

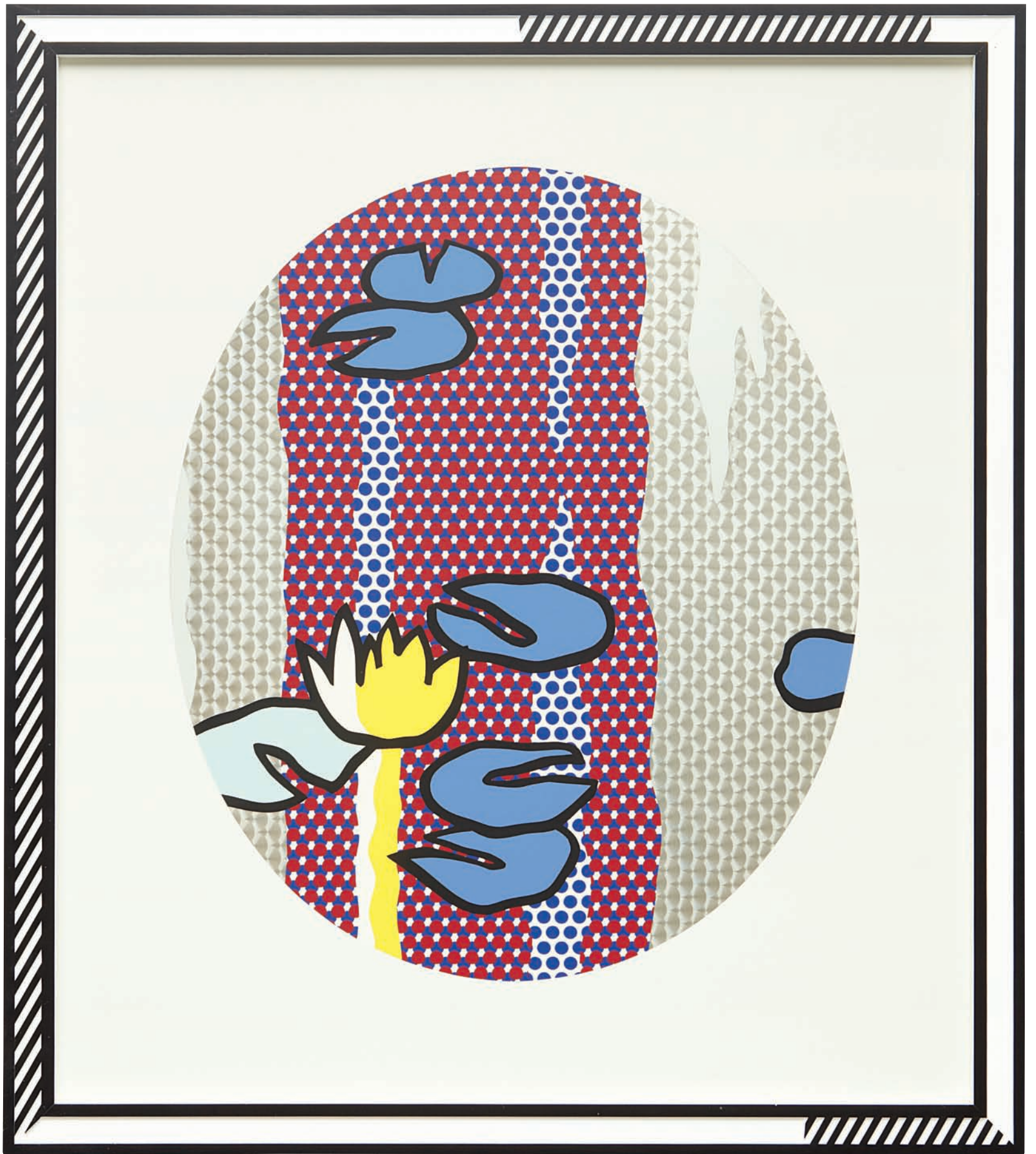
# PHILLIPS



## EVENING & DAY EDITIONS

NEW YORK 28 OCTOBER 2013







# PHILLIPS

## EVENING & DAY EDITIONS

### SALE INFORMATION

NEW YORK, 28 OCTOBER 2013 at 10AM & 6PM

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTIONS

Day Session 28 October 2013 at 10am Lots 118-351

Evening Session 28 October 2013 at 6pm Lots 1-117

### VIEWING

19-28 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as NY030113 or Editions.

### ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

### MODERN & CONTEMPORARY EDITIONS

#### WORLDWIDE CO-DIRECTOR

#### MODERN EDITIONS

Kelly Troester +1 212 940 1221

ktroester@phillips.com

#### WORLDWIDE CO-DIRECTOR

#### CONTEMPORARY EDITIONS

Cary Leibowitz +1 212 940 1222

cleibowitz@phillips.com

#### SPECIALIST

Jannah Greenblatt +1 212 940 1332

jgreenblatt@phillips.com

#### ADMINISTRATOR

Mark Ferkul +1 212 940 1220

mferkul@phillips.com

**Front cover** Richard Diebenkorn, *Green*, 1986, lot 27

© The Richard Diebenkorn Foundation

**Back cover** Louise Bourgeois, *Jeunesse (Youth)*, 1941-43, lot 20

Art © The Easton Foundation/Licensed by VAGA, New York, NY

**Opposite** Roy Lichtenstein, *Water Lilies--Blue Lily Pads*, from *Water Lilies series*, 1992, lot 65



1

**MATTHEW DAY JACKSON** b. 1974

*Missing Link II (After Booster)*, 2008

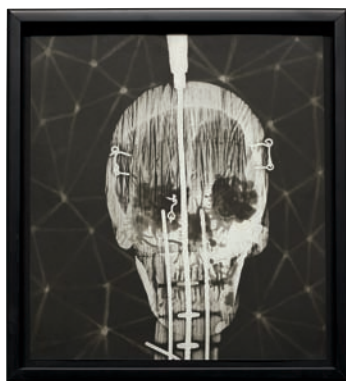
The complete eleven part set of photogravures, on wove paper, the full sheets, the lower right sheet signed, dated '2008,' titled and numbered 1/20 in pencil on the reverse (there were also 3 artist's proofs), published by Grimm Gallery, Amsterdam, all in very good condition, all framed.  
overall 96½ x 48 in (245.1 x 121.9 cm)

**Estimate** \$25,000-35,000



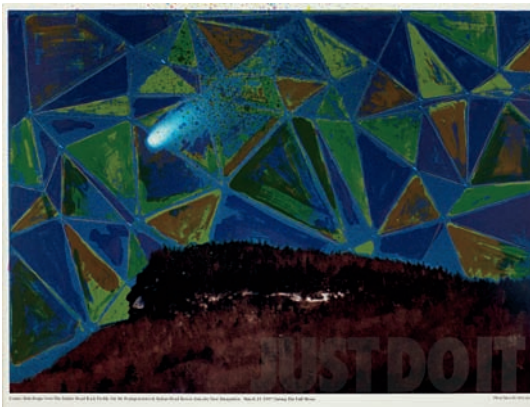
Robert Rauschenberg, *Booster*, 1967, lithograph and screenprint  
Art © Robert Rauschenberg Foundation and Gemini G.E.L./Licensed  
by VAGA, New York, NY, Published by Gemini G.E.L.







2



Metamorphosis is an artwork that traverses several printmaking mediums, utilizes all kinds of materials, and assembles images from a diverse library of cultural references. The installation involves digital printing, collage, etching, screenprinting, gold leaf, hand-painting with Flavor-Aid, and is printed on wood, felt and found images.

Metamorphosis transitions from left to right in both its imagery and concepts, describing a capsule of moments relating to the American experience. Several themes run through the installation from our connection to the earth, mythology and historical figures and events of national relevance. Having grown up in the Reagan years, Jackson's work concerns his investigation into the American Dream. Visual references to the tragedy of Jim Jones and nuclear bombs are counter-balanced with "Lady Liberty" who ends the piece by representing a post-apocalyptic force of nature and a protector, with her roots spreading out and into the earth as if to stabilize and inspire rebirth. Metamorphosis implies that to abort and destroy is to renew and start afresh, as Shiva, destroyer of the world and purveyor of regeneration, carries out in the Hindu religion. *Lower East Side Printshop website*

2

## MATTHEW DAY JACKSON b. 1974

*Metamorphosis*, 2007

The complete seven part set of aquatint, etching, screenprint and archival inkjet in colors with gold leaf and hand additions, on various papers, the full sheets and with full margins, one signed, titled, dated '2007', all annotated 'A-G' respectively and numbered 12/16 in pencil (there were also 4 artist's proofs), published by Lower East Side Printshop, New York (with their blindstamp), all in very good condition, all framed.  
overall 73 x 154 in (185.4 x 391.2 cm)

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

3

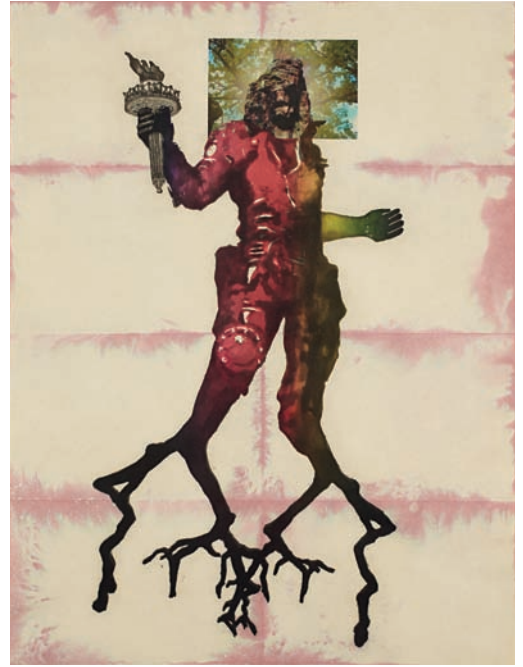
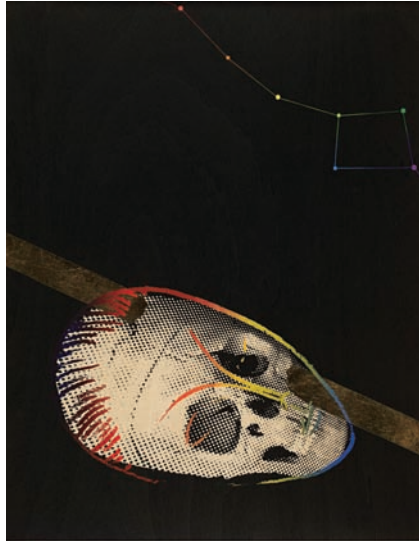
## CARSTEN HÖLLER b. 1961

*Mushroom*, 2004

The complete suite of 12 photogravures in colors, on Somerset paper, with full margins, all signed, dated '2004' and numbered 20/24 in pencil (there were also 6 artist's proofs), published by Niels Borch Jensen Editions, Copenhagen, all in excellent condition, all unframed.  
all I. 12 $\frac{3}{8}$  x 12 $\frac{3}{8}$  in (31.4 x 31.4 cm)  
all S. 16 x 15 $\frac{3}{8}$  in (40.6 x 39.1 cm)

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

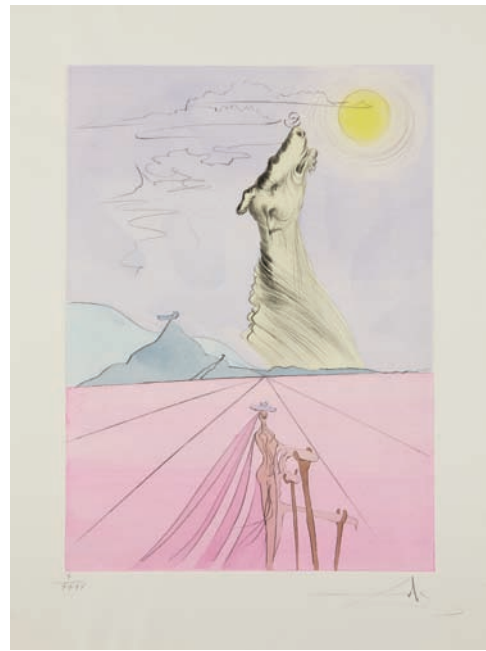
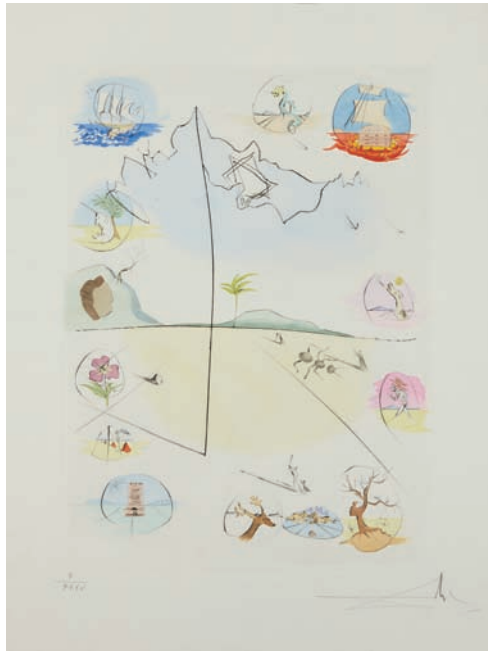




3







## 4

PROPERTY FROM A PRIVATE COLLECTION

**SALVADOR DALÍ** 1904-1989

*The Twelve Tribes of Israel*, 1973

The complete deluxe set of 26 etchings with stencil in colors, comprised of a set of 13 on Rives paper, and the additional deluxe suite of 13 on Japanese paper, with full margins, all of the prints and justification signed and numbered 'X/XXXV' in pencil (a deluxe artist proof set, there were also two regular editions of 195 and second artist proof set of 35 in Roman numerals), published by Transworld Art Corporation, New York, printed, stencilled and typography by Ateliers Rigal, Fontenay-aux-Roses, all in very good condition, each set contained in the original folios, moiré silk and parchment-covered portfolio in cream and blue respectively.  
portfolio 26¾ x 21 x 1½ in (67.9 x 53.3 x 3.8 cm)  
portfolio (Japanese paper) 27 x 21¼ x 2½ in (68.6 x 54 x 6.4 cm)

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

### LITERATURE

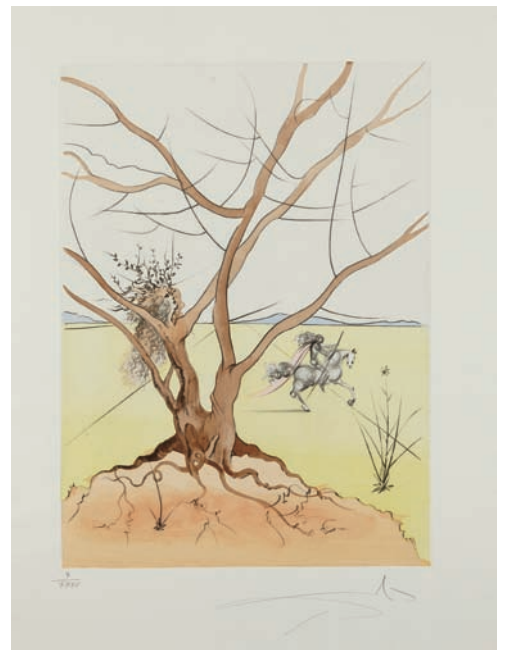
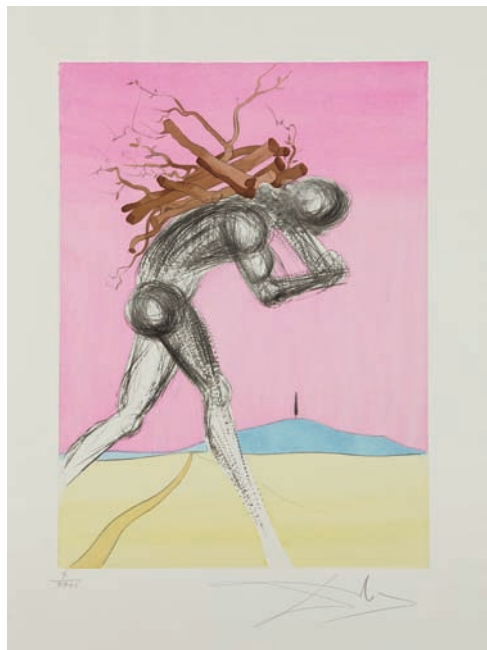
Ralf Michler and Lutz Löpsinger 618-630

Including: *Benjamin; Reuben; Simeon; Joseph; Zebulun; Gad; Issachar; Asher; Dan; Naphtali; Judah; and Levi*

The suite on Rives is illustrated here.









5

PROPERTY FROM A PRIVATE FRENCH COLLECTION

**SALVADOR DALÍ** 1904-1989

*Le colosse, for Aurélia, 1972*

Extensively hand-colored drypoint, on wove paper attached to Arches paper, signed and inscribed 'Bon A Tirer' and 'indigo' in blue ink (the first of two 'good to print' impressions, the final portfolio edition totaled 300 and was printed in colors), inscribed 'Epreuve en BAT. faisant partie de notre collection' by Denise Rigal on the reverse, with accompanying certificate from Archives Descharnes (archive reference #d5262), the completed portfolio was published by Editions de Francony and Ateliers Rigal, Fontenay-aux-Roses, France, generally in very good condition, unframed.

I. 22 $\frac{1}{8}$  x 14 $\frac{5}{8}$  in (56.2 x 37.1 cm)

S. 30 x 22 $\frac{3}{8}$  in (76.2 x 56.8 cm)

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

**PROVENANCE**

Collection of Denise Rigal, Fontenay-aux-Roses, France  
(with accompanying note)

**LITERATURE**

see Ralf Michler and Lutz Löpsinger 565





6

**SALVADOR DALÍ** 1904-1989

*Le cabinet anthropomorphique*, 1973/82

Bronze sculpture with brown patina, and two bronze keys, incised with signature and numbered 216/330, with the Mibrosa, Barcelona foundry stamp, in very good condition.

12½ x 23½ x 5½ in (31.8 x 59.7 x 14 cm)

**Estimate** \$15,000-20,000

**LITERATURE**

Robert & Nicolas Descharnes, *Dalí, the Hard and the Soft, Spells for the Magic of Form, Sculptures & Objects*, Paris, 2004, no. 683, illus. of another cast p. 266



7

**MANOLO VALDÉS** b. 1942

*Diálogo de damas*, 2006

The complete set of three bronze sculptures with green patina on wood bases, each incised with initials and numbered 21/150, published by Art Witness, Boza Editor, Madrid, all in very good condition, contained in the original wooden box.

various sizes, at greatest 8¼ x 5 x 3 in (21 x 12.7 x 7.6 cm)

box 5¾ x 17½ x 15½ in (14.6 x 44.8 x 39.7 cm)

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







8

PROPERTY FROM THE ESTATE OF A MIDWEST COLLECTOR

**JOAN MIRÓ** 1893-1983

*Llibre dels sis sentits* (*The Book of the Six Senses*), 1981

The complete suite of six etching and aquatints in colors, on Guarro paper with Sala Gaspar watermark, with full margins, all signed and numbered 43/50 in pencil (there were also 14 hors commerce impressions), published by Sala Gaspar, Barcelona, all in very good condition, all framed.

all I. 28¼ x 21½ in (71.8 x 54.6 cm)

all S. 35⅝ x 27¾ in (90.5 x 70.5 cm)

**Estimate** \$30,000-50,000

#### LITERATURE

Jacques Dupin 1165-1170; Patrick Cramer books 252

This imposing work follows a very elaborate sequence: 3 positive prints, black on white and their rebuttal in negative, white on black. A small copper plate in the center of the page, like a point of intensity, a radiating hearth, commands in the wide margins the black graphics and flat tints of pure color — a breeding ground for Miróesque signs and stars — a wash of drippings and, above all, a levying of vaporous disks with pastel effects.

Jacques Dupin



Joan Miró signing plate IV from *Llibre dels sis sentits* with Joan Gaspar





*Joan Miró*



*Joan Miró*



*Joan Miró*



*Joan Miró*





9

**JOAN MIRÓ** 1893-1983

*Intérieur et nuit (Interior and Night)*, 1969

Lithograph in colors, on textured wall paper, the full sheet, signed and numbered 5/75 in pencil, published by Maeght, Paris, in very good condition, framed.

S. 37¾ x 21¼ in (95.9 x 54 cm)

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

**LITERATURE**

Fernand Mourlot 590



10

PROPERTY FROM A MIDWEST COLLECTION

**JOAN MIRÓ** 1893-1983

*Le grand ordonnateur (ordinateur) (The Great Computer)*, 1969  
Etching with aquatint in colors and carborundum, on Arches paper, the full sheet (printed to two sides), signed, and annotated 'HC.' in pencil (an hors-commerce impression, aside from the numbered edition of 75), published by Maeght, Paris, some of the colors attenuated, otherwise in good condition, framed

I. 39 $\frac{3}{8}$  x 24 $\frac{7}{8}$  in (100 x 63.2 cm)

S. 40 $\frac{3}{4}$  x 26 $\frac{1}{2}$  in (103.5 x 67.3 cm)

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

**PROVENANCE**

Samuel Stein Fine Arts, Chicago, 1985

**LITERATURE**

Jacques Dupin 503





11

PROPERTY FROM AN EAST COAST COLLECTION

**JOAN MIRÓ** 1893-1983

*Centenary of the Imprimerie*, 1953

Lithograph in colors, on Arches paper, the full sheet, signed and annotated 'E.A.' in pencil (one of 30 artist's proofs, the edition was 75), published by Mourlot, Paris, for the 100th Anniversary of their print shop, in very good condition, framed.

S. 20 x 26 in (50.8 x 66 cm)

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

**PROVENANCE**

Joel Bogart Gallery, New York City, circa 1970's

**LITERATURE**

Fernand Mourlot 190





23/30

MIRÓ

12

PROPERTY FROM AN EAST COAST COLLECTION

**JOAN MIRÓ** 1893-1983

*L'Eveil du géant (Awakening of the Giant)*, 1938

Drypoint, on Arches paper, with full margins (deckle on all sides), signed and numbered 23/30 in pencil (there were also several artist's proofs), co-published by Pierre Loeb, Paris and Pierre Matisse, New York, in very good condition, framed.

I. 10 $\frac{5}{8}$  x 9 $\frac{3}{8}$  in (27 x 23.8 cm)

S. 17 $\frac{5}{8}$  x 13 in (44.8 x 33 cm)

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

**PROVENANCE**

Sotheby's Parke-Bernet, New York, May 6-7, 1980

**EXHIBITED**

Nassau County Museum of Art, *Miro and Calder*, June 7-Sept. 12, 1998

**LITERATURE**

Jacques Dupin 26





13

PROPERTY FROM AN EAST COAST COLLECTION

**RENÉ MAGRITTE** 1898-1967

*Paysage de Baucis (Baucis's Landscape)*, 1966

Etching, on Rives BFK paper, with full margins, signed and numbered 96/100 in pencil (there were also a few hors-commerce and an unknown number of artist's proofs), published by Editions Georges Visat, Paris, in very good condition, framed.

I. 8¾ x 6¼ in (22.2 x 15.9 cm)

S. 15 x 11 in (38.1 x 27.9 cm)

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

**PROVENANCE**

Timothy Baum, New York, 1991

**LITERATURE**

Gilbert Kaplan and Timothy Baum 5



J. Baylor Roberts, *The Brown Derby Restaurant, Los Angeles*, circa 1950



14

**PABLO PICASSO** 1881-1973

*Fumeur V (Smoker V)*, 1964

Aquatint, on Richard de Bas paper, with full margins, signed and numbered 4/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1965, in very good condition, unframed.

I. 16¼ x 12¼ in (41.3 x 31.1 cm)

S. 22½ x 16 in (56.2 x 40.6 cm)

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

**LITERATURE**

Georges Bloch 1176

Brigitte Baer 1176/b





15

PROPERTY FROM AN EAST COAST COLLECTION

**PABLO PICASSO** 1881-1973

*Sueño y mentira de Franco I; and II*

(*Dream and Lie of Franco I; and II*), 1937

The set of two etchings with aquatint, on Montval paper, with full margins, both stamp signed, both numbered 106/850 in pencil (there were also 30 artist's proofs in Roman numerals and a signed edition of 150), published by the artist, printed by Roger Lacourrière, Paris, both in very good condition, framed together.

both I. 12½ x 16¾ in (31.8 x 42.2 cm)

both S. 15¼ x 22½ in (38.7 x 57.2 cm)

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

**PROVENANCE**

Sotheby's Parke-Bernet, New York, June 28, 1978

**EXHIBITED**

Nassau County Museum of Art, *A Century of Prints 1900-2000*, March 2-May 25, 2003

**LITERATURE**

Georges Bloch 297-298; Brigitte Baer 615-616; Patrick Cramer books 28

'fandango of shivering owls souse of swords of evil-omened polyps scouring brush of hair from priests' tonsures standing naked in the middle of the frying-pan – laced upon the ice-cream cone of codfish fried in the scabs of his lead-ox heart – his mouth full of the chinch-bug jelly of his words – sleigh bells of the plate of snails braiding guts – little finger in erection neither grape nor fig – commedia dell'arte of poor weaving and dyeing of clouds – beauty creams from the garbage wagon – rape of maids in terror and in snivels – on his shoulder the shroud stuffed with sausages and mouths – rage distorting the outline of the shadow which flogs his teeth driven in the sand and the horse wide open to the sun which reads it to the flies...' Pablo Picasso, stream-of-consciousness/Surrealist automatism style poem for *The Dream and Lie of Franco*.



16

PROPERTY FROM AN EAST COAST COLLECTION

**PABLO PICASSO** 1881-1973

*Modèle et sculpture surréaliste (Model and Surrealist Sculpture), plate 74, from La suite Vollard, 1933*

Etching with drypoint, on Montval laid paper, with full margins, signed in pencil, from the edition of 50 with wide margins (aside from the edition of 260 with smaller margins, there were also 3 artist's proofs), numbered by Henri Petiet's system in the lower left corner, published by Ambroise Vollard, Paris, 1939, in very good condition, framed.

I. 10½ x 7¾ in (26.7 x 19.4 cm)

S. 19¾ x 15¼ in (50.5 x 38.7 cm)

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

**PROVENANCE**

Sotheby's, New York, February 16-17, 1982

**EXHIBITED**

Nassau County Museum of Art, *Graphics*, February 15-May 3, 1992

Nassau County Museum of Art, *Surrealism*, January 14-April 16, 1995

**LITERATURE**

Georges Bloch 187; Brigitte Baer 346





17

PROPERTY FROM THE ESTATE OF A MIDWEST COLLECTOR

**PABLO PICASSO** 1881-1973

*Noble Dame (Noblewoman)*, 1959

Lithograph, on wove paper, the full sheet, signed and numbered 15/50 in pencil (there were also a few artist's proofs), in very good condition, framed.

S. 26¼ x 20½ in (66.7 x 51.1 cm)

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

LITERATURE

Georges Bloch 871

Fernand Mourlot 319



Marcio Madeira, Alexander McQueen, Fall 2009 ready-to-wear fashion show, photograph





18

**PABLO PICASSO** 1881-1973

*Femme au fauteuil et nu assis (Deux femmes I) (Woman Sitting in Armchair and Seated Naked Woman)*, 1963

Etching and aquatint, on Rives paper, with full margins, signed and numbered 2/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1967, in very good condition, unframed.

I. 12¼ x 16¼ in (31.1 x 41.3 cm)

S. 17¾ x 22¼ in (45.1 x 56.5 cm)

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

**LITERATURE**

Georges Bloch 1127

Brigitte Baer 1122 b



19

PROPERTY OF A DISTINGUISHED WEST COAST COLLECTOR

**HENRY MOORE** 1898-1986

*Maquette for Reclining Figure: Umbilicus*, 1983

Bronze, with incised signature and numbered 3/9, in very good condition.

sculpture 4¾ x 8⅝ x 4⅞ in (12.1 x 21.9 x 10.5 cm)

base 1½ x 11 x 6 in (3.8 x 27.9 x 15.2 cm)

**Estimate** \$60,000-80,000

**PROVENANCE**

Acquired directly from the artist

Lillian Heidenberg Gallery, New York, 1987

**LITERATURE**

Alan Bowness, *Henry Moore, Sculpture and Drawings, Vol. 6, 1980-86*, London, Lund Humphries, 1999, cat. no. 906, illustrated (another cast)



Charles and Ray Eames, Lounge Chair and Ottoman, 1956





## 20

### **LOUISE BOURGEOIS** 1911-2010

#### *Jeunesse (Youth)*, 1941-43

Etching and aquatint with drypoint, on thin Japanese paper, with full margins, signed, dated '1944' and annotated 'I am looking at you and you do not see me. To Paul Affectionatly (sic)' in pencil, one of two known variants of the ninth (final) state, apart from the edition of 7 (there were also a few impressions printed in 1990), generally in very good condition, framed.

I. 5 x 7<sup>3</sup>/<sub>8</sub> in (12.7 x 18.7 cm)

S. 8 x 10<sup>3</sup>/<sub>8</sub> in (20.3 x 26.4 cm)

**Estimate** \$25,000-35,000

#### **PROVENANCE**

This work was given by the artist to the present owner in 1979

#### **LITERATURE**

see Deborah Wye and Carol Smith 18

When Louise Bourgeois began to get serious, renewed attention in 1978, she gave a small dinner party. The culture critic Dwight Macdonald presented her with his book, *On Movies*. She was delighted by his inscription -- a quote from the Russian anarchist Mikhail Bakunin: "I shall continue to be an impossible person so long as those who are now possible remain possible."



Marion Cajori and Amei Wallach, Still from the documentary  
*Louise Bourgeois: The Spider, The Mistress and The Tangerine*, 2008

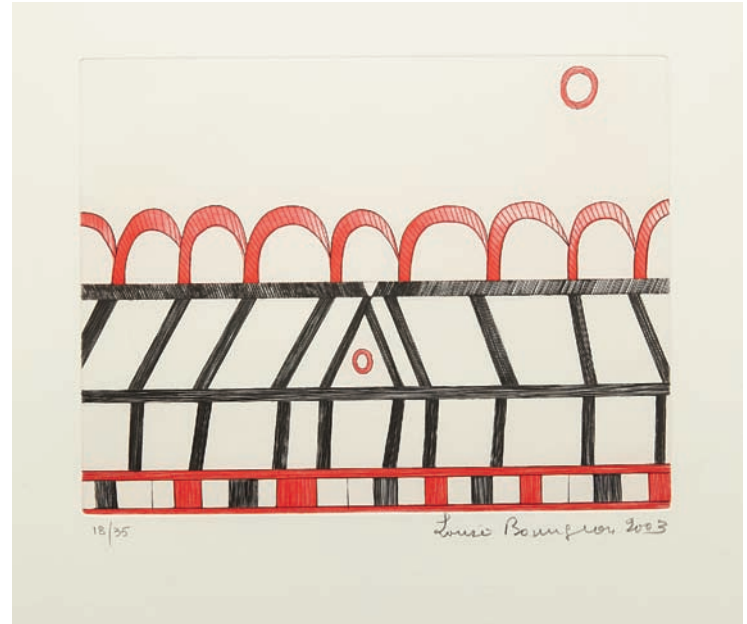
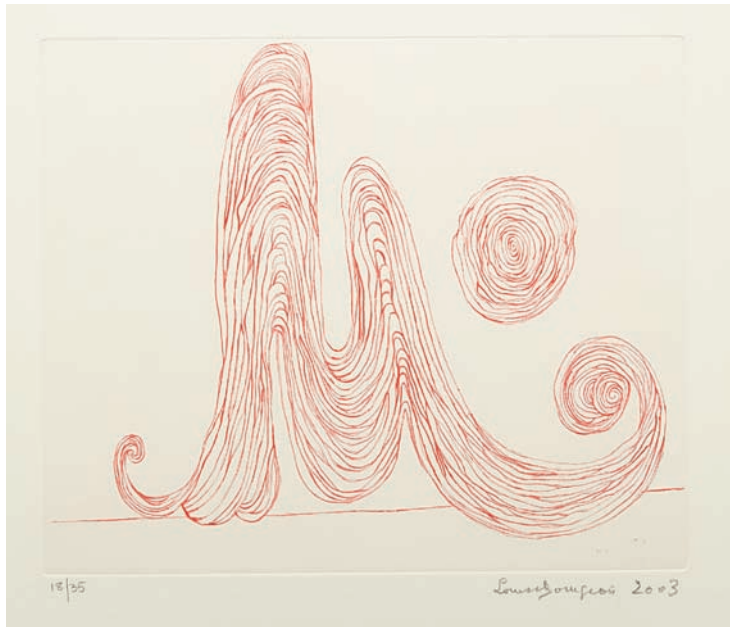


I am looking at you and you do not see me.

To Paul affectionately.

Louise Bourgeois 1944.





21

**LOUISE BOURGEOIS** (1911-2010)

*La Réparation*, 2003

The complete set of seven etching and engravings (three with red), on Hahnemühle paper, with full margins, all signed, dated '2003' and numbered 18/35 in pencil (there were also 7 artist's proofs), printed and published by Harlan & Weaver, Inc., New York, all in very good condition, all framed.

all I. various sizes

all S. 17 x 15 in (43.2 x 38.1 cm) (some horizontal)

**Estimate** \$25,000-35,000

Including:

*La Nausée*; *Spiral Woman*; *La Réparation*; *M is for Mother*; *The Couple*; *Cocoon*; and *The Happy House*

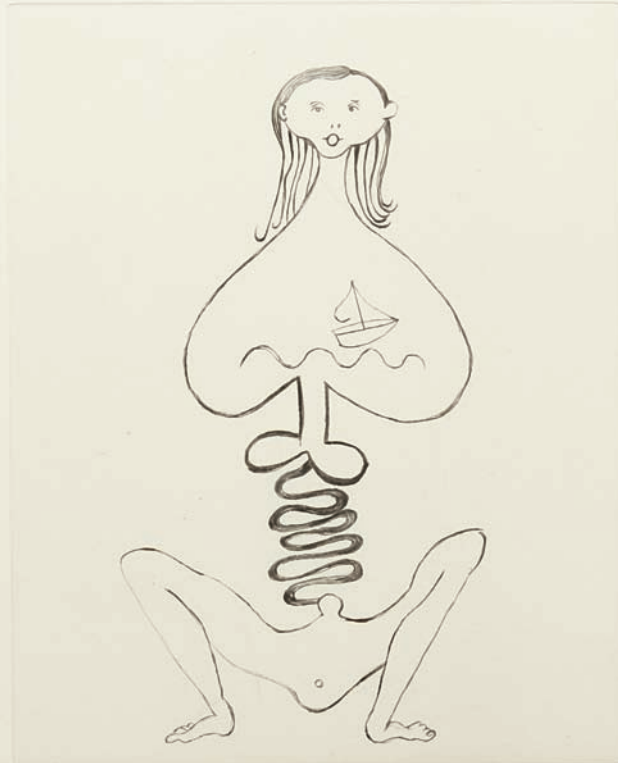
“I have been to Hell and back and let me tell you it was wonderful.”

LOUISE BOURGEOIS



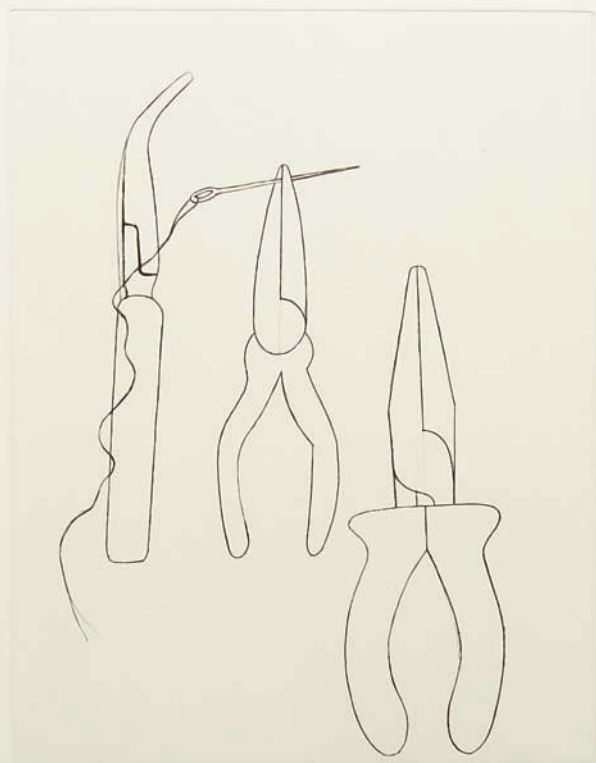
17/35

Louise Bourgeois 2003



18/35

Louise Bourgeois 2003



18/35

Louise Bourgeois 2003



18/35

Louise Bourgeois 2003



22

**LOUISE BOURGEOIS** 1911-2010

*Mother and Child, 2007*

Screenprint in red, on linen, embroidered with initials, and signed and numbered 1/7 in ink on the reverse (there were also 3 artist's proofs), published by Carolina Nitsch, New York, and Lison Editions (the artist's own imprint, referring back to a childhood nickname, other nicknames included Lise, Lisette, Louison, and Louisette), in very good condition, framed.  
S. 76 x 44 in (193 x 111.8 cm)

**Estimate** \$80,000-120,000

“The feminists took me as a role model, as a mother.  
It bothers me. I am not interested in being a mother.  
I am still a girl trying to understand myself.”

LOUISE BOURGEOIS

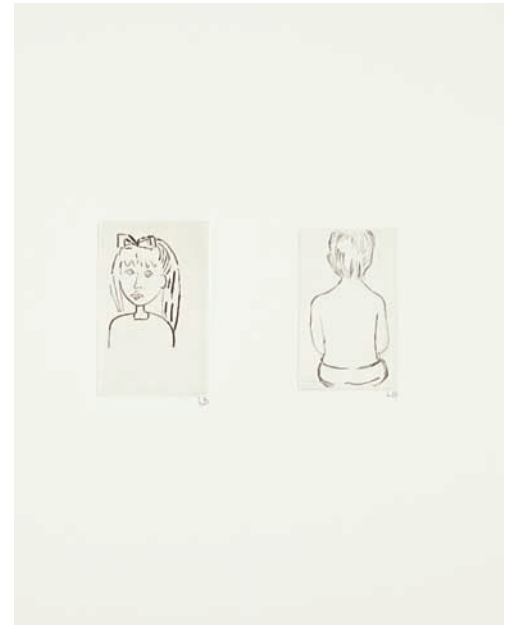


Master of Varlungo, *Madonna and Child Enthroned with Angels*, circa 1290, tempera on wood, silver ground, Metropolitan Museum of Art



LB





23

**LOUISE BOURGEOIS** 1911-2010

*Autobiographical Series*, 1994

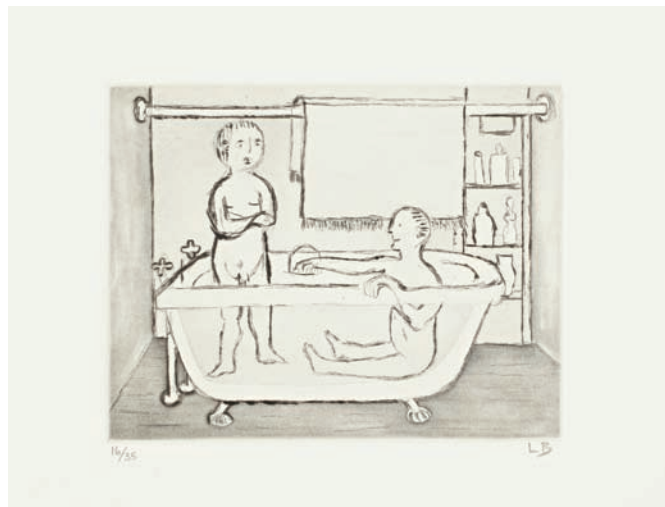
The complete set of 14 etchings, on Somerset paper, with full margins, all signed with initials and numbered 16/35 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all in very good condition, all framed.

all I. various sizes:

smallest S. 16 1/8 x 11 1/2 in (41 x 29.2 cm)

largest S. 22 3/8 x 15 in (56.8 x 38.1 cm)

**Estimate** \$35,000-45,000



“My childhood has never lost its magic,  
it has never lost its mystery, and it has  
never lost its drama.”

LOUISE BOURGEOIS





24

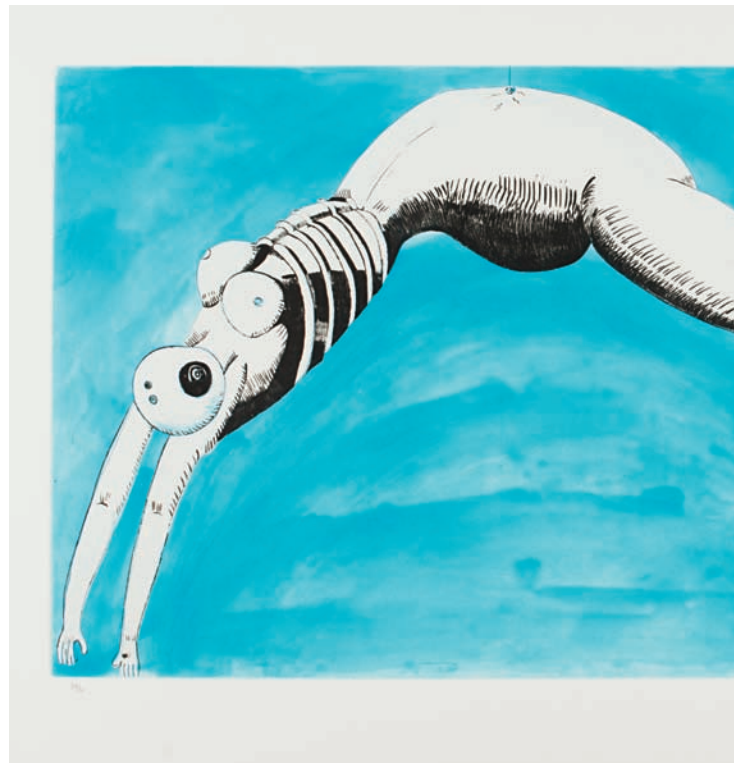
**LOUISE BOURGEOIS** (1911-2010)*Triptych for the Red Room, 1994*

The complete set of three aquatints with etching in colors, on Hahnemühle paper, with full margins, all signed and numbered 27/30 in pencil (there were also 10 artist's proofs), published by Peter Blum Edition, New York, all in very good condition, all framed.

center I. 18¾ x 35½ in. (47.6 x 90.2 cm)

center S. 28 x 42¼ in. (71.1 x 107.3 cm)

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



25

**LOUISE BOURGEOIS** (1911-2010)*The Song of the Blacks and the Blues, 1989-96*

Lithograph and woodcut with hand-coloring, on Japanese paper, the full sheet, signed and annotated 'SOLO IMP. I' in pencil (a publisher's proof, the edition was 40 and artist's proofs), published by Solo Impression, New York, in very good condition, framed.

S. 21½ x 96 in (54.6 x 243.8 cm)

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

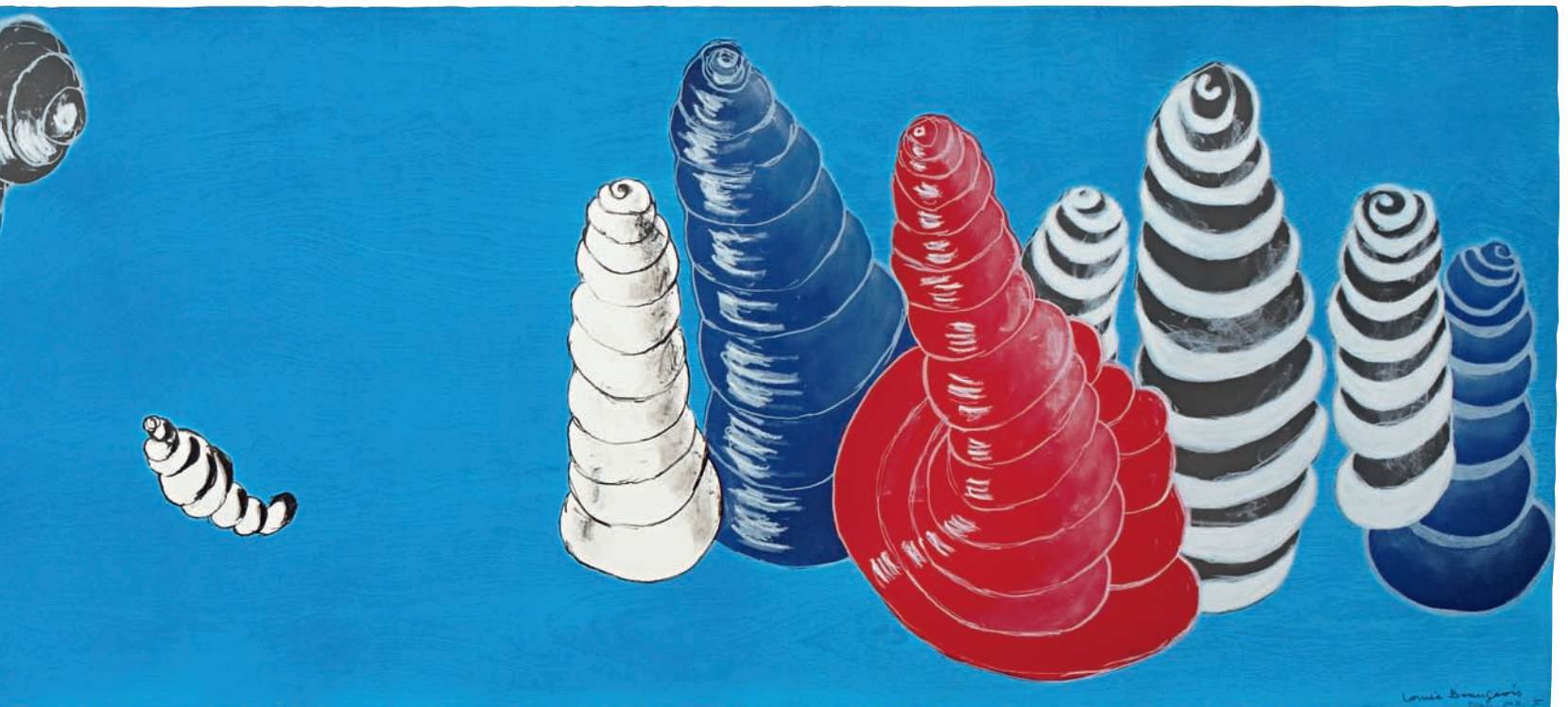






“Trust yourself. In your art you must tell your own story and if you tell your own story, you will be interesting.”

LOUISE BOURGEOIS







26

**JASPER JOHNS** b. 1930

*Voice 2*, 1982

The complete set of three lithographs in colors, on Hanga paper, with full margins, all signed, one dated, all sequentially annotated 'A/C-C/C', all numbered 9/54 in pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all in very good condition, all framed.

all I. 33¾ x 23 in (85.7 x 58.4 cm)

all S. 35½ x 24½ in (90.5 x 61.3 cm)

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

#### LITERATURE

Universal Limited Art Editions 228

This print is used on the cover of Riva Castleman's book *Jasper Johns: A Print Retrospective*, The Museum of Modern Art, New York, 1986



There is a debut of a favorite image in *No* (1969): the outline of Marcel Duchamp's sculpture *Female Fig Leaf* (1950). This bronze object, a cast of which Johns has owned since 1961, became one of the prevalent and undisputed quotation attesting to Duchamp's presence in John's pantheon of influences. Only the linear outline, an impression of the base of the object, is used, the formal equivalent in John's works of marks emphasizing the surface of paintings or, like an Oriental seal, certifying the artist's participation in their creation. Riva Castleman *Jasper Johns: A Print Retrospective*, The Museum of Modern Art, New York, 1986, pp. 29-30.



Marcel Duchamp *Female Fig Leaf*, 1950, galvanized plaster, collection of Jasper Johns © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2013



27

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**RICHARD DIEBENKORN** 1922-1993

*Green*, 1986

Etching with aquatint and drypoint in colors, on Somerset paper, with full margins, signed with initials, dated and numbered 26/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamps), in very good condition, framed.

I. 44 $\frac{7}{8}$  x 35 $\frac{1}{4}$  in (114 x 89.5 cm)

S. 53 $\frac{1}{2}$  x 40 $\frac{1}{4}$  in (135.9 x 102.2 cm)

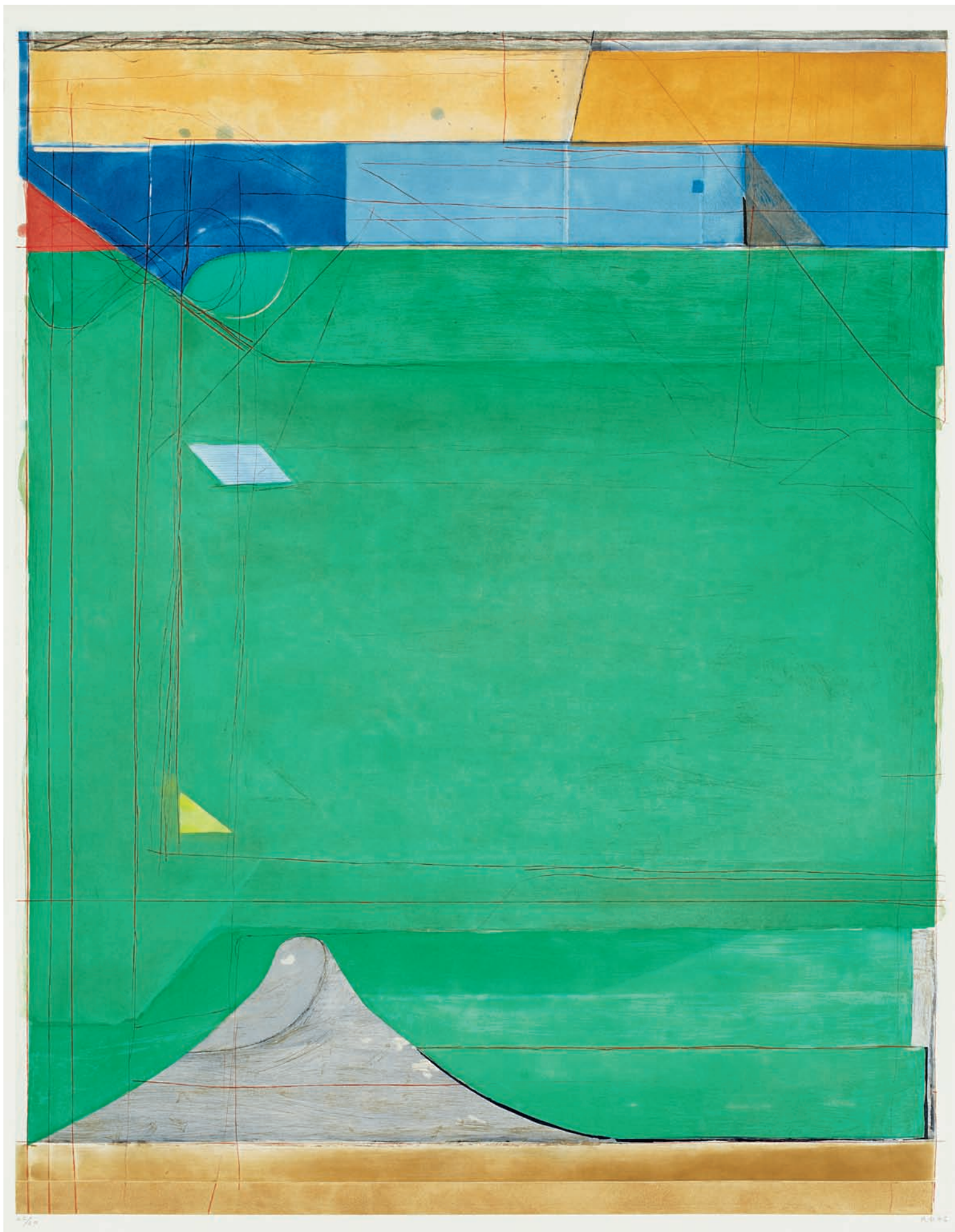
**Estimate** \$250,000-350,000

“Abstract literally means to draw from or separate.  
In this sense every artist is abstract... a realistic or  
non-objective approach makes no difference.  
The result is what counts.”

RICHARD DIEBENKORN



Wassily Kandinsky *Study for "Circles in the Circle"*, 1923,  
Los Angeles County Museum of Art  
© 2013 Artists Rights Society (ARS), New York / ADAGP, Paris





28

PROPERTY OF A DISTINGUISHED WEST COAST COLLECTOR

**HELEN FRANKENTHALER** 1928-2011

*Gateway*, 1988

Etching, relief and aquatint in colors with hand-stenciled margins, on three panels of TGL Handmade paper, the full sheets, signed and numbered 29/30 in pencil on the right panel (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, unframed.  
all S. 68¾ x 29½ in (174.6 x 74.9 cm)

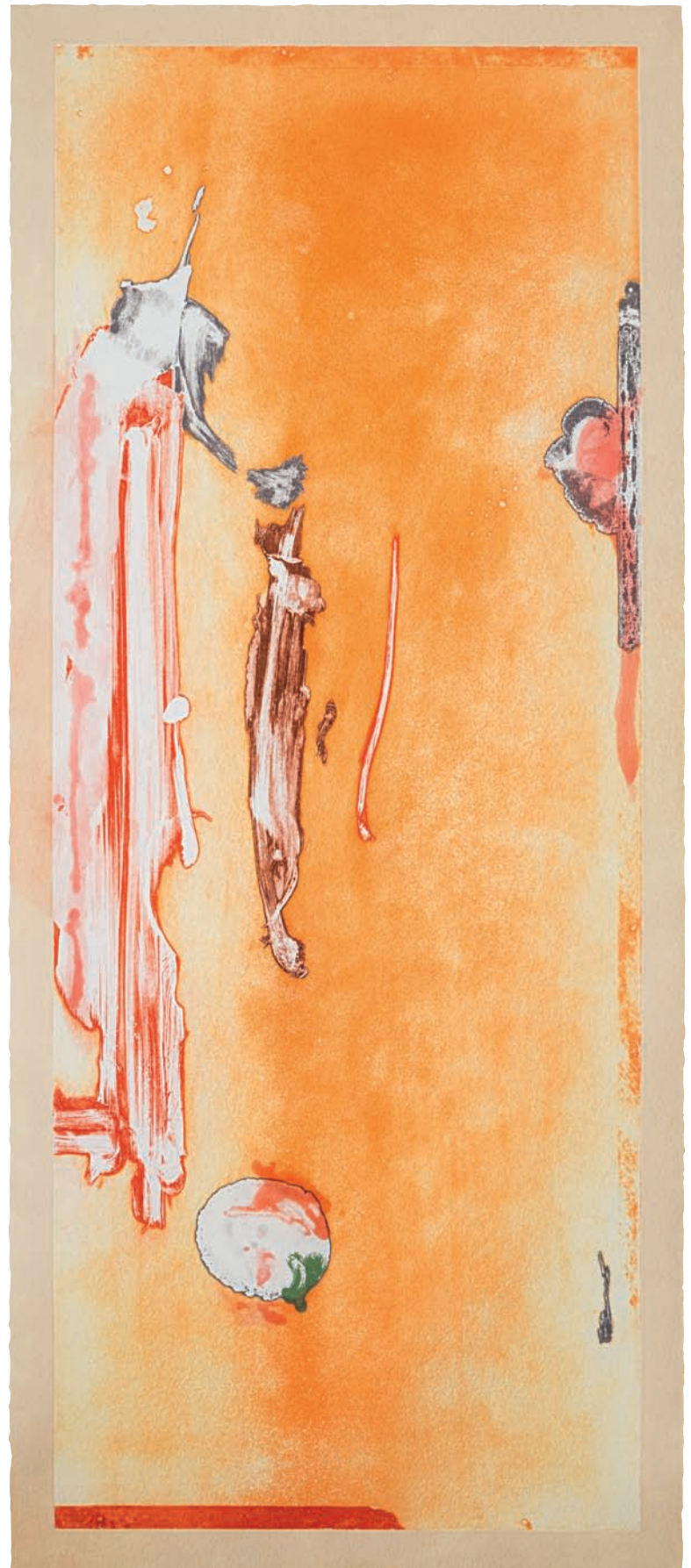
**Estimate** \$20,000-30,000

**PROVENANCE**

Meyers Bloom Gallery, Santa Monica, California

**LITERATURE**

Pegram Harrison 154











29

**FRANK STELLA** b. 1936

*Estoril Five I, from Circuits, 1982*

Relief-printed etching and woodcut in colors, on TGL handmade paper, the full sheet, signed, dated '82' and numbered 'AP IX' in pencil (one of 10 artist's proofs, the edition was 30), published by Tyler Graphics, Ltd., Mount Kisco, New York, in very good condition, framed.

S. 66½ x 51½ in (168.9 x 130.8 cm)

**Estimate** \$25,000-35,000

**LITERATURE**

Richard Axson 140

Tyler Graphics 563





30

PROPERTY FROM THE ESTATE OF A MIDWEST COLLECTOR

**FRANK STELLA** b. 1936

*Ahab's Leg, from The Waves II, 1985-89*

Unique screenprint, lithograph and linoleum cut with hand-coloring, marbling and collage, on T.H. Saunders paper, the full sheet, signed, dated '89' and annotated 'C.T.P. 5.' in ink (a color trial proof, the edition was 60 and 10 artist's proofs), published by Waddington Graphics, London, in very good condition, framed.

S. 74½ x 55¾ in (189.2 x 141.6 cm)

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



31

PROPERTY FROM A NEW YORK COLLECTION

**FRANK STELLA** b. 1936

*Playskool Clamp, from the Playskool series, 1983*

Patinated cast bronze, fabricated aluminum, plastic, steel, etched magnesium honeycomb with screenprint in colors and hand-coloring, incised with signature, dated '83' and numbered 5/5 on the accompanying copper plate (there was also an additional relief numbered 0/0), published by Tyler Graphics, Ltd., Mount Kisco, New York, in very good condition.  
35¼ x 23 x 22 in (89.5 x 58.4 x 55.9 cm)

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

**PROVENANCE**

Vivian Horan, New York

**LITERATURE**

Tyler Graphics 583

“No art is any good unless you can feel how it’s put together. By and large it’s the eye, the hand and if it’s any good, you feel the body. Most of the best stuff seems to be a complete gesture, the totality of the artist’s body; you can really lean on it.”

FRANK STELLA









Photographer unknown, [Artist at work], circa 1959.

32

**LUCIO FONTANA** 1899-1968

*Concetto Spaziale Cratere: three works, 1968*

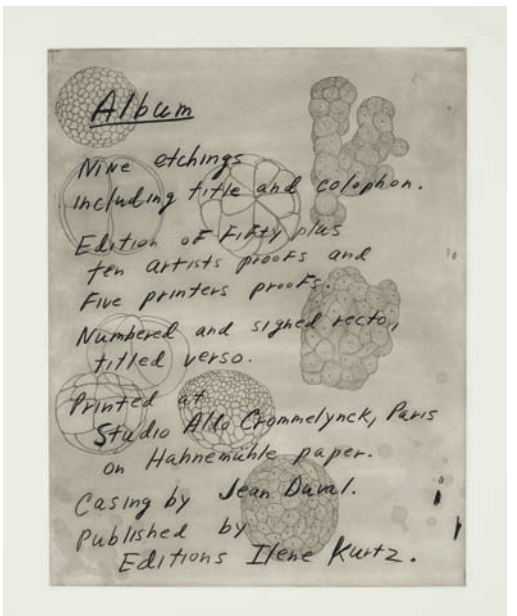
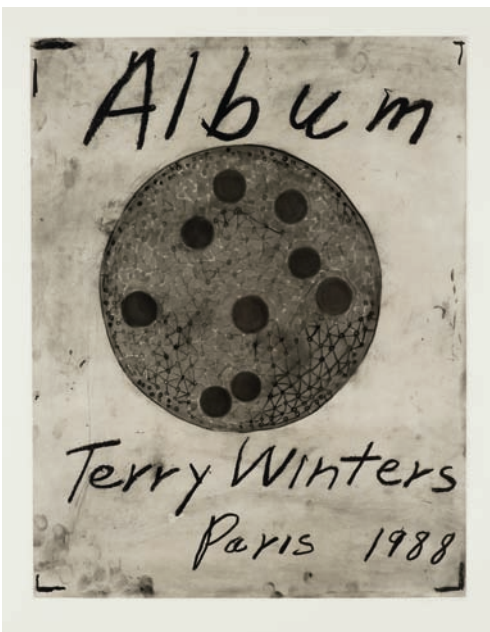
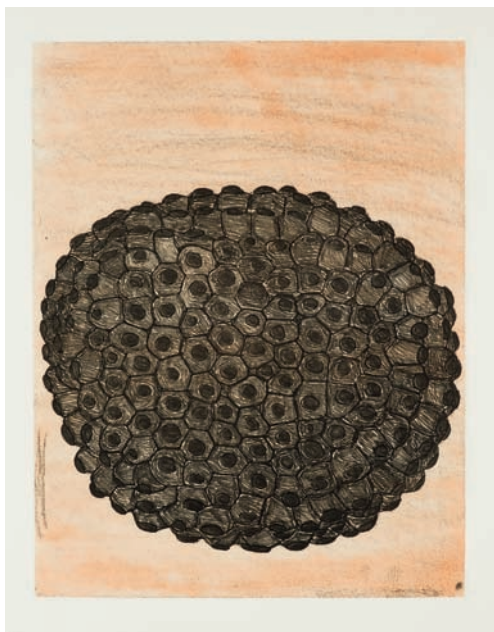
Three porcelain multiples, two painted in black and gold, all signed and numbered 66/75, 20/75 and 71/75 in black ink on the reverse, published by Rosenthal, Germany, all in very good condition.  
all 15 x 11½ in (38.1 x 29.2 cm)

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

**LITERATURE**

Harry Ruhé and Camillo Rigo C-2









33

**TERRY WINTERS** b. 1949

*Album*, 1988

The complete set of nine etchings with aquatint (two in colors), on Hahnemühle paper, with full margins, all signed with initials and numbered 23/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Editions Ilene Kurtz, New York, contained in original dark gray linen-covered portfolio with printed front.

27½ x 21¾ x ¾ in (69.9 x 55.2 x 1.9 cm)

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

**LITERATURE**

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

34

PROPERTY FROM AN EAST COAST COLLECTION

**M.C. ESCHER** 1898-1972

*Encounter*, 1944/57

Lithograph, on Holland paper, with full margins, signed and numbered 157/200 in pencil (there was also an edition of approximately 30 printed in 1944), published by Arta, Zurich, 1957, in very good condition, framed.

I. 13½ x 18¾ in (34.3 x 46.7 cm)

S. 18½ x 22½ in (47 x 57.2 cm)

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

**PROVENANCE**

Sotheby's, New York, May 11, 1989

**LITERATURE**

Flip H. Bool 331





35

**TOM OTTERNESS** b. 1952

*Foot*, 1992

Bronze with brown patina, incised with signature, dated '1992' and numbered 7/9 (there were also 3 artist's proofs), incised with the Tallix Foundry mark, in very good condition.

2¾ x 4¾ x 9 in (7 x 12.1 x 22.9 cm)

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



36

**TOM OTTERNESS** b. 1952

*Small Visionary*, 1993/95

Bronze with brown patina, incised with signature, dated '93' and numbered 7/9 (there were also 3 artist's proofs), incised with the Tallix Foundry mark, in very good condition.

6¼ x 2 x 2¼ in (15.9 x 5.1 x 5.7 cm)

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



37

**JEFF KOONS** b. 1955

*Untitled (Donkey)*, 1997

Mirror-polished stainless steel, signed, dated '1997' and numbered 39/50 in ink on the reverse (there were also 10 artist's proofs), in very good condition.

overall 24 x 18¼ x 1⅞ in (61 x 46.4 x .3 cm)

**Estimate** \$30,000-40,000

**PROVENANCE**

James Cohan Gallery, New York

“My work is a support system for people to feel good about themselves.”

JEFF KOONS







38

**DAMIEN HIRST** b. 1965

*Plate 3, from The Souls on Jacobs Ladder Take Their Flight, 2007*

Photogravure in colors, on Velin Arches paper, with full margins, signed on the front and numbered 38/72 on the reverse in pencil (there were also 18 artist's proofs), published by Paragon Press, London, in excellent condition, framed.

I. 36½ x 33½ in (92.7 x 85.1 cm)

S. 46¾ x 42¼ in (118.7 x 107.3 cm)

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

**PROVENANCE**

Paragon Press, London  
The Taylor Gallery, Belfast

39

**DAMIEN HIRST** b. 1965

*Pharmaceutical, 2005*

Inkjet print in colors, on Somerset paper, with full margins, signed, titled, dated '2005' and numbered 23/75 in pencil (there were also 10 artist's proofs), published by Other Criteria, Ltd., London, in very good condition, framed.

I. 41½ x 33 in (105.4 x 83.8 cm)

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

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



2005

PHARMACEUTICALS

27  
75

David Laundy





40

**MARCEL DUCHAMP** 1887-1968

*A l'infinitif (The White Box)*, 1967

Screenprint on vinyl mounted on Plexiglas with 79 facsimile notes, incised with signature, dated '1966' and numbered 119/150 on the Plexiglas, also signed in black on the title page, published by Cordier & Ekstrom, New York, in very good condition, facsimiles contained in original linen-covered portfolio with printed title on the front.

13 1/8 x 11 1/4 x 1 1/2 in (33.3 x 28.6 x 4.1 cm)

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

**LITERATURE**

Arturo Schwarz 637

In 1964, Duchamp recovered a group of 79 unpublished notes (dating from 1914-23) concerning the *Large Glass* that had been excluded from his original selection of notes for the *Green Box*, 1934. As most of the notes were written in the infinitive, he titled this publication *A l'Infinitif*.

**ARMAN** 1928-2005

*Paintbox*; and *Hommage à Duchamp: To and for Rose Selavy*, 1970; and 1972

Two works, including one complete set comprised of a wooden box containing four accumulations of artist's materials in polyester, two screenprints on Plexiglas, one offset lithograph on Rives BFK paper, and one etching on Arches paper, the full sheets or with full margins, and one set of three accumulations of sliced chess pieces, cigars, and photographs embedded in Plexiglas, in a portable chess board box made of wood, all *Paintbox* accumulations and prints on Plexiglas incised with signature and annotated 'AP 9/10', the prints on paper signed and numbered in pencil (artist's proofs, the edition was 125), edited by Abrams Original Editions and published by The Philadelphia Museum of Art, all *Duchamp* incised with signature and annotated 'AP' (one of 15 artist's proofs, the edition was 90), all in very good condition, *Duchamp* is lacking the leather chessboard and original plastic stands.

*Paintbox*: 16 x 21 in (40.6 x 53.3 cm)

*Duchamp*: 18 x 9 x 3¾ in (45.7 x 22.9 x 9.5 cm)

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

Prints in *Paintbox* include: *Brushing Aside*; *At the Point of the Knife*; *Sharp Art*; and *Squeezing the Tube*

*Paintbox* is recorded in the Arman Studio Archives NY under number: APA#8400.70.018;

*Hommage à Duchamp* is recorded in the Arman Studio Archives NY under number: APA# 8400.72.036







42

**ARMAN** 1928-2005

*Untitled (Violoncelle)*, 1999

Bronze and wood, incised with artist's signature, and numbered 1/8 (there were also 4 artist's proofs), in very good condition.

45 x 26½ x 17 in (114.3 x 67.3 x 43.2 cm)

**Estimate** \$25,000-35,000

This work is recorded in the Arman Studio Archives NY under number:  
APA# 8310.99.001



43

PROPERTY FROM A NEW YORK CITY ESTATE

**HENRI DE TOULOUSE-LAUTREC** 1864-1901

*Au concert*, 1896

Zincograph in colors, on wove paper, with full margins, Wittrock's state C (of C), commissioned by the Ault & Wiborg Company, Cincinnati, pale light- and mat staining, otherwise generally in good condition, framed.

I. 14½ x 10¾ in (36.8 x 26.4 cm)

S. 17¼ x 12¾ in (43.8 x 31.4 cm)

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

#### LITERATURE

Loys Delteil 365

Götz Adriani 196

Wolfgang Wittrock posters 28

Lautrec's only American commission came from the lithographic ink manufacturers Ault & Wiborg in Cincinnati. The poster is his only work printed on zinc rather than stone, and its medium and small scale were dictated by the necessity of sending the plates across the Atlantic for printing.

This poster is typical of the occasional disparity between Lautrec's imagery and the product meant to be advertised. Its promotional lure, one used extensively in the nineteenth century, is simply a colorful depiction of a pretty young woman. However, outside the commercial context of its eventual use, the image reveals the subtle psychological tensions which Lautrec found in theatre audiences.

The pair are reminiscent of Jane Avril and the critic Edouard Dujardin in the poster *Divan Japonais*, and the subjects have sometimes been identified as Dujardin or Dr. Gabriel Tapié de Céleyran with Misia Nathanson. However, it is more likely that Lautrec portrayed the actress Emilienne d'Alençon with her banker Henri Fourcade. The plates are preserved at The Art Institute of Chicago. Nora Desloge *Toulouse-Lautrec, The Baldwin M. Baldwin Collection*, San Diego Museum of Art, 1989, p. 254.



44

**CECILY BROWN** b. 1969

*Untitled*, 2004

Monoprint in colors, on heavy wove paper, with full margins, signed and dated '2004' in pencil on the reverse, published by Two Palms, New York, in excellent condition, framed.

I. 33¾ x 46¾ in (85.7 x 118.7 cm)

S. 34⅞ x 47⅞ in (88.6 x 121 cm)

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

“...the theme of looking, with the viewer as voyeur, is strong in Brown’s work, which may be why we might feel that the paintings are like doors flung open suddenly to reveal something shocking...”

ROBERT EVREN

*A DISPATCH FROM THE TROPIC OF FLESH*,  
GAGOSIAN GALLERY, 2000.









45

**PAUL CÉZANNE** 1839-1906

*Les baigneurs grande planche (The Large Bathers)*, circa 1896

Lithograph in colors, on MBM paper, the full sheet, Druick's second state (of three), signed in the stone and printed 'Tirage à cent exemplaires no.', from the edition of approximately 100, generally in very good condition, framed.  
S. 15½ x 24½ in (39.4 x 61.3 cm)

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

#### PROVENANCE

Acquired by Fritz and Lilly Cassirer, Berlin, prior to 1926  
By descent to the present owner

Fritz Cassirer was the brother of the prominent art dealer Bruno Cassirer and his cousin and business partner Paul Cassirer. Their Berlin gallery was instrumental in promoting the artists of the Berlin Secession and the French Impressionists and Post-Impressionists, in particular Van Gogh and Cézanne. The present impression of *Les Baigneurs* was acquired by Fritz prior to his death in 1926, and was brought to Oxford, England during World War II by Fritz's widow Lilly and her second husband, the eminent physician and head of internal medicine at the Schwabinger Hospital in Munich, Professor Otto Neubauer. Upon Neubauer's death in 1957, Lilly Cassirer moved to the United States, bringing the Cézanne with her, and the work has remained in the family ever since.

#### LITERATURE

Ambroise, Vollard, *Recollections of a Picture Dealer*, London, 1936, pp. 247-248  
Lionello, Venturi, *Cézanne: son Art - son Oeuvre*, No. 1157, Vol. 1, Paris, 1936, p. 287  
Alphonse Kann maquette repr. Vol. 2, pl. 332  
Una E. Johnson, *Ambroise Vollard, Editeur, 1867-1939*, New York, 1944, No. 30, pp. 15, 68-9, 193  
Melvin Waldfoegel, *Caillebotte, Vollard and Cézanne's "Baigneurs au Repos"*, *Gazette des Beaux-Arts*, February 1965, pp. 113-20, repr. p.114  
Jean Cherpin, *L'Oeuvre gravé de Cézanne*, *Arts et Livres de Provence: Bulletin*, No.82, 1972, No.7, pp. 47-58, 68-9, first state repr. p.53  
Douglas W. Druick, *Cézanne, Vollard and Lithography: the Ottawa Maquette for the "Large Bathers" Colour Lithograph*, *The National Gallery of Canada Bulletin*, 19, 1972, 1974, pp. 1-36, repr. p. 8  
Douglas Druick and William Rubin (ed.), *Cézanne's Lithographs, Cézanne: the Late Work*, London, 1978, pp. 119-37, first state repr. p. 125



Paul Cézanne *Baigneurs au repos (Bathers at Rest)*, 1876-77, oil on canvas, The Barnes Foundation, Philadelphia









46

**DAVID HOCKNEY** b. 1937

*Afternoon Swimming*, 1980

Lithograph in colors, on Arches Cover paper, the full sheet, signed, dated '79' and numbered 38/55 in white pencil (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco (with their blindstamp), in very good condition, framed.

S. 31½ x 39¾ in (80 x 100 cm)

**Estimate** \$50,000-70,000

**PROVENANCE**

Waddington Graphics, London

**LITERATURE**

Tyler Graphics 266

Museum of Contemporary Art Tokyo 233

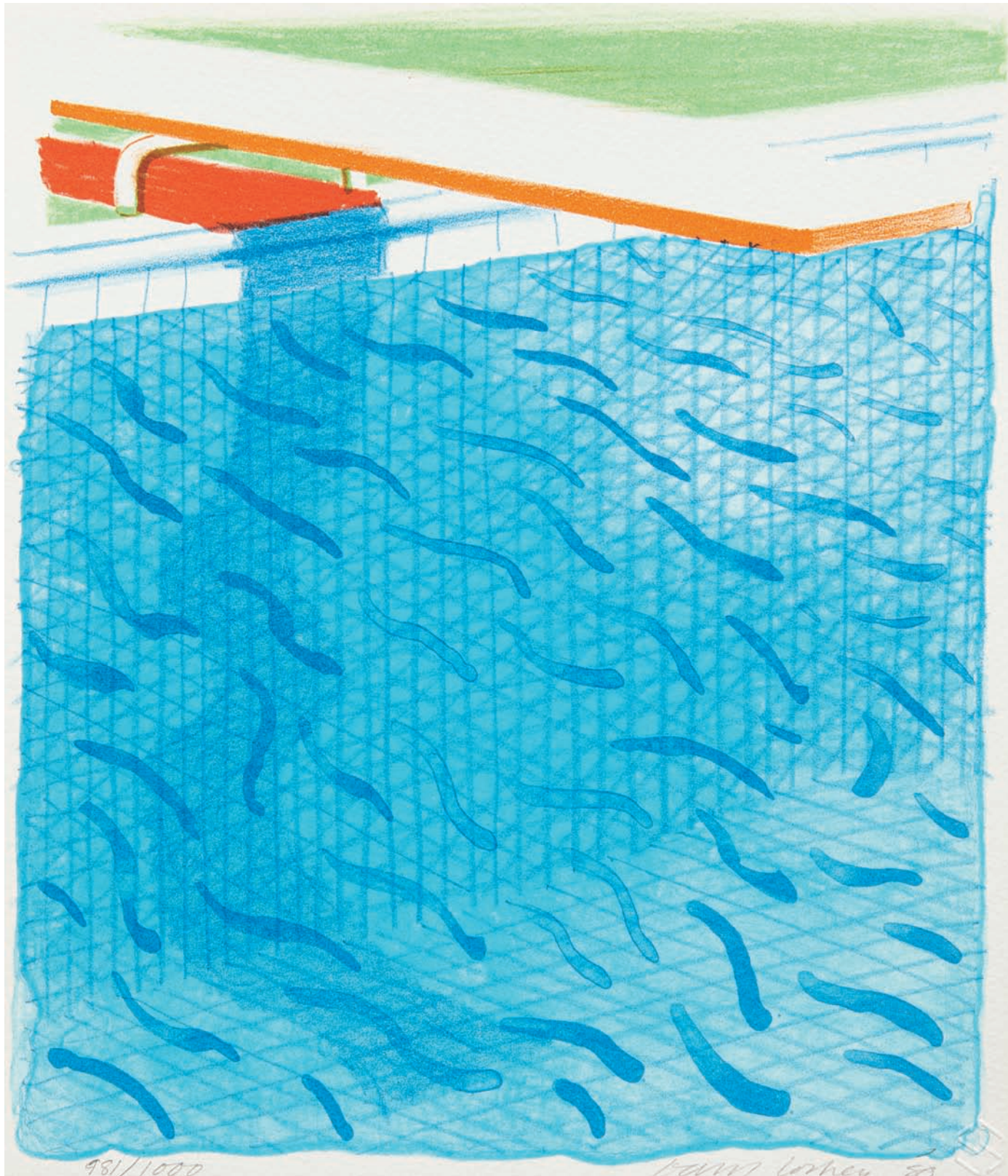
Waddington Graphics 87











47

**DAVID HOCKNEY** b. 1937

*Pool made with Paper and Blue Ink for Book, 1980*

Lithograph in colors, on Arches cover paper, the full sheet, signed, dated '80' and numbered 981/1000 in pencil (there were also 100 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, in very good condition, framed.

I. 10<sup>5</sup>/<sub>16</sub> x 8<sup>3</sup>/<sub>4</sub> in (26.2 x 22.2 cm)

S. 10<sup>7</sup>/<sub>16</sub> x 9 in (26.5 x 22.9 cm)

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

#### LITERATURE

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234



48

**DAVID HOCKNEY** b. 1937

*Sunflower (Paper Pool I)*, 1978

Unique hand-colored pressed paper pulp, on TGL handmade paper, the full sheet, signed with initials and dated '78' in pencil, annotated 'I-J' in pencil on the reverse, one of 17 variants, published by Tyler Graphics, Mount Kisco, New York (with their stamp), in good condition, framed.

S. 42½ x 32½ in (108 x 82.6 cm)

**Estimate** \$15,000-20,000

**LITERATURE**

Tyler Graphics 236



49

**YVES KLEIN** 1928-1962

*La Vénus d'Alexandrie (Vénus bleue)*, 1962/82

International Klein Blue pigment and synthetic resin on plaster, incised with artist's insignia and numbered 199/300 on the lower leg, stamped and numbered on the underside (there were also 50 hors commerce), published by Editions Galerie Bonnier, Geneva, in very good condition.  
sculpture 26 x 12 x 9 in (66 x 30.5 x 22.9 cm)

**Estimate** \$50,000-70,000

**PROVENANCE**

Marisa Del Re Gallery, New York

**LITERATURE**

Jean-Paul Ledeur S41

Pierre Restany, *Yves Klein*, New York, 1982, p. 204 (another example illustrated in color).

*Yves Klein*, exh. cat., Oslo, 1997, p. 79, no. 66 (another example illustrated in color).

Nicolas Charlet, *Yves Klein*, Paris, 2000, p. 231 (another example illustrated in color).

*Yves Klein, La Vie, la vie elle-même qui est l'art absolu*, exh. cat., Nice, 2000-2001, p. 183 (another example illustrated in color)



another view







50

PROPERTY FROM A NEW YORK COLLECTION

**RICHARD ESTES** b. 1932

*Holland Hotel*, 1980

Screenprint in colors, on Rives BFK paper, with full margins, signed and numbered 59/100 in gold ink (there were also 15 artist's proofs), published by Parasol Press, Ltd. New York, in very good condition, framed.

I. 45¼ x 71⅞ in (114.9 x 182.6 cm)

S. 46¼ x 76 in (117.5 x 193 cm)

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

LITERATURE

John Arthur p. 127

51

**ALEX KATZ** b. 1927

*Anne*, 1990

Screenprint in colors, on laser-cut aluminum, with wall mounting, signed and numbered 49/75 in black ink (there were also 12 artist's proofs), published by Styria Studio, Inc., New York, generally in good condition. 68 x 24¼ in (172.7 x 61.6 cm)

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

LITERATURE

Klaus Albrecht Schröder 240





52

PROPERTY FROM AN EAST COAST COLLECTION

**CAROLE FEUERMAN** b. 1945

*Reflections*, 1985

Resin sculpture with oil paint in colors, numbered 6/9 (indicated on an accompanying copy of the original bill of sale), in very good condition.  
73 x 19 x 17 in (185.4 x 48.3 x 43.2 cm)

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

**PROVENANCE**

Acquired directly from the artist



another view







53

**TOM WESSELMANN** 1931-2004

*Monica Sitting with Legs Spread, 1986/97*

Alkyd oil in colors on laser cut-out steel, incised with signature and numbered 17/25 on the reverse (there were also 6 artist's proofs), published by the artist, in very good condition.

11½ x 11¼ in (29.2 x 28.6 cm)

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



54

**TOM WESSELMANN** 1931-2004

*Blue Nudes*, 2001

The complete set of five screenprints in colors, on Cotton Rag 2-ply Museum Board, with full margins, all signed, numbered 'PP 3/6' in pencil (printer's proofs, the edition was 60 and 8 artist's proofs), published by Cooper Square Prints, Inc., 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<sup>3</sup>/<sub>4</sub> x 21<sup>3</sup>/<sub>4</sub> in (62.9 x 55.2 cm)

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





“Some people like to paint trees, I like to paint love.  
I find it more meaningful than painting trees.”

ROBERT INDIANA



55

**ROBERT INDIANA** b.1928

*Book of Love, 1996*

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 156/200 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 very good condition, all contained in original brown paper-covered portfolio.

26 x 21 in (66 x 53.3 cm)

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



56

**ANDY WARHOL** 1928-1987

*Tomato Soup, from Campbell's Soup I, 1968*

Screenprint in colors, on smooth wove paper, with full margins, signed in ink and stamp numbered 175/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, in very good condition, framed.

I. 31¾ x 18¾ in (80.6 x 47.6 cm)

S. 35 x 23 in (88.9 x 58.4 cm)

**Estimate** \$30,000-50,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 46



Bob Adelman/Corbis *Andy Warhol*, 1965, photograph





57

PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

**ANDY WARHOL** 1928-1987

*Shoes*, 1980

Screenprint in colors with diamond dust, on Arches Aquarelle paper, the full sheet, this work is a unpublished trial proof aside from the edition of 60 and 10 artist's proofs in different colors, stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. inkstamps and numbered '099E UT.038' on the reverse, in excellent condition, framed. S. 40 x 59½ in (101.6 x 151.1 cm)

**Estimate** \$100,000-150,000

**LITERATURE**

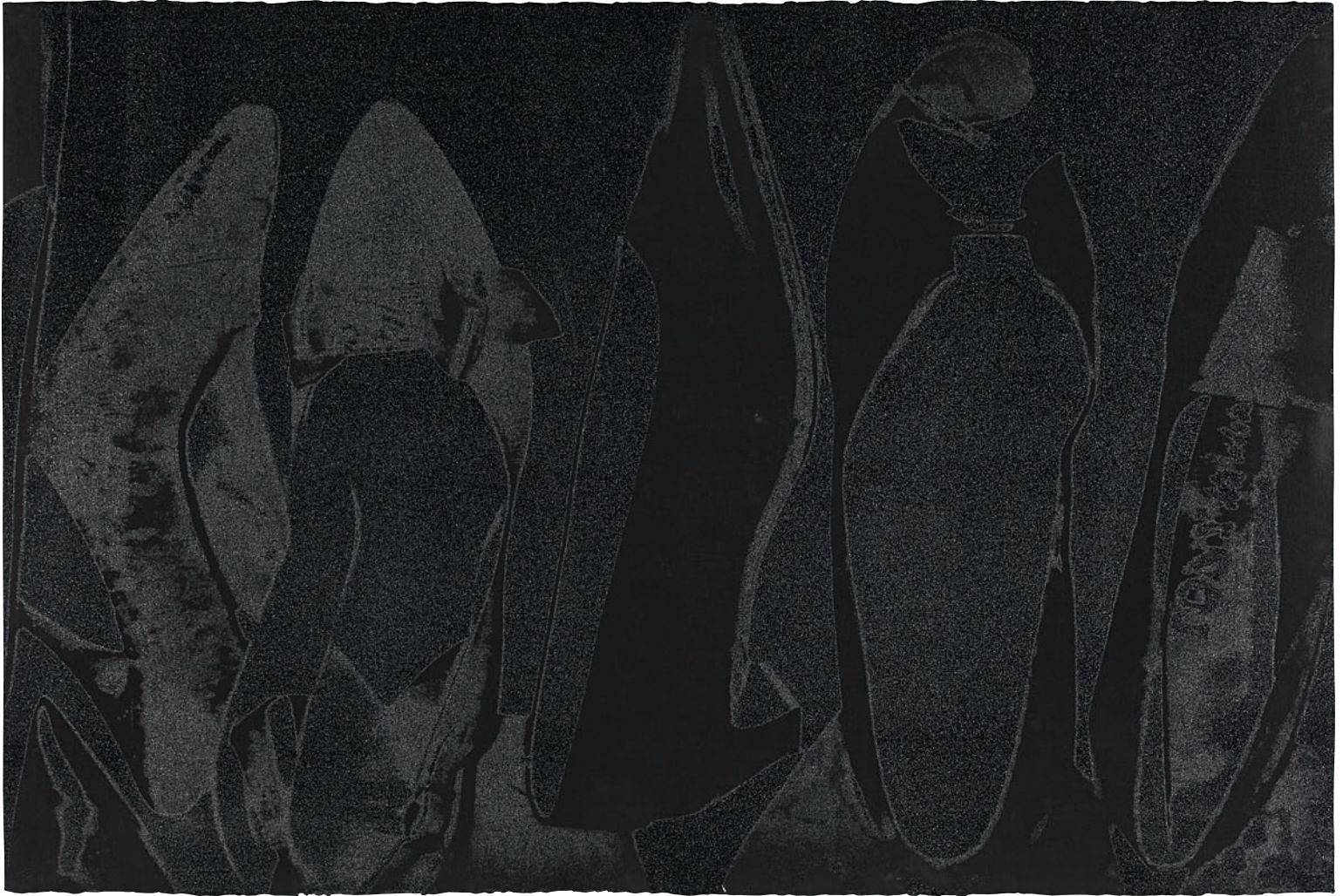
See Frayda Feldman and Jörg Schellmann 256











58

**ANDY WARHOL** 1928-1987

*Shoes*, 1989

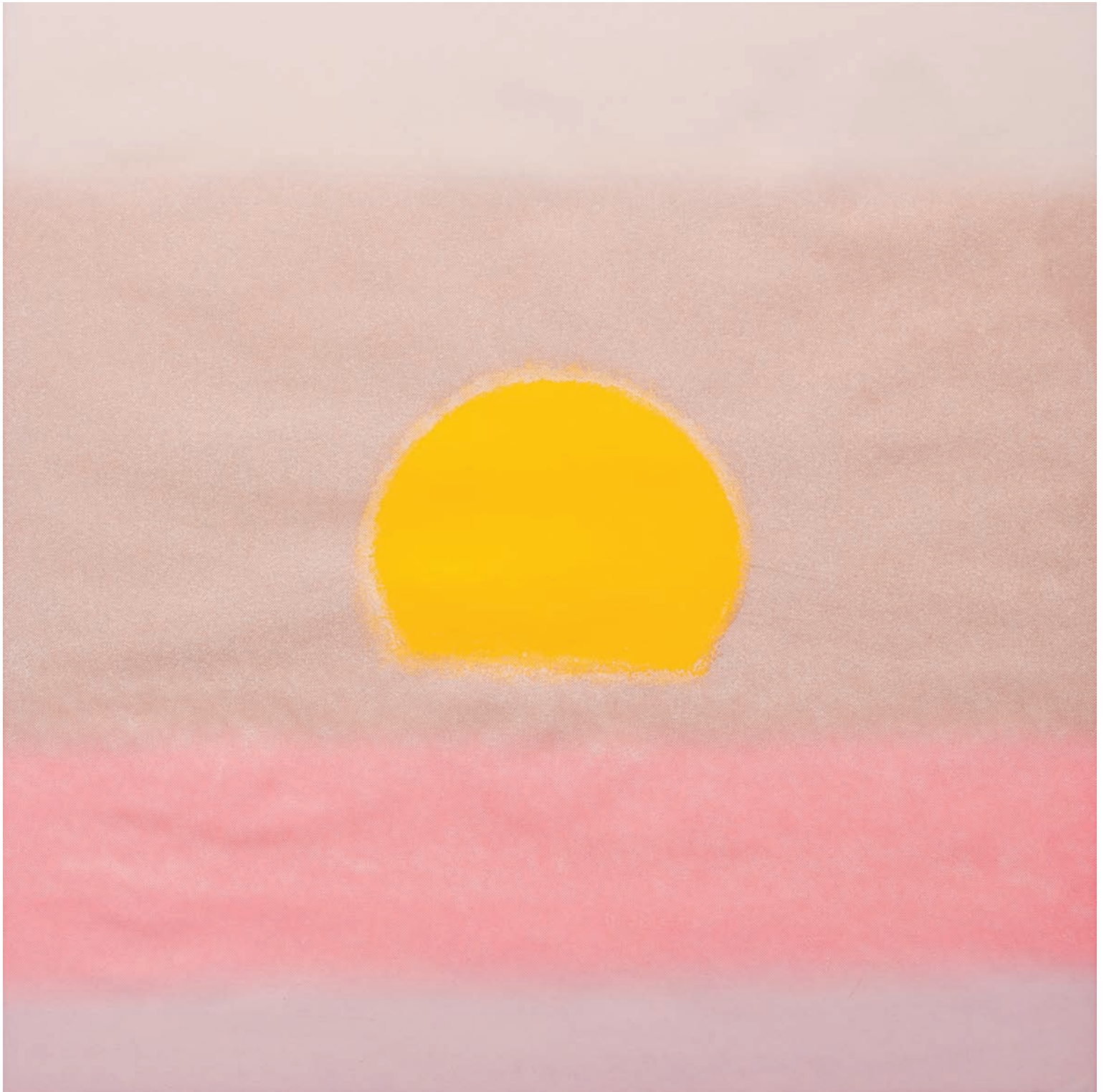
Screenprint with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 37/60 in pencil on the reverse (there were also 10 artist's proofs), published by the artist, in very good condition, framed. S. 39¾ x 59½ in (101 x 151.1 cm)

**Estimate** \$50,000-70,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 256





59

**ANDY WARHOL** 1928-1987

*Sunset, 1972*

Unique screenprint in colors, on wove paper, the full sheet, signed, dated '1972' and numbered 77/470 in pencil on the reverse (one of 472 unique prints for the Hotel Marquette, Minneapolis, there were also 40 portfolios containing four prints each), published by David Whitney, New York, in very good condition, framed.

S. 33 $\frac{7}{8}$  x 33 $\frac{7}{8}$  in (86 x 86 cm)

**Estimate** \$25,000-35,000

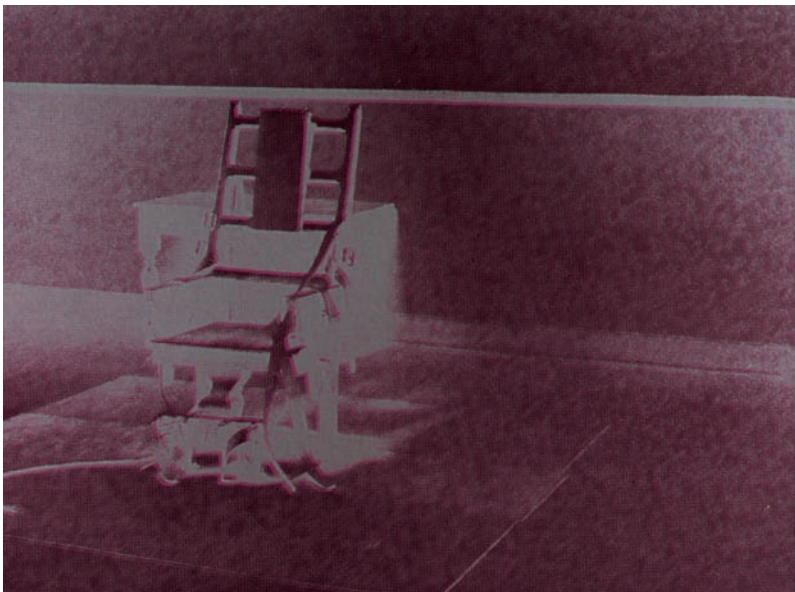
**PROVENANCE**

Lesch Gallery, Minneapolis  
Private Collection, Minneapolis  
Locksley Shea Gallery, Minneapolis

**LITERATURE**

see Frayda Feldman and Jörg Schellmann 85





60

**ANDY WARHOL** 1928-1987

*Electric Chairs*, 1971

The complete set of 10 screenprints in colors, on wove paper, the full sheets, signed and dated '71' in ink and stamp numbered 026/250 on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zürich (with their inkstamp on the reverse), all in very good condition, all framed.

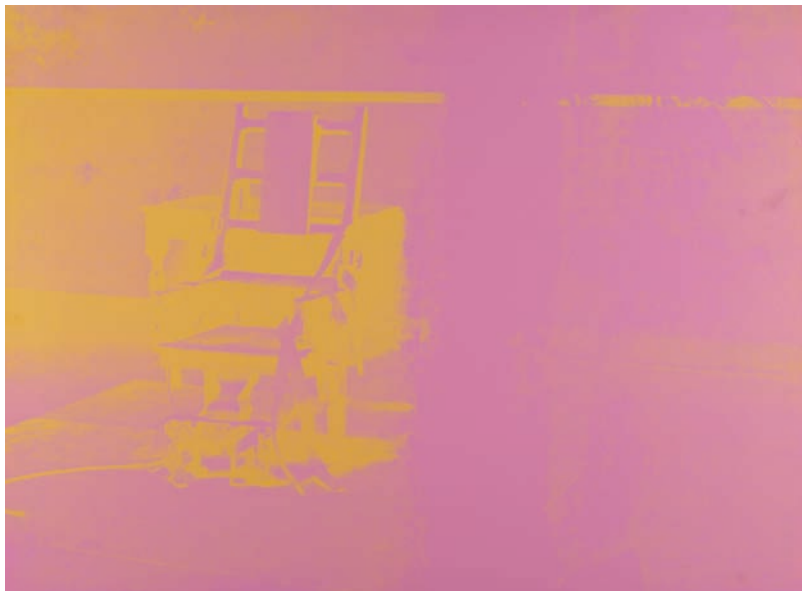
all S. 35¼ x 47¾ in (89.5 x 121.3 cm)

**Estimate** \$100,000-150,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 74-83







## 61

PROPERTY FROM AN EAST COAST COLLECTION

**ANDY WARHOL** 1928-1987

*Vote McGovern*, 1972

Screenprint in colors, on Arches 88 paper, the full sheet, signed and numbered 250/250 in blue ink on the reverse, published by Gemini G.E.L., Los Angeles (with their blindstamp), in very good condition, framed.  
S. 42 x 42 in (106.7 x 106.7 cm)

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

**PROVENANCE**

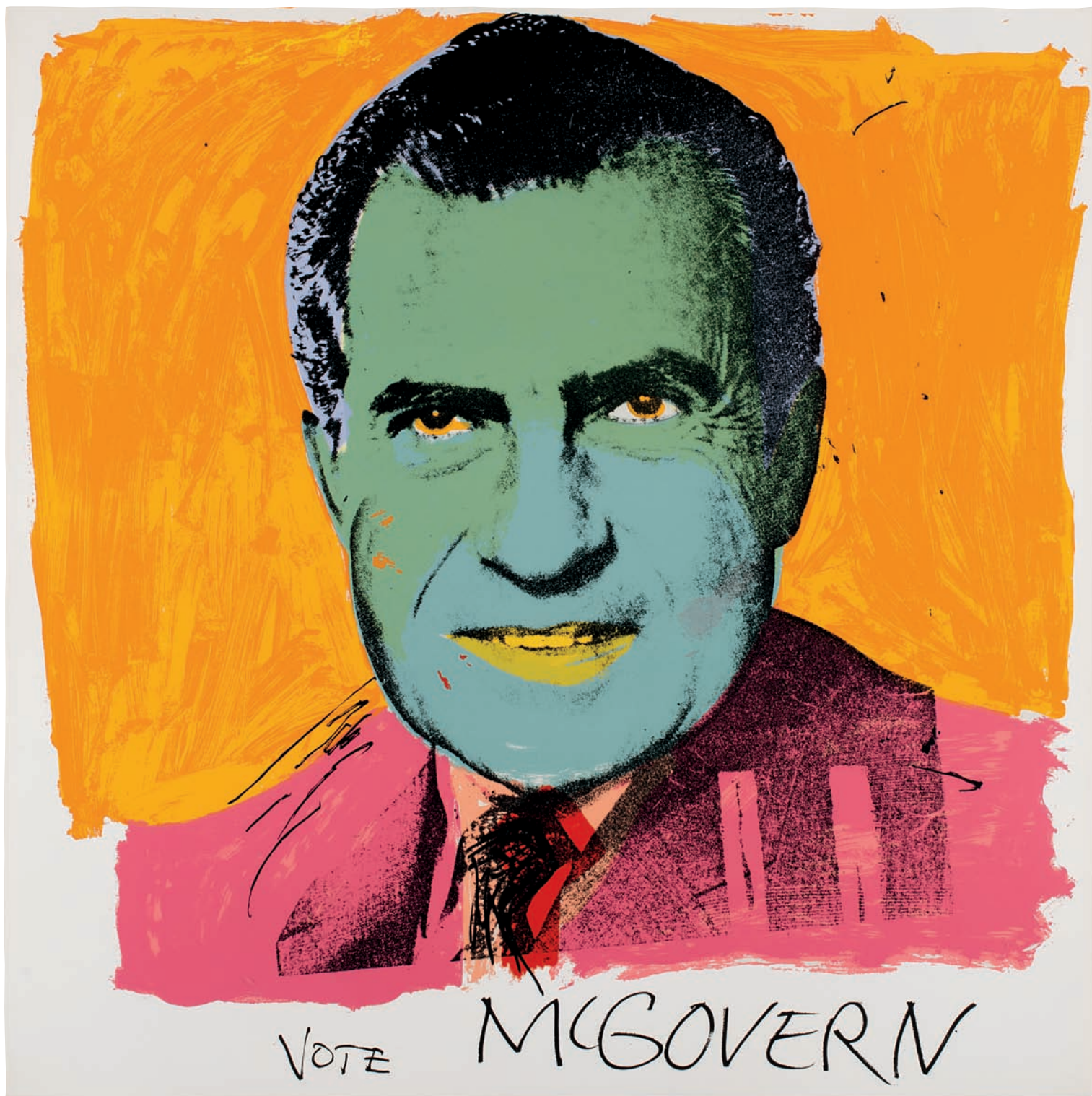
Lipton Galleries, Jericho, New York

**LITERATURE**

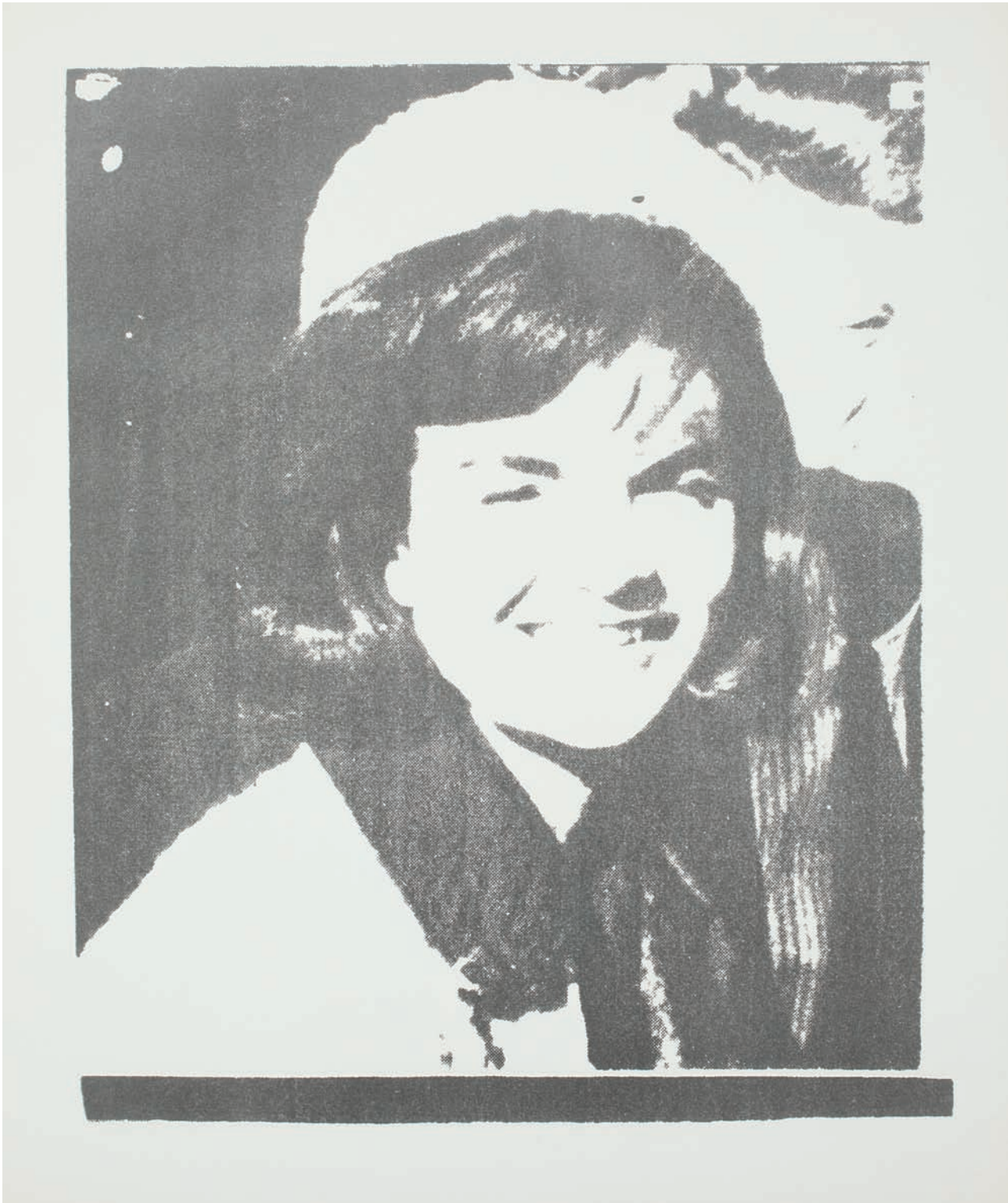
Gemini G.E.L. 396

Frayda Feldman and Jörg Schellmann 84

After Nixon's landslide victory in 1972, Andy Warhol, Norman Mailer and Robert Rauschenberg, along with other artists and literati who were critical of him, were audited by the Internal Revenue Service. As a result, Warhol began dictating a daily diary to Pat Hackett. Until his death in 1987 the daily calls lasted about an hour, she documented all his allowable deductions along with celebrity anecdotes. The 807 page Warhol Diaries was published in 1989. Edited by Pat Hackett, it is a condensed version of Warhol's original 20,000 page diary.







62

**ANDY WARHOL** 1928-1987

*Jacqueline Kennedy I (Jackie I)*, from *11 Pop Artists, Volume I*, 1966  
Screenprint in silver, on wove paper, with full margins, stamp signed in ink and annotated 'XLIII' in pencil on the reverse (one of 50 proofs in Roman numerals, the edition was 200), published by Original Editions, New York, in very good condition, unframed.

I. 20¾ x 17½ in (52.7 x 43.5 cm)

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

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 13

63

PROPERTY FROM AN EAST COAST COLLECTION

**JASPER JOHNS** b. 1930

*Two Flags*, 1980

Lithograph in colors, on Eijiro Kizuki Nishinouchi paper, with full margins, signed, dated '80' and numbered 17/56 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 39¼ x 29 in (99.7 x 73.7 cm)

S. 47¾ x 36¼ in (121.3 x 92.1 cm)

**Estimate** \$15,000-20,000

**PROVENANCE**

Castelli Graphics, New York

**LITERATURE**

Gemini G.E.L. 878

Universal Limited Art Editions 209





JP



64

**ROY LICHTENSTEIN** 1923-1997

*Oval Office*, 1992

Screenprint in colors, on Rives BFK paper, with full margins, signed, dated '92' and numbered 22/175 in pencil (there were also 25 artist's proofs), co-published by the artist and Ronald Feldman Fine Arts, Inc., New York, for the benefit of the Democratic National Committee, in very good condition, framed.

I. 29¾ x 39½ in (75.6 x 99.4 cm)

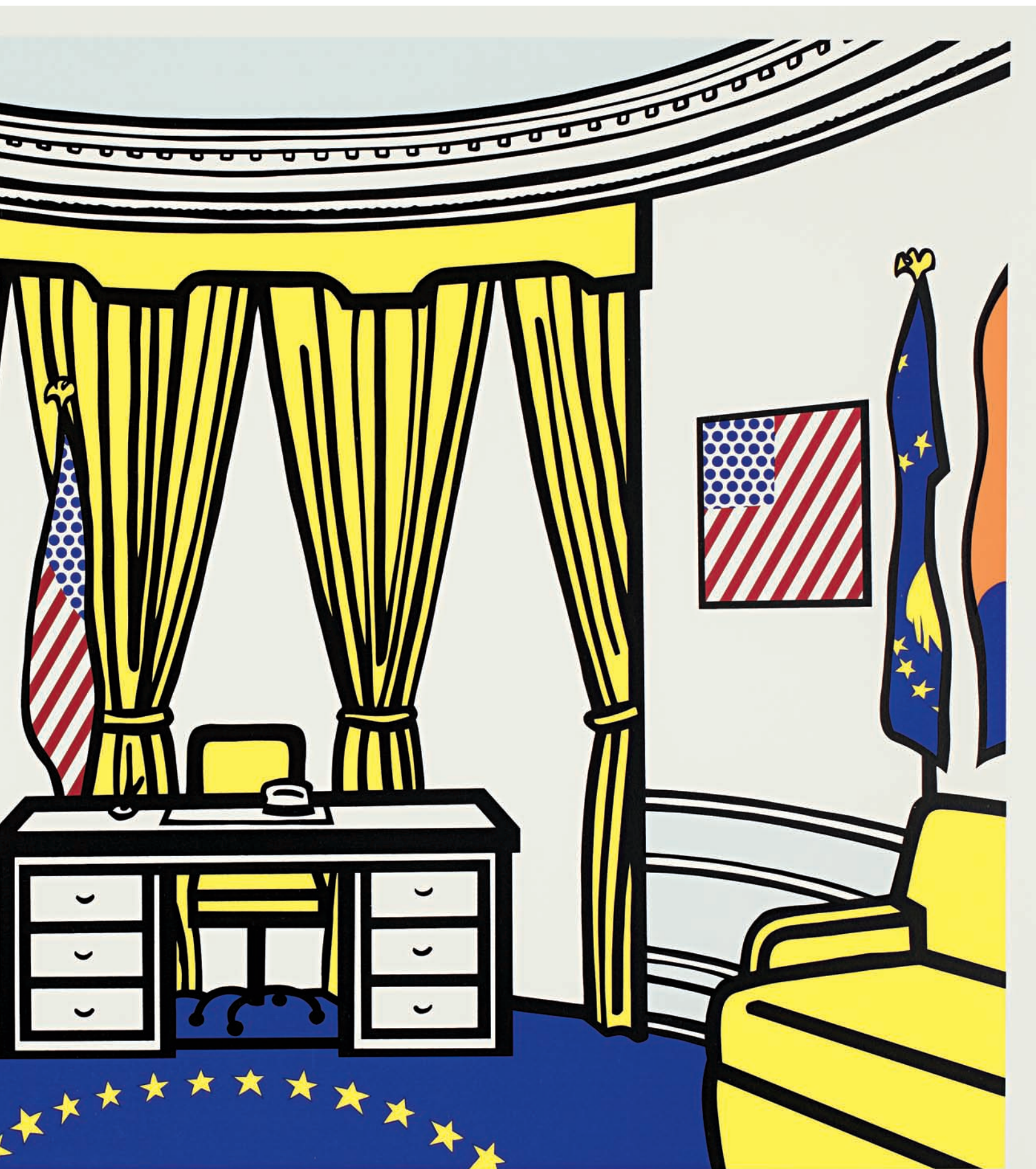
S. 35½ x 45½ in (90.2 x 114.6 cm)

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

LITERATURE

Mary Lee Corlett 277





22/75 of Lighter "92



65

PROPERTY FROM THE ESTATE OF A MIDWEST COLLECTOR

**ROY LICHTENSTEIN** 1923-1997

*Water Lilies--Blue Lily Pads, from Water Lilies series, 1992*

Screenprinted enamel in colors on processed and swirled stainless steel with artist's painted and routed relief wood frame, signed, dated '92' and numbered 3/23 in marker on the reverse (there were also 6 artist's proofs), published by Saff Tech Arts, Oxford, Maryland, in very good condition.  
overall: 43¼ x 38¼ in (109.9 x 97.2 cm)

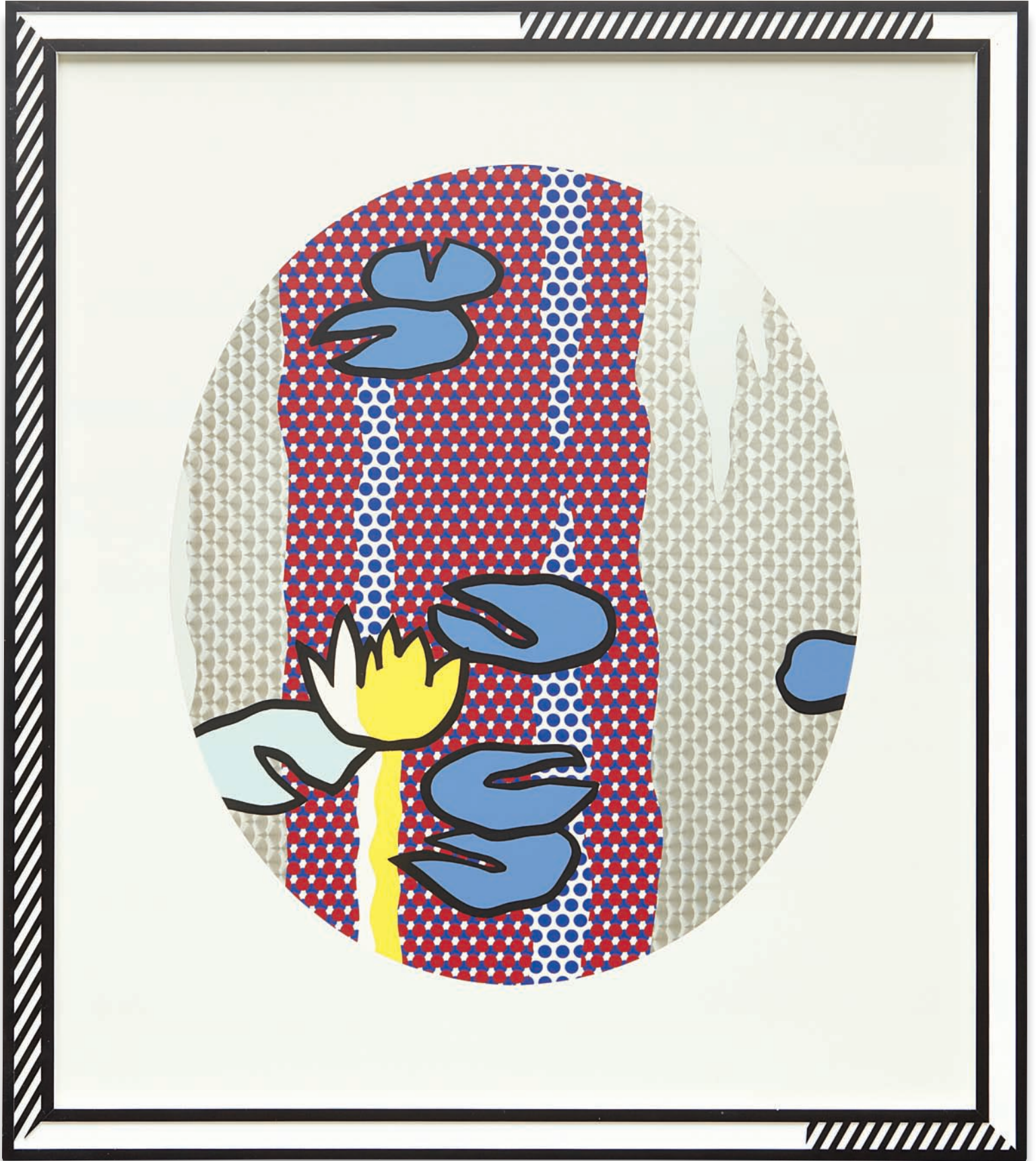
**Estimate** \$90,000-120,000

**LITERATURE**

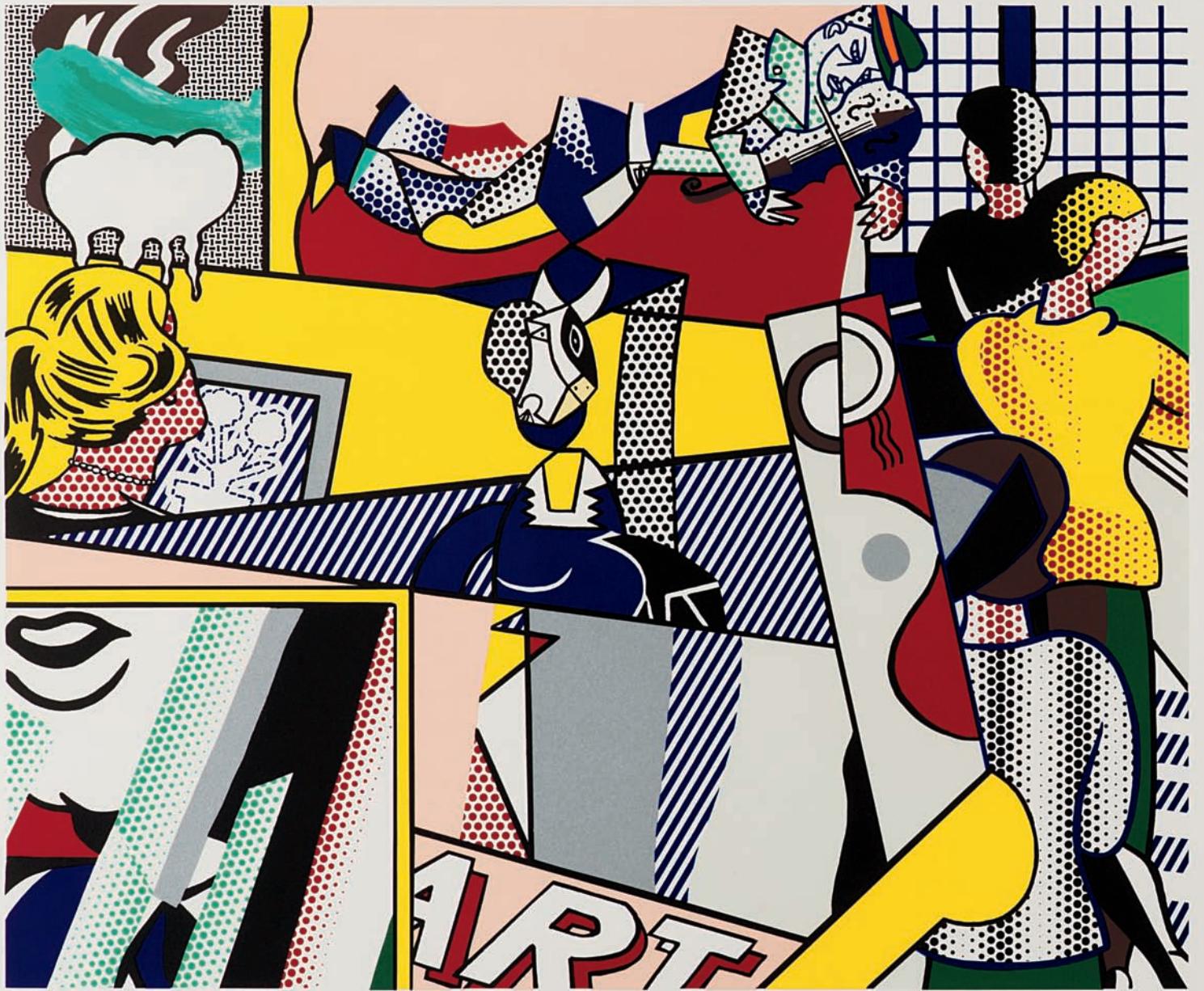
Mary Lee Corlett 262



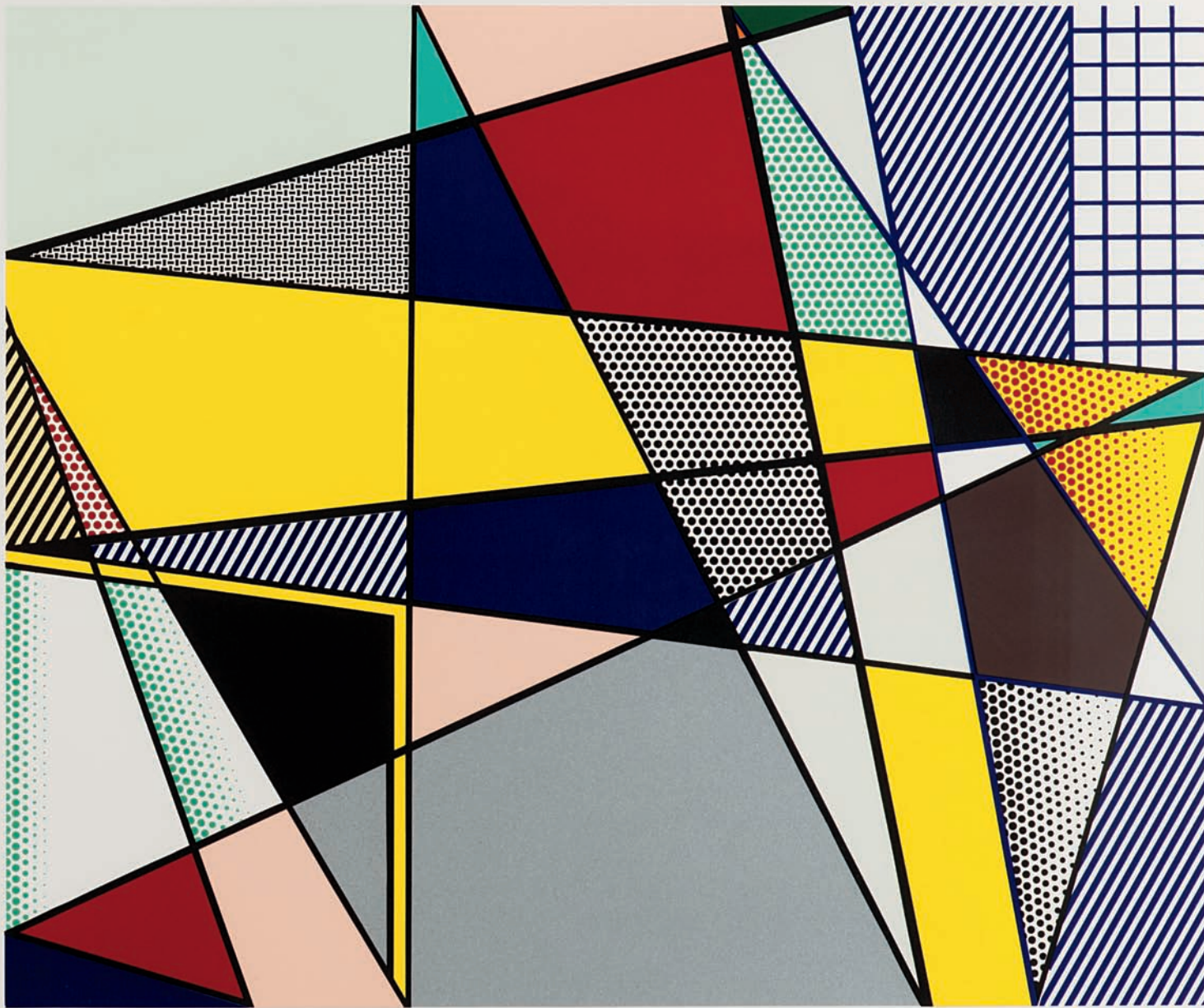
Claude Monet, *Water Lilies*, 1908, oil on canvas, Dallas Museum of Art











AP 15/20 of Lichtenstein '89

51

66

PROPERTY FROM AN EAST COAST COLLECTION

**ROY LICHTENSTEIN** 1923-1997

*Tel Aviv Museum Print, 1989*

Lithograph in colors, on Rives BFK paper, with full margins, signed, dated '89' and numbered 'AP 15/20' in pencil (an artist's proof, the edition was 60), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 20¾ x 51½ in (52.7 x 130.8 cm)

S. 26¾ x 56½ in (67 x 143.5 cm)

**Estimate** \$30,000-50,000

**PROVENANCE**

Tyler Graphics, Mount Kisco, New York

**LITERATURE**

Mary Lee Corlett 238



67

**ROY LICHTENSTEIN** 1923-1997

*Cubist Cello*, 1997

Screenprint in colors, on Somerset paper, with full margins, signed by Dorothy Lichtenstein, dated '98' numbered 72/75 in pencil (there were also 15 artist's proofs), with the Estate inkstamp, published by the Estate of Roy Lichtenstein to generate funds for the American Friends of the Tel Aviv Museum of Art, in very good condition, framed

I. 40½ x 30½ in (102.9 x 77.5 cm)

S. 51 x 39½ in (129.5 x 100.3 cm)

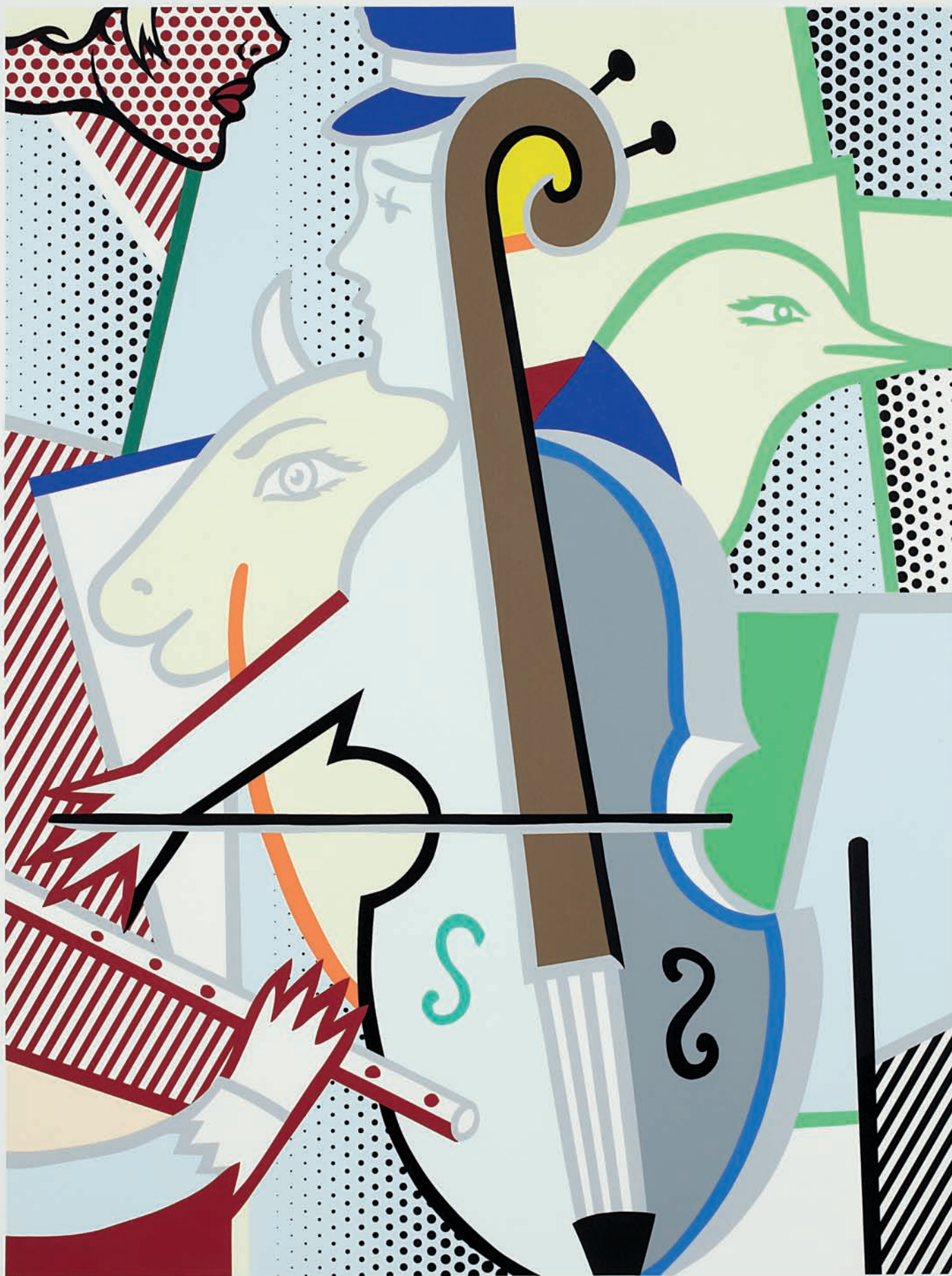
**Estimate** \$15,000-20,000

**LITERATURE**

Mary Lee Corlett 311



Hugo Ball reciting sound poetry in cubist costume at *Cabaret Voltaire* in Zürich in 1917







17/38 of Lichtenstein 78

68

**ROY LICHTENSTEIN** 1923-1997

*Blonde, from the Surrealist series, 1978*

Lithograph in colors, on Arches 88 paper, with full margins, signed, dated '78' and numbered 17/38 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 22 x 19¼ in (55.9 x 48.9 cm)

S. 29⅞ x 27 in (75.9 x 68.6 cm)

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

#### LITERATURE

Gemini G.E.L. 791

Mary Lee Corlett 153





69

**ROY LICHTENSTEIN** 1923-1997

*Moonscape, from 11 Pop Artists, Volume I, 1965*

Screenprint in colors, on blue Rowlux, the full sheet, signed, dated '65' and annotated 'XLIII' in pencil on the reverse (one of 50 proofs in Roman numerals, the edition was 200), published by Original Editions, New York, in very good condition, unframed.

S. 19¾ x 23⅞ in (50.2 x 60.6 cm)

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

LITERATURE

Mary Lee Corlett 37





**ANDY WARHOL** 1928-1987

*Orangutan, from Endangered Species,*  
1983

Screenprint in colors, on Lenox Museum Board,  
the full sheet, signed and numbered 133/150  
in pencil (there were also 30 artist's proofs),  
published by Ronald Feldman Fine Arts, Inc.,  
New York, in very good condition, framed.  
S. 37 $\frac{1}{8}$  x 37 $\frac{1}{8}$  in (96.2 x 96.2 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 299

**ANDY WARHOL** 1928-1987

*Truck, 1985*

Screenprint in colors, on Lenox Museum Board,  
the full sheet, signed and numbered 16/60  
in pencil (there were also 15 artist's proofs),  
published by Hermann Wünsche, Bonn,  
Germany, in very good condition, framed.  
S. 39 $\frac{1}{4}$  x 39 $\frac{1}{4}$  in (99.7 x 99.7 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 370







72

**ANDY WARHOL** 1928-1987

*Kachina Dolls, from Cowboys and Indians, 1986*

Screenprint in colors, on wove paper, the full sheet, signed and numbered 221/250 in pencil (there were also 50 artist's proofs), published by Gaultney-Klineman Art Inc., New York (with their inkstamp on the reverse), in very good condition, unframed.

S. 36¼ x 36¼ in (92.1 x 92.1 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 381





73

**ANDY WARHOL** 1928-1987

*Sitting Bull*, 1986

Screenprint in colors, on Lenox Museum Board, the full sheet, with the Estate of Andy Warhol and Andy Warhol Foundation Authorization inkstamps on the reverse and numbered 'UP 100.109' in pencil, in very good condition, framed.

S. 35¾ x 35¾ in (90.8 x 90.8 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann A70



Staircase in Andy Warhol's house showing his collection of Edward Curtis photographs



74

**ANDY WARHOL** 1928-1987

*Plains Indian Shield, from Cowboys and Indians, 1986*

Two screenprints in colors (one unique), on Lenox Museum Board, the full sheets, both signed and numbered 97/250 and TP 7/36 respectively in pencil (there were also 50 artist's proofs with the regular edition), published by Gaultney-Klineman Art Inc., New York (with their stamp on the reverse), both in very good condition, both framed.

both I. 35¾ x 33⅜ in (90.8 x 84.8 cm)

both S. 35¾ x 35¾ in (90.8 x 90.8 cm)

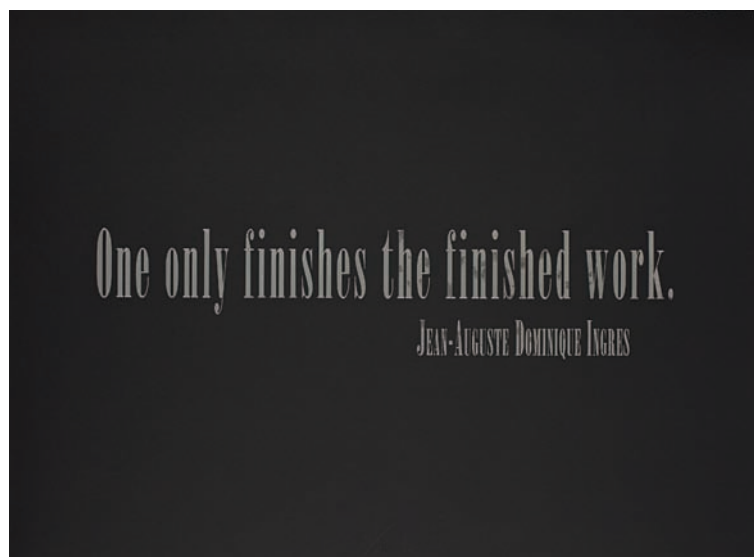
**Estimate** \$20,000-30,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 382







75

## VARIOUS ARTISTS

*Leo Castelli 90th Birthday, 1997-98*

The complete set of nine prints, on various papers, with margins and the full sheets, all signed and numbered XIX/XC, some dated or titled in pencil (from the edition of 90 in Roman numerals, there was also an edition of 90 in Arabic numerals and various artist's proofs for each), published by Castelli Graphics, New York, all in very good condition, contained in the original gray linen-covered portfolio case.

38¾ x 28¾ in (98.4 x 73 cm)

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

### LITERATURE

Richard Axsom 276 (Kelly)  
Mary Lee Corlett 309 (Lichtenstein)  
Siri Engberg 260 (Ruscha)  
Silke von Berswordt-Wallrabe 118 (Serra)

Including:

JASPER JOHNS *Leo*, etching; ELLSWORTH KELLY *Blue (for Leo)*, screenprint; JOSEPH KOSUTH *Titled Quotation (for L.C.)*, screenprint; ROY LICHTENSTEIN *Interior with Chair*, screenprint; BRUCE NAUMAN *Life Fly Lives Flies*, etching; ROBERT RAUSCHENBERG *Caucus*, offset lithograph; JAMES ROSENQUIST *Flame Still Dances on Leo's Book*, lithograph; EDWARD RUSCHA *L.C.*, screenprint; and RICHARD SERRA *Leo*, etching.







Giovanni Bellini, *Four Allegories: Lust (or Perseverance)*, c. 1490, oil on wood, Gallerie dell'Accademia, Venice

76

**ROBERT RAUSCHENBERG** 1925–2008

*Bellini #5*, 1989

Intaglio with photogravure in colors, on Arches paper, the full sheet, signed, dated '89' and annotated 'PP 3/5' in pencil (a printer's proof, the edition was 50 and 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 59 x 38 in (149.9 x 96.5 cm)

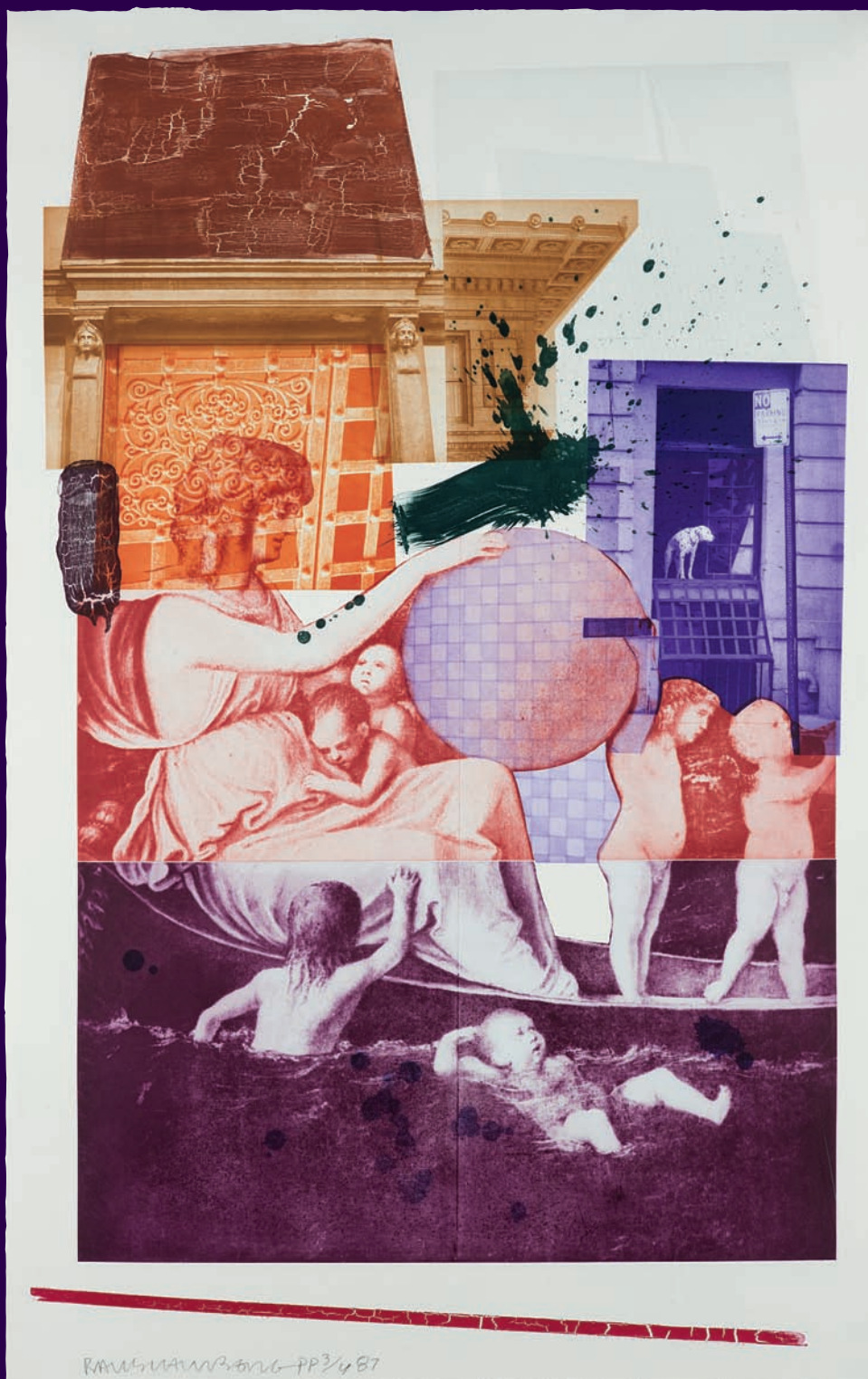
**Estimate** \$18,000-25,000

Rauschenberg was using photogravure by 1986 when he started work on the *Bellini* series. This group of large-scale prints used between eight and eleven different color plates which, along with the technique, created even and extremely lush color fields. The interesting, and technically challenging, detail Rauschenberg includes in the whole series is the different crackling patterns which he was also using in his paintings at the time. ULAE master printer, Craig Zammiello, created a solution that could be painted on a sheet plastic on top of a printed proof so when the solution dried, it cracked and formed a surface texture as in the paintings.





Giovanni Bellini, *Four Allegories: Fortune (or Melancholy)*, c. 1490, oil on wood, Gallerie dell'Accademia, Venice



77

**ROBERT RAUSCHENBERG** 1925–2008

*Bellini #2*, 1987

Intaglio with photogravure in colors, on Arches paper, the full sheet, signed, dated '87' and annotated 'PP 3/4,' in pencil (a printer's proof, the edition was 48 and 8 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 58½ x 37½ in (148.6 x 94.3 cm)

**Estimate** \$18,000–25,000





78

**ROBERT RAUSCHENBERG** 1925-2008

*Bellini #1, 1986*

Intaglio with photogravure in colors, on Arches paper, the full sheet, signed, dated '86' and annotated 'TP' in pencil (a trial proof, the edition was 36 and 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 58 x 37¾ in (147.3 x 95.9 cm)

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

79

**ROBERT RAUSCHENBERG** 1925-2008

*Surface series, from Currents, 1970*

The complete set of 18 screenprints, on Aqua B 844 paper, with full margins, all signed, dated '70' and numbered 56/100 in pencil (there were also 4 artist's proofs), co-published by Dayton's Gallery 12, Minneapolis and Castelli Graphics, New York, in very good condition, twelve framed.

I. 34½ x 34½ in (88.6 x 88.6 cm)

S. 39¾ x 39¾ in (101 x 101 cm)

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

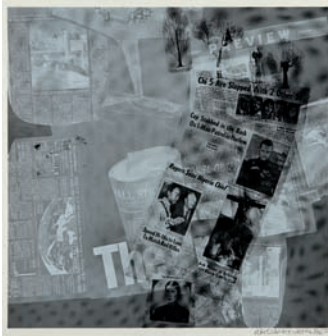
**LITERATURE**

Edward Foster 108-125



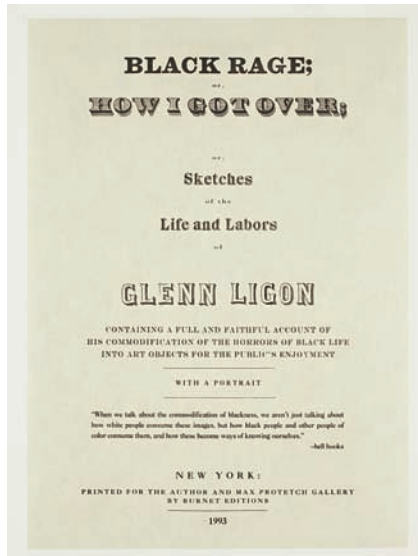
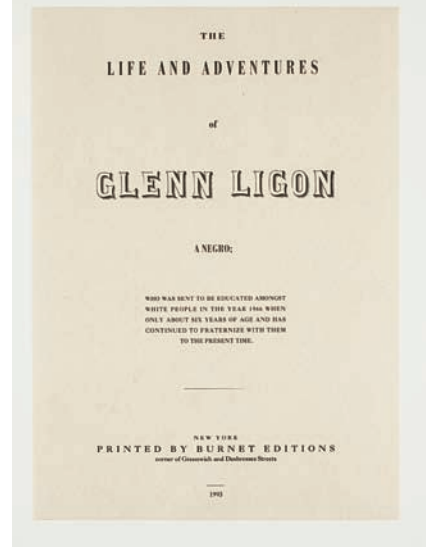
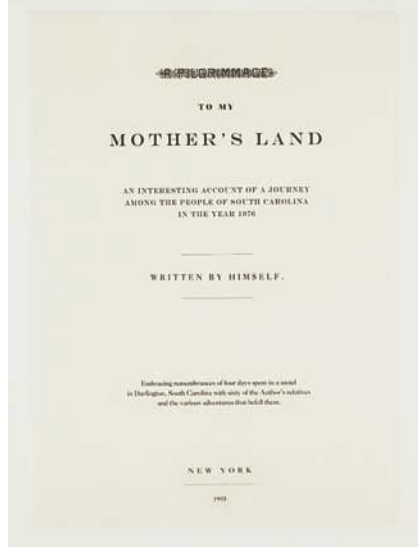
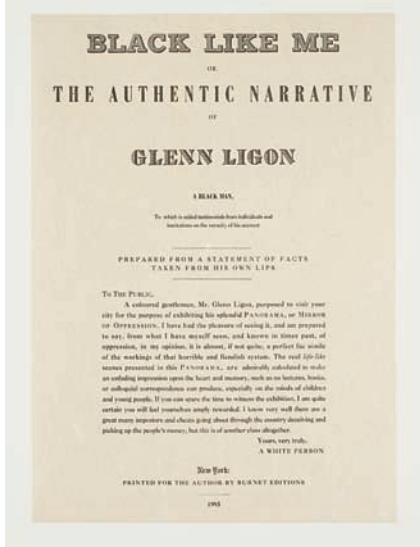
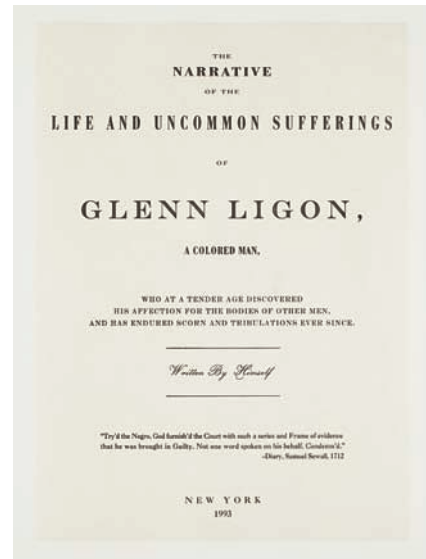
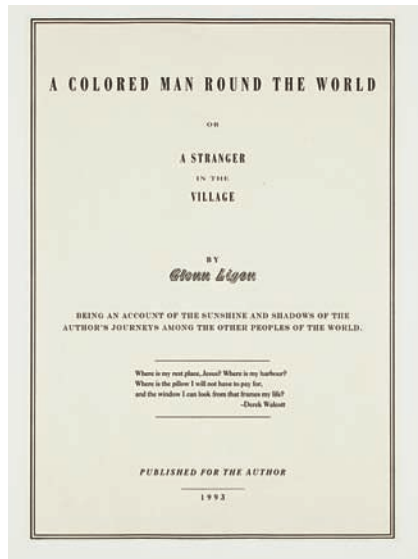
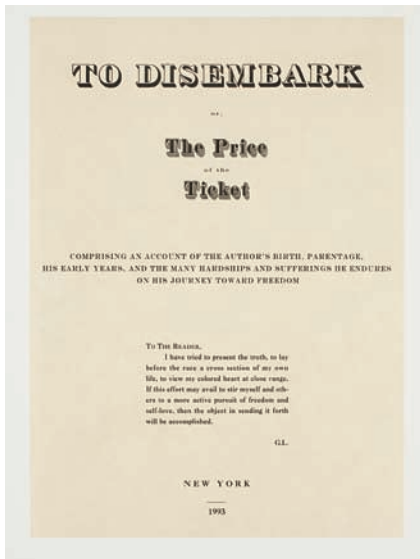
Andrea Previtali, *Allegory of Fortune* (formerly attributed to Giovanni Bellini), 16th Century, oil on panel, Gallerie dell'Accademia, Venice











81

**GLENN LIGON** b. 1960

*Narratives (Disembark), 1993*

The complete set of nine etchings, on Chine collé to Arches paper, with full margins, all signed, dated '93' and annotated 'P.P. I' in pencil (a printer's proof, the edition was 45 and 10 artist's proofs), published by Max Protetch Gallery, New York, all in excellent condition, unframed.

all I. 21½ x 15½ in. (54.9 x 39.4 cm)

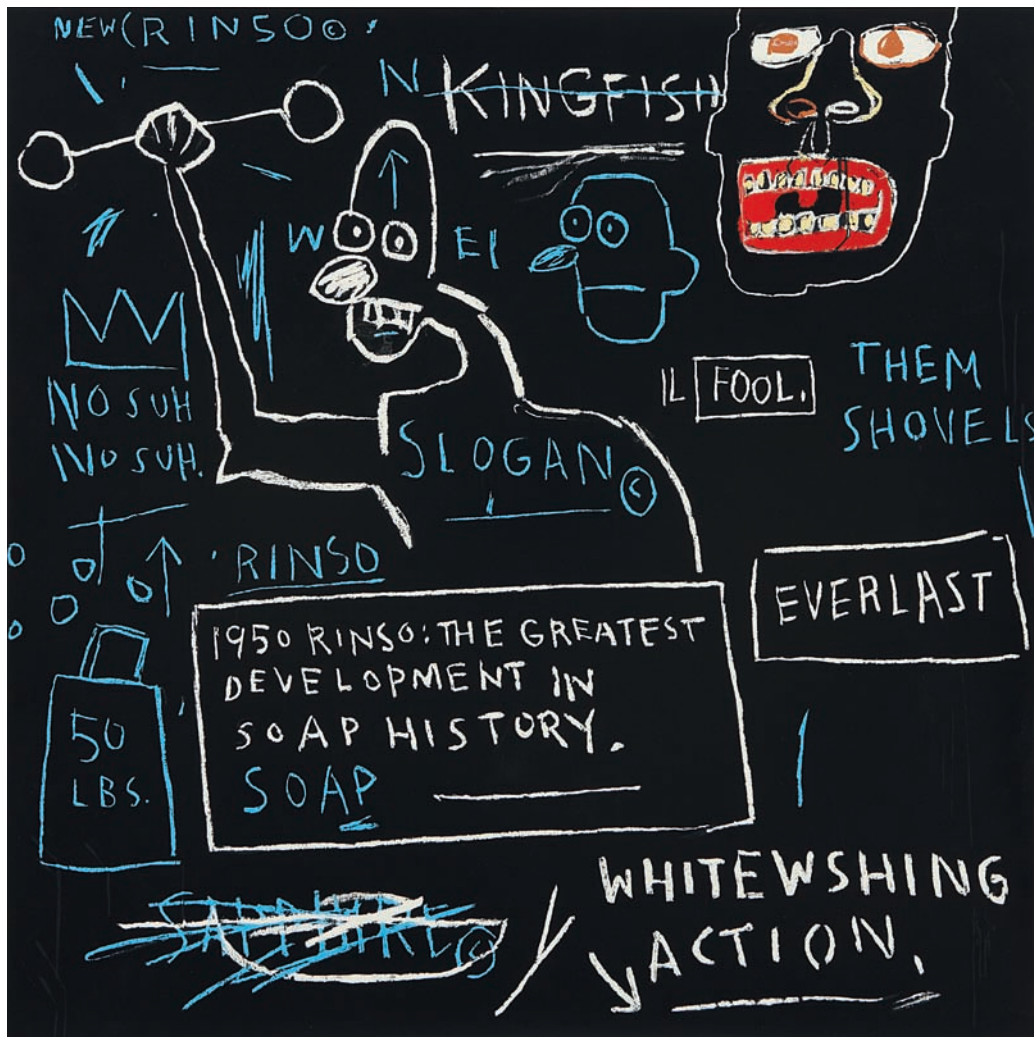
all S. 28 x 21 in. (71.1 x 53.3 cm)

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









82

**AFTER**

**JEAN-MICHEL BASQUIAT** 1960-1988

*Head; Rinso; Per Capita; and Ernok,*  
1983/2001

Four screenprints in colors, on heavy wove paper, the full sheets, all numbered 74/85 on the front with the Estate stamp on the reverse, signed by the executor and dated '11-19.01' in pencil, published by DeSanctis Carr Fine Art, Los Angeles, *Rinso* with an abraded and touched-in area at center image, otherwise all in generally very good condition, all framed.

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

**Estimate** \$50,000-70,000





83

**ROBERT LONGO** b. 1953

*Eric; and Ellen*, 1999

Two lithographs in tones of black, on Arches Cover paper, with full margins, both signed, dated '99' and numbered 9/50 in pencil (there were also 10 artist's proofs), published by Wolfryd-Selway Fine Arts, Los Angeles, both in very good condition, both framed.  
both S. 70 x 40 in (177.8 x 101.6 cm)

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







84

**BRUCE NAUMAN** b. 1941

*Infrared Outtakes*, 1968/2006

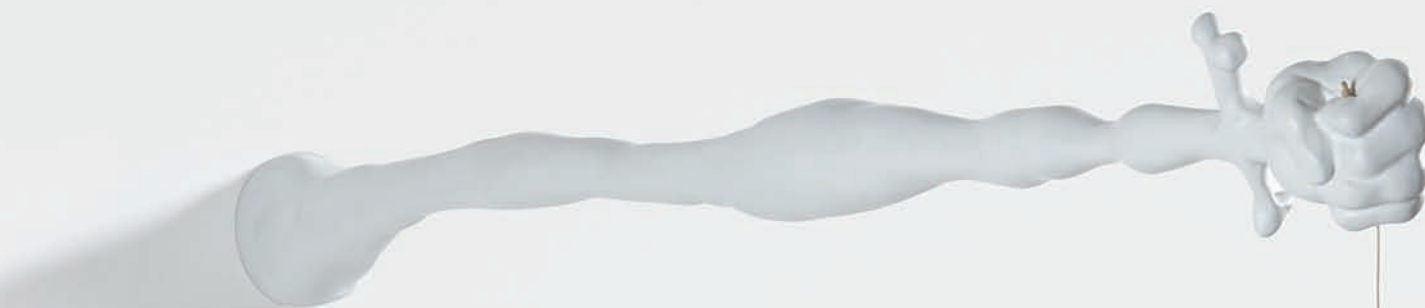
The complete set of four ink-jet prints in colors, on wove paper, the full sheets, signed, dated '68-06' and numbered 17/60 in pencil on the reverse (there were also 10 artist's proofs for all), published by Gemini G.E.L., Los Angeles (with their stamps), in very good condition, unframed.

all S. 19 x 27 $\frac{7}{8}$  in (48.3 x 70.8 cm)

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

Including:

*Neck Pull*, *Opened Eye*, *Hands Only*, and *Cockeye Lips*



85

**TRENTON DOYLE HANCOCK** b. 1974

*Vegan Arm*, 2006

Painted cast urethane resin sculpture with galvanized bucket containing pigmented (pink) epoxy resin, with additional galvanized bucket containing epoxy resin intended to be covered with a layer of Pepto-Bismol® for alternate installation, signed and numbered 3/3 in ink on the underside of the bucket (there was also 1 artist's proof), published by Graphicstudio USF, Tampa (with their inkstamp on the underside of the bucket), in very good condition.

arm 8¾ x 97½ x 7½ in (22.2 x 247.7 x 19.1 cm)

bucket 9¾ x 8½ in (24.8 x 21.6 cm)

**Estimate** \$15,000-20,000







“It’s always been exciting to me to open up a brand new magazine.”

RICHARD PRINCE



86

**RICHARD PRINCE** b. 1949

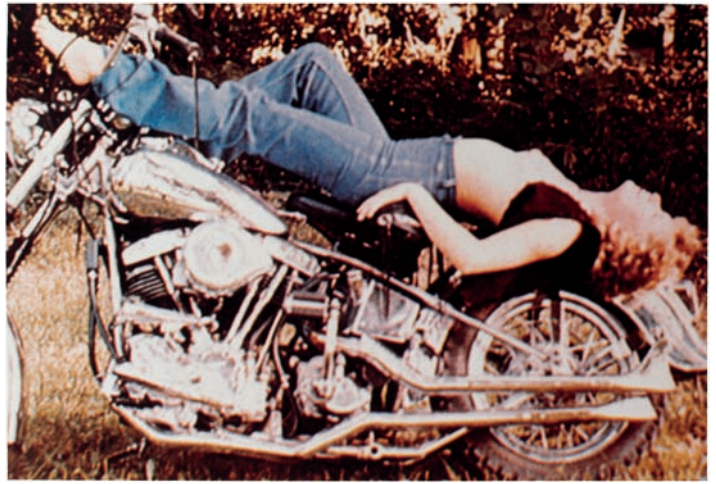
*Cowboys & Girlfriends*, 1992

The complete set of fourteen ektacolor photographs, on Kodak Professional paper, with full margins, all signed with initials in black ball point pen on the reverse, signed, dated ‘1992’ and annotated in white ink on the inside back cover of the portfolio (one of 8 artist’s proofs, the edition was 26 lettered A-Z), published by Patrick Painter Editions, Hong Kong, all in very good condition, contained in original black linen-covered portfolio box with embossed title.

25¼ x 21¼ in. (64.1 x 54 cm)

**Estimate** \$70,000-100,000









87

## RICHARD PRINCE b. 1949

### *Good Nurse*, 2007

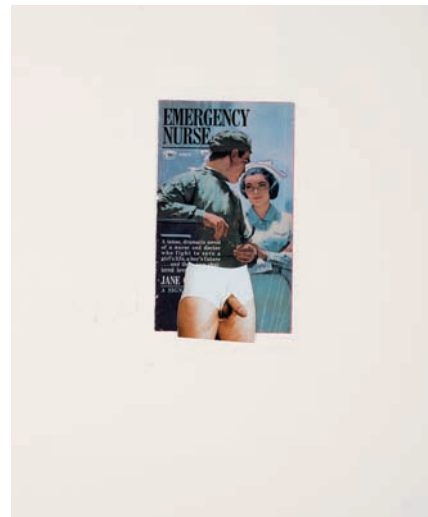
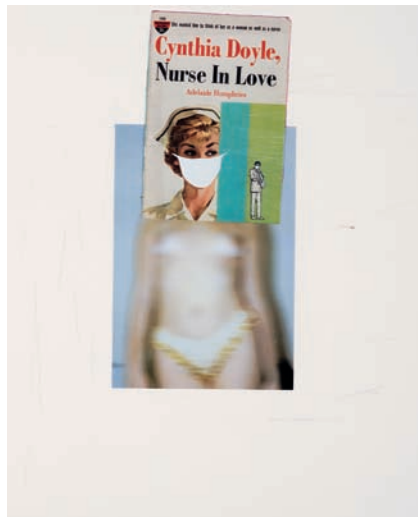
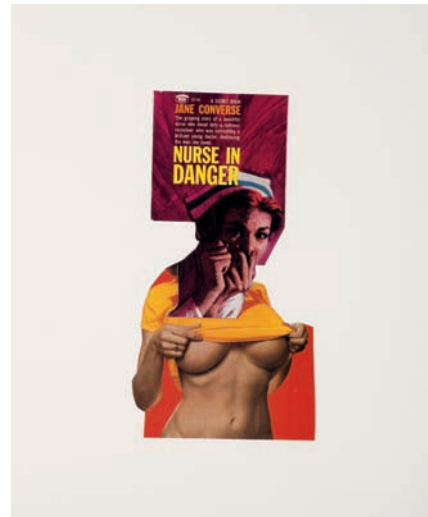
The complete set of 19 collages with offset lithograph in colors, hand-painting and hand-cutting, on wove paper, with full margins, including a starched white nurse cap selected by the artist, *Harbor Nurse* signed in pencil and all annotated 'E' on a label affixed to the reverse of each print (from the edition of 26 lettered prints and 5 artist's proofs), published by Two Palms, New York, all in excellent condition, all framed, with the original natural wood vitrine with drawer and uv-Plexiglas top.

case: 17½ x 19 x 20 in (44.5 x 48.3 x 50.8 cm)

all S. 17 x 14 in (43.2 x 35.6 cm)

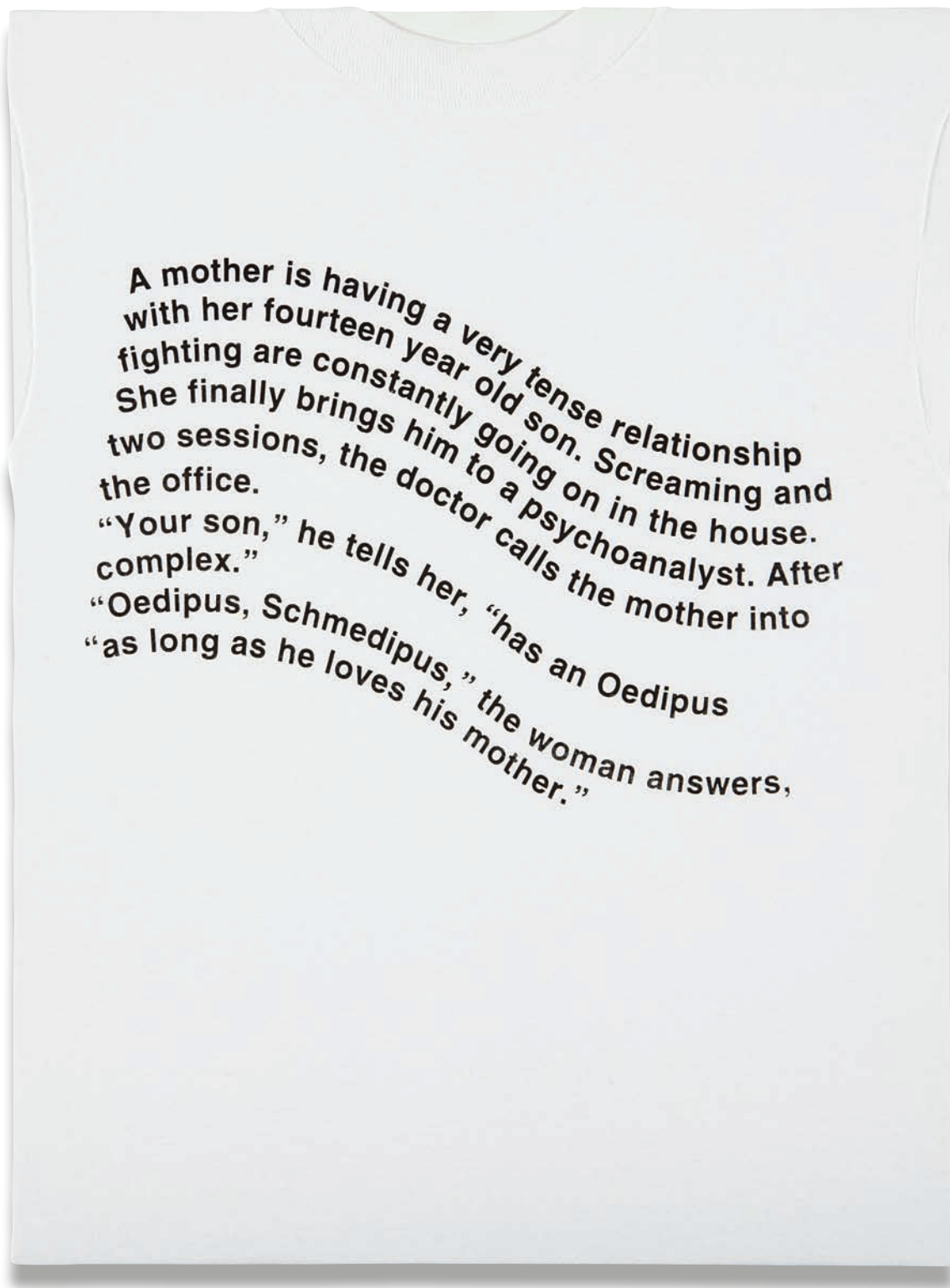
**Estimate** \$60,000-90,000





Including:  
 Harbor Nurse, City Hospital Nurse, Man's Nurse, Young Nurse, Nurse  
 Craig, Lesbo Nurse, The Nurse Knows Best, Hollywood Nurse, Eleven  
 Blue Men, Bachelor Nurse, Island Nurse, Nurse in Danger, Nurse Hilary,  
 Nurses Dormitory, Cindy Very Private Nurse, Lesbian Nurse, Nurse in  
 Love, Emergency Nurse and Country Nurse





88

**RICHARD PRINCE** b. 1949

*Oedipus Schmedipus*, 1994

Screenprint, on a t-shirt, stretched onto canvas with stretcher (as issued), signed and lettered 'O' in black ink on the reverse (from the edition of 26 lettered A-Z), published by Artists Space, New York, in very good condition, framed.

I. 9 x 14¼ in (22.9 x 36.2 cm)

S. 18 x 24 in (45.7 x 61 cm)

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

89

**VARIOUS ARTISTS**

*Brooklyn Academy of Music Photography Portfolio III*, 2008

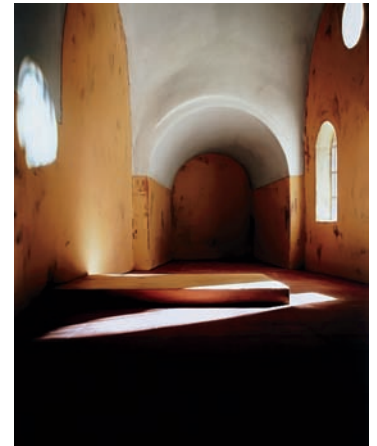
The complete set of 12 photographs, on photo paper (one on wove paper), with full margins, most signed and numbered 23/40 in ink or pencil (some also dated, some on the reverse), published by Serge Sorokko Gallery, San Francisco, all in very good condition, all contained in the original teal linen-covered portfolio box.

all I. various sizes

all S. various sizes

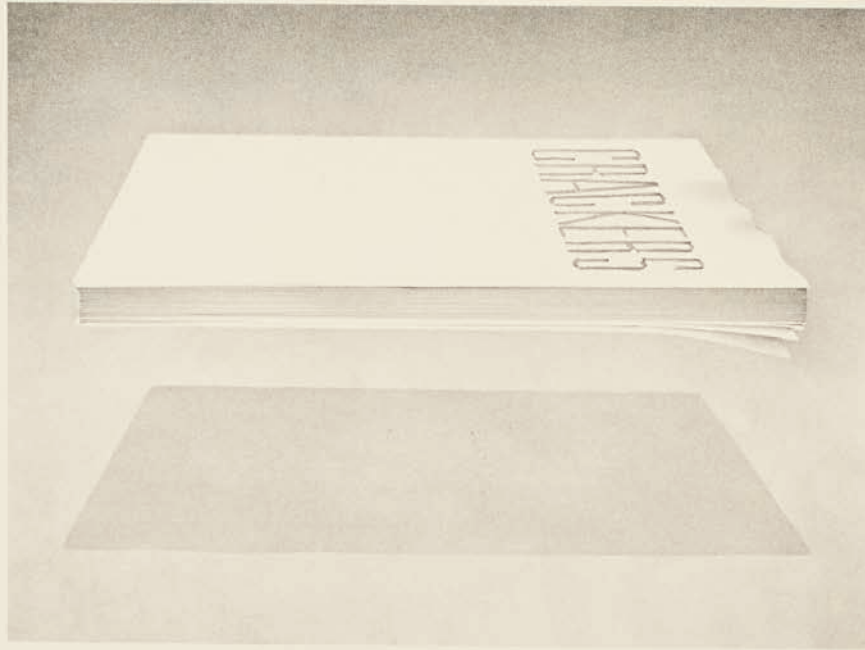
**Estimate** \$20,000-30,000





Artists include;  
 TINA BARNEY *Dido*, 2001, C-print; TANYTH BERKELEY *Eleanor Spring Day*, 2006, C-print; SOPHIE CALLE *Untitled*, 1983, archival giclée print;  
 JAMES CASEBERE *Luxor #3*, 2007, archival giclée print; RINEKE DIJKSTRA *Vendas Novas, Portugal*, 21-05-2000, 2000, C-print CANDIDA HÖFER  
*Teatro Colón Buenos Aires*, 2006/2008, C-print; NICHOLAS NIXON *M.S. S.P.*, 2007, silver gelatin print; CATHERINE OPIE *Alaska Landscape #3*, 2007,  
 C-print; LAURIE SIMMONS *Untitled Dummy/Beach 1*, 1990, C-print; LORNA SIMPSON *Notations*, 2008, pigment print; MASSIMO VITALI *Ipercoop*  
*Sesto Fiorentino 2*, 2004, C-print; and JAMES WELLING *010b*, 2006, C-print





U.S.F. VI S.F. 1970

90

**ED RUSCHA** b. 1937

*Crackers, from Book Covers series, 1970*

Lithograph, on Arches paper, with full margins, signed with initials, dated '1970' and annotated 'U.S.F. VI' in pencil (one of 10 publisher's copies, the edition was 30 and 3 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), in very good condition, framed.

I. 8½ x 11½ in (21.6 x 29.2 cm)

S. 16½ x 20¼ in (41 x 51.4 cm)

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

**LITERATURE**

Siri Engberg 50



U.S.F. VI F.R. 1970

91

**ED RUSCHA** b. 1937

*Various Small Fires, from Book Covers series, 1970*

Lithograph, on Arches paper, with full margins, signed with initials, dated '1970' and annotated 'U.S.F. VI' in pencil (one of 10 publisher's copies, the edition was 30 and 3 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), in very good condition, framed.

I. 8½ x 11½ in. (21.6 x 29.2 cm)

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

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

**LITERATURE**

Siri Engberg 46





92

**ED RUSCHA** b. 1937

*1984*, 1967

Lithograph in colors with hand-coloring, on Arches Cover paper, with full margins, signed, dated '67' and numbered 32/60 in pencil (there were also 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), in very good condition, framed.

I. 13 $\frac{7}{8}$  x 17 $\frac{3}{4}$  in (35.2 x 45.1 cm)

S. 19 $\frac{3}{4}$  x 24 $\frac{3}{4}$  in (50.2 x 62.9 cm)

**Estimate** \$8,000-10,000

#### LITERATURE

Gemini G.E.L. 57

Siri Engberg 6

93

**ED RUSCHA** b. 1937

*Parking Lots*, 1967/99

The complete set of 30 gelatin silver prints, mounted to board and window-matted (as issued), with full margins, with title, text, label sheets/justifications, signed, dated and numbered in pencil on the title sheet, all prints signed with initials, dated '1999' and numbered 30/35 on the reverse (there were also 10 artist's proofs), published by Patrick Painter Editions, Hong Kong, all in very good condition, contained in the original artist's archival foam-padded plywood crate with metal handle and printed text in black.

25 $\frac{1}{2}$  x 25 $\frac{1}{2}$  in (64.8 x 64.8 cm)

**Estimate** \$50,000-70,000

#### LITERATURE

Siri Engberg 279-308

Sylvia Wolf, ed., *Ed Ruscha and Photography*, New York, 2004, pp. 144-151 (details illustrated)

Richard Prince, *Ed Ruscha: The original master of California cool has never been hotter*, Interview, July 2005

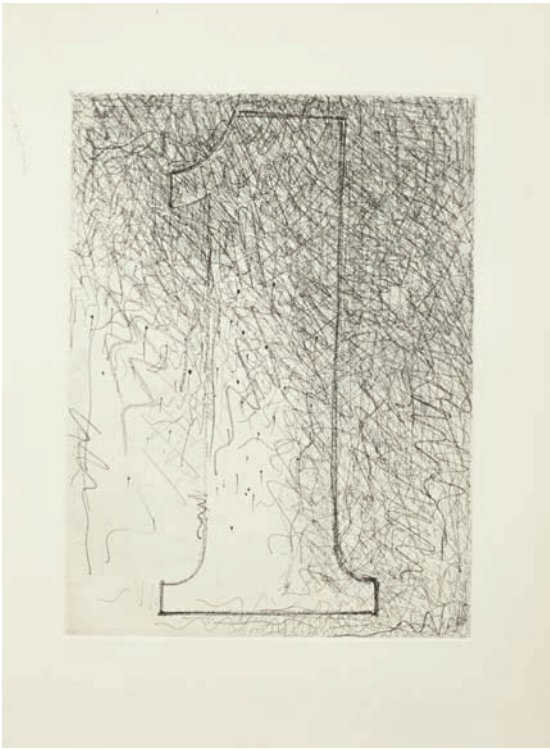




Including:

Pershing Square underground lot, 5th and Hill (E. 279); Lockheed Air Terminal, 2627 N. Hollywood Way, Burbank (E. 280); Lockheed Air Terminal, 2627 N. Hollywood Way, Burbank (E. 281); Hollywood Bowl, 2301 N. Highland (E. 282); 5000 W. Carling Way (E. 283); Eileen Feather Salon, 14425 Sherman Way, Van Nuys (E. 284); May Company, 6150 Laurel Canyon, North Hollywood (E. 285); 7133 Kester, Van Nuys (E. 286); Good Year Tires, 6610 Laurel Canyon, North Hollywood (E. 287); Unidentified Lot, Reseda (E. 288); Sears, Roebuck & Co., Bellingham & Hamlin, North Hollywood (E. 289); Rocketdyne, Canoga Park (E. 290); Dodgers Stadium, 1000 Elysian Park Ave. (E. 291); State Dept. of Employment, 14400 Sherman Way, Van Nuys (E. 292); Zurich-American Insurance, 4465 Wilshire Blvd. (E. 293); Gilmore Drive-In Theatre, 6201 W. 3rd St. (E. 294); Litton Industries, 5500 Canoga, Woodland Hills (E. 295); Universal Studios, Universal City (E. 296); State Board of Equalization, 14601 Sherman Way, Van Nuys (E. 297); 7101 Sepulveda Blvd., Van Nuys (E. 298); Church of Christ, 14655 Sherman Way, Van Nuys (E. 299); Century City, 1800 Avenue of the Stars (E. 300); Century City, 1800 Avenue of the Stars (E. 301); Fashion Square, Sherman Oaks (E. 302); May Company, 6067 Wilshire Blvd. (E. 303); Pierce College, Woodland Hills (E. 304); Pierce College, Woodland Hills (E. 305); 5600-5700 Blocks of Wilshire Blvd. (E. 306); Federal, County & Police Building Lots; Van Nuys, California (E. 307); and Intersections of Wilshire Blvd. and Santa Monica Blvds. (E. 308)





94

**JASPER JOHNS** b. 1930

*Fizzles (Foirades)*, 1975-76

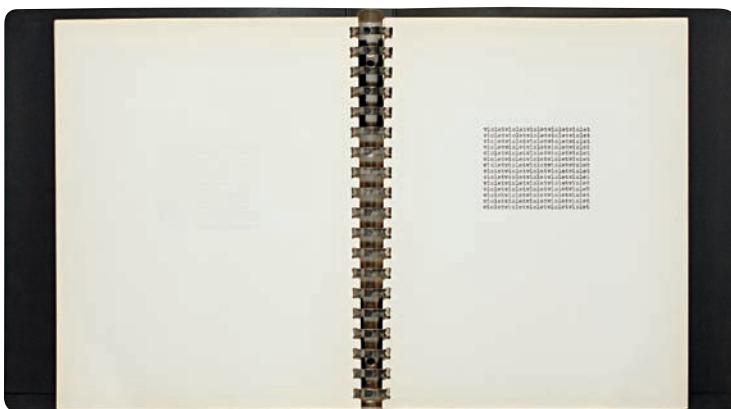
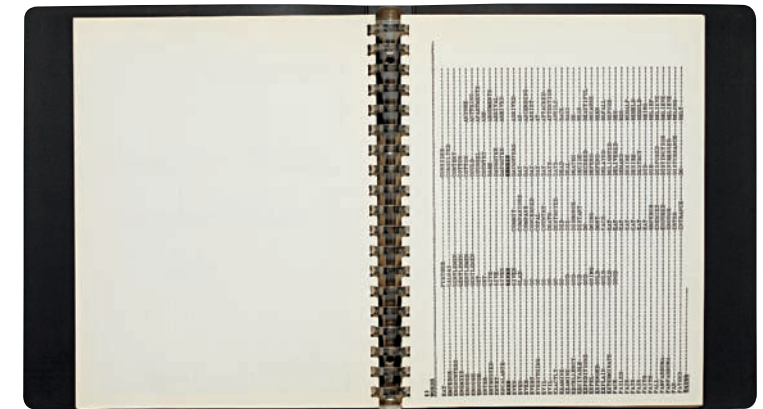
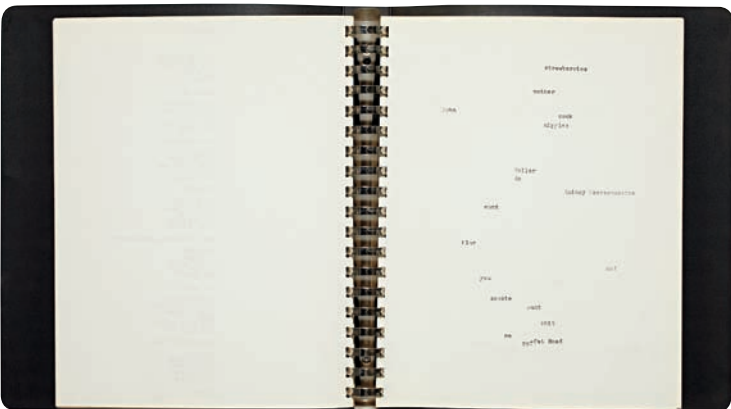
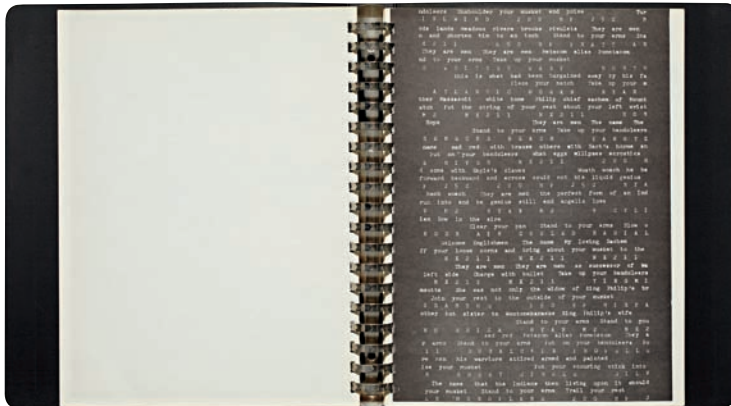
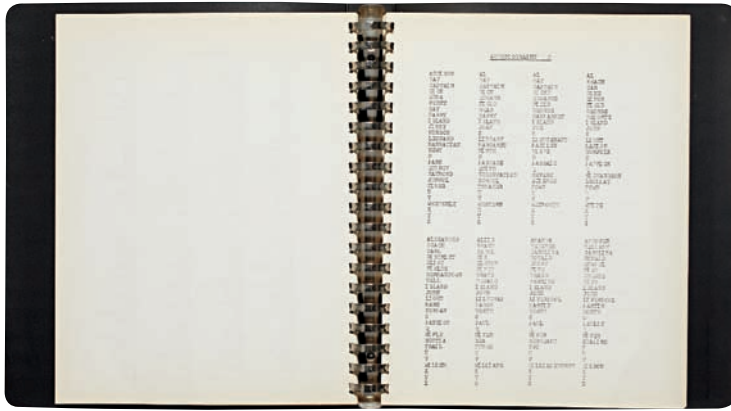
The complete set of 33 etchings and aquatints (the double pages in colors), in- and hors-texte, text in English and French, with justification, on Richard de Bas watermark SB (the authors initials) and Jasper Johns, text by Samuel Beckett, signed by the author and the artist in pencil on the justification, numbered 43/250 (there were also 30 artist's proofs in Roman numerals), published by Petersburg Press, New York, in excellent condition, bound in handmade paper (as issued), contained in linen-covered box with the lithographic liner in colors and purple silk tassel.

13½ x 10½ in (34.3 x 26.7 cm)

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

**LITERATURE**

Universal Limited Art Editions 173



95

**CARL ANDRE** b. 1935

*Seven Books: Three Operas, A Theory of Poetry, America Drill, Passport, One Hundred Sonnets, Lyrics and Odes, Shape, and Structure, 1969-96*

The complete set of seven artists' books, comprised of seven vinyl ring binders, with photocopy/xeroxes, presumably from the proposed but not completed edition of 36 in 1969 (aside from the final lettered edition of 12 compiled in 1996), all in very good condition.

each binder 11½ x 9¾ x 1¾ in (29.2 x 24.8 x 3.5 cm)

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

Although originally intended to be signed and numbered 1-36, not all volumes were actually produced, signed or numbered in 1969 when initially conceived. Several complete sets were sold (of which presumably this set is one), and others were split up as single volumes or individual pages. Another set of copies was produced approximately 10 years later, in an effort to make up the complete edition, along with what copies remained from the original production. This was revisited again in 1996 when the remaining materials were compiled into 12 complete sets of seven books and were bound, signed and lettered A-L by the artist.



96

**BRUCE NAUMAN** b. 1941

*Untitled*, 1983-87

Cast iron with grit blast finish in two parts, inscribed with signature, dated '85,' annotated 'A/B' and numbered 12/25 (there were also 8 artist's copies), published by Gemini G.E.L., Los Angeles (with their stamp), in very good condition.

each beam  $5\frac{1}{4} \times 86 \times 5\frac{1}{2}$  in (13.3 x 218.4 x 14 cm)

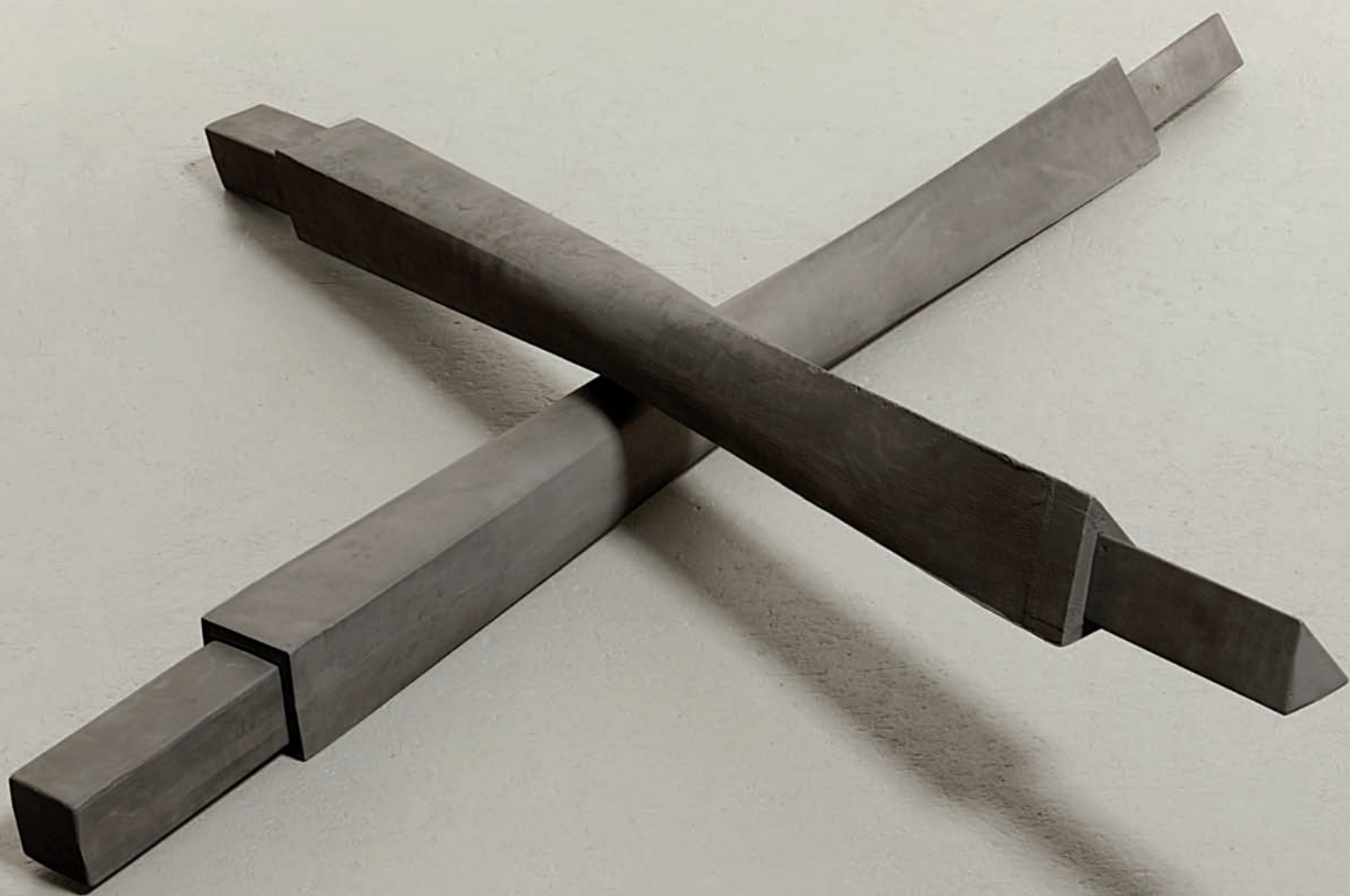
**Estimate** \$80,000-120,000

**LITERATURE**

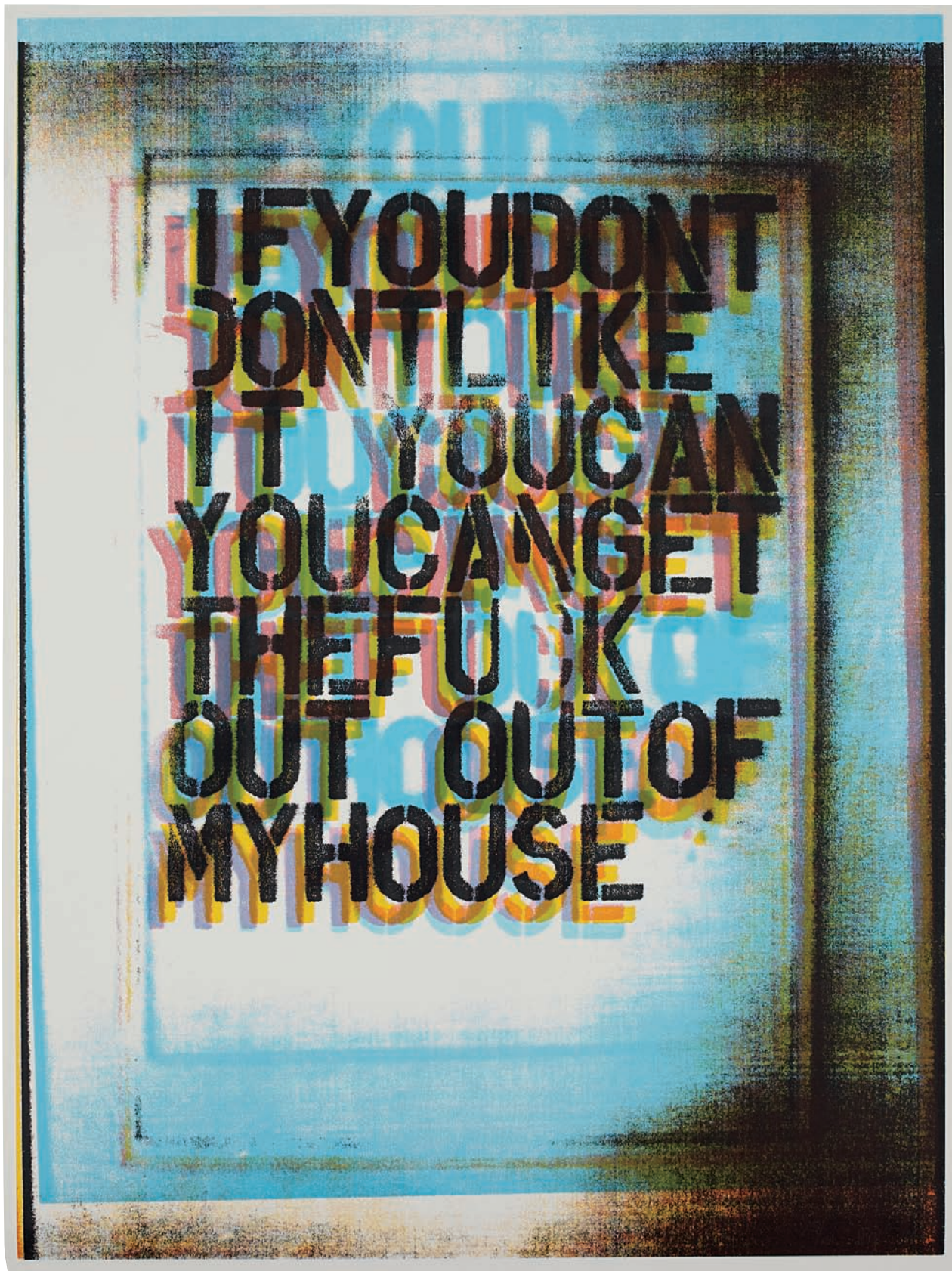
Gemini G.E.L. 1324



Bruce Nauman, *Failing to Levitate in My Studio*, 1966  
© 2013 Bruce Nauman / Artists Rights Society (ARS), New York







97

**CHRISTOPHER WOOL** b. 1955

*My House II, 2000*

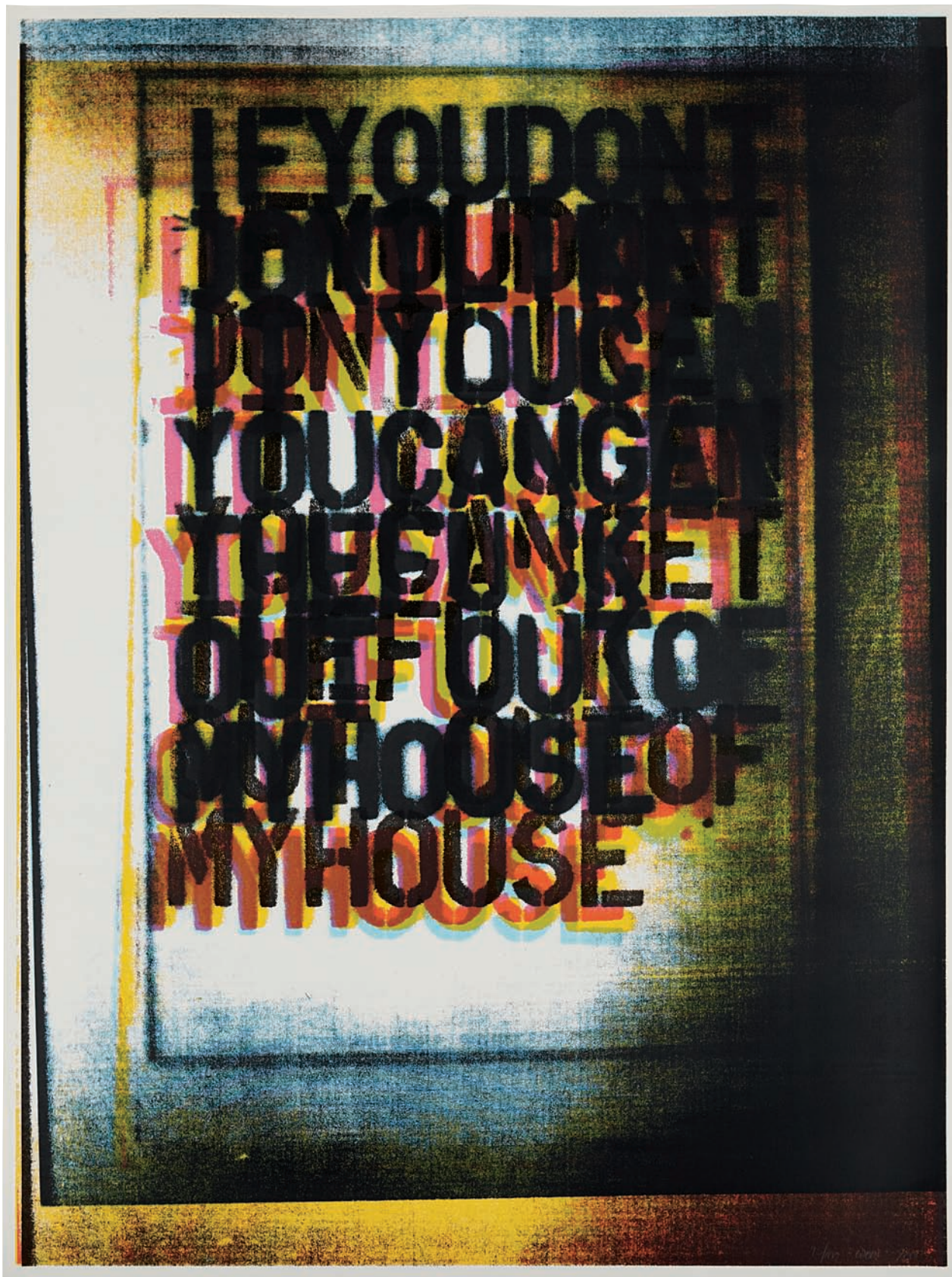
Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 23/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, in very good condition, unframed.

I. 39 x 29 in (99.1 x 73.7 cm)

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

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





98

**CHRISTOPHER WOOL** b. 1955

*My House I, 2000*

Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 95/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, in very good condition, framed.

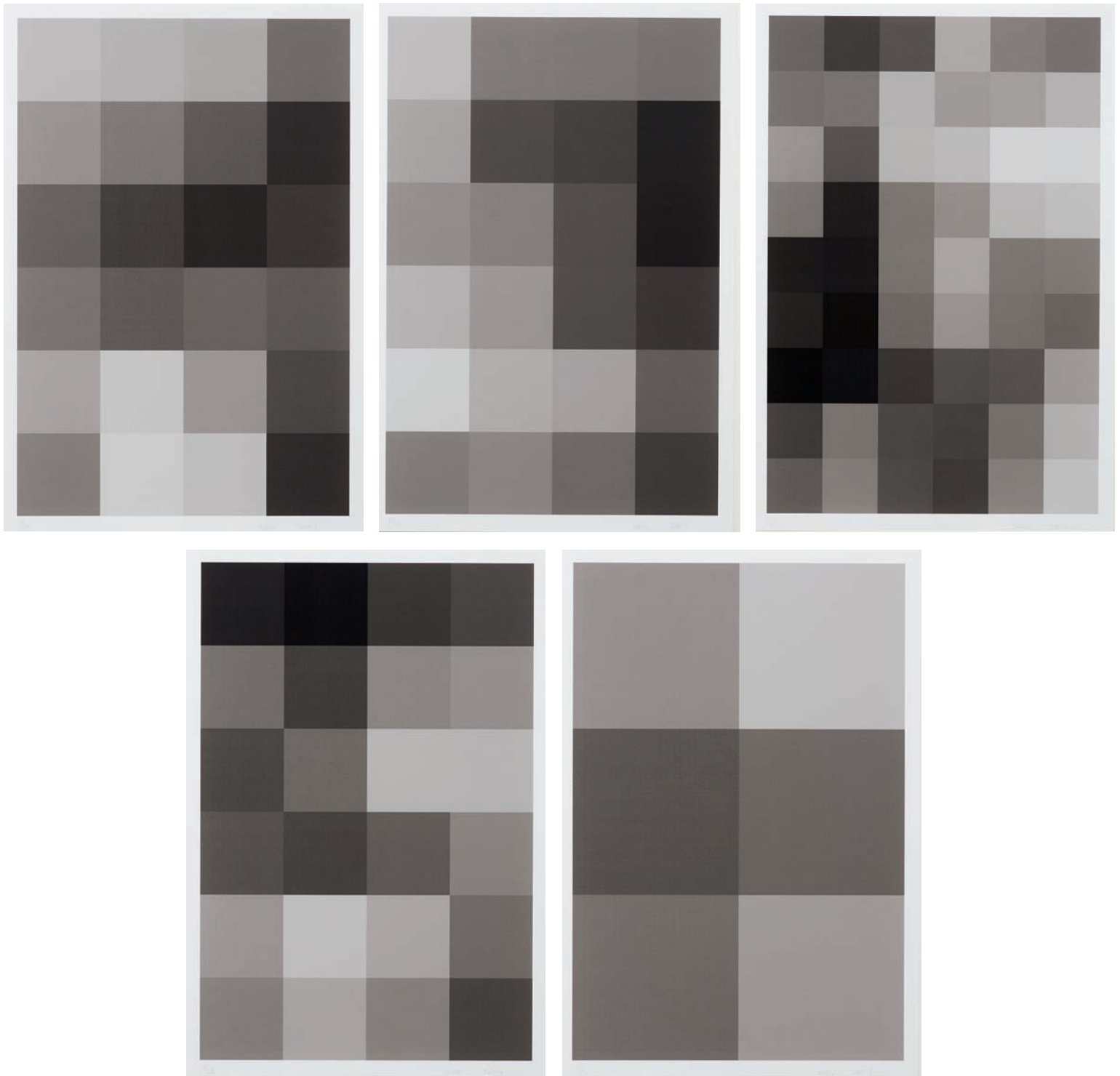
I. 39 x 29 in (99.1 x 73.7 cm)

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

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







99

**CHRISTOPHER WOOL** b. 1955

*Incident on 9th Street*, 1997

The complete set of 13 gelatin silver prints, on photo paper, with full margins, with the accompanying special issue of *Fama & Fortune Bulletin* 18. Vienna: Pakesch and Schlebrugge, 1996, all prints signed, titled, dated '1997,' sequentially annotated '1 of 13' through '13 of 13,' and numbered 7/12 in pencil on the reverse, the booklet inscribed 'for Matthew' in blue ink, all in very good condition, all framed.

I. 8 $\frac{7}{8}$  x 13 $\frac{1}{4}$  in (22.5 x 33.7 cm)

S. 10 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in (27.6 x 35.2 cm)

**Estimate** \$25,000-35,000

100

**CHRISTOPHER WOOL** b. 1955

*Untitled*, 2003

The complete set of five digital inkjet prints, on wove paper, with full margins, all signed, dated '2003' and numbered 11/15 in pencil, published by Sabine Knust Maximilian Verlag, Munich, all in very good condition, all framed.

I. 17 $\frac{3}{4}$  x 11 $\frac{7}{8}$  in (45.1 x 30.2 cm)

S. 19 x 12 $\frac{7}{8}$  in (48.3 x 32.7 cm)

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





101

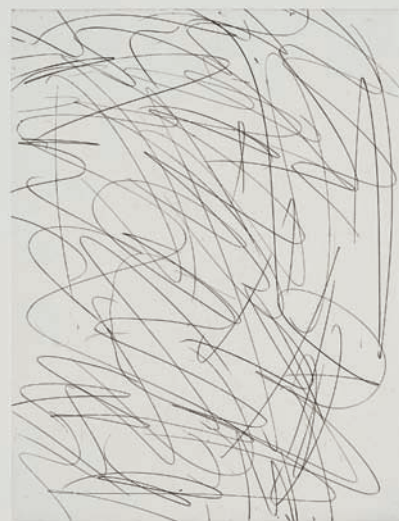
**CHRISTOPHER WOOL** b. 1955

6+4, 2005

The complete set of 10 etchings, on Strathmore Bristol paper, with full margins, all signed, dated '2005' and numbered 8/18 in pencil (there were also 4 artist's proofs), published by Edition Jacob Samuel, Santa Monica (all with their blindstamp), all in excellent condition, all contained in original paper folders and original white fabric-covered portfolio case.

18 x 14¼ in (45.7 x 36.2 cm)

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





102

**JACKSON POLLOCK** 1912-1956

*Untitled (M29)*, 1944

Screenprint, on MacAdam Bond paper, the full sheet, a rare early proof before 'JP/1944/46 E 8th' was added in the screen for the Pollock Krasner greeting card sent in anticipation of New Year 1944, printed by Pollock in an unknown edition size at 46 East 8th Street, in very good condition, framed.

I. 5½ x 8¾ in (14 x 21.3 cm)

S. 8½ x 10⅞ in (21.6 x 27.6 cm)

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

**PROVENANCE**

The Pollock/Krasner Foundation, Inc., New York  
Washburn Gallery, New York (WG # 11465)

**EXHIBITED**

Washburn Gallery, New York

**LITERATURE**

see Francis Valentine O'Connor, Eugene Victor Thaw and William S. Lieberman 1088 (P24)

In November 1943 Pollock has his first solo show, it was the first exhibition by an American artist at Peggy Guggenheim's seminal gallery, Art of This Century. The show included works created between 1941 and 1943 with prices ranging from \$25 to \$750 including *Guardians of the Secret* (San Francisco Museum of Modern Art), *The Mad Moon-Woman* (Private Collection), *The Moon-Woman Cuts the Circle* (Musée national d'art moderne, Centre de Création Industrielle, Centre Georges Pompidou, Paris), *The She-Wolf* (Museum of Modern Art), *Stenographic Figure* (Museum of Modern Art) and six *Untitled* works.









**BARNETT NEWMAN** 1905-1970*Untitled Etching #1, 1968-69*

Etching and aquatint, on J. Green handmade paper, with full margins, signed and dated '10/22/76' on the reverse by Annalee Newman, numbered 4/27 in pencil on the front (there were also 4 artist's proofs), published by Universal Limited Art Editions, Islip, New York (with their and the artist's blindstamps), in very good condition, framed.

I. 14 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in (37.8 x 60.6 cm)

S. 19 $\frac{1}{4}$  x 29 $\frac{7}{8}$  in (48.9 x 75.9 cm)

**Estimate** \$50,000-70,000

**LITERATURE**

Barnett Newman Foundation 249

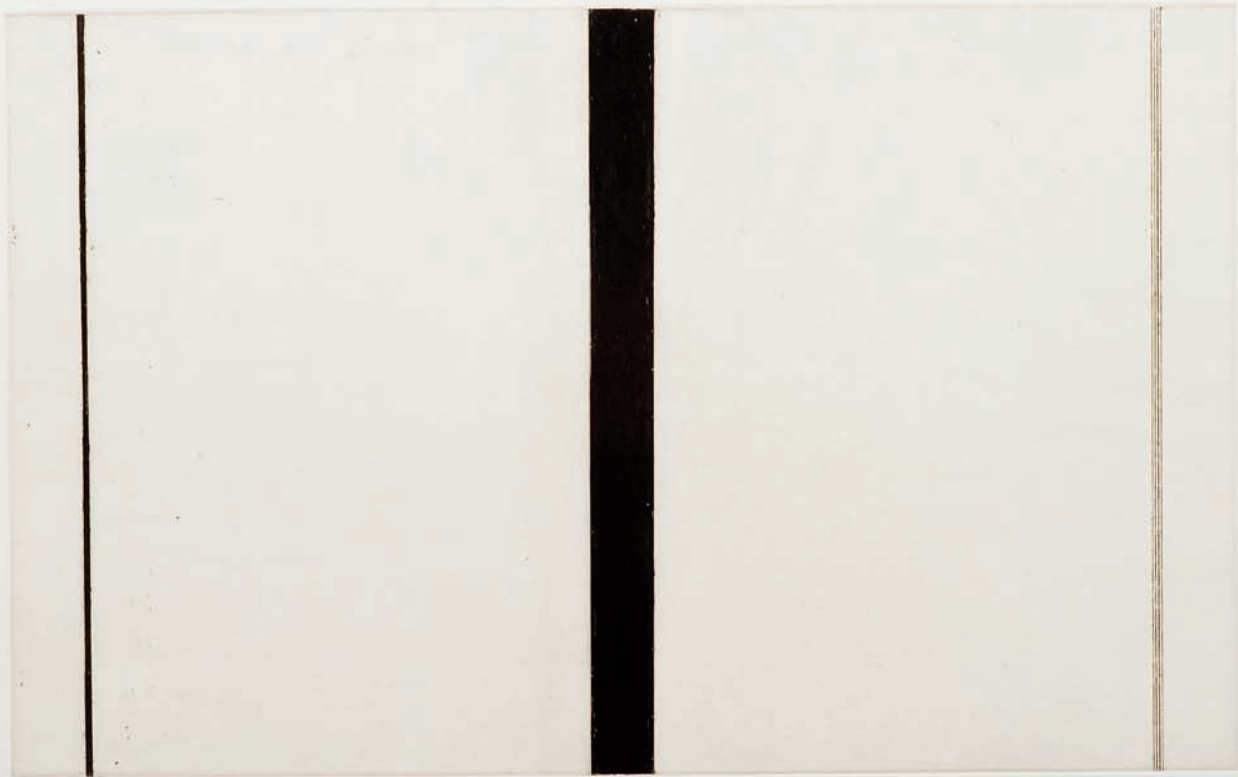
Esther Sparks 40A

An apparently simple compositional division made by vertical lines of varying widths became a profound and emotionally charged expression in the hands of the American painter Barnett Newman. A vocal and brilliant spokesman for the New York school of action painters, he developed a style in which the active elements typical of their work became concentrated and more intense. This charged form he called a 'zip', the vertical form that slashed through fields of flat, inert color.

Toward the end of his life the plastic handling of the zips became increasingly austere until, in this print, the edges of the black strips have a uniformity that evokes the monumental and peaceful. This etching was one of two compositions Newman completed shortly before his death. He had been asked to make a memorial print for Martin Luther King, and before executing it he experimented with the etching techniques. This stark image, its intensely black, aquatinted, vertical stripe subjected to the unequal division of a whitefield cut into by narrow etched lines, is probably the basis for the totally black memorial aquatint that remained unprinted at Newman's death. Riva Castleman, *Modern Art in Prints*, The Museum of Modern Art, New York, 1973, p. 47.



U.S. government photo. Hundreds of thousands descended on Washington, D.C.'s, Lincoln Memorial Aug. 28, 1963. It was from the steps of the memorial that King delivered his famous I Have a Dream speech.



4/59



104

**AGNES MARTIN** 1912-2004

*Untitled*, 1998

The complete set of four lithographs in colors, on Vellum paper, with full margins, all signed with initials and numbered 42/75 in pencil (there were also 23 artist's proofs), published by Pace Editions Inc., New York, all in very good condition, all unframed.

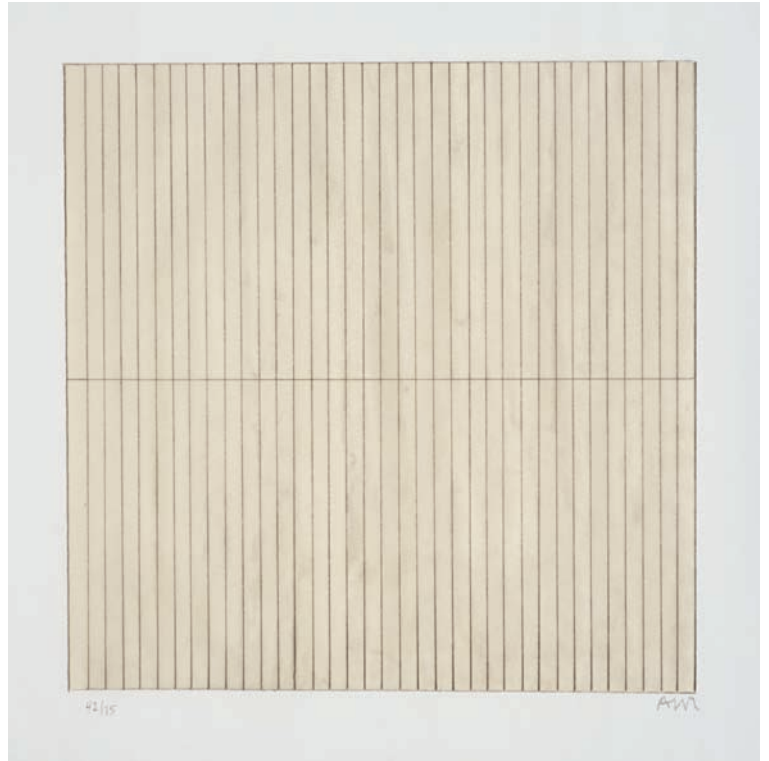
all I. 9½ x 9½ in (23.2 x 23.2 cm)

all S. 12½ x 12½ in (30.8 x 30.8 cm)

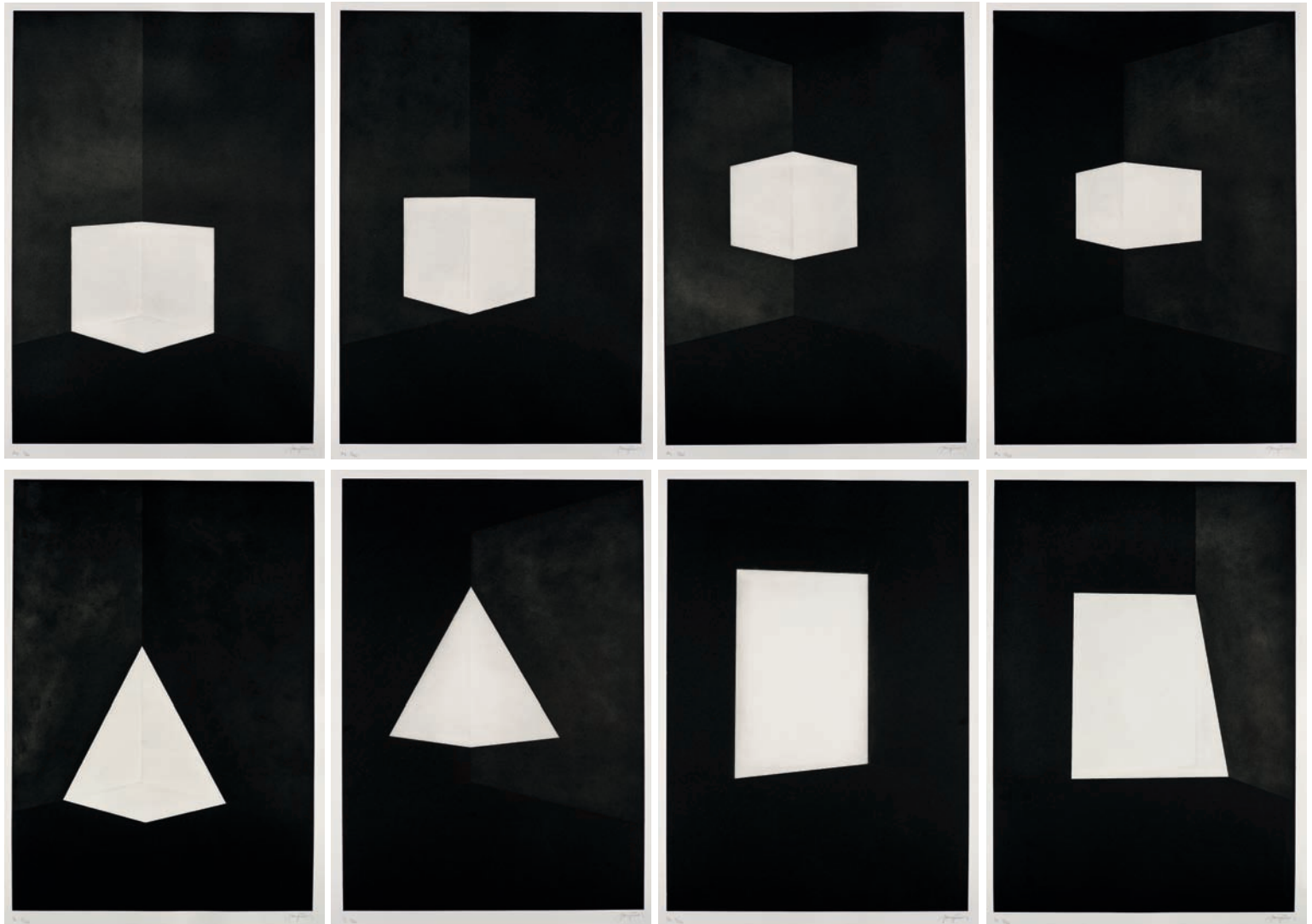
**Estimate** \$30,000-50,000



Charles R. Rushton, *Portrait of Agnes Martin*, 1992, photograph







105

**JAMES TURRELL** b. 1943

*First Light*, 1989-90

The complete set of 20 etching and aquatints, on Zerkall paper, with full margins, all signed, numbered 3/30 and all but one annotated 'A1-A5,' 'B1-B3,' 'C1-C4,' 'D1-D4,' and 'E1-E3' respectively in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all in very good condition, all framed.

all I. 39 x 27½ in (99.1 x 68.9 cm)

all S. 42½ x 29¾ in (107 x 75.6 cm)

**Estimate** \$30,000-50,000

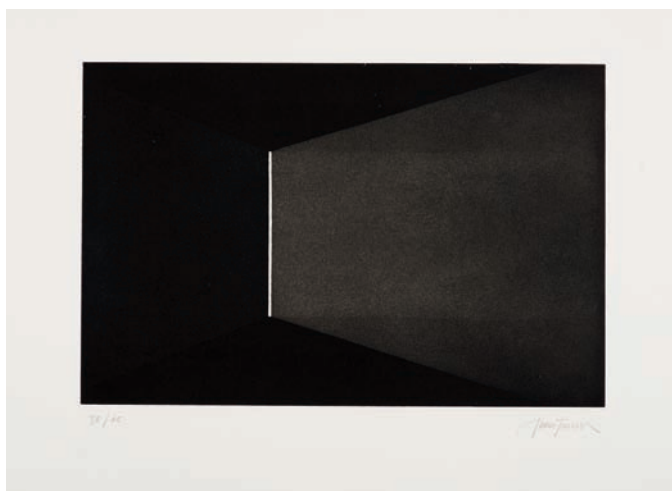
**EXHIBITED**

*James Turrell*, The Solomon R. Guggenheim Museum, New York, 2013  
(another set exhibited)

Including: *Shanta*; *Catso*; *Afrum*; *Munson*; *Squat*; *Raethro*; *Alta*; *Gard*; *Carn*; *Arco*; *Ondoe*; *Phantom*; *Juke*; *Sloan*; *Fargo*; *Decker*; *Joecar*; *Enzu*; *Tlooy* and *Meeting*







106

**JAMES TURRELL** b. 1943

*Deep Sky*, 1984

The complete set of seven aquatints, on Rives BFK paper, with full margins, all signed and numbered 38/45 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all in very good condition, all framed.

all I. 12¾ x 19½ in (32.4 x 49.5 cm)

all S. 21 x 27 in (53.3 x 68.6 cm)

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





107

**HANS-PETER FELDMANN** b. 1941

*Sunsets*, 2004

The complete set of nine color Xeroxes, on card paper, with full margins, from the open edition, 303 Gallery inventory number 'HPF 131', with an accompanying signed certificate, a hand-written and signed note on the artist's letterhead and the original invoice from 303 Gallery, New York, all in very good condition, unframed.

all I. 6¼ x 9¼ in (15.9 x 23.5 cm)

all S. generally 7¼ x 10 in (18.4 x 25.4 cm)

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





108

**RICHARD SERRA** b. 1939

*Eidid I; Eidid II; and Eidid III, 1991*

Three etchings, on Fabriano Murillo paper, with full margins, all signed, dated '91' and each numbered 3/50, 3/49 and 3/54 respectively in pencil (there were also 10 artist's proofs for all), published by Gemini G.E.L., Los Angeles (with their blindstamp), all in very good condition, all framed.

I I. 17½ x 23¾ in (44.5 x 60 cm), S. 25 x 30¾ in (63.5 x 78.1 cm);

II I. 17½ x 23¾ in (44.8 x 60.3 cm), S. 25¾ x 29¾ in (64.5 x 75.9 cm);

III I. 17½ x 23¾ in (44.8 x 60.3 cm), S. 25¼ x 30¾ in (64.1 x 78.1 cm)

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

#### LITERATURE

Gemini G.E.L. 1556, 1555, and 1557

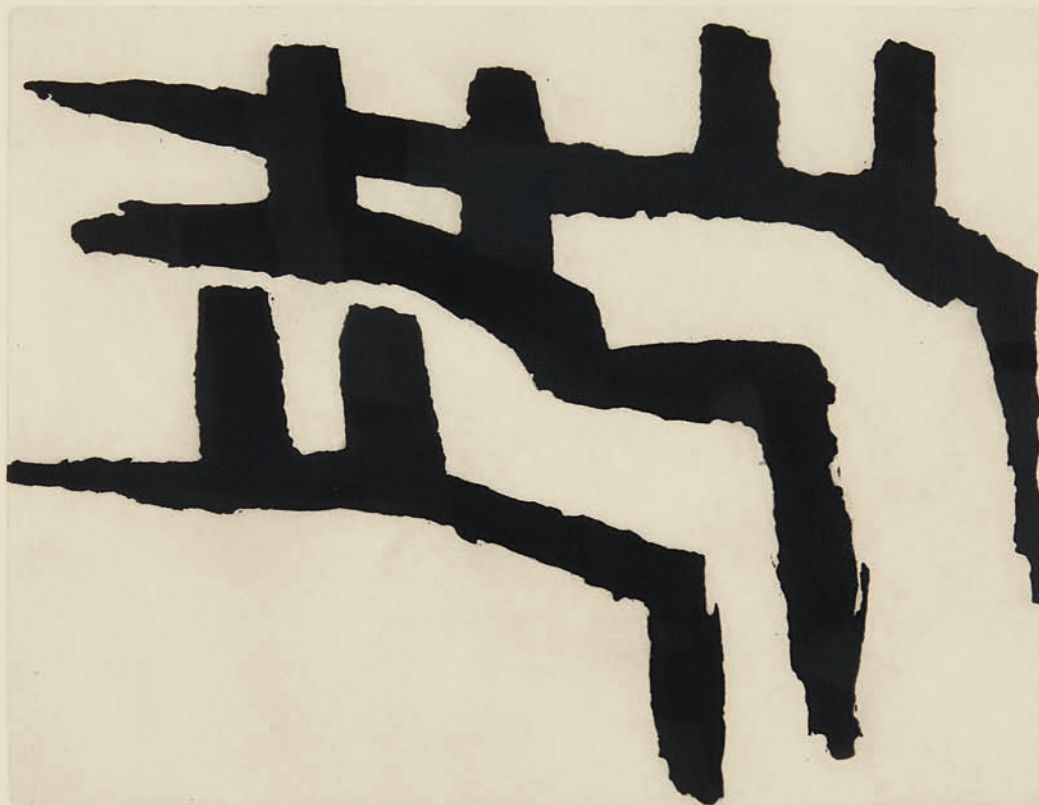
Silke von Berswordt-Wallrabe 88, 89 and 90



Dirk Reinartz, Landscape on Videy Island, Iceland, 1989, photograph

"I have been drawing in notebooks for at least 25 years, a habit, a ritual, a practice... In 1989 I began a series of trips to Iceland which led to a sculpture project on Videy Island, close to the harbor of Reykjavik... It so happened that I made more notebook drawings on this project than on most,... I filled dozens of notebooks with drawings of both the project in process and the project completed. The diverse sketchbook material became the basis for this series of prints."

RICHARD SERRA



3/49

R. Serra 91



3/54

R. Serra 91





109

**RICHARD SERRA** b. 1939

*T.E. Which Way Which Way?*, 2001

Lithograph and etching, on Somerset Satin paper, the full sheet, signed, dated '2000' and numbered 10/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L. Los Angeles (with their blindstamp), in very good condition, framed.

S. 59½ x 47½ in (151.1 x 120.7 cm)

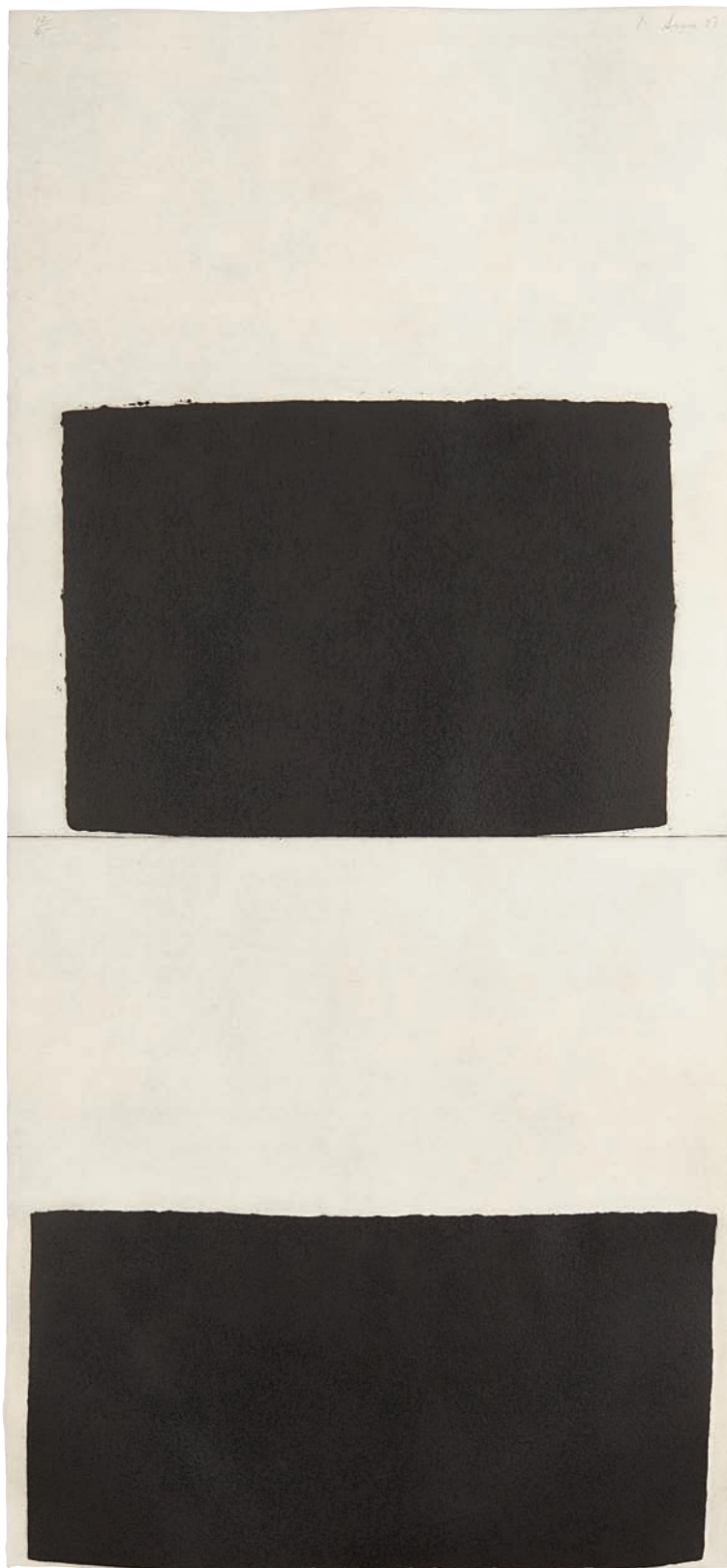
**Estimate** \$18,000-25,000

**LITERATURE**

Gemini G.E.L. 1859

Silke von Berswordt-Wallrabe 140





110

**RICHARD SERRA** b. 1939

*Weight and Measure, 1993*

Etching and aquatint, on Arches Cover paper, the full sheet, signed, dated '93' and numbered 12/45 in pencil (there were also 20 artist's proofs), published by Tate Gallery, London, in very good condition, framed. S. 67½ x 31¼ in (170.5 x 79.4 cm)

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

**LITERATURE**

Silke von Berswordt-Wallrabe 95





111

**RICHARD SERRA** b. 1939

*WM III*, 1996

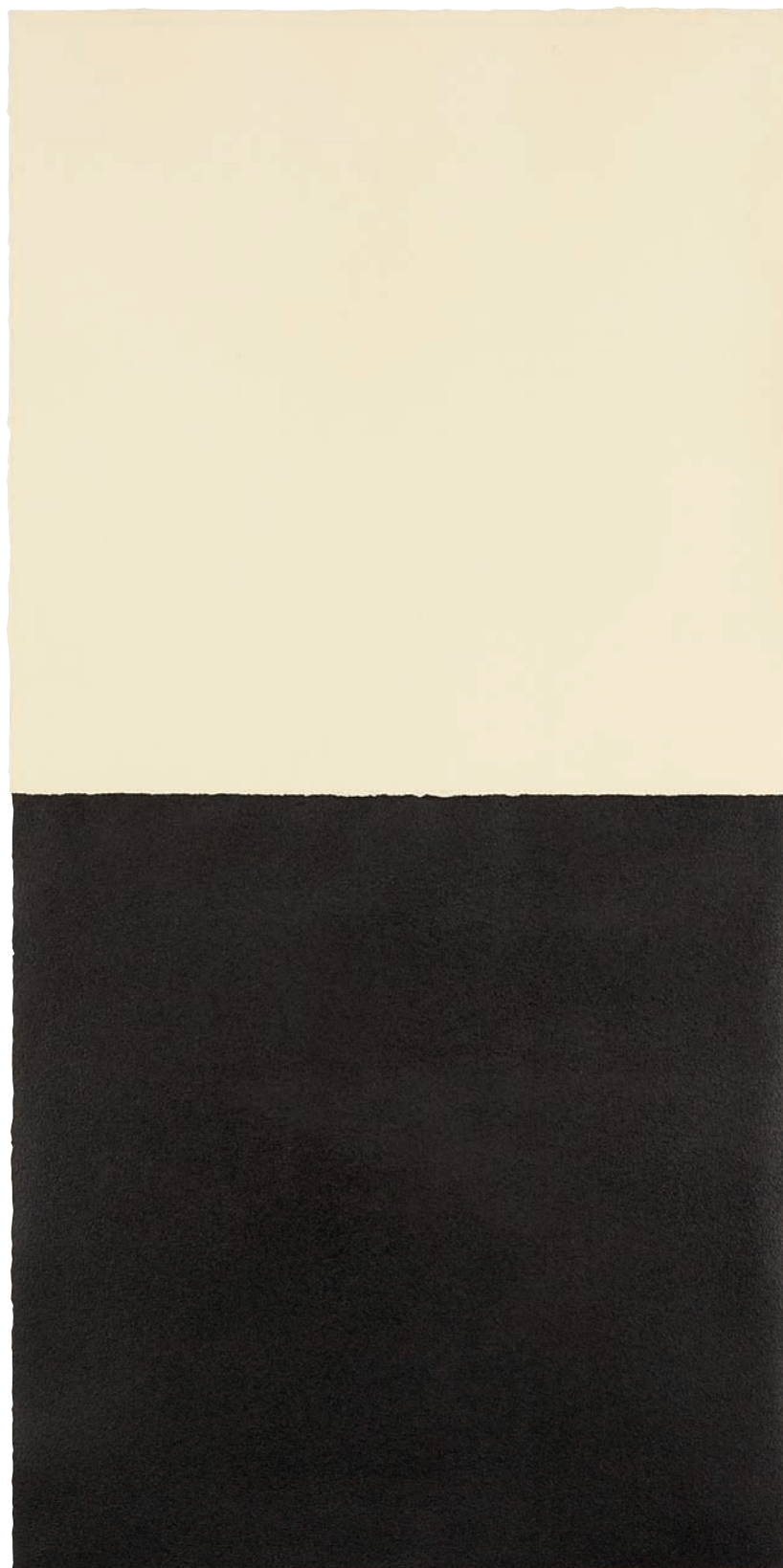
Etching and aquatint, on two sheets of Watson handmade paper, the full sheet, signed, dated '96' and numbered 2/28 in pencil on the reverse (there were also 4 artist's proofs), published by Matthew Marks Gallery, New York, in very good condition, framed.

S. 69½ x 31⅞ in (176.5 x 81 cm)

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

**LITERATURE**

Silke von Berswordt-Wallrabe 99



112

**RICHARD SERRA** b. 1939

*WM IV*, 1996

Etching and aquatint, on two sheets of Watson handmade paper, the full sheet, signed, dated '96' and numbered 2/28 in pencil on the reverse (there were also 4 artist's proofs), published by Matthew Marks Gallery, New York, in very good condition, framed.

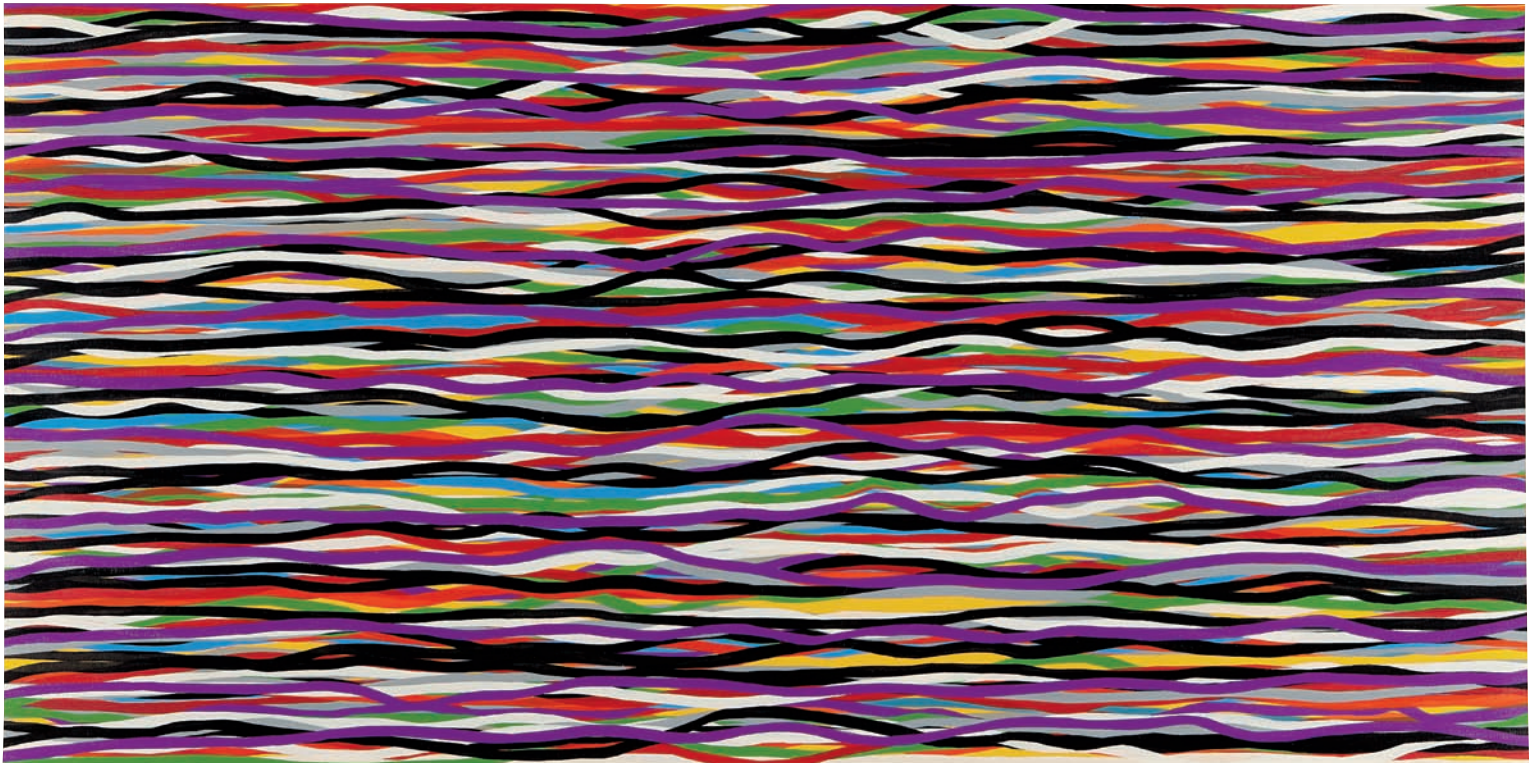
S. 63½ x 31⅞ in (161.3 x 81 cm)

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

**LITERATURE**

Silke von Berswordt-Wallrabe 100





113

**SOL LEWITT** 1928-2007

*Untitled #22, 2006*

Monoprint in colors, on heavy wove paper, the full sheet, signed in pencil on the front, annotated '22' in pencil on the reverse (from a series of 31 unique variants), in excellent condition, framed.

S. 24 x 48 in (61 x 121.9 cm)

**Estimate** \$25,000-35,000

114

**SOL LEWITT** 1928-2007

*Untitled (Cube), 1998*

The complete set of 12 gelatin silver prints, on photo paper, with full margins one signed, dated '1998,' annotated 'SLW.0118.Y,' all annotated A-L and numbered 5/9 in pencil on the reverse, published by Fraenkel Gallery, San Francisco, all in very good condition, all framed.

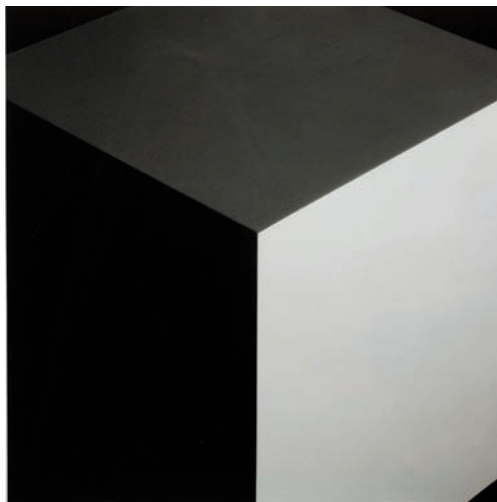
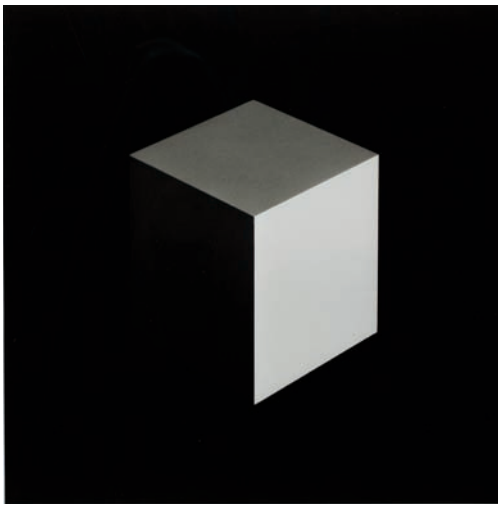
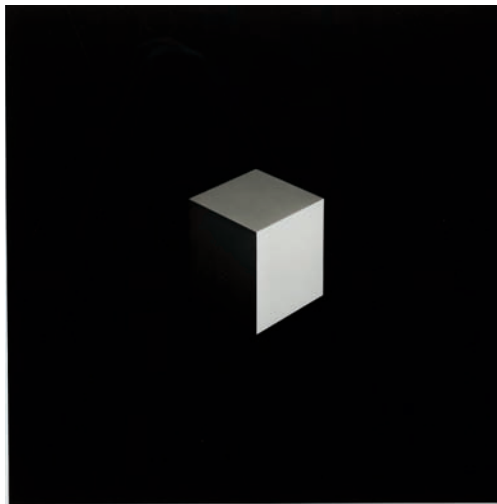
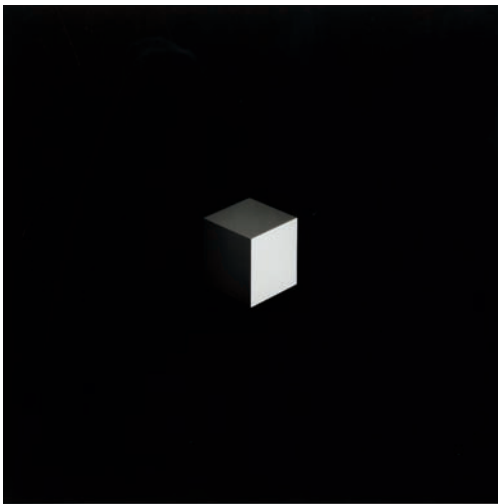
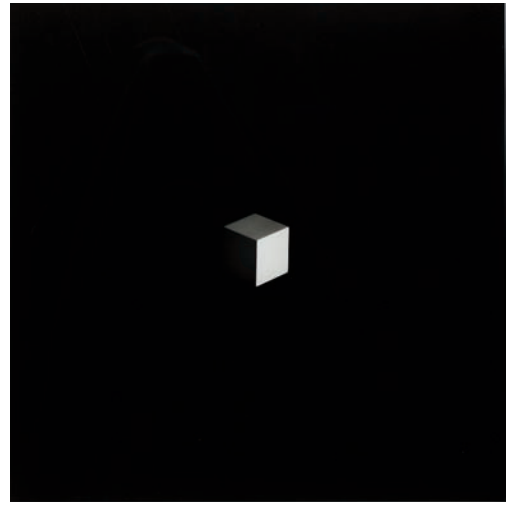
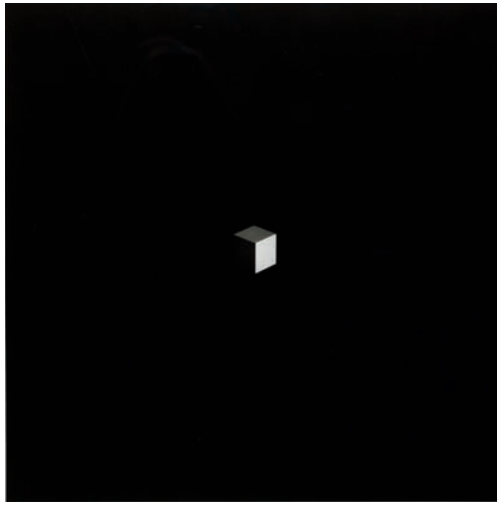
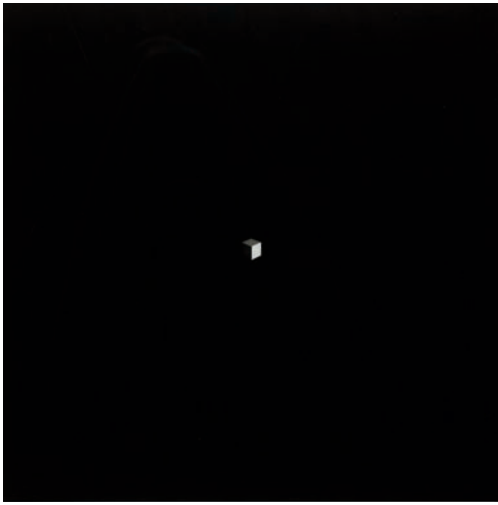
I. 10<sup>3</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub> in (26.4 x 26.4 cm)

S. 10<sup>3</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>4</sub> in (27.3 x 27.3 cm)

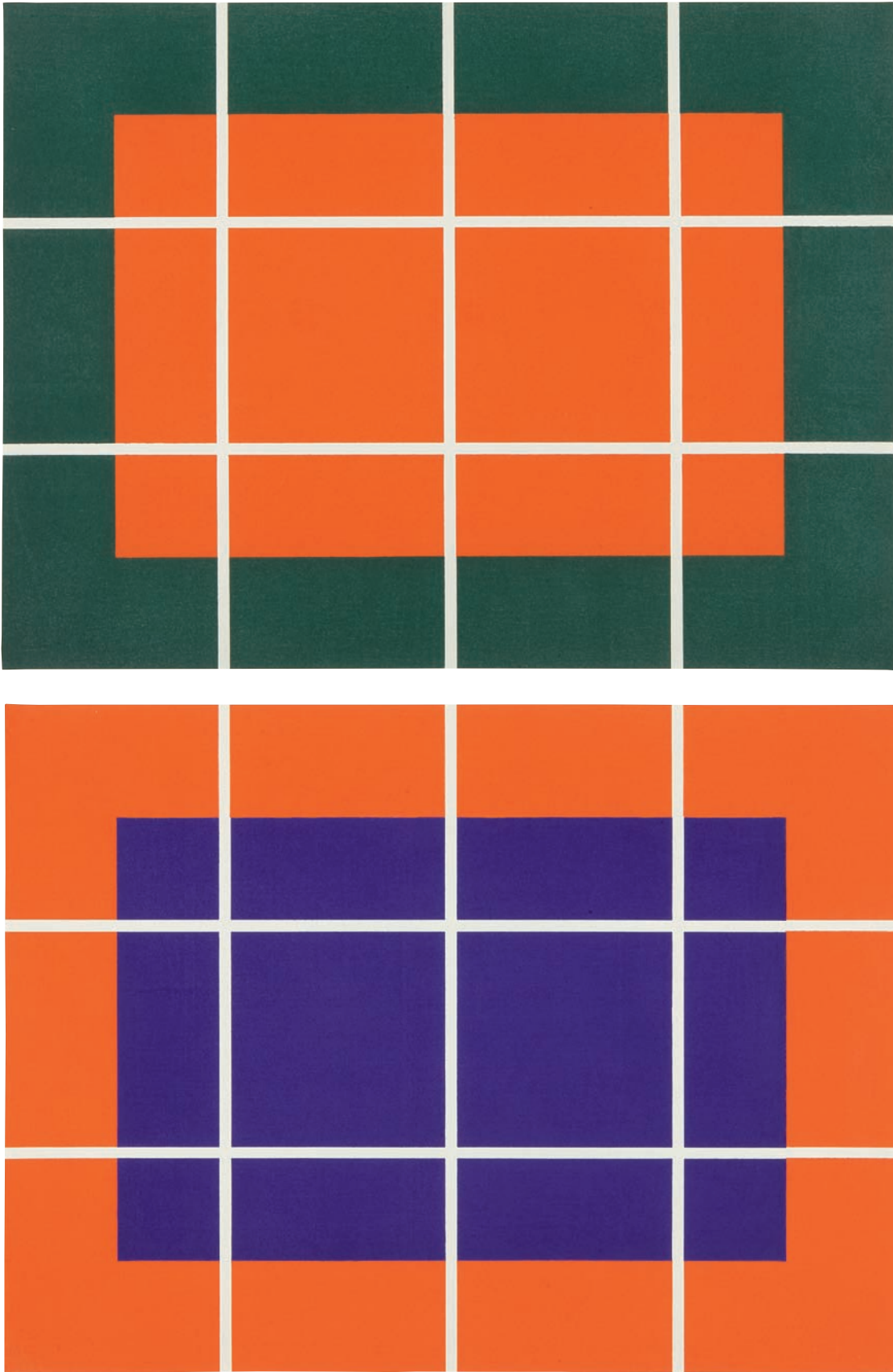
**Estimate** \$10,000-15,000

**PROVENANCE**

Jeffrey Fraenkel, San Francisco







115

**DONALD JUDD** 1928-1994

*Untitled; and Untitled, 1992-93*

Two woodcuts in colors, on Echizen Kozo paper, the full sheets, signed, numbered 'AP XII/XIII' and 'AP IX/XIII' respectively in pencil on the reverse (each one of 13 artist's proofs, the edition was 30), published by Creative Works, Editions, Kyoto, both in very good condition, both framed.  
both S. 23½ x 31 in (58.7 x 78.7 cm)

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

**LITERATURE**

Edition Schellmann 264; and 267



116

**RYAN GANDER** b. 1976

*I've Got the Money if You've Got the Time, 2011*

The complete set of 18 lithographs, on wove paper, the full sheets, annotated sequentially '1' through '18' in pencil on the reverse, from the edition of 6, published by Polígrafa Obra Gráfica, Barcelona, all in very good condition, all unframed.

all S. 27 x 18 $\frac{5}{8}$  in (68.6 x 47.3 cm)

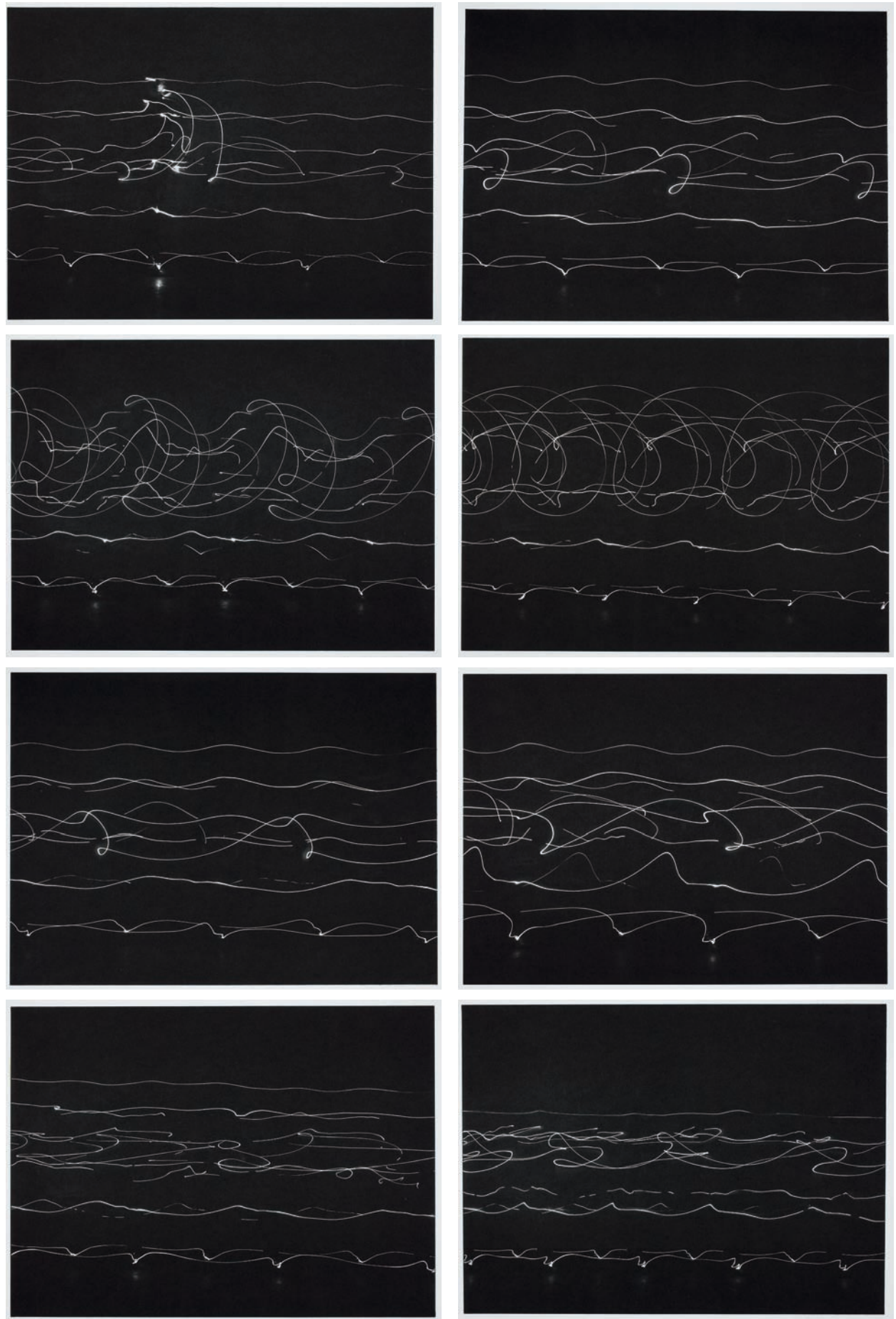
**Estimate** \$12,000-18,000

**EXHIBITED**

*Abstract Generation: Now in Print*, Museum of Modern Art, New York, March 15-September 2, 2013 (another example exhibited)

Gander's series of black rectangles is a playful interpretation of modernist themes such as the grid and the monochrome. The uneasy and incomplete geometries of his black outlines, which also suggest makeshift frames for the otherwise blank sheets, are based on duct-tape "drawings" the artist made on the walls of his studio. The everyday frustrations of making straight lines with heavy tape—the tape sticks to itself, a piece is cut too short or too long—were preserved in meticulous detail as the artist transformed his studio experiment into prints. The title, a cheeky inversion of the 1950s country song "If You've Got the Money I've Got the Time," suggests the beginning of a dialogue, perhaps a provocation addressed to the viewer or an ironic statement about the commodification of art (and artists). The Museum of Modern Art website





117

**OLAFUR ELIASSON** b. 1967

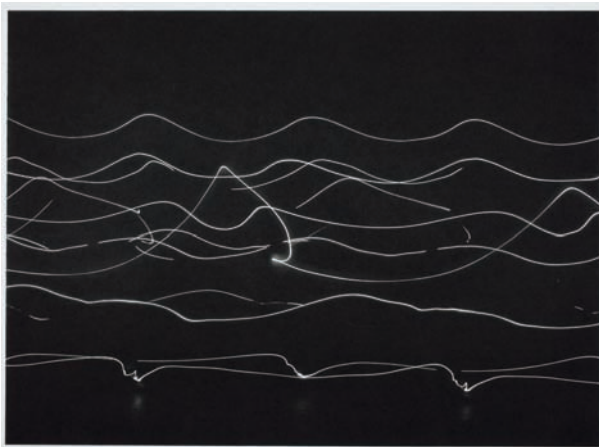
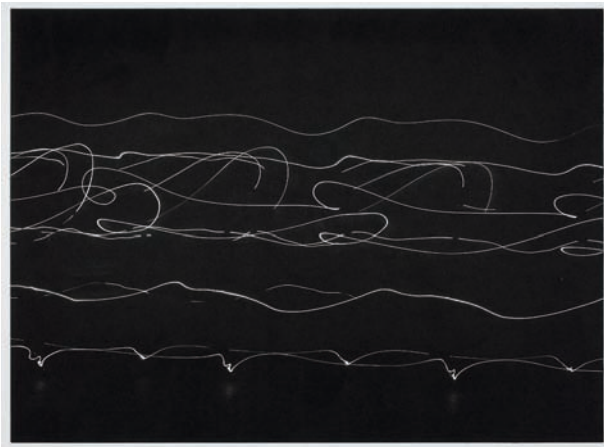
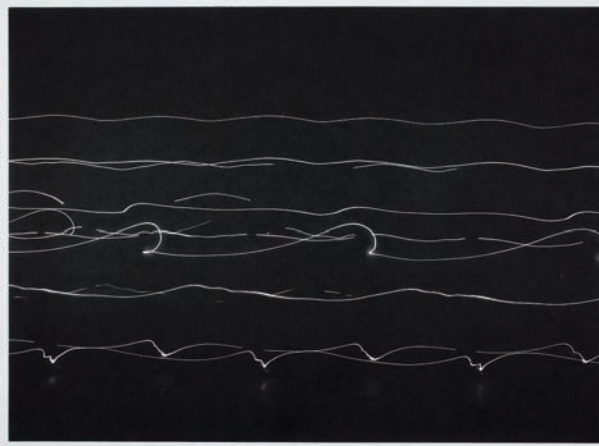
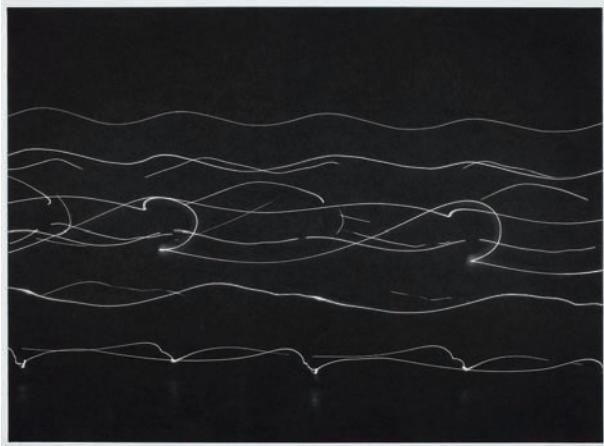
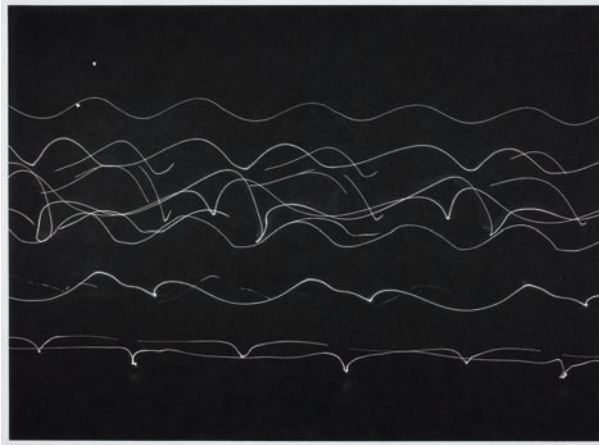
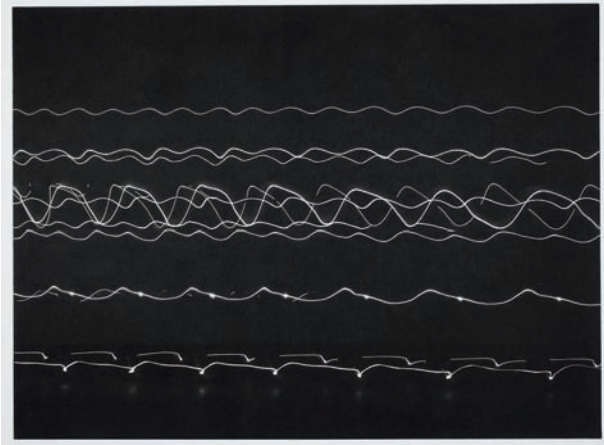
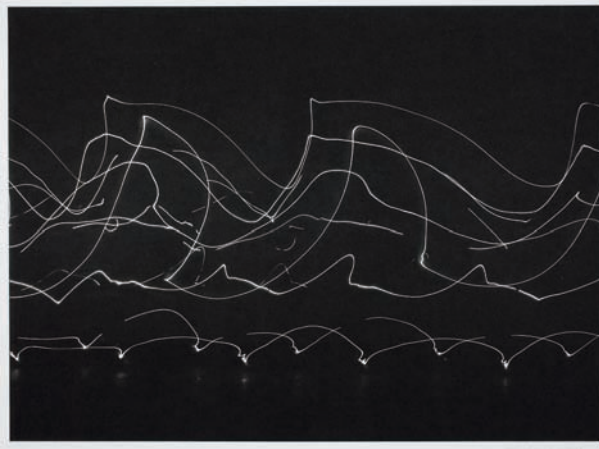
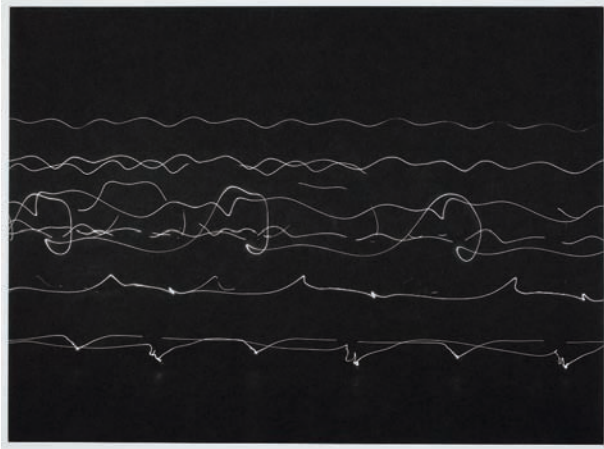
*Pedestrian Vibes Study, 2005*

The complete set of 16 photogravures, on Somerset Satin paper, with full margins, all signed, dated '2005' and numbered 10/18 in pencil (there were also 4 artist's proofs), published by Niels Borch Jensen Editions, Copenhagen, all in very good condition, unframed.

I. 11½ x 15⅝ in (29.2 x 39.7 cm)

S. 12¼ x 16½ in (31.1 x 41.9 cm)

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



END OF EVENING SALE





118

**SONIA DELAUNAY** 1885-1979

*Rythmes - Couleurs*, 1966

The complete set of 11 pochoirs in colors, on Richard de Bas paper, with full margins, with text by Jacques Damase, signed in ink and numbered 26 of 90 on the colophon (there were also 10 hors commerce in Roman numerals), published by Editions de la galerie Motte, Paris, the colors fresh, all in very good condition, all contained in the original blue linen-covered portfolio.  
21¾ x 15¾ x 1¾ in (55.2 x 40 x 4.4 cm)

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



119

**RICHARD DIEBENKORN** 1922-1993

*Untitled (Ocean Park), 1969*

Lithograph in colors, on wove paper, the full sheet, signed with initials, dated '69' and annotated 'C.P.A.P. IV' in pencil (an artist's proof, the edition was 90), published by Collector's Press, San Francisco (with their blindstamp), the yellow and blue slightly attenuated, otherwise in good condition, framed.

S. 24 x 18¾ in (61 x 47.6 cm)

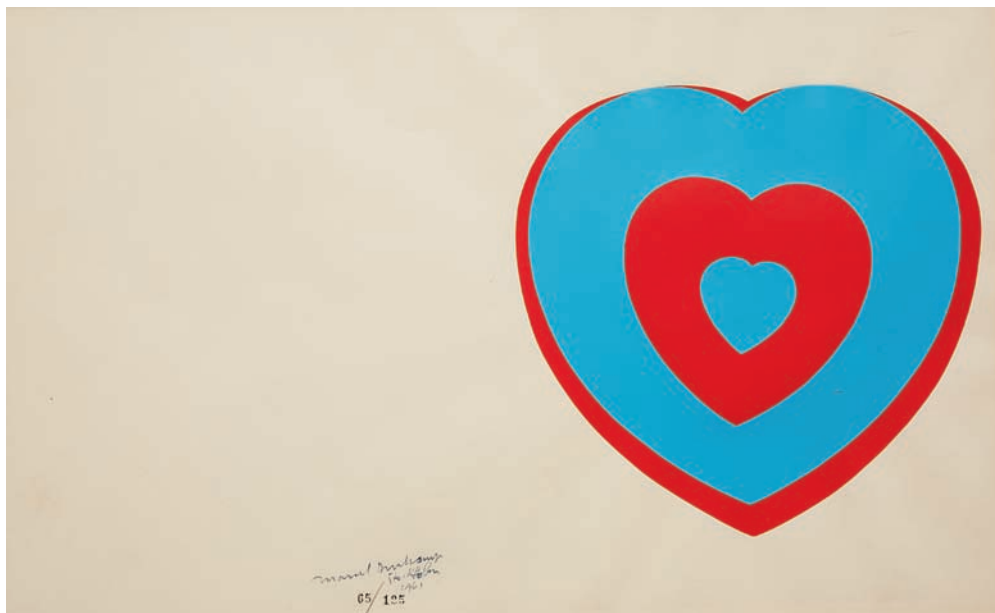
**Estimate** \$7,000-9,000

**PROVENANCE**

Christie's, New York, April 30, 1996, lot 438



120



120

**MARCEL DUCHAMP** 1887-1968*Coeurs volants (Fluttering Hearts)*, 1936/61

Screenprint in colors, on wove paper, with full margins, signed, dated '1961' and inscribed 'Stockholm' in ink, stamp numbered 65/125, published on the occasion of the exhibition *Rörelse i Konsten ("Art in Motion")* at the Moderna Museet, Stockholm, generally in good condition, framed.

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

S. 12¾ x 20½ in (32.4 x 51.1 cm)

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

Arturo Schwarz 446c

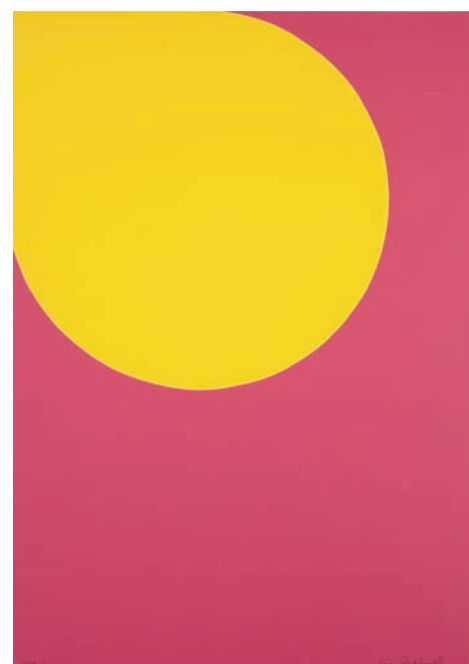
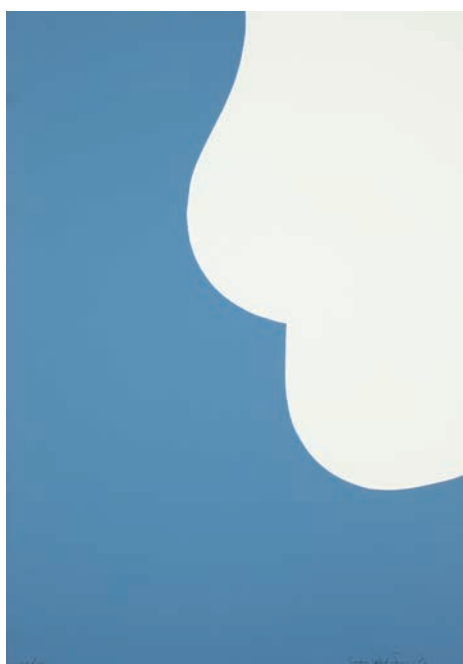
121



121

**LEON POLK SMITH** 1906-1996*Untitled: four prints, 1974*

Four screenprints in colors, on Rag paper, the full sheets, all signed and numbered 33/150, 57/150, 33/150 and 40/150 in pencil, all generally in very good condition, unframed. all. 32½ x 23¼ in (81.6 x 59.1 cm)

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



122

THIS LOT IS SOLD WITH NO RESERVE

**FRANK STELLA** b. 1936*Sinjerli Variation I, from Sinjerli Variations, 1977*

Offset lithograph and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '77' and numbered 'A.P. X' in pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, New York, generally in very good condition, framed.

I. 24 $\frac{7}{8}$  x 24 $\frac{7}{8}$  in (63.2 x 63.2 cm)

S. 31 $\frac{5}{8}$  x 42 in (100 x 106.7 cm)

**Estimate** \$3,000-5,000 •

**LITERATURE**

Richard Axsom 113

123

PROPERTY FROM AN AMERICAN CORPORATION

THIS LOT IS SOLD WITH NO RESERVE

**FRANK STELLA** b. 1936*Del Mar, from Race Track series, 1972*

Screenprint in colors, on Gemini Rag Board, with full margins, signed, dated '72' and numbered 15/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the colors slightly attenuated, otherwise generally in very good condition, framed.

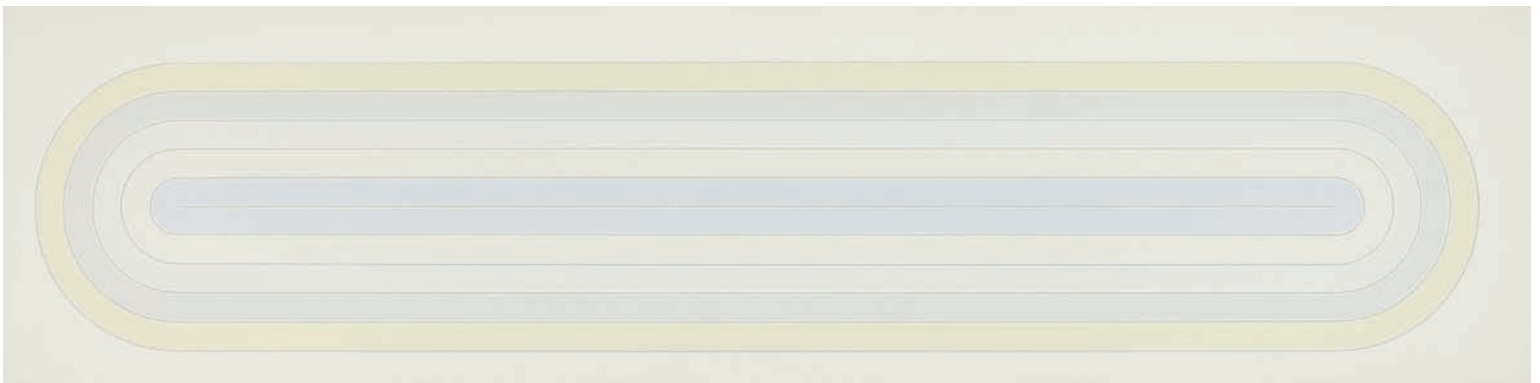
I. 15 x 75 in (38.1 x 190.5 cm)

S. 20 x 90 in (50.8 x 228.6 cm)

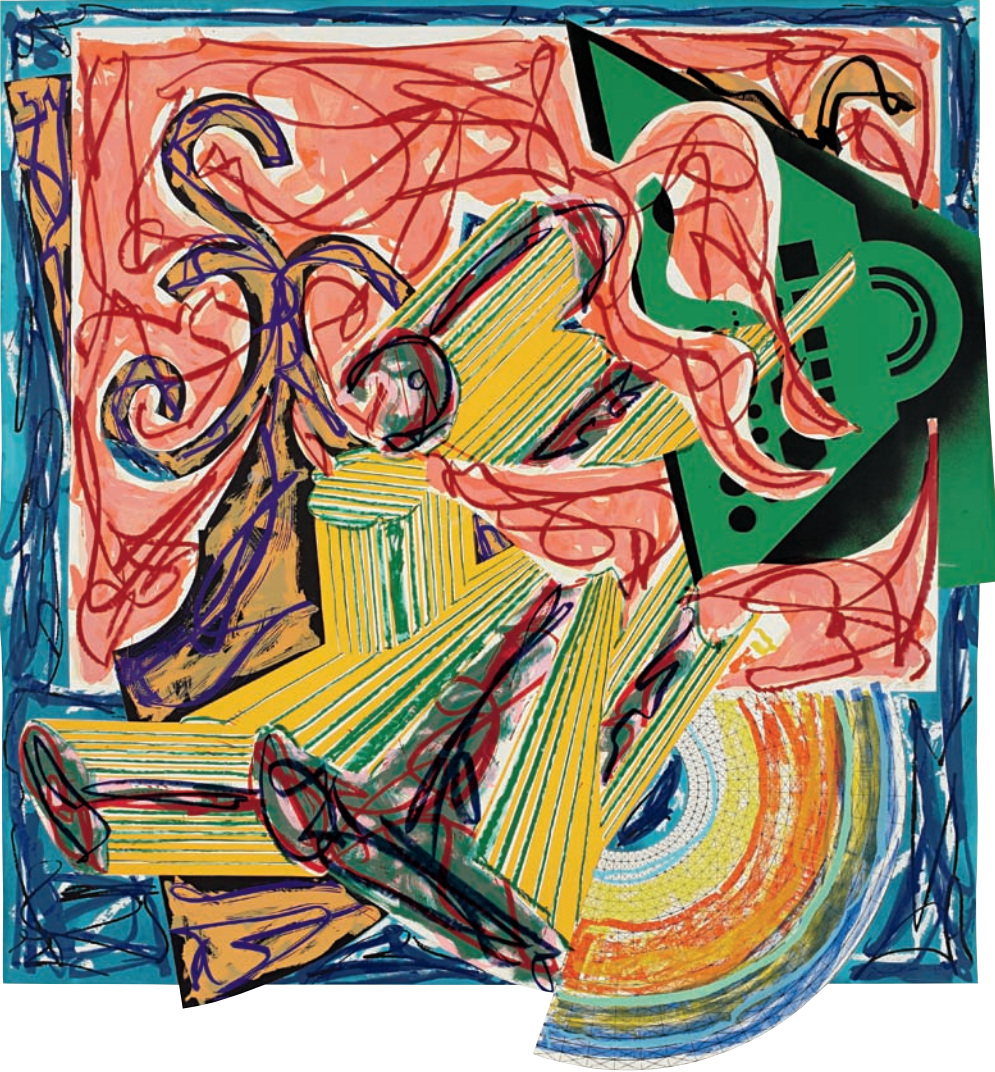
**Estimate** \$2,000-3,000 •

**LITERATURE**

Richard Axsom 73; Gemini G.E.L. 377







124

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**FRANK STELLA** b. 1936

*The Butcher Came and Slew the Ox, Plate 8, from Illustrations after El Lissitzky's Had Gadya, 1984*

Lithograph, linocut and screenprint in colors with collage and hand-coloring, on wove paper, the full sheet, signed, dated '84' and numbered 26/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, in very good condition, framed. S. 57 x 52 in (144.8 x 132.1 cm)

**Estimate** \$6,000-8,000 •

125

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**FRANK STELLA** b. 1936

*Polar Co-Ordinates Variant IIIa, from Polar Co-Ordinates for Ronnie Peterson series, 1980*

Lithograph, screenprint and letterpress in colors, on Arches cover paper, the full sheet, signed, dated '80' and annotated 'P.P. I' in pencil (a printer's proof, the edition was 32 and 5 artist's proofs), published by Petersburg Press, New York, in very good condition, framed.

S. 38¾ x 38 in (98.4 x 96.5 cm)

**Estimate** \$6,000-9,000 •

**LITERATURE**

Richard Axsom 128

125





126

**FRANK STELLA** b. 1936

*Noguchi's Okinawa Woodpecker*, from *Exotic Bird series*, 1977  
Offset lithograph and screenprint in colors, on Arches 88 paper, with full margins, signed, dated '77' and numbered 3/50 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd, Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 32¾ x 44½ in (83.2 x 113.3 cm)

S. 33¾ x 45½ in (85.7 x 115.9 cm)

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

**LITERATURE**

Richard Axsom 109; Tyler Graphics 550

126



127

**FRANK STELLA** b. 1936

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

Offset lithograph and screenprint in colors, on Arches cover paper, the full sheet, signed, dated '82' and numbered 40/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, in very good condition, unframed.

S. 45½ x 38½ in (114.6 x 98.1 cm)

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

**LITERATURE**

Richard Axsom 146

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128

PROPERTY FROM AN EAST COAST COLLECTION

**FRANK STELLA** b. 1936

*Shards Variant IVa*, from *Shards series*, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated and annotated 'BAT' in pencil (the Bon à Tirer impression, the edition was 49 and 10 artist's proofs), published by Petersburg Press, New York, the full sheet, in very good condition, framed.  
S. 40 x 45½ in (101.6 x 115.6 cm)

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

**PROVENANCE**

Petersburg Press, New York

**EXHIBITED**

Nassau County Museum of Art, *Graphics*, Feb 14-May 3, 1992

**LITERATURE**

Richard Axsom 151







129

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**KENNETH NOLAND** 1924-2010

*Days and Nights (ESP-KN-07-02)*, 1983

Monotype in colors, on handmade paper, the full sheet, published by Experimental Workshop, Emeryville, California, with the artist's blindstamp, generally in very good condition, framed.

42¾ x 39¼ in (108.6 x 99.7 cm)

**Estimate** \$8,000-12,000 •

**PROVENANCE**

Andre Emmerich Gallery, New York

**EXHIBITED**

The Century Association, Member's Exhibition, New York

130

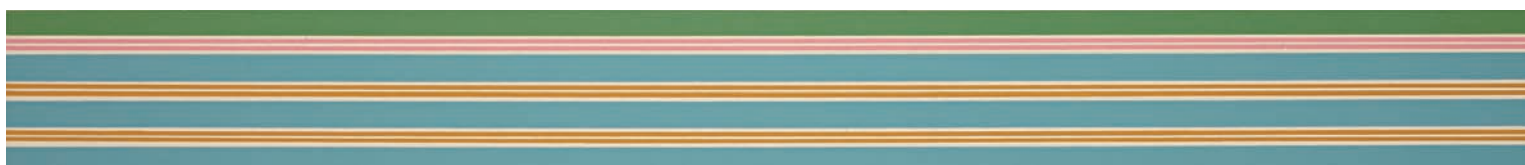
**KENNETH NOLAND** 1924-2010

*Twin Planes*, 1969

Screenprint in colors, on canvas mounted to panel (as issued), the full sheet, presumably from the edition of 200, co-published by Sarah Lawrence Art Press and Chiron Press Inc., New York, generally in very good condition, laid down to mat board, framed.

S. 6¼ x 58⅞ in (15.9 x 149.5 cm)

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



131



131

**KENNETH NOLAND** 1924-2010*Pairs 10, from the Handmade Paper Project, 1981*

The set of two uniquely colored pressed paper pulp prints, the full sheets, both signed, dated '1981' and annotated '9L' and '9R' respectively in black ink on the reverse (two of 42 unique paperworks), published by Tyler Graphics, Ltd., Mount Kisco, New York, both in very good condition, both framed.

blue S. 15 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in (39.7 x 40 cm)

red S. 16 x 16 in (40.6 x 40.6 cm)

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

Tyler Graphics 473

132



132

**KENNETH NOLAND** 1924-2010*Pairs 10, from the Handmade Paper Project, 1981*

The set of two uniquely colored pressed paper pulp prints, the full sheets, both signed and annotated '2-L' and '2R' respectively, yellow dated '1981' in black in on the reverse (two of 42 unique paperworks), published by Tyler Graphics, Ltd., Mount Kisco, New York, both in very good condition, both framed.

yellow S. 15 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in (40 x 40 cm)

gray S. 16 x 16 in (40.6 x 40.6 cm)

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

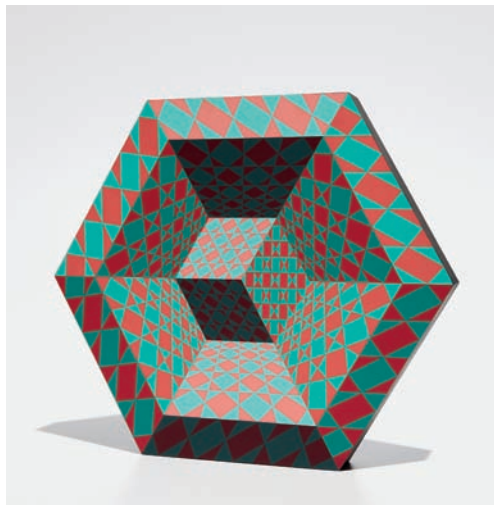
Tyler Graphics 473



133



one side



the other side

133

**VICTOR VASARELY** 1906-1997*Sancton*, circa 1985

Wood multiple hand-painted in colors, signed and numbered 1/100 in black ink, in very good condition.

15 $\frac{5}{8}$  x 17 $\frac{3}{4}$  x 1 $\frac{1}{8}$  in (39.7 x 45.1 x 4.8 cm)

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

134



one side



the other side

134

**VICTOR VASARELY** 1906-1997*Gestalt*, circa 1985

Wood multiple hand-painted in colors, signed and numbered 3/100 in black ink, in very good condition.

16 $\frac{7}{16}$  x 15 $\frac{1}{2}$  x 2 in (41.8 x 39.4 x 5.1 cm)

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

135

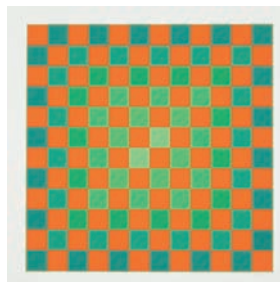
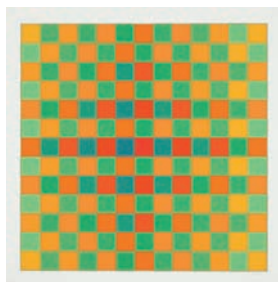
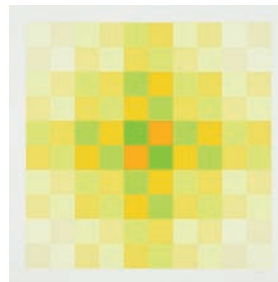
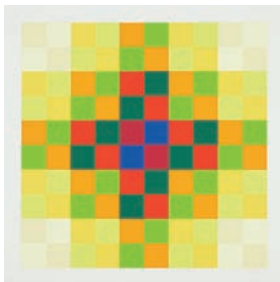
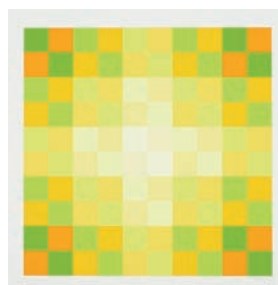
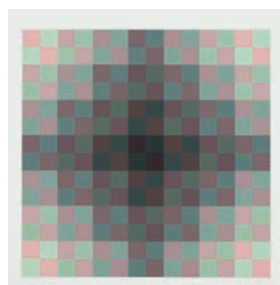
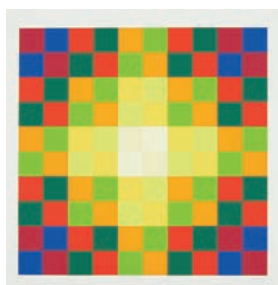
**HUGO DEMARCO** 1932-1995*Relation Couleur*, 1973

The complete set of eight screenprints in colors, on heavy wove paper, with full margins, all signed and numbered 98/200 in pencil, numbered 98 on the colophon, published by Éditions Denise René, Paris (with their blindstamp), all generally in very good condition, contained in the original light blue linen covered portfolio case.

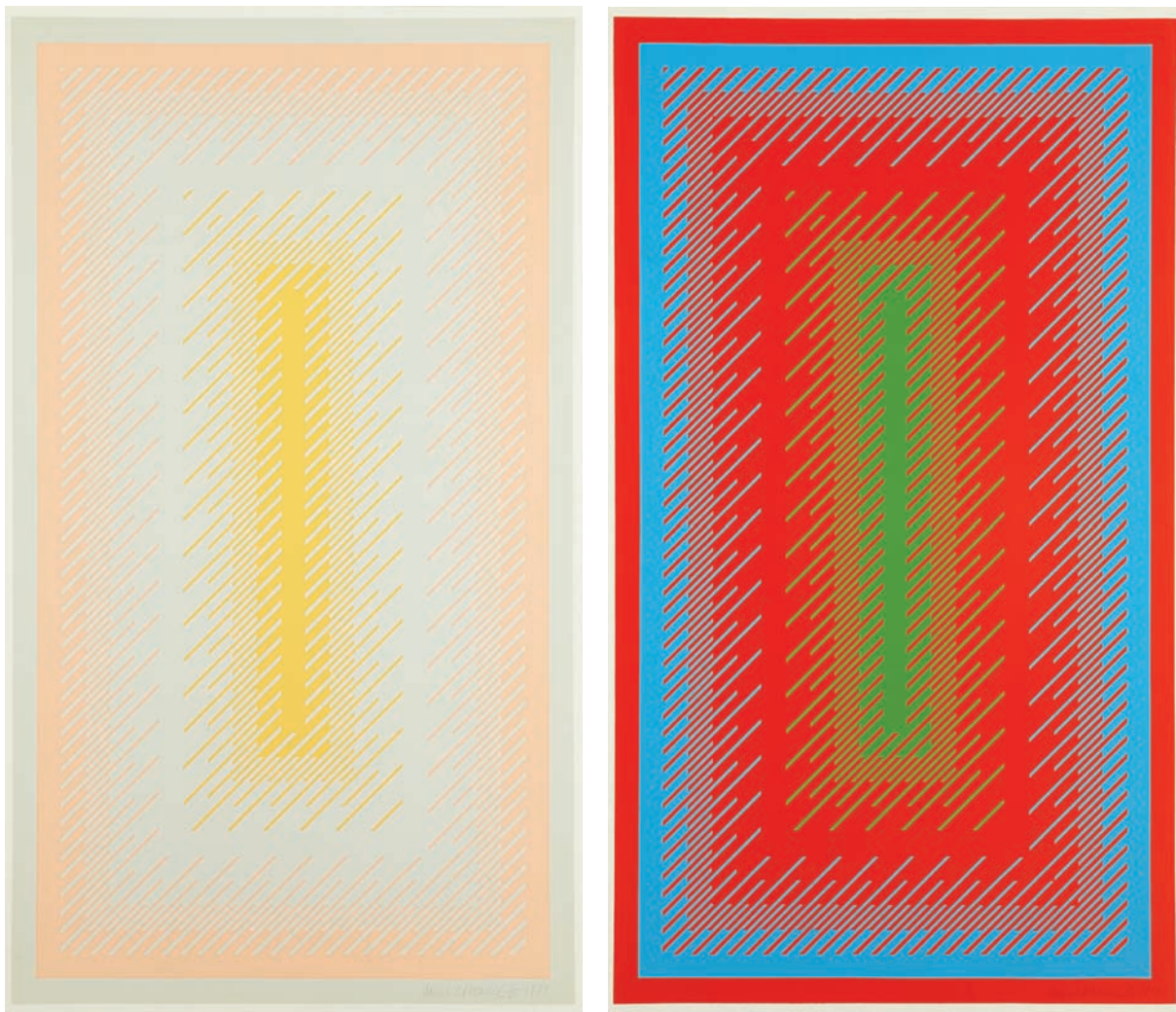
31 $\frac{1}{2}$  x 31 $\frac{1}{2}$  x 1 $\frac{1}{4}$  in (80 x 80 x 3.2 cm)

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

135







137



136

**RICHARD ANUSZKIEWICZ** b. 1930  
*Reflections IV, Grey; and Reflections IV, Red*, 1979

Two hand-painted screenprints in colors, on Masonite, both signed, dated '1979' and numbered 11/60 in pencil (there were also 15 artist's proofs), published by Editions Lassiter Meisel, New York, both in very good condition, both framed.

both 80½ x 46¼ in (204.5 x 117.5 cm)

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

**PROVENANCE**  
 Collection of the artist

137

**VICTOR VASARELY** 1906-1997  
*Planetarische Folklore*, 1964

The complete set of six screenprints in colors, on cardboard, with full margins, with title page, colophon and forward, all prints signed in pencil, numbered 115 of 125 in ink on the colophon, published by Galerie Der Spiegel, Köln, in very good condition, contained in original black portfolio case.

26 x 24½ in (66 x 62.5 cm)

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





138

**HELEN FRANKENTHALER** 1928-2011*Yellow Span*, 1968

Aquatint in colors, on Richard de Bas Auvergne à la main paper, with full margins, signed, dated '68' and numbered 4/15 in pencil (there were no recorded artist's proofs), published by Universal Limited Art Editions, West Islip (with their blindstamp), in very good condition, framed.

I. 13¾ x 18⅝ in (34.9 x 47.3 cm)

S. 19¾ x 26 in (50.2 x 66 cm)

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

**LITERATURE**

Pegram Harrison 13

139

**HELEN FRANKENTHALER** 1928-2011*Solar Imp*, 2001

Screenprint in colors, on wove paper, the full sheet, signed and numbered 95/126 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, in very good condition, framed.

S. 39¼ x 29⅝ in (99.7 x 75.2 cm)

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

**LITERATURE**

Charles Riley p. 191

139



140

**HELEN FRANKENTHALER** 1928-2011*Madame de Pompadour*, 1985-90

Lithograph in colors, on Arches Cover paper, the full sheet, signed, dated '85-90' and numbered 40/60 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd, Mount Kisco, New York (with their blindstamp) in very good condition, framed.

S. 43¼ x 29¾ in (109.9 x 74.6 cm)

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

**LITERATURE**

Pegram Harrison 170

140



141



141

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ROBERT MOTHERWELL** 1915-1991*Gesture IV (State I)*, 1976

Aquatint and etching in colors, on J.B. Green paper, with full margins, signed and annotated 'presentation proof' in pencil (aside from the edition of 100 and 10 artist's proofs in Roman numerals), published by the artist and released by Brooke Alexander, Inc., New York (with the artist's blindstamp), in very good condition, framed.

I. 19¾ x 16 in (50.2 x 40.6 cm)

S. 35 x 26¼ in (88.9 x 66.7 cm)

**Estimate** \$8,000-12,000 •

**LITERATURE**

Siri Engberg and Joan Banach 208





142

**ROBERT MOTHERWELL** 1915-1991*Elegy Study I*, 1989

Lithograph in colors, on light brown TGL handmade paper, with full margins, signed and numbered 'ap 9/20' in pencil (an artist's proof, the edition was 50), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 31½ x 53¾ in (80 x 136.5 cm)

S. 39¼ x 61 in (99.7 x 154.9 cm)

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

**LITERATURE**

Siri Engberg and Joan Banach 488

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143

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ROBERT MOTHERWELL** 1915-1991*Flesh Automatism*, 1984

Aquatint and etching in colors, on Georges Duchêne Hawthorne of Larroque handmade paper, with full margins, signed and numbered 11/15 in pencil (there were also 4 artist's proofs), co-published by the artist and Tyler Graphics, Ltd., Mount Kisco, New York (with the artist's blindstamp), the colors slightly attenuated, pale light-staining, otherwise generally in very good condition, framed.

I. 17¾ x 23⅝ in (45.1 x 60 cm)

S. 24¼ x 30¼ in (61.6 x 76.8 cm)

**Estimate** \$7,000-9,000 •

**PROVENANCE**

Patricia Heesy Gallery, New York

**LITERATURE**

Siri Engberg and Joan Banach 346



144

**ROBERT MOTHERWELL** 1915-1991*St. Michael III*, 1979

Lithograph and screenprint in colors, on gray HMP handmade paper, the full sheet, signed and numbered 'ap VII/XX' in white pencil (an artist's proof, the edition was 99), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.  
S. 40½ x 31½ in (102.9 x 80 cm)

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

Siri Engberg and Joan Banach 237

Tyler Graphics 398

144



145



145

**ROBERT MOTHERWELL** 1915-1991*España*, 1990

Aquatint in colors and carborundum, on Georges Duchene Hawthorne of Larroque paper, with full margins, signed and numbered 6/40 in pencil (there were also 7 artist's proofs), published the artist and released by Waddington Graphics, London (with both of their blindstamps), in very good condition, framed.

I. 15½ x 23½ in (39.4 x 59.7 cm)

S. 24 x 32¼ in (61 x 81.9 cm)

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

Siri Engberg and Joan Banach 496

146



146

**ROBERT MOTHERWELL** 1915-1991*America - La France Variations VII*, 1984

Lithograph in colors with collage, on Arches Cover paper, the full sheet, signed and numbered 38/68 in pencil (there were also 20 artist's proofs in Roman numerals), published by Tyler Graphics Ltd, Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 48¼ x 32 in (122.6 x 81.3 cm)

S. 52¼ x 36 in (132.7 x 91.4 cm)

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

Tyler Graphics 449

Siri Engberg and Joan Banach 335





147

PROPERTY FROM AN EAST COAST COLLECTION

**JACKSON POLLOCK** 1912-1956

*Untitled*, 1951/64

Screenprint, on Strathmore paper, with full margins, numbered 29/50 in pencil, with the Jackson Pollock Estate blindstamp, in very good condition, framed.

I. 21¾ x 16¾ in (55.2 x 42.5 cm)

S. 29⅞ x 23⅞ in (74 x 58.7 cm)

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

**EXHIBITED**

Nassau County Museum of Art, *Graphics*, February 15-May 3, 1992

**LITERATURE**

Francis Valentine O'Connor and Eugene Victor Thaw 1095

"I want to mention another artist, Jackson Pollock.... There's an extraordinary way in which the drip paintings are in the process of making themselves as you look at them. As if the all-overness of that continuous play, that continuous depositing, if you like, makes them be, and feel, as if they are in a flux, as if they are moving backwards and forwards, as if they are making themselves, as if they are not finite and of course, I could go on.... I will go on, I think it's really important."

Anish Kapoor

148

148

PROPERTY FROM AN EAST COAST COLLECTION

**WILLEM DE KOONING** 1904-1997*Two Women*, 1973

Lithograph, on wove paper, with full margins, signed, dated '1973' and numbered 73/100 in pencil (there were also artist's proofs), in very good condition, framed.

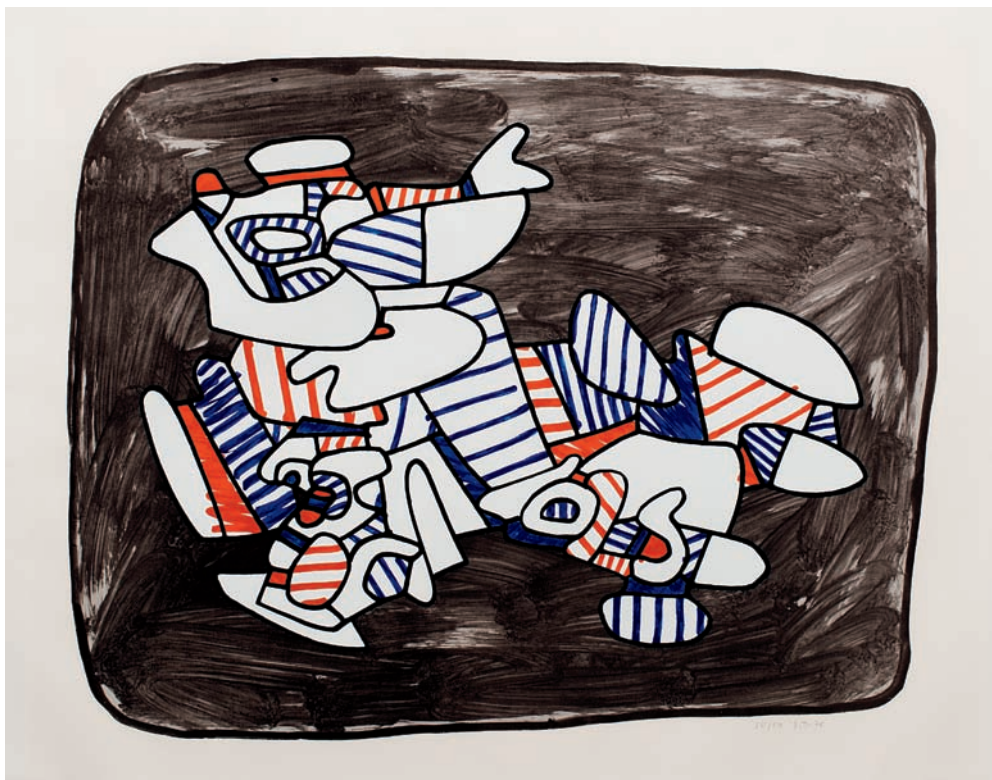
I. 14 x 11 in (35.6 x 27.9 cm)

S. 18¼ x 15¼ in (46.4 x 38.7 cm)

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



149



149

**JEAN DUBUFFET** 1901-1985*Lion Heraldique*, 1976

Screenprint in colors, on Arches paper, with full margins, signed with initials, dated '76' and numbered 15/50 in pencil (there were also 9 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 23¼ x 29½ in (59.1 x 75.2 cm)

S. 27½ x 34½ in (70.2 x 87.9 cm)

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

LITERATURE

Sophie Webel 1179





## 150

PROPERTY FROM THE ESTATE OF A  
MIDWEST COLLECTOR

**JEAN DUBUFFET** 1901-1985

*Les passants*, 1982

Lithograph in colors, on Arches paper, with full margins, signed (with initials), dated '82' and numbered 11/50 in pencil (there were also 7 hors commerce impressions in Roman numerals), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 27 x 38½ in (68.6 x 96.8 cm)

S. 31½ x 45¼ in (80.3 x 114.9 cm)

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

**LITERATURE**

Sophie Webel 1270

## 151

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**JEAN DUBUFFET** 1901-1985

*Ontogénèse*, 1975

Screenprint in colors, on Arches paper, with full margins, signed, dated '75' and numbered 19/50 in pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, the colors slightly attenuated, light-staining, otherwise generally in good condition, framed.

I. 24 x 29½ in (61 x 74.9 cm)

S. 29½ x 34¾ in (74.9 x 88.3 cm)

**Estimate** \$4,000-6,000 •

**LITERATURE**

Sophie Webel 1168





152

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**A.R. PENCK** b. 1939

*Untitled; and Quo Vadis Germania*, 1982; and 1985

Two prints, including one screenprint in colors and one aquatint in colors, on Arches and Magnani Incisioni paper respectively, with full margins, *untitled* signed and numbered 249/250 in pencil, *quo* signed, titled, and numbered I/X in pencil (an artist's proof, the edition was 35), published by Multiples, Inc., New York, and Maximilian Verlag/Sabine Knust, Munich, Germany respectively, both generally in very good condition, both framed. *Untitled* I. 33½ x 47½ in (85.1 x 120.7 cm)  
*Untitled* S. 40 x 55 in (101.6 x 139.7 cm);  
*Quo* I. 35 x 66 in (88.9 x 167.6 cm)  
*Quo* S. 42½ x 71½ in (108 x 181.6 cm)

**Estimate** \$2,000-3,000 •

152



153



153

**AFTER KAREL APPEL** 1921-2006

*Blue Boy*, 2002

Wood construction hand-painted in colors, signed and numbered 3/60 in black paint by another hand, based on an image by Karel Appel, in very good condition.  
26 x 18½ x 3½ in (66 x 47 x 7.9 cm)

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

154



154

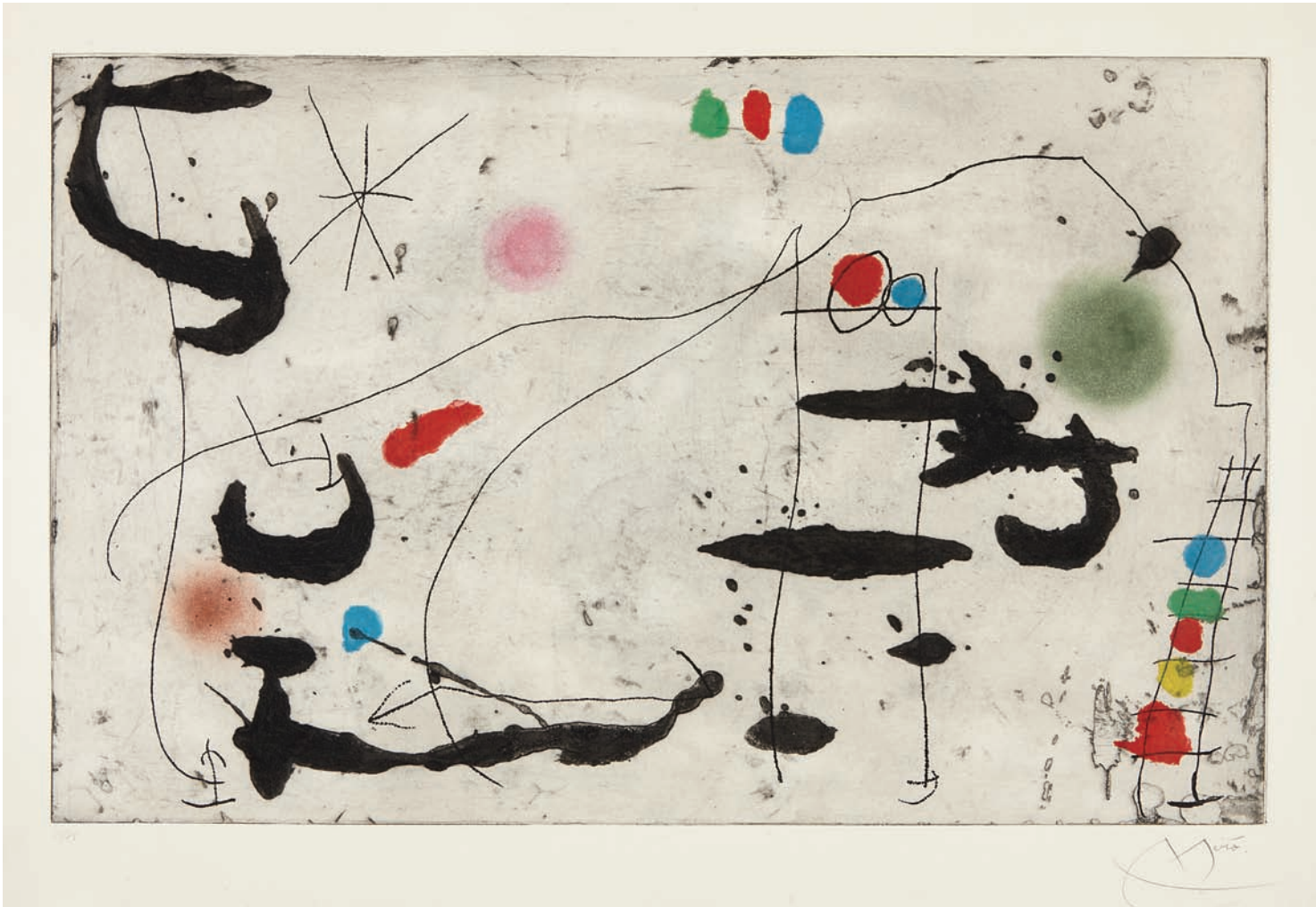
**HENRI MICHAUX** 1899-1984

*Hors de la colline*, 1983

The complete set of 30 lithographs in colors (including the deluxe suite of 15), on Arches and Japanese paper respectively, the full sheets, with text by Vadim Kozovoi, signed by the artist and author in pencil on the colophon, number 25 of 120, each deluxe print signed and numbered 25/25 in pencil (there were also 20 in Roman numerals, 15 copies (numbers 11-25) from the edition of 100 include the deluxe suite of 15), published by Pierre Berès, Paris, all in very good condition, all contained in original yellow fabric-covered portfolio.  
16½ x 12½ in (41 x 30.8 cm)

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





155

PROPERTY FROM THE ESTATE OF A MIDWEST COLLECTOR

**JOAN MIRÓ** 1893-1983*Tracé sur le paroi II (Mark on the Wall II)*, 1967

Etching, aquatint in colors with carborundum, on Mandeure Rag paper, with full margins (deckle at lower sheet edge), signed and numbered 51/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, in very good condition, framed.

I. 23 x 36 $\frac{3}{8}$  in (58.4 x 92.4 cm)

S. 29 $\frac{3}{4}$  x 40 $\frac{3}{4}$  in (75.6 x 103.5 cm)

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

**LITERATURE**

Jacques Dupin 441

156

**JOAN MIRÓ** 1893-1983*Poster for the Exhibition 'Sobreteixims', 1973*

Lithograph in colors, on Chiffon de la Doré, the full sheet, signed and numbered 33/150 in pencil, published by Maeght, Paris, in very good condition, framed.

S. 33 $\frac{1}{2}$  x 23 $\frac{3}{8}$  in (85.1 x 58.7 cm)

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

**LITERATURE**

Fernand Mourlot 919

156





157

**JOAN MIRÓ** 1893-1983*Dormir sous la lune (Sleep Under the Moon)*, 1969

Etching and aquatint in colors with carborundum and embossing, on Arches paper, with full margins, signed and numbered 38/75 in pencil, published by Maeght, Paris, in very good condition, framed.

I. 26¼ x 38½ in (66.7 x 97.8 cm)

S. 28½ x 40¼ in (72.4 x 102.2 cm)

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

**LITERATURE**

Jacques Dupin 495

157



158

PROPERTY FROM THE ESTATE OF A MIDWEST COLLECTOR

**JOAN MIRÓ** 1893-1983*Album 19: plate 16*, 1961

Lithograph in colors, on Rives vellum paper, the full sheet (deckle on all sides), signed and numbered 44/75 in pencil (there were also 15 artist's proofs in Roman numerals), published by Maeght, Paris, the colors slightly attenuated, occasional soiling and scuffing, otherwise in good condition, framed.

S. 19⅞ x 25⅞ in (50.5 x 65.7 cm)

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

**LITERATURE**

Fernand Mourlot 327; Patrick Cramer books 70

158



159

PROPERTY FROM AN EAST COAST COLLECTION

**JOAN MIRÓ** 1893-1983*Aidez L'Espagne*, from *Cahiers d'Art* 4-5, 1937

Pochoir in colors, on wove paper, with full margins (the sheet folded, as issued), with a complementary signature and annotated 'H.C.' in pencil (an hors commerce, the edition was of unknown size), the colors fresh and bright, in very good condition, framed.

I. 10 x 7⅞ in (25.4 x 18.7 cm)

S. 12⅝ x 19¼ in (32.1 x 48.9 cm)

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

**PROVENANCE**

Galeria Joan Prats, New York, 1985

**EXHIBITED**

Nassau County Museum of Art, *Miro and Calder*, June 7-Sept. 12, 1998

**LITERATURE**

Jacques Dupin 17; Patrick Cramer books IV

159







160

**VARIOUS ARTISTS**

*Todo lo que un Hombre debe Saber Sobre los Toros, La Suerte de Verte o la Muerte*  
(Everything a Man Should Know About the Bulls, The Luck of Seeing You or Death),  
1990-91

The complete set of eight screenprints in colors, on Rives BFK paper, the full sheets and with full margins, all signed and numbered 47/55 in pencil or black ink (two dated '1991' and two titled) (there were also 7 artist's proofs), published by Reiner Opoku, Cologne, all in very good condition, contained in original pink linen portfolio case.

36 x 28 $\frac{3}{8}$  x  $\frac{5}{8}$  in (91.4 x 72.1 x 1.6 cm)

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

Including:

DONALD BAECHLER *Corrida de toros I*; and *Corrida de toros II*, coffee stained layout paper with screenprint; PAUL BLANCA *Cogida*; and *Un natural con la izquierda*, bull's blood screenprints; LOUIS CLARAMUNT *Untitled*; and *Untitled*, clay wash and screenprint; and JIRI GEORG DOKOUPIL *Espartaco*; and *Joselito*, bull's shit screenprints

161

**DONALD BAECHLER** b. 1956

*Scroll*, 2007

Etching, on wove paper, with full margins, signed, dated '2007' and numbered 9/15 in pencil, published by Ediciones Poligrafá, Barcelona, in very good condition, framed.

I. 38 $\frac{3}{4}$  x 12 $\frac{3}{4}$  in (98.4 x 32.4 cm)

S. 45 $\frac{3}{4}$  x 17 $\frac{3}{4}$  in (116.2 x 45.1 cm)

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

161



162

**PABLO PICASSO** 1881-1973

*Picador; and Picador and Bull*,  
1952; and 1953

Two ceramics, including one partially glazed terracotta pitcher, and one glazed white earthenware plate painted in black, from the editions of 500 and 200 respectively, the pitcher inscribed 'Edition Picasso Madoura' on the underside, the plate with the *Empreinte Original de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, both in very good condition.

pitcher 6¼ x 4½ x 3¼ in (15.9 x 11.4 x 8.3 cm)

plate diameter 10⅝ in. (27 cm)

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

**LITERATURE**

Alain Ramié 162; and 194

162



163

**PABLO PICASSO** 1881-1973

*Visage aux yeux ronds (Round-Eyed Face)*; and *Femme échevelée (Dishevelled Woman)*, 1960; and 1963

Two white earthenware plates, numbered 82/100 and 84/100 respectively in black, inscribed 'T117' and 'T103' and with *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside, in very good condition.

diameter face 7½ in (19.1 cm)

diameter woman 10⅜ in (26.4 cm)

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

**LITERATURE**

Alain Ramié 452; and 510

163



164

**PABLO PICASSO** 1881-1973

*Faun's Head*, 1955

Red earthenware plate, annotated 'Z. 123' and numbered 105/150 in black ink on the reverse, with the *Empreinte Original de Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in very good condition.

diameter: 10 in. (25.4 cm)

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

**LITERATURE**

Alain Ramié 282

164







165

**PABLO PICASSO** 1881-1973

*Pichet gravé gris*, 1954

White earthenware turned pitcher, painted in black, white and grey patina, from the edition of 500, inscribed 'Edition Picasso' in black and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in very good condition.

11¼ x 9½ x 6¾ in (28.6 x 24.1 x 17.1 cm)

**Estimate** \$12,000-15,000

**PROVENANCE**

Purchased directly from Madoura Pottery Studio, Vallauris

**LITERATURE**

Alain Ramié 246



alternate views

166

**PABLO PICASSO** 1881-1973

*Modèle accoudé sur un tableau (Model Leaning on a Table)*, plate 43, from *La suite Vollard*, 1933

Etching, on Montval paper watermark *Picasso*, with full margins, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Vollard, Paris, 1939, generally in very good condition, framed.

I. 10½ x 7½ in (26.7 x 19.1 cm)

S. 17½ x 13½ in (44.5 x 34.3 cm)

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

#### LITERATURE

Georges Bloch 151

Brigitte Baer 303

166



167



167

**PABLO PICASSO** 1881-1973

*Profil de Jacqueline (Jacqueline's Profile)*, 1956

White earthenware round/square plaque painted in black, from the edition of 500, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside, in very good condition.

7½ x 7¾ in (19.1 x 19.7 cm)

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

#### LITERATURE

Alain Ramié 383





168

**PABLO PICASSO** 1881-1973

*Visage aux cercles (Face with Circles)*, 1969

White earthenware turned pitcher painted in gray patina, green, red, blue, and white, inscribed 'Edition Picasso', 'Madoura', numbered 116/500 and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in very good condition.

11½ x 10⅞ x 7 in (29.2 x 27.6 x 17.8 cm)

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

**PROVENANCE**

Purchased directly from Madoura Pottery Studio, Vallauris

**LITERATURE**

Alain Ramié 612



alternate views

169



170



169

PROPERTY FROM A NEW YORK CITY ESTATE

**AFTER PABLO PICASSO** 1881-1973*Nature morte aux poires et au pichet (Still Life with Pear and Pitcher), 1936*

Aquatint in colors, on Arches paper, with full margins, signed and numbered 40/300 in pencil, published and printed by Atelier Crommelynck, Paris (with their blindstamp), mat staining, otherwise generally in good condition, framed.

I. 12 $\frac{5}{8}$  x 17 $\frac{1}{8}$  in (32.1 x 43.5 cm)S. 19 $\frac{3}{4}$  x 25 $\frac{3}{4}$  in (50.2 x 65.4 cm)**Estimate** \$10,000-15,000

170

**HENRI MATISSE** 1869-1954*Nu. Époque du 'Chapeau jaune' (Nude. Era of the 'Yellow Hat'), 1929*

Etching, on Chine appliqué to Arches paper, with full margins, signed and annotated 'Etat' in pencil (one of two state proofs, the edition was 25), in very good condition, unframed.

I. 9 $\frac{3}{4}$  x 4 $\frac{7}{8}$  in (24.8 x 12.4 cm)S. 14 $\frac{3}{4}$  x 11 $\frac{1}{8}$  in (37.5 x 28.3 cm)**Estimate** \$6,000-8,000

LITERATURE

Claude Duthuit 220





171

**HENRI MATISSE** 1869-1954*Nu allongé (Lying Nude)*, from *Dessins*, 1925

Etching, on Chine appliqué to Arches paper, with margins, signed and numbered 77/100 in pencil (there was also an unsigned edition of 1000 on another paper), generally in good condition, framed.

I. 3¼ x 4½ in (8.3 x 11.4 cm)

S. 5⅝ x 7⅞ in (14.3 x 18.7 cm)

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

**LITERATURE**

Claude Duthuit books 3

172

**ELIZABETH PEYTON** b. 1965*Oscar and Bosie*, 1998

Lithograph in colors lightly finished with pearlescent dust, on hand-tinted Somerset Satin paper, the full sheet, signed, titled, dated '1998' and numbered 'II/XX' in pencil (an artist's proof, the edition was 60), published by Parkett Editions, New York and Zurich, in very good condition, framed.

S. 22⅞ x 24⅜ in. (58.1 x 61.9 cm)

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

**LITERATURE**

Editions for Parkett 53

172



173

**MARC CHAGALL** 1887-1985*Amoureux avec cheval (Lovers with Horse)*, 1961/70

Etching and aquatint, on Chine collé to Arches paper, with full margins, signed and numbered 6/20 in pencil (aside from the edition of 150 on Japanese paper), generally in very good condition, framed.

I. 9 x 6½ in. (22.9 x 16.5 cm)

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

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

**PROVENANCE**

The Estate of Mrs. Harry N. Abrams;  
Phillips de Pury & Company New York:  
Wednesday, April 07, 2010, Lot 197

**LITERATURE**

Eberhard W. Kornfeld 118/III/b  
Patrick Cramer books 85

173





174

**MARC CHAGALL** 1887-1985*La famille d'arlequin (The Harlequin Family)*, 1965

Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 32/50 in pencil, in very good condition, framed.

I. 26¼ x 20 in (66.7 x 50.8 cm)

S. 30½ x 22¾ in (77.5 x 56.8 cm)

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

Fernand Mourlot 430

175

PROPERTY FROM AN EAST COAST COLLECTION

**MARC CHAGALL** 1887-1985*L'Acrobate au violon (Acrobat with Violin)*, 1924

Etching with drypoint, on wove paper, with full margins (deckle on all sides), from the unsigned edition of 150, published by Ambroise Vollard, Paris, generally in very good condition, framed.

I. 16½ x 12¼ in (41 x 31.1 cm)

S. 23 x 18 in (58.4 x 45.7 cm)

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

Eberhard Kornfeld 40/III/b

174



175



176

176

**MARC CHAGALL** 1887-1985*Le songe du peintre (Painter's Dream)*, 1967

Lithograph in colors, on Arches paper, with full margins, signed and numbered 24/50 in pencil (there were also some artist's proofs), in very good condition, framed.

I. 29¼ x 22¼ in (74.3 x 56.5 cm)

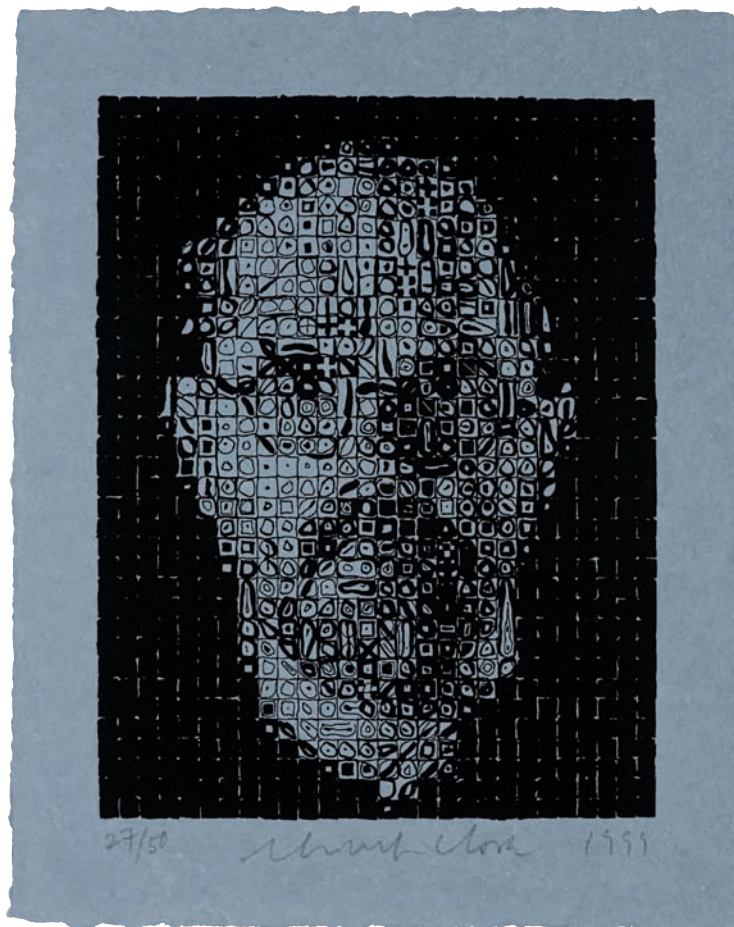
S. 34¼ x 25¾ in (87 x 65.4 cm)

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

Fernand Mourlot 489







177

**CHUCK CLOSE** b. 1940*Self-Portrait #1; and Self-Portrait #-2, 1999*

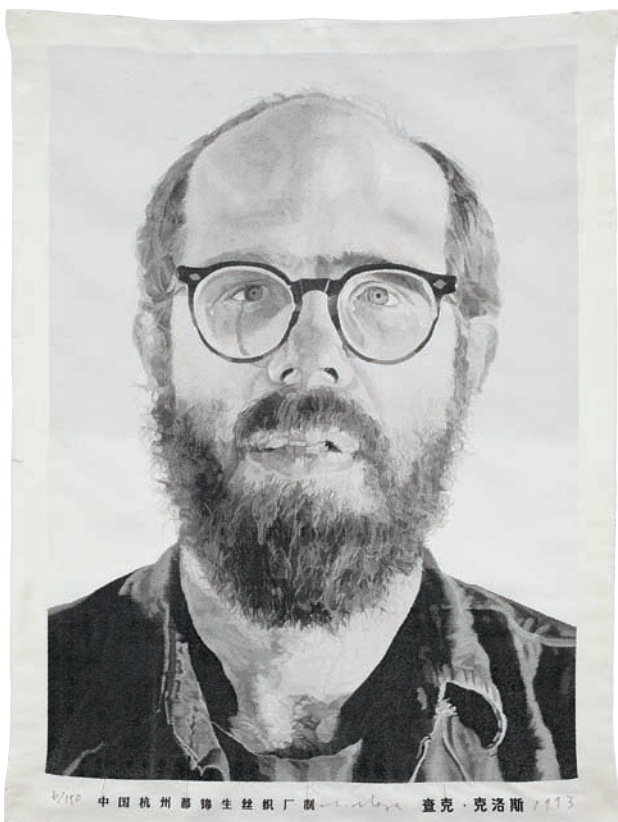
Two relief prints with embossment, on handmade black and gray paper respectively, with full margins, both signed, dated '1999' and numbered 27/50 in pencil (there were also 7 artist's proofs), published by Two Palms Press, New York, both in excellent condition, both framed.

I. 20¼ x 15½ in (51.4 x 39.4 cm)

S. 25 x 20 in (63.5 x 50.8 cm)

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

178



178

**CHUCK CLOSE** b. 1940*Self-Portrait, 1993*

Woven silk tapestry, with full margins signed, dated '1993', and numbered 6/150 in black ink, published by the artist and A/D Gallery, New York, in very good condition, unframed.

I. 31¾ x 33 in (80.6 x 83.8 cm)

S. 50¾ x 38 in (128 x 96.5 cm)

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





179

**DONALD SULTAN** b. 1951*Five Reds; and Six Yellows, 2002*

Two screenprints in color with flocking, on Somerset paper, with full margins, both signed, titled, dated 'May 28 2002' and 'May 24 2002' respectively and numbered 6/60 in pencil (there were also 10 artist's proofs for both), published by Artworks Gallery, Pasadena, California, both in very good condition, both framed.

both I. 22¼ x 30½ in (56.5 x 77.5 cm)

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

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



180

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**YVONNE JACQUETTE** b. 1934*Tip of Manhattan, 1987*

Woodcut in colors, on Okawara paper, the full sheet, signed, dated '1987' and numbered 3/30 in pencil, published by Experimental Workshop, Emeryville, California, in very good condition, framed.

S. 29½ x 55½ in (74.9 x 141 cm)

**Estimate** \$2,000-3,000 •





181



181

**ALEX KATZ** b. 1927*Dog at Ducktrap*, 1976

Lithograph in colors, on Arches Cover paper, the full sheet, signed and numbered 37/90 in pencil, (there were also 18 artist's proofs), co-published by Brooke Alexander Editions, Inc. and Marlborough Graphics, Inc. New York, in very good condition, framed.  
29¼ x 43 in (74.3 x 109.2 cm)

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

Klaus Albrecht Schröder 83

182

**ALEX KATZ** b. 1927*Blueberry Field*, 1968

Screenprint in colors, on wove paper, the full sheet, signed and numbered 65/100 in pencil, (there were also some artist's proofs), published by Fischbach Gallery, New York, in very good condition, framed.

S. 14 x 17 in (35.6 x 43.2 cm)

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

Klaus Albrecht Schröder 17

182



183



183

**ALEX KATZ** b. 1927*Superb Lilies*, 1972

Lithograph in colors, on Arches paper, the full sheet, signed and numbered '5/11 A.P.' in pencil (an artist's proof, the edition was 90), published by Marlborough Graphics, Inc., New York, in very good condition, unframed.  
S. 19 x 20 in (48.3 x 50.8 cm)

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

Klaus Albrecht Schröder 63

184

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ALEX KATZ** b. 1927

*The Green Cap*, 1985

Woodcut in colors, on Japanese paper, with full margins, signed and numbered 2/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), generally in very good condition, framed.

I. 12¼ x 18 in (31.1 x 45.7 cm)

S. 17¾ x 24¾ in (45.1 x 61.9 cm)

**Estimate** \$2,500-3,500 •

**LITERATURE**

Klaus Albrecht Schröder 186

184



185



185

**ALEX KATZ** b. 1927

*Ada in Hat*, from the *Alex and Ada*, the 1960's to the 1980's, 1990

Screenprint in colors, on Arches Rag paper, the full sheet, signed and numbered 145/150 in pencil (there were also 30 artist's proofs), published by Gaultney Klineman Art, New York, in very good condition, framed.

S. 26 x 36 in (66 x 91.4 cm)

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

**LITERATURE**

Klaus Albrecht Schröder 241





186

**JULIAN OPIE** b. 1958

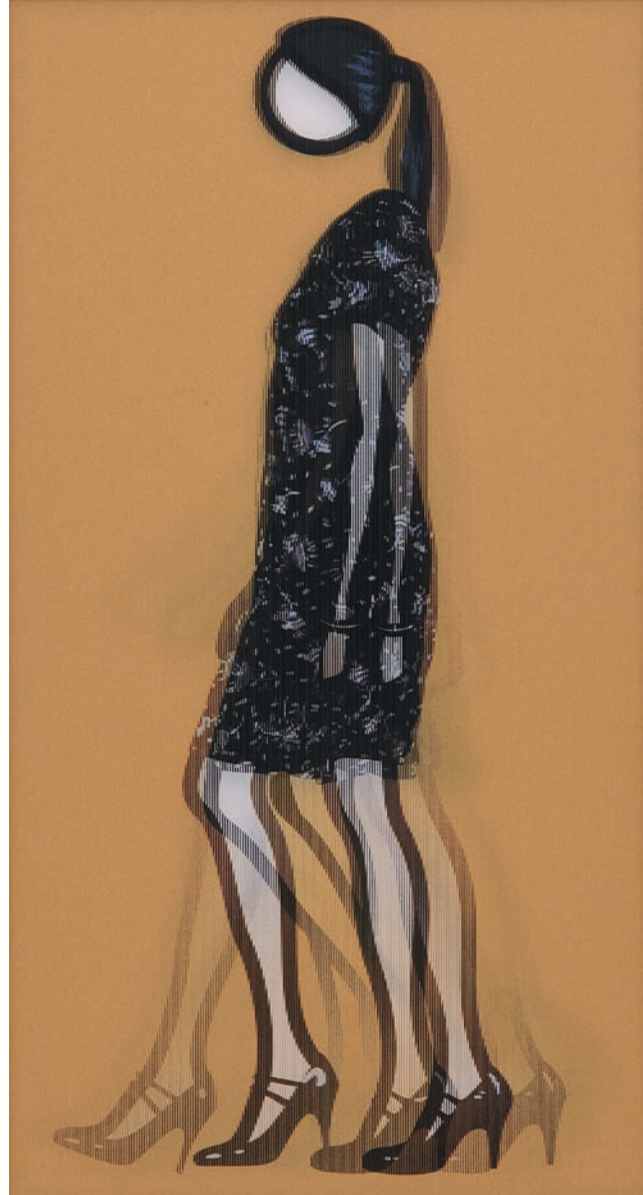
*Sian walking*, 2010

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in brushed aluminium frames specified by the artist, signed in black ink and numbered 2/60 on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition. 32½ x 18⅝ in (82.6 x 47.3 cm)

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

**LITERATURE**

Alan Cristea Gallery 147



187

**JULIAN OPIE** b. 1958

*Verity walking*, 2010

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in brushed aluminium frames specified by the artist, signed in black ink and numbered 2/60 on a label affixed to the reverse of the framed (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition. 32⅝ x 17⅞ in (82.9 x 45.4 cm)

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

**LITERATURE**

Alan Cristea Gallery 149



188

**JULIAN OPIE** b. 1958

*Kris walking, 2010*

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in brushed aluminium frames specified by the artist, signed in black ink and numbered 2/60 on a label affixed to the reverse of the framed (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition.

32 $\frac{5}{8}$  x 20 $\frac{3}{8}$  in (82.9 x 51.8 cm)

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

**LITERATURE**

Alan Cristea Gallery 150



189

**JULIAN OPIE** b. 1958

*Jeremy walking in coat, 2010*

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in brushed aluminium frames specified by the artist, signed in black ink and numbered 2/60 on a label affixed to the reverse of the framed (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition.

32 $\frac{5}{8}$  x 18 $\frac{1}{4}$  in (82.9 x 46.4 cm)

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

**LITERATURE**

Alan Cristea Gallery 148



190



190

**JULIAN OPIE** b. 1958*Luc and Ludivine get married 3, 2007*

The complete pair of laser-cut black Somerset paper silhouette portraits, on Clairefontaine Mayo paper, contained in separate oval frames designed by the artist, one signed in ink and both numbered 4/10 on a label on the reverse of the frames (there was also 1 artist's proof), published by Alan Cristea Gallery, London, both in excellent condition.

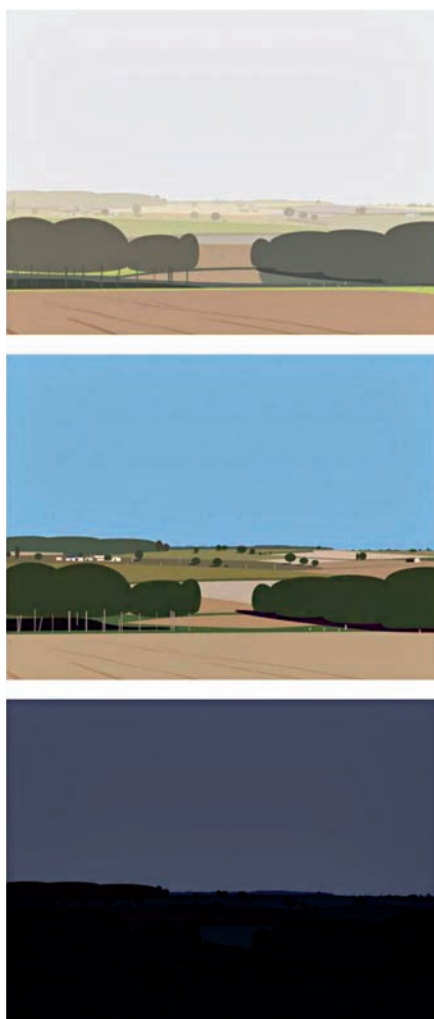
both: 17½ x 15¾ x 3 in (44.5 x 40 x 7.6 cm)

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

**LITERATURE**

Alan Cristea Gallery 109

191



191

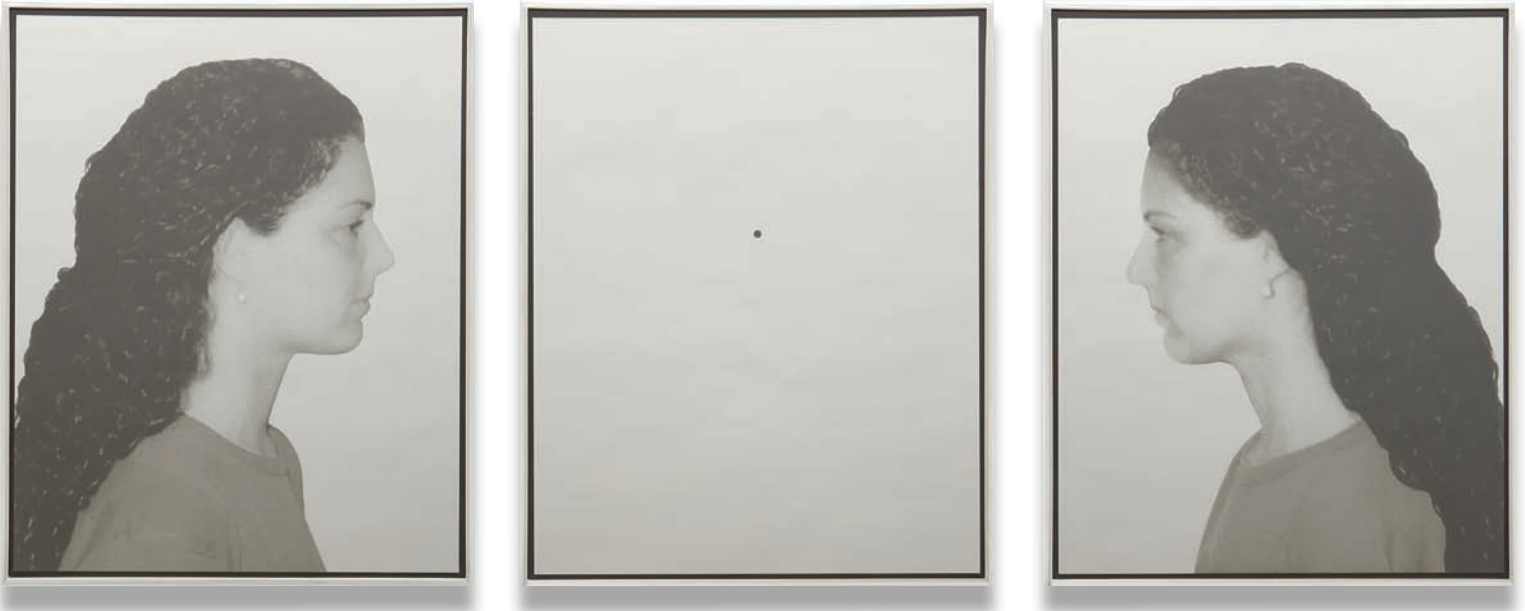
**JULIAN OPIE** b. 1958*View from My Bedroom Window, 2007*

LCD animation presented as a continuous computer animation on a 48 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made surround with off-white mount, signed in black ink and numbered 260/300 (printed) on a label affixed to the reverse (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, in very good and working condition, with various adapters, contained in original foam lined corrugated cardboard box. 10 x 12 x 1½ in (25.4 x 30.5 x 3.8 cm)

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

**LITERATURE**

Alan Cristea Gallery 104



192

**MICHELANGELO PISTOLETTO** b. 1933

*Gemelle (Mirror Triptych)*, 1998

The complete set of three screenprints, on mirrored acrylic, the full sheet, all signed and numbered 42A/60, 42B/60, 42C/60 respectively in ink on the reverse (there were also 12 artist's proofs), published by Edition Schellmann, New York, all in very good condition, all framed.  
overall 19½ x 47¼ in (49.5 x 120 cm)

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

For this triptych, the artist used photographs of his twin daughters. The point of intersection of their eyes, the viewer's eyes and their mirror image is marked with a dot on the central panel.





193

**CINDY SHERMAN** b. 1954

*Untitled (Doctor and Nurse)*, 1980-87

Gelatin silver print diptych, on semi-gloss double weight photo paper, with full margins, both signed, dated '1980-7' and numbered 39/125 and 38/125 respectively in pencil on the reverse (there were also 15 artist's proofs), both in very good condition, both framed.

both I. 7 $\frac{5}{8}$  x 5 $\frac{5}{8}$  in (19.4 x 14.3 cm)

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

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

**PROVENANCE**

Metro Pictures, New York

**LITERATURE**

see Eva Respini p. 21, fig 10



The first episode of *General Hospital* aired on April 1, 1963. It revolved around Nurse Jessie Brewer and Dr. Steve Hardy



194

**CINDY SHERMAN** b. 1954

*Untitled (In honor of Mark Morrisroe), from 1989 Portfolio, 1980/2000*

Chromogenic print, on Fujicolor Crystal Archive paper, with full margins, signed, dated '1980/2000' and numbered 43/75 in ink on the reverse (there were also 12 artist's proofs), published by the Estate Project for Artists with AIDS, New York, in very good condition, unframed.

I. 11 x 15¼ in (27.9 x 38.7 cm)

S. 20 x 23⅝ in (50.8 x 60 cm)

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





195

**CINDY SHERMAN** b. 1954*Untitled (Ice Skater)*, 1979

Gelatin silver print, on photo paper, with full margins, signed and numbered 30/100 in red ink, very good condition, framed.

I. 7 x 4¾ in (17.8 x 12.1 cm)

S. 9¾ x 7⅞ in (24.8 x 20 cm)

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

196

**CINDY SHERMAN** b. 1954*Untitled*, 1991

Chromogenic print, on Fujicolor paper, with full margins, signed, dated '1990-91' and numbered 22/125 in black ink on the reverse, generally in good condition, framed.

I. 11 x 17 in (27.9 x 43.2 cm)

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

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

197

**CINDY SHERMAN** b. 1954*Untitled (Ancestor)*, 1985

Chromogenic print, on photo paper, with full margins, signed, titled, dated '1985' and numbered 35/72 in blue ink on the reverse, in very good condition, unframed.

I. 28 x 17 in (71.1 x 43.2 cm)

S. 29¾ x 19⅞ in (75.6 x 50.5 cm)

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

196



197



198

THIS LOT IS SOLD WITH NO RESERVE

**MAURIZIO CATTELAN** b. 1960

*Untitled*, 1999

Ilfochrome print, on photo paper, with full margins, numbered 68/1000 in black ink and with artist's stamp on the reverse, published by Eyestorm, London, in very good condition, framed.

I. 15 $\frac{7}{8}$  x 11 $\frac{7}{8}$  in (40.3 x 30.2 cm)

S. 17 $\frac{1}{8}$  x 13 in (43.5 x 33 cm)

**Estimate** \$500-700 •

198



199



199

**JOHN COPLANS** 1920-2003

*Self-Portrait (Side Torso Bent with Large Upper Arm)*, 1985

Gelatin silver print, on photo paper, with full margins, signed, titled, '1985', numbered 1/12 in pencil and with the copyright credit reproduction limitation stamp on the reverse, in very good condition, framed.

I. 17 $\frac{15}{16}$  x 21 $\frac{15}{16}$  in (45.6 x 55.7 cm)

S. 19 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in (50.5 x 60.3 cm)

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

200



200

**SARAH LUCAS** b. 1962

*The Fag Show*, 2000

Chromogenic print, on photo paper, the full sheet, presumably from the edition of 100, in very good condition, framed.

S. 19 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in (50.2 x 50.2 cm)

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

**PROVENANCE**

Sadie Coles, London





201

**KEITH HARING** 1958-1990*Untitled, 1983*

Woodcut in colors, on Japanese paper, with full margins, signed, dated '83' and numbered 'A/P 5/6' in pencil (an artist's proof, the edition was 60), in very good condition, framed.

I. 19¼ x 25½ in (48.9 x 65.1 cm)

S. 24 x 29¾ in (61 x 75.6 cm)

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

**LITERATURE**

Klaus Littman p. 28

202

**KEITH HARING** 1958-1990*Untitled, 1983*

Woodcut in colors, on Japanese paper, with full margins, signed, dated '83' and numbered 13/60 in pencil (there were also 6 artist's proofs), in very good condition, framed.

I. 19¾ x 24¾ in (50.2 x 62.9 cm)

S. 24¼ x 29¾ in (61.6 x 75.6 cm)

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

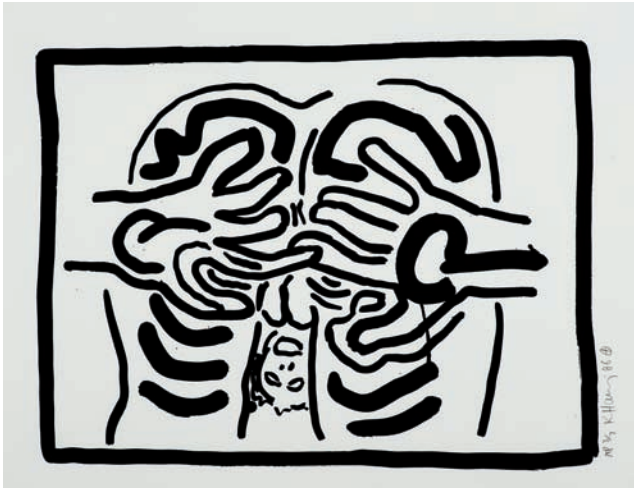
**LITERATURE**

Klaus Littman p. 29

202







203

**KEITH HARING** 1958-1990

*Bad Boys*, 1986

The complete set of six screenprints (including title page in colors), on Rives BFK paper, with full margins, all signed, dated '86' and numbered 'AP 3/7' in pencil (an artist's proof, the edition was 30), also signed and numbered on the colophon in blue ink, inscribed 'for Hector (Bad Boy!!) Love, Keith 86' in pencil on a title page, published by Bébert, Rotterdam, all in very good condition, all framed, with accompanying original blue linen covered portfolio case with flocked title containing two title pages, colophon and original interleaving.

all I. various sizes

all S. 20 x 26 in (50.8 x 66 cm)

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

LITERATURE

Klaus Littman pp. 56-59





204

**KEITH HARING** 1958-1990*Scissors, from Pop Shop III, 1989*

Screenprint in colors, on wove paper, with full margins, signed, dated '89' and numbered 199/200 in pencil (there were also 20 artist's proofs), published by Martin Lawrence Editions, Los Angeles, generally in very good condition, unframed.

L. 11½ x 14¾ in (29.2 x 37.5 cm)

S. 13½ x 16½ in (34.3 x 41.9 cm)

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

**LITERATURE**

Klaus Littman p. 142

205

**DAVID LACHAPPELLE** b. 1963*First I need your hand, then forever can begin, 2009*

Chromogenic print, on photo paper, with full margins, signed in black in and numbering printed 18/30 on label affixed to the reverse of the mount, in very good condition, framed.

L. 23⅞ x 23⅞ in (60.6 x 60.6 cm)

S. 24⅞ x 24⅞ in (63.2 x 63.2 cm)

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

205





206

**RUSSELL YOUNG** b. 1960

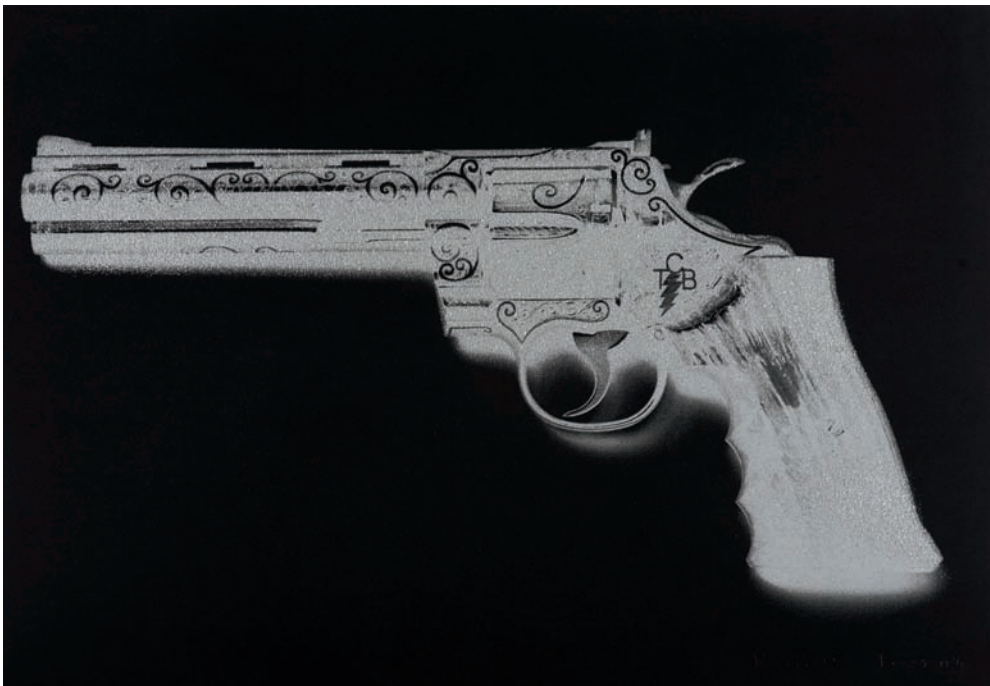
*Elvis TCB Gun, 2008*

Silver enamel screenprint with diamond dust, on black Somerset paper, with full margins, signed and numbered 'pp 2/2' in pencil (a printer's proof, the edition was 5), published by Bankrobber, Ltd., Los Angeles, in very good condition, unframed.

S. 30¼ x 44½ in (76.8 x 112.1 cm)

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

206



207

**RUSSELL YOUNG** b. 1960

*Landing, 1979 (Keith Richards), 2007*

Screenprint in black and silver, on linen, signed and numbered 'PP 1/2' in pencil on the reverse (a printer's proof, the edition was 20), in very good condition, supported by a wood stretcher.

47¼ x 60½ in (120 x 153.7 cm)

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

207







208

**TOM WESSELMANN** 1931-2004*Little Nude*, 1966

Vacuum-formed Plexiglas multiple spray-painted in colors, incised with artist's signature, dated '66' and numbered 14/75 on the reverse (there were also 25 artist's proofs), published by Tanglewood Press, New York, in good condition. overall 7½ x 7¾ x 1 in (19.1 x 19.7 x 2.5 cm)

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

209

**TOM WESSELMANN** 1931-2004*Cynthia in the Bedroom*, 1982

Screenprint in colors, on Gallery 100% Rag Stock paper, with full margins, signed and numbered 40/100 in pencil (there were also 25 artist's proofs), published by Transworld Art, New York (with their blindstamp), in in very good condition, unframed.

L. 26⅞ x 30¼ in (68.3 x 76.8 cm)

S. 33 x 36¼ in (83.8 x 92.1 cm)

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

209



210

**TOM WESSELMANN** 1931-2004*Helen Nude*, 1981

Screenprint in colors, on wove paper, with full margins, signed, dated '81' and numbered 44/150 in pencil (there were also 12 artist's proofs), published by Transworld Art Inc., New York, (with their blindstamp), in very good condition, framed.

I. 30 $\frac{7}{8}$  x 31 $\frac{7}{8}$  in (78.4 x 81 cm)

S. 34 $\frac{7}{8}$  x 36 $\frac{3}{4}$  in (88.6 x 93.3 cm)

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

210



211



211

**TOM WESSELMANN** 1931-2004*Monica With Tulips*, 1989

Screenprint in colors, on Lenox museum board, with full margins signed and numbered 48/100 in pencil (there were also 12 artist's proofs), published by International Images, Putney, Vermont (with their blindstamp), hairline cracking in the inks (primarily visible under close examination, not distracting), otherwise in good condition, framed.

I. 35 $\frac{7}{8}$  x 44 $\frac{3}{4}$  in (91.1 x 113.7 cm)

S. 44 $\frac{3}{4}$  x 53 $\frac{3}{8}$  in (113.7 x 135.6 cm)

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

**PROVENANCE**

Swann Galleries, May 16, 2013, lot 173





212

**TOM WESSELMANN** 1931-2004*Still Life with Blowing Curtain (Red)*, 1998

Screenprint in colors, on Coventry Rag paper, with full margins, signed and numbered 1/100 in pencil (there were also 12 artist's proofs), published by the artist and Sandro Rummey, in very good condition, framed.

L. 18½ x 23¾ in (47 x 60.3 cm)

S. 27 x 32 in (68.6 x 81.3 cm)

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

213

**TOM WESSELMANN** 1931-2004*Nude with Mirror*, 1990

Screenprint in colors, on 4-ply Archivart rag museum board, with full margins, signed and numbered 85/100 in pencil (there were also 12 artist's proofs), published by International Images Inc., Putney, Vermont (with their blindstamp), hairline cracking in the inks (primarily visible under close examination, not distracting), otherwise in very good condition, framed.

L. 49 x 50 in (124.5 x 127 cm)

S. 57½ x 56½ in (146.1 x 143.5 cm)

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

213



214

**TOM WESSELMANN** 1931-2004*Judy with Black Hat*, 1997

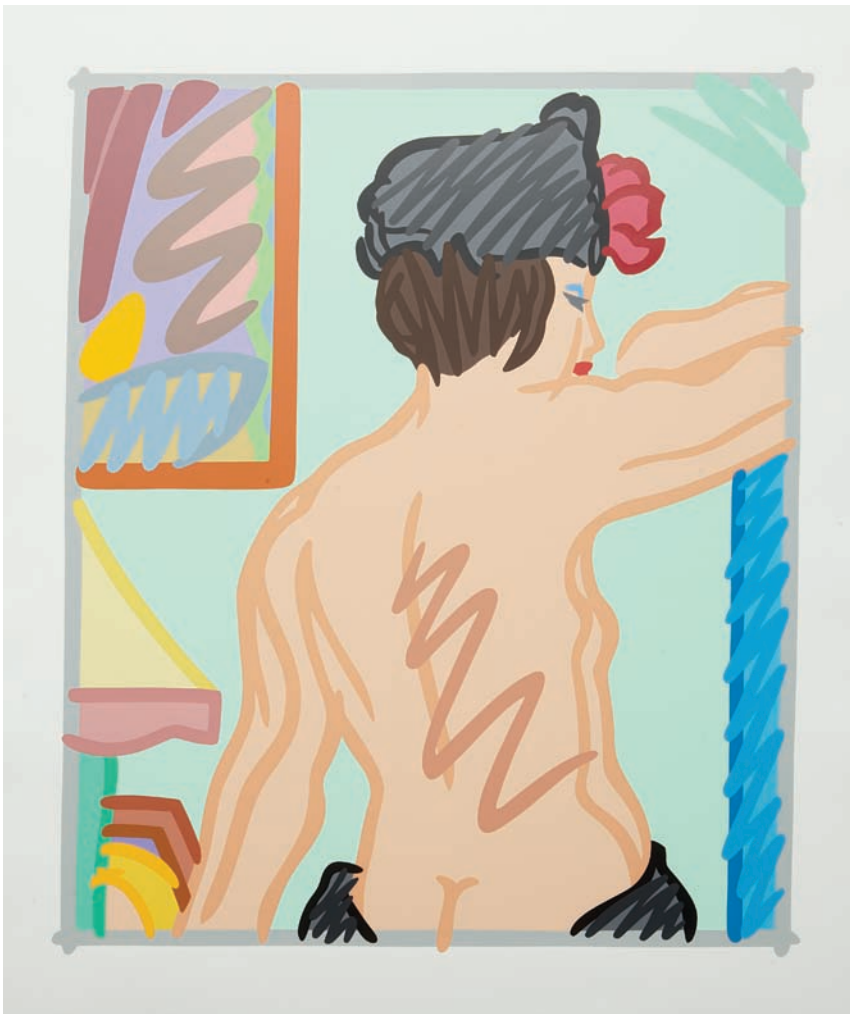
Screenprint in colors, on Coventry paper, with full margins, signed and numbered 62/65 in pencil (there were also 10 artist's proofs), published by Alliance Art Group, Saddlebrook, New Jersey, in very good condition, framed.

I. 39 x 32½ in (99.1 x 82.9 cm)

S. 47½ x 39½ in (120.7 x 100.3 cm)

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

214



215



215

**TOM WESSELMANN** 1931-2004*Lulu, from Metropolitan Fine Art*, 1982

Lithograph in colors, on Somerset paper, with full margins, signed, dated '82' and numbered 28/250 in pencil (there were also 25 artist's proofs), published by Metropolitan Opera Association and Circle Fine Art, New York, in very good condition, framed.

I. 16⅝ x 25 in (43.2 x 63.5 cm)

S. 22¼ x 30 in (56 x 76.2 cm)

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





## 216

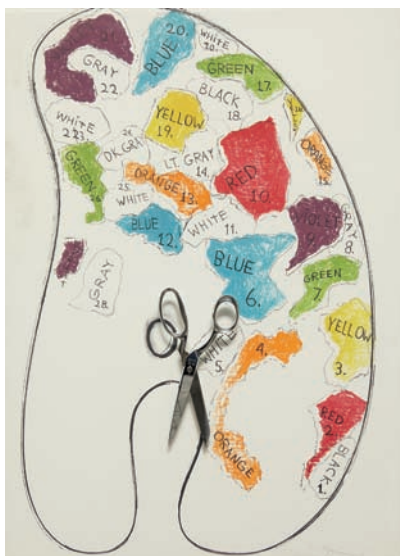
**JIM DINE** b. 1935*Four Palettes, 1969*

The complete set of four, including one screenprint in colors on Kromecote card, one etching on Fabriano paper, one lithograph in colors with collage of scissors on Fabriano paper and one wood multiple painted in colors, all signed and numbered 57/75 in pencil, published by Petersburg Press, New York and London, all in very good condition, all framed, with original wooden shipping crate.

all I. 28 x 20 in (71.1 x 50.8 cm)

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

Galerie Mikro 56-59



## 217

**JIM DINE** b. 1935*Five Cardinal Reds**on Top of Each other, 2000*

Etching, drypoint and aquatint with abrasion in colors, on Hahnemühle paper, with full margins, signed, dated '2000' and annotated 'P/P' in pencil (a printer's proof, the edition was 20 and 3 artist's proofs), published by Pace Editions, Inc., New York, in excellent condition, unframed.

I. 27 $\frac{3}{8}$  x 22 $\frac{7}{8}$  in (69.5 x 58.1 cm)S. 30 x 26 $\frac{1}{4}$  in (76.2 x 66.7 cm)**Estimate** \$3,000-5,000**LITERATURE**

Elizabeth Carpenter 151







218

**JIM DINE** b. 1935*Dream Venus*, 2002

Etching and aquatint in colors on two plates, on two sheets of wove paper, joined together (as issued), with full margins, signed, dated '2002' and annotated 'P/P' in pencil (a printer's proof, the edition was 22), published by Pace Editions, Inc., New York, in excellent condition, unframed.

I. overall 23¾ x 39¾ in (60.3 x 101 cm)

S. overall 44½ x 29 in (113 x 73.7 cm)

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

219

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**JIM DINE** b. 1935*Wallpaper in Paris*, 1985

Etching and aquatint in colors with hand-coloring, on Dieu Donné paper, with full margins, signed, dated '1985' and numbered 5/30 in pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 26¼ x 34 in (66.7 x 86.4 cm)

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

**Estimate** \$2,500-3,500 •

**LITERATURE**

Ellen D'Oench and Jean Feinberg 187

219



220



220

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**JIM DINE** b. 1935*Five Shells*, 1982

Etching and aquatint with hand-coloring, on Rives BFK paper, with full margins, signed, dated '1982' and 47/50 in pencil (there were also 12 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed.

I. 23½ x 31 in. (59.7 x 78.7 cm)

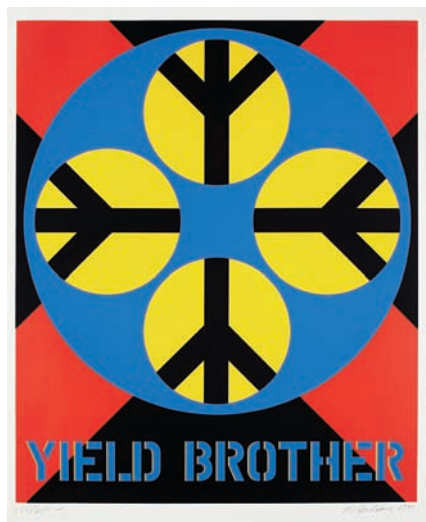
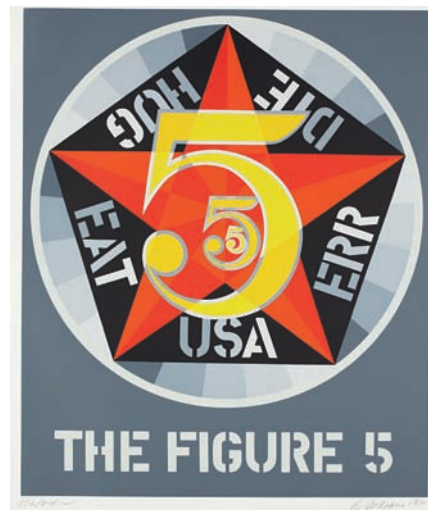
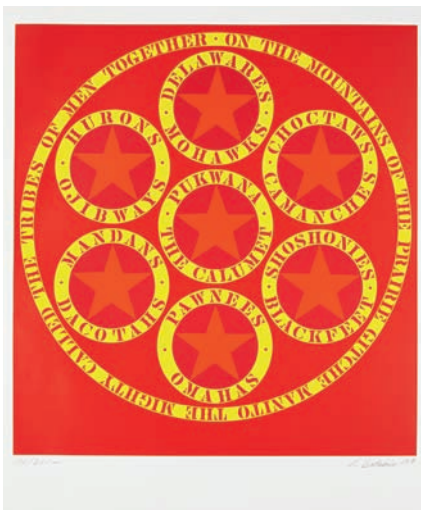
S. 29½ x 36½ in. (75.2 x 93 cm)

**Estimate** \$2,000-3,000 •

**LITERATURE**

Ellen D'Oench and Jean Feinberg 121





221

**ROBERT INDIANA** b.1928

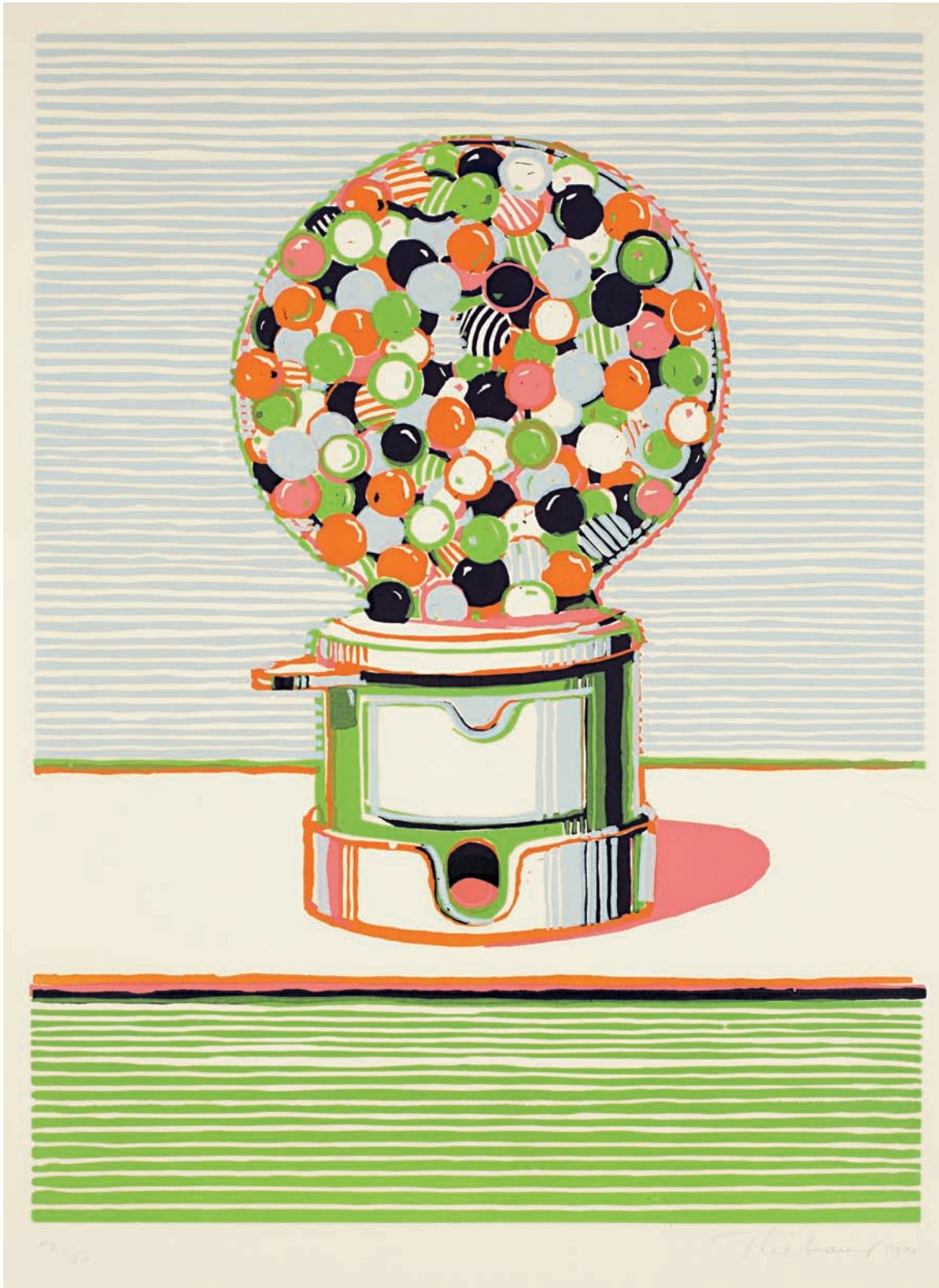
*Decade: nine plates, 1971*

Nine screenprints in colors, each with an accompanying sleeve, on wove paper, with full margins, each signed, dated '1971' and numbered 136/200 in pencil, also numbered in black ink on the colophon, published by Multiples, Inc., New York, all in very good condition, all contained in the original black linen-covered portfolio case, lacking the print, *Mississippi*. 39¾ x 33 x 2¼ in (101 x 83.8 x 5.7 cm)

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

**LITERATURE**

Susan Sheehan 63-67, 69-72



222

**WAYNE THIEBAUD** b. 1920

*Gumball Machine*, 1970

Linoleum cut in colors, on Arches paper, with full margins, signed, dated '1970' and numbered 42/50 in pencil (there were also artist's proofs), published by Parasol Press, Ltd., New York, in very good condition, framed.

I. 24 $\frac{1}{8}$  x 18 $\frac{1}{8}$  in (61.3 x 46 cm)

S. 30 x 22 $\frac{1}{8}$  in (76.2 x 56.2 cm)

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





223

PROPERTY FROM AN EAST COAST COLLECTION

**JAMES ROSENQUIST** b. 1933

*Marilyn*, 1975

Lithograph in colors, on Rives BFK paper, with full margins, signed, titled, dated '1974' and numbered 31/75 in pencil (there were 20 artist's proofs), published by Petersburg Press, New York, in very good condition, framed.

I. 35½ x 27½ in (90.2 x 69.9 cm)

S. 41¾ x 29½ in (106 x 74.9 cm)

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

**PROVENANCE**

Sotheby's New York, November 18, 1982

**LITERATURE**

Constance Glenn 70

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224

PROPERTY FROM AN EAST COAST COLLECTION

**JAMES ROSENQUIST** b. 1933*Spaghetti*, 1970

Lithograph in colors, on Copperplate Deluxe paper, with full margins, signed, titled, dated '1970' and numbered 4/50 in pencil (there were also 10 artist's proofs), co-published by Castelli Graphics and Hollander's Workshop, New York (with Hollander's blindstamp), in very good condition, framed.

I. 19¼ x 41⅞ in (48.9 x 104.5 cm)

S. 31 x 42½ in (78.7 x 108 cm)

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

Constance Glenn 31



225

225

PROPERTY FROM AN EAST COAST COLLECTION

**JAMES ROSENQUIST** b. 1933*Zone*, 1972

Lithograph, on Hodgkinson handmade paper, with margins, signed, titled, dated '1972' and numbered 4/66 in pencil (there were also 10 artist's proofs), published by Petersburg Press, London, generally in very good condition, framed.

I. 28¼ x 28 in (71.8 x 71.1 cm)

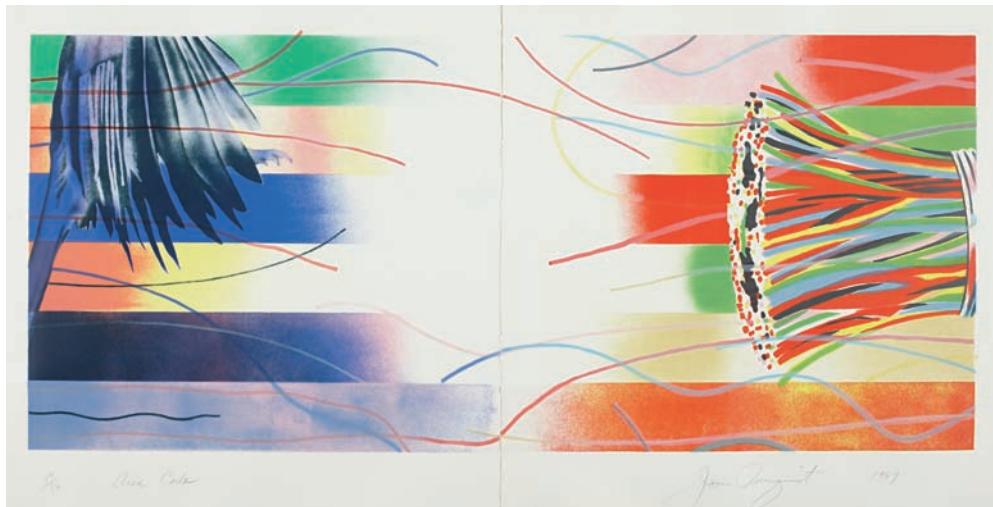
S. 31½ x 30¼ in (80 x 76.8 cm)

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

Constance Glenn 53







226

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**JAMES ROSENQUIST** b. 1933

*Area Code*, 1969

Lithograph in colors, on two joined sheets of J.B. Green handmade paper, with full margins signed, titled, dated '1969' and numbered 14/86 in pencil (there were also 10 artist's proofs), co-published by Castelli Graphics and Hollanders Workshop, New York, in very good condition, framed.

overall I. 21¼ x 48¼ in (54 x 122.6 cm)

overall S. 29 x 52¼ in (73.7 x 132.7 cm)

**Estimate** \$2,500-3,500 •

#### LITERATURE

Constance Glenn 27

227



227

**RED GROOMS** b. 1937

*Hot Dog Vendor*, 1994

Three-dimensional lithograph and linocut in colors with aluminum foil Chine collé, cut out, on Rives BFK paper, glued and mounted in a Plexiglas case (as issued), signed, dated '94' and numbered 38/75 in pencil (there were also 10 artist's proofs), co-published by the artist and Shark's, Inc., Boulder, Colorado, in very good condition, framed.

33¼ x 26¼ x 10 in (84.5 x 66.7 x 25.4 cm)

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

#### LITERATURE

Walter Knestrick 142

228

**TOM OTTERNESS** b. 1952

*Earrings*, circa 1995

Pair of gold-plated earrings, from the unlimited edition (although according to the artist's studio approximately 300 pairs were produced and they are no longer in production), both in excellent condition.

both 1¾ x 1¼ x ¼ in (4.4 x 3.2 x .6 cm)

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

228





229

**LARRY RIVERS** 1923-2002*Jack of Spades, 1960*

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '60' and numbered 7/35 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in good condition, framed.  
S. 42 $\frac{3}{8}$  x 29 $\frac{3}{4}$  in (107.6 x 75.6 cm)

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

Esther Sparks 25

230

**WAYNE THIEBAUD** b. 1920*Cigars, 1979*

Etching and aquatint in colors, on Somerset paper, with full margins, signed, dated '1979' and numbered 14/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, in very good condition, framed.  
I. 16 $\frac{3}{4}$  x 19 $\frac{3}{4}$  in (42.5 x 50.2 cm)  
S. 22 $\frac{3}{4}$  x 29 $\frac{5}{8}$  in (57.8 x 75.2 cm)

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





231

**ANDY WARHOL** 1928-1987*Flowers*, 1970

Screenprint in colors, on wove paper, the full sheet, signed and annotated 'E' in ink on the reverse (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with scattered foxing of various size (mainly visible in the yellow flower), otherwise generally in very good condition, framed.

S. 35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in (91.1 x 91.1 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 68

232

**ANDY WARHOL** 1928-1987*Cow*, 1972

Screenprint in colors, on wallpaper, the full sheet (trimmed on left and right sides), signed, dated '1972' and inscribed 'to John and Annie Denver' in black ink, with the Andy Warhol Art Authentication Board stamp and numbered 'A145.089' in pencil on the reverse of the support, with the accompanying authentication documents, the pinks attenuated, the sheet trimmed, laid down to the support, unframed.

S. 45 $\frac{7}{8}$  x 27 $\frac{1}{2}$  in (116.5 x 69.2 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 12A

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233

**ANDY WARHOL** 1928-1987

*Electric Chair*, 1971

Screenprint in colors, on wove paper, the full sheet, signed and dated '71' in ink and stamp-numbered 099/250 on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zurich (with their copyright inkstamp on the reverse), in very good condition, framed.

S. 35½ x 48 in (90.2 x 121.9 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 81



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234

**ANDY WARHOL** 1928-1987*Kiss, from Seven Objects in a Box*, 1966

Screenprint, on Plexiglas mount, embossed signature and with incised annotation 'A.P.' on the mount (apart from the 25 lettered artist's proofs, the edition was 75), published by Tanglewood Press, Inc., New York, generally in good condition.

12½ x 8 x 5¾ in (31.8 x 20.3 x 14.6 cm)

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

Frayda Feldman and Jörg Schellmann 8

235

**VARIOUS ARTISTS***1¢ Life*, 1964

The complete set of 62 lithographs in colors, on Vellum paper, the full sheets, numbered 1178 of 2000 on the colophon (there was also a signed edition of 60 and 40 *hors commerce* reserved for collaborators), published by E.W. Kornfeld, Bern, Switzerland, contained in original blue fabric-covered portfolio, in very good condition. 16¾ x 12 x 1¼ in (42.5 x 30.5 x 4.4 cm)

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

Connie Lembark L78-L83 (Francis); Mary Lee Corlett 33 and 34 (Lichtenstein); Richard Axsom and David Platzker 28.1-28.3 (Oldenberg); Constance Glenn 2 (Rosenquist); Frayda Feldman and Jörg Schellmann 5 (Warhol)

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Including:

Pierre Alechinsky, Karel Appel, Enrico Baj, Alan Davie, Jim Dine, Öyvind Fahlström, Reinhold d'Haese, Robert Indiana, Alfred Jensen, Asger Jorn, Allan Kaprow, Kiki Kogelnik, Alfred Leslie, Roy Lichtenstein, Joan Mitchell, Claes Oldenburg, Mel Ramos, Robert Rauschenberg, Jean-Paul Riopelle, James Rosenquist, Antonio Saura, Kimber Smith, K.R.H. Sonderborg, Walasse Ting, Bram van Velde, Andy Warhol and Tom Wesselmann



236

**ANDY WARHOL** 1928-1987*Wrapping Paper,*

Offset lithograph with hand-coloring, on wove paper, with full margins, bears signature in black ink, in very good condition, framed.

I. 27 x 22½ in (68.6 x 57.2 cm)

S. 28¾ x 23¾ in (73 x 60.6 cm)

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

**PROVENANCE**

Carrie Donovan, New York

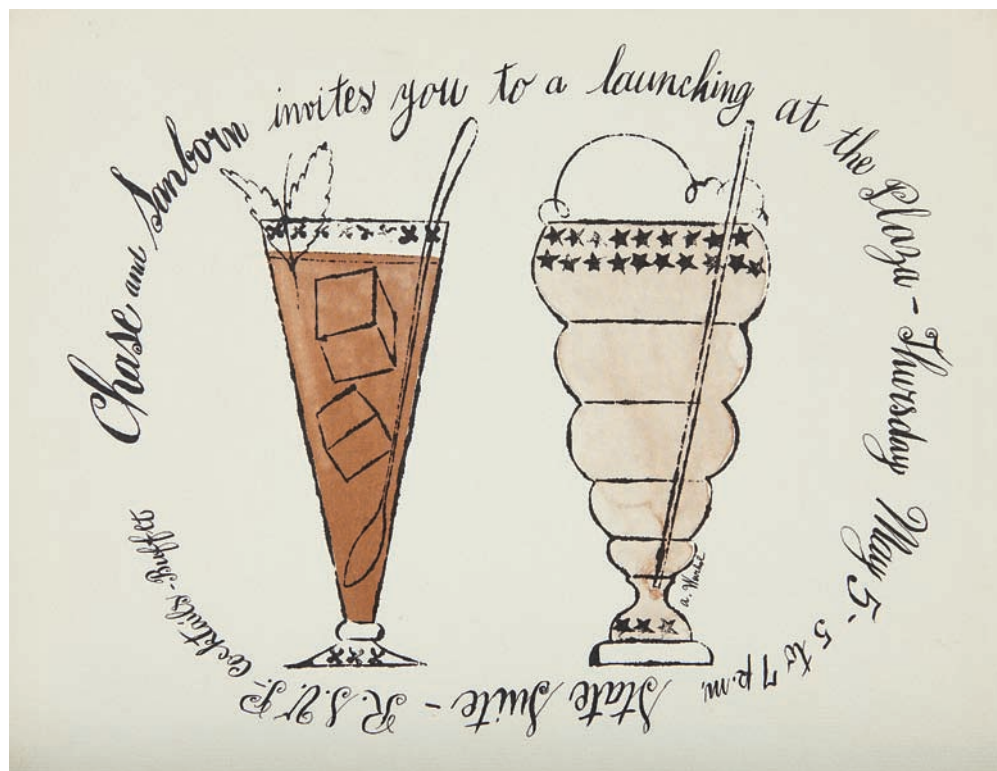
Sean Gunson

Private Collection

236



237



237

**ANDY WARHOL** 1928-1987*[Launching at The Plaza], circa 1960*

Offset lithograph in colors, on wove paper, the full sheet, in very good condition, unframed.

S. 8¾ x 10¾ in (21.3 x 27.6 cm)

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

**PROVENANCE**

Gift of the artist

By decent to current owner

The event never took place. This is the only the second example we can document.





238

**ANDY WARHOL** 1928-1987*Dracula, from Myths, 1981*

Screenprint in colors, on Lenox museum board, the full sheet, signed and numbered 47/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Art, New York (with their inkstamp on the reverse), unframed.

S. 38 x 38¼ in (96.5 x 97.2 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 264

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**ANDY WARHOL** 1928-1987*Saint Apollonia, 1984*

Screenprint in colors, on Essex Offset Kid Finish paper, the full sheet, signed and numbered 'AP 14/35' in pencil (an artist's proof, the edition was 250), published by Dr. Frank Braun, Düsseldorf, in very good condition, framed.

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

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 331

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240

**ANDY WARHOL** 1928-1987*Edward Kennedy*, 1980

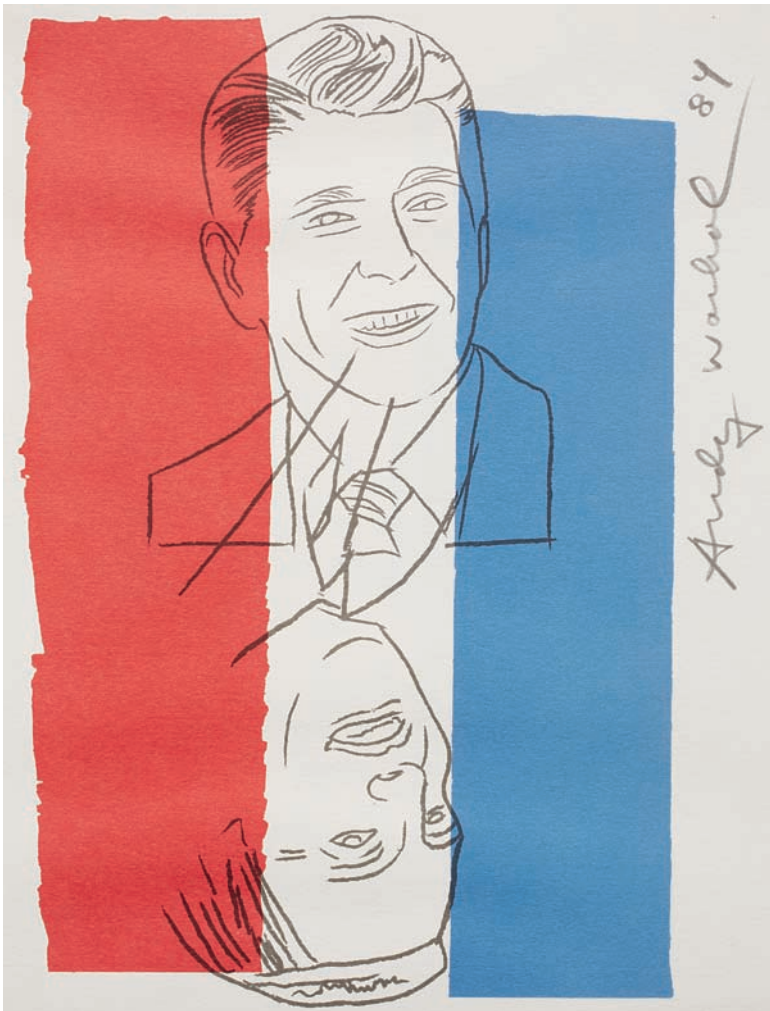
Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet, signed and numbered 148/300 in pencil (there were also 25 artist's proofs), published by the Kennedy for President Committee, Washington, D.C., generally in good condition, framed.  
S. 39 $\frac{7}{8}$  x 31 $\frac{3}{4}$  in (101.3 x 80.6 cm)

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

Frayda Feldman and Jörg Schellmann 240



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241

**ANDY WARHOL** 1928-1987*Invitation (Election Night 1984)*, 1984

Offset lithograph in colors, on wove paper, the full sheet folded (presumably as issued), signed and dated '84' in pencil, co-published by the artist and Frederick and Richard Weisman, New York and Washington D.C., in very good condition, framed.

I. 11 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in (29.8 x 19.7 cm)S. 24 $\frac{1}{8}$  x 18 $\frac{1}{2}$  in (61.3 x 47 cm)**Estimate** \$3,000-5,000





242

**ANDY WARHOL** 1928-1987*Wrapping Paper,*

Offset lithograph with hand-coloring, on wove paper, with full margins, with the artist's blindstamp, with time staining, mat staining and light-staining, otherwise generally in good condition, framed.

I. 27 x 22 $\frac{3}{8}$  in (68.6 x 56.8 cm)S. 28 $\frac{7}{8}$  x 22 $\frac{3}{4}$  in (73.3 x 57.8 cm)**Estimate** \$5,000-7,000

243

**ROY LICHTENSTEIN** 1923-1997*Crying Girl, 1963*

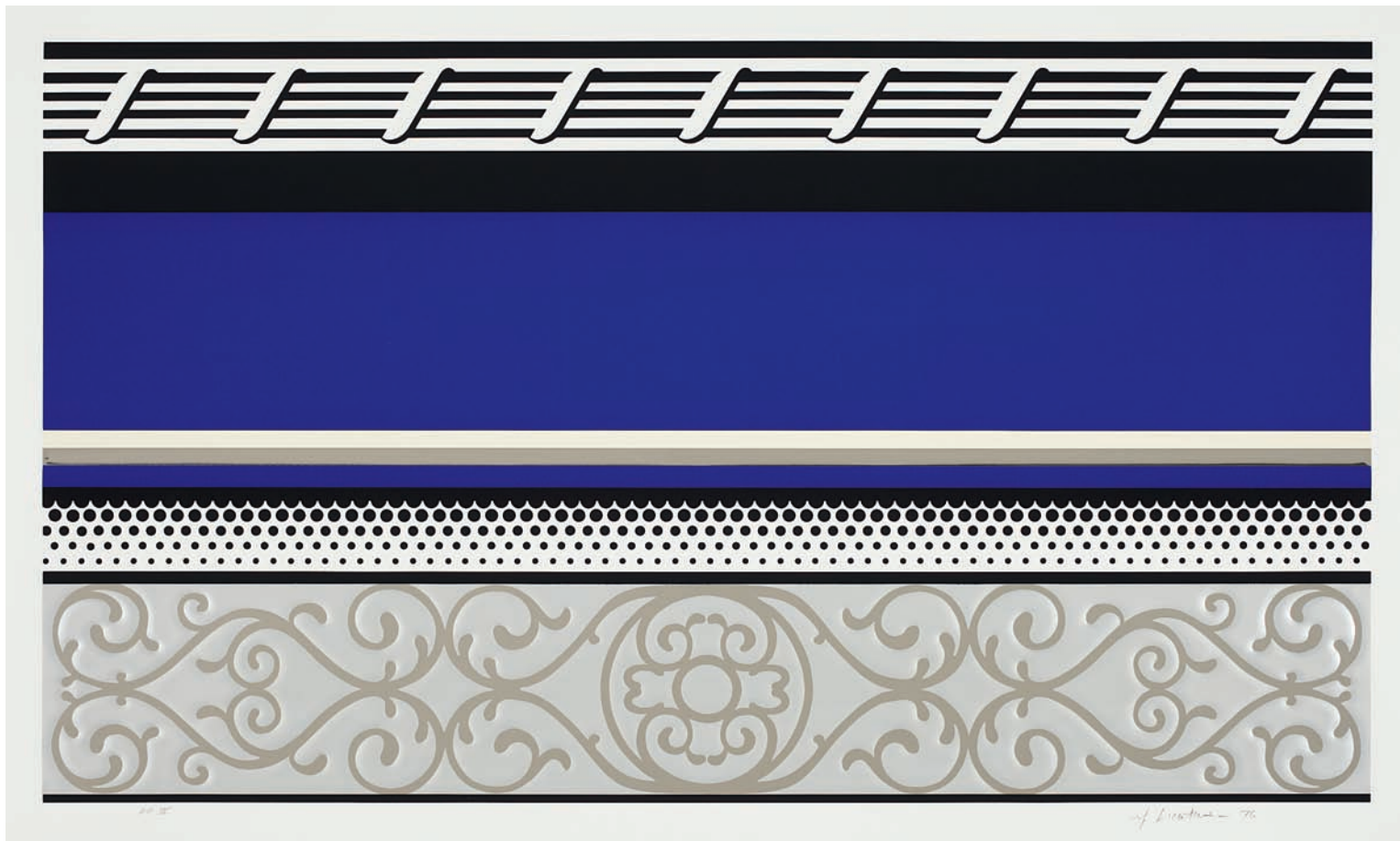
Offset lithograph in colors, on light-weight wove paper, with full margins, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, the colors attenuated, otherwise generally in good condition, framed.

I. 17 $\frac{1}{4}$  x 23 in (43.8 x 58.4 cm)S. 17 $\frac{7}{8}$  x 23 $\frac{5}{8}$  in (45.4 x 60 cm)**Estimate** \$6,000-9,000**LITERATURE**

Mary Lee Corlett II.1

243





244

**ROY LICHTENSTEIN** 1923-1997*Entablature V*, from *Entablature series*, 1976

Screenprint, lithograph and collage in colors with embossing, on Rives BFK paper, with full margins, signed, dated '76' and annotated 'AP IV' in pencil (one of 9 artist's proofs, the edition was 30), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 21 $\frac{1}{8}$  x 37 $\frac{7}{8}$  in (54.9 x 96.2 cm)

S. 28 $\frac{3}{4}$  x 44 $\frac{1}{2}$  in (73 x 113 cm)

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

**PROVENANCE**

Tyler Graphics

**LITERATURE**

Mary Lee Corlett 142

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ACTUAL SIZE

245

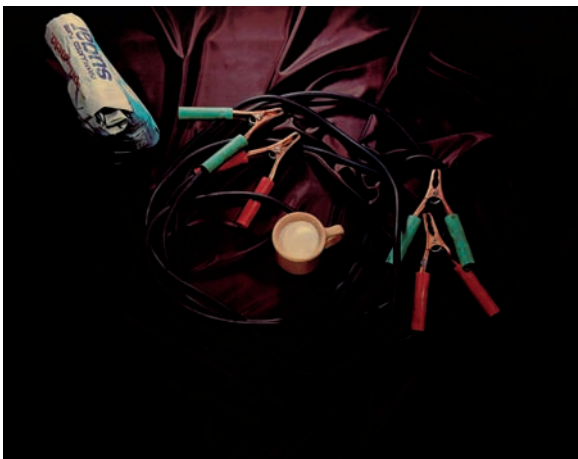
**ROY LICHTENSTEIN** 1923-1997*Modern Head Brooch*, 1968

Enamel in colors on metal, with stamped signature on the reverse, published by Multiples, Inc., New York, in very good condition.

3 x 2 $\frac{3}{8}$  in (7.6 x 6 cm)

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





246

**ED RUSCHA** b. 1937

*Tropical Fish Series*, 1975

The complete set of five screenprints in colors with lacquer overprint, on Arches 88 paper, the full sheets, all signed and numbered 50/56, 55/57, 39/53, 51/58, and 6/55 respectively in pencil on the reverse (there were either 10 or 11 artist's proofs for each), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), all in very good condition, all framed.

all S. 25¾ x 32¾ in (65.4 x 83.2 cm) (one vertical)

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

#### LITERATURE

Siri Engberg 79-83

*Graphic Works by Edward Ruscha*, Auckland City Art Gallery, New Zealand, August to October 1978, no. 43. (*Air, Water, Fire* used as the cover illustration)

Including:

*Open; Air, Water, Fire; Closed; Music; and Sweets, Meats, Sheets*

...Ruscha emerged too early in the nineteen-sixties to pass as a second generation Pop Artist. In face, it is difficult to pigeonhole his style at all. Conceptual, Pop, Surrealist, Dada, Neo-Dada, Earth Art, all these are, arguably, elements of his style. Ruscha can be pinned down partially by any of these labels, and yet he escapes all of them. Henry Geldzahler, *Graphic Works by Edward Ruscha*, Auckland City Art Gallery, New Zealand, 1978, preface.

247

**ED RUSCHA** b. 1937*Miracle*, 1975

Letterpress and offset lithograph in colors, on cardboard, with full margins, from the edition of unspecified size, published by the artist, printed by Colby Poster Printing Co., Los Angeles, generally in very good condition, unframed.

I. 21¼ x 13¼ in (54 x 33.7 cm)

S. 22 x 14½ in (55.9 x 35.9 cm)

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

LITERATURE

Siri Engberg M33

This poster was released in conjunction with Ed Ruscha's film *Miracle* to advertise its premiere screening at Fox Venice Theater, Venice, California

247



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248

**ED RUSCHA** b. 1937*a group of ten artist's books*, 1963-1978

Ten artist's books, from various editions, seven books are first edition copies, including *Various Small Fires*, *Nine Swimming Pools*, *Crackers*, *Babycakes*, *Real Estate Opportunities*, *A Few Palm Trees*, *Records*, and *Hard Light*, all generally in very good condition.

various sizes

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

LITERATURE

Siri Engberg B1-3, B8, B10-13, B15 and B17

Including: *Twenty Six Gasoline Stations*, 1963; *Various Small Fires*, 1964; *Some Los Angeles Apartments*, 1965; *Nine Swimming Pools*, 1968; *Crackers*, 1969; *Babycakes*, 1970; *Real Estate Opportunities*, 1970; *A Few Palm Trees*, 1971; *Records*, 1971; and *Hard Light*, 1978





249

**ED RUSCHA** b. 1937*Time is Up, 1989*

Lithograph, on gray Rives BFK paper, the full sheet, signed, dated '89' and numbered 6/35 in pencil (there were also 5 artist's proofs), published by the artist, in very good condition, framed.  
S. 36 x 27 in (91.4 x 68.6 cm)

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

Siri Engberg 171

250

**ED RUSCHA** b. 1937*New Wood, Old Wood, 2007*

The complete set of two Mixograph diptych relief prints in colors, on handmade paper, the full sheets, both signed, dated '2007' and numbered 23/75 in pencil (there were also 10 artist's proofs), published by Mixografia, Los Angeles, both in very good condition, unframed.

both S. 13¾ x 33¾ in (34.9 x 85.7 cm)

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

250



251

251

**ED RUSCHA & KEN PRICE** b. 1937 & 1935-2012*Flies and Frog*, 1969

Lithograph in colors, on Copperplate Deluxe paper, with full margins, signed by both artists, dated '1969' and annotated 'TRIAL PROOF' in pencil (the edition was 40 and 7 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their inkstamp), in very good condition, framed.

I. 18½ x 30¾ in (46 x 78.1 cm)

S. 23¼ x 24¼ in (59.1 x 61.6 cm)

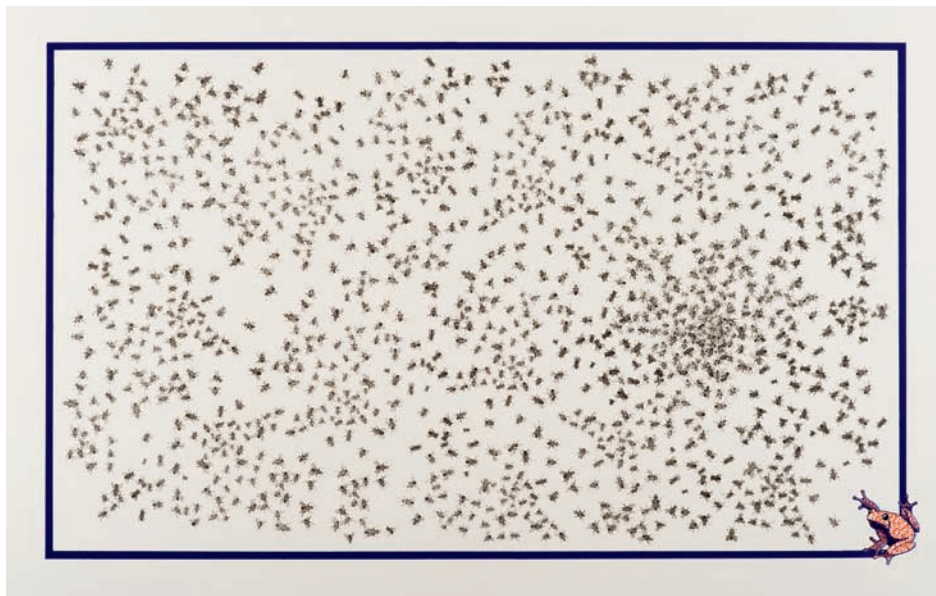
**Estimate** \$2,500-3,500

**PROVENANCE**

Margo Leavin Gallery, Los Angeles

**LITERATURE**

Siri Engberg 8



252

**ED RUSCHA** b. 1937*Angel*, 2006

Lithograph in colors, on Rives paper, the full sheet, signed, dated '2005,' and numbered 18/50 in pencil (there were no artist's proofs), published by Tamarind Institute, Albuquerque, in excellent condition, framed.

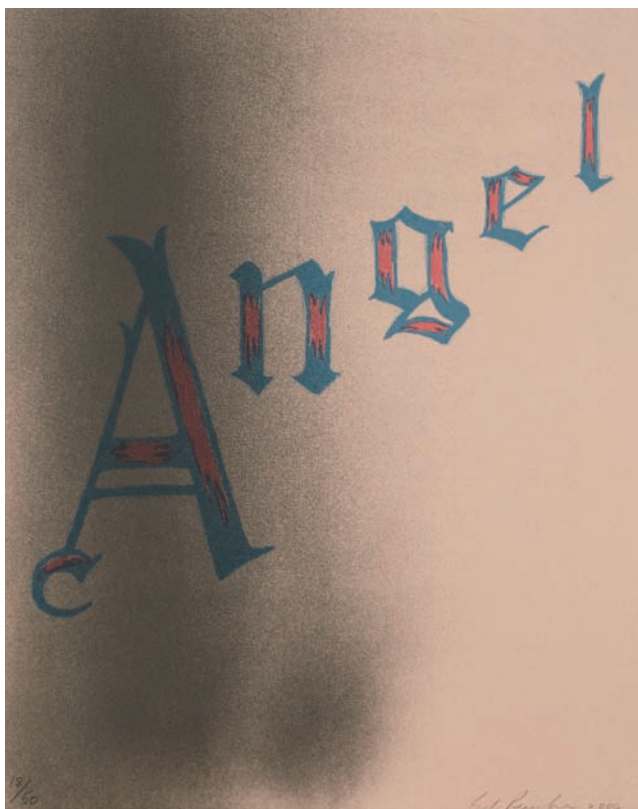
S. 20 x 16 in (50.8 x 40.6 cm)

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

**LITERATURE**

Tamarind Institute 06-323

252



253

253

**JOHN BALDESSARI** b. 1931

*Two Sunsets (One with Square Blue Moon), from a French Horn Player, A Square Blue Moon, and Other Subjects*, 1994

Screenprint in colors, on Arches 88 paper, the full sheet signed and numbered 21/49 in white pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

S. 48 x 32 in (121.9 x 81.3 cm)

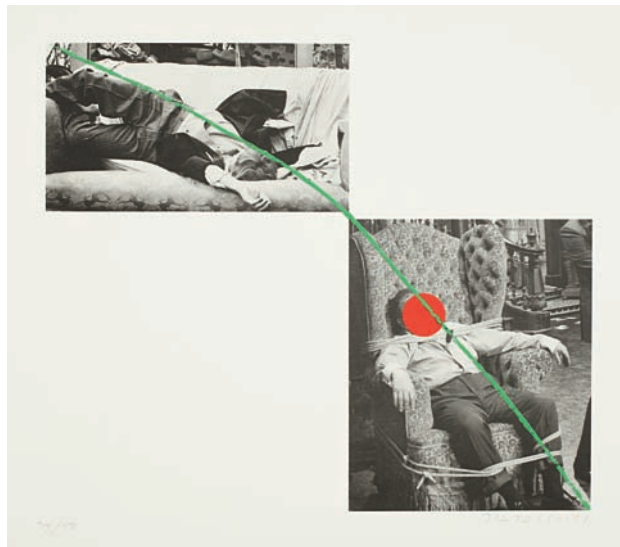
**Estimate** \$5,000-7,000

**LITERATURE**

Sharon Coplan Hurowitz 67







254

**JOHN BALDESSARI** b. 1931

*A Suite of Five Lithographs for Tristram Shandy*, 1988

The complete set of five lithographs in colors, on T.H. Saunders paper, with full margins, all signed and numbered 34/50 in pencil (there were also 15 hors-commerce issued for the artist, printer and publisher), published by Arion Press, San Francisco, in very good condition, the prints contained in original green paper-covered portfolio.

31 x 23½ in. (78.7 x 59.7 cm)

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

**LITERATURE**

Sharon Coplan Horowitz 31-35

Including:

*Man Collapsed on Sofa*; *Man Tied to Chair (A Fix'd Inflexible Sorrow)*; *Two Nude Women Perched on a Rock (The Promontory of Noses)*; *Man and Woman in Bed, Obliterated*; *Hand Holding Fountain (The Thing to be Concealed)*; *Man Running*; *Men Carrying Coffin (Fly for my Life)*; and *Man and Woman, Uncoupled Embracers and Kissers (No More Sin)*

255

255

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**VITO ACCONCI** b. 1940

*Flag Face*, 1984

Three-part lithograph in colors with gromets, of Rives BFK paper, the full sheets, one signed, dated '84' and numbered 1/15 in pencil, in very good condition, all framed.

one S. 20 x 30 in (50.8 x 76.2 cm)

one S. 16 x 30 in (40.6 x 76.2 cm)

one S. 12 x 30 in (30.5 x 76.2 cm)

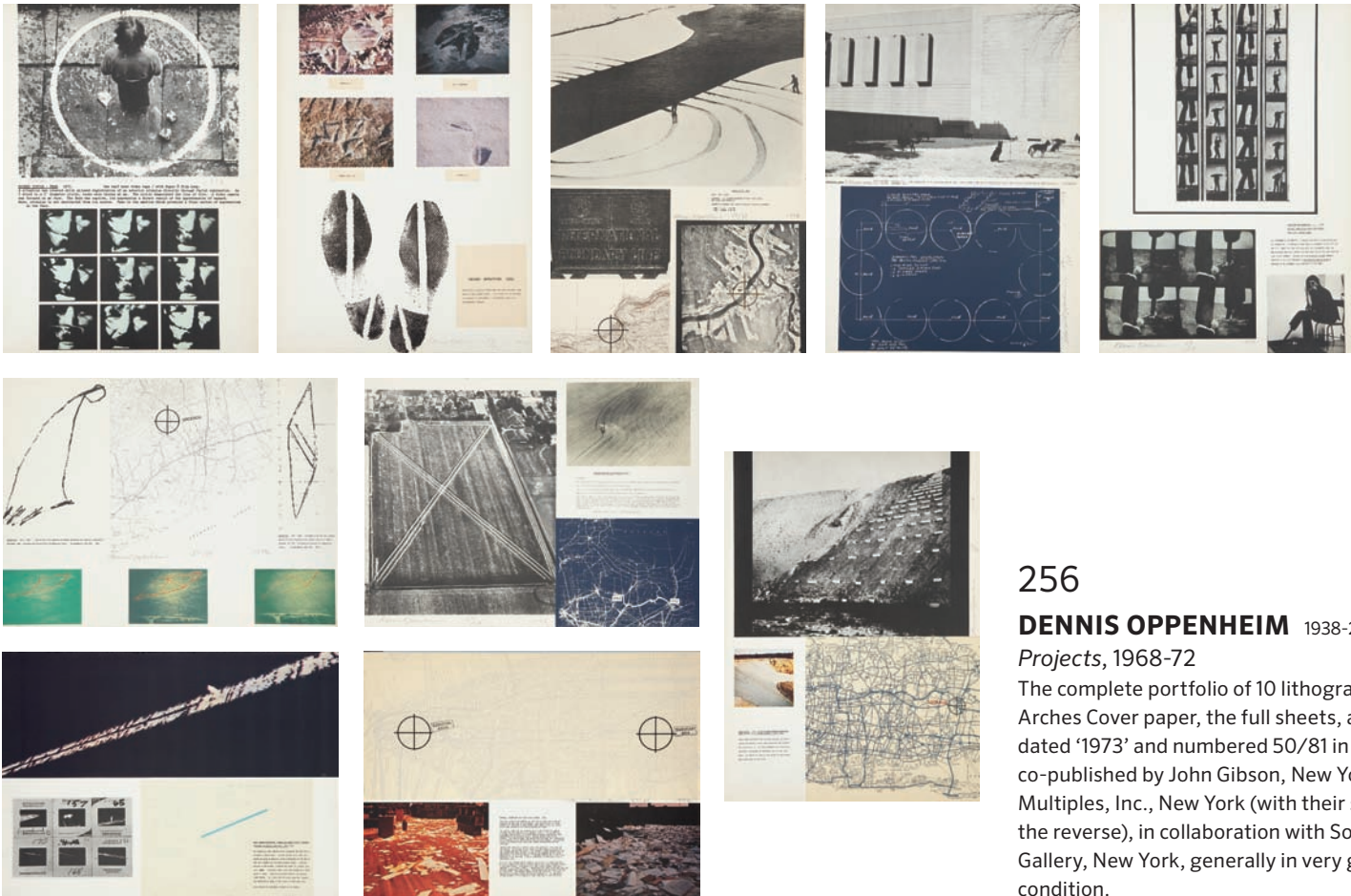
**Estimate** \$1,500-2,500 •

**PROVENANCE**

Carpenter + Hochman, New York



256



256

**DENNIS OPPENHEIM** 1938-2011

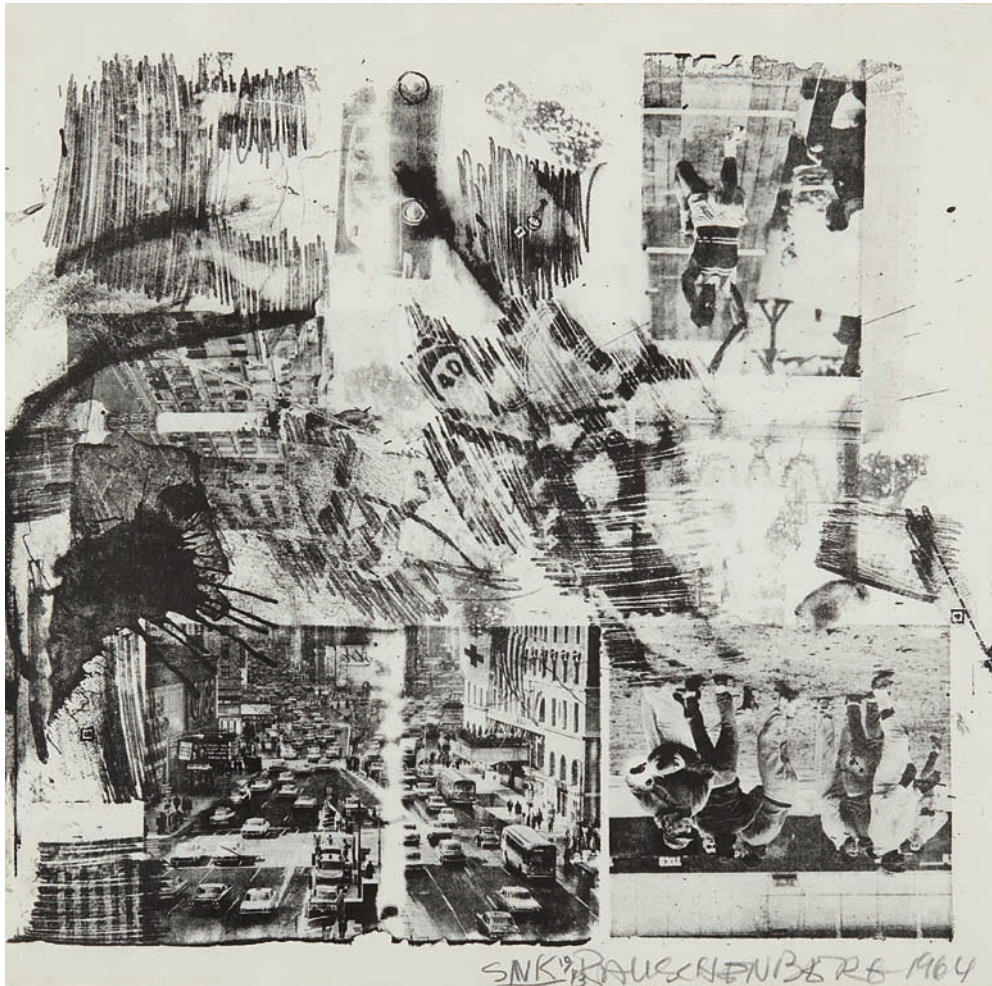
*Projects*, 1968-72

The complete portfolio of 10 lithographs, on Arches Cover paper, the full sheets, all signed dated '1973' and numbered 50/81 in pencil, co-published by John Gibson, New York and Multiples, Inc., New York (with their stamp on the reverse), in collaboration with Sonnabend Gallery, New York, generally in very good condition.

30 $\frac{3}{8}$  x 22 7.8 x  $\frac{1}{2}$  in (77.2 x 75.7 x 1.3 cm)

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





257

**ROBERT RAUSCHENBERG** 1925–2008*Sink*, 1964

Lithograph, on Angoumois paper, the full sheet, signed, titled, dated '1964,' and numbered 10/43 in pencil (there were also 2 artist's proofs), published by Universal Limited Art Editions (with their blindstamp), in very good condition, framed.

L. 14 $\frac{7}{8}$  x 16 in (37.8 x 40.6 cm)

S. 15 $\frac{5}{8}$  x 16 in (39.7 x 40.6 cm)

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

**LITERATURE**

Esther Sparks 13

258

PROPERTY FROM AN EAST COAST COLLECTION

**ROBERT RAUSCHENBERG** 1925–2008*Horn*, from *Stoned Moon series*, 1969

Lithograph, on Rives Special paper, the full sheet, signed, dated '69' and numbered 9/58 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
S. 41 $\frac{3}{8}$  x 34 in (105.1 x 86.4 cm)

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

**PROVENANCE**

Castelli Graphics, New York

**LITERATURE**

Gemini G.E.L. 162

Edward Foster 72

258







259

**ROBERT RAUSCHENBERG** 1925–2008*Mink; Monkey; and Hog, from Chow Bag series, 1977*

Three screenprints in colors with applied string and fabric, on smooth wove paper, the full sheets, all signed, dated '77' and numbered 92/100 in pencil (there were also 20 artist's proofs), published by Styria Studio, New York (with their blindstamp), all in very good condition, all unframed.  
all S. 48½ x 36½ in (123.2 x 92.7 cm)

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

260



260

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ROBERT RAUSCHENBERG** 1925–2008*Study For Chinese Summer Hall: one print, 1983*

Chromogenic print, on glossy photo paper, with full margins, signed, dated '83' and numbered 10/30 in black ink (there were also 30 artist's proofs in Roman numerals), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), the colors attenuated, otherwise generally in good condition, framed.

I. 26¼ x 26¼ in (66.7 x 66.7 cm)

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

**Estimate** \$1,500-2,500 •





261

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ROBERT RAUSCHENBERG** 1925–2008

*People Have enough Trouble without Being Intimidated by an Artichoke; and Back Out, from A Suite of Nine Prints, 1979*

Two offset lithographs in colors, on wove paper, the full sheets, both signed, dated '79' and numbered 17/100 and 27/100 respectively in pencil (there were also an unrecorded number of artist's proofs), published by Multiples Inc., New York, both in very good condition, both framed.

both S. 30¾ x 23 in (78.1 x 58.4 cm)

**Estimate** \$3,000-5,000 •

262



262

**ROBERT RAUSCHENBERG** 1925–2008

*Statue of Liberty, from New York, New York, 1983*

Screenprint in colors with collage, on Japanese paper, the full sheet, signed, dated '83' and numbered 'XXVII' in pencil (the edition was 250 plus 25 artist's proofs), published by the New York Graphic Society, New York, in very good condition, framed.

S. 35¼ x 23½ in (89.5 x 59.7 cm)

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



263

**ROBERT RAUSCHENBERG** 1925-2008

*Untitled*, 2000

Pigmented inkjet print, on Concord Rag paper, the full sheet, signed, dated '2K' and numbered 75/100 in pencil (there were also 20 artist's proofs), produced by Universal Limited Art Editions, West Islip, New York, to benefit Project Angel Food at Chac Mool Gallery, West Hollywood, California, in very good condition, framed.

S. 35¾ x 29¾ in (90.8 x 75.6 cm)

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

264

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ROBERT RAUSCHENBERG** 1925-2008

*The Razorback Bunch (Etching IV)*, from *The Razorback Bunch series*, 1981

Photo etching in colors, on Hosho Chine collé to Arches paper, with full margins, signed, dated '81' and numbered 15/26 in pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

overall l. 45¼ x 24 in (114.9 x 61 cm)

S. 48 x 31½ in (121.9 x 80 cm)

**Estimate** \$2,000-3,000 •

LITERATURE

Esther Sparks 109

263



264



265



265

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ARNOLD NEWMAN** 1918-2006

*Untitled; and Untitled*, 1982

Two dye Transfer prints, on photo paper, with full margins, one signed in ink with © and numbered 4/15 in black ink, the colors attenuated, otherwise both in good condition, both framed.

one l. 18¾ x 14 in (46.7 x 35.6 cm)

one S. 16½ x 20 in (41 x 50.8 cm)

**Estimate** \$3,000-4,000 •





266

**PHILIP GUSTON** 1913-1980*Summer, 1980*

Lithograph, on John Koller HMP handmade paper, with full margins, signed, dated '80' and numbered 19/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 18 $\frac{1}{8}$  x 28 $\frac{3}{8}$  in (46 x 72.1 cm)

S. 20 x 30 $\frac{3}{4}$  in (50.8 x 78.1 cm)

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

**LITERATURE**

Gemini G.E.L. 874

267

**PHILIP GUSTON** 1913-1980*Elements, 1980*

Lithograph, on Arches 88 paper, with full margins, signed, titled, dated '80' and numbered 5/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 26 $\frac{5}{8}$  x 39 $\frac{3}{8}$  in (67.6 x 100 cm)

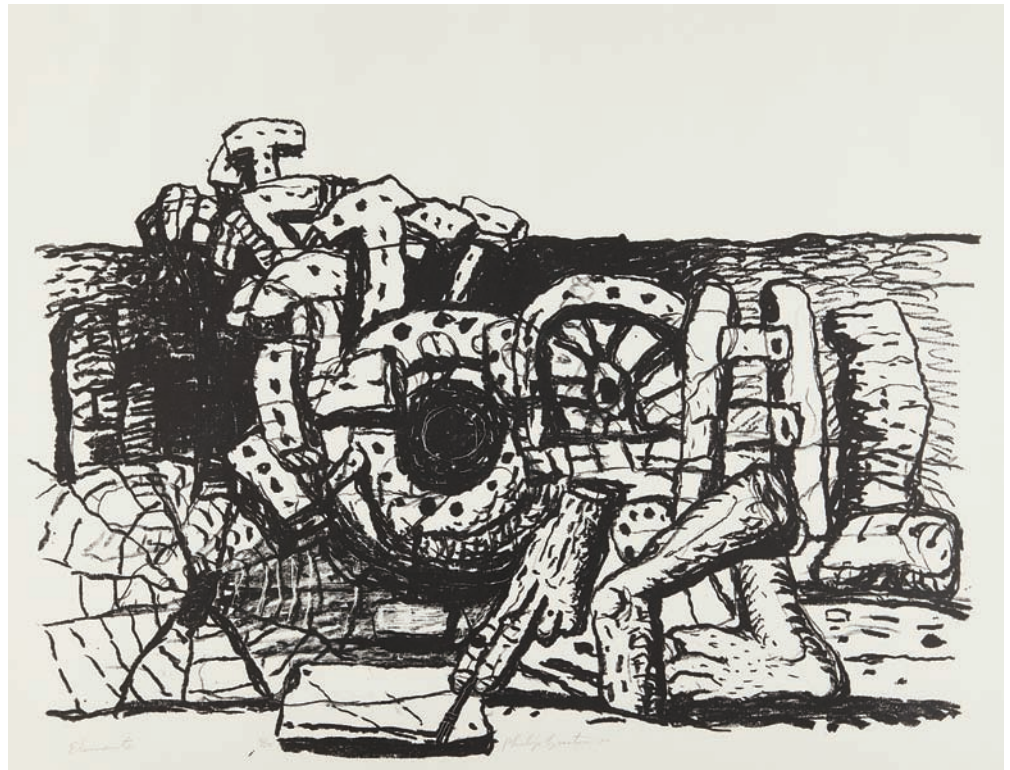
S. 32 $\frac{1}{2}$  x 42 $\frac{1}{2}$  in (81.8 x 108 cm)

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

**LITERATURE**

Gemini G.E.L. 871

267





268

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**JULIAN SCHNABEL** b. 1951

*For Anna Magnani*, 1981

Etching and aquatint, printed on two sheets of map, the full sheets, signed, dated '81' and numbered 15/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed. S. 74¾ x 53¾ in (189.9 x 135.6 cm)

**Estimate** \$2,000-3,000 •

268



269

**ROBERT LONGO** b. 1953

*Black Palms*, 1989

Lithograph in colors, on rag paper, with full margins, signed, dated '90' and numbered 27/35 in pencil (there were also 7 artist's proofs), published by Edition Schellmann, New York, in very good condition, framed.

I. 55½ x 44 in (141 x 111.8 cm)

S. 66½ x 50 in (168.9 x 127 cm)

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

269



270



270

PROPERTY FROM AN AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**GER VAN ELK** b. 1941

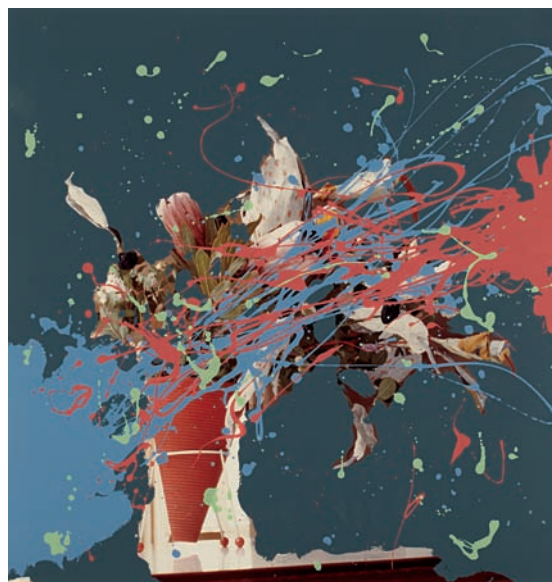
*Bouquet Anvers; and Altmaer*, 1982-83

Two photographs with screenprint in colors, on photo paper, the full sheets, signed, dated '1982' and '83' respectively and numbered 12/20 and 5/20 respectively in black ink (*Bouquet Anvers* faded), *Bouquet Anvers* with the colors attenuated, otherwise both generally in very good condition, both framed.

Bouquet S. 34 x 32 in (86.4 x 81.3 cm)

Altmaer S. 36 x 33¾ in (91.4 x 85.7 cm)

**Estimate** \$5,000-7,000 •







271

**JULIE MEHRETU** b. 1970*Circulation*, 2005

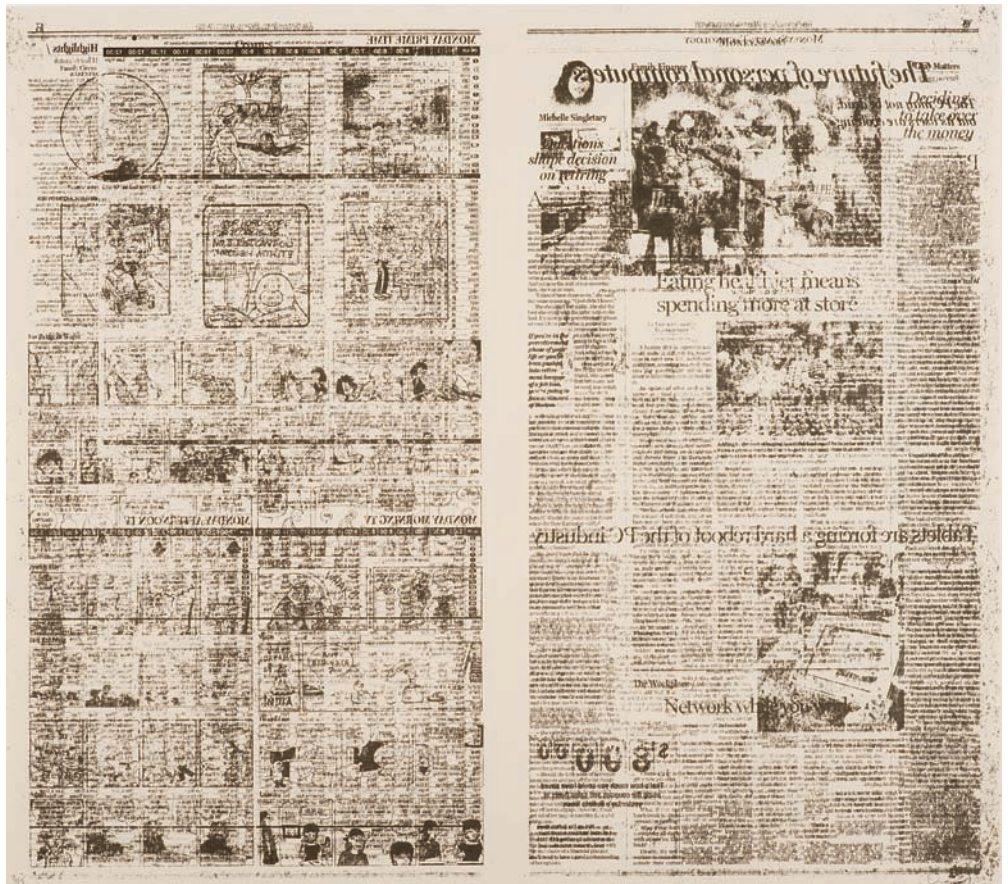
Etching, aquatint and engraving in colors, on gampi paper Chine collé, with full margins, signed, dated '2005' and numbered 7/25 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), in very good condition, framed.

I. 27 $\frac{5}{8}$  x 39 $\frac{5}{8}$  in (70.2 x 100.6 cm)

S. 35 $\frac{5}{8}$  x 46 $\frac{3}{4}$  in (90.5 x 118.7 cm)

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

272



272

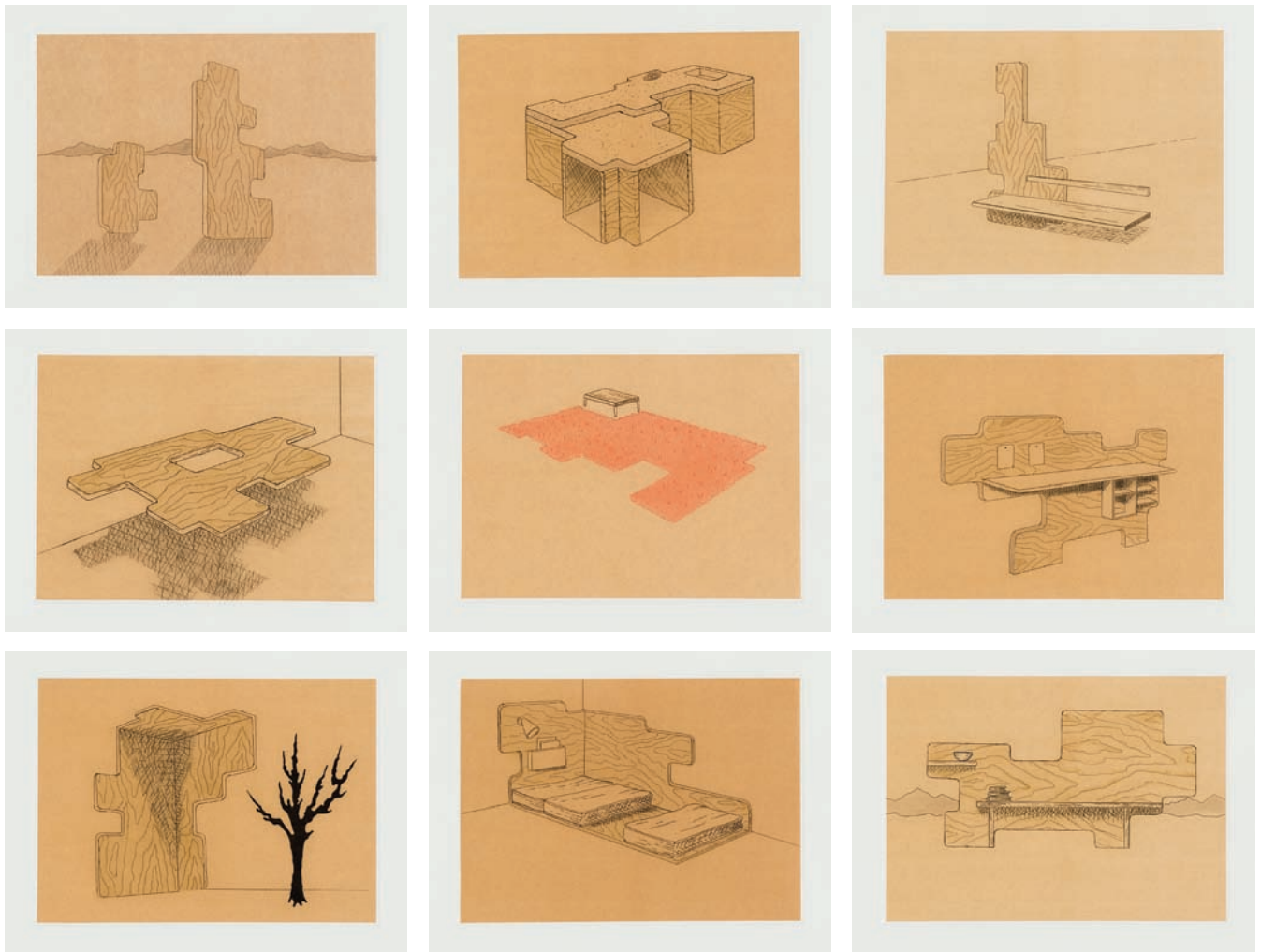
**JACOB KASSAY** b. 1984*Untitled 7*, 2011

Unique screenprint, on Archival Newspaper paper, the full sheet, signed and numbered 3/5 in pencil (from the suite of 12 unique variants), published by Independent Curators International, New York, in excellent condition, framed.

S. 21 $\frac{1}{4}$  x 24 $\frac{1}{4}$  in (54 x 61.6 cm)

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





## 273

**ANDREA ZITTEL** b. 1965

*Rules of Raugh, 2005*

The complete set of nine etching and aquatints in colors, on Magnani Pescia and colored Gampi paper, with full margins, all signed with initials and numbered 14/20 in pencil (there were also 4 artist's proofs), published by Edition Jacob Samuel, Santa Monica (with their blindstamp), all in very good condition, all contained in original handmade wooden box.

all I. 6 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in (16.2 x 22.5 cm)

all S. 13 $\frac{3}{8}$  x 14 $\frac{7}{8}$  in (34 x 37.8 cm)

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

## 274

PROPERTY FROM AN AMERICAN CORPORATION

THIS LOT IS SOLD WITH NO RESERVE

**JAN DIBBETS**

*Four Courts/Dublin A and B, 1983*

The complete set of two photo-collages in colors with lithograph, on heavy card paper, with full margins, both signed, dated '1983', annotated 'A' and 'B' and numbered 24/25 in pencil, published by Multiples, Inc., New York, both in very good condition, framed.

both I. 16 $\frac{1}{2}$  x 15 $\frac{1}{2}$  in (41.9 x 39.4 cm)

both S. 29 x 31 $\frac{1}{2}$  in (73.7 x 80 cm)

**Estimate** \$3,000-5,000 •





**LOUISE BOURGEOIS** 1911-2010*The Couple, from La Réparation, 2003*

Drypoint, engraving and aquatint in colors, on wove paper, with full margins, signed, dated '2003' and numbered 31/35 in pencil (there were also 7 artist's proofs), published by Harlan & Weaver, Inc., New York, in excellent condition, unframed.

I. 10 x 7 $\frac{7}{8}$  in (25.4 x 20 cm)

S. 17 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in (43.5 x 38.4 cm)

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

**LOUISE BOURGEOIS** 1911-2010*Topiary, The Art of Improving Nature: plate 4, 1988*

Etching with drypoint, on Magnani Incisione paper, with full margins, signed, dated '98' and annotated 'hors-commerce' in pencil (the edition was 28 and 10 artist's proofs), published by Julie Sylvester-Cabot and the Whitney Museum of American Art Editions, New York, in very good condition, framed.

I. 21 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in (55.6 x 75.9 cm)

S. 28 x 39 in (71.1 x 99.1 cm)

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



277

**KIKI SMITH** b. 1954

*Untitled (for David Wojnarowicz), from 1989 Portfolio, 2000*

Etching and aquatint in colors, on wove paper, with full margins, signed, dated and numbered 'P.P. 4/5' in pencil (a printer's proof, the edition was 75 and 12 artist's proofs), published by the Estate Project for Artists with AIDS, New York, in excellent condition, unframed.

I. 23 $\frac{3}{8}$  x 19 $\frac{1}{4}$  in. (59.4 x 48.9 cm)

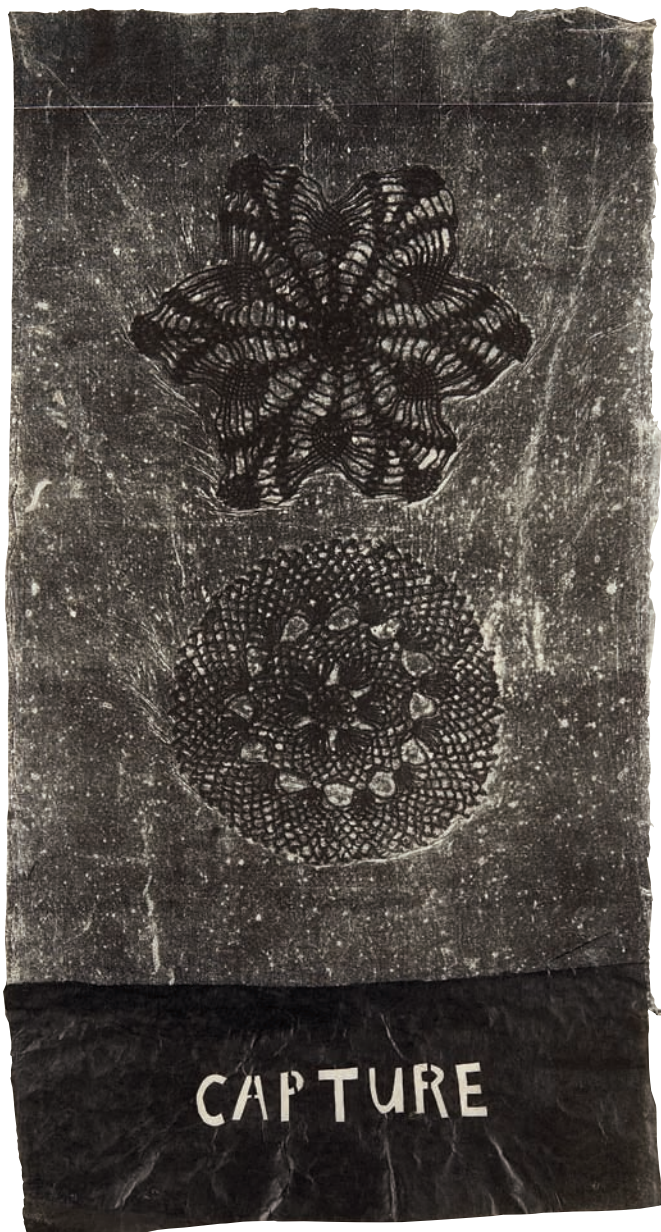
S. 24 $\frac{1}{8}$  x 20 $\frac{1}{8}$  in. (61.3 x 51.1 cm)

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

277



278



278

**KIKI SMITH** b. 1954

*Capture, 1994*

Relief monotype with lithograph and cut-out letters, on handmade Nepalese paper, the full sheet, unique, signed and dated '1994' in pencil on the front and on the reverse, in very good condition, framed.

S. 37 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in (94.3 x 53.7 cm)

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

**LITERATURE**

see Wendy Weitman pp. 78-79

In 1994, after joining New York's Pace Wildenstein gallery, Smith was invited to collaborate with Pace Editions' staff at their Spring Street Workshop. While at the shop, Smith came across a group of doilies once owned by the sculptor Louise Nevelson and was immediately inspired by their forms and associations. Long interested in traditionally "feminine" crafts, Smith was drawn to the decorative, craft-oriented nature of the doily, and to the way its concentric form suggests anatomical parts –the eye, breast, vagina, and even cellular structures. – Museum of Modern Art, *Kiki Smith: Prints, Books and Things* website





279

**KIKI SMITH** b. 1954*Constellations*, 1996

Lithograph in colors with applied black flocking, on six sheets of handmade Nepalese Himalayan paper glued together (as issued), with full margins, signed, dated '1996' and annotated 'PP 1/3' in pencil (a printer's proof, the edition was 42 and 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in excellent condition, framed.

L. 47 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (120.3 x 26.7 cm)

S. 56 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in. (143.5 x 80 cm)

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

**LITERATURE**

Wendy Weitman 72

280

**KIKI SMITH** b. 1954*Summer Night*, from *Skowhegan portfolio no. 1*, 2011

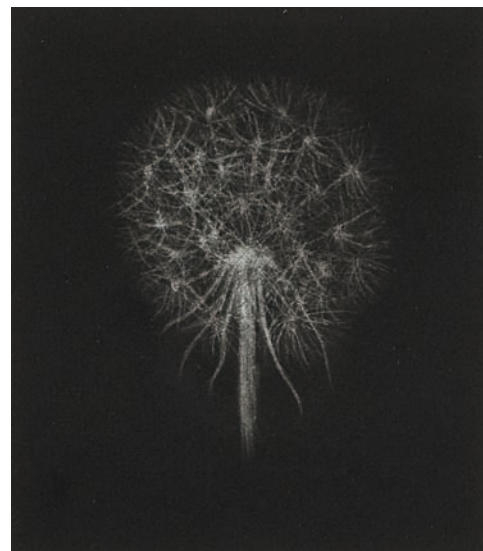
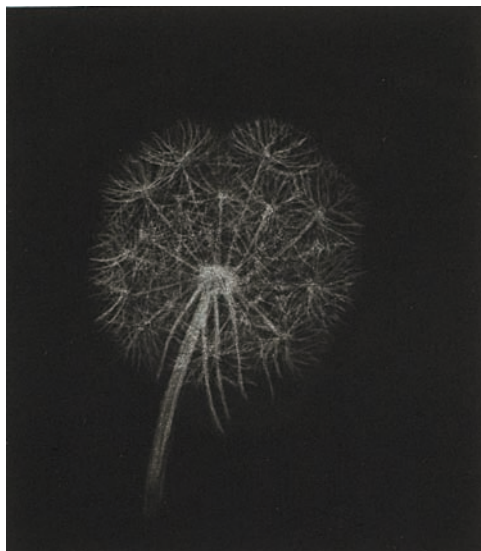
Lithograph in colors with glitter, hand-coloring and white gold leaf, on Hosho paper, the full sheet, signed, dated '2011,' and numbered 11/30 in pencil, published by Skowhegan School of Painting and Sculpture, Madison, Maine, in very good condition, framed.

S. 18 x 14 in (45.7 x 35.6 cm)

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

280





## 281

**KIKI SMITH** b. 1954*Dandelions*, 1999

The complete set of six mezzotints, on mold-made Hahnemühle paper, with full margins, all signed, dated '1999' and numbered 4/24 in pencil (there were also 7 artist's proofs), published by Pace Editions, Inc., New York, all in very good condition, all unframed.

all I. 4 x 3½ in (10.2 x 8.9 cm)

all S. 10 x 8¾ in (25.4 x 22.2 cm)

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

## 282

**KIKI SMITH** b. 1954*Wolf Girl*, from the *Blue Prints* series, 1999

Etching and aquatint in colors, on Hahnemühle paper, with full margins, signed, dated '1999' and numbered 11/20 in pencil, published by Thirteen Moons, New York, in very good condition, framed.

I. 10¾ x 7⅞ in (27.3 x 20 cm)

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

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

Wendy Weitman 121



283



283

**WANGECHI MUTU** b. 1972*Howl*, 2006

Archival pigment print with screenprint in colors, on smooth wove paper, with full margins, signed, dated '2006' and numbered 'AP 12/13' in pencil (an artist's proof, the edition was 40), published by MoCA Projects Council, Los Angeles, in very good condition, unframed.

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

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

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

284

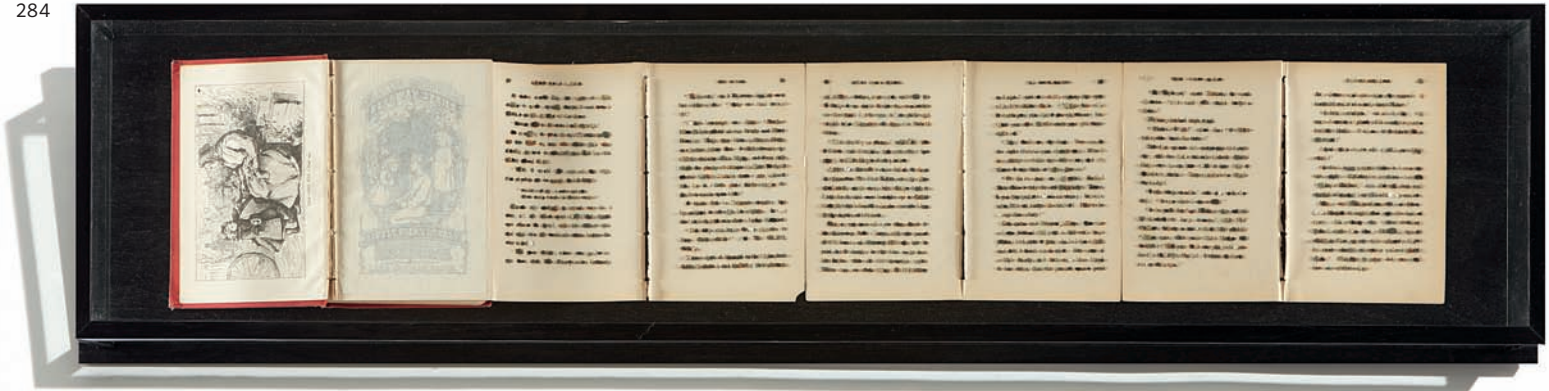
**ANN HAMILTON** b. 1956*Untitled*, 1992

Book, bookpages, and stones in a lacquered birch and glass case, signed and numbered on an accompanying Certificate of Authenticity, in very good condition, framed.

9¼ x 38½ x 3⅝ in (23.5 x 99.1 x 9.2 cm)

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

284



285



285

**NOT VITAL** b. 1948*Untitled (N, O, T)*, 1993

Three woodcuts in blue, on Japanese paper, with full margins, all signed, dated '93' and annotated 'BAT' in pencil (the Bon-a-Tirer proof, the edition was 12), published by Baron Boissante Publications, New York (with their blindstamp), generally in very good condition, unframed.

all I. 47¾ x 31¾ in (121.3 x 80.6 cm)

all S. 56¼ x 39¾ in (142.9 x 101 cm)

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

286

**VIJA CELMINS** b. 1938*Untitled (Web 2)*, 2001

Mezzotint, on Hahnemühle Copperplate paper, with full margins, signed and numbered 38/50 in pencil (there were also 10 artist's proofs), published by Lapis Press, Los Angeles (with their blindstamp), in excellent condition, framed.

I. 7 x 7⅝ in (17.8 x 19.4 cm)

S. 18 x 14¾ in (45.7 x 37.5 cm)

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

**LITERATURE**

Samantha Rippner p. 36

286



287



287

**WILLIAM KENTRIDGE** b. 1955*Phenakistoscope*, 2000

Kinetic multiple, comprised of lithograph in colors, on Chine collé of maps from *Bacon's Popular Atlas* to Vélin d'Arches paper, attached to gramophone record Phenakistoscope constructed of metal shaft and handle, two vinyl records with lithographs, signed in blue crayon, incised with numbering 15/40 on the gear (there were also 10 artist's proofs), published by the New Museum, New York, in very good condition.

21½ x 11 x 11⅞ in (54.6 x 27.9 x 30.2 cm)

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

**LITERATURE**

David Krut p. 89





288

**KARA WALKER** b. 1969*Scene no. 15, from The Emancipation**Approximation, 1999-2000*

Screenprint in colors, on Bristol paper, the full sheet, signed, dated '2000' and annotated 'PP3' in pencil on the reverse (a printer's proof, the edition was 25), published by Sikkema Jenkins Editions, New York, in very good condition, framed.

44 x 33¾ in (111.8 x 85.7 cm)

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

289

**KARA WALKER** b. 1969*The Keys to the Coop, 1997*

Linocut, on Somerset paper, with full margins, signed with initials, titled, dated '97' and numbered 11/40 in pencil (there were also 5 artist's proofs), published by Landfall Press Inc., Chicago, in very good condition, framed.

I. 30 x 50 in (76.2 x 127 cm)

S. 46½ x 60½ in (118.1 x 153.7 cm)

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

290

**KARA WALKER** b. 1969*Untitled (Monkey Grinder), 2002*

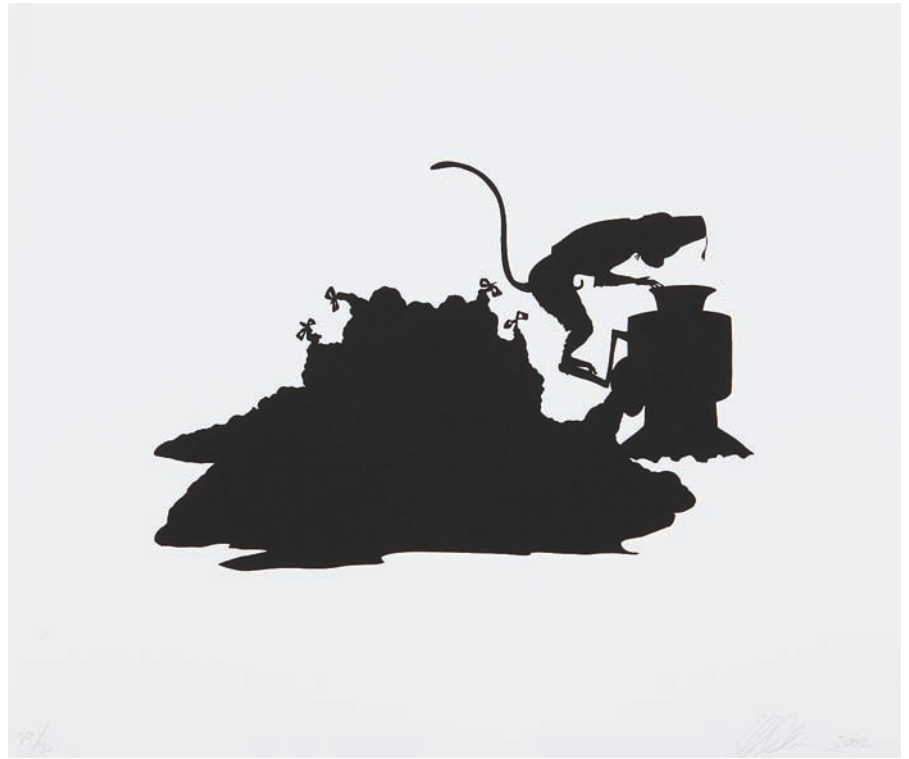
Screenprint, on card paper, with full margins, signed, dated '2002' and numbered 30/30 in pencil (there were also 5 artist's proofs), published by Kunstverein Hannover, in very good condition, framed.

I. 8 x 11½ in (20.3 x 29.5 cm)

S. 15 x 17½ in (38.1 x 44.5 cm)

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

290



291



291

**FRED WILSON** b. 1954*Drop, Dripped, 2003*

Black and white glass, from the edition of 20 and 3 artist's proofs, published by the SculptureCenter, New York, in very good condition.

Drop 2½ x 12½ x 12½ in (6.4 x 31.8 x 31.8 cm)

Drip 25 x 4½ x 3½ in (63.5 x 11.4 x 8.9 cm)

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

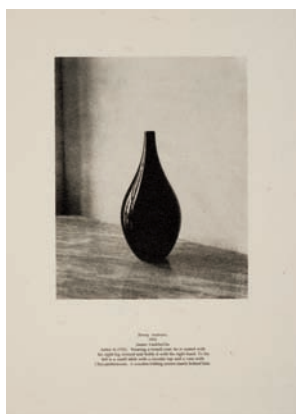
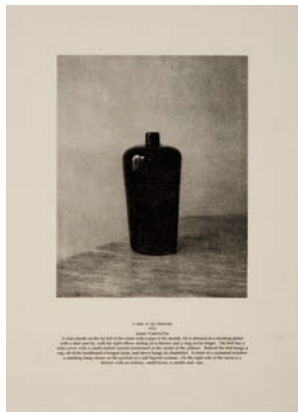




## 292

**LORNA SIMPSON** b. 1960*Backdrops circa 1940s, 1998*

The complete set of two screenprints, on felt panels, the full sheets, one signed and dated '98' in pencil on the reverse, both annotated 'Lt. panel' and 'RT panel' respectively and numbered 'A.P. 6' in pencil on the reverse (an artist's proof, the edition was 35), co-published by Karen McCready and Noblet Sérigraphie, New York, both in very good condition. both 26 x 16 $\frac{5}{8}$  in (66 x 42.2 cm)

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

## 293

**LORNA SIMPSON** b. 1960*9 Props, 1995*

The complete set of nine waterless lithographs on wool felt, with full margins, one signed and dated '95' in ink on the reverse, another numbered 8/30 in ink on the reverse (there were also 3 artist's proofs), co-published by Sean Kelly, New York and 21 Steps Editions, Albuquerque, all in very good condition, contained in the original custom-made clamshell box.

15 $\frac{3}{4}$  x 11 $\frac{1}{4}$  x 2 $\frac{3}{4}$  in (40 x 28.6 x 7 cm)**Estimate** \$5,000-7,000





294

**ROMARE BEARDEN** 1911-1988*Odysseus*, 1979

The complete portfolio of six screenprints in colors, on Lana paper, with full margins, all signed and numbered 65/125 on the front and titled on the reverse in pencil (there was also an edition of 75 in Roman numerals), published by HMK Fine Arts, New York, (with their blindstamp), in very good condition, unframed.

all I. various sizes

smallest S. 21½ x 29 in (54.6 x 73.7 cm)

largest S. 21¾ x 29¼ in (55.2 x 74.3 cm)

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

Gail Gelburd and Alexander Rosenberg 44-49

295

PROPERTY FROM AN AMERICAN CORPORATION

THIS LOT IS SOLD WITH NO RESERVE

**WILLIAM CRISTENBERRY** b. 1936*Cudzu; and Tin Wall*, 1978

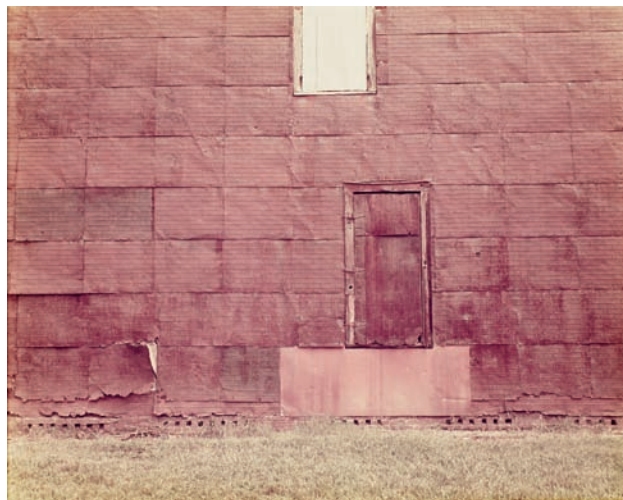
Two chromogenic prints, on Kodak paper, with full margins, both signed and dated '1978' in ink on the reverse, the colors attenuated, light- and mat staining, both framed.

both I. 17¾ x 22¼ in (45.1 x 56.5 cm)

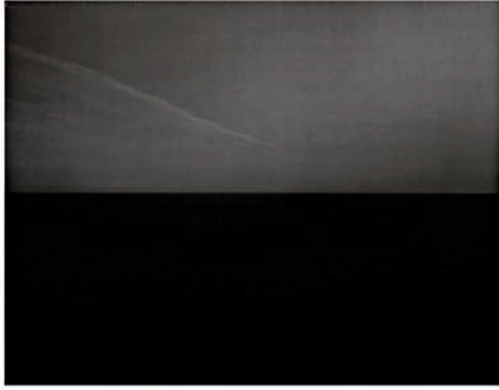
both S. 20 x 24½ in (50.8 x 61.3 cm)

**Estimate** \$1,500-2,500 •

295







## 296

**HIROSHI SUGIMOTO** b. 1948

*Time Exposed*, 1991

The complete set of 51 offset lithographs, on laid paper, with full margins, all with blindstamped title, date and number, from an edition of 500, published by Kyoto Shoin Co. Ltd., Tokyo, in very good condition, 35 contained in original aluminum clamshell case, 16 framed. 18½ x 14 x 1 in (47 x 35.6 x 2.5 cm)

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

**PROVENANCE**

Gallery Luisotti, Santa Monica, 1996

## 297

**CHRISTIAN MARCLAY** b. 1955

*Bottled Water*, 1990

Sealed glass bottle containing magnetic tape, numbered 81 in sealing wax stamp (from the edition of 150), published by New Museum, New York, in very good condition.

overall 12½ x 4 in (31.8 x 10.2 cm)

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

In the fall of 1989, Christian Marclay created *Tape Fall*, an installation for the exhibition "Strange Attractors: Signs of Chaos" at the New Museum. For this show, he used over 150 reels of tape prerecorded with the sound of dripping water. As a continuation of the installation, the artist created *Bottled Water*, a special multiple for the Museum.



298

**PIOTR UKLANSKI** b. 1968

*Curtain*, 1998

Color coupler print with Plexiglas, mounted on aluminum, the full sheet, signed, titled, dated '98' and numbered 2/5 in ink on the reverse, in very good condition.

S. 60 x 27 $\frac{5}{8}$  in (152.4 x 70.2 cm)

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

**PROVENANCE**

Gavin Brown's enterprise, New York, 2000

Sotheby's New York: Friday, June 08, 2012, lot 144

**EXHIBITED**

Basel, Kunsthalle Basel, *Piotr Uklanski: Earth, Wind, and Fire*, June-August 2004, p. 24, illustrated in color

299

**CAROL BOVE** b. 1971

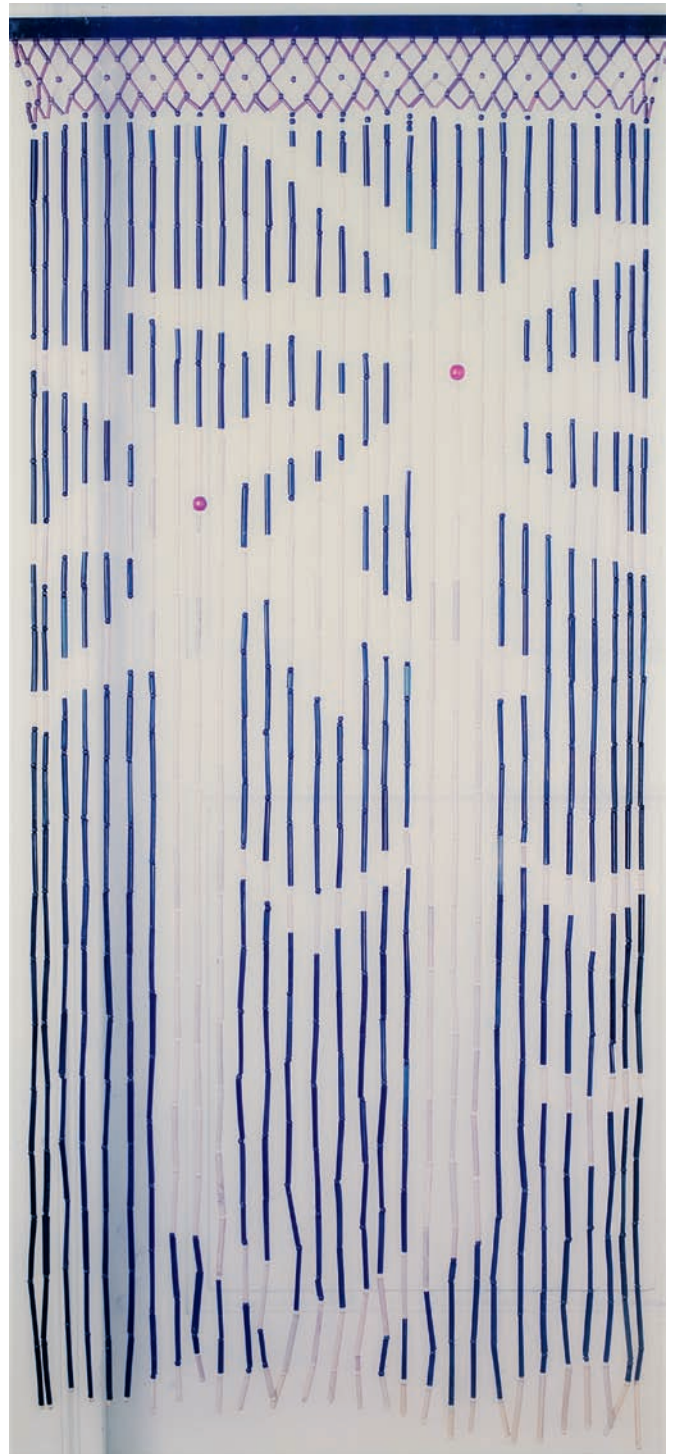
*Untitled*, 2009

Brass stand and shell multiple, incised with signature, dated '2009' and numbered 11/18 on the underside, published by Artists space, New York, in very good condition.

8 x 3 x 3 in (20.3 x 7.6 x 7.6 cm)

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

298



299







300

**PAUL MCCARTHY** b. 1945*Brancusi Tree (Gold)*, 2007

Self-inflatable mylar fabric multiple with integrated fan, signed, dated '2007,' and numbered 17/75 in ink (there were also 29 artist's proofs), in very good condition, contained in original custom mylar fabric carrier bag.

80 x 40 x 40 in (203.2 x 101.6 x 101.6 cm)

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

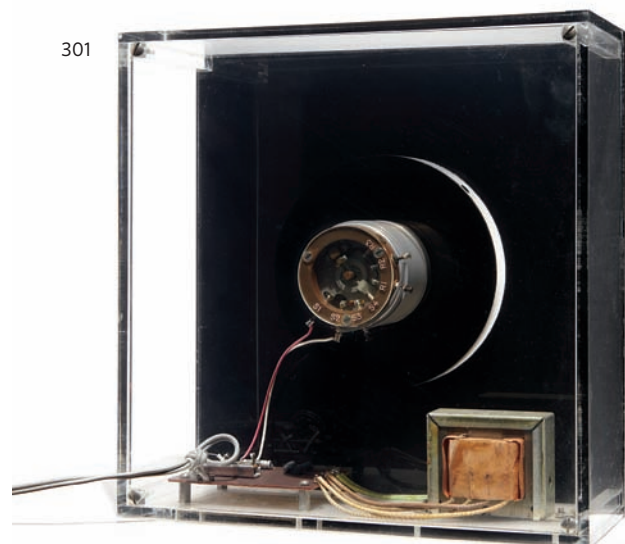
301

**TAKIS (PANAYIOTIS VASSILAKIS)** b. 1925*Indicator Time-To-Go*, 1969

Black and clear Plexiglas with electromagnets and motorized rotating white disc, numbered 18/38/100 on label affixed to the base, in very good and working condition.

11½ x 11 x 4 in (28.3 x 27.9 x 10.2 cm)

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



301



302

**JOSEPH BEUYS** 1921-1986*Sun Disc*, 1973

Record matrix (nickel-plated copper) with die-cut hole, felt pads stamped with brown paint, in box, signed and numbered 51/77 in blue ink on the label affixed to the front of the box (there were also 7 artist's proofs in Roman numerals), published by Edition Schellmann, Munich, in very good condition.

14½ x 14½ x 2 in (36.8 x 36.8 x 5.1 cm)

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

**LITERATURE**

Edition Schellmann 85

303



303

**VIK MUNIZ** b. 1961*Drunken Duel*, 1991

Two bronzed sculptures, one polished and one in silver, lettered 'A' on the colophon (from the edition of 26 lettered copies), co-published by Kunst Editions and Stux Gallery, New York, in excellent condition, contained in original velvet and foam lined, black fabric-covered box.

16 x 9 in (40.6 x 22.9 cm)

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

#### RULES OF A DUEL

When choosing your weapon, always pick the most beautiful one. Give your back to something you could die for. Walk in the most convenient direction: think of good things, potpourri, cinnamon, Perrier-Jouet, and gift baskets. Count your steps: 1 2 3 4 5 6 7 8 9 and forget all about it.





304

**BEATRIZ MILHAZES** b. 1960

*Voce me olha por que? Por que voce esta me olhando? (Why Are You Looking at Me?)*, 1992

Screenprint in colors, on wove paper, with full margins, signed, dated '92' and annotated 'P/A' in pencil (an artist's proof, the edition was 150), published by Durban Grafica, Venezuela (with their blindstamp), in very good condition, unframed.

L. 23¾ x 23¾ in (60.3 x 60.3 cm)

S. 39¼ x 27½ in (99.7 x 69.9 cm)

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

**PROVENANCE**

Latincollector Art Center (now Frederico Seve Gallery), New York

305

**SAINT CLAIR CEMIN** b. 1951

*Bell*, 1986

Bronze bell, number 1 from the edition of 3, in very good condition.

12 x 8 x 8 in (30.5 x 20.3 x 20.3 cm)

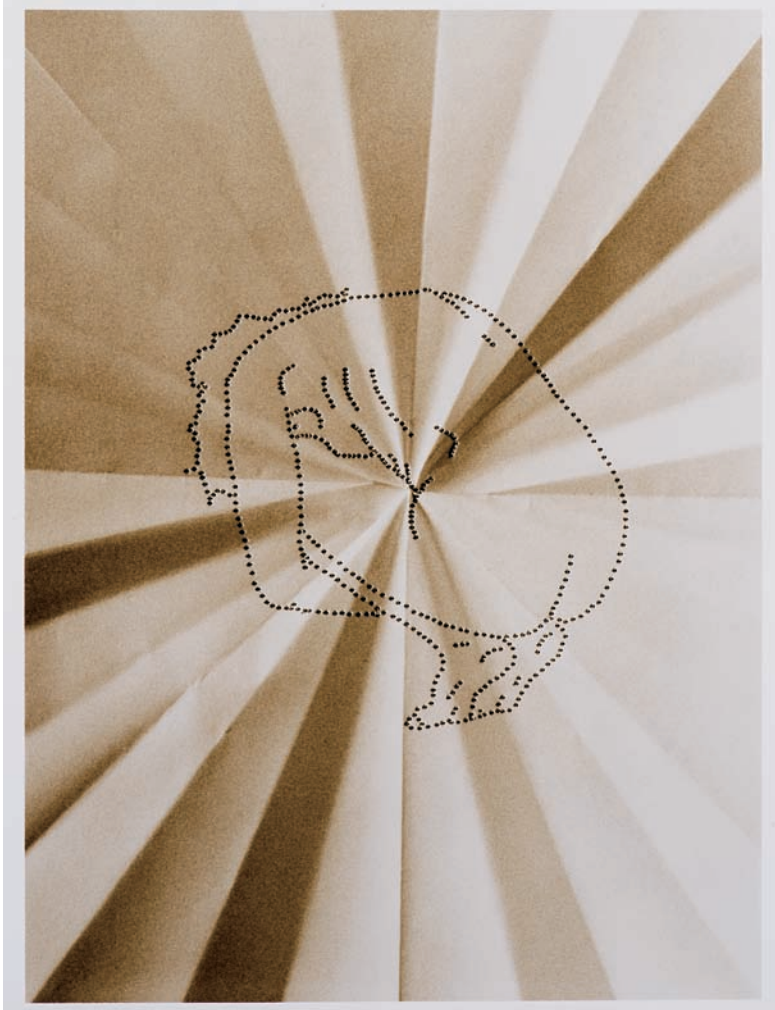
**Estimate** \$2,000-3,000

305



306

306

**VIK MUNIZ** b. 1961*702 Holes, from Pictures of Holes,*  
1997/2007Digital color coupler print, signed and dated  
in ink and numbered 12/25 (printed) on an  
accompanying artist's label, in very good  
condition, unframed.I. 13 $\frac{5}{8}$  x 10 $\frac{1}{8}$  in (34.6 x 25.7 cm)S. 14 $\frac{1}{4}$  x 11 $\frac{1}{8}$  in (36.2 x 28.3 cm)**Estimate** \$2,000-3,000

307



307

**VALENTIN CARRON** b. 1977*Colors, 2004*Screenprint in colors, on tire cover comprised of  
acrylic-fiber backed vinyl, ink, elastic, and nylon  
thread over rubber tire, from the edition of 2,  
in very good condition.overall 24 $\frac{1}{2}$  x 24 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in (62.2 x 62.2 x 21.6 cm)**Estimate** \$2,000-3,000**PROVENANCE**

Swiss Institute, New York, 2006





## 308

**DIETER ROTH** 1930-1998

*Plates #1-#3, from 6 Piccadillies portfolio, 1969-70*

Three double sided prints, each comprised of one side with screenprint in colors over planographic printing, the other side with photomechanical reproduction of a picture postcard, both on chromolux card laminated to opposite sides of a board (as issued), all signed, dated '70' and numbered 26/150 in pencil (there were also 15 artist's copies), published by Petersburg Press, London, all generally in very good condition, all framed.

all L. 19 x 27 $\frac{1}{8}$  in (48.3 x 68.9 cm)

all S. 19 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in (49.8 x 69.9 cm)

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

**LITERATURE**

Dirk Dobke 117-120

## 309

**DIETER ROTH** 1930-1998

*Am Meer (By the Sea), 1970*

Brown sugar cast attached to wooden stick with white paper flag, signed, dated '70,' and numbered 83/100 in in on a label affixed to the underside (55 of the 100 were made into an object by the artist), in very good condition.

10 $\frac{1}{4}$  x 6 $\frac{3}{4}$  x 4 $\frac{3}{8}$  in (26 x 17.1 x 11.1 cm)

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

**LITERATURE**

Dirk Dobke p. 33







## 310

**GERHARD RICHTER** b. 1932*Abstraktes Foto (Abstract Photo)*, 1989

Gelatin silver print, on photo paper, mounted to white plastic (as issued), the full sheet, signed, dated '1989' and numbered 12/50 in ink (there were also 7 artist's proofs in Roman numerals), published by Galerie Fred Jahn, Munich, in very good condition, unframed.  
S. 19½ x 27¾ in (49.5 x 69.5 cm)

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

Hubertus Butin 69

## 311

**MARTIN KIPPENBERGER** 1953-1997*Eintritt Frei*, 1989

Screenprint in colors, on cotton stretched over strainers (as issued), from the edition of 5 and 1 artist's proof, in very good condition, contained in original artist's frame.

S. 37¾ x 26¾ in (95.9 x 67.9 cm)  
frame 41¾ x 30¾ x 1½ in (106 x 77.2 x 3.8 cm)

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

Galerie Gisela Capitain, Cologne  
Phillips de Pury & Co., New York, *Contemporary Art Part II*, May 13, 2005, lot 325  
Acquired from the above sale by the present owner

**LITERATURE**

Karola Grässlin 15





312

**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 87/200 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.

8¾ x 5¾ x 1¼ in (22.2 x 14.6 x 3.2 cm)

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

**LITERATURE**

Edition for Parkett 10

313

**BRUCE NAUMAN** b. 1941*Untitled (Hands)*, 1990-91

Aquatint with drypoint, on wove paper, with full margins, signed, dated '91' and numbered 32/38 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, in very good condition, framed.

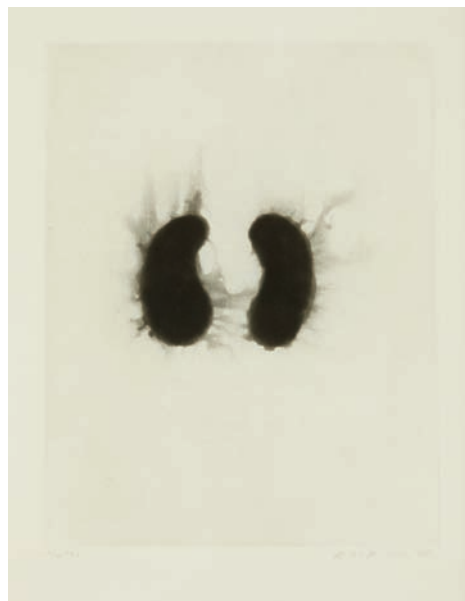
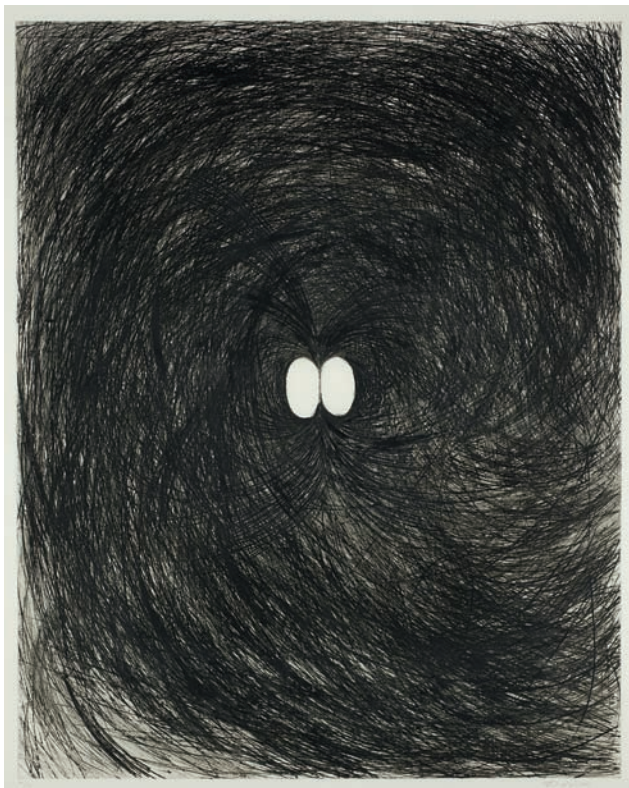
I. 7⅞ x 9⅜ in (18.7 x 23.8 cm)

S. 16¾ x 19⅜ in (42.5 x 49.2 cm)

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

313





314

**ANISH KAPOOR** b. 1954*Untitled (4); and Magnetic Field*, 1988 and 1991

Two prints, including one aquatint and one drypoint, on wove paper, with full margins, *aquatint* signed, dated '1988' and numbered 12/20 in pencil, *drypoint* signed, dated '1991' and numbered 14/15 in pencil, both published by Crown Point Press, San Francisco (with their blindstamp), both in very good condition, both framed.

*aquatint* I. 17¾ x 14⅞ in (45.1 x 37.8 cm); *aquatint* S. 23¼ x 18¼ in (146.7 x 46.4 cm)

*etching* I. 44½ x 35⅝ in (113 x 89.9 cm); *etching* S. 46⅝ x 36½ in (118.4 x 92.7 cm)

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

The aura of the void produces a spectral shadow of man:  
*too much* emptiness to be invisible, *too much* absence to be mere vacancy

Homi K. Bhabha *Anish Kapoor: Making Emptiness*

315



315

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ARNULF RAINER** b. 1929

*Untitled; Baum; Untitled; Violette  
Zudeckung; and Blaues Kreuz*, circa 1965

Five etchings (four in colors), on wove paper, with full margins, all signed and numbered 19/35, 24/40, 16/30 and two illegibly annotated in pencil, all in very good condition, all framed.

all I. various sizes

one S. 25¾ x 19¾ in (65.4 x 50.2 cm)

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

David Nolan, New York



316



316

**ELLSWORTH KELLY** b. 1923*Red Curve (for Joel)*, 1993

Lithograph in red, on Arches 88 paper, the full sheet, signed and numbered 94/130 in pencil (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, unframed.

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

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

**LITERATURE**

Gemini G.E.L. 1583

Richard Axsom 269

317

**ELLSWORTH KELLY** b. 1923*Two Blacks and White*, 1973

Screenprint in black with embossing, on Special Arjomari paper, with full margins, signed and annotated 'gemini II' in pencil (one of 3 Gemini proofs, the edition was 75 and 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, unframed.

I. 12 x 35 $\frac{7}{8}$  in (30.5 x 91.1 cm)

S. 23 $\frac{1}{8}$  x 47 in (58.7 x 119.4 cm)

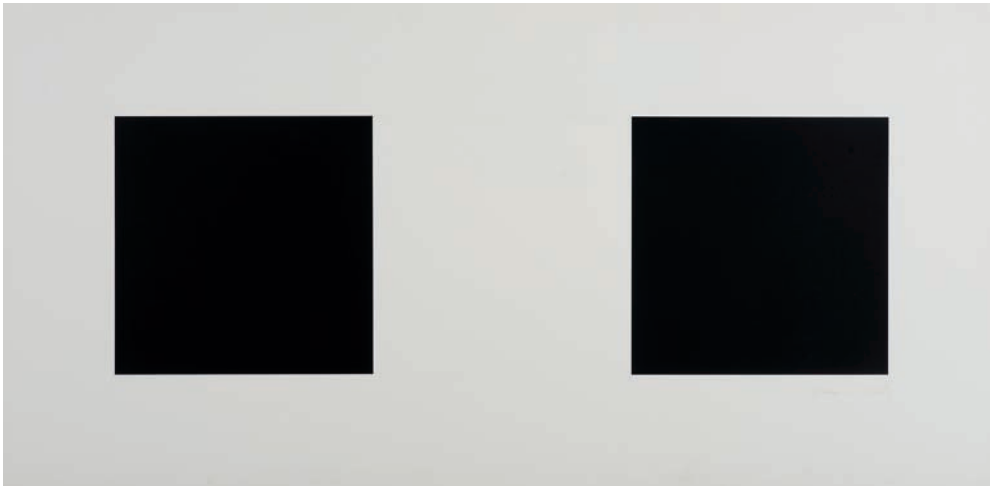
**Estimate** \$2,000-3,000

**LITERATURE**

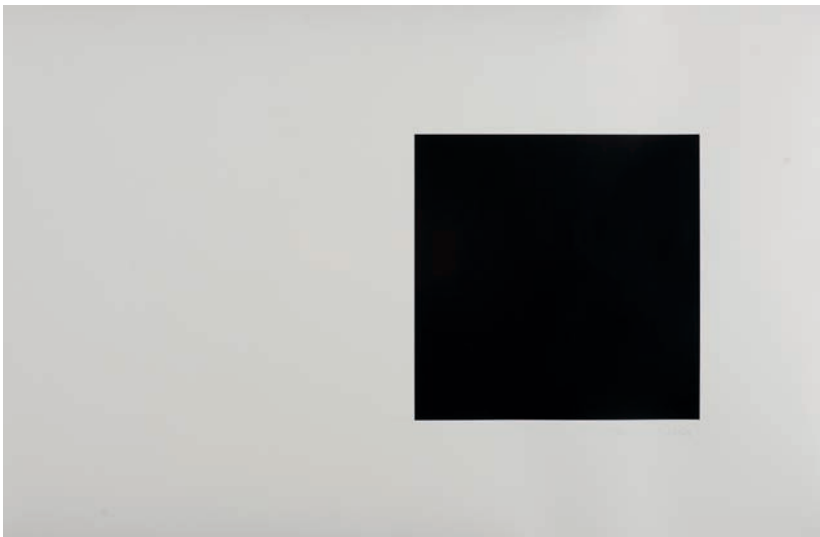
Gemini G.E.L. 459

Richard Axsom 86

317



318



318

**ELLSWORTH KELLY** b. 1923*White and Black*, 1971-73

Screenprint with embossing, on Arjomari paper, with full margins, signed and numbered 15/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 11 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in (30.2 x 60.6 cm)

S. 23 $\frac{1}{4}$  x 35 $\frac{1}{4}$  in (59.1 x 89.5 cm)

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

**LITERATURE**

Gemini G.E.L. 460

Richard Axsom 87

319

**ELLSWORTH KELLY** b. 1923

*Black Variation V*, 1975

Lithograph and etching with debossing, on Rives paper, with full margins, signed and numbered 17/21 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 29 x 28¾ in (73.7 x 73 cm);

S. 39½ x 38¼ in (100.3 x 97.2 cm)

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

**LITERATURE**

Gemini G.E.L. 593

Richard Axsom 113

319



320

**ELLSWORTH KELLY** b. 1923

*Diagonal with Black*, 1981-82

Aquatint, on Arches cover paper, with full margins, signed and numbered 17/18 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 15¾ x 15¾ in (40 x 40 cm)

S. 34 x 29 in (86.4 x 73.7 cm)

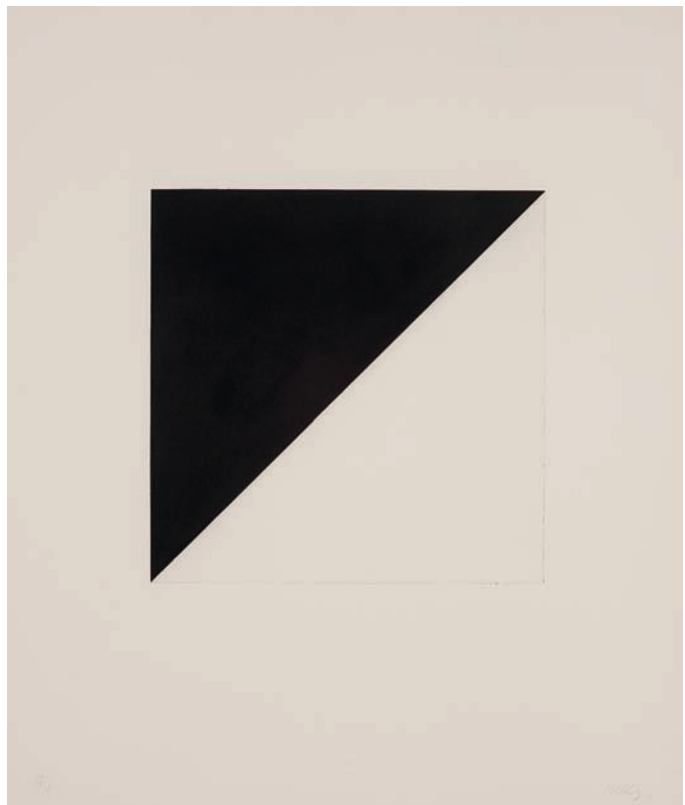
**Estimate** \$2,500-3,500

**LITERATURE**

Gemini G.E.L. 994

Richard Axsom 195

320



321



321

**ELLSWORTH KELLY** b. 1923

*David*, 1964

Lithograph, on Rives BFK paper, the full sheet, signed and illegibly inscribed in pencil (aside from the edition of 20 and some artist's proofs), published by the artist, in very good condition, framed.

S. 35¼ x 25 in (89.5 x 63.5 cm)

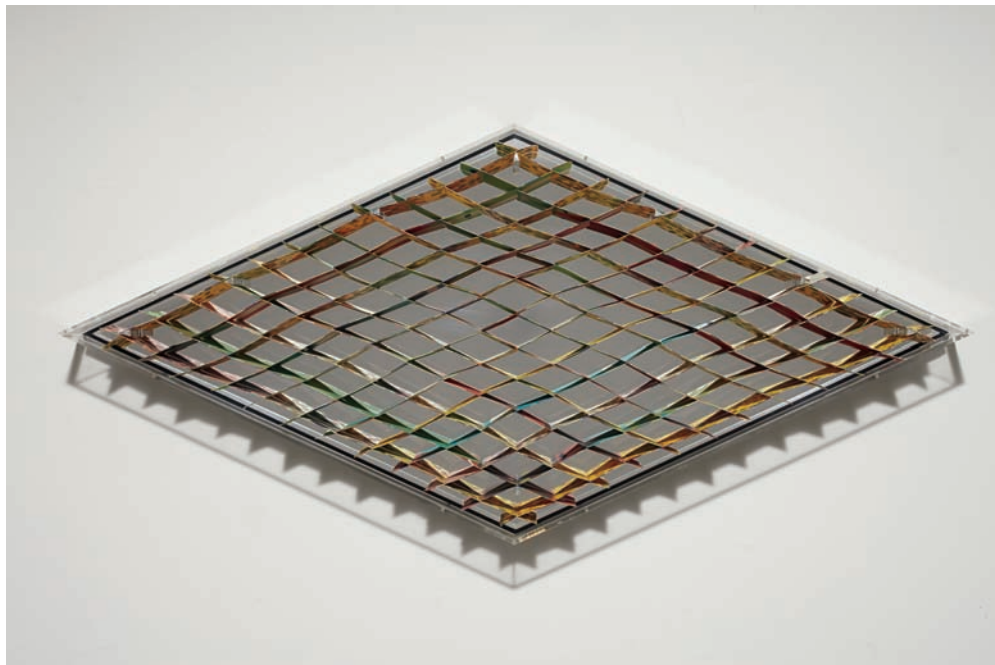
**Estimate** \$3,000-4,000

**LITERATURE**

Richard Axsom 3



322



322

PROPERTY FROM AN  
AMERICAN CORPORATION  
THIS LOT IS SOLD WITH NO RESERVE

**ALAN SHIELDS**

*Moose Set, from Box Sweet Jane's Egg  
Triumvirate, 1978*

Three-dimensional construction, comprised of lithograph, screenprint and stamping in colors, on both sides of gray HMP Duplex paper, cut into strips and configured, contained in the original artist designed custom diamond-shaped Plexiglas and mirror box, signed, annotated 'I' and numbered 16/18 in pencil (there were also 6 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their inkstamp), in very good condition, framed. 19½ x 42 x 2 in (49.5 x 106.7 x 5.1 cm)

**Estimate** \$800-1,200 •

**LITERATURE**

Tyler Graphics 478

323

**SOL LEWITT** 1928-2007

*Irregular Straight Bands in Two Directions;  
and Irregular Wavy Bands in All Directions, 1997*

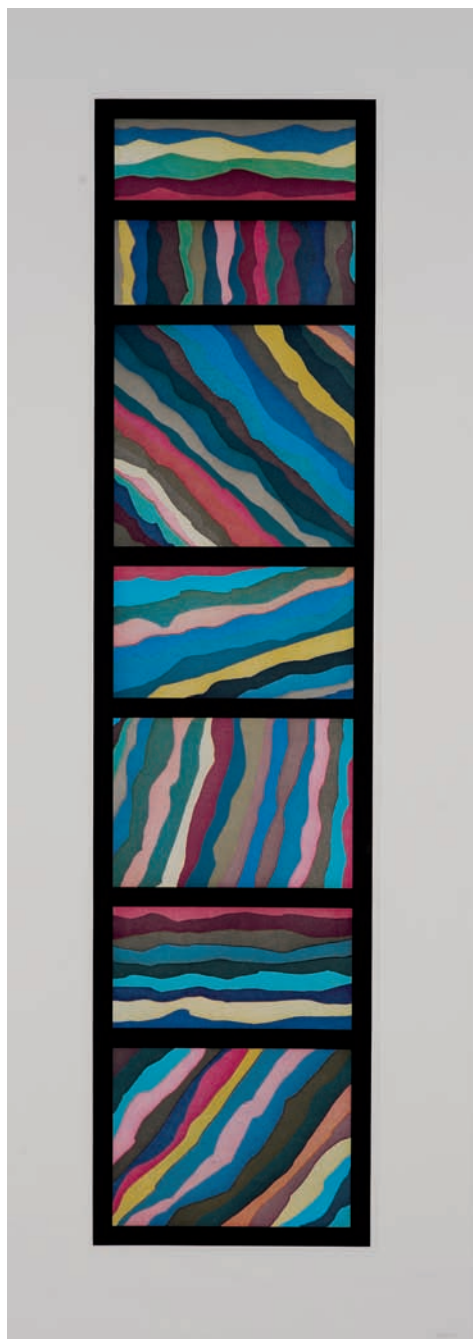
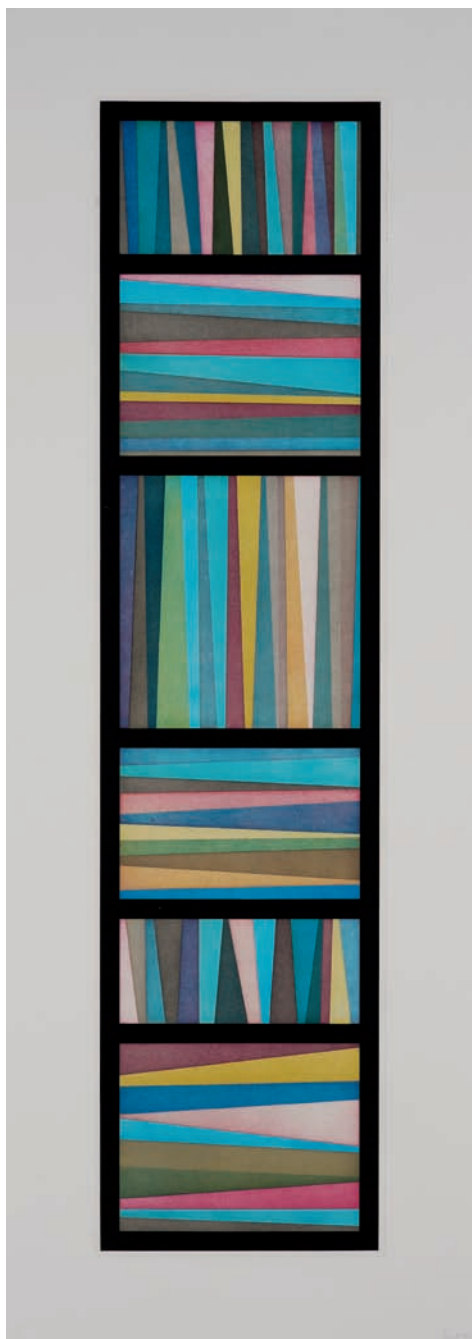
Two etchings in colors, on Somerset Textured paper, with full margins, both signed and numbered 6/36 in pencil (there were also 8 artist's proofs), published by Parasol Press Ltd., New York, the colors attenuated, otherwise both in good condition, both framed. both I. 47¾ x 11⅞ in (121.3 x 30.2 cm) both S. 55⅞ x 19⅞ in (140 x 50.5 cm)

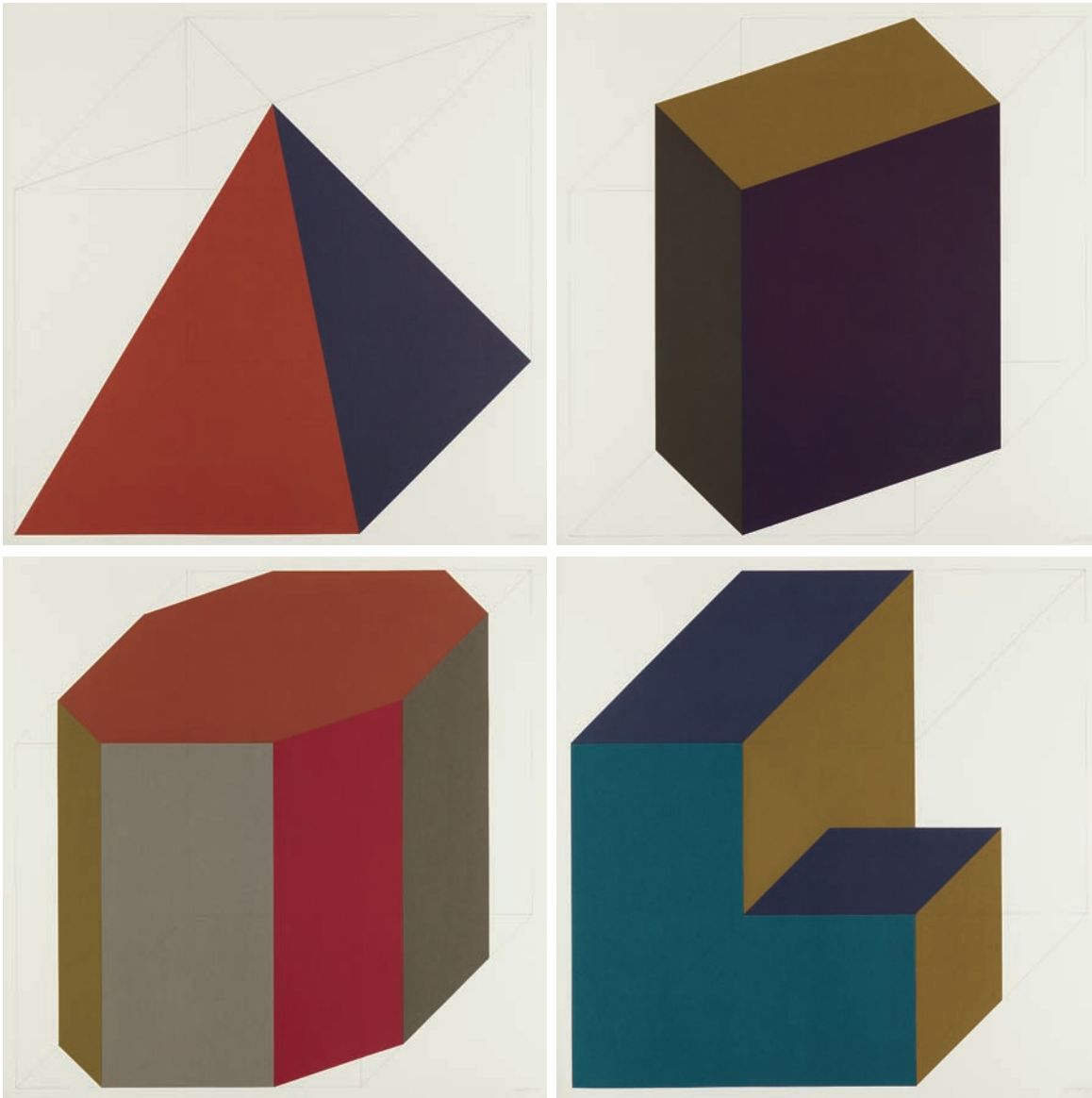
**Estimate** \$4,000-6,000

**LITERATURE**

Barbara Krakow Gallery 1997.19 Plate #1 and #3

323





324

**SOL LEWITT** 1928-2007*Plate 2, 4, 8 and 11, from Forms Derived from a Cube (Colors Superimposed), 1991*

Four screenprints in colors, on Somerset Textured paper, with full margins, signed and numbered 17/35 in pencil (there were also 9 artist's proofs), published by Achenbach Graphics, Dusseldorf, all in very good condition, all framed.

all I. 29 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in (75.9 x 75.9 cm)

all S. 31 $\frac{7}{8}$  x 31 $\frac{7}{8}$  in (81 x 81 cm)

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

**LITERATURE**

Barbara Krakow Gallery 1991.15: Plate # 2, #4, #8 and #11



325

**SOL LEWITT** 1928-2007*Color Bands #2; and #4, 2000*

Two linocuts in colors, on Somerset Velvet paper, with full margins, both signed and numbered 72/75 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd, New York, in very good condition, unframed.

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

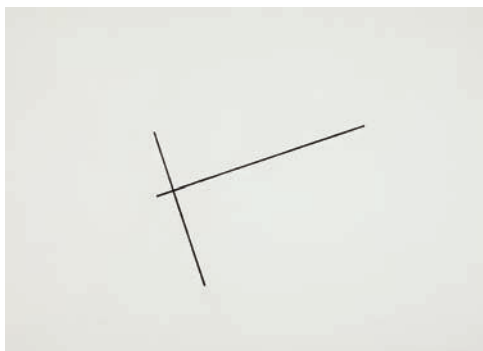
both S. 28 $\frac{7}{8}$  x 28 $\frac{7}{8}$  in (73.3 x 73.3 cm)

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

**LITERATURE**

Barbara Krakow Gallery 2000.07: Plate #2 and #4





## 326

**FRED SANDBACK** 1943-2003*Etching with Aquatint (Radierung mit aquatina)*, 1976

Four aquatints, on Rives BFK France paper, with full margins, all signed, numbered '76' and numbered 13/35 in pencil (there were also 5 hors-commerce for all), published by Brooke Alexander Editions, New York, all in very good condition, all framed.

all I. various sizes

all S. 21 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in (55.6 x 75.9 cm)**Estimate** \$6,000-9,000**LITERATURE**

Fred Jahn 55-58

## 327

**FRED SANDBACK** 1943-2003*Six Lithographs (Serie von 6 lithographien)*, 1975

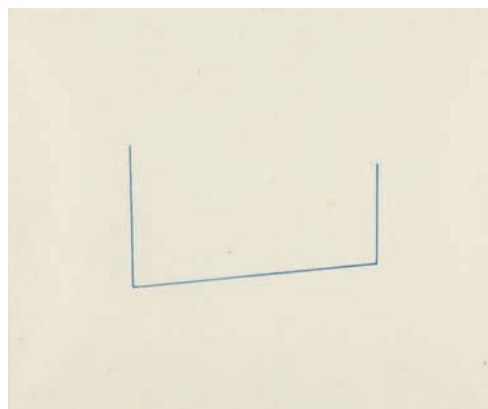
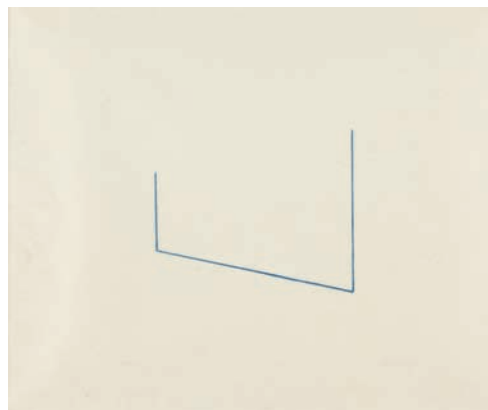
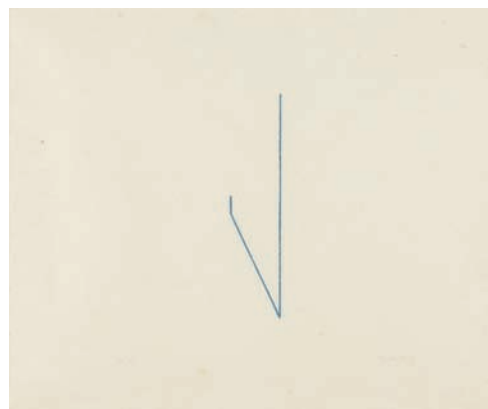
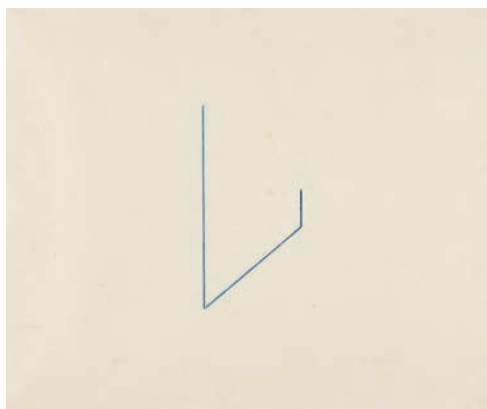
The complete set of six lithographs in blue, on handmade paper, with full margins all signed, dated '75' and numbered 22/25 in pencil (there were also 10 artist's proofs in Roman numerals), published by Edition Heiner Friedrich, Munich, all in very good condition, all framed.

all I. various sizes

all S. 17 $\frac{1}{2}$  x 21 in (44.5 x 53.3 cm)**Estimate** \$5,000-7,000**LITERATURE**

Fred Jahn 22-27

327





328

**FRED SANDBACK** 1943-2003*Wood Engraving (Holzstich); and Wood Engraving (Holzstich)*, 1976

The set of two woodcuts, on Japanese paper, both with full margins, both signed, dated '76' and numbered 31/35 in pencil (there were also 5 artist's proofs), published by Brooke Alexander Editions, New York, in very good condition, unframed.

both I. 1 x 4½ in (2.5 x 10.5 cm)

both S. 14 x 19 in (35.6 x 48.3 cm)

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

**LITERATURE**

Fred Jahn 53 and 54

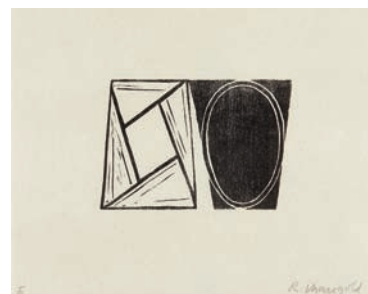
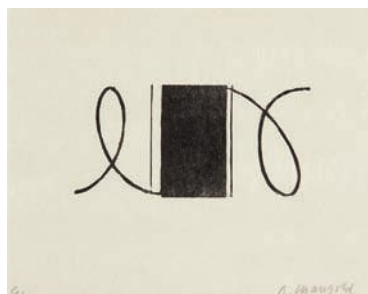
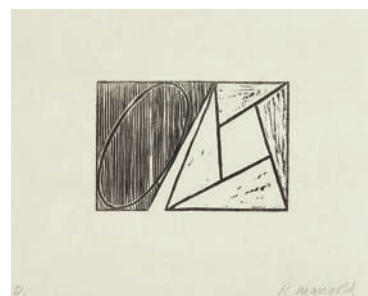
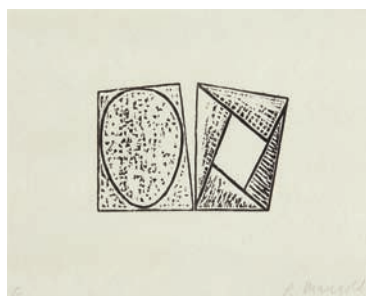
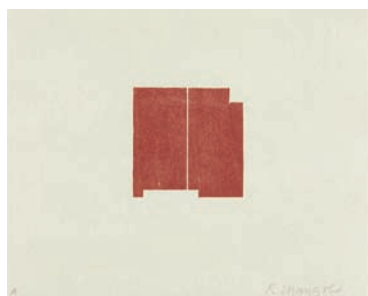
329

**ROBERT MANGOLD** b. 1937*Seven Original Woodcuts; and Prints 1968-1998 Catalogue Raisonne*, 2000

The complete set of seven woodcuts in colors, on Korean Kozo paper, with full margins, plus the Catalogue Raisonne (in print and CD-ROM) of the artist's work from 1968-1998 by Amy Baker Sandback, all prints signed and annotated 'A-G' in pencil, the book numbered 104/250 on the forward in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, all in very good condition, all contained in original orange St. Armand paper wrappers with linen-covered fold-out box.

8½ x 10½ in (21.6 x 27 cm)

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







330

**ROBERT RYMAN** b. 1930

*Four Aquatints and One Etching, 1991*

The complete set of five prints, comprised of four aquatints and one etching, on Somerset paper, with full margins, all signed, dated '90' and numbered 61/80 in pencil (there were also 13 artist's proofs), published by Parasol Press, Ltd., New York, all in very good condition, all framed.

all l. various sizes

smallest S. 32¾ x 32¾ in (83.2 x 83.2 cm)

largest S. 35 x 35 in (88.9 x 88.9 cm)

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

331

**DAN FLAVIN** 1933-1996

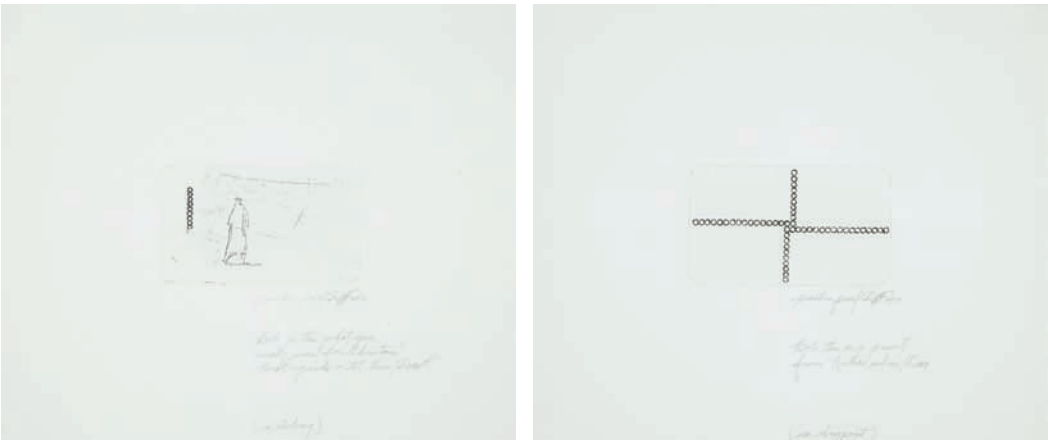
*[Untitled] and [Untitled], 1973*

Two unique etchings, on wove paper, with full margins, both signed, dated '1973', inscribed 'Bob, this is a present from Kathran' and Dan. (in drypoint) and 'Bob, is this what you really want for Christmas? Best regards - 'till then, Dan F. (in etching)' respectively and annotated 'practice proof' in pencil, both in very good condition, contained in a white linen covered portfolio.

both l. 3 x 5 in (7.6 x 12.7 cm)

both S. 11 x 12⅞ in (27.9 x 32.7 cm)

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



332



332

**OLAFUR ELIASSON** b. 1967*Four White Rooms*, 2002

Four embossments, on Hanhнемühle Bütten paper, the full sheets, one signed, dated '2002' and numbered 16/24 in pencil on the reverse (there were also 4 artist's proofs), published by Niels Borch Jensen Editions, Copenhagen, all in very good condition, all framed.

smallest S. 19½ x 17⅝ in (49.5 x 44.8 cm)

largest S. 23¾ x 15⅝ in (59.4 x 39.7 cm)

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

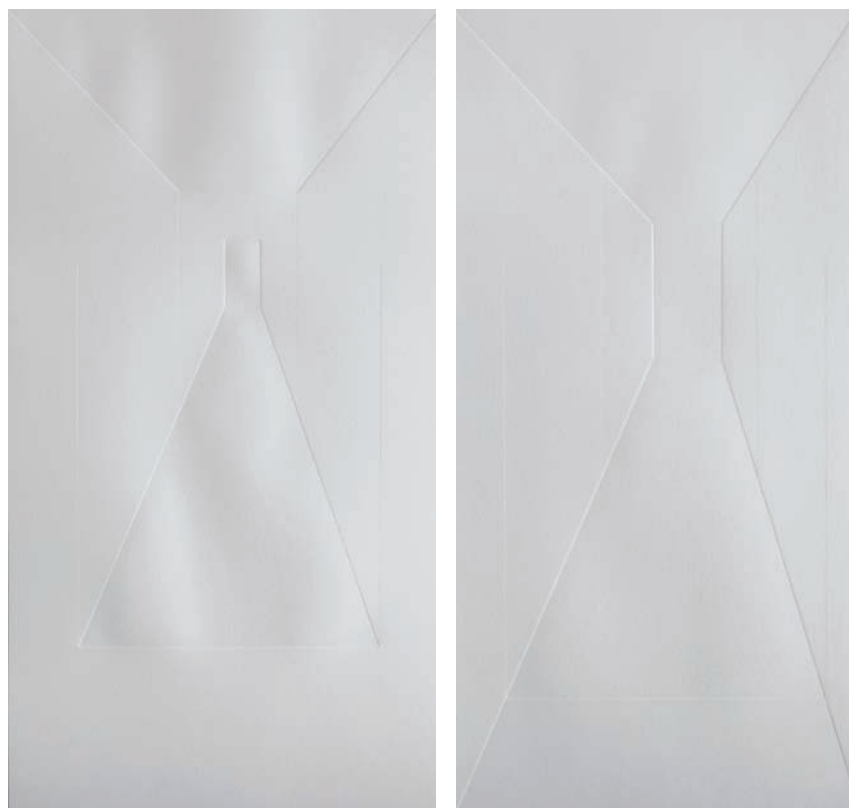
333

**DAN FLAVIN** 1933-1996*Untitled (Triptych for the Stedelijk)*, 1986

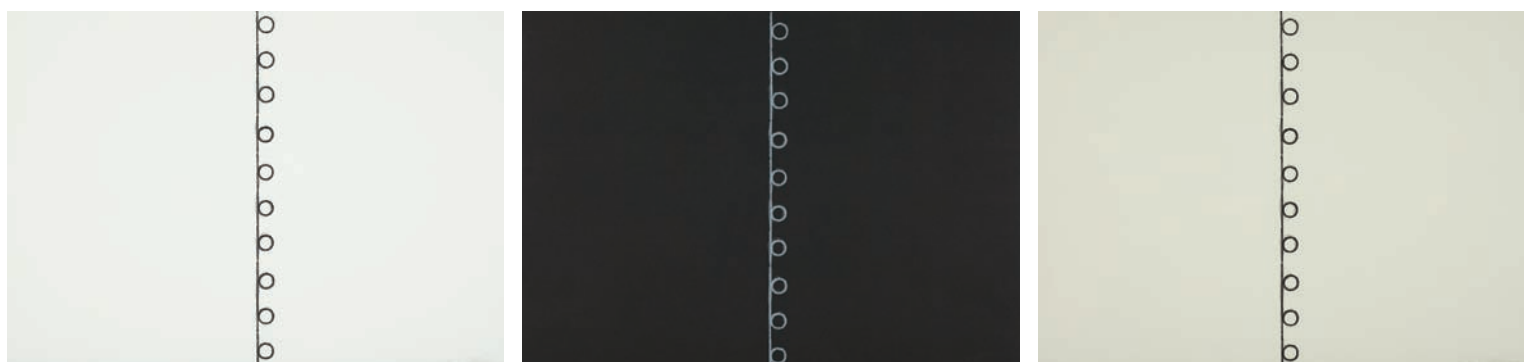
The complete set of three lithographs (one in white) on white and cream Rives BFK and black wove paper respectively, the full sheets, all signed, dated '86' and numbered 'a.p. 7' in pencil (an artist's proof, the edition was 25), published by Renato Brattinga (with their blindstamp), all generally in very good condition, unframed.

all S. 21½ x 30⅝ in (54.6 x 76.5 cm)

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



333





334



334

**ROXY PAINE** b. 1966

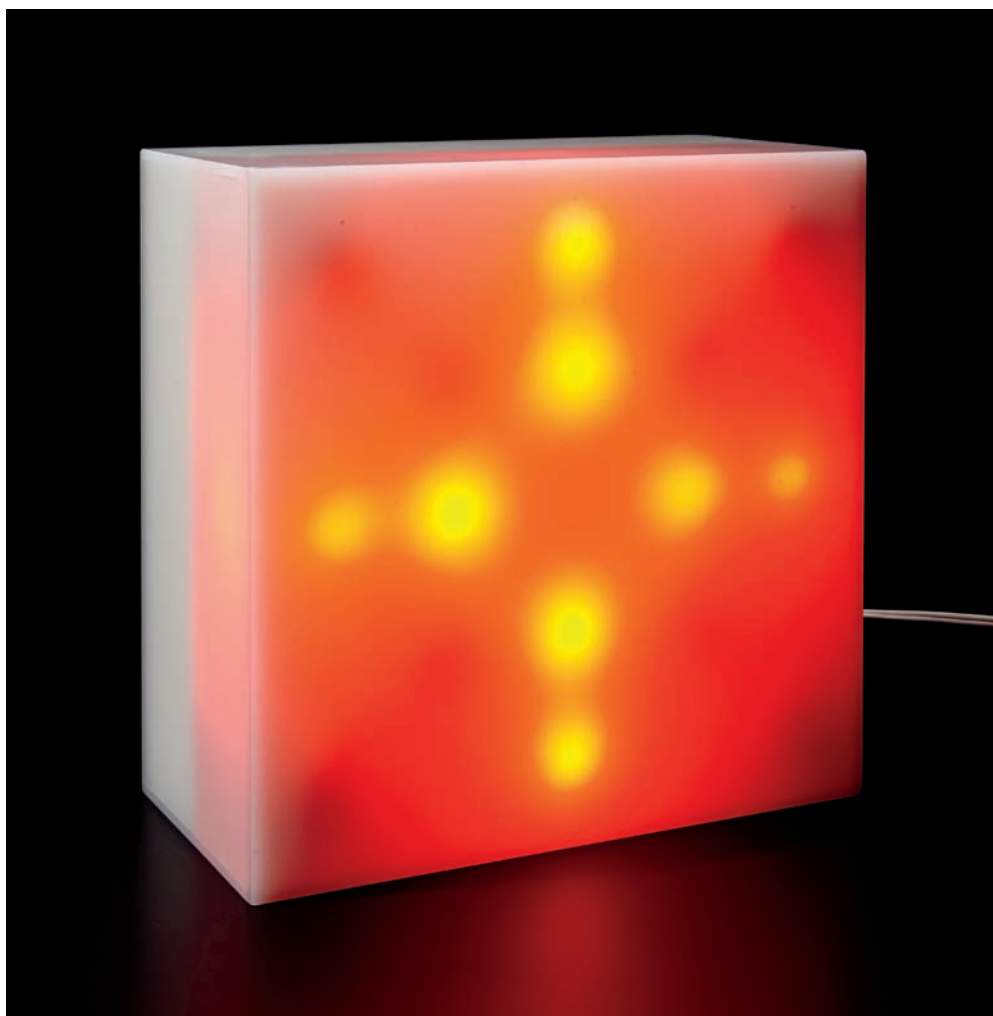
*Scumak (P2-R19)*, 2000

Low density polyethylene in red, with metal rod armature inside, incised with signature, date '2000' and annotated 'P2-R19' on the underside, in very good condition.  
16¼ x 11 x 8½ in (41.3 x 27.9 x 21.6 cm)

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

From SCUMAK (Auto Sculpture Maker), 1998-2001, a machine which melts plastic with pigments and periodically extrudes them onto a conveyor belt, creating bulbous shaped sculptures that are each unique.

335



335

**LEO VILLAREAL** b. 1967

*Bulbox 1.0*, 2000

Plexiglas, wood, 16 11-watt incandescent light bulbs, circuit board, microcontroller, signed and numbered 5/25 in silver ink on the backside (there were also 6 artist's proofs), co-published by Sandra Gering Gallery and Editions Fawbush, New York, in very good and working condition.  
12 x 12 x 6 in (30.5 x 30.5 x 15.2 cm)

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

336

**THOMAS RUFF** b. 1958*Substrate 2 I*, 2002-03

Ditone print in colors, on satin photo paper mounted on aluminum board (as issued), with full margins, signed and numbered 13/45 in blue ink and pencil respectively on label affixed to the reverse of the mount (there were also 10 artist's proofs), published by Edition Schellmann, New York and Munich, in very good condition, framed.

I. 34 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in (88.6 x 64.1 cm)

S. 39 $\frac{1}{4}$  x 29 $\frac{3}{8}$  in (99.7 x 74.6 cm)

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

336



337



337

**DAMIEN HIRST** b. 1965

*Imperial Purple/Oriental Gold Skull*, from *The Dead portfolio*, 2009

Foil block print in colors, on Arches 88 paper, with full margins, signed and numbered 4/15 in pencil, published by Paul Stolper and Other Criteria, London, in very good condition, framed.

I. 16 $\frac{1}{4}$  x 11 $\frac{5}{8}$  in (41.3 x 29.5 cm)

S. 28 $\frac{1}{4}$  x 20 $\frac{1}{6}$  in (71.8 x 51 cm)

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



338



338

**JEFF KOONS** b. 1955*Balloon Dog (Blue)*, 2002

Porcelain multiple painted in chrome, numbered 1849/2300 on the underside, published by the Museum of Contemporary Art, Los Angeles, in good condition, lacking original box and stand.  
diameter 10½ in (26.7 cm)

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

339



339

**JEFF KOONS** b. 1955*Balloon Dog (Red)*, 1995

Porcelain multiple painted in chrome, numbered 1793/2300, published by the Museum of Contemporary Art, Los Angeles, in very good condition, lacking original plastic stand, contained in original Styrofoam lined card board box.  
diameter 10½ in (26.7 cm)

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

340



340

**JEFF KOONS** b. 1955*Puppy Vase*, 1998

Glazed white ceramic vase, with incised signature, dated '98' and stamp numbered 722/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), in very good condition, with original Styrofoam-lined white cardboard box.  
17½ x 11 x 19½ in (44.5 x 27.9 x 49.5 cm)

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



## 341

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*Me and Double-DOB*, 2013

Screenprint in colors with platinum leave, on wove paper, with full margins, signed, dated '2013' and numbered 10/50 in pencil, published by Kaikai Kiki, Ltd., Tokyo, in very good condition, framed.

I. 25½ x 25½ in (64.8 x 64.8 cm)

S. 29¾ x 29¾ in (74.6 x 74.6 cm)

**Estimate** \$8,000-12,000 •



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## 342

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**TAKASHI MURAKAMI** b. 1962

*Flower Ball (3-D) Kindergarten; Flowerball Blood V (3D); Flowerball Cosmos (3D); and Flower Ball (3-D)*, 2002, 2007 and 2008

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 17/300, 107/300, 122/300 and 18/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

all S. diameter 27¾ x 27¾ in (70.5 x 70.5 cm)

**Estimate** \$6,000-9,000 •

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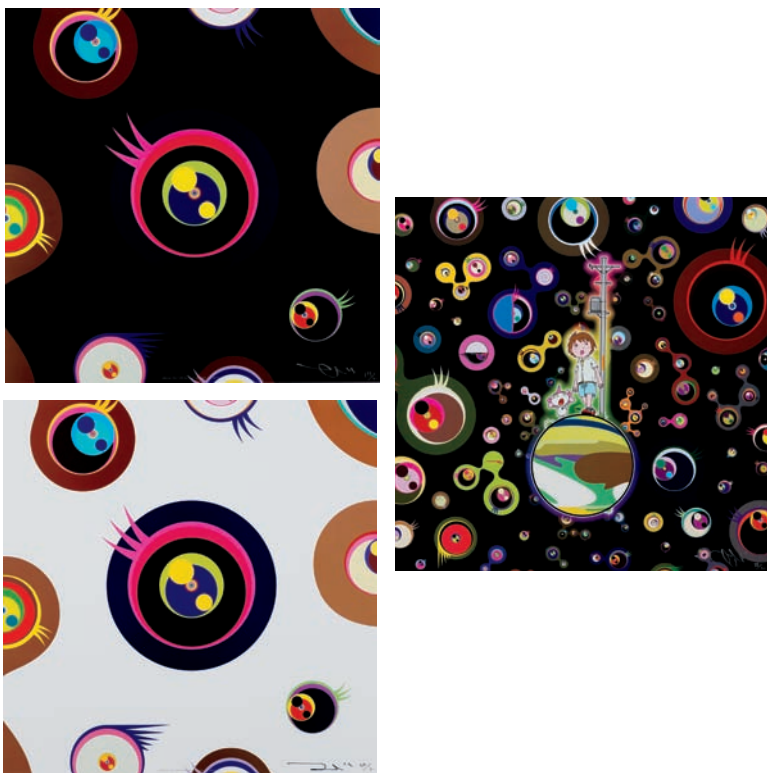


343



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344



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343

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**TAKASHI MURAKAMI** b. 1962

*And then and then and then and then and then (Red); And then and then and then and then and then and then (Blue); And then and then and then and then and then (Pink); And then and then and then and then and then (Aqua Blue), and And then and then and then and then and then (Yellow), 1999*

Five offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 91/300, 195/300, 19/300, 155/300 and 168/300 respectively in black ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

all S. 26 $\frac{5}{8}$  x 26 $\frac{5}{8}$  in (67.6 x 67.6 cm)

**Estimate** \$6,000-9,000 •

344

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**TAKASHI MURAKAMI** b. 1962

*Jellyfish Eyes - Black 1; Jellyfish Eyes - White 1; and Jellyfish Eyes, 2004, 2006 and 2013*

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed, numbered 177/300, 65/300 and 55/300 respectively in black or silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed,

all S. 19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in (49.8 x 49.8 cm)

**Estimate** \$4,000-6,000 •

345

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**TAKASHI MURAKAMI** b. 1962

*And then, and then and then and then and then / Green Truth; And then, and then and then and then and then / Cream; And then, and then and then and then and then / Lemon Pepper, 2006*

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 136/300, 141/300 and 126/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, in very good condition, framed.

all S. 19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in (49.8 x 49.8 cm)

**Estimate** \$4,000-6,000 •



346

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**TAKASHI MURAKAMI** b. 1962

*New Day: Lots, Lots of Kaikai and Kiki;*  
*New Day: DOB Totem Pole; New Day: Self-*  
*Portrait; Kaikai Kiki And Me - The Shocking*  
*Truth Revealed!; Kaikai Kiki And Me - For*  
*Better Or Worse, In Good Times...; and*  
*Kaikai Kiki News No.2, 2008, 2010 and 2011*

Six offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 293/300, 293/300, 293/300, 40/300, 122/300 and 24/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

most S. 26¾ x 26¾ in (67.9 x 67.9 cm)

two S. 19½ x 19½ in (49.8 x 49.8 cm)

**Estimate \$8,000-12,000 •**

346



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**TAKASHI MURAKAMI** b. 1962

*Kansei Gold; Kansei Platinum; Jellyfish Eyes, 2008 and 2013*

Three offset lithographs in colors, on smooth wove paper, the full sheets, each signed and numbered 191/300, 170/300 and 54/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

both Kansei S. 28¼ x 28¼ in (71.8 x 71.8 cm)

Jellyfish S. 19½ x 19½ in (49.5 x 49.5 cm)

**Estimate \$3,000-5,000 •**

348

**TAKASHI MURAKAMI** b. 1962

*When robbed of four limbs, against all odds, the heart is set free., 2007*

Offset Lithograph in colors, on smooth wove paper, the full sheet, signed and numbered 52/300 in silver ink, published by Kaikai Kiki, Ltd., Tokyo, generally in very good condition, framed.

S. 27½ x 32½ in (69.9 x 82.6 cm)

**Estimate \$400-600**



349



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349

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**TAKASHI MURAKAMI** b. 1962

*Open Your Hands Wide, Embrace Happiness!; Flowers, Flowers, Flowers; If I Could Reach That Field of Flowers, I Would Die Happy; and Maiden In The Yellow Straw Hat, 2010*

Four offset screenprints in colors, on smooth wove paper, the full sheets, all signed and numbered 192/300, 101/300, 137/300, 161/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

two S. 26¾ x 26¾ in (67.9 x 67.9 cm)

two S. 23½ x 23½ in (59.7 x 59.7 cm)

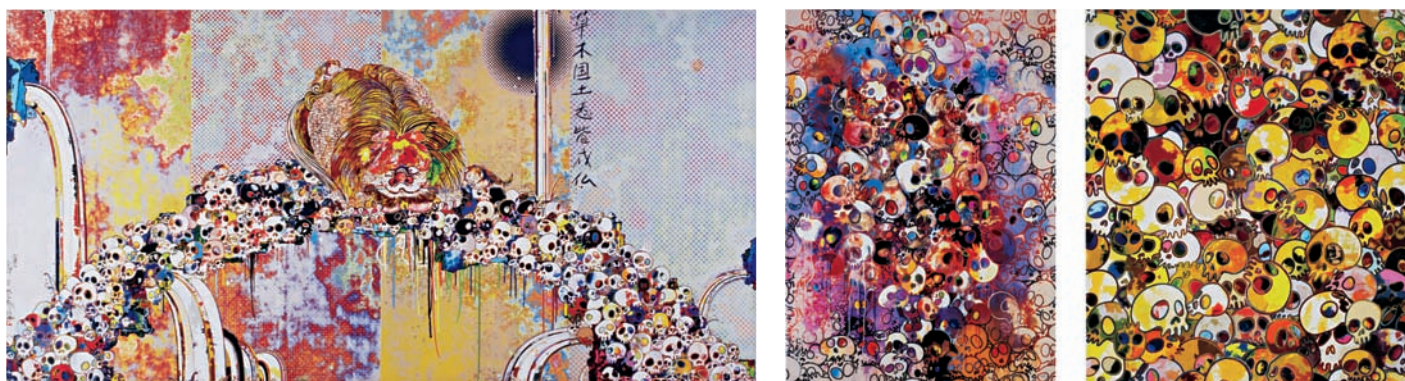
**Estimate** \$5,000-7,000 •

350



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351



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**TAKASHI MURAKAMI** b. 1962

*My arms and legs rot off and though my blood rushes forth, the tranquility of my heart shall be prized above all. ; From the preceived debris of the universe, we are still yet unable to reach the stage of nirvana; The road to illumination stretches too far ahead. How can I fend off the crashing waves of earthly desires? I am therein a mournful beast. The husk of humanity, too cruel.; and Initiate the speed of cerebral synapse at free will, 2007 and 2008*

Four offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 81/300, 56/300, 52/300 and 86/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

all S. 27¾ x 32½ in (69.5 x 82.6 cm)

**Estimate** \$3,000-5,000 •

351

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**TAKASHI MURAKAMI** b. 1962

*Of Chinese Lions, Peonies, Skulls and Fountains; MGST; I've Left My Love Far Behind. Their Smell, Every Momento, 2011-2012*

Three offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 47/300, 33/300, and 145/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in very good condition, all framed.

lions 27¾ x 55 in (70.5 x 139.7 cm); left love 26½ x 18½ in (66.4 x 47.3 cm); mgst 25¾ x 22¾ in (65.4 x 57.8 cm)

**Estimate** \$3,000-5,000 •

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## GUIDE FOR PROSPECTIVE BUYERS

### BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. 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 generally acts as agent for the seller.

### BUYER'S PREMIUM

Phillips 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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

### 1 PRIOR TO AUCTION

#### Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips 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 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 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, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

#### Δ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips 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 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

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. 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. 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.

#### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. 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 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 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 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.



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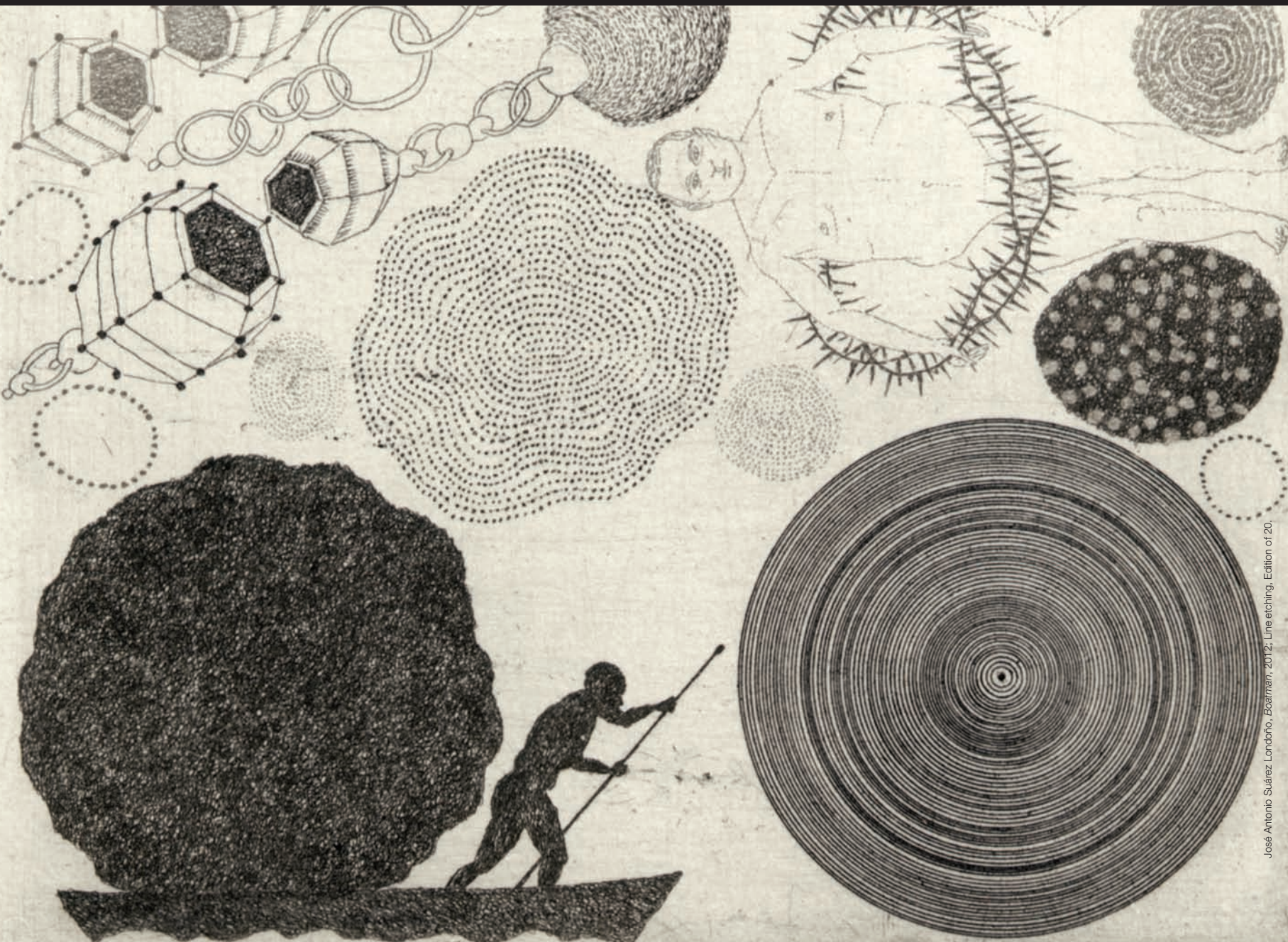
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**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips 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 in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

**Credit Cards**

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

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips 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 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots

**Loss or Damage**

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

**Transport and Shipping**

As a free service for buyers, Phillips 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. 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips 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 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 and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1000. Phillips 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips 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.

(g) Employees of Phillips 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 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. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips 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 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. 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 will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, 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) seven days after the auction. Until risk passes, Phillips 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 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. 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 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, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 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 seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips 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 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 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 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) 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; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

## 10 RESCISSION BY PHILLIPS

Phillips 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's election to rescind the sale, the buyer will promptly return the lot to Phillips, 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 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. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

## 12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

## 13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.

## AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips 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 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. 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 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 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 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. Phillips has discretion to waive any of the foregoing requirements.

(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, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, 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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Sean Cleary

## CHIEF BUSINESS DEVELOPMENT OFFICER

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## CHIEF FINANCIAL OFFICER

Annette Schwaer

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Ben Carey

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## DIRECTORS

Martin Klosterfelde  
Cary Leibowitz  
Svetlana Marich  
Jean-Michel Placent

Peter Sumner  
Kelly Troester  
Ben Williams

## INTERNATIONAL SPECIALISTS

**Berlin** Martin Klosterfelde, Director and International Specialist, Contemporary Art +49 177 628 4110

**Brussels** Olivier Vrankenne, Head of Contemporary Art, Europe +32 486 43 43 44  
Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06

**Buenos Aires & London** Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060

**Istanbul** Deniz Atac, Consultant +90 533 374 1198

**Los Angeles** Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771

**Milan** Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671

**Moscow** Svetlana Marich, Director and Senior International Specialist, Contemporary Art +7 495 225 88 22

**New York** Rodman Primack, Senior Director and International Specialist, Contemporary Art +1 212 940 1260

**Paris** Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77

**Portugal** Maura Marvão, Consultant, Contemporary Art +351 917 564 427

**Zurich** Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

## WORLDWIDE OFFICES

### NEW YORK

450 Park Avenue, New York, NY 10022, USA  
tel +1 212 940 1200 fax +1 212 940 1378

### BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium  
tel +32 486 43 43 44

### GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland  
tel +41 22 906 80 00 fax +41 22 906 80 01

### ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8  
Beyoglu 34427, Istanbul, Turkey  
tel +90 533 374 1198

### LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA  
tel +1 323 791 1771

### LONDON

Howick Place, London SW1P 1BB, United Kingdom  
tel +44 20 7318 4010 fax +44 20 7318 4011

### MILAN

via Vincenzo Monti 26, 20123 Milan, Italy  
tel +39 339 478 9671

### MOSCOW

Nikolskaya Str 19-21, 5th floor, 109012 Moscow, Russia  
tel +7 495 225 88 22 fax +7 495 225 88 87

### PARIS

46 Rue du Bac, 75007 Paris, France  
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

### ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland  
tel +41 79 533 90 00

# SPECIALISTS AND DEPARTMENTS

## CONTEMPORARY ART

Michael McGinnis, Chief Executive Officer +1 212 940 1254  
Joseph D. Carlucci, International Business Director +1 212 940 1366

### NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256  
Amanda Stoffel, Head of Day Sale +1 212 940 1261  
Laura González, Head of Latin America Sale +1 212 940 1216  
Benjamin Godsill, Head of Under the Influence Sale +1 212 940 1333

Jean-Michel Placent +1 212 940 1263  
Sarah Mudge Sapirstein +1 212 940 1259

Viola McGowan +1 212 940 1226  
Chloë Waddington +1 212 940 1288  
Joshua Friedman +1 212 940 1392  
Jed Moch +1 212 940 1301

### LONDON

Peter Sumner, Head of Contemporary Art, London +44 20 7318 4063  
Henry Highley, Head of Day Sale +44 20 7318 4061  
Tamila Kerimova, Head of Under the Influence Sale +44 20 7318 4065

Henry Allsopp +44 20 7318 4060  
Matt Langton +44 20 7318 4074  
Daniela Sánchez +44 20 7318 4090

Charlotte Salisbury +44 20 7318 4058  
Simon Tovey +44 20 7318 4084

## MODERN AND CONTEMPORARY EDITIONS

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222  
Kelly Troester, Worldwide Co-Director +1 212 940 1221

### NEW YORK

Jannah Greenblatt +1 212 940 1332  
Mark Ferkul +1 212 940 1238

### LONDON

Robert Kennan, Head of Sale +44 20 7318 4010  
Rebecca Tooby-Desmond +44 20 7318 4079

## EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

## PRIVATE SALES

Susanna Brockman +44 20 7318 4041

## DESIGN

Alexander Payne, Senior Director +44 20 7318 4052  
and Worldwide Head, Design

### NEW YORK

Alex Heminway, New York Director +1 212 940 1268  
Meaghan Roddy, Head of Sale +1 212 940 1266

Marcus Tremonto +1 212 940 1268  
Cordelia Lembo +1 212 940 1265

Lauren Sohn +1 212 940 1268

### LONDON

Ben Williams, Head of Sale +44 20 7318 4027

Domenico Raimondo +44 20 7318 4016  
Marine Hartogs +44 20 7318 4021  
Marcus McDonald +44 20 7318 4095

Annabelle Wills +44 20 7318 4019  
Sofia Sayn-Wittgenstein +44 20 7318 4023

## PHOTOGRAPHS

Vanessa Kramer Hallett, Senior Director +1 212 940 1243  
and Worldwide Head, Photographs

### NEW YORK

Shlomi Rabi +1 212 940 1246  
Caroline Deck +1 212 940 1247  
Sarah Krueger +1 212 940 1225  
Kelly Van Ingen +1 212 940 1245

### LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018  
Alexandra Bibby +44 20 7318 4087  
Laetitia Morenz +44 20 7318 4092

### PARIS

Jonas Tebib +33 1 42 78 67 77

### CHICAGO

Carol Ehlers +1 212 940 1245

## JEWELS

Nazgol Jahan, Worldwide Director +1 212 940 1283

### NEW YORK

Joanna Bengoa +1 212 940 1302  
Christina Alford +1 212 940 1365

## PRIVATE CLIENT SERVICES

Finn Schouenborg Dombernowsky, +44 20 7318 4010  
International Head, Private Clients

### LONDON

Brooke Metcalfe +44 20 7318 2929  
Anna Skigin +44 20 7318 4042  
Dawn Zhu +44 20 7318 4017  
Adam Clay +44 20 7318 4048  
Lily Atherton Hanbury +44 20 7318 4040

### NEW YORK

Philae Knight +1 212 940 1313  
Caroline Conegliano +1 212 940 1297  
Anna Lin Poulson +1 212 940 1361  
Sara Tayeb-Khalifa +1 212 940 1383

## CLIENT DEVELOPMENT

### LONDON

Isadora Tharin  
Linda Pyke

### NEW YORK

Carolyn Bachman  
Amy Sheldon

## BUSINESS DIRECTOR

### LONDON

Paul de Bono +44 20 7318 4070

## PROPOSALS

Amy Davis, New York +1 212 940 1271

## MUSEUM SERVICES DEPARTMENT

### NEW YORK

Lauren Shadford +1 212 940 1257  
Cecilia Wolfson +1 212 940 1258

## OFFICE OF THE CHIEF EXECUTIVE OFFICER

### NEW YORK

Elizabeth Anne Wallace +1 212 940 1303

### LONDON

Fiona McGovern +44 20 7318 4099

## ART AND PRODUCTION

Andrea Koronkiewicz, Director of Creative Services  
Orlann Capazorio, Production Manager  
Fernando Dias de Souza, Graphic Designer  
Jen Cogan, Graphic Designer  
Jeff Velazquez, Production Artist

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Trish Walsh, Marketing Manager  
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### LONDON

Alex Godwin-Brown,  
Communications and Marketing Manager



# SALE INFORMATION

EDITIONS NEW YORK EVENING & DAY SALE

## AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

## AUCTIONS

Day Session 28 October 2013 at 10am Lots 118-351  
Evening Session 28 October 2013 at 6pm Lots 1-117

## VIEWING

19-28 October  
Monday – Saturday 10am – 6pm  
Sunday 12pm – 6pm

## SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY030113 or Editions.

## EDITIONS DEPARTMENT

### WORLDWIDE CO-DIRECTOR MODERN EDITIONS

Kelly Troester +1 212 940 1221  
ktroester@phillips.com

### WORLDWIDE CO-DIRECTOR CONTEMPORARY EDITIONS

Cary Leibowitz +1 212 940 1222  
cleibowitz@phillips.com

## SPECIALIST

Jannah Greenblatt +1 212 940 1332  
jgreenblatt@phillips.com

## ADMINISTRATOR

Mark Ferkul +1 212 940 1220  
mferkul@phillips.com

## REGISTRAR

Audrey Lindsey +1 212 940 1245  
alindsey@phillips.com

## PHOTOGRAPHY

Kent Pell  
Hiroki Kobayashi  
Matt Kroenig  
Morton Schmitt

## AUCTIONEERS

Alexander Gilkes 1308958  
Sarah Mudge Sapirstein 1301805  
Sarah Krueger 1460468  
Marissa Piedra 1460469

## CATALOGUES

Emma Miller +1 212 940 1240  
catalogues@phillips.com  
\$35/€25/£22 at the gallery

## ABSENTEE AND TELEPHONE BIDS

Main +1 212 940 1228 fax +1 212 924 1749  
bidsnewyork@phillips.com  
Marissa Piedra, Auction Manager +1 212 940 1304

## CLIENT ACCOUNTING

Sylvia Leitao +1 212 940 1231

### Buyer Accounts

Joseph Blanks +1 212 940 1371

### Seller Accounts

Teren Scudder +1 212 940 1232

## CLIENT SERVICES

450 Park Avenue +1 212 940 1200

## SHIPPING

Steve Orridge +1 212 940 1370  
Tova Small +1 212 940 1372  
Geanna Barlaam +1 212 940 1373

**Front cover** Richard Diebenkorn, *Green*, 1986, lot 27

© The Richard Diebenkorn Foundation

**Back cover** Louise Bourgeois, *Jeunesse (Youth)*, 1941-43, lot 20

Art © The Easton Foundation/Licensed by VAGA, New York, NY

**Inside front cover** Roy Lichtenstein, *Water Lilies--Blue Lily Pads, from Water Lilies series*, 1992, lot 65

**Inside back cover** Richard Prince *Cowboys & Girlfriends*, 1992, lot 86 (detail)

Robert Rauschenberg *Bellini #1*, 1986, lot 78 (detail)

## TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

☐ **ABSENTEE BID FORM**

☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

☐ **AS A PRIVATE INDIVIDUAL**

☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale Number	Sale Date
Title First Name	Surname	
Company (if applicable)	Account Number	
Address		
City State/Country		
Zip Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

## FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
-----------	------

☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips 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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.



# PHILLIPS

450 Park Avenue New York 10022  
PHILLIPS.COM +1 212 940 1200  
bidsnewyork@phillips.com

## IN-PERSON REGISTRATION FORM

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OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR  
REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title First Name	Surname	
Company (if applicable)	Account Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

### FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.  
Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	

For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)

Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.**

Paddle Number

• **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.

• **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.

• **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.

• Phillips 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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.

• Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash or credit card (in each case, up to \$10,000), money order, wire transfer, bank check or personal check with identification.

• Lots cannot be collected until payment has cleared and all charges have been paid.

• By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).

• Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

# PHILLIPS



## EDITIONS

### LONDON EVENING & DAY SALE

**AUCTION 12 DECEMBER 2013**  
NOW ACCEPTING CONSIGNMENTS  
ENQUIRIES Robert Kennan +44 20 7318 4075 rkennan@phillips.com

**RICHARD HAMILTON** *Fashion Plate (Cosmetic Study IX)*, 1969  
Estimate £150,000-200,000  
To be offered for sale 12 December 2013, London

PHILLIPS.COM













I am looking at you and you do not see me.

Louise Bourgeois 1944.