



PHILLIPS

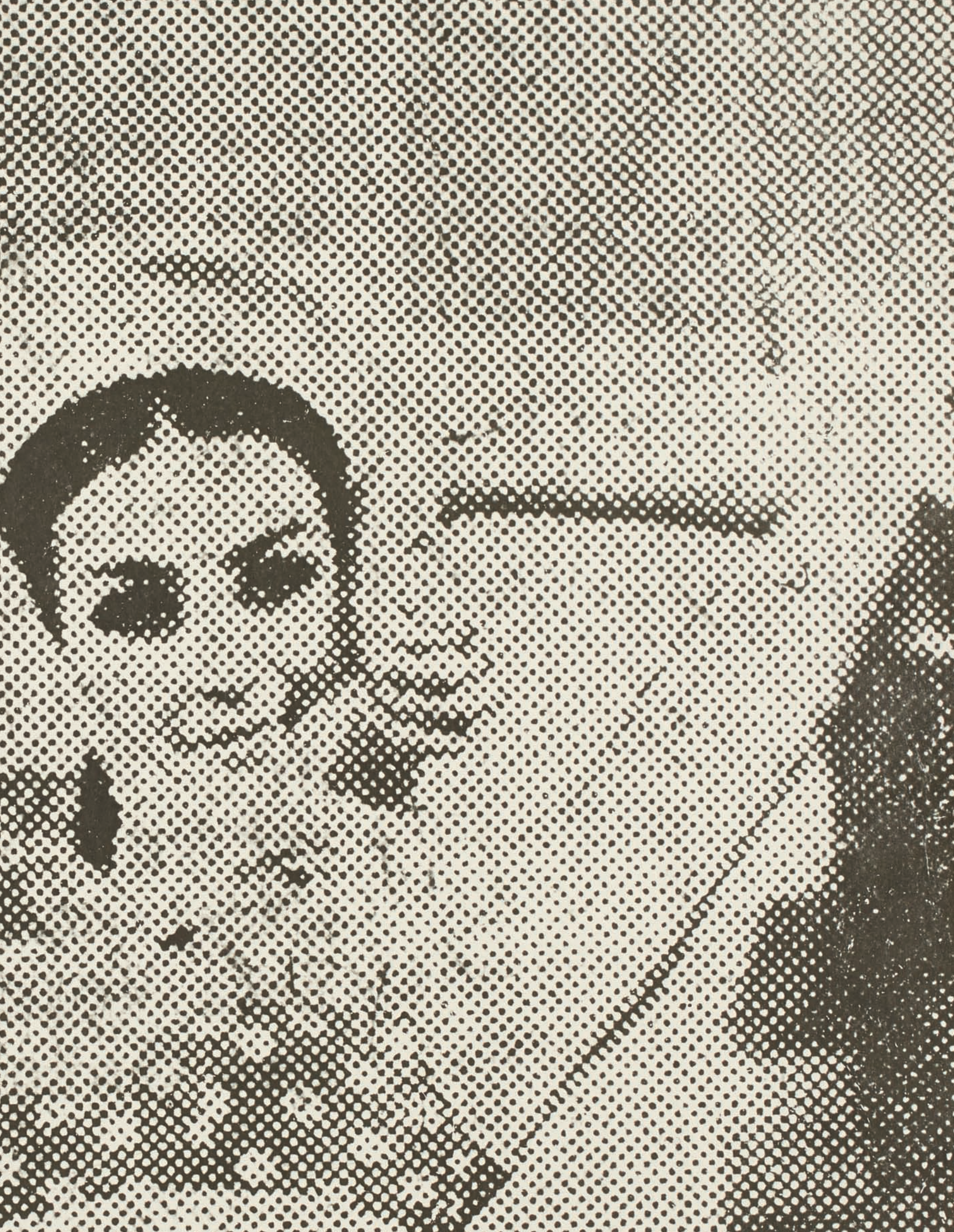
EVENING & DAY EDITIONS

NEW YORK 28 APRIL 2014













14 April 46

6/50

P. 410











# PHILLIPS

## EVENING EDITIONS

### SALE INFORMATION

EVENING SALE, 28 APRIL 2014 at 6PM LOTS 1-89

DAY SALE, 28 APRIL 2014 at 11AM LOTS 90-270

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### VIEWING

19-28 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as NY030114 or Editions.

### ABSENTEE AND TELEPHONE BIDS

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### MODERN & CONTEMPORARY EDITIONS

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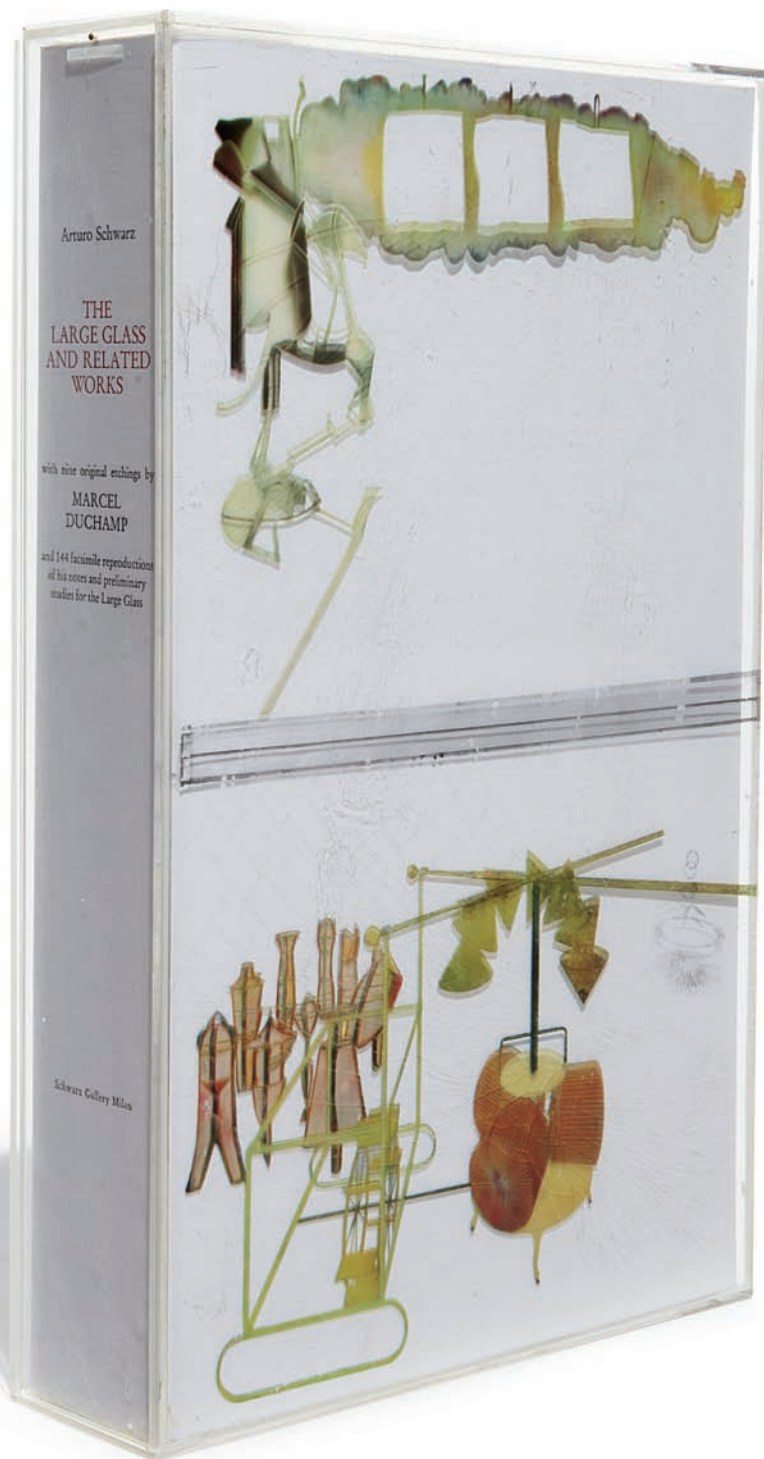
**Front and Back Cover** Andy Warhol, *Camouflage* (details, two plates), 1987, lot 61

©2014 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

**Opposite** Andy Warhol, *Superman, from Myths* (detail), 1981, lot 59

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1

**MARCEL DUCHAMP** 1887-1968

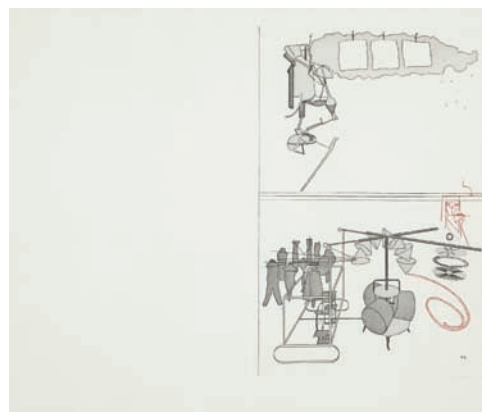
*The Large Glass and Related Works, Vol. I, by Arturo Schwarz, 1967*

The complete set of nine etchings (one with red), on handmade paper watermarked *The Large Glass*, with full margins, text by Arturo Schwarz, 144 printed facsimile reproductions of the artist's notes (with English translations) and preliminary studies for the *Large Glass*, signed by the artist and author and numbered copy 117 of 135 in pencil on the colophon (one of 95 copies issued without the additional suite on vellum, there were also 15 artist's proofs in Roman numerals), published by Galleria Schwarz, Milan, all contained in original paper cover and white fabric covered boards with printed spine and Plexiglas slipcase with *Large Glass* reproduced in color on the front. 17 x 10½ in. (43.2 x 26.7 cm)

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

**LITERATURE**

Arturo Schwarz 623-631, 643



Including: *The Bride*; *The Top Inscription*; *The Nine Malic Moulds*; *The Sieves*; *Oculist Witnesses*; *The Water Mill*; *The Chocolate Grinder*; *The Large Glass (Etching)*; and *The Large Glass Completed*





## 2

### **HANS-PETER FELDMANN** b. 1941

*Sonntagsbilder (Sunday Pictures)*, 1976

The complete set of 21 offset lithographs, on thin wove paper, with full margins, all unframed.

all I. various sizes

largest S. 33 $\frac{3}{8}$  x 24 $\frac{1}{8}$  in. (86 x 61.3 cm)

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

#### **PROVENANCE**

Galerie Liliane and Michel Durand-Dessert, Paris  
Private Collection, London

#### **EXHIBITED**

Kassel, *Documenta VI*, 1976, vol. II, p. 163 (another example exhibited)

Cologne, Galerie Paul Maenz, *Hans-Peter Feldmann*, 1977 (another example exhibited)

Paris, Galerie Liliane et Michel Durand-Dessert, *Hans-Peter Feldmann*, 1977 (another example exhibited)

Saint-Etienne, Musée d'Art Moderne, La donation Vicky Remy, *une idée de l'art pendant les années 70*, 1993 (another example exhibited, illustrated, p. 82-83)

#### **LITERATURE**

*Hans-Peter Feldmann*, exh. cat., Cologne, Das Museum im Kopf, 1989 (another example illustrated, p. 64-69)

*Die Sammlung Paul Maenz*, exh. cat., Weimar, Neues Museum Weimar, 1999 (another example illustrated, p. 135)

*L'art au Futur Antérieur*, exh. cat., Grenoble, Musée de Grenoble, 2004, no. 104 (another example illustrated, unpagged)





Adriaen Coorte, *Still Life with Two Peaches and a Fritillary Butterfly on a Stone Ledge*, circa 1690, oil on paper





### 3

**DAMIEN HIRST** b. 1965

*Butterfly Etching, 2009*

The complete set of 12 etching and aquatints in colors, on wove paper, with full margins, all signed and numbered 6/45 in pencil (only 7 complete portfolios were produced, the remaining prints from the edition were sold individually), published by Other Criteria, London (with their inkstamp), all contained in original black fabric covered portfolio with embossing.

portfolio 19 $\frac{1}{8}$  x 16 $\frac{3}{8}$  x 1 in. (50.2 x 41.3 x 2.5 cm)

all I. 11 $\frac{3}{4}$  x 9 $\frac{5}{8}$  in. (29.8 x 24.4 cm)

all S. 18 $\frac{1}{2}$  x 15 $\frac{3}{8}$  in. (47 x 39.1 cm)

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

Including: *Tribulation; Eternal Rest; Prosperity; Emerge; Regeneration; Renewal; Fate; Reveal; Spirit; Hope; Providence; and Life*



## 4

### **PIOTR UKLAŃSKI** b. 1968

*Untitled (Skull)*, 2000

Platinum print, on Arches Platine paper, with full margins, signed and annotated 'PP' in pencil on the reverse (a printer's proof, the edition was 20), unframed.

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

S. 19 $\frac{7}{8}$  x 16 in. (50.5 x 40.6 cm)

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

#### **LITERATURE**

Rodeo Biuro, Piotr Uklański, eds., *Earth, Wind, and Fire*, Ostfildern - Ruit 2004, p. 18 (illustrated)

*Untitled (Skull)*, 2000, Uklański himself appears entwined among naked female bodies to form a skull, offering a homage of sorts to a similar photograph by Salvador Dalí



Philippe Halsman, *Dalí Making His Skull of Nudes*, 1951  
gelatin silver print, The Vera and Arturo Schwarz Collection of Dada  
and Surrealist Art in the Israel Museum, Jerusalem







## 5

### JOSEPH BEUYS 1921-1986

*Capri Battery*, 1985

Light bulb with plug socket, signed and numbered 189/200 on a certificate (there were also a few artist's proofs), published by Edizioni Lucio Amelio, Naples, contained in original wooden box.

3½ x 4¾ x 2¾ in. (8 x 11 x 6 cm)

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

#### LITERATURE

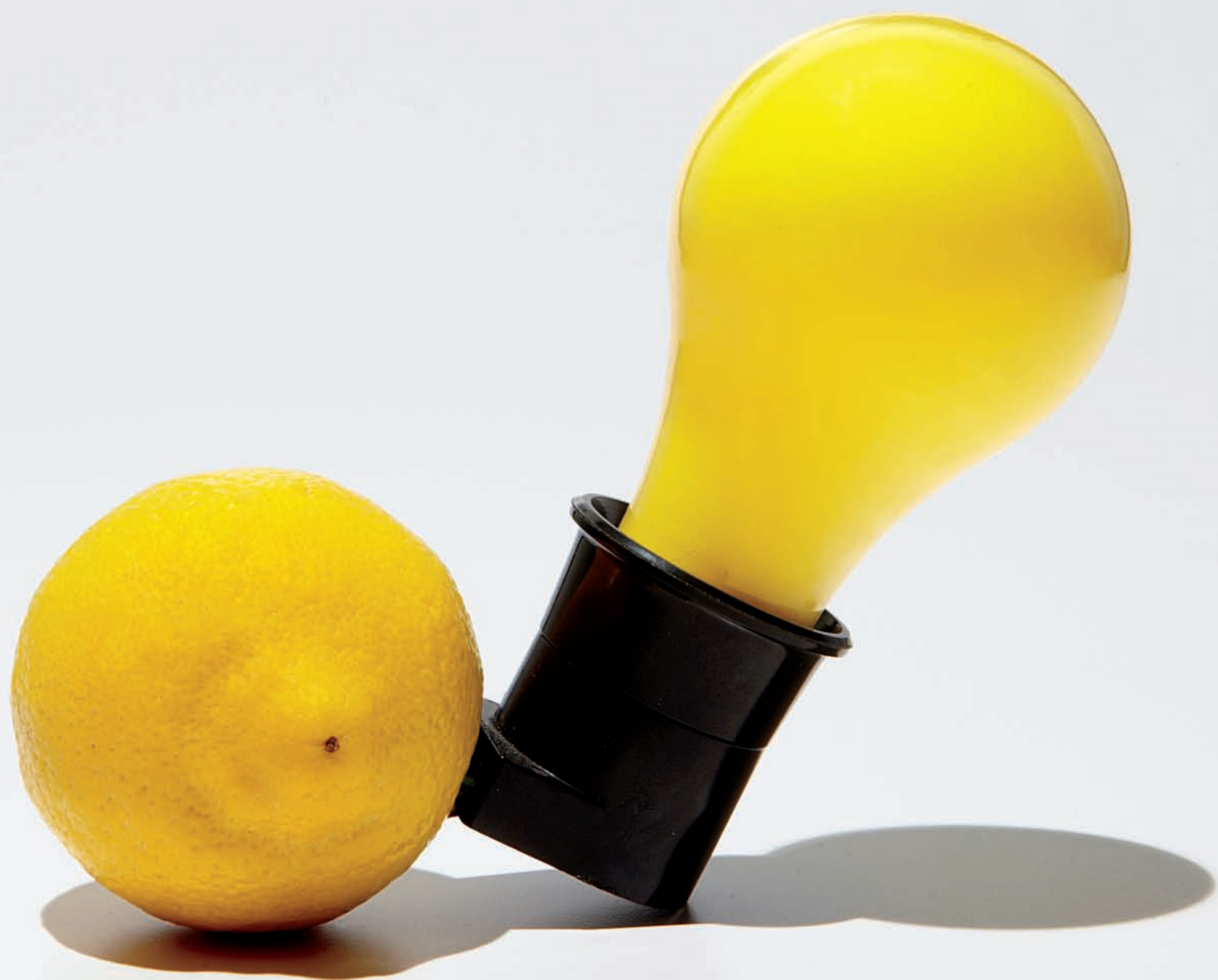
Edition Schellmann 546

One of his last great works before he died, the yellow light bulb is plugged into a fresh lemon, from where it gets its energy, emitting a dim yellow glow. Beuys completed the work on the island of Capri, hence the name, while he was recovering from an illness, and the light's lemon yellow color reflects bright Mediterranean sun.



Phototherapy. Children sitting under a sun lamp. Such lamps have a very bright, broad spectrum output. At the longer wavelength end of the spectrum (red and infrared) this gives a sensation of warmth on the skin while the higher wavelengths (blue and ultraviolet) promote the production of Vitamin D. In many northern European countries such therapies used to be given during winter periods, ostensibly to make the children 'healthy'









6

**SALVADOR DALÍ** 1904-1989

*Space Venus*, 1977/1984

Bronze sculpture with green patina, inscribed 'Dalí' and numbered 42/350 (there were also 35 artist's proofs), this edition was conceived in 1977, first cast in 1984 and this example cast at a later date, stamped with the Perseo Medrisio, Switzerland foundry mark.  
25 x 12¼ x 14 in. (63.5 x 31.1 x 35.6 cm)

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

**LITERATURE**

Albert Reynolds Morse, Robert Descharnes and Albert Field, *The Sculpture Collection*, p. 70  
Robert and Nicolas Descharnes, *Dalí, The Hard and The Soft, Spells for the Magic of Form, Sculptures & Objects*, Paris, 2004, no. 616 (another example illustrated p. 239)

Based on an original gouache *Space Venus*, 1977.





7

# **SALVADOR DALÍ** 1904-1989

*The Song of Songs*, 1971

The complete set of 12 drypoints with stencil coloring and gold gilding, on Arches paper, with full margins, all signed and numbered 'S 161/200' in pencil (there was also an edition of 250 issued with portfolio), all with the Leon Amiel/Salvador Dalí blindsamps, all unframed.

all I. 15¾ x 9⅞ in. (40 x 25.1 cm)

all S. 25¾ x 19⅞ in. (65.4 x 49.8 cm)

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

## **LITERATURE**

Ralf Michler and Lutz Löpsinger 468-79

Including:

*King Solomon; The Kiss; The Shepherd; The King's Train; The Dovelike Eyes of the Bride; The Bridegroom Leaps upon the Mountains; The Beloved Looks Forth Like a Roe; The Beloved is as Fair as a Company of Horses; Thou art Fair, My Love, and Thy Breasts...; The Beloved Feeds Among the Lilies; The Fruits of the Valley; and Return, O Shulamite*





8

PROPERTY FROM A PRIVATE FRENCH COLLECTION

**SALVADOR DALÍ** 1904-1989

*Visage Surréaliste, for Aurélia, 1972*

Extensively hand-colored drypoint, on Rives BFK paper, with full margins, signed and annotated 'Bon à Tirer' and '70 - P.C.' in pencil (one of two 'good to print' impressions, the final portfolio edition totaled 300 and the artist decided to print with minimal colors), inscribed 'Epreuve en BAT faisant partie de notre collection' by Denise Rigal on the reverse, the completed portfolio was printed in just drypoint and published by Editions de Francony and Ateliers Rigal, Fontenay-aux-Roses, France, unframed.

I. 22½ x 14½ in. (57.2 x 36.8 cm)

S. 29½ x 22 in. (74.9 x 55.9 cm)

Estimate \$8,000-12,000

**PROVENANCE**

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

**LITERATURE**

see Ralf Michler and Lutz Löpsinger 562





9

**MARC CHAGALL** 1887-1985

*Le jeu des arlequins (The Clowns Game)*, 1968

Lithograph in colors, on Arches paper, with full margins, signed and numbered 8/50 in pencil (there were also artist's proofs), framed.

I. 16 x 13¼ in. (40.6 x 33.7 cm)

S. 22¼ x 15½ in. (56.5 x 39.7 cm)

Estimate \$10,000-15,000

**LITERATURE**

Fernand Mourlot 553





10

**MARC CHAGALL** 1887-1985

*Nous habitons parmi les fleurs...* (We Live Among the Flowers...), from *Sur la terre des Dieux* (The Land of the Gods), 1967

Lithograph in colors, on Arches paper, with full margins, signed and numbered 59/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japanese paper), published by A.C. Mazo, Paris, framed.

I. 17½ x 14 in. (44.5 x 35.6 cm)

S. 24¾ x 19⅝ in. (62.9 x 49.8 cm)

Estimate \$14,000-18,000

**LITERATURE**

Fernand Mourlot 531; see Patrick Cramer books 72

*Nous habitons parmi les fleurs des prés, la fraîcheur des taillis est notre retraite* -Aristophane.

(We live among meadow flowers, fresh thickets are our retreat. -Aristophanes.)





11

**MARC CHAGALL** 1887-1985

*Quelle vie, quel plaisir sans la blonde Aphrodite?... (What is life, what is pleasure without the blonde Aphrodite?...), from Sur la terre des Dieux (The Land of the Gods), 1967*  
Lithograph in colors, on Arches paper, with full margins, signed and numbered 67/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japanese paper), published by A.C. Mazo, Paris, framed.  
I. 19¾ x 15¾ in. (50.2 x 40 cm)  
S. 25¼ x 19¾ in. (64.1 x 50.2 cm)

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

**LITERATURE**

Fernand Mourlot 533; see Patrick Cramer books 72

*Quelle vie, quels plaisirs sans la blonde Aphrodite? Ah! Que je meure quand ne me toucheront plus ces douces choses, présents de miel, couche amoureuse — ravissantes fleurs de la jeunesse...! -Mimnerme*  
(What is life, what is pleasure without the blonde Aphrodite? Ah! I will die without being touched by these sweet things, the present moment of honey, love making — ravishing flowers of youth...! - Mimnermus)





12

**FRANCIS BACON** 1909-1992

*Seated Figure, 1983*

Etching and aquatint in colors, on Arches paper, with full margins, signed and numbered 'LXXIII/XCIX' in pencil (there were also 15 artist's proofs), published by Poligrafa, Barcelona, framed.

I. 28½ x 21¼ in. (72.5 x 54 cm)

S. 39⅞ x 27⅞ in. (101.5 x 69.5 cm)

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

**LITERATURE**

Bruno Sabatier 5; Alexandre Tacou 15





13

**FRANCIS BACON** 1909-1992

*Figure Writing Reflected in Mirror, 1977*

Lithograph in colors, on Arches paper, with full margins, signed in green felt-tip pen (faded) and numbered 131/180 in pencil (there were also a number of artist's proofs), published by Galerie Claude Bernard, Paris, unframed.

I. 33¼ x 24⅞ in. (84.5 x 63.2 cm)

S. 39⅞ x 28½ in. (101.3 x 72.4 cm)

Estimate \$6,000-8,000

**LITERATURE**

Bruno Sabatier 13; Alexandre Tacou 8



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**PABLO PICASSO** 1881-1973

*Françoise*, 1946

Lithograph, on Arches paper, with full margins, signed and numbered 41/50 in pencil (there were also 5 artist's proofs), printed by Atelier Mourlot, Paris, framed.

I. 23½ x 18½ in. (58.7 x 47.9 cm)

S. 25½ x 19½ in. (65.1 x 49.8 cm)

Estimate \$40,000-60,000

#### PROVENANCE

Christie's New York, April 29, 2008, lot 209

#### LITERATURE

Georges Bloch 396; Fernand Mourlot 40 ; Felix Reuße 147

Picasso would make three-quarters of all his lithographs during the decade he was with Gilot.

An emerging artist when she first met Picasso in 1943, Gilot later confided that he began his seduction in Paris by offering to give her lesson in printmaking....This initial lesson consisted mostly of studying proofs of the etchings for the *Suite Vollard*, including one with a figure that bore an uncanny resemblance to Gilot, as if the work of art were a magical premonition of her destiny to appear in Picasso's prints...

As if Picasso could not give Gilot sufficient emphasis in his art, it was on the opening day of the Louis Carré exhibition, June 14, 1946, when Mourlot welcomed Picasso back to the workshop for the first time since he had left Paris at the end of February to to surprise Gilot...Picasso made eleven new Heads of Gilot (M. 38-

48)...These would be the only works entitled *Françoise* in the first volume of Mourlot's catalogue raisonné of Picasso's lithographs. As a series, the June 14 lithographs make rather direct reference to Matisse's emphasis on Head variations during the 1940's.

Indeed, it is thanks to Picasso and Matisse in particular that the subject of an isolated head, something of a street art item, suddenly became a favorite genre worldwide, treated with increasing frequency by European and American gallery artists starting with John Graham and Dubuffet and reaching a climax in the Pop era with Andy Warhol and Alex Katz, to mention a few obvious examples.

Charles Stuckey *Picasso and Françoise Gilot Paris-Vallauris, 1943-1953: The Face of Picasso's Lithographs*, Gagosian Gallery, 2012, pp. 165-79



Pablo Picasso, *Visage de femme aux cheveux bouclés*, 1946, oil on canvas, private collection  
© 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Harcourt, *Portrait de Françoise*, 1946, photograph







PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

**PABLO PICASSO** 1881-1973

*Jacqueline de profil à droite (Portrait of Jacqueline, Right Profile)*, 1958

Lithograph with wash and scraper, on Arches paper, with full margins, the third (final) state, signed and numbered 35/50 in pencil (there were also a few artist's proofs), printed by Atelier Mourlot, Paris, framed.

I. 21 $\frac{7}{8}$  x 17 $\frac{1}{4}$  in. (55.6 x 43.8 cm)

S. 25 $\frac{3}{4}$  x 19 $\frac{5}{8}$  in. (65.4 x 49.8 cm)

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

**PROVENANCE**

Henri Petiet, Paris

Marc Rosen Fine Art, Ltd., New York, 2000

**LITERATURE**

Georges Bloch 854; Fernand Mourlot 310;

Felix Reuße 742

“If one compares the three states of this lithograph, one realizes the wonderful work executed on zinc and its successful execution”

FERNAND MOURLOT



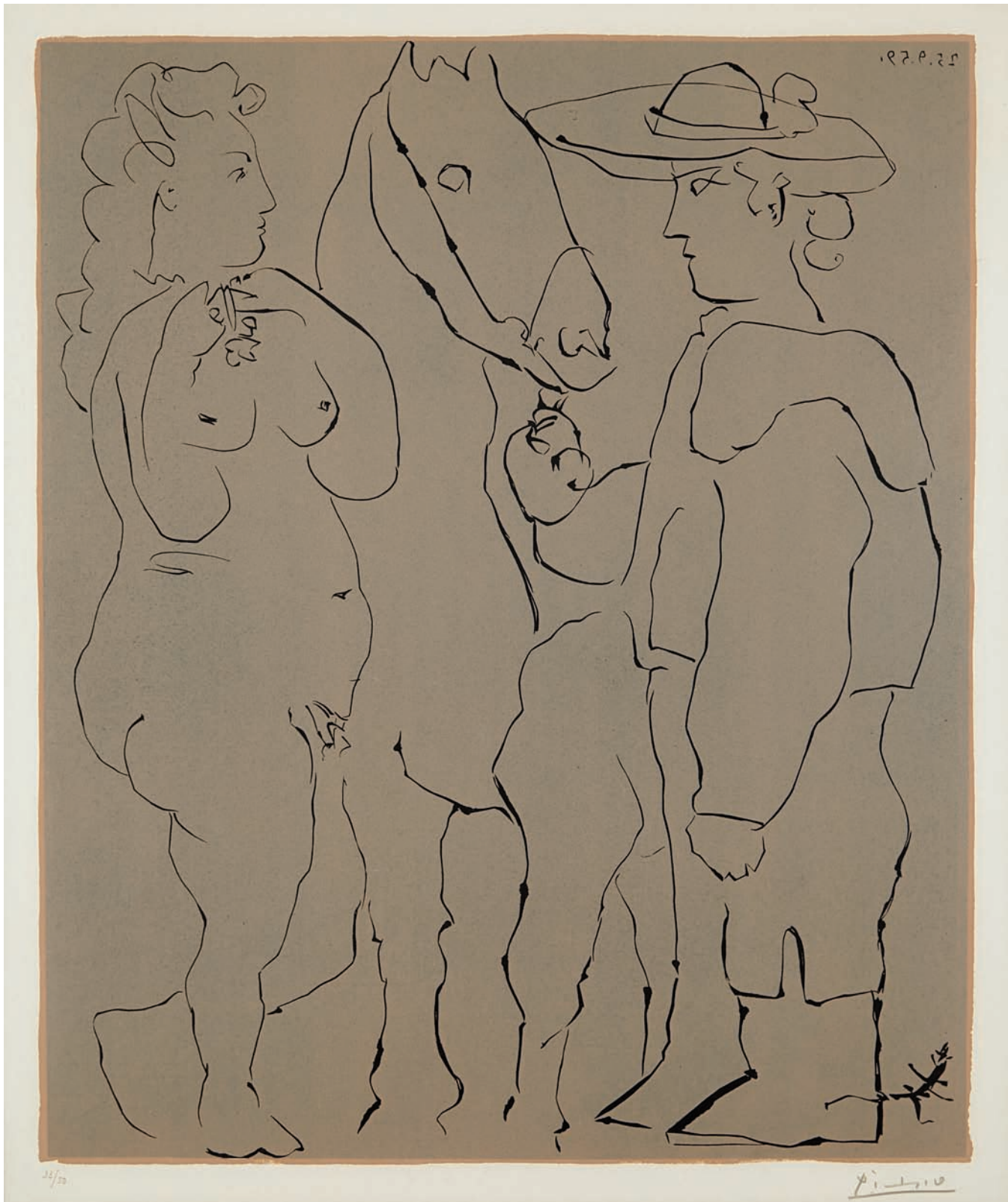
Man Ray, *Picasso and Jacqueline*, 1950, gelatin silver print

© Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2014









16

**PABLO PICASSO** 1881-1973

*Picador debout avec son cheval et une femme (Picador Standing with his Horse and a Woman)*, 1959

Linocut in colors, on Arches paper, with full margins, signed and numbered 33/50 in pencil (there were also about 20 artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, 1960, framed.

I. 25½ x 21 in. (63.8 x 53.3 cm)

S. 29½ x 24¼ in. (74.9 x 61.6 cm)

Estimate \$15,000-25,000

**LITERATURE** Georges Bloch 913; Brigitte Baer 1238Ba



...just as the actors within these etchings seemed retrieved from the mythical youth of the race; for they are all classical figures, nude as the gods, with immortal lives lived in midsummer heat—a fellowship of Jovian sculptors, monsters, compliant models; the artist working, watching, or resting, the women embraced by the minotaur or gazing in hypnotized fascination at what the sculptor has wrought. Sometimes, having fallen asleep, they join in the mating of oblivion and vigilance.

Leo Steinberg *Picasso's Sleepwatchers, Other Criteria*, Oxford University Press, 1972, pp. 96-97.



17

PROPERTY FROM A PRIVATE COLLECTION

**PABLO PICASSO** 1881-1973

*Minotaure et jeune femme enlacés rêvant sous une fenêtre (Minotaure and Young Woman Embracing Under a Window)*, plate 91, from *La suite Vollard*, 1933

Etching, on Montval paper with watermark *Picasso*, with full margins, signed in pencil (from the edition of 260 and 50 artist's proofs), published by Ambroise Vollard, Paris, unframed.

I. 7½ x 10½ in. (19.1 x 26.7 cm)

S. 13 x 17¾ in. (33 x 44.1 cm)

Estimate \$8,000-12,000

**LITERATURE** Georges Bloch 199; Brigitte Baer 367Bd



**PABLO PICASSO** 1881-1973*Femme au chapeau (Woman in a Hat)*, 1962

Linocut in colors, on Arches paper, with full margins, the fifth (final) state, signed and numbered 48/50 in pencil (there were also some artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, 1963, the light blue and red attenuated, framed.

I. 13 $\frac{5}{8}$  x 10 $\frac{1}{2}$  in. (34.6 x 26.7 cm)

S. 22 x 16 $\frac{3}{4}$  in. (55.9 x 42.5 cm)

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

**PROVENANCE**

Christie's New York, November 5, 1995, lot 301

Private Collection, New York

Miller Block Gallery, Boston

Private Collection, New York

**LITERATURE**

Georges Bloch 1073; Brigitte Baer 1281Ba

« Jacqueline a le don de devenir peinture à un degré inimaginable »

“Jacqueline has the gift of becoming an unimaginable painting”



Pablo Picasso *Femme assise. Buste*, 1961-2, oil on canvas

© 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York





43/50

Picasso



**JASPER JOHNS** b. 1930*Numbers*, 1967

Lithograph in colors, on Angoumois à la main paper, with full margins, signed, dated '67' and numbered 'HC 6/9' in pencil (an hors commerce impression, the edition was 35 and 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 22½ x 20 in. (57.2 x 50.8 cm)

S. 27¾ x 23¼ in. (70.5 x 59.1 cm)

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

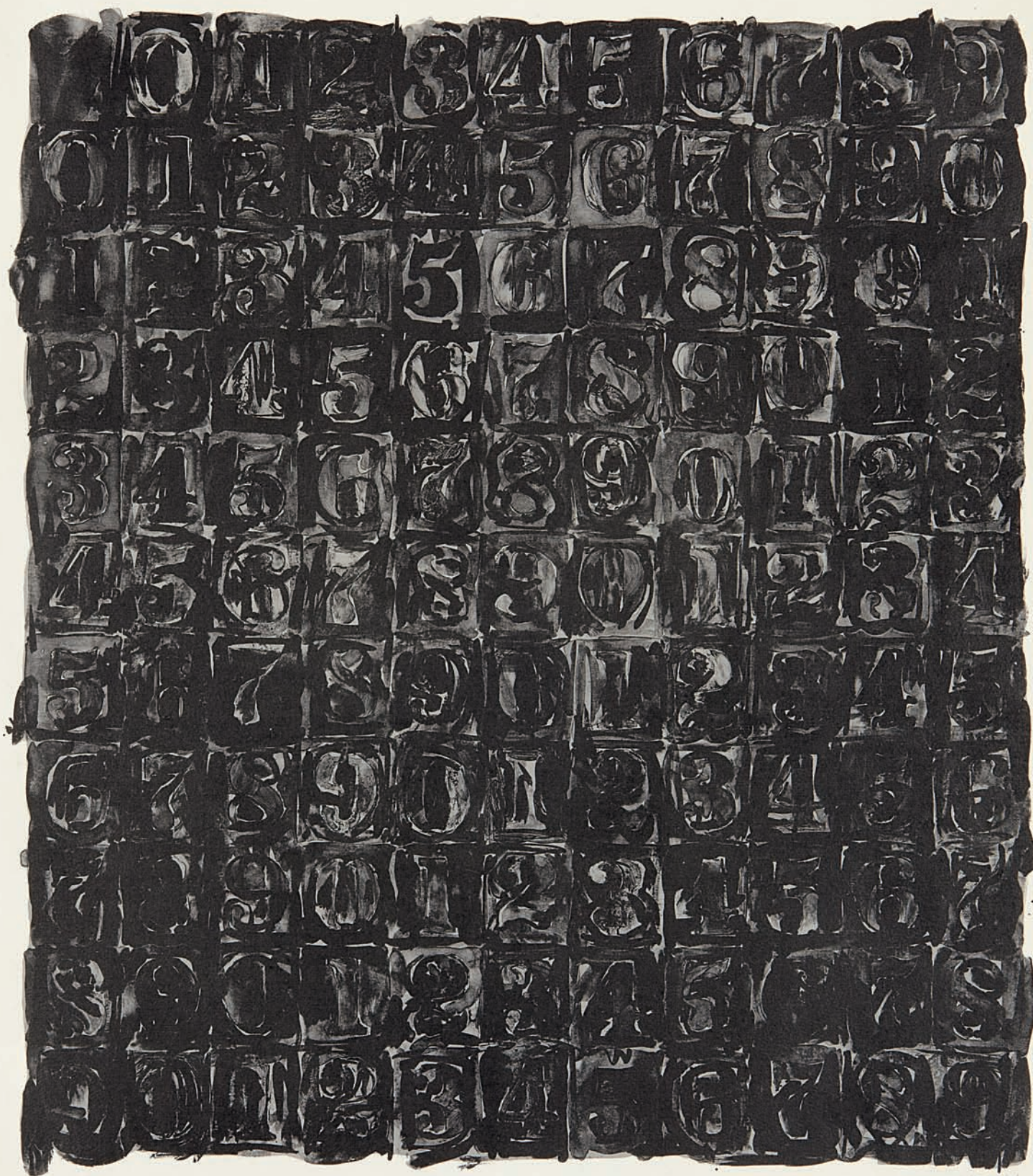
**LITERATURE**

Esther Sparks 69; Universal Limited Art Editions 33



Artist unknown, *Marcel Duchamp studying a chess game*, circa 1930, photograph





HC 4/9

*[Signature]*  
2007



**JASPER JOHNS** b. 1930

*Cicada, from Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc.*, 1981

Lithograph in colors, on Georges Duchêne Calcaire paper, with full margins, signed, dated '81' and numbered 31/50, in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 26¼ x 20¼ in. (66.7 x 51.4 cm)

S. 35 x 25½ in. (88.9 x 64.8 cm)

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

**LITERATURE**

Gemini G.E.L. 956; Universal Limited Art Editions 219

“Sometimes I see it and then paint it. Other times I paint it and then see it. Both are impure situations, and I prefer neither.”





28



**JASPER JOHNS** b. 1930*Ventriloquist*, 1986

Lithograph in colors, on John Koller HMP paper, with full margins, signed, dated '1986' and numbered 29/69 in pencil (there were also 15 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 36¼ x 24½ in. (92.1 x 62.2 cm)

S. 42 x 28¾ in. (106.7 x 73 cm)

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

**EXHIBITED**

Brooke Alexander Editions, *Barnett Newman: The Complete Editions*, *Jasper Johns: References to Barnett Newman*, November 18, 1999-January 15, 2000  
(another example)

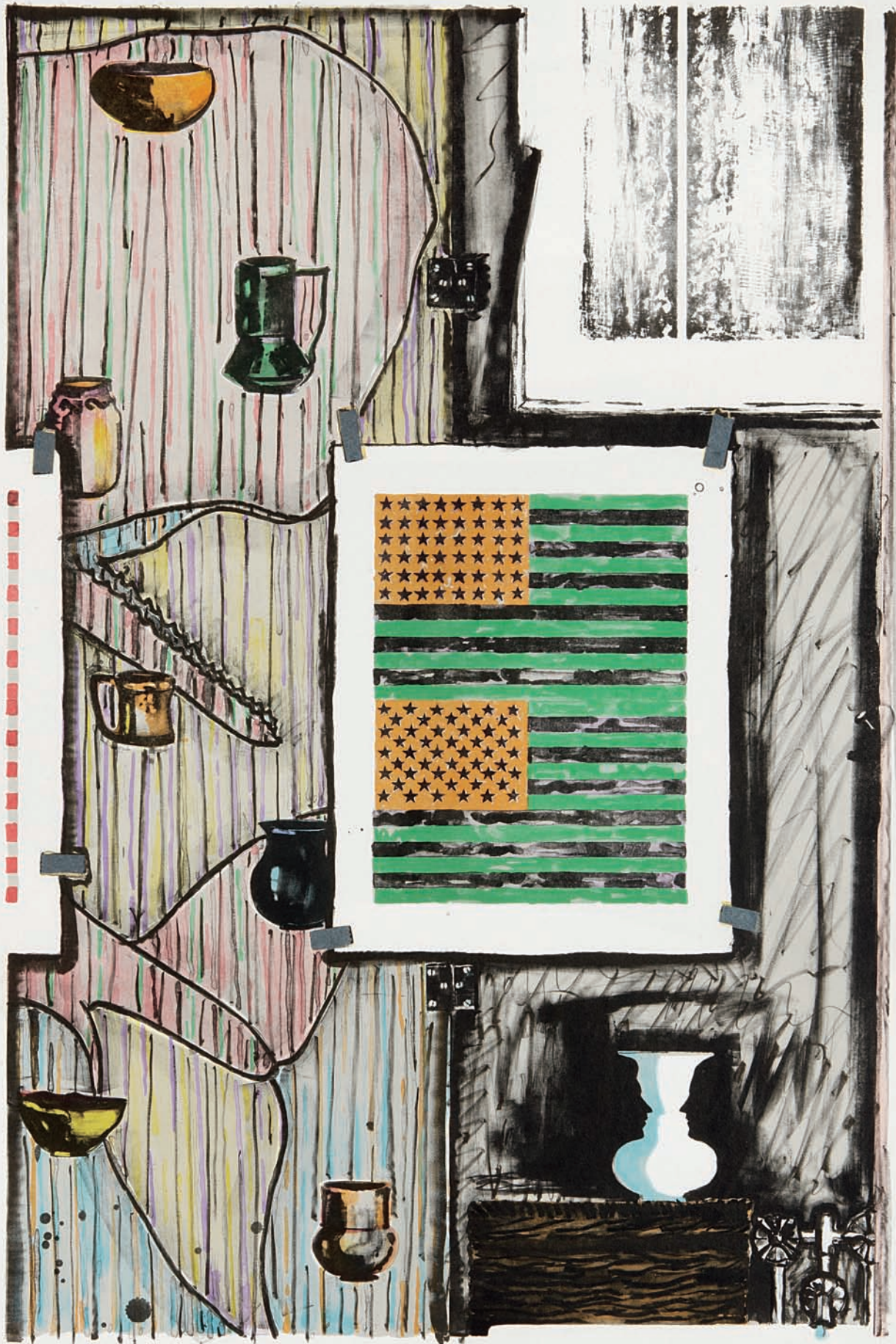
**LITERATURE**

Universal Limited Art Editions 235

“...a self-contained, almost hermetic system of signs and symbols from which Johns has wrung every possible ounce of use and meaning. And they suggest that the motor that runs this system is nothing less (or more) than a life lived almost exclusively for art.”

ROBERTA SMITH, *JASPER JOHNS, INCESSANT RECYCLER OF IMAGES*





1966



**WAYNE THIEBAUD** b. 1920*Candy Apples, 1987*

Woodcut in colors, on Tosa Koza paper, with full margins, signed by the artist and printer, dated '1987' and numbered 178/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 15¼ x 16¾ in. (38.7 x 41.6 cm)

S. 23¾ x 24 in. (59.4 x 61 cm)

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



Giorgio Morandi, *Still Life*, 1943, oil on canvas,  
Metropolitan Museum of Art, New York  
© 2014 Artists Rights Society (ARS), New York / SIAE, Rome





17.8

17.8 / 200

Thelma / 1999



**RICHARD DIEBENKORN** 1922-1993

*41 Etchings Drypoints*, 1963-5

The complete set of 41 etchings, on Rives BFK paper, with full margins, bound (as issued), all signed with initials, dated, annotated sequentially '#1-41' and numbered 9/25 in pencil (13 from the edition were bound, 12 loose, there were also 10 artist's proofs), published by Crown Point Press, San Francisco, all contained in original blue fabric-covered boards with double anchor insignia on the front and back by The Schubert book bindery, San Francisco. 18½ x 15½ in. (46 x 38.4 cm)

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

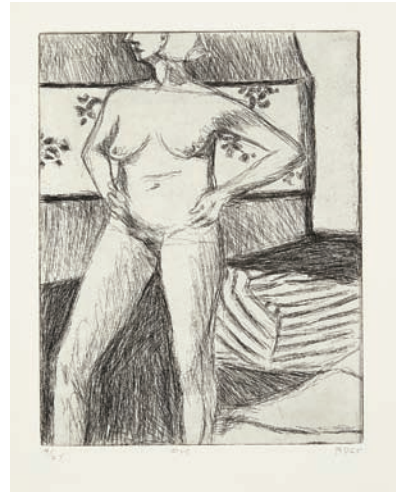
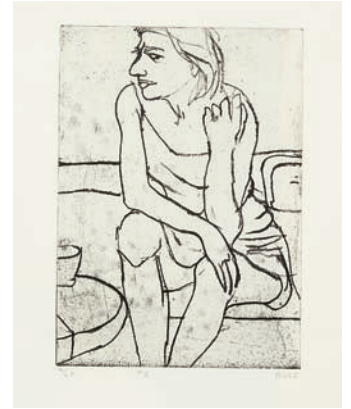
**LITERATURE** Guillemin Chantal pp. 115-121

Including:

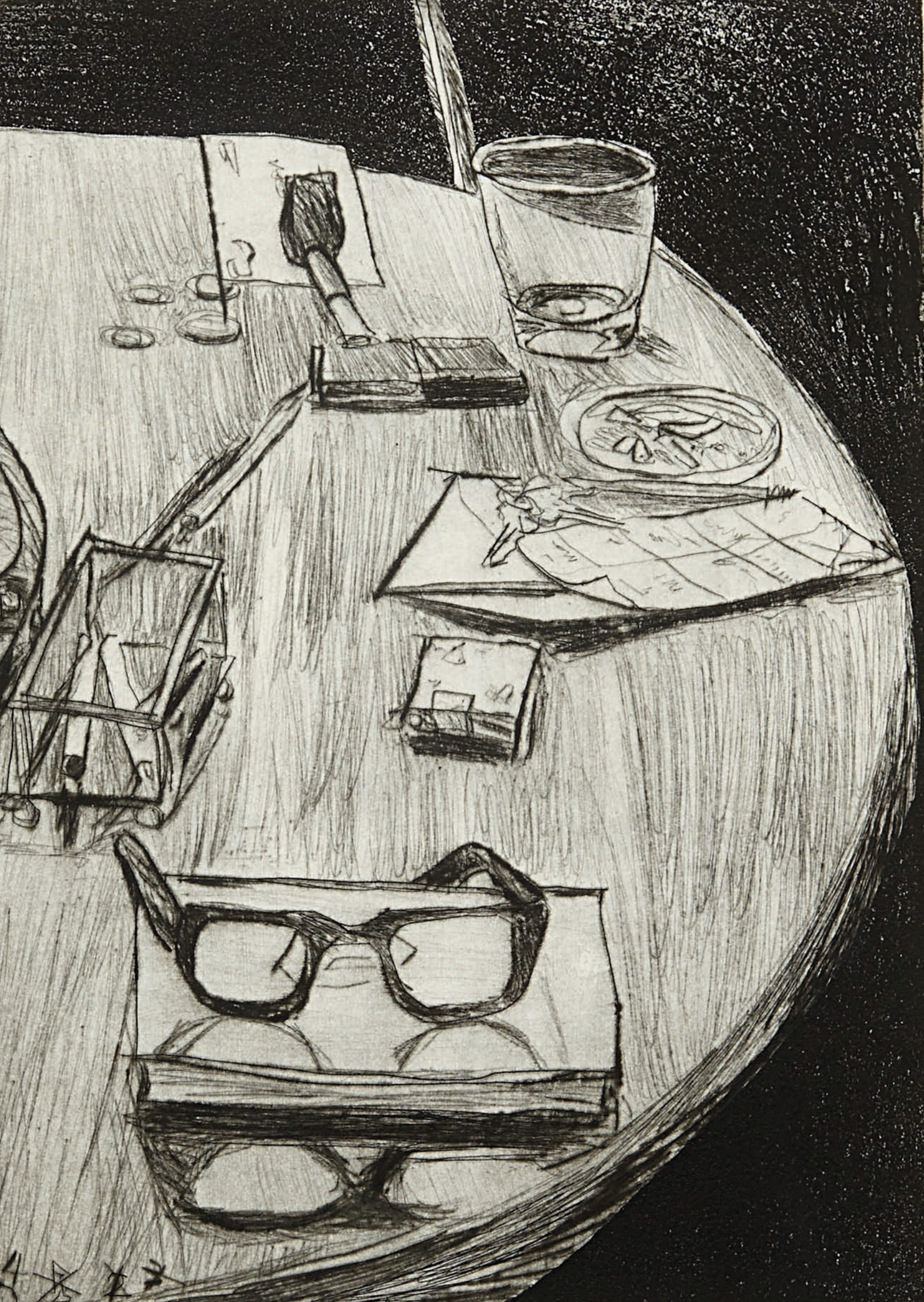
#1 (the artist's wife, Phyllis); #2 (the artist's living room in Berkeley); #3 (seated woman with part of a table near her right leg); #4 (Phyllis); #5 (Phyllis wearing a hat); #6 (two portraits of Phyllis); #7 (Phyllis and her friend, Flora); #8 (double portrait of Phyllis with motif taken from a rug in the artist's living room and used as the insignia for the cover of the book); #9 (the artist drew on the plate during a model session with several artist friends); #10 (similar to the unique impression, *Composition With Leafy Plant in Vase With Fork* and drawn at the same time); #11 (opened letter on a table); #12 (Phyllis on outside deck); #13 (artist's daughter, Gretchen); #14 (Phyllis on the patio, 6-16-65 in drypoint on the plate); #15 (standing nude with arms on hips); #16 (the artist drew on the plate during a model session with several artist friends); #17 (back view of standing nude woman with partial reflection); #18 (Phyllis in striped chair); #19 (still life with pencil, glass and box with cigarettes); #20 (painting in artist's studio lying on its side behind a small table); #21 (portrait of Phyllis); #22 (portrait of Phyllis); #23 (portrait of Phyllis); #24 (Phyllis

seated in rattan chair); #25 (Phyllis leaning head on arm of couch); #26 (table still life with ashtray and numbers); #27 (still life with silverware, scissors and three crosses); #28 (sketch of Kathan Brown done at Crown Point studio); #29 (woman seated in curved-back chair resting elbows on knees); #30 (Phyllis at home); #31 (looking out at deck of Diebenkorn residence); #32 (streetscene - trees, houses, lawns); #33 (hillside streets); #34 (nude drawn during model session); #35 (reclining nude woman with arm over her head); #36 (table setting with flowery tablecloth); #37 (crosshatched drawing of woman in chair, turning her back); #38 (chair, potted plant, woman standing); #39 (interior of artist's studio on Adeline Street in Berkeley); #40 (Phyllis); and #41 (still life with plate and open scissors)

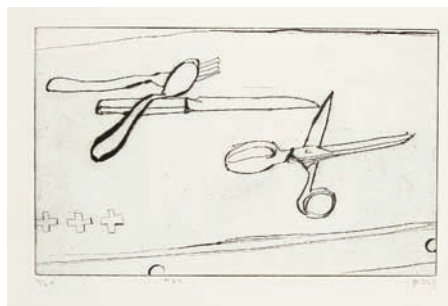
One of the most remarkable adaptations of painterly sensibility to intaglio processes occurred in the work of Richard Diebenkorn. It is typical of Diebenkorn's wayward timing that at the height of the American lithographic revival he chose to begin working intensively in etchings, just as, at the apex of the critical success of Abstract Expressionism, he returned to the depiction of landscape and the human figure. *41 Etchings Drypoints* (1965) is a collection of small, black-and-white interior scenes, seated women, table-top still lifes, and cityscapes. The mood of quiet observation bordering on melancholy is invoked partly by the nature of the subjects, partly by the sense of time passing that is imbued by the prints' rhythmic sequence, and partly by the etching medium itself. While lithography may capture the nuance of the brush, etching is better at revealing the architecture of the image, the linear tautness that underlies all Diebenkorn's art and makes his moves between figuration and abstractions seem almost superficial. *41 Etchings Drypoints* was the first publication of Crown Point Press. Susan Tallman *The Contemporary Print: I Painters and Printers*, Thames and Hudson, 1996, pp. 24-25.



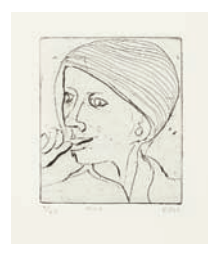
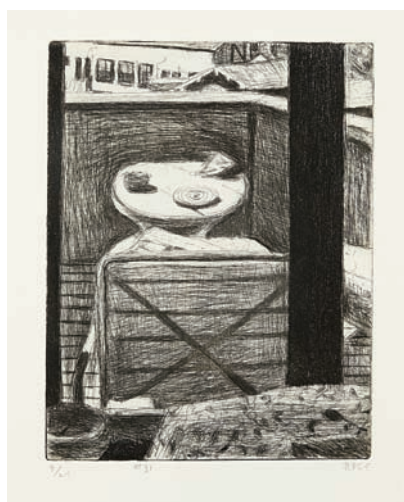
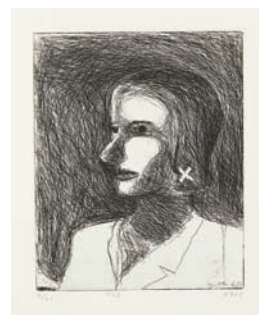
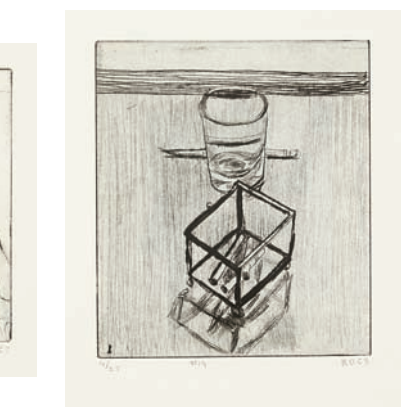














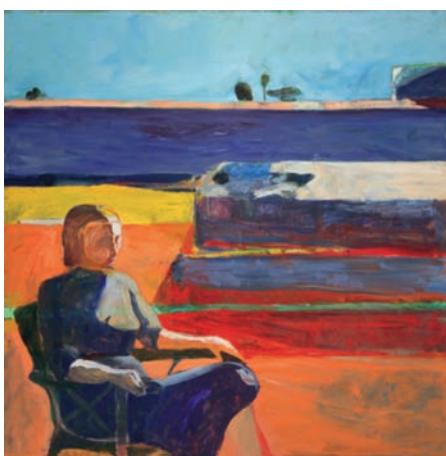
**RICHARD DIEBENKORN** 1922-1993*Indigo Horizontal*, 1985

Aquatint and etching in colors, on Somerset paper, with full margins, signed with initials, dated '85' and annotated 'TP E' in pencil (a trial proof, the edition was 50 and 10 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), framed.

I. 23 $\frac{3}{8}$  x 35 $\frac{5}{8}$  in. (59.4 x 90.5 cm)

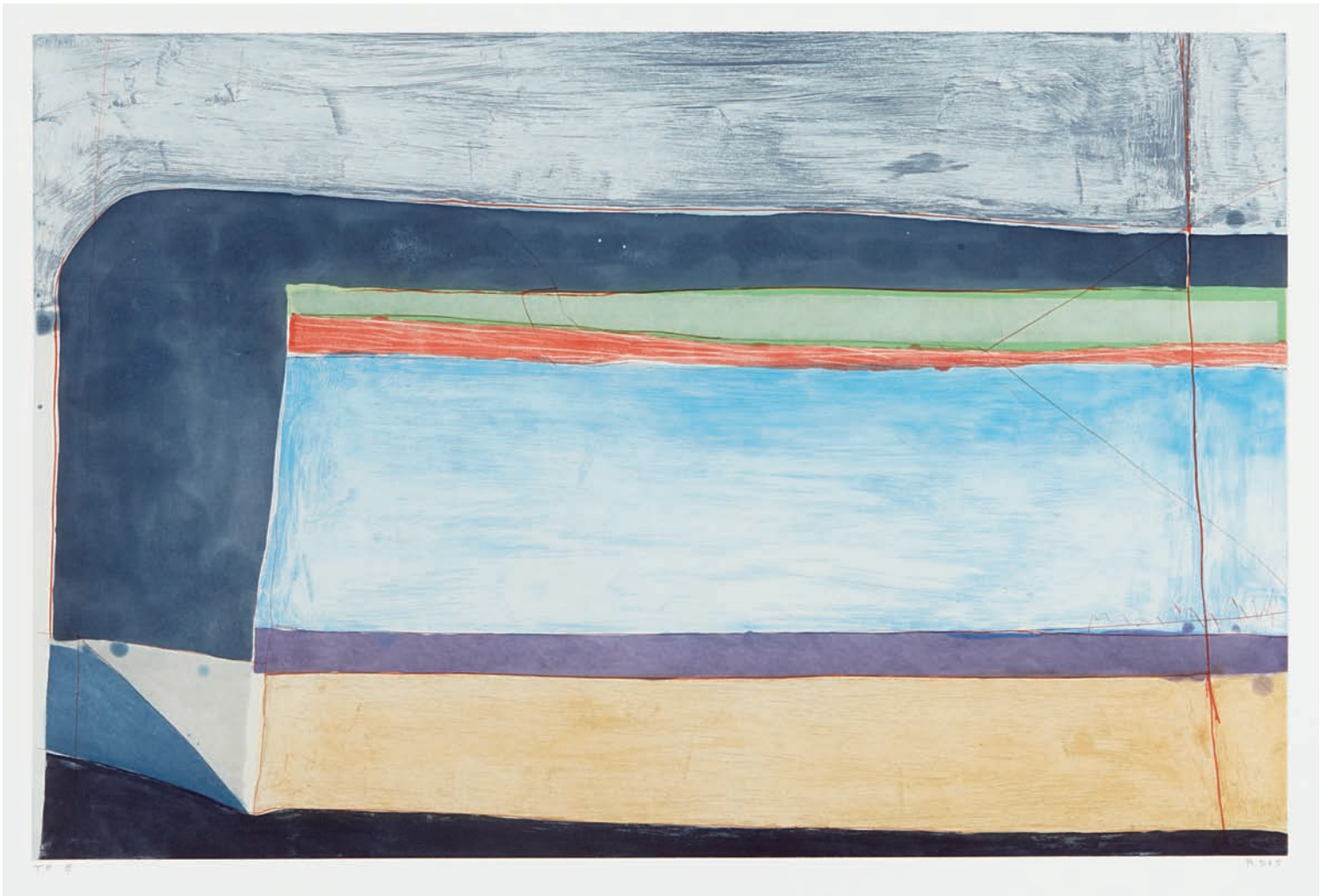
S. 35 $\frac{1}{2}$  x 48 $\frac{5}{8}$  in. (90.2 x 123.5 cm)

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



Richard Diebenkorn, *Woman on Porch*, 1958, oil on canvas,  
New Orleans Museum of Art  
© The Richard Diebenkorn Foundation







**LUCIAN FREUD** 1922-2011*lb*, 1984

Etching, on Arches paper, with full margins, signed with initials and numbered 'A.P. VI/X' in pencil (an artist's proof, the edition was 50), co-published by James Kirkman, London and Brooke Alexander, Inc., New York, framed.

I. 11 $\frac{5}{8}$  x 11 $\frac{5}{8}$  in. (29.5 x 29.5 cm)

S. 22 $\frac{1}{4}$  x 20 $\frac{1}{2}$  in. (56.5 x 52.1 cm)

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

**LITERATURE**

Craig Hartley 22

Compared with the loamy explorations of Mr. Freud's paintings, the etchings might almost be X-rays. The best show us sides of the image, like scaffoldings that have been partly draped with nets — often hallucinatory patches of lines, gouges, hatching and crosshatching. ...Sometimes this happens with breathtaking minimalism... images might almost be constructed from fine wire... we remain completely aware of the thinness of the image and the white paper just behind it.

ROBERTA SMITH, *LUCIAN FREUD STRIPPED BARE*, *THE NEW YORK TIMES* DECEMBER 14, 2007





A. P.  
VI  
X

L. E.



**CY TWOMBLY** 1928-2011*Untitled, from On the Bowery, 1969-71*

Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered '10/30 AP' in pencil on the reverse (an artist's proof, Bastian calls for 20, the edition was 100), published by Edition Domberger, Stuttgart (with their blindstamp), framed.

S. 25¼ x 25½ in. (64.1 x 64.8 cm)

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

**LITERATURE**

Heiner Bastian 27

“I would’ve liked to have been Poussin, if I’d had a choice, in another time.”



Nicolas Poussin, *Burial of Phocion*, 1648-49, oil on canvas  
Philip Johnson's Glass House, New Canaan, Connecticut









27

**ROBERT MOTHERWELL** 1915-1991

*Hollow Man*, 1986

The complete set of seven etchings with aquatint, on Moriki handmade paper collé to Rives BFK paper, with full margins, all signed with initials and numbered 20/49 in pencil (there were also 11 artist's proofs in Roman numerals), co-published by the artist and Waddington Graphics, Ltd., London, all unframed.

all I. 4¾ x 6¾ in. (12.1 x 17.1 cm)

all S. 11 x 11¾ in. (27.9 x 29.8 cm)

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

#### LITERATURE

Siri Engberg and Joan Banach 368-374





Manoletina is the pass made with the red cape, during which the bullfighter stays immobile during the bull's attack.

28

**JOAN MIRÓ** 1893-1983

*Manoletina*, 1969

Aquatint in colors with carborundum, on Mandeure rag paper, the full sheet, signed and numbered 52/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.  
S. 27¼ x 40¾ in. (69.2 x 103.5 cm)

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

**LITERATURE**

Jacques Dupin 509





29

**JOAN MITCHELL** 1925-1992

*Trees III*, 1992

Lithograph in colors, on two sheets of Rives BFK paper, with full margins, signed, dated '1992' and numbered 10/34 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 51½ x 77¾ in. (130.8 x 197.5 cm)

S. 57 x 81½ in. (144.8 x 207 cm)

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





30

**BERNAR VENET** b. 1941

*Arcs in Disorder: 83.5° Arc x 14*, 2006

Rolled steel sculpture with patina, stamped '83.5 ARC x 14' and numbered 24/30, co-published by Jim Kempner Fine Art, New York and William Shearburn Gallery, St. Louis.  
36 x 14½ x 5½ in. (91.4 x 36.8 x 14 cm)

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





31

**FRANK STELLA** b. 1936

*Waves II*, 1985-1989

The complete set of seven screenprints with lithograph and linocut in colors with hand-coloring, marbling and collage, on T.H. Saunders paper, the full sheet, all signed, dated '89' and annotated 'P.P. III' in pencil (a printer's proof, the edition was 60 and 10 artist's proofs), published by Waddington Graphics, London, all unframed.  
 smallest S. 67 x 54 in. (170.2 x 137.2 cm)  
 largest S. 74¾ x 56¾ in. (189.9 x 144.1 cm)

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

Including

*Going Abroad; The Quarter Deck; Ahab's Leg; Whale as a Dish; The Hyena; Moby Dick; and Counterpane*









32

**SAM FRANCIS** 1923-1994

*Untitled*, 1985

Monotype in oil paint, powdered pigment and ink in colors, on handmade paper, the full sheet, signed in pencil, published by Garner Tullis Workshop, Santa Barbara (number: GTW 51385), framed.

S. 78 x 42¼ in. (198.1 x 107.3 cm)

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



Kitagawa Utamaro, *Women Preparing Sashimi*, 1806-20, woodblock print









33

**SAM FRANCIS** 1923-1994

*Untitled*, 1983

Monotype with oil paint, powdered pigment and ink in colors with embossing, on handmade paper, the full sheet, signed in pencil on the front, annotated 'EXP. SF 63-11-83' in pencil on the reverse, published by Experimental Workshop, San Francisco, framed.  
S. 29¼ x 24¼ in. (74.3 x 61.6 cm)

Estimate \$12,000-18,000





34

**SAM FRANCIS** 1923-1994

*Untitled*, 1983

Monotype with oil paint, powdered pigment and ink in colors with embossing, on handmade paper, the full sheet, signed in pencil, published by Experimental Workshop, San Francisco, framed.

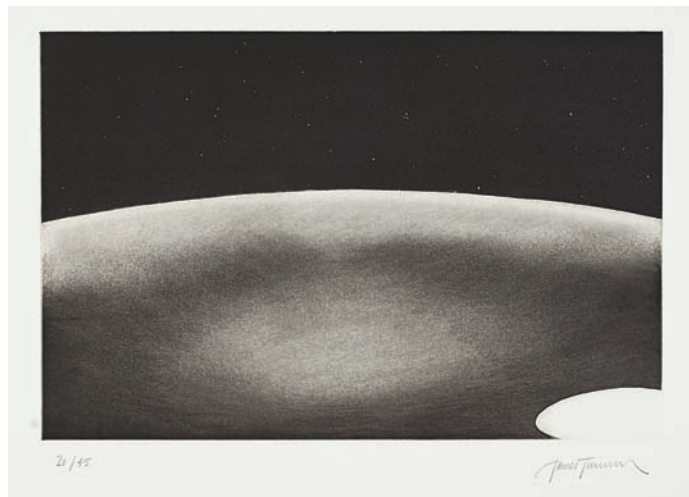
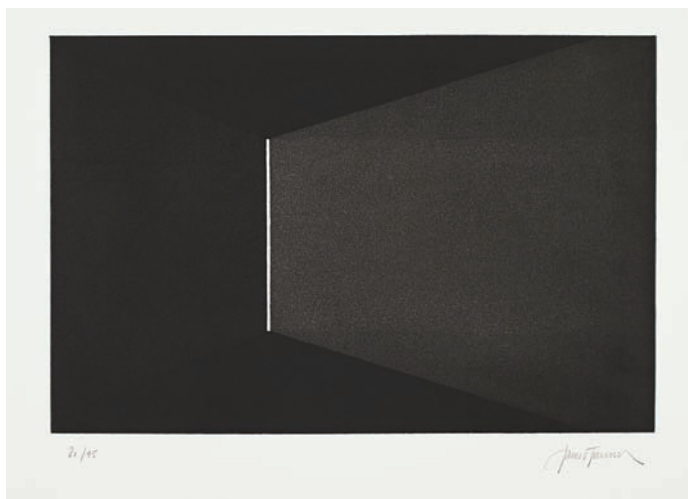
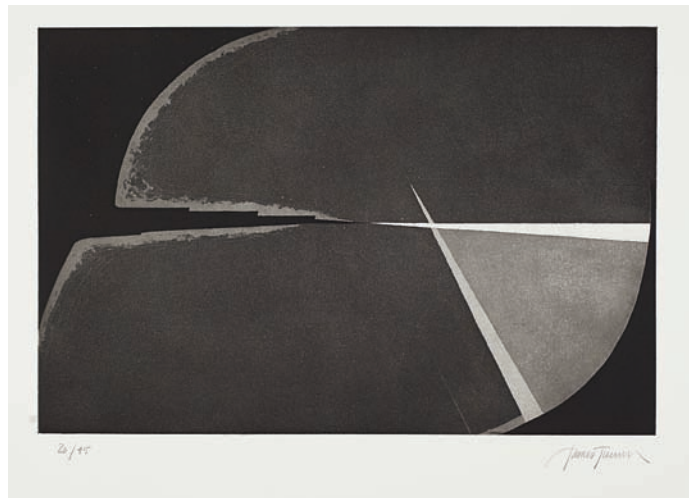
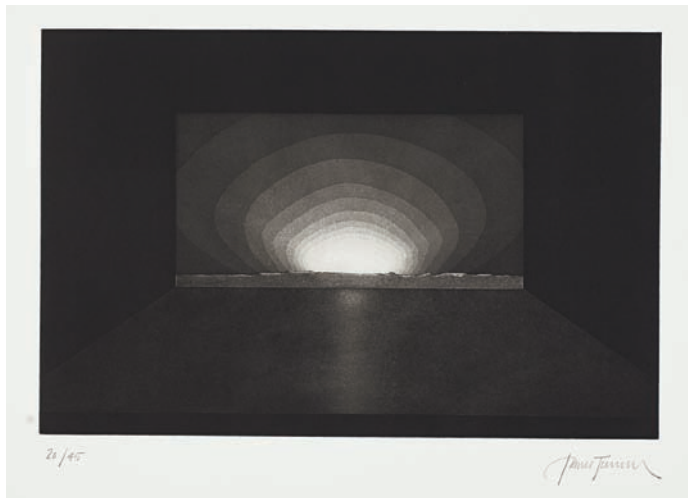
S. 29¾ x 24¾ in. (75.6 x 61.9 cm)

Estimate \$12,000-18,000

**PROVENANCE**

Sotheby's New York, November 1997, lot 1057





35

PROPERTY FROM AN AMERICAN CORPORATION  
TO BE SOLD WITHOUT RESERVE

**JAMES TURRELL** b. 1943

*Deep Sky*, 1984

The complete set of seven aquatints, on Rives BFK paper,  
with full margins, all signed and numbered 20/45 in pencil  
(there were also 10 artist's proofs in Roman numerals),  
published by Peter Blum Edition, New York, all framed.

all I. 12 $\frac{5}{8}$  x 19 $\frac{1}{4}$  in. (32.1 x 48.9 cm)

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

Estimate \$10,000-15,000 •







36

**RONI HORN** b. 1955

*Still Water (The River Thames, for Example): Image D; I; and O, 1999*

Three offset lithographs in colors, on wove paper, the full sheets, all signed, titled, dated '1999', annotated 'Image D', 'Image I', and 'O' respectively, two numbered 'ED #7/7' and one numbered 'ED #5/7' in pencil on the reverse (there were also 5 artist's proofs), all framed.  
all S. 30¼ x 41¼ in. (76.8 x 104.8 cm)

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

**PROVENANCE**

Xavier Hufkens, Brussels

"My gaze alights on the water, on this spot on the river, here where the water is turning around, where the currents turn the water in tightening circles. I can't turn away. I want to feel time twist as I watch these spirals forming. I want to feel time twist and myself turning as I watch them disappear. I want to twist with the turning water. I want to watch these spirals turn themselves invisible. I want to watch them turning from the surface, turning down into the depths where I cannot see them. I want to turn invisible with them. I want to turn with them, invisible and keep turning."



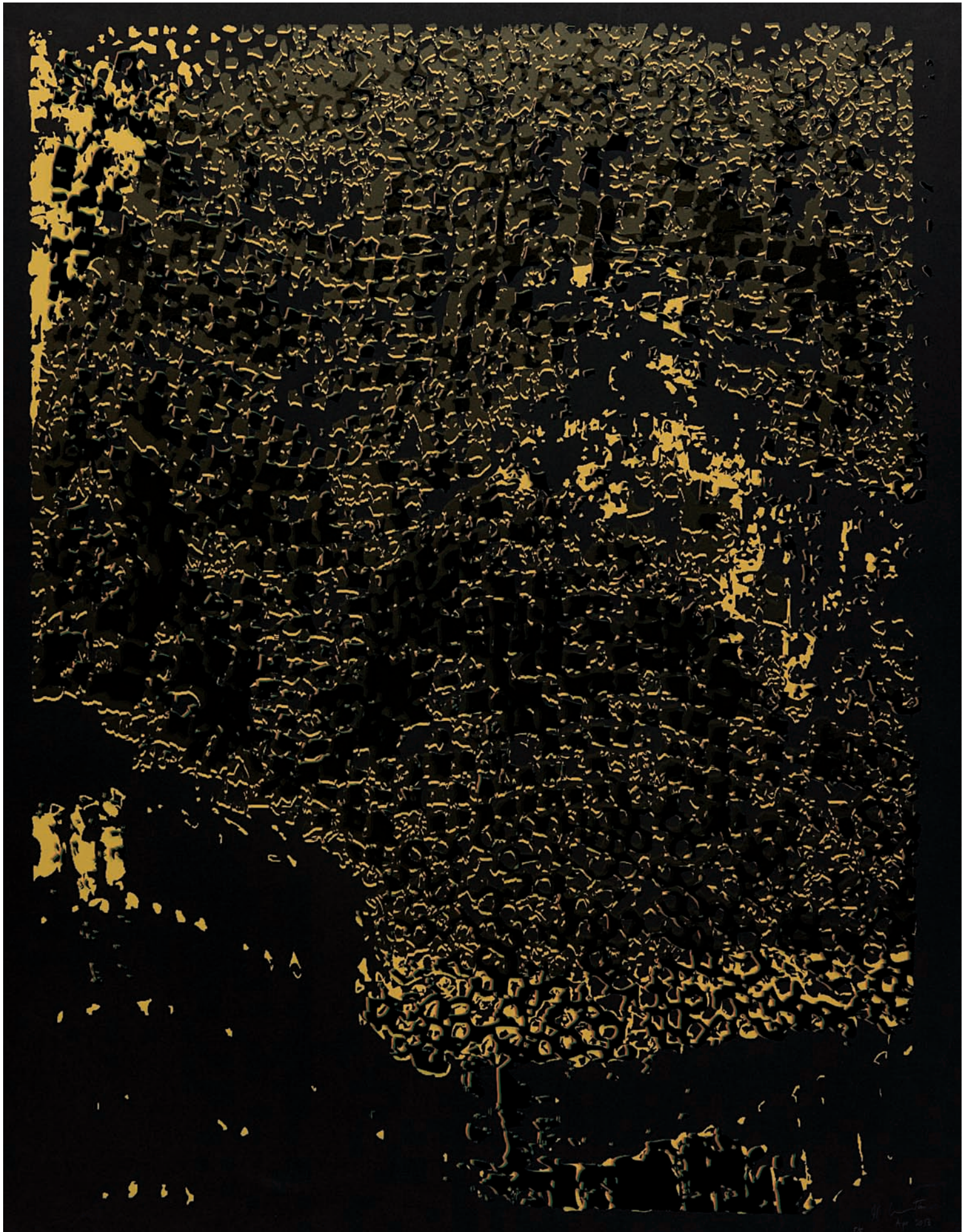
**EL ANATSUI** b. 1944*Untitled (Black Edge with Pearl)*, 2013

Screenprint in colors with hand-stenciling, on black Rives BFK paper, the full sheet, signed, dated 'Apr 2013' and numbered 5/5 in pencil (there were no artist's proofs), published by The Benefit Print Project, New York, framed. S. 54 x 42 in. (137.2 x 106.7 cm)

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

Anatsui converts found materials into a new type of media that lies between sculpture and painting, combining aesthetic traditions from his birth country, Ghana; his home in Nsukka, Nigeria; and the global history of abstraction. Monumental metal wall works, created with bottle caps from a distillery in Nsukka, are pieced together to form colorful, textured hangings that take on radically new shapes with each installation. Anatsui is captivated by his materials' history of use, reflecting his own nomadic background while responding to a long history of innovations in abstract art and performance, building upon cross-cultural exchange among Africa, Europe, and the Americas and presenting works in a newly discussed, African medium.









38

**AFTER JEAN-MICHEL BASQUIAT** 1960-1988

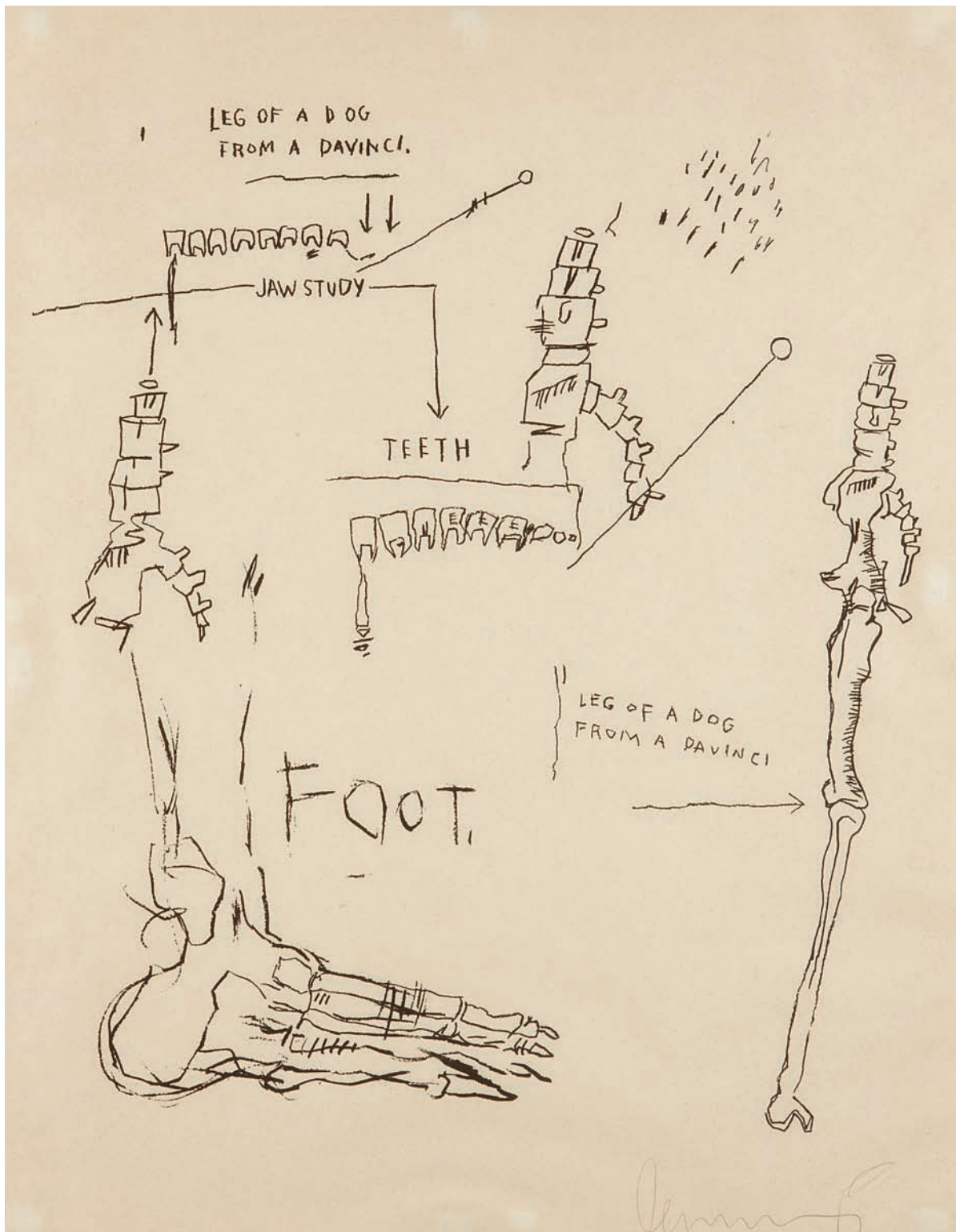
*Head*, 1983/2001

Screenprint in colors, on heavy wove paper, the full sheet numbered 13/85 in pencil on the front and 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, framed.

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

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





39

**JEAN-MICHEL BASQUIAT** 1960-1988

*Leg of a Dog, from Da Vinci*, 1983

Screenprint, on Japanese paper, with full margins, signed in pencil (from the edition of 45 and 4 artist's proofs), published by New City Editions, Venice, California (with their blindstamp), framed.

S. 39¾ x 31 in. (101 x 78.7 cm)

L. 31¾ x 28¼ in. (80.6 x 71.8 cm)

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





40

**ROBERT LONGO** b. 1953

*The Wrestlers*, from *Boys Slow Dance Series*, 1978

Cast hydro-stone, wood and lacquer, from the edition of six.  
42 x 48 x 8 in. (106.7 x 121.9 x 20.3 cm)

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

**PROVENANCE**

Metro Pictures, New York

Phillips de Pury, New York, November 16, 2007, lot 456

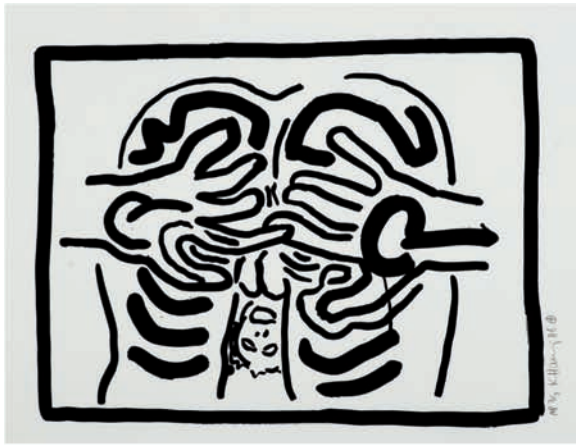
**EXHIBITED**

Los Angeles County Museum of Art, Robert Longo, 1989,  
p. 22 (another example illustrated)

**LITERATURE**

Christine Ross, *The Aesthetics of Disengagement:  
Contemporary Art and Depression*, Minnesota, 2006, p. 13  
(another example illustrated)





41

**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 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 \$10,000-15,000

**LITERATURE**

Klaus Littman pp. 56-59





42

**ROBERT LAZZARINI** b. 1965

*Brass Knuckles (iv)*, 2010

Brass sculpture, signed and numbered 8/12 on the accompanying copy of the Certificate of Authenticity (there was also 1 artist's proof), published by the artist.  
5 x 7 x 4 in. (12.7 x 17.8 x 10.2 cm)

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

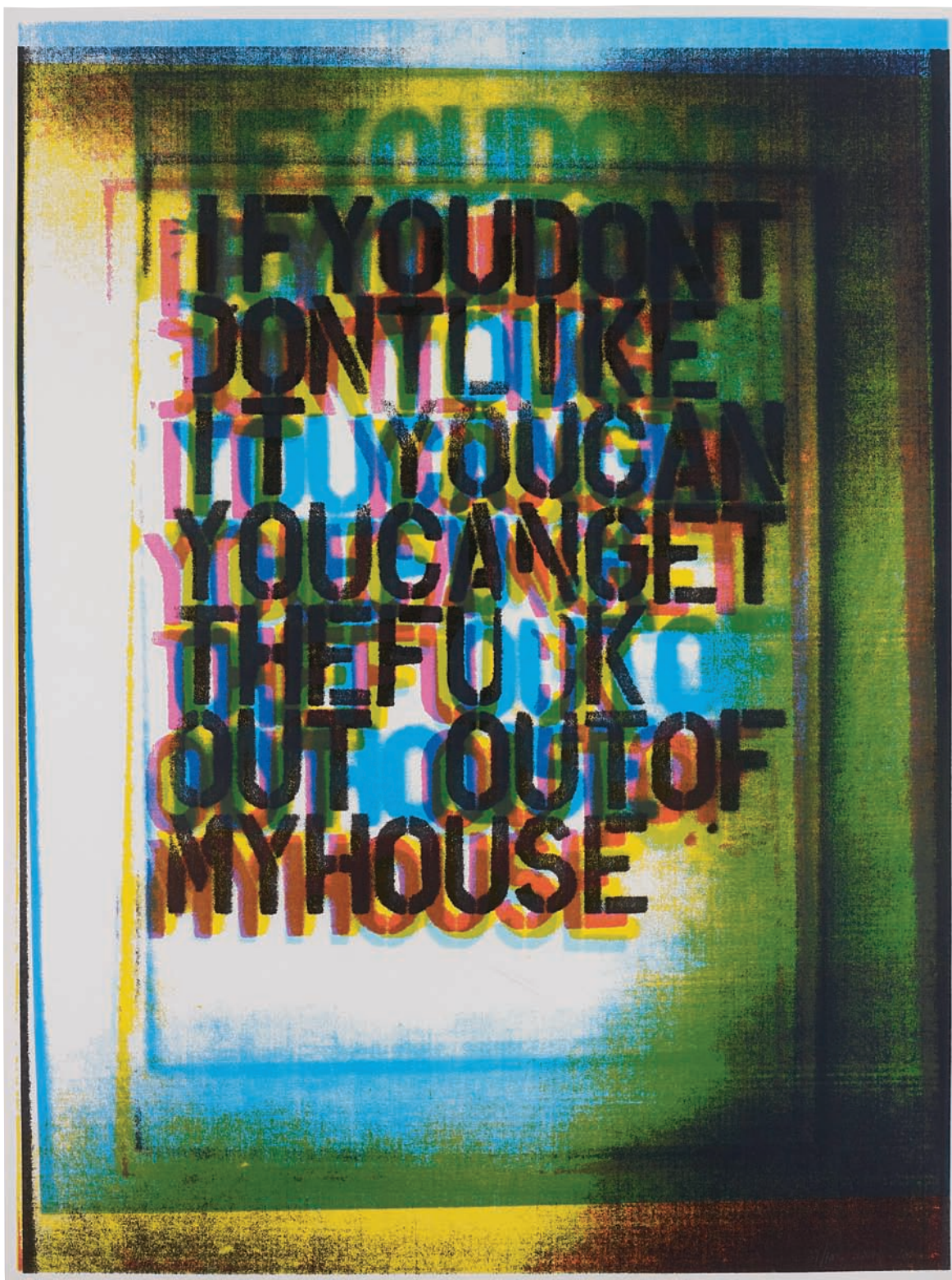
**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

Judith Rodenbeck, Alva Noë, Jonathan T.D. Neil, *Guns, Knives, Brass Knuckles: Robert Lazzarini*, Los Angeles: Honor Fraser, 2012, p. 80 and 91 (illustrated)





43

**CHRISTOPHER WOOL** b. 1955

*My House III*, 2000

Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 37/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, framed.

I. 38¾ x 28⅞ in. (98.5 x 73.2 cm)

S. 39¾ x 29⅝ in. (101 x 75.3 cm)

Estimate \$10,000-15,000





44

**ED RUSCHA** b. 1937

*Evil*, 1973

Screenprint in colors, on wood-grain veneer paper, the full sheet, signed, dated '1973' and numbered 19/30 in pencil on the reverse (there were also 4 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed. S. 19<sup>7</sup>/<sub>8</sub> x 29<sup>1</sup>/<sub>6</sub> in. (50.5 x 75.4 cm)

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

**PROVENANCE**

Brooke Alexander Editions, New York

**LITERATURE**

Siri Engberg 70

All prints in the edition were scented with Cabochard perfume by Gres





45

**ED RUSCHA** b. 1937

*Safe and Effective Medication*, 2001

Photolithograph in colors, on wove paper, with full margins, signed, dated '2001' and numbered 'H.C. 2/2' in pencil (an hors commerce impression, the edition was 32), published by Akasha Fine Art, Minneapolis (with their blindstamp), framed.

I. 28¾ x 28¾ in. (73 x 73 cm)

S. 35¼ x 34¾ in. (89.5 x 88.3 cm)

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

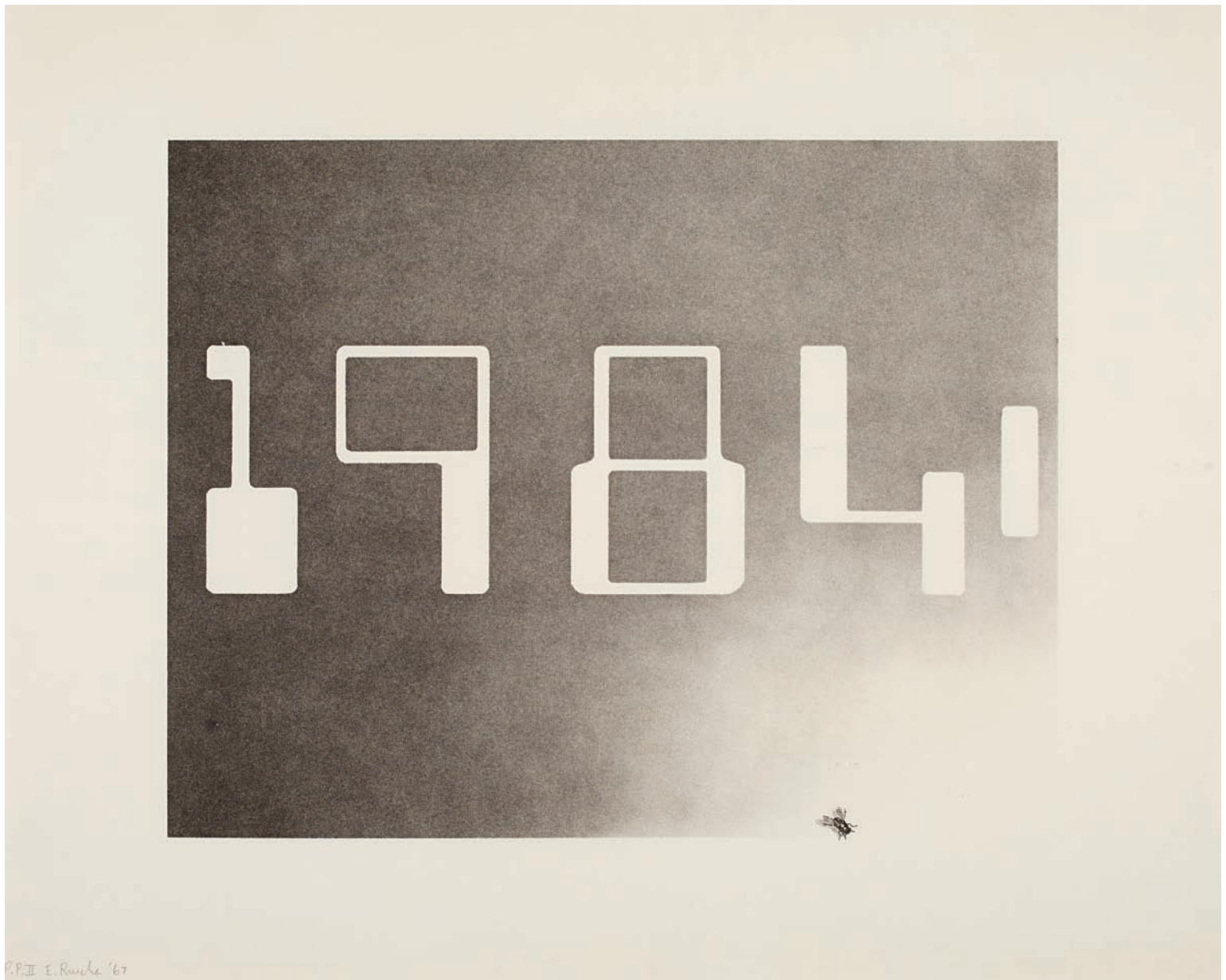
**PROVENANCE**

Brooke Alexander Gallery, New York

Miller Block Gallery, Boston

Private Collection, New York





46

**ED RUSCHA** b. 1937

1984, 1967

Lithograph in colors with hand-coloring, on Arches Cover paper, with full margins, signed, dated '67' and annotated 'P.P. II' in pencil, (the only printer's proof, the edition was 60 and 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

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

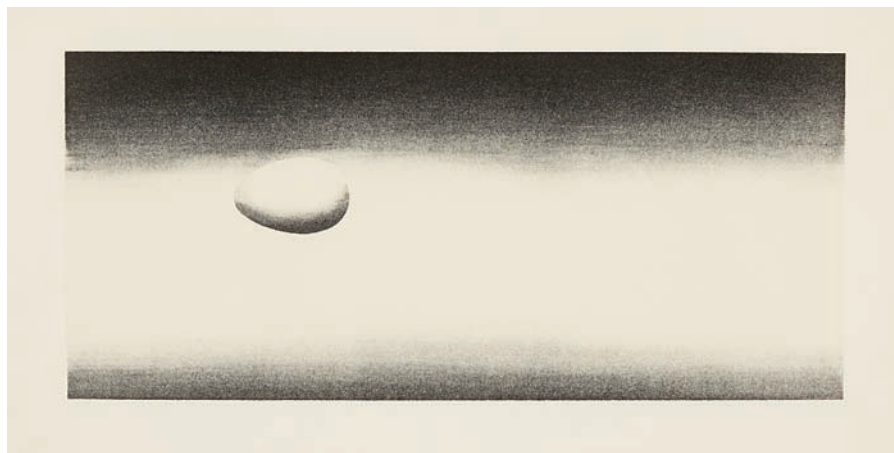
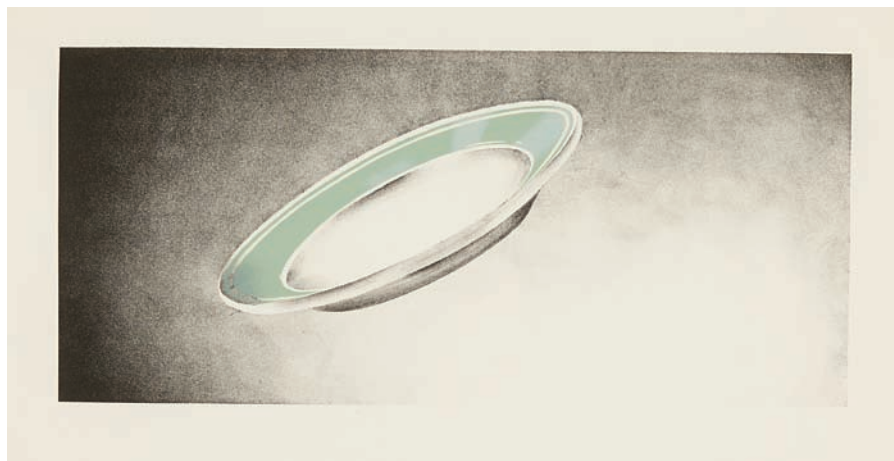
S. 19 $\frac{3}{4}$  x 24 $\frac{3}{4}$  in. (50.2 x 62.9 cm)

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

**LITERATURE**

Gemini G.E.L. 57; Siri Engberg 6





47

**ED RUSCHA** b. 1937

*Domestic Tranquility*, 1974

The complete set of four lithographs in colors, on Arches Cover paper, with full margins, all signed, dated '1974', numbered 2/65 (two) and 63/65 (two) in pencil (there were also 24 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York (with their blindstamp and inkstamp), all framed.

I. various sizes

smallest S. 16¼ x 26 in. (41.3 x 66 cm)

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

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

**LITERATURE**

Cirrus Editions pp. 347-47; Siri Engberg 73-76



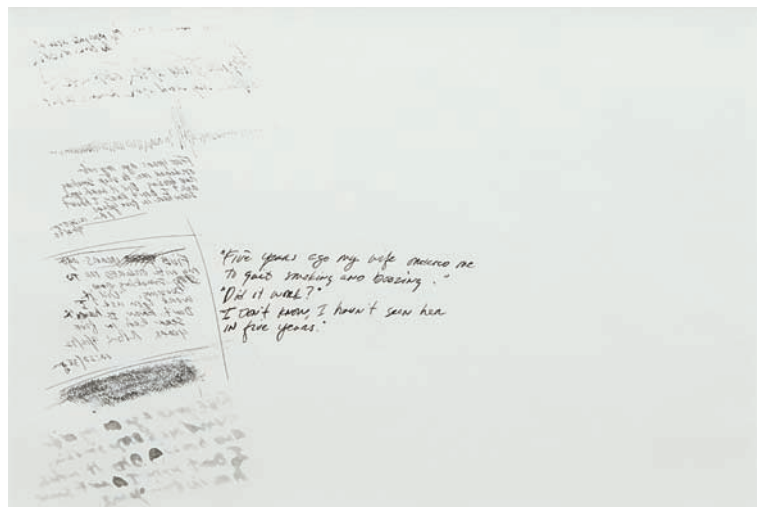
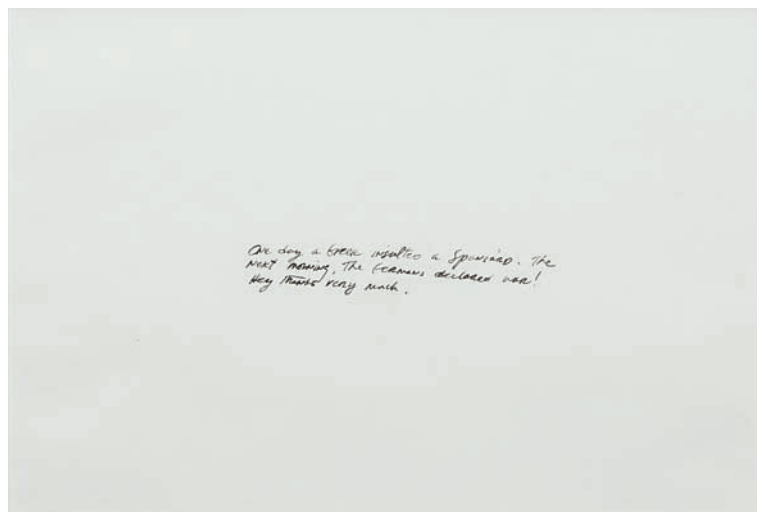
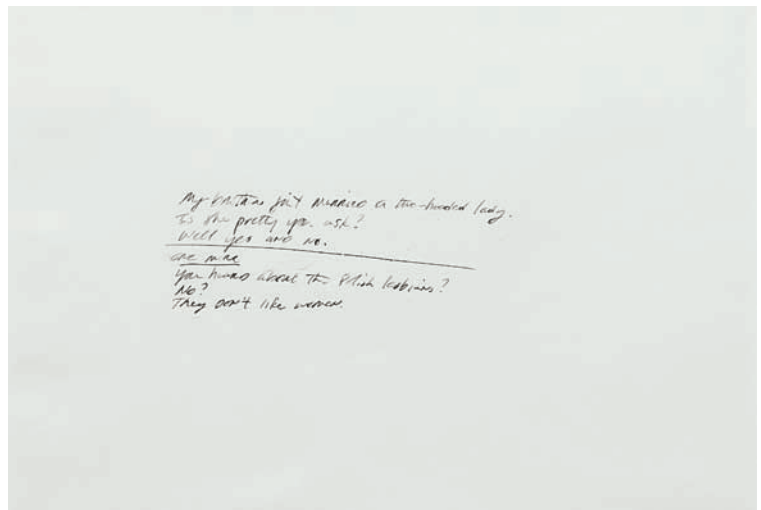
**RICHARD PRINCE** b. 1949*Black Jokes*, 1992

The complete set of 11 etchings with drypoint, photo etching and aquatint, on Somerset Satin paper, with full margins, all signed and numbered 'ap 1/10' in pencil (an artist's proof, the edition was 40), published by Edition Julie Sylvester, New York, all framed, lacking the original black portfolio.

all I. 10¾ x 15⅞ in. (27.3 x 40.3 cm)

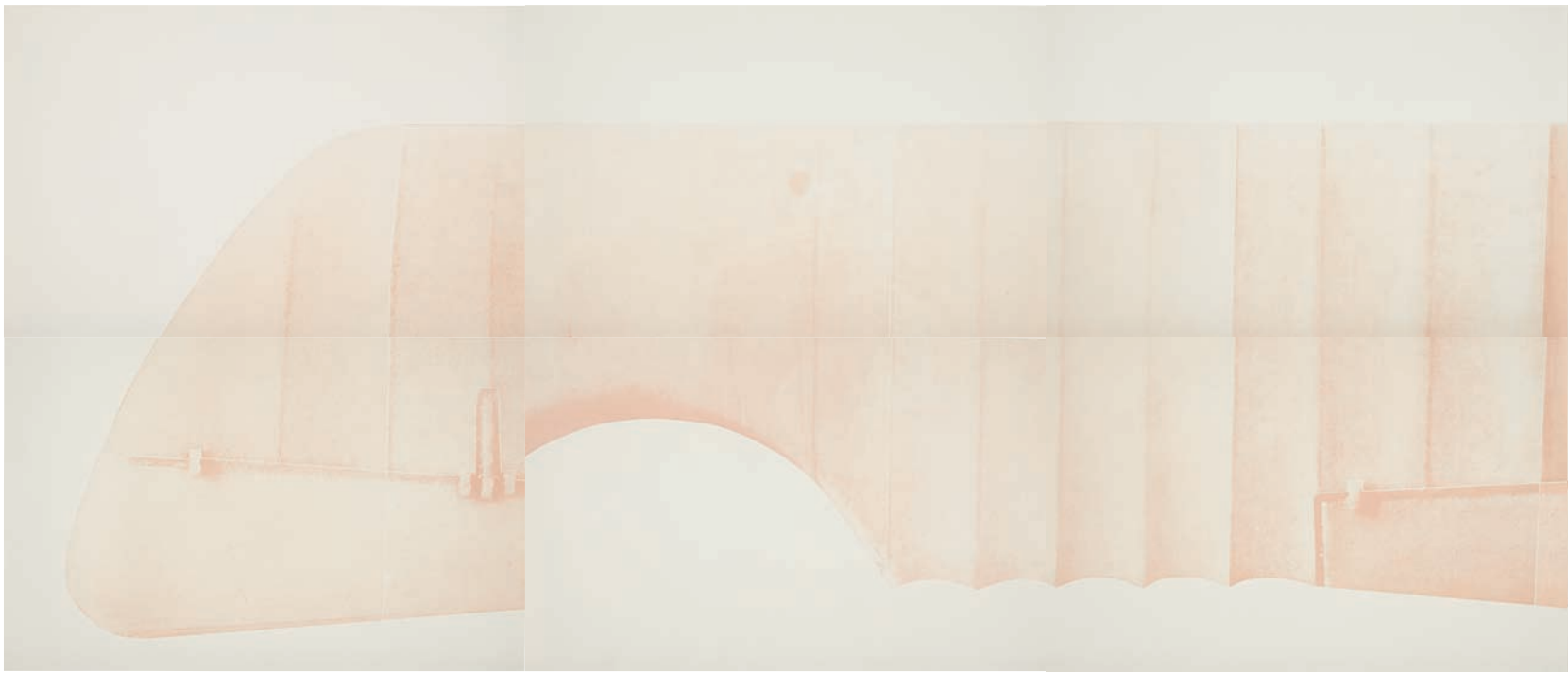
all S. 18 x 21½ in. (45.7 x 54.6 cm)

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









49

**VITO ACCONCI** b. 1940

*2 Wings for Wall and Person*, 1979-81

Photo-etching in pink, on 12 sheets of paper, the full sheets, one signed with initials, titled, dated '79-81' and numbered 4/10 in pencil (there were also 6 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), all framed.

all S. 25 $\frac{5}{8}$  x 39 $\frac{7}{8}$  in. (65.1 x 101.3 cm)

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



photographer unknown, *Percy Pilcher flight*, circa 1895

50

**VITO ACCONCI** b. 1940

*Building Blocks for a Doorway*, 1983-85

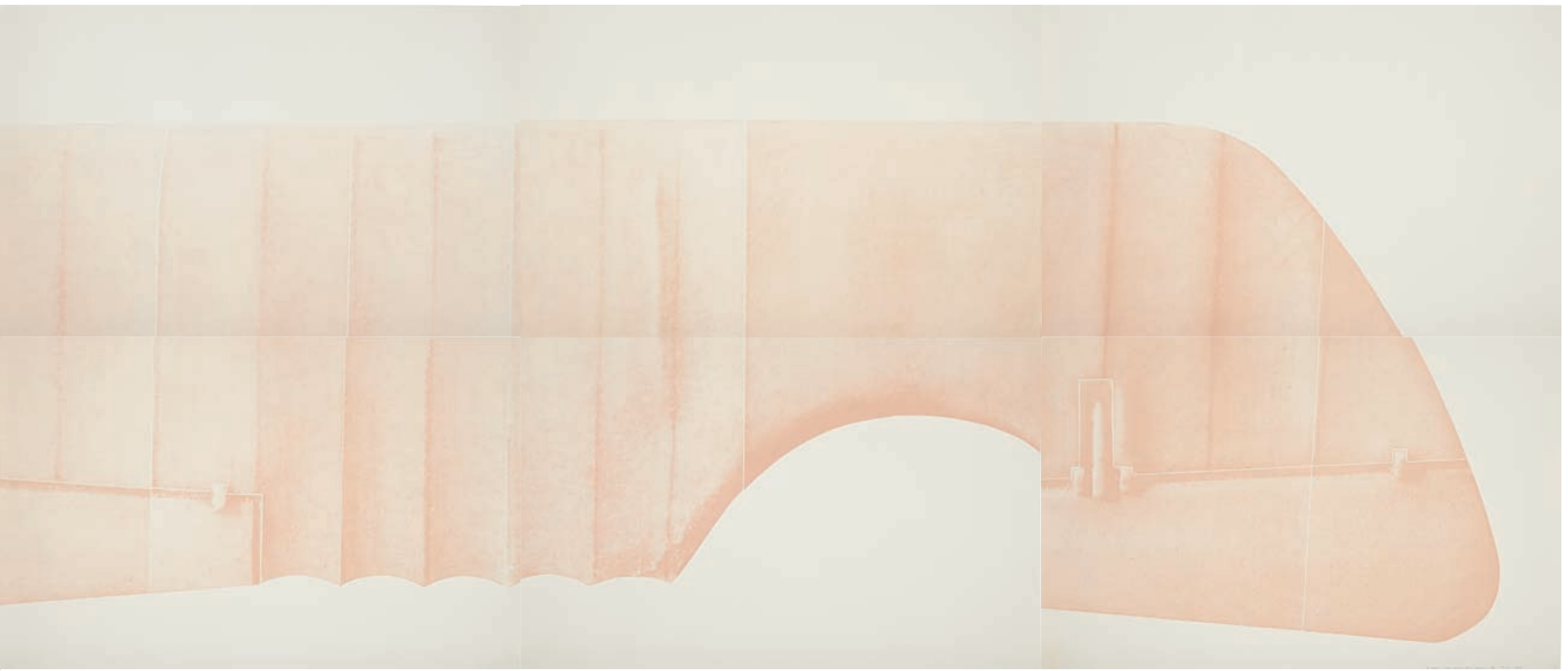
Etching, photo-etching and aquatint in colors, on Arches cover paper, the full sheets (on two panels, shaped as issued), signed, titled, dated '1983-5' and numbered 3/8 in pencil (there were also 8 proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed in two parts.

both overall S. 93 x 47 in. (236.2 x 119.4 cm)

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

#### LITERATURE

Graphicstudio 32







51

**JOHN BALDESSARI** b. 1931

*Object (with Flaw)*, 1988

Lithograph in colors, on three sheets of Somerset and Arches 88 paper and one irregularly shaped sheet of Plexiglas, all the full sheets, one signed and numbered 11/35 in pencil (there were also 15 artist's proofs), co-published by Cirrus Editions, Los Angeles (with their blindstamp) and Multiples, Inc., New York, the works on paper all framed individually.

overall approx. 101½ x 56 in. (257.8 x 142.2 cm)

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

**LITERATURE**

Cirrus Editions p 189; Sharon Coplan Hurowitz 40

52

**JOHN BALDESSARI** b. 1931

*Jacob's Ladder: Love (Yellow, Red, Blue and Black and White); War (Orange, Violet, Green and Black and White)*, 2004

Multiple with movable parts printed on both sides of six aluminum panels, contained in anodized aluminum frame and base, with electric motor and gear system, incised with signature, dated '04' and stamp numbered 28/50 on the back of base, with edition information on the underside, Edition No. 29, published by Deutsche Guggenheim, Berlin. 29 x 11½ x 7½ in. (73.7 x 30.2 x 18.1 cm)

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

**LITERATURE**

Sharon Coplan Hurowitz 136



LOVE

(one side)



WAR

(another side)





53

**JOHN BALDESSARI** b. 1931

*Two Noses: Red and Green, 2005*

Digital print in colors, on aluminum with embossing, mounted on wallboard (as issued), the full sheet, signed and numbered 13/15 in black pen on a label affixed to the reverse (there were also 15 artist's proofs), published by Galerie & Edition Artelier, Graz, Austria, contained in original black frame.

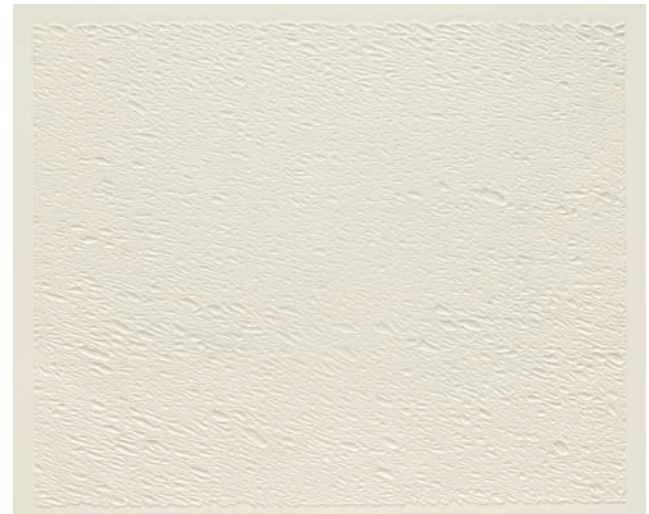
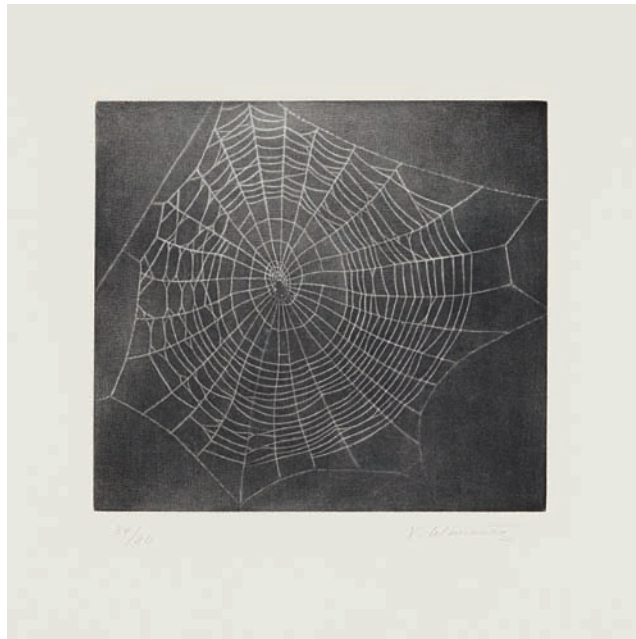
S. 33½ x 58¼ in. (85.1 x 148 cm)

Estimate \$7,000-10,000

**LITERATURE**

Sharon Coplan Hurowitz 164





54

### VARIOUS ARTISTS

*The MOCA Portfolio, 1999-2000*

The complete set of six prints, including one mezzotint, one embossing, and four etchings (one with lithograph, two with aquatint), on various papers (two with Chine collé), with full margins, all signed and numbered 34/80 in pencil (there were also various artist's proofs for all), co-published by the Museum of Contemporary Art and Lapis Press (for Ruscha, Celmins and Puryear) or Gemini G.E.L. (for Hamilton, Marden and Serra), Los Angeles (all with their respective blind or inkstamps), all contained in original red fabric-covered portfolio designed by Frank Gehry. portfolio 31½ x 23 x 1¾ in. (80 x 58.4 x 3.5 cm)

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

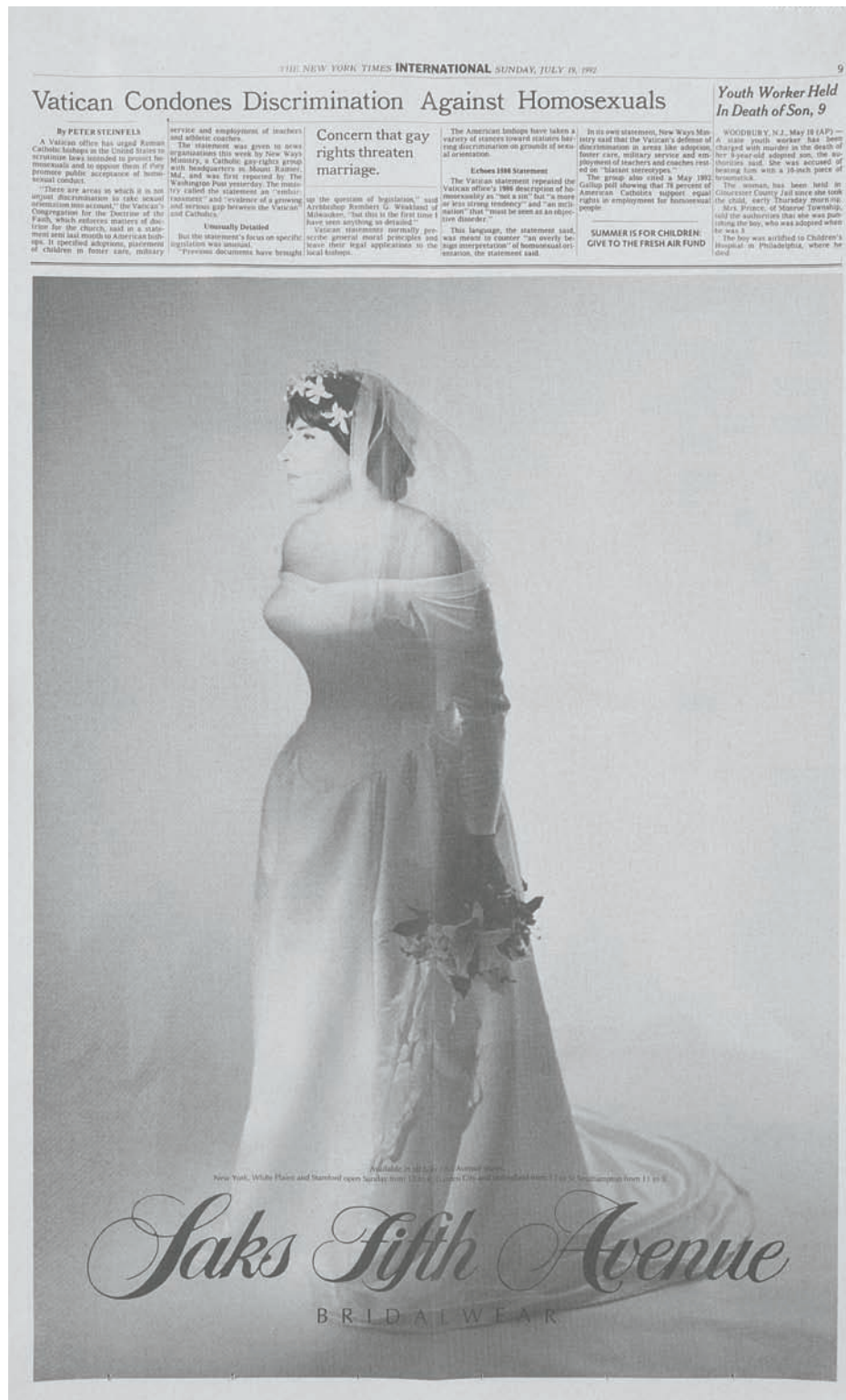
### LITERATURE

Samantha Rippner p. 54 (Celmins); Silke von Berswordt-Wallrabe 134 (Serra)

Including:

Vija Celmins, *Untitled (spider web)*; Ann Hamilton, *Written*; Brice Marden, *L.A. Muses*; Martin Puryear, *Untitled*; Ed Ruscha, *Pico, Flower, Figueroa*; and Richard Serra, *MOCA print*





THE NEW YORK TIMES INTERNATIONAL SUNDAY, JULY 19, 1992 9

## Vatican Condoned Discrimination Against Homosexuals

By PETER STEINFELD

A Vatican official has urged Roman Catholic bishops in the United States to reiterate laws intended to protect homosexuals and to oppose them if they promote public acceptance of homosexual conduct.

There are areas in which it is not unjust discrimination to take sexual orientation into account," the Vatican's Congregation for the Doctrine of the Faith, which enforces matters of doctrine for the church, said in a statement sent last month to American bishops. It specified adoption, placement of children in foster care, military service and employment of teachers and athletic coaches.

The statement was given to news organizations this week by New Ways Ministry, a Catholic gay-rights group with headquarters in Mount Rainier, Md., and was first reported by The Washington Post yesterday. The ministry called the statement an "embarrassment" and "evidence of a growing and serious gap between the Vatican and Catholics."

Unusually Detailed

But the statement's focus on specific legislation was unusual.

"Previous documents have brought concern that gay rights threaten marriage."

The American bishops have taken a variety of stances toward states having discrimination on grounds of sexual orientation.

Echelon 1988 Statement

The Vatican statement repeated the Vatican office's 1988 description of homosexuality as "not a sin" but "a more or less strong tendency" and "an inclination" that "must be seen as an objective disorder."

This language, the statement said, was meant to counter "an overly benign interpretation" of homosexual orientation, the statement said.

In its own statement, New Ways Ministry said that the Vatican's defense of discrimination in areas like adoption, foster care, military service and employment of teachers and coaches rested on "bizarre stereotypes."

The group also cited a May 1992 Gallup poll showing that 78 percent of American Catholics support equal rights in employment for homosexual people.

WOODBURY, N.J., May 18 (AP) — A 16-year-old youth worker has been charged with murder in the death of her 9-year-old adopted son, the adoption agency said. She was accused of leaving him with a 10-inch piece of furniture.

The woman, who has been held in Gloucester County Jail since she took the child, early Thursday morning, Mrs. Francis, of Monroe Township, said the authorities that she was punishing the boy, who was adopted when he was 3.

The boy was airlifted to Children's Hospital in Philadelphia, where he died.

SUMMER IS FOR CHILDREN: GIVE TO THE FRESH AIR FUND

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# Saks Fifth Avenue

BRIDAL WEAR

55

**ROBERT GOBER** b. 1954

*Untitled*, 1992-96

Photolithograph, on French Dur-O-Tone Paper, folded and with line of holes along the lower edge (as issued), the full sheet, signed, dated '92-96' and numbered 'Edition #21 of 40' in pencil on the reverse (there were also 10 artist's proofs), published as a special edition to benefit the Hetrick-Martin Institute, New York, framed.  
S. 22¼ x 13½ in. (56.5 x 34.3 cm)

Estimate \$10,000-15,000





56

**SIGMAR POLKE** 1941-2010

*Freundinnen I / Girlfriends I, 1967*

Offset lithograph, on wove paper, with full margins, signed, dated '67' and numbered 62/150 in pencil, published by Galerie h (August Haseke), Hannover, Germany, framed.

I. 18 x 23½ in. (45.7 x 58.7 cm)

S. 18¾ x 23⅞ in. (47.6 x 60.6 cm)

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

**PROVENANCE**

Jörg Maas, Berlin

American Private Collection

**LITERATURE**

Jürgen Becker and Claus von der Osten 3



**ANDY WARHOL** 1928-1987*Liz*, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated in black ink (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, the colors fresh and bright, framed.

I. 21 $\frac{7}{8}$  x 21 $\frac{7}{8}$  in. (55.6 x 55.6 cm)

S. 22 $\frac{7}{8}$  x 23 in. (58.1 x 58.4 cm)

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

**PROVENANCE**

Sotheby's New York, May 3 & 4, 2007, lot 631

Gary Bruder, New York

Miller Block Gallery, Boston

Private Collection, New York

**LITERATURE**

Frayda Feldman and Jörg Schellmann 7

Tuesday, January 11, 1977

....my opening at Castelli... there was the big “Hammer & Sickle” and eight small ones. David Whitney, Philip Johnson, David White were there. Paulette Goddard arrived, she said wanted me to do her a hammer and Sickle pin. ...Bianca arrived in the dress from Halston’s window that Victor had foot-printed.... Bianca wanted poppers but nobody had any. Halston came in with a little painting Elizabeth Taylor had done for me because she didn’t come down—he’d just been with her. When I think about that I’m really disappointed—it would have been so great if Liz Taylor had come to the opening. That would have made it something wouldn’t it?

Pat Hackett, *The Andy Warhol Diaries* p. 14



Ann W. 50



**ANDY WARHOL** 1928-1987*Shoes*, 1980

Screenprint in colors with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 'AP 2/10' in pencil (one of 10 artist's proofs, the edition was 60), published by the artist (with his copyright inkstamp on the reverse), framed.

S. 39¾ x 59¼ in. (101 x 150.5 cm)

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

**PROVENANCE**

The Estate of Andy Warhol, New York

The Estate of Jeffrey Ruesch, New York

Private Collection, New York

**LITERATURE**

Frayda Feldman and Jörg Schellmann 257









**ANDY WARHOL** 1928-1987*Superman, from Myths*, 1981

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet, signed and numbered 138/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their inkstamp on the reverse), framed.  
 S. 37 $\frac{7}{8}$  x 37 $\frac{7}{8}$  in. (96.2 x 96.2 cm)

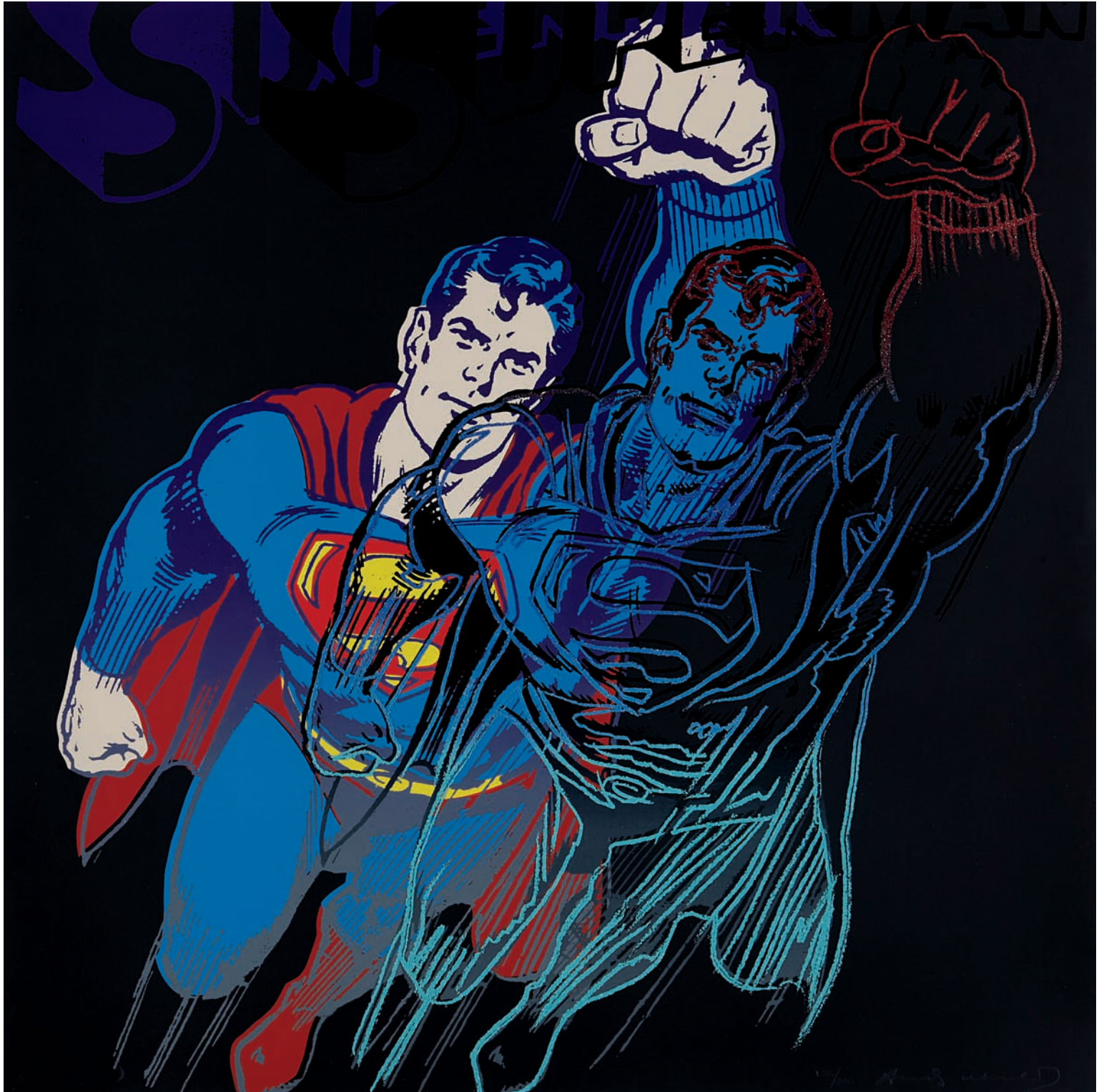
**Estimate** \$100,000-150,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 260



Joe Shuster (art) and Jack Adler (color), cover of *Action Comics* No. 1, June 1938, DC Comics





60

**ANDY WARHOL** 1928-1987

*Flash - November 22, 1963, 1968*

The complete set of 11 screenprints in colors, on wove paper, the full sheets, with colophon and Teletype text, ten prints signed in blue ball-point pen on the reverse, the colophon signed and numbered 81 from the edition of 200 on the front and inscribed 'to Charles Rydell with love Andy Warhol' on the reverse in blue ball-point pen, one folder signed and inscribed 'to Jerome Hill Andy Warhol' (there was also an edition of 26 in Roman numerals), published by Racolin Press, Inc., Briarcliff Manor, New York, contained in original linen-covered hardcover folder, screenprinted in silver, lacking Plexiglas box.

S. 22¼ x 22 in. (56.5 x 55.9 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 32-42



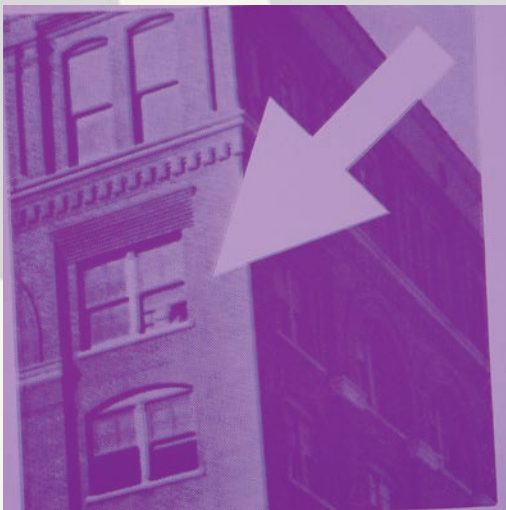
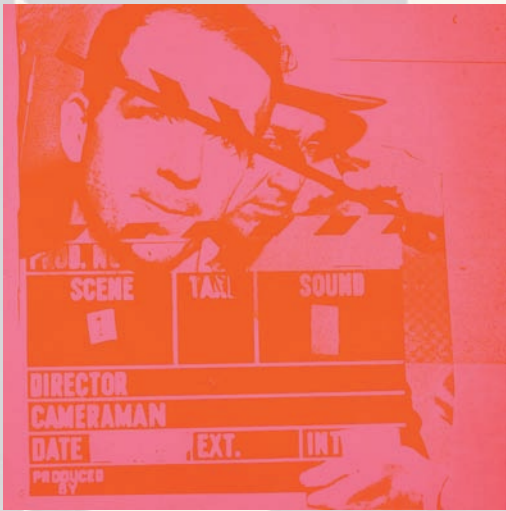
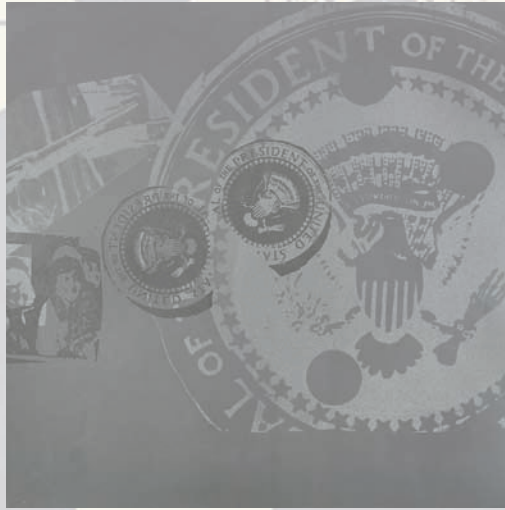
“For years Warhol couldn’t let go of the John F. Kennedy assassination and the events around it. He kept returning to related images, especially of Jacqueline Kennedy, which became some of his best known paintings. Finally, as if in a bid for closure, he printed a portfolio of the pictures he collected,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

HOLLAND COTTER *POP RIDES THE NEWS CYCLE*, NEW YORK TIMES, OCTOBER 20, 2011

mild tomorrow. Details on Page 44.

NOVEMBER 1962

TEN CENTS





**ANDY WARHOL** 1928-1987*Camouflage*, 1987

The complete set of eight screenprints in fluorescent colors, on Lenox Museum Board, the full sheets, all signed by the executor, titled, inscribed 'REG ED.' and numbered 63/80 in pencil on the reverse on the stamped certificate of authenticity (there were no artist's proofs), published by the artist, all framed.

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

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 406-413

Military camouflage patterns influenced fashion and art from the time of the First World War onwards. Gertrude Stein recalled the cubist artist Pablo Picasso's reaction around 1915:

"I very well remember at the beginning of the war being with Picasso on the boulevard Raspail when the first camouflaged truck passed. It was at night, we had heard of camouflage but we had not seen it and Picasso amazed looked at it and then cried out, yes it is we who made it, that is cubism." Gertrude Stein in *From Picasso*, 1938



Bertram Park, *Chelsea Arts Club Dazzle Ball*, 1919, photograph

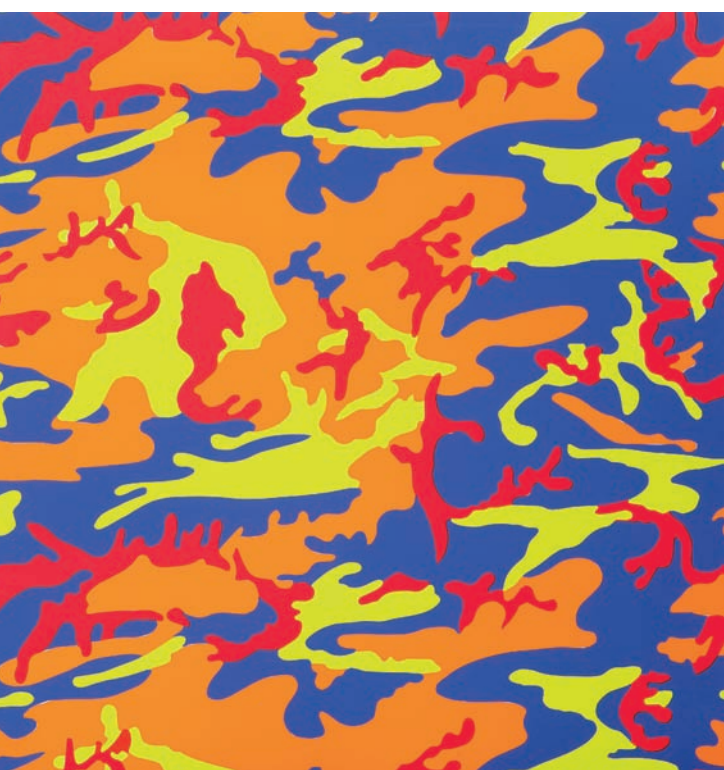


Stephen Sprouse, *suit*, 1988.  
The Costume Institute at The Metropolitan Museum.

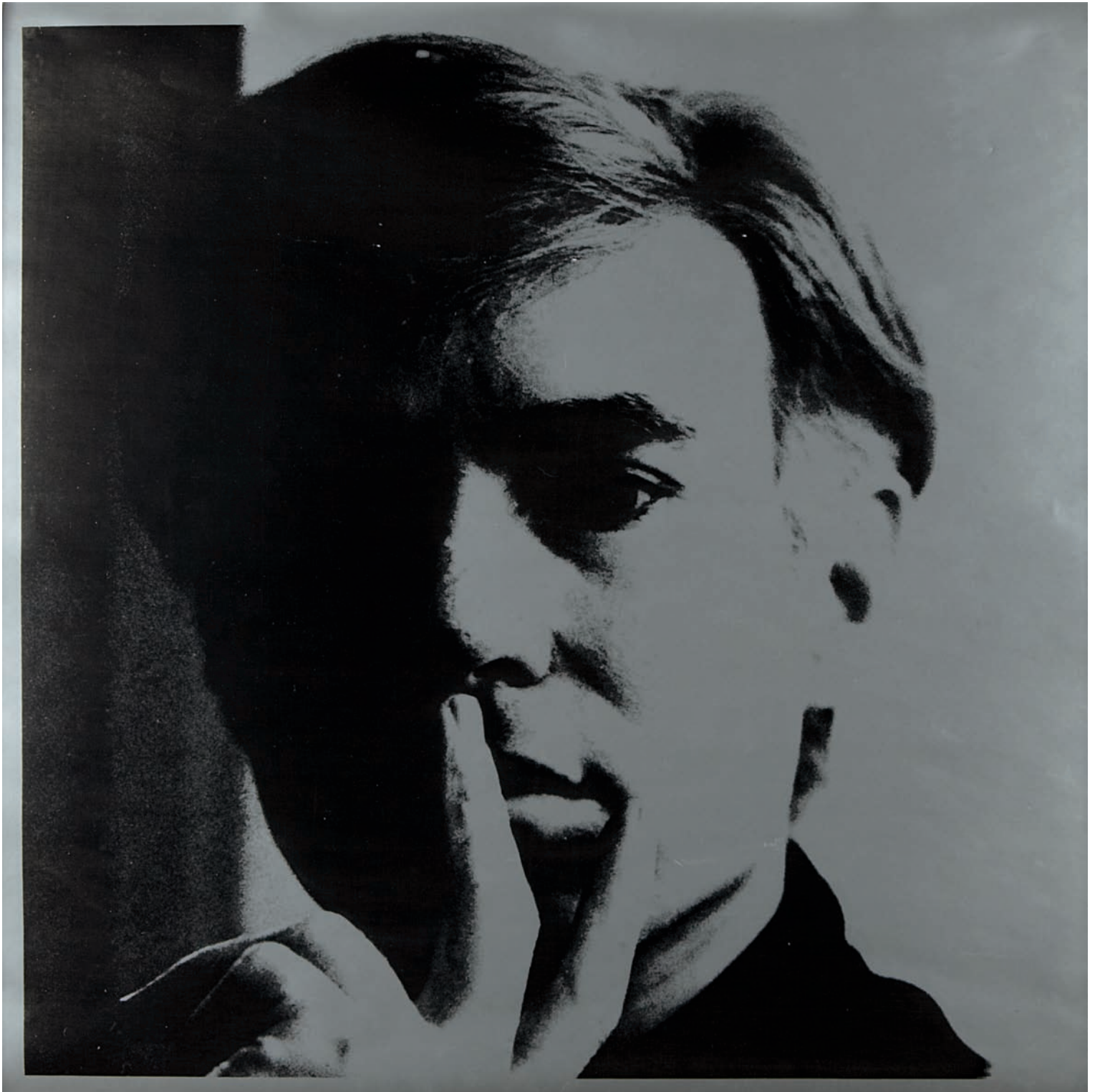












62

**ANDY WARHOL** 1928-1987

*Self-Portrait*, 1966

Offset lithograph, on silver coated paper, with full margins, signed, dated '66' and numbered 6/300 in black ink on the reverse, published by Leo Castelli Gallery, New York, framed.

I. 21 $\frac{7}{8}$  x 20 $\frac{1}{4}$  in. (55.6 x 51.4 cm)

S. 23 x 22 $\frac{7}{8}$  in. (58.4 x 58.1 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 16



63

**ANDY WARHOL** 1928-1987

*After the Party, 1979*

Screenprint in colors, on Arches 88 paper, the full sheet, signed and numbered 522/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, framed.

S. 21½ x 30¾ in. (54.2 x 77.2 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 183





64

**ANDY WARHOL** 1928-1987

*Truck*, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 28/60 in pencil (there were also 15 artist's proofs), published by Hermann Wünsche, Bonn, Germany, framed.

S. 39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in. (100 x 100 cm)

Estimate \$12,000-18,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 369



65

**CLAES OLDENBURG** b. 1929

*Fire Plug Souvenir - Chicago, August 1968, 1968*

Plaster sculpture painted in red, signed with initials, numbered 26/100 in black marker, and stamp incised with initials, 'Chicago' and 'August 1968' on the underside (there were also an unknown number of artist's proofs), published by Richard Feigen Gallery, Chicago.  
8 x 7¼ x 6 in. (20.3 x 18.4 x 15.2 cm)

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

**LITERATURE**

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



**ROY LICHTENSTEIN** 1923-1997

*Weisman Award (Yellow Brushstroke)*, 1991

Cast bronze sculpture with patina and enamel paint, stamp numbered 9 on the bottom of the base (from the initial lifetime casting of 19: 13 numbered edition pieces and 6 lettered A-F), commissioned by the Frederick R. Weisman Art Foundation and produced by Gemini G.E.L., Los Angeles (with their stamps on the underside).  
11 x 13½ x 4½ in. (27.9 x 34.3 x 11.4 cm)

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

**LITERATURE**

Gemini G.E.L. 1507

Only the initial 19 produced in the original lifetime casting were distributed as awards between 1991-95 by the Frederick R. Weisman Art Foundation. There were two posthumous castings by other fabricators, including approximately 12 in 2002-06 and 100 in 2012, although as of this date, the foundation has no plans to distribute them.



Hans Namuth, *Roy Lichtenstein in the studio*, 1991









67

**ROY LICHTENSTEIN** 1923-1997

*Modern Head Relief, 1970*

Brass edition relief sculpture, incised signed, dated '70' and numbered 67/100 on a plaque affixed to the reverse (there were also 5 trial proofs), published by Gemini G.E.L., Los Angeles (with their stamp).

24 x 17¾ x ¾ in. (61 x 45.1 x 1.9 cm)

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

**LITERATURE**

Gemini G.E.L. 247



68

**ROY LICHTENSTEIN** 1923-1997

*Portrait, From Brushstroke Figures Series, 1989*

Lithograph, waxtype, woodcut and screenprint in colors, on Saunders Waterford paper, with full margins, signed, dated '89' and numbered 57/60 in pencil (there were also 8 artist's proofs), co-published by Waddington Graphics, Ltd., London and Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.

I. 49 $\frac{5}{8}$  x 31 $\frac{1}{8}$  in. (126 x 81 cm)

S. 52 $\frac{1}{4}$  x 33 $\frac{7}{8}$  in. (132.7 x 86 cm)

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

**LITERATURE**

Mary Lee Corlett 229; Graphicstudio 82



Dick Giordano, cell from *The Painting: Strange Suspense Stories* #72, Charlton Comics Group, October 1964





69

**ROY LICHTENSTEIN** 1923-1997

*Water Lily*, 1993

Screenprint in colors, on Lana Royal paper, with full margins, signed, dated '93' and numbered 92/130 in pencil (there were also 28 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

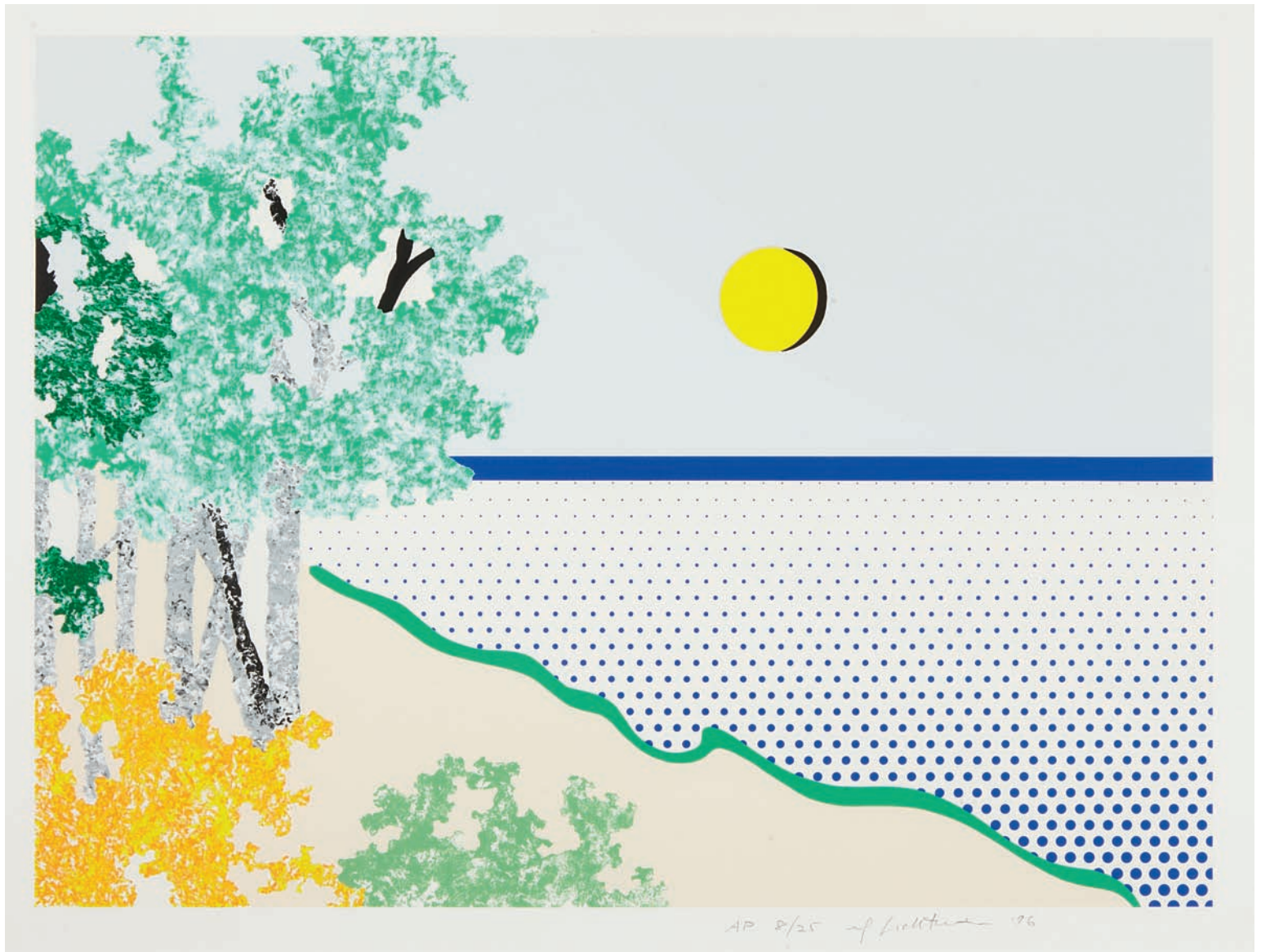
I. 12¼ x 17 in. (31.1 x 43.2 cm)

S. 18¼ x 22⅞ in. (46.4 x 58.1 cm)

Estimate \$10,000-15,000

**LITERATURE**

Gemini G.E.L. 1582; Mary Lee Corlett 287



70

**ROY LICHTENSTEIN** 1923-1997

*Tilted*, 1996

Screenprint in colors, on Coventry Rag paper, with full margins, signed, dated '96' and numbered 'AP 8/25' in pencil (an artist's proof, the edition was 175), co-published by the artist and Ronald Feldman Fine Arts, Inc., New York, to benefit the Campaign for Freedom of Expression, framed.

I. 24 x 32½ in. (61 x 82.6 cm)

S. 31½ x 39½ in. (80 x 100.3 cm)

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

**LITERATURE**

Mary Lee Corlett 307





71

**ROY LICHTENSTEIN** 1923-1997

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

Screenprint in colors, on blue Rowlux, the full sheet, signed and annotated 'V' in pencil on the reverse (one of 50 proofs in Roman numerals, the edition was 200), published by Original Editions, New York, framed.  
S. 19 $\frac{7}{8}$  x 23 $\frac{3}{8}$  in. (50.5 x 60.6 cm)

Estimate \$12,000-18,000

**LITERATURE**

Mary Lee Corlett 37



72

**ROY LICHTENSTEIN** 1923-1997

*Still Life with Pitcher and Flowers, 1974*

Lithograph and screenprint in colors, on Rives BFK paper, with full margins, signed, dated '74' and numbered 67/100 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York (with their inkstamp on the reverse), framed.

I. 30 $\frac{1}{8}$  x 45 $\frac{1}{8}$  in. (76.5 x 114.6 cm)

S. 36 $\frac{3}{4}$  x 51 $\frac{1}{8}$  in. (93.3 x 131.1 cm)

Estimate \$10,000-15,000

**LITERATURE**

Mary Lee Corlett 130





73

SOLD TO BENEFIT THE FRANKLIN FURNACE ARCHIVE

**TOM OTTERNESS** b. 1952

*Free Speech*, 2008

Bronze sculpture, incised with signature, dated '2008' and numbered 6/9, published to benefit the Franklin Furnace Archive, Inc., Brooklyn, New York.

7 x 3 x 2½ in. (17.8 x 7.6 x 6.4 cm)

Estimate \$8,000-12,000



74

**KAWS** b. 1974

*Four Foot Companion*, 2009

Cast vinyl sculpture painted in colors, from the edition of 100, stamped '©KAWS..2009' and 'MEDIACOM TOY 2009' on the underside.

50 x 24 x 15 in. (127 x 61 x 38.1 cm)

**Estimate** \$10,000-12,000





75

**TOM WESSELMANN** 1931-2004

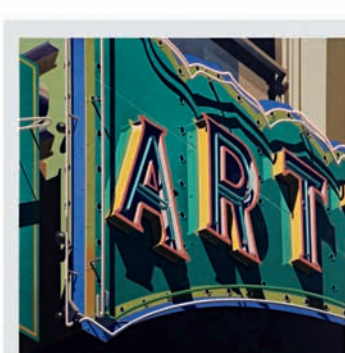
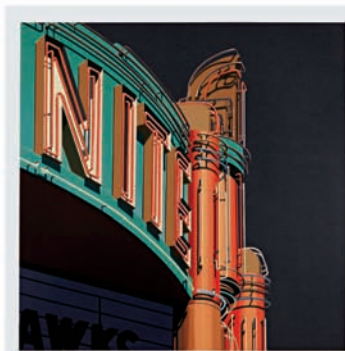
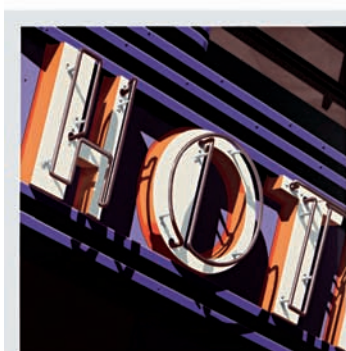
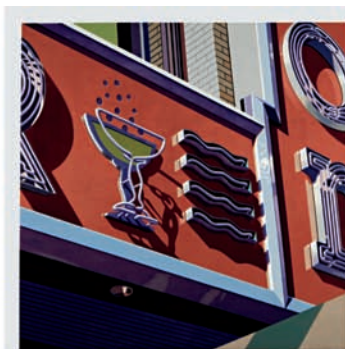
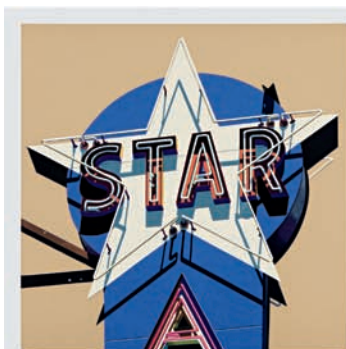
*Monica Nude with Lichtenstein*, 2002

Screenprint in colors, on Museum Board paper, with full margins, signed and numbered 'PP 4/6' in pencil (a printer's proof, the edition was 60 and 8 artist's proofs), published by Cooper Square Prints, New York, framed.

I. 27 x 42½ in. (68.6 x 108 cm)

S. 36 x 49¼ in. (91.4 x 125.1 cm)

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



76

**ROBERT COTTINGHAM** b. 1935

*American Signs, 2009*

The complete set of 12 screenprints in colors, on wove paper, with full margins, all signed, dated '2009', titled and numbered 35/100 in pencil, published by American Images Atelier, New York, all contained in original gray silk-covered box with artist and title embossed with gold foil. 40½ x 39½ in (101.9 x 99.4 cm)

Estimate \$15,000-25,000







77

**ROBERT INDIANA** b. 1928

*Book of Love Suite, 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 151/200 in pencil (there were also 50 artist's proofs), all poems signed and numbered in pencil, published by American Image Editions, New York, all contained in original brown paper-covered portfolio. 26 x 21 in. (66 x 53.3 cm)

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





78

**ROBERT INDIANA** b. 1928

*American Dream*, 1997

The complete set of 30 screenprints in colors, on wove paper, with full margins, six loose and 24 prints bound (as issued), with title page, text, poems by Robert Creeley, and photographic illustrations, six prints signed and numbered 271/395 in pencil, numbered in pencil on the title page (there were also 30 artist's proofs), published by Marco Fine Arts Contemporary Atelier, El Segundo, with their Certificate of Authenticity, all contained in the original black leather binding with the artist's name in red on the front and spine.

22 $\frac{3}{8}$  x 17 $\frac{3}{8}$  in. (56.8 x 44.1 cm)

Estimate \$8,000-12,000





79

**RUSSELL YOUNG** b. 1960

*Marilyn Desire*, 2010

Screenprint in colors with diamond dust, on linen, signed, titled, dated '2010' and annotated 'white + indigo' in pencil on the reverse (one of six 'RY' proofs, the edition was 7), published by Bankrobber, London, supported by a wood stretcher.  
64 x 48 in. (162.6 x 121.9 cm)

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





80

**KENNETH NOLAND** 1924-2010

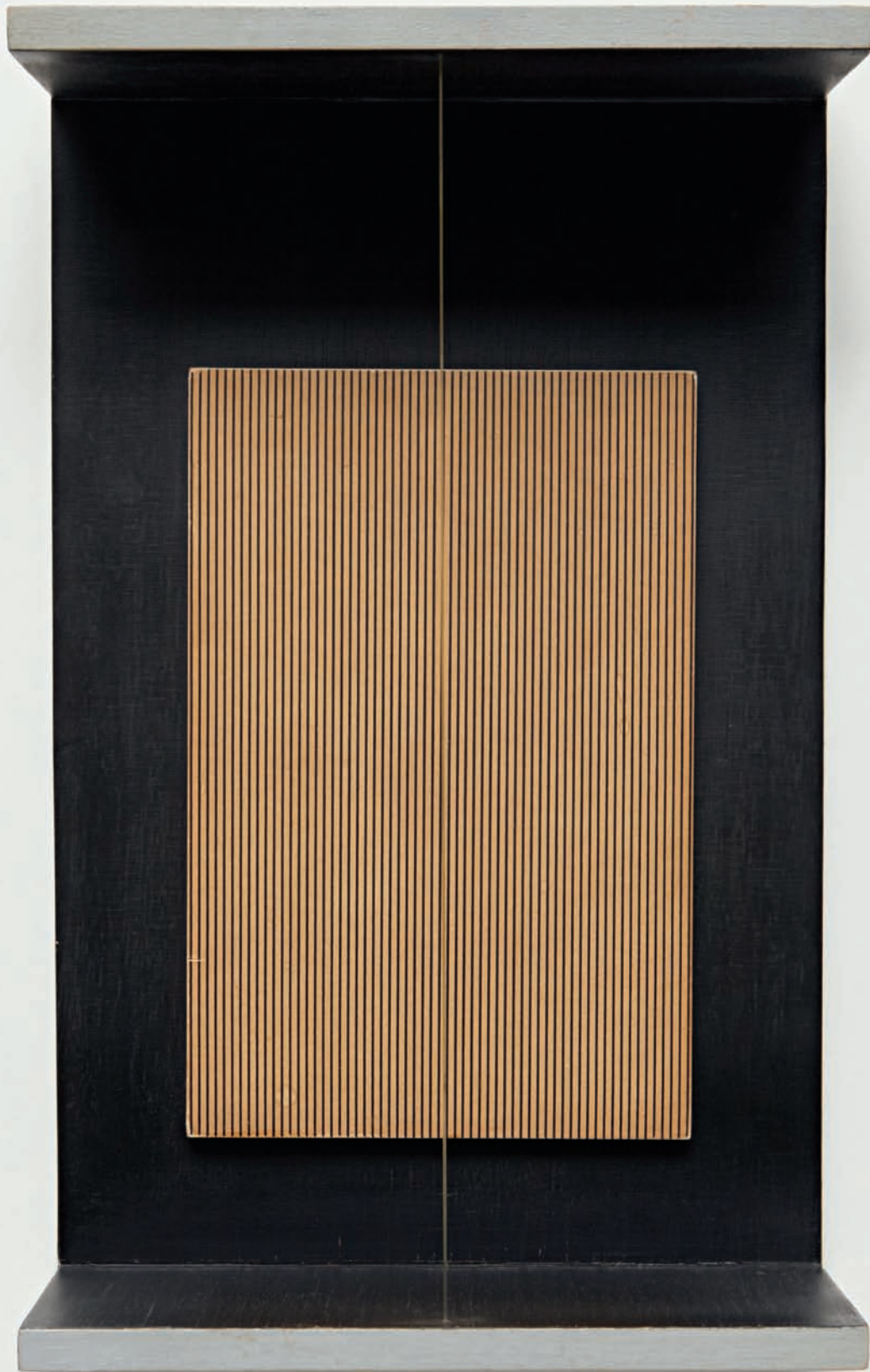
*Quartet I-IV*, 2001

The complete set of four iris prints in colors with screenprint varnish, on Somerset Velvet paper, with full margins, signed on the reverse, annotated sequentially 'I'-IV' and numbered 18/35 in pencil (there were also 12 artist's proofs), published by Ameringer, Howard, Yohe, New York (with their blindstamp), all framed.

all I. 12 $\frac{3}{8}$  x 41 $\frac{3}{4}$  in. (31.4 x 106 cm)

all S. 15 $\frac{7}{8}$  x 44 $\frac{3}{4}$  in. (40.3 x 113.7 cm)

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



81

**JESÚS RAFAEL SOTO** 1923-2005

*Light Trap (Piège de lumière)*, 1965

Multiple comprised of wood, nylon and printed paper,  
numbered 46/100.

18 $\frac{5}{8}$  x 11 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in. (47.3 x 29.2 x 14 cm)

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



82

PROPERTY FROM A PRIVATE COLLECTION

**DAN FLAVIN** 1933-1996

*Untitled*, 1994

The complete set of three aquatints in colors with yarn, printed on both sides of handmade Twinrocker paper, the full sheets, curled and stitched (as issued), all signed, dated '1994' and numbered 10 of 15 in pencil (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York, all contained in original artist specified Plexiglas cases.

all 29½ x 8½ x 7 in. (74.9 x 21.6 x 17.8 cm)

all cases: 32 x 21 x 9 in. (81.3 x 53.3 x 22.9 cm)

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







**DONALD JUDD** 1928-1994*Untitled*, 1961-78

Woodcut in cadmium red, on offset paper, with full margins, signed and numbered 22/25 in pencil (from the portion of the edition in red, numbers 1/25-10/25 also with maroon gouache, there were also 3 artist's proofs), published by Edition der Galerie Heiner Friedrich, Munich, framed.

I. 10 $\frac{1}{8}$  x 16 $\frac{7}{8}$  in. (25.7 x 42.9 cm)

S. 13 $\frac{7}{8}$  x 20 $\frac{3}{4}$  in. (35.2 x 52.7 cm)

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

**LITERATURE**

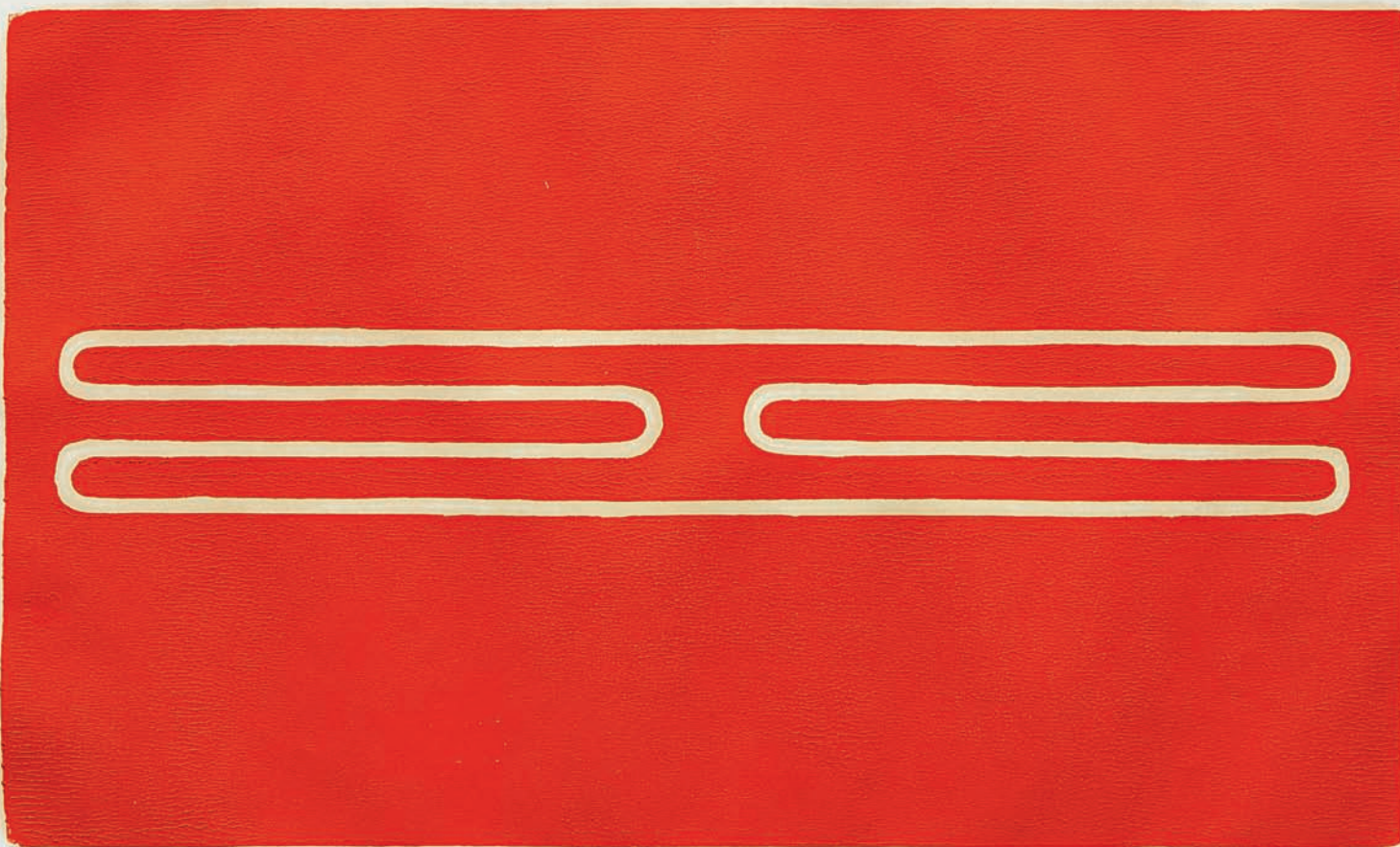
Jörg Schellmann and Mariette Josephus Jitta 26

By 1960 Judd began working with his father Roy C. Judd who had started carving the woodblocks and printing his son's graphic work himself. A longtime woodworking hobbyist, he also worked with his son on the fabrication of the early relief paintings and three-dimensional objects (Donald Judd stopped making paintings after 1962). He routed the plywood for paintings and blocks of wood for prints and typically share identical shapes.



Richard Haas, *Donald Judd's Building*, 1970, etching.

Please see lot 199 of Day Editions



22/25

Judd



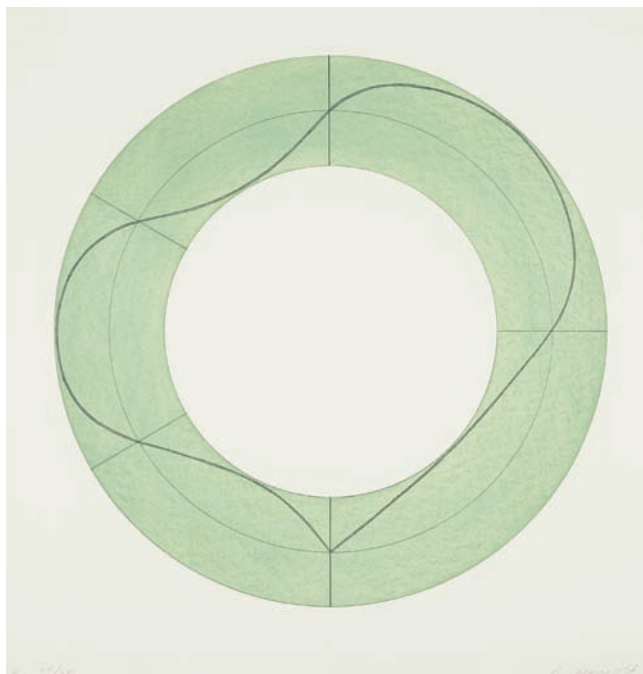
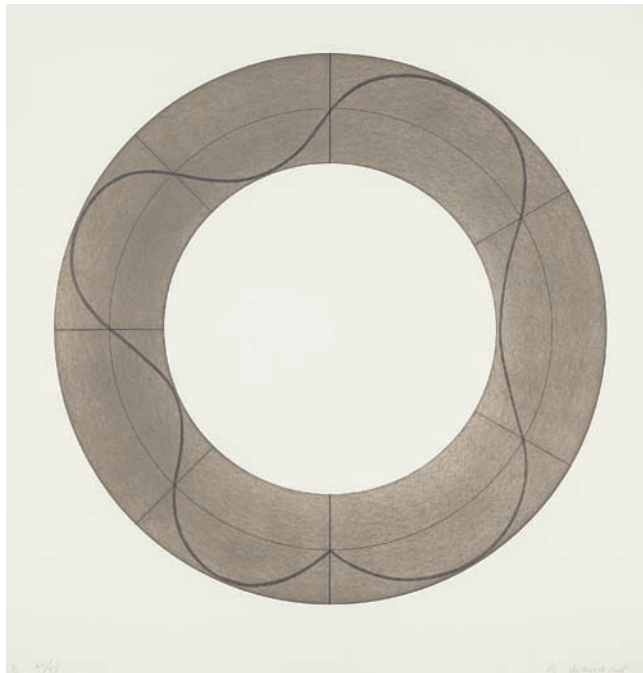
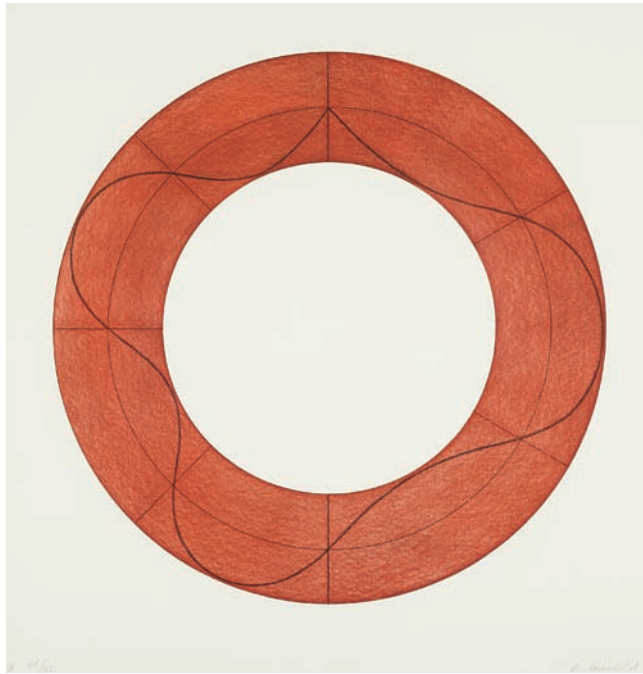
**ROBERT MANGOLD** b. 1937*Ring A; Ring B; and Ring C, 2008*

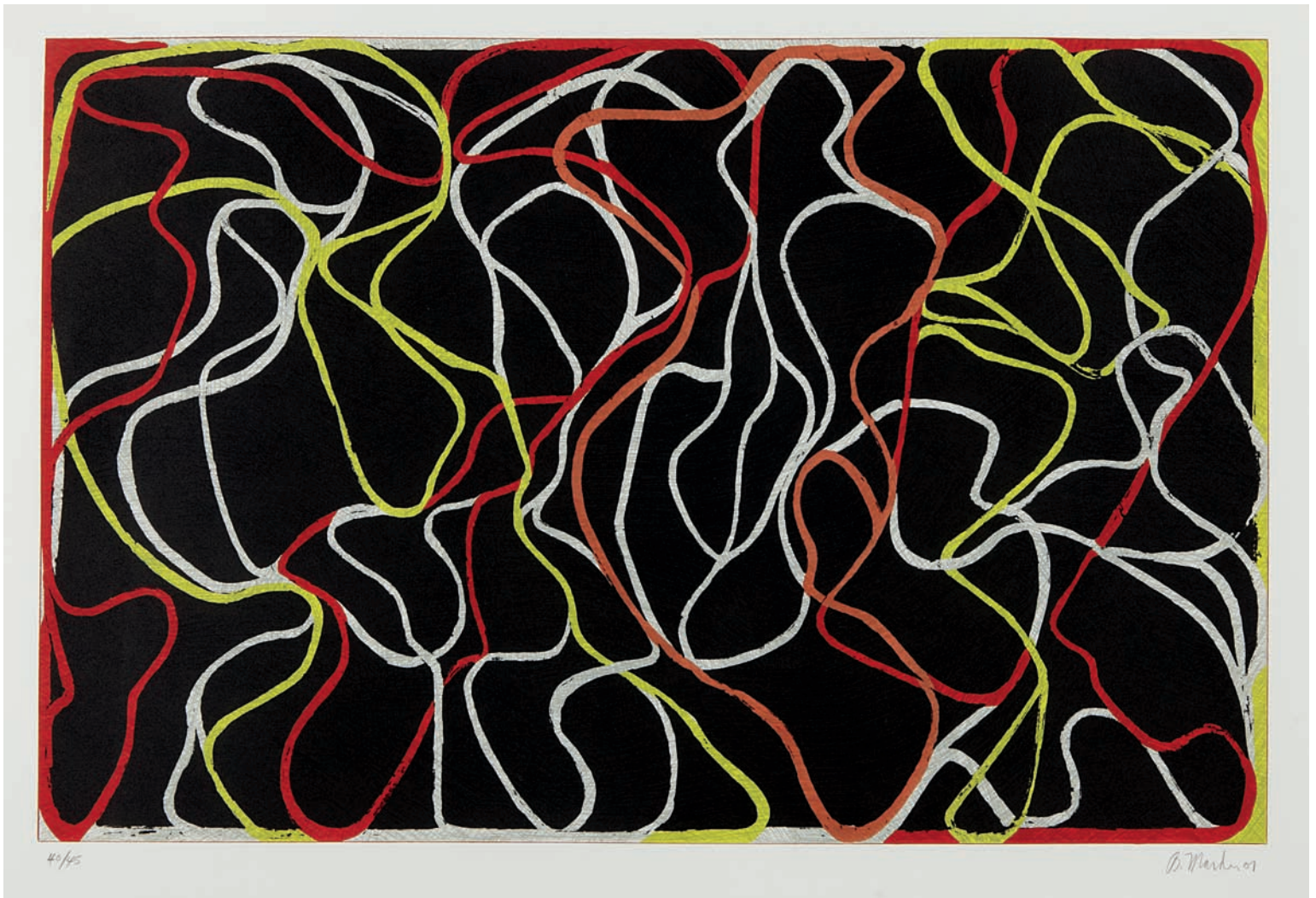
The complete set of three etchings in colors, on wove paper, with full margins, all signed, annotated 'A-C' respectively and numbered 24/35 in pencil (there were also 12 artist's proofs), published by Pace Editions, Inc., New York, all unframed.

all I. 24 $\frac{5}{8}$  x 24 $\frac{5}{8}$  in. (62.5 x 62.5 cm)

all S. 30 $\frac{1}{2}$  x 29 $\frac{1}{4}$  in. (77.5 x 74.3 cm)

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





85

**BRICE MARDEN** b. 1938

*Beyond Eagles Mere, 2001*

Etching in colors and lithograph, on Somerset Satin paper, with full margins, signed, dated '07' and numbered 40/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 17 x 26 in. (43.2 x 66 cm)

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

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

**PROVENANCE**

Miller Block Gallery, Boston

Private Collection, New York

**LITERATURE**

Gemini G.E.L 1871





86

**RICHARD SERRA** b. 1939

*Weight and Measure*, 1993

Etching and aquatint, on Arches Cover paper, the full sheet, signed, dated '93' and numbered 38/45 in pencil (there were also 20 artist's proofs), published by Tate Gallery, London, framed.

S. 67 x 31¼ in (170.2 x 79.4 cm)

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

**LITERATURE**

Silke von Berswordt-Wallrabe 95



87

**RICHARD SERRA** b. 1939

*Extension #1; and Extension #2, 2004*

Two etchings, on Somerset paper, the full sheets, both signed, dated '04' and numbered 2/58 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both framed. both S. 46½ x 34¾ in. (118.1 x 88.3 cm)

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

**LITERATURE**

Gemini G.E.L. 2000 and 2001; Silke von Berswordt-Wallrabe 179 and 180





88

**RICHARD SERRA** b. 1939

*Tujunga Blacktop*, 1985

Paintstick and screenprint, on Arches Cover paper, the full sheet, signed, dated '84' and numbered AP 3/7 in pencil (an artist's proof, the edition was 28), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 59¾ x 52¼ in. (151.8 x 132.7 cm)

Estimate \$8,000-12,000

**LITERATURE**

Gemini G.E.L. 1217; Silke von Berswardt-Wallrabe 33



89

**RICHARD SERRA** b. 1939

*Vive la Vive la*, 1989

Woodcut, on Arches 88 paper, the full sheet, signed with initials, dated '89' and annotated 'ap 19' in pencil (one of 23 artist's proofs, the edition was 100), published by Centre National des Arts Plastiques, Ministère de la Culture, Paris, framed.

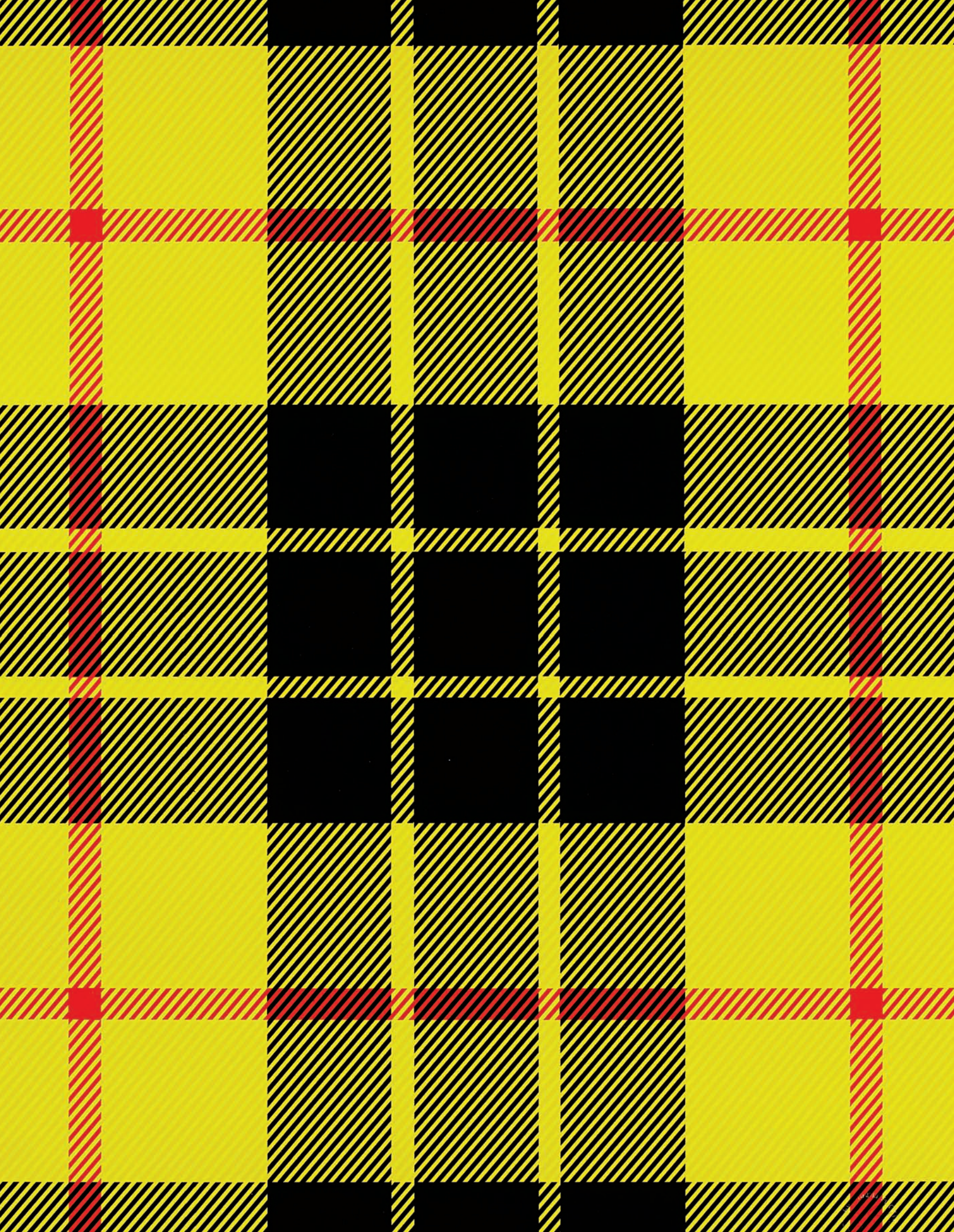
S. 48 x 71¾ in. (121.9 x 182.2 cm)

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

**LITERATURE**

Silke von Berswordt-Wallrabe 49







# PHILLIPS

## DAY EDITIONS

### SALE INFORMATION

NEW YORK, 28 APRIL 2014 at 11AM

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTIONS

Day Session 28 April 2014 at 11am Lots 90-270

### VIEWING

19-28 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

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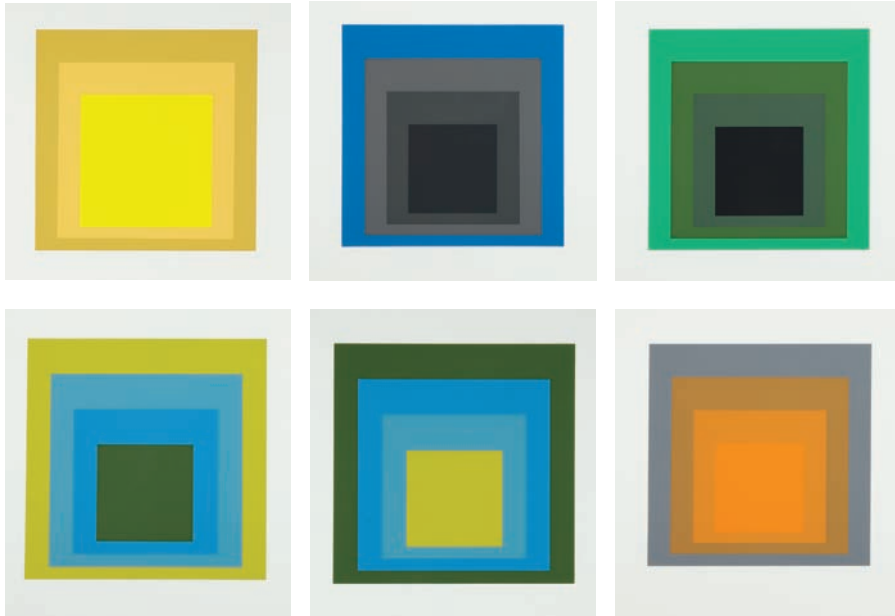
#### ADMINISTRATOR

Jeffrey Kang +1 212 940 1220

[jkang@phillips.com](mailto:jkang@phillips.com)



90



90

PROPERTY FROM A PRIVATE COLLECTION

**JOSEF ALBERS** 1888-1976*Formulation Articulation I and II, 1972*

The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins, numbered 513 of 1000, co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, contained in two original linen-covered gray portfolios and slip case. 20¾ x 15¾ in. (52.7 x 40 cm)

**Estimate** \$5,000-7,000**LITERATURE** Brenda Danilowitz Appendix C

91



91

THIS LOT IS SOLD WITH NO RESERVE

**NORMAN IVES** 1923-1978*BA-2; BA-3; and BA-5, 1970*

Three screenprints in colors, on wove paper, with full margins, all signed, titled, dated '1970' and numbered 50/100 in pencil, published by Ives-Sillman, New Haven (with their blindstamp), unframed.

all I. 11⅞ x 11⅞ in. (30.2 x 30.2 cm)

all S. 17⅞ x 17⅞ in. (45.4 x 45.4 cm)

**Estimate** \$800-1,200 •

An artist in his own right, in 1958 Norman Ives partnered with his colleague at Yale Sewell Sillman, to create the publishing company Ives-Sillman, Inc., in New Haven Connecticut. Over the next 15 years, the publishing company produced a number of important screenprint portfolios and prints by leading artists of the time, including Josef and Anni Albers, Ad Reinhardt, Dieter Rot, Piet Mondrian, Jean Dubuffet, Willem de Kooning, Romare Bearden, Jacob Lawrence and many others.

92



92

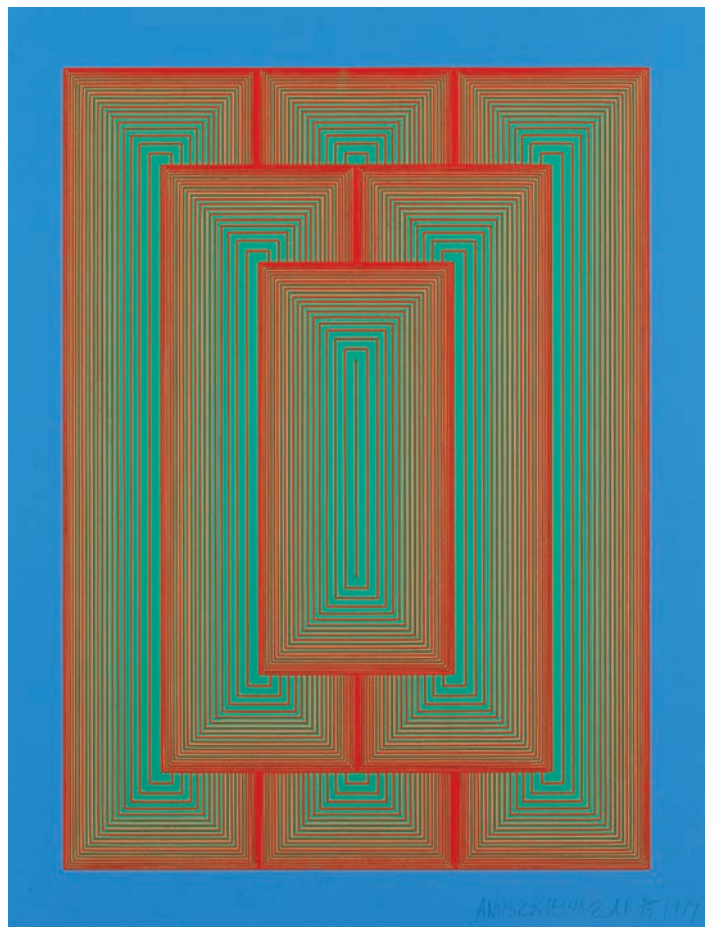
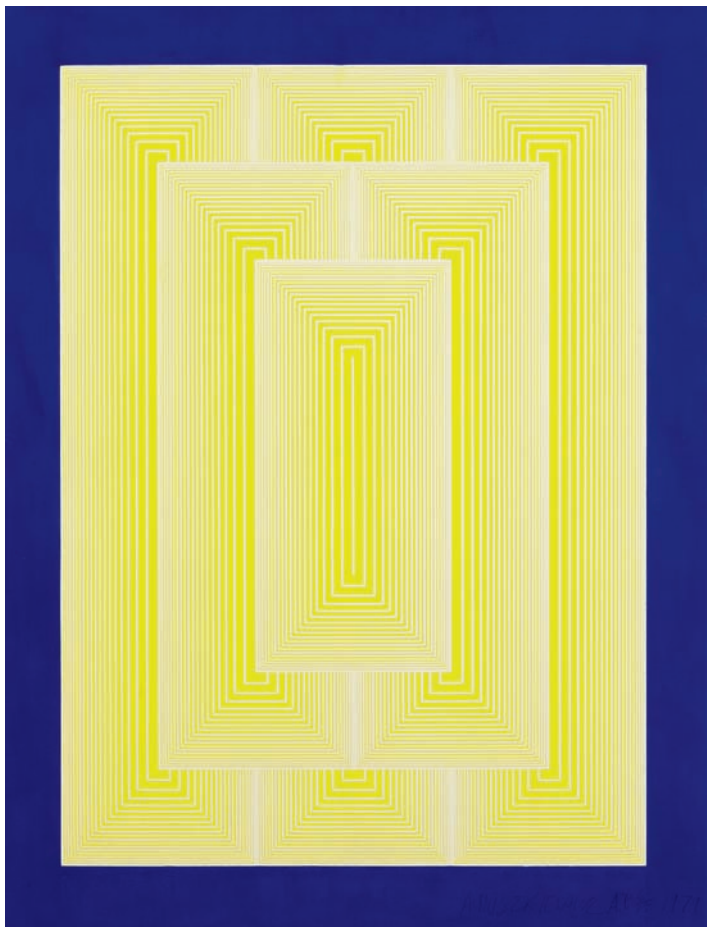
**SOL LEWITT** 1928-2007*Arcs and Bands in Color, 1999*

Screenprint in colors, on Arches 88 paper, with full margins, signed and numbered 8/50 in pencil (there were also 10 artist's proofs), published by Edition Schellmann, New York, framed.

I. 30¼ x 38 in. (76.8 x 96.5 cm)

S. 31¼ x 39¼ in. (79.4 x 99.7 cm)

**Estimate** \$1,500-2,000**LITERATURE** Barbara Krakow Gallery 1999.10



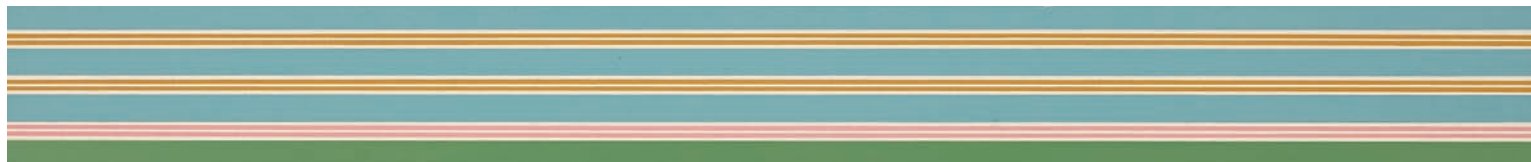
93

**RICHARD ANUSZKIEWICZ** b. 1930*Reflections III, White Line; and Reflections III, Red Line,* 1979

Two screenprints hand-painted in acrylic, on Masonite, both signed, dated '1979' and numbered 'A.P. 6/15' in pencil (the edition was 60 and there were 3 hors commerce impressions), published by Editions Lassiter Meisel, New York, both framed.

both 60 $\frac{5}{8}$  x 46 $\frac{3}{4}$  in. (154 x 118.7 cm)

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



94

**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, laid down to mat board, framed.

S. 6 $\frac{1}{4}$  x 58 $\frac{7}{8}$  in. (15.9 x 149.5 cm)

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





95

**VICTOR VASARELY** 1906-1997*Kettes*, 1988

Wood multiple hand-painted in colors, signed and numbered 98/175 in black ink.

27 x 15½ x 2½ in. (68.6 x 39.4 x 5.4 cm)

Estimate \$4,000-6,000

96

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

Wood multiple hand-painted in colors, signed and numbered 42/100 in black ink.

14⅞ x 9⅜ x 1⅞ in. (37.8 x 23.8 x 4.8 cm)

Estimate \$3,000-4,000

96



97

**VICTOR VASARELY** 1906-1997

*Kezdi*, 1975

Wood multiple hand-painted in colors, signed and numbered 86/100 in black ink, published by Circle Fine Arts, Chicago.

16 $\frac{3}{8}$  x 15 $\frac{1}{4}$  x 1 $\frac{7}{8}$  in. (41.6 x 38.7 x 4.8 cm)

Estimate \$3,500-4,500

97



98



98

**VICTOR VASARELY** 1906-1997

*NBC 35*, circa 1970

Wood multiple with plastic collage in colors, signed in white paint, titled and numbered 16/50 in black ink on label affixed to the underside, published by Editions Pyra AG, Zumikon, Switzerland.

25 $\frac{3}{4}$  x 4 x 4 in. (65.4 x 10.2 x 10.2 cm)

Estimate \$1,500-2,500

99



99

**VICTOR VASARELY** 1906-1997

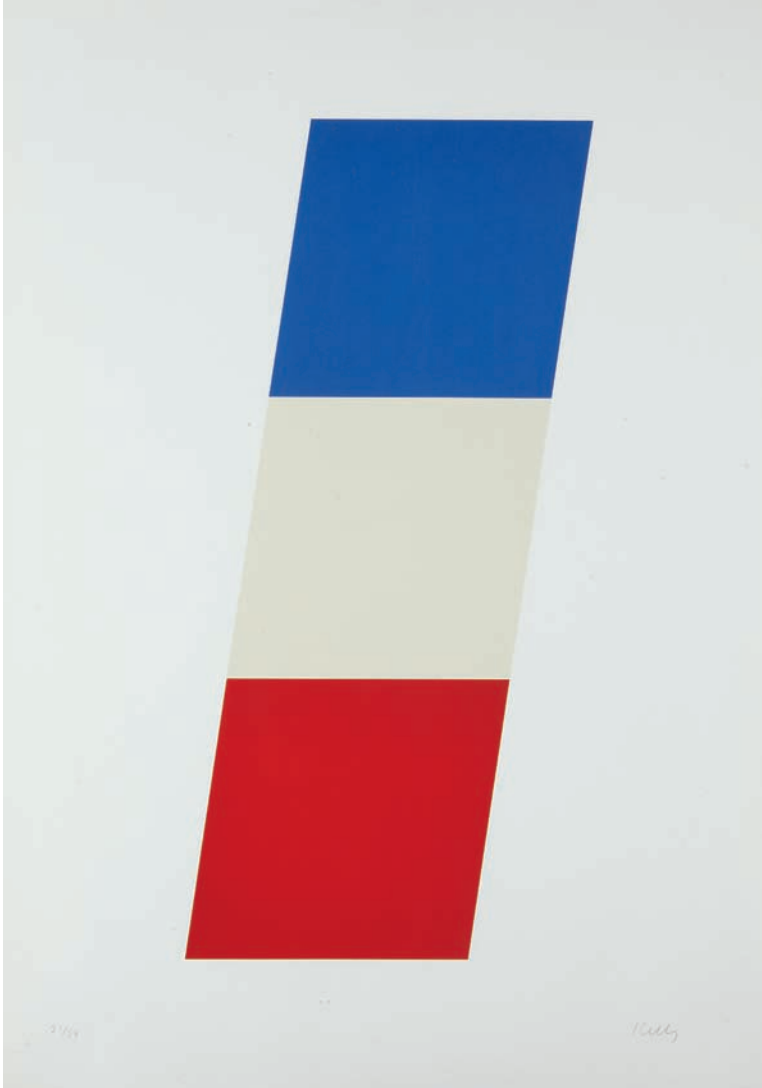
*Stèle*, circa 1988

Wood multiple hand-painted in colors, signed and numbered 58/100 in black ink.

12 x 7 $\frac{7}{8}$  x 1 $\frac{7}{8}$  in. (30.5 x 19.4 x 4.8 cm)

Estimate \$2,000-3,000



**ELLSWORTH KELLY** b. 1923*Blue White Red*, 1970-71

Lithograph in colors, on Arjomari paper, with full margins, signed and numbered 21/54 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 32 x 12¾ in. (81.3 x 32.4 cm)

S. 42¼ x 29¾ in. (107.3 x 75.6 cm)

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

**LITERATURE** Gemini G.E.L. 265; Richard Axsom 74

**ELLSWORTH KELLY** b. 1923

*Green Curve with Radius of 20'*, from *For Meyer Schapiro*, 1974

Lithograph in colors with embossing, on Special Arjomari paper, with full margins, signed and numbered from the edition of 100 in pencil (there were also 25 artist's proofs), published by Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, framed.

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

S. 36¾ x 36 in. (93.3 x 91.4 cm)

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

**LITERATURE** Gemini G.E.L. 527; Richard Axsom 101



102



102

**ELLSWORTH KELLY** b. 1923*Diptych: Dark Blue/Dark Green, 2001*

The complete set of two lithographs in colors, on Rives BFK paper, with full margins, both signed, annotated 'A/B' and 'B/B' respectively and numbered 45/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and accompanying signed print documentation), both framed.

a l. 26 $\frac{7}{8}$  x 25 $\frac{7}{8}$  in. (68.4 x 66 cm)b l. 26 $\frac{7}{8}$  x 26 $\frac{3}{4}$  in. (68.3 x 67.8 cm)both S. 41 $\frac{1}{8}$  x 39 $\frac{7}{8}$  in. (104.6 x 101.3 cm)**Estimate** \$6,000-8,000**LITERATURE** Gemini G.E.L. 1889; Richard Axsom 298

103

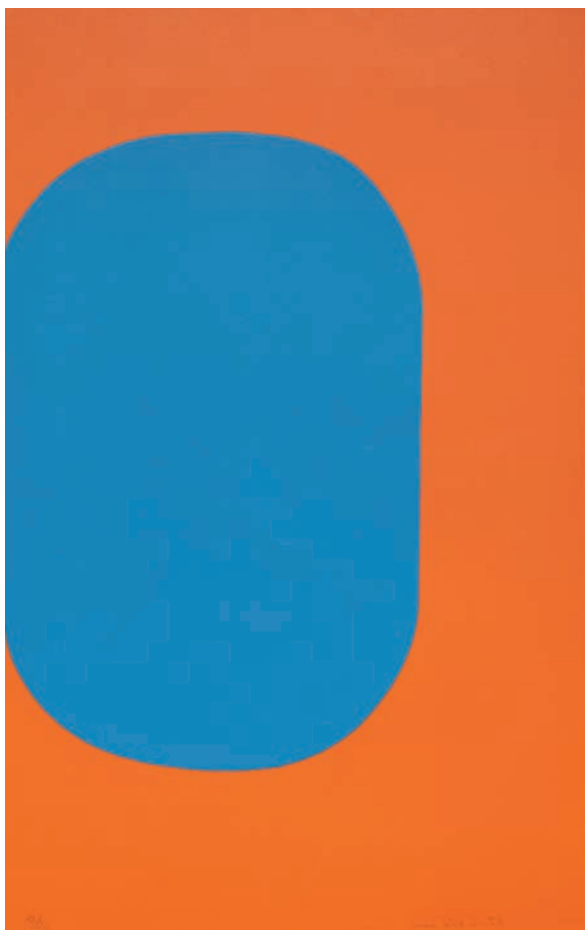
THIS LOT IS SOLD WITH NO RESERVE

**LEON POLK SMITH** 1906-1996*Untitled, 1968*

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 10/20 in pencil (there was also an artist's proof), published by Tamarind Institute, University of New Mexico (with their blindstamp), framed.

S. 29 $\frac{1}{2}$  x 18 $\frac{5}{8}$  in. (74.9 x 47.3 cm)**Estimate** \$800-1,200 •**LITERATURE** Tamarind 2454

103







104

**ROBERT MOTHERWELL** 1915-1991*Put Out All Flags*, 1980

Aquatint and etching in colors, on German Etching paper, with full margins, signed and numbered 15/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by the American Federation of Arts, New York, framed.

I. 11 $\frac{1}{8}$  x 19 $\frac{3}{4}$  in. (29.5 x 50.2 cm)

S. 21 x 28 $\frac{7}{8}$  in. (53.3 x 73.3 cm)

Estimate \$7,000-10,000

**LITERATURE** Siri Engberg and Joan Banach 263

105

**LEE KRASNER** 1908-1984*Obsidian*, 1962

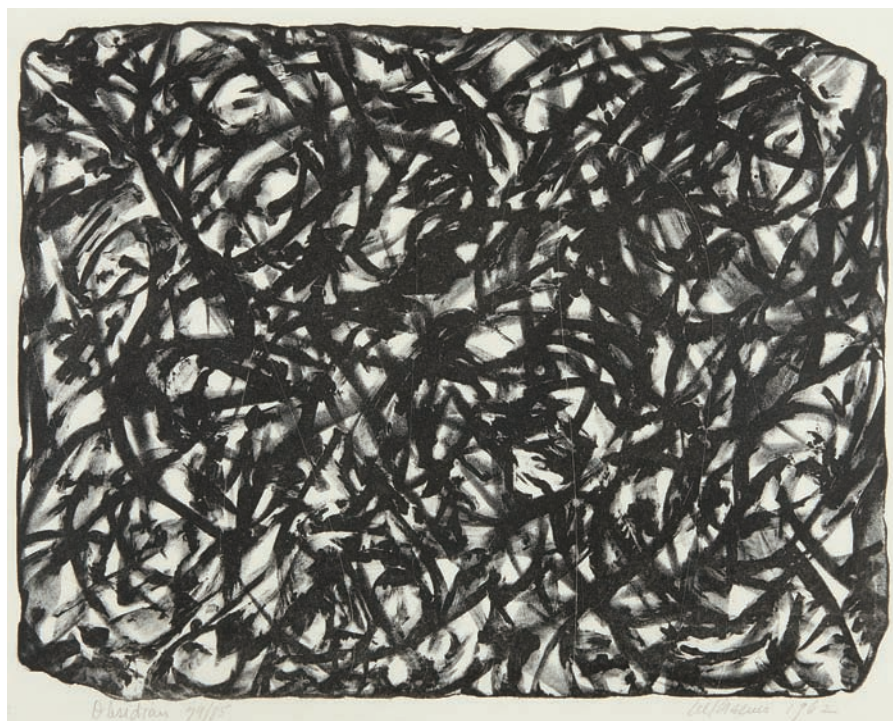
Lithograph, on wove paper, with full margins, signed, titled, dated '1962' and numbered 79/85 in pencil (there were also artist's proofs), published by Rock-Hil-Uris, Inc., New York, framed.

I. 14 $\frac{1}{2}$  x 19 in. (37.1 x 48.3 cm)

S. 18 $\frac{1}{2}$  x 22 $\frac{3}{8}$  in. (47 x 56.8 cm)

Estimate \$2,500-3,500

105



**ROBERT MOTHERWELL** 1915-1991*Untitled*, 1973

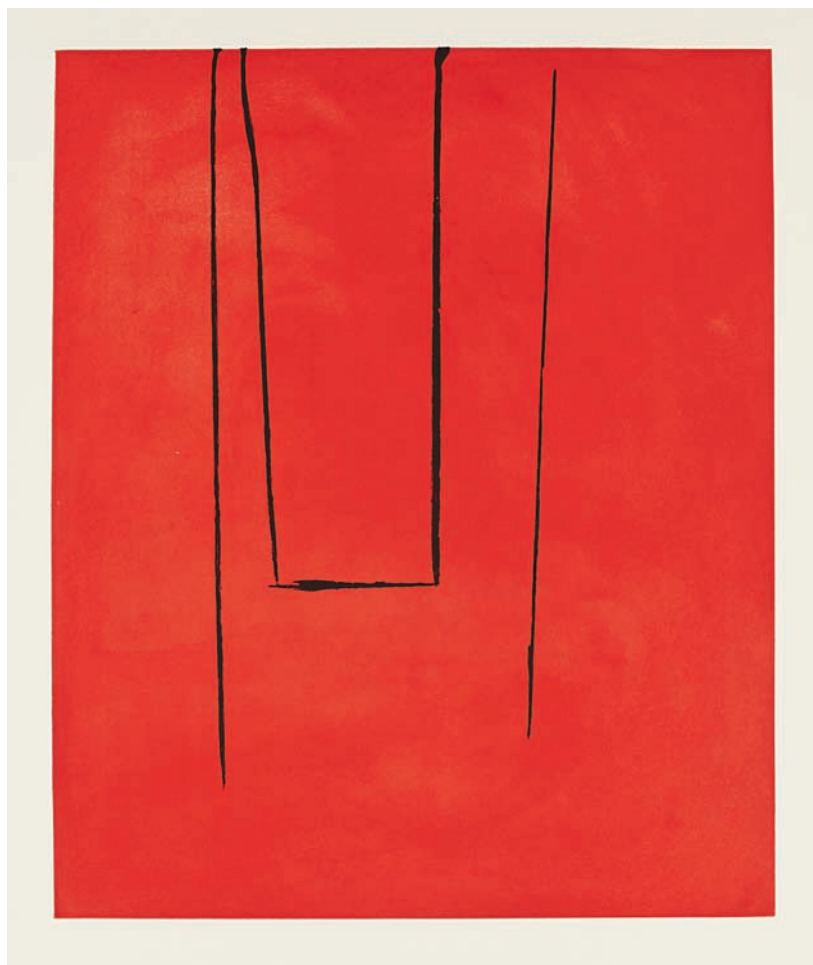
Aquatint and etching in colors, on Arches paper, with full margins, signed and numbered 29/50 in pencil (there were also 10 artist proofs in Roman numerals), co-published by the artist and Dain-Schiff Gallery, New York, framed.

I. 23¾ x 19½ in (59.4 x 49.5 cm)

S. 41 x 29¼ in (104.1 x 74.3 cm)

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

**LITERATURE** Siri Engberg and Joan Banach 136

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

Lithograph in colors with collage, on Arches Cover paper, the full sheet, signed and numbered 56/60 in pencil (there were also 18 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

S. 46 x 31¼ in. (116.8 x 79.4 cm)

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

**LITERATURE** Siri Engberg and Joan Banach 334



**HELEN FRANKENTHALER** 1928-2011*Southern Exposure*, 2005

Screenprint in colors, on wove paper, the full sheet, signed, dated '05' and numbered 58/128 in pencil (there were also 20 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

S. 30 $\frac{3}{8}$  x 36 $\frac{7}{8}$  in. (77.2 x 93.7 cm)

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

**LITERATURE** Charles Riley p. 201

**ADOLPH GOTTLIEB** 1903-1974*Blues on Green*, 1970

Screenprint in colors, on Arches paper, with full margins, signed, dated '1971' and numbered 95/150 in pencil, published by Marlborough Graphics, Inc., New York, unframed.

I. 23 $\frac{3}{4}$  x 17 $\frac{3}{4}$  in. (60.3 x 45.1 cm)

S. 32 $\frac{3}{4}$  x 25 $\frac{3}{4}$  in. (83.2 x 65.4 cm)

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

**ADOLPH GOTTLIEB** 1903-1974*Chrome Green*, 1972

Screenprint in colors, on wove paper, with full margins, signed, dated '1972' and numbered 120/150 in pencil (there were also 10 artist's proofs in Roman numerals), published by Marlborough Graphics, Inc., London, framed.

I. 23 $\frac{7}{8}$  x 17 $\frac{3}{4}$  in. (60.6 x 45.1 cm)

S. 36 x 27 $\frac{1}{4}$  in. (91.4 x 69.2 cm)

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

**LITERATURE** Associated American Artists 75



## 111

THIS LOT IS SOLD WITH NO RESERVE

**KAZUO SHIRAGA** 1924-2008

*Untitled*, 1990

The complete set of seven screenprints in colors, on Rives BFK paper, with full margins, all signed, titled and numbered 11/60 in pencil (there were also 20 artist's proofs), published by Hoshida Graphics, Kyoto (with their blindstamp), all contained in the original green linen-covered portfolio.

40 x 31½ x 1¾ in. (101.6 x 80 x 4.4 cm)

**Estimate \$2,000-3,000 •**

Including:

*Rai; Kei; Hun; Hu; Un; Han; and Shun*

## 112

**WALASSE TING** 1929-2010

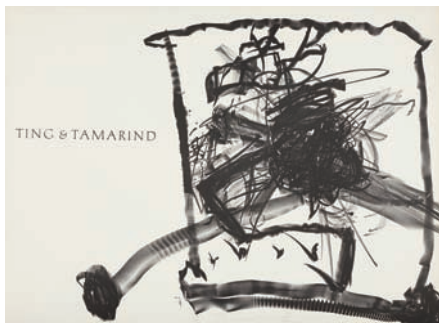
*Moonlight Ice Cream (Hollywood Honeymoon IV); Double Bubble Gum (Hollywood Honeymoon VIII); Title Page (Hollywood Honeymoon I); and Hollywood Freeway (Hollywood Honeymoon IX)*, 1964

Four lithographs (three in colors), on Rives BFK paper, the full sheet, all signed, dated '64' and numbered 15/20 in pencil (there were also 2 artist's proofs for all), published by Tamarind Institute, University of New Mexico, all unframed.

all S. 27¾ x 37¾ in. (70.5 x 95.9 cm)

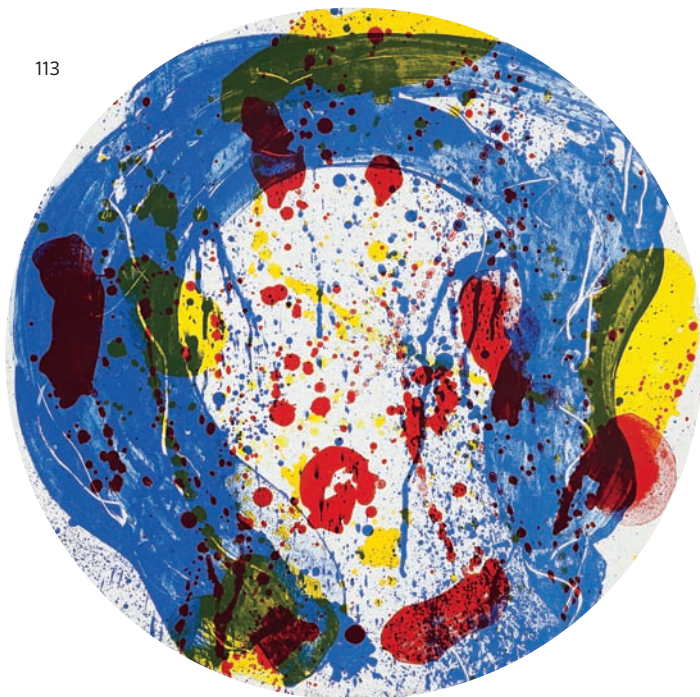
**Estimate \$1,000-1,500**

**LITERATURE** Tamarind 1153; 1170; 1174; and 1192





113



113

**SAM FRANCIS** 1923-1994*Untitled, 1993*

Lithograph in colors, on 112 Waterleaf paper, the full sheet, signed and numbered 75/100 in pencil (there were also 24 artist's proofs), published by The Litho Shop, Inc., Santa Monica (with their blindstamp), framed.  
S. diameter 23¼ in. (59.1 cm)

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

114

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

Lithograph, on wove paper, with full margins, signed, dated '1973' and numbered 60/100 in pencil (there were also artist's proofs), with the Styria Studio blindstamp, New York, framed.

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

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

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

114



115



115

**WILLEM DE KOONING** 1904-1997*With Love, 1971*

Lithograph, on Jeff Goodman paper, with full margins, signed, dated '71' and numbered 1/40 in pencil (there were also 12 artist's proofs), published by Hollanders Workshop, Inc., New York (with their blindstamp), framed.

I. 11½ x 9½ in. (28.4 x 24.3 cm)

S. 15¼ x 12¾ in. (38.8 x 32.5 cm)

**Estimate** \$3,000-5,000**LITERATURE** Lanier Graham 28

116

**ANTON HEYBOER** 1924-2005*Komposition*, 1985

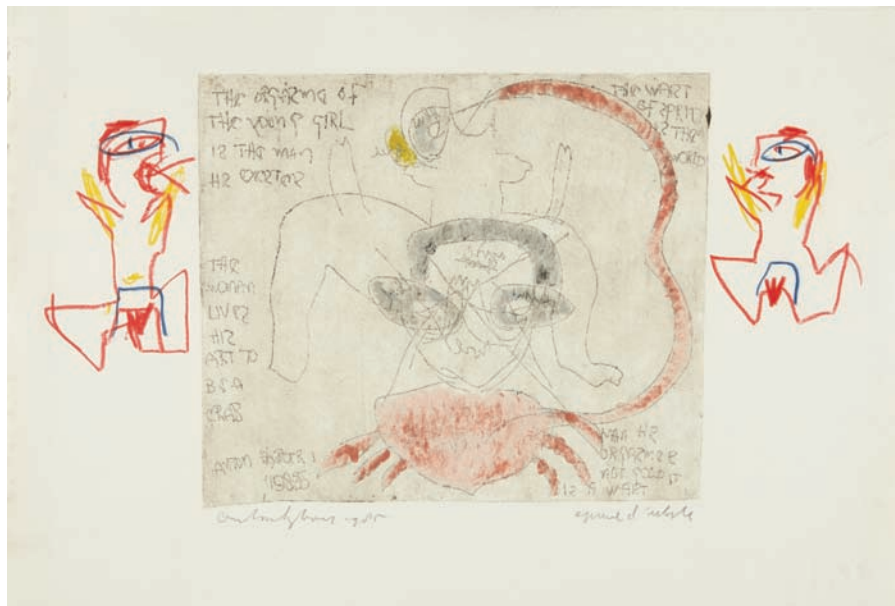
Etching with hand-coloring and unique drawings in colored crayon in the margins, on wove paper with globe watermark, with full margins, signed, dated '1985' and inscribed 'épreuve d'artiste' in pencil, framed.

I. 20 x 38 in. (50.8 x 96.5 cm)

S. 30¾ x 42¼ in. (78.1 x 107.3 cm)

Estimate \$1,000-1,500

116



117

**PIERRE ALECHINSKY** b. 1927*Le bleu des fonds*, 1968

The complete set of three etchings in colors, on Arches paper, with full margins, one cast in transparent polyester cylinder, attached to cork book cover with rope, with book by Joyce Mansour, the etchings signed and numbered 95/100 in pencil, stamp numbered 95 on the colophon (one of 99 on Arches with the polyester cylinder, there were also 21 artist's proofs in Roman numerals, the total edition was 1999), published by Le Soleil Noir, Paris.

all etchings I. 6 x 4½ in. (15.2 x 11.4 cm)

all etchings S. 7¾ x 5¾ in. (18.7 x 13.7 cm)

Estimate \$1,200-1,800

**LITERATURE** Yves Rivière 364-366

117



118

**KAREL APPEL** 1921-2006*Bedized Pudding Canadian Suite*, 1979

The complete set of six mixed media prints in colors with embossing, on Arches paper, with full margins, with title page, all signed, dated '79' and numbered 124/130, also numbered on the cover sheet in pencil (there were also 25 artists proofs), published by Editions Canada, London, Ontario (with their blindstamp), all contained in the original blue fabric-covered portfolio.

36¾ x 27¼ in. (93.3 x 69.2 cm)

Estimate \$3,000-5,000

Including: *Lying in Red*; *The Falling Face*; *Purple Owl*; *Face*; *Sound*; and *The Soft Oriental*

118





**ROMARE BEARDEN** 1911-1988*Jazz, 1979*

Six lithographs, on Arches Archival paper, the full sheets, all signed and numbered from the edition of 175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all unframed.

all S. approx. 24¾ x 34¾ in. (62.9 x 87.9 cm)

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

**LITERATURE** Gail Gelburd and Alex Rosenberg 22-28

Including:

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

**JEAN DUBUFFET** 1901-1985*Quatre personnages, 1977*

Screenprint in colors, on Arjomari paper, with full margins, signed with initials, dated '74' and numbered 26/50 in pencil (there were also 8 artist's proofs), published by Editions Beyeler, Basel, framed.

I. 20¾ x 30¾ in. (51.8 x 78.1 cm)

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

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

**LITERATURE** Sophie Webel 1166





121

**JEAN DUBUFFET** 1901-1985

*Le fugitif*, 1977

Screenprint in colors, on steel with magnetized aluminum figure (in two parts), inscribed with signature and numbered 7/50 on a plate affixed to the reverse of the frame (there were also 4 artist's proofs), published by Pace Editions, Inc., New York, framed.

overall 28½ x 20⅞ x ⅞ in. (72.4 x 53 x 2.2 cm)

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

**LITERATURE** Sophie Webel 1183

121



122



122

**JEAN DUBUFFET** 1901-1985

*Territoire et paysan*, 1975

Screenprint in colors, on Arches paper, the full sheet, signed with initials, dated '75' and numbered 16/50 in pencil (there were also 6 artist's proofs), published by Editions Beyeler, Basel, framed.

S. 21½ x 15½ in. (53.7 x 39.4 cm)

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

**LITERATURE** Sophie Webel 1170

123



123

THIS LOT IS SOLD WITH NO RESERVE

**JUNE WAYNE** 1918-2011

*Eve tentée; and Adam en attente*, 1958

Two lithographs in colors, on laid paper, with full margins, both signed, titled and numbered 27/60 II in pencil, with the artist's blindstamp, both framed; accompanied by a poster by June Wayne titled *The Tamarind Decade*, 1970, both unframed

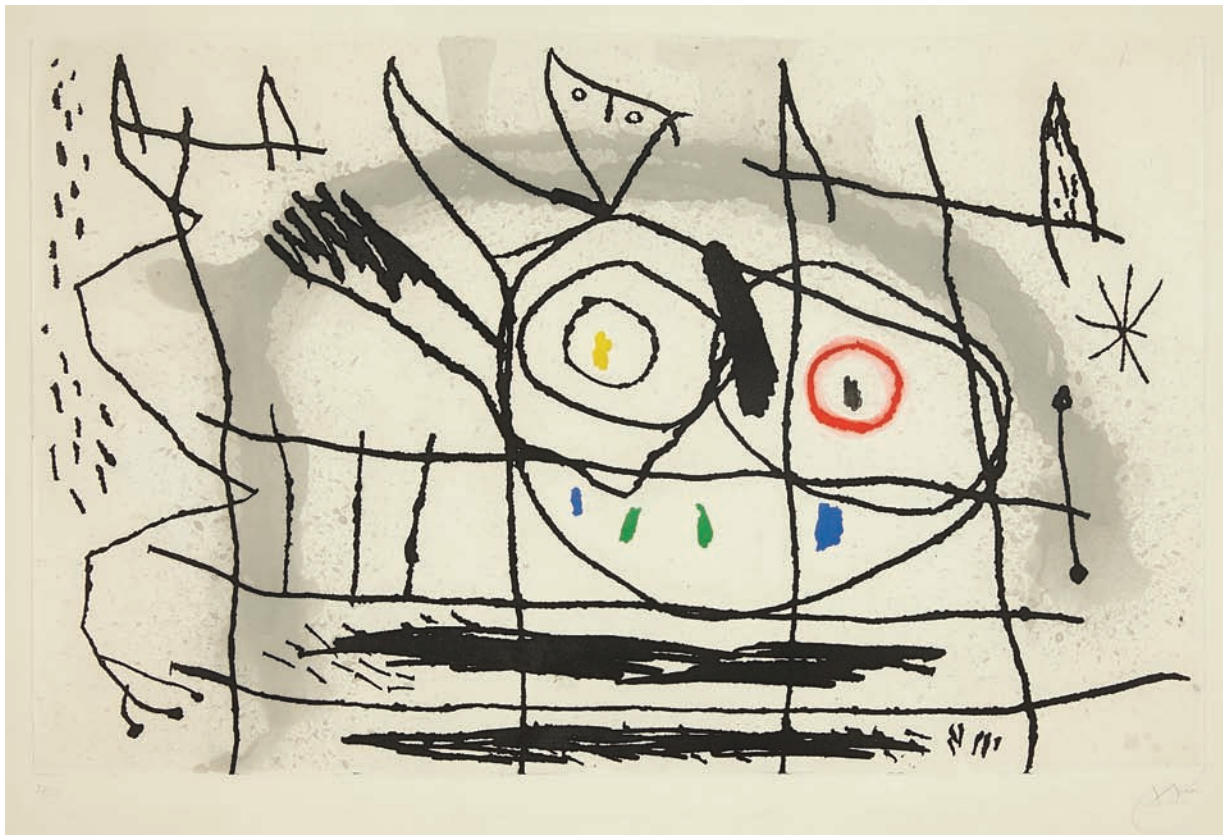
both I. 31½ x 9½ in. (80 x 24.1 cm)

both S. 35 x 11¼ in. (88.9 x 28.6 cm)

**Estimate** \$800-1,200 •

June Wayne was an American printmaker, tapestry designer, painter, and educator. She founded the Tamarind Lithography Workshop.





124

**JOAN MIRÓ** 1893-1983*Couple d'oiseaux II*, 1966

Etching and aquatint in colors, on Mandeure rag paper, with full margins, signed and numbered 37/50 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

I. 22¾ x 36¼ in. (57.8 x 92.1 cm)

S. 28¾ x 40¾ in. (73 x 103.5 cm)

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

**LITERATURE** Jacques Dupin 415

125

PROPERTY FROM A PRIVATE COLLECTION

**MAX ERNST** 1891-1976*La forêt, à l'aube; and Forêt et soleil – Der Betterwald*, 1958 and 1956

Two prints, including one lithograph in colors and one photo-lithograph in colors, on Rives and Arches paper respectively, with full margins, both signed and numbered 47/75 and 90/200 respectively in pencil (there were also artist's proofs for both), published by Salon de Mai and Galerie Berggruen, Paris respectively, both unframed.

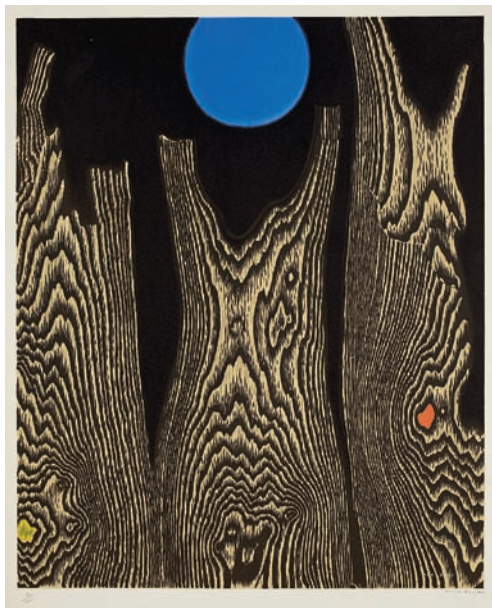
*aube* I. 20¾ x 16½ in. (51.8 x 41 cm), S. 25½ x 18¼ in. (64.8 x 46.4 cm);

*soleil* I. 21½ x 17½ in. (54.9 x 44.8 cm), S. 25¾ x 18¾ in. (64.5 x 47.6 cm)

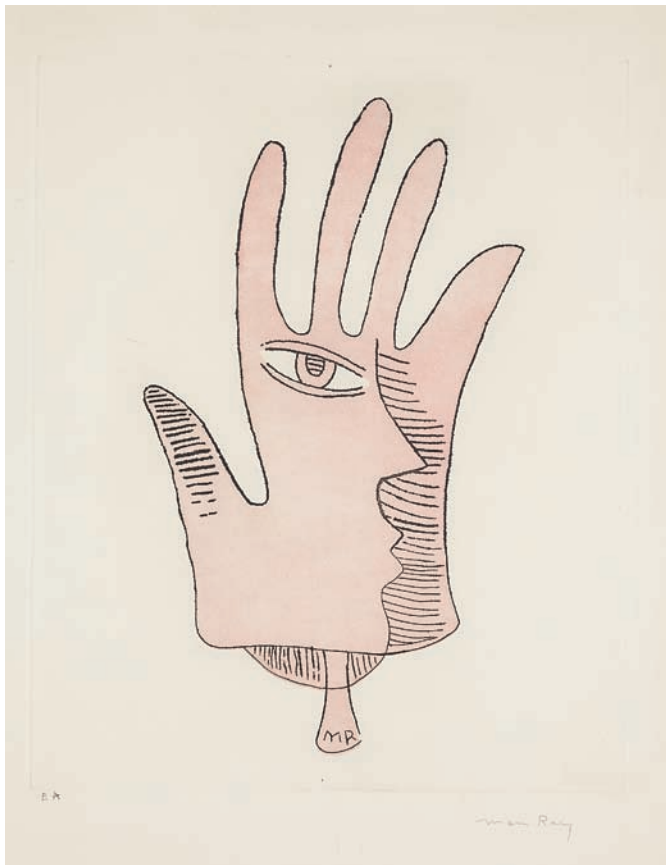
**Estimate** \$2,000-4,000

**LITERATURE** Werner Spies and Helmut Leppien 72 and A2

125







## 126

**ROBERTO MATTA** 1911-2002

*Centre Noeuds*, 1974

The complete set of ten etchings in colors, on Japanese nacré paper, with full margins, all signed and numbered 70/125 in pencil (from the suite which accompanied the edition of 125 and 30 hors commerce in Roman numerals), co-published by Editions Alexander Kahan, New York and Editions Georges Visat, Paris, all unframed.

all I. 14 x 10½ in. (35.6 x 26.7 cm)

all S. 23¾ x 17½ in. (60.3 x 44.5 cm)

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

**LITERATURE** Bruno Sabatier 393-402;  
Germana Ferrari 88-97

## 127

**MAN RAY** 1890-1976

*Untitled (Hand)*, 1972

Unique aquatint in rose and black, on Arches paper, with full margins, signed and annotated 'E.A' in pencil (a unique artist's proof printed in rose (the example mentioned in Anselmino), the edition was 100 printed in blue), published by Richard Binder, Brussels, framed.

I. 19¼ x 15½ in. (48.9 x 39.4 cm)

S. 25¼ x 19½ in. (64.1 x 49.5 cm)

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

**LITERATURE** Luciano Anselmino 100





128

**MARC CHAGALL** 1887-1985*Le cœur de cirque* (*The Heart of the Circus*), 1967

Lithograph in colors, on Arches paper, with full margins, signed and annotated 'épreuve d'artiste VIII/XXV' in pencil (an artist's proof, the edition was 50), framed.

I. 18 x 22¾ in. (45.7 x 57.8 cm)

S. 22¾ x 29½ in. (57.8 x 74.9 cm)

Estimate \$5,000-7,000

**LITERATURE** Fernand Mourlot 474

129



129

**GEORGES ROUAULT** 1871-1958*Le parade; and Ballerine, from Cirque*, 1930

Two aquatints in colors, on Rives BFK paper, with full margins, both from the edition of 160 (the total edition was 270 including 110 copies on handmade Montval paper), published by Ambroise Vollard, Paris, both framed.

*parade* I. 11¾ x 10½ in. (29.8 x 26.7 cm)

*parade* S. 17¾ x 13¼ in. (44.1 x 33.7 cm):

*ballerine* I. 12 x 7¾ in. (30.5 x 20 cm)

*ballerine* S. 17¾ x 13 in. (44.1 x 33 cm)

Estimate \$2,000-3,000

**LITERATURE** Françoise Chapon and Isabelle Rouault 203 and 205



**AFTER MARC CHAGALL** 1887-1985

*The Tribe of Simeon, from Twelve Maquettes of Stained Glass Windows for Jerusalem Synagogue by Charles Sorlier, 1964*

Lithograph in colors, on Arches paper, with full margins, signed and numbered 18/150 in pencil (there was also an edition of 75 in Roman numerals and 10 artist's proofs), printed by Charles Sorlier at Atelier Mourlot, Paris (with the printer's stamp on the reverse), framed.

I. 24 x 18½ in. (61 x 46 cm)

S. 29½ x 20½ in. (74.9 x 51.1 cm)

Estimate \$7,000-9,000

**LITERATURE** Fernand Mourlot and Charles Sorlier 13

**MARC CHAGALL** 1887-1985

*Les fleurs saccagees (The Trampled Flowers), from Daphnis and Chloé, 1961*

Lithograph in colors, on wove paper, the full sheet, unsigned, from the edition of 250 and 20 hors-commerce (there was also a signed and numbered edition of 60), published by Tériade, Paris.

S. 16½ x 12½ in. (41.9 x 32.1 cm)

Estimate \$5,000-7,000

**LITERATURE** Fernand Mourlot 342, see Cramer books 46



132



132

**PABLO PICASSO** 1881-1973*Centaur*, 1956

White earthenware round dish painted in colors, incised 'c 112', numbered 55/100 in black and with *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the reverse.

diameter 16½ in. (42.2 cm)

Estimate \$7,000-10,000

LITERATURE Alain Ramié 339

133



133

**PABLO PICASSO** 1881-1973*Quatre visages (Four Faces)*, 1959

Glazed ceramic pitcher painted in colors, numbered 57/300 and inscribed 'Edition Picasso' and 'Madoura' in black, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

9½ x 4½ x 7 in. (24.1 x 11.4 x 17.8 cm)

Estimate \$5,000-7,000

LITERATURE Alain Ramié 436

134



134

**PABLO PICASSO** 1881-1973*Visage no. 130 (Face No. 130)*, 1963

White earthenware round plate painted in colors and glaze, inscribed 'N 130', 'Edition Picasso', 'Madoura' and numbered 364/500 in black on the reverse.

diameter 10 in. (25.4 cm)

Estimate \$7,000-9,000

LITERATURE Alain Ramié 479

135

**PABLO PICASSO** 1881-1973*Corrida (Bull-Fight)*, 1957

Lithograph in colors, on Arches paper, with full margins, signed in red crayon and numbered 6/50 in pencil (there were also a few artist's proofs), framed.

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

S. 19¾ x 25½ in. (50.2 x 64.8 cm)

Estimate \$2,000-4,000

**LITERATURE** Georges Bloch 840; Fernand Mourlot 303; Felix Reuße 714

135



136



136

**PABLO PICASSO** 1881-1973

*Raphaël et la Fornarina VII: le Pape est là assis, pl. 302, from 347 Series*, 1968

Etching, on Rives paper, with full margins, with the artist's stamped signature, annotated 'épreuve-avant-acierage' (before steel facing) in pencil (one of five proofs before steel facing, the bevelling of the plate and printed with plate tone, prior to the edition of 50 and 17 artist's proofs), with the Marina Picasso ink stamp on the reverse, framed.

I. 11½ x 20¼ in. (29.2 x 51.4 cm)

S. 17½ x 23¾ in. (44.8 x 59.4 cm)

Estimate \$4,000-6,000

**LITERATURE** Georges Bloch 1782; Brigitte Baer 1799A

137

**AFTER GEORGES BRAQUE** 1882-1963*Hommage à J.-S. Bach*, 1950-59

Etching and aquatint in colors, on Rives paper, with full margins, signed and numbered 70/300 in pencil, published by Maeght, Paris, framed.

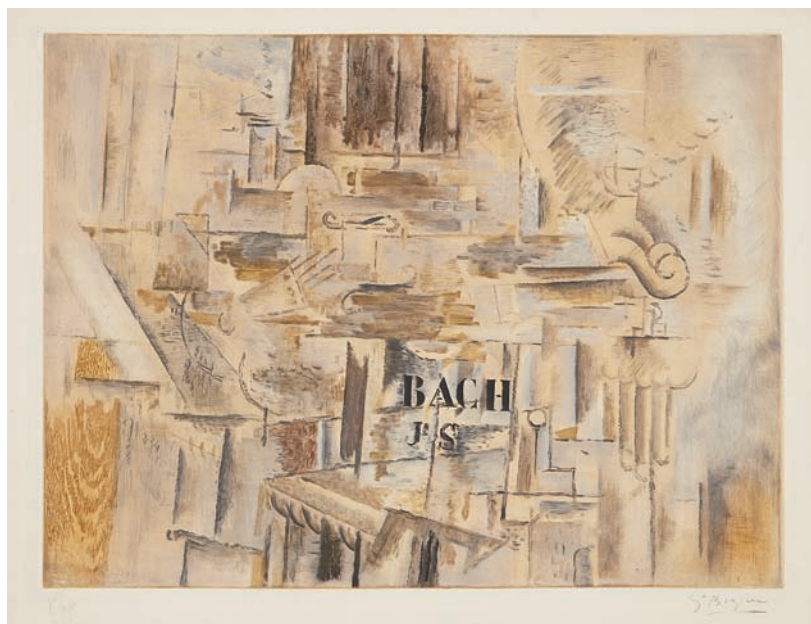
I. 17½ x 23 in. (43.5 x 58.4 cm)

S. 20½ x 26¾ in. (51.1 x 68.3 cm)

Estimate \$2,500-3,500

**LITERATURE** Dora Vallier/Maeght 1019

137







138

**JIM DINE** b. 1935*Kindergarten Robes*, 1983

Woodcut in colors, on Lenox paper, with margins, signed, dated '1983' and numbered 47/75 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 54½ x 71 in. (138.4 x 180.3 cm)

S. 59½ x 73 in. (151.1 x 185.4 cm)

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

**LITERATURE** Ellen D'Oench and Jean Feinberg 146

139

**JIM DINE** b. 1935*Two Hearts for the Moment*, 1985

Offset lithograph and etching in colors with hand-coloring, on Rives BFK paper, with full margins, signed, dated '1985' and numbered 28/36 in red pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 18 x 35 in. (45.7 x 88.9 cm)

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

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

**LITERATURE** Ellen D'Oench and Jean Feinberg 183





## 140

**JIM DINE** b. 1935

*Two Red Hearts, 1993*

Woodcut and photo-engraving in colors, on two sheets of Stonehenge paper joined (as issued), with full margins, signed, dated '1993' and annotated 'P/P' in pencil (a printer's proof, the edition was 120 and 20 artist's proofs), published by the Takashamaya Corporation, Tokyo, unframed.

I. 22 x 35½ in. (55.9 x 90.2 cm)

S. 30 x 42¾ in. (76.2 x 108.6 cm)

Estimate \$7,000-10,000

**LITERATURE** Elizabeth Carpenter 59





**JIM DINE** b. 1935

*The Hand-Colored Viennese Hearts VI*, 1990

Screenprint, etching and aquatint in colors with hand-coloring, on Velin Arches paper, with full margins, signed, dated '1990' and numbered 17/40 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, unframed.

I. 30¾ x 29¾ in. (78.1 x 75.6 cm)

S. 56½ x 36 in. (143.8 x 91.4 cm)

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

**LITERATURE** Elizabeth Carpenter 34.6

**JIM DINE** b. 1935

*The Robe in France*, 1985

Offset lithograph, etching and electric-tool drypoint in colors with hand-coloring, on Rives BFK paper, the full sheet, signed, dated '1985' and numbered 2/35 in pencil (there were also 7 artist's proofs), published by Pace Editions, Inc., New York, framed.

S. 8½ x 28½ in. (97.8 x 71.4 cm)

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

**LITERATURE** Ellen D'Oench and Jean Feinberg 184





**JASPER JOHNS** b. 1930*Untitled (American Center)*, 1994

Lithograph in colors, on custom made Japanese paper, with full margins, signed, dated '94' and numbered 'AP 12/22' in pencil (an artist's proof, the edition was 75), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

I. 29½ x 24½ in. (74.9 x 62.2 cm)

S. 36 x 30¼ in. (91.4 x 76.8 cm)

Estimate \$7,000-9,000

**JASPER JOHNS** b. 1930*Untitled*, 1981

Etching and aquatint in colors, on Rives BFK paper, with full margins, signed dated '81' and numbered 61/78 in pencil (there were also 12 artist's proofs), published by Petersburg Press, New York, framed.

overall I. 3¼ x 8 in. (8.3 x 20.3 cm)

S. 16½ x 13 in. (41 x 33 cm)

Estimate \$5,000-7,000

**LITERATURE** Universal Limited Art Editions 217





**JASPER JOHNS** b. 1930*After Holbein, 1994*

Lithograph in colors, on Japanese paper, the full sheet, signed, dated '94' and numbered 16/42 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

S. 32 x 24¾ in. (81.3 x 62.9 cm)

Estimate \$6,000-8,000

**JASPER JOHNS** b. 1930*Untitled, 1977*

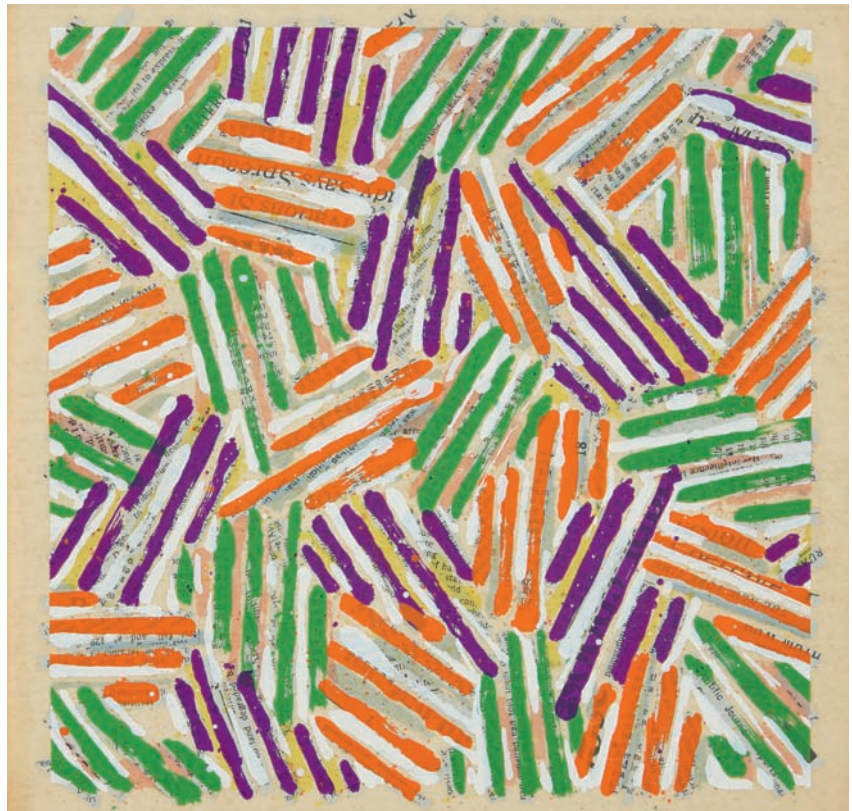
Screenprint in colors, the catalogue cover on Patapar printing parchment, the full sheet, together with the catalogue, from the edition of 3000 for *Jasper Johns/Screenprints*, published by Brooke Alexander Gallery, Inc., New York.

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

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

Estimate \$1,500-2,500

**LITERATURE** Universal Limited Art Editions S13







147

**JASPER JOHNS** b. 1930*Ocean*, 1996

Lithograph in colors, on Somerset paper, with full margins, signed, dated '1996' and numbered 23/54 in pencil (there were also artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 21 x 30½ in. (53.3 x 77.5 cm)

S. 27¾ x 36½ in. (70.5 x 92.7 cm)

Estimate \$3,000-5,000

148

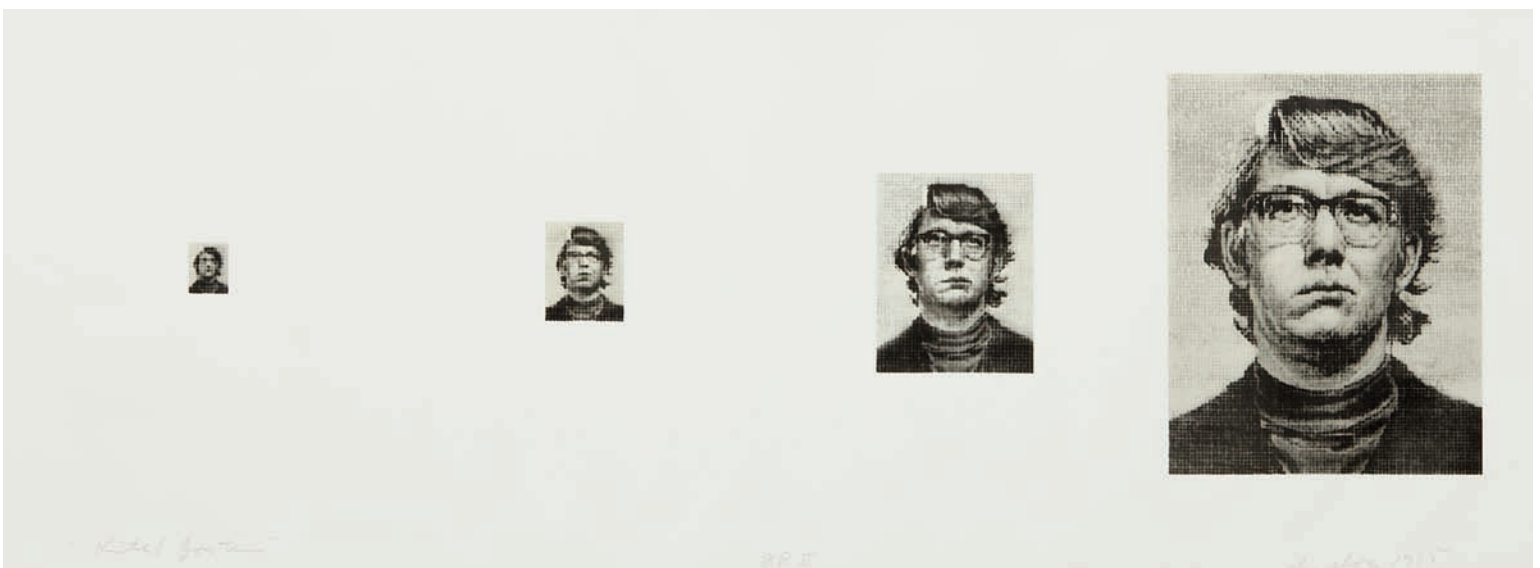
**CHUCK CLOSE** b. 1940*Keith/Four Times*, 1975

Four lithographs, on one sheet of Arches paper, with full margins, signed, titled, dated '1975' and annotated 'P.P. II' in pencil (a printer's proof, the edition was 50 and 10 artist's proofs), published by Parasol Press, Ltd., New York (with their blindstamp), unframed.

overall I. 20½ x 66¼ in. (52.1 x 168.3 cm)

S. 29¾ x 79¾ in. (76 x 202.9 cm)

Estimate \$5,000-7,000







149

**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 unframed.

all S. 48½ x 36½ in. (123.2 x 92.7 cm)

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

150

**DAVID HOCKNEY** b. 1937*Two Peppers, 1973*

Etching in colors, on Arches paper, with full margins, signed, dated '73' and numbered 90/100 in pencil (there were also 23 artist's proofs), published by Petersburg Press, New York, framed.

I. 9¾ x 15¼ in. (24.8 x 38.7 cm)

S. 14¾ x 20 in. (37.5 x 50.8 cm)

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

**LITERATURE** Museum of Contemporary Art Tokyo 140;  
Scottish Arts Council 156

150



151

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

Lithograph, on Hodgkinson handmade paper, with full margins, signed, titled, dated '1972' and annotated '12/14 H.C.' in pencil (an hors commerce impression, the edition was 66 and 10 artist's proofs), published by Petersburg Press, London, framed.

I. 27¾ x 28¼ in. (70.5 x 71.8 cm)

S. 31 x 30 in. (78.7 x 76.2 cm)

Estimate \$3,000-5,000

**LITERATURE** Constance Glenn 53

151



152



152

**ROBERT RAUSCHENBERG** 1925-2008*Rose Bay, from Rookery Mounds*, 1979

Lithograph in colors, on Twinrocker handmade paper, the full sheet, signed, dated '79' and numbered 42/54 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

S. 41 x 31 in. (104.1 x 78.7 cm)

Estimate \$2,000-3,000

**LITERATURE** Gemini G.E.L. 851

153

**CLAES OLDENBURG** b. 1929*Sneaker Lace in Landscape with Palm Trees*, 1990-91

Lithograph in colors, on Arches Cover buff paper, with full margins, signed and numbered 22/55 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 45 x 32½ in. (114.3 x 82.6 cm)

S. 56¾ x 42 in. (144.1 x 106.7 cm)

Estimate \$1,500-2,500

**LITERATURE** Gemini G.E.L. 1494; Richard Axsom and David Platzker 224

153







154

**ALEX KATZ** b. 1927*Sharon*, 2008-10

Lithograph with woodcut in colors, on Somerset Satin paper, the full sheet, signed and numbered 13/55 in pencil (there were also 10 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their stamp on the reverse), framed.

S. 23¾ x 35⅝ in. (60.3 x 90.5 cm)

Estimate \$6,000-8,000

**LITERATURE** Klaus Albrecht Schröder 459

155

**ALEX KATZ** b. 1927*Maria 2*, 1992

Aquatint in colors, on Copperplate paper, with full margins, signed and numbered 6/75 in pencil (there were also 12 artist's proofs), published by Chalk & Vermilion Fine Arts, Greenwich, Connecticut, framed.

I. 16 x 10¾ in. (40.6 x 27.3 cm)

S. 17 x 21½ in. (43.2 x 54.6 cm)

Estimate \$2,000-3,000

**LITERATURE** Klaus Albrecht Schröder 265

155



156



156

**ALEX KATZ** b. 1927*Good Afternoon, 1974*

Lithograph and screenprint in colors, on Arches cover paper, the full sheet, signed and numbered 35/80 in pencil (there were also 12 artist's proofs), co-published by Brooke Alexander Editions and Marlborough Graphics, Inc., New York, framed.

S. 27 $\frac{3}{8}$  x 35 $\frac{3}{4}$  in. (69.5 x 90.8 cm)

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

**LITERATURE** Klaus Albrecht Schröder 70

157



157

**ALEX KATZ** b. 1927*Swamp Maple 2; and Late July 2, 1970; and 1971*

Two lithographs in colors, on Arches paper, the full sheets, both signed and numbered 81/90 and 63/120 in pencil respectively (there were also artist's proofs for both), both published by Brooke Alexander, Inc., New York, *maple* also co-published by Fischbach Gallery, New York, both framed.

*maple* S. 40 x 27 $\frac{1}{4}$  in. (101.6 x 69.2 cm)

*july* S. 22 x 28 $\frac{1}{4}$  in. (55.9 x 71.8 cm)

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

**LITERATURE** Klaus Albrecht Schröder 37 and 39





158

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

Screenprint in colors, on wove paper, with full margins, signed, dated '81' and numbered 1/150 in pencil (there were also 12 artist's proofs), published by Transworld Art Inc., New York (with their blindstamp), unframed.

I. 30 $\frac{7}{8}$  x 31 $\frac{1}{8}$  in. (78.4 x 81 cm)

S. 35 $\frac{3}{4}$  x 36 $\frac{3}{4}$  in. (90.8 x 93.3 cm)

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

159

**TOM WESSELMANN** 1931-2004*Smoker, 1976*

Lithograph in colors with embossing, on Arches paper, with full margins, signed, dated '76' and numbered 'PP 6/6' in pencil (a printer's proof, the edition was 75 and 12 artist's proofs), published by Multiples, New York (with their blindstamp), framed.

I. 14 $\frac{1}{4}$  x 23 in. (36.2 x 58.4 cm)

S. 22 $\frac{1}{2}$  x 30 in. (57.2 x 76.2 cm)

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

159





160

**ANDY WARHOL** 1928-1987

*Liz*, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated '65' in blue ball point pen (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, the red background color attenuated to peach, framed.

I. 21 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (55.7 x 55.6 cm)

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

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

**LITERATURE** Frayda Feldman and Jörg Schellmann 7





**ANDY WARHOL** 1928-1987  
*Flowers*, 1964  
Offset lithograph in colors, on wove paper, with full margins, signed and dated '66' in black ink (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, framed.  
L. 21⅞ x 21⅞ in. (55.6 x 55.6 cm)  
S. 22⅞ x 22⅞ in. (58.1 x 58.1 cm)

**Estimate** \$8,000-12,000  
**LITERATURE** Frayda Feldman and Jörg Schellmann 6

**AFTER ANDY WARHOL** 1928-1987  
*Fleming Joffe Shoes*, circa 1962  
Sample book, comprised of collage with leather, photograph and offset printed elements, some drawing and hand-coloring, on 10 pages of board affixed to black wove paper, each page contained in clear plastic covers. all S. 14 x 11¼ in. (35.6 x 28.6 cm)

**Estimate** \$2,000-3,000  
“He walked in, we loved his work, and we hired him”.  
Teddy Edelman, one of the owners of Fleming Joffe shoes, recalling Warhol’s initial hiring at the company. Warhol illustrated the company’s product line and advertisements from 1958-64.



(detail)

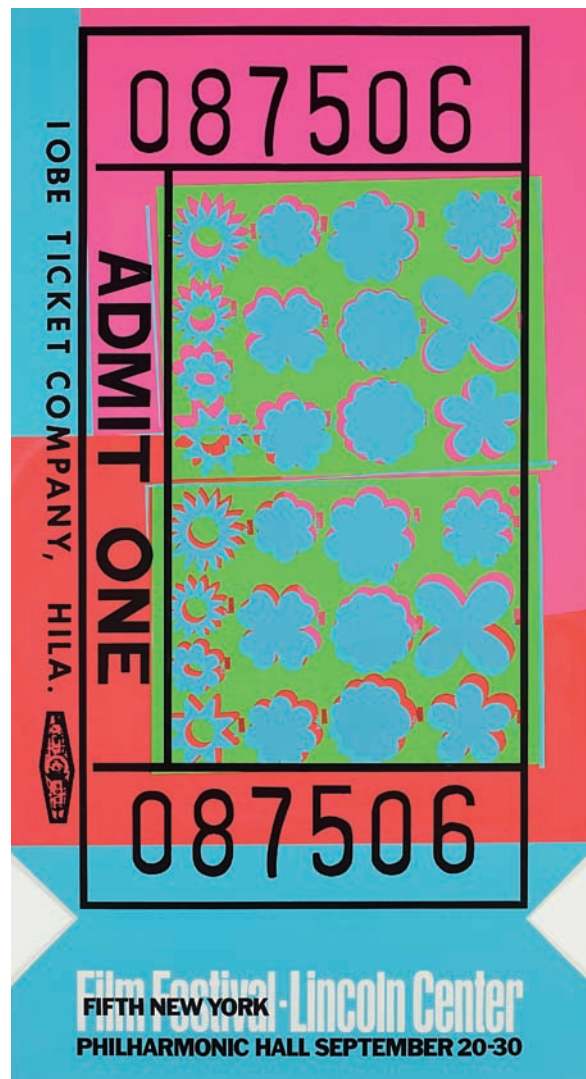
**ANDY WARHOL** 1928-1987*Ladies and Gentlemen: one plate, 1975*

Screenprint in colors, on Arches paper, the full sheet, signed, dated '1975', inscribed 'A.W.F' and numbered 'AP 2/25' in pencil on the reverse (an artist's proof, the edition was 125), published by Luciano Anselmino, Milan, unframed.

S. 43½ x 28¾ in. (110.5 x 73 cm)

Estimate \$4,000-6,000

**LITERATURE** Frayda Feldman and Jörg Schellmann 132



PROPERTY FROM A PRIVATE COLLECTION

**ANDY WARHOL** 1928-1987*Lincoln Center Ticket, 1967*

Screenprint in colors, on opaque acrylic, the full sheet, a proof aside from the signed edition of 200 (there was also an unsigned edition of 500 on paper), published by Leo Castelli Gallery, New York, framed.

S. 45 x 24 in. (114.3 x 61 cm)

Estimate \$2,500-3,500

**LITERATURE** Frayda Feldman and Jörg Schellmann 19; see Charles Riley p. 130





165

**ROY LICHTENSTEIN** 1923-1997*Brushstrokes*, 1967

Screenprint in colors, on wove paper, with full margins, signed and numbered 91/300 in pencil (there were also an unknown number of artist's proofs), published by Leo Castelli Gallery, New York, for the Pasadena Art Museum, California, framed.

I. 21¾ x 29¾ in. (55.2 x 75.6 cm)

S. 22¾ x 30¾ in. (57.8 x 78.1 cm)

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

**LITERATURE** Mary Lee Corlett 45

166

**ROY LICHTENSTEIN** 1923-1997*Foot Medication Poster*, 1963

Offset lithograph, on wove paper, with full margins, before letters, signed in pencil, from the unnumbered edition of unknown size (there were also 100 numbered impressions), published by Leo Castelli Gallery, New York, framed.

I. 15½ x 15¾ in. (39.4 x 40 cm)

S. 22¾ x 16¾ in. (57.8 x 42.5 cm)

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

**LITERATURE** Mary Lee Corlett appendix 3



**ROY LICHTENSTEIN** 1923-1997

*Untitled (Still Life with Lemon and Glass), from For Meyer Schapiro, 1974*

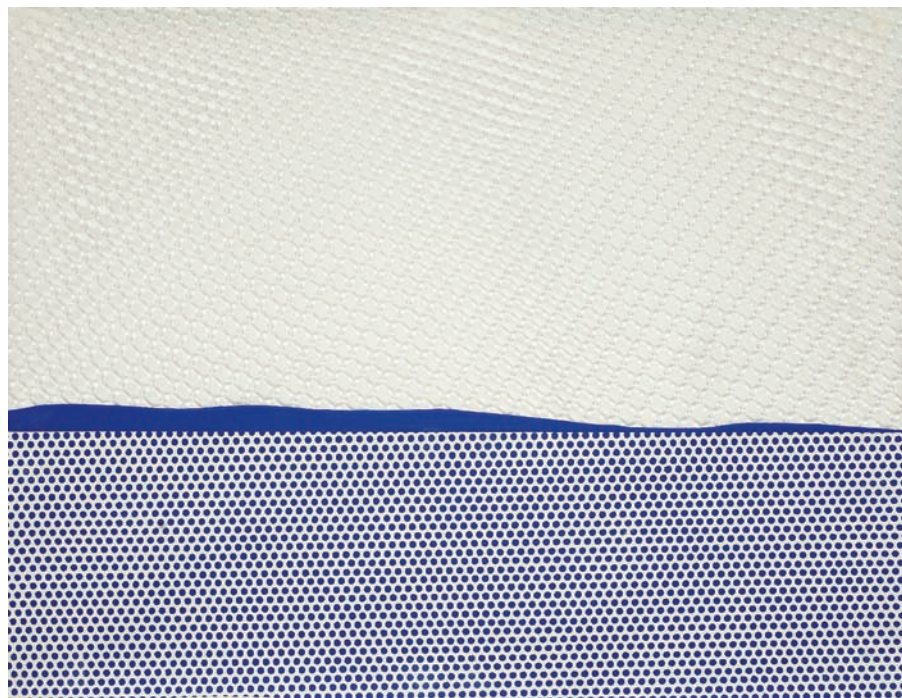
Lithograph and screenprint in colors with debossing, on smooth wove paper, with full margins, signed, dated '74' and numbered from the edition of 100 in pencil (there were also possibly 13 artist's proofs), published by Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York.

I. 32½ x 23⅞ in. (82.6 x 60.6 cm)

S. 40⅝ x 31⅞ in. (103.2 x 81 cm)

Estimate \$8,000-12,000

**LITERATURE** Mary Lee Corlett 134

**ROY LICHTENSTEIN** 1923-1997

*Seascape (I), from New York Ten, 1964*

Screenprint in colors, on translucent Rowlux, the full sheet, signed and numbered 157/200 in black ink on the reverse (there were also 25 proofs lettered A-Y), published by Tanglewood Press, Inc., New York, framed.

S. 16⅞ x 21¾ in. (42.9 x 55.2 cm)

Estimate \$5,000-7,000

**LITERATURE** Mary Lee Corlett 36



169



169

**ED RUSCHA** b. 1937*Well, Well, 1979*

Screenprint in colors, on Stonehenge paper, with full margins, signed, dated '1999' and numbered 28/50 in pencil (there were also 15 artist's proofs), published by the artist, framed.

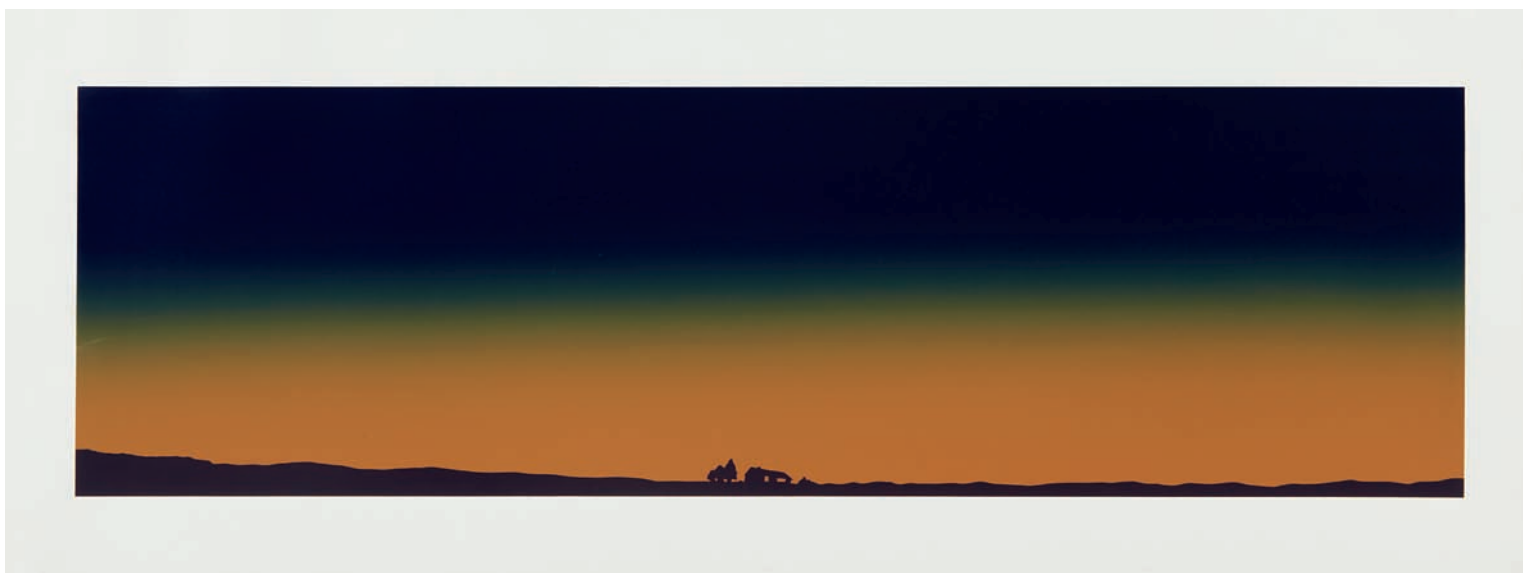
I. 12 $\frac{3}{8}$  x 47 $\frac{5}{8}$  in. (31.4 x 121 cm)

S. 19 $\frac{1}{8}$  x 54 $\frac{5}{8}$  in. (48.6 x 138.7 cm)

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

**LITERATURE** Siri Engberg 105

170



170

**ED RUSCHA** b. 1937*Home with Complete Electronic Security System, 1982*

Screenprint in colors, on Stonehenge paper, with full margins, signed, titled, dated '82' and numbered 7/100 in pencil (there were also 22 artist's proofs), published by the artist, framed.

I. 12 $\frac{1}{2}$  x 42 $\frac{1}{4}$  in. (31.8 x 107.3 cm)

S. 19 x 47 $\frac{3}{4}$  in. (48.3 x 121.3 cm)

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

**LITERATURE** Siri Engberg 117

171

171

**TAUBA AUERBACH** b. 1981*Yes; and No*, 2005

The complete set of two etchings with aquatint in colors, on wove paper, with full margins, both signed and numbered 10/40 in pencil (there were also 10 artist's proofs), published by Paulson Bott Press, Berkeley, California (with their blindstamp), both unframed.

I. 8 x 6 in. (20.3 x 15.2 cm)

S. 16 7/8 x 13 in. (42.9 x 33 cm)

Estimate \$2,500-3,500



172

**VIK MUNIZ** b. 1961*Scissors*, 2002

Toned gelatin silver print, on photo paper mounted to white mat board (as issued), the full sheet, signed, dated '2002' and numbered '# 2/10' in ink on a label affixed to the reverse (there were also 5 artist's proofs), framed.

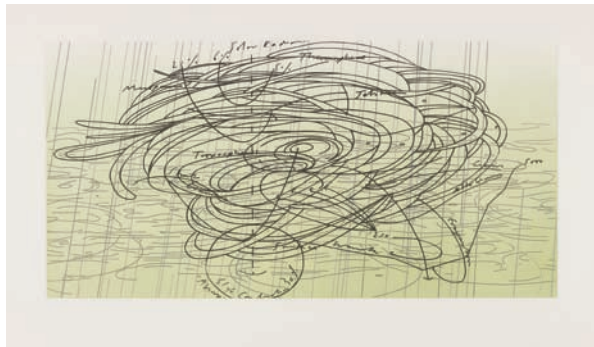
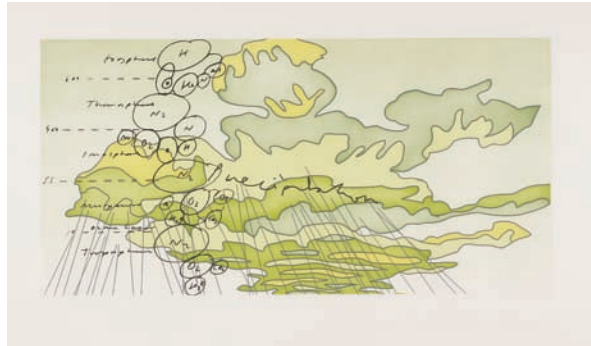
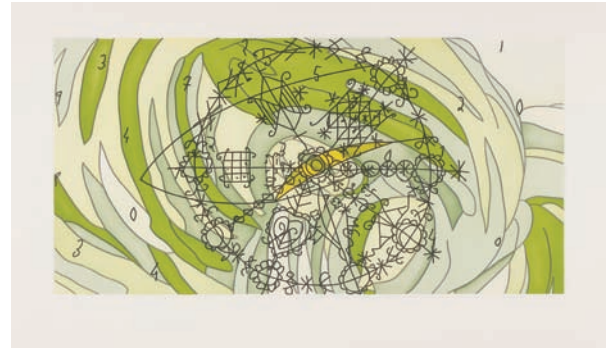
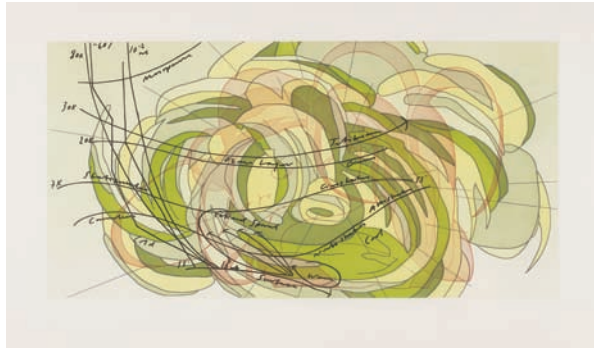
S. 41 1/4 x 51 3/4 in (104.8 x 131.4 cm)

Estimate \$8,000-12,000

172







173

**MATTHEW RITCHIE** b. 1964*Sea State I-V, 2003*

The complete set of five etchings with aquatint in colors, on wove paper, with full margins, signed, titled, dated '9/15/03' and numbered 'PP 3/3 in ink' and pencil on the reverse and on the accompanying Certificate of Authenticity (a printer's proof, the edition was 28), published by Two Palms Press, New York, all unframed.

all I. 15 $\frac{3}{8}$  x 30 $\frac{3}{4}$  in. (39.1 x 78.1 cm)

all S. 24 $\frac{1}{2}$  x 38 $\frac{7}{8}$  in. (62.3 x 98.6 cm)

Estimate \$5,000-7,000

174

**DONALD SULTAN** b. 1951*Eight Poppies, 2010*

Screenprint in red with black flocking, on wove paper, with full margins, signed with initials, titled, dated '2010' numbered 'P.P 2/2' in pencil (a printer's proof, the edition was 75), published by the Benefit Print Project for the Parrish Art Museum, Southampton, unframed.

I. 18 $\frac{1}{4}$  x 34 $\frac{5}{8}$  in. (46.4 x 87.9 cm)

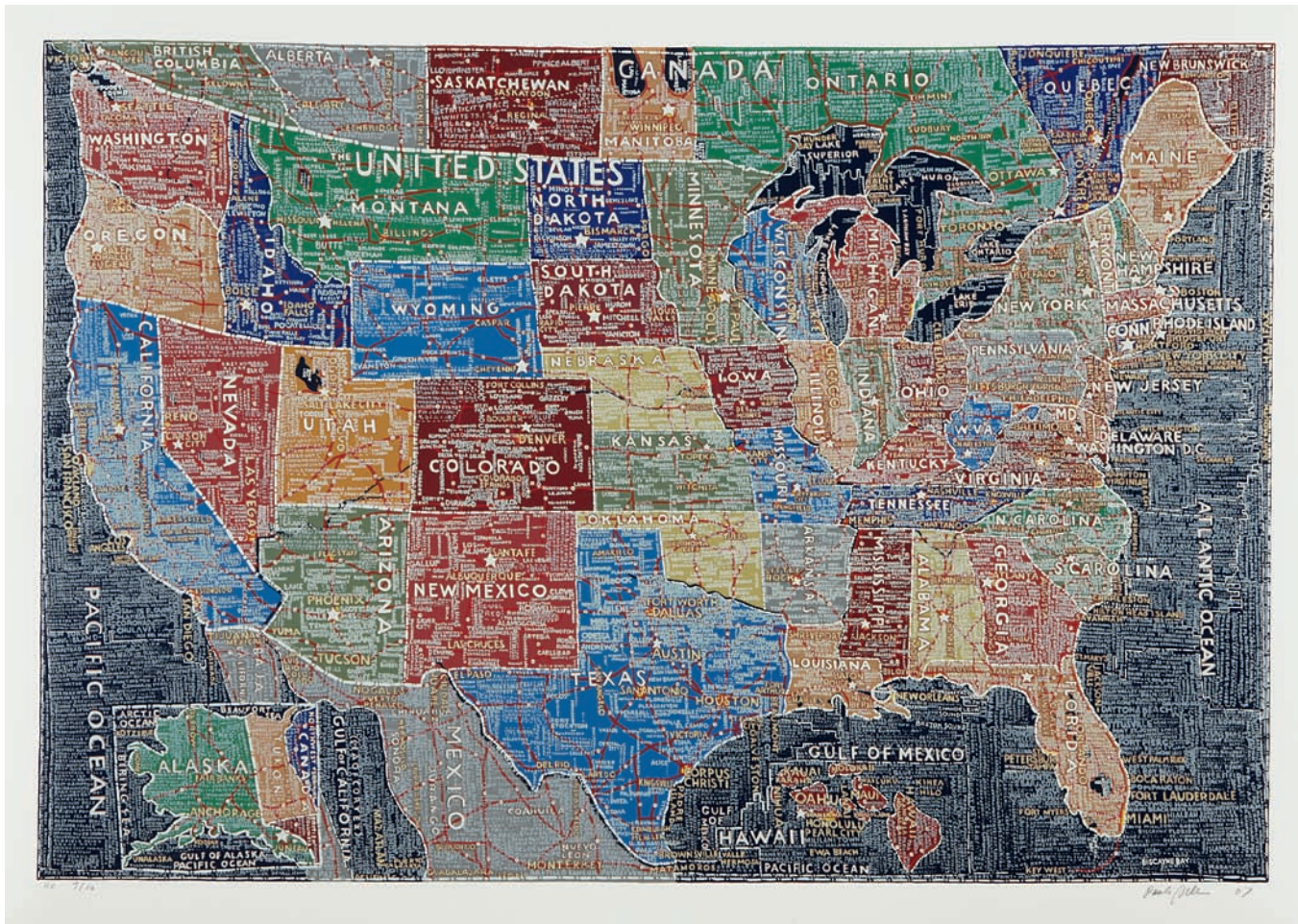
S. 20 $\frac{1}{2}$  x 36 $\frac{3}{4}$  in. (52.1 x 93.3 cm)

Estimate \$3,000-4,000

174







175

**PAULA SCHER** b. 1948*The United States*, 2007

Screenprint in colors, on Lana paper, with full margins, signed, dated '07' and numbered 'HC 7/10' in pencil (an hors commerce impression, the edition was 90), published by Stendhal Gallery, New York, framed.

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

S. 43¼ x 59¾ in. (109.9 x 151.8 cm)

Estimate \$4,000-6,000

176

**WILLIAM KENTRIDGE** b. 1955*Studio Portrait*, 2004

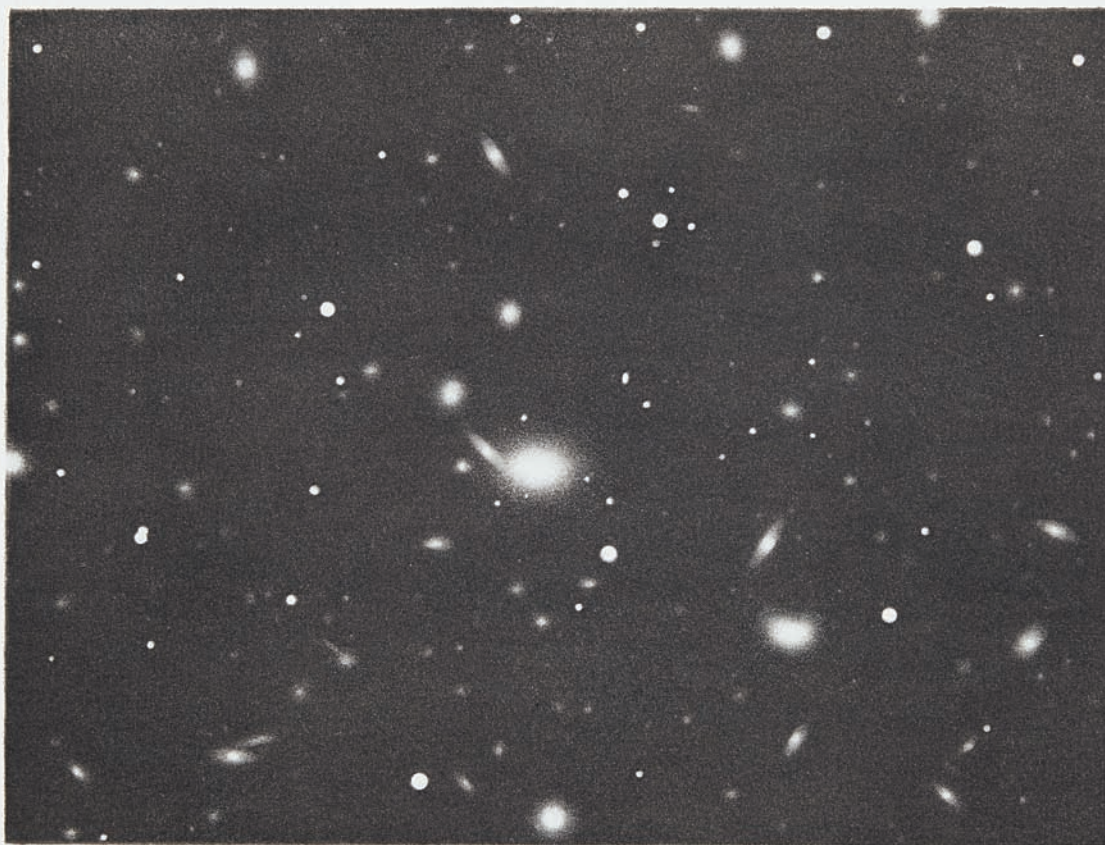
Screenprint in colors, on Arches paper, with full margins, signed and numbered 115/120 in pencil (there were also 10 artist's proofs in Roman numerals), published by David Krut Fine Art, Johannesburg, unframed.

I. 36¾ x 25⅞ in. (93.3 x 65.7 cm)

S. 39¼ x 27½ in. (99.7 x 69.9 cm)

Estimate \$3,000-5,000







177

**VIJA CELMINS** b. 1938

*Galaxy, from Untitled Portfolio, 1975*

Lithograph in colors, on Twinrocker Handmade Rag paper, with full margins, signed, dated '75' and numbered 58/75 in pencil (there were also 15 artist's proofs), published by Cirrus Editions Ltd., Los Angeles (with their inkstamp on the reverse), framed.

I. 12 $\frac{3}{8}$  x 16 $\frac{3}{8}$  in. (31.4 x 41.6 cm)

S. 16 $\frac{1}{2}$  x 20 in. (41.9 x 50.8 cm)

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

**LITERATURE** Samantha Rippner p. 49

179

178

**VIJA CELMINS** b. 1938

*Desert, from Untitled Portfolio, 1975*

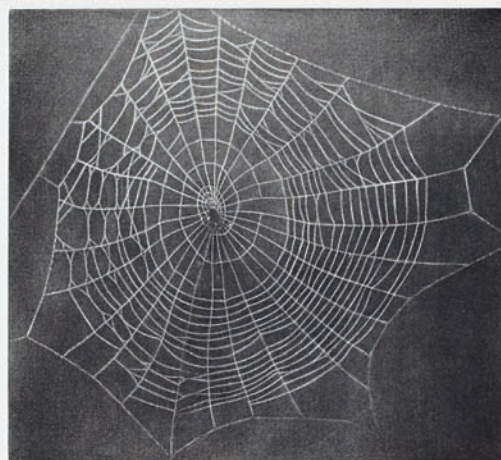
Lithograph in colors, on Twinrocker Handmade Rag paper, with full margins, signed, dated '75' and numbered 58/75 in pencil (there were also 15 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles (with their inkstamp on the reverse), framed.

I. 12 $\frac{1}{4}$  x 16 $\frac{1}{4}$  in. (31.1 x 41.3 cm)

S. 16 $\frac{1}{4}$  x 20 in. (41.3 x 50.8 cm)

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

**LITERATURE** Samantha Rippner p. 49



179

**VIJA CELMINS** b. 1938

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

Mezzotint in gray, on Hahnemühle Copperplate paper, with full margins, signed and numbered 70/80 in pencil (there were also 12 artist's proofs in Arabic and 15 in Roman numerals), co-published by Museum of Contemporary Art and Lapis Press, Los Angeles (with their blindstamp), framed.

I. 7 x 7 $\frac{3}{8}$  in. (17.8 x 19.4 cm)

S. 23 x 18 $\frac{1}{4}$  in. (58.4 x 46.4 cm)

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

**LITERATURE** Samantha Rippner p. 54





180

**JULIE MEHRETU** b. 1970*Circulation*, 2005

Etching, aquatint and engraving in colors, on Gampi Chine collé to wove paper, with full margins, signed, dated '2005' and numbered 7/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), 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** \$6,000-9,000

181

**JULIE MEHRETU** b. 1970*Fracture*, 2007

Etching with aquatint in colors, on Somerset paper, with full margins, signed, dated '2007' and numbered 20/35 in pencil (there were also 12 artist's proofs), published by Burnet Editions, New York (with their blindstamp), unframed.

I. 15 $\frac{3}{4}$  x 9 $\frac{1}{2}$  in. (40 x 24.1 cm)

S. 23 $\frac{1}{4}$  x 28 in. (59.1 x 71.1 cm)

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

181







182

**TERRY WINTERS** b. 1949*Face Boundary*, 1997

Etching and aquatint, on Arches En Tout Cas paper, with full margins, signed, dated '1997' and numbered 'PP 1/3' in pencil (a printer's proof, the edition was 18 and 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 33½ x 42½ in. (85.4 x 108 cm)

S. 42 x 50 in. (106.7 x 127 cm)

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

**LITERATURE** Nancy Sojka 112

183

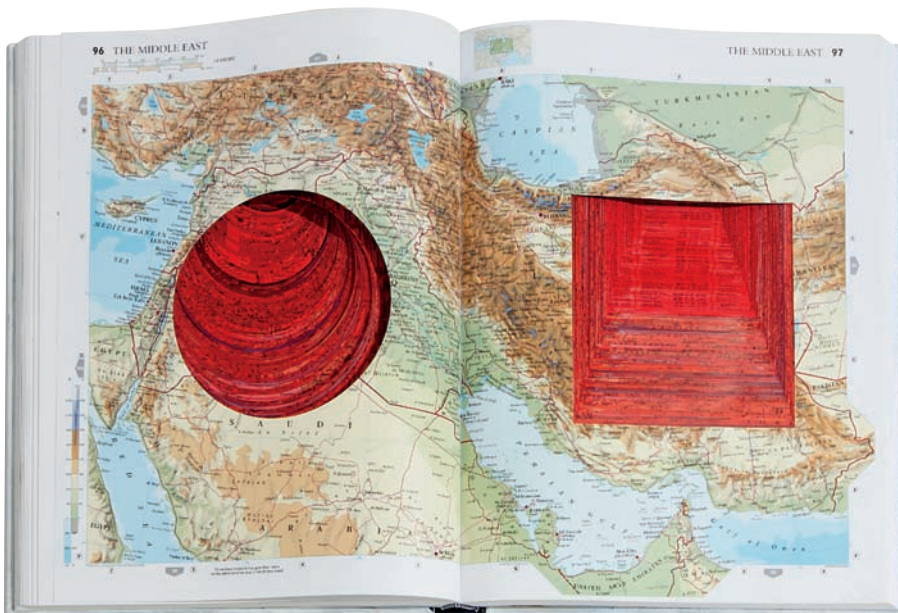
**ANISH KAPOOR** b. 1954*Turning the World*, 2005

Book comprised of World Atlas pages, with cut-out and hand-painting in colors, bound (as issued), signed and numbered 16/26 on the first page in pencil (there were also 12 artist's proofs), published by Carolina Nitsch for the New Museum of Contemporary Art, New York, contained in original red slipcase with letterpress embossed title.

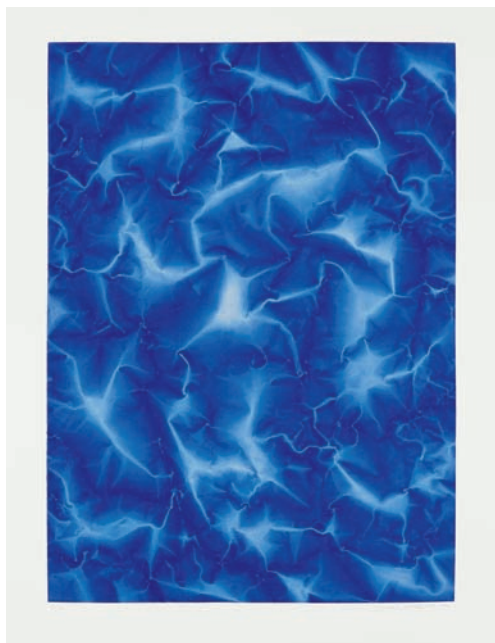
15½ x 11½ in. (39.4 x 29.2 cm)

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

183







184

**TAUBA AUERBACH** b. 1981*Plate Distortion I; II; and III, 2011*

The complete set of three etchings with aquatint in colors, on Revere and Kozo paper, with full margins, all signed, dated '2011' and numbered 12/35 in pencil (there were also 10, 10 and 4 artist's proofs respectively), published by Paulson Bott Press, Berkeley, California (with their blindstamp), all unframed.

all I. 34 x 24½ in. (86.4 x 62.2 cm)

all S. 44 x 33½ in. (111.8 x 85.1 cm)

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

185

**CAROL BOVE** b. 1971*Untitled, 2009*

Multiple comprised of brass stand and shell, incised with signature and numbered 18/18 on the underside, published by Artists space, New York.

overall 8 x 3 x 3 in. (20.3 x 7.6 x 7.6 cm)

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

185



186

186

**KIKI SMITH** b. 1954*Untitled*, 1990

Lithograph, on custom hand-made Mitsumashi paper, the full sheet, signed, dated '1990' and numbered 19/54 in pencil (there were also 11 artist's proofs), published by Universal Limited Art Editions, Inc., West Islip, New York (with their blindstamp), unframed.

S. 35¾ x 36 in (90.8 x 91.5 cm)

Estimate \$2,000-3,000

**LITERATURE** Wendy Weitman 43



187



187

**GIUSEPPE PENONE** b. 1947*Images de Pierres*, 1993

The complete series of five lithographs, on Rives BFK paper, the full sheets, all signed, titled, dated '93' and numbered 2/24, 3/30, 3/19, 3/24 and 2/19 respectively in pencil (there were also 2 artist's proofs for all), published by Centre d'édition contemporaine, Geneva (all with their inkstamp on the reverse), all unframed.

smallest S. 33¾ x 24⅞ in. (85.8 x 63.2 cm)

largest S. 47⅞ x 31⅞ in. (121.5 x 80.3 cm)

Estimate \$4,000-6,000





188

**KIKI SMITH** b. 1954*How I Know I'm Here*, 1985-2000

Linocut, on four sheets of Thai Mulberry paper, the full sheets, one signed and dated '1985-2000' and one numbered 14/18 in pencil (there were also 6 artist's proofs), published by Editions, Fawbush, New York, all framed.

all S. 11 $\frac{5}{8}$  x 43 $\frac{1}{8}$  in. (29.5 x 109.5 cm)

overall: 11 $\frac{5}{8}$  x 172 $\frac{1}{2}$  in. (29.5 x 438.2 cm)

Estimate \$6,000-9,000

**LITERATURE** Wendy Weitman 13

189

**KIKI SMITH** b. 1954*Josephine*, 1999

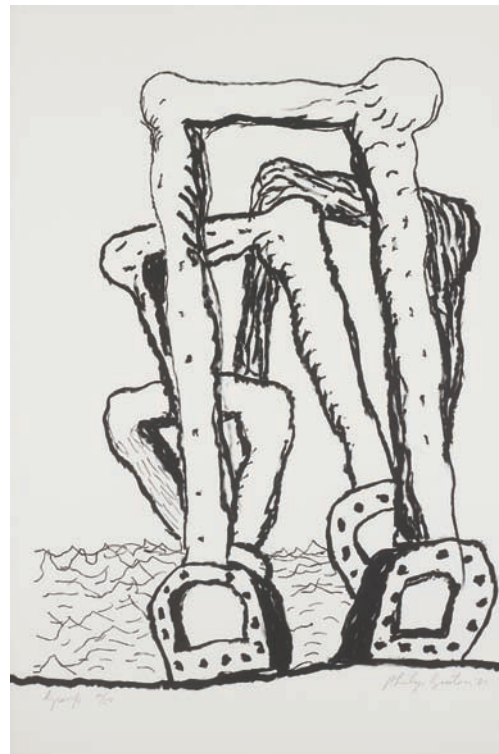
Aquatint and etching in colors, on Hahnemühle paper, with full margins, signed, dated '1999' and numbered 6/20 in pencil (there were also 7 artist's proofs), printed and published by Harlan and Weaver, New York, framed.

I. 12 $\frac{1}{4}$  x 9 $\frac{3}{4}$  in. (31.1 x 24.8 cm)

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

Estimate \$2,000-3,000





190

**PHILIP GUSTON** 1913-1980*Group*, 1980

Lithograph, on Arches 88 paper, the full sheet, signed, titled, dated '80' and numbered 12/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

S. 29 $\frac{3}{8}$  x 19 $\frac{1}{2}$  in. (74.5 x 49.5 cm)

Estimate \$2,500-3,500

**LITERATURE** Gemini G.E.L. 925

191

**PHILIP GUSTON** 1913-1980*Sea Group*, 1980

Lithograph, on Arches Cover paper, with full margins, signed, titled, dated '80' and numbered 12/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

I. 28 $\frac{7}{8}$  x 37 $\frac{1}{8}$  in. (73.2 x 94.2 cm)

S. 32 x 42 $\frac{3}{4}$  in. (81.4 x 108.7 cm)

Estimate \$2,500-3,500

**LITERATURE** Gemini G.E.L. 1060



192



192

**BEVERLY SEMMES** b. 1958*Hole/Pot/Dot*, 2005

The complete set of three multi-part lithographs in colors, on Velin d'Arches paper, the full sheets, each signed, dated '2005' and numbered 9/33 in pencil (there were also 6 artist's proofs), published by World House Editions, Middlebury, Connecticut, contained in original linen covered portfolio with title in red.

all S. 47¼ x 31½ in. (120 x 80 cm)

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

193

**LOUISE BOURGEOIS** 1911-2010*Tree with Shoes*, plate 4 from *Topiary, The Art of Improving Nature*, 1998

Etching, on wove paper, with full margins, signed, dated '98' and annotated 'Hors Commerce' in pencil (aside from the edition 28 and 10 artist's proofs), published by Julie Sylvester Cabot and the Whitney Museum of American Art Editions, New York, framed.

I. 29¾ x 21¾ in. (75.6 x 55.2 cm)

S. 38⅞ x 27⅞ in. (98.7 x 70.8 cm)

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

193



194

**JOSEPH BEUYS** 1921-1986

*Zirkulationszeit (Circulation Time)*: six plates; and *Schwurhand (Oath Hand)*: one plate, 1982

Seven etchings (one with aquatint in color), on Arches paper, with full margins, with full margins, all signed and numbered 'IX/XXV' (four), 'VII/XXV' (one) and 'XIV/XXV' (one) in pencil (from the Museum Edition of 25 in Roman numerals, the regular edition was 75), published by Grafos-Verlag, Vaduz, Liechtenstein, all unframed.

smallest S. 16⅜ x 12½ in. (41.6 x 31.8 cm)

largest S. 35¼ x 24¾ in. (89.5 x 62.9 cm)

**Estimate** \$6,000-8,000**LITERATURE** Jörg Schellmann 351; 418; 420; 422; 423; 433 and 435

195

**JOSEPH BEUYS** 1921-1986*Suite Tränen (Tears Suite)*: five plates, 1985

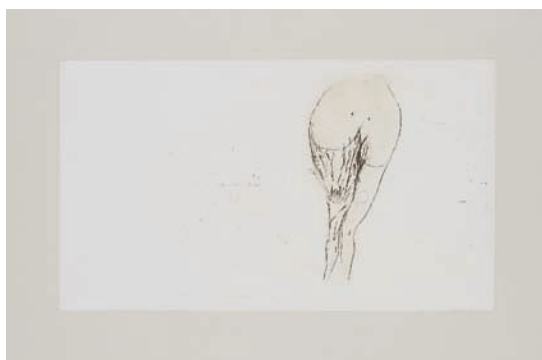
Five etchings, one with aquatint in color, and one with Chine-Collé, on various papers, with full margins, all signed and annotated variously from the edition of XXV in pencil (from the Museum Edition of 25 in Roman numerals, the regular edition was 75 and 10 artist's proofs), published by Grafos-Verlag, Vaduz, Liechtenstein, all unframed.

all S. approximately 17½ x 12½ in. (44.5 x 31.8 cm) (one horizontal)

**Estimate** \$4,000-6,000**LITERATURE** Jörg Shellmann 524-527 and 531



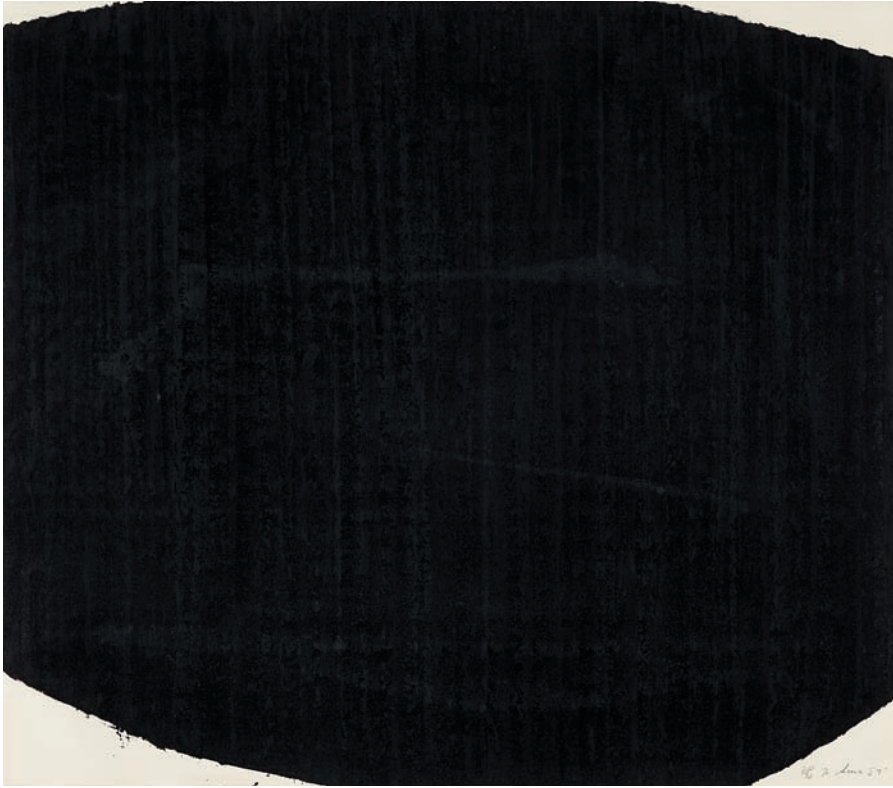
Including *Honiggefäß*; *Kopf H.B.*; *Taucherin*; *Urschlitten 2*; *Tote Hirsch*; *Mädchen*; and *Frau rennt weg mit Gerherin*



Including: *Hirsch-Schädel*; *Petticoat*; *Hirschkopf*; *Frauentorso*; and *Hirsch-Fuss*



196



196

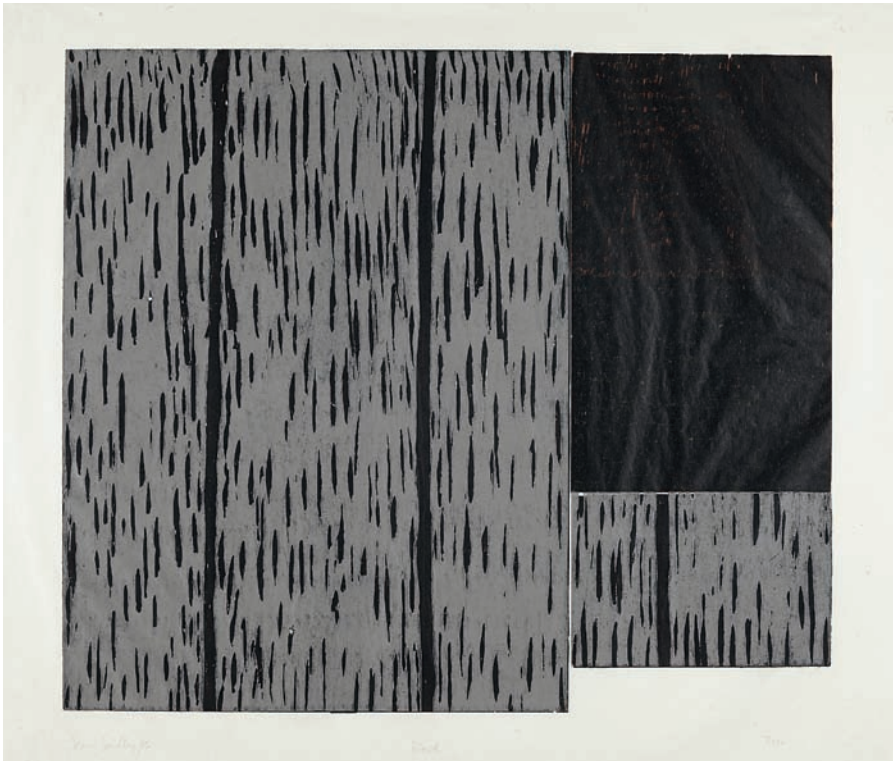
**RICHARD SERRA** b. 1939*Core*, 1987

Paintstick and screenprint, on Arches Cover paper, the full sheet, signed, dated '87' and numbered 20/30 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
S. 49½ x 56¾ in. (125.7 x 144.1 cm)

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

**LITERATURE** Gemini G.E.L. 1331; Silke von Berswardt-Wallrabe 42

197



197

**SEAN SCULLY** b. 1945*Block*, 1986

Woodcut in colors, on Okawara paper, with full margins, signed, titled, dated '86' and numbered 2/30 in pencil (there were also 10 artist's proofs), published by Diane Villani, New York, framed.

I. 29¾ x 34⅝ in. (75.6 x 87.9 cm)

S. 36¾ x 43¾ in. (93.3 x 111.1 cm)

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

**LITERATURE** Graphische Sammlung Albertina 86003

198

198

**ROBERT RYMAN** b. 1930*Conversion*, 2003

Relief print from linoleum in white with applied carpet tacks, on aluminum panel, the full sheet, signed, dated '03', annotated 12/30 in black ink, also numbered 12/30 in pencil on the folder label (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, contained in original custom card folder.

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

Estimate \$8,000-12,000



199

**RICHARD HAAS** b. 1936*Donald Judd's Building*, 1970

Etching, on wove paper, with full margins, signed, titled, dated '1970' and numbered 16/20 in pencil (there was also an edition of 20 in another state and 5 artist's proofs), published by the artist, unframed.

I. 16 x 19 in. (40.6 x 48.3 cm)

S. 20 $\frac{7}{8}$  x 24 $\frac{1}{4}$  in. (53 x 61.6 cm)

Estimate \$1,200-1,800

**LITERATURE** see John Szoke 5 and 6

199







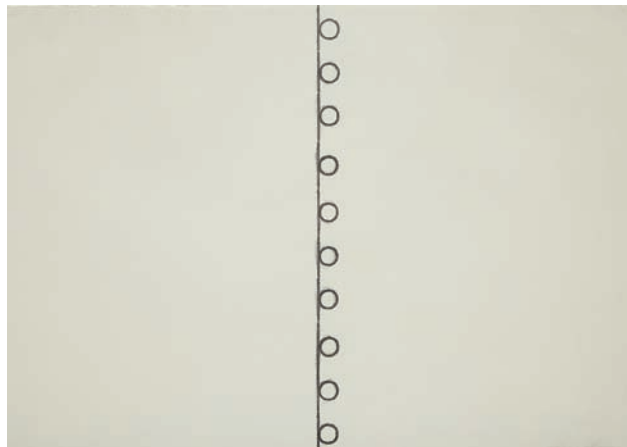
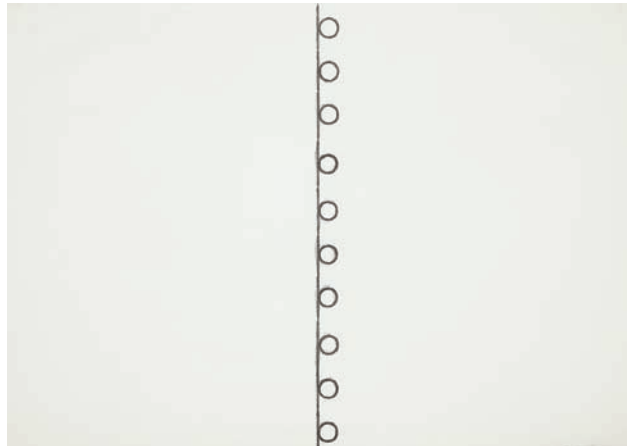
200

**DAN FLAVIN** 1933-1996*Untitled (for Rento), 1986*

The complete set of two screenprints in colors, on Rives BFK paper, the full sheets, both signed, dated '1986', annotated '2' and '5' respectively and numbered 'another of 35' in pencil (the total edition was 40), published by Rento Brattinga, Steendruckerei, Amsterdam, both framed. both S. 29½ x 41½ in. (74.9 x 105.4 cm)

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

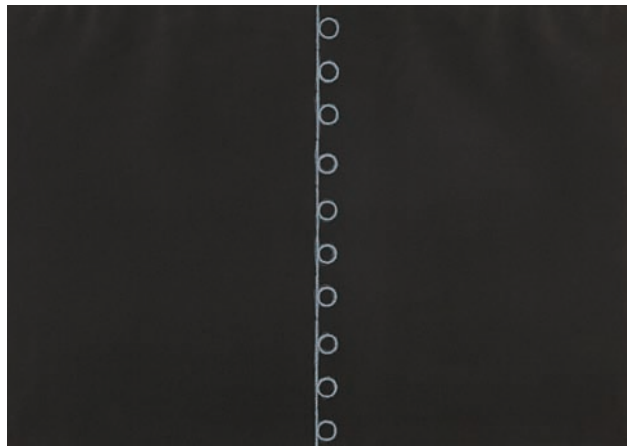
201



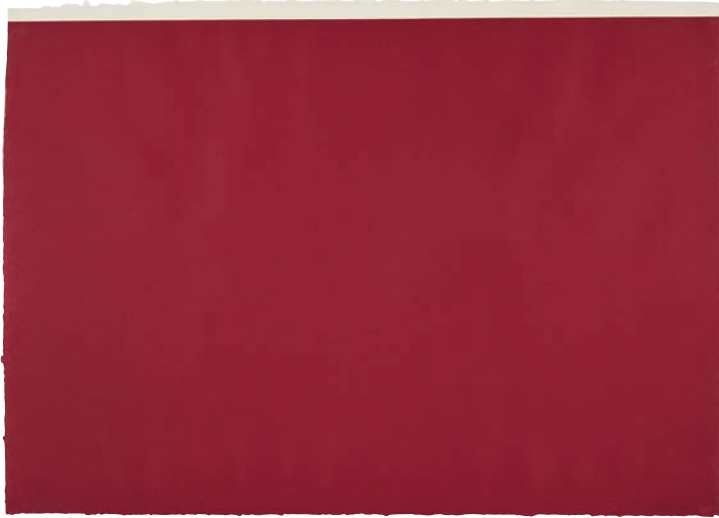
201

**DAN FLAVIN** 1933-1996*Untitled (Triptych for the Stedelijk), 1986*

The complete set of three lithographs in colors, on white, gray and black Rives BFK paper, the full sheets, all signed, dated '1986', annotated 1, 2, and 2 respectively and numbered '1' of 25' in pencil (there were also artist's proofs), published by Renato Brattinga, Steendruckerei, Amsterdam (with their blindstamp), all framed. all S. 21¼ x 29¾ in. (54 x 75.6 cm)

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

202



203



202

**DAN FLAVIN** 1933-1996

*To Don Judd, Colorist: plates 1; 4; and 7, 1986*

Three lithographs in colors, on John Koller HMP handmade paper, the full sheets, all signed, dated '1986' and numbered '9 of 30' in pencil (there were also 7, 9 and 4 artist's proofs respectively), published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.  
all S. 29 x 40 in. (73.7 x 101.6 cm)

Estimate \$5,000-7,000

203

**DAN FLAVIN** 1933-1996

*Untitled (Sails), 1986*

The complete set of three lithographs in blue with collage, on gray Rives BFK paper, the full sheets (shaped, as issued), all signed, titled, dated '1986' or '1985' and numbered 'another of 40' in pencil or blue pencil, published by Rento Brattinga, Steendruckerei, Amsterdam, all framed.

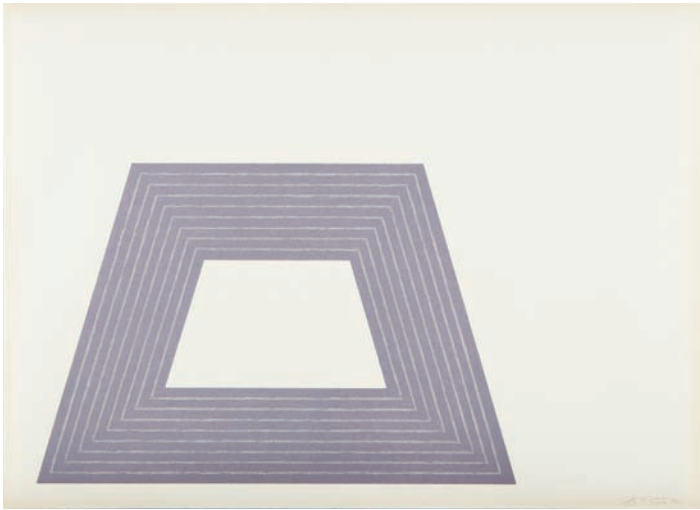
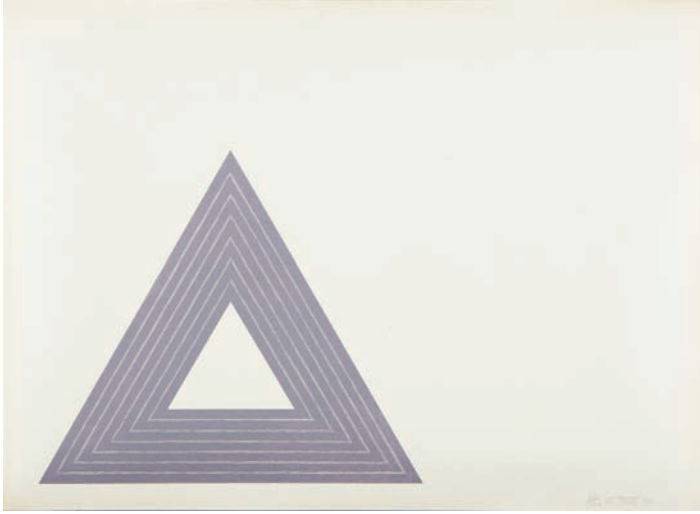
one S. 15¾ x 29¾ in. (40 x 75.6 cm)

one S. 23½ x 22 in. (59.7 x 55.9 cm)

one S. 30 x 8¼ in. (76.2 x 21 cm)

Estimate \$2,500-3,500





## 204

**FRANK STELLA** b. 1936

*Ileana Sonnabend; and Leo Castelli, from Purple series, 1972*

Two lithographs in colors, on Copperplate Deluxe paper, with full margins, both signed and numbered 60/100 and 68/100 respectively in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both unframed.

both l. various sizes

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

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

**LITERATURE** Gemini G.E.L. 369 and 376; Richard Axson 65 and 72

## 205

**FRANK STELLA** b. 1936

*Shards II, from Shards, 1982*

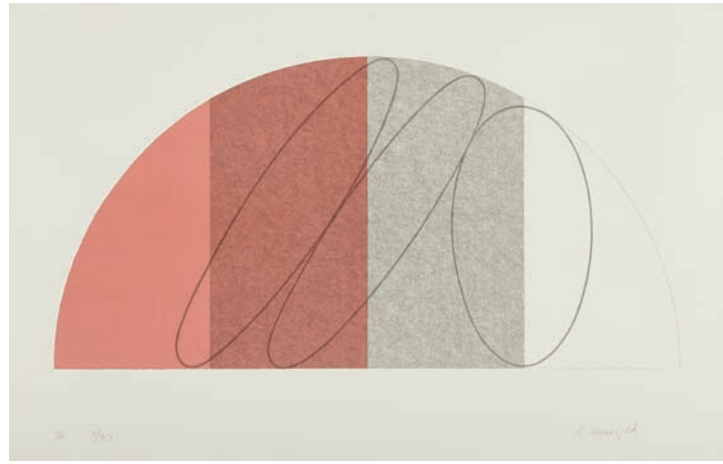
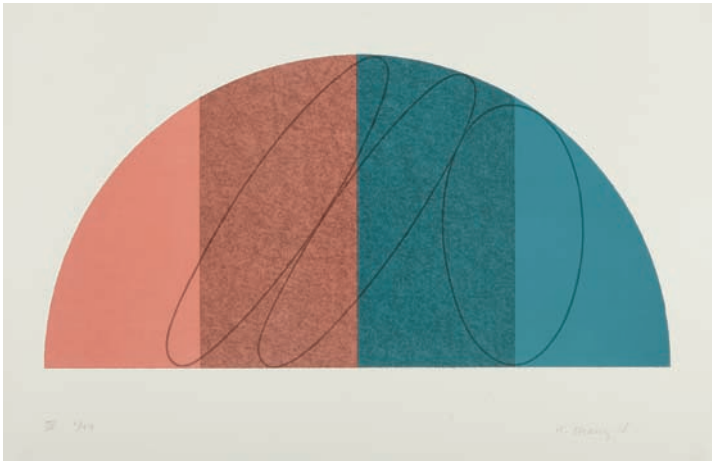
Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 89/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Petersburg Press, New York, framed.

S. 39½ x 45 in. (100.3 x 114.3 cm)

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

**LITERATURE** Richard Axson 145





206

**ROBERT MANGOLD** b. 1937*Semi Circle III; and IV, 1995*

Two lithographs in colors, on Somerset paper, with full margins, both signed, inscribed 'III' and IV' respectively and numbered 2/47 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Inc., New York, both framed.

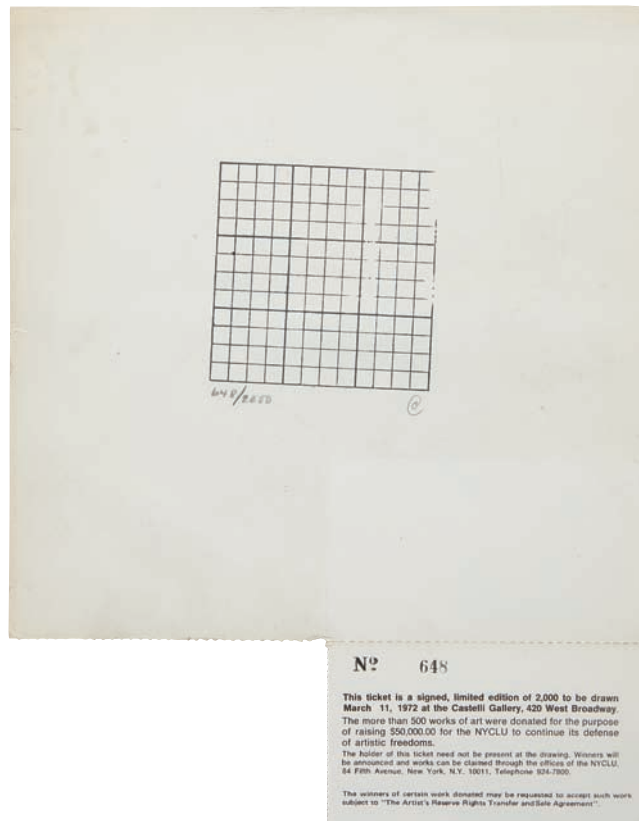
both I. 18 $\frac{3}{4}$  x 37 $\frac{1}{2}$  in. (47.6 x 95.3 cm)

both S. 29 x 44 in. (73.7 x 111.8 cm)

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

**LITERATURE** Amy Baker Sandback 52.03 and 52.04

207



207

**CARL ANDRE** b. 1935*Untitled (Ticket for NYCLU Fundraiser at Castelli Gallery), 1972*

Inkstamp, on wove paper, with full margins, with attached perforated ticket stub No. 648 (as issued), signed with initials and numbered 648/2000 in pencil, published by the artist and the New York Civil Liberties Union, unframed.

I. 2 $\frac{7}{8}$  x 2 $\frac{7}{8}$  in. (7.3 x 7.3 cm)

S. 10 $\frac{7}{8}$  x 8 $\frac{3}{8}$  in. (27.6 x 21.3 cm)

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

**EXHIBITED** The Museum of Contemporary Art, Los Angeles, The Herbert and Dorothy Vogel Collection: Fifty Works for Fifty States at MOCA, February 10 2013-March 11, 2013 (another example, #647)

208

**AGNES MARTIN** 1912-2004*Untitled, 1973*

Screenprint in gray, on Japanese rag paper, with full margins, signed and numbered 28/50 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

I. 6 $\frac{3}{4}$  x 7 $\frac{7}{8}$  in. (17.1 x 20 cm)

S. 12 x 12 in. (30.5 x 30.5 cm)

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

208







**ARMAN** 1928-2005

*Papier Poubelles*, 1964

Paper refuse in Plexiglas box mounted on black wood panel (as issued), signed and numbered 90/100 in black ink on a label affixed to the reverse, published by Edition MAT (Multiplication d'Art Transformable), Paris.  
28¼ x 20½ x 4½ in. (71.8 x 52.1 x 11.4 cm)

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

**PROVENANCE** Galerie Morgan, Stockholm

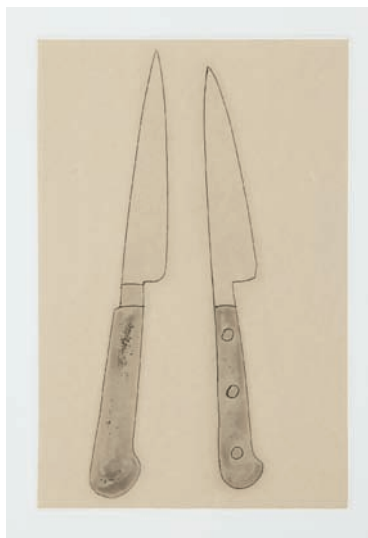
*This work is recorded in the Arman Studio Archives New York under number: APA# 8400.64.002*

**CHRIS BURDEN** b. 1946

*Coyote Stories*, 2005

The complete set of 10 etchings with aquatint in colors, on natural Gampi collé to Magnami Pescia paper, with full margins, with printed text on Kozo-backed Gampi to Magami Pescia paper (25 pages), all prints and text pages signed and annotated 'ap 2' in pencil (one of 3 artist's proofs, the edition was 18), published by Edition Jacob Samuel, Santa Monica (all with their blindstamp), all contained in original wooden box.  
16¼ x 14 in (41.3 x 35.6 cm)

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





## 211

**BRUCE NAUMAN** b. 1941

*Violent Incident - Man/Woman*, 1986

VHS video cassette tape in color with audio, 30 minutes in length, signed and numbered 80/200 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, 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

## 212

**ALIGHIERO BOETTI** 1940-1994

*Probing the Mysteries of a Double Life*, 1990

Grano-lithograph with hand-painting in red, on wove paper, the full sheet, signed and numbered 55/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, unframed. S. 19½ x 27½ in. (49.8 x 69.9 cm)

Estimate \$3,000-5,000

**LITERATURE** Edition for Parkett 24





213

**UGO RONDINONE** b. 1964*I Don't Live Here Anymore*, 1999

The complete set of five chromogenic prints, on Kodak Electronic Imaging paper, with full margins, one signed and dated '1999' and four signed with initials in black ink on a Galerie Hauser & Wirth & Presenhuber (Zurich) label affixed to the reverse of each frame, from the edition of 2, all framed.

all I. 11 $\frac{1}{8}$  x 8 $\frac{3}{8}$  in. (30.2 x 21.3 cm)

all S. 13 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in. (35.2 x 24.1 cm)

Estimate \$8,000-12,000

214

**MIKE KELLEY** 1954-2012*The Orange & Green*, from *Pansy Metal/Clovered Hoof*, 1989

Screenprint in colors, on oversized China Silk Habotai scarf, the full sheet, with accompanying wooden pole, signed, dated '1989' and numbered 38/40 in black ink on the canvas ties at the upper sheet edge (there were also 10 artist's proofs in Roman numerals), published by Edition Julie Sylvester, New York, unframed.

scarf 52 x 37 $\frac{1}{2}$  in. (132.1 x 95.3 cm)

pole length 58 in. (147.3 cm)

Estimate \$5,000-7,000







215

**CHRISTOPHER WOOL** b. 1955*Black Book*, 1989

The complete set of 17 screenprints, on smooth wove paper, the full sheets, bound (as issued), signed and numbered 302/350 in black ink on the justification (there were also 8 artist's proofs), published by Thea Westreich, New York, with original black paper-covered hardcover. 23½ x 16½ in. (58.7 x 41 cm)

Estimate \$5,000-7,000

216

**RICHARD PRINCE** b. 1949*Madame Butterfly*, 2006

Chromogenic print, on photo paper, with full margins, signed and numbered 9/60 in black ink on a label affixed to the reverse (there were also 10 artist's proofs), published by Texte zur Kunst, Berlin, unframed.

I. 15 x 19¾ in. (38.1 x 49.2 cm)

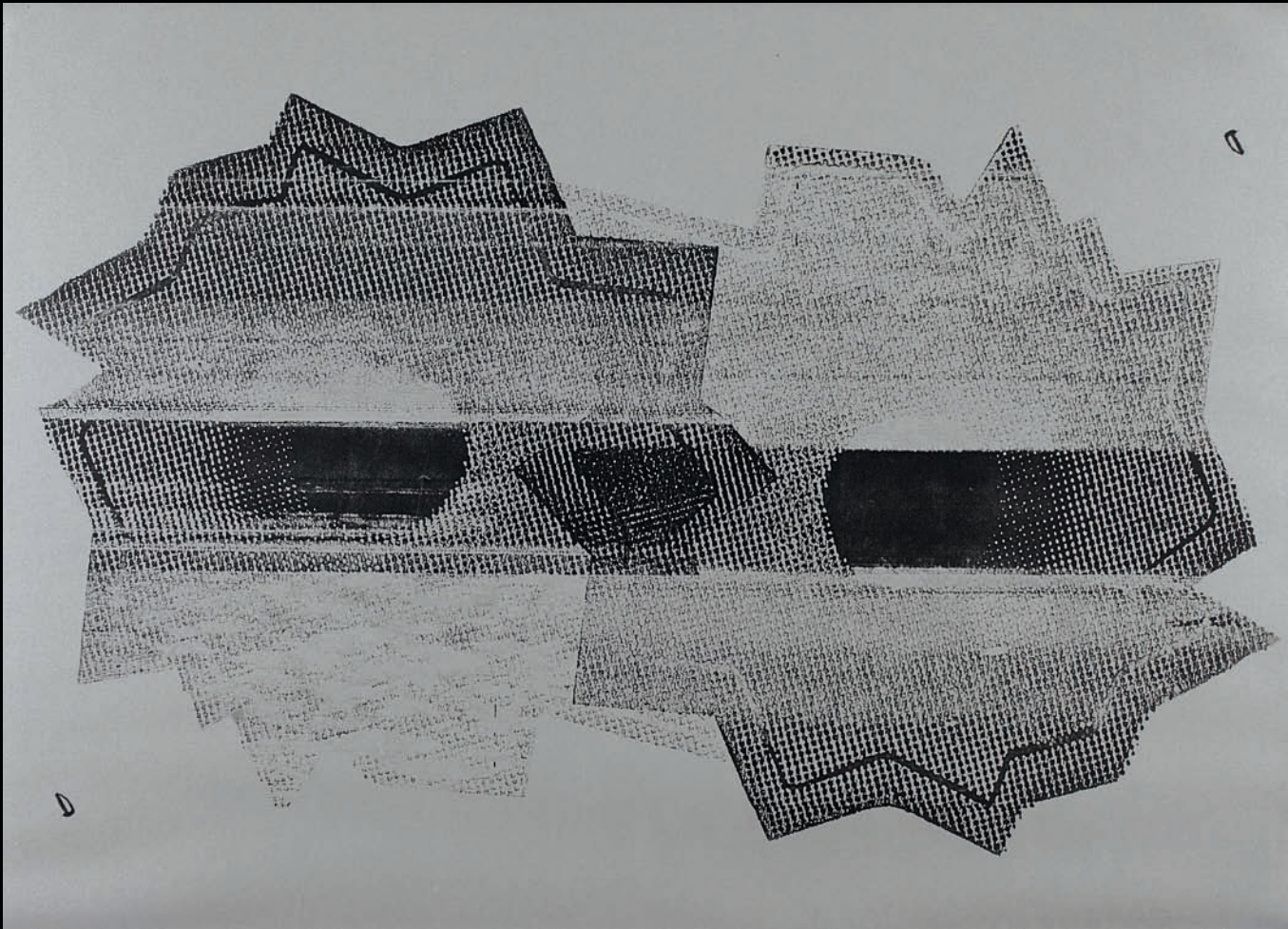
S. 15¾ x 19¾ in. (40 x 50.2 cm)

Estimate \$1,200-1,800

216







217

**NATE LOWMAN** b. 1979*Bullet Hole, 2010*

Screenprint, on silver metallic paper, with full margins, signed, dated '2010' and numbered 42/50 in black ink on the reverse, published by The Details Guild, New York, framed.

I. 18½ x 32½ in. (47 x 82.6 cm)

S. 24⅞ x 34⅞ in. (63.2 x 88.6 cm)

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

218

**GLENN LIGON** b. 1960*Untitled, from Exit Art, 2003*

Photogravure, on Somerset paper, with full margins, signed, dated '03' and numbered 17/50 in pencil, published by Exit Art/The First World, New York, framed.

I. 21¾ x 15¾ in. (55.2 x 40 cm)

S. 28¾ x 21¼ in. (71.8 x 54 cm)

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

218

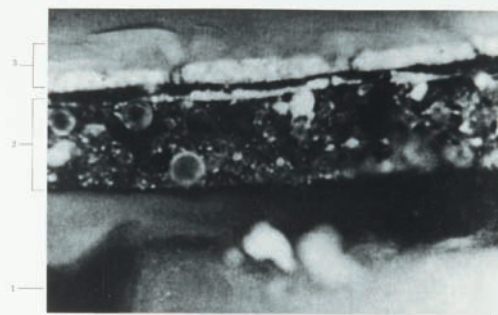


Plate 1: Glenn Ligon, *Stranger*. Photomicrograph of paint cross-section, photographed in reflected light under the microscope at 160x.

1. On every new thing there is already the shadow of annihilation. For the history of every individual, of every social entity, instead of the whole world, does not describe an ever widening, more and more useful field, but rather follows a course which, once the meridian is reached, leads without fail down into the dark.
2. I had a premonition then that there is in this world a kind of desire like staging pain. Looking up at that dirty profile, I was struck by desire, thinking, "I want to change into him," thinking, "I want to be him." I can remember clearly that we didn't had two local guests. The first was his dark blue "Hollenders," the other his occupation. The close-fitting jeans plainly outlined the lower half of his body, which seemed litely and seemed to be walking directly toward me. An imperceptible seduction for those trousers was born in me. I did not understand why.
3. "Something new knows me: something gave from me to meet that face's who is coming, and answers me that I know him before I see who it is. How capriciously one is changed by the addition, even at a distance, of a friend. How useful an office one's friends perform when they reveal us. Yet how painful to be revealed, to be assigned, to have one's self elaborated, raised up, become part of another. As he approaches I become not moved but beside myself with some body with whom, with the usual? Yes, it is forward, and it is to forward that I shall put the question. Who are you?"

219

**ROBERT LONGO** b. 1953

*Barbara, from Men in Cities, 1998*

Lithograph, on Rives BFK paper, with full margins, signed, dated '98' and numbered 73/120 in pencil (there were also 15 artist's proofs), published by Wolfryd-Selway Fine Art, West Hollywood, California, framed.

I. 39¾ x 22 in. (101 x 55.9 cm)

S. 45¾ x 30 in. (116.2 x 76.2 cm)

Estimate \$7,000-10,000

219



220



220

**ROBERT LONGO** b. 1953

*Tiger, 2011*

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2011' and numbered 27/30 in pencil (there were also 3 artist's proofs), published by Doctors Without Borders, New York, unframed.

I. 41⅞ x 30½ in. (106.4 x 77.5 cm)

S. 45 x 33¼ in. (114.3 x 84.5 cm)

Estimate \$8,000-12,000





221

**MARILYN MINTER** b. 1948*Prism*, 2009

Chromogenic print, on photo paper, with full margins, signed, titled, dated '2009' and numbered 27/27 in black ink on the reverse, framed.

I. 19 $\frac{5}{8}$  x 13 $\frac{1}{8}$  in. (49.8 x 33.3 cm)

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

Estimate \$6,000-9,000

222

**RICHARD PHILLIPS** b. 1962*\$*; and *Miss Parkett*, 2003; and 2004

Two lithographs (one in colors), on Rives BFK and wove paper respectively, with full margins, both signed, dated '03' and '04' and numbered 'I' and 'XXIV' respectively in pencil (one of 20 and 26 artist's proofs in Roman numerals, the editions were 110 and 70 respectively), published by Texte zur Kunst, Berlin and Parkett Editions, New York and Zurich, both unframed.

\$ I. 25 $\frac{3}{8}$  x 20 $\frac{1}{8}$  in. (64.4 x 51 cm)

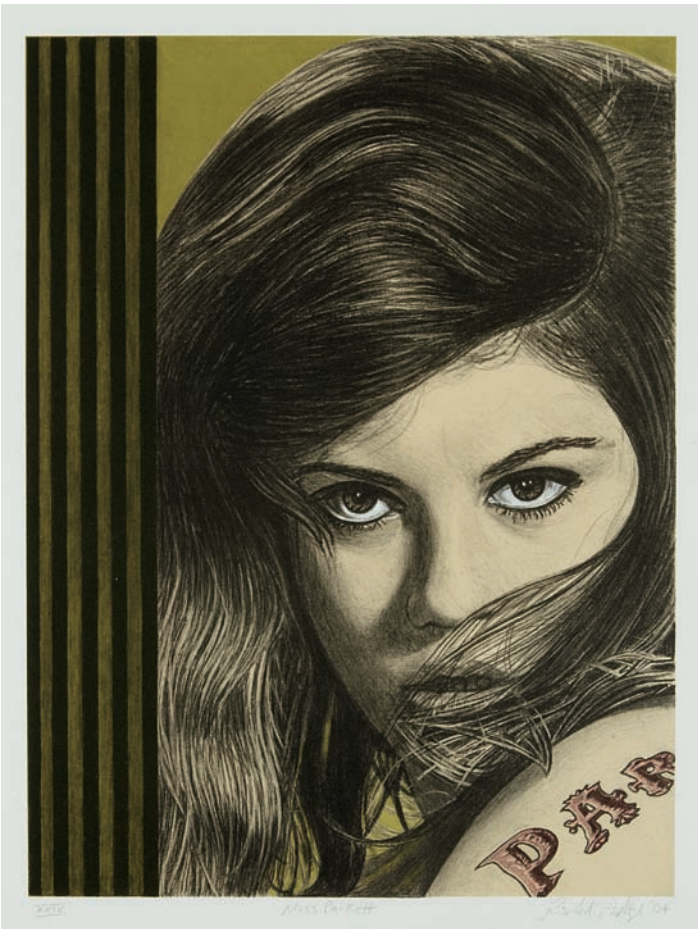
S. 29 $\frac{1}{4}$  x 23 in. (74.4 x 58.5 cm)

miss parkett I. 21 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in. (53.8 x 40.5 cm)

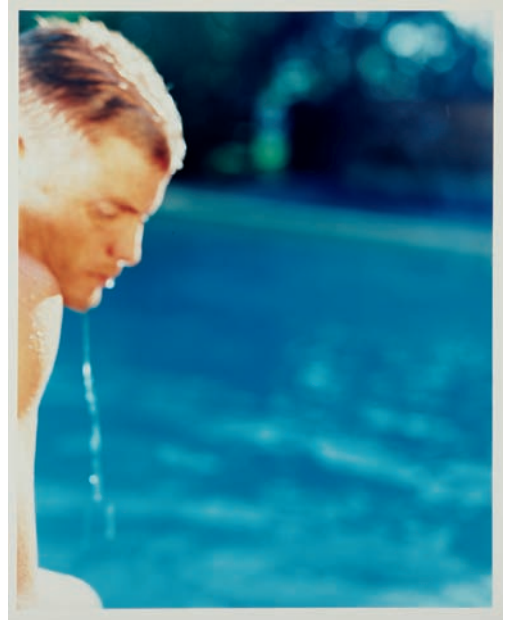
S. 25 $\frac{7}{8}$  x 20 in. (65.8 x 50.9 cm)

Estimate \$1,200-1,800

**LITERATURE** Edition for Parkett 71







223

**MARILYN MINTER** b. 1948*Frostbite*, 2009

Chromogenic print, on photo paper, with full margins,  
signed in black ink and numbered 12/25 on labels affixed to  
the reverse, published by Salon 94, New York, framed.

I. 13 x 19 $\frac{5}{8}$  in. (33 x 49.8 cm)

S. 16 x 19 $\frac{7}{8}$  in. (40.6 x 50.5 cm)

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

224

**JACK PIERSON** b. 1960*C.V.D. #7; C.V.D. #8; and C.V.D. #10*, 2000

Three chromogenic prints, on photo paper, with full  
margins, Diasic mounted (as issued), all signed, titled,  
dated '2000' and numbered 1/10 in black ink on the  
reverse, all framed.

all I. 18 $\frac{7}{8}$  x 15 in. (47.9 x 38.1 cm)

all S. 19 $\frac{7}{8}$  x 15 $\frac{1}{2}$  in. (50.5 x 40.3 cm)

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

**PROVENANCE** Galeria Presenza, Porto





225

**PAUL MCCARTHY** b. 1945*Brancusi Tree, 2007*

Self-inflatable gold mylar fabric sculpture with integrated fan, signed, dated '2007,' and numbered 30/75 in black ink (there were also 29 artist's proofs), 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

226

**CORY ARCANGEL** b. 1978*Since U Been Gone: five prints, 2011*

Five metallic foil and screenprints in colors, on wove paper, with full margins, all signed and numbered 'PP 1/1' in pencil on the reverse (a printer's proof, the edition was 10), published by Whitney Museum of American Art, New York for the exhibition *Cory Arcangel: Pro Tools*, all unframed.

all l. various sizes

all S. 11½ x 8¾ in. (29.2 x 21.3 cm)

Estimate \$5,000-7,000





## 227

**NAM JUNE PAIK** 1932-2006

*Untitled*, 1992

The complete set of ten offset lithographs in colors, on wove paper, with full margins, with colophon, accompanied by the catalogue *Il Novecento di Nam June Paik*, all signed and numbered 5/130 in pencil, published by Edizioni Carte Segrete, Rome, all contained in the original red linen-covered portfolio case with gold stamped lettering. 19 x 14 $\frac{1}{4}$  in. (48.3 x 37.8 cm)

Estimate \$4,000-6,000

## 228

**PAUL PFEIFFER** b. 1966

*Four Horseman of the Apocalypse #8*, from *Exit Art*, 2003  
Chromogenic print, on Fujicolor Crystal Archive paper, with full margins, signed and numbered 17/50 in black ink on the reverse, published by Exit Art/The First World, New York, framed.

I. 29 $\frac{3}{8}$  x 21 $\frac{3}{8}$  in. (74.6 x 54.3 cm)

S. 29 $\frac{7}{8}$  x 21 $\frac{1}{8}$  in. (75.9 x 55.6 cm)

Estimate \$2,000-3,000





229

**GARY SIMMONS** b. 1964

*Everforward...(Neverback)*, 1993

Pair of white leather boxing gloves with metallic gold thread and satin, signed, dated '93 and numbered 'AP 4/4' in black ink inside one glove, also numbered inside the other glove (an artist's proof, the edition was 20), published by Permanent Press, Brooklyn.

each 13 x 7 x 5½ in. (33 x 17.8 x 14 cm)

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

**LITERATURE** Deidre Stein, "The Multiple Multiples," *Art News*, May 1994: 85-86. (another illustrated); *Art Voices*, Cover image, December/January 2013

230

**CARRIE MAE WEEMS** b. 1953

*Hush our Silence, from Exit Art, 2003*

Chromogenic print, on photo paper, with full margins, signed, dated '2003' and numbered 17/50 in black ink on the reverse, published by Exit Art/The First World, New York, framed.

I. 33 $\frac{5}{8}$  x 29 $\frac{5}{8}$  in. (85.4 x 75.2 cm)

S. 33 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (86 x 75.9 cm)

Estimate \$1,500-2,500

231

**CARRIE MAE WEEMS** b. 1953

*Untitled (See No Evil, Hear No Evil, Speak No Evil), 1995*

Three chromogenic prints, on Kodak Professional photo paper, with full margins, signed and dated '1995' in black ink on the reverse, from the unnumbered edition of 200, unframed.

overall I. 6 $\frac{7}{8}$  x 18 $\frac{1}{4}$  in. (17.5 x 46.4 cm)

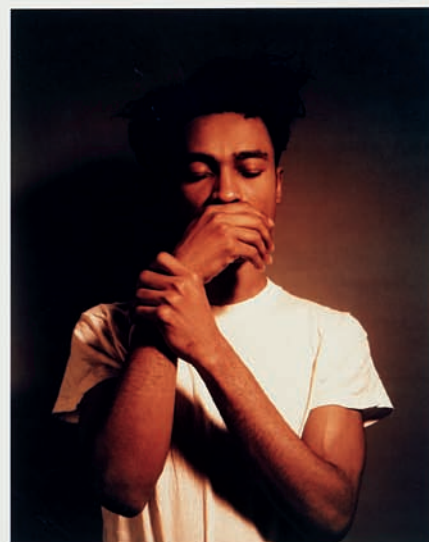
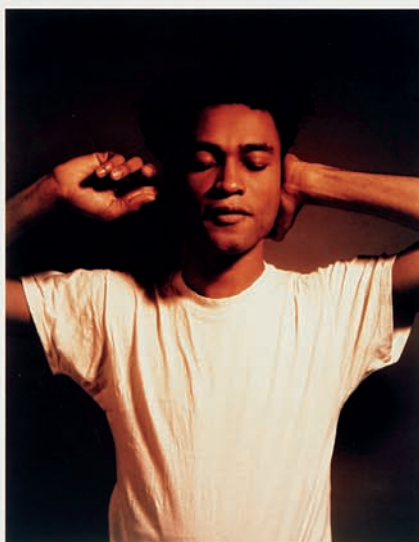
S. 19 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in. (50.5 x 60.3 cm)

Estimate \$1,500-2,500



I REMEMBER LONG NITES AND ENDLESS DISCUSSIONS  
WITH YOU, WHEN WE WERE NOT AFRAID TO SPEAK OUR  
MINDS, AND NOW I ONLY FEEL THE HUSH, HUSH, HUSH  
OF OUR MUTUAL SILENCE.

231







232

SOLD TO BENEFIT THE SENATOR CHUCK ALLEN III (SCAIII)  
SCHOLARSHIP FUND, NEW YORK

**ERNESTO PUJOL** b. 1957

*Monk (panel 1), from Triptych of Franciscans from Body of Faith: Conversion of Manners and Hagiography, 2000-01*

Chromogenic print, on archival photo paper, the full sheet, signed, titled, dated and numbered 4 from the edition of 5 in ink on the reverse, in the original black stained wood artist's frame.

overall: 41 x 30¾ in. (104.1 x 78.1 cm)

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

**PROVENANCE** gift of the artist

**EXHIBITED** El Museo del Barrio, NY; Galería Luis Adelantado, Valencia; Allentown Art Museum, PA; Heriard-Cimino Gallery, New Orleans; Rufino Tamayo Museum, Mexico City (this print); ARCO Fair, Madrid (with complete series); MOCA, LA, and the RISD Museum, Providence (other examples)

233

**ZARINA HASHMI** b. 1937

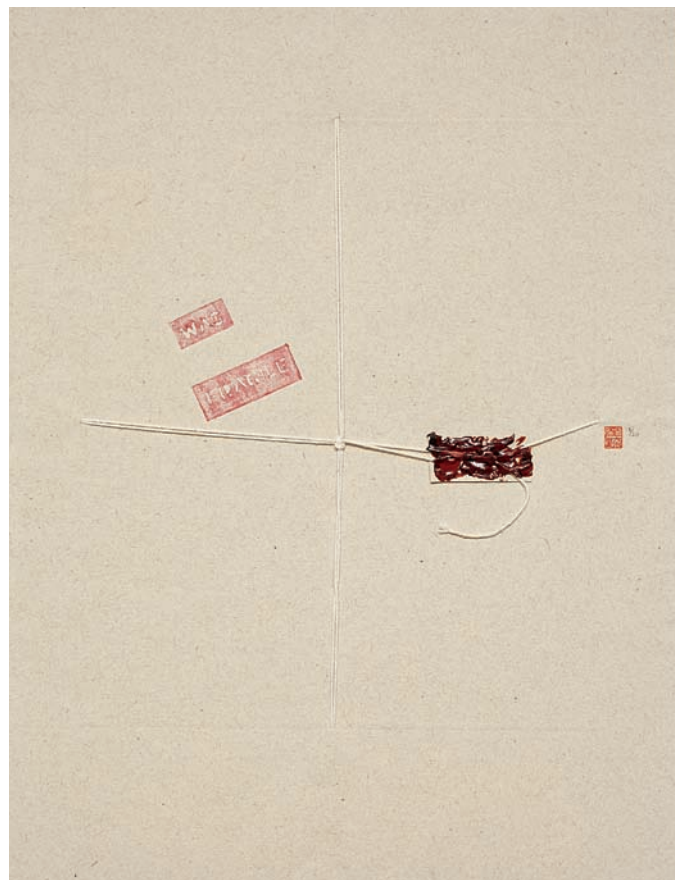
*Was Fragile, 1975*

Emboss, stamp, thread and sealing wax, on Indian handmade paper, the full sheet, numbered 1/20 in pencil (there were no artist's proofs), published by the artist, framed.

S. 25 x 19 in. (63.5 x 48.3 cm)

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

**EXHIBITED** *The Second Sex: New Feminist Photography on the Cusp*, Lakeeren Gallery, Mumbai, 22 Jun 2011 - 22 Jul 2011 (another example)



234

SOLD TO BENEFIT THE FRANKLIN FURNANCE ARCHIVE

**WILLIAM POPE.L** b. 1955

*Intimacy Project*, 2011

Photographic transfer on lithographic limestone, with unique image on the reverse from the stones previous use in a ceramics factory, signed and numbered 2/12 in black ink on the reverse (there were also 3 artist's proofs), published to benefit the Franklin Furnace Archive Inc., Brooklyn, New York, with acrylic stand.

I. 10 x 8 $\frac{5}{8}$  in. (25.4 x 21.9 cm)

stone: 15 $\frac{3}{4}$  x 11 $\frac{1}{8}$  in. (40 x 30.2 cm)

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

The photographic image was transferred onto 18 separate lithographic limestones. The image (the artist's grandmother) on each of the limestones was processed to allow for pulled impressions. The back of every limestone holds a unique image from the stone's previous use in a ceramics factory. The artist's signature is on the back of the stone in black. All stones used exist as an edition of multiples printed by Brian Garner at Litho Shop in Baltimore, MD (January—June 2011).

"Sometimes no matter what you do, no matter what you change, no matter what you give up --you cannot get someone to love you, even your own mother." --what my mother should have said to her own mother but never did.

234



235

**LESLEY DILL** b. 1950

*Head*, 2003

Three-dimensional work, comprised of cast die-cut abaca paper letters and thread, with original shelf, from the edition of 25, published by Dieu Donne, New York, contained in original packaging.

overall: 24 x 9 $\frac{1}{4}$  x 5 in. (61 x 23.5 x 12.7 cm)

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

235







236

**SARAH CHARLESWORTH** 1947-2013*Tartan*, 1986

The complete set of three photo-lithographs in colors, on Ragcoat paper, the full sheets, all signed with initials, dated '12/86' and numbered 32/60 in pencil (there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York (with their inkstamps on the reverse), contained in original green fabric-covered portfolio with title.  
all S. 32 x 24 in. (81.3 x 61 cm)

Estimate \$2,500-3,500

Including: *Dress MacLeod*; *MacGregor*; and *Black Steward*

237

**CINDY SHERMAN & MIKE KELLEY** b. 1954; 1954-2012*Untitled (Mrs. Claus)*; and *Toy Santa Claus*, 1990; and 1993

Two chromogenic prints, on Fujicolor and high gloss paper respectively, both with full margins, *Mrs. Claus* signed and dated '1990' in black ink on the reverse, from the edition of 125, *Toy* stamped with initials and dated '1993' on the reverse, from the edition of 100, both unframed.

*toy* l. 9 $\frac{3}{8}$  x 6 $\frac{3}{8}$  in. (23.8 x 15.9 cm) S. 10 x 8 in. (25.4 x 20.3 cm)*mrs. claus* l. 13 x 9 $\frac{7}{8}$  in. (33 x 25.1 cm) S. 14 x 11 $\frac{1}{8}$  in. (35.6 x 30.2 cm)

Estimate \$1,500-2,000







238

**SHARON CORE** b. 1965*Early American, Still Life with Balsam Apples, 2010*

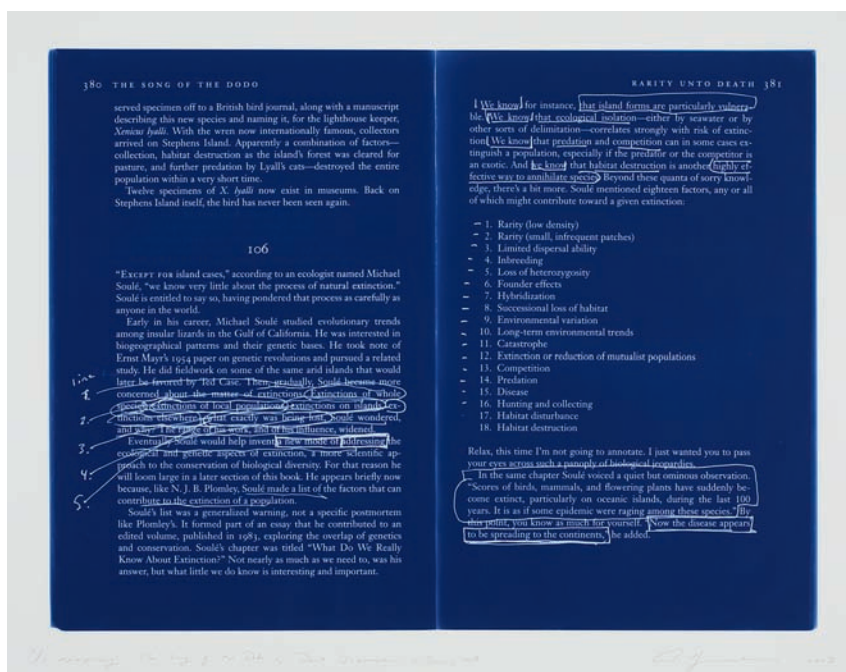
Chromogenic print, on Kodak Professional Endura paper, with full margins, signed, dated 2010 and numbered 'AP 1/5' in black ink on the reverse (an artist's proof, the edition was 9), published by Lincoln Center Vera List Art Project, New York, framed.

I. 12½ x 18¼ in. (30.8 x 46.4 cm)

S. 15½ x 19½ in. (40.3 x 50.5 cm)

Estimate \$4,000-6,000

Early American, *Still Life with Balsam Apples, 2010* was commissioned to celebrate Lincoln Center's 50th anniversary. The work is a part of Core's ongoing *Early American series*, which began in 2007. In this series Core takes the works of 19th century still life artist Raphaëlle Peale (1774-1825) and re-creates his old-master-style paintings as photographs. To create this picture, Core grew her own fruits, vegetables, and flowers from heirloom seeds to better resemble natural forms from early nineteenth-century America. In addition she collected porcelain and glass from the period, many pieces being identical to those found in the original paintings.



239

**ANN HAMILTON** b. 1956*Reading... The Song of the Dodo by David Quammen, January 2008, 2008*

Archival inkjet print in colors, on photo paper, with full margins, signed, titled, dated '2008' and numbered 2/3 in pencil, published by Carl Solway Gallery, Cincinnati, framed.

I. 27½ x 36 in. (69.9 x 91.4 cm)

S. 36½ x 44 in. (92.7 x 111.8 cm)

Estimate \$2,000-3,000





240

**KATHARINA FRITSCH** b. 1956

*Madonna; Brain; Vase; Scarf; Black Cat; and Money,*  
1981-89

The complete set of six multiples in various media, including plaster, plastic, metal and screenprint on silk, from the unlimited edition (the edition is no longer in production), published by the artist, lacking the original cardboard boxes.  
various sizes

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

241

**WADE GUYTON** b. 1972

*The Tomato Lovers,* 2006

Chromogenic print, on Fujicolor Crystal Archive Paper, with full margins, signed, dated '06' and numbered 43/100 in black ink on the reverse (there were also 20 artist's proofs), published by Text Zur Kunst, Berlin, unframed.

I. 14¼ x 11½ in. (36.2 x 28.3 cm)

S. 16¾ x 11½ in. (41.6 x 30.2 cm)

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

241





242

**VIK MUNIZ** b. 1961*Gummy Bears*, 2002

The complete set of four Duraflex prints in colors, on smooth photo paper, with full margins, one signed and dated '2002' in black ink on label affixed to the reverse (of all), labels printed with artist's name, title, date, medium, print number and numbered 12/100, co-published by Brooklyn Academy of Music and Public Art Fund, New York, all unframed, lacking the original portfolio.

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

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

Estimate \$6,000-8,000

243

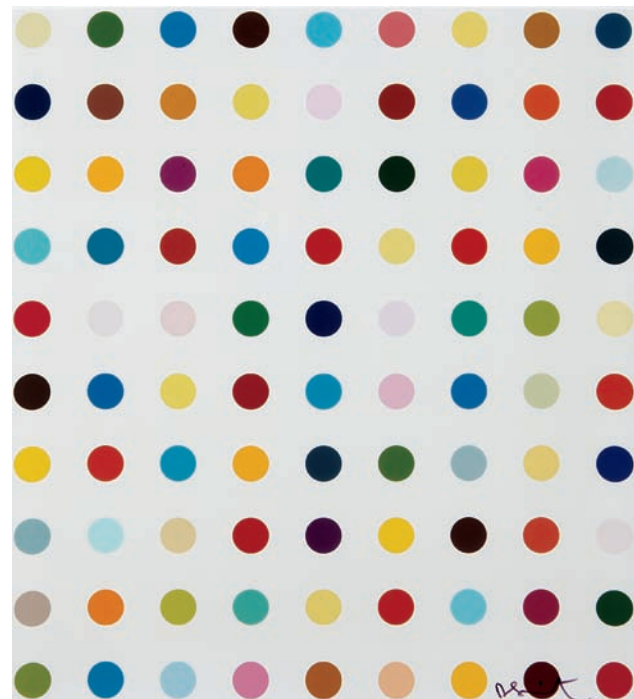
**DAMIEN HIRST** b. 1965*Home Sweet Home; and Opium*, 1996; and 2000

Two works, including one screenprint in colors, on porcelain plate, and one gloss-finish Lambda print in colors, on Fujicolor Professional paper, the full sheet, *home* numbered 496/1500 on the reverse, *opium* signed in black ink on the front and numbered 312/500 in black ink on the reverse (smeared slightly), published respectively by Sid Powell for Gagosian Gallery, and Eyestorm, London (with their original embossed certificate affixed to the reverse of the mount), *home* contained in original corrugated box and *opium* framed.

*home* diameter: 8¼ in. (21 cm)*opium* S. 19 x 17 in. (48.3 x 43.2 cm)

Estimate \$3,000-5,000

243







244

**WILLIAM EGGLESTON** b. 1939*Untitled (Mayfield, Kentucky)*, 1999-00/2002

Transparency, in aluminum light frame with electrical fittings, signed, inscribed 'EAT#0207.007' and numbered 7/20 in pen on a label affixed to the reverse (there were also 5 artist's proofs), published by Edition Schellmann, Munich and New York in 2002, framed.

I. 12¼ x 17⅞ in. (31 x 45.5 cm)

S. 14⅝ x 19⅞ in. (37 x 50.7 cm)

Estimate \$3,000-5,000

245

**HARRY CALLAHAN** 1912-1999*Ireland, from the suite PB832-4*, 1979

Three dye transfer prints in colors, on high gloss paper, with wide margins, all signed in pencil on the front, annotated 'PB832-4', numbered 1/12 (two) and 9/12 (one) in pencil on the reverse, all framed.

largest I. 9½ x 14⅜ in. (24.1 x 36.5 cm)

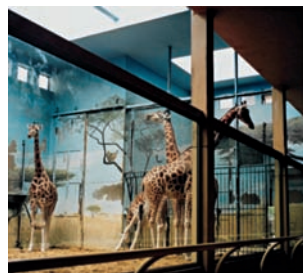
largest S. 17¾ x 22½ in. (45.1 x 57.2 cm)

Estimate \$5,000-7,000

245



246



246

**VARIOUS ARTISTS***Walcheturm*, 1997

The complete set of 13 photographs, on photo paper, with full margins and the full sheets, all signed and numbered 13/60 on the reverse, published by Galerie Walcheturm, Zürich, all framed.

all I. various sizes

smallest S. 10 x 12 in. (25.4 x 30.5 cm)

largest S. 10¾ x 16½ in. (27.3 x 41.9 cm)

Estimate \$4,000-6,000

Including:

Hugo Markl, *Don't Blow your Top*; Douglas Gordon, *One hour in Two Days*; Urs Fischer, *La rosa blanca*; Franz West, *Der Weg zur Knödelhütte*; Urs Frei, *Ohne Titel*; Beat Streuli, *Tokyo...*; Ugo Rondinone, *Call me Burroughs*; Maria Eichorn, *Ohne Titel*; Gerwald Rockenschaub, *Ohne Titel*; Karen Kilimnik, *Berklex Square*; Fischli & Weiss, *Ohne Titel*; Candida Höfer, *Zoologischer Garten Paris*; and Angela Bulloch, *Working Manicure*





247

**MARIO TESTINO** b. 1954*Kate Moss, London, 2006, 2012*

Chromogenic print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 106/175 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), also signed and numbered on the accompanying certificate of authenticity, published by Counter Editions, London, to celebrate the occasion of Mario Testino's major retrospective at the Museum of Fine Arts, Boston, contained in the original black paper-covered artist's presentation box.

I. 16½ x 23 in. (41.9 x 58.4 cm)

S. 19¾ x 23¾ in. (50.2 x 60.3 cm)

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

248

SOLD TO BENEFIT MOMENTA ART, BROOKLYN, NEW YORK

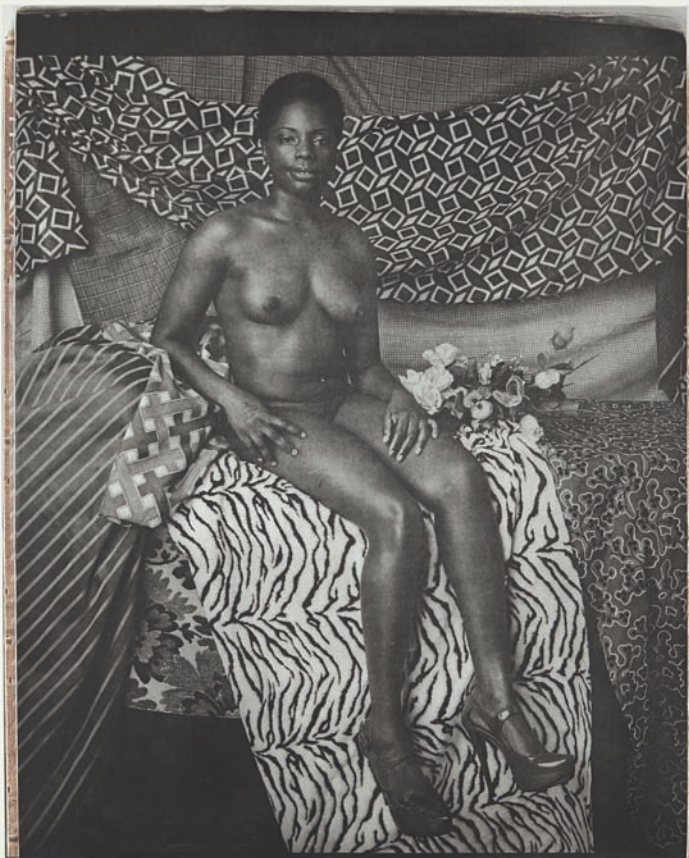
**MICKALENE THOMAS** b. 1971*Portrait of Marie Sitting in Black and White, 2012*

Photogravure, on Chine collé to wove paper, with full margins, signed, dated 2012 and numbered 14/20 in pencil (there were also 8 artist's proofs), co-published by Momena Art and Benefit Print Project, New York, unframed.

I. 21 x 17 in. (53.3 x 43.2 cm)

S. 27 x 22½ in. (68.6 x 57.2 cm)

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







249

**JULIAN OPIE** b. 1958*Maria-Theresa, 2011*

Inkjet print in colors, on Epson Premium Semigloss Photo paper, dry-mounted to aluminum (as issued), with full margins, signed in black ink and numbered 5/40 on a label affixed to the reverse of the frame (there were also 7 artist's proof), published by Alan Cristea Gallery, London, contained in the original black tulip wood frame specified by the artist.

overall: 50 x 35½ x 2½ in. (127 x 90.2 x 6.4 cm)

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

**LITERATURE** Alan Cristea Gallery 157

250

**MATTHEW BRANNON** b. 1971*Who Takes Who Home Tonight, 2007*

The complete set of two screenprints in colors, on wove paper, the full sheet, both signed, dated '2007' and numbered '1/1 PP' in pencil on the reverse (a printer's proof, the edition was 1 and no artist's proof), unframed. both S. 37¾ x 28¾ in. (95.9 x 73 cm)

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



251

**MANOLO VALDÉS** b. 1942*La Pecera*, 2003

Mixografia® print in colors, on handmade paper, the full sheet, signed and numbered 1/75 in pencil (there were also 18 *Prueba de Artista* (artist's proofs)), published by Mixografia, Los Angeles, framed.

S. 44 x 31½ in. (111.8 x 80 cm)

Estimate \$3,000-4,000

251



252

**CECILY BROWN** b. 1969*Untitled*, 2003

Etching and aquatint, on wove paper, with full margins, signed, dated '2003' and numbered 17/28 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.

I. 23½ x 33¾ in. (59.7 x 86 cm)

S. 27¾ x 37¾ in. (70.8 x 95.6 cm)

Estimate \$1,500-2,500

252



253



253

**MARY HEILMANN** b. 1940*Graffiti*, 1998

Aquatint in colors, on Somerset paper, with full margins, signed and annotated 'TPD' in pencil (a trial proof, the edition was 10 and 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 29¾ x 21½ in. (75.6 x 54.9 cm)

S. 41¼ x 30¼ in. (104.8 x 76.8 cm)

Estimate \$2,000-3,000



254



254

**JEFF KOONS** b. 1955*Balloon Dog (Red)*, 1995

Porcelain multiple painted in chrome, numbered 404/2300, published by the Museum of Contemporary Art, Los Angeles, with original plastic stand, contained in original Styrofoam-lined cardboard box. diameter 10½ in (26.7 cm)

Estimate \$5,000-7,000

255

**JEFF KOONS** b. 1955*Balloon Dog (Blue)*, 2002

Porcelain painted in chrome, numbered 541/2300 in black ink on the underside, published by the Museum of Contemporary Art, Los Angeles, with original plastic stand, contained in original foam-lined cardboard box. diameter 10½ in. (26.7 cm)

Estimate \$4,000-6,000

255



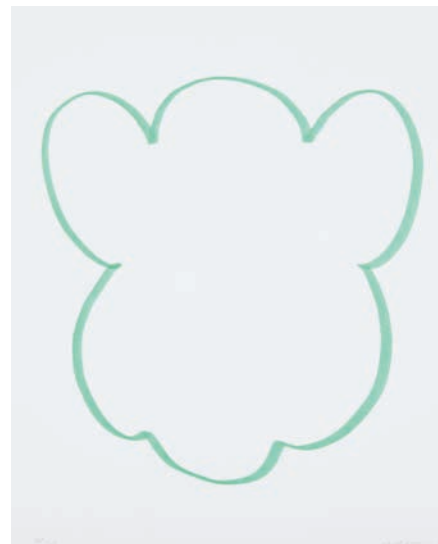
256

**JEFF KOONS** b. 1955*Fun*, 1998

The complete set of three grano-lithographs in colors, on Biber GS board, with full margins, all signed, dated '98' and numbered 48/60 in pencil (there was also an edition of ten in Roman numerals and 15 artist's proofs), published by Edition Schellmann, Munich and New York, all unframed. all I. various sizes  
all S. 19¾ x 15¾ in. (50.2 x 40 cm)

Estimate \$3,000-5,000

256



257

257

**JEFF KOONS** b. 1955*Puppy Vase*, 1998

Glazed white ceramic vase, with incised signature, dated '98' and stamp numbered 858/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), with original Styrofoam-lined white cardboard box.

17½ x 11 x 16½ in. (44.5 x 27.9 x 41.9 cm)

Estimate \$6,000-9,000



258



(another example)

258

**JEFF KOONS** b. 1955*Inflatable Balloon Flower (Yellow)*, 1997

Yellow PVC balloon, signed, dated '97' and numbered XLIV/XL in red marker on the balloon (one of 40 artist's proofs in Roman numerals, the edition was 100), published by Parkett Editions, Zurich and New York, contained in original cardboard box.

box: 12 x 12 x 27½ in. (30.5 x 30.5 x 70.2 cm)

inflated: approx. 51 x 59 x 70 in. (129.5 x 149.9 x 177.8 cm)

Estimate \$6,000-9,000

**LITERATURE** Edition for Parkett 50/51



259

**YAYOI KUSAMA** b. 1929

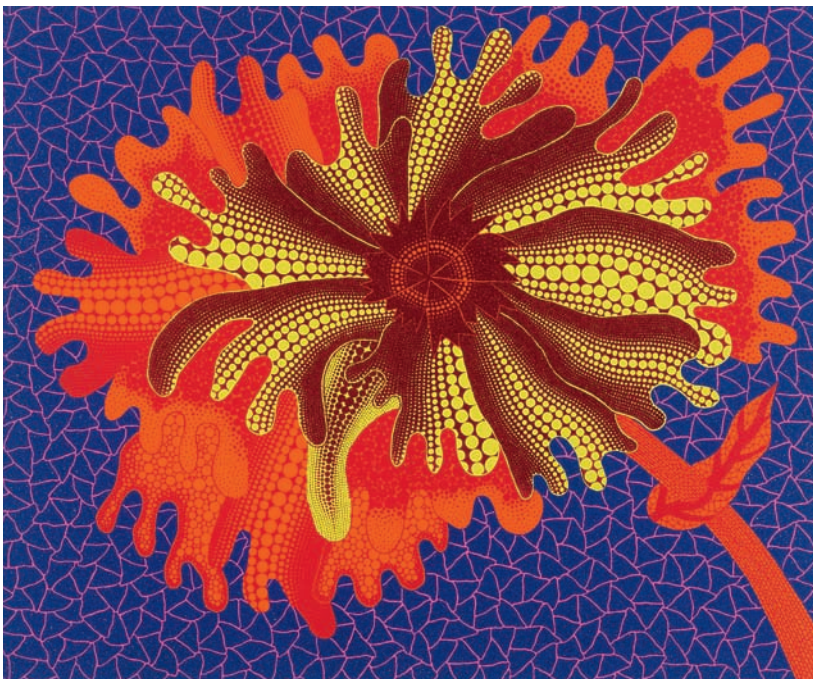
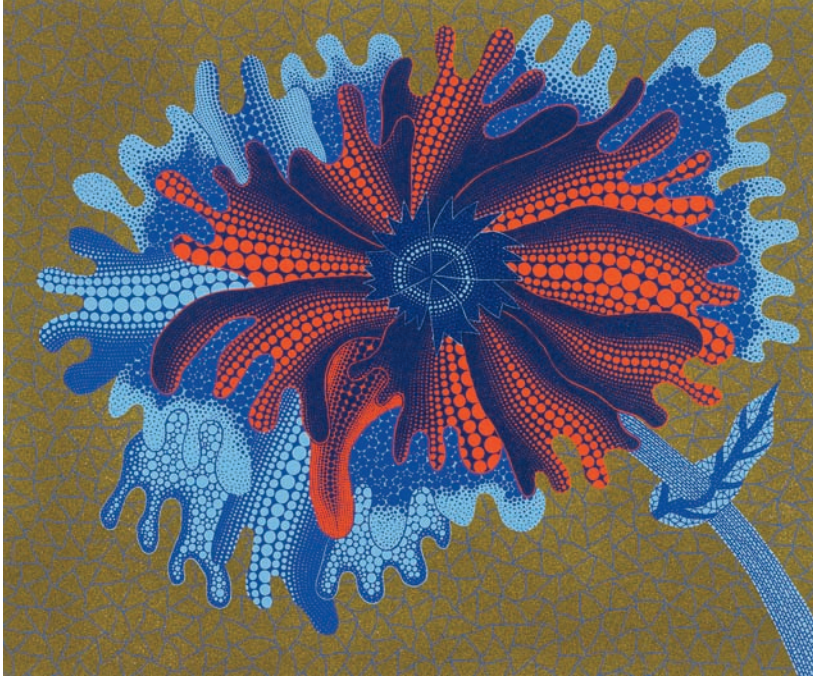
*Flower A; B; and C, 2005*

The complete set of 3 screenprints in colors with gold lamé, on wove paper, with full margins all signed, dated '2005' annotated A-C respectively and numbered 19/50 in pencil, all framed.

all I. 20 x 24 in. (50.8 x 61 cm)

all S. 23¾ x 28½ in. (60.3 x 71.5 cm)

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





**YAYOI KUSAMA** b. 1929*The Me That I adore (The Grand Set)*, 2013

The complete set of 20 fine bone china tea-ware, comprised of six tea cup and saucer pairs (in six variations), six cake plates, one tea pot, and one heart-shaped mini plate, signed and numbered 93/100 in black marker on the accompanying Certificate of Authenticity (from The Grand Set, there was also the regular edition of 400) each item is also stamp signed, titled, dated '2013' and numbered '093' on the reverse, manufactured by Nikko Company for the Mori Arts Center Museum Shop, Mori Building Co., Ltd., to commemorate the 10th anniversary of Roppongi Hills and the Mori Art Museum, contained in individual red fabric covered boxes with titles, in original red velvet case with title in gold.

15½ x 15½ x 11½ in. (39.7 x 39.7 x 29.5 cm)

Estimate \$2,500-3,500



261



261

**WANG GUANGYI** b. 1957*Face of the Believer*, 2003

Lithograph in colors, on wove paper, the full sheet, signed and numbered 197/199 in pencil, published by Kwai Po Collection, Hong Kong, framed.

S. 31¼ x 25¼ in. (79.4 x 64.1 cm)

Estimate \$3,000-5,000

262



262

**YOSHITOMO NARA** b. 1959*Girl in a Box*, 2001

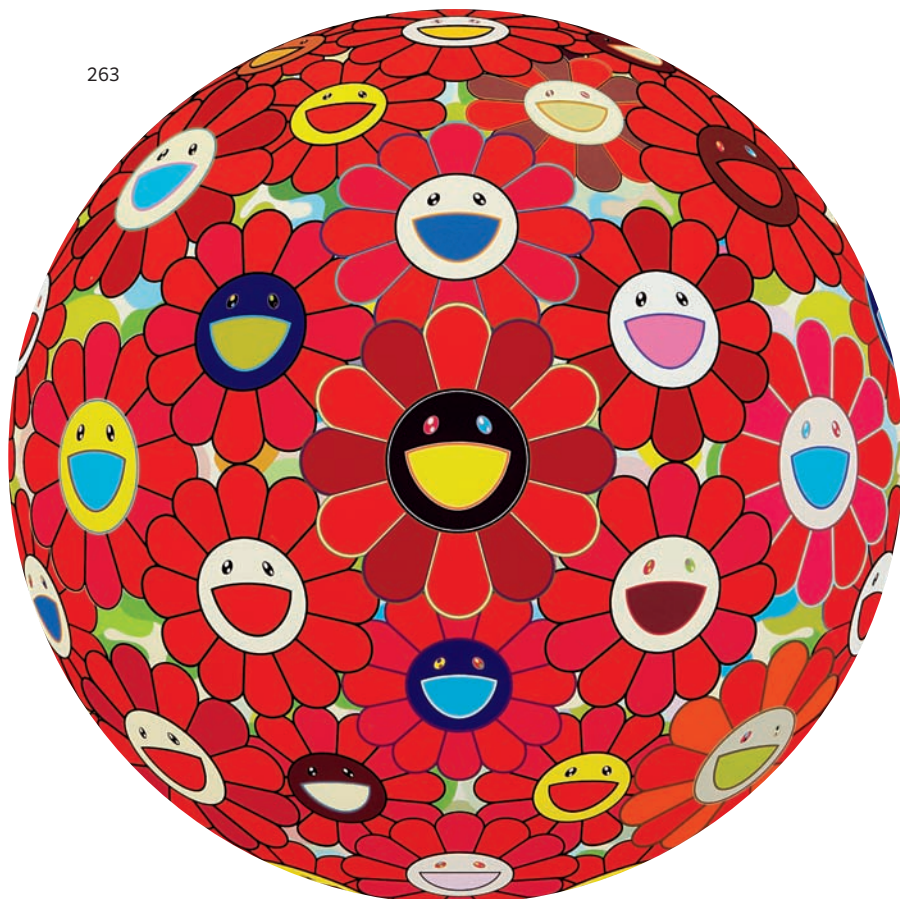
Screenprint in colors, on wove paper, the full sheet, signed, dated '01' and annotated 'AP' in pencil (an artist's proof, the edition was 100), published by HeART Projects, Los Angeles, framed.

S. 11½ x 11½ in. (30.2 x 30.2 cm)

Estimate \$3,000-5,000



263



263

**TAKASHI MURAKAMI** b. 1962*Flower Ball*, 2012

Screenprint in colors, on smooth wove paper, with full margins, signed, dated '12' and numbered 15/50 in pencil, published by Kaikai Kiki, Ltd., Tokyo, framed.

I. diameter 23½ in. (59.7 cm)

S. diameter 27½ in. (69.9 cm)

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

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264

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*Flowerball Brown; and Flowerball (3D) From the Realm of the Dead*, 2007; and 2009

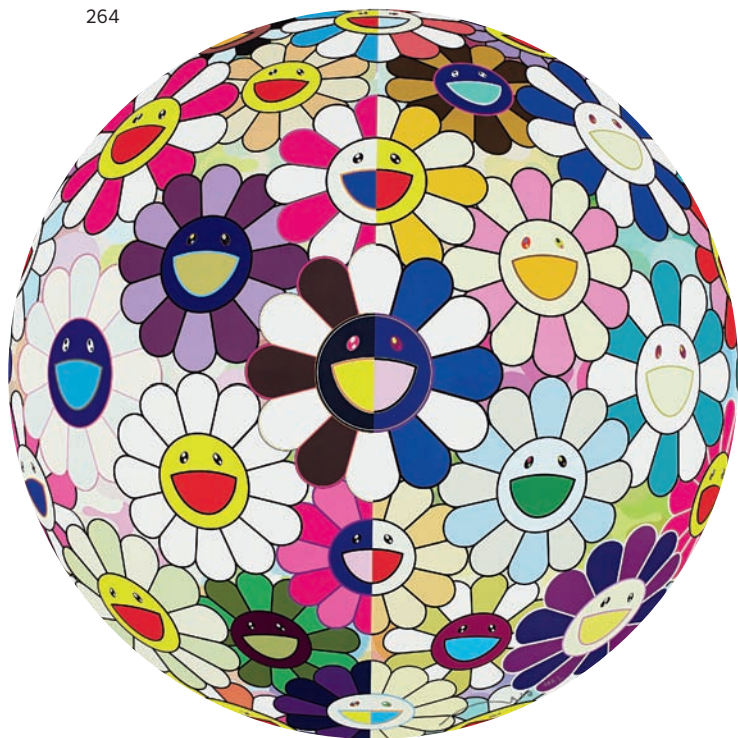
Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 198/300 and 206/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, both framed.

both S. diameter 27¾ x 27¾ in. (70.5 x 70.5 cm)

**Estimate \$3,000-5,000 •**

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264





265

265

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*And then, and then and then and then and then / Gargle Glop; And then, and then and then and then and then / Kappa; And Then, When That's Done.....I Change What I Was Yesterday Is Cast Aside, Like An Insect Shedding Its Skin; and And Then x6 Blue*, 2006; 2009; and 2013

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed, numbered 121/300, 121/300, 21/300 and 113/300 respectively in black or silver ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.  
all S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate \$6,000-9,000 •

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266

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*I Met a Panda Family; DOB & Me: On the Red Mound of the Dead; and Kaikai Kiki & Me: On the Blue Mound of the Dead*, 2013

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 99/300, 42/300 and 44/300 respectively in black or silver ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.  
all S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate \$3,000-5,000 •

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266







267

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*Warhol/Silver; I Recall The Time When My Feet Lifted Off The Ground, Ever So Slightly - Korin - Chrysanthemum; Kansei: Like The River's Flow; Kansei: Skulls; Kansei: Abstraction; and Even The Digital Realm Has Flowers To Offer!*, 2009; and 2010 Six offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 154/300, 51/300, 51/300, 119/300, 38/300 and 146/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all framed. all S. diameter 27¾ x 27¾ in. (70.5 x 70.5 cm)

Estimate \$6,000-9,000 •

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268

**TAKASHI MURAKAMI** b. 1962*Reversal D.N.A.*, 2001

Offset lithograph in colors, on smooth wove paper, the full sheet, signed, dated '01', inscribed in Japanese with artist's doodle and numbered '298' and 105/300 in black ink, published by Kaikai Kiki, Ltd., Tokyo, framed. S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate \$1,000-1,500

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268







269

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*An Homage to Monopink 1960 D; An Homage to Monogold 1960 D; An Homage to IKB 1957 D; and An Homage to Yves Klein, Multicolor D, 2012*

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 117/300, 129/300, 154/300 and 132/300 in silver or black ink, published by Kaikai Kiki, Ltd., Tokyo, framed.

all S. 28¾ x 20¾ in. (73 x 52.7 cm)

**Estimate \$5,000-7,000 •**

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270

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*Nirvana; Tan Tan Bo; and Reversed Double Helix - black head brown body, 2001; 2003; and 2005*

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 244/300, 139/300 and 105/300 in silver or black ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.

nirvana S. 25½ x 51½ in. (64.8 x 130.8 cm)

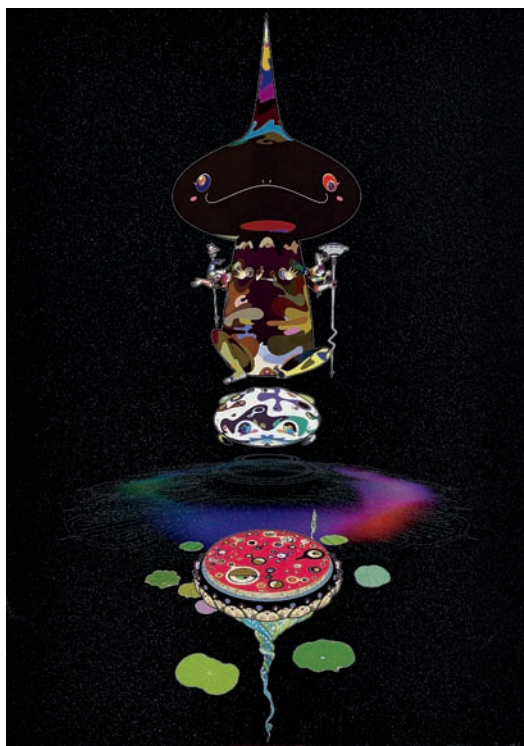
tan tan bo S. 25½ x 38¾ in. (64.8 x 98.4 cm)

reversed double helix S. 40¼ x 28½ in. (102.2 x 72.4 cm)

**Estimate \$5,000-7,000 •**

Artworks ©2001, 2003 and 2005 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

270









## INDEX

Acconci, V. 49, 50  
Albers, J. 90  
Alechinsky, P. 117  
Andre, C. 207  
Anuszkiewicz, R. 93  
Appel, K. 118  
Arcangel, C. 226  
Arman 209  
Auerbach, T. 171, 184

Bacon, F. 12, 13  
Baldessari, J. 51, 52, 53  
Basquiat, (After) J.-M. 38  
Basquiat, J.-M. 39  
Bearden, R. 119  
Beuys, J. 5, 194, 195  
Boetti, A. 212  
Bourgeois, L. 193  
Bove, C. 185  
Brannon, M. 250  
Braque, (After) G. 137  
Brown, C. 252  
Bulloch, A. 246  
Burden, C. 210

Callahan, H. 245  
Celmins, V. 54, 177-179  
Chagall, (After) M. 130  
Chagall, M. 9-11, 128, 131  
Charlesworth, S. 236  
Close, C. 148  
Core, S. 238  
Cottingham, R. 76

Dalí, S. 6-8  
Diebenkorn, R. 23, 24  
Dill, L. 235  
Dine, J. 138-142  
Dubuffet, J. 120-122  
Duchamp, M. 1

Eggleson, W. 224  
Eichorn, M. 246  
El Anatsui 37  
Ernst, M. 125

Feldmann, H.-P. 2  
Fischer, U. 246  
Fischli & Weiss 246  
Flavin, D. 82, 200-203  
Francis, S. 32-34, 113  
Frankenthaler, H. 108  
Frei, U. 246  
Freud, L. 25  
Fritsch, K. 240

Gober, R. 55  
Gordon, D. 246  
Gottlieb, A. 109, 110  
Guston, P. 190, 191  
Guyton, W. 241

Haas, R. 199  
Hamilton, A. 54, 239  
Haring, K. 41  
Hashmi, Z. 233  
Heilmann, M. 253  
Heyboer, A. 116  
Hirst, D. 3, 243  
Hockney, D. 150  
Höfer, C. 246  
Horn, R. 36

Indiana, R. 77, 78  
Ives, N. 91

Johns, J. 19-21, 143-147  
Judd, D. 83

Kapoor, A. 183  
Katz, A. 154-157  
KAWS 74  
Kelley, M. 214, 237  
Kelly, E. 100-102  
Kentridge, W. 176  
Kilimnik, K. 246  
Kooning, W. de 114, 115  
Koons, J. 254-258  
Krasner, L. 105  
Kusama, Y. 259, 260

Lazzarini, R. 42  
LeWitt, S. 92  
Lichtenstein, R. 66-72, 165-168  
Ligon, G. 218  
Longo, R. 40, 219, 220  
Lowman, N. 217

Man Ray 127  
Mangold, R. 84, 206  
Marden, B. 54, 85  
Markl, H. 246  
Martin, A. 208  
Matta, R. 126  
McCarthy, P. 225  
Mehretu, J. 180, 181  
Minter, M. 221, 223  
Miró, J. 28, 124  
Mitchell, J. 29  
Motherwell, R. 27, 104, 106, 107, 149, 152  
Muniz, V. 172, 242  
Murakami, T. 263-270

Nara, Y. 262  
Nauman, B. 211  
Noland, K. 80, 94

Oldenburg, C. 65, 153  
Opie, J. 249  
Otterness, T. 73

Paik, N. J. 227  
Penone, G. 187  
Pfeiffer, P. 228  
Phillips, R. 222  
Picasso, P. 14-18, 132-136  
Pierson, J. 224  
Polke, S. 56  
Prince, R. 48, 216  
Pujol, E. 232  
Puryear, M. 54

Ritchie, M. 173  
Rockenschaub, G. 246  
Rondinone, U. 213, 246  
Rosenquist, J. 151  
Roualt, G. 129  
Ruscha, E. 44-47, 54, 169, 170  
Ryman, R. 198

Scher, P. 175  
Scully, S. 197  
Semmes, B. 192  
Serra, R. 54, 86-89, 196  
Sherman, C. 237  
Shiraga, K. 111  
Simmons, G. 229  
Smith, K. 186, 188, 189  
Smith, L. P. 103  
Soto, J. R. 81  
Stella, F. 31, 204, 205  
Strenli, B. 246  
Sultan, D. 174

Testino, M. 247  
Thiebaud, T. 22  
Thomas, M. 248  
Ting, W. 112  
Turrell, J. 35  
Twombly, C. 26

Uklanski, P. 4

Valdés, M. 251  
Various Artists 54, 246  
Vasarely, V. 95-99  
Venet, B. 30

Wang, G. 261  
Warhol, (After) A. 162  
Warhol, A. 58-64, 160, 161, 163, 164  
Wayne, J. 123  
Weems, C. M. 230, 231  
Wesselmann, T. 75, 158, 159  
West, F. 246  
William Pope.L 234  
Winters, T. 182  
Wool, C. 43, 215

Young, R. 79



## 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.

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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.

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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.

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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.

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### 2 BIDDING IN THE SALE

#### Bidding at Auction

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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.

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# PHILLIPS



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AFTER JEAN-MICHEL BASQUIAT *Portfolio II*, 1982-84/2005  
Estimate £40,000 - 60,000

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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**

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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 \$100,000 or less. A processing fee will apply.

**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.

# PHILLIPS



## JEWELS

**AUCTION 30 APRIL NEW YORK**

**VIEWING 12-30 APRIL**

**ENQUIRIES +1 212 940 1283**

**[njahan@phillips.com](mailto:njahan@phillips.com)**

**An Emerald, Diamond, and Gold Bracelet MAUBOUSSIN**  
Estimate \$10,000-15,000

**An Amethyst and Gold Cuff Bracelet DAVID WEBB**  
Estimate \$10,000-12,000

**A Gold and Diamond Bracelet BUCCELLATI**  
Estimate \$40,000-50,000

**PHILLIPS.COM**



## 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 \$1,000. 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.

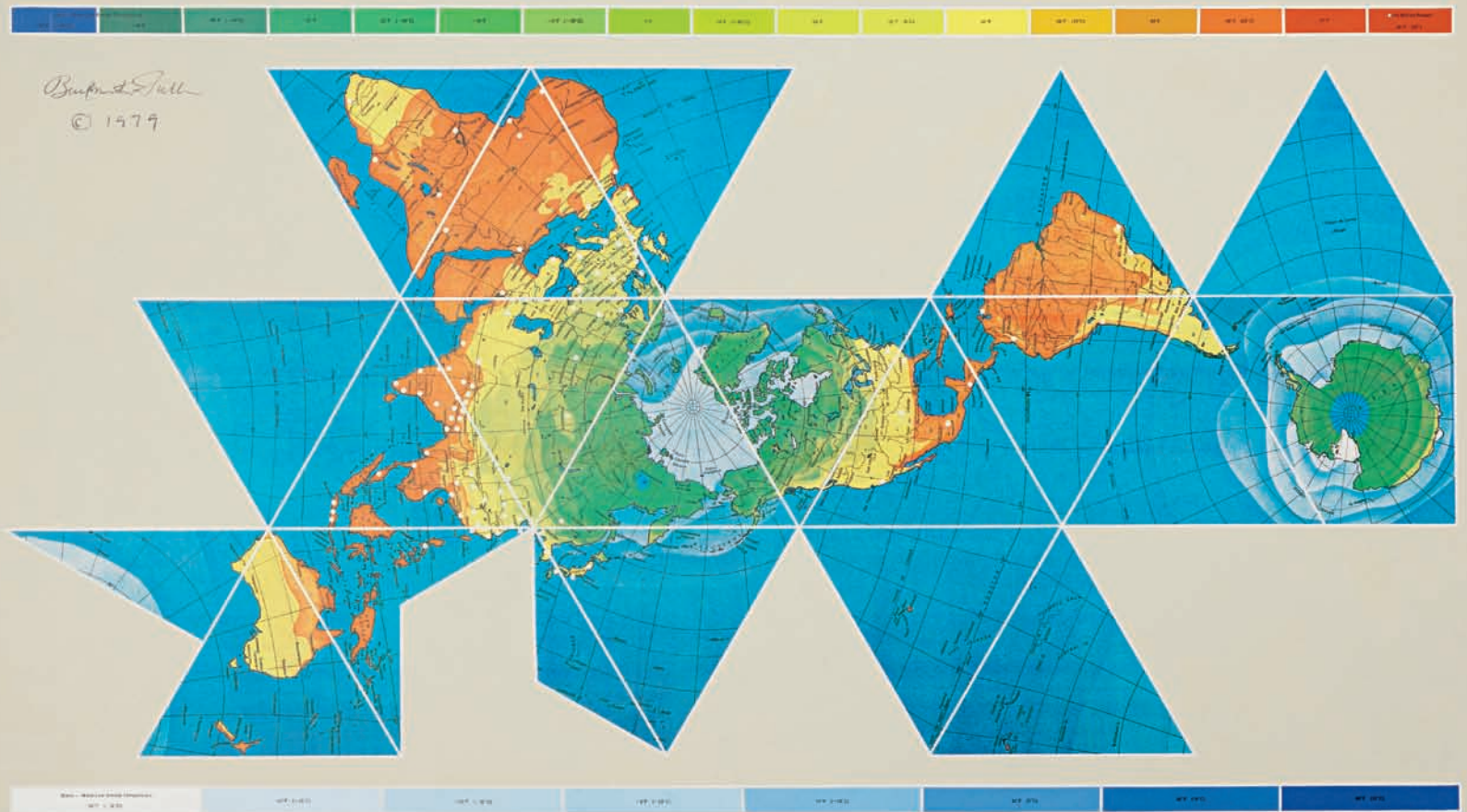
(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling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

# PHILLIPS



SPRING 2014 AUCTIONS

## DESIGN

29 APRIL LONDON  
11 JUNE NEW YORK

## THE ARCHITECT

Created by Lee F. Mindel, FAIA  
29 APRIL LONDON

ENQUIRIES  
+44 20 7318 4019 | [designlondon@phillips.com](mailto:designlondon@phillips.com)  
+1 212 940 1268 | [designnewyork@phillips.com](mailto:designnewyork@phillips.com)

**BUCKMINSTER FULLER** *Dymaxion Map*, 1979  
To be offered 29 April London

PHILLIPS.COM



## 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 \$100,000 or less. A processing fee will apply.

(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's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips 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





# PHILLIPS

## CONTEMPORARY ART DAY SALE

AUCTION 13 MAY NEW YORK

ENQUIRIES Amanda Stoffel +1 212 940 1261 [astoffel@phillips.com](mailto:astoffel@phillips.com)

JOHN BALDESSARI *Untitled (Sin)*, 1964 (detail)  
Estimate \$200,000- 300,000

[PHILLIPS.COM](http://PHILLIPS.COM)



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 CLIENT INFORMATION**

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

## **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.



# PHILLIPS

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# SALE INFORMATION

## MODERN & CONTEMPORARY EDITIONS

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### AUCTIONS

28 April 2014 at 11am & 6pm

Evening Session 28 April 2014 at 6pm Lots 1-89

Day Session 28 April 2014 at 11am Lots 90-270

### VIEWING

19-28 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
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**Front and back cover** Andy Warhol, *Camouflage* (details, two plates), 1987, lot 61

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**Inside front cover** Sigmar Polke, *Freundinnen I / Girlfriends I* (detail), 1967, lot 56

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Pablo Picasso, *Françoise*, 1946, lot 14

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Pablo Picasso, *Jacqueline de profil à droite (Portrait of Jacqueline, Right Profile)* (detail), 1958, lot 15

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**Opposite Evening** Andy Warhol, *Superman, from Myths* (detail), 1981, lot 59

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**Opposite Day** Sarah Charlesworth, *Tartan* (detail, one plate), 1986, lot 236

**Opposite index** Wayne Thiebaud, *Candy Apples* (detail), 1987, lot 22

**Inside back cover** Jasper Johns, *Numbers* (detail), 1967, lot 19

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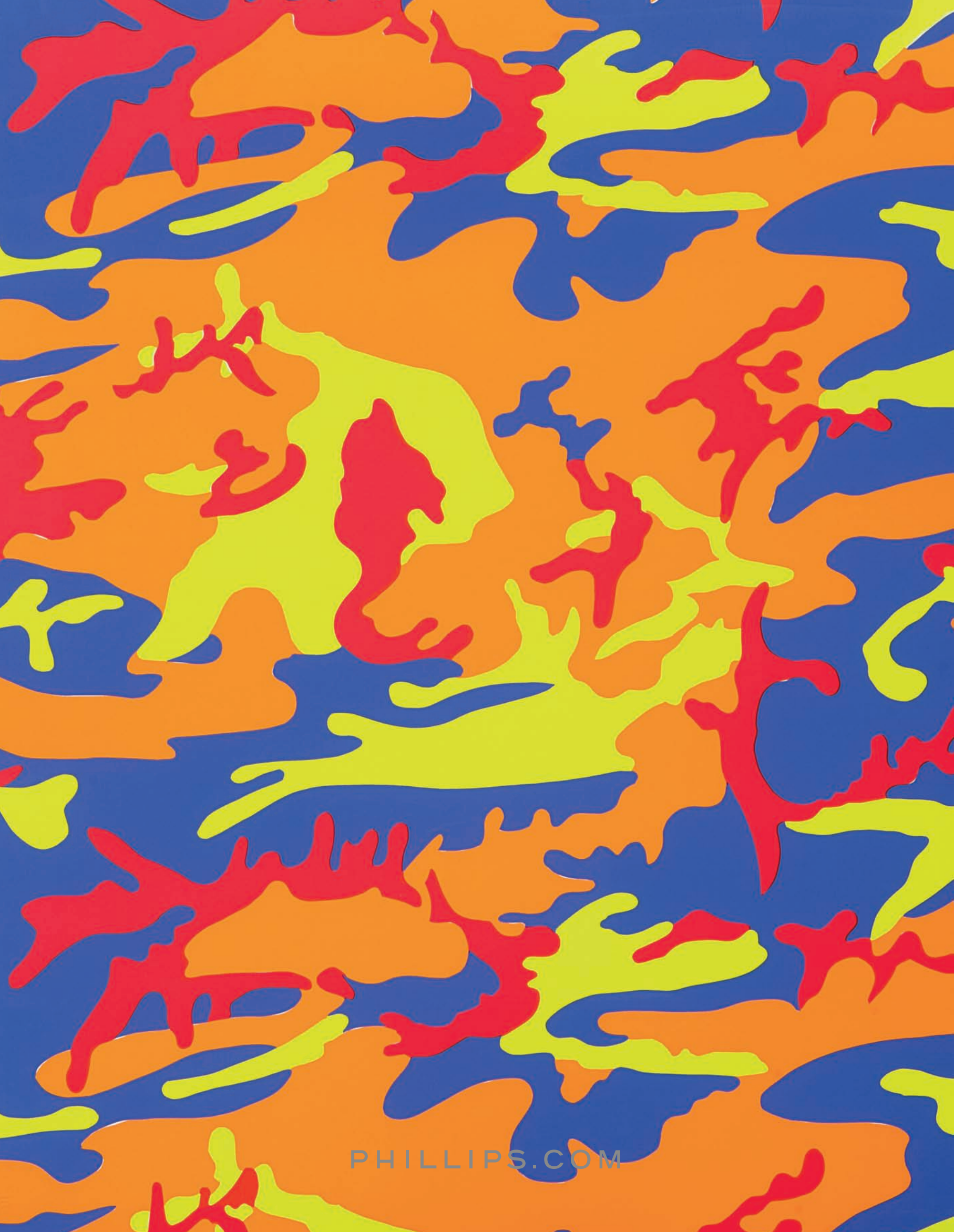












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