA REGO** 1935

O Vinho series, 2007

Eight lithographs in colors, on Somerset Satin paper, the full sheets, all signed and numbered 3/35 in pencil (there were also 14 artist's proofs), co-published by the artist and Marlborough Graphics, London, all in very good condition, all framed.

six S. 18 1/2 x 22 1/2 in (47 x 57.2 cm)

two S. 27 3/8 x 35 in (69.5 x 88.9 cm)

Estimate \$15,000-20,000

Including: *Two Loves*; *Feeding Time*; *Nursing*; *Just Too Much*; *The End of the Story*; *Retch*; *Playtime*; and *Devotion*







112 **LEE FRIEDLANDER** b. 1943

Staglieno portfolio 2003

The complete set of 15 photogravures, on Magnani Pescia paper, with full margins, all signed, annotated consecutively in Roman numerals and numbered 'PP 2/3' in pencil (printer's proofs, the edition was 25), published by LeRoy Neiman Center for Print Studies, Columbia University, New York, all in excellent condition, all contained in original deep red suede-covered portfolio.
25 3/4 x 24 in (65.4 x 61 cm)

Estimate \$10,000-15,000



113 VARIOUS ARTISTS

1989 Portfolio, 1989

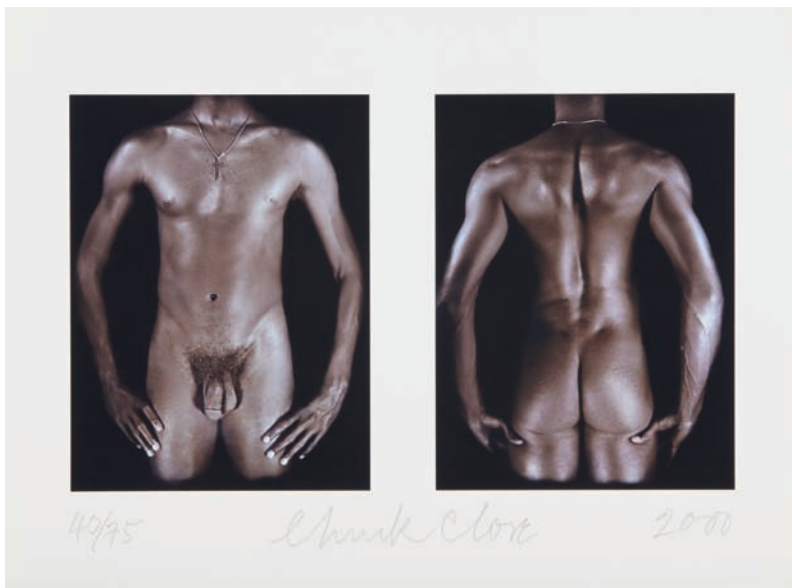
The complete set of 11 prints in various media, on various papers, the full sheets and with full margins, all signed and numbered 40/75 in pencil or ink (there were also 12 artist's proofs), published by the Estate Project for Artists with AIDS, New York, all in excellent condition, all contained in original black fabric covered portfolio.

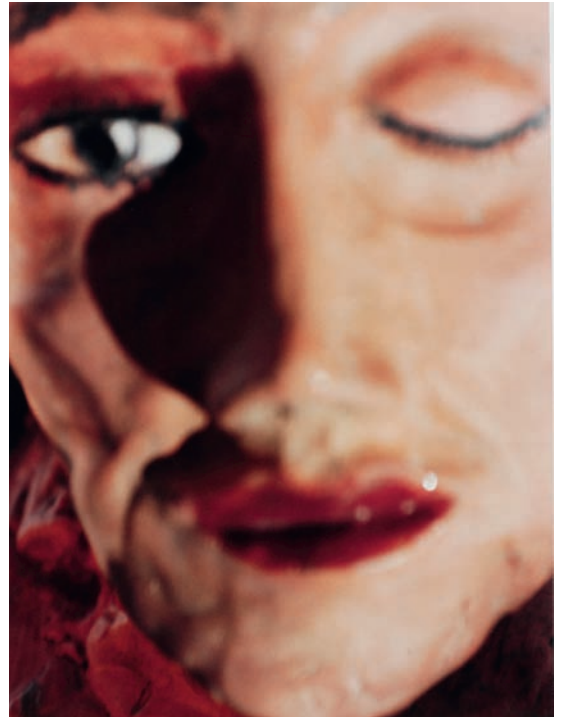
25 3/4 x 21 1/4 in (65.4 x 54 cm)

Estimate \$12,000-18,000

Including: Chuck Close, *Untitled (In honor of Peter Hujar)*; Nan Goldin, *Untitled (In honor of Cookie Mueller)*; Jim Hodges, *Really (In honor of Felix Gonzalez-Torres)*; Frank Moore, *Radio Pudding (In honor of Joe Brainard)*; Jorge Pardo, *Untitled (In honor of Scott Burton)*; Jack Pierson, *Johnie Ray (In honor of Jack Smith)*; Lari Pittman, *All That Glitters is Gold (In honor of Liberace)*; Cindy Sherman, *Untitled (In honor of Mark Morrisroe)*; Laurie Simmons, *Untitled (In honor of Jimmy de Sana)*; Kiki Smith, *Untitled (In honor of David Wojnarowicz)*; and Robert Wilson, *Untitled (In honor of Paul Thek)*







114

VARIOUS ARTISTS

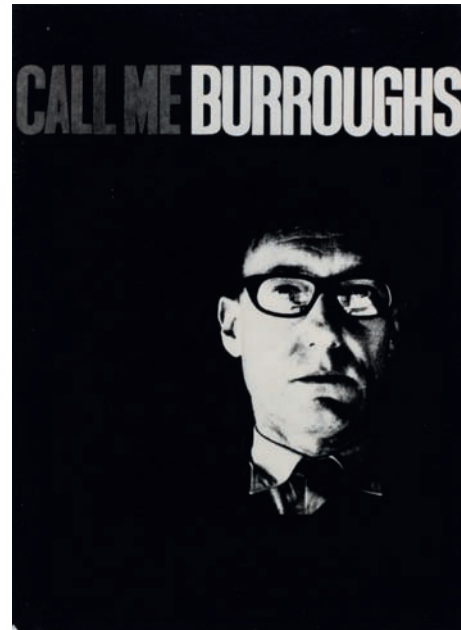
Walcheturm portfolio, 1997

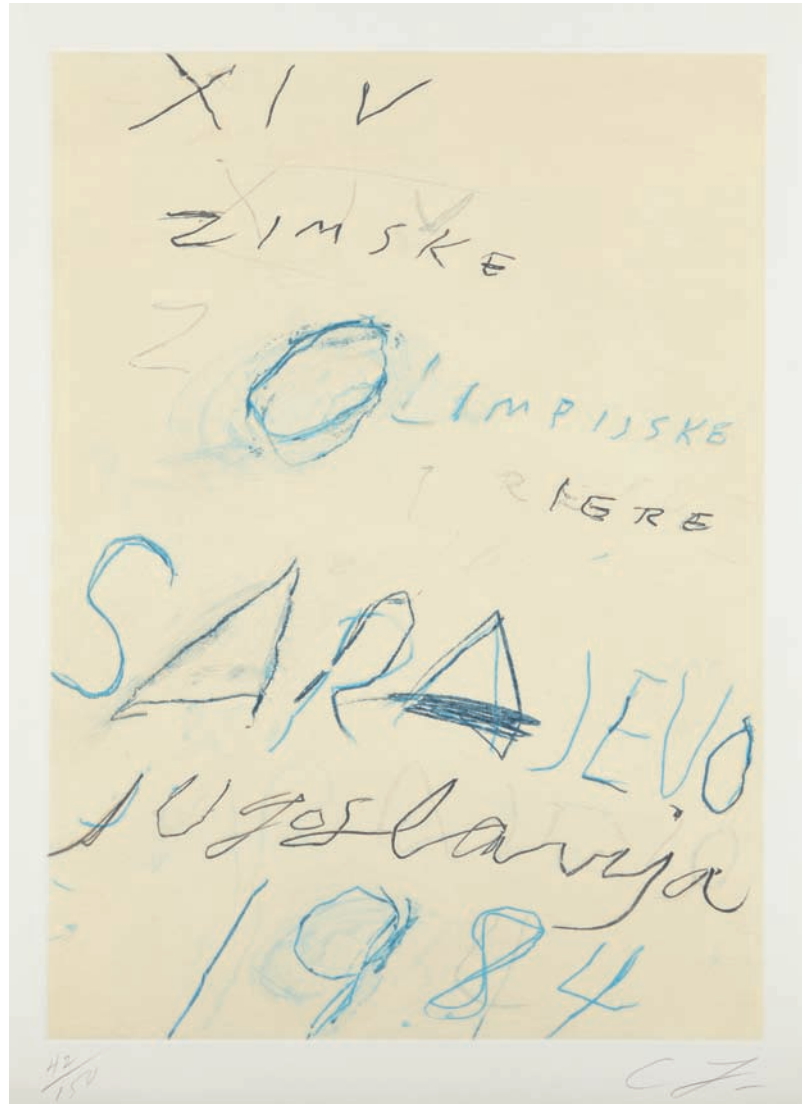
The complete set of 13 photographs, on photo paper, the full sheets and with full margins, all signed, published by Galerie Walcheturm, Zürich, all in very good condition, all framed.
various sizes

Estimate \$12,000-18,000

Including: Hugo Markl, *Dont Blow your Top*; Douglas Gordon, *One Hour in Two Days*; Urs Fischer, *La rosa blanca*; Franz west, *Der Weg Zur Knödelhütte*; Urs Frei, *OT*; Beat Streuli, *Tokyo...*; Ugo Rondinone, *Call me Burroughs*; Maria Eichorn, *OT*; Candida Höfer, *Zoologischer Garten Paris*; and Angela Bulloch, *Working Manicure*







115 VARIOUS ARTISTS

Art and Sports Portfolio, the official art portfolio of the XIV Olympic Winter Games in Sarajevo, Yugoslavia, 1983-84

Sixteen prints in various media, on various papers, the full sheets and with full margins, most signed and numbered 42/150 in pencil or ink, some also titled and dated (there were also 50 artist's proofs in Roman numerals for most), published by Visconti Art Spectrum, Wien, all with minor creasing at corners, otherwise all in very good condition, all contained in original blue fabric-covered folder (minor wear).

34 x 25 in (86.4 x 63.5 cm)

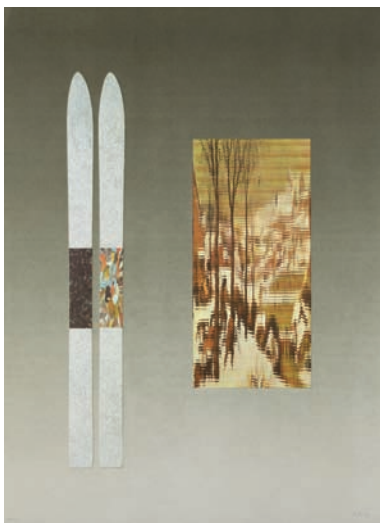
Estimate \$12,000-18,000

LITERATURE

Frayda Feldman and Jörg Schellmann 303 (Warhol); Heiner Bastian 76 (Twombly); Lisbeth Henck 71 (Hodgkin); Brian Baggott p 108 (Hockney); Enzo Di Martino 40 (Paladino); Patrick Cramer 657 (Moore); Constance Glenn 202 (Rosenquist)

Including: Henry Moore, *The Olympians*, 1983; Mimmo Paladino, *Bob*, 1983; Michelangelo Pistoletto, *The Celebration*, 1983; James Rosenquist, *Snowflake (Ice Point)*, 1983; Giuseppe Santomaso, *Sarajevo*, 1983; Gabrijel Stupica, *Victory*, 1983; Cy Twombly, *Graffiti*, 1983; Andy Warhol, *Speedskater*, 1983; Piero Dorazio, *Ski-Tracks*, 1983; Jean Michel Folon, *The Jump*, 1983; Emilio Greco, *Peace*, 1983; Gottfried Helnwein, *The Winner*, 1983; David Hockney, *The Dancer*, 1983; Howard Hodgkin, *Welcome*, 1983; Kyu-Baik Hwang, *The Tortoise and the Hare*, 1983; and Jiri Kolár, *Skis*, 1983





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CONTEMPORARY ART
EVENING SALE

AUCTION 10 MAY 2012 NEW YORK

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JEAN-MICHEL BASQUIAT *Untitled, 1981 (detail)*

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.

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

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

O Guaranteed Property

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

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

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

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

● No Reserve

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

Ω Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

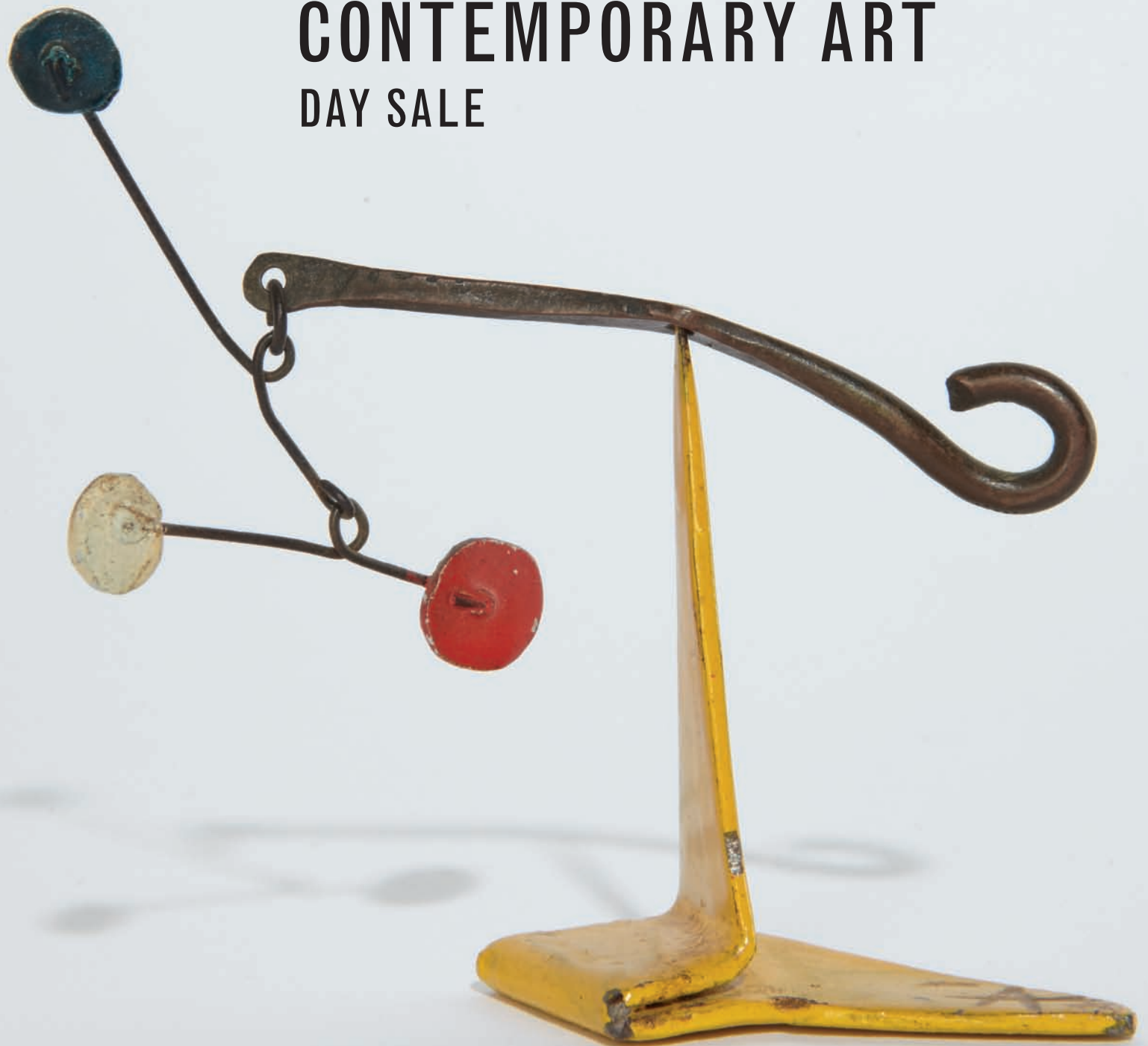
Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

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

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

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Estimate \$80,000-120,000

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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.

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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.

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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.

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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.

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

Export and Import Licenses

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

Endangered Species

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

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LATIN AMERICA

AUCTIONS 21 & 22 MAY 2012 **NEW YORK**

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GABRIEL OROZCO *Untitled (Triptico Azul)*, 2001 **Estimate \$20,000-30,000**
TO BE OFFERED 21 MAY

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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

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

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

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

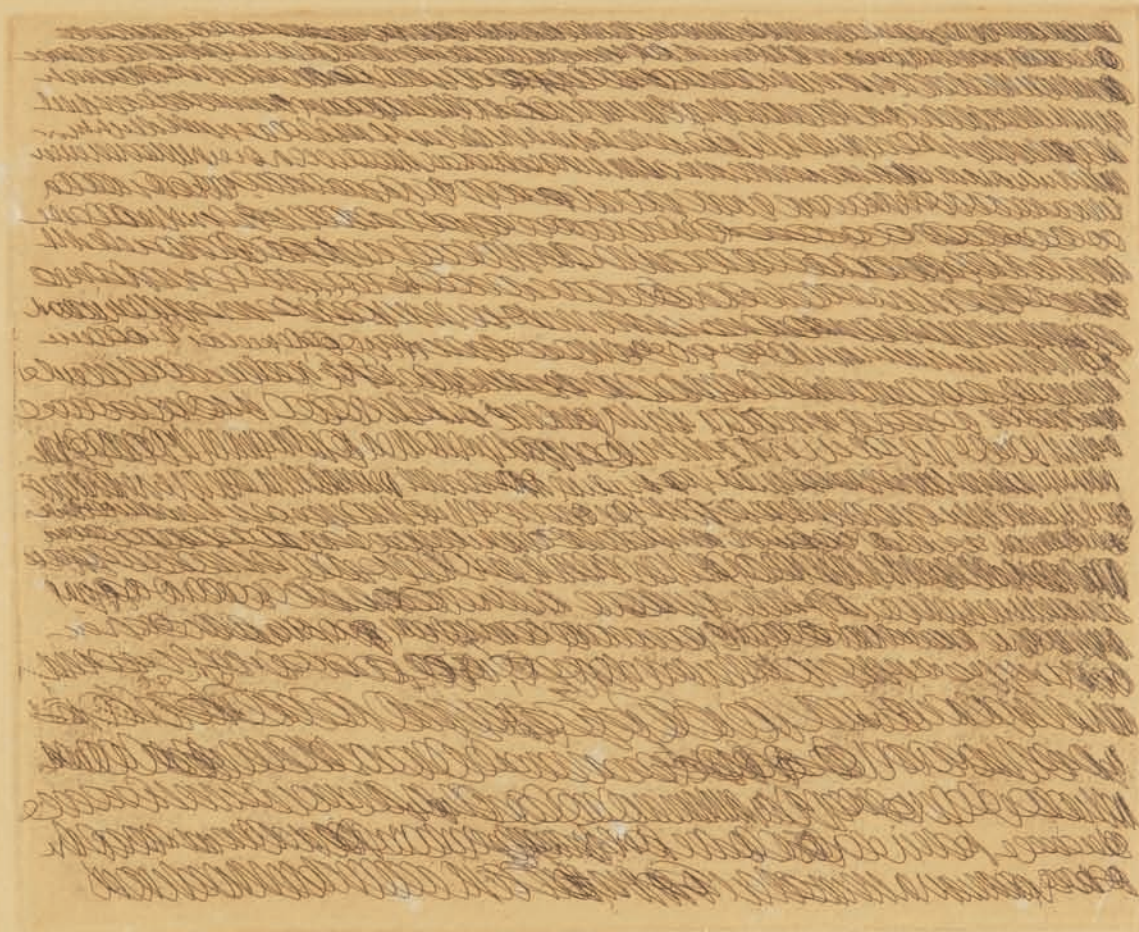
(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

PHILLIPS
de PURY & COMPANY



MODERN AND CONTEMPORARY

EDITIONS

Cy Twombly

AN INVITATION TO CONSIGN FALL 2012

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PHILLIPSDEPURY.COM

CY TWOMBLY *Note I*, 1967 Etching, on orange-buff laid handmade paper,
l. 8 7/8 x 10 7/8 in. (22.5 x 27.6 cm) **SOLD AT \$64,900**

(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.



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(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 where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) 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 or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

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

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

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Chief Executive Officer

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SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

25 April 2012, 6pm

VIEWING

450 PARK AVENUE NEW YORK 10022

18 April – 25 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY030112 or Evening Editions.

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\$35/€25/£22 at the gallery

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Inside Back Cover Andy Warhol, *Queen Elizabeth II of the United Kingdom suite*, from *Reigning Queens: two plates*, 1985, lot 71 (detail)

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Back Cover Joseph Beuys, *Sled*, 1969, lot 95

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