

# PHILLIPS

An abstract architectural illustration of a building. The building features a prominent glass facade with a grid pattern, and a sloped roofline. The background is a solid teal color. The overall style is minimalist and modern.

EDITIONS

INCLUDING A SELECTION OF WORKS ON PAPER

NEW YORK 21 APRIL 2015















# PHILLIPS

## EVENING EDITIONS

INCLUDING A SELECTION OF WORKS ON PAPER

### SALE INFORMATION

DAY SALE, 21 APRIL 2015 AT 11AM LOTS 103-312

EVENING SALE, 21 APRIL 2015 AT 6PM LOTS 1-102

### AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

### VIEWING

11 - 21 April 2015

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY030115 or Editions.

### ABSENTEE AND TELEPHONE BIDS

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

bidsnewyork@phillips.com

### MODERN & CONTEMPORARY EDITIONS

#### WORLDWIDE CO-DIRECTOR

##### MODERN EDITIONS

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**Front and back cover** Ed Ruscha, *Cheese Mold Standard with Olive*, 1969, lot 67 (detail)

**Inside front cover** Brice Marden, *Suzhou I-IV*, 1998, lot 48 (details)

**Opposite** Richard Diebenkorn, *High Green, Version II*, 1992, lot 46 (detail)

**Following Evening Sale** Anish Kapoor, *Shadow*, 2007, lot 47 (detail)



## A Selection of Works on Paper

1

**ROBERT COTTINGHAM** b. 1935

*Q*, 1987

Watercolor in colors, on wove paper, with full margins, signed, titled, dated '1987' in pencil, framed.

I. 21¼ x 21¼ in. (54 x 54 cm)

S. 29¼ x 29 in. (74.3 x 73.7 cm)

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

**PROVENANCE**

Acquired directly from the artist by the present owner



Robert Cottingham, *ART*, 1971, oil on canvas.





## A Selection of Works on Paper

2

**JOHN WESLEY** b. 1928

*Tears?*, 1993

Acrylic in colors, on Aquarelle Arches paper, with full margins, signed, titled and dated '1993' in pencil, framed.

I. 20 $\frac{5}{8}$  x 28 $\frac{5}{8}$  in. (52.4 x 72.7 cm)

S. 22 $\frac{1}{4}$  x 30 in. (56.5 x 76.2 cm)

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

**PROVENANCE**

Private Collection, Boston

Fredericks & Freiser Gallery, New York



René Magritte, *Les Liaisons dangereuses*, 1935, oil on canvas.





## A Selection of Works on Paper

3

**ROBERT COLESCOTT** 1925-2009

*Detectives Report: Unsolved Mystery*, 1990

Acrylic in colors, on wove paper, the full sheet, signed, titled and dated '90'  
in pencil, framed.

S. 42 x 29<sup>7</sup>/<sub>8</sub> in. (106.7 x 75.9 cm)

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

**PROVENANCE**

Linda Cathcart Gallery, Santa Monica

Acquired from the above by the present owner



Richard Roundtree as Shaft, 1971





"Satanic Report:  
Unolved Mystery"  
Robson 90



## A Selection of Works on Paper



4

**KIKI SMITH** b. 1954

*Sperm*, 1988

Watercolor and ink in colors, on Japanese paper, the full sheet, signed and dated '1988' in pencil on the reverse, framed.

S. 20 x 30 in. (50.8 x 76.2 cm)

Estimate \$10,000-15,000

**PROVENANCE**

Private Collection, Boston  
Fawbush Gallery, New York

**EXHIBITED**

*Kiki Smith: Unfolding the Body*, Rose Art Museum, Brandeis University, 1992  
*Terra Firma*, Art Gallery, University of Maryland, January 15 to March 2, 1997





5

**KIKI SMITH** b. 1954

*Mammary, 1986*

Ink in colors, on reflective silver paper on tissue, the full sheet, signed and dated '1986' in pencil, framed.

S. 21½ x 31 in. (54.6 x 78.7 cm)

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

**PROVENANCE**

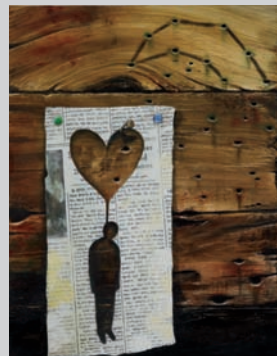
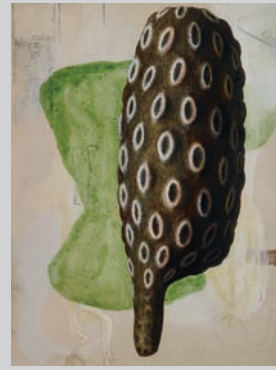
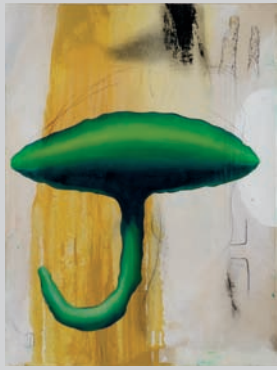
Private Collection, Boston  
Fawbush Gallery, New York

**EXHIBITED**

*Kiki Smith: Unfolding the Body*, Rose Art Museum, Brandeis University, 1992  
*Terra Firma*, Art Gallery, University of Maryland, January 15 to March 2, 1997



## A Selection of Works on Paper



6

PROPERTY FROM THE ESTATE OF ROBERT WILSON, NEW YORK CITY

**EDWARD HENDERSON** b. 1951

*P.I.P.*, 1986

A group of 35 mixed media works in colors, on wove paper, the full sheets, all signed with initials, titled, dated '86' and annotated '1' through '34' in pencil on the reverse (one annotated '14a'), all framed.

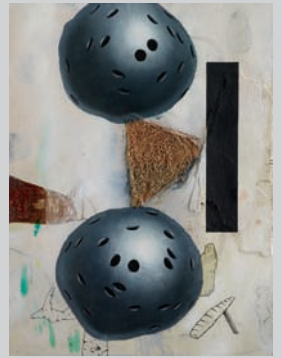
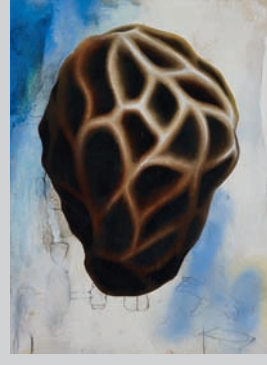
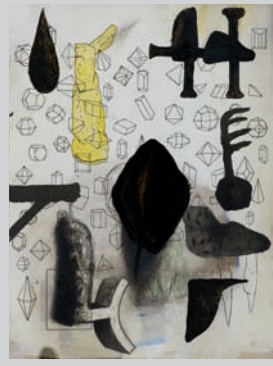
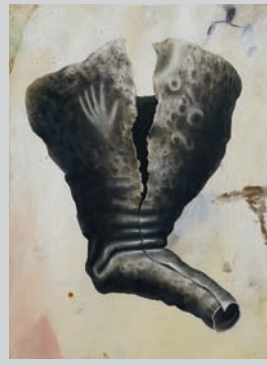
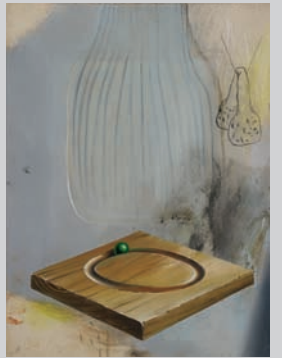
all S. 11 $\frac{1}{2}$  x 8 $\frac{7}{8}$  in. (30.2 x 22.5 cm)

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

### PROVENANCE

Gelco Collection, Eden Prairie, Minnesota  
 Lorence Monk Gallery, New York  
 Brooke Alexander, New York







## A Selection of Works on Paper

7

**ELLEN GALLAGHER** b. 1965

*Untitled*, 1997

Monoprint, comprised of watercolor and ink in colors, on misu paper, the full sheet, signed and dated '1997' in pencil, framed.

S. 39 x 25 in. (99.1 x 63.5 cm)

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

**PROVENANCE**

Long Point Gallery, Provincetown, Massachusetts  
Private collection, Boston

**EXHIBITED**

*Ellen Gallagher: Don't Axe Me*, The New Museum, June 19, 2013-  
September 15, 2013



detail





## A Selection of Works on Paper



8

**LUCAS SAMARAS** b. 1936

*Untitled*, 1963

India ink and watercolor in colors, on Valley Congress Bond 100% rag paper, with full margins, signed with initials and dated 'June 12 63' in pencil on the reverse, framed.

I. 8¾ x 4 in. (22.2 x 10.2 cm)

S. 10⅞ x 8⅝ in. (27.6 x 21.3 cm)

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

**PROVENANCE**

Sotheby's, New York, October 12, 1991, lot 255

Acquired from the above by the present owner



9

**SOL LEWITT** 1928-2007

*[Untitled]*, 1993

Gouache, on CM Fabriano handmade paper, the full sheet, signed and dated '93' in pencil, unframed.

S. 15¼ x 14⅞ in. (38.7 x 37.8 cm)

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

**PROVENANCE**

Gift of the artist to the present owner



## A Selection of Works on Paper

10

**DAVID SMITH** 1906-1965

*Untitled*, 1954

Ink in colors, on thin wove paper, the full sheet, signed with initials and dated '11/15/54' in pencil and inscribed 'For Mary 7-28-61' in black ink, framed.

S. 15½ x 20½ in. (39.4 x 51.1 cm)

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

**PROVENANCE**

The artist

Private Collection, St. Louis



David Smith alongside his metal sculptures at his studio circa 1963









## A Selection of Works on Paper

11

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**SAM FRANCIS** 1923-1994

*Untitled SF68-127, 1968*

Acrylic in colors, on watercolor paper, the full sheet, signed and dated '1968' in black ink and annotated 'SF68-127' in pencil on the reverse, with The Sam Francis Estate inkstamp on the reverse, framed.  
S. 16½ x 13 in. (41 x 33 cm)

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

**PROVENANCE**

Acquired directly from the Sam Francis Studio

“Some day we shall control the whole orchestra.”

JAMES MCNEILL WHISTLER





## A Selection of Works on Paper

Cerebral and enigmatic, Ray Johnson was an artist that disallows categorization. A creator of content free performances called *Nothings*, a writer, artist, poet, collagist, and perhaps most well-known for his pioneering involvement in mail art, specifically the movement of art to friends and acquaintances through the postal service which he called *New York Correspondence School*.

The following three collages convey a similarly recondite and alluring presence as the artist's persona. Compiled of scraps and stamps, mentions of fellow artists Warhol, Indiana and Rosenquist, with portraiture and animal forms, in ink wash and line; these works intrigue with layers of esoteric meaning and references.

12

**RAY JOHNSON** 1927-1995

*Untitled (Andy with Cows)*, 1976

Mixed media collage with ink in colors, on illustration board, the full sheet, signed and dated '1976' in pencil, with the Estate of Ray Johnson stamp on the reverse of the frame and inventory #10557, framed.

S. 15 x 14 $\frac{7}{8}$  in. (38.1 x 37.8 cm)

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

**PROVENANCE**

Feigen Contemporary, New York  
New York Collection



Andy Warhol "Wallpaper and Clouds", Leo Castelli Gallery, 4 East 78th Street, April, 1966







## A Selection of Works on Paper

13





14



13

**RAY JOHNSON** 1927-1995

*Untitled (Postcard with Love Stamp), 1976-90*

Mixed media collage with ink, on illustration board, the full sheet, signed, dated '1976 -1987 -1990' in pencil, with the Estate of Ray Johnson stamp on the reverse of the frame and inventory #10645, framed.

S. 9¼ x 6¼ in. (23.5 x 15.9 cm)

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

**PROVENANCE**

Feigen Contemporary, New York  
New York Collection

14

**RAY JOHNSON** 1927-1995

*Dotted Andy with Snail, 1990*

Mixed media collage with ink, on illustration board, the full sheet, titled and dated '5.20.90' in pencil, with the Estate of Ray Johnson stamp on the reverse of the frame and inventory #15302, framed.

S. 5⅞ x 5 in. (14.9 x 12.7 cm)

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

**PROVENANCE**

Feigen Contemporary, New York  
New York Collection

## A Selection of Works on Paper

“The more I think about your work, the more I see and feel. Your work is of today, yesterday and tomorrow. Its sensitivity + subtlety require repeated viewings + cogitation. There is something new each time!”

ED HALPER TO JOSEPH CORNELL, DECEMBER 9, 1967

Although known for his reclusiveness, Joseph Cornell shared a friendship with Ed and Roslyn Halper, and their daughter Caryl; the following three collages were part of their collection. The couple were art enthusiasts who dealt in artists' work for which they had a passion. Ed Halper was gregarious in his outreach of younger and less established artists, and his enthusiasm was extended to the quite known and revered Cornell during the late 60's, when their friendship flourished. An example of his friendship and support, Halper generously provided storage for many of the objects and things that Cornell collected for his boxes and collages and didn't have room for. Over the years the Halpers collected his works, as well as received several pieces as gifts, an expression of Cornell's mutual regard. Their warmth and gratitude for Cornell is evidenced through their written correspondence, which is kept as part of the Joseph Cornell Papers in the Archives of American Art at the Smithsonian in Washington D.C.

15

**JOSEPH CORNELL** 1903-1972

*Julie Spinasse*, circa 1950-60

Collage, on wove paper laid down to Masonite, titled in black ink on paper affixed to the reverse and inscribed “For Ed Halper's grandchild - ..(illegible)... 10/7/76” in white on the reverse, in a frame chosen by the artist.

S. 12 x 9 in. (30.5 x 22.9 cm)

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

**PROVENANCE**

Edward Halper, New York, acquired from the artist  
By descent from the above to the present owner



Joseph Cornell with his work installed in “New York Painting and Sculpture, 1940-1970” at The Metropolitan Museum of Art, New York, 1970 © Duane Michals







## A Selection of Works on Paper



16

**JOSEPH CORNELL** 1903-1972

*Untitled (Buddha at Sundown)*, 1958

Collage, on wove paper laid down to Masonite, in a frame chosen by the artist.

14¼ x 10¾ in. (36.2 x 27.3 cm)

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

**PROVENANCE**

Edward Halper, New York, acquired from the artist  
By descent from the above to the present owner





17

**JOSEPH CORNELL** 1903-1972

*Collage (Putti)*, circa 1950-60

Collage, on wove paper laid down to Masonite, in a frame chosen by the artist.

S. 12 x 9 in. (30.5 x 22.9 cm)

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

**PROVENANCE**

Edward Halper, New York, acquired from the artist  
By descent from the above to the present owner



## A Selection of Works on Paper

18

**KAREL APPEL** 1921-2006

*Boy Walking a Dog*, 1993

Oil crayon, charcoal, watercolor and acrylic, on wove paper, the full sheet, signed and dated '93' in black crayon, with accompanying Certificate of Authenticity from the Appel Foundation, archive number 1508P93, framed.

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

Estimate \$10,000-15,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, New York



Jeff Koons with his balloon dog in the 1990's.











19

**SALVADOR DALÍ** 1904-1989

*Hagoromo (Robe of Feathers), for Japanese Fairytales, 1975*

Drypoint with extensive hand-coloring, on Rives BFK paper, with full margins, signed in pencil and annotated 'B.A.T.' (the bon à tirer impression, aside from the edition of 175), annotated 'plus doux', 'aile + rose' and 'dégrade' in the left margin, printed by Ateliers Rigal, Paris, inscribed 'BAT=Epreuve aquarelle revise por Dalí faisant partie de notre Collection Denise Rigal' in pencil on the reverse, including an Archives Descharnes Certificate, unframed.

I. 18 $\frac{3}{8}$  x 15 in. (47.3 x 38.1 cm)

S. 25 $\frac{3}{8}$  x 19 in. (64.5 x 48.3 cm)

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

#### LITERATURE

Ralf Michler and Lutz Löpsinger 751





20

**SALVADOR DALÍ** 1904-1989

*Dalinian Dancer*, 1949/89

Bronze with blue patina, incised signature and stamp numbered 255/350 (there were also 35 artist's proofs in three different patinas), this edition was conceived in 1949, first cast in 1984 and then cast at a later date, published by Inter Art Resources Ltd., Balerna, Switzerland (incised with their stamp), also with the Perseo Medrisio, Switzerland foundry mark on the base.

15½ x 14 x 9½ in. (39.4 x 35.6 x 24.1 cm)

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

**LITERATURE**

Robert and Nicholas Descharnes, *The Hard and The Soft*, p. 251, no. 646  
Albert Reynolds Morse, Robert Descharnes and Albert Field, *The Sculpture Collection*, p. 38



**SALVADOR DALÍ** 1904-1989*Head of Dante*, 1964

Patinated bronze, 18k gold-plated sterling silver and black marble base, with incised signature, date '1964' and numbered II/VI (there were also 3 artist's proofs numbered EA 1 to 3, all on different bases), published by Alfred Wolkenberg, Editions Les Maîtres, Ltd., New York (with stamp and copyright date), with the collaboration of sculptress Christine Forani, who provided technical assistance with the execution of Dali's concept, with original wood travelling case, including a photo-certificate for this edition number signed in ink by the artist and publisher on April 20, 1965. 15½ x 8½ x 8 in. (39.4 x 21.6 x 20.3 cm)

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

Alfred Wolkenberg, publisher  
By descent to the present owners

**EXHIBITED**

New York World's Fair, Spanish Pavilion, 1965 (another example)

**LITERATURE**

Robert and Nicholas Descharnes, *The Hard and The Soft*, p.93, no. 223

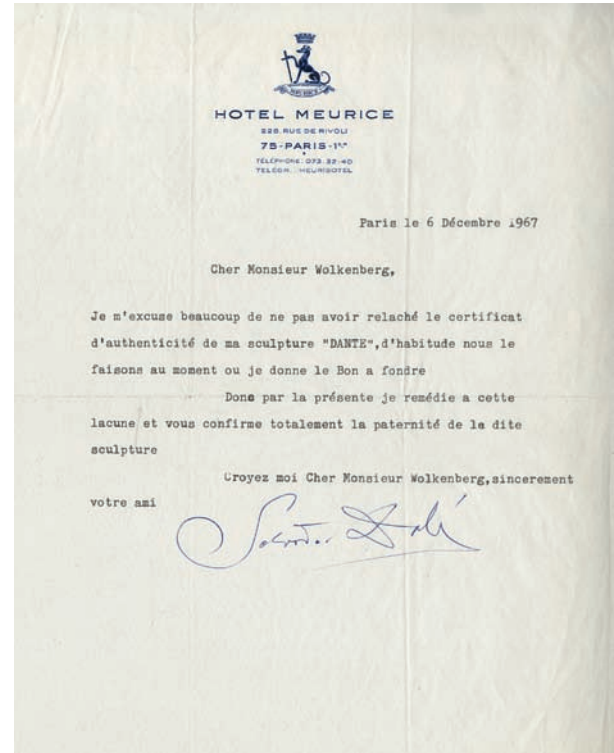
Robert Descharnes, *Dali L'Oeuvre et l'homme*, p. 379

Karin v. Maur, *Salvador Dali 1904-1989*, no. 288

The head was conceived by Dali as an homage to Dante for the 700th anniversary of his birth, following the just finished 100 wood engravings for the *Divine Comedy* suites. The face was sculpted to represent heaven (the right profile), hell (the left profile), and purgatory (the front view). The group of golden spoons are bent and intertwined to surround the forehead as his laurel wreath.



Salvador Dali with his head of Dante, April 20, 1965.  
© Bettmann/CORBIS



Letter from Dali to the publisher sending the certificates for the edition



reverse





**PABLO PICASSO** 1881-1973*La Célestine*, 1971

The complete bound volume with 66 etchings and five additional drawings in ink, on Richard-de-Bas laid paper watermark *La Célestine*, with full margins, with text by Fernando de Rojas, three of the drawings signed, dated 'le 14.11.72' and inscribed 'pour Bill et Bente' in black ink on the slipcover (with a drawing), the book cover (with a drawing) and on the title page (with a drawing and also inscribed 'leur ami Picasso'), and two unsigned drawings on the blank front pages, signed in pencil on the justification, typeset 'William E. Hartmann' (one of 18 examples with the name of specific people aside from the edition of 350 and 30 hors commerce in Roman numerals), printed and published by Éditions de l'Atelier Crommelynck, Paris, contained in original slipcover with Richard-de-bas laid paper and parchment with lettering on the spine, book cover with parchment boards and lettering on the front, within parchment-covered slipcase.

slip case 8 $\frac{5}{8}$  x 7 $\frac{5}{16}$  x 1 $\frac{3}{4}$  in. (22.5 x 18.6 x 4.4 cm)

book 8 $\frac{5}{8}$  x 7 x 1 $\frac{1}{8}$  in. (21.9 x 17.8 x 4.1 cm)

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

**PROVENANCE**

Gift of the artist to the present owner

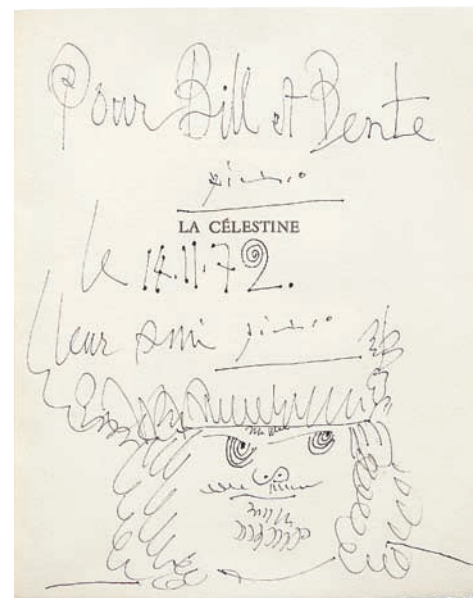
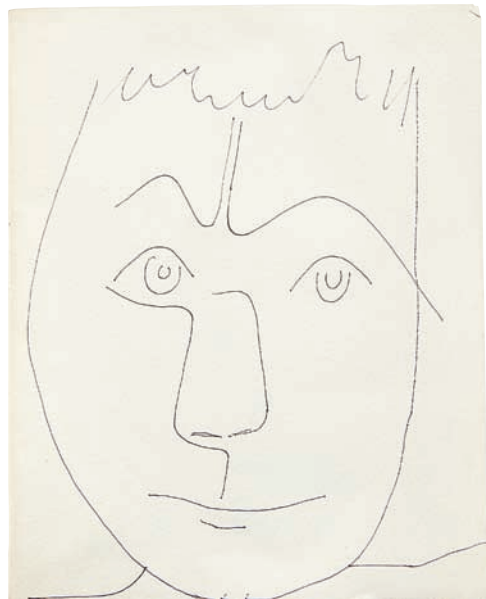
**LITERATURE**

Patrick Cramer books 149 (contact department for listing of Brigitte Baer and Georges Bloch catalogue raisonné numbers)

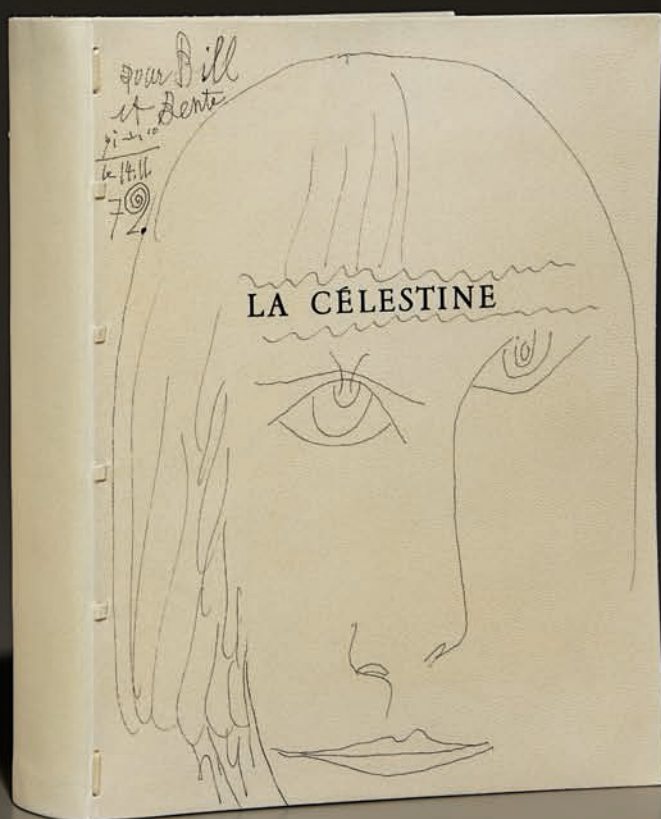
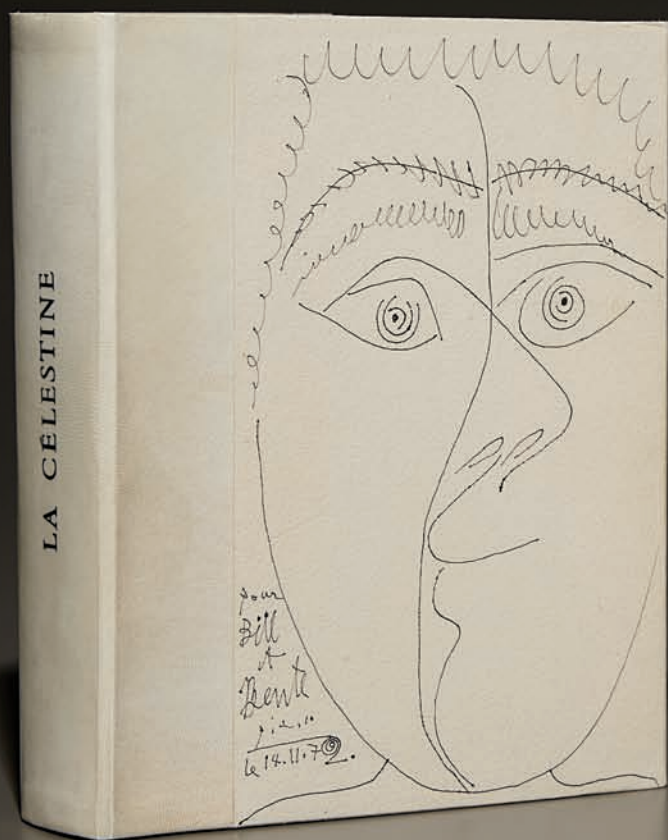
*La Tragicomedia de Calisto y Melibea*, known by the title *La Celestina*, is a dramatized novel in 21 acts, attributed to Fernando de Rojas, who published it in Burgos, Spain in 1499. Because of its lovely prose dialogue, its well-developed characters, and its striking description of the mores of Spain at the time of the Catholic kings - that is during the transition period between the Middle Ages and the Renaissance - *La Celestina* is one of the major works in Spanish literature. The etchings done for *La Célestine* are part of the famous *347 Series*. Between March 16 and October 5, 1968, Picasso worked on the plates almost daily, using various techniques and sometimes the same plate.

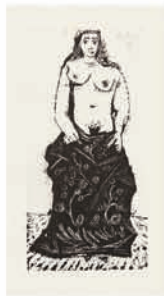
The etchings represent the lover and his paramour - often in the company of the intermediary, who is depicted as a little old woman; she makes her first appearance in the series on May 14, in scenes of erotic contemplation and nocturnal abductions. Picasso did not want the text to be printed on the verso of the leaves with etchings - hence the arrangement of the pages is unusual: uncut double leaves with one etching and one page of text alternate with single leaves with two text pages.

Patrick Cramer, *Pablo Picasso The Illustrated Books*, 1983, p. 360.













## 23

### **PABLO PICASSO** 1881-1973

*Escrito/Pismo*, 1948

The complete set of six etchings and engravings, on ancient Japanese paper, folded in three different ways to overlap forming stairs of one, two or three steps, with text by Iliazd, signed in pencil by Picasso and Iliazd and numbered 13/50 on the justification (from the total edition of 66), inscribed 'pour my son, Jacqueline [Roque], Mougins le 26.9.74.' in ink on the back of the paper jacket, printed by Roger Lacourière, Paris, published by Latitud cuarenta y uno (Le Degré quarante et un), Paris, contained in original parchment cover with etching on front, covered with parchment reinforced by two pieces of gray cardboard, paper jacket with lettering, within stiff parchment made from an entire skin.

15 x 10½ in. (38.1 x 26.7 cm)

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

#### **PROVENANCE**

Gift to the present owner by Jacqueline Roque in 1974.

#### **LITERATURE**

Georges Bloch 462-467

Brigitte Baer 784-788

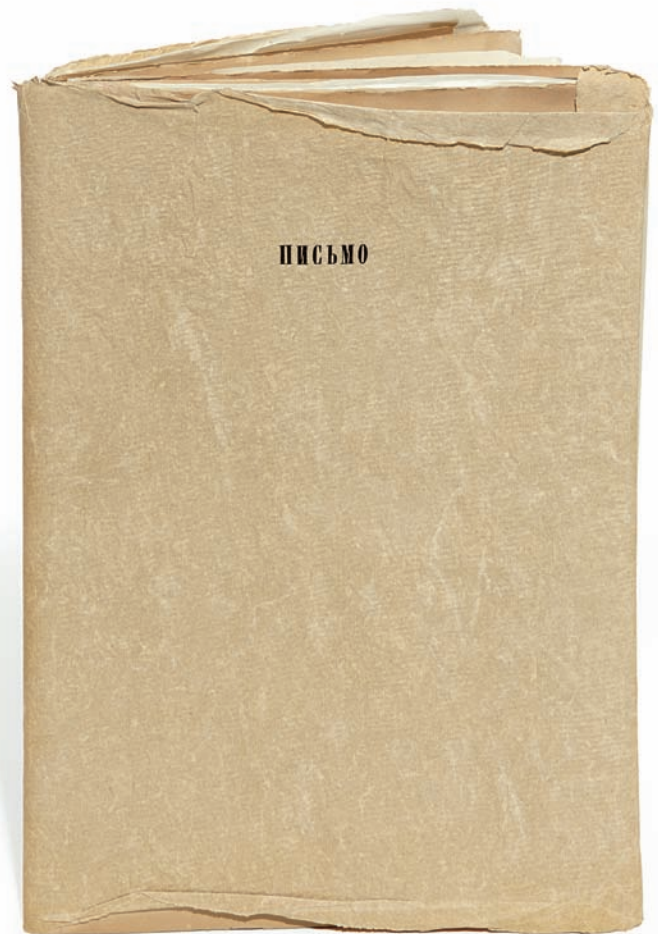
Patrick Cramer books 48

Including: Plate I: *Nu de profil: garde gauche* (Ba. 784), engraving; Plate II: *Pismo (letter) cover* (Ba. 785), etching and engraving; Plate V: *Femme aux feuilles et arabesque*, 1st state (Ba. 786), etching; Plate III: *Femme aux feuilles et arabesque*, 2nd state (Ba. 786), etching; Plate IV: *Femme au fauteuil* (Ba. 787), engraving; and Plate VI: *Nu de face: garde droite* (Ba. 788), engraving.

This, the second *livre d'artiste* collaboration between Picasso and the Russian poet, Iliazd, after *Afat* in 1940 and before *The Skinny*, 1952.

This Russian poetic text was inspired by the meeting of the poet and a young compatriot, Olga Djordjadze, in Cannes in 1946, with whom he could speak Russian and pleased him greatly. He was earning a living writing a thesis for a student to which Olga thought was wrong so then asked her "For whom then, do you want me to write in Russian?" and Olga wittily replied "I would wish that it only be for me." Thus *Pismo* was born - a love 'letter' to a transitory companion with whom Iliazd traveled through Provence. The book contains two title pages, one in Spanish for the painter and Russian for the author. The prints were done between March and April 1947 and the woman has the distinct features of Francoise Gilot.

Among the books that were published by Iliazd, most of which are distinguished by his unique sense of typography and page design, *Pismo/Escrito* is outstanding for its unorthodox format. Picasso's prints appear on the folded-back parts of pages; information about the production of the book as well as several sections of the love letter of the title appear on equally narrow pages tucked between normal ones. Through the variety of page sizes and placements the artist and the poet, designer, and publisher have created a halting and clumsy object that complements the subject of the text. Riva Castleman, *A Century of Artists Books*, The Museum of Modern Art, New York, 1994.









front (larger than life)

24

**PABLO PICASSO** 1881-1973

*Température*, 1960

The complete set of four drypoints from celluloid, on Arches paper, the full sheets, with text by Jacqueline Roque, *minuscule*, loose, one folded to make the front and back covers, signed and numbered 18/28 in pencil (from the total edition of 53), also signed in pencil with initials by the publisher, Pierre André Benoit, Alès.

7/8 x 1 5/8 in. (2.2 x 4.1 cm)

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

**PROVENANCE**

Gift of the artist to the present owner

**LITERATURE**

Georges Bloch 989-992

Brigitte Baer 1074-1076

Patrick Cramer books 104

PAB 363

Including: *Marine, pour la couverture de "Température"* (folded); *Soleil levant*; and *Paysage avec un arbre et des oiseaux*.



back (actual size)





“What is the matter with people  
why are they so chilly in their hearts?  
No sooner do they open them a bit  
than they close them up again  
at the slightest puff of air”

JACQUELINE ROQUE, *TEMPÉRATURE*

25

**PABLO PICASSO** 1881-1973

*La Tauromaquia*, 1959

The complete set of 26 aquatints, on Guarro paper with Bull's Head watermark designed by the artist, with full margins, with text by José Delgado (Pepe Illo), loose and the prints in paper folders, with title page, table of contents, text in Spanish and justification, unsigned, copy 188 (from the total edition of 263), printed by Atelier Lacourière, Paris (aquatints) and Talleres de Jaume Pla, Barcelona (drypoints), published by Gustavo Gili: Ediciones de la Cometa, Barcelona, all contained in original parchment-covered boards with drypoint on the cover and the title in gilt on the spine, within the yellow cloth-covered slipcase.  
20½ x 14¾ in. (52.1 x 37.5 cm)

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

**PROVENANCE**

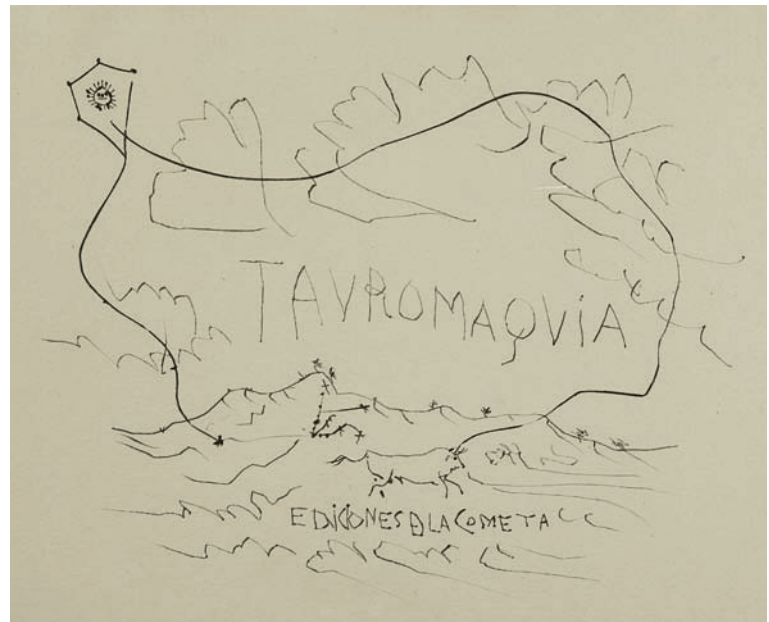
Gift of the artist to the present owner

**LITERATURE**

Georges Bloch 950-976

Brigitte Baer 970-998

Patrick Cramer 100

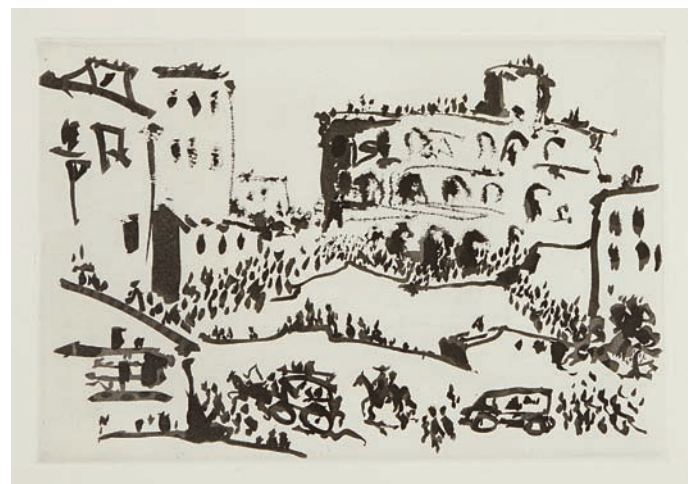
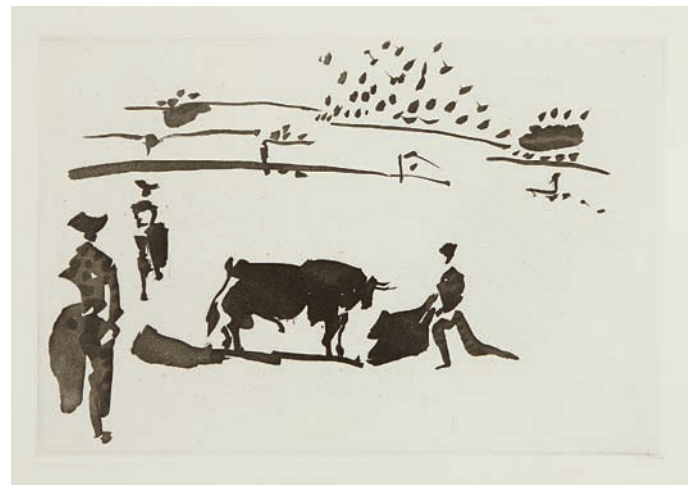


This book was commissioned by Gustavo Gili, Senior, in 1927, for the collection of bibliophile books he published under the name of 'Ediciones de la Cometa'. Picasso alludes to this in the drypoint he made for the cover because it shows a kite; *cometa* in Spanish means kite. Picasso made a few prints for the book and then the wars in Spain and elsewhere put an end to the project. In 1956 Gustavo Gili, Junior, reminded Picasso of the book. In the spring of 1957, at Cannes, several days after the Easter corrida that the artist had attended at Arles, he started work again. Using a brush, he painted on the copperplates directly, creating a sort of 'stenogram' of light and shade, which is the modern equivalent of Goya's *Tauromaquia* of 1815. Picasso's 26 aquatints accompany the text written by the famous torero, Pepe Illo, his manual, which was published in 1796, was the first handbook for toreros and aficionados. Patrick Cramer *Pablo Picasso, The Illustrated Books*, 1983, p. 252.



Edward Quinn, Picasso, Jacques Frélaud, Sabartes and Jacqueline Roque looking at a proof from *La tauromaquia*, 1957









26

# **PABLO PICASSO** 1881-1973

*Sable mouvant*, 1966

The complete set of 10 aquatints, on Rives paper watermark LB, with full margins, with text by Pierre Reverdy, signed in pencil and numbered 159 (from the total edition of 255), printed by Atelier Crommelynck, Paris, published by Louis Broder, Paris, with original parchment wrapper and contained in original linen-covered slipcase.

20½ x 16¾ in. (51.1 x 41.6 cm)

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

## **PROVENANCE**

Gift of the artist to the present owner

## **LITERATURE**

Georges Bloch 1183-1192

Brigitte Baer 1152-1161

Patrick Cramer books 136

Including: *Sculpteur au travail*; *Peintre et modèle aux cheveux longs*; *Deux femmes au miroir*; *Peintre debout à son chevalet, avec un modèle*, *Sculpteur et sculpture*; *Peintre et modèle accoudé*; *Tête d'homme barbu. II*; *Nu accoudé*; *Sculpteur devant sa sellette, avec un spectateur barbu*; and *Sculpteur*.

Picasso's illustrations for *Sable mouvant* (*Quicksand*), Pierre Reverdy's last poem, depict the artist working with his model, selected from the series entitled: *Peintre et modèle* which Picasso worked on from 1963 to 1965. Eight out of the ten of these painterly aquatints depict the artist, painter or sculptor, before a female model in his studio. The work as issued as a tribute to Reverdy who died in 1960 and who had played a significant role within the group of Surrealist artists and writers including Guillaume Apollinaire, Max Jacob, Georges Braque, Juan Gris, André Breton and Picasso.



Edward Quinn, Picasso with the master printers Piero and Aldo Crommelynck at Notre-Dame-de-Vie, Mougins, France, 1967.







27

**CHRISTIAN ZERVOS** 1889-1970

*Pablo Picasso 1895-1973, Catalogue Raisonné, 1957-1978*

The complete set of 34 volumes (with volume 2 in two parts), each volume contains photographic reproductions of the artist's oeuvre, published by Editions Cahiers d'Art, Paris.

all 12 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in. (32.7 x 25.1 cm)

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





28

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**AFTER PABLO PICASSO** 1881-1973

*Guitare et partition sur guéridon (Guitar and Partition on Pedestal),*  
from *Dix pochoirs*, circa 1920

Pochoir in colors, on laid paper, with full margins, signed and numbered  
78/100 in pencil, published by Editions Galerie Rosenberg, Paris, framed.

I. 10 $\frac{7}{8}$  x 8 $\frac{1}{8}$  in. (27.6 x 20.6 cm)

S. 12 x 8 $\frac{7}{8}$  in. (30.5 x 22.5 cm)

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

**PROVENANCE**

Marina Picasso inkstamp on reverse (Lugt 3698)  
Meyerovich Gallery, San Francisco, 1996

**LITERATURE**

see Christian Zervos volume IV.88 for the related gouache, 1920

Galerie Paul Rosenberg was located at no. 21, Rue la Boetie. Picasso and his first wife, Olga Koklova, moved into an apartment on the same street in November 1918.

29

**PABLO PICASSO** 1881-1973

*Les Vendangeurs (The Grape Harvesters)*, 1959

Linocut in colors, on Arches paper, with full margins, signed and numbered 8/50 in pencil (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1960, framed.

I. 21 x 25½ in. (53.3 x 63.8 cm)

S. 24¾ x 29½ in. (61.9 x 74.9 cm)

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

**LITERATURE**

Georges Bloch 937

Brigitte Baer 1241



Vincent Van Gogh, *Old Vineyard with Peasant Woman*, 1890, watercolor and graphite on paper, Van Gogh Museum, Amsterdam





P. Picasso



30

PROPERTY FROM A PRIVATE COLLECTION, HOUSTON

**PABLO PICASSO** 1881-1973

*Jeune homme couronné de feuillage* (Boy with a Crown of Leaves), 1962  
 Linocut in colors, on Arches paper, with full margins, signed and numbered  
 14/50 in pencil (there were also 25 artist's proofs), published by Galerie  
 Louise Leiris, Paris, 1963, framed.

I. 13¾ x 10⅞ in. (34.9 x 26.8 cm)

S. 24¾ x 17⅞ in. (62.9 x 44.3 cm)

Estimate \$20,000-30,000

**PROVENANCE**

Michael R. Henderson, Art Center Studio & Gallery, Dallas, 1970

**LITERATURE**

Georges Bloch 1087

Brigitte Baer 1307





31

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**PABLO PICASSO** 1881-1973

*Femme Au Cheveux Flous (Fluffy-haired Woman)*, 1964

Red earthenware rectangular plaque, incised 87/100 and with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the reverse.

13 x 10 $\frac{1}{8}$  in. (33 x 25.7 cm)

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

**LITERATURE**

Alain Ramié 520

Georges Ramié 634



32

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**PABLO PICASSO** 1881-1973

*Femmes fleurs (Flower Women)*, 1948

White earthenware turned pitcher painted in colors with brushed glaze and patina, incised 'Edition Picasso,' 'Madoura', numbered 18/175 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
13¼ x 8¼ x 15 in. (33.7 x 21 x 38.1 cm)

Estimate \$15,000-25,000

**PROVENANCE**

Acquired directly from the Madoura pottery studio, Vallauris

**LITERATURE**

Alain Ramié 50

Georges Ramié 80







33

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**PABLO PICASSO** 1881-1973

*Visage aux points* (Face with points), 1969

White earthenware turned pitcher painted in colors, knife engraved and partial brushed glaze, incised 'Edition Picasso', 'Madoura', numbered 154/350 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

11 x 7 x 10½ in. (27.9 x 17.8 x 26.7 cm)

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

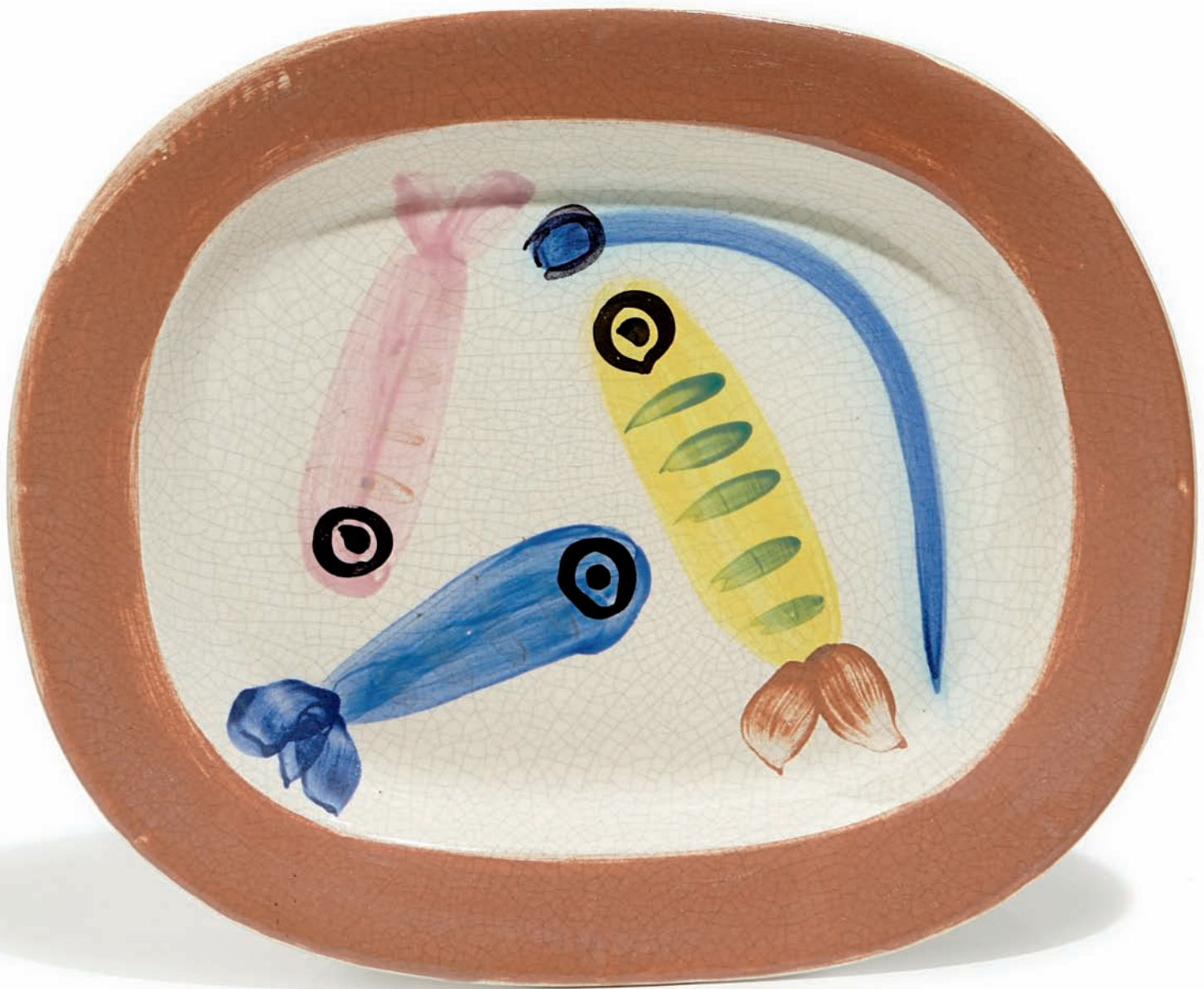
**PROVENANCE**

Acquired directly from the Madoura pottery studio, Vallauris

**LITERATURE**

Alain Ramié 610

Georges Ramié 759



34

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**PABLO PICASSO** 1881-1973

*Quatre poissons polychromes (Four Polychrome Fishes)*, 1947

White earthenware rectangular dish painted in colors and glazed, annotated 'I-111' and numbered 137/200 in black paint, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
12 $\frac{5}{8}$  x 15 $\frac{3}{8}$  in. (32 x 39 cm)

Estimate \$7,000-9,000

**PROVENANCE**

Acquired directly from the Madoura pottery studio, Vallauris

**LITERATURE**

Alain Ramié 31





35

**PABLO PICASSO** 1881-1973

*Visage no. 0 (Face no. 0), 1963*

White earthenware plate painted in colors and glazed, numbered 403/500 and inscribed 'N° O', 'ÉDITION PICASSO', and 'MADOURA' in black on the reverse.

diameter 10 in. (25.4 cm)

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

**LITERATURE**

Alain Ramié 458

see Georges Ramié 743



36

**PABLO PICASSO** 1881-1973

*Scène de tauromachie (Tauromachy Scene)*, 1959

White earthenware round dish painted in colors with partial brushed glaze, numbered 86/100 in black paint and with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. diameter 16½ in. (41.9 cm)

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

**LITERATURE**

Alain Ramié 410





37

**PABLO PICASSO** 1881-1973

*Picador et taureau (Picador and Bull)*, 1959

White earthenware round dish painted in colors with partial brushed glaze, numbered 90/100 in black paint and with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.  
diameter 16½ in. (41.9 cm)

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

**LITERATURE**

Alain Ramié 439

Georges Ramié 577



38

**PABLO PICASSO** 1881-1973

*Picador*, 1952

White earthenware turned round plate painted in white and black, from the edition of 500, inscribed Edition Picasso and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
diameter 7¾ in. (19.7 cm)

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

**LITERATURE**

Alain Ramié 160

39

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**PABLO PICASSO** 1881-1973

*Chouette visage de femme (Woman-faced Wood-owl)*, 1952

White earthenware turned vase in colors with knife engraving, annotated 'Edition Picasso,' 'Madoura' and numbered 217/300 in black paint and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

11¾ x 8⅞ x 6¼ in. (29.8 x 22.5 x 15.9 cm)

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

**PROVENANCE**

Acquired directly from the Madoura pottery studio, Vallauris

**LITERATURE**

Alain Ramié 144













40

**JOAN MIRÓ** 1893-1983

*La Reine des éphémères*, 1975

Etching and aquatint in colors, on Arches paper watermark 'MAEGHT', the full sheet, signed and numbered 9/50 in pencil, published by Maeght, Paris, framed.

S. 62¾ x 47½ in. (159.4 x 120.7 cm)

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

**LITERATURE**

Jacques Dupin 758

41

**JOAN MIRÓ** 1893-1983

*Barcelona: plate 8*, 1972-73

Etching and aquatint in colors with carborundum, on Guarro paper with Sala Gaspar watermark, the full sheet, signed and numbered 28/50 in pencil (there were also 10 hors-commerce in Roman numerals reserved for the artist), published by Sala Gaspar, Barcelona (with their inkstamp on the reverse), framed.

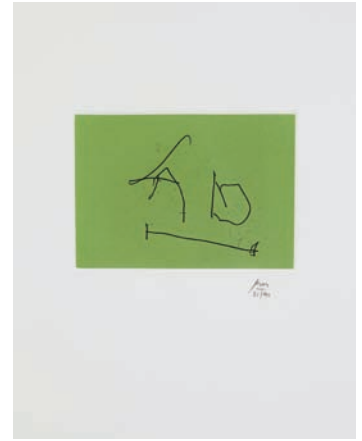
S. 41 x 27¾ in. (104.1 x 69.5 cm)

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

**LITERATURE**

Jacques Dupin 600

see Patrick Cramer books 173



42

## ROBERT MOTHERWELL 1915-1991

*Ulysses portfolio and book, 1988*

The complete deluxe set of 62 etchings, including the suite of 22 etchings (20 in colors) and the bound set of 40 etchings (comprised of 22 line etchings, 20 in colors, and 18 etched Roman numerals), on Johannot paper, with full margins, with novel by James Joyce, the suite loose and the book bound (as issued), the loose prints signed with initials and numbered 31/150 in pencil, the book signed and numbered in pencil on the limitation page (there were also 5 artist's proofs in Roman numerals), published by Arion Press, San Francisco, the suite in original individual paper folders and contained in original blue silk-covered box with accompanying edition information, the book contained in original blue silk-covered cover with leather trim and matching slipcase.

portfolio: 13¾ x 10⅝ in (34.9 x 27 cm)

book: 13⅝ x 11 in (34.6 x 27.9 cm)

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

### LITERATURE

Siri Engberg and Joan Banach 445.1-22; and 446-467





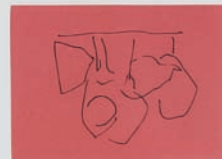
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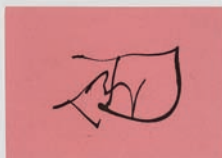
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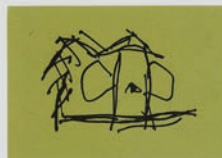
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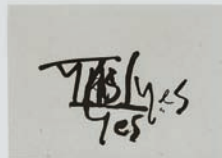
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43

PROPERTY FROM A PRIVATE COLLECTION, ST. LOUIS

**HELEN FRANKENTHALER** 1928-2011

*Tales of Genji V, from Tales of Genji, 1998*

Ukiyo-e woodcut in 49 colors from 21 woodblocks, with pochoir, on TGL handmade paper, the full sheet, signed and numbered 2/36 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.  
S. 42¼ x 47 in. (107.3 x 119.4 cm)

Estimate \$25,000-35,000

“The wood-carver can fashion whatever he will. Yet his products are but toys of the moment, to be glanced at in jest, not fashioned according to any precept or law. When times change, the carver too will change his style and make new trifles to hit the fancy of the passing day. But there is another kind of artist, who sets more soberly about his work, striving to give real beauty to the things which men actually use and to give to them the shape which tradition has ordained. This maker of real things must not for a moment be confused with the maker of idle toys.”

MURASAKI SHIKIBU, *THE TALE OF GENJI*, 11TH c.







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7/2





44

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**HELEN FRANKENTHALER** 1928-2011

*Geisha*, 2003

Ukiyo-e woodcut in 23 colors from 15 woodblocks, on Torinoko paper, the full sheet, signed, dated '03' and numbered 33/50 in pencil (there were also 14 artist's proofs), published by Pace Editions, Inc., New York, framed. S. 38 $\frac{3}{8}$  x 26 $\frac{1}{4}$  in. (97.5 x 66.7 cm)

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





“In some ways, clay is even better than oil.”

WILLEM DE KOONING, 1972

45

**WILLEM DE KOONING** 1904-1997

*Untitled*, 1972

Cast pewter sculpture, incised with initials and stamp numbered 8/100 (there were also 6 artist's copies, 6 were in silver), published by Gemini G.E.L., Los Angeles.

6½ x 11 x 2¾ in. (16.5 x 27.9 x 6 cm)

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

**LITERATURE**

Gemini G.E.L. 14.1

46

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**RICHARD DIEBENKORN** 1922-1993

*High Green, Version II*, 1992

Aquatint and etching in colors, on Somerset paper, with full margins, signed with initials, dated '92', annotated 'II' and numbered 34/65 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 39 $\frac{5}{8}$  x 22 $\frac{3}{4}$  in. (100.6 x 57.8 cm)

S. 52 $\frac{1}{2}$  x 33 $\frac{1}{2}$  in. (133.4 x 85.1 cm)

**Estimate** \$120,000-180,000



Edward Hopper, *Early Sunday Morning*, 1930, oil on canvas, Whitney Museum of American Art, New York





47

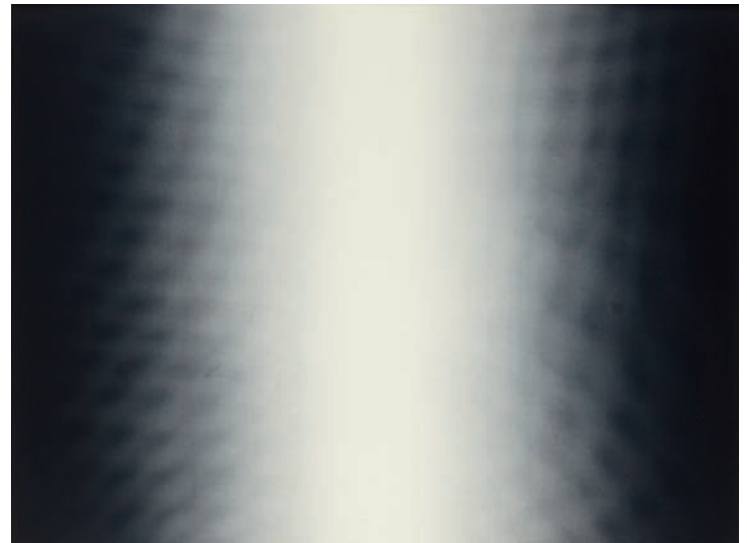
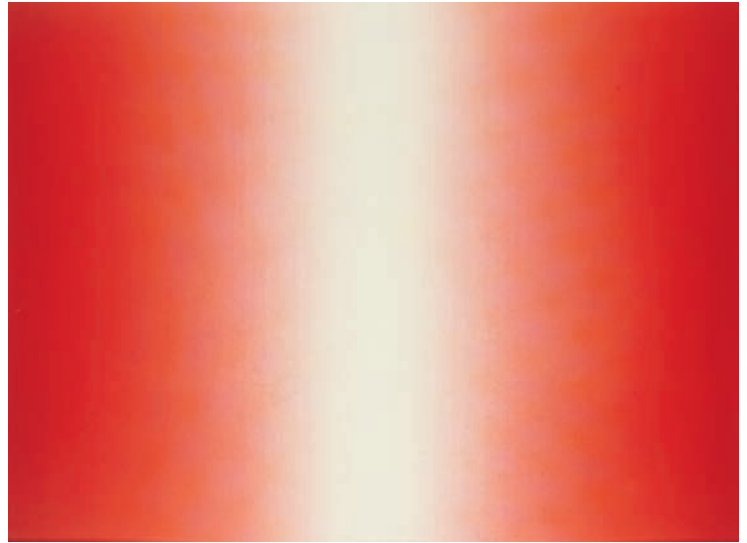
**ANISH KAPOOR** b. 1954

*Shadow*, 2007

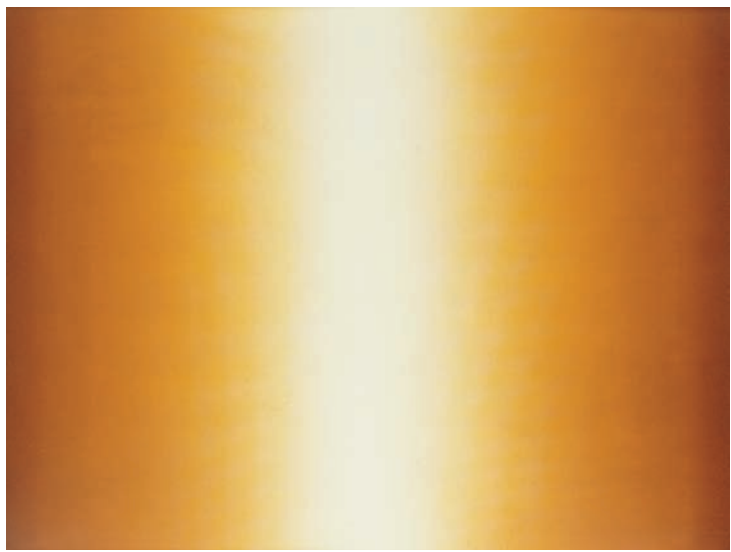
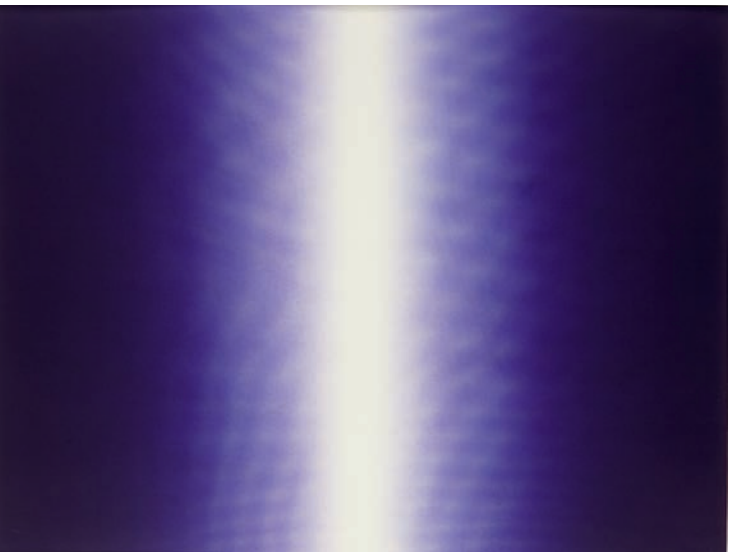
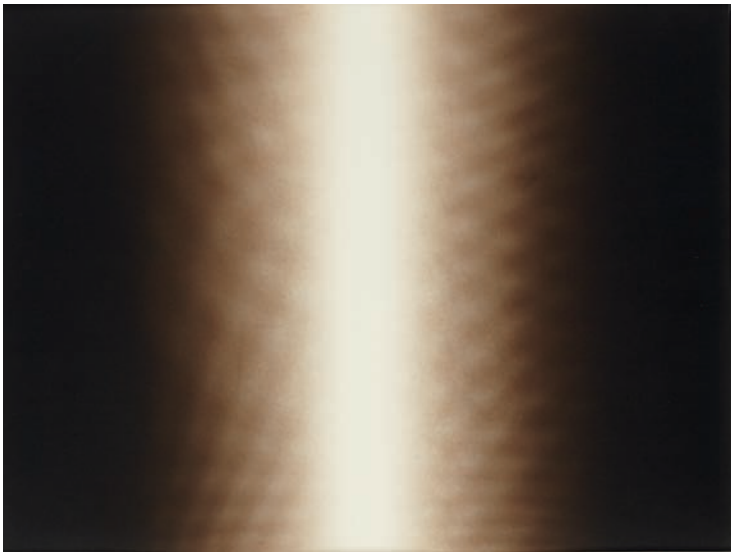
The complete set of nine etchings in colors, on Somerset paper, the full sheets, with colophon page, all signed and numbered 18/35 in pencil on the reverse (brown lacking signature), also numbered in pencil on the colophon (there were also 6 artist's proofs), published by The Paragon Press, London, all framed, with the original black buckram-covered wooden box.

20¾ x 28 x 1½ in. (52.7 x 71.1 x 2.9 cm)

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







# PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Phillips is pleased to offer an exclusive glimpse at the masterworks from a Private American Collection to be offered through a series of sales this coming Spring in New York and London. Featuring significant contemporary works by many of the most compelling American artists of the twentieth century, including singular examples by Brice Marden, Ed Ruscha, Robert Ryman, and John Chamberlain to be offered in the May Contemporary Art Evening Sale, the highlights of the collection are representative of the generation that followed the Abstract Expressionists—a group of artists who were diverse in their aims and movements yet unified in their spectacular adherence to the American spirit of individualism and innovation.

One of the most remarkable features of this particular collection is its variety of mediums, as we see equal representations of painting, sculpture, photography, and works on paper therein. The highlight of the selection offered within this sale of important prints is Brice Marden's *Suzhou I-IV*, from 1998, which served as one of the foundations for the collection at large. The wondrous assortment of form is a perfect synecdoche for the collector and collection, where mixed mediums and diversity of materials serve to incite a rare and enlightening dialogue amongst the works within. And, when paired with the collection's contingent of international artists, such interplay among objects is a true marvel—an exceptional group of works bound by their own magnificent differences. Please see lots 48, 56, 69, 128 and 179 for additional outstanding works from the collection by Vija Celmins, Ed Ruscha, Alexander Ross and James Lee Byars.

◦ 48

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**BRICE MARDEN** b. 1938

*Suzhou I-IV*, 1998

The complete set of four etchings with aquatint, drypoint and scraping in colors, on Somerset paper, with full margins, all signed, dated '98', numbered 28/45 and annotated 'I-IV' sequentially in pencil (there were also 15 artist's proofs), published by the artist and released by Matthew Marks Gallery, New York, all framed.

all I. 14¾ x 8¾ in. (37.5 x 22.2 cm)

all S. 25¾ x 18¾ in. (65.4 x 47.6 cm)

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

**PROVENANCE**

Gerald Peters Gallery, New York

**EXHIBITED**

*Brice Marden, Work of the 1990's: Paintings, Drawings and Prints*, Miami Art Museum, December 16 - March 5, 2000



"Cloud-Capped Peak", Liuyuan garden (Garden to linger in), Suzhou, China





1/2

II

B. Mader 71



1/2

II

B. Mader 71



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B. Mader 71



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II

B. Mader 71

49

**BERNAR VENET** b. 1941

*Five Indeterminate Lines*, 1995

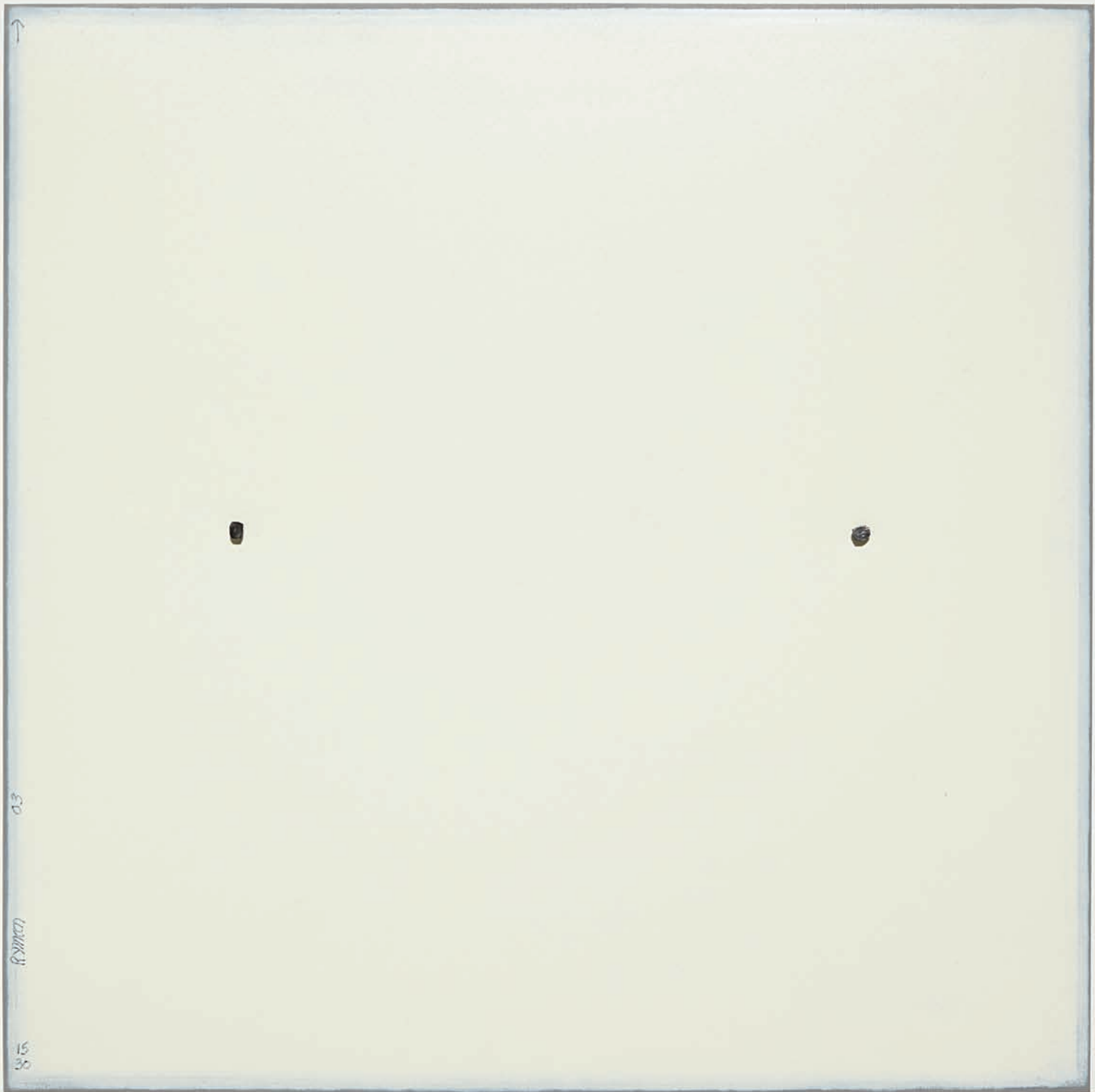
Torch cut steel sculpture, stamped with the artist's name, dated '1995', and numbered 'PRES. P. 1/1' (a presentation proof, the edition was 12), published by Graphicstudio, University of South Florida, Tampa.  
10¾ x 36 x 16 in. (27.3 x 91.4 x 40.6 cm)

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









50

**ROBERT RYMAN** b. 1930

*Conversion*, 2003

Relief print from linoleum in white with carpet tacks, on aluminum panel, the full sheet, signed, dated '03', numbered 15/30 in black ink, also numbered 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** \$7,000-10,000





51

**CY TWOMBLY** 1928-2011

*Untitled, from On the Bowery, 1969-71*

Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered 41/100 in pencil on the reverse (there were also 20 artist's proofs), published by Edition Domberger, Stuttgart (with their blindstamp), with original printed, brown-paper sleeve, unframed.  
S. 25½ x 25½ in. (65.1 x 64.8 cm)

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

**LITERATURE**

Heiner Bastian 27







**CHRISTOPHER WOOL** b. 1955*Three Women (Medium I, II, III)*, 2005

The complete set of three screenprints in colors, on Saunders Watercolor paper, with full margins, all signed, dated '2005', annotated 'I', 'II', and 'III' respectively and numbered 'hc 2/2' in pencil (an hors commerce, the edition was 9 and 3 artist's proofs, in variant shades of light, medium and dark rose), published by Edition Schellmann, New York and Munich, all framed.

all I. 74 x 45 in. (188 x 114.3 cm)

all S. 81½ x 49⅞ in. (206.1 x 126.7 cm)

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

This series is titled *Three Women*, curious in that most of the artist's works are untitled, including the text works. A clear reference to de Kooning's paintings of Women of the late 40's and early 50's, *Woman*; *Woman I*; *Woman I Continued*; *Woman II*; *Woman III*; *Woman IV*; V; VI; *Two Women*; *Two Women with Still Life*; and all the Women that follow, there are hints of Lichtenstein's Ben-Day dot "Girls" of the sixties, *Crying Girl*; *Drowning Girl*; *Shipboard Girl*; *Girl in Mirror*, perhaps also *3 Women*, Robert Altman's fascinating and hauntingly memorable film based on his own dream from 1977 with Sissy Spacek and Shelly Duvall.

Photography, erasure and addition, mark-making, blurring and wiping, physical acts of addition and reduction emphasizing any and all the formal qualities that we associate with paint medium are then immortalized in the act of screenprinting. The screenprint as a tool has always been frequently employed by the artist in the development of his paintings, particularly in the early floral works where the motifs were enlarged and layered, then later, as the artist began to self-appropriate previous works rendered in screenprint as starting points to new paintings. Here the edition of 9 was produced in varying shades of this rose color (light, medium, and dark), this example in the medium shade. These works are figurative in color and scale, although the drawing is obliterated to the point of flat abstraction, clearly appropriating the gesture of Abstract Expressionism although far from stale.

Glenn O'Brien poetically wrote in his essay *Apocalypse and Wallpaper* "It's not abstract Expressionism for dummies. Wool has absorbed the whole enchilada of the 20th century and he refries afresh each time."

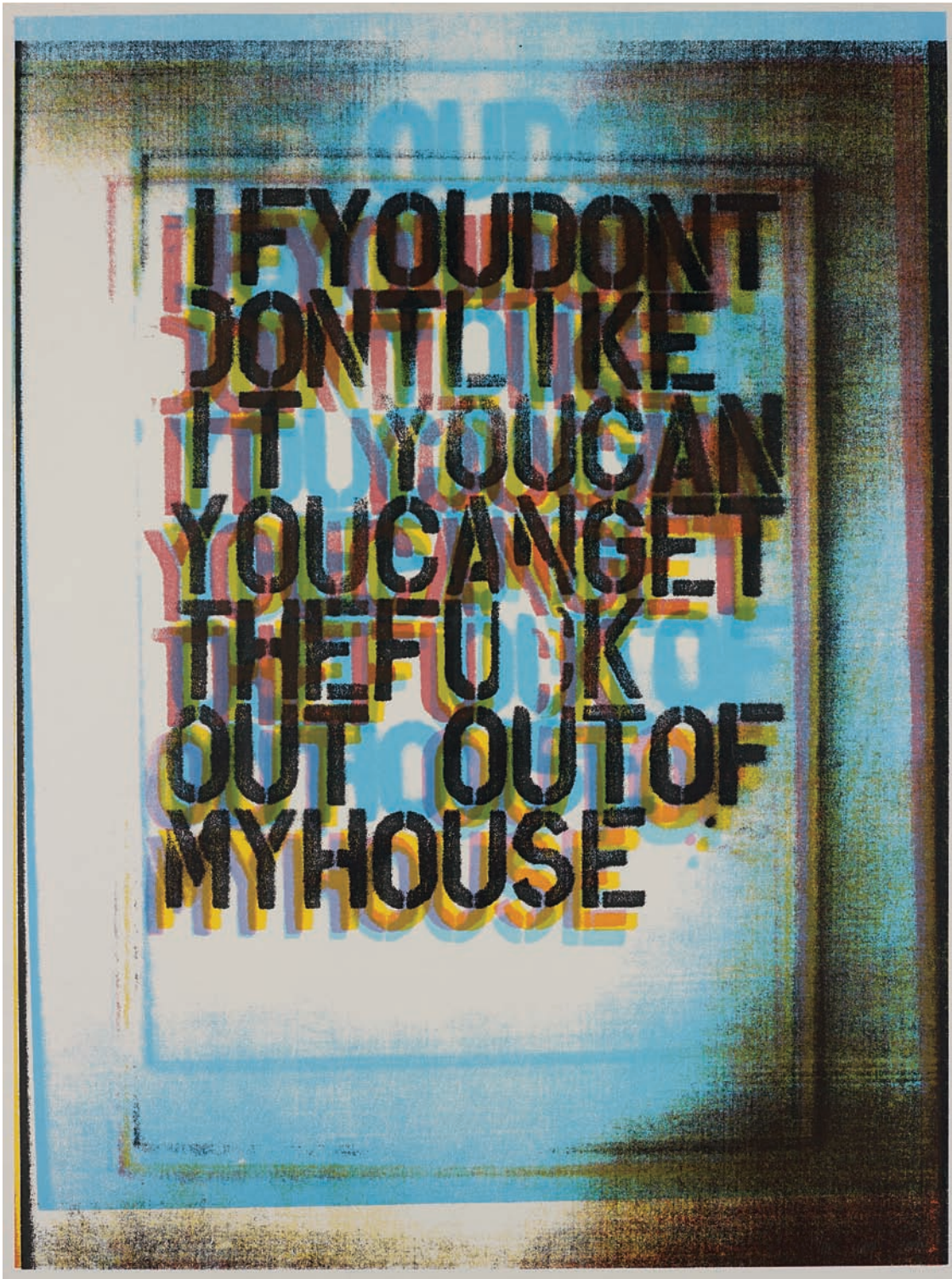












53

**CHRISTOPHER WOOL** b. 1955

*My House II, 2000*

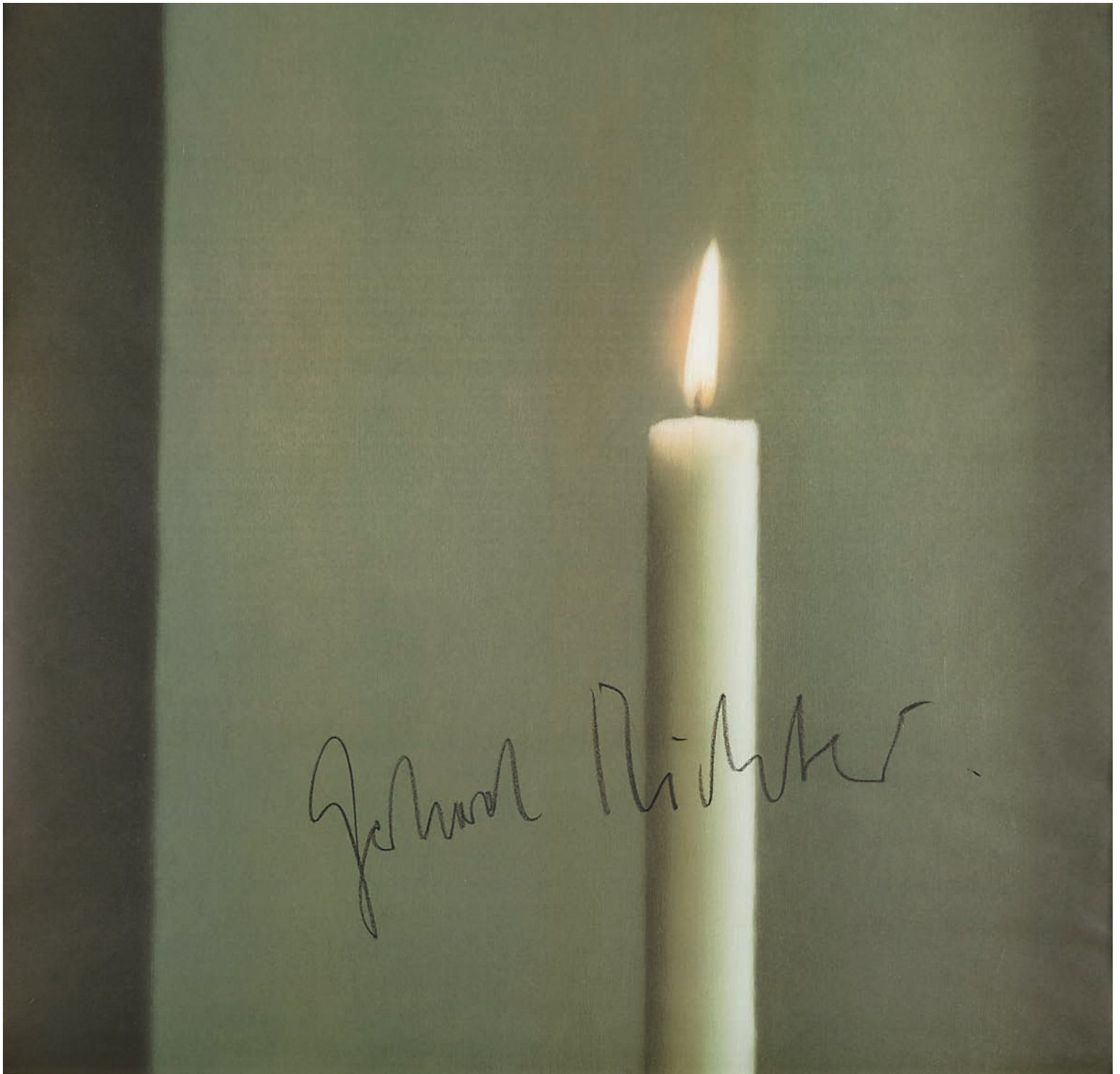
Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 19/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, unframed.

I. 38 $\frac{7}{8}$  x 28 $\frac{7}{8}$  in (99 x 73.6 cm)

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

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





54

**GERHARD RICHTER** b. 1932

*Kerze I (Candle I)*, 1988

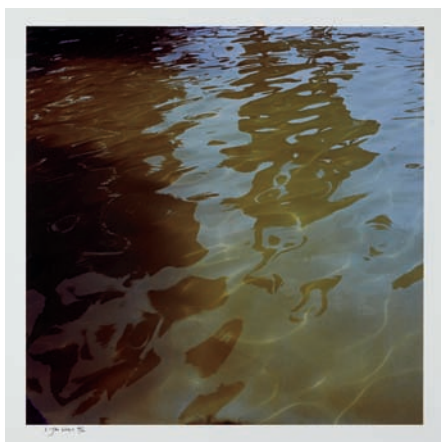
Offset print in colors, on offset paper, the full sheet, signed in black pastel chalk, from the edition of 250, published by Verein zur Förderung moderner Kunst e.V., Goslar, framed.

S. 35 x 37 in. (88.9 x 94 cm)

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

**LITERATURE**

Hubertus Butin 64



55

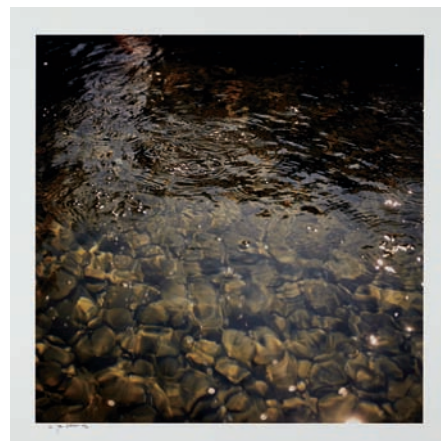
**JAN DIBBETS** b. 1941

*Water*, 2001

The complete set of ten photographs in colors, on Ilfo Color de Luxe 2000 paper, with full margins, with accompanying colophon, each signed, annotated '1.-10.' consecutively and numbered 47/50 in black ink (there were also 9 artist's proofs), co-published by Alan Cristea Gallery, London, and Galerie Lelong, Paris, with original blue fabric-covered portfolio case, all framed.

25¼ x 25¼ in. (64 x 64 cm)

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







◦ 56

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**VIJA CELMINS** b. 1938

*Drypoint - Ocean Surface (Second State), 1985*

Drypoint, on Rives BFK paper, with full margins, signed and numbered 'AP 10/12' in pencil (an artist's proof, the edition was 55), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

I. 7 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (20 x 25.1 cm)

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

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

**PROVENANCE**

Michael E. Thomas Inc., Dallas

**LITERATURE**

Gemini G.E.L. 1225



57

**LOUISE BOURGEOIS** 1911-2010

*Homely Girl, A Life, Volume I, 1992*

The complete set of 10 etchings with drypoint, on Somerset paper, with full margins, all signed with initials and numbered 31/44 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all framed.

all I. 7¼ x 5¼ in (18.4 x 13.3 cm)

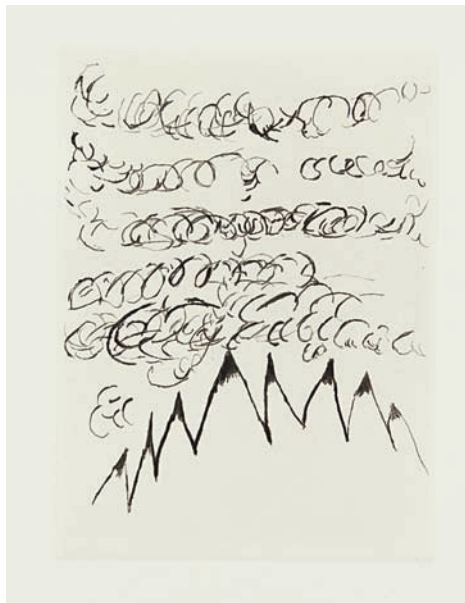
all S. 20½ x 15 in. (52.1 x 38.1 cm)

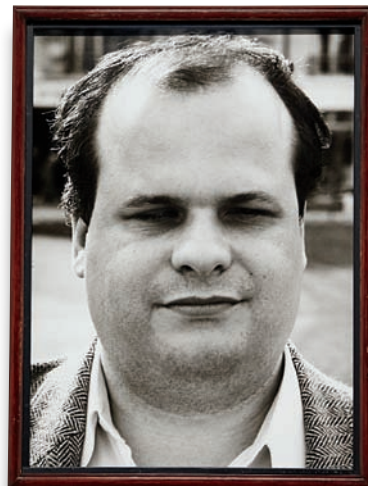
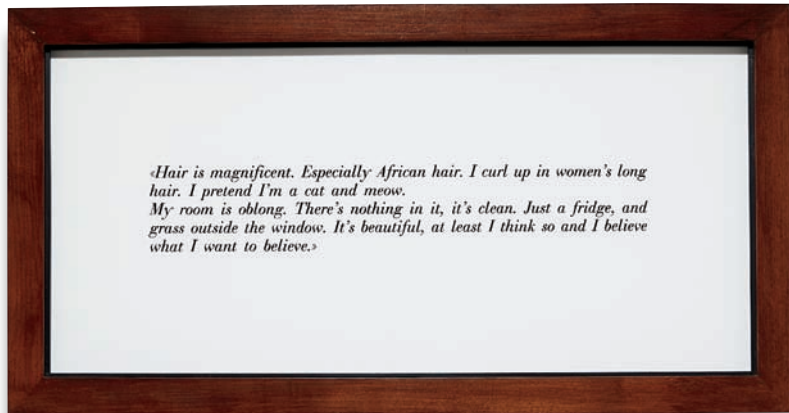
**Estimate** \$25,000-35,000

**LITERATURE**

Deborah Wye 126-135







58

**SOPHIE CALLE** b. 1953

*Hair, My Bedroom (The Blind)*, 1986

The complete set of four elements, including two chromogenic prints in colors, one gelatin silver print and one text panel, the full sheets, from the edition of 2, all flush mounted to four-ply board and contained in the original dark wood artist's frames.

hair S. 21 x 30¾ in. (53.3 x 78.1 cm)

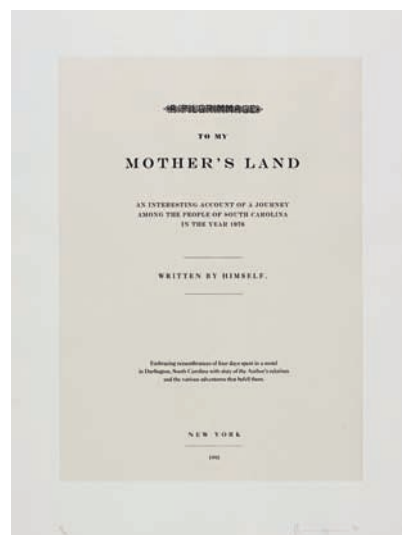
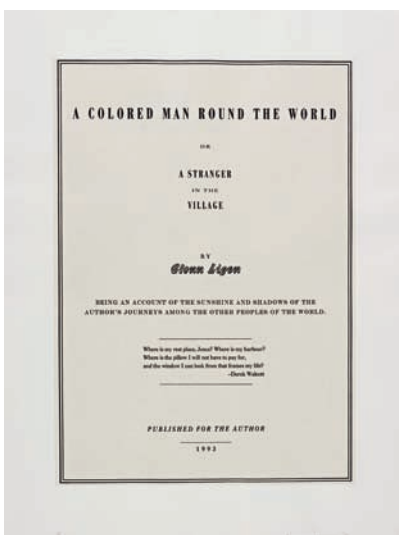
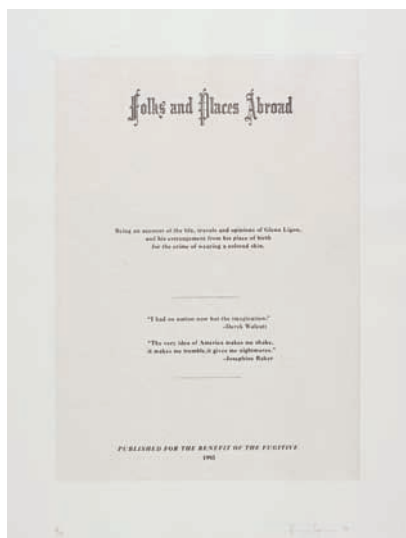
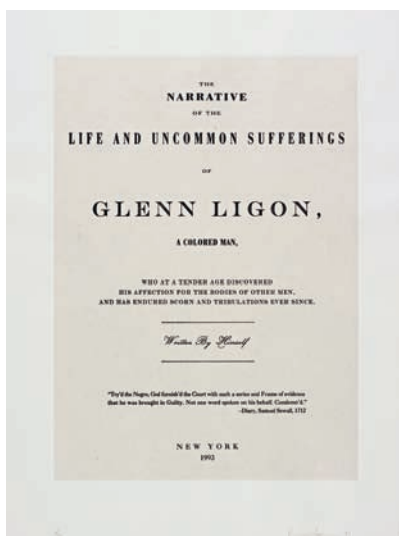
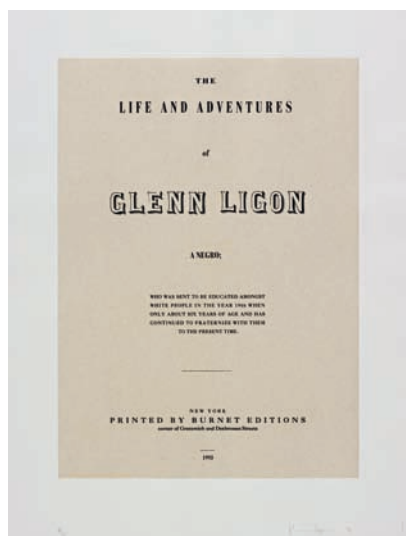
bedroom S. 21 x 30¾ in. (53.3 x 78.1 cm)

portrait S. 15¾ x 12 in. (40 x 30.5 cm)

text S. 16 x 30¾ in. (40.6 x 76.8 cm)

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





59

**GLENN LIGON** b. 1960  
*Narratives (Disembark)*, 1993

The complete set of nine etchings, on Chine collé to Arches paper, with full margins, all signed, dated '93' and numbered 16/45 in pencil (there were also 10 artist's proofs), published by Max Protetch Gallery, New York, all unframed.

all I. 21¾ x 15¼ in. (54.3 x 38.7 cm)

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

Estimate \$10,000-15,000



60

**ELIZABETH PEYTON** b. 1965

*Jackie and John; Prince Harry and Prince William; John; Kiss (Tony); and Prince William, 2000*

The complete set of five lithographs in colors, on wove paper, the full sheets, all signed, dated '2000', four numbered 'AP 9/10' and one numbered 'AP 10/10' in pencil (the edition was 350), published by the Public Art Fund, New York, all unframed.

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

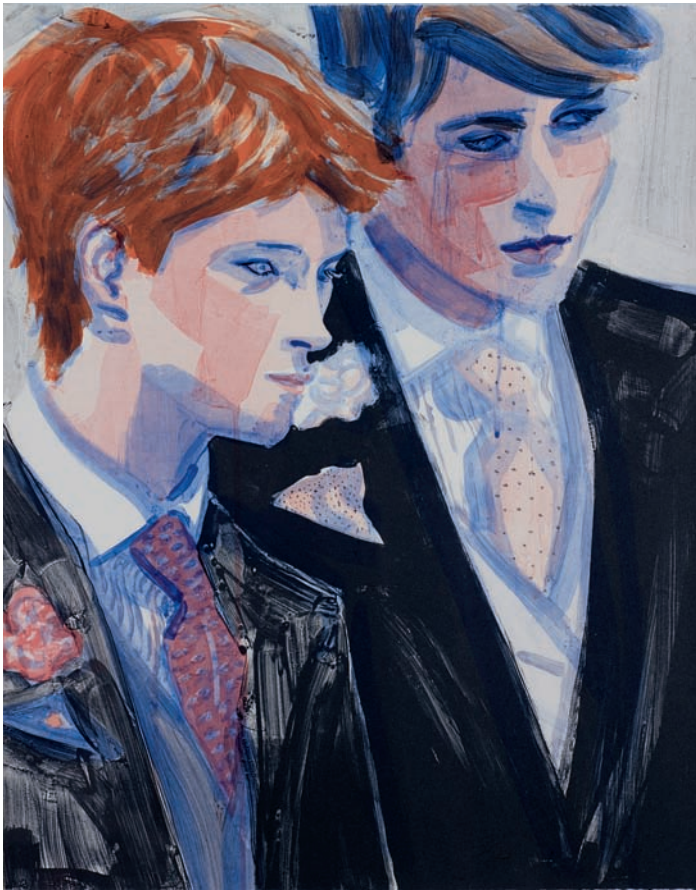
one 23 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (60.6 x 45.4 cm)

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

“...I remember Gavin [Brown] at this loud bar later screaming in my ear ‘You’re a populist!’ Nobody had ever taken me out of the cute painting thing.”

ELIZABETH PEYTON, 2005, STEVE LEFRENIERE A CONVERSATION WITH THE ARTIST, P.251







61

**ROBERT LONGO** b. 1953

*Meryl and Jonathan, from Men in the Cities, 1980*

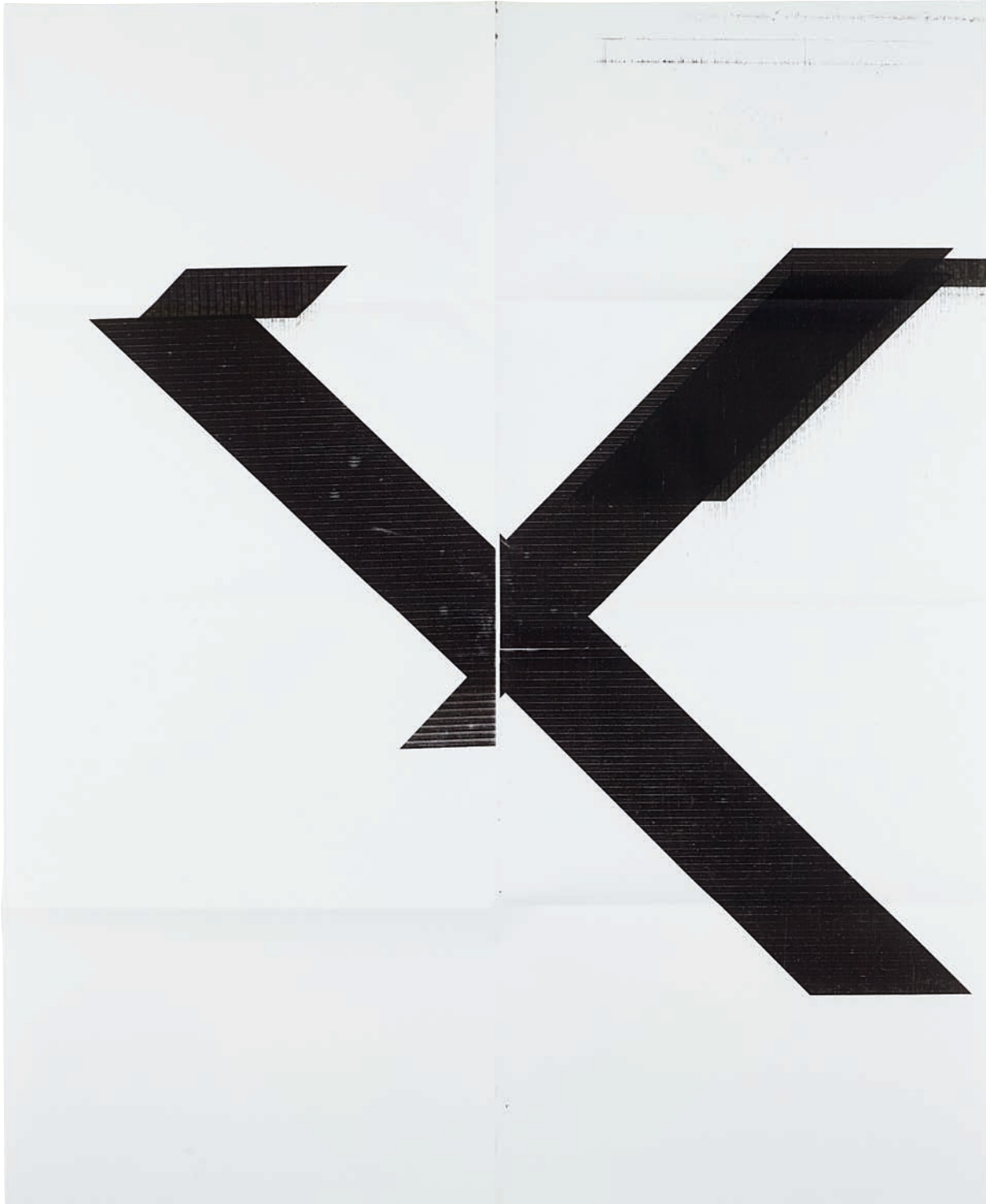
The complete set of two lithographs, on Rag paper, with full margins, both signed, dated '80' and numbered 'IX' in pencil (one of 10 artist's proofs, the edition was 48), published by Edition Schellmann, New York and Munich, both framed. both S. 71½ x 35¾ in. (181.6 x 90.8 cm)

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









62

**WADE GUYTON** b. 1972

*Untitled (X Poster)*, 2013

Epson UltraChrome inkjet, on wove paper, the full sheet, hand-folded (as issued), signed in black ink and numbered 38/100 in pencil on a label affixed to the sleeve, published by Printed Matter, Inc., New York, contained in the original white cardboard sleeve.

S. 84 x 69 in. (213.4 x 175.3 cm)

**Estimate** \$5,000-10,000





63

**ROBERT LONGO** b. 1953

*Leo*, 2013

Archival pigment print, on Epson Exhibition paper laid down to Dibond, the full sheet, signed, dated '2013' and numbered 13/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

S. 42 x 30½ in. (106.7 x 77.5 cm)

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





64

**ROBERT LONGO** b. 1953

*Crystal Chandelier*, 2012

Archival pigment print, on Epson Exhibition paper, with full margins, signed, dated '2012' and numbered 14/15 in pencil (there were also 3 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 48¼ x 57¾ in. (122.6 x 146.7 cm)

S. 50 x 59¼ in. (127 x 150.5 cm)

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





65

**ROBERT LONGO** b. 1953

*Iceman X*, 2012

Archival inkjet print, on Epson Exhibition paper, with full margins, signed, dated '2012' and numbered 12/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 38¾ x 30¾ in. (98.4 x 78.1 cm)

S. 47¾ x 37½ in. (121.3 x 95.3 cm)

Estimate \$18,000-28,000



66

**JULIAN OPIE** b. 1958

*Siân Walking; Jeremy Walking in Coat; Verity Walking; and Kris Walking*, 2010

The complete set of four lenticular acrylic panels, comprised of four color inkjet prints, back mounted and contained in brushed aluminium frames specified by the artist, all signed in black ink and numbered 6/60 on labels affixed to the reverse of the frames (there were also 10 artist's proofs), published by Alan Cristea Gallery, London.

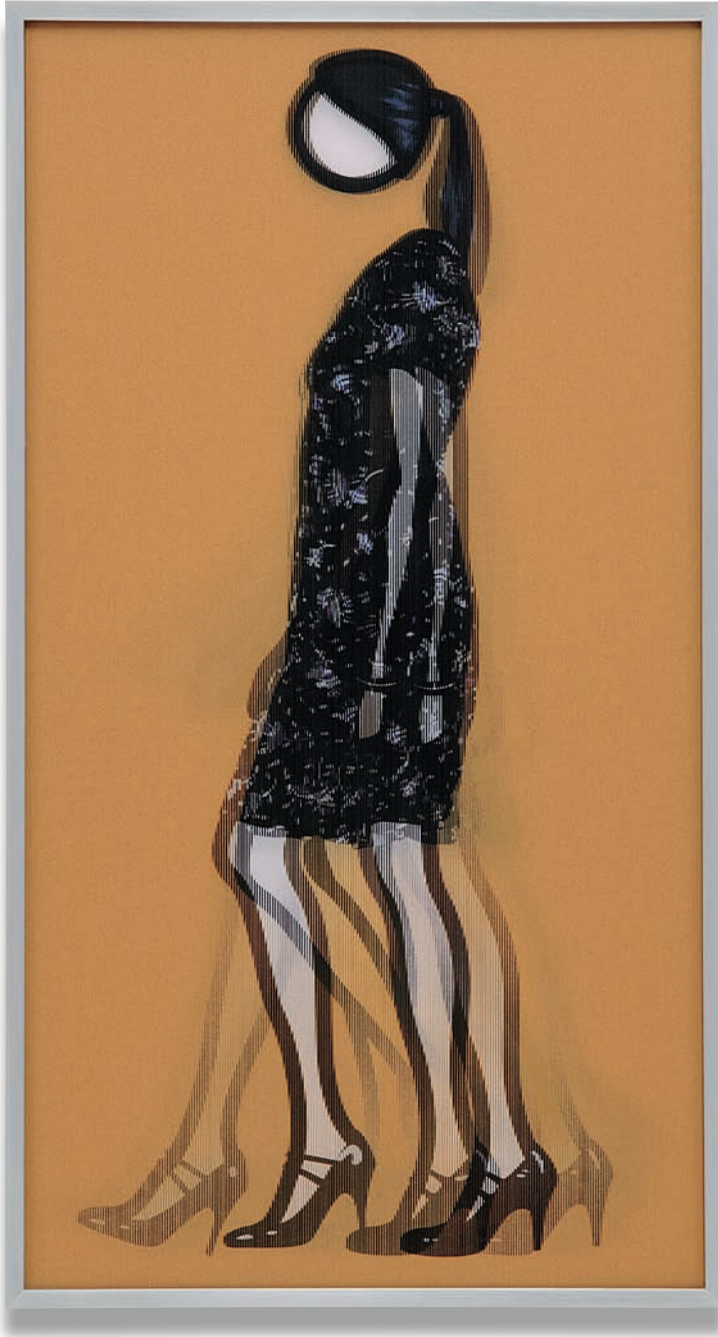
all 32½ x 18¼ in (82.9 x 46.4 cm)

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

**LITERATURE**

Alan Cristea Gallery 147-150







67

**ED RUSCHA** b. 1937

*Cheese Mold Standard with Olive, 1969*

Screenprint in colors, on wove paper, with full margins, signed, dated '1969' and numbered 78/150 in pencil (there were also 10 artist's proofs), published by the artist, framed.

I. 19½ x 36¾ in (49.5 x 93.3 cm)

S. 25½ x 39¾ in (64.8 x 101 cm)

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

**LITERATURE**

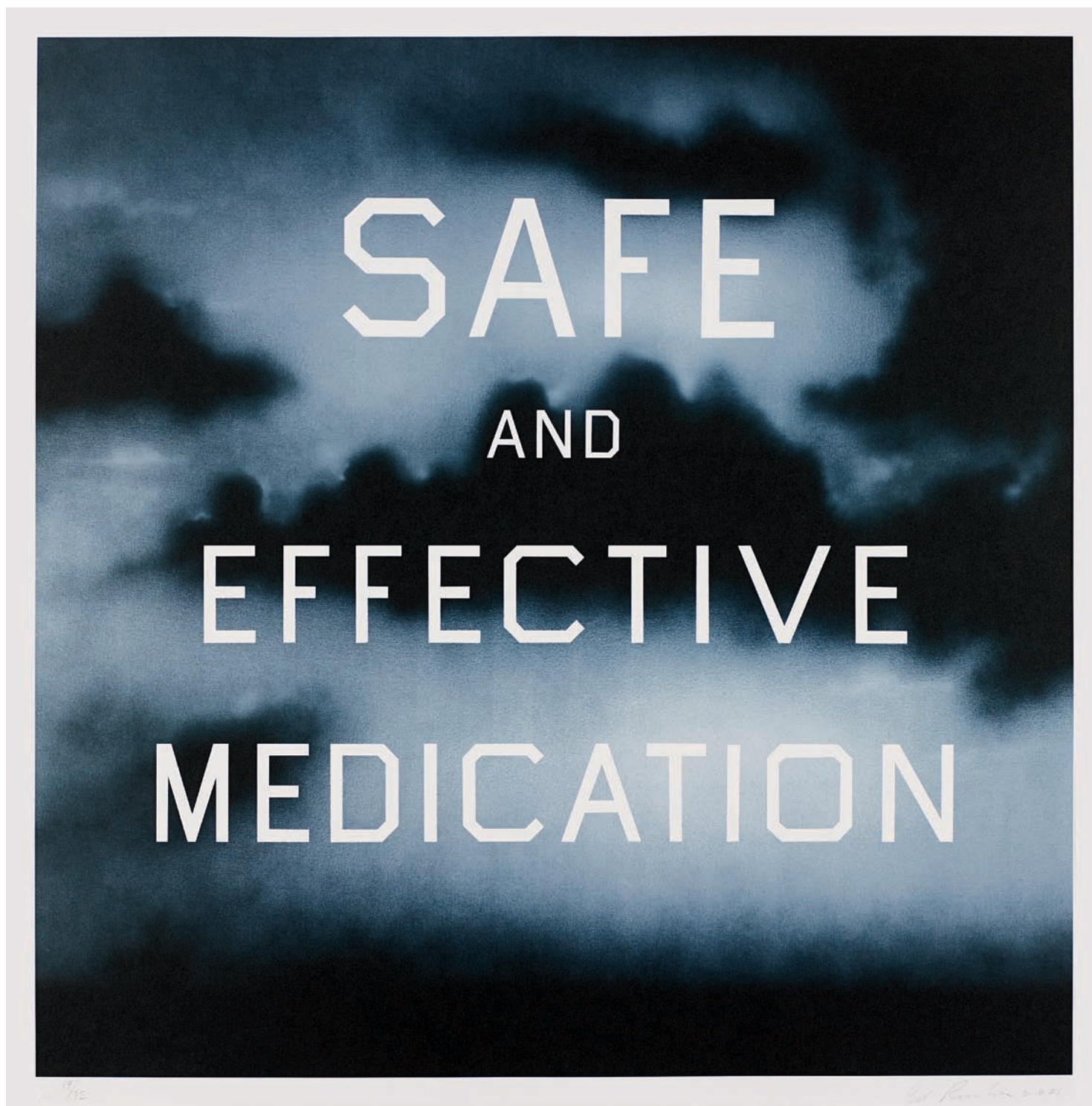
Siri Engberg/Walker Art Center 31





“It has to be called an icon; that’s the main thing about that painting... It became a motif for me to explore in other ways, too. I saw it as a loaf of bread; I saw it as several other things.”

ED RUSCHA ON THE PAINTING *STANDARD STATION, AMARILLO, TEXAS* (1963) IN 1981.



68

**ED RUSCHA** b. 1937

*Safe and Effective Medication*, 2001

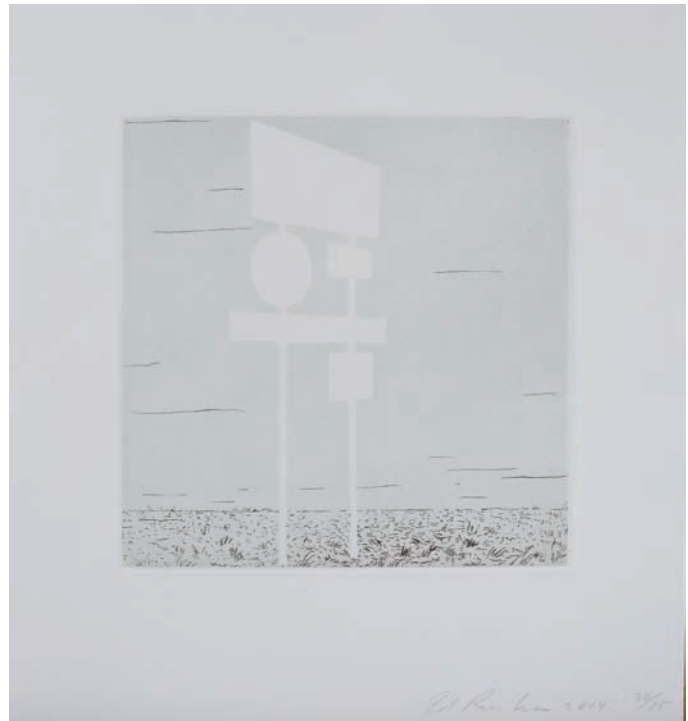
Photolithograph in colors, on wove paper, with full margins, signed, dated '2001' and numbered 19/32 in pencil, published by Akasha Fine Art, Minneapolis (with their blindstamp), framed.

I. 28¾ x 28¾ in. (73 x 73 cm)

S. 35¼ x 34¾ in. (89.5 x 88.3 cm)

Estimate \$20,000-30,000





◦ 69

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**ED RUSCHA** b. 1937

*Blank Signs*, 2004

The complete set of four etchings with aquatint in colors, on Magnani Pescia paper, with full margins, with title page and colophon, all signed, dated '2004' and numbered 30/35 in pencil (there were also 5 artist's proofs), co-published by Lapis, Los Angeles, and Edition Jacob Samuel, Santa Monica (with their blindstamp), all contained in original gray linen-covered portfolio.

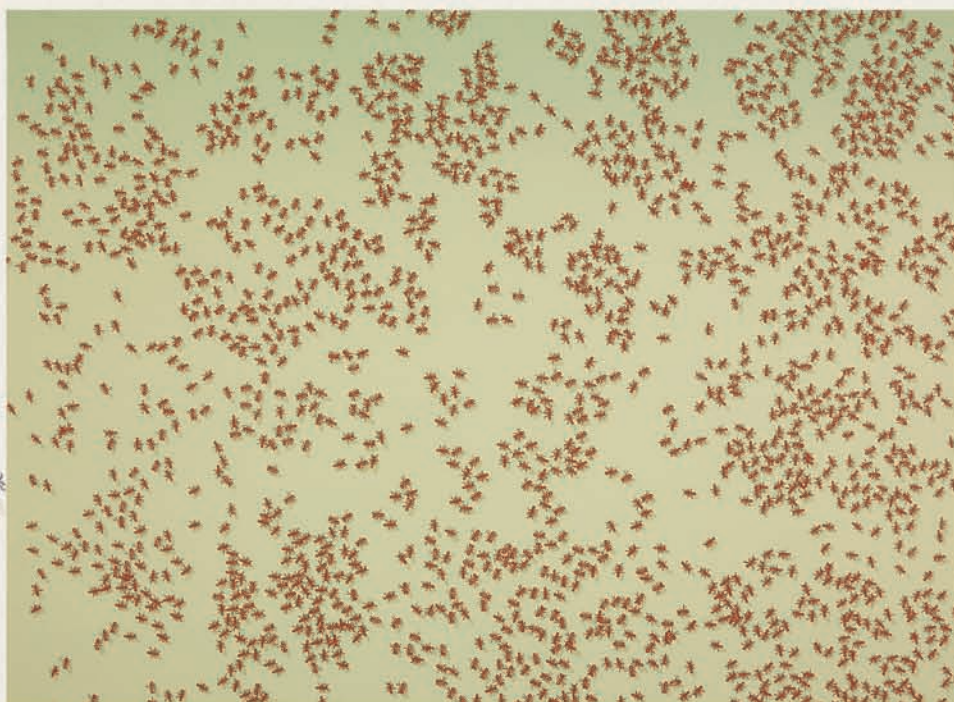
all I. 7 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (20 x 20 cm)

all S. 12 $\frac{5}{8}$  x 11 $\frac{7}{8}$  in. (32.1 x 30.2 cm)

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

**PROVENANCE**

Circa Publishing Enterprises, Culver City, California



70

**ED RUSCHA** b. 1937

*Insects*, 1972

The complete set of six screenprints, three on paper-backed wood veneer and three on Fabriano Classico glazed-finish watercolor paper, the full sheets, with title page and colophon, all signed, dated '1972' and numbered 65/100 in pencil (there were also 15 artist's proofs), published by Multiples, Inc., New York (with their inkstamp on the reverse), all enclosed in the original raw linen-covered portfolio box with plastic cover encapsulating brownish-red soil.

20½ x 27¼ in. (52.1 x 69.2 cm)

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

**PROVENANCE**

Estate of Dr. Donald E. Frein, Harrisonville, Missouri

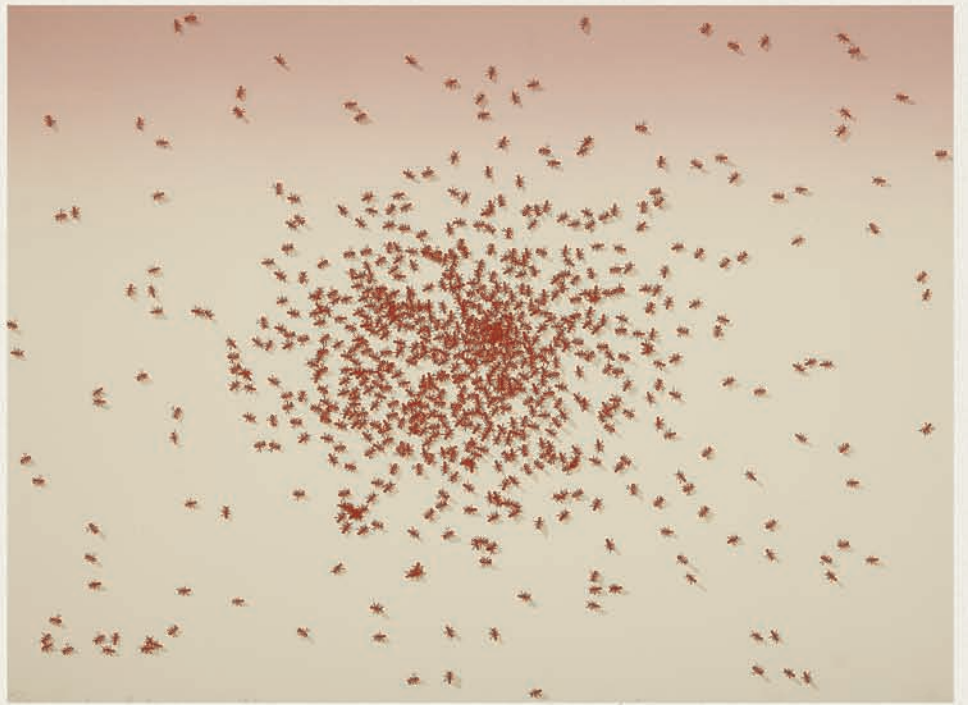
**LITERATURE**

Siri Engberg/Walker Art Center 60-65

Including: *Flies*; *Black Ants*; *Swarm of Red Ants*; *Red Ants*; *Cockroaches* and *Pearl Dust Combination*

The soil for the cover of the portfolio was gathered from the playground at Hawthorne Elementary School, which Ruscha attended, in Oklahoma City.







71

**JOHN BALDESSARI** b. 1931

*The Fallen Easel*, 1988

Lithograph and screenprint in colors, on three sheets of Arches 88 paper, one sheet of Ragocote paper and five aluminum panels, the full sheets, one signed, dated '88' and annotated 'PRINTERS PROOF' in pencil (the edition was 35 and 15 artist's proofs), co-published by Cirrus Editions, Los Angeles (with their blindstamp or inkstamp on the reverse) and Multiples, Inc., New York, the four prints all framed.  
overall 74 x 95 in. (188 x 241.3 cm)

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

**LITERATURE**

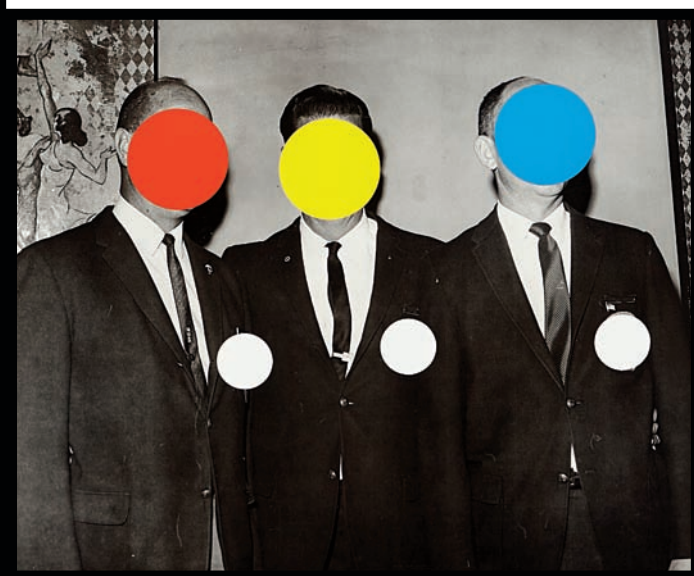
Sharon Coplan Hurowitz 37

An influential pioneer of Conceptual Art, John Baldessari began appropriating film stills, advertisements, and found photographs in the 1980s to examine the social impact of mass culture. Using photographic excerpts in unorthodox arrangements, he highlights dissonance and gaps in meaning to undermine expectations for how images function. The *Fallen Easel* employs a framed, multipart composition to suggest its own physical instability and thereby underscore the "fall" of easel painting from the apex of fine art to a grammar of simple color combinations. The colored dots, placed to obscure identities or expressions, additionally frustrate conventional markers of meaning in photographs.

Art Institute Chicago website







**JEAN-MICHEL BASQUIAT** 1960-1988*Back of the Neck*, 1983

Screenprint in colors with hand-coloring, on Stonehenge heavyweight paper, the full sheet, signed and dated '83' on the front and numbered 19/24 in pencil on the reverse (there were also 3 artist's proofs), published by New City Editions, Los Angeles, framed.

S. 50 $\frac{3}{8}$  x 101 $\frac{3}{4}$  in.

**Estimate** \$300,000-500,000

**PROVENANCE**

Lang & O'Hara Gallery, Inc., New York  
Gagosian Gallery, Beverly Hills

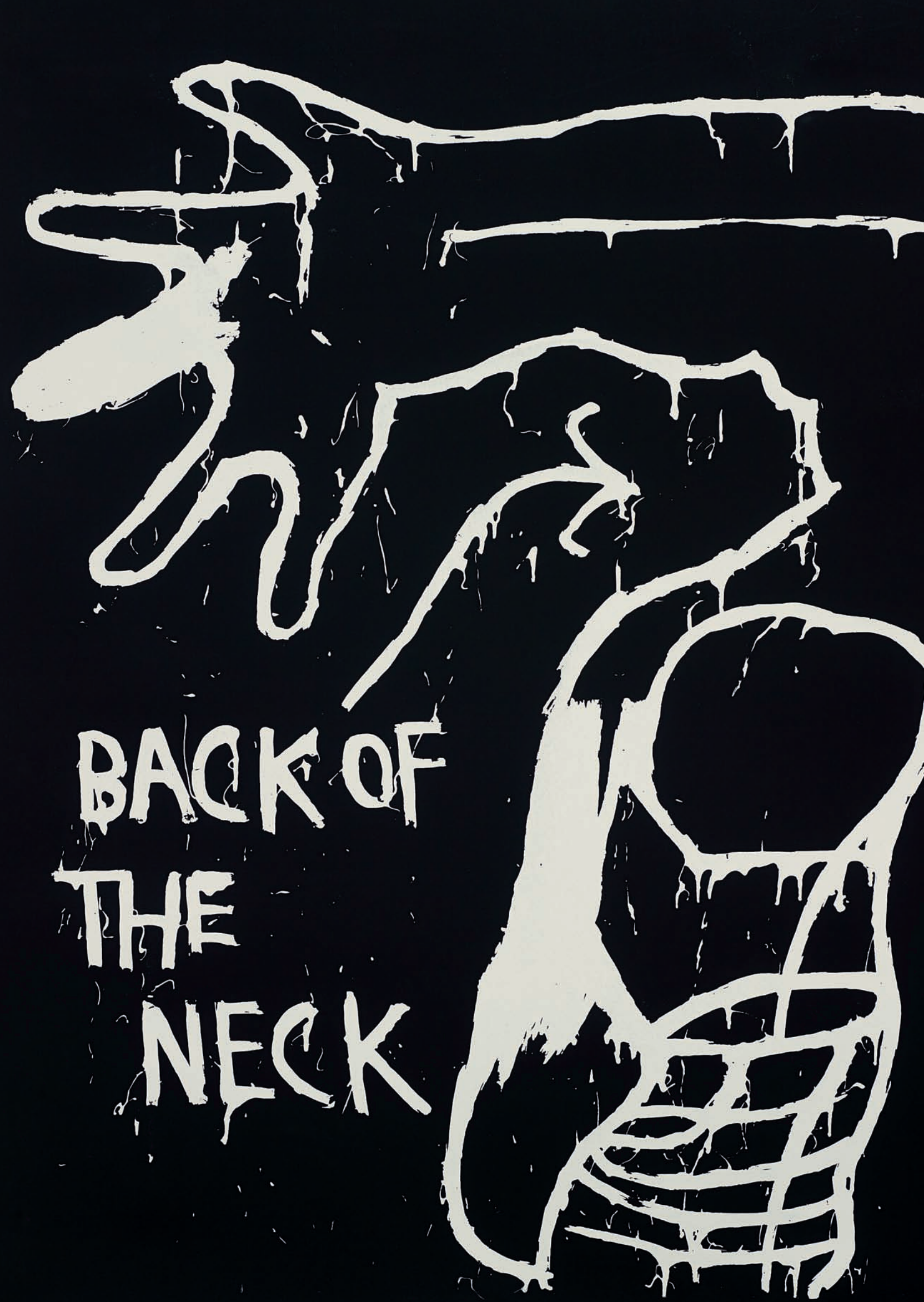
**EXHIBITED**

*Jean-Michel Basquiat: Paintings & Drawings, 1980-1988*, Gagosian Gallery, Beverly Hills, February 12 to March 14, 1998



detail





BACK OF  
THE  
NECK











Chips include: *Survival*, *Truisms 1*, *Truisms 2*, and *Living*

(various text views)





51/200 K Haring '89

73

**JENNY HOLZER** b. 1950

*Olympian Sign: Selections from Truisms, The Living Series and The Survival Series*, 1986

Light-emitting diode (LED) sign, with four chips each approximately 15 minutes in length, signed in ink and numbered 6/50 on a label affixed to the reverse.

5 $\frac{5}{8}$  x 40 x 4 in. (14.3 x 101.6 x 10.2 cm)

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

**EXHIBITED**

*AROUND 1984: A Look at Art in the Eighties*, Museum of Modern Art/PS1, New York, May 21 - September 30, 2000

Chips include: *Survival*, *Truisms 1*, *Truisms 2*, and *Living*

74

**KEITH HARING** 1958-1990

*Silence + Death*, 1989

Screenprint in colors, on wove paper, with full margins, signed, dated '89' and numbered 51/200 in pencil (there were also 25 artist's proofs), published by the Outreach Fund for AIDS, laid down to foamcore, framed.

I. 32 $\frac{7}{8}$  x 32 $\frac{7}{8}$  in. (83.5 x 83.5 cm)

S. 38 $\frac{3}{4}$  x 38 $\frac{3}{4}$  in. (98.4 x 98.4 cm)

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





75

# **KEITH HARING** 1958-1990

## *Apocalypse*, 1988

The complete set of 10 screenprints in colors, on Museum Board, the full sheets, with title sheet, colophon and text pages on PVC Folie by William Burroughs, all signed, dated '88' and numbered 61/90 in pencil, also signed by the author in black ink on the introduction page (there were also 20 artist's proofs), published by George Mulder Fine Arts, New York (with the publisher's and artist's copyright inkstamp on the reverse), six contained in white and beige fabric-covered portfolio box, four framed. all S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate \$40,000-60,000

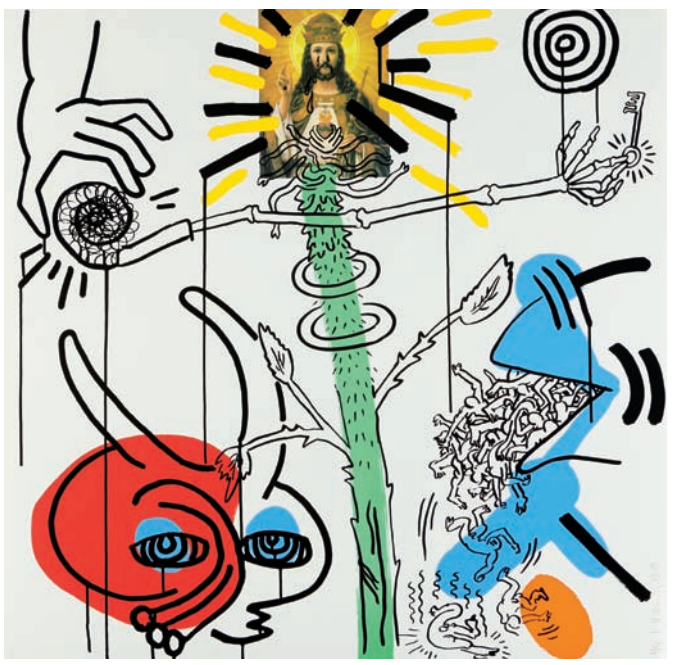
## **LITERATURE**

Klaus Littmann pp. 98-115



William Burroughs and Keith Haring









76

**KEITH HARING** 1958-1990

*Untitled 1-5 (The Fertility Suite), 1983*

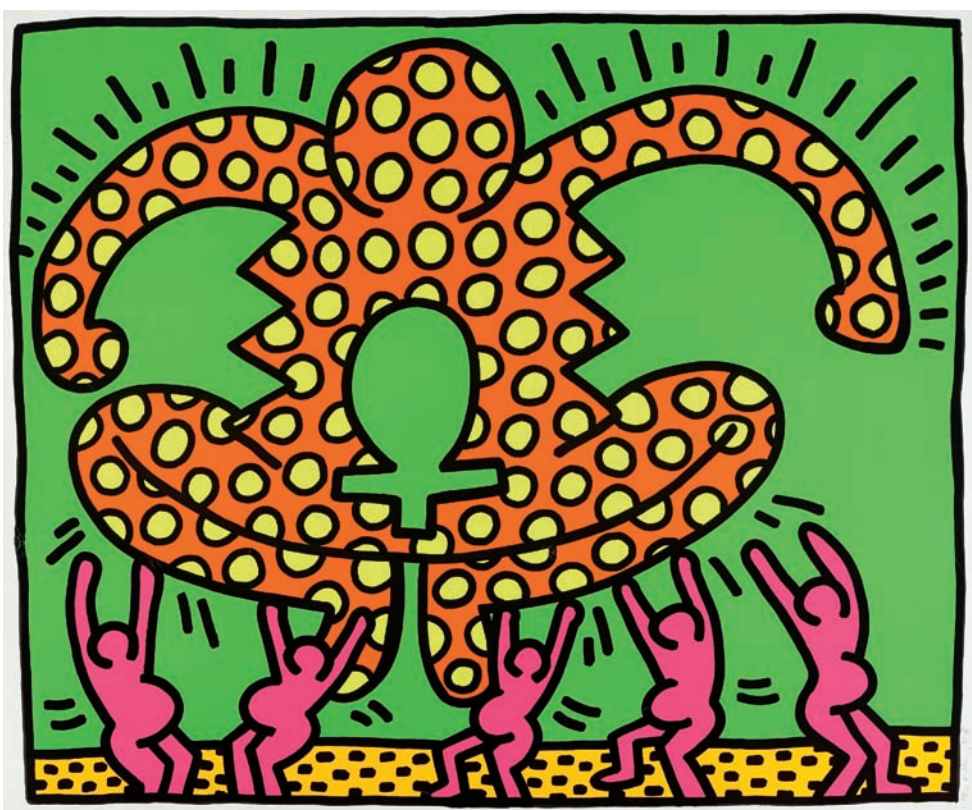
The complete set of five screenprints in colors, on Rives BFK paper, with full margins, with title page, all signed, dated '83' and numbered 82/100 in pencil (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, all framed.

all I. 40½ x 47½ in. (102.9 x 120.7 cm)

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

Estimate \$70,000-100,000







77

**KEITH HARING** 1958-1990

*Statue of Liberty, 1986*

Screenprint in colors, on heavy wove paper, with full margins, signed, dated '86' and numbered 26/100 in pencil (there were also 25 artist's proofs), framed.

I. 35¾ x 26¼ in. (90.8 x 66.7 cm)

S. 37½ x 28¼ in. (95.3 x 71.8 cm)

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

**LITERATURE**

Klaus Littmann p. 63





78

**ROBERT INDIANA** b. 1928

*American Dream*, 1997

The complete set of 30 screenprints in colors, including six loose and 24 prints bound (as issued), on wove paper, with full margins, with title page, text, poems by Robert Creeley, and photographic illustrations, the loose prints signed and numbered 'AP 15/30' in pencil, numbered in pencil on the title page (an artist's proof, the edition was 395), 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.

22¾ x 17¾ in. (56.8 x 44.1 cm)

Estimate \$8,000-12,000

**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. 37¾ x 37¾ in. (95.9 x 95.9 cm)

**Estimate** \$120,000-180,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 260

Superman, German *Übermensch*, in philosophy, the superior man, who justifies the existence of the human race. "Superman" is a term significantly used by Friedrich Nietzsche, particularly in *Also sprach Zarathustra* (1883-85), although it had been employed by J.W. von Goethe and others. This superior man would not be a product of long evolution; rather, he would emerge when any man with superior potential completely masters himself and strikes off conventional Christian "herd morality" to create his own values, which are completely rooted in life on this earth. Nietzsche was not forecasting the brutal superman of the German Nazis, for his goal was a "Caesar with Christ's soul." George Bernard Shaw popularized the term "superman" in his play *Man and Superman* (1903).

Encyclopedia Britannica





**ANDY WARHOL** 1928-1987*Moonwalk*, 1987

Unique screenprint in colors, on Lenox Museum Board, the full sheet, signed in black marker and numbered 'TP 41/66' in pencil (from the unique TP edition), with the stamped Certificate of Authenticity, numbered and signed in pencil by Frederick Hughes (executor of the Estate), Rupert Jasen Smith (printer) and Ronald Feldman (publisher) on the reverse, published by Ronald Feldman Fine Arts Inc., New York, framed.

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

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

**LITERATURE**

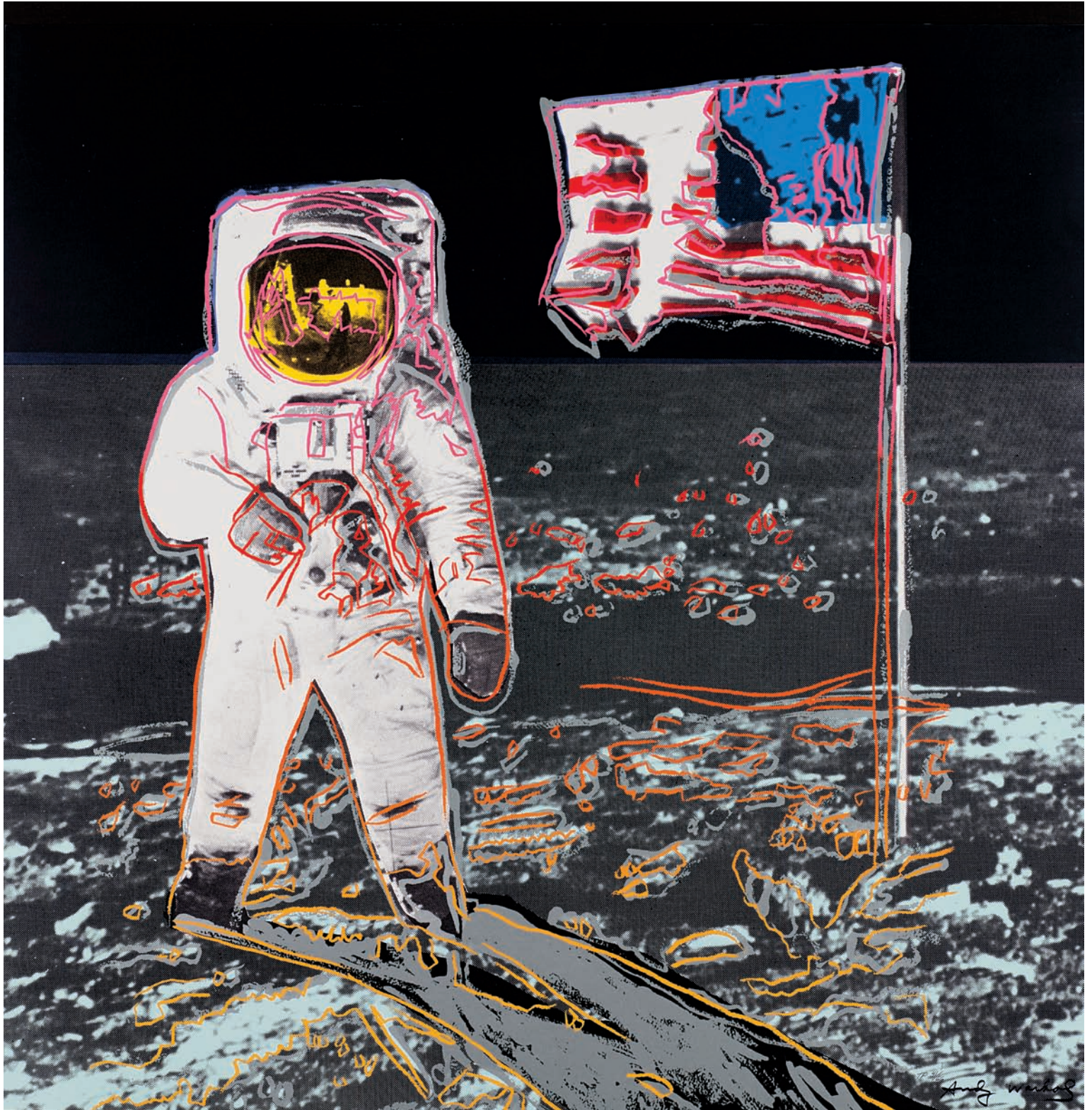
see Frayda Feldman and Jorg Schellmann. 404-405

As an image, *Moonwalk* has strong associations to every viewer but as is the case time and again, Andy Warhol's original intent is even more prophetic and indelible. This was the first and only work completed before his death for a newly planned series of works, *TV Portfolio*, which was going to include important images that we know from television. Martin Luther King Jr. giving his *I Have a Dream* speech at the Lincoln Memorial in Washington D.C. on August 28, 1963; Babe Ruth receiving an award at Yankee Stadium in New York on June, 13, 1948; Ed Sullivan introducing the Beatles on his television show on February 8, 1964; along with episodes from *I Love Lucy* and *The Honeymooners*. We can all envision these images interpreted by him and could have only hoped he would have included himself when he was a guest star on *The Love Boat*, October, 12, 1985.



Pope Paul VI watches on television the first manned lunar landing July 21, 1969, at the Vatican Observatory in Castel Gandolfo, Italy







**ANDY WARHOL and KEITH HARING** 1928-1987 and 1958-1990

*Andy Mouse: one plate, 1986*

Screenprint in colors, on Lenox Museum Board, with full margins, signed by both artists, dated '86' and numbered 10/30 in pencil (there were also 10 artist's proofs), published by G. Mulder, New York, framed.

I. 36 x 35½ in. (91.4 x 90.2 cm)

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

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

**LITERATURE**

Klaus Littmann p. 64



Andy Warhol, \$ (*Quadrant*), 1982, screenprint





Andy Warhol

10/30 K. Ham 86 ©



82

**ANDY WARHOL** 1928-1987

*Camouflage*, 1987

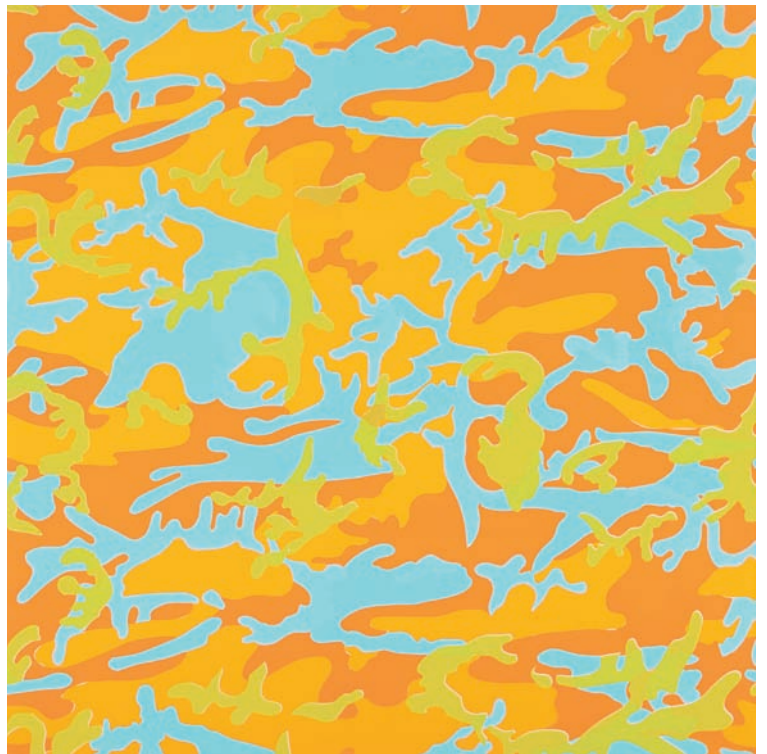
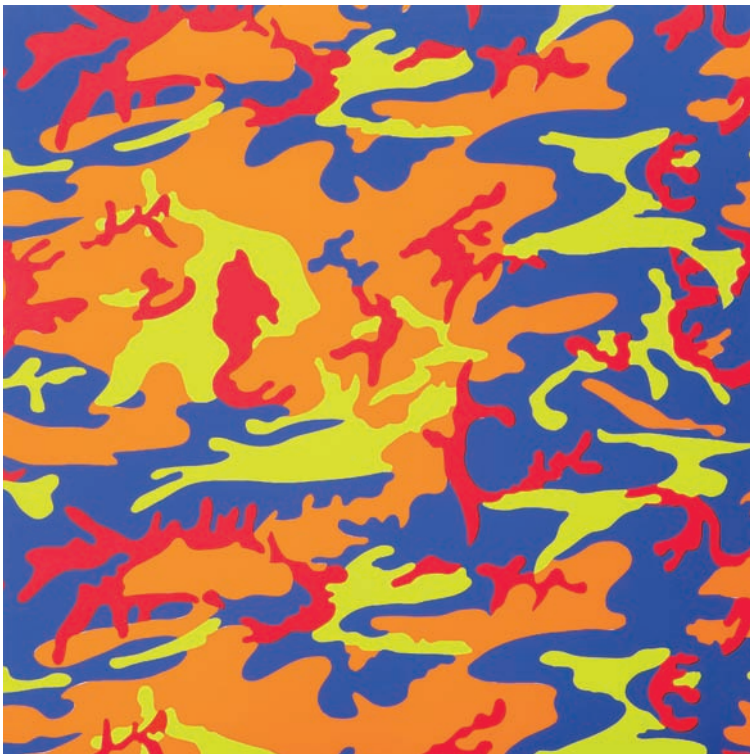
The complete set of eight screenprints in colors (some fluorescent), on Lenox Museum Board, the full sheets, all signed by the executor, titled, inscribed 'REG ED.' and numbered 12/80 in pencil on the reverse on the stamped Certificate of Authenticity (there were no artist's proofs), published by the artist, unframed.  
all S. 38 x 38 in. (96.5 x 96.5 cm)

**Estimate** \$120,000-180,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 406-413







83

**ANDY WARHOL** 1928-1987

*Paramount, from Ads, 1985*

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 4/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their inkstamp on the reverse), framed.

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

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 352





84

**ANDY WARHOL** 1928-1987

*Lifesavers, from Ads, 1985*

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 30/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their blinkstamp, and with the publisher's and artist's copyright instamps on the reverse), framed.

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

Estimate \$35,000-45,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 353



85

**ANDY WARHOL** 1928-1987

*Mick Jagger, 1975*

Screenprint in colors, on Arches Aquarelle paper, the full sheet, signed and numbered 201/250 in pencil (there were also 50 artist's proofs), also signed by Mick Jagger in blue ink, published by Seabird Editions, London (with their copyright stamp on the reverse), framed.

S. 43½ x 28⅞ in. (110.5 x 73.3 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 143





86

**ANDY WARHOL** 1928-1987

*The Star, from Myths, 1981*

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet, signed and numbered 14/200 in pencil on the reverse (there were also 30 artist's proofs), published by Ronald Feldman Fine Art, Inc., New York, framed.

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

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 258

*The Andy Warhol Diaries, Saturday, March 23, 1985*

Worked, went to Karen Burke's (cab \$4). And I followed Garbo around the streets. Took pictures of her. I'm pretty sure it was her. She had the dark glasses and the big coat and pants on and the mouth, and she went into Trader Horn store to talk to a woman about TVs. Just the kind of thing she would do. So I took pictures of her until I thought she would get mad and then I walked downtown. (laughs) I was alone, too. Stayed up all night until 5:10 getting ready for the next day to go to California for *The Love Boat* and now maybe a coke commercial too.





87

**ANDY WARHOL** 1928-1987

*Blackglama (Judy Garland)*, from *Ads*, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 114/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their blindstamp, and inkstamp on the reverse), framed.

38 x 38 in. (96.5 x 96.5 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 351





88

**JEFF KOONS** b. 1955

*Dom Pérignon Balloon Venus (Magenta)*, 2013

Lacquered polyurethane in two parts, with Dom Pérignon Rosé Vintage 2003, and maintenance kit, from the edition of 650 (there were also 40 artist's proofs), contained in the original custom trunk.

20 x 13 x 18.5 in. (50.8 x 33 x 47 cm)

**Estimate** \$22,000-28,000

89

**JEFF KOONS** b. 1955

*Flower Drawing (Green)*, 2011

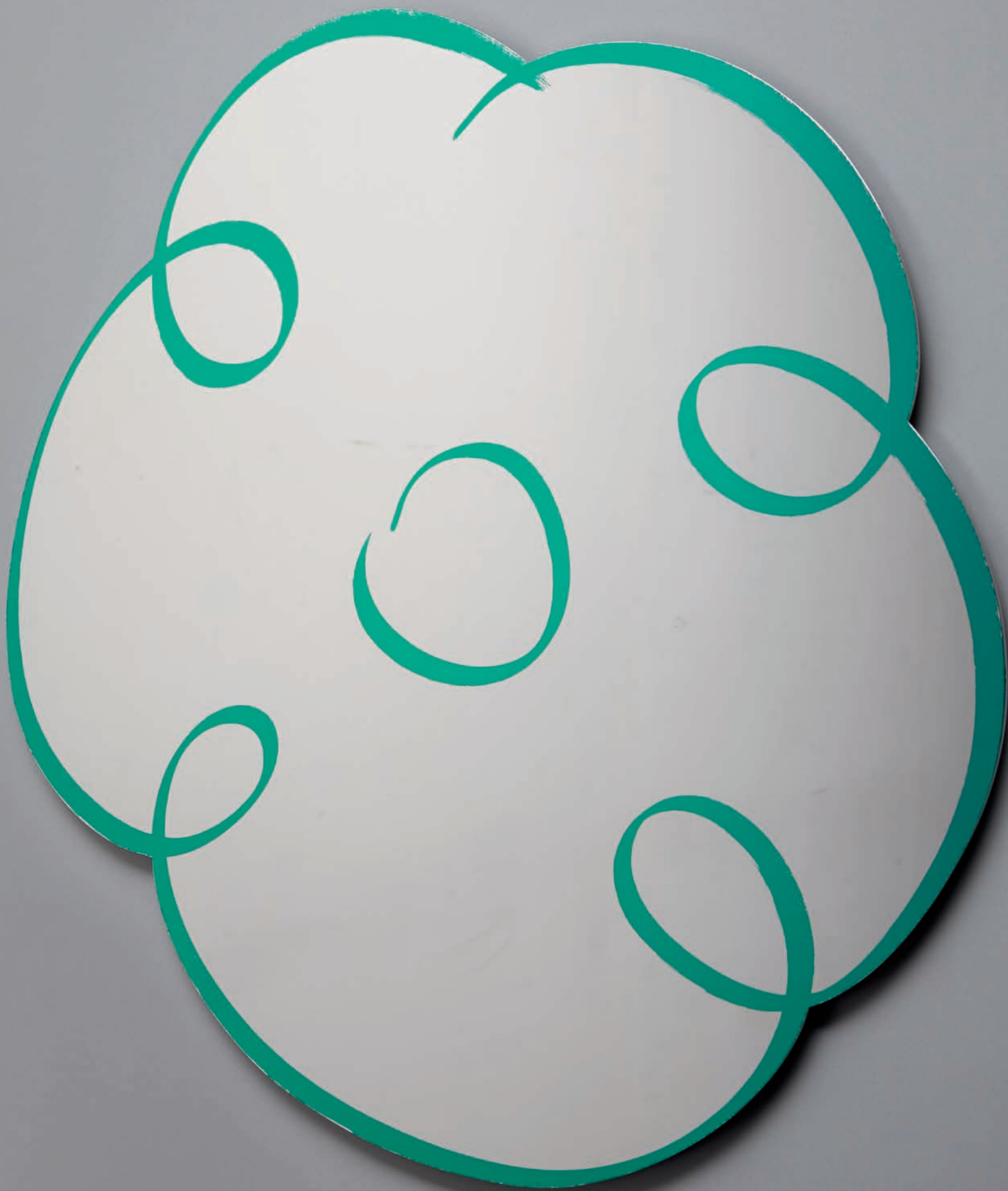
Mirror-polished stainless steel with transparent color coating, signed, dated '11' and numbered 12/13 in black ink on the reverse (there were also 2 artist's proofs in each color: blue, pink, orange, yellow and red).  
29½ x 29¾ in. (75.7 x 75.6 cm)

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



Jeff Koons, *Hulk (Wheelbarrow)*, 2004–2013, polychromed bronze, mixed media and live flowering plants







90

PROPERTY FROM A PRIVATE COLLECTION, INDIANA

**ROY LICHTENSTEIN** 1923-1997*Peace Through Chemistry IV*, 1970

Lithograph in colors, on Special Arjomari paper, with full margins, signed, dated '70' and numbered 9/56 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 25 x 44 $\frac{5}{8}$  in. (63.5 x 113.3 cm)

S. 29 $\frac{7}{8}$  x 49 $\frac{1}{2}$  in. (75.9 x 125.7 cm)

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

**LITERATURE**

Gemini G.E.L. 192

Mary Lee Corlett 99

91

**ROY LICHTENSTEIN** 1923-1997*Imperfect*, from *BAM*, 1987

Woodcut and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '87' and numbered 64/75 in pencil (there were also 38 artist's proofs), published by Parasol Press, New York, framed.

I. 53 $\frac{1}{2}$  x 25 $\frac{3}{4}$  in. (135.9 x 65.4 cm)

S. 59 x 31 $\frac{1}{4}$  in. (149.9 x 79.4 cm)

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

**LITERATURE**

Gemini G.E.L. 1359

Mary Lee Corlett 218







92

**ROY LICHTENSTEIN** 1923-1997

*Green Face, from Brushstroke Figure Series, 1989*

Lithograph, waxtype, woodcut and screenprint in colors, on Saunders Waterford paper, with full margins, signed, dated '89' and numbered 22/60 in pencil (there were also 8 artist's proofs), co-published by Waddington Graphics, London and Graphicstudio, University of South Florida, Tampa, (with their blindstamp and inkstamp on the reverse), framed.

I. 56½ x 36¼ in. (143.5 x 92.1 cm)

S. 58½ x 41 in. (148.6 x 104.1 cm)

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

**LITERATURE**

Mary Lee Corlett 232





93

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**NAM JUNE PAIK** 1932-2006

*Self-Portrait*, 1989

1950's *Philco Predicta* television cabinet containing bronze mask of the artist, video tape, antique TV cubes and circuit board, eggs, painted globe, watch, suspenders, pewter Buddha, magnet, painted toy piano, I-Ching page, silk flowers, and a pair of eye glasses, signed in English and Korean and numbered 8/12 in black paint on the top (there were also 6 artist's proofs), fabricated and co-published by Carl Solway Gallery, Cincinnati and Edition Schellmann, Munich and New York.

24 x 23 x 17 in. (61 x 58.4 x 43.2 cm)

Estimate \$15,000-25,000

**LITERATURE**

Jörg Schellmann p. 264

94

**CHUCK CLOSE** b. 1940

*Self-Portrait*, 2000

Screenprint in colors, on Saunders Waterford paper, with full margins, signed, dated '2000' and numbered 33/80 in pencil (there were also 15 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 58¼ x 48 in. (148 x 121.9 cm)

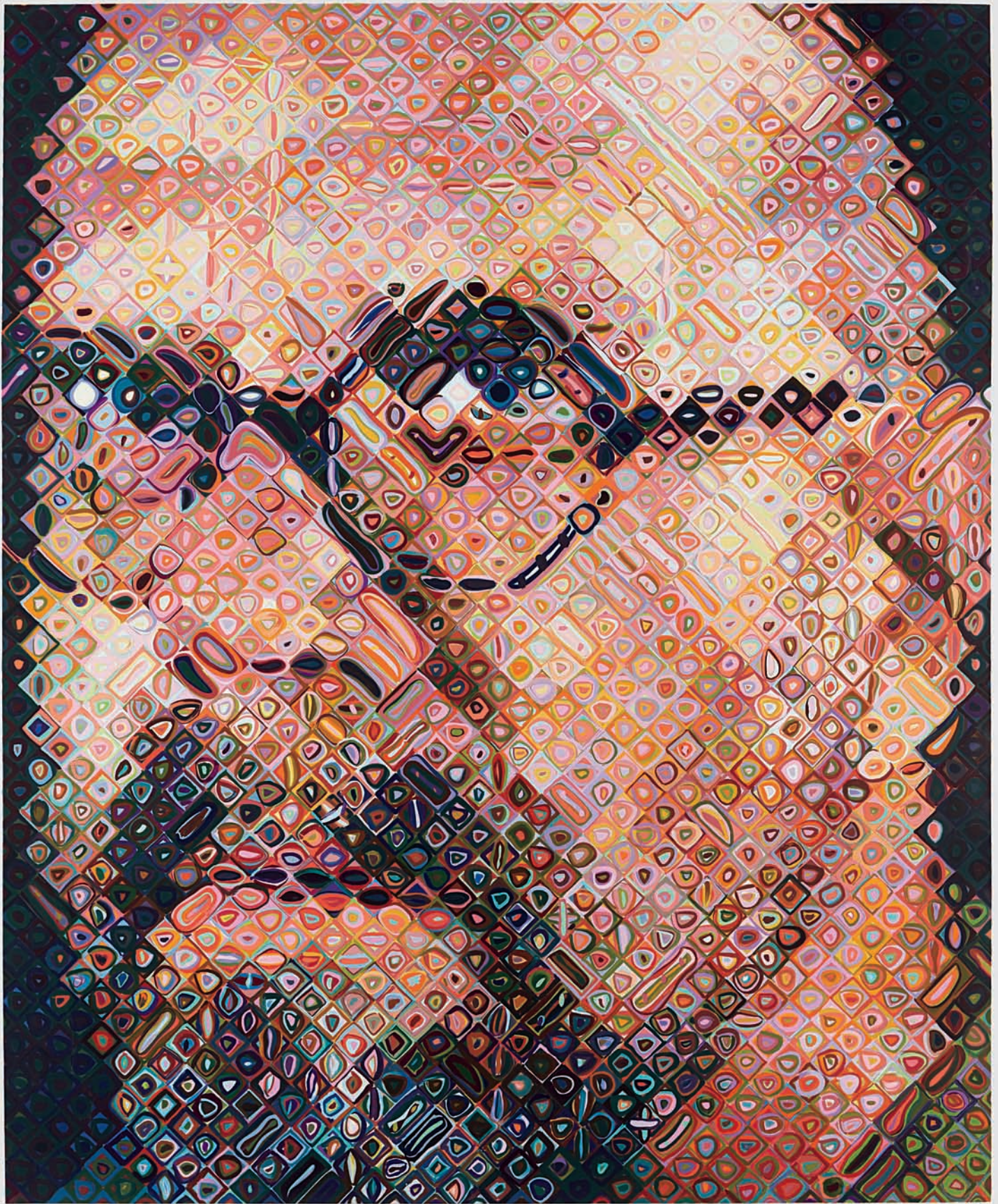
S. 65½ x 54 in. (166.4 x 137.2 cm)

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



detail



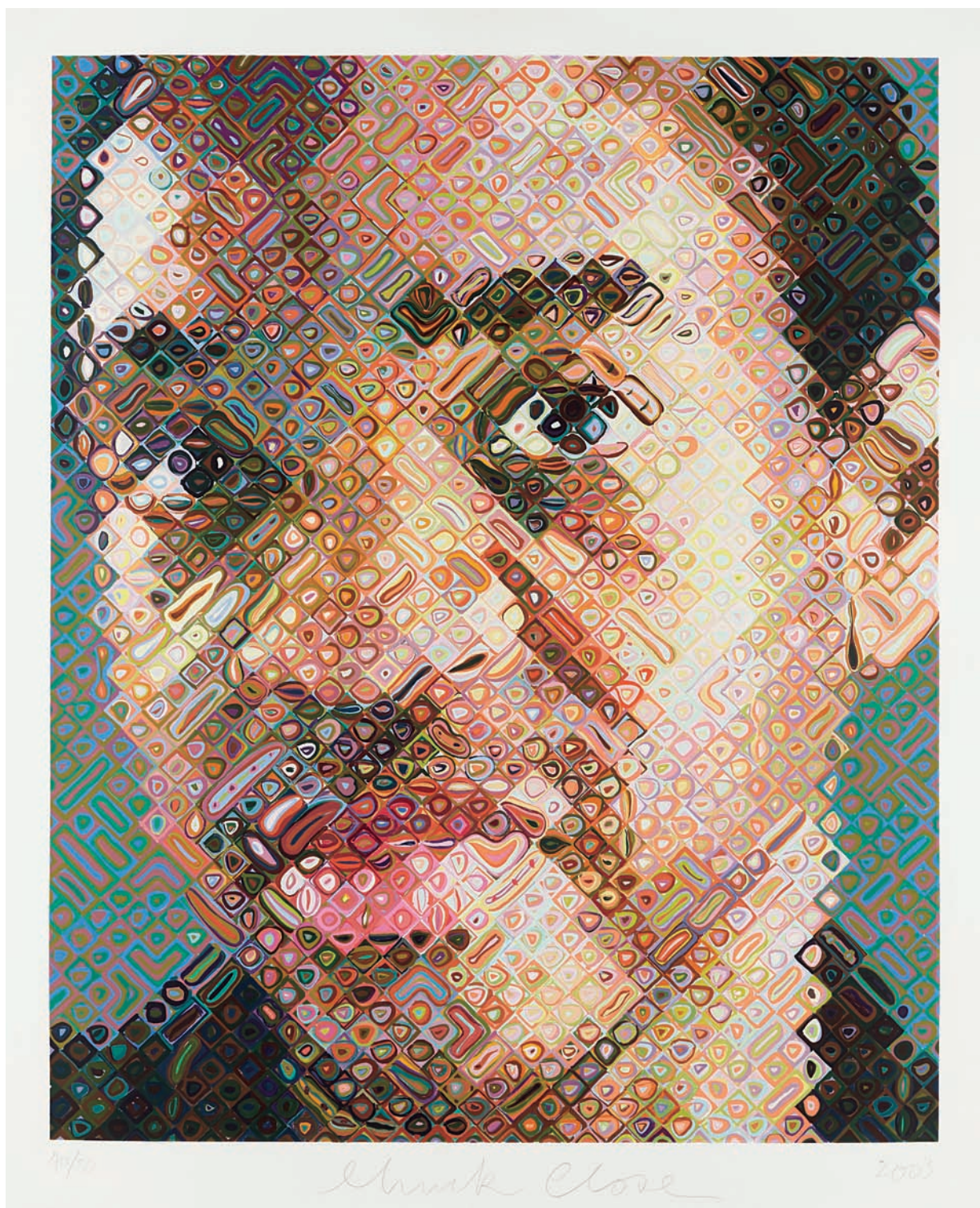


3/10

Chuck Close

2000





95

**CHUCK CLOSE** b. 1940

*Lyle, 2003*

Screenprint in colors, on wove paper, with full margins, signed, dated '2003' and numbered 40/80 in pencil (there were also 18 artist's proofs), published by Pace Editions, Inc., framed.

I. 58¼ x 47¾ in. (148 x 121.3 cm)

S. 65½ x 53¾ in. (166.4 x 136.5 cm)

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





96

**ALEX KATZ** b. 1927

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

Screenprint in colors, on Arches Roll Stock Rag paper, the full sheet, signed and numbered 'AP 9/30' in pencil (an artist's proof, the edition was 150), published by Gaultney-Klineman Art, New York, unframed.  
S. 18 x 35 $\frac{7}{8}$  in. (45.7 x 91.1 cm)

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

**LITERATURE**

Klaus Albrecht Schröder 245



97

**ALEX KATZ** b. 1927

*Late Summer Flowers*, 2013

Screenprint in colors, on 4-ply Museum Board, the full sheet, framed signed and numbered 16/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), framed.

S. 40 x 55 in. (101.6 x 139.7 cm)

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





98

**ALEX KATZ** b. 1927

*Yellow Tulips*, 2014

Screenprint in colors, on 4-ply Museum Board, the full sheet, signed and number 37/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), framed.

S. 48 x 77 in. (121.9 x 195.6 cm)

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



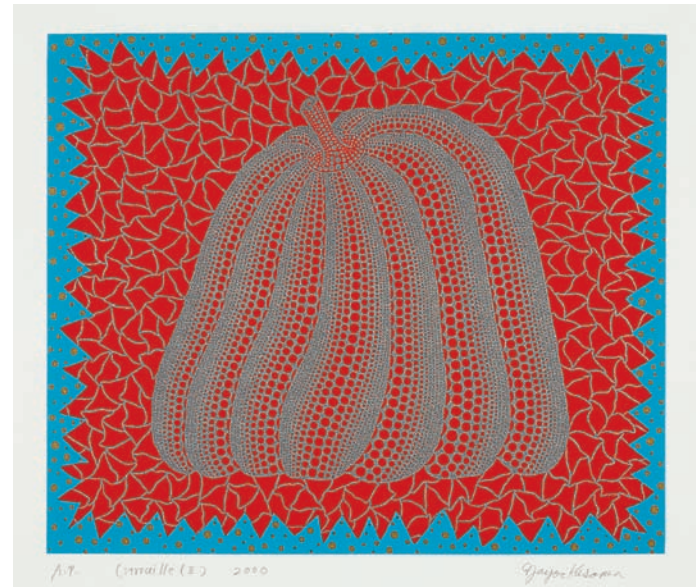
**YAYOI KUSAMA** b. 1929*Amour pour Toujours*, 2000

The complete set of 10 screenprints in colors with glitter, on Rives BFK paper, with full margins, with accompanying poem by d'Alain Jouffroy, signed and dated '2000' in gold ink on the portfolio, all sheets signed, titled, dated '2000' and annotated 'A.P.' in pencil (an artist's proof, the edition was 60), published by Edition d'FMR Limited, Paris, all contained in the original handmade paper and embossed leather portfolio.

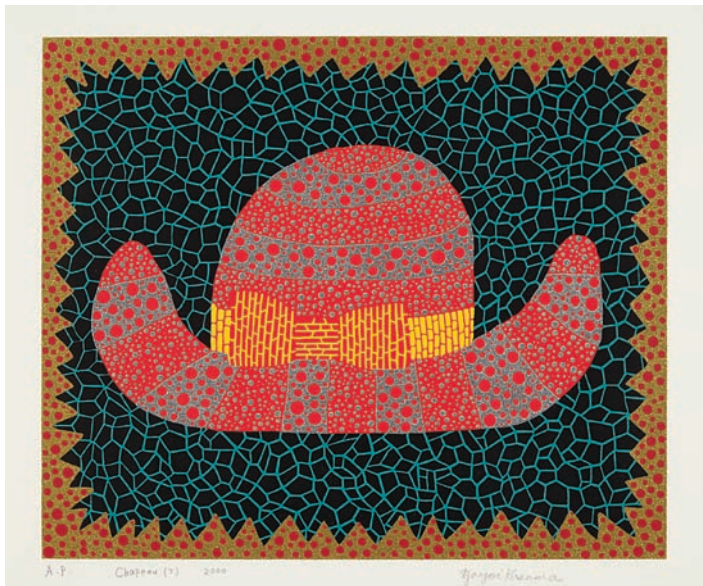
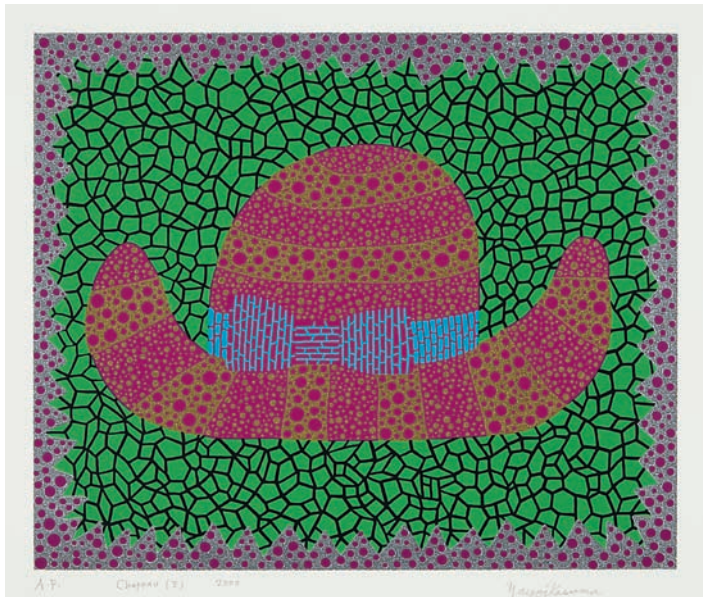
26 x 20 in. (66 x 50.8 cm)

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

Including: *Chapeau (I)*; *Chapeau (II)*; *Citrouille (I)*; *Citrouille (II)*; *Panier de fruits (I)*; *Panier de fruits (II)*; *Papillon (I)*; *Papillon (II)*; *Tulipe (I)*; and *Tulipe (II)*















*D. Hirst*

100

**DAMIEN HIRST** b. 1965*All You Need is Love*, 2008

Screenprint in colors with diamond dust, on wove paper, the full sheet, signed in black ink and numbered 44/50 in pencil on the reverse (there were also 5 artist's proofs), published by Other Criteria, London, framed. S. 47¾ x 35¾ in. (121.3 x 90.8 cm)

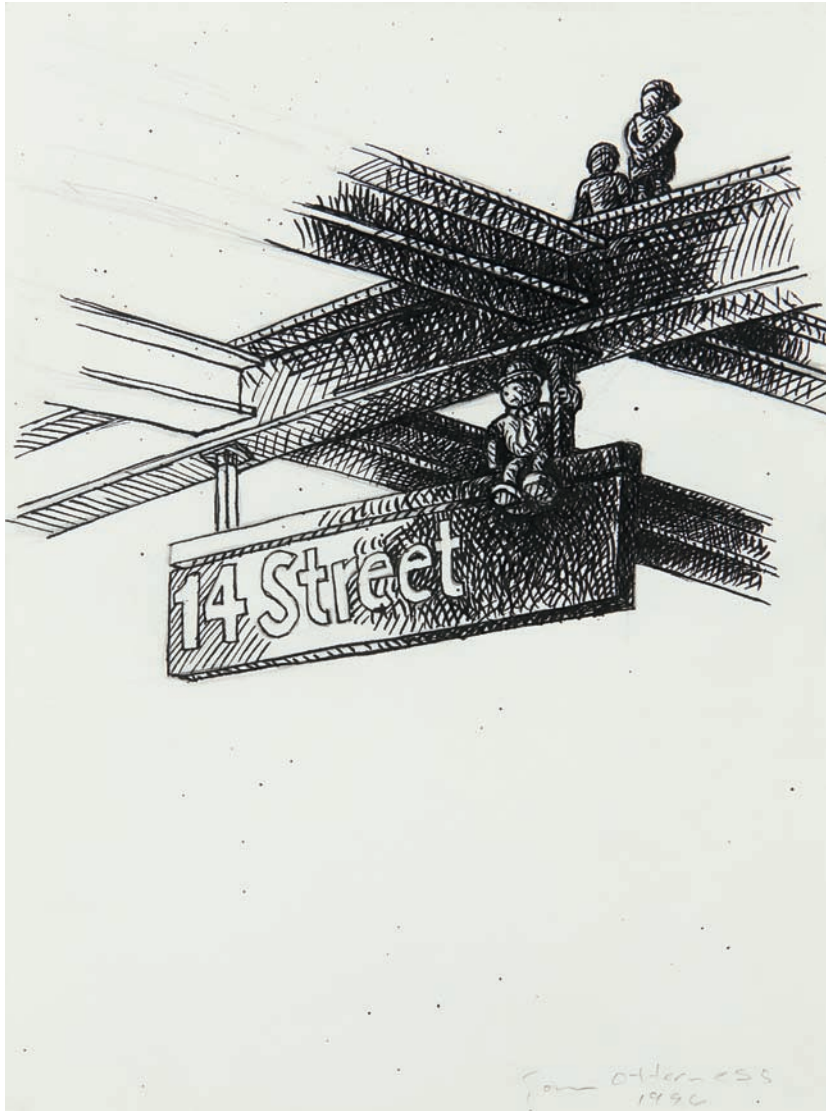
**Estimate** \$15,000-20,000

101

**DAMIEN HIRST** b. 1965*Minaret, from Sanctum*, 2009

Photogravure etching in colors, on Velin Arches paper, with full margins, signed on the front and numbered 50/59 on the back in pencil (there were also 12 artist's proofs), published by The Paragon Press, London, framed. I. 38½ x 39 in. (97.8 x 99.1 cm)  
S. 46¾ x 45¼ in. (118.7 x 114.9 cm)

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



102

**TOM OTTERNESS** b. 1952

*Cone Figure; and Untitled (14th street)*, 2001 and 1996

Bronze sculpture, also with drawing in ink and pencil, on wove paper, the full sheet, the sculpture incised with initials, dated '2000' and numbered 9/9 on the underside of the dress, the drawing signed and dated '1996' in pencil, framed.

sculpture 5½ x 3½ x 2¼ in. (14 x 7.9 x 5.7 cm)

drawing S. 12 x 8⅞ in. (30.5 x 22.5 cm)

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

**PROVENANCE**

Untitled (14th Street):  
Marlborough Gallery, Inc., New York

**EXHIBITED**

Untitled (14th Street):  
*Tom Otterness - Contemporary Gallery*, Nassau County Museum of Art,  
New York, May 30 - August 4, 2002  
*Collector's Show & Sale*, Arkansas Arts Center, Little Rock,  
December 1, 2000 - January 1, 2001



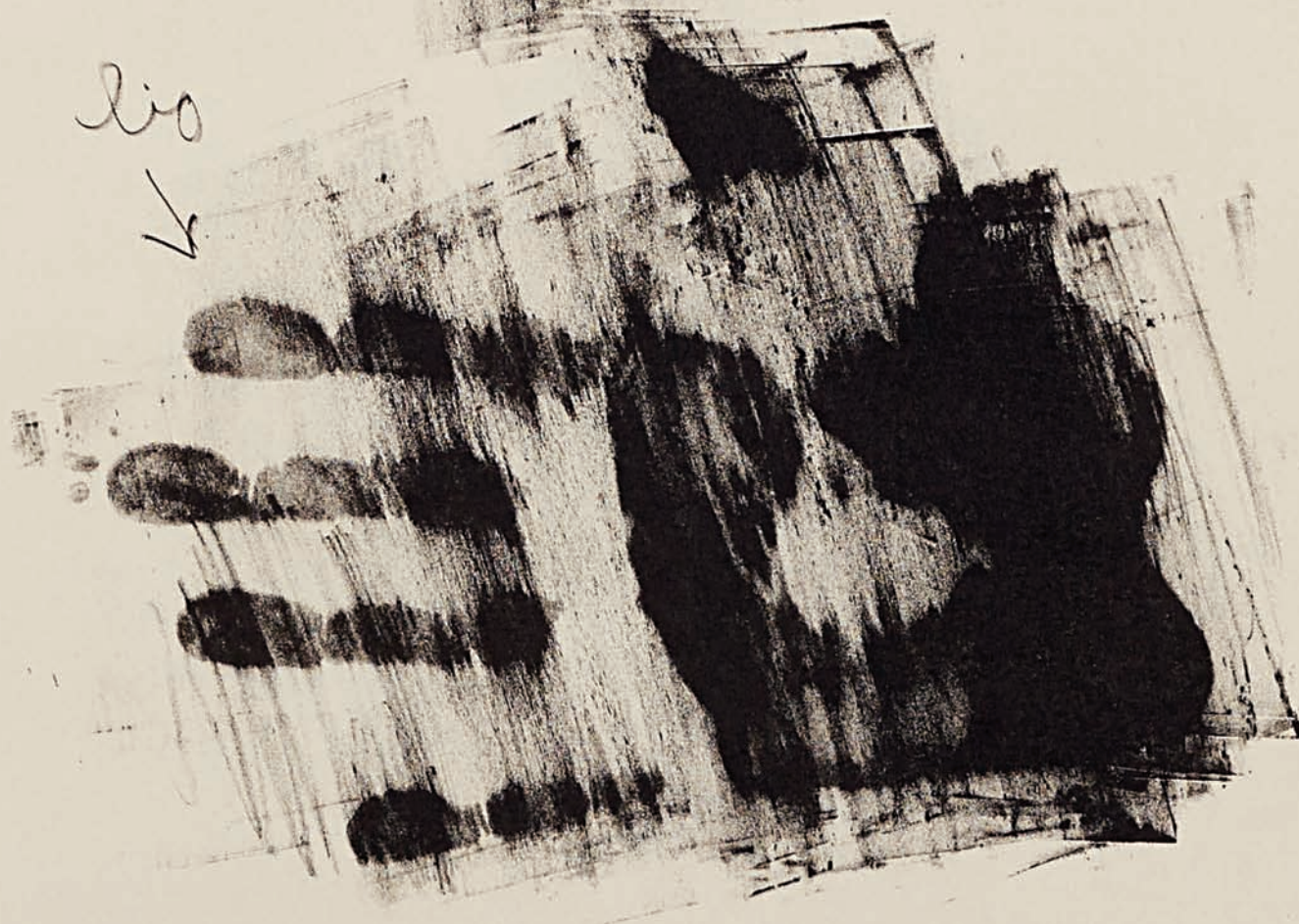
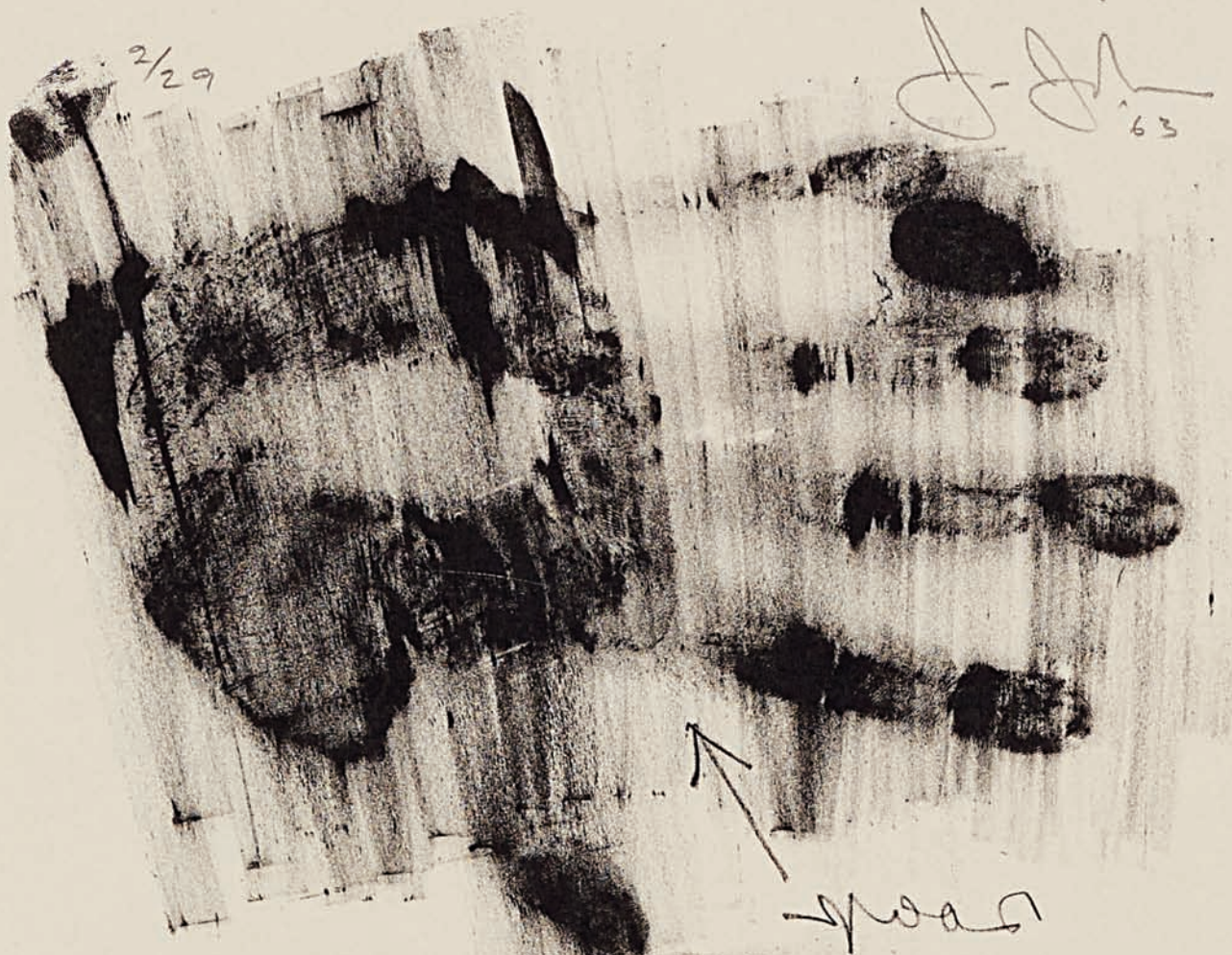














# PHILLIPS

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DAY SALE, 21 APRIL 2015 AT 11AM LOTS 103-312

EVENING SALE, 21 APRIL 2015 AT 6PM LOTS 1-102

### AUCTION & VIEWING LOCATION

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### VIEWING

11 - 21 April 2015

Monday - Saturday 10am - 6pm

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jkang@phillips.com



103

**ALEXANDER CALDER** 1898-1976*Untitled (Pinwheels and Pyramids)*, circa 1970

Lithograph in colors, on wove paper, the full sheet, signed and numbered 26/95 in pencil, unframed.

S. 29¾ x 43½ in. (74.6 x 110.5 cm)

Estimate \$2,000-3,000

104

**ALEXANDER CALDER** 1898-1976*Marée basse (Low Tide)*, 1974

Lithograph in colors, on Chiffon de Mandeure paper, with full margins, signed and numbered 57/100 in pencil, published by Maeght, Paris (with their blindstamp), framed.

I. 28¼ x 42½ in. (71.8 x 108 cm)

S. 29¾ x 45 in. (75.6 x 114.3 cm)

Estimate \$1,500-2,500

**LITERATURE**

Maeght 49

104





105

**LOUISE NEVELSON** 1899-1988*City-Sunscape*, 1979

Black polyester resin multiple, incised with signature, dated '74' and numbered 113/150 on a label affixed to the reverse, published by Pace Editions, Inc., New York to benefit the Louise Nevelson Laboratory for Cancer Immunobiology, Sloan-Kettering Institute.

12¾ x 9 in. (32.4 x 22.9 cm)

Estimate \$5,000-7,000

105



106

**GUSTAVE BAUMANN** 1881-1971*Night Ceremony*, 1937-42/48

Woodcut in colors with aluminum leaf, on Zanders laid paper, with full margins, signed, titled, dated '48' and numbered '1 9 125' in pencil, with the Hand-in-Heart inkstamp, framed.

I. 8¼ x 8¼ in. (21 x 21 cm)

S. 16⅞ x 13⅞ in. (42.9 x 34.1 cm)

Estimate \$2,000-4,000

**LITERATURE**

David Acton *Hand of a Craftsman*, 1996, p. 41

107

**AGNES MARTIN** 1912-2004*Untitled*, 1952

Screenprint in colors, on laid paper, with margins, signed and dated '1952' in pencil, unframed.

I. 9 x 12 in. (22.9 x 30.5 cm)

S. 11½ x 15 in. (29.2 x 38.1 cm)

Estimate \$2,000-3,000

**PROVENANCE**

Estate of John Adkins Richardson, Bangor, Maine

**LITERATURE**

*Agnes Martin: Before the Grid* by Harwood Museum of Art, Curators Jina Brennehan and Tiffany Bell (Foreword), p. 47

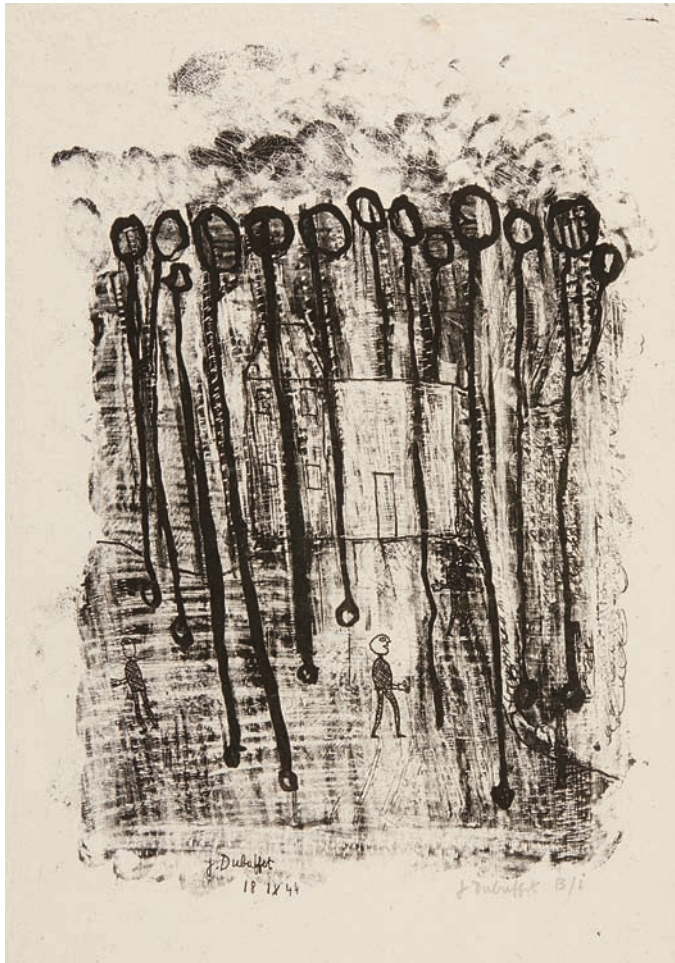
106



107







108

**JEAN DUBUFFET** 1901-1985*Maison forestière; and Sophisticated Lady, from Matière et Mémoire, 1944*

Two lithographs, on Auvergne paper, with full margins, both signed and numbered B/i and F/g in pencil (one of 9 and 7 artist's proofs lettered A-I and A-G respectively, the edition was 60), published by Mourlot, Paris, both unframed.

maison I. 10 $\frac{3}{8}$  x 7 $\frac{1}{4}$  in. (26.4 x 18.4 cm)

maison S. 13 x 9 $\frac{1}{4}$  in. (33 x 23.5 cm)

sophisticated I. 10 $\frac{1}{4}$  x 7 in. (26 x 17.8 cm)

sophisticated S. 13 x 9 $\frac{3}{4}$  in. (33 x 25.1 cm)

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

**LITERATURE**

Sophie Webel 14 and 33

109

**JOAN MIRÓ** 1893-1983*La Cascade aux oiseaux, 1971*

Lithograph in colors, on Arches paper, with full margins, signed and numbered 8/50 in pencil, published by Maeght, Paris, framed.

I. 28 x 23 $\frac{1}{2}$  in. (71.1 x 59.7 cm)

S. 39 $\frac{3}{8}$  x 28 $\frac{1}{4}$  in. (100 x 71.8 cm)

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

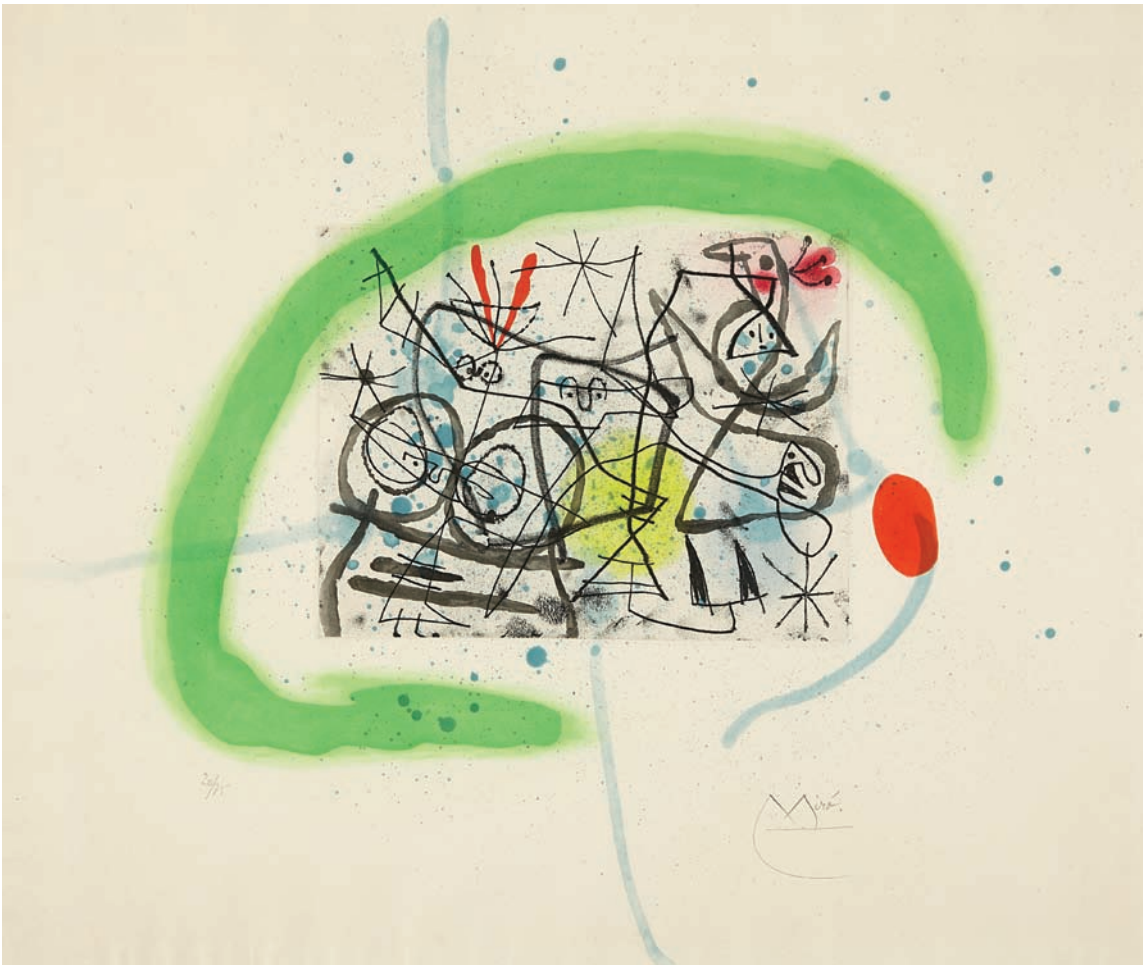
**LITERATURE**

Fernand Mourlot 701

109







110

**JOAN MIRÓ** 1893-1983*Préparatifs d'oiseau IV*, 1963

Aquatint in colors, on Rives BFK paper, the full sheet, signed and numbered 20/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.  
S. 19 x 22½ in. (48.3 x 57.2 cm)

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

**LITERATURE**

Jacques Dupin 368

111

**JOAN MIRÓ** 1893-1983*Escalade*, 1969

Etching and aquatint with carborundum in colors, on Arches paper, the full sheet, signed and numbered 1/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.

I. 25¼ x 18¾ in. (64.1 x 46.7 cm)

S. 26 x 19¾ in. (66 x 50.2 cm)

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

**LITERATURE**

Jacques Dupin 494

111





112



112

THIS LOT IS SOLD WITH NO RESERVE

**GEORGES ROUAULT** 1871-1958*Pierrot noir*, from *Cirque de l'étoile filante*, 1938

Aquatint in colors, on Montval paper, with full margins, from the edition of 250 and 30 hors commerce, published by Ambroise Vollard, Paris, framed.

I. 12 x 8½ in. (30.5 x 20.6 cm) S. 17½ x 13¾ in. (44.8 x 34 cm)

Estimate \$2,000-3,000 •

**LITERATURE**

François Chapon and Isabelle Rouault 241

113

**BERNARD BUFFET** 1928-1999*Le Pain et le vin*, 1964

Lithograph in colors, on Rives BFK paper, with full margins, signed in pencil, from the unnumbered edition of 500 (aside from the numbered edition of 250 on Arches paper and some artist's proofs), unframed.

I. 22 x 17 in. (55.9 x 43.2 cm)

S. 18¾ x 20½ in. (46.7 x 52.4 cm)

Estimate \$1,000-1,500

**LITERATURE**

Charles Sorlier 52; Fernand Mourlot 63

113



114



114

PROPERTY FROM A PRIVATE COLLECTION, HOUSTON

**HENRI DE TOULOUSE-LAUTREC** 1864-1901*Nuit blanche*, 1893

Lithograph with stencil coloring in blue, on wove paper, with margins, the first edition (of two), signed and numbered 'No. 94' in pencil (the edition was 100, but only the last 40 in the edition were colored), published by Edouard Kleinmann, Paris, framed.

I. 9⅞ x 6⅝ in. (25.1 x 16.8 cm)

S. 13⅞ x 10½ in. (34.4 x 26.7 cm)

Estimate \$4,000-6,000

**PROVENANCE**

Collection of Jean Curtis

William H. Schab Rare Books and Prints, New York, 1970

**LITERATURE**

Loys Delteil 20; Götz Adriani 29; Wolfgang Wittrock 8





115

PROPERTY FROM A PRIVATE COLLECTION, INDIANA

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

*l'Artisan Moderne*, 1896

Lithograph in colors, on wove paper laid to thin Japanese paper, with small margins at left and bottom, trimmed to the image at top and right, Adriani's third state (of four) with the added word 'qui?' in red at upper right, the colors fresh, printed by Bourgerie & Cie, Paris, framed.  
S. 36 x 25½ in. (91.4 x 63.8 cm)

Estimate \$8,000-12,000

**PROVENANCE**

Merrill Chase Galleries, Chicago, 1980

**EXHIBITED**

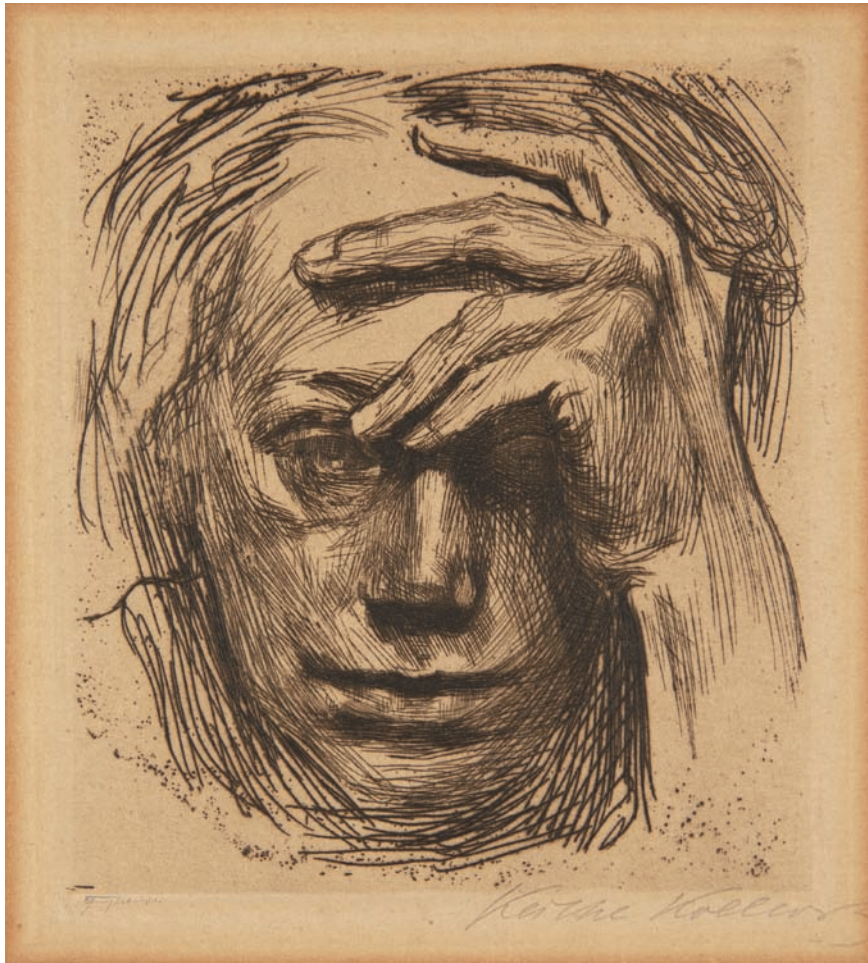
Ft. Wayne Museum of Art, Indiana

**LITERATURE**

Götz Adriani 59; Loys Delteil 350; Wolfgang Wittrock P24

*L'Artisan moderne* was made for the publisher and designer André Marty to advertise his collection of 'objets usuels' and 'bijoux artistiques' produced for sale in ten Paris shops indicated on the poster. For the poster's subject, Lautrec devised a farcical scene based on the old lascivious theme of the doctor's visit. A maid and little dog invariably provided reactions that gave away their mistress's malady as love-sickness, while the doctor treated his patient in a variety of titillating ways. He replaces a traditional doctor with a modern craftsman whose workers' smock, hammer, and tool kit are comic variants on medical accoutrements. The stock characters of surprised maid and lap dog reveal what he is about to fix, and the wallpaper pattern of curvilinear exclamation marks both punctuates the joke and burlesques Art Nouveau decoration. Toulouse-Lautrec included his own monogram and the name of the artist who designed the poster's text (Nieder Korn) on the toolbox, and portrayed his friend, the Belgian jeweler and medallist Henri Nocq, as the visiting artisan. Nora Desloge *Toulouse-Lautrec, The Baldwin M. Baldwin Collection, San Diego Museum of Art*, 1988, p. 246.





116

THIS LOT IS SOLD WITH NO RESERVE

**KÄTHE KOLLWITZ** 1867-1945*Selbstbildnis mit Hand vor der Stirn* (Self-Portrait with Hand in Front of Face), 1910-18

Etching, on Copper Printing paper, with full margins, signed by the artist and the printer Otto Felsing in pencil, from the edition of 50, laid down to board, framed.

I. 6 x 5¼ in. (15.2 x 13.3 cm)

S. 7¾ x 6⅝ in. (18.7 x 16.8 cm)

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

Alexandra von dem Knesebeck 109

117



117

**PABLO PICASSO** 1881-1973*Accord entre les Guerriers de Sparte et d'Athènes, plate 5, from Lysistrata*, 1934

Etching, on Arches paper, presumably with full margins, signed and numbered 150/137 in pencil (aside from the book edition of 1500), published by the Limited Editions Club, New York, framed.

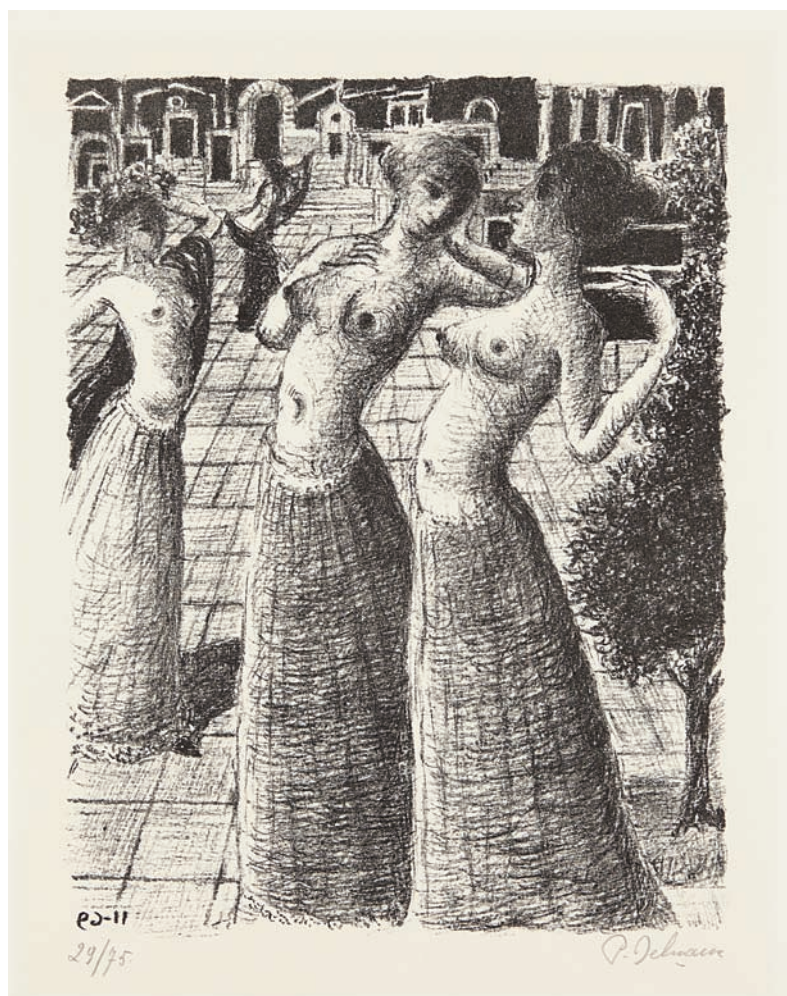
I. 8¾ x 5¼ in. (21.3 x 14.6 cm)

approx. S. 15 x 10 in. (38.1 x 25.4 cm)

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

Georges Bloch 271; Brigitte Baer 391; see Patrick Cramer books 24





## 118

**PABLO PICASSO** 1881-1973

*Deux femmes (La visite. Deux femmes assises avec un livre)*, 1933/61

Etching with drypoint, on thin wove paper, with margins, the second (final) state, signed in pencil, a proof aside from the numbered edition of 40 and 18 proofs printed in 1961 and published by Galerie Louise Leiris in 1981, unframed.

I. 8 $\frac{7}{8}$  x 12 $\frac{1}{2}$  in. (22.5 x 31.8 cm)

S. 15 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in. (40.3 x 48.9 cm)

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

**LITERATURE**

Georges Bloch 251; Brigitte Baer 289

## 119

**PAUL DELVAUX** 1897-1994

*La Danse (The Dance)*, 1969

Lithograph, on Arches paper, with full margins, signed and numbered 29/75 in pencil (there was also an edition of 75 with color), framed.

I. 12 x 9 $\frac{3}{8}$  in. (30.5 x 23.8 cm)

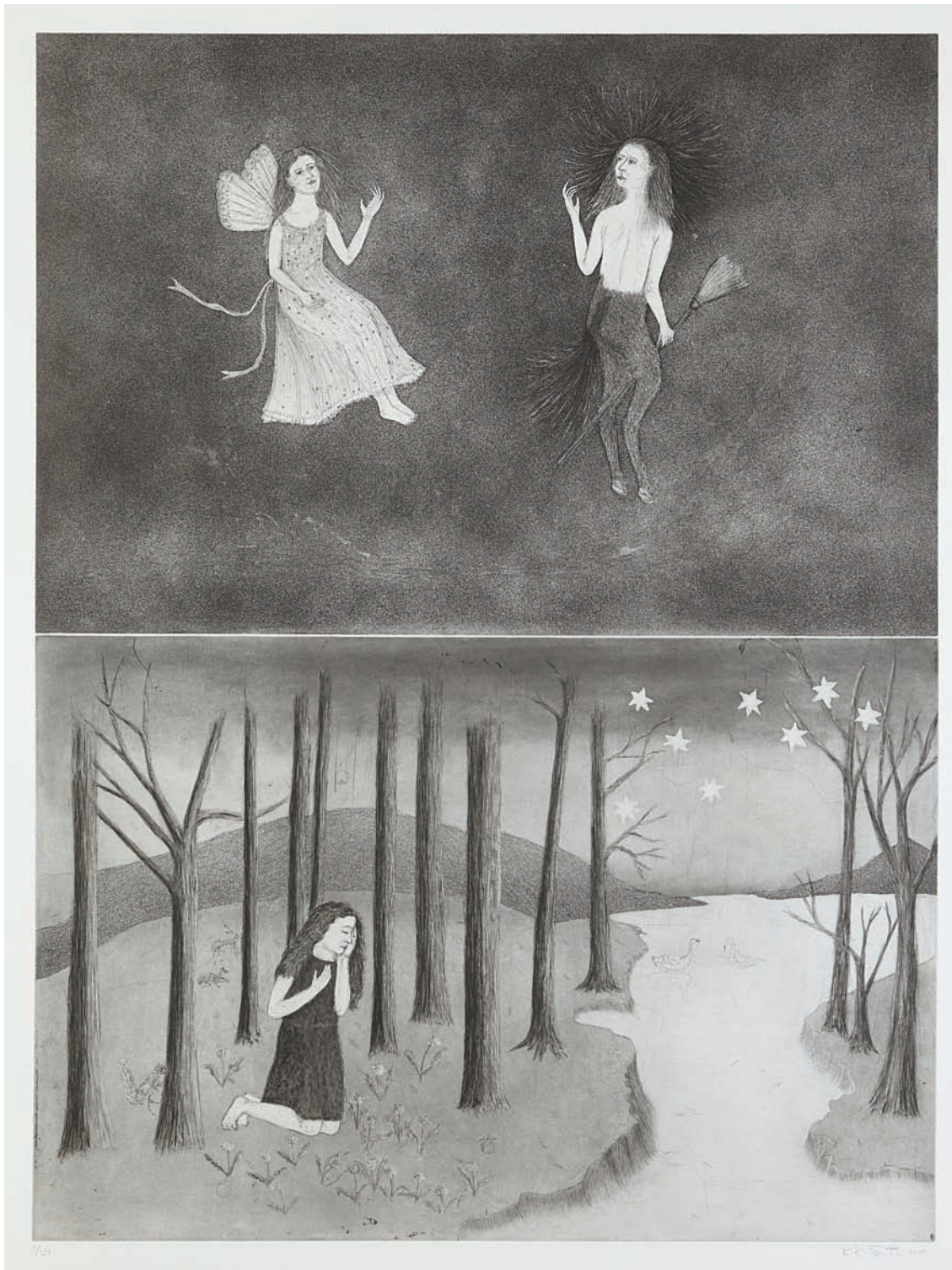
S. 18 x 14 $\frac{1}{8}$  in. (45.7 x 35.9 cm)

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

**LITERATURE**

Mira Jacob 37





120

**KIKI SMITH** b. 1954

*Trinity Heaven and Earth, 2000*

Etching and aquatint, on Hahnemühle paper, with full margins, signed, dated '2000' and numbered 3/24 in pencil, published by Thirteen Moons, New York, framed.

I. 47<sup>3</sup>/<sub>4</sub> x 35<sup>5</sup>/<sub>8</sub> in. (121.3 x 90.5 cm)

S. 58 x 44 in. (147.3 x 111.8 cm)

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

**LITERATURE**

Wendy Weitman 135



121

121

**KIKI SMITH** b. 1954*[Untitled (Mermaids)], 1994*

Unique transfer image, pencil and paper collage, on Japanese paper, the full sheet, signed and dated '1994' in pencil, framed.

S. 20 x 29¾ in. (50.8 x 75.6 cm)

Estimate \$4,000-6,000



122



122

**HANS BELLMER** 1902-1975*Paysage 1700*, circa 1965

Lithograph, on wove paper, with full margins, signed and numbered 40/100 in pencil (there were also a few hors commerce), unframed.

I. 22 x 17¾ in. (55.9 x 45.1 cm)

S. 28 x 21¼ in. (71.1 x 54 cm)

Estimate \$2,500-3,500

123



123

**LISA YUSKAVAGE** b. 1963*Ukrainian Shirt*, 2001

Lithograph, on Gampi Torinoko paper, the full sheet, signed, dated '2001' and numbered 33/40 in pencil (there were also 13 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

S. 30 x 20½ in. (76.2 x 51.1 cm)

Estimate \$1,200-1,800





## 124

**ROBERTO MATTA** b. 1911-2002

*Centre Noeuds*, 1974

The complete set of ten etchings in colors, on Japanese nacré paper, with full margins, all signed and numbered 93/125 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

## 125

THIS LOT IS SOLD WITH NO RESERVE

**JONATHAN BOROFKY** b. 1942

*Human Structures #1; #2; and #3*, 2006

Three screenprints in colors, on Fabriano Print Satin paper, with full margins, all signed and numbered 9/35 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.

two I. 40¼ x 57¾ in. (102.2 x 146.7 cm)

two S. 42½ x 60 in. (108 x 152.4 cm)

one I. 57½ x 48½ in. (146.1 x 123.2 cm)

one S. 60 x 51 in. (152.4 x 129.5 cm)

**Estimate** \$3,000-5,000 •

**LITERATURE**

Gemini G.E.L. 2056-2058



125





126

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**JONATHAN BOROFKY** b. 1942

*Pied Piper #3, 785,264, 1990*

Lithograph in colors, on gray handmade paper, the full sheet, signed and numbered 63/100 in pencil, published as a fundraiser for Inner-City Arts, Los Angeles, framed.

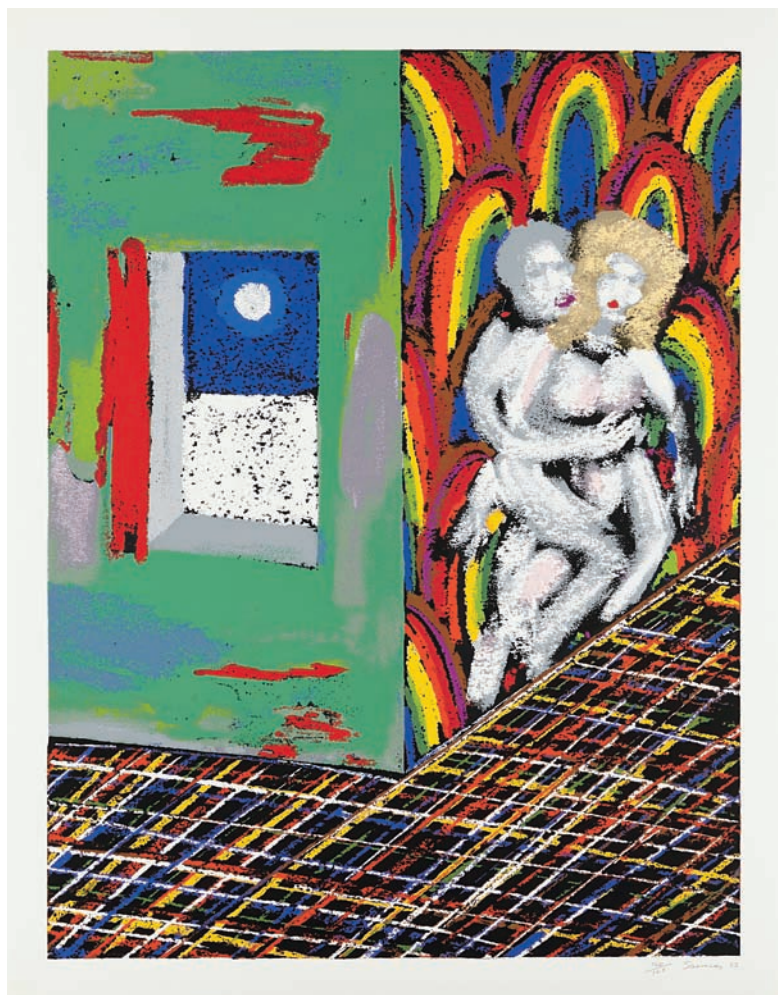
S. 25½ x 18 in. (64.8 x 45.7 cm)

Estimate \$1,000-1,500

126



127



127

**LUCAS SAMARAS** b. 1936

*Clenched Couple, 1975*

Screenprint in colors, on wove paper, with full margins, signed, dated '75' and numbered 120/125 in pencil (there were also 25 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 35½ x 27¾ in. (90.5 x 69.5 cm)

S. 40 x 32 in. (101.6 x 81.3 cm)

Estimate \$2,500-3,500



◦ 128

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**ALEXANDER ROSS** b. 1960

*Untitled*, 2005

Screenprint in colors, on Rising Conservation Board, with full margins, signed, dated '2005' and numbered 'AP 3/6' in pencil (an artist's proof, the edition was 20), published by Editions Fawbush, New York, framed.

I. 35½ x 56 in. (90.2 x 142.2 cm)

S. 40 x 60 in. (101.6 x 152.4 cm)

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

**PROVENANCE**

Purchased at Two x Two for AIDS and Art, Dallas (courtesy of the artist, Editions Fawbush, and Feature Inc.)

Ross's technique to create this print begins as it does with most of his paintings: first, a physical clay object is sculpted and photographed, then it is manipulated on the computer to accentuate the desired effects. As with much of his imagery, the subject of the work remains at once mysterious and specific. His fascination with science fiction, the microscopic world, space, and surface are all evident. In particular, the process of screenprinting has had the effect of accentuating the map-like feeling of the artist's painting process.

129

**YVES TANGUY** 1900-1955

*Le Mythe de la roche percée: plate B*, 1947

Etching, on wove paper, with full margins, signed in pencil, one of a few unnumbered proofs (aside from the signed and numbered edition of 100 bound in the book), printed at Stanley William Hayter's Atelier 17, New York, published by Editions Hemispheres, Paris, unframed.

I. 6¾ x 4⅞ in. (17.1 x 12.4 cm)

S. 9⅞ x 7¾ in. (25.1 x 19.7 cm)

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

**LITERATURE**

Wolfgang Wittrock 14b

129





130



130

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**JANE HAMMOND** b. 1950*Clown Suit*, 1995

Three-dimensional lithograph and screenprint in colors with collage, on Handmade Chiri paper, signed, dated '1995' and numbered 28/45 in pencil on the back collar, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.  
56 x 46 x 10 in. (142.2 x 116.8 x 25.4 cm)

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

131

**MAX ERNST** 1891-1976*Hibou-Arlequin*, 1955

Lithograph in colors, on Rives BFK paper, with full margins, signed in pencil, a proof aside from the numbered edition of 200 and 20 artist's proofs, published by L'Oeuvre Gravée, Paris, framed.

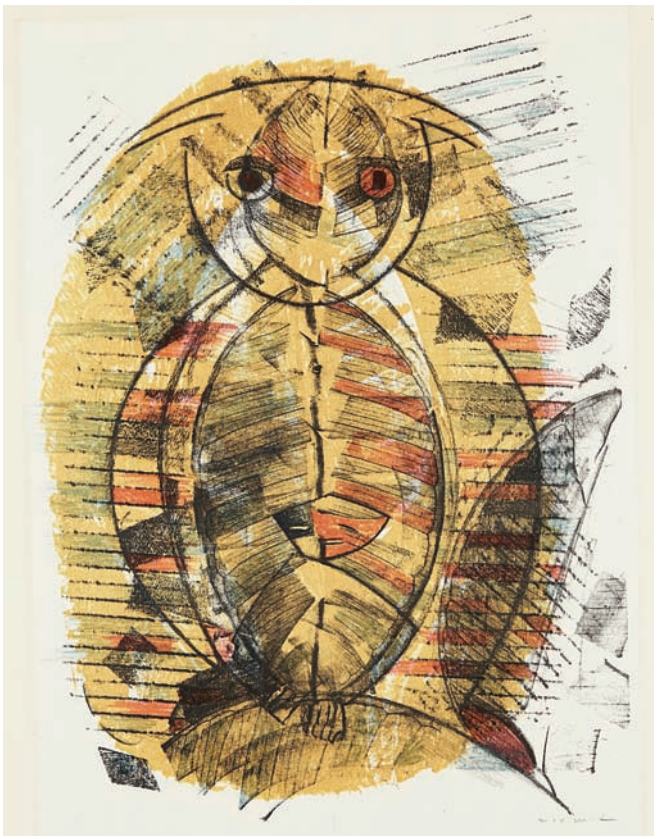
I. 18 $\frac{7}{8}$  x 13 $\frac{5}{8}$  in. (47.9 x 34.6 cm)

S. 22 x 18 in. (55.9 x 45.7 cm)

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

Werner Spies and Helmut Leppien 67

131



132



132

**MAN RAY** 1890-1976*Marquis de Sade*, 1972

Lithograph in colors, on Japanese paper, with margins, signed and annotated 'E.A.' pencil (an artist's proof, the edition was 100), framed.

I. 24 $\frac{1}{2}$  x 19 $\frac{3}{4}$  in. (62.2 x 50.2 cm)S. 29 x 20 $\frac{1}{2}$  in. (73.7 x 52.1 cm)**Estimate** \$1,500-2,500**LITERATURE**

Luciano Anselmino 8

133



133

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**ROBERT GRAHAM** 1938-2008

*Elizabeth; and Julie Ann, 1995-96*

Two unique bronze sculptures (in two parts each), both with incised signature on the underside of the bases.

each 3 x 3 x 2½ in. (7.6 x 7.6 x 6.4 cm)

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

134

**DAVID HOCKNEY** b. 1937

*A Moving Still Life, from Blue Guitar, 1976-77*

Etching and aquatint in colors, on wove paper, with full margins, signed and inscribed 'B.A.T.' in pencil (the good-to-print proof, the edition was 200 and 35 artist's proofs), published by Petersburg Press, New York and London, unframed.

I. 13½ x 16¾ in. (34.3 x 42.5 cm)

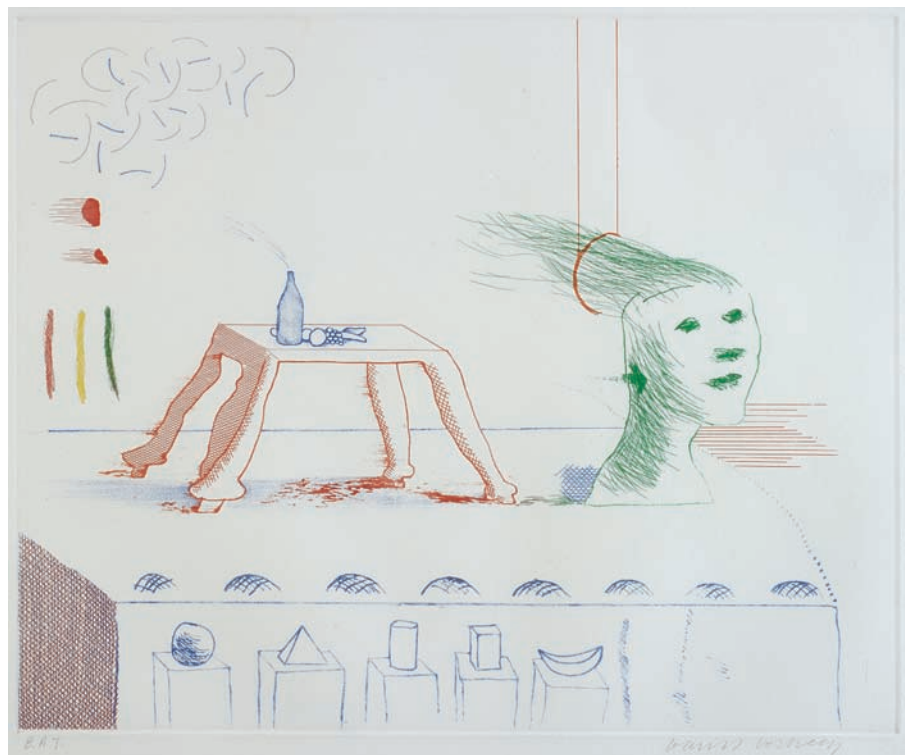
S. 18 x 20⅝ in. (45.7 x 52.4 cm)

**Estimate** \$1,800-2,500

#### LITERATURE

Scottish Arts Council 216; Museum of Contemporary Art Tokyo 195

134





135

**DAVID HOCKNEY** b. 1937

*Picture of a Portrait in a Silver Frame, from A Hollywood Collection, 1965*

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '65' and numbered 12/85 in pencil (there were also 4 artist's proofs), published by Editions Alecto, London (with their inkstamp on the reverse), framed.

S. 30 x 22½ in. (76.2 x 56.2 cm)

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

**LITERATURE**

Scottish Arts Council 43; Tessa Sidey 453; Museum of Contemporary Art Tokyo 43

135



136



136

**RICHARD DIEBENKORN** 1922-1993

*Seated Woman with Crossed Hands, 1965*

Lithograph, on Rives BFK paper, with full margins, signed with initials, dated '65' and numbered 85/100 in black ink, published by Original Press, San Francisco (with their blindstamp), unframed.

I. 25 x 19½ in. (63.5 x 49.5 cm)

S. 27½ x 22 in. (70.8 x 55.9 cm)

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





137

**MANOLO VALDÉS** b. 1942*Jarrón de dos Asas*, 1993

Etching with unique color collage, on handmade paper applied with beige tint by the artist before printing, with full margins, signed and numbered 51/55 in pencil, published by Marlborough Graphics, New York, unframed.  
 I. 44¾ x 25¾ in. (113.7 x 64.5 cm)  
 S. 52½ x 32½ in. (133.4 x 82.6 cm)

Estimate \$6,000-9,000

138

**JIM DINE** b. 1935*Desire in Primary Colors*, 1982

Triptych aquatint and electric tools in colors, on three sheets of Rives BFK paper, with full margins, signed, dated '1982' and numbered 3/40 in pencil (there were also 12 artist's proofs), published by Pace Editions, Inc., New York, framed.

each I. 23½ x 19½ in. (59.7 x 49.5 cm)

each S. 30 x 22½ in. (76.2 x 57.2 cm)

overall 30 x 66 in. (76.2 x 167.6 cm)

Estimate \$2,500-3,500

**LITERATURE**

Ellen D'Oench and Jean Feinberg 120





139

**JIM DINE** b. 1935*Red Pepper Lilies, 1999*

Screenprint, etching and aquatint in colors with power-tool and sand-paper abrasion and hand-coloring, on Hahnemühle paper, with full margins, signed, dated '1999' and annotated 'PP' in pencil (a printer's proof, the edition was 25 and 8 artist's proofs), published by Pace Editions, Inc., New York, unframed.

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

S. 39 $\frac{7}{8}$  x 29 $\frac{3}{4}$  in. (101.3 x 75.6 cm)

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

**LITERATURE**

Elizabeth Carpenter 130

139



140



140

**JIM DINE** b. 1935*Bird of Paradise, 1999*

Screenprint and etching in colors with power-tool abrasion and hand-coloring, on Hahnemühle paper, with full margins, signed, dated '99' and annotated 'PP' in pencil (a printer's proof, the edition was 25 and 7 artist artist's proofs), published by Pace Editions, Inc., New York, unframed.

I. 37 $\frac{1}{8}$  x 26 in. (94.3 x 66 cm)

S. 41 x 29 $\frac{3}{4}$  in. (104.1 x 75.6 cm)

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

**LITERATURE**

Elizabeth Carpenter 131





## 141

**ROMARE BEARDEN** 1911-1988

*Jazz*, 1979

Six lithographs in colors, on Arches Archival paper, the full sheets, all signed and numbered 34/175, 112/175, 114/175, 153/175, 174/175 and 175/175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all unframed.

all S. approx. 24¾ x 34½ in. (62.9 x 87.9 cm)

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

**LITERATURE**

Gail Gelburd and Alex Rosenberg 22-28

Including:

*Bopping at Birdland; Brass Section; Blues Queen; Louisiana Serenade; Rhythm Section; and Tenor Sermon*



## 142

**GEORGE CONDO** b. 1957

*Invocations of Miles*, 2000

Screenprint in colors, on heavy wove paper, with full margins, signed and numbered 2/50 in pencil (there were also 14 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 23¾ x 39¾ in. (59.4 x 101 cm)

S. 30¾ x 45¾ in. (77.2 x 116.2 cm)

**Estimate** \$1,800-2,500





143

**MICKALENE THOMAS** b. 1971*Trois Divas (A E I O U and sometimes Y)*, 2009

The complete set of three screenprints in colors with hand-applied rhinestones, on Museum Board, with full margins, all signed, dated '2009' and numbered 4/20 in pencil, published by Brand X Editions, New York, all unframed.

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

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

Estimate \$7,000-9,000

144



144

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**ROBERT MOTHERWELL** 1915-1991*Long Point Gallery: Music for Long Point*, 1988

Lithograph in colors, on Okawara handmade Chine appliqué to Arches Cover buff paper, with full margins, signed with initials and numbered 'ap I/V' in pencil (an artist's proof, the edition was 30), published by Long Point Gallery, Provincetown, Massachusetts, framed.

I. 14½ x 10¾ in. (35.9 x 26.4 cm)

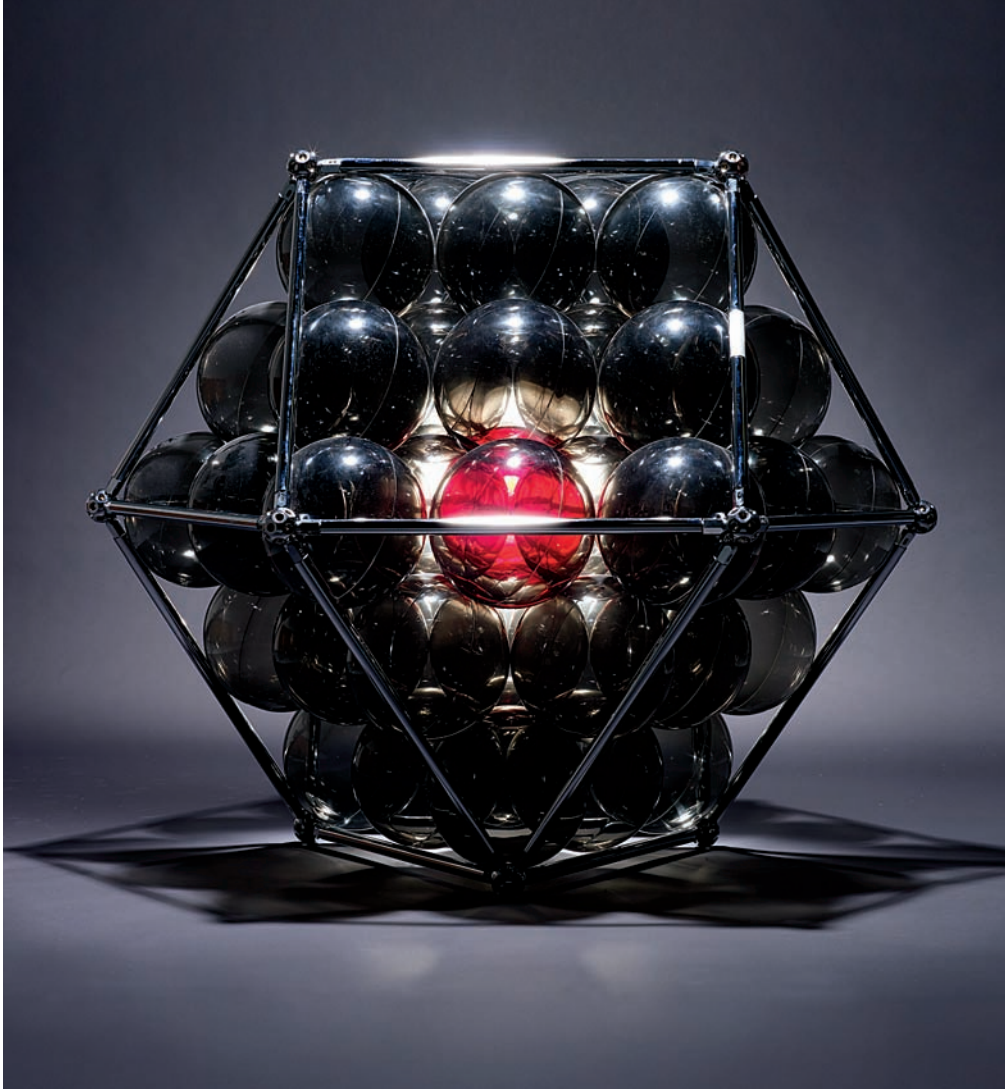
S. 22 x 15 in. (55.9 x 38.1 cm)

Estimate \$1,000-1,500

**LITERATURE**

Siri Engberg and Joan Banach 442





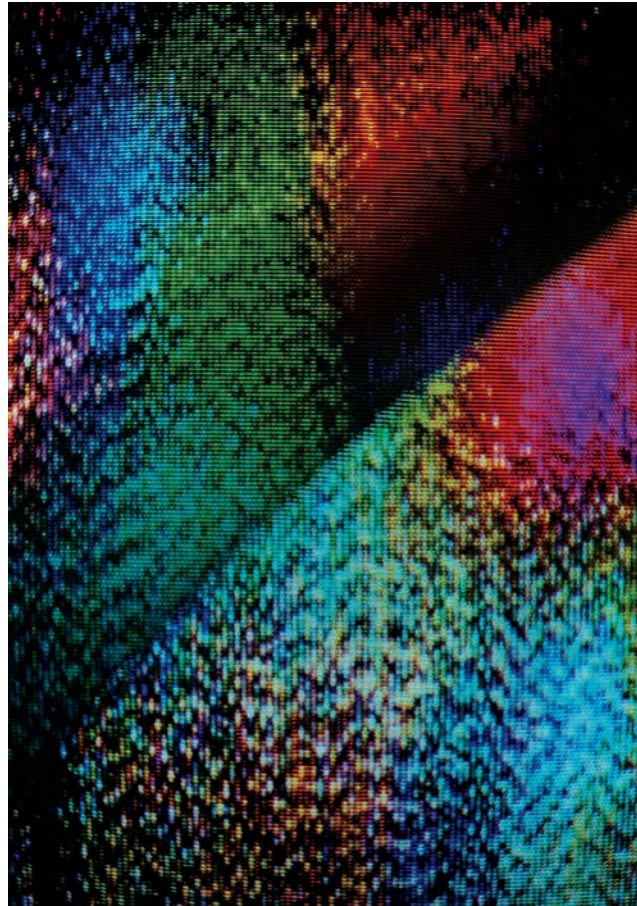
145

**BUCKMINSTER FULLER** 1895-1983*Closest Packing of Spheres*, 1980

Chrome plated steel rods, molded thermoplastic connectors, smoked grey acrylic spheres around red acrylic sphere, incised with signature and numbered 3/10 on a plaque adhered to a steel rod (only 5 were completed), published by Carl Solway Gallery, Cincinnati, Ohio.

41 x 48 x 48 in. (104.1 x 121.9 x 121.9 cm)

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



146

**TAUBA AUERBACH** b. 1981*Static 18*, 2011

Chromogenic print, on wove paper, the full sheet, signed, dated '2011' and numbered 7/30 in (the total edition was 60 and 20 artist's proofs), published by Texte Zur Kunst, Berlin, unframed.

S. 22 $\frac{1}{16}$  x 15 $\frac{7}{8}$  in. (57.6 x 40.3 cm)

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





147

**JULIAN OPIE** b. 1958*View of Moon over Manatsuru Peninsula, from Japanese Landscapes, 2009*

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in a white sprayed aluminium frame specified by the artist, signed in black ink and numbered 23/50 on a label affixed to the reverse of the framed (there were also 5 artist's proofs), published by Alan Cristea Gallery, London.  
35 $\frac{3}{8}$  x 49 $\frac{1}{8}$  in. (89.9 x 124.8 cm)

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

Alan Cristea Gallery 137

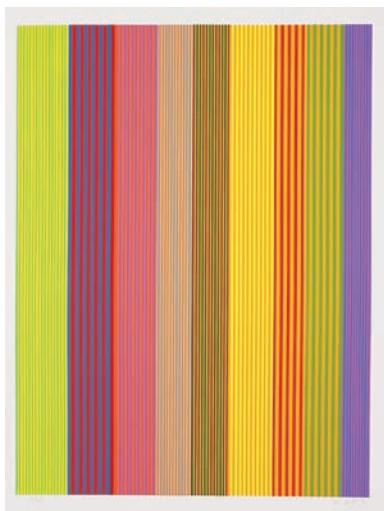
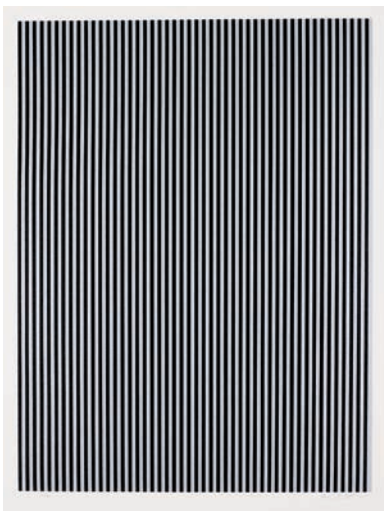
148

**MICHAEL SCOTT** b. 1952*Black/Silver Line; Color Line; House; and Pink Pony, 1995*

Four screenprints in colors, on Arches cover paper, with full margins, all signed, dated '95' and numbered 71/75 in pencil (there were also 8 artist's proofs), published by Rogue Fine Art, New York, all framed.

all l. 24 x 18 in. (61 x 45.7 cm)

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

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



149

**THOMAS RUFF** b. 1958*Hauser*, 1989

Chromogenic print, on photo paper, with full margins,  
signed and numbered 6/12 in pencil on the reverse,  
framed.

I. 11¼ x 14⅞ in. (28.6 x 37.8 cm)

S. 17⅝ x 21½ in. (44.8 x 54.6 cm)

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

150

THIS LOT IS SOLD WITH NO RESERVE

**ROBERT WILSON** b. 1941*Chair*, from *Hamletmachine*, 1986

Gray perforate sheet-metal, incised with signature and  
numbered 'N° 18' on the seat (from the edition of 150),  
produced by XO, Boissy Saint Léger, France.

38½ x 17 x 11 in. (97.8 x 43.2 x 27.9 cm)

**Estimate** \$1,000-1,500 •

150





151



151

PROPERTY FROM A CORPORATE ART COLLECTION, NASHVILLE, TENNESSEE

**BERND and HILLA BECHER** b. 1931/1934*Walls and Conduits*, 1991

The complete set of 12 Duotone lithographs, on photo paper, with full margins, all signed, annotated sequentially in Roman numerals and numbered 25/100 in pencil on the reverse, published by Sonnabend Sundell Editions, New York, all framed.

all I. 15¾ x 11⅞ in. (40 x 30.2 cm)

all S. 24¾ x 19½ in. (62.9 x 49.5 cm)

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

152



152

**NAN GOLDIN** b. 1953*Stefan's Lake at midday, Umeå, Sweden*, 1997

Cibachrome print, on photo paper flush-mounted to 4-ply board, with full margins, signed, titled, dated '1997' and numbered '#1/15' in black ink on the reverse of the flush-mount, framed.

all I. 25¾ x 38¼ in. (65.4 x 97.2 cm)

all S. 27⅞ x 39¾ in. (68.9 x 101 cm)

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

Matthew Marks Gallery, New York



153

**JULIAN OPIE** b. 1958

*Walking in the City*, 2012

The complete set of six lacquered Axson sculptures with screenprinting, all signed and numbered 12/25 in black ink on the underside, published by Alan Cristea Gallery, London.

all approx. 10 $\frac{3}{8}$  x 6 x 1 $\frac{3}{4}$  in. (26.4 x 15.2 x 4.4 cm)

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



154

**JULIAN OPIE** b. 1958

*Kris Walking*, 2010

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in a brushed aluminium frame specified by the artist, signed in black ink and numbered 47/60 on a label affixed to the reverse of the framed (there were also 10 artist's proofs), published by Alan Cristea Gallery, London.

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

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

**LITERATURE**

Alan Cristea Gallery 150

154



155



155

**JULIAN OPIE** b. 1958

*Ruth Smoking. 1*, 2006

Screenprint in colors, on Somerset Satin paper, the full sheet, signed and numbered 6/50 in pencil on the reverse (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

S. 47 $\frac{7}{8}$  x 33 $\frac{1}{8}$  in. (121 x 84.1 cm)

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

**LITERATURE**

Alan Cristea Gallery 90



156

**CINDY SHERMAN** b. 1954

*Untitled (In honor of Mark Morrisroe), from 1989 Portfolio, 1980/2000*  
Chromogenic print, on Fujicolor Crystal Archive paper, with full margins,  
signed, dated '1980/2000' and numbered 1/75 in blue ink on the reverse  
(there were also 12 artist's proofs), published by the Estate Project for  
Artists with AIDS, New York, framed.

I. 11 x 15¼ in (27.9 x 38.7 cm)

S. 19⅞ x 23⅞ in. (50.5 x 60.6 cm)

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



157

**CINDY SHERMAN** b. 1954

*Untitled (Madonna), 1975-1997*

Gelatin silver print, on photo paper, with full margins, signed and dated '1975/97' in pencil on the reverse, framed.

I. 7 x 5 in. (17.8 x 12.7 cm)

S. 9 $\frac{7}{8}$  x 8 in. (25.1 x 20.3 cm)

Estimate \$4,000-6,000

157



158



158

**CINDY SHERMAN** b. 1954

*Untitled, 2002/2004*

Coupler print in colors, on photo paper, with full margins, signed, dated '2002/4' and numbered 201/300 in black ink on the reverse (there were 30 artist's proofs), produced for Planned Parenthood Federation of America, New York and Washington D.C., unframed.

I. 28 $\frac{3}{4}$  x 20 in. (73 x 50.8 cm)

S. 38 $\frac{3}{4}$  x 30 in. (98.4 x 76.2 cm)

Estimate \$1,500-2,500



159

**BANKSY** b. 1975*Pulp Fiction*, 2004

Screenprint in colors, on wove paper, with full margins, numbered 473/600 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity, unframed.

I. 16 $\frac{3}{8}$  x 24 $\frac{5}{8}$  in. (41.6 x 62.5 cm)

S. 18 $\frac{3}{4}$  x 26 $\frac{7}{8}$  in. (47.6 x 68.3 cm)

Estimate \$4,000-6,000

160

**BANKSY** b. 1975*Napalm*, 2004

Screenprint in colors, on wove paper, with full margins, numbered 257/500 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity, unframed.

I. 14 $\frac{5}{8}$  x 22 $\frac{7}{8}$  in. (37.1 x 58.1 cm)

S. 19 $\frac{5}{8}$  x 27 $\frac{3}{8}$  in. (49.8 x 69.5 cm)

Estimate \$3,000-5,000



161

**BANKSY** b. 1975*Love Rat*, 2004

Screenprint, on wove paper, with full margins, numbered 235/600 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity, unframed.

I. 14¼ x 12 in. (36.2 x 30.5 cm)

S. 19¼ x 13¾ in. (48.9 x 34 cm)

Estimate \$3,000-5,000

161



162

**BANKSY** b. 1975*Grannies*, 2006

Screenprint in colors, on Arches 88 paper, with full margins, numbered 313/500 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity, unframed.

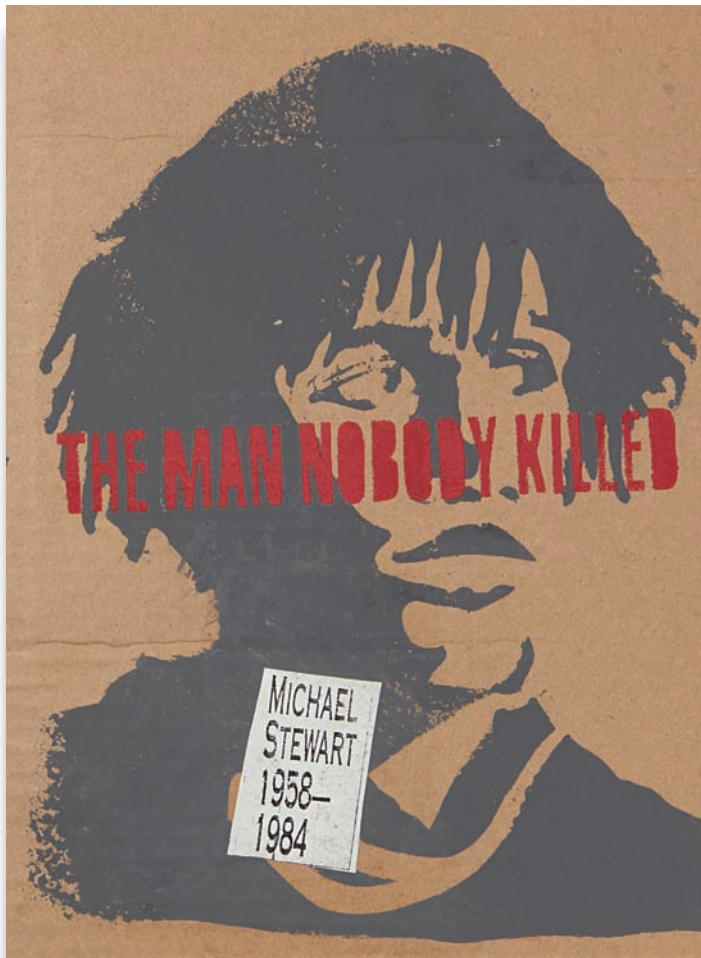
I. 18¾ x 26¾ in. (47.6 x 67.9 cm)

S. 22¾ x 30 in. (56.8 x 76.2 cm)

Estimate \$3,000-5,000

162





## 163

**DAVID HAMMONS** b. 1943

*Eye Magazine #14: Cobalt Myth Mechanics*, 1986

Artist book, comprised of 17 works on paper in various media, bound (as issued), numbered 14/200 in black ink on the title page, the artwork variously signed, titled, dated and numbered, published by Eye magazine, Brooklyn, with original cardboard covers and the front with galvanized sheet metal.

11 x 9 in. (27.9 x 22.9 cm)

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

Also including: Robert Atkins, Perry Bard, Jo Babcock, Roger Boyce, Vincent Desiderio, Nancy Evans, Tom Finkelppearl, Karen Finley, Jeff Goodman, C K Kuebel, Dona Ann McAdams, Tom Sarantonio, Lori Seid, Janice Yudell, and Jon Zax

## 164

PROPERTY FROM A CORPORATE ART COLLECTION, NASHVILLE, TENNESSEE

**JOHN BALDESSARI** b. 1931

*Rollercoaster*, 1989-90

Aquatint and photogravure in colors, on irregularly shaped Somerset paper, with full margins, signed and numbered 23/45 in pencil (there were also 11 artist's proofs), published by Brooke Alexander Editions, New York, framed.

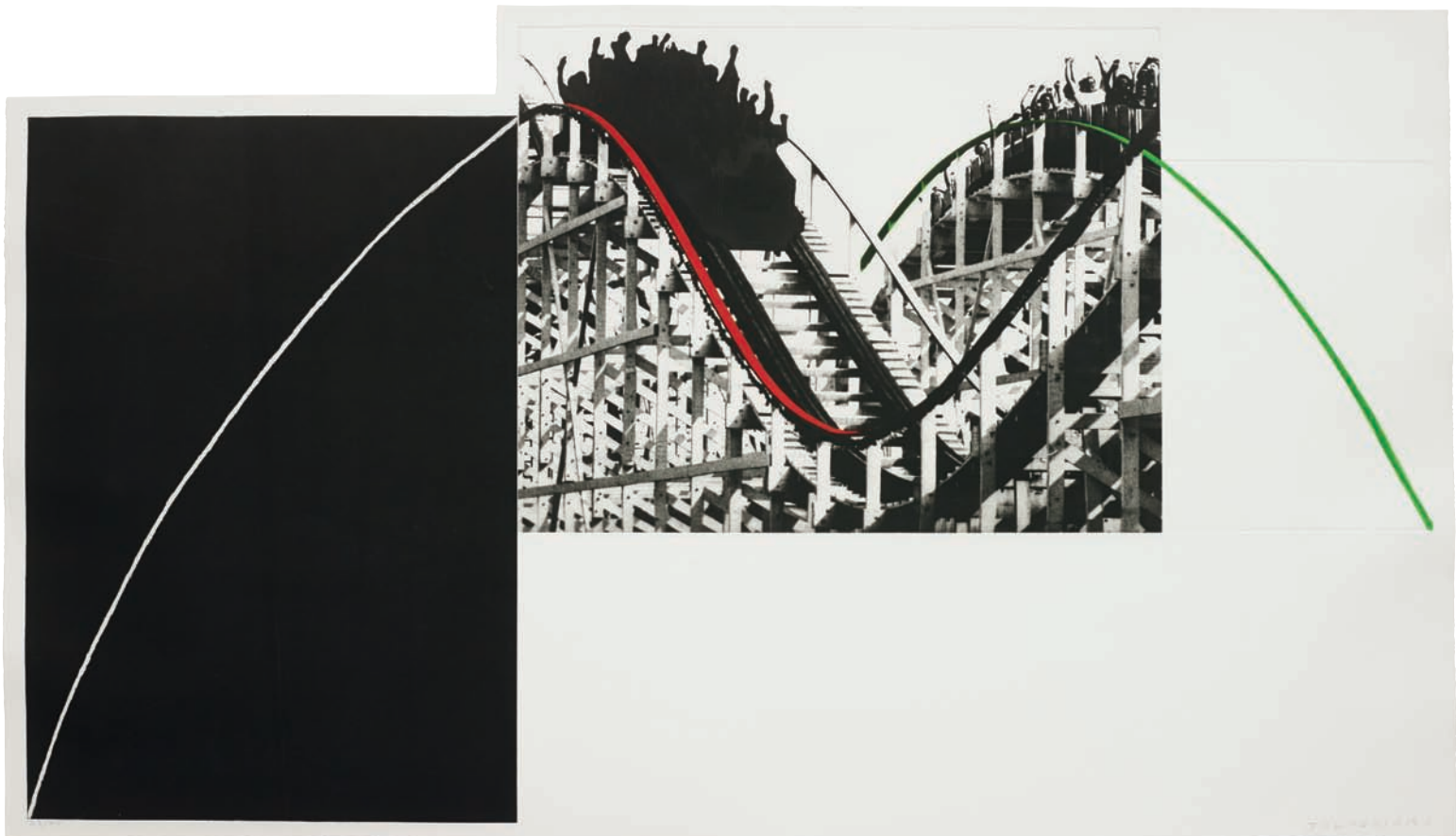
overall I. 36½ x 65 in. (92.7 x 165.1 cm)

overall S. 38¾ x 67¼ in. (98.4 x 170.8 cm)

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

**LITERATURE**

Sharon Coplan Hurowitz 48





165

**ROBERT LONGO** b. 1953

*Old Glory, Left Side*, 2011

Archival pigment print, on Epson Exhibition paper, with full margins, signed, dated '2011' and numbered 18/30 in pencil (there were also 5 artist's proofs), published by the artist, unframed.

I. 29 $\frac{7}{8}$  x 19 $\frac{1}{2}$  in. (75.9 x 49.5 cm)

S. 33 $\frac{3}{4}$  x 23 $\frac{3}{8}$  in. (85.7 x 59.4 cm)

Estimate \$5,000-7,000

165



166



166

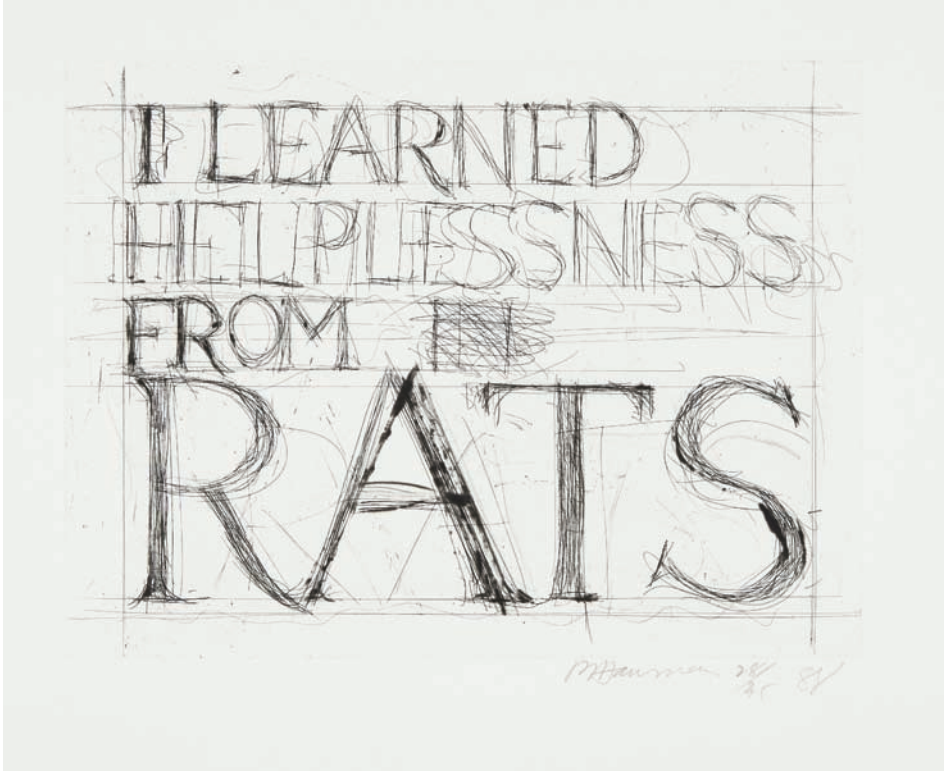
**ROBERT LONGO** b. 1953

*Untitled (Man in the spotlight)*, 1986

Lithograph with fine diamond dust, on Lana paper, the full sheet, signed, dated '86' and numbered 71/85 in pencil, framed.

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

Estimate \$2,500-3,500



## 167

**BRUCE NAUMAN** b. 1941

*I learned Helplessness from Rats*, 1988

Etching and drypoint, on Somerset Satin paper, with full margins, signed, dated '88' and numbered 28/35 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, framed.

I. 8 $\frac{7}{8}$  x 11 $\frac{7}{8}$  in. (22.5 x 30.2 cm)

S. 15 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in. (39.1 x 45.1 cm)

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

**LITERATURE**

Christopher Cordes 61

## 168

**BRUCE NAUMAN** b. 1941

*Partial Truth*, 1997

Screenprint in colors with embossing, on Lana Gravure paper, with full margins, signed, dated '97' and numbered 33/50 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

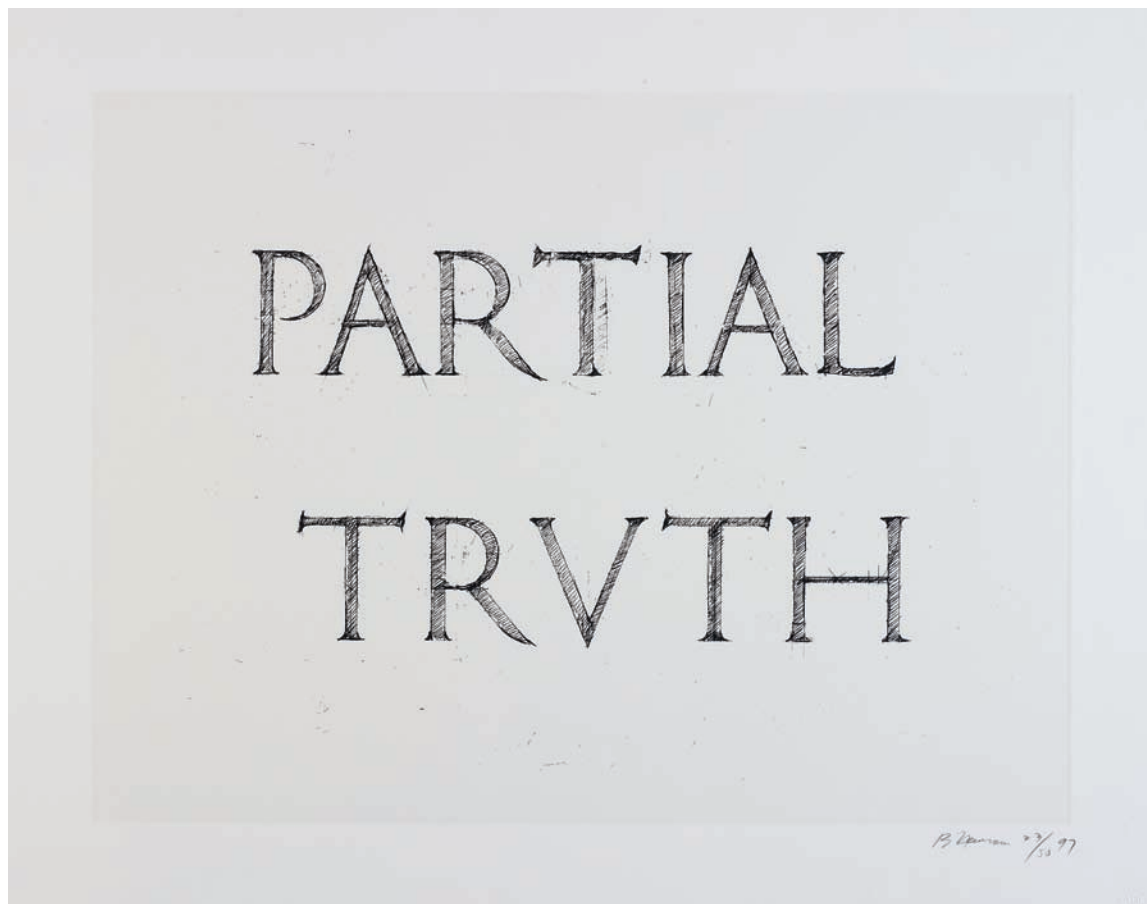
I. 17 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in. (44.8 x 60 cm)

S. 22 $\frac{1}{8}$  x 28 $\frac{1}{8}$  in. (56.2 x 71.4 cm)

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

**LITERATURE**

Gemini G.E.L. 1715





169

169

**BRUCE NAUMAN** b. 1941*Small Carousel*, 1988

Drypoint, on Somerset Satin paper, with full margins, signed, dated '88' and numbered 15/35 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, framed.

I. 8 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in. (22.5 x 29.8 cm)

S. 15 $\frac{1}{2}$  x 18 in. (39.4 x 45.7 cm)

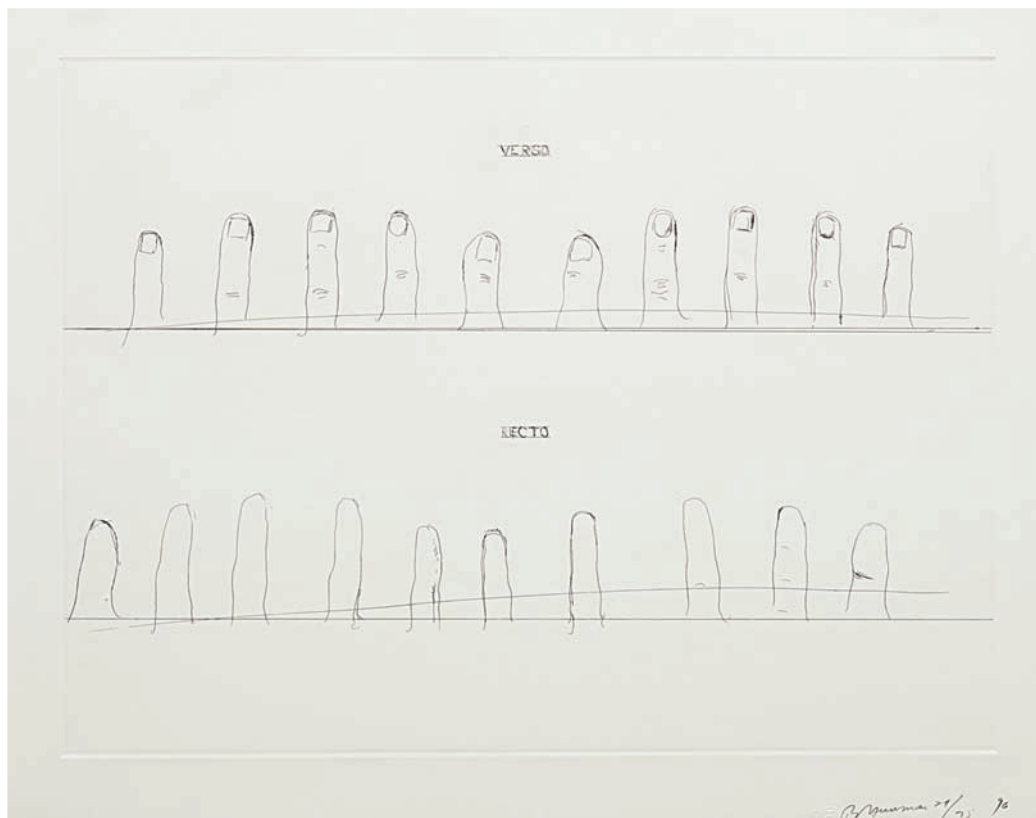
**Estimate** \$1,500-2,500

**LITERATURE**

Christopher Cordes 58



170



170

**BRUCE NAUMAN** b. 1941*Verso Recto*, 1996

Etching, on Lana Gravure paper, with full margins, signed, dated '96' and numbered 29/75 in pencil (there were also 14 artist proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 21 $\frac{1}{4}$  x 26 $\frac{3}{4}$  in. (54 x 67.9 cm)

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

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

**LITERATURE**

Gemini G.E.L. 1703



171

**AL TAYLOR** 1948-1999*Untitled (Large Tape); Untitled (Large Map), 1988*

Two etching and aquatints, on Somerset Satin paper, with full margins, both signed, dated '88' and numbered 7/20 and 8/25 respectively in pencil (there were also 7 and 8 artist's proofs respectively), published by Mere Image, Inc., New York (with their blindstamp), both framed.

tape I. 26 $\frac{3}{8}$  x 13 $\frac{3}{8}$  in. (67 x 34 cm)

tape S. 34 x 19 $\frac{1}{2}$  in. (86.4 x 49.5 cm)

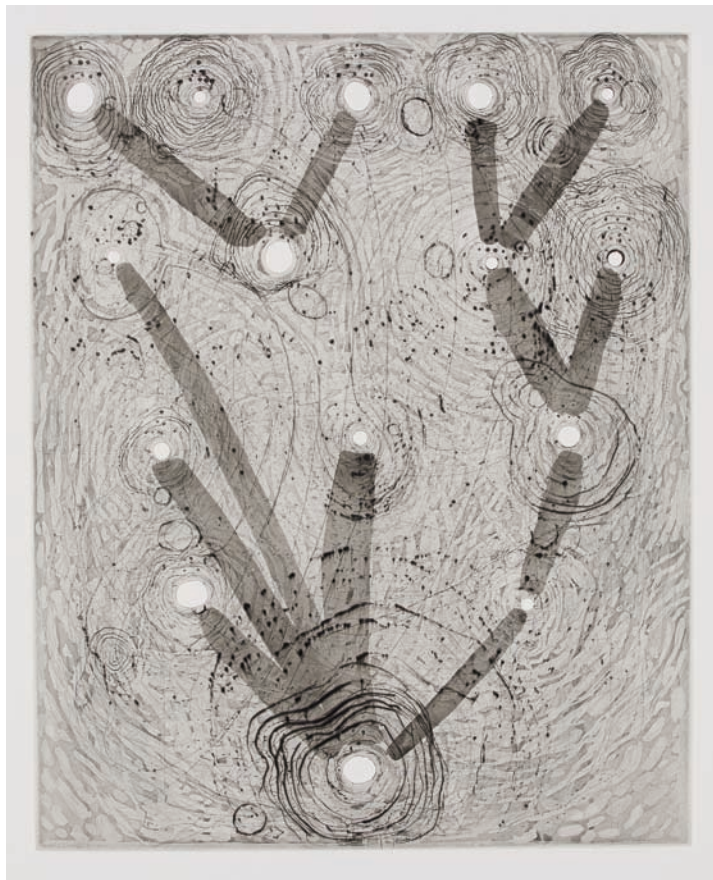
map I. 19 $\frac{7}{8}$  x 16 in. (50.5 x 40.6 cm)

map S. 26 $\frac{3}{8}$  x 21 $\frac{1}{8}$  in. (67 x 55.6 cm)

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

**LITERATURE**

Michael Semff and Debbie Taylor 27 and 28



172

**VITO ACCONCI** b. 1940*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** \$5,000-7,000







173

**CHRISTOPHER WOOL** b. 1955

*Black Book*, 1989

Hardcover book with 17 text images, on smooth wove paper, the full sheets, bound (as issued), signed and numbered 25/350 in black ink on the justification (there were also 8 artist's proofs), published by Gisela Capitain and Thea Westreich, New York, with original black paper-covered hardcover.

23 x 16 in. (58.4 x 40.6 cm)

Estimate \$8,000-12,000



**GERHARD RICHTER** b. 1932*Seestück II (Seascape II)*, 1970

Offset print in colors with black printed ground, on lightweight cardboard with granulated texture, the full sheet, signed, dated '71' and numbered XXIX/XXX in pencil (the edition was 100 and Butin calls for 20 in Roman numerals with black tinted ground), published by Kirschbaum Düsseldorf, unframed.  
S. 23½ x 17⅝ in. (59.7 x 44.8 cm)

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

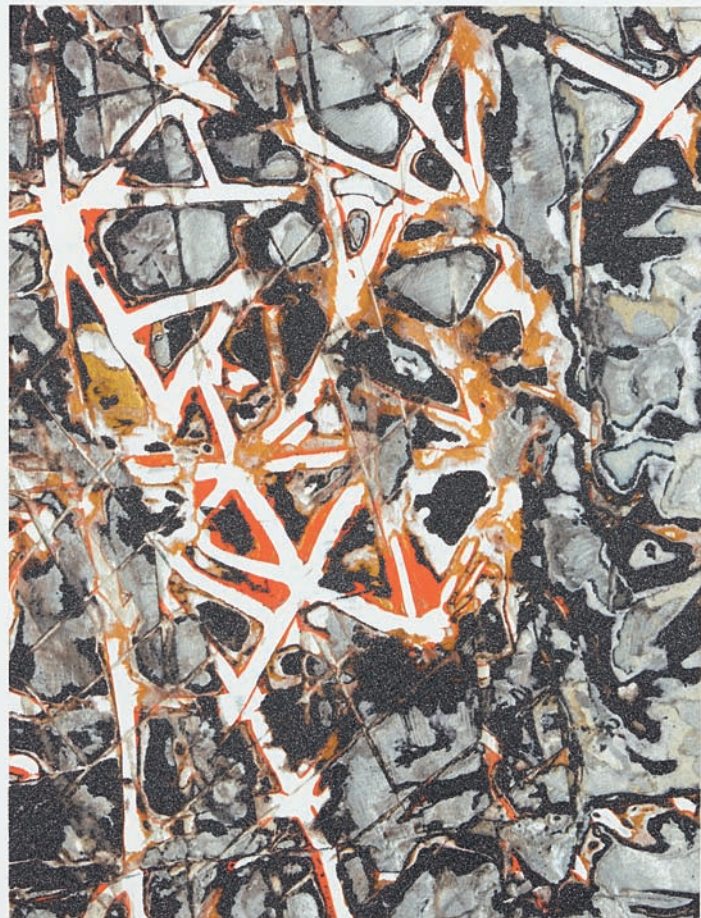
Hubertus Butin 31

**MARK BRADFORD** b. 1961*Untitled*, 2012

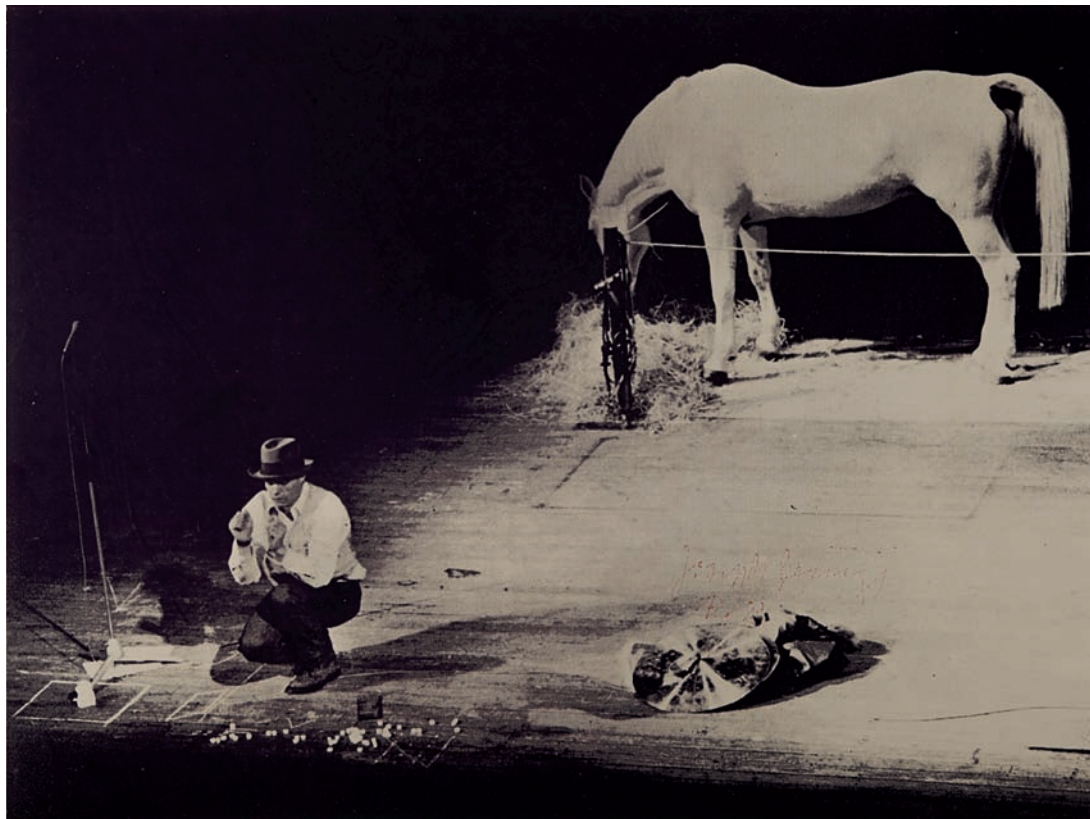
Archival inkjet with carborundum, on wove paper, with full margins, signed, dated '2012' and numbered 'PP 3/5' in pencil (a printer's proof, the edition was 25 and 6 artist's proofs), published to benefit CCAC, framed.

I. 14 x 10⅝ in. (35.6 x 27 cm)

S. 20⅞ x 17⅞ in. (51.1 x 43.5 cm)

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





## 176

**JOSEPH BEUYS** 1921-1986

*Iphigenia*, 1973

Screenprint, on gold-colored vinyl sheet, the full sheet, signed and numbered 76/80 in red ink (there were also 20 artist's proofs), published by Edition Staeck, Heidelberg, framed.

S. 16 $\frac{3}{4}$  x 21 $\frac{3}{4}$  in. (41.6 x 55.2 cm)

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

**LITERATURE**

Edition Schellmann 76; Heiner Bastian 72

## 177

**PETER BEARD** b. 1938

*Art Edition No. 251-2500*, 2006

Hardcover book, signed in black ink and stamp numbered 2476 of 2500, published by Taschen, Köln, Germany, with accompanying original wooden bookstand, contained in the original maroon clamshell box.

13 $\frac{1}{4}$  x 19 $\frac{3}{4}$  (34.5 x 50 cm)

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



## 178

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**VIJA CELMINS** b. 1938

*Untitled (Saturn)*, 1985

Mezzotint, on wove paper, with full margins, signed, dated '99', inscribed 'for Bobbie' and annotated 'A.P.' in pencil (an artist's proof, the edition was 50), published by A.R.T. Press, New York, framed.

I. 2½ x 2¾ in. (6.4 x 6 cm)

S. 10 x 8½ in. (25.4 x 21.6 cm)

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

**LITERATURE**

Samantha Rippner fig. 23 p. 32, pp. 51-2

◦ 179

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**JAMES LEE BYARS** 1932-1997

*A White Paper Will Blow Through The Streets*, 1967

Offset lithograph, on thin laid paper, with full margins. diameter 26¾ in. (67.9 cm)

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

**PROVENANCE**

Purchased at Two x Two for AIDS and Art, Dallas (courtesy of Michael Werner Gallery, New York and Cologne)

**LITERATURE**

J. Elliott, *The Perfect Thought*, Berkeley, p. 84. James Lee Byars, *Bücher-Editionen-Ephemera*, Neues Museum Weserburg Bremen, 1995, #43. *The Perfect Moment*, Valencia, Spain, p. 292







180

**JENNY HOLZER** b. 1950*Survival*, 1994

Mini light-emitting diode (LED) sign, English version, signed in ink and numbered 20/100 on an accompanying Certificate of Authenticity.  
4 x 5 x ½ in. (10.2 x 12.7 x 1.3 cm)

Estimate \$3,000-5,000

181

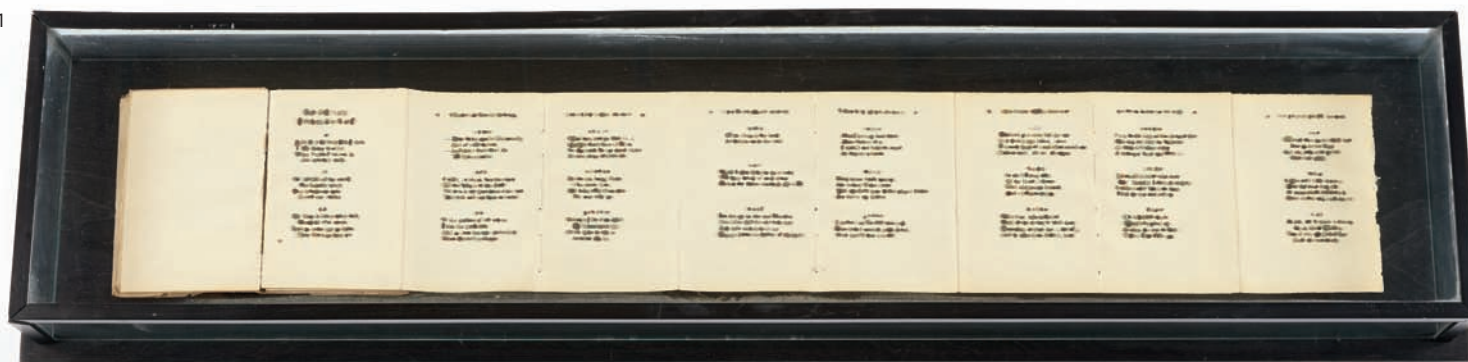
**ANN HAMILTON** b. 1956*Untitled*, 1992

Book, bookpages, and stones in a lacquered birch and glass case, from the edition of 40, published by New Museum, New York, lacking the signed and numbered Certificate of Authenticity.

9¼ x 38½ x 3⅝ in. (23.5 x 97.8 x 9.2 cm)

Estimate \$2,000-3,000

181



182

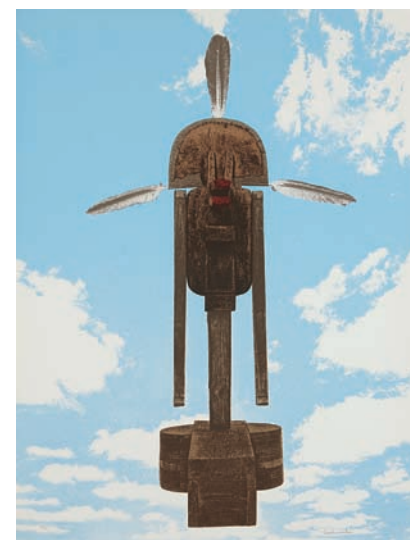
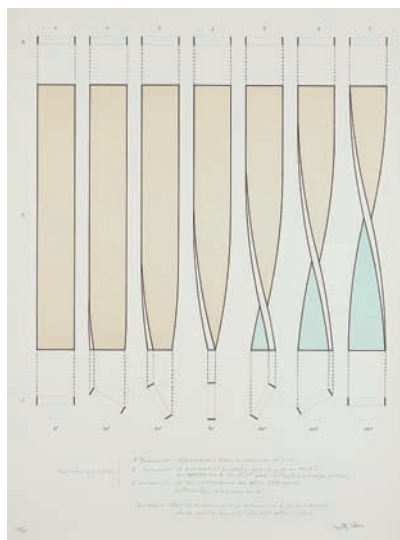
182

**VARIOUS ARTISTS***KUNSTMAP 1*, 1978

The complete set of 14 prints, including 10 lithographs and 4 screenprints, on Arches Velin paper, with full margins or the full sheet, all signed, numbered 105/150 and numbered on the colophon in pencil (there were also 15 artist's proofs), published by University of Antwerp, all contained in the original blue linen-covered portfolio with screenprint on the cover and spine.  
29 x 21⅞ in. (73.7 x 55.6 cm)

Estimate \$1,500-2,500

Including: Michel Seuphor, Jan Cox, Pol Mara, Paul Van Hoeydonck, Guy Vandenbranden, Mark Verstockt, Walter Leblanc, Jef Verheyen, Camiel Van Breedam, Albert De Bois, Panamarenko, Wilfried Pas, Fred Bervoets, and Walter Goossens



183



front



back

(actual size)

183

**MARCEL DUCHAMP** 1887-1968

*Bouche-évier (Sink Stopper)*, also known as *Medallic Sculpture*, 1967-79  
 Polished bronze, incised signature, dated '64' (the date of the original lead model from which the cast was made), and incised 'AP II' on the reverse (between 1967 and 1979 the International Collectors Society, New York, issued 60 examples in bronze, 30 examples in stainless steel, 70 examples in sterling silver, and 12 artist's proofs total in all metals; with the permission of Duchamp's widow, the edition was completed posthumously in 1981-82 to the editions of 100 each).  
 2½ x 2½ x ¾ in. (6.4 x 6.4 x 1 cm)

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

**LITERATURE**

Arturo Schwarz 608

184

**MARCEL DUCHAMP** 1887-1968

*Morceaux choisis d'après Courbet (Selected Details after Courbet)*, from *The Large Glass and Related Works*, vol. 2, 1968  
 Etching, on Japanese vellum, with full margins, signed and numbered 24/30 in pencil (from the suite belonging to 30 of the first 40 copies of the book), published by Galleria Schwarz, Milan, unframed.  
 I. 13⅞ x 9⅞ in. (34.4 x 23.2 cm)  
 S. 19⅞ x 12⅞ in. (50.5 x 32.7 cm)

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

**LITERATURE**

Arturo Schwarz 653 and see 658

184





185

**STURTEVANT** 1926-2014

*Duchamp Wanted*, 1992

Offset print, on wove paper, with full margins, signed, titled and dated '92' in pencil, unframed.

I. 11¼ x 9½ in. (28.6 x 23.2 cm)

S. 12¾ x 10½ in. (32.7 x 25.7 cm)

Estimate \$3,000-4,000

186

THIS LOT IS SOLD WITH NO RESERVE

**STEPHEN PRINA** b. 1954

*Portrait de Victorine Meurent (Portrait de Victorine Meurent)* 1862, from *Exquisite Corpse: The Complete Paintings of Manet*, 1989

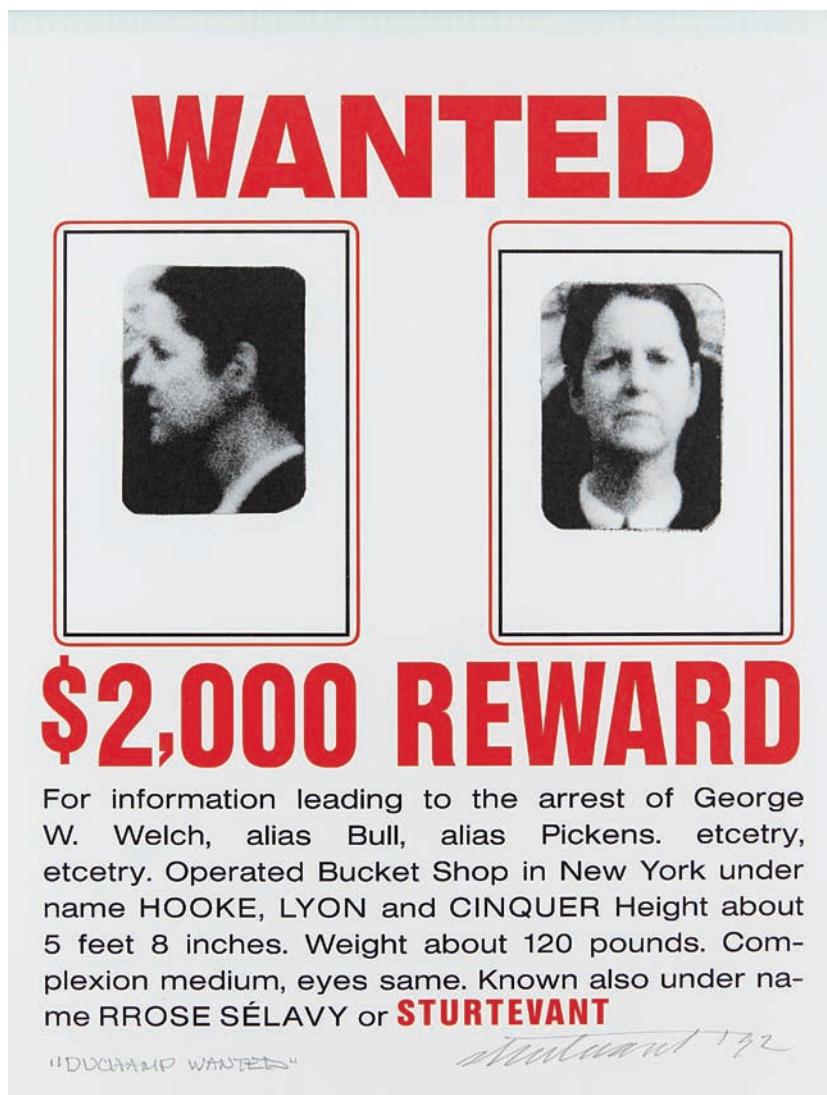
Diptych, including one offset lithograph and one ink wash, on wove and rag paper, the full sheets, one signed, titled, dated 'August 25, 1989' and numbered 66/556 and annotated in pencil on the reverse (the diptych an example from the ongoing series, *Exquisite Corpse*, begun January 1, 1988), both framed.

one S. 16¾ x 16¾ in. (42.5 x 42.5 cm)

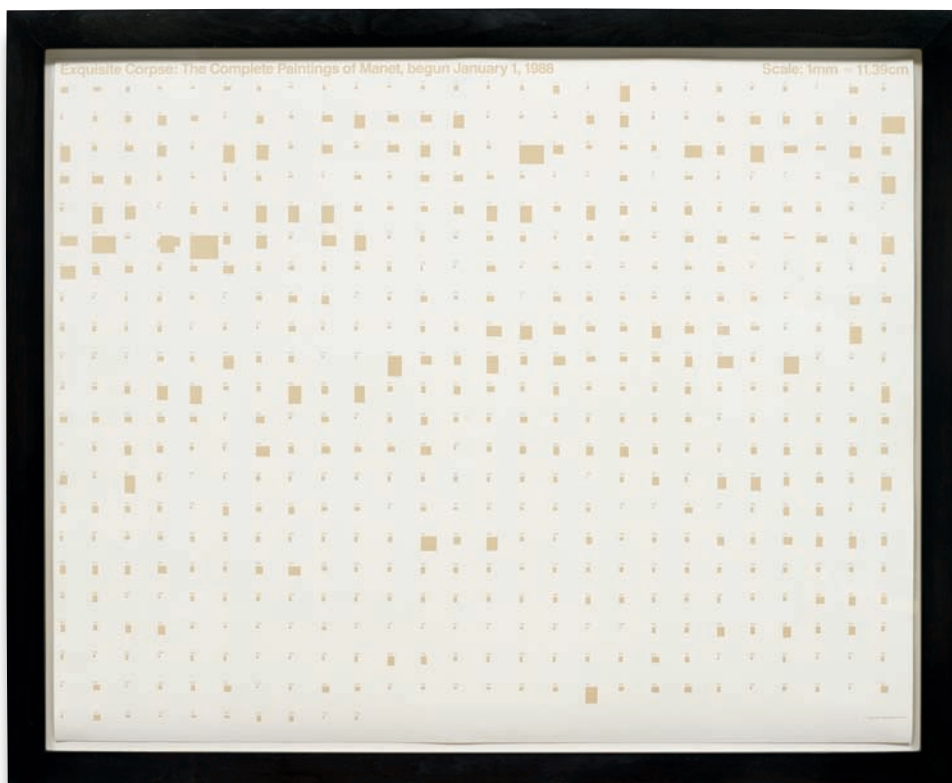
one S. 25¾ x 32½ in. (65.7 x 82.6 cm)

Estimate \$2,000-4,000 •

185



186





187

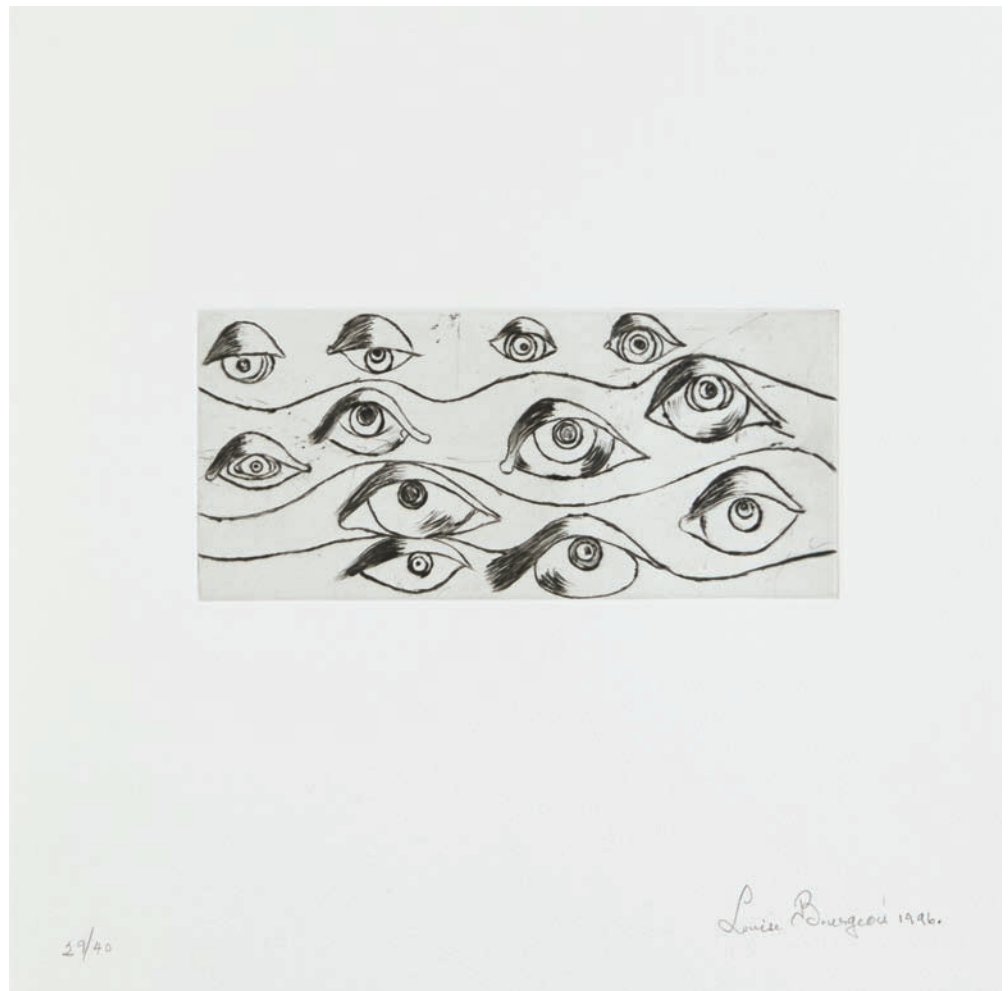
PROPERTY FROM A PRIVATE COLLECTION

**LOUISE BOURGEOIS** 1911-2010*Spider Woman*, 2005

Dryprint in red, on handmade paper with 'LB' watermark, with full margins, signed, dated '2005' and numbered 19/25 in pencil (there were also 7 artist's proofs), printed and published by Harlan and Weaver, New York, framed.

I. 6 $\frac{5}{8}$  x 9 $\frac{1}{4}$  in. (16.8 x 23.5 cm)S. 13 $\frac{1}{2}$  x 13 $\frac{1}{4}$  in. (34.3 x 33.7 cm)**Estimate** \$6,000-9,000**LITERATURE**

Museum of Modern Art No. 16



188

PROPERTY FROM A PRIVATE COLLECTION

**LOUISE BOURGEOIS** 1911-2010*Eyes*, 1996

Drypoint, on wove paper, with full margins, signed, dated '1996.' and numbered 29/40 in pencil (there were also 10 artist's proofs), published by the Brooklyn Museum, New York, framed.

I. 4 x 8 $\frac{3}{4}$  in. (10.2 x 22.2 cm)

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

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





189

**MARGARET KILGALLEN** 1967-2001*Untitled*, 1999

Aquatint and etching in colors, on Chine collé to Somerset paper, with full margins, signed with initials, dated '99' and numbered 27/30 in pencil (there were also 10 artist's proofs), published by Paulson Bott Press, Berkeley, California, unframed.

I. 23½ x 47 in. (59.7 x 119.4 cm)

S. 30¾ x 54 in. (78.1 x 137.2 cm)

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



190

**LESLEY DILL** b. 1950*Head*, 2003

Three-dimensional work, comprised of cast die-cut pigmented abaca paper letters and thread, with original shelf, signed, dated '03' and numbered 1/25 in pencil, published by Dieu Donne, New York. overall 7 x 9¼ x 4⅞ in. (17.8 x 23.5 x 12.4 cm)

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

**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. 29¾ x 19½ in. (74.5 x 49.5 cm)

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

**LITERATURE**

Gemini G.E.L. 925

**MARLENE DUMAS** b. 1953*Magdalena*, 1995

Lithograph in colors, on wove paper, with full margins, signed, titled, dated '1995' and numbered 22/40 in pencil (there were also 10 artist's proofs in Roman numerals), published by Edition Marcel Kalksma, Amsterdam, framed.

I. 16¾ x 14 in. (42.5 x 35.6 cm)

S. 19 x 15 in. (48.3 x 38.1 cm)

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





193

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**JASPER JOHNS** b. 1930*Untitled, from Geldzahler Portfolio, 1997*

Etching, on Hahnemühle Copperplate, with full margins, signed, dated '98' and numbered 'PAP 2/15' in pencil (a presentation artists proof, the edition was 75 and 30 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), to benefit the Henry Geldzahler Estate AIDS Project, framed.

I. 17 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (44.8 x 30.2 cm)S. 29 $\frac{3}{4}$  x 21 $\frac{1}{8}$  in. (75.6 x 55.6 cm)**Estimate** \$4,000-6,000**LITERATURE**

Gemini G.E.L. 1744

193



194



194

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**JASPER JOHNS** b. 1930*Summer (Blue), 1991*

Lithograph in colors, on J. Whatman paper, with full margins, signed, dated '85-'91' and numbered 'AP 10/19' in pencil (an artist's proof, the edition was 225), published by Brooke Alexander Editions, New York, framed.

I. 9 $\frac{1}{2}$  x 6 $\frac{1}{4}$  in. (24.1 x 15.9 cm)S. 16 $\frac{1}{4}$  x 11 $\frac{1}{8}$  in. (41.3 x 28.3 cm)**Estimate** \$2,000-4,000**LITERATURE**

Universal Limited Art Editions 254



195

**JASPER JOHNS** b. 1930*Hand*, 1963

Lithograph, on Shogun paper (with Japan watermark), with full margins, signed, dated '63' and numbered 2/29 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 13½ x 9¼ in. (34.3 x 23.5 cm)

S. 22½ x 17½ in. (57.2 x 44.5 cm)

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

**LITERATURE**

Universal Limited Art Editions 16





196

**JASPER JOHNS** b. 1930*The Seasons*, 1990

Etching and aquatint in colors, on Arches en Tout Cas paper, with full margins, signed, dated '1990' and numbered 25/50 in pencil (there were also 14 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 43 x 38¼ in. (109.2 x 97.2 cm)

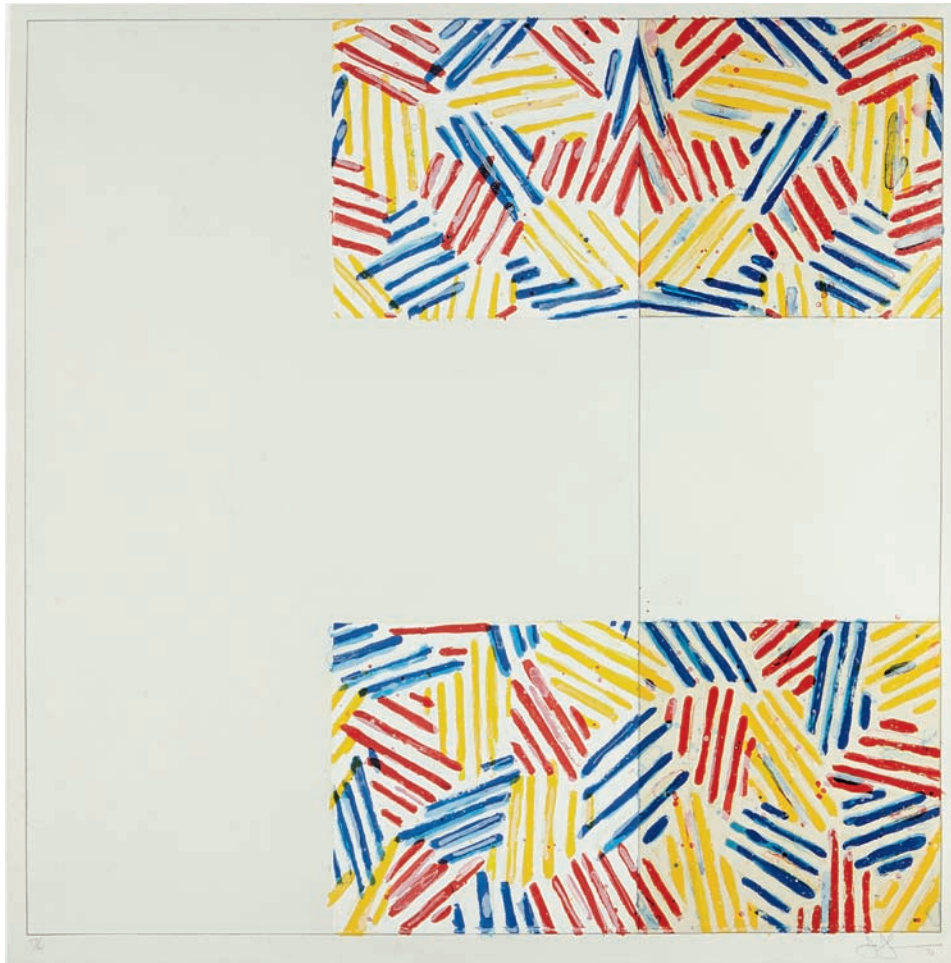
S. 50 x 44¼ in. (127 x 112.4 cm)

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

**LITERATURE**

Universal Limited Art Editions 249

197



197

PROPERTY FROM A PRIVATE COLLECTION,  
LOS ANGELES

**JASPER JOHNS** b. 1930

*Untitled #2 (after 'Untitled 1975'), from 6  
Lithographs (after 'Untitled 1975'), 1976*

Lithograph in colors, on Rives BFK newsprint gray  
paper, with full margins, signed, dated '76' and  
numbered 47/60 in pencil (there were also 15  
artist's proofs), published by Gemini G.E.L., Los  
Angeles (with their blindstamps), framed.

I. 28½ x 28½ in. (72.4 x 72.4 cm)

S. 30 x 29¾ in. (76.2 x 75.6 cm)

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

#### LITERATURE

Gemini G.E.L. 741; Universal Limited Art  
Editions 175

198

PROPERTY FROM A PRIVATE COLLECTION,  
LOS ANGELES

**JASPER JOHNS** b. 1930

*Untitled #4 (after 'Untitled 1975'), from 6  
Lithographs (after 'Untitled 1975'), 1976*

Lithograph in colors, on Rives BFK newsprint  
gray paper, with full margins, signed, dated '76'  
and numbered 15/60 in pencil (there were also 13  
artist's proofs), published by Gemini G.E.L., Los  
Angeles (with their blindstamps), framed.

I. 28½ x 28½ in. (72.4 x 72.4 cm)

S. 30½ x 29¾ in. (76.5 x 75.6 cm)

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

#### LITERATURE

Gemini G.E.L. 743; Universal Limited Art  
Editions 177

198





199

PROPERTY FROM A PRIVATE COLLECTION,  
LOS ANGELES

**JASPER JOHNS** b. 1930

*Untitled #5 (after 'Untitled 1975'), from 6  
Lithographs (after 'Untitled 1975'), 1976*

Lithograph in colors, on Rives BFK newsprint  
gray paper, with full margins, signed, dated '76'  
and numbered 15/60 in pencil (there were also  
13 artist's proofs), published by Gemini G.E.L.,  
Los Angeles (with their blindstamps), framed.

I. 28½ x 28½ in. (72.4 x 72.4 cm)

S. 30⅞ x 29¾ in. (76.5 x 75.6 cm)

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

**LITERATURE**

Gemini G.E.L. 744; Universal Limited Art  
Editions 178

199



200



200

**JASPER JOHNS** b. 1930

*0 Through 9, 1977*

Lithograph in colors, on La Paloma handmade paper, with  
full margins, signed, dated '77' and numbered 32/60 pencil  
(there were also 15 artist's proof), published by Gemini  
G.E.L., Los Angeles (with their blindstamps), framed.

I. 6⅜ x 5 in. (16.2 x 12.7 cm)

S. 11 x 8 in. (27.9 x 20.3 cm)

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

**LITERATURE**

Gemini G.E.L. 779; Universal Limited Art Editions 188

201



201

**ROBERT RAUSCHENBERG** 1925-2008*Switchboard*, 1997

Relief and intaglio in colors with collage, on fabric, the full sheet, signed, dated '74' and numbered 'VI/XX' in red ink (there was also an edition of 20 in Roman numerals and 13 artist's proofs), published by Graphicstudio, University of South Florida, Tampa, framed.

S. 35½ x 36½ x 7½ in. (90.2 x 92.7 x 19.1 cm)

Estimate \$4,000-6,000

202



202

**ROBERT RAUSCHENBERG** 1925-2008*Cardbird II*, from *Cardbird Series*, 1971

Collage print with tape, steel staples, photo offset lithograph, and screenprint in colors, on corrugated cardboard, the full sheet, signed, dated and numbered 14/75 in pencil on the reverse (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.

S. 54 x 33¼ in. (137.2 x 84.5 cm)

Estimate \$5,000-7,000

**LITERATURE**

Gemini G.E.L. 304



203



203

**ROBERT RAUSCHENBERG** 1925-2008*Cardbird III, from Cardbird Series, 1971*

Collage print with tape, steel staples, photo offset lithograph, and screenprint in colors, on corrugated cardboard, the full sheet, signed, dated '71' and numbered 14/75 in black ink on the reverse (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their instamp on the reverse), unframed.

S. 36 x 35 in. (91.4 x 88.9 cm)

Estimate \$3,000-5,000

**LITERATURE**

Gemini G.E.L. 305

204



204

PROPERTY FROM A CORPORATE ART COLLECTION,  
NASHVILLE, TENNESSEE

**ROBERT RAUSCHENBERG** 1925-2008

*Bamboo; Lily Pads; Coke Bottle Still Life; and Tea Pots,*  
from *Studies for Chinese Summerhall (large)*, 1983

Four chromogenic prints, on Kodak photo paper, with full margins, all signed, dated '83' and numbered 18/30 (three) and 20/30 (one) in black ink (there were also 30 artist's proofs in Roman numerals), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), all framed.

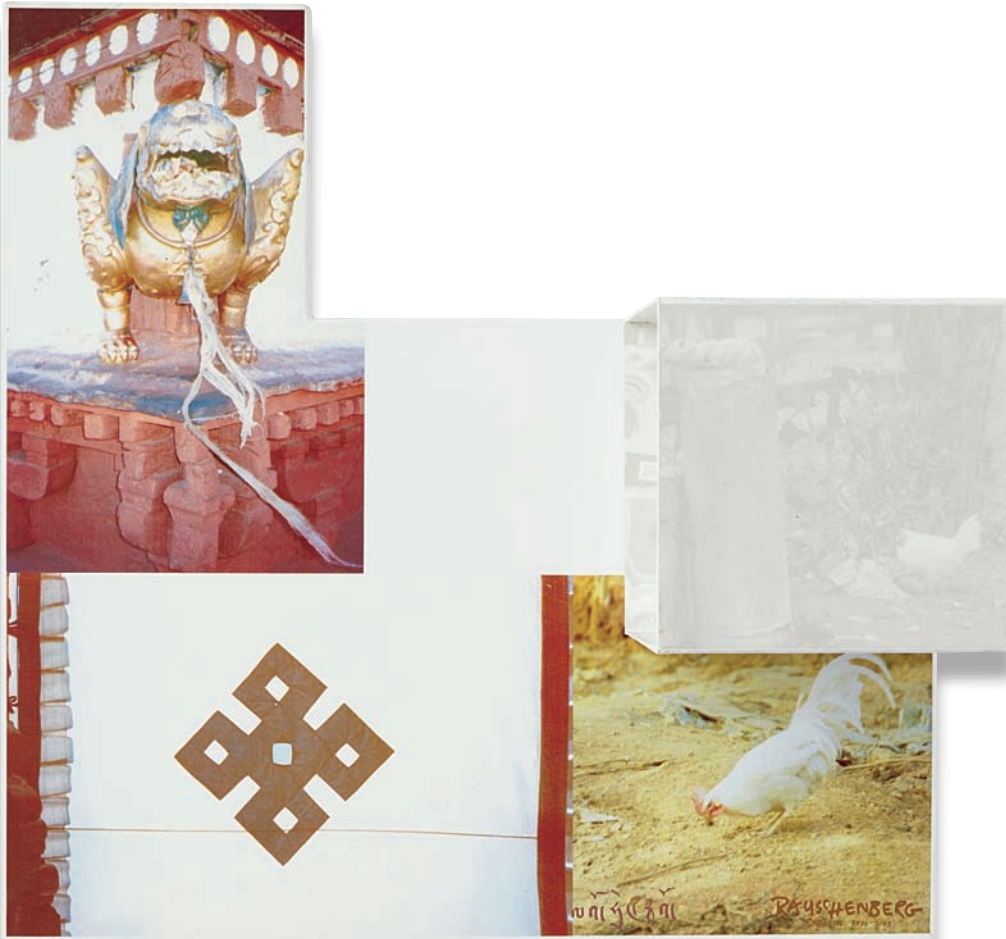
all I. 26½ x 26½ in. (67.3 x 67.3 cm)

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

Estimate \$6,000-8,000



205



205

**ROBERT RAUSCHENBERG** 1925-2008*Tibetan Locks (Curtain)*, from *Tibetan Keys and Locks*, 1986

Wall relief with decals in photo-screenprint, hand-painted screenprint ink, aluminum, powder-coating, and polyurethane in colors, from the edition of 21 and 8 artist's copies, published by Gemini G.E.L., Los Angeles. 30 x 30 x 11½ in. (76.2 x 76.2 x 29.2 cm)

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

Gemini G.E.L. 1311

206

**ROBERT RAUSCHENBERG** 1925-2008*Vale State*, from *Pages and Fuses*, 1974

Screenprint in colors, on tissue laminated to irregularly shaped handmade pulp paper with pigment, the full sheet, signed, dated '74', annotated '(STATE)' and numbered 14/15 in pencil on the reverse (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps on the reverse), unframed, lacking screenprint in areas.

S. 19½ x 24¾ in. (49.5 x 62.9 cm)

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

Gemini G.E.L. 525

206





207

**ROBERT RAUSCHENBERG** 1925-2008*Hillary Rodham Clinton Campaign Print*, 2000

Pigmented inkjet print in colors, on wove paper, with full margins, signed, dated '2K' and numbered 94/100 in pencil (there were also 21 artist's proofs), published by Hillary Rodham Clinton, produced by Universal Limited Art Editions, West Islip, New York, unframed.

I. 35¼ x 26 in. (89.5 x 66 cm)

S. 36¾ x 27¼ in. (92.4 x 69.2 cm)

Estimate \$2,000-3,000

207



208



208

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**ROBERT RAUSCHENBERG** 1925-2008*LA Uncovered #6*, 1998

Screenprint in colors, on John Koller Handmade HMP paper, the full sheet, signed, dated '98' and numbered 20/50 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

S. 31½ x 23½ in. (80 x 59.7 cm)

Estimate \$2,000-4,000

**LITERATURE**

Gemini G.E.L. 1732

209



209

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**ROBERT RAUSCHENBERG** 1925-2008*Tag*, 1997

Offset lithograph in colors, on heavy wove paper, the full sheet, signed, dated '97' and numbered 150/500 in pencil (there were also 20 artist's proofs), published by the Solomon R. Guggenheim Museum, New York, framed.

S. 18½ x 15½ in. (47 x 39.7 cm)

Estimate \$1,000-1,500





210

**ED RUSCHA** b. 1937*Hot Shot, from 18 Small Prints, 1973*

Lithograph in colors, on wove paper, the full sheet, signed, dated '1973' and numbered 71/100 in pencil (there were also an unknown number of artist's proofs), published by Bernard Jacobson, Ltd., London, framed.

S. 5 $\frac{7}{8}$  x 8 $\frac{1}{4}$  in. (14.9 x 21 cm)

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

**LITERATURE**

Siri Engberg/Walker Art Center 71

211

**ED RUSCHA** b. 1937*Sex, 1991*

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '1991' and numbered 18/30 in pencil (there were also 3 artist's proofs), published by the artist, framed.

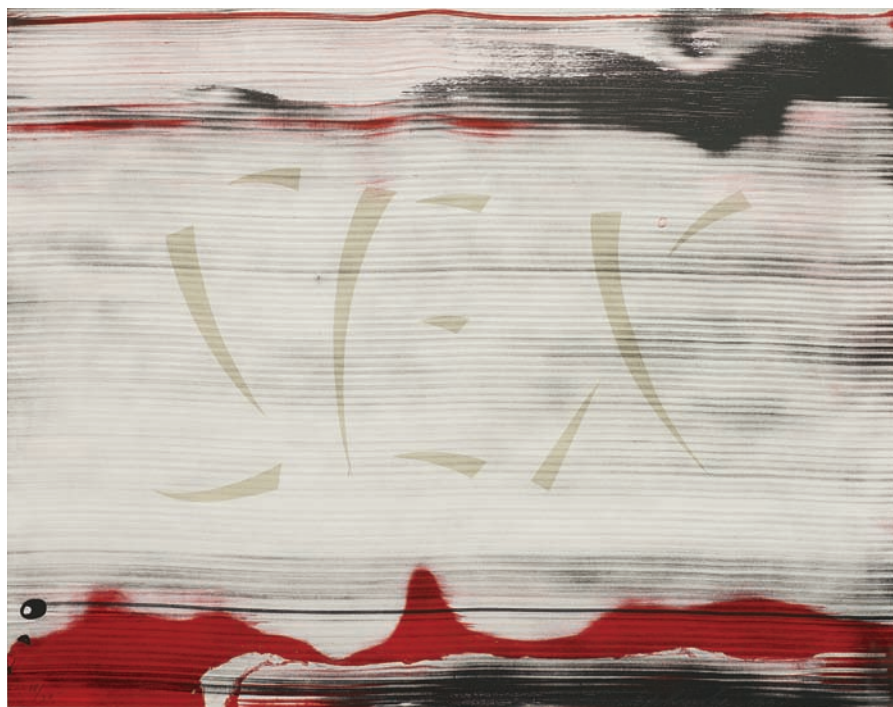
S. 28 x 35 $\frac{1}{4}$  in. (71.1 x 89.5 cm)

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

**LITERATURE**

Siri Engberg/Walker Art Center 205

211







212

**ED RUSCHA** b. 1937*IF*, 2000

Lithograph in colors, on buff wove paper, the full sheet, signed, dated '2000' and numbered 22/75 in pencil (there were also 20 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles (with their blindstamp), unframed.  
S. 21¾ x 35⅞ in. (55.2 x 91.1 cm)

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

213

**ED RUSCHA** b. 1937*America Whistles*, from *America: The Third Century*, 1975

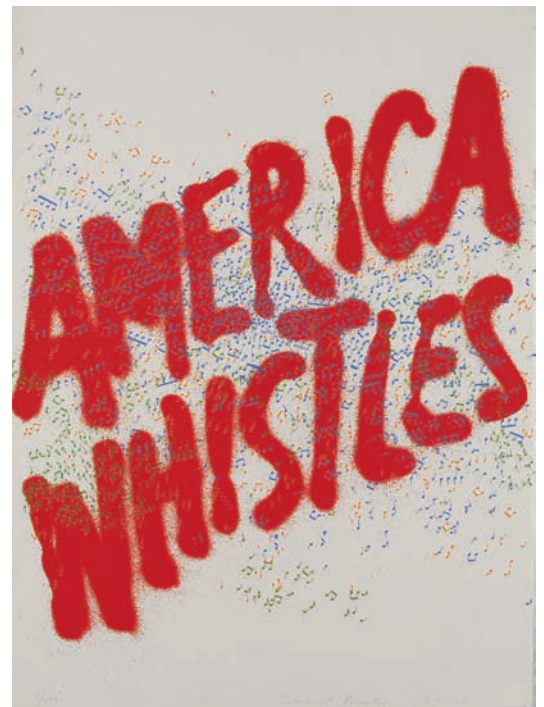
Lithograph in colors, on Arches paper, the full sheet, signed, dated '1975' and numbered 11/200 in pencil (there were also 25 artist's proofs), published by APC Editions, New York, framed.  
S. 30 x 22⅜ in. (76.2 x 56.8 cm)

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

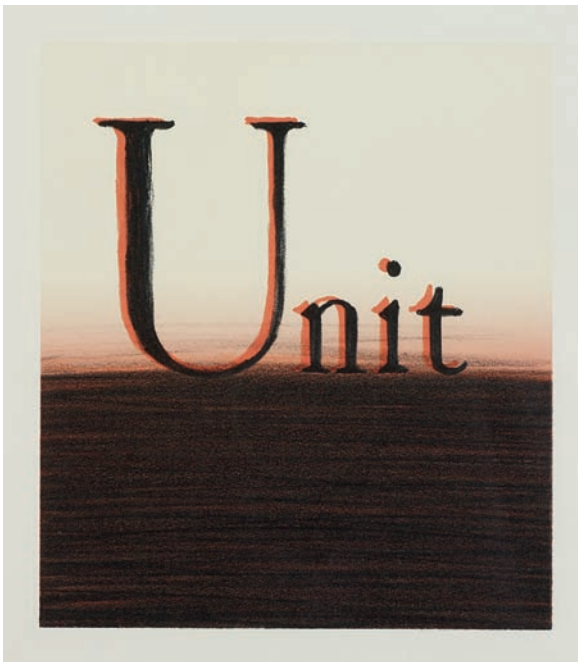
**LITERATURE**

Siri Engberg/Walker Art Center 84

213



214



214

**ED RUSCHA** b. 1937*Unit*, 2004

Lithograph in colors, on Hahnemühle German Etching paper, with full margins, signed, dated '2004' and numbered 21/40 in pencil (there were also 10 artist's proofs), published by Hamilton Press, Venice, California (with their blindstamp), unframed.

I. 8 x 6⅞ in. (20.3 x 17.5 cm)

S. 14 x 12½ in. (35.6 x 31.8 cm)

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





215

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

Aquatint with etching, on Gampi Chine collé to wove paper, with full margins, signed, dated '2005' and numbered 14/35 in pencil (there were also 10 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), framed.

I. 27¾ x 39¾ in. (70.5 x 101 cm)

S. 35½ x 46¾ in. (90.2 x 118.7 cm)

Estimate \$7,000-10,000

216



216

**JULIE MEHRETU** b. 1970*Untitled (Pulse)*, 2013

Lithograph in colors, on wove paper, with full margins, signed, dated '2013' and numbered 65/100 in pencil (there were also 30 artist's proofs), published by Texte Zur Kunst, Berlin, unframed.

I. 16 x 19⅞ in. (40.6 x 50.5 cm)

S. 22 x 25½ in. (55.9 x 64.8 cm)

Estimate \$2,000-3,000



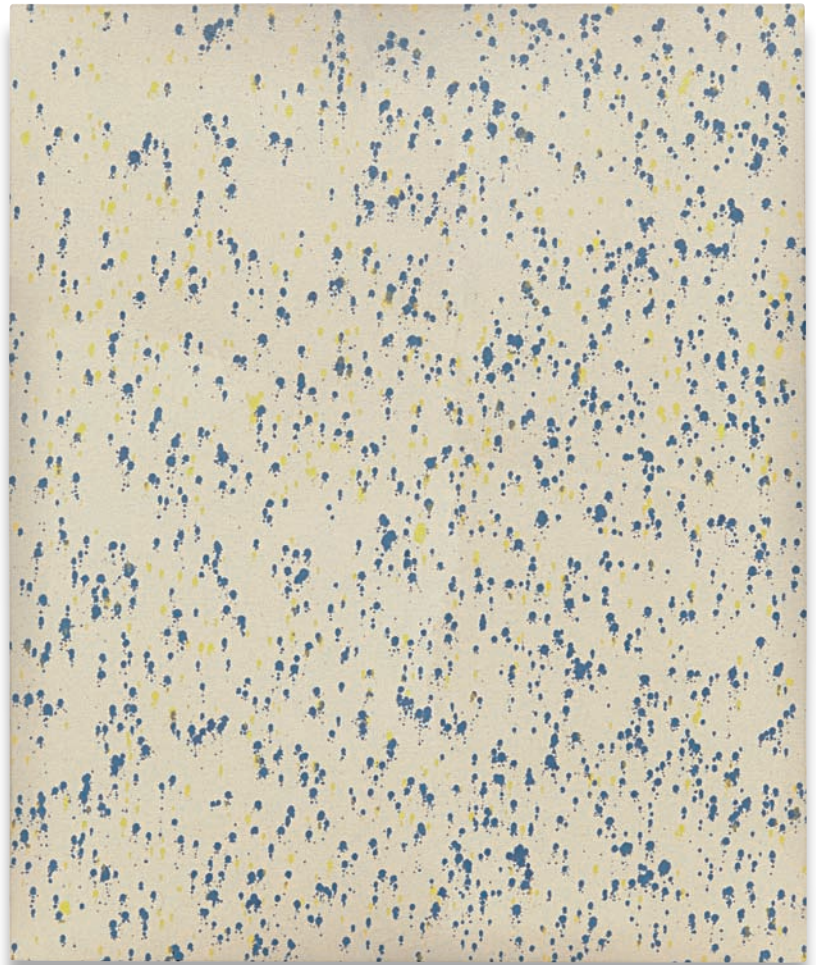
217

**LUCIEN SMITH** b. 1989*Cats and Dogs*, 2012

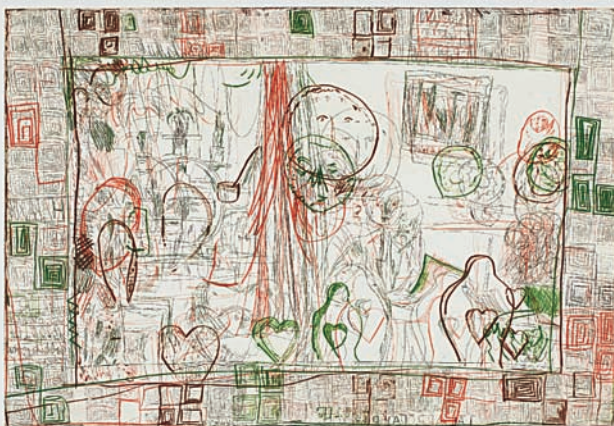
Archival inkjet print in colors, on canvas stretched onto a wood strainer, numbered 25/100 in black ink on the reverse, also signed, dated '2012' and numbered in black ink on the accompanying Certificate of Authenticity (there were also 5 artist's proofs), published by Exhibition A, New York, contained in the original corrugated cardboard box. 20 x 24 in. (50.8 x 61 cm)

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

217



218



218

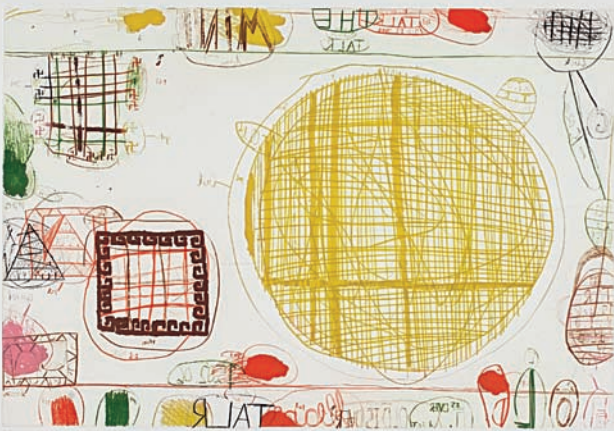
COLLECTION OF BETTY LEE AND AARON STERN

**TAL R** b. 1967*Untitled; and Untitled, from Slow Train Fast Arrival*, 2006

Two etchings in colors, on wove paper, with full margins, both signed, dated '2006' and numbered 'EA 6/6' in pencil (an artist's proof, the edition was 6), published by Niels Borch Jensen, Berlin, both framed.

both I. 21½ x 31¾ in. (54.6 x 79.7 cm)

both S. 30¾ x 40 in. (78.1 x 101.6 cm.)

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





219

**GÜNTHER FÖRG** 1952-2013*WWM*, 1990

Seven lithographs (including the title page), on Japanese paper, with full margins, all signed, dated '90' and numbered 23/30 in pencil, unframed.

all I. 47¾ x 34 in. (121.3 x 86.4 cm)

all S. 51¼ x 36¼ in. (130.2 x 92.1 cm)

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

220

**GÜNTHER FÖRG** 1952-2013*Untitled*, 1996

Lithograph in colors with monoprint additions, on Arches paper, with full margins, signed and dated '96' in pencil (presumably unique, aside from the lithograph edition of 100), unframed.

I. 36½ x 25½ in. (92.7 x 65.1 cm)

S. 43¾ x 31½ in. (111.1 x 80 cm)

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

220





221

221

PROPERTY FROM A PRIVATE COLLECTION

**SEAN SCULLY** b. 1945*Wall of Light Crimson*, 2005

Etching and aquatint in colors, on Somerset paper, with full margins, signed, titled, dated '05' and numbered 5/40 in pencil, framed.

I. 17¾ x 21⅞ in. (45.1 x 55.6 cm)

S. 28¾ x 30¾ in. (73 x 78.1 cm)

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



222

222

**EDUARDO CHILLIDA** 1924-2002*Bikoiztasun (Duality)*, 1996

Aquatint, on Eskulan gray paper, with full margins, signed and numbered 6/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Galerie Lelong, Paris, unframed.

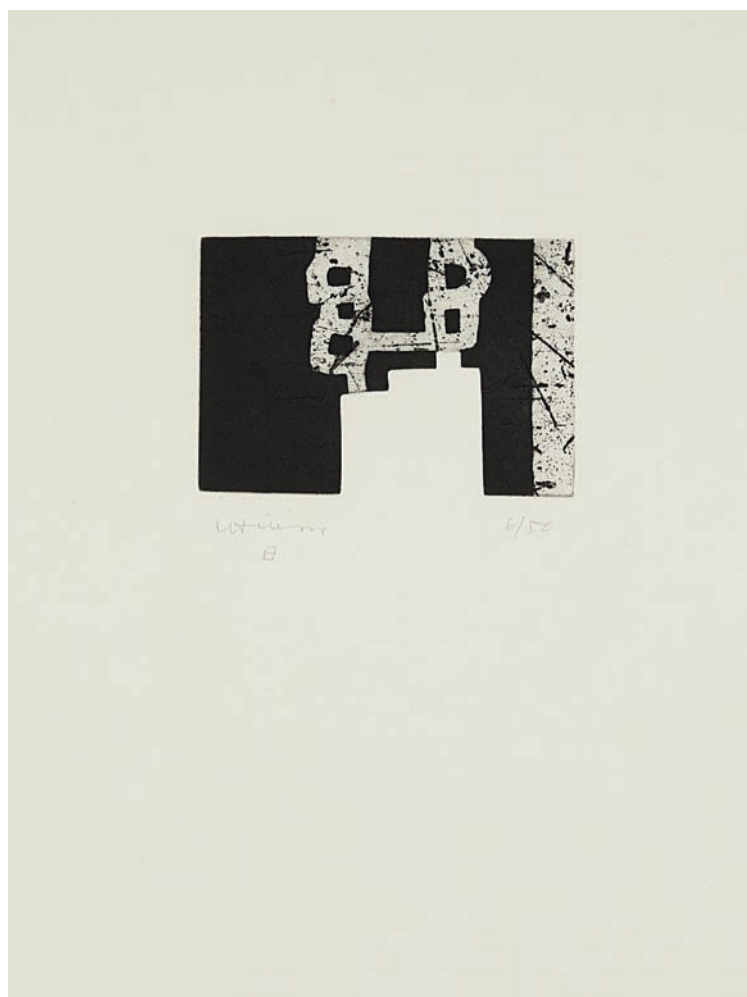
I. 3⅞ x 5¾ in. (9.8 x 14.6 cm)

S. 25½ x 19¾ in. (64.8 x 50.2 cm)

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

**LITERATURE**

Dorothea van der Koelen 96007





223

PROPERTY FROM A PRIVATE COLLECTION

**BRICE MARDEN** b. 1938*Untitled, from Couples, 1996*

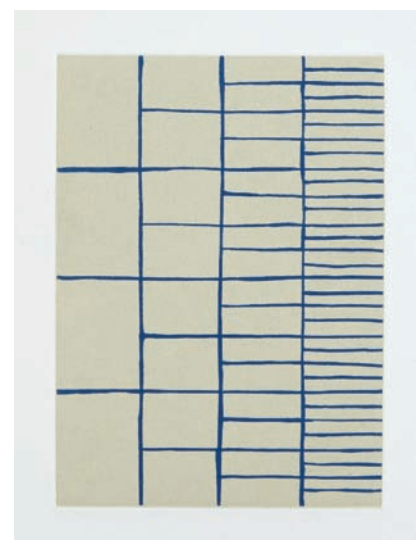
Etching and aquatint in black and gold, on wove paper, with full margins, signed, dated '96' and numbered 64/75 in pencil (there were also 25 artist's proofs), published by Parasol Press, New York, framed.

I. 12 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in. (32.7 x 32.4 cm)

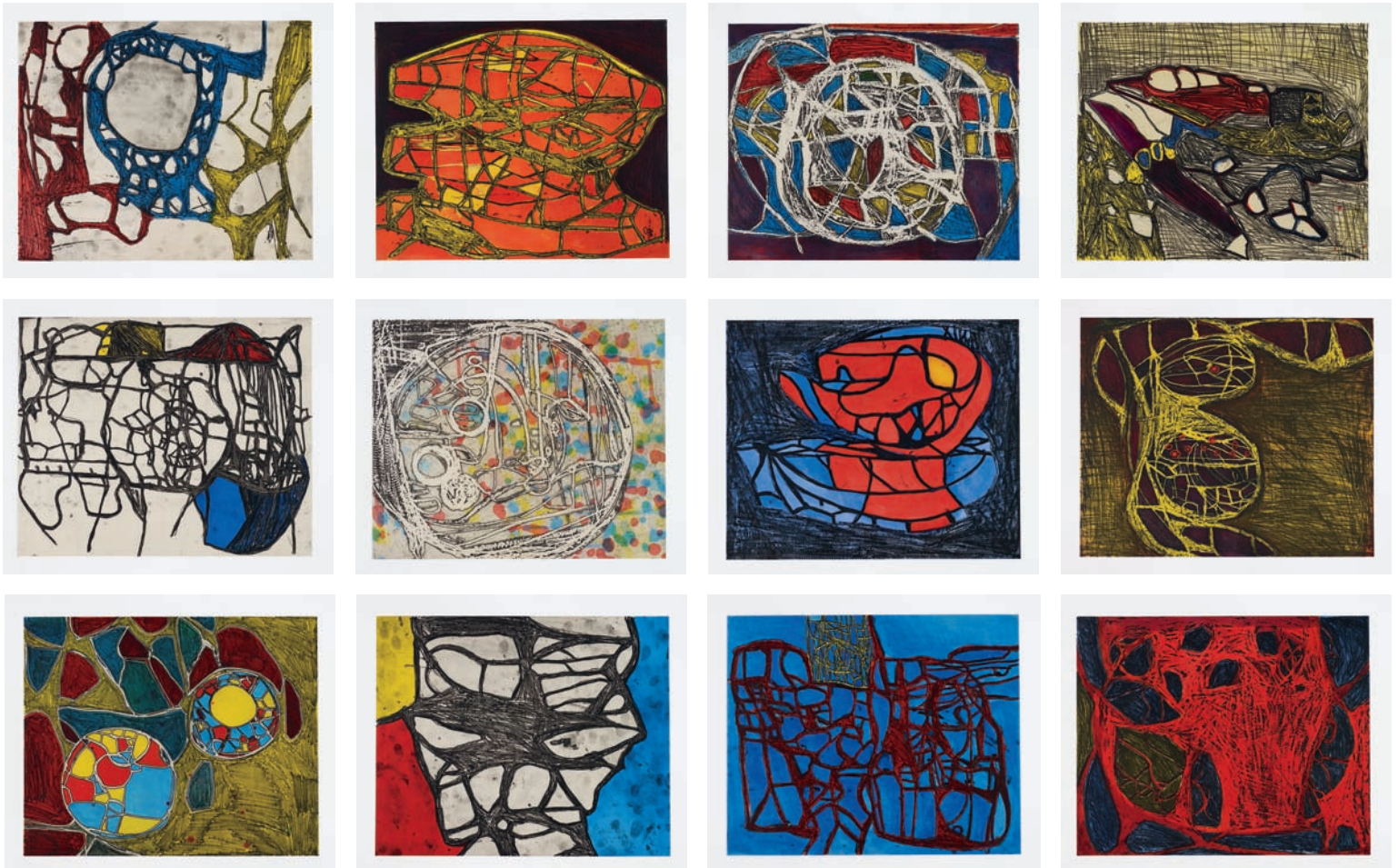
S. 20 $\frac{7}{8}$  x 21 in. (53 x 53.3 cm)

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

224







224

PROPERTY FROM A PRIVATE COLLECTION

**JAMES SIENA** b. 1958*Untitled*, 2003

The complete set of six aquatint and etchings in colors, on Chine collé to wove paper, with full margins, all signed, dated '03' and numbered 7/28 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, all framed.

all I. 7 x 5 in. (17.8 x 12.7 cm)

all S. 14½ x 12¼ in. (36.8 x 31.1 cm)

Estimate \$4,000-6,000

225

**TERRY WINTERS** b. 1949*Models for Synthetic Pictures*, 1994

The complete set of 12 etchings with aquatint in colors, on Gampi Chine collé to Lana Gravure paper, with full margins, all signed, dated '1994', annotated 'No. 1-12' respectively on the reverse, and numbered 31/35 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all framed.

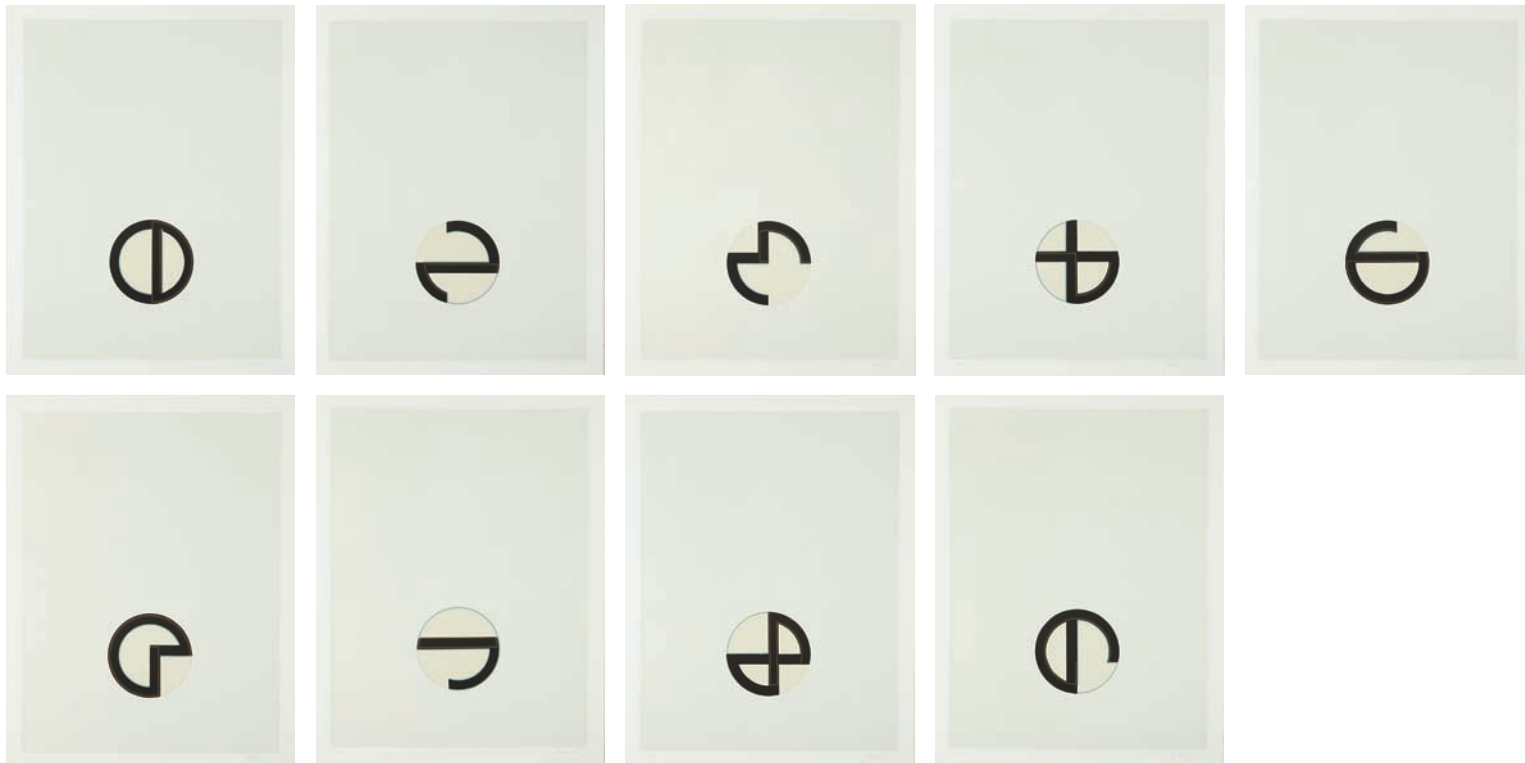
all I. 13½ x 16½ in. (34.3 x 42.2 cm)

all S. 19½ x 22¼ in. (48.6 x 56.5 cm)

Estimate \$12,000-18,000

LITERATURE

Nancy Sojka 97-108



226

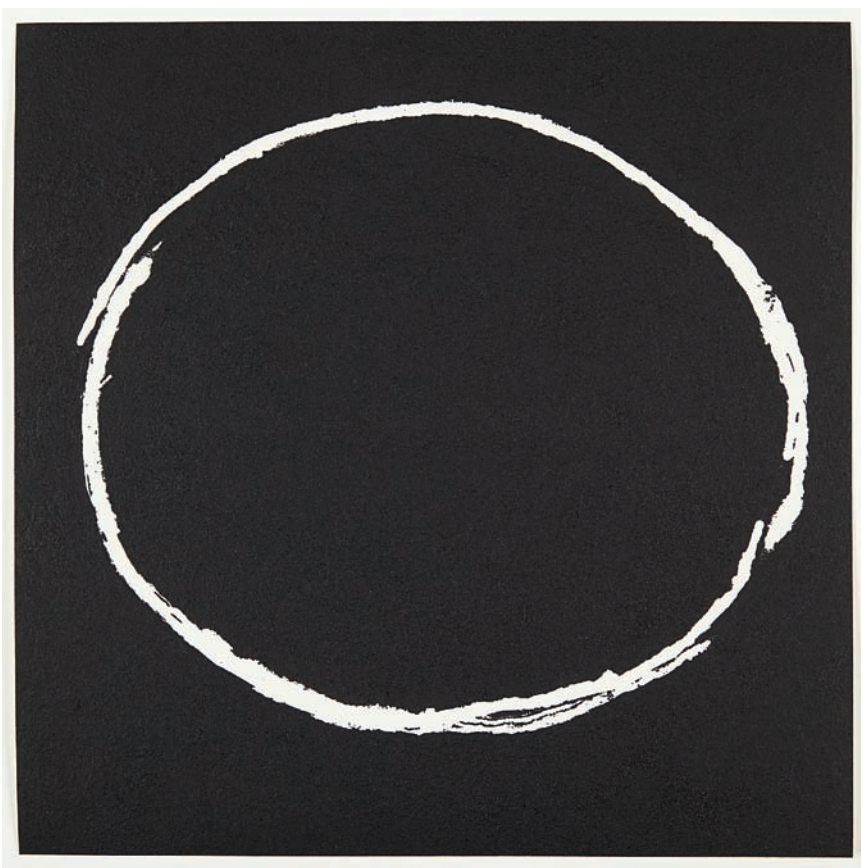
**JO BAER** b. 1929*Cardinations, 1974*

The complete set of nine screenprints in colors, on J.B. Green paper, with full margins, with colophon, all signed, numbered 12/75 and dated '74' in pencil (there were also 15 artist's proofs), published by Brooke Alexander, Inc. New York, all contained in original gray linen-covered portfolio case.

28¾ x 21¼ in. (73 x 54 cm)

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

227



227

**RICHARD SERRA** b. 1939*NOROMNEY, from Artists for Obama, 2012*

Etching, on wove paper, the full sheet, signed, dated '12' and numbered 41/150 in black pencil on the reverse, published by and to benefit the Obama Victory Fund, Chicago, framed.

S. 13¾ x 13¾ in. (34.9 x 34.9 cm)

**Estimate** \$1,800-2,500





228

**SOL LEWITT** 1928-2007*Curvy Brushstrokes/Color*, 1997

Etching with aquatint in colors, on Somerset Textured paper, with full margins, signed and numbered 10/15 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

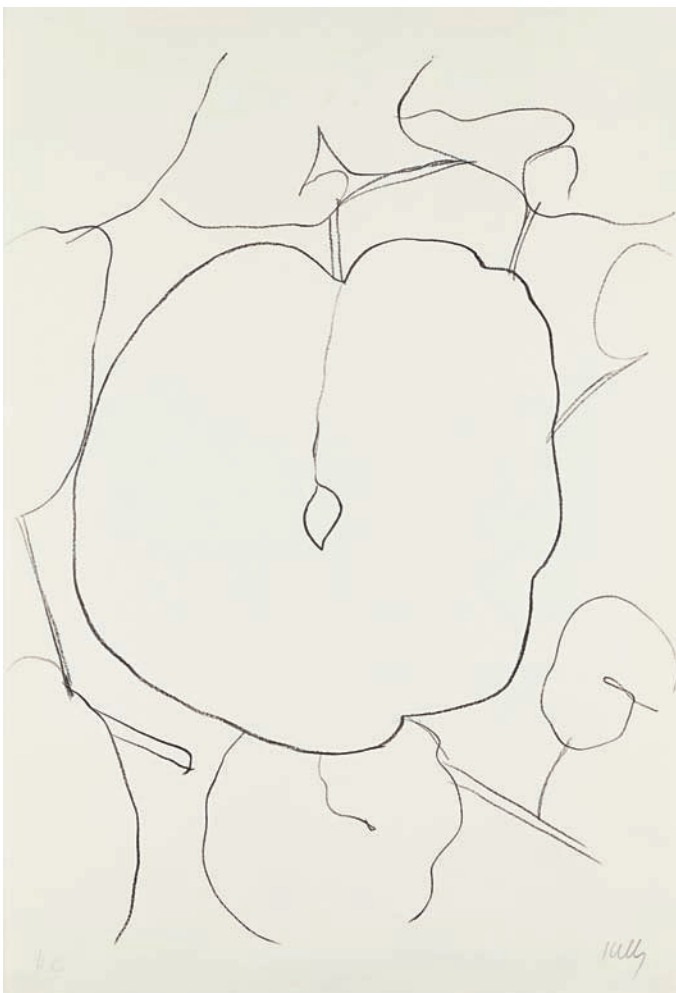
I. 29¾ x 39⅝ in. (75.6 x 100.6 cm)

S. 40¼ x 50 in. (102.2 x 127 cm)

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

**LITERATURE**

Barbara Krakow Gallery 1997.07



229

**ELLSWORTH KELLY** b. 1923

*Melon Leaf (Feuille de Melon)*, from *Suite of Plant Lithographs*, 1965-66

Lithograph, on Rives BFK paper, the full sheet, signed and annotated 'H.C.' in pencil (an hors commerce, the edition was 75 and 10 artist's proofs), published by Maeght, Paris, framed.

S. 35⅝ x 24½ in. (89.9 x 62.2 cm)

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

**LITERATURE**

Richard Axsom 44

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230

**ELLSWORTH KELLY** b. 1923*Green Curve with Radius of 20'*, from *For Meyer Schapiro*, 1974

Lithograph in green with embossing, on Special Arjomari paper, with full margins, signed and numbered 97/100 in pencil (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

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

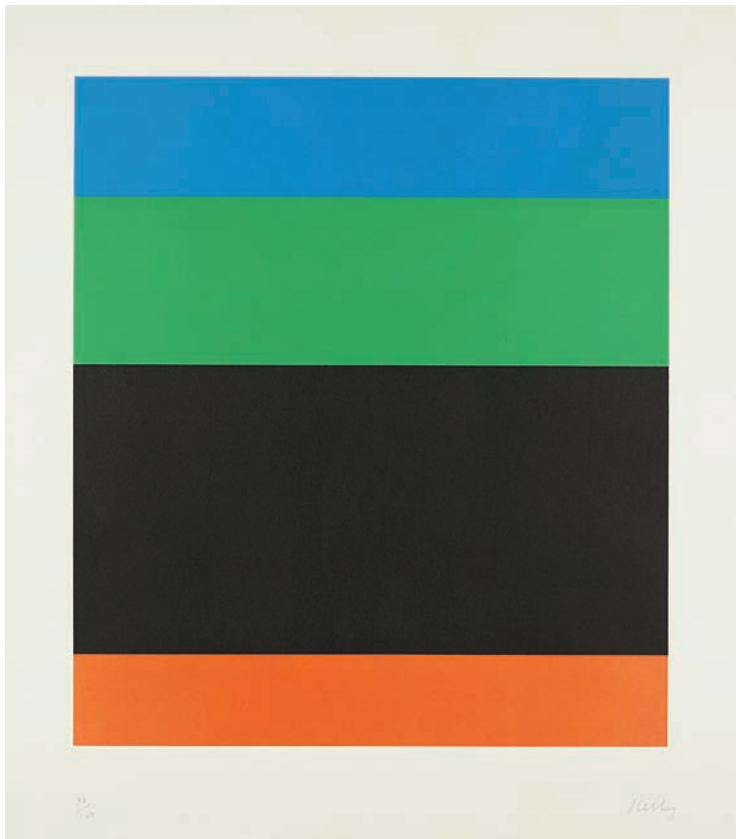
S. 36 $\frac{3}{4}$  x 36 in. (93.3 x 91.4 cm)

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

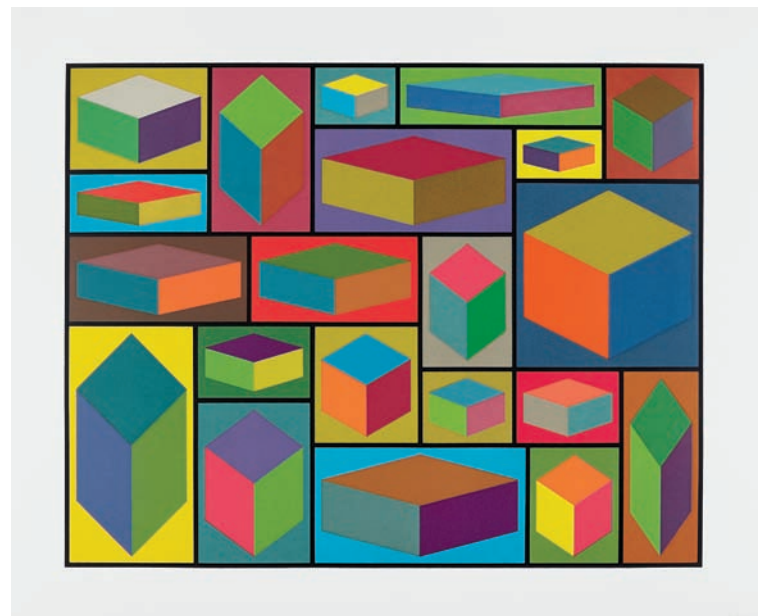
**LITERATURE**

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

231



232



231

**ELLSWORTH KELLY** b. 1923*Blue Green Black Red*, 1971

Lithograph in colors, on Arches Cover paper, with full margins, signed and numbered 92/100 pencil (there were also 20 artist's proofs), published by Paul Bianchini, New York, unframed.

I. 22 x 19 $\frac{1}{2}$  in. (55.9 x 49.5 cm)

S. 29 $\frac{3}{4}$  x 27 $\frac{1}{4}$  in. (75.6 x 69.2 cm)

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

**LITERATURE**

Richard Axsom 76

232

**SOL LEWITT** 1928-2007*Distorted Cubes #2*, 2001

Linocut in colors, on Somerset Velvet paper, with full margins, signed and numbered 19/50 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 28 $\frac{1}{8}$  x 35 $\frac{3}{8}$  in. (71.4 x 89.9 cm)

S. 34 $\frac{3}{4}$  x 42 $\frac{1}{4}$  in. (88.3 x 107.3 cm)

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

**LITERATURE**

Barbara Krakow Gallery 2001.01; Plate # 2



233



234



233

**JOEL SHAPIRO** b. 1941*Untitled; and Untitled, from Untitled (Crommelynck portfolio of 4), 1990*

Two etching and aquatints in colors, on Hahnemühle paper, with full margins, both signed, dated '90' and numbered 'PP II' in pencil (printer's proofs, the edition was 60 and 12 artist's proofs), published by Pace Editions, Inc., New York, both unframed.

both I. 29¼ x 21½ in. (74.3 x 54.6 cm)

both S. 37 x 27½ in. (94 x 69.9 cm)

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

234

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**JOEL SHAPIRO** b. 1941*Untitled (Jazz at Lincoln Center), 1996*

Screenprint in colors, on wove paper, with full sheet, signed, dated '96' and numbered 39/108 in pencil (there were also 14 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

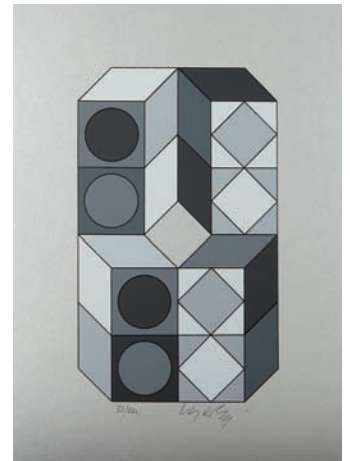
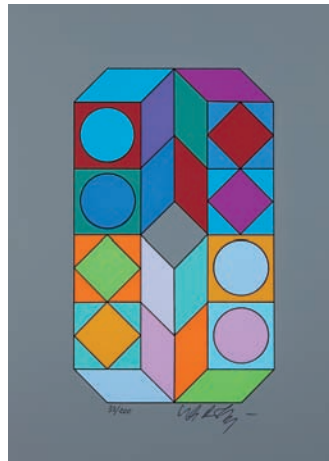
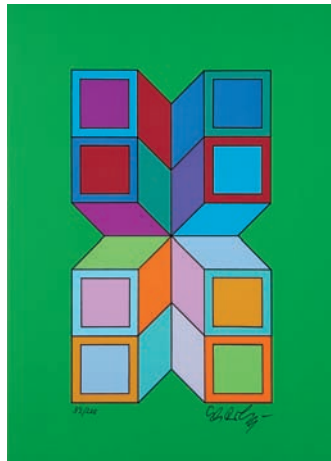
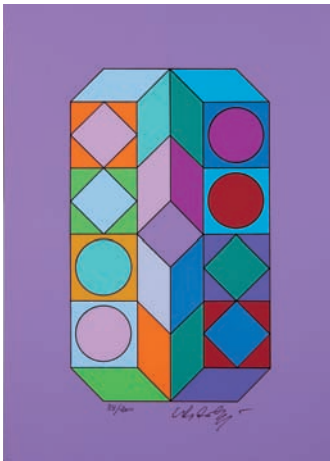
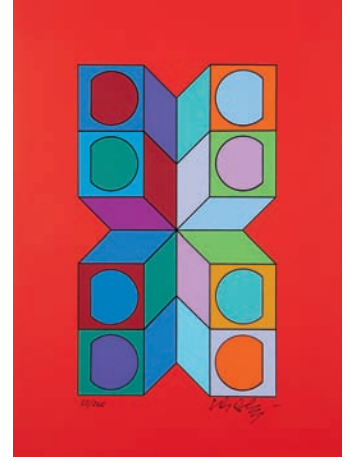
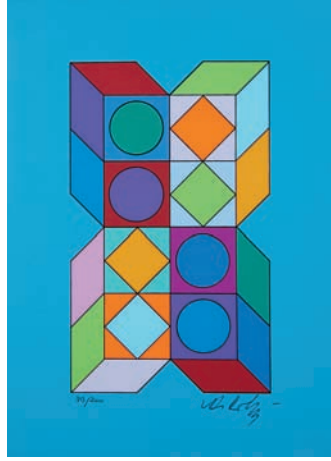
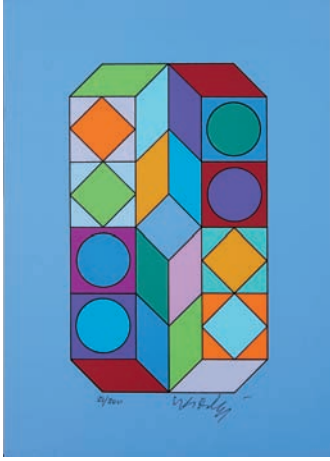
I. 35¾ x 28⅞ in. (90.8 x 73.3 cm)

S. 41 x 33⅞ in. (104.1 x 86 cm)

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

**LITERATURE**

Charles Riley p. 182



235

**VICTOR VASARELY** 1906-1997*Sonora*, 1976

The complete set of eight screenprints in colors, on smooth wave paper, the full sheets, all signed and numbered 39/200 in black ink, all contained in the original white box.  
14 x 11¼ in. (35.6 x 28.6 cm)

Estimate \$4,000-6,000

236

**JOSEF ALBERS** 1888-1976*Variant 3, from Ten Variants*, 1967

Screenprint in colors, on Rives BFK paper, with full margins, signed with initial, titled, dated '66' and numbered 26-200 in pencil (there was also an unsigned edition of 100), published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.

I. 10 x 14¼ in. (25.4 x 36.2 cm)

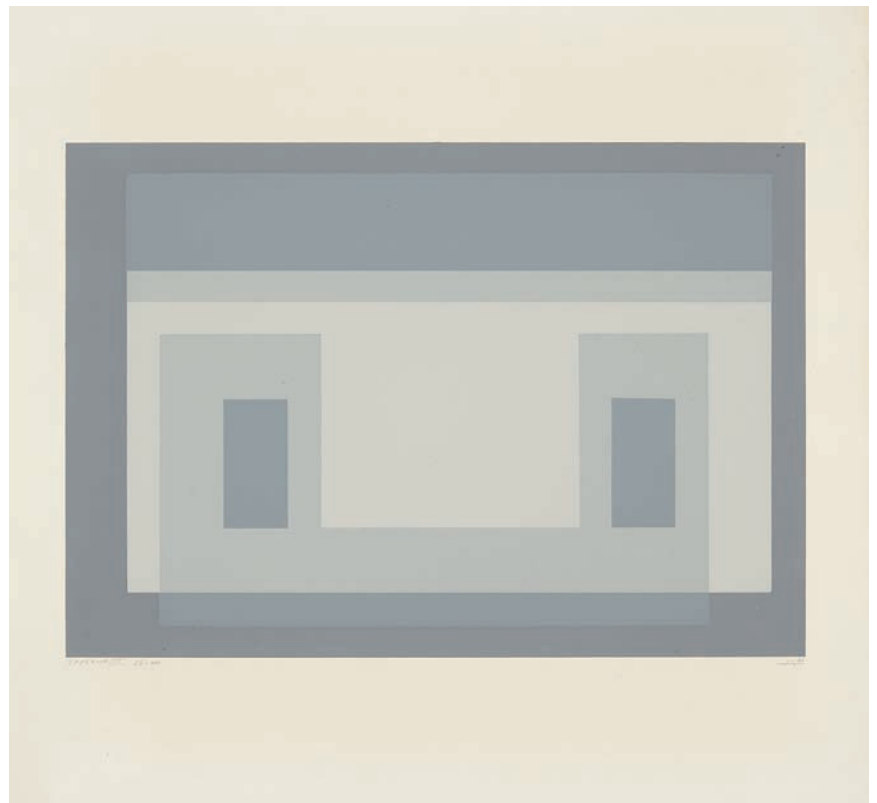
S. 16⅞ x 16⅞ in. (42.9 x 42.9 cm)

Estimate \$1,000-2,000

**LITERATURE**

Brenda Danilowitz 173.3

236





237

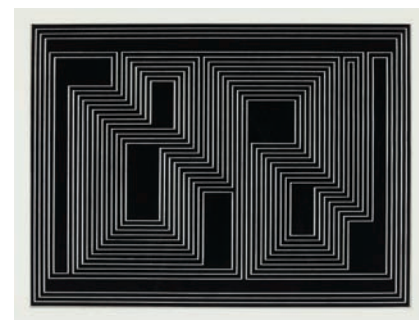
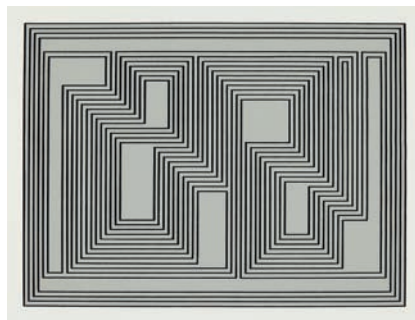
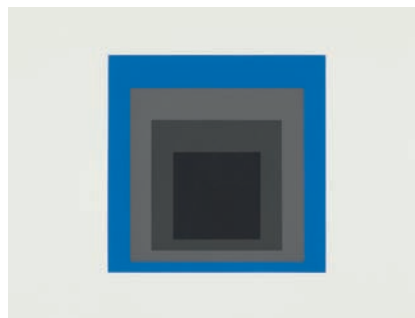
**JOSEF ALBERS** 1888-1976*Formulation Articulation I and II, 1972*

The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins, signed and numbered 779 in black ink on the colophon (the edition was 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

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238

**EMILIO PUCCI** 1914-1992*The Art of Emilio Pucci, 1974*

The complete set of six lithographs in colors, on Magnani handmade paper, with full margins, with title page and colophon, all signed and numbered 46/100 in pencil (there were also 25 portfolios numbered in Roman numerals on Japanese paper), published by Transworld Art, Fribourg, Switzerland and New York, all contained in the original silk-covered portfolio. 26½ x 19 in. (67.3 x 48.3 cm)

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

Including: *Together Forward - Insieme avanti*; *Sensitivity - Sensibilità*; *The Rest is Silence - Fuori è silenzio*; *Night Flower - Fiore notturno*; *Motion - Movimento*; and *The mystery of Womanhood - Il mistero della donna*



239

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

Aquatint in colors, on Richard de Bas Auvergne à la main paper, with full margins, signed, dated '68' and numbered 30/75 in pencil (there were no recorded artist's proofs), published by Universal Limited Art Editions, West Islip (with their blindstamp), unframed.

I. 13¾ x 18½ in (34.9 x 47.3 cm)

S. 19¾ x 26 in (50.2 x 66 cm)

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

**LITERATURE**

Pegram Harrison 13

240

**WILLEM DE KOONING** 1904-1997*High School Desk*, 1970-71

Lithograph, on Velin paper, with full margins, signed, dated '70' and numbered 55/57 in pencil (there were also 7 artist's proofs), published by Knoedler, New York, unframed.

I. 31¾ x 23½ in. (79.7 x 59.7 cm)

S. 39¾ x 27¾ in. (100.6 x 70.8 cm)

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

**LITERATURE**

Lanier Graham 15

240





241

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

**SAM FRANCIS** 1923-1994

*Untitled SFE-056, 1989*

Aquatint in colors, on Rives BFK paper, with full margins, signed and numbered '8/P8' in pencil (an artist's proof, the edition was 20), published by The Litho Shop, Inc., Santa Monica (with their blindstamp), framed.

I. 8 $\frac{7}{8}$  x 5 $\frac{7}{8}$  in. (22.5 x 14.9 cm)

S. 17 $\frac{1}{2}$  x 13 in. (44.5 x 33 cm)

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

**LITERATURE**

Connie Lembark I 109

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242

**SAM FRANCIS** 1923-1994

*Affiche Moderna Museet Stockholm, 1960*

Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 3/75 in pencil (there were also an unknown number of proofs), published by Kornfeld and Klipstein, Bern, unframed.

I. 35 $\frac{1}{2}$  x 24 $\frac{3}{4}$  in. (90.2 x 62.9 cm)

S. 37 $\frac{1}{2}$  x 26 $\frac{1}{2}$  in. (95.3 x 67.3 cm)

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

**LITERATURE**

Connie Lembark L 16





243

**JOAN MITCHELL** 1925-1992*Arbres (Black and Yellow)*, 1991-92

Lithograph in colors, on Arches paper, the full sheet signed and numbered 42/125 in pencil (there were also 25 artist's proofs), published by Editions Jean Fournier and Editions de la Différence, Paris, unframed.

S. 30 x 22½ in. (76.2 x 56.2 cm)

Estimate \$2,000-3,000

244

**JOAN MITCHELL** 1925-1992*Champs (Black, Gray and Green)*, 1991

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 42/125 in pencil (there were also 25 artist's proofs), published by Editions Jean Fournier and Editions de la Différence, Paris, unframed.

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

Estimate \$2,000-3,000



244



245

**JOAN MITCHELL** 1925-1992*Sunflower I*, 1972

Etching in colors, on Arches paper, with full margins, signed and numbered 27/50 in pencil (there were also proofs), published by Maeght, Paris, framed.

I. 7 x 4½ in. (17.8 x 10.5 cm)

S. 19½ x 15½ in. (49.5 x 39.4 cm)

Estimate \$800-1,200

246

**MARYLYN DINTENFASS** b. 1942*Greenwich Series #1; and Greenwich Series #9*, 2001

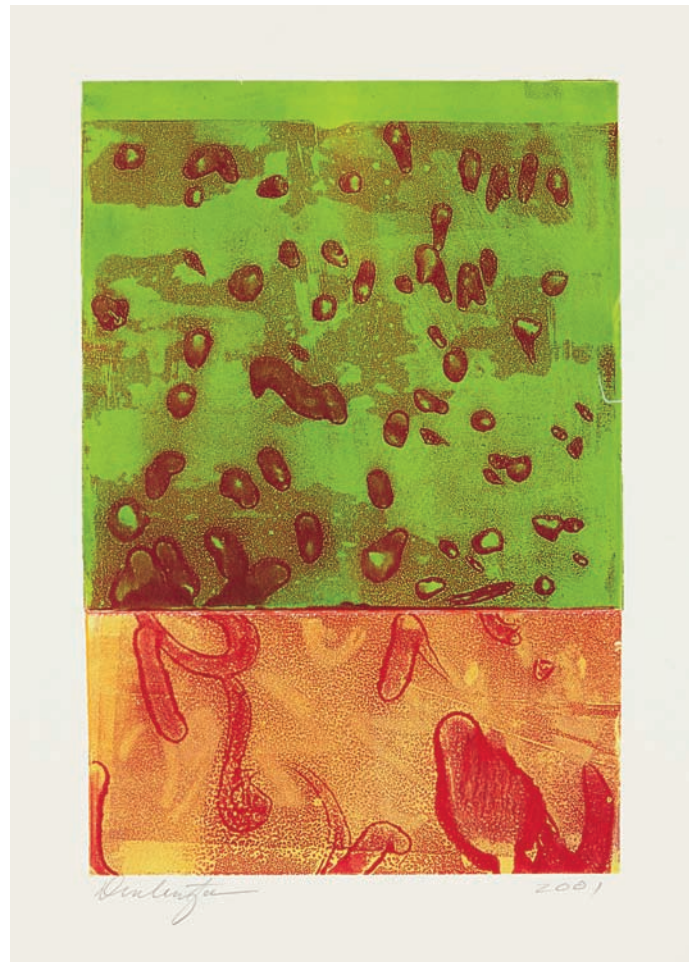
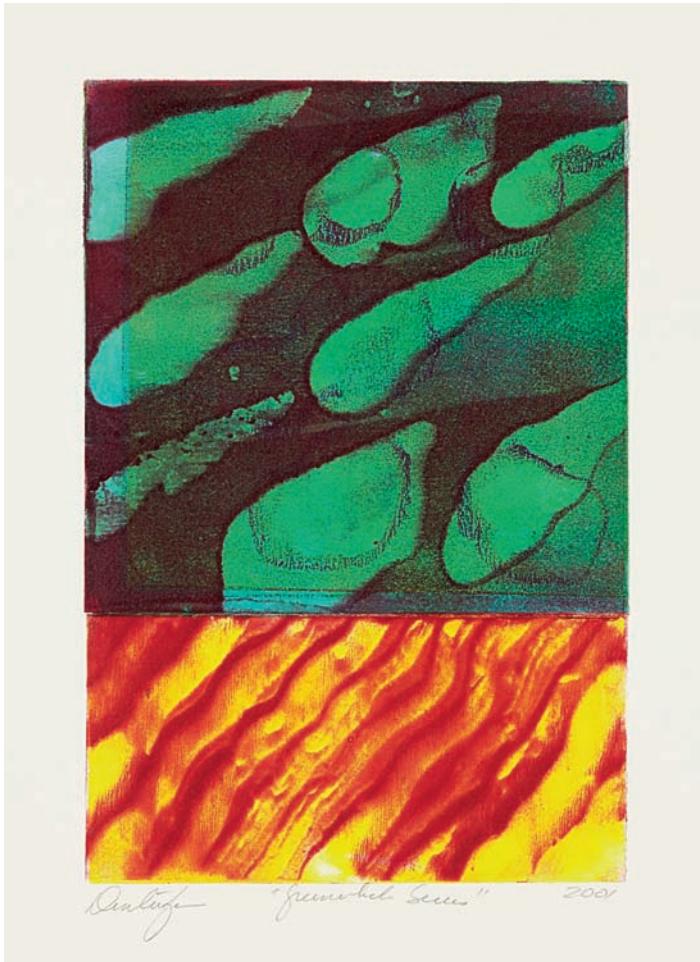
Two oil monotypes in colors, on Arches paper, with full margins, both signed, dated '2001' and one titled in pencil, both framed.

both I. 11 x 7¾ in. (27.9 x 18.7 cm)

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

Estimate \$3,000-5,000





## 247

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

Lithograph, on Arches paper, with full margins, signed, titled, dated '1962' and annotated 'artist proof' in pencil (one of an unknown number of artist's proofs, the edition was 85), published by Rock-Hill-Uris, Inc., New York, unframed.

I. 14¾ x 19¼ in. (37.5 x 48.9 cm)

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

Estimate \$3,000-5,000

## 248

**LEE KRASNER** 1908-1984*Free Space*, 1975

Screenprint in colors with collage, on wove paper, the full sheet, signed and numbered 'XI/L' in pencil (from the deluxe edition, there was also a regular edition of 175), published by Transworld Art, New York (with their inkstamp on the reverse), unframed.

S. 19¾ x 26 in. (49.2 x 66 cm)

Estimate \$1,500-2,500





249

**ROBERT MOTHERWELL** 1915-1991*On the Wing*, 1984

Lithograph with embossing in colors and collage of black German etching paper, on Arches Cover paper, the full sheet, signed and numbered 30/70 in pencil (there were also 20 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

S. 46½ x 30½ in. (118.1 x 77.5 cm)

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

250

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

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

Etching in colors with carborundum, on Whatman paper, with full margins, signed with initials and numbered 12/30 in pencil (there were also 7 artist's proofs), published by the artist and released by Waddington Graphics Ltd., London (with their blindstamps), framed.

I. 11¾ x 15¾ in. (29.8 x 40 cm)

S. 21¼ x 25 in. (54 x 63.5 cm)

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

**LITERATURE**

Siri Engberg and Joan Banach 515







251

**ROBERT MOTHERWELL** 1915-1991*Bloomsday*, 1982

Etching and aquatint in colors, on German Etching paper, with full margins, signed with initials and numbered 18/31 in black ink (there were also 10 artist's proofs in Roman numerals), published by the artist and released by Petersburg Press, London and New York, with the artist's copyright blindstamp, framed.

I. 21½ x 27½ in. (54.6 x 69.9 cm)

S. 29½ x 34½ in. (74.9 x 87.6 cm)

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

Siri Engberg and Joan Banach 291

252



252

**ROBERT MOTHERWELL** 1915-1991*Black Concentrated; and Calligraphy I*, 1983 and 1989

Two lithographs, on Tyler Graphics TGL handmade (with the Tyler Graphics watermark) and Somerset paper, with full margins, both signed and numbered 6/98 and 8/50 respectively in pencil (there were also 14 and 16 artist's proofs respectively), both published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

black I. 11 x 19¾ in. (27.9 x 49.2 cm)

black S. 15 x 37¾ in. (38.1 x 95.9 cm)

calligraphy I. 48½ x 33 in. (123.2 x 83.8 cm)

calligraphy S. 54 x 40 in. (137.2 x 101.6 cm)

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

Siri Engberg and Joan Banach 312 and 490





253

**HOWARD HODGKIN** b. 1932*Two's Company (a); and Two's Company (b)*, 2002-03

Two etching and aquatints in colors with hand-coloring and carborundum, on Somerset paper, the full sheets, signed with initials, dated '2003' and numbered 20/40 and 25/40 in pencil (the complete series of four was printed in an edition of 80, numbered 40 in Arabic and 40 in Roman numerals, each color combination in editions of 20 and 4 artist's proofs), co-published by Elton John AIDS Foundation and Alan Cristea Gallery, London, both unframed.

both S. 14¾ x 18¼ in. (37.5 x 46.4 cm)

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

**LITERATURE**

Liesbeth Heenk 118

254



254

**HOWARD HODGKIN** b. 1932*The Sky's the Limit*, 2003

Screenprint in colors, on wove paper, with full margins, signed with initials, dated '2003' and numbered 46/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, unframed.

I. 32½ x 36¼ in. (81.6 x 92.1 cm)

S. 25½ x 30½ in. (63.8 x 76.5 cm)

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

**LITERATURE**

Charles Riley p. 195



255

255

**HOWARD HODGKIN** b. 1932*Lotus*, 1980

Screenprint in colors with embossing, on Velin Arches paper, with full margins, signed, dated '80' and numbered 'A/P' in pencil (one of 15 artist's proofs, the edition was 100), published by Bernard Jacobson Ltd., London, unframed.

I. 29 x 36 in. (73.7 x 91.4 cm)

S. 31¼ x 41¾ in. (79.4 x 106 cm)

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

**LITERATURE**

Liesbeth Heenk p. 222



256



256

**HOWARD HODGKIN** b. 1932*Artist and Model (in green and yellow)*, 1980

Etching with hand-coloring, on Stoneridge Etching paper, the full sheet, signed, dated '1980' and numbered 63/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed.

S. 32¼ x 40¾ in. (81.9 x 103.5 cm)

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

**LITERATURE**

Liesbeth Heenck 60

257

257

**HOWARD HODGKIN** b. 1932*Late Afternoon in the Museum of Modern Art*, 1979

Etching, on buff Rives BFK paper, the full sheet, signed, dated '79' and numbered 56/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed.

S. 29¾ x 39 in. (74.6 x 99.1 cm)

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

**LITERATURE**

Liesbeth Heenk 50







258

**FRANK STELLA** b. 1936*The Symphony*, 1990

Lithograph and screenprint in colors, on Saunders paper, the full sheet, signed, dated '90' and numbered 151/175 in pencil (there were also 20 artist's proofs), published by Tyler Graphics, Ltd., Mt. Kisco, New York (with their blindstamp), framed.

S. 81 x 40 in. (205.7 x 101.6 cm)

Estimate \$6,000-9,000

259

**FRANK STELLA** b. 1936*Hark!, from the Wave II*, 1988

Screenprint with lithograph and linocut in colors with hand-coloring and collage, on T.H. Sanders paper, the full sheet, signed, dated '88' and numbered 4/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.

S. 73½ x 52½ in. (186.7 x 133.4 cm)

Estimate \$7,000-10,000





260

260

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

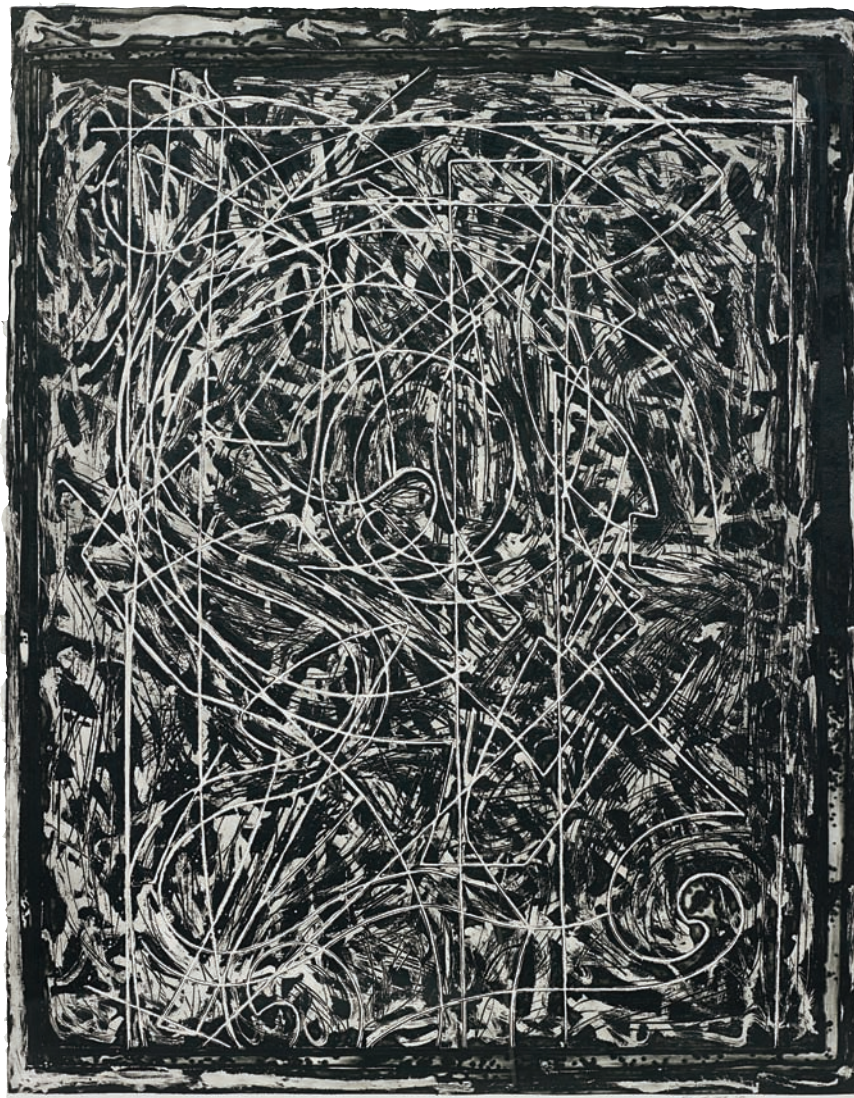
**FRANK STELLA** b. 1936*Talledega Three I*, 1982

Etching, on TGL Handmade paper, the full sheet, signed, dated '82' and numbered 30/30 in pencil (there were also 10 artist's proofs), published by Tyler Graphics Ltd., Mt. Kisco, New York (with their blindstamp), framed.  
S. 66¼ x 51¾ in. (168.3 x 130.5 cm)

Estimate \$6,000-8,000

**LITERATURE**

Richard Axsom 135



261



261

**FRANK STELLA** b. 1936

*One Small Goat Papa Bought for Two Zuzim, plate 1, from Illustrations after El Lissitzky's Had Gadya*, 1984

Lithograph, linocut and screenprint in colors with hand-coloring and collage, on wove paper, the full sheet, signed, dated '84' and numbered 32/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.  
S. 52¼ x 51¼ in. (132.7 x 130.2 cm)

Estimate \$5,000-7,000





262

**DONALD BAECHLER** b. 1956*Chocolate Cone*, 2007

Screenprint in colors, on wove paper, the full sheet, signed, dated '2007' and numbered 48/69 in pencil (there were also 15 artist's proofs), published by Pace Editions, Inc., New York, framed.

S. 57¾ x 40½ in. (146.7 x 102.9 cm)

Estimate \$3,000-4,000

263



263

**DONALD BAECHLER** b. 1956*Colorful Ball*, 2011

Screenprint in colors, on wove paper, the full sheet, signed, dated '2011' and numbered 26/60 in pencil (there were also 15 artist's proofs), published by Pace Editions, Inc., New York, framed.

S. 52 x 40 in. (132.1 x 101.6 cm)

Estimate \$3,000-4,000





264

**DONALD BAECHLER** b. 1956*Cone (A Feat of Strength); and Camouflage Sandwich (Cross Examination)*, 2000

Two screenprints in colors, on wove paper, the full sheets, both signed, dated '00' and numbered 'PP 1/3' in pencil (a printer's proof, the edition was 60 and 15 artist's proofs), published by Pace Editions, Inc., New York, both framed.

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

Estimate \$2,000-3,000

265

PROPERTY FROM A PRIVATE COLLECTION

**DONALD BAECHLER** b. 1956*No Need to Shout*, 2007

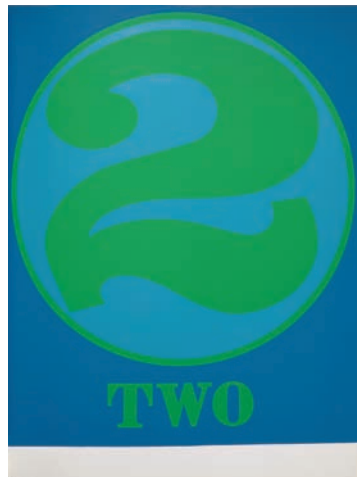
Screenprint in colors with flocking, on 4-ply Museum Board, the full sheet, signed, dated '2007' and numbered 22/50 in pencil (there were also 8 artist's proofs), published by Lococo Fine Art, St. Louis, framed.

S. 58 x 58 in. (147.3 x 147.3 cm)

Estimate \$2,500-3,500

265





266

**ROBERT INDIANA** b. 1928

*Numbers*, 1968

The complete sets of 10 screenprints in colors, on wove paper, the full sheets (bound as issued), signed by the artist and poet and numbered 167 of 275 in pencil on the colophon, published by Edition Domberger, Stuttgart and Galeria Schmela, Düsseldorf, with original cardboard covers and a brown paper dust-cover.

25½ x 19½ in. (64.8 x 49.8 cm)

Estimate \$8,000-12,000

**LITERATURE**

Susan Sheehan 56



267

**ROBERT INDIANA** b. 1928*Zinnia*, from *Garden of Love*, 1982

Screenprint in colors, on Fabriano paper, with full margins, signed, titled, dated '82' and numbered 47/100 in pencil (there were also 15 artist's proofs), published by Prestige Art Ltd., Mamaroneck, New York, framed.

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

S. 26 $\frac{5}{8}$  x 26 $\frac{5}{8}$  in. (67.6 x 67.6 cm)

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

**LITERATURE**

Susan Sheehan 128

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268

**ROBERT INDIANA** b. 1928*Zero*, from *Numbers*, 1968

Screenprint in colors, on wove paper, the full sheet (lower edge slightly irregularly trimmed), signed, dated '68' and numbered 123/125 in pencil, co-published by Edition Domberger, Stuttgart and Galeria Schmela, Düsseldorf, framed.

S. 25 $\frac{1}{8}$  x 19 $\frac{5}{8}$  in. (63.8 x 49.8 cm)

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

**LITERATURE**

Susan Sheehan 55



269

**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 97/100 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, framed.

I. 32 $\frac{3}{8}$  x 23 $\frac{3}{4}$  in. (82.2 x 60.3 cm)

S. 40 $\frac{3}{8}$  x 31 $\frac{3}{4}$  in. (102.6 x 80.6 cm)

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

**LITERATURE**

Mary Lee Corlett 134

270

270

**ANDY WARHOL** 1928-1987*Untitled 12, from For Meyer Schapiro, 1974*

Screenprint, on Arches paper, with full margins, signed, dated '74' and numbered 'AP 10/13' in black ink on the reverse (an artist's proof, the edition was 100), published by the Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, framed.

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

S. 29 $\frac{3}{4}$  x 22 in. (75.6 x 55.9 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 120







271

**ANDY WARHOL** 1928-1987

*Fish*, 1983

Screenprint in colors, on silk scarf, with full margins, signed 'to trev love Andy Warhol' and dated '83' in black ink, this print was not a formal edition but intended as holiday gifts, unframed.

I. 24 x 27½ in. (61 x 69.9 cm)

S. 36¾ x 35¼ in. (93.3 x 89.5 cm)

Estimate \$10,000-15,000

**PROVENANCE**

Gift of the artist

**LITERATURE**

Frayda Feldman and Jörg Schellmann.40



272

272

**ANDY WARHOL** 1928-1987*Holy Cats by Andy Warhol's Mother* book, 1954

Artist's book comprised of twenty offset lithographs, on colored wove paper (bound as issued), from the edition of unknown size, with paper covered hardcover with offset lithograph and hand-coloring on the front.

9 x 6 in (22.9 x 15.2 cm)

Estimate \$4,000-6,000

**PROVENANCE**

Gift of the artist to the present owner, New York, circa 1957



273



273

THIS LOT IS SOLD WITH NO RESERVE

**BERT STERN** 1930-2013*Marilyn Monroe*, 1973

Screenprint, on silver foil mounted to wove paper, with full margins, signed and numbered 9/100 in black ink (there were also artist's proofs), framed.

I. 30 x 30¼ in. (76.2 x 76.8 cm)

S. 35½ x 35½ in. (90.5 x 90.5 cm)

Estimate \$800-1,200 •



274

**ANDY WARHOL** 1928-1987

*Beauty is Shoe, Shoe Beauty...; and Any one for Shoes?, from A La Recherche du Shoe Perdu, circa 1955*

Two offset lithographs with hand-coloring, on wove paper, with full margins, both framed.

any one I. 5½ x 8¾ in. (13 x 22.2 cm)

any one S. 9½ x 13½ in. (24.4 x 34.6 cm)

beauty I. 3 x 7 in. (7.6 x 17.8 cm)

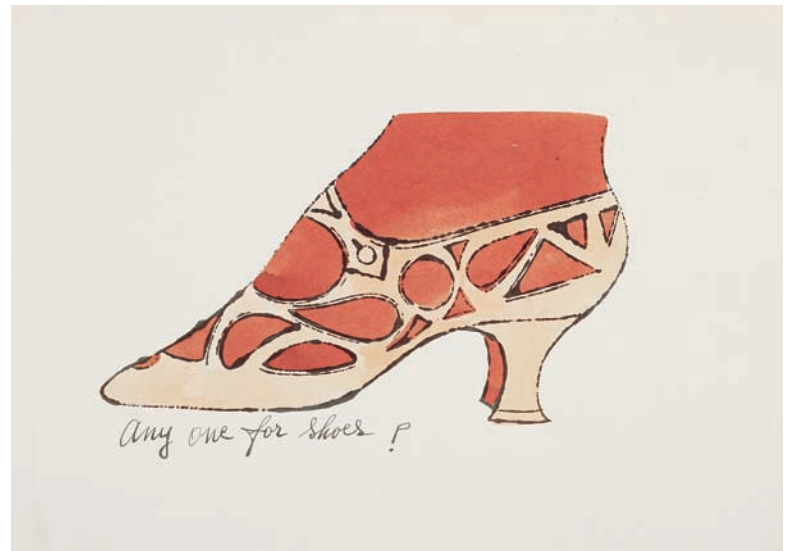
beauty S. 9½ x 13½ in. (24.4 x 34.6 cm)

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

**LITERATURE**

Frayda Feldman and Jörg Schellmann 71B and 73B

274



275



275

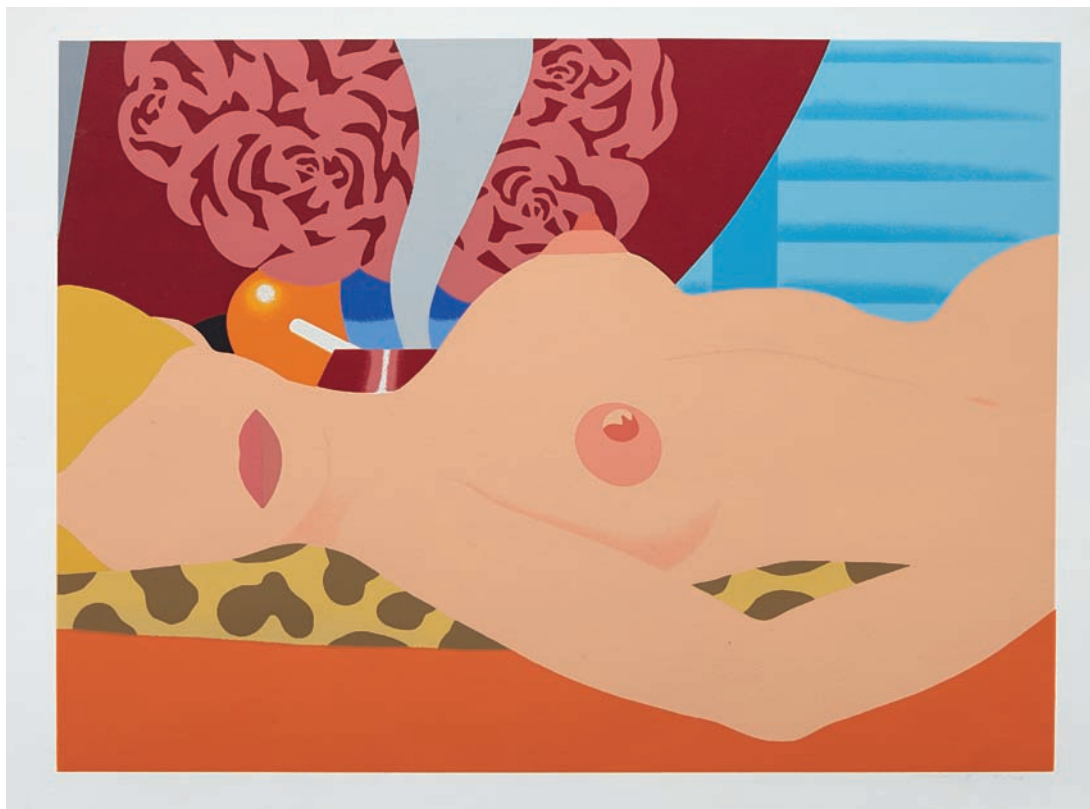
**ROY LICHTENSTEIN** 1923-1997

*Salute to Airmail, 1968*

Chrome multiple, mounted to pedestal (as issued), incised with initials and numbered 14/50 (there were also 6 artist's proofs, edition numbers 35-50 were cast in 1986 by the artist and James Goodman Gallery), published by International Collectors Society, New York.

5½ x 3¾ x 1½ in. (14 x 9.8 x 3.8 cm)

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



276

**TOM WESSELMANN** 1931-2004*Nude (For SEDFRE)*, 1969

Screenprint in colors, on Strathmore paper, with full margins, signed, dated '69' and numbered 87/100 in pencil (there were no artist's proofs), published by Chiron Press, New York, framed.

I. 16¾ x 23 in. (42.5 x 58.4 cm)

S. 23 x 29 in. (58.4 x 73.7 cm)

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

277

**TOM WESSELMANN** 1931-2004*Cut-Out Nude*, from *11 Pop Artists, Volume I*, 1965

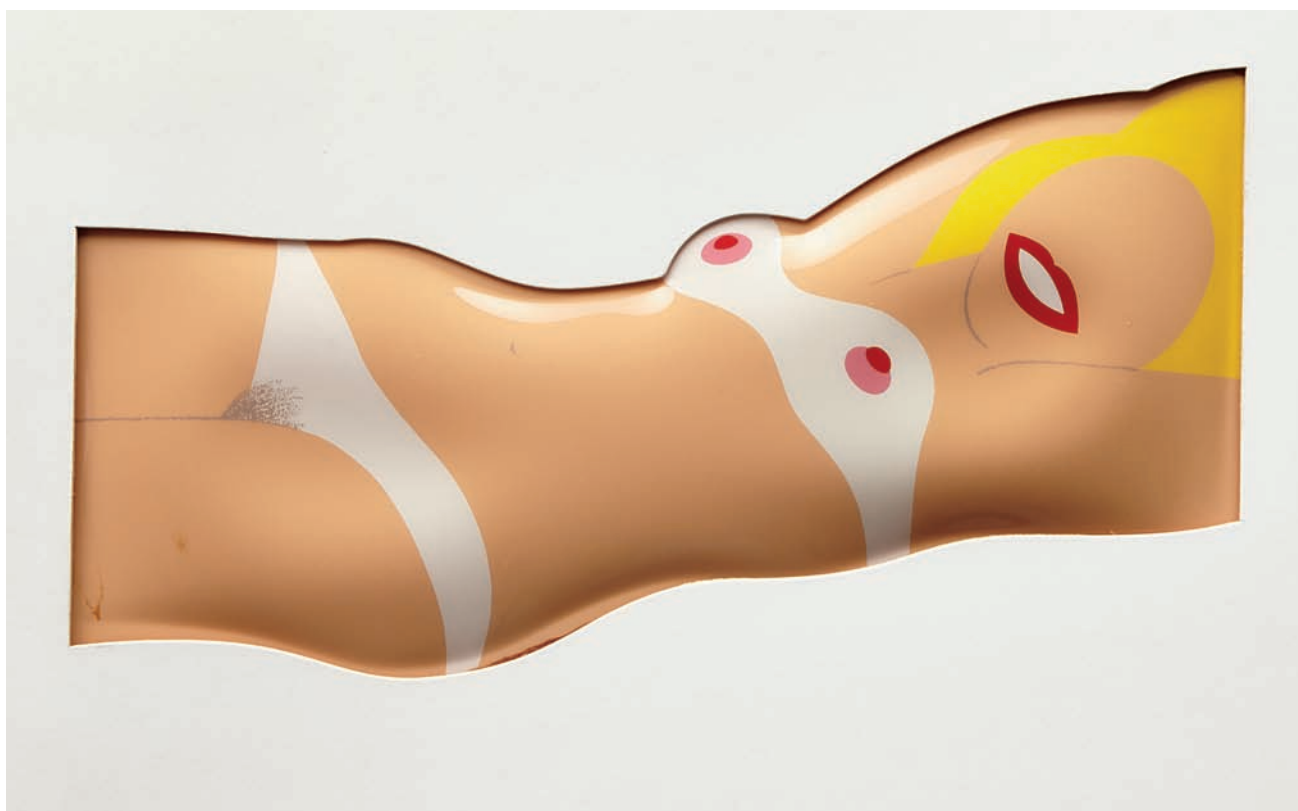
Screenprint in colors, on formed vinyl with die-cut mat, signed and numbered 68/200 in pencil (there were also 50 artist's proofs), published by Original Editions, New York, framed.

vinyl image 8 x 16 in. (20.3 x 40.6 cm)

overall 20 x 23¾ in. (50.8 x 60.3 cm)

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

277





278

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

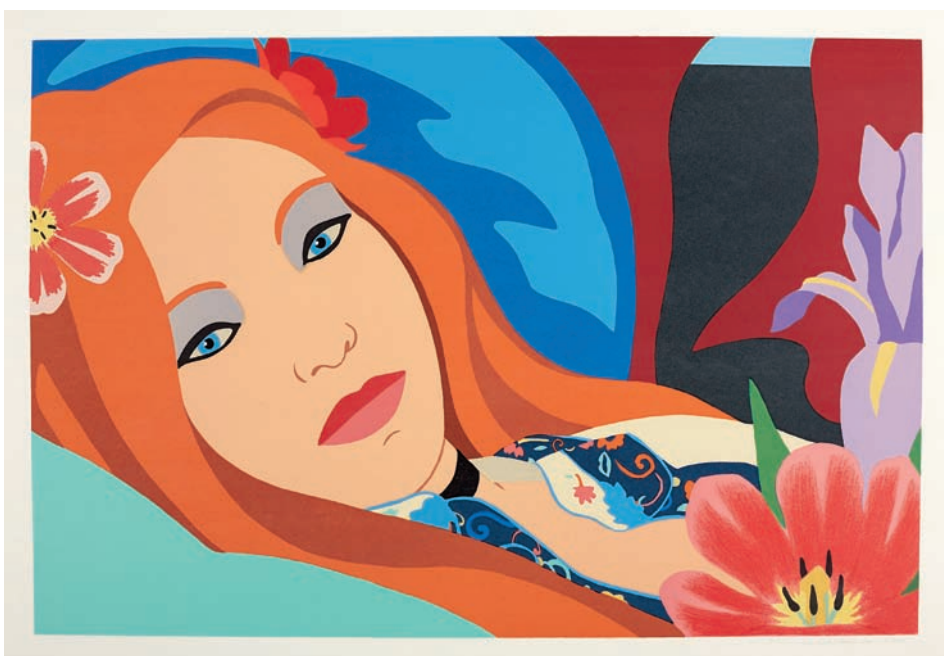
Lithograph in colors, on Somerset paper, with full margins, signed, dated '82' and numbered 131/250 in pencil (there were also 25 artist's proofs), co-published by Metropolitan Opera Association and Circle Fine Art, New York (with their ink and blindstamps), framed.

I. 16 $\frac{5}{8}$  x 24 $\frac{3}{4}$  in. (42.2 x 62.9 cm)

S. 22 x 29 $\frac{3}{4}$  in. (55.9 x 75.6 cm)

Estimate \$4,000-6,000

278



279



279

**TOM WESSELMANN** 1931-2004*Blonde Vivienne: three service plates, 1988-90*

Three service plates printed in colors, published by Rosenthal, Germany, contained in the original silver paper-covered cardboard boxes.

all diameter 12 $\frac{1}{4}$  in. (31.1 cm)

Estimate \$1,500-2,500

280

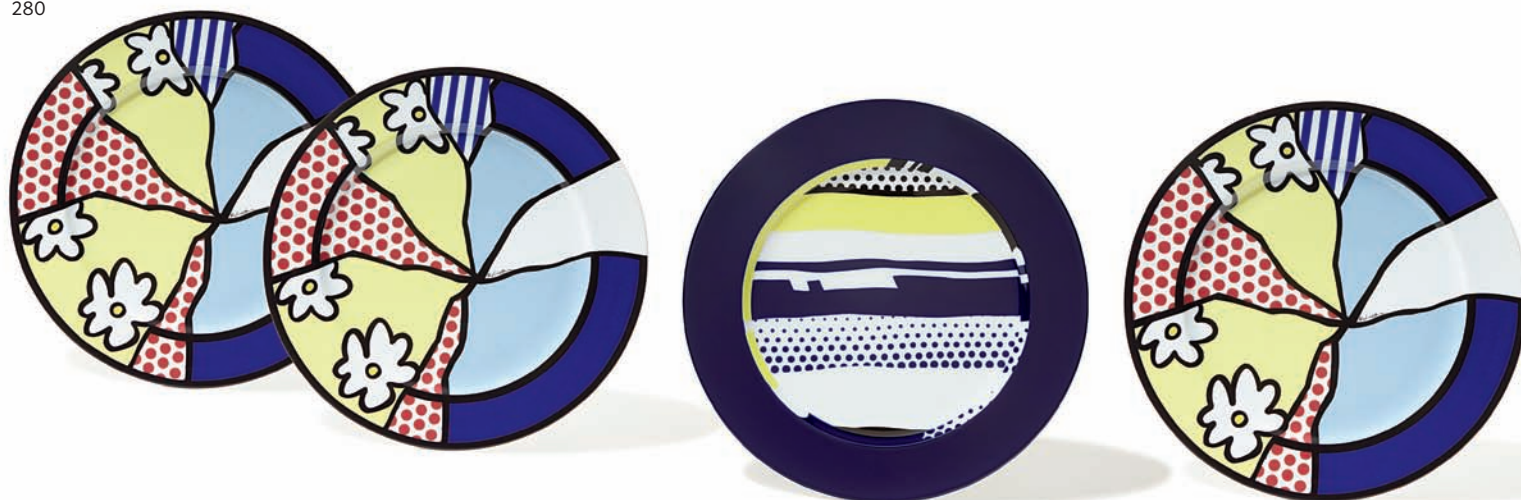
**ROY LICHTENSTEIN** 1923-1997*Water Lilies: three service plates; and Abstract: one service plate, 1990*

Four glazed porcelain plates, variously numbered from the edition of 3000 on the underside, published by Rosenthal, Germany, each contained in original gray boxes.

all diameter 12 $\frac{1}{4}$  in. (31.1 cm)

Estimate \$1,500-2,500

280







281

**CLAES OLDENBURG** b. 1929*Tea Pot, 1975*

Lithograph, on beige Balinese handmade paper mounted to brown Mori Japanese paper, with full margins, signed, dated '75-76' and numbered 'H.C. 2/12' in pencil (an hors commerce, the edition was 34 and 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 11¾ x 15¾ in. (29.8 x 40 cm)

overall S. 18¼ x 26 in. (46.4 x 66 cm)

Estimate \$4,000-6,000

**LITERATURE**

Esther Sparks 1; Richard Axsom and David Platzker 129

282

**CLAES OLDENBURG** b. 1929*Miniature Soft Drum Set, 1969*

The complete set of nine sewn screenprinted elements on canvas, some with washline, wood, plastic buttons, rope, metal eye screws and spray enamel, with wood base covered with screenprinted paper in colors, signed with initials and numbered 29/200 in black ink on the bass drum (slightly faded, there were also 18 or 26 artist's proofs), published by Multiples, New York (with their copyright stamp on the underside of the base). dimensions variable

Estimate \$2,500-3,500

**LITERATURE**

Richard Axsom and David Platzker 61







## 283

**ALEX KATZ** b. 1927

*Good Afternoon 2 (Gray Rowboat)*, 1975

Lithograph in colors, on Arches Cover paper, the full sheet, signed and numbered 'AP 17/30' in pencil (an artist's proof, the edition was 100), co-published by Marlborough Graphics, Inc., New York and the Trenton City Museum, Trenton, New Jersey, unframed.

S. 27 $\frac{3}{8}$  x 35 $\frac{7}{8}$  in. (69.5 x 91.1 cm)

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

**LITERATURE**

Klaus Albrecht Schröder 80

## 284

**ALEX KATZ** b. 1927

*Black Scarf*, 1996

Screenprint in colors, on Arches paper, the full sheet, signed and numbered 57/75 in pencil (there were also 14 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, unframed.

S. 46 $\frac{1}{4}$  x 30 $\frac{3}{4}$  in. (117.5 x 78.1 cm)

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

**LITERATURE**

Klaus Albrecht Schröder 299



**CHUCK CLOSE** b. 1940*Robert/Manipulated, 1982*

Handmade pressed paper pulp in grays, with full margins, signed, dated '1982' and numbered 13/25 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 25¼ x 19½ in. (64.1 x 49.5 cm)

S. 33¼ x 26¼ in. (84.5 x 66.7 cm)

Estimate \$5,000-7,000

**CHUCK CLOSE** b. 1940*Phil, 1991*

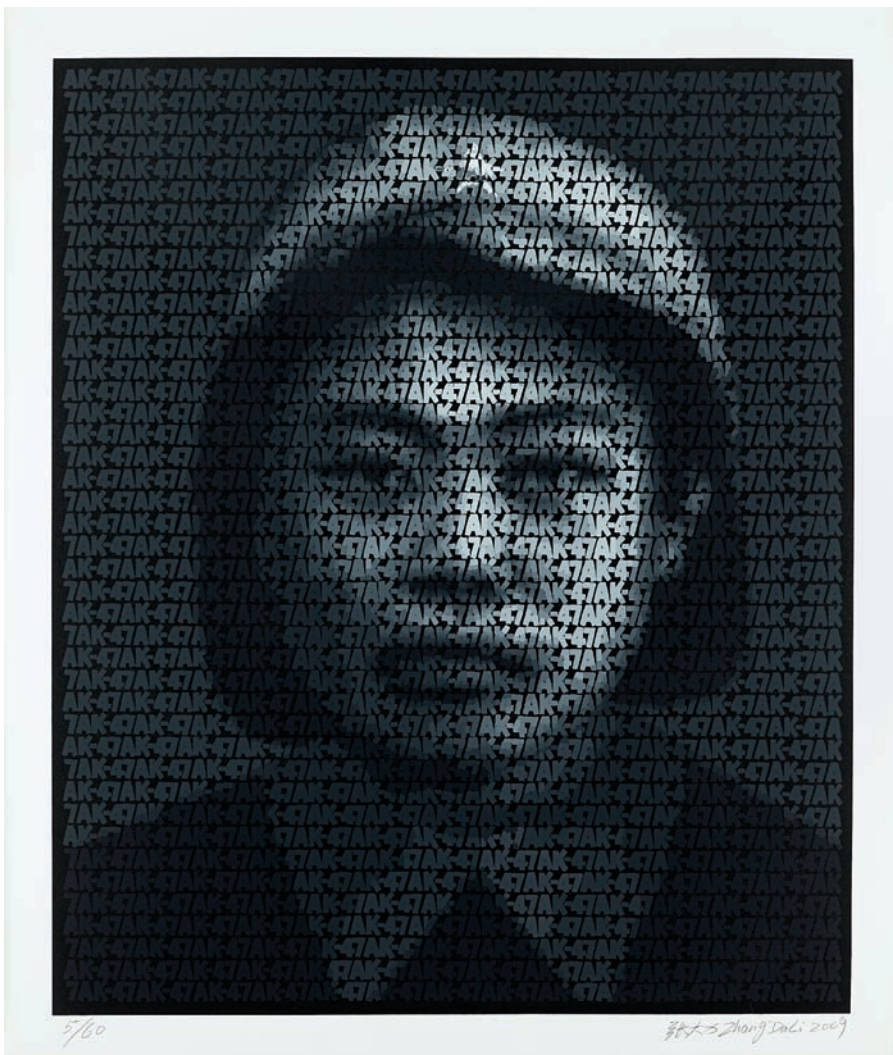
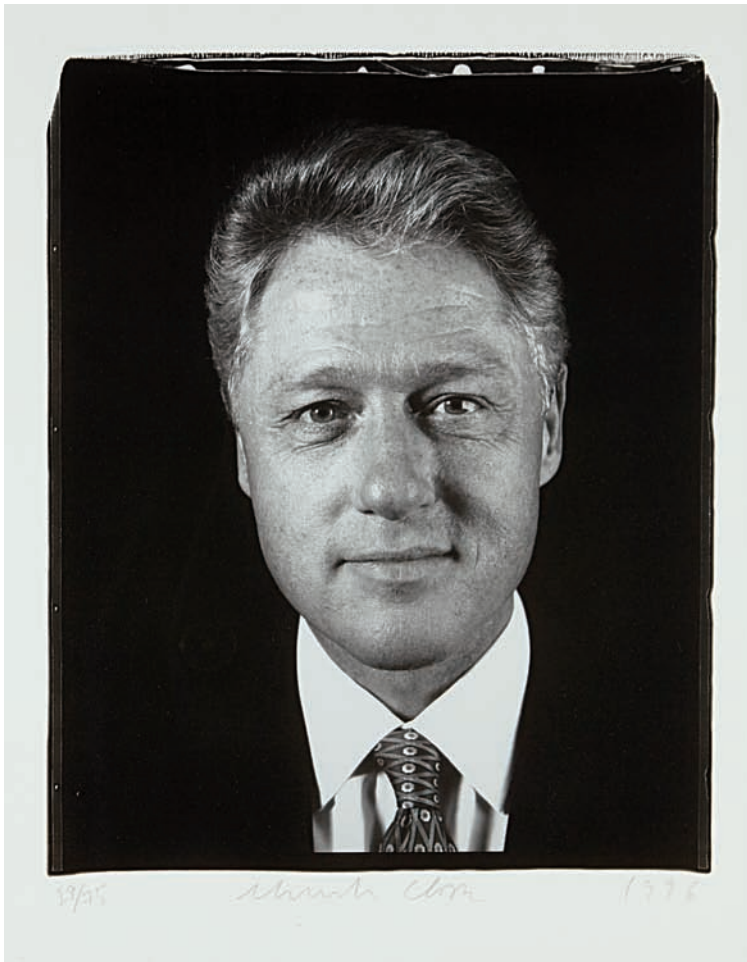
Silk tapestry, with full margins, signed, dated '1991' and inscribed 'For Bob, with thanks, Chuck' in black ink, presumably aside from the edition of 50, published by A/D Gallery, New York, framed.

I. 45 x 33 in. (114.3 x 83.8 cm)

S. 51 x 39 in. (129.5 x 99.1 cm)

Estimate \$2,000-3,000





## 287

**CHUCK CLOSE** b. 1940*Untitled (President Clinton) Diptych, from Freedom of Expression, 1996*

The complete set of two digital iris prints, on Somerset paper, with full margins, both signed, dated '1996' and numbered 29/75 in pencil, published by the People for the American Way Foundation, Washington D.C., both framed.

frontal I. 23¾ x 19¾ in. (60.3 x 50.2 cm)  
 frontal S. 30½ x 23¼ in. (76.5 x 59.1 cm)  
 profile I. 23½ x 19 in. (59.7 x 48.3 cm)  
 profile S. 30½ x 23¼ in. (76.5 x 59.1 cm)

Estimate \$4,000-6,000

## 288

**ZHANG DALI** b. 1963

AK-47, 2009

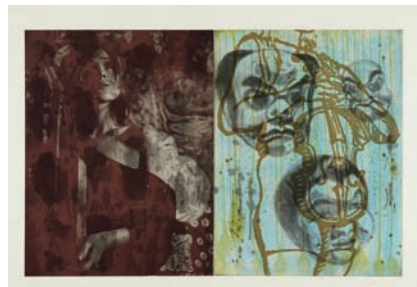
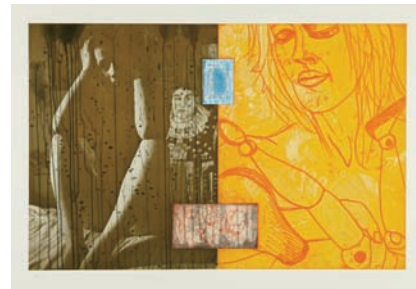
Screenprint in colors, on wove paper, with full margins, signed, dated '2009' and numbered 5/60 in pencil (there were also 20 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 48 x 40 in. (121.9 x 101.6 cm)

S. 54½ x 46¾ in. (138.4 x 118.7 cm)

Estimate \$2,000-3,000





## 289

**DAVID SALLE** b. 1938

*Canfield Hatfield Suite*, 1989

The complete set of nine aquatints with photo-etching in colors, on Somerset paper, with full margins, all signed, dated '1989' and numbered 9/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, all unframed.

two I. 23¾ x 17¾ in. (60.3 x 45.1 cm)

two S. 32½ x 25½ in. (82.9 x 65.7 cm)

seven I. 23¾ x 36¼ in. (60.3 x 92.1 cm)

seven S. 30½ x 44 in. (77.5 x 111.8 cm)

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



## 290

**FRANCESCO CLEMENTE** b. 1952

*I*, 1982

Woodcut in colors, on Kozo paper, with full margins, signed and numbered 15/100 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, unframed.

I. 14 x 20 in. (35.6 x 50.8 cm)

S. 16½ x 22¾ in. (42.2 x 56.8 cm)

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



291

**FRANCESCO CLEMENTE** b. 1952*Self-Portrait with Lemon Heart*, 2008

Woodcut in colors, on wove paper, the full sheet, signed and numbered 34/51 in pencil (there were also 12 artist's proofs), published by Pace Editions, Inc., New York, framed.

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

Estimate \$2,500-3,500

291



292

**JULIAN SCHNABEL** b. 1951*Gothic Run Riot*; and *Billy's First Portrait of God*, 1990

Two photo-lithograph, woodcut, etching and screenprints in colors, on wove paper, the full sheet, both signed by the artist and Jean Kallina, dated '90' and numbered 'AP 5/10' in pencil (an artist's proof, the edition was 35), published by Pace Editions, Inc., New York, both framed.

gothic S. 68 x 55 in. (172.7 x 139.7 cm)

billy's S. 67 x 57 in. (170.2 x 144.8 cm)

Estimate \$3,000-5,000

292





293



293

**DEBORAH KASS** b. 1952*OY; and YO*, 2011

Two screenprints in colors, on 4-ply Museum Board, the full sheets, both signed, dated '11' and numbered 18/50 in pencil on the reverse (there were also 8 artist's proofs), published by Lococo Fine Art, St. Louis, Missouri, both framed. both S. 21½ x 20 in. (54.6 x 50.8 cm)

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

294

294

**PAUL MORRISON** b. 1966*Rhexia*, 2011

Linocut, on wove paper, the full sheet, signed, dated '2011' and numbered 24/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed. S. 38¾ x 50 in. (97.5 x 127 cm)

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

295



295

**ANISH KAPOOR** b. 1954*Les objets d'artistes: A Vase*, 1993

The complete three part vase consisting of two blue frosted-glass vessels and one terra cotta base, with accompanying booklet, incised '©ANISH KAPOOR 1993 BELGIUM' on the underside of the terra cotta base, from the edition of unlimited size, published by Slegten & Toegemann, Brussels, contained in the original cardboard box.

without base 11 x 5½ x 5½ in. (27.9 x 14 x 14 cm)

with base 5½ x 9 x 8 in. (14 x 22.9 x 20.3 cm)

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

The symbolic language of the vessel is an essential theme of Anish Kapoor's work. A juxtaposition of opposites, masculine and feminine, full and empty, each evoking its inevitable complementarity. Void, a place where everything is possible. Clay, that which gives form.



296

**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 I. various sizes

all S. 11½ x 8¾ in. (29.2 x 21.3 cm)

Estimate \$3,000-5,000

296



297



297

THIS LOT IS SOLD WITH NO RESERVE

**JONATHAN SELIGER** b. 1955

*Grove; and The Nice Price, 2000*

Two iris prints in colors (one with collage), on Strathmore paper, the full sheet and with full margins, both signed, one titled, both dated '2000', and numbered 12/16 and 13/16 respectively in pencil, published by Muse (X) Editions, Los Angeles, both framed.

nice I. 12¼ x 16½ in. (31.1 x 41 cm)

nice S. 19¼ x 23½ in. (48.9 x 58.7 cm)

grove S. 44 x 16 in. (111.8 x 40.6 cm)

Estimate \$1,000-1,500 •





298

**JEFF KOONS** b. 1955*Puppy Vase, 1998*

Glazed white ceramic vase, with incised signature, dated '98' and stamp numbered 931/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), contained in 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

299

**JEFF KOONS** b. 1955*Donkey (Colored), 1999*

Grano-lithograph in colors, on Velin paper, with full margins, signed, dated '99' and numbered 87/99 in pencil (there were also 20 artist's proofs), published by Edition Schellmann, New York and Munich, unframed.

I. 29½ x 22 in. (74.9 x 55.9 cm)

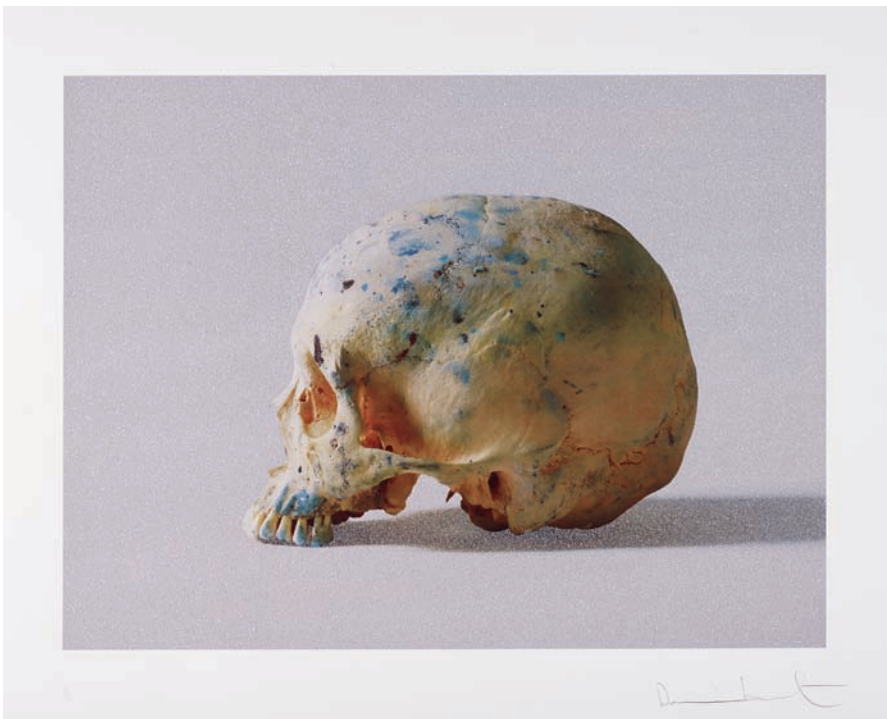
S. 35½ x 27¾ in. (90.5 x 69.5 cm)

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

299







300

**KEITH HARING** 1958-1990*Untitled, 1986*

Lithograph in colors, on wove paper, with full margins, signed, dated '86' and numbered 'PP 2/4' in pencil (a printer's proof, the edition was 38), framed.

I. 19½ x 26¼ in. (49.5 x 66.7 cm)

S. 24 x 32 in. (61 x 81.3 cm)

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

**LITERATURE**

Klaus Littmann, p. 62

301

**DAMIEN HIRST** b. 1965*Studio Half Skull, Half Face (with diamond dust), 2009*

Screenprint in colors with diamond dust, on Somerset paper, with full margins, signed and numbered 17/75 in pencil (there were also 7 artist's proofs), co-published by Other Criteria and Paul Stolper, London, unframed.

I. 27½ x 36½ in. (68.9 x 91.8 cm)

S. 34½ x 43 in. (87.9 x 109.2 cm)

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



302

**DAMIEN HIRST** b. 1965*Doxylamine*, 2007

Etching and aquatint in colors, on Hahnemühle etching paper, with full margins, signed on the front and numbered 'AP' in pencil on the reverse (one of 15 artist's proofs, the edition was 75), published by The Paragon Press, London, framed.

I. 14 $\frac{7}{8}$  x 22 $\frac{7}{8}$  in. (37.8 x 58.1 cm)S. 29 $\frac{3}{4}$  x 36 $\frac{3}{4}$  in. (75.6 x 93.3 cm)

Estimate \$6,000-8,000

303

**DAMIEN HIRST** b. 1965*Six Pills (Large)*, 2005

Inkjet print in colors, on heavy wove paper, with full margins, signed and numbered 27/75 in pencil (there were also 5 artist's proofs), published by Other Criteria, London (with their blindstamp), unframed.

I. 19 $\frac{7}{8}$  x 26 $\frac{5}{8}$  in. (50.5 x 67.6 cm)S. 26 $\frac{3}{4}$  x 32 $\frac{1}{2}$  in. (67.9 x 82.6 cm)

Estimate \$4,000-6,000

303





304

**DAMIEN HIRST** b. 1965*Burgundy/Chilli Red, from The Souls III, 2010*

Foil-block print in colors, on Arches 88 Archival paper, with full margins, signed and numbered 9/15 in pencil (there were also 5 artist's proofs), co-published by Paul Stolper and Other Criteria, London, unframed.

I. 13½ x 14¼ in. (34.3 x 36.2 cm)

S. 28¼ x 20 in. (71.8 x 50.8 cm)

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

304



305



305

**DAMIEN HIRST** b. 1965*Cephalothin, 2007*

Etching and aquatint in colors, on Hahnemühle etching paper, with full margins, signed on the front and numbered 'AP' in pencil on the reverse (one of 15 artist's proofs, the edition was 75), published by The Paragon Press, London, framed.

diameter I. 21¾ in. (55.2 cm)

S. 39 x 34½ in. (99.1 x 87.6 cm)

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



306

**TAKASHI MURAKAMI** b. 1962

*Project KO<sup>2</sup> Perfect*, 1999

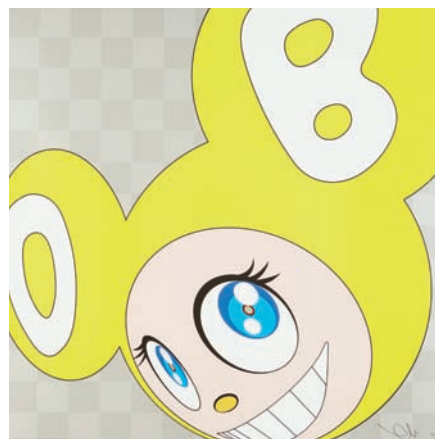
Plastic and wood model painted in colors, signed and numbered 27/200 in blue ink on the accompanying Certificate of Authenticity, master model made by BOME (Kaiyodo).  
including base 20<sup>7</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>2</sub> x 5<sup>3</sup>/<sub>4</sub> in. (53.2 x 21.5 x 14.5 cm)

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

Artwork ©1999 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



307



307

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*And Then x 6 Red; And Then x 6 (White: The Superflat Method, Blue and Yellow Ears); And Then x 727 (Ultramarine: GUNJO); DOB in Pure White Robe (Pink & Blue); and DOB in Pure White Robe (Navy & Vermillion), 2013*

Five offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 108/300, 152/300, 80/300, 12/300 and 85/300 respectively in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

all S. 19½ x 19½ in. (49.5 x 49.5 cm)

**Estimate \$5,000-7,000 •**

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308

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*Lotus Flower (Pink); and Lotus Flower White, 2008 and 2009*

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 117/300 and 134/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

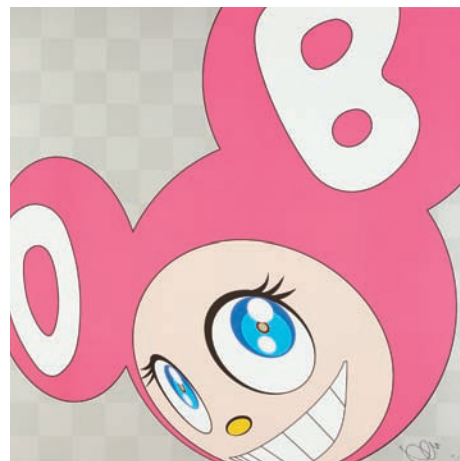
both diameter S. 27¾ in. (70.5 cm)

**Estimate \$1,500-2,500 •**

Artworks ©2008 and 2009 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

308





## 309

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*And then and then and then and then and then (Red); And then and then and then and then and then (Blue); And then and then and then and then and then (Pink); And then and then and then and then and then (Yellow); and And then and then and then and then and then (Aqua Blue), 1999*

Five offset lithographs, on smooth wove paper, the full sheets, all signed and numbered 117/300, 90/300, 17/300, 93/300, and 20/300 respectively in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all S. 26 $\frac{1}{2}$  x 26 $\frac{1}{2}$  in. (67.6 x 67.6 cm)

**Estimate \$5,000-7,000 •**

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## 310

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*Kansei Kōrin Red Stream; Kansei: Like The River's Flow; and Kansei: Abstraction, 2009 and 2010*

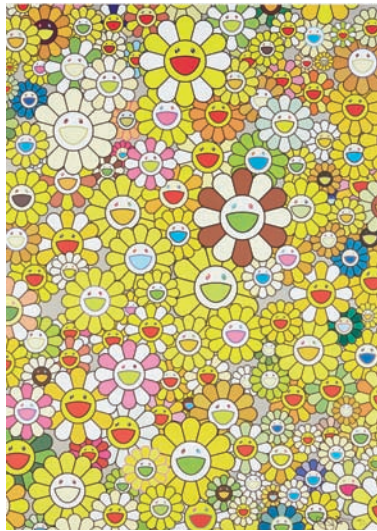
Three offset lithographs, on smooth wove paper, the full sheets, all signed and numbered 117/300, 152/300 and 137/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all diameter S. 27 $\frac{3}{4}$  in. (70.5 cm)

**Estimate \$2,000-3,000 •**

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## 311

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*An Homage to IKB 1957 C; An Homage to Mangold 1960 C; An Homage to Monopink 1960 C; and An Homage to Yves Klein, Multicolor C, 2012*

Four offset lithographs, on smooth wove paper, the full sheets, all signed and numbered 161/300, 148/300, 175/300 and 145/300 respectively in silver or black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.  
all S. 28 $\frac{7}{8}$  x 20 $\frac{3}{4}$  in. (73.3 x 52.7 cm)

**Estimate \$4,000-6,000 •**

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312



## 312

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*If I Could Reach That Field Of Flowers, I Would Die Happy; Open Your Hands Wide; Poporoke Forest; Flower Ball (3-D) Sequoia sempervirens; and Flowers Blooming in This World and the Land of Nirvana, 2010; 2011; and 2013*

Five offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 134/300, 173/300, 130/300, 154/300 and 45/300 respectively in silver or black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

open S. 30 x 36 in. (76.2 x 91.4 cm)

if i could S. 23 $\frac{1}{2}$  x 23 $\frac{1}{2}$  in. (59.7 x 59.7 cm)

flowers blooming S. 19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in. (49.8 x 49.8 cm)

poporoke S. 34 x 26 $\frac{5}{8}$  in. (86.4 x 67.6 cm)

flower ball S. 27 $\frac{3}{4}$  x 27 $\frac{3}{4}$  in. (70.5 x 70.5 cm)

**Estimate \$3,000-5,000 •**

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## EVENING & DAY EDITIONS

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## GUIDE FOR PROSPECTIVE BUYERS

### BUYING AT AUCTION

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

### CONDITIONS OF SALE

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

### BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

### 1 PRIOR TO AUCTION

#### Catalogue Subscriptions

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

#### Pre-Sale Estimates

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

#### Pre-Sale Estimates in Pounds Sterling and Euros

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

#### Catalogue Entries

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

#### Condition of Lots

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

#### Pre-Auction Viewing

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

#### Electrical and Mechanical Lots

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

### Symbol Key

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

#### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

#### Δ Property in Which Phillips Has an Ownership Interest

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

#### ● No Reserve

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

#### Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

### 2 BIDDING IN THE SALE

#### Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

#### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

#### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

#### Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com) (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

#### Absentee Bids

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



# PHILLIPS

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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.

**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 AFTER THE AUCTION**

**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

**Credit Cards**

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$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, Brazilian rosewood, 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. 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

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KEITH HARING *Totem*, 1988  
Sold for £134,500/\$203,095

DONALD JUDD *Untitled*, 1988  
Sold for £182,500/\$275,575

SIGMAR POLKE *Apparat, mit dem eine Kartoffel eine andere...*, 1969  
Sold for £74,500/\$112,495

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## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency

of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least \$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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online 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.

(h) 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

## 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank  
322 West 23rd Street, New York, NY 10011  
SWIFT Code: CITIUS33  
ABA Routing: 021 000 089  
For the account of Phillips  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee of 3.5% 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 US or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

### **12 DATA PROTECTION**

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

### **13 LIMITATION OF LIABILITY**

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

### **14 COPYRIGHT**

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

### **15 GENERAL**

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

### **16 LAW AND JURISDICTION**

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.



## AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

(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

21 April 2015 at 11am & 6pm

Day Session 21 April 2015 at 10am Lots 103-312

Evening Session 21 April 2015 at 6pm Lots 1-102

## VIEWING

11-21 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

## SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY030115 or Editions.

## ABSENTEE AND TELEPHONE BIDS

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August Uribe - 0926461

Sarah Krueger - 1460468

Henry Highley - 2008889

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Jean Bourbon

Kent Pell

Matthew Kroening

**Front and back cover** Ed Ruscha, *Cheese Mold Standard with Olive*, 1969, lot 67 (detail)

**Inside front cover** Brice Marden, *Suzhou I-IV*, 1998, lot 48 (details)

**Opposite title page Evening Sale** Richard Diebenkorn, *High Green, Version II*, 1992, lot 46 (detail)

**Following Evening Sale** Anish Kapoor, *Shadow*, 2007, lot 47 (detail)

**Opposite title page Day Sale** Jasper Johns, *Hand*, 1963, lot 195 (detail)

**Opposite index** Nam June Paik, *Self-Portrait*, 1989, lot 93

**Inside back cover** Alex Katz, *Late Summer Flowers*, 2013, lot 97 (detail); Joan Miró, *La Reine des éphémères*, 1975, lot 40 (detail)



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Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**  
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale Number	Sale Date
Title First Name Surname		
Company (if applicable)	Account Number	
Address		
City State/Country		
Zip Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

\* Excluding Buyer's Premium and sales or use taxes

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For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
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I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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- If you cannot attend the sale, we can execute bids confidentially on your behalf.
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- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
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- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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Sale Title	Number	Date
Title First Name	Surname	
Company (if applicable)	Account Number	
Address		
City	State/Country	
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Credit Card Number	

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- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
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- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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THOMAS CAHILL, STUDIO IN A SCHOOL

MAY 20.2015











# STANDARD

An illustration of a vintage-style gas station. The station has a large, flat roof supported by several tall, thin, light-colored pillars. The word "STANDARD" is written in large, white, sans-serif capital letters along the top edge of the roof. Underneath the roof, there are several gas pumps. Each pump is a light green color with a yellow top section. The top section of each pump has a small sign that says "CHEVRON" and "FREE". Below this, there is a circular logo with the word "CHEVRON" and a stylized flame. The pumps are arranged in a row, and the background is a solid teal color.

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