

Evening & Day Editions
Including Works on Paper
New York, 25 April 2016

PHILLIPS

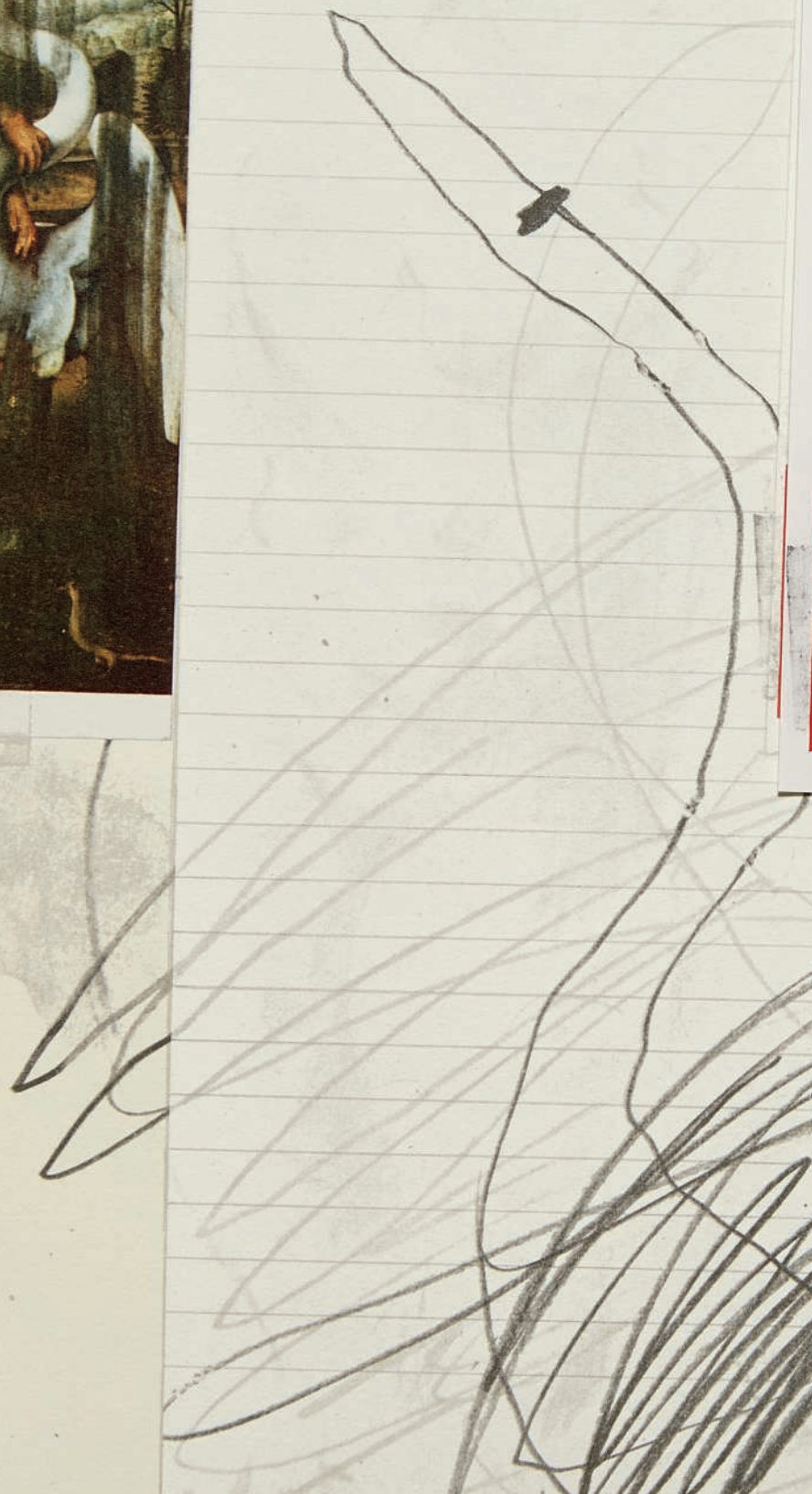


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Pablo Picasso

Evening & Day Editions Including Works on Paper

New York, 25 April 2016, 11am & 6pm

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Auction and Viewing Location
450 Park Avenue New York 10022

Auction
25 April 2016
Day Editions lots 100-346 at 11am
Evening Editions lots 1-99 at 6pm

Viewing
16 - 25 April 2016
Monday - Saturday 10am - 6pm
Sunday 12pm - 6pm

Sale Designation
When sending in written bids or
making enquiries please refer to
this sale as NY030116 or Editions

Absentee and Telephone Bids
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Modern & Contemporary Editions

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Evening Editions
Lots 1-99

Und die Kraft



und

Die

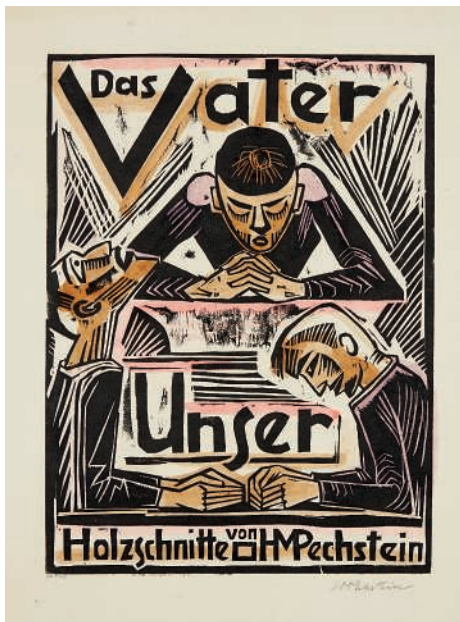
Herrlichkeit

Property from the Estate of Ann Nisenson, Los Angeles and Santa Barbara

Ann Nisenson began collecting Pre-Columbian art and German Expressionist prints in the 1960's from the influential Los Angeles dealers O.P. Reed, Marilyn Pink, Zeitlin & Ver Brugge on La Cienega Boulevard and Robert Light in Santa Barbara. What is especially apparent in the imagery Ann gravitated towards, and evidenced in the selection being sold at Phillips, is the theme of portraiture, figuration and narrative content. The collection was rooted in *Die Brücke* artists' graphic woodcut portraits (Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Erich Heckel and Max Pechstein) and related artists conveying their cultural essays of life and struggle in early 20th century Germany, sometimes with grander, universal themes of humanity (Otto Dix and Käthe Kollwitz). These works were acquired alongside the Modern European artists, Braque and Picasso's works from the 1950's and 1960's – contemporary at the time when they bought them – but imagery which still incorporated the expressionistic influences of the earlier German artists. Ann also collected modern Latin American drawings and prints by José Clemente Orozco and Rufino Tamayo.

Eventually Ann and her husband, Aaron, shifted into collecting emerging artists in the mid-1980's, those who were making art which mirrored and examined contemporary culture. In 1995 they began gifting that collection to the Los Angeles County Museum of Art. Assembled in memory of their son Michael (1943-74), the collection comprises paintings, sculptures, prints and photographs by Marina Abramovic and Ulay, Matt Mullican, James Casebere, Jim Iserman, Peter Shelton, Enrique Chagoya, Sue Coe, Allan McCollum, Ann Hamilton, Louise Lawler, Sharon Lockhart and Cindy Sherman. As with many passionate collectors, she established friendships with dealers and artists themselves most notably, Matt Mullican.





I. Max Pechstein 1881-1955

Das Vater Unser (The Lord's Prayer), 1921

The complete set of 12 woodcuts from the deluxe edition with extensive hand-coloring, on wove paper, with full margins, all sheets signed by the artist and by the printer, Fritz Voigt, in pencil, from the edition of 50 (there was also an edition of 250 without hand-coloring), published by Propyläen-Verlag, Berlin, all framed.

all I. approx. 15¾ x 11¾ in. (40 x 30 cm)

all S. approx. 23¾ x 16½ in. (59.5 x 41 cm)

Estimate

\$20,000-30,000

Literature

Günter Krüger H256-268

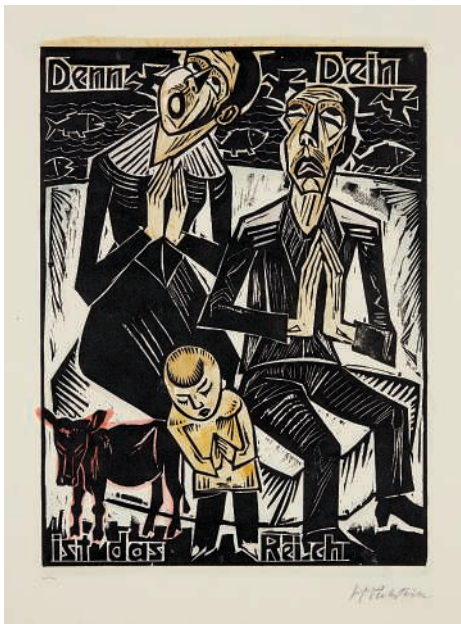
Orrel P. Reed, *German expressionist art: the Robert Gore Rifkind Collection: prints, drawings, illustrated books, periodicals, posters*. Exhibition Catalogue. Los Angeles: Frederick S. Wight Art Gallery, University of California, Los Angeles, 1997.

Stephanie Barron et al., *German Expressionism 1915-1925: The Second Generation*. Los Angeles: Los Angeles County Museum of Art, 1988.

Bruce Davis, *German Expressionist Prints and Drawings: The Robert Gore Rifkind Center for German Expressionist Studies*. Los Angeles, Calif.: Los Angeles County Museum of Art; Munich, Federal Republic of Germany: Prestel, 1989, vol 1: two plates illus. in color; vol. 2: nos. 1-12, pp. 611-2.

Stephanie Barron et al., *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*. Los Angeles: Los Angeles County Museum of Art, 1991.

Stephanie D'Alessandro, *German Expressionist Prints: The Marcia and Granvil Specks Collection*, 2003, Milwaukee Art Museum, pp. 38-42.



Including: Title page for *The Lord's Prayer*; *The Lord's Prayer: Our Father* which art in heaven; *Hallowed be Thy name*; *Thy kingdom come* *Thy will be done on earth as it is in heaven*; *Give us this day our daily bread*; *And forgive us our debts*; *As we forgive our debtors*; *And lead us not into temptation*; *But deliver us from evil*; *For Thine is the kingdom*; *And the power and the glory*; *For ever and ever Amen!*

Pechstein created the portfolio during a time of intense personal and social upheaval. Promising forgiveness and deliverance from evil, the Lord's Prayer resonated powerfully in postwar German society, which was saddled with war guilt, food shortages, and economic privations. Only two years earlier, he had been an instrumental figure in revolutionary artists' organizations that had agitated for social reform in Germany's newly established democracy. But like many others he quickly grew disillusioned, and, it seems, he began looking for change

not through politics but through heavenly intervention. Pechstein's woodcuts contrast God's grandeur and omnipotence with his humble followers' modest lives. The artist clothed the faithful in the simple garb of Baltic fishermen, familiar to him from his repeated stays in Nidden on Prussia's easternmost border. Their masklike faces and blocky, angular bodies combine the styles of medieval German woodcuts and forms sourced from the South Pacific, which Pechstein had visited before World War I, and from Africa. MoMA website

2. Otto Dix 1891-1969

Junge Familie (Liebespaar) (Young Family, Lovers), 1918
Ink brush and tusche drawing, on cream paper, signed and dated '18' in tusche crayon lower right, titled 'Junge Familie' in black crayon and further annotated 'D9' and '153' in pencil on the reverse, framed.
15 $\frac{5}{8}$ x 15 $\frac{3}{8}$ in. (39.5 x 39.4 cm)

Estimate

\$15,000-25,000

Provenance

Hauswedell & Nolte, *Moderne Kunst*, June 1-3, 1978, lot 282.

Literature

Ulrike Lorenz, *Otto Dix, Das Werkverzeichnis der Zeichnungen und Pastelle*, vol. 1, Weimar, 2003, no. WK 7.0.39 (illustrated under 7.0.37).

Appreciation goes to Mr. Rainer Pfefferkorn at the Otto Dix Archive for his assistance in cataloguing this lot.

***“Ich sage euch: man muß noch Chaos in sich haben,
um einen tanzenden Stern gebären zu können.”
(I tell you: one must still have chaos within oneself,
to give birth to a dancing star.)***

Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for All and None*, 1883-5

After art school in Dresden, Dix volunteered service for World War I in order to “see everything with my own eyes” and was placed on both the Eastern and Western fronts in France. During this time, he produced several hundred drawings and gouaches, mostly based on what he had seen in the trenches. In 1918, after four years of combat, Dix resumed his studies and developed his skills with the brush incorporating elements of Orphic cubism. Dix worked on mystical birth motifs (cycles of life) during 1914 and 1918. Only with the birth of his own children in 1923 and 1927 did he portray them in an earthly realm and his Weimar era style.



3. Ernst Ludwig Kirchner 1880-1938

Kopf Ludwig Schames (Head of Ludwig Schames), 1918
Woodcut, on soft wove paper watermarked UTO=BLOTTIN,
with full margins, the second state (of three), signed in
pencil, from the edition of approximately 120 impressions
hand-printed by the artist for the Vereinigung für Neue
Kunst, Frankfurt am Main, framed.
I. 22 x 9¾ in. (55.9 x 24.8 cm)
S. 22¾ x 16⅝ in. (57.8 x 42.2 cm)

Estimate

\$25,000-35,000

Literature

Gustav Schiefler H281

Annemarie and Wolf-Dieter Dube H330

Günther Gercken 896

E.W. Kornfeld, *Ernst Ludwig Kirchner - Dresden, Berlin, Davos, Bern*, 1979, p. 128-29.

Magdalena M. Moeller, *Ernst Ludwig Kirchner - Meisterwerke der Druckgraphik*, Stuttgart, 1990, p. 268, no. 127.

Annemarie Dube-Heynig, *Kirchner - His Graphic Art*, Greenwich, Connecticut, 1961, p. 105, no. 60.

Appreciation goes to Professor Dr. Günther Gercken, Lütjensee, Germany, for his assistance in cataloguing this lot. Dr. Gercken has recently completed the fourth volume (1917-1919) of the catalogue raisonné of prints by Ernst Ludwig Kirchner (Galerie Kornfeld Verlag, Bern, 2016).

Dieser Kunsthändler ist übrigens der einzige anständige, den ich kenne, ein richtiger Frankfurter Patrizier.

This art dealer is by the way the only honorable one I know of, a real Frankfurt Nobleman.

Kirchner to Gustave Schiefler, August 12, 1919

This image is considered one of Kirchner's most dramatic and monumental woodcut portraits of his much admired art dealer in Frankfurt, Ludwig Schames. Kirchner did not have access to a printing press at the time so he inked and rubbed every impression by hand which gave each one unique characteristics. Dr. Gercken notes over 25 impressions of the second state in institutions and museums around the world. The image *Kopf des Kranken* (G. 872, D. H327, S. H280) is carved on the reverse of this block.

Upon their [earlier avant-garde woodcut artists] heels Munch and the German Expressionists, again using starkly different styles and techniques, arguably brought the woodcut to its highest graphic potential. Jay A. Clarke, *Woodcut as Process and Metaphor: Munch, Heckel, and Kirchner. Munch and Expressionism*, Neue Galerie, New York, 2016, p. 106.





4. Karl Schmidt-Rottluff 1884-1976

Bildnis O.M. (Otto Mueller), 1914

Woodcut, on light-weight laid paper, with full margins,
signed in pencil and annotated with the work number 'i44i'
in pencil (lower center margin), printed by Fritz Voigt at
Imberg & Lefson, Berlin, framed.

I. 14 $\frac{1}{8}$ x 11 $\frac{3}{8}$ in. (36 x 29 cm)

S. 23 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in. (59.5 x 46.5 cm)

Estimate

\$5,000-7,000

Literature

Rosa Schapire H162

5. Karl Schmidt-Rottluff 1884-1976

Bildnis Niemeyer (Portrait of Dr. Wilhelm Niemeyer), 1922
Woodcut, on laid paper, with full margins, signed and annotated with the work number '223' in pencil, framed.
I. 19½ x 15½ in. (49.5 x 39.4 cm)
S. 25¾ x 21⅞ in. (65.4 x 55.8 cm)

Estimate

\$2,500-3,500

Provenance

O.P. Reed / Robert Light, California
Pasadena Art Museum, California

Literature

Rosa Schapire H270



6. Erich Heckel 1883-1970

Ein Jünger (A disciple), 1915
Woodcut, on Van Gelder Zonen laid paper (with watermark), with full margins, the second (final) state, signed and dated '15' in pencil, further titled and annotated 'R813' in pencil lower left, framed.
I. 14⅞ x 11¼ in. (35.9 x 28.6 cm)
S. 21½ x 16⅞ in. (54.5 x 40.8 cm)

Estimate

\$1,200-1,800

Literature

Annemarie and Wolf-Dieter Dube 300
Bruce Davis. *German Expressionist Prints and Drawings: The Robert Gore Rifkind Center for German Expressionist Studies*. Los Angeles, Calif.: Los Angeles County Museum of Art; Munich, Federal Republic of Germany: Prestel, 1989, vol. 2, no. 1043.





7. Max Pechstein 1881-1955

Prinzessin, from *HMPechstein Holzschnitte* 1919, 1918
Woodcut, on thick laid paper, with full margins, signed in
pencil, from the edition of 95, published by Fritz Gurlitt,
Berlin, framed.

I. 13 $\frac{7}{8}$ x 9 in. (35.2 x 22.9 cm)

S. 24 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in. (61.3 x 47.9 cm)

Estimate

\$1,500-2,500

Literature

Günther Krüger H202



8. Georges Braque 1882-1963

Uranie II, 1958

Lithograph and aquatint in colors, on Rives BFK paper, with full margins, signed and numbered 71/75 in pencil (there were also 13 on Japanese nacré in Roman numerals), published by Maeght, Paris, framed.

I. 9 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in. (23.7 x 32 cm)

S. 14 $\frac{7}{8}$ x 21 $\frac{3}{4}$ in. (37.8 x 55.4 cm)

Estimate

\$4,000-6,000

Literature

Dora Vallier 118

9. Georges Braque 1882-1963

Profil de femme, from *Si je mourais là-bas*, 1962

Woodcut in colors, on hand-made Chiffon paper, with full margins, signed and inscribed 'H.C.' in pencil (an hors commerce, the edition was 180), published by Louis Broder, Paris, framed.

I. 16 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (43 x 31 cm)

S. 18 $\frac{5}{8}$ x 13 $\frac{7}{8}$ in. (47.3 x 35.3 cm)

Estimate

\$2,000-3,000

Literature

Dora Vallier 181





10. Pablo Picasso 1881-1973

Seigneur et fille (Lord and Girl), 1959

Lithograph, on wove paper, the full sheet, signed and numbered 5/50 in pencil (there were also a small number of artist's proofs), framed.

S. 25¾ x 19⅞ in. (65.3 x 50.4 cm)

Estimate

\$7,000-10,000

Literature

Georges Bloch 870

Fernand Mourlot 318

Felix Reuße 749



II. Pablo Picasso 1881-1973

Deux femmes accroupies (Two Seated Women), 1956
Lithograph, on Arches paper, with full margins (deckle on all sides), signed and numbered 47/50 in pencil (there were also some signed proofs), framed.

I. 16 $\frac{1}{8}$ x 21 $\frac{1}{4}$ in. (41 x 54 cm)

S. 19 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (50 x 66 cm)

Estimate

\$7,000-10,000

Literature

Georges Bloch 790

Fernand Mourlot 274

Felix Reuße 672

12. Pablo Picasso 1881-1973

Femme au chapeau de fleurs (Woman with Flowery Hat), 1964

Red earthenware rectangular plaque, incised 69/100 and with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the reverse, framed.

12¾ x 9⅞ in. (32.4 x 25.1 cm)

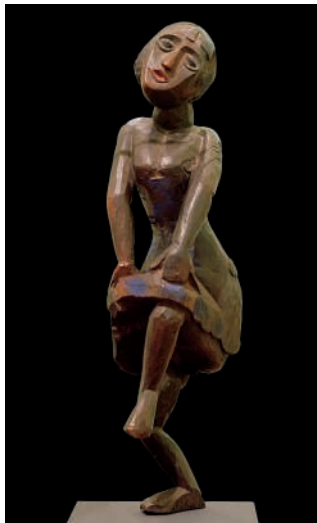
Estimate

\$20,000-30,000

Literature

Alain Ramié 521

Georges Ramié 635



Ernst Ludwig Kirchner, *Tänzerin mit gehobenem Bein* (*Dancer with her leg lifted up*), 1913, oak, Private Collection
Photo: akg-images





13. Pablo Picasso 1881-1973

Visage en gros relief (Face in Thick Relief), 1959
White earthenware round dish with ivory, green, mat
russet and black pastel crayon under partial brushed
glaze, numbered 56/100 in black and *Madoura Plein Feu*
and *Empreinte Original de Picasso* pottery stamps on the
reverse.
diameter 16½ in. (41.9 cm)

Estimate
\$6,000-8,000

Literature
Alain Ramié 408
Georges Ramié 555

14. Pablo Picasso 1881-1973

Pichet gravé gris (Grey Engraved Pitcher), 1954
White earthenware turned pitcher, painted in black, white and grey patina, with knife engraving and partial brushed glaze, from the edition of 500, inscribed 'Edition Picasso' in black and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.
11 x 10 x 7 in. (27.9 x 25.4 x 17.8 cm)

Estimate

\$8,000-10,000

Literature

Alain Ramié 246

Georges Ramié 718-9



15. Pablo Picasso 1881-1973

*Tête de femme couronnée de fleurs (Woman's Head
Crowned with Flowers)*, 1954

White earthenware pitcher, signed in black paint and
numbered 35/50 in black on the underside and with the
Empreinte Original de Picasso and *Madoura Plein Feu*
pottery stamps on the underside.
9¾ x 6½ x 7¼ in. (24.8 x 16.5 x 18.4 cm)

Estimate

\$20,000-30,000

Provenance

Sotheby's, New York, 19th and 20th Century Prints,
November 4, 1999, lot 381.

Private Collection

Jack Rutberg Fine Arts, Los Angeles

Private Collection, New York

Literature

Alain Ramié 236



16. Pablo Picasso 1881-1973

Jacqueline en mariée, de face I (Jacqueline as a Bride, frontal view I), 1961

Etching, aquatint, drypoint, engraving and scraper, on laid Japanese paper, with margins, Baer's first state (of 18), annotated '1er état' on the reverse, from the edition of five, this plate and series was never editioned or signed, only a few proofs were pulled of each state, printed by Jacques Frélaud, framed.

I. 15 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in. (39.7 x 29.8 cm)

S. 22 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. (57.2 x 44.1 cm)

Estimate

\$20,000-30,000

Provenance

Marina Picasso (inkstamp on the reverse)

Sotheby's, New York, Prints, October 29, 2010, lot 156.

Literature

Brigitte Baer 1089

Emmanuel Benador, *Picasso, Printmaker: A Perpetual Metamorphosis*, 2008. p. 249 (another impression of the first state illustrated)

Jacqueline and Picasso were married on March 2, 1961 and this image was begun (this state) a few weeks later.



David Douglas Duncan Pablo and Jacqueline, photograph
Copyright © 1988 David Douglas Duncan





17. Pablo Picasso 1881-1973

Femme au chignon (Woman with Chignon), 1957

Lithograph, on Arches wove paper, with full margins (deckled upper and lower edges), signed with initials by Fernand Mourlot (printer) in pencil, numbered 4/6 and inscribed '310/1er état' and '50588' on the reverse (one of 6 proofs aside from the signed and numbered edition of 50), framed.

I. 21¾ x 17¼ in. (55.3 x 43.8 cm)

S. 26½ x 19½ in. (66.3 x 50.5 cm)

Estimate

\$15,000-25,000

Provenance

Marina Picasso (inkstamp on the reverse)

Literature

Georges Bloch 853

Fernand Mourlot 310

Felix Reuße 740



18. Henri de Toulouse-Lautrec 1864-1901

La loge - Faust, 1896

Lithograph in violet-black, on smooth wove paper, with margins, the only state, from the edition of 25, framed.

I. 14 x 9¾ in. (35.6 x 24.8 cm)

S. 22 x 14⅞ in. (55.9 x 37.8 cm)

Estimate

\$10,000-15,000

Provenance

Henri-Jean Thomas (Lugt 1378)

(Lugt documents this print selling amongst two hundred 19th and 20th Century prints sold from this collection in Paris on June 18, 1952.)

Christie's, New York, *Prints and Multiples*, April 28-29, 2004, lot 247.

Literature

Loys Delteil 166

Götz Adriani 194

Jean Adhémar 217

Wolfgang Wittrock 148

19. After Marc Chagall 1887-1985

Carmen, by Charles Sorlier, 1966

Lithograph in colors, on Arches paper, with full margins, signed in black crayon and numbered 106/200 in pencil, published by the Metropolitan Opera, New York, framed.

I. 39½ x 25⅝ in. (100.3 x 65.1 cm)

S. 39⅞ x 26⅞ in. (101.3 x 66.4 cm)

Estimate

\$40,000-60,000

Literature

Fernand Mourlot and Charles Sorlier 39

Charles Sorlier p. 111

This large and layered lithograph was created from a detail taken from the upper left corner *The Triumph of Music*, the monumental mural Chagall had painted for the south wall of the Metropolitan Opera House in Lincoln Center Plaza in 1966. The male figure in the middle is Rudolf Bing, the director of the New York Opera and sponsor of the printing.



Bob Serating, Marc Chagall unveiling of murals in the Metropolitan Opera house, September 8, 1966, photograph.
Marc Chagall artwork: © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris





20. After Pablo Picasso 1881-1973

Intérieur rouge avec un transatlantique bleu (Red Interior with Transatlantic Blue), 1959

Etching and aquatint in colors, on Rives BFK paper, with full margins, signed and numbered 74/300 in red pencil, published by Atelier Crommelynck, Paris (with their blindstamp), framed.

I. 15¾ x 12½ in. (40 x 32.1 cm)

S. 25⅞ x 19⅞ in. (65.7 x 49.8 cm)

Estimate

\$7,000-10,000



21. Pablo Picasso 1881-1973

Tête (Head), 1963

Linocut in colors, on Arches paper, with full margins, signed and numbered 27/50 in pencil, published by Galerie Louise Leiris, Paris, framed.

I. 25½ x 20¾ in. (63.8 x 52.7 cm)

S. 29½ x 23½ in. (75.2 x 59.7 cm)

Estimate

\$12,000-18,000

Literature

Georges Bloch 1105

Brigitte Baer 1339

22. Salvador Dalí 1904-1989

Éléphant de triomphe, 1975/84

Bronze with green and brown patina, with inscribed signature and stamp numbered 197/350 (there were also 35 artist's proofs), this edition was conceived in 1975 and first cast in 1984, this example cast at a later date, stamped with the Perseo Mendrisio, Switzerland foundry mark. 22¼ x 8¼ x 12 in. (56.5 x 21 x 30.5 cm)

Estimate

\$15,000-20,000

Literature

Albert Reynolds Morse, Robert Descharnes and Albert Field *Dalí: The Sculpture Collection* p. 80. Robert and Nicholas Descharnes, *The Hard and the Soft*, no. 651, pp. 652-3.





23. Salvador Dalí 1904-1989

L'Électronique (Electronics), for Hommage à Leonardo da Vinci (American Inventions), 1975

Drypoint with extensive hand-coloring, on Rives BFK paper, with full margins, signed, annotated 'bon a tirer' and extensively annotated in pencil, (the 'good to print' impression for the edition, the edition was 450, 60 artist's proofs and published by Editions de Francony/Editions Graphiques Internationales), annotated 'Epreuve rehaussée à la main par S. Dalí pour essai couleurs en BAT. Epreuve faisant partie de notre collection Denise Rigal' by Denise Rigal in pencil on the reverse, including the Certificate of Authenticity from Archives Descharnes, unframed.
 I. 14¼ x 19½ in. (36.2 x 49.8 cm)
 S. 22 x 29½ in. (55.9 x 74.9 cm)

Estimate

\$10,000-15,000

Provenance

Ateliers Rigal, Paris
 Private Collection, France

Literature

see Ralf Michler and Lutz W. Löpsinger 809



24. Joseph Cornell 1903-1972

Indirect Incognito, 1969

Collage in colors with hand-abrasions, on wove paper, signed in black ink on a paper collage with printed title and date affixed to the reverse, also signed in orange pencil on the reverse, in a frame chosen by the artist. 14½ x 11¾ in. (35.9 x 28.9 cm)

Estimate

\$10,000-15,000

Provenance

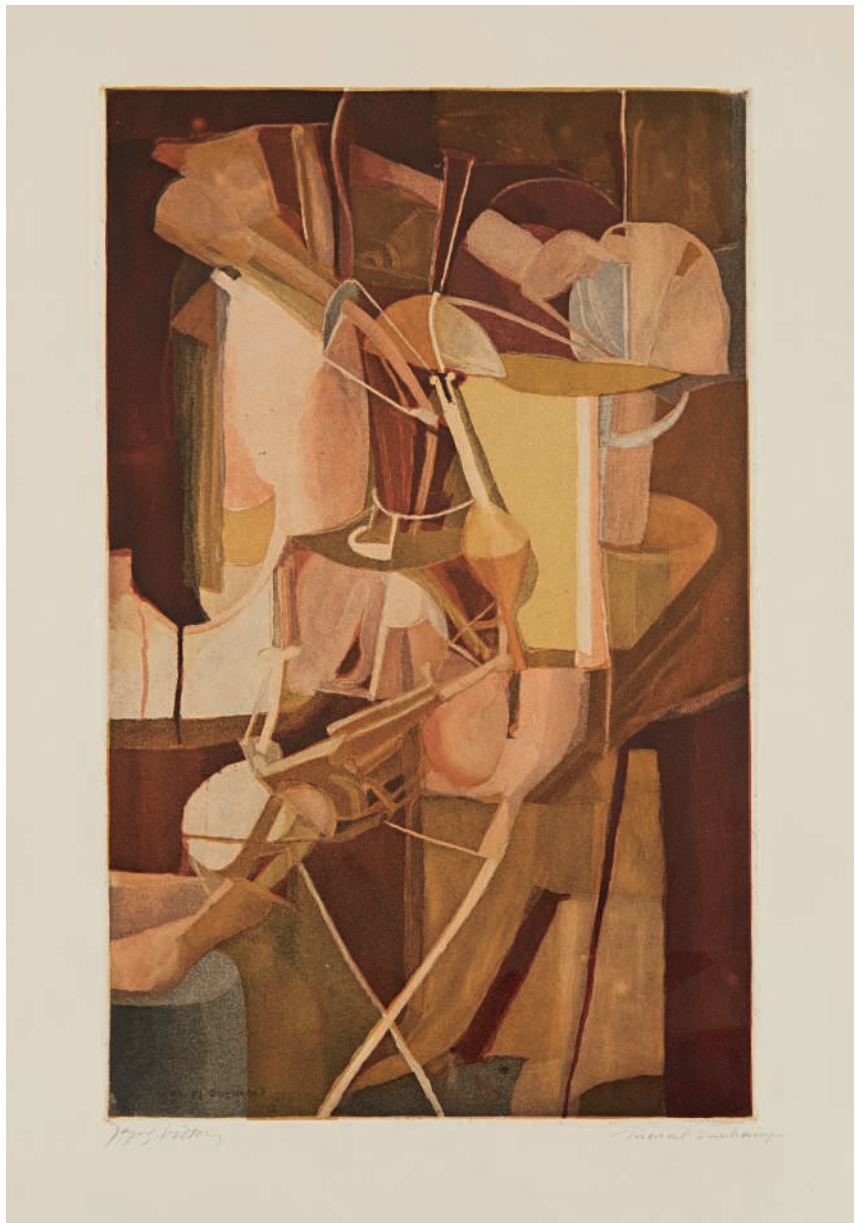
The Joseph and Robert Cornell Memorial Foundation, New York
The Pace Gallery, New York
Sotheby's, Paris, *Collection Mis, Art Moderne et Contemporain*, October 24, 2012, lot 44
Acquired directly from the above by the present owner

Exhibited

Artiscope Gallery, Bruxelles, *L'Union fait la force - Collages et Assemblages*, 26 Jun - 12 Sept 2003



Reverse of the present lot.



25. Marcel Duchamp and Jacques Villon 1887-1968 and 1875-1963

Mariee (Bride), 1934

Aquatint in colors, on Arches paper, with full margins, signed by Duchamp and Villon, and titled in pencil (a proof aside from the edition of 200, there was also an edition of 20 with a profile of a Knight in the lower right), published by Galerie Bernheim-Jeune, Paris, framed.

I. 19¼ x 12½ in. (48.9 x 30.8 cm)

S. 25½ x 19½ in. (64.8 x 49.5 cm)

Estimate

\$10,000-15,000

Literature

Arturo Schwarz 433

Colette de Ginestet and Catherine Pouillon 672

26. Joan Miró 1893-1983

Le cracheur de flammes (The Flame-Spitter), 1974

Etching and aquatint in colors with carborundum, on Arches paper, the full sheet, signed and annotated 'H.C.' in pencil (an hors commerce, the edition was 75), published by Maeght, Paris, framed.

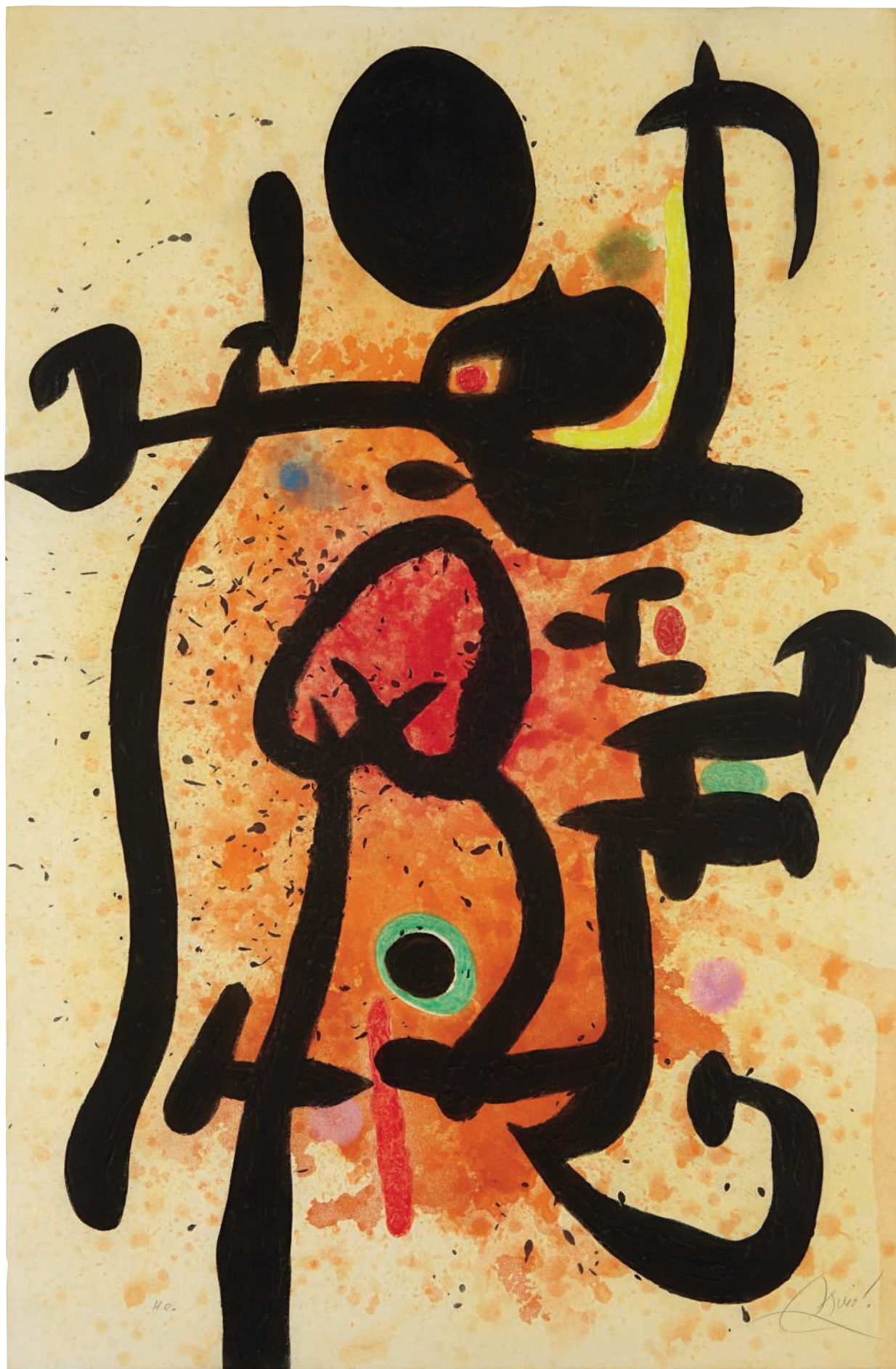
S. 44½ x 29⅞ in. (113 x 74 cm)

Estimate

\$25,000-35,000

Literature

Jacques Dupin 650





Property from a Private East Coast Collection

27. **Joan Miró** 1893-1983

Le pitre rose (Pink Clown), 1974

Etching and aquatint in colors, on Arches paper, with full margins, signed and annotated 'HC' in pencil (an hors commerce, the edition was 50 and some artist's proofs), published by Maeght, Paris, framed.

I. 45½ x 29 in. (115.6 x 73.7 cm)

S. 55½ x 37½ in. (140 x 96.2 cm)

Estimate

\$25,000-35,000

Provenance

Jane Kahan Gallery, New York

Literature

Jacques Dupin 653



28. Joan Miró 1893-1983

La femme angora (*The Angora Woman*), 1969
 Etching and aquatint in colors with carborundum, on
 Arches paper, the full sheet, signed and numbered
 6/75 in pencil (there were also some hors commerce),
 published by Maeght, Paris, framed.
 S. 40 $\frac{5}{8}$ x 27 $\frac{1}{4}$ in. (103.2 x 69.2 cm)

Estimate
 \$18,000-25,000

Literature
 Jacques Dupin 499



29. Joan Miró 1893-1983

Gaudí XXI, 1979

Etching and aquatint in colors, on Arches paper, the full sheet, signed in white pencil and numbered 3/50 in pencil (there were also 15 in Roman numerals), published by Maeght, Barcelona, framed.

S. 45 $\frac{1}{8}$ x 28 in. (114.6 x 71.1 cm)

Estimate

\$15,000-25,000

Literature

Jacques Dupin 1080



30. Joan Miró 1893-1983

La reine de éphémères (The Queen of the Éphémères), 1975

Etching and aquatint in colors, on wove paper
watermark 'MAEGHT', the full sheet, signed and
numbered 7/50 in pencil (there were also a few artist's
proofs), published by Maeght, Paris, framed.
S. 62¾ x 47½ in. (159.4 x 120.7 cm)

Estimate
\$25,000-35,000

Literature
Jacques Dupin 758





31. 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 25/40 in pencil, the book signed and numbered '125' in pencil on the limitation page (there were also 5 artist's proofs in Roman numerals), published by Arion Press, San Francisco, the book contained in original blue silk-covered cover with leather trim and matching slipcase, the 22 loose etchings each framed.

all I. 4 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in. (11.2 x 15.2 cm)

all S. 12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (33 x 25 cm)

Estimate

\$30,000-50,000

Literature

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

32. Cy Twombly 1928-2011

Untitled, from On the Bowery, 1969-1971

Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered 18/100 in pencil on the reverse (there were also 20 artist's proofs), published by Edition Domberger, Stuttgart (with their blindstamp), with the original printed brown-paper sleeve, unframed. S. 25½ x 25½ in. (64.8 x 64.8 cm)

Estimate

\$50,000-70,000

Literature

Heiner Bastian 27



33. Cy Twombly 1928-2011

Lepanto III, 1996

Cardboard plate engraving printed as monoprint, on Japanese paper, with full margins, signed and numbered 12/12 in pencil, published by the Whitney Museum of American Art, New York, framed.

I. 28 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (72 x 50.5 cm)

S. 38 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (99 x 61.6 cm)

Estimate

\$25,000-35,000

In 2001, the legendary curator Harald Szeemann invited Cy Twombly to make a work that would be relevant to the *Plateau of Humankind* exhibition organized by the Venice Biennale, a melancholic farewell of modernity in the threshold between two centuries. Twombly created a large narrative cycle ‘frieze’ dedicated to the famous naval battle that took place, in the Gulf of Lepanto on the 7th of October 1571, between the Ottoman Turks and the so-called “Holy League”, a Christian coalition formed by Spain, Venice and the Papacy. Beyond its historical significance as an allied victory over Turkish expansionism, the Battle of Lepanto immediately became a fascinating visual narrative by artists supported by the winners: Titian, Tintoretto, Veronese and Cambiaso, among others.



The Battle of Lepanto, circa 1571, Jacopo Tintoretto 1518-94
oil on canvas, 180 x 320 cm. Photo: akg-images



12/12

by Lumbly



34. Cy Twombly 1928-2011

Natural History Part I Mushrooms, 1974

The complete set of ten lithographs with collotype in colors with collage and touches of hand-coloring, on Rives Couronne paper, the full sheets, all signed with initials and annotated 'R.P.' in pencil (the edition was 98 and 17 artist's proofs), published by Propyläen Verlag, Berlin, all unframed.
all S. 29¾ x 21⅞ in. (75.6 x 55.6 cm)

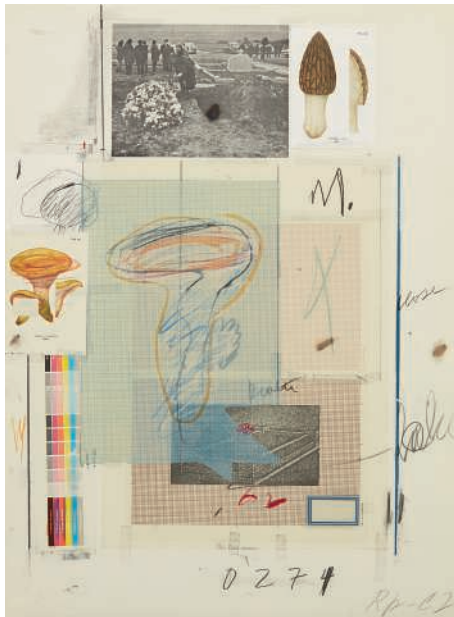
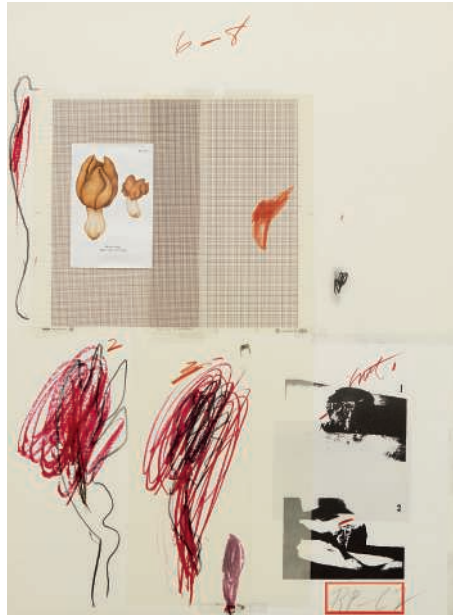
Estimate

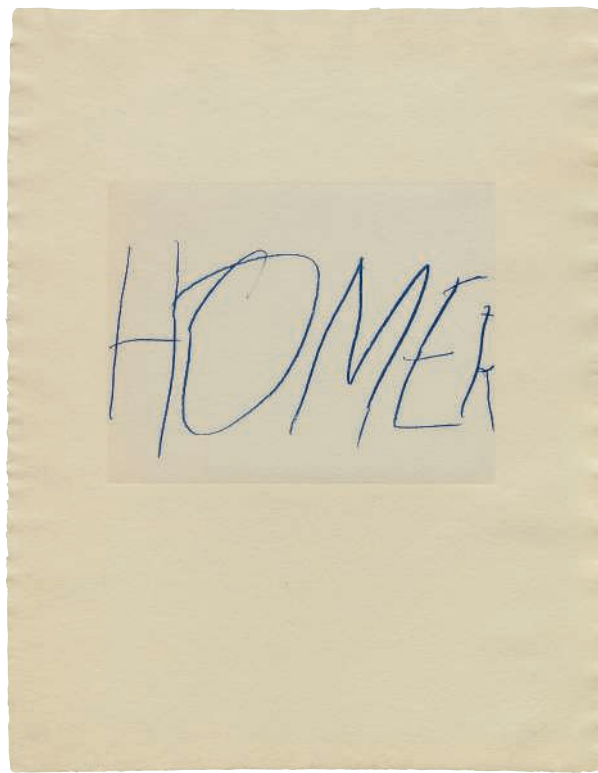
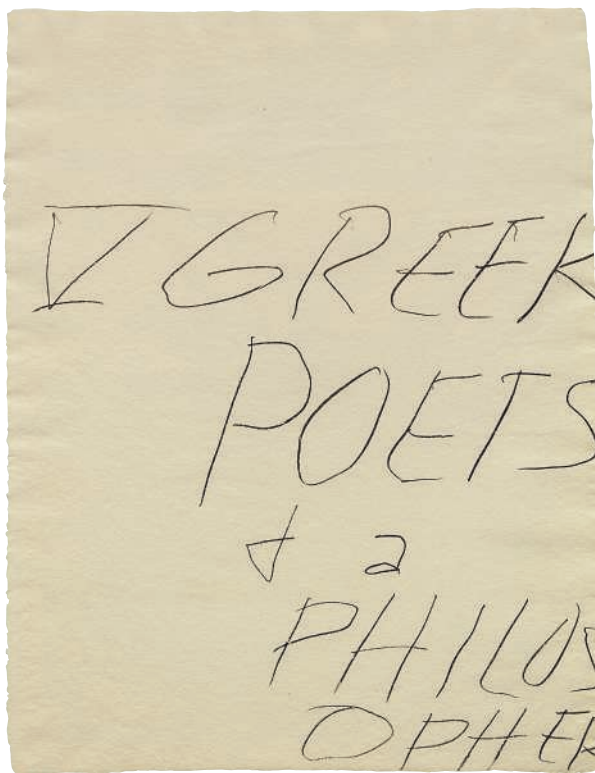
\$40,000-60,000

Literature

Heiner Bastian 42-51







35. Cy Twombly 1928-2011

Five Greek Poets and a Philosopher, 1978

The complete set of seven lithographs (six in color) with embossment, on Richard de Bas hand-mould paper, with full margins, all signed with initials, annotated 'OK' and inscribed '(for Hans)' in pencil (a printer's copy, aside from the edition of 40 and 9 artist's proofs), published by Propyläen Verlag, Berlin. the sheets loose (as issued) and contained in the original blue portfolio with printed title. 25 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (65.6 x 51.2 cm)

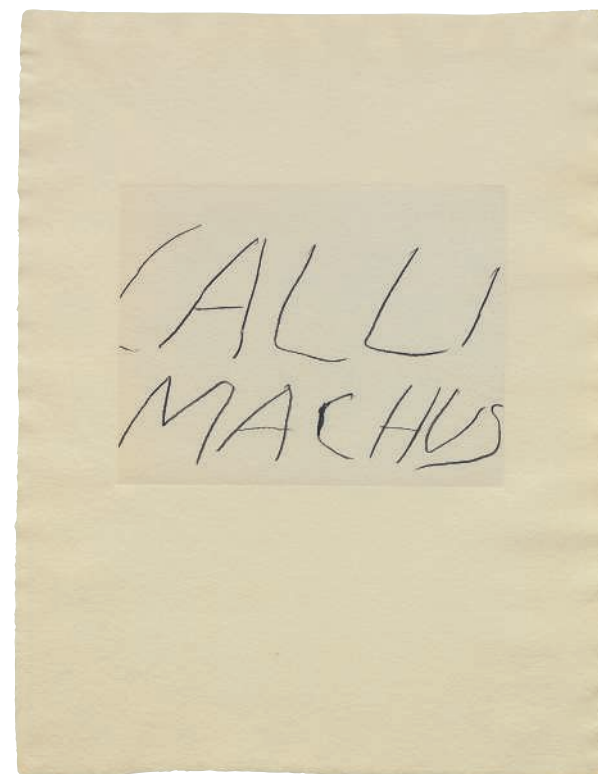
Estimate

\$30,000-40,000

Literature

Heiner Bastian 67-73

Including: *Title Print*; *Homer*; *Sappho*; *Pindar*; *Callimachus*; *Theocritus*; and *Plato*



SAPPHO

PINDAR

THE
OCRITUS

PLATO

36. Donald Judd 1928-1994

Untitled, 1993

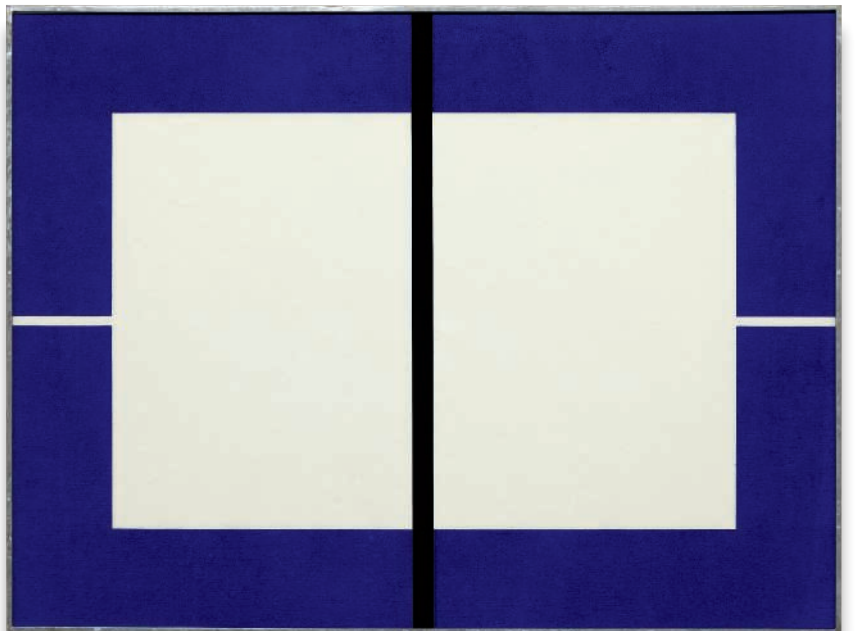
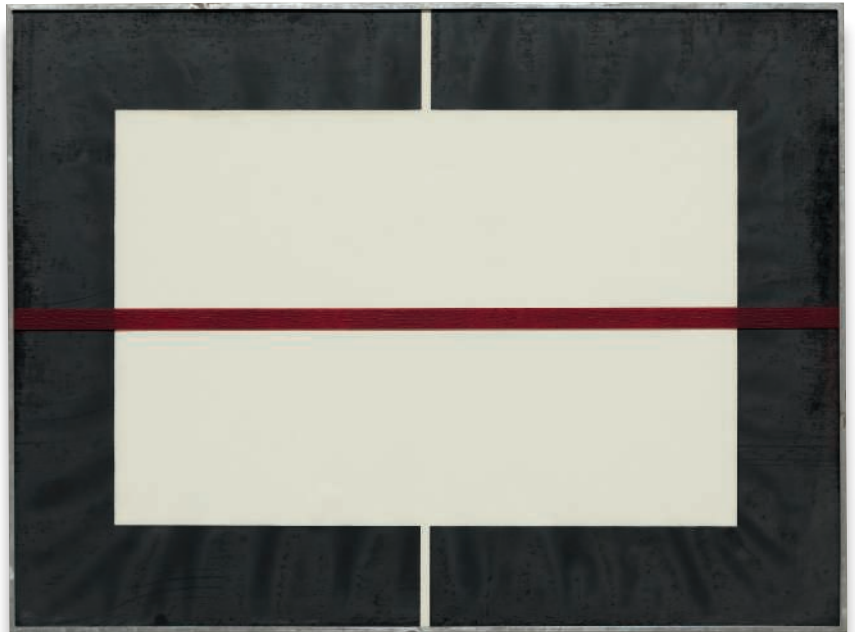
The complete set of four woodcuts printed in black, orange, yellow and ultramarine blue, on Japanese paper, the full sheets, each with an oil paint stripe on the glass of the original galvanized iron frames, all with the Judd Estate inkstamp and numbered 10/25 in pencil on the reverse of the sheet, also numbered in black marker on the reverse of the frames (there were also 10 artist's proofs), published by Edition Schellmann, Cologne and New York.
all S. 23½ x 31⅝ in. (59.7 x 79.6 cm.)

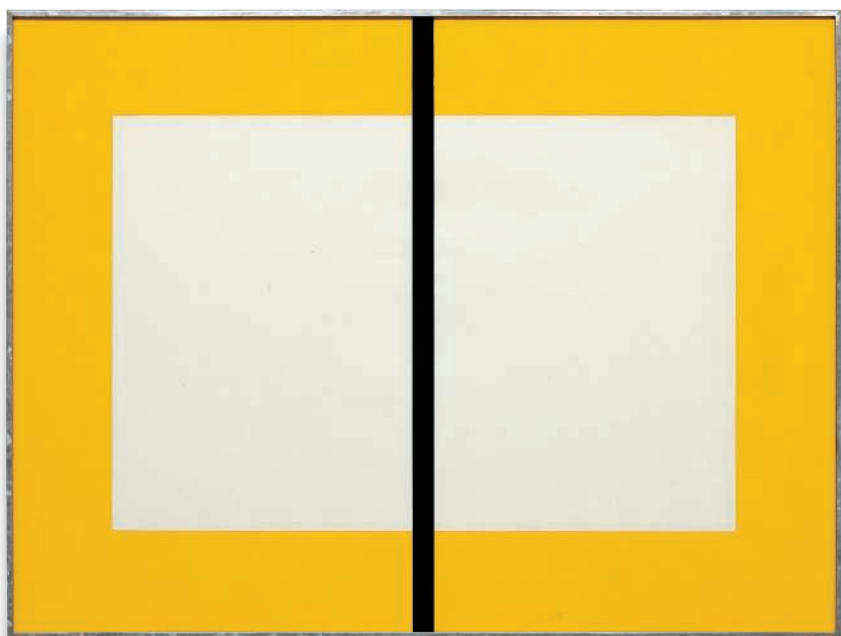
Estimate

\$40,000-60,000

Literature

Jörg Schellmann 298-301





37. Donald Judd 1928-1994

Untitled, 1983-5/1988

The complete set of 27 etchings in black, on Arches cover paper, with full margins, all signed in pencil, one of only two printer's proof sets signed by the artist (aside from the unsigned edition 15 and 5 artist's proofs), published by the artist and John Jerome (with their blindstamps), the sheets loose (as issued) and contained in the original gray cardboard portfolio.

all I. 35 x 24½ in. (88.9 x 62.2 cm)

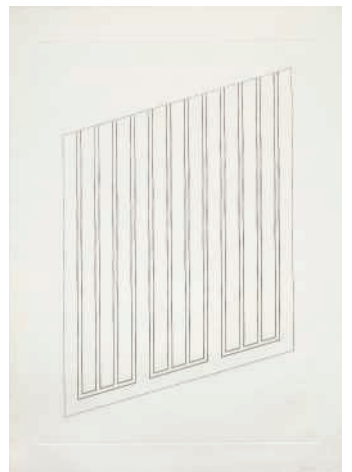
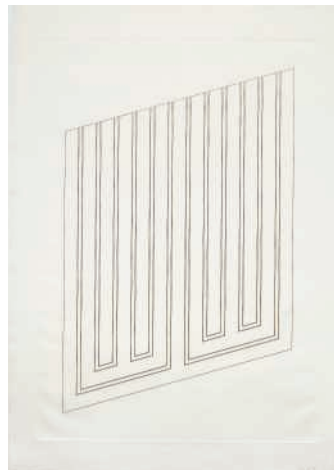
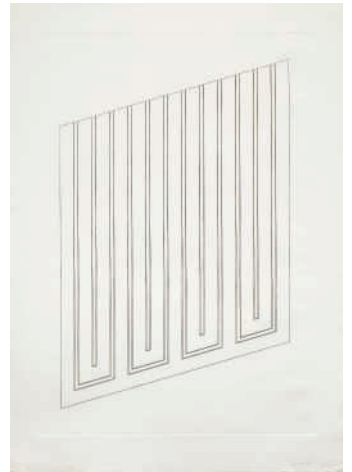
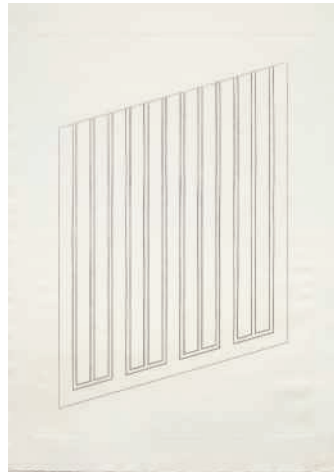
all S. 41¼ x 29½ in. (104.8 x 74.9 cm)

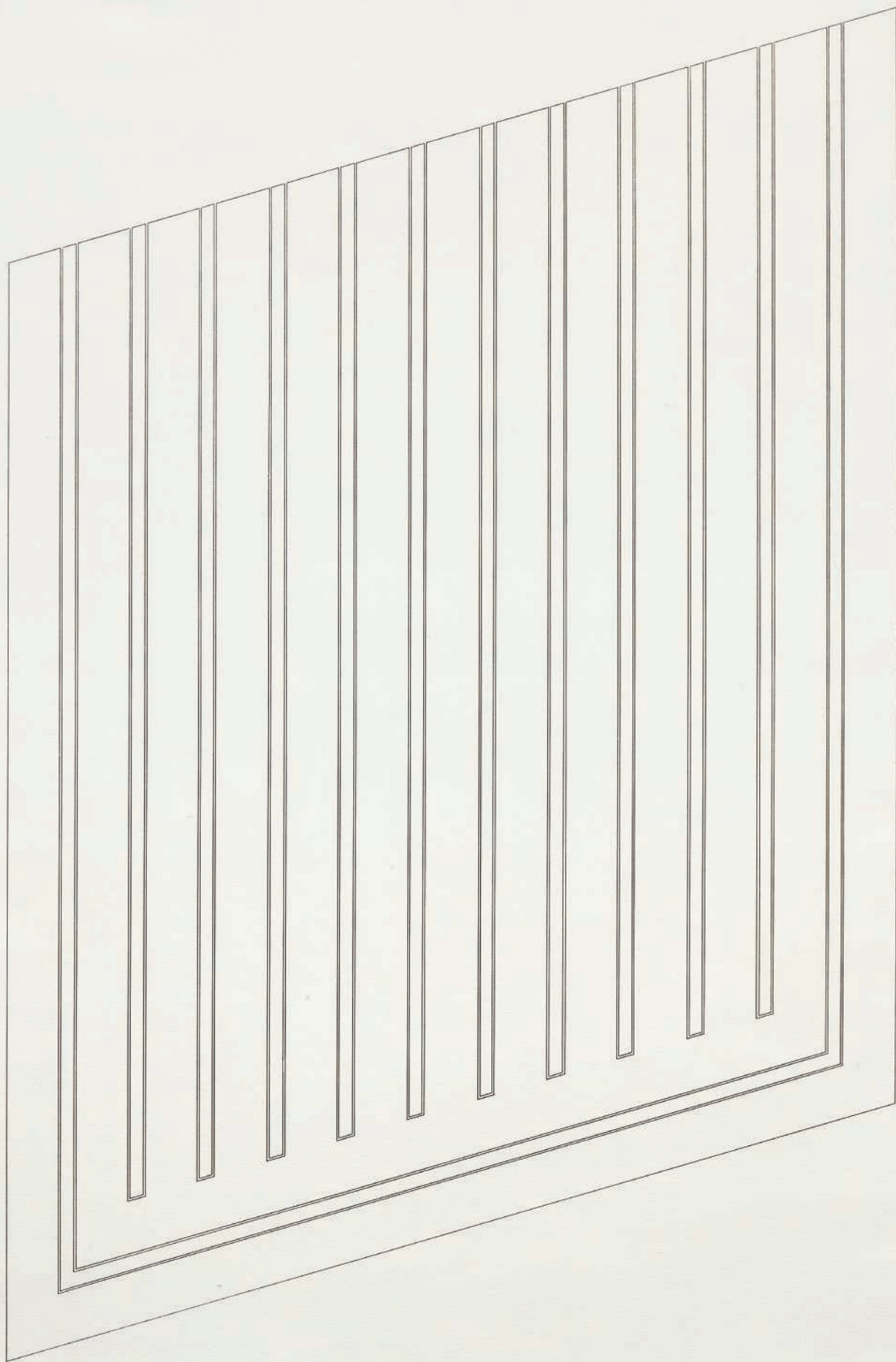
Estimate

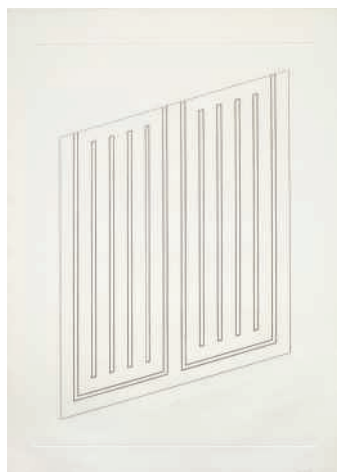
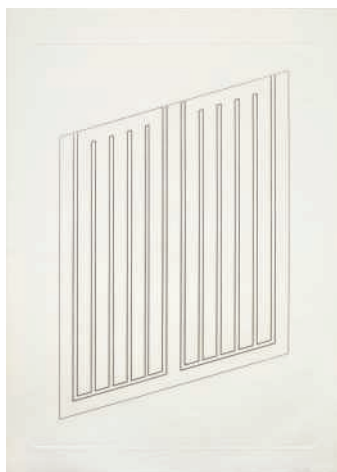
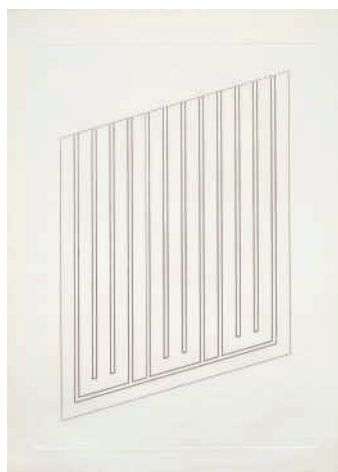
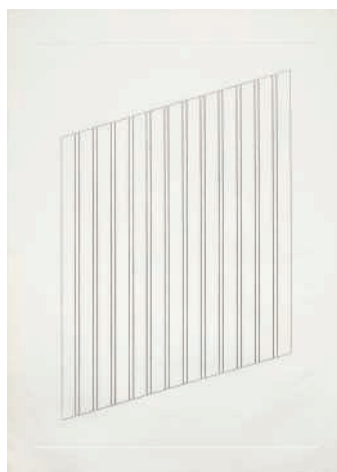
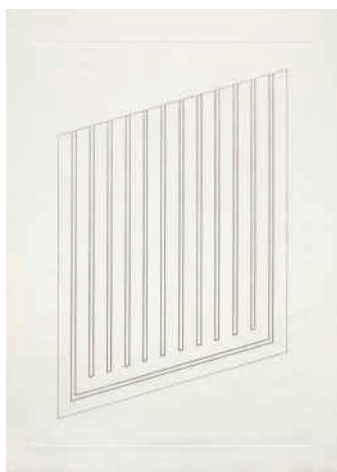
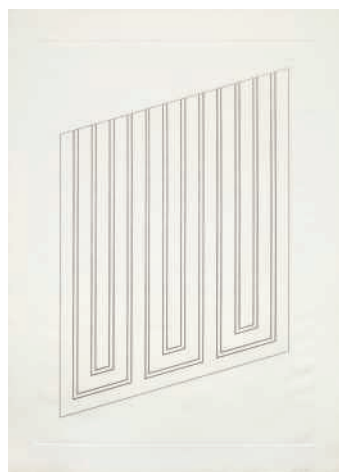
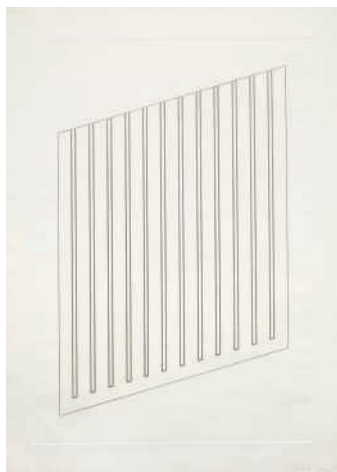
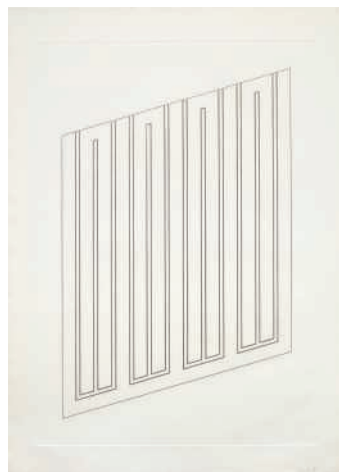
\$50,000-70,000

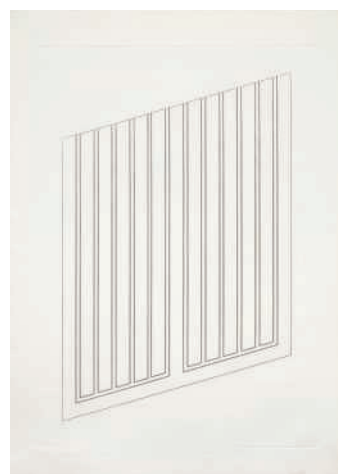
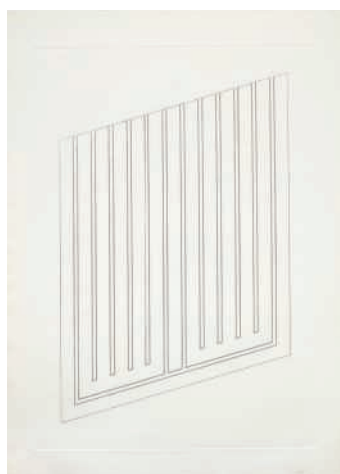
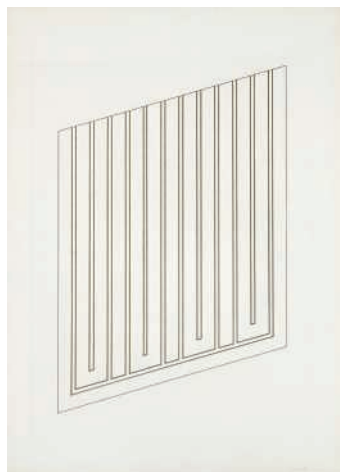
Literature

Jörg Schellmann 126-152











38. Sol LeWitt 1928-2007

Color Grids, 1975

The complete set of 45 etchings in colors, on Rives BFK paper, the full sheets, all signed and numbered 4/10 in pencil on the reverse (there were also 7 artist's proofs), published by Parasol Press, New York, all contained in the original portfolio.

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

Estimate

\$25,000-35,000

Literature

Barbara Krakow Gallery 1975.03



39. Sol LeWitt 1928-2007

Lines In Color on Color From Corners Sides and Centers to Specific Points on a Grid, 1978

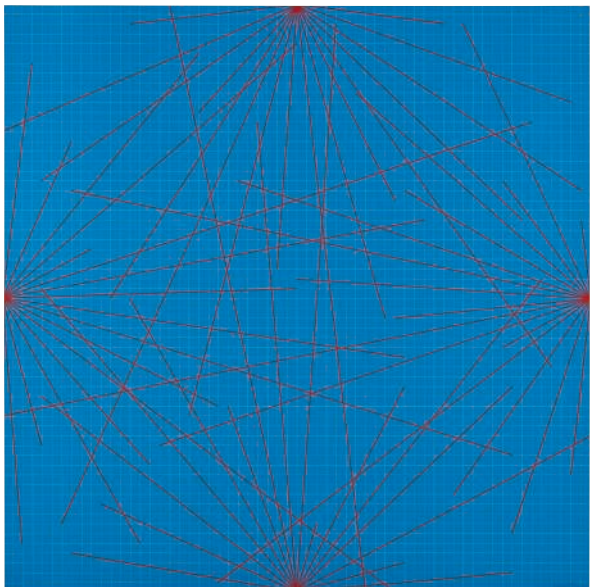
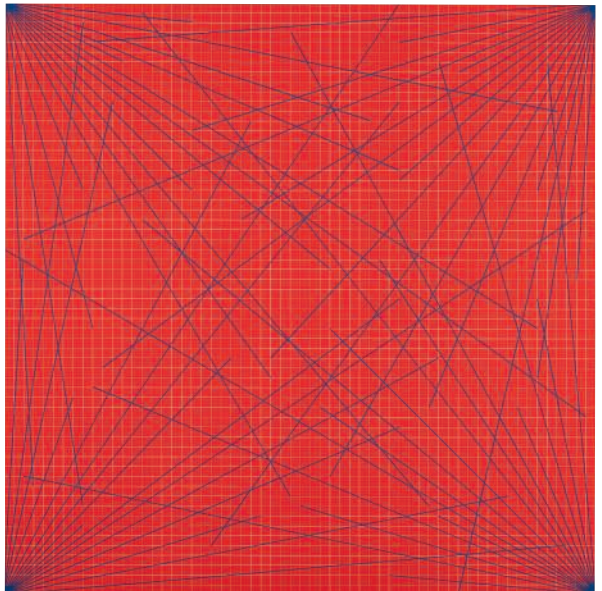
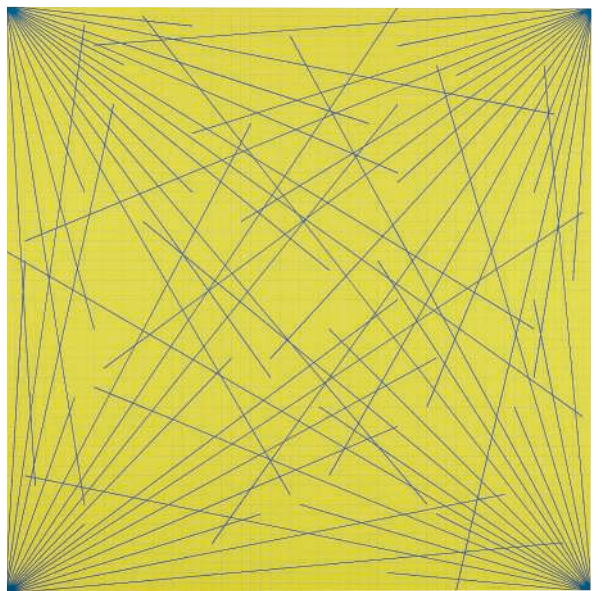
The complete set of nine screenprints in colors with cover sheet, on Arches 88 paper, the full sheets, all signed and numbered 16/25 in pencil (there were also 15 artist's proofs), published by Multiples, Inc., New York, framed.
all 30 x 30 in. (76.2 x 76.2 cm)

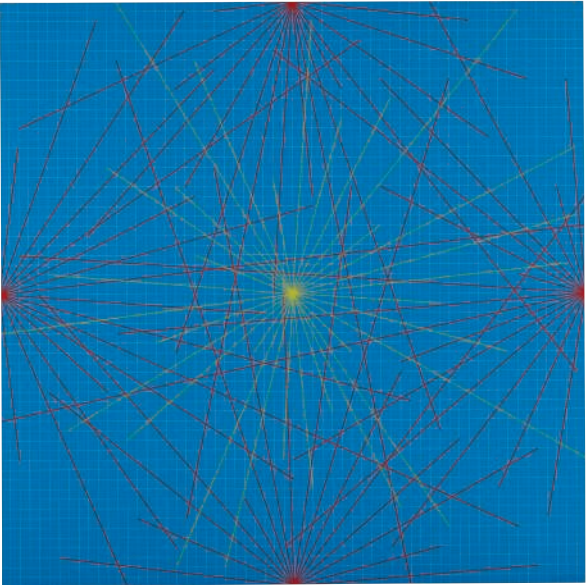
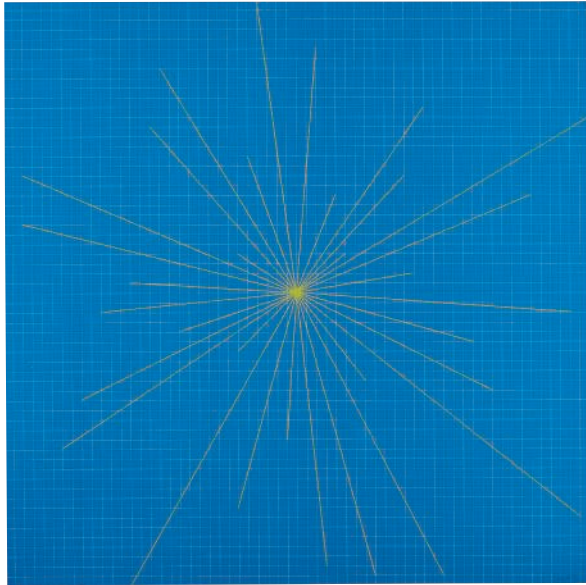
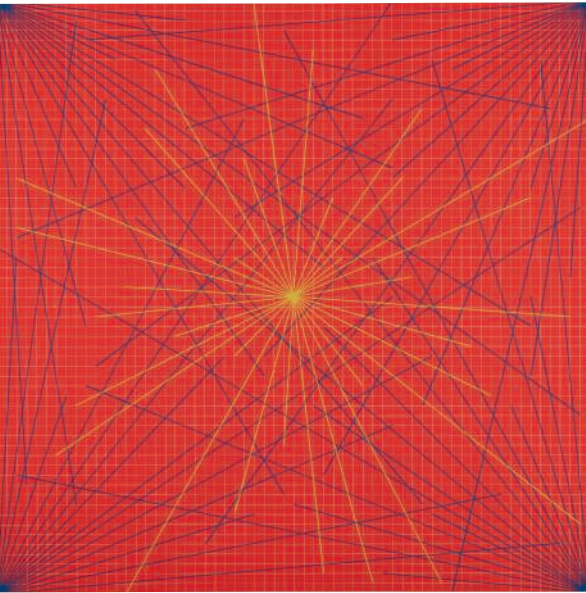
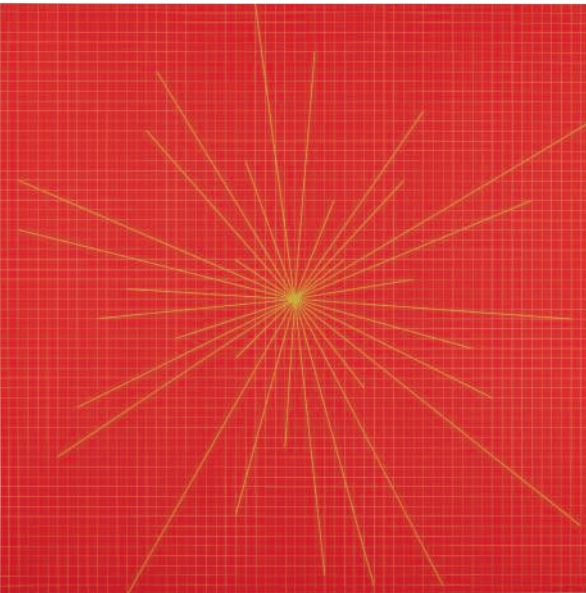
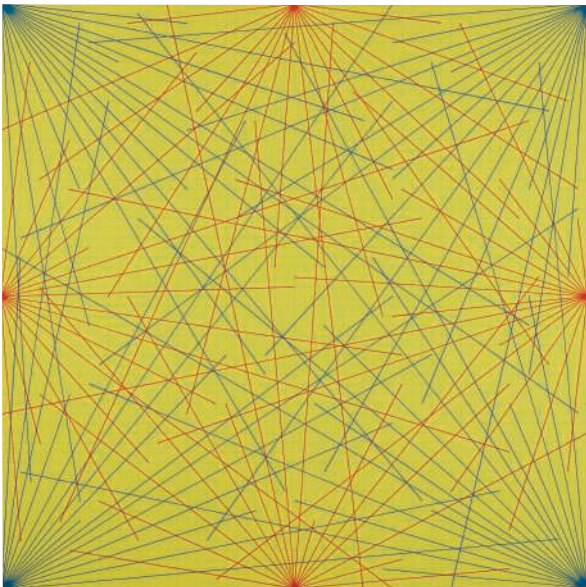
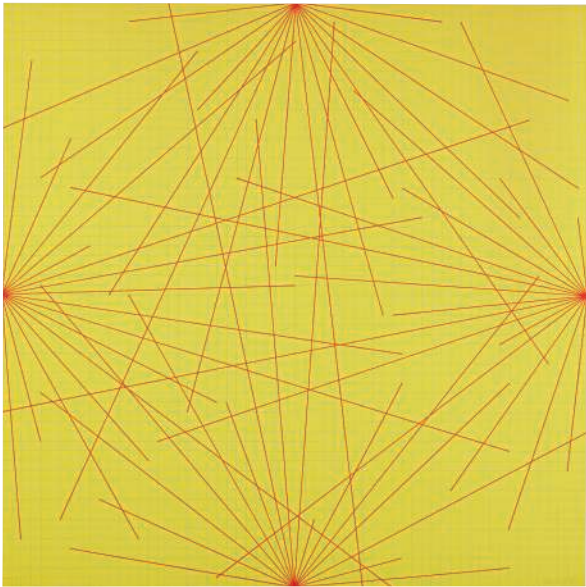
Estimate

\$10,000-15,000

Literature

Barbara Krakow Gallery 1978.02







40. Brice Marden b. 1938

Winter Muse, 2002

Etching and lithograph in colors, on Somerset Satin paper, with full margins, signed, dated '02' and numbered 21/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 16 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in. (42.9 x 65.7 cm)

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

Estimate

\$10,000-15,000

Literature

Gemini G.E.L. 1880



41. Brice Marden b. 1938

Celadon Muse, 2002

Etching and lithograph in colors, on Somerset Satin paper, with full margins, signed, dated '02' and numbered 21/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 17 x 25 $\frac{7}{8}$ in. (43.2 x 65.7 cm)

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

Estimate

\$10,000-15,000

Literature

Gemini G.E.L. 1879



47/100

JA

42. Jasper Johns b. 1930

0-9, 1975

Etching with aquatint, on Barcham Green paper, with full margins, signed, dated '75' and numbered 47/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York and London, unframed.

I. 4½ x 9¼ in. (11.4 x 23.5 cm)

S. 17 x 13½ in. (43.2 x 34.3 cm)

Estimate

\$8,000-12,000

Literature

Universal Limited Art Editions 155



43. Jasper Johns b. 1930

Ruler, 1966

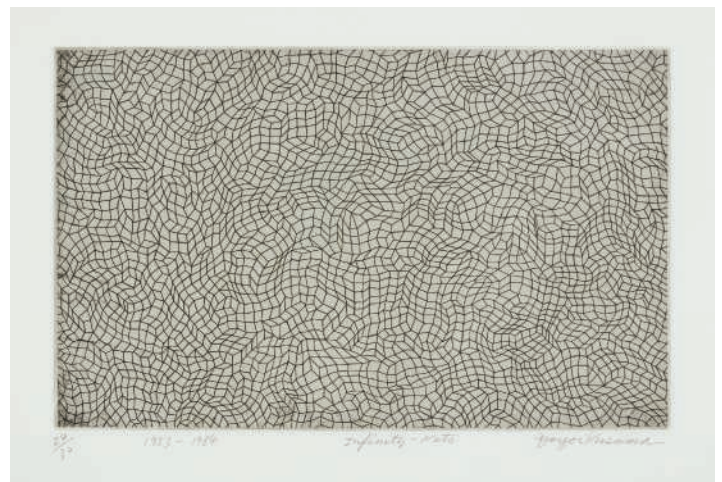
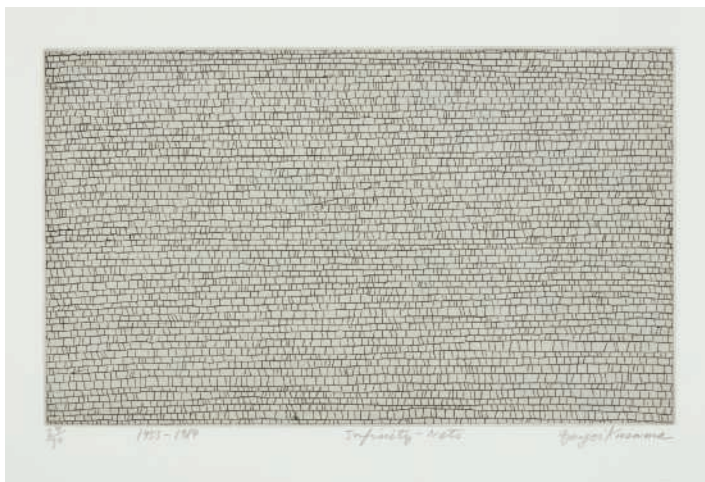
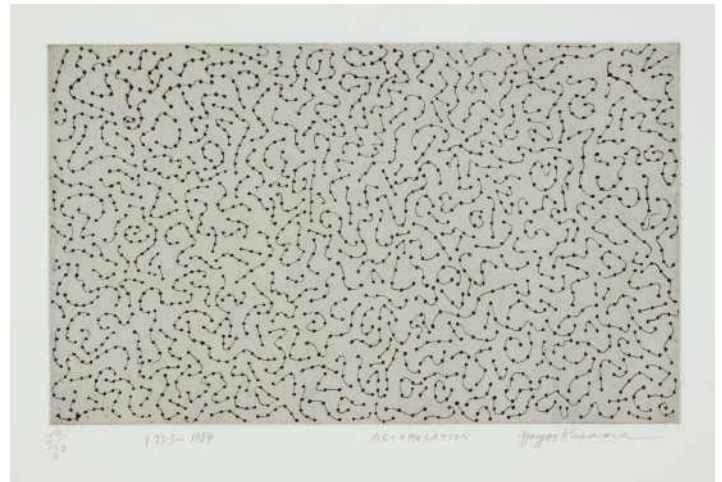
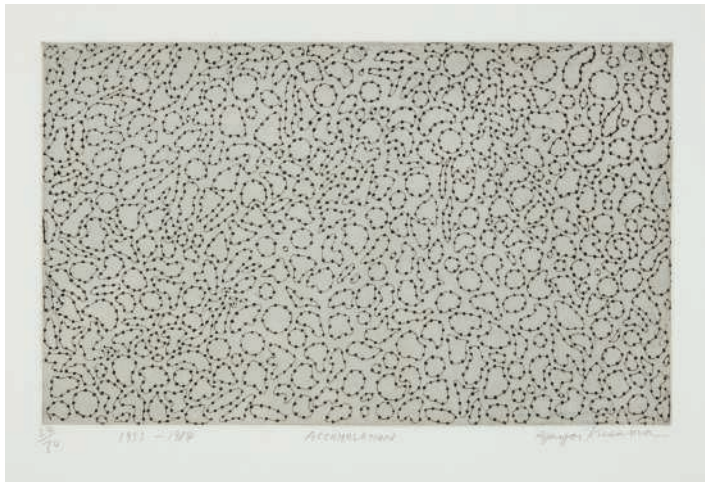
Lithograph in grey and black, on Italia paper, with full margins, signed, dated '1966' and annotated 'Printer's Proof' in pencil (of one, the edition was 25 and 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.
 I. 17½ x 12 in. (44.5 x 30.5 cm)
 S. 28 x 19⅞ in. (71.1 x 50.5 cm)

Estimate

\$7,000-10,000

Literature

Universal Limited Art Editions 28



44. Yayoi Kusama b. 1929

Infinity Nets; Infinity Nets; Accumulation; and Accumulation, 1953-84

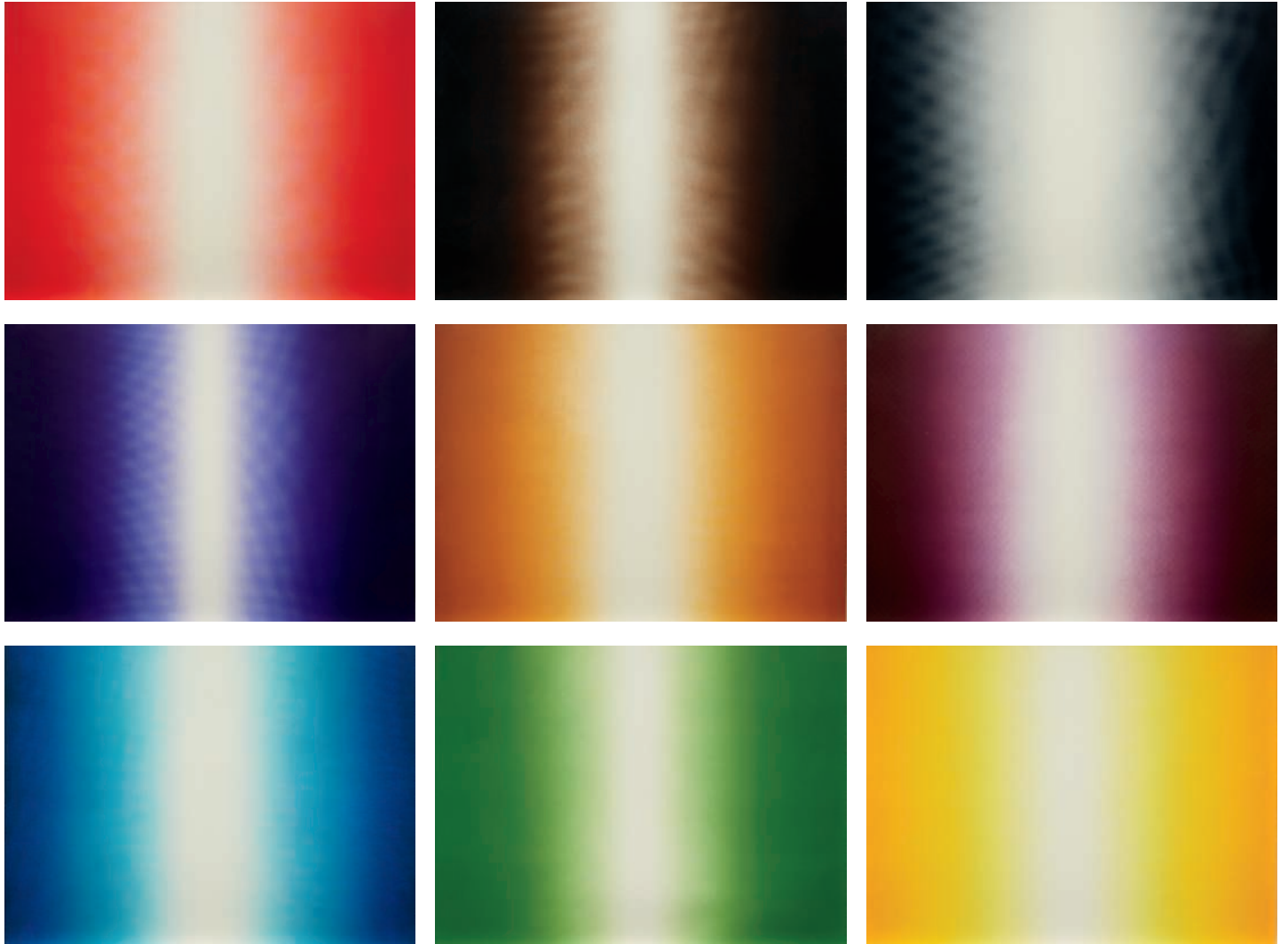
Four etchings, on Arches paper, with full margins, all signed, titled, dated '1953-1984' and numbered 24/30 in pencil (there were also 3 artist's proofs), all unframed.
all I. 10³/₈ x 17³/₄ in. (27 x 45 cm)
all S. 17⁷/₈ x 24³/₄ in. (45.6 x 63 cm)

Estimate

\$8,000-12,000

Literature

Yayoi Kusama 50, 53, 58 and 60



45. 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 4/35 in pencil on reverse, 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 28⅞ in. (52.7 x 71.4 cm)

Estimate

\$25,000-35,000

Contemporary / Editions

46. Yves Klein 1928-1962

Victoire de Samothrace, 1962

Dry pigment and synthetic resin on plaster cast, with metal and stone base, with incised signature (initials), dated '62' on one wing and numbered 30/175 in black marker on the reverse of the figure and on the underside of the base (there were also 25 artist's proofs in Roman numerals), published by Galerie Karl Flinker, Paris. including base 20½ x 8 x 8 in. (52.1 x 20.3 x 20.3 cm)

Estimate

\$100,000-150,000

Literature

Jean-Paul Leduc S9



The Winged Victory of Samothrace, circa 190 BC, The Louvre



47. Yves Klein 1928-1962

Table Bleue, 1961

IKB pigment, glass, Plexiglas and chrome-plated metal,
signed by R. Klein Moquay in black ink with serial
number 10 ES-UNN on a label affixed to the underside.
39 $\frac{3}{8}$ x 49 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in. (100 x 125.1 x 36.2 cm)

Estimate

\$15,000-20,000

Literature

Barbara Bloemink and Joseph Cunningham, *Design ≠
Art: Functional Objects from Donald Judd to Rachel
Whiteread*, exh. cat., Cooper-Hewitt Design Museum,
New York, 2004, p. 27, fig. 14



48. Yves Klein 1928-1962

Table Or, 1963

22-karat gold leaf, glass, Plexiglas and chrome-plated metal, signed by R. Klein Moquay in black ink with serial number BR-PLIU on a label affixed to the underside. 39 $\frac{3}{8}$ x 49 x 14 $\frac{1}{2}$ in. (100 x 124.5 x 36.8 cm)

Estimate

\$20,000-30,000





49. Yves Klein 1928-1962

Monochrome und Feuer, 1961

The complete set of three works, comprised of one gold leaf and two screenprints in color, on card, the full sheets, published by the Kaiser Wilhelm Museum, Krefeld on occasion of the exhibition *Monochrome unter Feuer* at the Museum Haus Lange, Krefeld, 14 January-26 February 1961, framed.
all S. 12½ x 9 in. (31.8 x 22.9 cm)

Estimate

\$15,000-20,000

50. David Hockney b. 1937

Black Tulips, 1980

Lithograph, on cream Rives BFK paper, the full sheet, signed, dated '80' and numbered 'A.P. XVII' in pencil (one of 25 artist's proofs, the edition was 100), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.
S. 44½ x 30 in. (112.1 x 76.2 cm)

Estimate

\$8,000-12,000

Literature

Tyler Graphics 258

Museum of Contemporary Art Tokyo 236







51. David Hockney b. 1937

Views of Hotel Well III, from *Moving Focus* series, 1984-5
Lithograph in colors, on TGL handmade paper, with full margins, signed, dated '1984-5' and numbered 20/80 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Ltd., Mt. Kisco, New York (with their blindstamp), contained in the original artist designed frame.

I. 46 $\frac{1}{8}$ x 36 $\frac{3}{8}$ in. (117.2 x 92.4 cm)
S. 48 $\frac{3}{8}$ x 38 $\frac{3}{8}$ in. (122.9 x 97.5 cm)

Estimate

\$25,000-35,000

Literature

Tyler Graphics 282
Museum of Contemporary Art Tokyo 274

52. David Hockney b. 1937

Tyler Dining Room, from *Moving Focus* series, 1985
Lithograph in colors, on TGL handmade paper, with full margins, signed, dated '84' and numbered 47/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.

I. 29 x 37 $\frac{3}{4}$ in. (73.7 x 95.9 cm)
S. 32 $\frac{3}{8}$ x 40 in. (81.6 x 101.6 cm)

Estimate

\$15,000-25,000

Literature

Tyler Graphics 278
Museum of Contemporary Art Tokyo 261



53. Alex Katz b. 1927

Late Summer Flowers, 2013

Screenprint in colors, on 4-ply Museum board, the full sheet, signed and numbered 15/50 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



54. Jonas Wood b. 1977

Untitled; and Untitled, 2010

Two monoprints, on Coventry rag paper, with full margins, both signed, dated '2010' and annotated 'I' and 'XIII' respectively, each from a series of 15 unique variants, published by Cirrus Editions, Los Angeles (with their blindstamp), both framed.

one I. 39¾ x 27½ in. (101 x 68.9 cm)

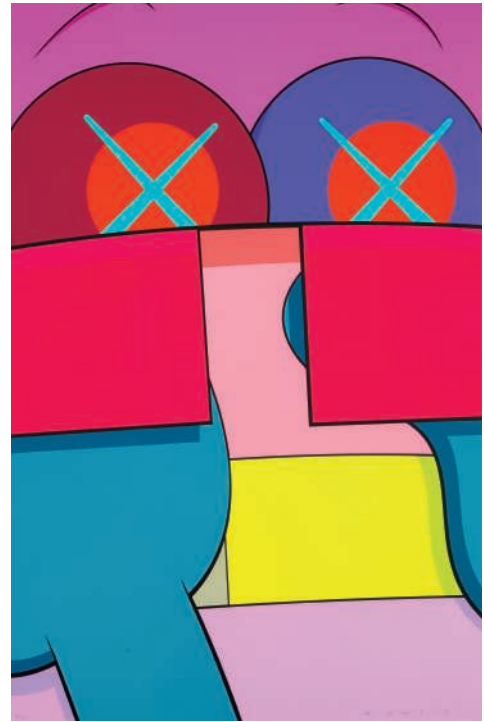
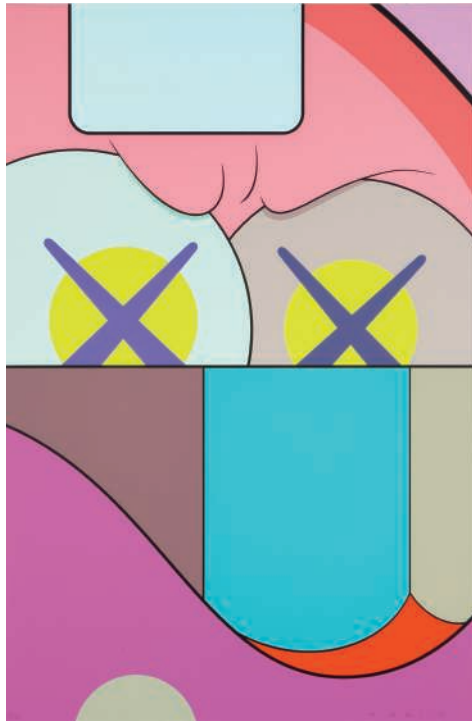
one I. 40 x 30 in. (101.6 x 76.2 cm)

both S. 43¾ x 35 in. (111.1 x 88.9 cm)

Estimate

\$18,000-25,000

The inspiration for these drawings came from a visit to the Metropolitan Museum of Art in 2007.



55. KAWS b. 1974

Ups and Downs, 2013

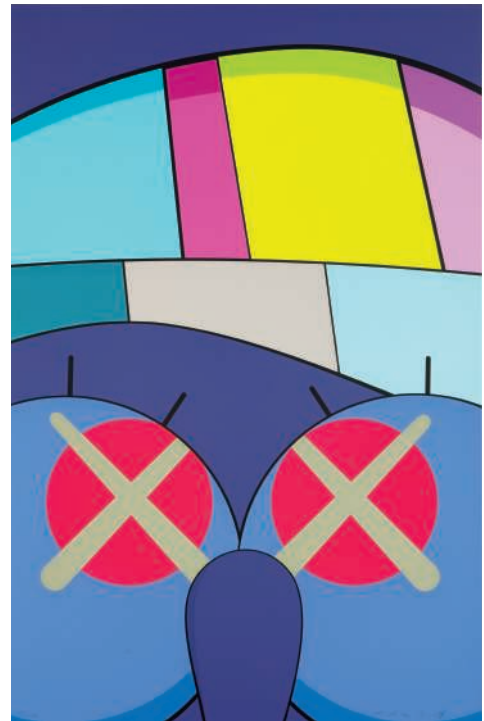
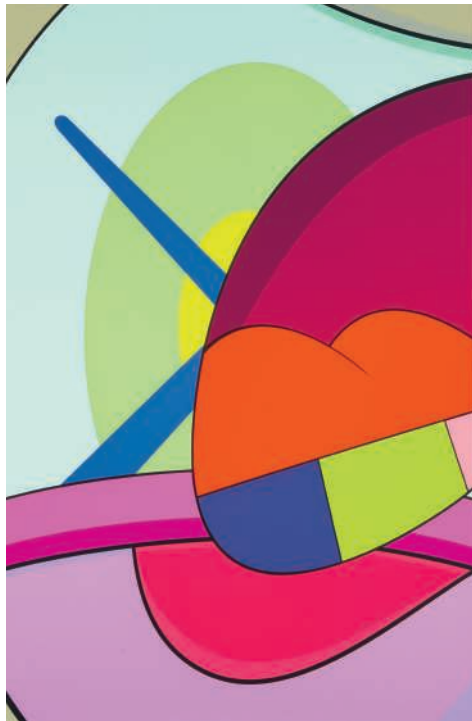
The complete set of 10 screenprints in colors, on Saunders Waterford paper, the full sheets, all signed, dated '13' and numbered 95/100 in pencil (there were also 20 artist's proofs), published by the artist, with the original portfolio box. all S. 35 x 23 in. (88.9 x 58.4 cm)

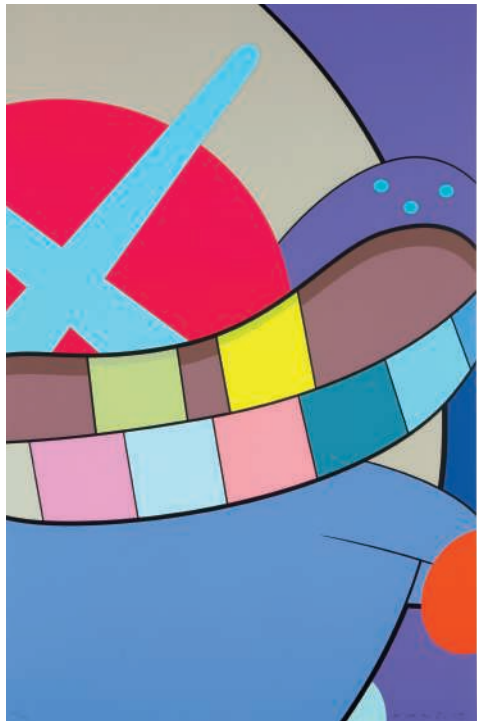
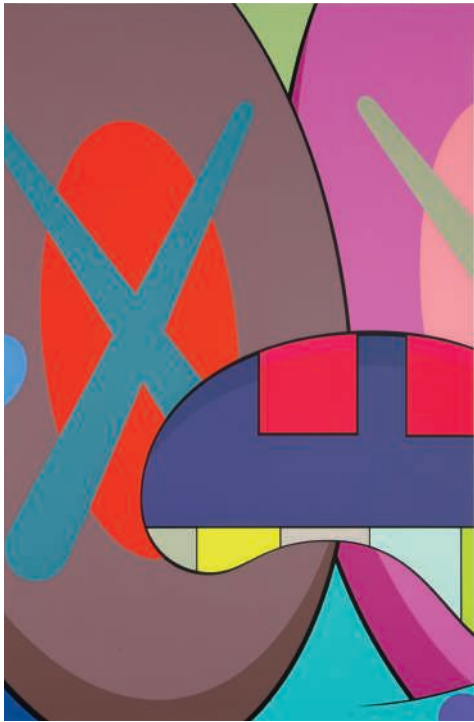
Estimate

\$25,000-35,000

Exhibited

Nerman Museum of Contemporary Art, Overland Park, Kansas, *UPS AND DOWNS*, 25 October 2013 - 9 February 2014 (another example exhibited)





56. Keith Haring 1958-1990

Retrospect, 1989

Monumental screenprint in colors, on heavy wove paper, with full margins, the colors fresh and bright, signed, dated '89' and numbered AP 7/7 in pencil (an artist's proof, the edition was 75), published by Martin Lawrence Limited Editions, Los Angeles (with their inkstamps on the reverse), framed.

I. 40¾ x 77 in. (103.5 x 195.6 cm)

S. 45¾ x 82 in. (116.2 x 208.3 cm)

Estimate

\$100,000-150,000

Literature

Klaus Littmann pp. 120-121





AP 3/ K Haring 81 ©

57. Keith Haring 1958-1990

Self-portrait, 1989

Painted aluminum, signed, dated '1989' and numbered 4/10 on the base.

60 x 14 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. (152.4 x 37.8 x 36.2 cm)

Estimate

\$120,000-180,000

Exhibited

London, Ben Brown Fine Arts, *Keith Haring: Sculptures, Paintings, and Works on Paper*, June 6-August 5, 2005 (another example exhibited; illustrated p. 48)



Another view of the present lot.



Another view of the present lot.



Keith Haring in Subway © Keith Haring Foundation



Keith Haring standing beside one of his subway drawings (Keith Haring artwork © Keith Haring Foundation)



58. Keith Haring 1958-1990

Statue of Liberty, 1986

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

I. 35¾ x 25⅞ in. (90.8 x 65.7 cm)

S. 37¾ x 28⅞ in. (95.9 x 71.4 cm)

Estimate

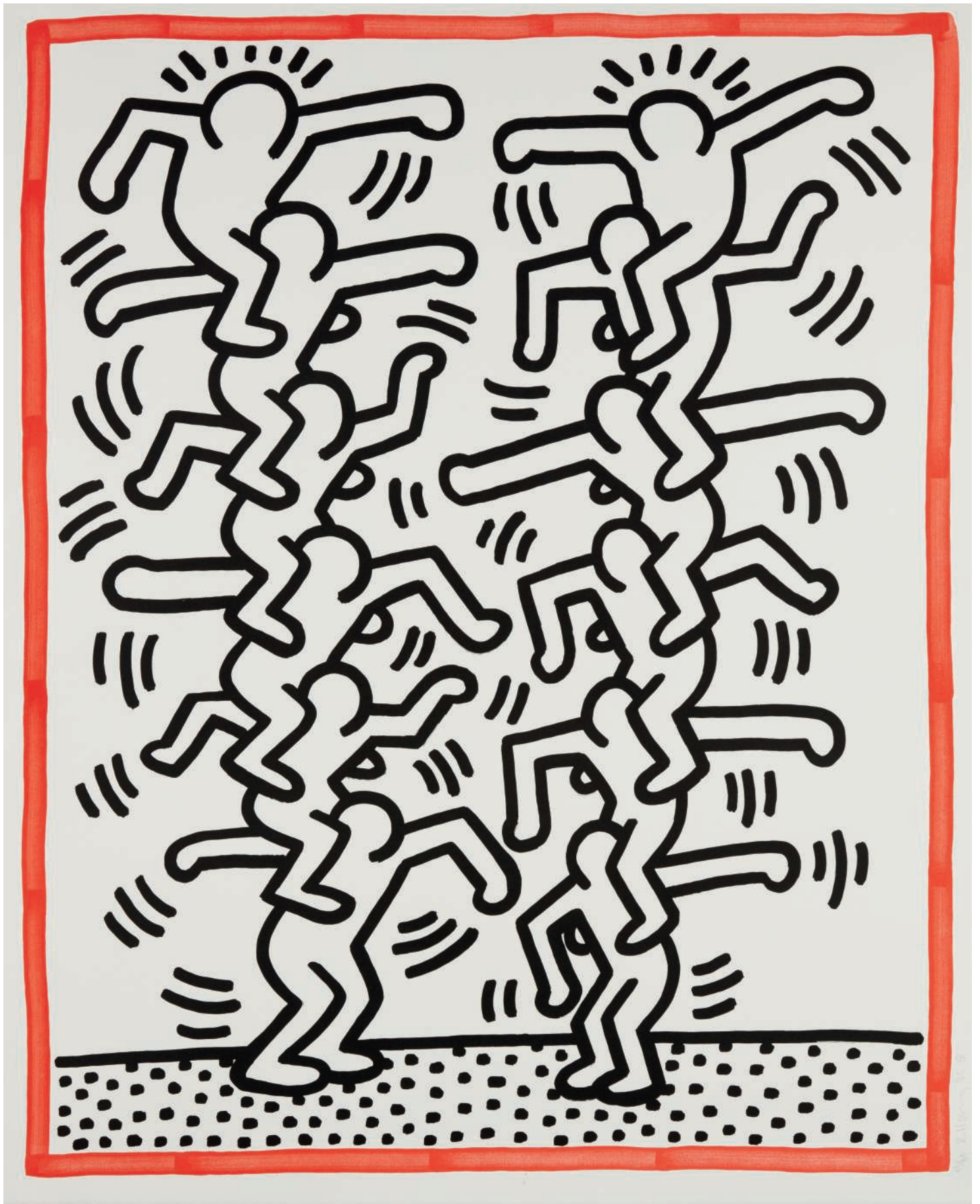
\$35,000-45,000

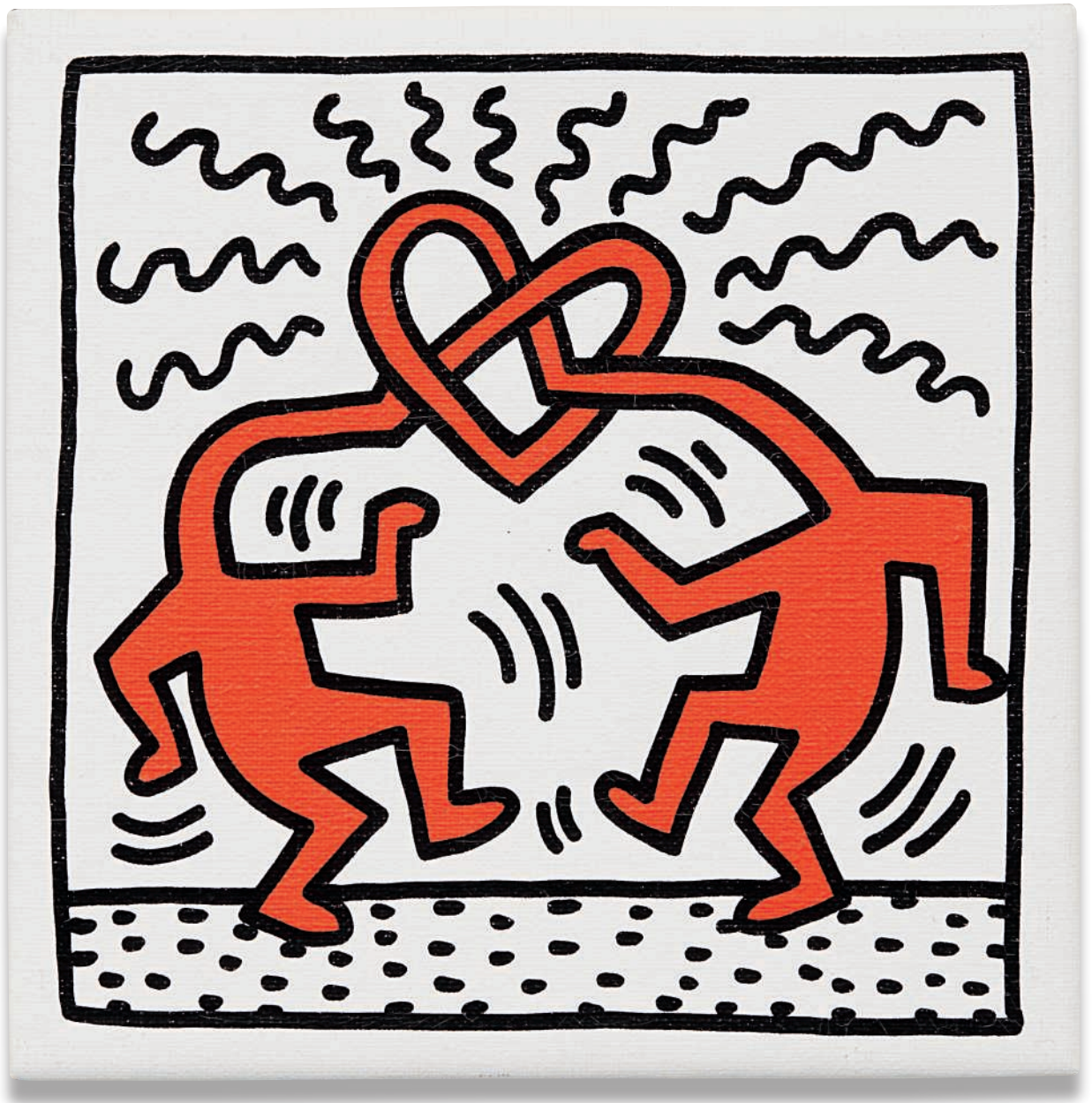
Literature

Klaus Littmann p. 63



35/80 K.Ham: 86 ⊕





59. Keith Haring 1958-1990

Three Lithographs: one plate, 1985

Lithograph in colors, on wove paper, with full margins, signed, dated '85' and numbered 56/80 in pencil (there were also 20 artist's proofs), framed.

I. 37¾ x 30⅞ in. (95.9 x 76.5 cm)

S. 39⅜ x 31⅞ in. (100 x 81 cm)

Estimate

\$25,000-35,000

Literature

Klaus Littmann p. 41

60. Keith Haring 1958-1990

Untitled, 1989

Screenprint in colors, on canvas over wood stretchers, signed and numbered 'AP 12/25' in black marker on a label affixed to the reverse (an artist's proof, the edition was 60).

7⅞ x 7⅞ in. (20 x 20 cm)

Estimate

\$12,000-18,000

Literature

Klaus Littmann p. 153

61. Roy Lichtenstein 1923-1997

Nude Reading, 1994

Relief print in colors, on Rives BFK mold-made paper, with full margins, signed, dated '94' and numbered 29/60 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Inc., Mount Kisco, New York (with their blindstamp), framed.

I. 23 $\frac{3}{8}$ x 30 $\frac{1}{4}$ in. (60.6 x 76.8 cm)

S. 30 $\frac{1}{2}$ x 36 in. (76.7 x 91.4 cm)

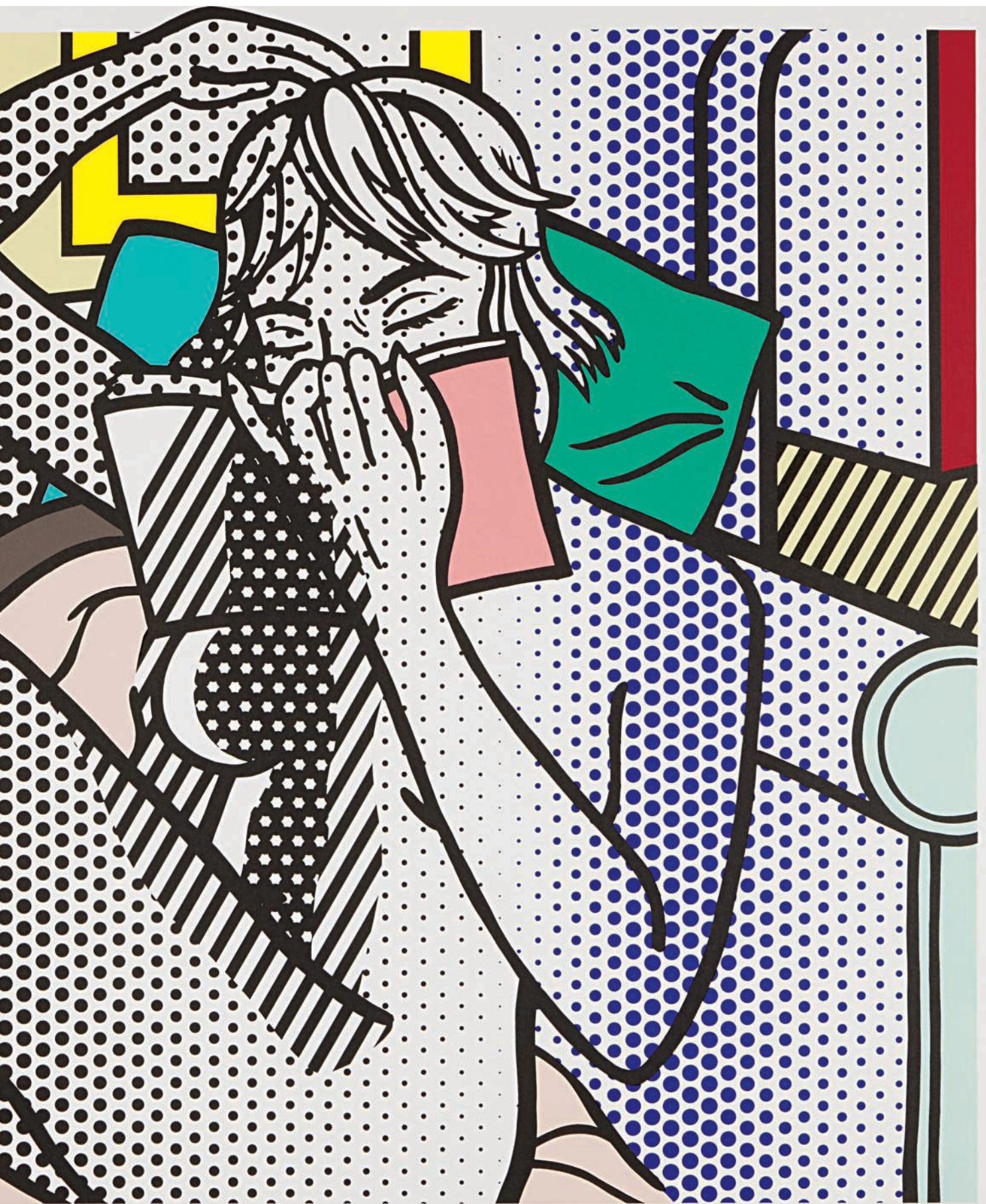
Estimate

\$70,000-100,000

Literature

Mary Lee Corlett 288





29/60 w/ Lichtenstein 1960

62. Roy Lichtenstein 1923-1997

View from the Window, from *Landscapes series*, 1985
Monumental lithograph, woodcut and screenprint in colors,
on Arches 88 paper, with full margins, signed, dated '85'
and numbered 38/60 in pencil (there were also 11 artist's
proofs), published by Gemini G.E.L., Los Angeles (with their
blindstamps), framed.
I. 76½ x 30½ in. (194.3 x 77 cm)
S. 79½ x 33½ in. (201.9 x 85.1 cm)

Estimate

\$70,000-100,000

Literature

Gemini G.E.L. 1257
Mary Lee Corlett 215



Photographer unknown, [*Window in Collioure*], circa 1942





63. Roy Lichtenstein 1923-1997

Reflections on The Scream, from Reflections series, 1990

Lithograph, screenprint and woodcut in colors with metalized PVC collage and embossing, on Somerset paper, with full margins, signed, dated '90' and numbered 1/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd, Mount Kisco, New York (with their blindstamp), two professionally repaired tears in lower center, framed.

I. 42¼ x 59¾ in. (107.3 x 150.8 cm)

S. 48¾ x 65¾ in. (123.8 x 166.1 cm)

Estimate

\$40,000-60,000

Literature

Mary Lee Corlett 243



10/150 of Lichtenstein '96

64. Roy Lichtenstein 1923-1997

Art Critic, 1996

Screenprint in colors, on Somerset paper, with full margins, signed, dated '96' and numbered 10/150 in pencil (there were also 25 artist's proofs), co-published by the artist and Brooklyn Academy of Music, New York, framed.

I. 19 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in. (49.8 x 33.7 cm)

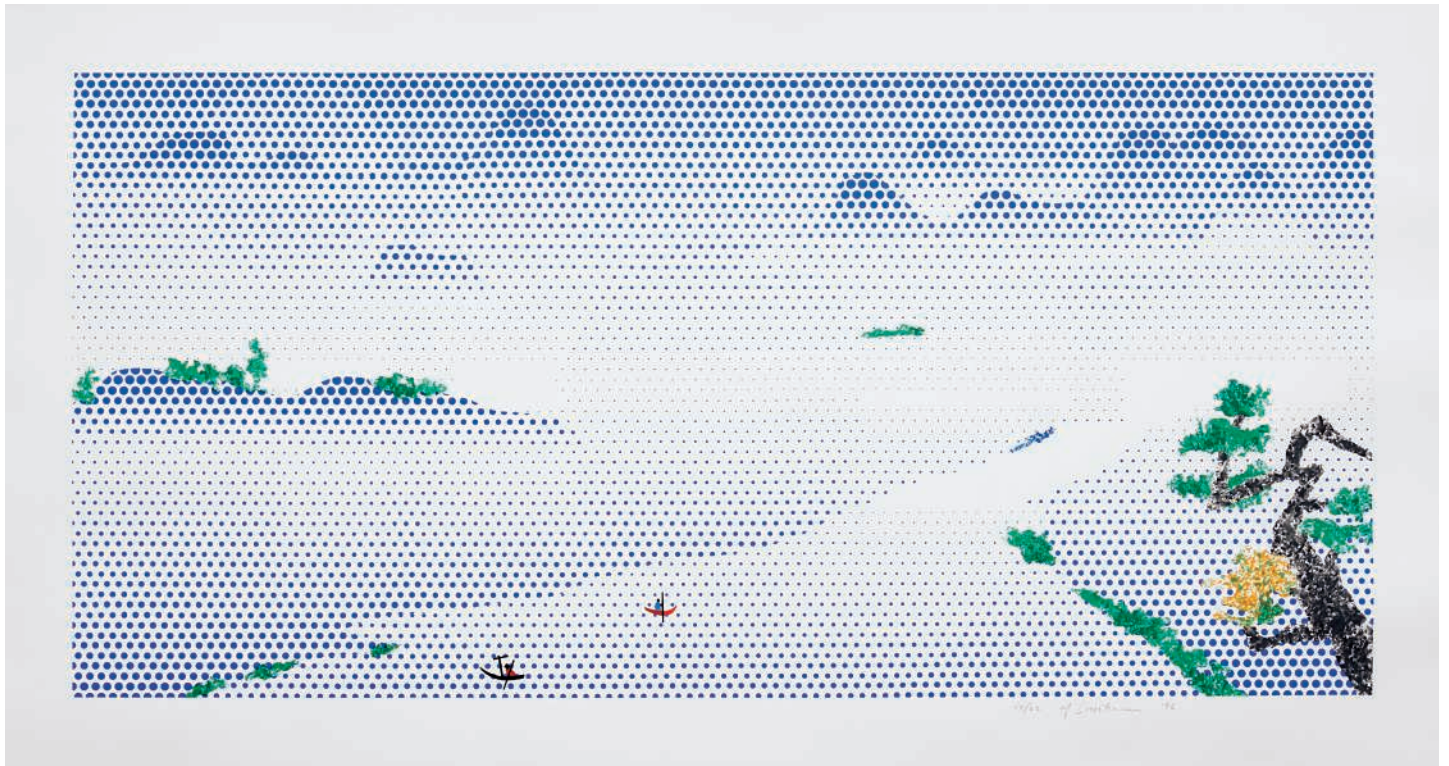
S. 25 $\frac{7}{8}$ x 19 in. (65.7 x 48.3 cm)

Estimate

\$25,000-35,000

Literature

Mary Lee Corlett 305



65. Roy Lichtenstein 1923-1997

Landscape with Boats, 1996

Lithograph and screenprint in colors, on Lanaquarelle watercolor paper, with full margins, signed, dated '96' and numbered 17/60 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 27¾ x 58 in. (70.5 x 147.3 cm)

S. 35¼ x 65 in. (89.5 x 165.1 cm)

Estimate

\$50,000-70,000

Literature

Gemini G.E.L. 1672

Mary Lee Corlett 302



66. Roy Lichtenstein 1923-1997

Painting in Gold Frame, from *Paintings* series, 1984
Woodcut, lithograph and screenprint in colors with collage, on Arches 88 paper, with full margins, signed, dated '84' and numbered 9/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 43 x 32¾ in. (109.2 x 83.2 cm)
S. 46 x 35¾ in. (116.8 x 90.8 cm)

Estimate
\$10,000-15,000

Literature
Gemini G.E.L. 1145
Mary Lee Corlett 206



Wallpaper with Blue Floor Interior © 1992 Roy Lichtenstein and Gemini G.E.L., installed

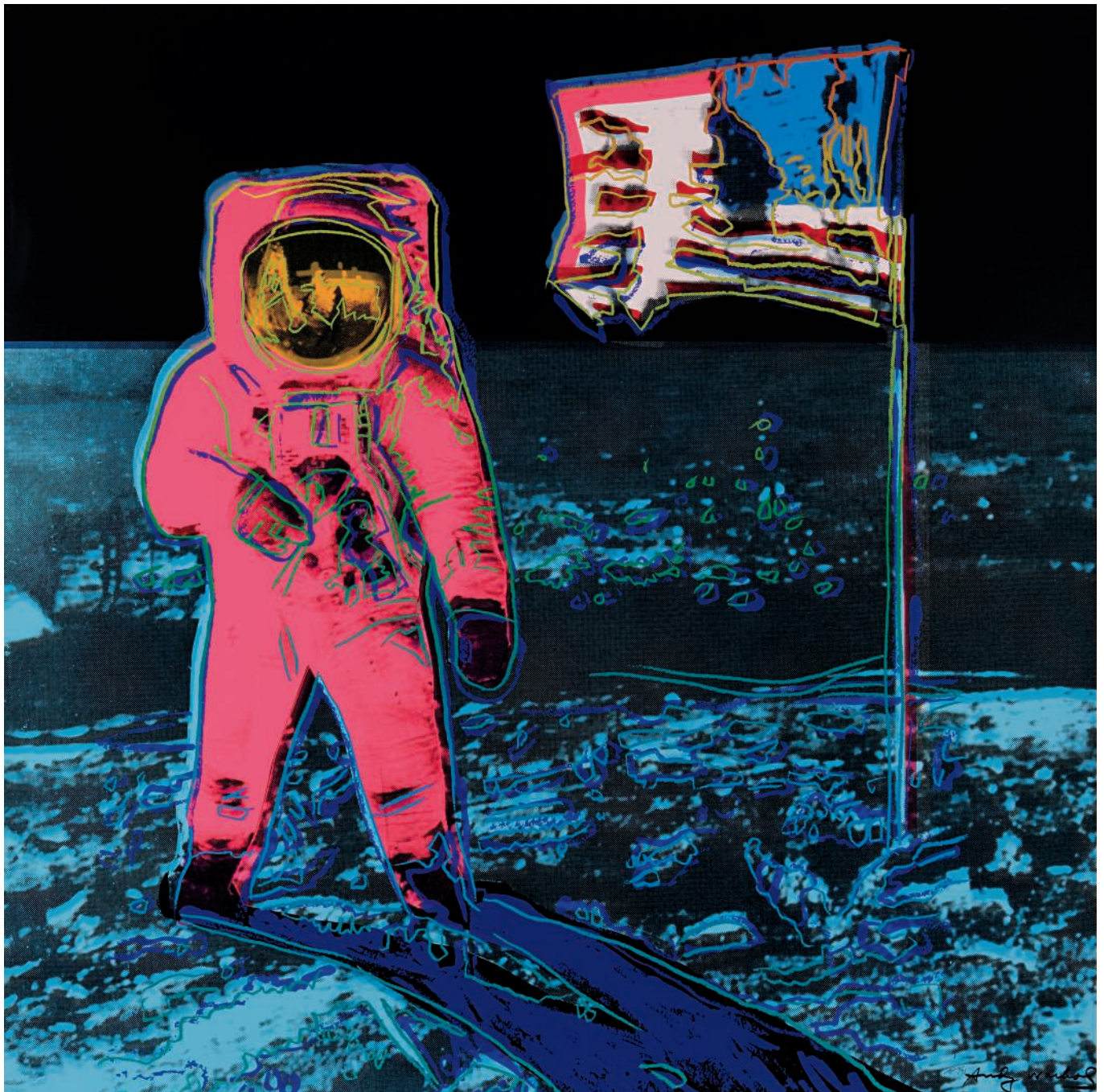


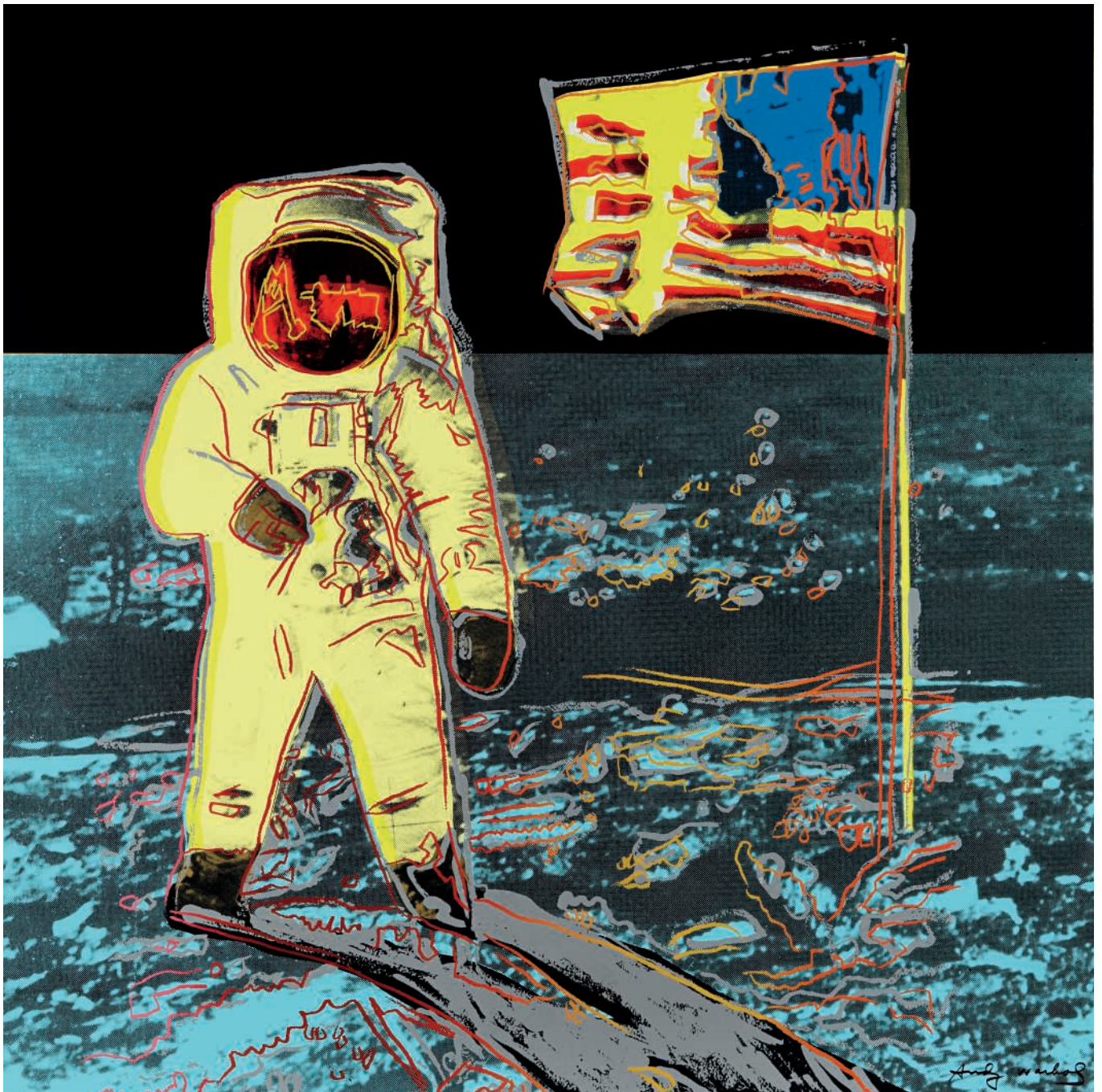
67. Roy Lichtenstein 1923-1997

Wallpaper with Blue Floor Interior, 1992
Screenprint in colors, on Paper Technologies, Inc., Waterleaf paper, in five panels, the full sheets, the colors fresh and bright and the sheets untrimmed, signed, dated '92' and numbered 33/300 in silver paint pen with the artist's copyright blindstamp, published by Gemini G.E.L., Los Angeles (with their blindstamp), all unframed. overall installed 102 x 150 in. (259.1 x 381 cm)

Estimate
\$30,000-50,000

Literature
Gemini G.E.L. 1558
Mary Lee Corlett 260





67A. Andy Warhol 1928-1987

Moonwalk, 1987

The complete set of two screenprints in colors, on Lenox Museum Board, the full sheets, with printed-signature, numbered 87/160 in pencil (there were also 31 artist's proofs), signed and numbered by the executor of the Andy Warhol Estate, the publisher Ronald Feldman and the printer Rupert Jansen Smith in pencil on the reverse, published by Ronald Feldman Fine Arts, Inc., both framed.
both S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate
\$200,000-300,000

Literature
Frayda Feldman and Jörg Schellmann 404 and 405

68. Andy Warhol 1928-1987

Mickey Mouse, from Myths, 1981

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet, signed and numbered 134/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with the artist's and publisher's copyright inkstamps on the reverse), framed.

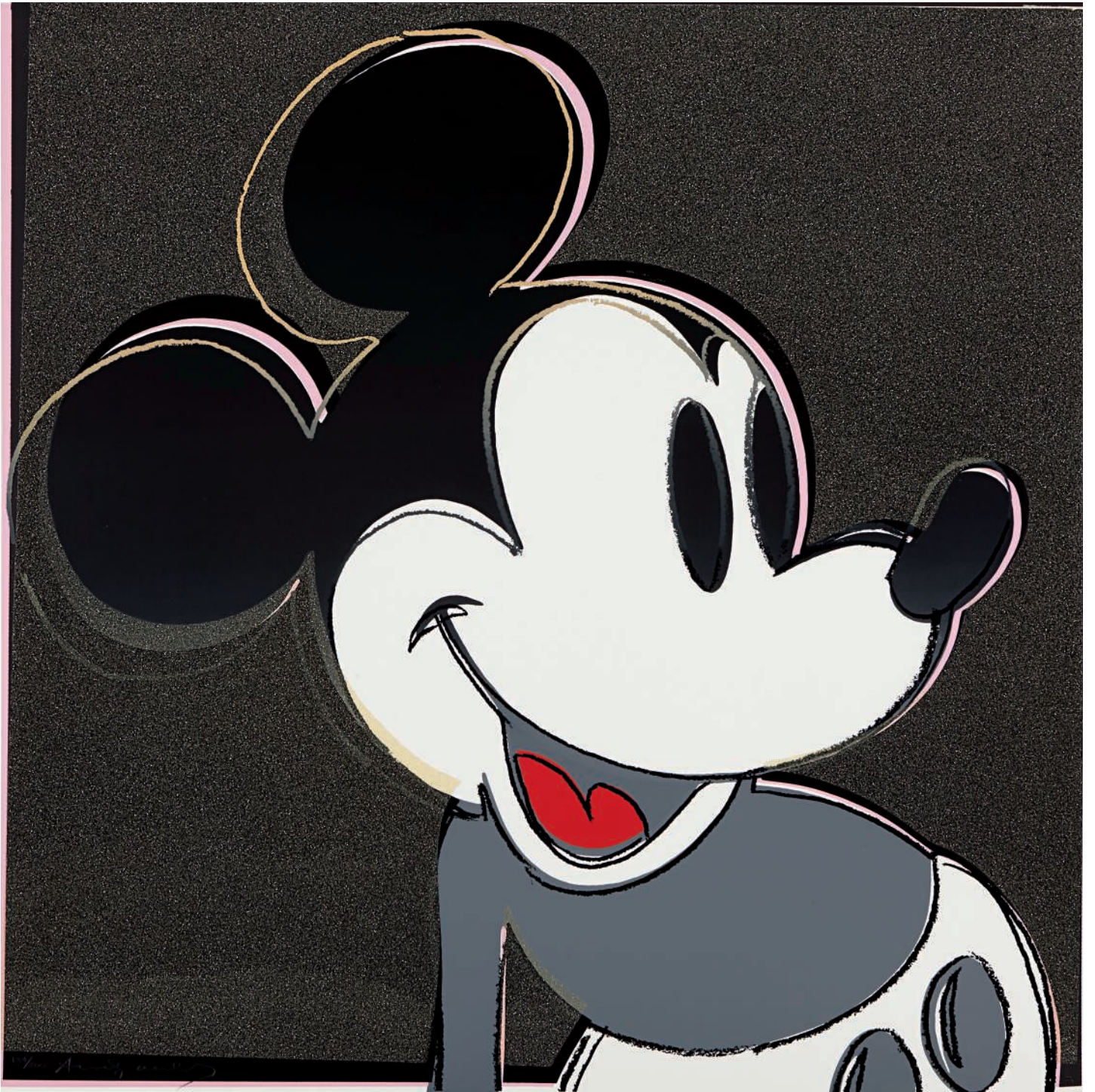
S. 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (96.2 x 96.2 cm)

Estimate

\$100,000-150,000

Literature

Frayda Feldman and Jörg Schellmann 265



69. Andy Warhol 1928-1987

Marilyn, 1967

Screenprint in colors, on wove paper, the full sheet, signed with initials and dated '67' in pencil, also signed twice and inscribed 'to Arman' and 'to Ron and Gertie Jacobs' in black ink and red pencil respectively on the reverse (one of 26 artist's proofs, the edition was 250), published by Factory Additions, New York, framed. S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$50,000-70,000

Provenance

Gift of the artist to the present owner

Literature

Fradya Feldman and Jörg Schellmann 26

Saturday, August 2, 1986

.... We asked Prince if he would be our December cover (*Interview* magazine) and he said we'd have to talk to his manager and we said that we'd asked the manager and the manager said to ask him, so they said they'd work it out. We were just shaking, it was so exciting. And Billy Idol was there and you know, seeing these two glamour boys, its like boys are the new Hollywood glamour girls, like Harlow and Marilyn. So weird.

The Andy Warhol Diaries, p. 749





70. Andy Warhol 1928-1987

Flowers, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated '64' in black ink (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, framed.

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

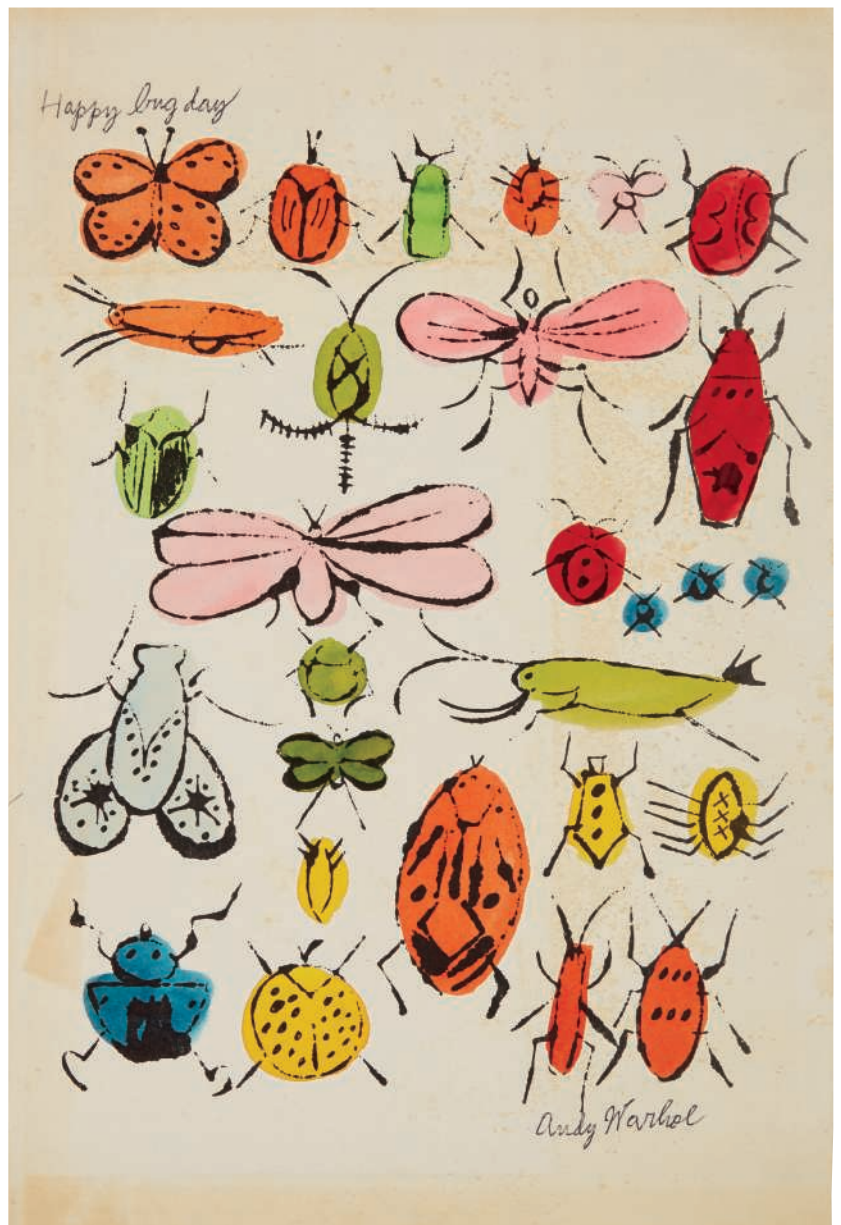
S. 23 x 23 in. (58.4 x 58.4 cm)

Estimate

\$15,000-25,000

Literature

Frayda Feldman and Jörg Schellmann 6



Property from a Private Collection, New York

71. **Andy Warhol** 1928-1987

Happy Bug Day, circa 1954
Offset lithograph with extensive hand-coloring, on wove paper, the full sheet, signed and titled in black ink, framed.
S. 14 x 9¾ in. (35.6 x 23.8 cm)

Estimate
\$10,000-15,000

Provenance
Gifted to Thomas Royal from the artist in the late 50's



Andy Warhol, *Tom Royal*, circa 1952 Ink and ink wash on paper.
23 x 29 in. (58.4 x 73.7 cm).

72. Andy Warhol 1928-1987

Cow Wallpaper, Wall panels, 1966

Screenprint in colors, on wallpaper mounted to six canvas panels, one signed in pencil on the reverse. each 90 x 28³/₈ in. (228.6 x 72.1 cm)

Estimate

\$25,000-35,000

Literature

see Frayda Feldman and Jörg Schellmann 11

Bill Leonard, director of the Contemporary Arts Center in Cincinnati from 1964-71, was one of the most discerning contemporary art leaders in the Midwest during his tenure.

In 1966 he organized the Andy Warhol exhibition *Holy Cow! Silver Clouds! Holy Cow!*

Warhol came to the show at the Art Center and brought along *Exploding Plastic Inevitable*, with *The Velvet Underground* and Nico who played the Music Hall Ballroom on Nov. 3, 1966.





73. **Andy Warhol** 1928-1987

Man Ray, 1974

Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered H.C. 9/20 in pencil (an hors commerce, the edition was 100), published by Luciano Anselmino, Milan, framed. S. 31 $\frac{3}{8}$ x 31 $\frac{3}{8}$ in. (79.7 x 79.7 cm)

Estimate

\$10,000-15,000

Exhibited

Naples, Maschio Angioino, Warhol - Viaggio in Italia, 20 July - 2 November, 1996

Modena, Padiglione d'Arte Moderna, Andy Warhol, 29 August - 23 September, 2002

Arona, Villa Ponti, Made in Warhol, 22 June - October, 2007

Literature

Frayda Feldman and Jörg Schellmann 148



74. Andy Warhol 1928-1987

Tomato-Beef Noodle O's, from Campbell's Soup II, 1969
 Screenprint in colors, on wove paper, with full margins,
 signed in black ink and stamp numbered 209/250 on the
 reverse (there were also 26 artist's proofs numbered A-Z),
 published by Factory Additions, New York, framed.
 I. 31 $\frac{7}{8}$ x 18 $\frac{5}{8}$ in. (81 x 47.3 cm)
 S. 35 x 23 in. (88.9 x 58.4 cm)

Estimate
 \$15,000-25,000

Provenance
 Gift of the artist to the present owner

Literature
 Frayda Feldman and Jörg Schellmann 61



75. Andy Warhol 1928-1987

Chicken and Dumplings, from Campbell's Soup II, 1969
 Screenprint in colors, on wove paper, with full margins,
 signed and annotated 'V' in black ink on the reverse (one
 of 26 artist's proofs lettered A-Z, the edition was 250),
 published by Factory Additions, New York, framed.
 I. 32 x 19 in. (81.3 x 48.3 cm)
 S. 35 x 23 in. (88.9 x 58.4 cm)

Estimate
 \$12,000-18,000

Literature
 Frayda Feldman and Jörg Schellmann 58



76. Andy Warhol 1928-1987

Annie Oakley, from Cowboys and Indians, 1986
Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 158/250 in pencil (there were also 50 artist's proofs), published by Gaultney-Klineman Art, Inc., New York (with their inkstamp on the reverse), framed. S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate
\$25,000-35,000

Literature
Frayda Feldman and Jörg Schellmann 378



77. Andy Warhol 1928-1987

Teddy Roosevelt, from Cowboys and Indians, 1986
 Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 78/250 in pencil (there were also 50 artist's proofs), published by Gaultney-Klineman Art, Inc., New York (with their inkstamp on the reverse), framed.
 S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate
 \$25,000-35,000

Literature
 Frayda Feldman and Jörg Schellmann 386



Δ **78. Andy Warhol** 1928-1987

Muhammad Ali, 1978

Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered 83/150 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, framed. S. 40 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (102 x 76.5 cm)

Estimate

\$15,000-25,000

Literature

Frayda Feldman and Jörg Schellmann 180



79. Andy Warhol 1928-1987

Cologne Cathedral, 1985

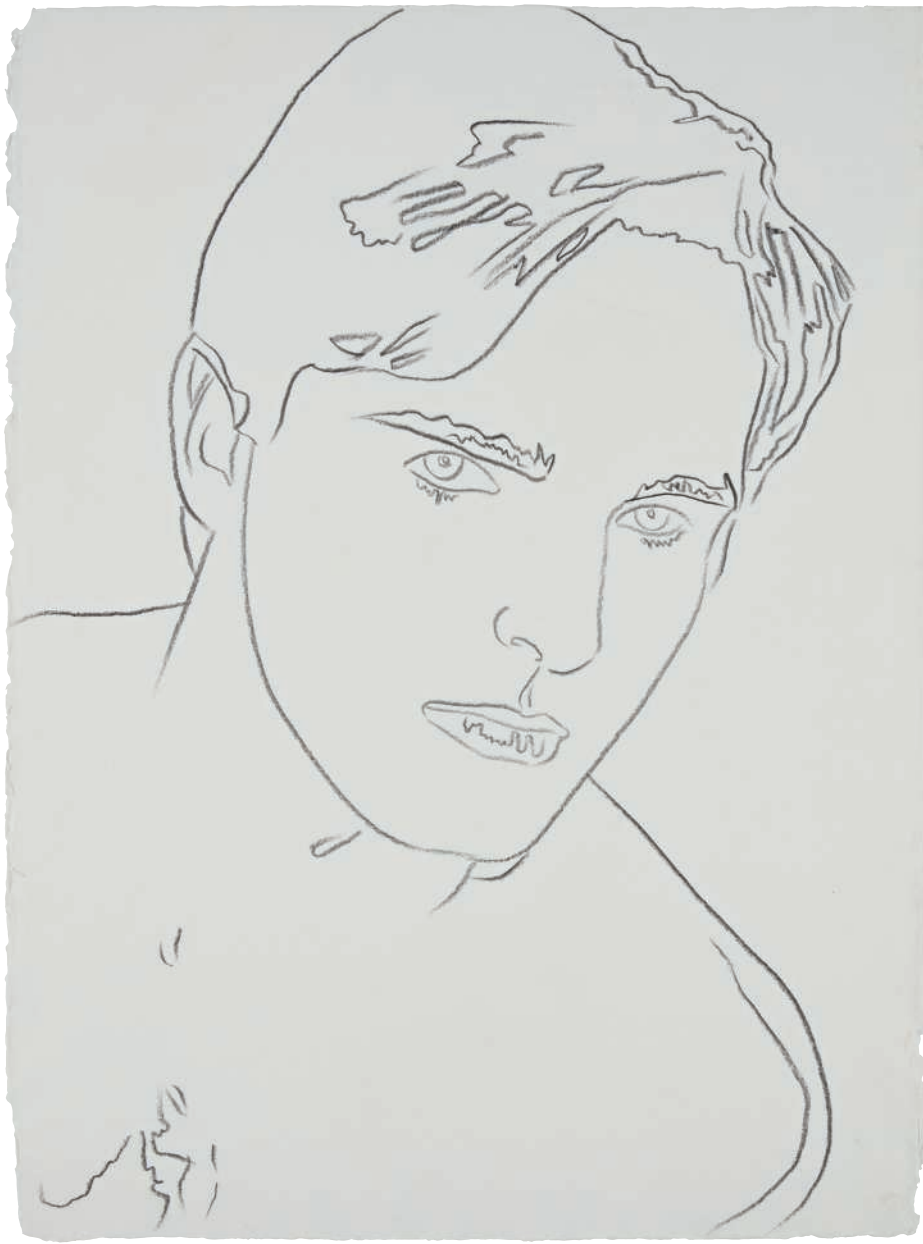
Unique screenprint in colors, on Lenox Museum Board, the full sheet, with the Andy Warhol Art Authentication Board, Inc. Outside the Published Edition inkstamp and numbered '118.089' in pencil on the reverse, with the original Authentication Board documentation, one of 80 individual unnumbered trial proofs (aside from the portfolio of four screenprints in an edition of 60 and 15 artist's proofs), published by Hermann Wünsche, Bonn, framed.
S. 39 $\frac{7}{8}$ x 32 in. (101.3 x 81.3 cm)

Estimate

\$20,000-30,000

Literature

see Frayda Feldmann & Jörg Schellmann IIB.361-364



80. Andy Warhol 1928-1987

Miguel Bose, 1983

Graphite drawing, on HMP paper, with the Estate of Andy Warhol inkstamps, initialed 'VF', and numbered '15.398' and 'D1277' in pencil on the reverse, unframed.

S. 31 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in. (80.4 x 60 cm)

Estimate

\$12,000-18,000



81. Andy Warhol 1928-1987

Miguel Bose, 1983

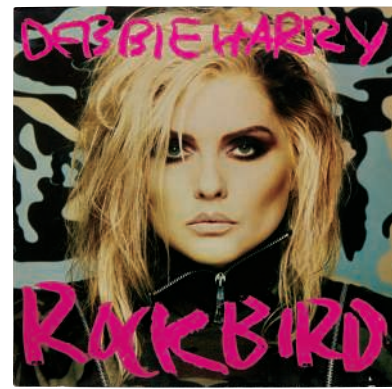
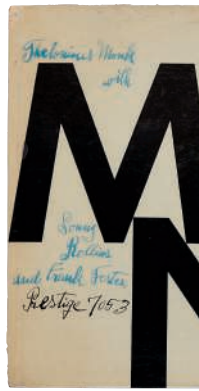
Unique screenprint in colors, on wove paper, the full sheet, with the Estate of Andy Warhol inkstamps and numbered 'UP.41.50' in pencil on the reverse, framed. S. 22 x 30½ in. (55.9 x 77.5 cm)

Estimate

\$8,000-12,000

Literature

Frayda Feldman and Jörg Schellmann IIIB.19



82. Andy Warhol 1928-1987

A Collection of Record Covers with Cover Art by Andy Warhol, 1949-87

A rare collection of 66 albums, with 69 accompanying records (including two picture discs), in their associated covers in various media, with one bound book and one hinged cardboard case containing various works.

Estimate

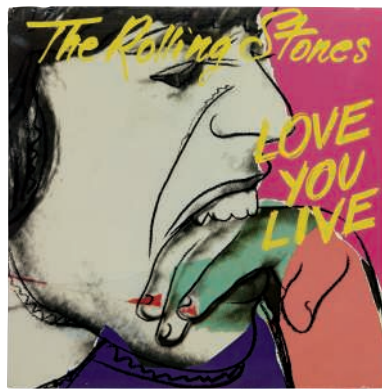
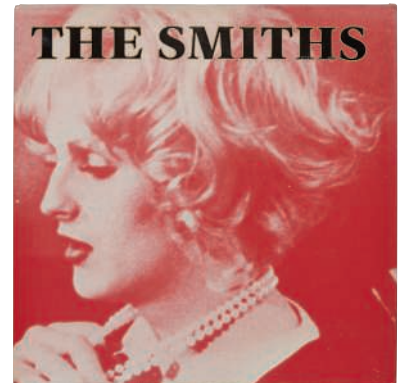
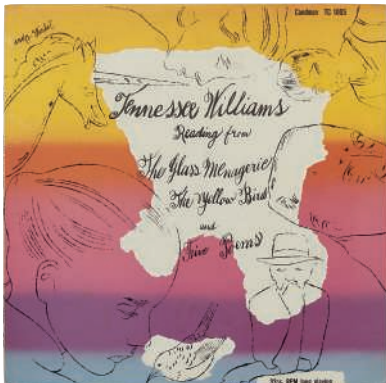
\$30,000-50,000

Literature

Paul Maréchal 1, 2 (2 examples), 4-7 (2 examples), 8, 10 (2 examples), 11-13, 15, 16 (2 examples), 17 (2 examples), 18, 20-23 (2 examples), 24, 26-29 (2 examples), 30-33, 35-41 (2 examples), 42 (2 examples), 43-45 (2 examples), 46-50 (3 examples), 51, 53-57; 4 examples are not recorded in Maréchal

Please refer to the online catalogue for a complete listing.







83. Andy Warhol 1928-1987

Self-Portrait with Fright Wig, circa 1986
Screenprint in colors, on cotton t-shirt, unframed.
33 x 41 in. (83.8 x 104.1 cm)

Estimate
\$15,000-25,000

Provenance
Acquired from Keith Haring's Pop Shop, New York by the
current owner, 1986



84. Andy Warhol 1928-1987

Self-Portrait with Fright Wig, circa 1986
Screenprint in black, on cotton t-shirt, unframed.
33 x 39½ in. (83.8 x 100.3 cm)

Estimate
\$10,000-15,000

Provenance
Acquired from Keith Haring's Pop Shop, New York by
the current owner, 1986



85. Ed Ruscha b. 1937

Bliss Bucket, 2010

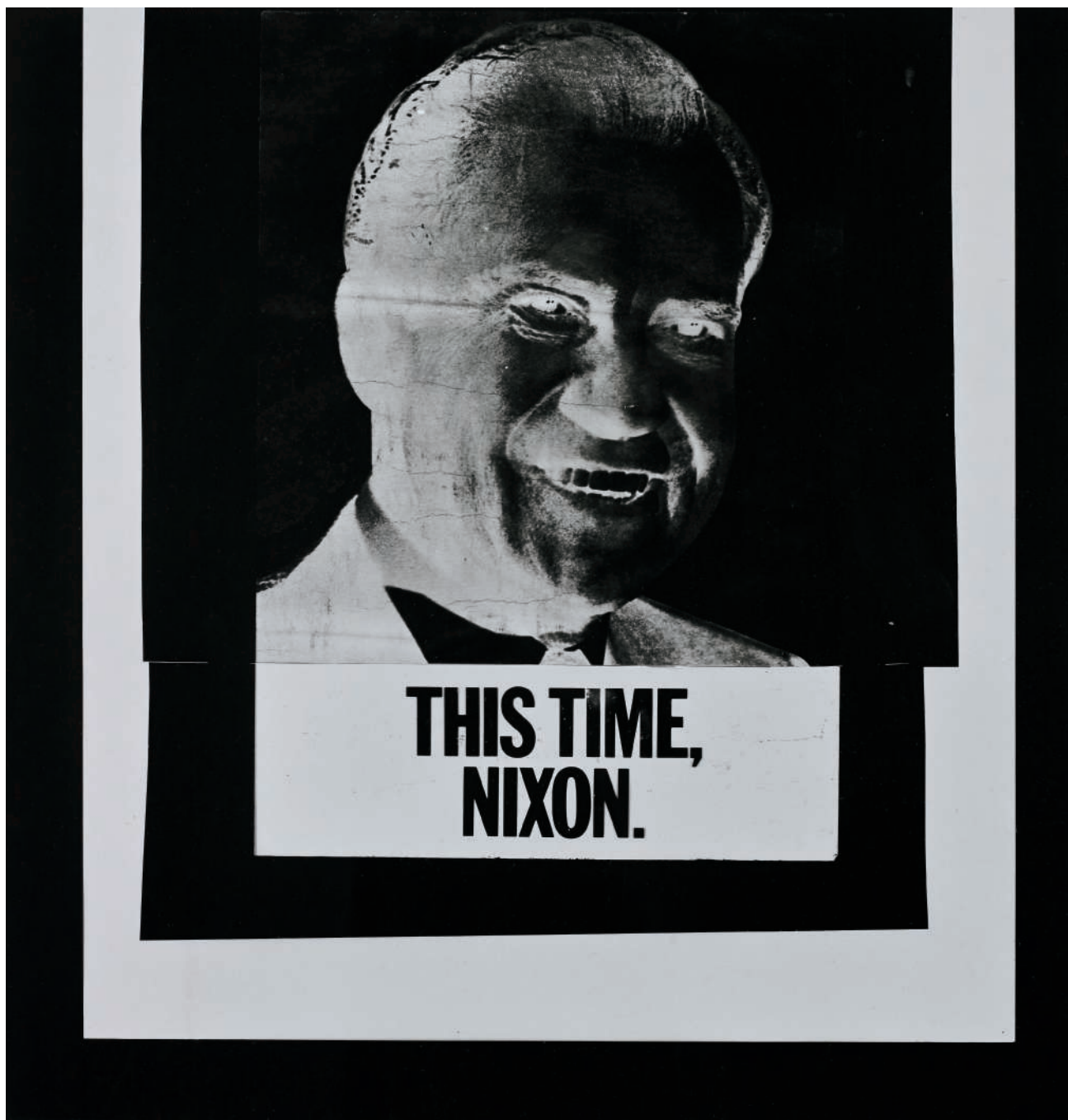
Lithograph in colors, on wove paper, with full margins, signed, dated '2010' and numbered 36/50 in pencil (there were also 13 artist's proofs), published by Hamilton Press Gallery, Venice, California (with their blindstamp), framed.

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

S. 28¾ x 28½ in. (73 x 71.4 cm)

Estimate

\$25,000-35,000



86. Cady Noland b. 1956

Untitled, from Printed Matter Photography Portfolio II: Landscapes, 1998

Unique gelatin silver film negative, the full sheet, the edition was unsigned and unnumbered, from the edition of 25 and 10 artist's proofs, published by Printed Matter, Inc., New York, unframed.

S. 13 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in. (33.3 x 32.8 cm)

Estimate

\$8,000-12,000

87. Felix Gonzalez-Torres 1957-1996

"Untitled", 1990

Embossed white paper, signed in black ink and numbered 11/12 (printed) on a label affixed to the side of the box (there were also 5 artist's proofs), co-published by Andrea Rosen Gallery, New York, and Santa Monica Editions, California, contained in the original archival cardboard box.
8 x 14 x 14 in. (20.3 x 35.6 x 35.6 cm)

Estimate

\$40,000-60,000

Literature

Dietmar Elger 90





88. Bruce Nauman b. 1941

Studies for Holograms, 1970

The complete set of five screenprints in colors, on Kromekote paper, the full sheets, all signed, dated '70' and numbered 48/150 and 95/150 in ink (there were also 10 artist's proofs), published by Castelli Graphics, New York, all framed.

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

Estimate

\$10,000-15,000

Provenance

Barbara Gladstone Gallery, New York
Vivian Horan Fine Art, New York
The Collection of Henry Buhl

Exhibited

New York, Thread Waxing Space, *Collection in Context: Selected Contemporary Photographs of Hands from the Collection of Henry M. Buhl*, September - October 1996, and 8 other national and international venues through 1999
New York, Guggenheim Museum, *Speaking with Hands: Photographs from The Buhl Collection*, June - September 2004, and 4 other international venues through 2007
Palm Beach Photographic Centre, *In Good Hands: Selected Works from the Buhl Collection*, March 2011
Middletown, Delaware, Warner Gallery at St. Andrew's School, *In Good Hands: Selected Works from the Buhl Collection*, October - November 2011

Literature

Christopher Cordes 1-5
Marianne Courville, *Collection in Context: Selected Contemporary Photographs of Hands from the Collection of Henry M. Buhl* (New York, 1996), pl. 7
Jennifer Blessing, *Speaking with Hands: Photographs from The Buhl Collection* (Guggenheim Foundation, 2004), pp. 138-39 and 236



89. Carsten Höller b. 1961

Mushroom, 2004

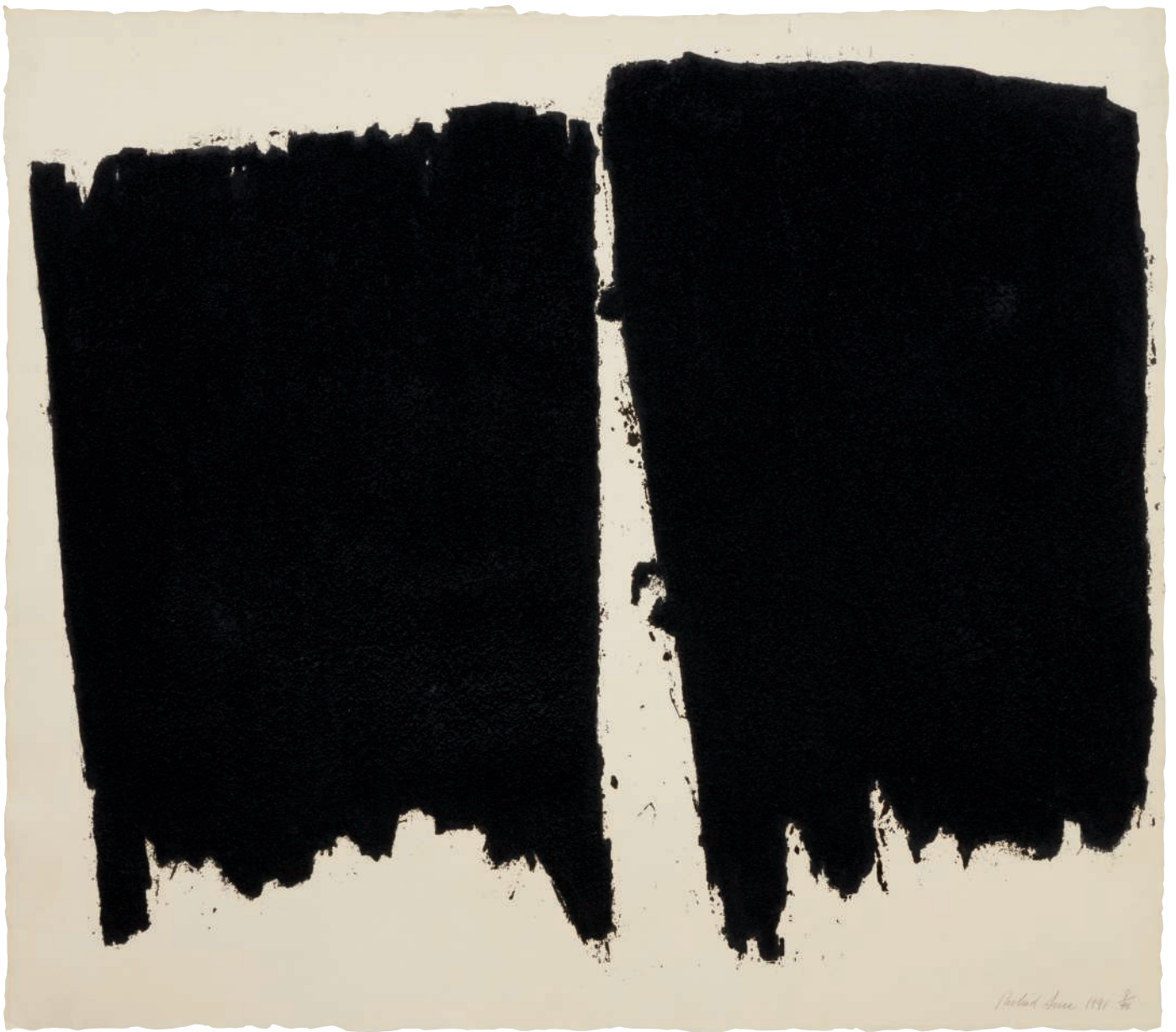
The complete suite of 12 photogravures in colors, on Somerset paper, with full margins, all signed, dated '2004' and numbered 24/24 in pencil (there were also 6 artist's proofs), published by Niels Borch Jensen Editions, Copenhagen, all framed.

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

all S. 16 x 15 $\frac{3}{8}$ in. (40.6 x 39.1 cm)

Estimate

\$10,000-15,000



90. Richard Serra b. 1939

Reykjavik, 1991

Paintstick on screenprint, on Fuji hand-made paper, the full sheet, signed, dated '1991' and numbered 8/46 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 67 x 76 in. (170.2 x 193 cm)

Estimate

\$10,000-15,000

Literature

Gemini G.E.L. 1492

Silke von Berswordt-Wallrabe 92



91. After Jean-Michel Basquiat 1960-1988

Cabeza, from Portfolio II, 1982-4/2005

Screenprint in colors, after a painting from 1982, on Saunders 410 Hot Press watercolour paper, the full sheet, numbered 21/85 in pencil (there were also 15 artist's proofs), signed and dated '10-19-04' by Gerard Basquiat (Administrator of the Estate of Jean-Michel Basquiat) in pencil with the Estate stamp on the reverse, published by David Desanctis Contemporary Art, New York, framed.

S. 54½ x 39⅝ in. (138.4 x 100.5 cm)

Estimate

\$20,000-30,000



92. Robert Longo b. 1953

Untitled (Leo), 2013

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2013' and numbered 25/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 41¾ x 30½ in. (106 x 77.5 cm)

S. 45 x 33¼ in. (114.3 x 84.5 cm)

Estimate

\$18,000-25,000



93. Robert Longo b. 1953

Raphael; and Barbara, from Men in the Cities, 1998
 The complete set of two lithographs, on Rives BFK paper, the full sheet, both signed, dated '98' and numbered 98/120 in pencil (there were also 15 artist's proofs), published by Wolfryd-Selway Fine Art, New York, both framed.
 both S. 46 x 30 in. (116.8 x 76.2 cm)

Estimate
 \$12,000-18,000



94. Alex Katz b. 1927

Pas de Deux, 1993/94

The complete set of five screenprints in colors, on Arches paper, the full sheets, all signed and numbered 90/150 in pencil (there were also 18 artist's proofs), published by Chalk and Vermillion Fine Arts, Greenwich, unframed.
all S. 36½ x 19⅞ in. (91.8 x 50.5 cm)

Estimate
\$8,000-12,000

Literature
Klaus Albrecht Schröder 281-285

Including: *David Salle and Janet Leonard*, *Danny Moynihan and Laura Faber*, *Francesco and Alba Clemente*, *Vicki Hudspeth and Wally Turverville*, *Red Grooms* and *Liz Ross*

95. Alex Katz b. 1927

Yvonne, from *Black Dress series*, 2015
Screenprint in colors, on wove paper, the
full sheet, signed and numbered 8/35 in
pencil, published by Lococo Fine Art, St.
Louis, framed.
S. 80 x 30 in. (203.2 x 76.2 cm)

Estimate
\$10,000-15,000



96. Jeff Koons b. 1955

Dom Pérignon Balloon Venus (Magenta), 2013
Lacquered polyurethane resin in two parts, with Dom Pérignon Rosé Vintage 2003, and maintenance kit, impressed signature on the suede interior lining of the lower part, from the edition of 650 and 40 artist's proofs, contained in original custom trunk.
19¼ x 14½ x 19¾ in. (48.8 x 35.8 x 50.3 cm)

Estimate
\$25,000-35,000





97. Jeff Koons b. 1955

Monkey Train (Blue), 2007

Screenprint and inkjet print in colors, on Somerset paper, with full margins, signed, dated '07' and numbered 39/40 in pencil, published by American Friends of the Tel Aviv Museum of Art, New York, framed.

I. 28½ x 21½ in. (71.5 x 55.5 cm)

S. 32½ x 25½ in. (83 x 66 cm)

Estimate

\$15,000-25,000



98. Damien Hirst b. 1965

Beautiful Mickey, 2015

Screenprint in colors, on wove paper, with full margins, signed and numbered 17/50 in pencil and the artist's blindstamp, published by Other Criteria, Ltd., London (with their blindstamp), framed.

I. 48¾ x 48½ in. (123.8 x 123.2 cm)

S. 53½ x 53¾ in. (135.9 x 135.6 cm)

Estimate

\$25,000-35,000



99. Damien Hirst b. 1965

Pharmaceuticals, 2005

Inkjet print in colors, on Somerset paper, with full margins, signed, titled, dated '2005' and numbered 20/75 in pencil (there were also 10 artist's proofs), published by Other Criteria, Ltd., London, framed.
 I. 41 $\frac{1}{8}$ x 33 in. (105.7 x 83.8 cm)
 S. 50 x 40 $\frac{1}{2}$ in. (127 x 102.9 cm)

Estimate
 \$15,000-25,000



Day Editions
Lots 100-346



100. Alexander Calder 1898-1976

The Circus, 1975

Lithograph in colors, on wove paper, the full sheet, signed
and numbered 89/125 in pencil, unframed.

S. 26 x 38½ in. (66 x 96.8 cm)

Estimate

\$2,000-3,000

101. Alexander Calder 1898-1976

Horse, 1975

Lithograph in colors, on Japanese nacré paper, the full sheet, signed and numbered LXXXIII/C in pencil (the edition was 100 or 125), unframed.
S. 29 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (74.6 x 53.7 cm)

Estimate

\$1,500-2,500



102. Alexander Calder 1898-1976

Papoose, 1969

Lithograph in colors, on wove paper, the full sheet, signed and numbered 15/75 in pencil, published by Maeght, Paris, unframed.
S. 29 $\frac{1}{2}$ x 43 in. (74.9 x 109.2 cm)

Estimate

\$2,000-3,000





103. Alexander Calder 1898-1976

Untitled (Pinwheels and Pyramids),
circa 1970
Lithograph in colors, on wove paper, the
full sheet, signed and numbered 37/95 in
pencil, unframed.
S. 29 $\frac{3}{8}$ x 43 $\frac{1}{2}$ in. (74.6 x 110.5 cm)

Estimate
\$2,500-3,500



104. Alexander Calder 1898-1976

Spiral rouge et bleu, 1969
Lithograph in colors, on wove paper, the
full sheet, signed and numbered 39/75 in
pencil, unframed.
S. 43 x 29 $\frac{3}{8}$ in. (109.2 x 74.6 cm)

Estimate
\$1,500-2,500



105. Alexander Calder 1898-1976

Pennants, 1965

Lithograph in colors, on wove paper, the full sheet, signed and numbered 87/110 in pencil, unframed.

S. 22 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in. (58.1 x 78.1 cm)

Estimate

\$2,000-3,000

106. Alexander Calder 1898-1976

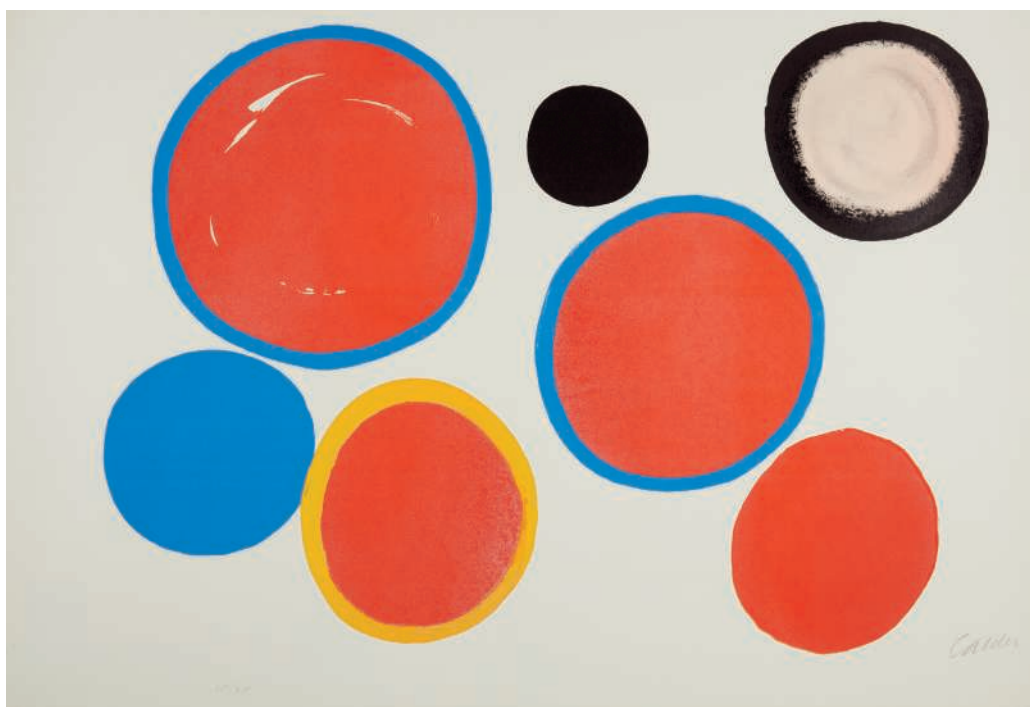
Cibles variables, 1969

Lithograph in colors, on wove paper, the full sheet, signed and numbered 35/75 in pencil, published by Maeght, Paris, unframed.

S. 29 $\frac{3}{8}$ x 43 $\frac{1}{8}$ in. (74.6 x 109.5 cm)

Estimate

\$1,500-2,500





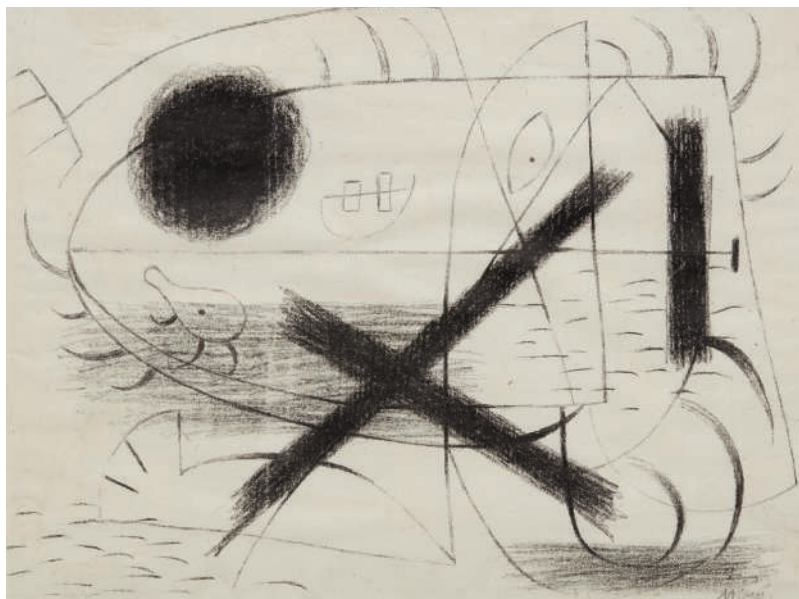
107. Sonia Delaunay 1885-1979

Rythmes-Couleurs, 1966

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

Estimate

\$6,000-8,000



108. Joan Miró 1893-1983

Lithograph I, 1930

Lithograph, on wove paper, the full sheet, signed and numbered 50/75 in pencil, published by Zervos, Paris, framed. S. 9½ x 12½ in. (24.1 x 31.8 cm)

Estimate

\$2,000-4,000

Literature

Fernand Mourlot 1

This is the first print Miró created.



109. Joan Miró 1893-1983

L'Astre du marécage (*The Star of the Swamp*), 1967
 Aquatint in colors with carborundum, on Mandeure paper,
 the full sheet, signed and numbered 2/75 in pencil (there
 were also a few hors commerce), published by Maeght,
 Paris, framed.
 S. 41 x 28³/₈ in. (104.1 x 72.1 cm)

Estimate
 \$10,000-15,000

Literature
 Jacques Dupin 426



II. Joan Miró 1893-1983

Gaudí IV, 1979

Etching and aquatint in colors, on Arches paper, with full margins, signed and numbered 17/50 in pencil (there were also 15 in Roman numerals), published by Maeght, Barcelona, unframed.

I. 15 $\frac{1}{8}$ x 15 $\frac{3}{8}$ in. (38.4 x 39.1 cm)

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

Estimate

\$7,000-10,000

Literature

Jacques Dupin 1063



III. Joan Miró 1893-1983

Gaudí XVI, 1979

Etching and aquatint in colors, on Arches paper, with full margins, signed and numbered 17/50 in pencil (there were also 15 in Roman numerals), published by Maeght, Barcelona, unframed.

I. 16 $\frac{5}{8}$ x 12 $\frac{1}{8}$ in. (42.2 x 32.7 cm)

S. 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65.1 x 49.8 cm)

Estimate

\$7,000-10,000

Literature

Jacques Dupin 1075



112. Joan Miró 1893-1983

Lithograph for the exhibition Miró at Casino of Knokke-le-Zoute, 1971

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 41/75 in pencil, published by the Casino of Knokke-le-Zoute, Belgium, framed. S. 22 x 29½ in. (56 x 76.1 cm)

Estimate

\$5,000-7,000

Literature

Fernand Mourlot 756

113. Joan Miró 1893-1983

The Slingshot Bird, 1965

Lithograph in colors, on wove paper, the full sheet, signed and numbered 42/75 in pencil (there were some artist's proofs of the black plate), published by Maeght, Paris, unframed. S. 31¾ x 22½ in. (79.7 x 57.2 cm)

Estimate

\$4,000-6,000

Literature

Fernand Mourlot 454





114. Georges Braque 1882-1963

Oiseau de passage, 1961

Etching and aquatint in colors, on Rives BFK paper, with full margins (deckle on all sides), signed and numbered 4/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.

I. 23 x 16 in. (58.4 x 40.6 cm)

S. 29¼ x 22¼ in. (74.3 x 56.5 cm)

Estimate

\$4,000-6,000

Literature

Dora Vallier 166



115. Georges Braque 1882-1963

Cinq poésies en hommage à Georges Braque, 1958

Lithograph in colors, on Japanese nacre paper, with margins, signed and numbered XIV/XXV in pencil (aside from the edition of 75 and 15 on Japon bleu), published by Edwin Engelberts, Geneva, framed.

I. 8 x 21¾ in. (20.3 x 55.2 cm)

S. 20⅞ x 27¼ in. (53 x 69.2 cm)

Estimate

\$1,800-2,200

Literature

Dora Vallier 131

116. Marc Chagall 1887-1985

David and Bathseba, from The Bible, 1956

Lithograph in colors, on wove paper, the full sheet, signed and numbered 25/75 in black ink, published by Tériade, Paris, framed.
S. 14 x 10³/₈ in. (35.6 x 26.4 cm)

Estimate

\$4,000-6,000

Literature

Fernand Mourlot 132; see Patrick Cramer books 25



118. Marc Chagall 1887-1985

The Tempest, 1975

The complete set of 50 lithographs, on Vélín d'Arches paper, the full sheets, with accompanying text by William Shakespeare, signed in pencil and printed number 148/250 on the title justification page (aside from the edition of 20 in Roman numerals), published by Éditions André Sauret, Monte-Carlo, *in-texte*, loose and in original wrappers and gilt-lettered portfolio box, in the original cardboard box with label.
S. 16³/₄ x 12³/₄ in. (42.5 x 32.4 cm)

Estimate

\$2,500-3,500

Literature

Fernand Mourlot 846-895; Patrick Cramer books 97



117. After Marc Chagall 1887-1985

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

Lithograph in colors, on Arches paper, with full margins, signed and numbered XXXV/LXXV in pencil (there was also an edition of 150 in Arabic numerals and 10 artist's proofs), published by Mourlot, Paris, framed.
L. 23⁵/₈ x 18¹/₈ in. (60 x 46 cm)
S. 29¹/₈ x 20⁵/₈ in. (74 x 52.4 cm)

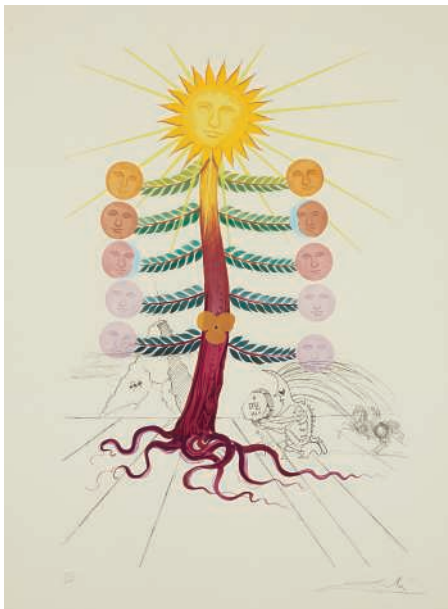
Estimate

\$5,000-7,000

Literature

Fernand Mourlot and Charles Sorlier 17





119. Salvador Dalí 1904-1989

Lune (Luna geminata) (Water-lily), from from Flordali® (Flora Dalinae), 1968
Etching with drypoint and pochoir, on Arches paper, with full margins, signed and numbered 146/200 in pencil (there were also 200 on Japanese paper), published by Werbungs und Commerz Union Anstalt, Basel, unframed.
I. 23 x 15½ in. (58.4 x 38.4 cm)
S. 29¾ x 22¼ in. (75.9 x 56.5 cm)

Estimate
\$1,000-1,500

Literature
Ralf Michler and Lutz Löpsinger 228



120. Salvador Dalí 1904-1989

Révérance du groseillier (Curtsying Gooseberry Bush), from Flordali® (Les Fruits), 1969
Lithograph in colors with drypoint and etching, on Rives BFK paper, with full margins, signed and numbered 6/200 in pencil (there were also a few artist's proofs), published by Werbungs und Commerz Union Anstalt, Basel, unframed.
I. 22¼ x 14¼ in. (56.5 x 36.2 cm)
S. 29¾ x 21¾ in. (74.3 x 55.2 cm)

Estimate
\$1,000-1,500

Literature
Ralf Michler and Lutz W. Löpsinger 353



121. Salvador Dalí 1904-1989

The Crazy Horse Saloon, 1966
Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 216/250 in pencil (there were also 25 artist's proofs in Roman numerals), published by Yamet-Art, unframed.
I. 27½ x 20½ in. (69.9 x 52.1 cm)
S. 30 x 22½ in. (76.2 x 56.2 cm)

Estimate
\$1,200-1,800

Literature
Ralf Michler and Lutz W. Löpsinger 1158



122. Salvador Dalí 1904-1989

Tienta, 1967
Etching with drypoint in colors, on Rives BFK paper, with full margins, signed and numbered 143/170 in pencil (Michler and Löpsinger calls for an edition of 200 and a few artist's proofs on Arches paper), published by Werbungs und Commerz Union Anstalt, Basel, unframed.
I. 16 x 20½ in. (40.6 x 52.4 cm)
S. 22 x 29½ in. (55.9 x 74.9 cm)

Estimate
\$1,000-1,500

Literature
Ralf Michler and Lutz Löpsinger 207

123. Max Ernst 1891-1976

Aus dem Tagebuch eines 1000-Jährigen Astronauten: er überwacht die Vollendung eines verschnörkelten Weltraums (From the diary of the 1000 year-old astronaut: he supervised the completion of an ornate space), 1970

Screenprint in colors on fiberboard with collage of red plastic and nails, mounted to a black painted wooden panel (as issued), signed in blue ink and numbered 82/125 in black ink on a label affixed to the reverse, published by Galerie der Spiegel, Cologne, contained within the original blue cardboard portfolio.
21½ x 18⅞ in. (54.6 x 46 cm)

Estimate

\$2,000-3,000 •



124. Max Ernst 1891-1976

Zwei Vogel: two plates, 1975

Two lithographs in colors, on wove paper, with full margins, both signed, one numbered 73/99 and one annotated 'H.C.' in pencil (an hors commerce, the edition was 99), both unframed.
both I. 13½ x 24½ in. (34.3 x 62.2 cm)
both S. 22 x 30⅞ in. (55.9 x 76.5 cm)

Estimate

\$1,800-2,200





125. 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/1 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 $\frac{1}{8}$ in. (33 x 25.1 cm)

Estimate

\$3,000-5,000

Literature

Sophie Webel 14 and 33



126. Le Corbusier 1887-1965

...apparue devant la porte, from Petite Confidences, 1957

Rhodoid gravure, on Rives BFK paper, the full sheet, signed twice, dated '18/11/62', inscribed 'pour Germaine Ducret avec mes amities', and annotated 'epreuve d'artiste' in pencil (an artist's proof, the edition was 125 with the individual prints unsigned and unnumbered), published by Mourlot, Paris, unframed.
 I. 21 x 17 $\frac{1}{4}$ in. (53.3 x 43.8 cm)
 S. 22 $\frac{1}{4}$ x 17 $\frac{3}{4}$ in. (56.5 x 45.1 cm)

Estimate

\$1,000-1,500

Literature

Heidi Weber p. 47



127. Man Ray 1890-1976

Résurrection des Mannequins/Cadeau, 1972

Gelatin silver print and multiple comprised of cast iron with nails, Cadeau signed and numbered 4218/5000 in white paint, Résurrection des Mannequins framed, Cadeau housed in acrylic case.
 résurrection 7 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (18.1 x 13.3 cm)
 cadeau 6 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in. (15.9 x 15.9 cm)

Estimate

\$2,000-3,000



128. Alberto Giacometti 1901-1966

Nu aux fleurs (Nude with Flowers), 1960
Lithograph, on Rives BFK paper, with full
margins, signed and numbered 74/90 in
pencil, published by Maeght, Paris, framed.
I. 14 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in. (37 x 27 cm)
S. 25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (65.2 x 50.1 cm)

Estimate
\$5,000-7,000

Literature
Herbert Lust 32



129. Pablo Picasso 1881-1973

Le repos du sculpteur devant une bacchanale au taureau
(*Resting Sculptor Before a Bacchanal Bull*), plate 56 from
La suite Vollard, 1933

Etching, on Montval paper with watermark *Vollard*, with full margins (deckle on left and right), signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), numbered '317' in the Petiet system lower left corner, published by Ambroise Vollard, Paris, 1939, framed.
I. 7 $\frac{5}{8}$ x 10 $\frac{1}{2}$ in. (19.4 x 26.7 cm)
S. 13 $\frac{3}{8}$ x 17 $\frac{5}{8}$ in. (34 x 44.8 cm)

Estimate

\$6,000-8,000

Literature

Georges Bloch 165; Brigitte Baer 318

130. Pablo Picasso 1881-1973

La famille de saltimbanques au macaque, from *La suite des saltimbanques*, 1905

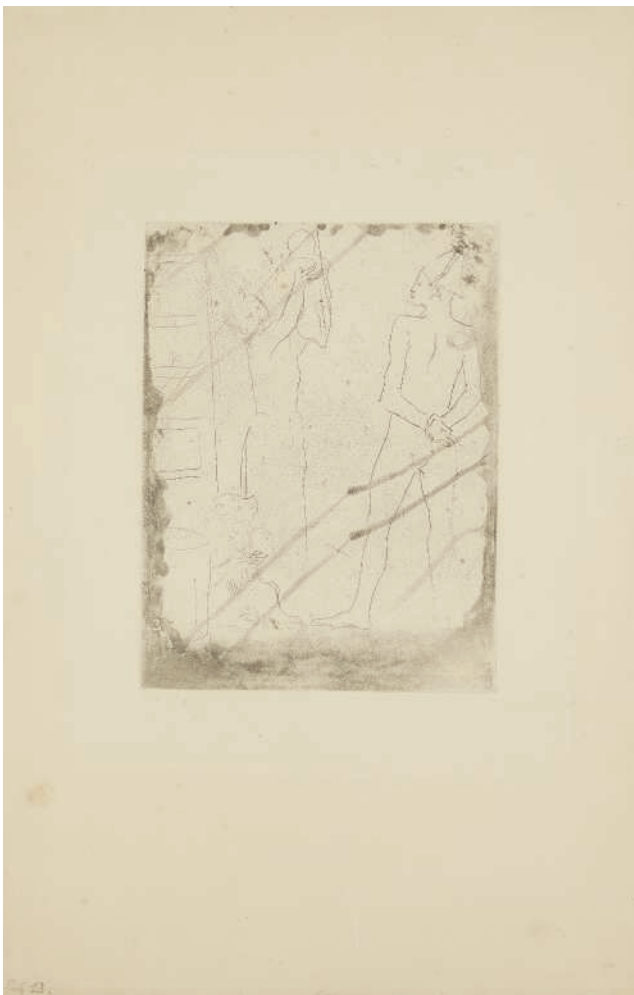
Drypoint, on Van Gelder paper, with full margins, from the edition of 250, published by Vollard, Paris, unframed.
I. 9 $\frac{1}{4}$ x 7 in. (23.5 x 17.8 cm)
S. 19 $\frac{7}{8}$ x 12 $\frac{1}{8}$ in. (50.5 x 32.7 cm)

Estimate

\$4,000-6,000

Literature

Georges Bloch 11; Brigitte Baer 13





131. Pablo Picasso 1881-1973

Femme échevelée (Dishevelled Woman), 1963
White earthenware plate painted in colors and glazed, numbered 44/100 in black and with the *Empreinte Original de Picasso* and *Madoura Plein Feu* pottery stamps on the underside. diameter 10 $\frac{5}{8}$ in. (27 cm)

Estimate
\$9,000-12,000

Literature
Alain Ramié 509, Georges Ramié 583

132. Pablo Picasso 1881-1973

Femme (Woman), 1955

White earthenware turned pitcher painted in colors with glaze on the inside, from the edition of 100, with the *D'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

13 x 4 x 4¾ in. (33 x 10.2 x 12.1 cm)

Estimate

\$8,000-12,000

Literature

Alain Ramié 296, Georges Ramié



132

133. Pablo Picasso 1881-1973

Têtes (Heads), 1956

White earthenware turned pitcher painted in white and black, with partial brushed glaze, from the edition of 500, incised 'EDITION PICASSO' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

5⅞ x 5½ x 5⅞ in. (13 x 14 x 13 cm)

Estimate

\$2,500-3,500

Literature

Alain Ramié 367

134. Pablo Picasso 1881-1973

Bouquet (Bunch), 1955

White earthenware platter painted in colors and glazed, from the edition of 450, with the *Empreinte Original de Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

14 x 11¾ in. (35.6 x 29.8 cm)

Estimate

\$8,000-12,000

Literature

Alain Ramié 254, Georges Ramié see 727

135. Pablo Picasso 1881-1973

Sylvette, 1955

White earthenware bowl painted in white and black, from the edition of 100, with the *Madoura Empreinte Original de Picasso* pottery stamp on the underside

7 x 7 x 2½ in. (17.8 x 17.8 x 6.4 cm)

Estimate

\$2,000-3,000

Literature

Alain Ramié 266



133



134



135

136. Pablo Picasso 1881-1973

Service visage noir (Black Face Service):
plate J, 1948

White earthenware plate painted in colors and glazed, from the edition of 100, inscribed 'J' and 'R' in black, with the *D'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside. diameter 9 $\frac{3}{8}$ in. (23.8 cm)

Estimate
\$3,500-4,500

Literature
Alain Ramié 45

137. Pablo Picasso 1881-1973

Service visage noir (Black Face Service):
plate A, 1948

White earthenware plate painted in colors and glazed, from the edition of 100, inscribed 'A' and 'R' in black, with the *D'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside. diameter 9 $\frac{3}{8}$ in. (23.8 cm)

Estimate
\$3,500-4,500

Literature
Alain Ramié 36



136



137

138. Pablo Picasso 1881-1973

Taureau (Bull), 1952

White earthenware ash-tray, painted in white and black, with partial brushed glaze, from the edition of 500, incised 'EDITION PICASSO' in black and with the *Madoura Plein Feu* pottery stamp on the underside.

5½ x 5½ x 1½ in. (14.3 x 14.3 x 3.8 cm)

Estimate

\$2,000-3,000

Literature

Alain Ramié 177

139. Pablo Picasso 1881-1973

Picador, 1953

White earthenware plate in green, with brushed glaze, from the edition of 200, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.

diameter 9¾ in. (23.8 cm)

Estimate

\$2,500-3,500

Literature

Alain Ramié 201

140. Pablo Picasso 1881-1973

Taureau et picador (Bull and Picador), 1956

White earthenware turned pitcher painted in colors, with knife engraving and partial brushed glaze, from the edition of 500, incised 'EDITION PICASSO' in black and with the *D'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

6 x 5½ in. (15.2 x 14 cm)

Estimate

\$3,000-5,000

Literature

Alain Ramié 369



141. Pablo Picasso 1881-1973

Fruits from Provence Service: plate C, 1948
White earthenware plate, painted in colors with glaze,
from the edition of 100, inscribed 'C' in black and with
Madoura Plein Feu pottery stamp on the reverse.
8⅜ x 8⅜ in. (21.3 x 21.3 cm)

Estimate
\$3,000-5,000

Literature
Alain Ramié 56



142. Pablo Picasso 1881-1973

Personnages et cavalier (Figures and Cavalier), 1968
Red earthenware rectangular plaque painted in
black, incised numbered 376/500 and incised
annotated 'J 149 MADOURA' and with the *Madoura*
Plein Feu and *Empreinte Original de Picasso* pottery
stamps on the reverse.
4½ x 6⅝ in. (11.4 x 16.8 cm)

Estimate
\$2,500-3,500

Literature
Alain Ramié 540



143. Pablo Picasso 1881-1973

Motifs no. 66, 1963
White earthenware plate in painted colors, with
brushed glaze, numbered 84/100 and inscribed 'N°
66', 'EDITION PICASSO' and 'MADOURA' in black on
the underside.
diameter 9¾ in. (24.8 cm)

Estimate
\$4,000-6,000

Literature
Alain Ramié 472





144. Rufino Tamayo 1899-1991

Personajes con Pájaros (Personages with Birds), 1988
Mixografía® print in colors, on handmade paper, the full sheet, signed and numbered 98/100 in white pencil (there were also 27 artist's proofs in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, unframed.

S. 43½ x 35½ in. (110.5 x 90.2 cm)

Estimate

\$3,000-5,000

Literature

Juan Carlos Pereda 334



145. Rufino Tamayo 1899-1991

Cara en Rojo (Face in Red), 1977

Mixografía® print in colors, on Arches paper, the full sheet, signed and numbered V/X in white pencil (one of 10 artist's proofs in Roman numerals, the edition was 100), published by Taller de Gráfica Mexicana, Mexico City, unframed.

S. 27¾ x 19½ in. (69.5 x 49.8 cm)

Estimate

\$3,000-5,000

Literature

Juan Carlos Pereda 236

146. Rufino Tamayo 1899-1991

Torso, 1978

Mixografía® print in colors, on handmade paper, the full sheet, signed and numbered 50/100 in pencil (there were also 10 artist's proofs in Roman numerals), published by Taller de Grafica Mexicana, framed.
S. 33 x 25¼ in. (83.8 x 64.1 cm)

Estimate

\$3,000-5,000

Literature

Joan Carlos Pereda 245



Property from the Estate of Ann Nisenson,
Los Angeles and Santa Barbara

147. Rufino Tamayo 1899-1991

Portrait de Femme (Retrato de Mujer/Woman's Portrait),
from *Mujeres*, 1969

Lithograph in colors, on Rives BFK paper, with full margins,
signed and numbered 136/150 in pencil (there was also
an edition of 25 in Roman numerals on Japanese paper),
published by Touchstone, New York, framed.
I. 27½ x 20⅞ in. (68.9 x 53 cm)
S. 29¾ x 22¼ in. (75.6 x 56.5 cm)

Estimate

\$1,500-2,500

Literature

Juan Carlos Pereda 105





148. Matta 1911-2002

Composizione (7 Luglio), circa 1964-5

Pastel in colors, on wove paper, the full sheet, mounted to canvas on stretcher, signed in blue ink on a label affixed to the reverse, titled in pencil lower right.

20 x 25¾ in. (50.8 x 65.4 cm)

Estimate

\$9,000-12,000

Provenance

Galleria Sant Erasma, Milan

Scaramouche Gallery, New York

Phillips, New York, Latin America, 14 & 15 November 2011, lot 113

Private Collection, USA



149. Matta 1911-2002

Centre Noeuds, 1974

The complete set of 10 etchings in colors, on Japanese nacré paper, with full margins, all signed and numbered 69/125 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 contained within the original linen covered portfolio.

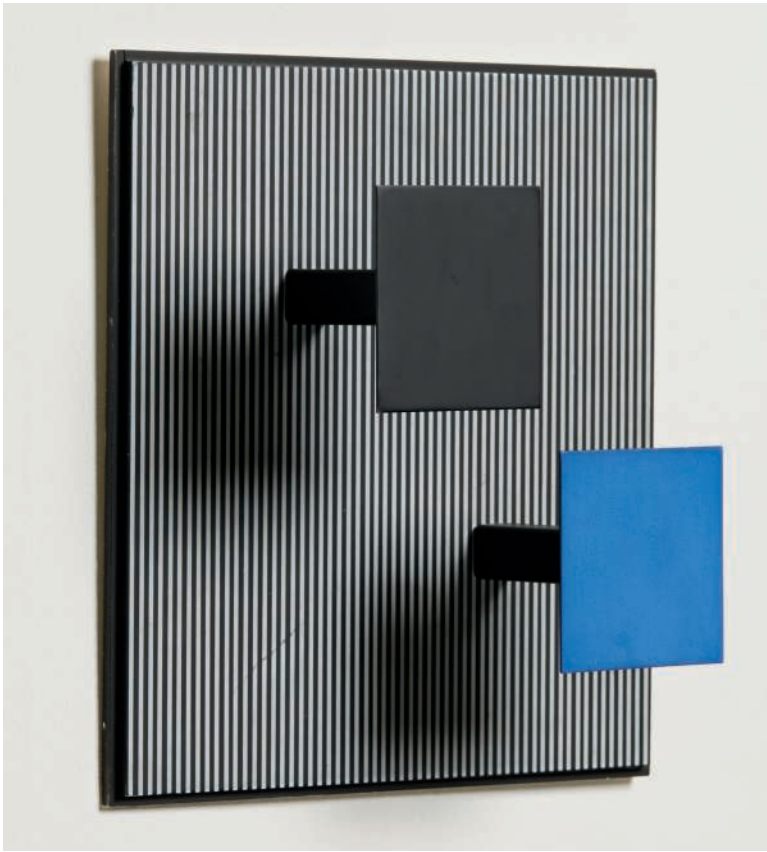
25½ x 19½ in. (65.1 x 48.6 cm)

Estimate

\$4,000-6,000

Literature

Bruno Sabatier 393-402; Germana Ferrari 88-97



150. Jesús Rafael Soto 1923-2005

Dos Cuadritos (Two Squares), circa 1972

Screenprint on wood with painted metal, inscribed for 'Belisario Betancur' and annotated 'S/N' in blue ink on a label affixed to the reverse (one of 75 given to select individuals by the bank), produced for the Banco Central de Venezuela.

10 $\frac{5}{8}$ x 10 $\frac{5}{8}$ x 3 $\frac{1}{2}$ in. (27 x 27 x 8.9 cm)

Estimate

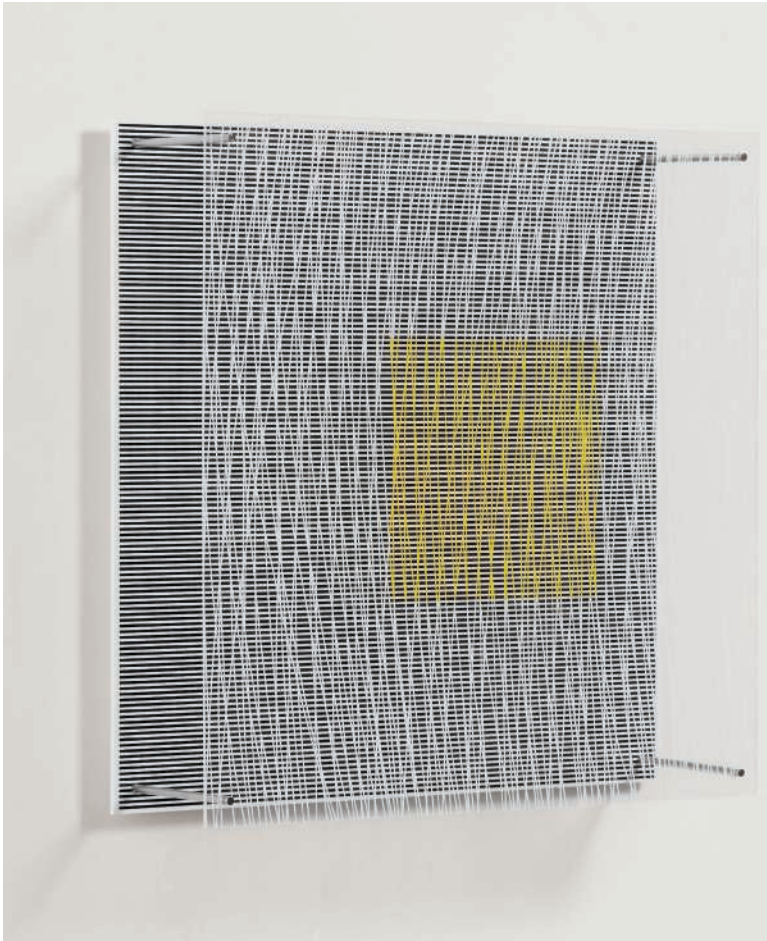
\$7,000-9,000

Provenance

Collection of Belisario Betancur (former president of Columbia)

Leon Tovar Gallery, New York

Private Collection, Miami



151. Jesús Rafael Soto 1923-2005

Cuadrado y Curvas Virtuales, from *Sintesis* series, 1979

Screenprinted Plexiglas, plastic and metal multiple, signed and numbered 10/110 in red ink on a label affixed to the reverse.

19 $\frac{1}{4}$ x 19 $\frac{1}{4}$ x 4 $\frac{7}{8}$ in. (48.9 x 48.9 x 12.4 cm)

Estimate

\$6,000-8,000

152. Josef Albers 1888-1976

Formulation Articulation I and II, 1972

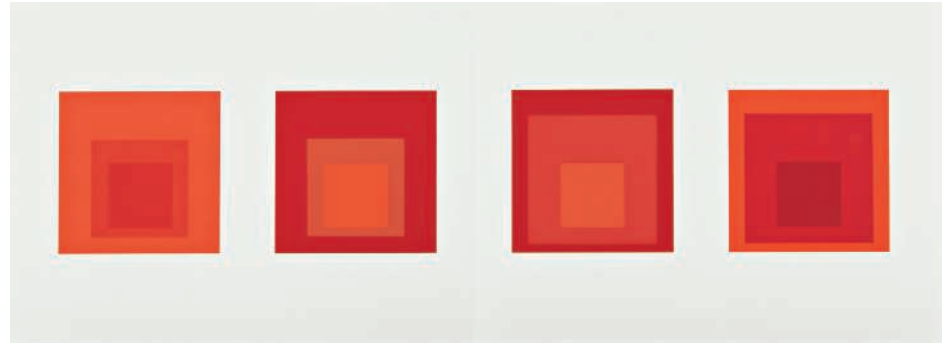
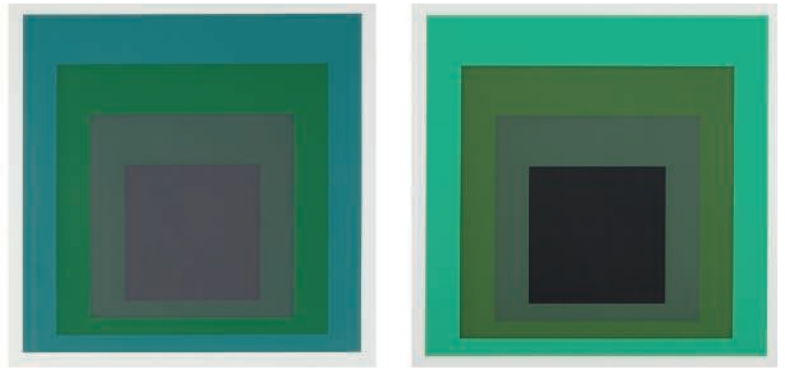
The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins, signed and numbered 596 in black ink on the colophon (the edition was 1000), co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, contained in two original 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



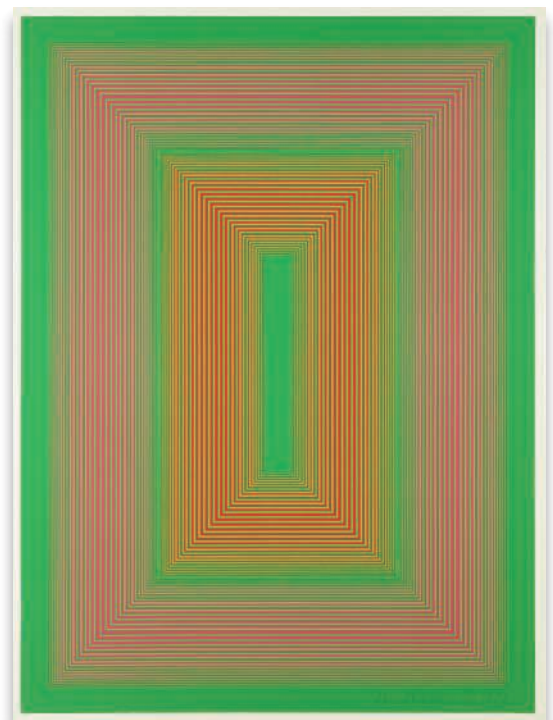
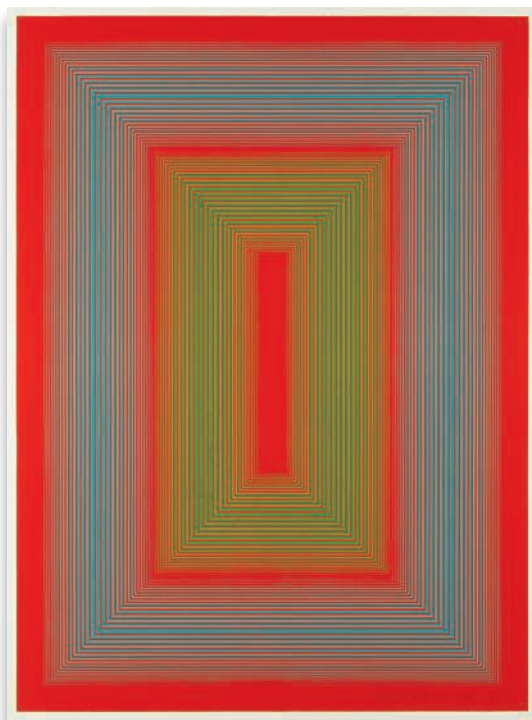
153. Richard Anuszkiewicz b. 1930

Reflections II - Red Line; and Reflections II - Green Line, 1979

Two hand-painted screenprints in colors, on Masonite, both signed, dated '1979' and numbered 11/70 in pencil, both accompanied by a Certificate of Authenticity, published by Editions Lassiter Meisel, New York. both 63¼ x 47 in. (160.7 x 119.4 cm)

Estimate

\$5,000-7,000





154. Frank Stella b. 1936

Sinjerli Variation IV, from *Sinjerli Variations*, 1977
Offset lithograph and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '77' and numbered 25/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
I. 24 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (63.2 x 63.2 cm)
S. 31 $\frac{7}{8}$ x 42 $\frac{1}{8}$ in. (81 x 107 cm)

Estimate
\$5,000-7,000

Literature
Richard Axsom 118

155. Frank Stella b. 1936

Sinjerli Variation I, from *Sinjerli Variations*, 1977
Offset lithograph and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '77' and numbered 61/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
I. 24 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (63.2 x 63.2 cm)
S. 31 $\frac{7}{8}$ x 42 in. (80.3 x 106.7 cm)

Estimate
\$5,000-7,000

Literature
Richard Axsom 113





156. Frank Stella b. 1936

Inaccessible Island Rail, from *Exotic Bird* series, 1977
 Offset lithograph and screenprint in colors, on Arches paper, with full margins, signed, dated '77' and numbered 36/50 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.
 I. 32 $\frac{3}{8}$ x 44 $\frac{1}{2}$ in. (82.9 x 113 cm)
 S. 33 $\frac{1}{2}$ x 45 $\frac{1}{2}$ in. (85.1 x 115.6 cm)

Estimate
 \$6,000-8,000

Literature
 Tyler Graphics 551; Richard Axsom 110

This image is on the back cover of Richard Axsom's first edition of the print catalogue raisonné (1967-1982)



157. Frank Stella b. 1936

Whale as a dish, from the *Waves* series, 1989
 Screenprint, lithograph and linocut in colors with hand-coloring and collage, on heavy card paper, the full sheet, signed, dated '89' and numbered 32/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.
 S. 67 $\frac{3}{4}$ x 54 $\frac{1}{2}$ in. (172.1 x 138.4 cm)

Estimate
 \$6,000-8,000



158. Ellsworth Kelly 1923-2015

Orange over Green (Orange sur Vert), from the *Suite of Twenty-Seven Color Lithographs*, 1964-65
Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 62/75 in pencil (there were also 4 artist's proofs), published by Maeght, Paris, framed
I. 20 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (51.8 x 39.7 cm)
S. 35 x 23 $\frac{5}{8}$ in. (88.9 x 60 cm)

Estimate

\$2,500-3,500

Literature

Richard Axsom 27



159. Ellsworth Kelly 1923-2015

Yellow with Dark Blue (Jaune avec Bleu Foncé), from the *Suite of Twenty-Seven Color Lithographs*, 1964-65
Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 38/75 in pencil (there were also 6 artist's proofs), published by Maeght, Paris, unframed.
I. 18 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (47.9 x 36.8 cm)
S. 33 $\frac{1}{8}$ x 23 $\frac{1}{2}$ in. (84.1 x 59.7 cm)

Estimate

\$3,000-5,000

Literature

Richard Axsom 15

160. Ellsworth Kelly 1923-2015

Yellow/Black, from Series of Ten Lithographs, 1970
Lithograph in colors, on Special Arjomari paper, with full margins, signed and numbered 38/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 27¼ x 22½ in. (69.2 x 57.2 cm)
S. 41⅞ x 35⅝ in. (104.5 x 90.5 cm)

Estimate
\$3,000-5,000

Literature
Gemini G.E.L. 238; Richard Axsom 69

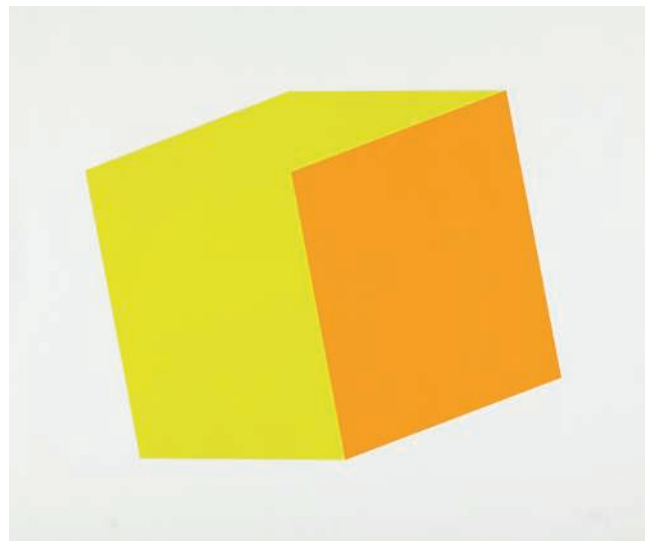


161. Ellsworth Kelly 1923-2015

Yellow/Orange, from Series of Ten Lithographs, 1970
Lithograph in colors, on Special Arjomari paper, with full margins, signed and numbered 16/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.
I. 22¾ x 28½ in. (57.8 x 72.4 cm)
S. 35 x 41⅜ in. (88.9 x 105.1 cm)

Estimate
\$3,000-5,000

Literature
Gemini G.E.L. 239; Richard Axsom 70



162. Ellsworth Kelly 1923-2015

Tablet: 1948-1973, 2002
Limited edition deluxe hard-cover book with 188 color plates printed on Job Couché Véritable paper, with essay by Yves Alan Bois, signed and numbered '113' in pencil on the endpaper, from the edition of 250, published by The Drawing Center, New York, printed and hand-bound by Drukkerij Lannoo, Tiel, Belgium.
11¾ x 16⅞ x 2⅞ in. (30 x 41 x 5.5 cm)

Estimate
\$1,000-2,000





163. Ellsworth Kelly 1923-2015

Dark Gray Curve (State I), 1988

Lithograph, on Arches Cover paper, with full margins, signed and numbered 22/25 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp and inkstamp verso), framed.

I. 14 $\frac{1}{8}$ x 71 $\frac{5}{8}$ in. (35.9 x 181.9 cm)

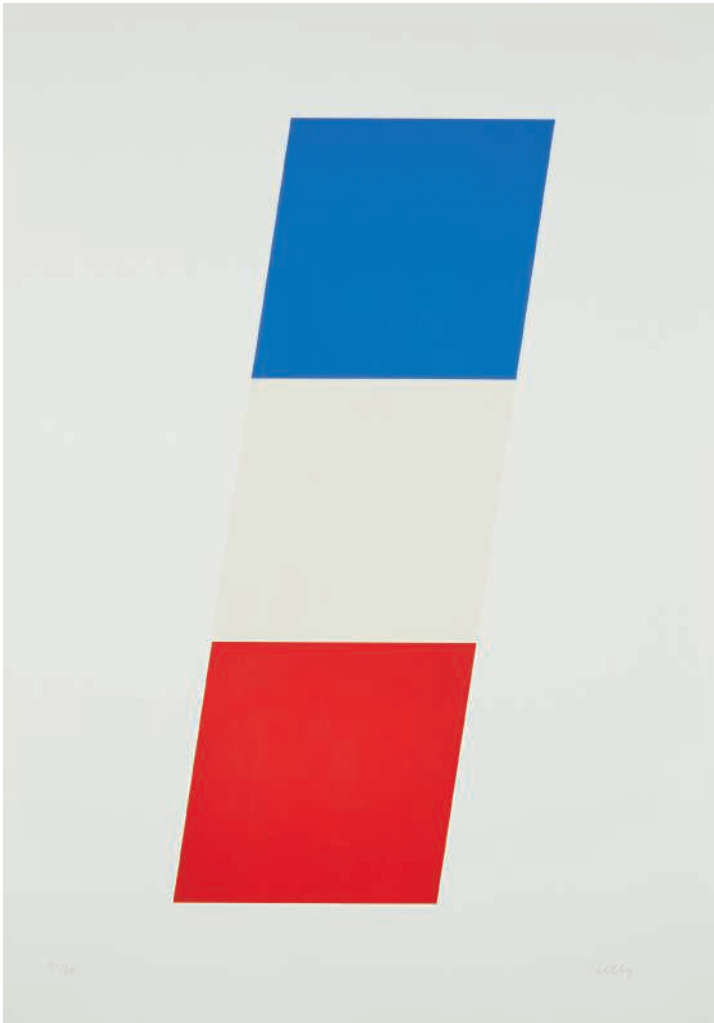
S. 25 $\frac{3}{4}$ x 83 $\frac{3}{4}$ in. (65.4 x 212.7 cm)

Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 1357; Richard H. Axson 226



164. Ellsworth Kelly 1923-2015

Blue/White/Red, 1970-71

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

I. 32 $\frac{1}{4}$ x 10 $\frac{3}{4}$ in. (81.9 x 27.3 cm)

S. 42 $\frac{3}{8}$ x 29 $\frac{7}{8}$ in. (107.6 x 75.9 cm)

Estimate

\$4,000-6,000

Literature

Gemini G.E.L. 265; Richard Axson 74

165. Ellsworth Kelly 1923-2015

Cyclamen II, from *Suite of Plant Lithographs*, 1964-65
Lithograph, on Rives BFK paper, with full margins, signed and numbered 51/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, unframed.
I. 30½ x 16½ in. (77.5 x 41.9 cm)
S. 35¼ x 24⅞ in. (89.5 x 61.3 cm)

Estimate
\$5,000-7,000

Literature
Richard Axsom 37



166. Ellsworth Kelly 1923-2015

Cyclamen IV, from *Suite of Plant Lithographs*, 1964-65
Lithograph, on Rives BFK paper, with full margins, signed and numbered 26/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, unframed.
I. 26¼ x 15½ in. (66.7 x 39.4 cm)
S. 35¼ x 24 in. (89.2 x 61 cm)

Estimate
\$5,000-7,000

Literature
Richard Axsom 39





167. Sean Scully b. 1945

Shoji, 1992

Woodcut in colors, on Fujiwara Awagami, with full margins, signed, titled, dated '92' and numbered 8/30 in pencil (there were also 9 artist's proofs), published by Garner Tullis Workshop, New York, framed.

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

S. 22 x 22 $\frac{1}{2}$ in. (55.9 x 56.2 cm)

Estimate

\$5,000-7,000

Literature

Dominique Tonneau-Ryckelynek 92002

168. Richard Diebenkorn 1922-1993

Folsom Street Variations I (Black), 1986

Aquatint with soap ground aquatint in colors, on wove paper, with full margins, signed with initials, dated '86' and numbered 55/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 12 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (32.7 x 53 cm)

S. 25 $\frac{5}{8}$ x 33 in. (65.1 x 83.8 cm)

Estimate

\$9,000-12,000





169. Richard Diebenkorn 1922-1993

Black Club, 1981

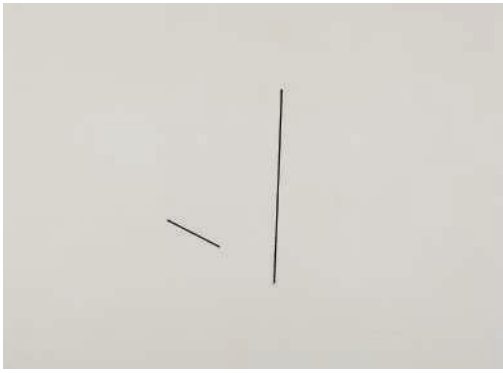
Aquatint, etching and drypoint, on Arches paper, with full margins, signed with initials, dated '81' and annotated 'TP' in pencil (a trial proof, the edition was 35 and 11 artist's proof), published by Crown Point Press, San Francisco, framed.

I. 13½ x 9½ in. (34.3 x 24.1 cm)

S. 30¼ x 22⅝ in. (76.8 x 57.5 cm)

Estimate

\$6,000-8,000



170. Fred Sandback 1943-2003

Etching with Aquatint (Radierung mit Aquatina), 1976
Four aquatints, on Rives BFK France paper, with full margins, all signed, dated '76' and numbered 32/35 in pencil (there were also 5 hors commerce for all), published by Brooke Alexander Editions, New York, all framed.

all I. various sizes

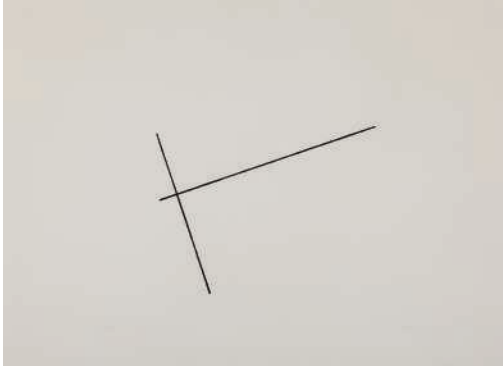
all S. 22 x 29 $\frac{7}{8}$ in. (55.9 x 75.9 cm)

Estimate

\$6,000-9,000

Literature

Fred Jahn 55-58



171. Agnes Martin 1912-2004

15A, 1973

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

I. 6 $\frac{3}{4}$ x 7 $\frac{1}{8}$ in. (17.1 x 20 cm)

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

Estimate

\$2,000-4,000

This print is independent of, but related in imagery to, the artist's *On a Clear Day* series.

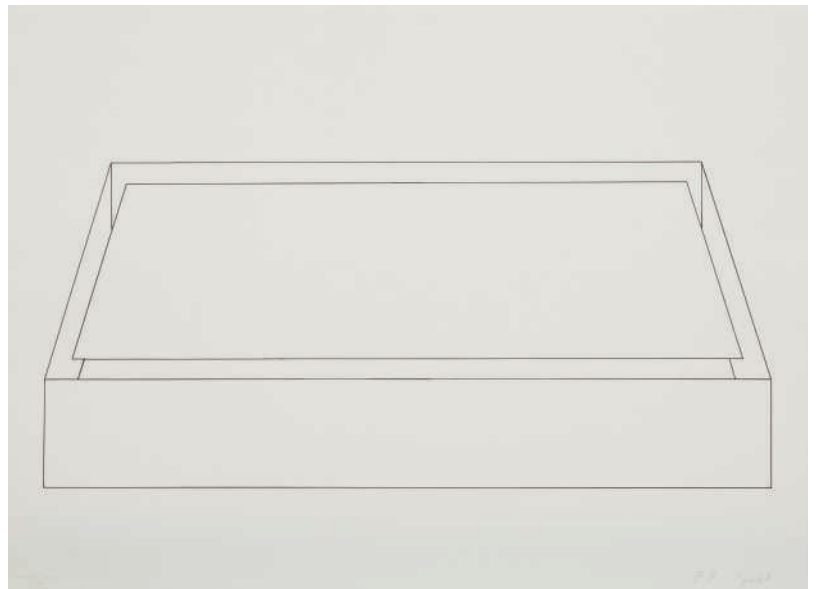


172. Donald Judd 1928-1994

Untitled, from Hommage à Picasso, 1973
Screenprint, on Rives BFK paper, with full margins, signed and annotated 'PP' in pencil (a printer's proof, the edition was 90 and 15 artist's proofs), co-published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.
L. 12 x 26 $\frac{7}{8}$ in. (30.5 x 68.3 cm)
S. 21 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (55.6 x 75.9 cm)

Estimate
\$1,200-1,800

Literature
Jörg Schellmann 83

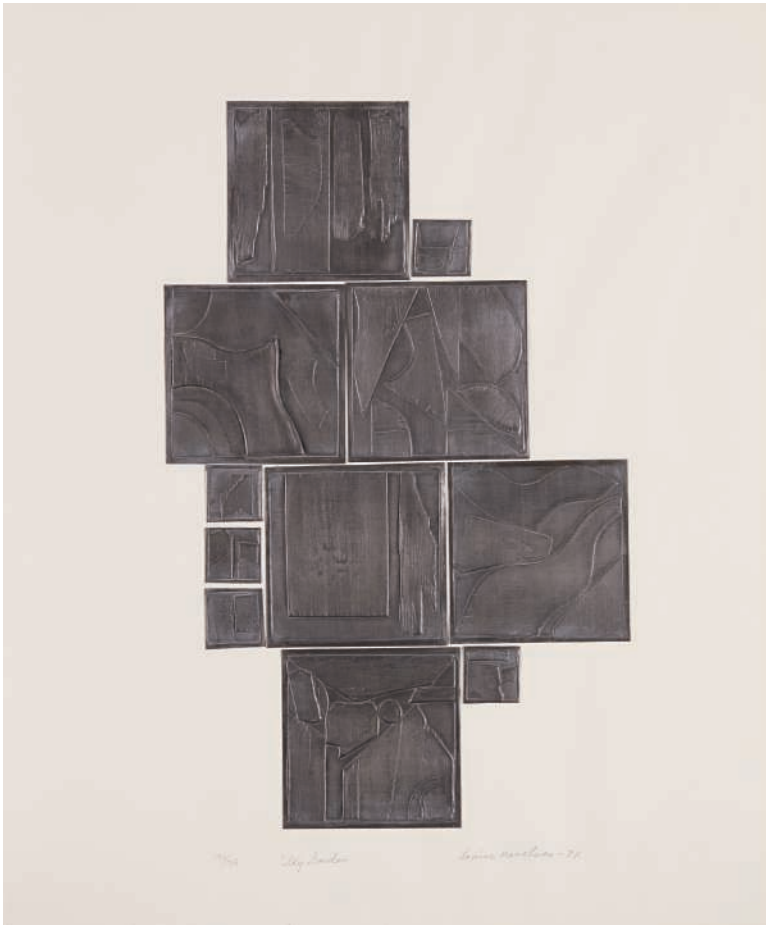


173. Imi Knoebel b. 1940

Untitled, 1994
Acrylic on aluminum, signed with initials and dated '94 in green and pink paint and numbered 27/33 in pencil on the reverse.
6 $\frac{5}{8}$ x 4 $\frac{3}{4}$ x 3 $\frac{1}{2}$ in. (16.8 x 12.1 x 8.9 cm)

Estimate
\$1,500-2,500





174. Louise Nevelson 1899-1988

Sky Garden, 1971

Lead intaglio collage, on Fabriano paper, with full margins, signed, titled, dated '71' and numbered 143/150 in pencil, published by Pace Editions, Inc., New York, framed.

I. 23 $\frac{1}{8}$ x 14 $\frac{5}{8}$ in. (58.7 x 37.1 cm)

S. 29 $\frac{3}{4}$ x 24 $\frac{5}{8}$ in. (75.6 x 62.5 cm)

Estimate

\$1,500-2,500

Literature

Gene Baro 111



175. Louise Nevelson 1899-1988

Nightscape, 1975

Cast paper relief print, on wove paper, the full sheet, signed, dated '75' and numbered 60/75 in pencil, published by Pace Editions, Inc., New York, framed.

S. 26 $\frac{1}{2}$ x 30 $\frac{1}{2}$ in. (67.3 x 77.5 cm)

Estimate

\$2,000-3,000

176. Paul Jenkins 1923-2012

Phenomenon Spectrum OM, 1973

Watercolor, on wove paper, signed on the front and signed, titled and dated '1973' in ink on the reverse, framed.

S. 40 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in. (103.8 x 75.6 cm)

Estimate

\$4,000-6,000



177. Adolph Gottlieb 1903-1974

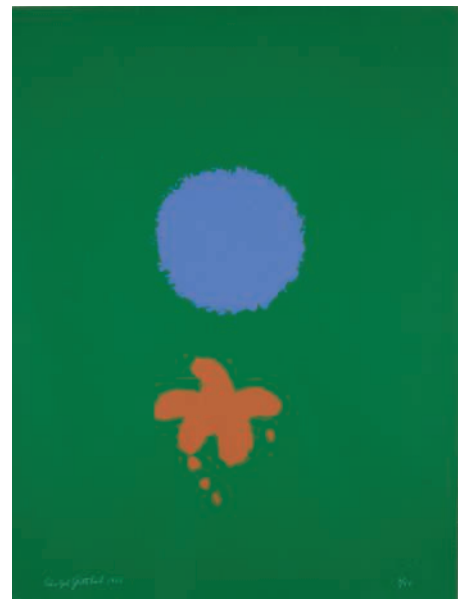
Green Ground, Blue Disk, 1966

Screenprint in colors, on wove paper, the full sheet, signed, dated '1966' and numbered 7/50 in white pencil, published by Marlborough Graphics, Inc., New York, unframed.

S. 23 $\frac{7}{8}$ x 18 in. (60.6 x 45.7 cm)

Estimate

\$1,500-2,500



178. Adolph Gottlieb 1903-1974

Chrome Green, 1972

Screenprint in colors, on wove paper, with full margins, signed, dated '1972' and numbered AP in pencil (one of 10 artist's proofs, the edition was 150), published by Marlborough Graphics, Inc., London, framed.

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

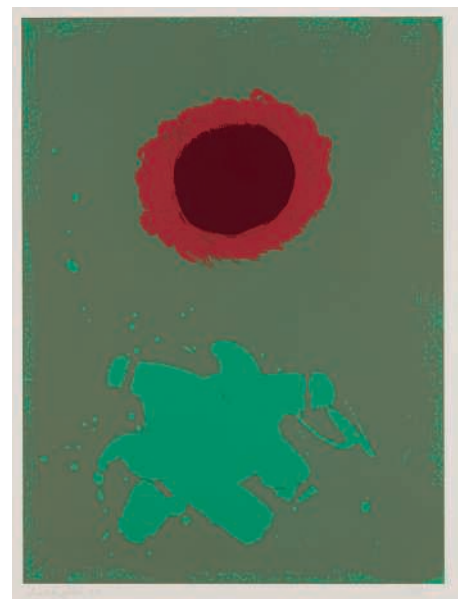
S. 35 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in. (89.2 x 69.9 cm)

Estimate

\$1,500-2,500

Literature

Associated American Artists 75





179. Helen Frankenthaler 1928-2011

All About Blue, 1994

Lithograph and woodcut in colors, on triple layered Kozo fiber handmade paper, the full sheet, signed, dated '94' and numbered 5/38 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, (with their blindstamp), framed.
S. 48 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (122.9 x 73.3 cm)

Estimate

\$5,000-7,000

Literature

Pegram Harrison 235



180. Helen Frankenthaler 1928-2011

Madame Le Pompadour, 1985-90

Lithograph in colors, on Arches Cover paper, the full sheet, signed, dated '85-90' and numbered 45/60 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.
S. 43 $\frac{1}{4}$ x 29 $\frac{3}{8}$ in. (109.9 x 74.6 cm)

Estimate

\$4,000-6,000

Literature

Pegram Harrison 170

181. Helen Frankenthaler 1928-2011

Reflections VI, from Reflections, 1995

Lithograph in colors, on Lana mould-made paper, the full sheet, signed, dated '95' and numbered 14/30 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

S. 20 x 15½ in. (50.8 x 38.4 cm)

Estimate

\$2,500-3,500



182. Helen Frankenthaler 1928-2011

Soho Dreams, 1987

Etching and aquatint in colors, on Magnani paper, with full margins, signed, dated '87' and numbered AP II/VIII in pencil (an artist's proof, the edition was 71), published by 2RC Edizion d'Arte, Rome, unframed.

I. 15½ x 18½ in. (39.7 x 47.3 cm)

S. 25¼ x 30¾ in. (64.1 x 77.8 cm)

Estimate

\$2,000-3,000

Literature

Pegram Harrison 124



183. Joan Mitchell 1925-1992

Flower II, from the Bedford series, 1981

Lithograph in colors, on Arches 88 paper, the full sheet, signed and numbered 3/70 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.

S. 42½ x 32½ in. (108.3 x 82.6 cm)

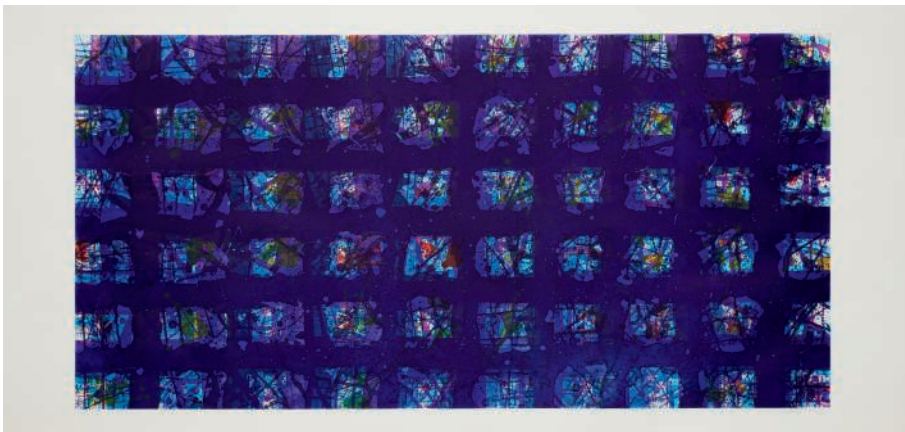
Estimate

\$2,000-3,000

Literature

Tyler Graphics 371





This Lot Is Sold With No Reserve

184. Sam Francis 1923-1994

La notte (Night), 1988
Etching and aquatint in colors, on Fabriano paper, with full margins, signed and numbered 18/30 in pencil (there were also 10 artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), unframed.
I. 38¾ x 78½ in. (98.4 x 199.4 cm)
S. 45⅝ x 95 in. (115.9 x 241.3 cm)

Estimate
\$4,000-6,000 •

Literature
Connie Lembark I100



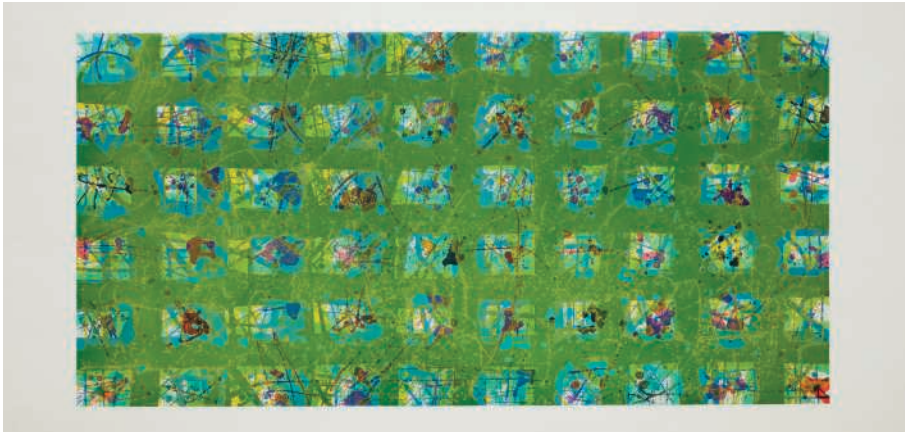
This Lot Is Sold With No Reserve

185. Sam Francis 1923-1994

Pioggia d'Oro (Golden Rain), 1988
Etching and aquatint in colors, on Fabriano paper, with full margins, signed and numbered 20/30 in pencil (there were also 10 artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), unframed.
I. 38¾ x 78½ in. (98.4 x 199.4 cm)
S. 45⅝ x 95 in. (115.9 x 241.3 cm)

Estimate
\$4,000-6,000 •

Literature
Connie Lembark I97



This Lot Is Sold With No Reserve

186. Sam Francis 1923-1994

La Primavera (Spring), 1988
Etching and aquatint in colors, on Fabriano paper, with full margins, signed and numbered 18/30 in pencil (there were also 10 artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), unframed.
I. 38¾ x 78½ in. (98.4 x 199.4 cm)
S. 45⅝ x 95 in. (115.9 x 241.3 cm)

Estimate
\$4,000-6,000 •

Literature
Connie Lembark I98



This Lot Is Sold With No Reserve

187. Sam Francis 1923-1994

Senza Titolo II, 1987

Etching, aquatint and drypoint in colors, on Fabriano paper, with full margins, signed and numbered 56/66 in pencil (there were also some artist's proofs), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), unframed.

I. 23 $\frac{1}{8}$ x 28 $\frac{5}{8}$ in. (58.7 x 72.8 cm)

S. 33 $\frac{5}{8}$ x 42 in. (85.5 x 106.7 cm)

Estimate

\$2,000-4,000 •

Literature

Connie Lembark L88

This Lot Is Sold With No Reserve

188. Sam Francis 1923-1994

Yunan State I, 1971

Lithograph in colors, on Arjomari paper, the full sheet, signed, titled and numbered 14/15 in pencil (there were also 4 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

S. 42 x 28 $\frac{1}{2}$ in. (106.7 x 72.4 cm)

Estimate

\$1,000-1,500 •

Literature

Gemini G.E.L. 315, Connie Lembark L135





189. Robert Motherwell 1915-1991

At the Edge, 1984

Aquatint and etching in colors, on handmade Richard de Bas paper, with full margins, signed and numbered 20/34 in pencil (there were also 7 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 15½ x 18¾ in. (39.4 x 46.7 cm)

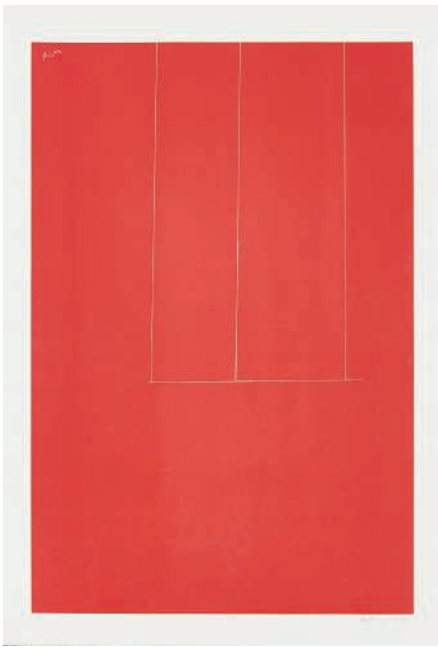
S. 22¾ x 25 in. (57.8 x 63.5 cm)

Estimate

\$6,000-9,000

Literature

Siri Engberg and Joan Banach 345



190. Robert Motherwell 1915-1991

London Series I: Untitled, 1971

Screenprint in colors, on JD Green mould-made Double Elephant paper, with full margins, signed and numbered 112/150 in pencil (there were also 10 artist's proofs), published by Marlborough Graphics, Inc., New York, unframed.

I. 36 x 24 in. (91.4 x 61 cm)

S. 40 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in. (103.8 x 71.4 cm)

Estimate

\$1,500-2,500

Literature

Siri Engberg and Joan Banach 90



191. Robert Motherwell 1915-1991

The Basque Suite: Untitled, 1971

Screenprint in colors with embossing, on J.B. Green paper, with full margins, signed with initials and numbered 148/150 in pencil (there were an unrecorded number of artists's proofs), published by Marlborough Graphics, Inc., New York, unframed.

I. 22 $\frac{1}{2}$ x 17 $\frac{1}{8}$ in. (56.4 x 43.5 cm)

S. 38 $\frac{7}{8}$ x 27 $\frac{3}{8}$ in. (98.7 x 69.5 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 84



192. Robert Motherwell 1915-1991

The Basque Suite: Untitled, 1971

Screenprint in colors with embossing, on J.B. Green paper, with full margins, signed with initials and numbered 99/150 in pencil (there were an unrecorded number of artist's proofs), published by Marlborough Graphics, Inc., New York, framed.

I. 28 $\frac{3}{8}$ x 22 in. (72.1 x 55.9 cm)

S. 40 $\frac{3}{4}$ x 28 $\frac{1}{2}$ in. (103.5 x 72.4 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 82

193. Robert Motherwell 1915-1991

Octavio Paz Suite: Mexican Elegy, 1988

Lithograph, on hand-made Japanese Ganpi collé to Arches paper, with full margins, signed with initials and annotated 'h.c.' in pencil (one of 5 hors commerce, the edition was 50 and 10 artist's proofs), published by The Limited Editions Club, New York, unframed.

I. 10 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in. (27 x 34.6 cm)

S. 22 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (58.1 x 70.8 cm)

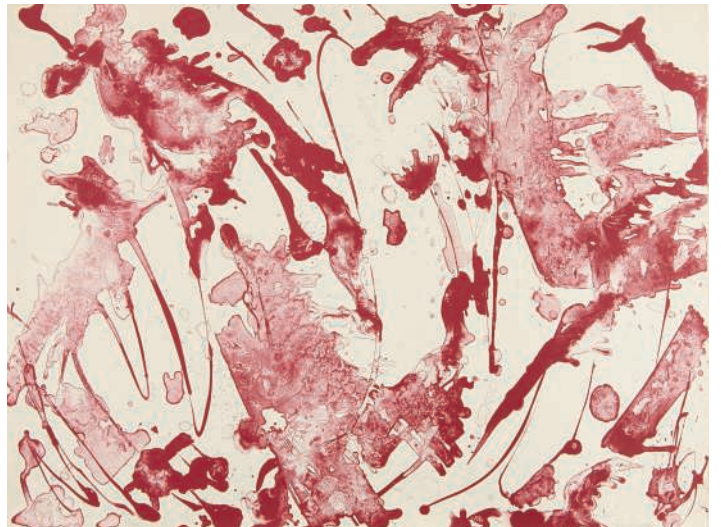
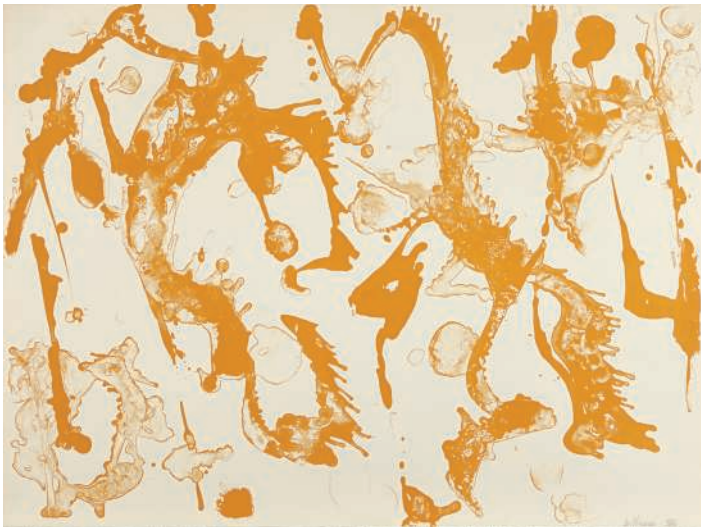
Estimate

\$1,200-1,800

Literature

Siri Engberg and Joan Banach 440





194. Lee Krasner 1908-1984

Primary Series, 1969

The complete set of three lithographs in colors, on Arches paper, the full sheets, all signed and numbered 42/100, 66/100 and 89/100 respectively in pencil, published by Marlborough Gallery, London, all framed.
all S. 22½ x 30 in. (57.2 x 76.2 cm)

Estimate

\$6,000-9,000

Including: Gold Stone, Rose Stone and Blue Stone

195. Willem de Kooning 1904-1997

Figures in a Landscape VI, 1980
Offset lithograph in colors, on wove paper, with full margins, signed, dated '80', inscribed 'to Mr. Montavano' and numbered AP 48/50 in pencil (an artist's proof, the edition was 100), published by the Institute of Contemporary Art, Philadelphia, framed.

I. 31 x 27 $\frac{7}{8}$ in. (78.7 x 70.8 cm)

S. 36 x 31 $\frac{1}{8}$ in. (91.4 x 81 cm)

Estimate

\$8,000-12,000



196. Willem de Kooning 1904-1997

The Man and the Big Blonde, 1982
Offset lithograph in colors, on wove paper with full margins, numbered 'LXX/CL' in pencil (from the unsigned edition of 150 in Roman numerals and 15 artist's proofs, there was also a signed edition of 150 in Arabic numerals), published by The Rainbow Art Foundation, New York (with their blindstamp), framed.

I. 21 $\frac{1}{4}$ x 27 in. (54 x 68.6 cm)

S. 26 $\frac{1}{2}$ x 36 in. (67.3 x 91.4 cm)

Estimate

\$2,500-3,500





197. Chuck Close b. 1940

Self-Portrait Manipulated, 1982

Handmade pressed paper pulp in grays, signed, dated '82' and numbered A.P. V in pencil (one of 10 artist's proofs, the edition was 25), published by Pace Editions, Inc., New York, framed.

I. 29¾ x 21½ in. (75.6 x 54.6 cm)

S. 38½ x 28 in. (97.8 x 71.1 cm)

Estimate

\$6,000-8,000



198. Jim Dine b. 1935

The Woodcut Bathrobe, 1975

Woodcut and lithograph in colors, on Natsume 4007 paper, the full sheet, signed, dated '1975' and numbered 23/60 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York and London (with their blindstamp), unframed.

S. 36 x 24¼ in. (91.4 x 61.6 cm)

Estimate

\$4,000-6,000

Literature

Williams College 198



199. Robert Graham 1938-2008

Mirror Drawings, 1997

The complete set of 20 lithographs, on Rives BFK paper, with full margins, with title page and colophon, all sheets signed, dated '1997' and numbered 20/20 in pencil (there were no artist's proofs), published by Hamilton Press, Venice, California (with their blindstamp), the sheets loose (as issued) and contained in the original black linen-covered clamshell portfolio with printed title.

12 $\frac{3}{4}$ x 16 in. (32 x 40.7 cm)

Estimate

\$6,000-9,000



This Lot is Sold With No Reserve

200. Milton Avery 1885-1965

Nude, 1953

Woodcut in gray, on Japanese paper, with full margins, signed, dated '1953' and annotated 'artists proof' in pencil (one of an unknown number of artist's proofs, the edition was 25), framed.

I. 3 $\frac{5}{8}$ x 10 $\frac{3}{4}$ in. (9.2 x 27.3 cm)

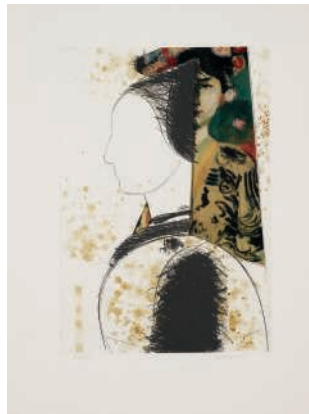
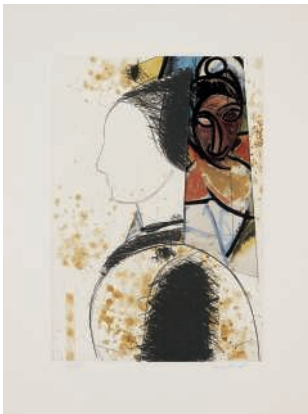
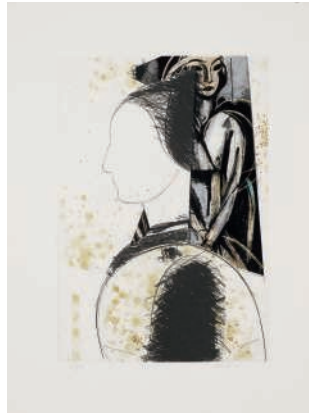
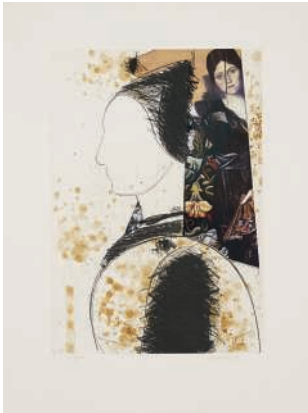
S. 8 $\frac{3}{4}$ x 16 in. (22.2 x 40.6 cm)

Estimate

\$1,000-2,000 •

Literature

Harry H. Lunn, Jr. 49



This Lot Is Sold With No Reserve

201. Manolo Valdés b. 1942

Beatrice: four prints, 2002

Four etchings with unique collage in colors, on wove paper, with full margins, all signed and numbered 22/50, 24/50, 26/50 or 27/50 in pencil (the edition was 50 unique examples), published by the artist, distributed by Marlborough Gallery, New York, all framed.

all I. 17 $\frac{3}{4}$ x 12 $\frac{1}{4}$ in. (45.1 x 31.1 cm)

all S. 24 $\frac{3}{4}$ x 18 $\frac{3}{4}$ in. (62.9 x 47.6 cm)

Estimate

\$4,000-6,000 •



This Lot Is Sold With No Reserve

202. 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 '19 125' in pencil, with the Hand-in-Heart inkstamp, framed.

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

S. 16 $\frac{7}{8}$ x 13 $\frac{1}{16}$ in. (42.9 x 34.1 cm)

Estimate

\$1,000-1,500 •

Literature

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

203. Romare Bearden 1911-1988

Jazz, 1979

Six lithographs in colors, on Arches Archival paper, the full sheets, all signed and numbered 37/175, 123/175, 156/175, 10/175, 155/175, 125/175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all unframed. all S. approx. 24¾ x 34½

Estimate

\$6,000-9,000

Literature

Gail Gelburd and Alex Rosenberg 22-28

Including:

Brass Section (Jamming at Minton's); Introduction for a Blues Queen (Uptown at Savoy); Louisiana Serenade; Out Chorus (Rhythm Section); Stomp Time (Solo Player); and Tenor Sermon



204. Romare Bearden 1911-1988

Girl in the Garden; and *Morning*, 1979
Two lithographs in colors, on wove paper, with full margins, *Morning* signed and numbered 4/175 in pencil, *Girl in the Garden* signed and numbered XIX/L in pencil (the edition was 150), both unframed.

both I. 19¼ x 24¾ in. (48.9 x 62.9 cm)

both S. 21¾ x 27¾ in. (55.2 x 70.5 cm)

Estimate

\$4,000-6,000

Literature

Gail Gelburd and Alex Rosenberg 61 and 62





205. Alex Katz b. 1927

Brisk Day Series, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint in colors, on various papers, the full sheets, all signed, one numbered 1/150, two numbered 134/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all unframed.

all S. approximately 36 x 29 in. (91.4 x 73.7 cm)

Estimate

\$7,000-9,000

Literature

Klaus Albrecht Schröder 237-239

206. Alex Katz b. 1927

Black Brook, 1989

Aquatint with litho crayon in colors, on Somerset Satin paper, the full sheet, signed and numbered 17/50 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their inkstamps on the reverse), unframed. S. 39½ x 28¾ in. (99.4 x 73 cm)

Estimate

\$3,500-4,500

Literature

Klaus Albrecht Schröder 232

This image is the cover of the Alex Katz print catalogue raisonné.



207. Alex Katz b. 1927

Ada with Sunglasses, from Alex and Ada, the 1960's to the 1980's, 1990
Screenprint in colors, on Arches paper, the full sheet, signed and numbered 137/150 in pencil (there were also 30 artist's proofs), published by Gaultney-Klineman Art, New York, framed.
S. 35 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in. (91.1 x 61.6 cm)

Estimate
\$3,000-5,000

Literature
Klaus Albrecht Schröder 243



208. Alex Katz b. 1927

Alex, 1970
Lithograph in colors, on Arches paper, the full sheet, signed and numbered 3/100 in pencil (there were also artist's proofs), published by Kennedy Graphics, Inc., New York, framed.
S. 29 $\frac{3}{4}$ x 21 $\frac{3}{8}$ in. (75.6 x 54.3 cm)

Estimate
\$2,500-3,500

Literature
Klaus Albrecht Schröder 31

209. Alex Katz b. 1927

Jessica (cutout edition, weather vane), 2002
Screenprint in colors, on aluminum (printed both sides), with metal stand and base, signed and numbered 20/35 in black marker on the reverse (there were also 7 artist's proofs), published by Arte y Naturaleza, Madrid.
68 $\frac{1}{2}$ x 14 x 10 in. (174 x 35.6 x 25.4 cm)

Estimate
\$5,000-7,000

Literature
Klaus Albrecht Schröder 352





210. Alex Katz b. 1927

Night: William Dunas Dance 1-4/Pamela, 1983

The complete set of four lithographs in colors, on Arches Cover paper, the full sheets, all signed and numbered 'PP' 2/5 in pencil (printer's proofs, the edition was 100 and 42 artist's proofs for prints 1-3 and 125 and 17 artist's proofs for print 4), published by Jackie Fine Arts, Inc., New York, all framed.
all S. 25 x 31¼ in. (63.5 x 79.4 cm)

Estimate

\$3,000-5,000

Literature

Klaus Albrecht Schröder 157-160

211. Will Barnet b. 1911

Aurora, 1977

Lithograph in colors, on wove paper, with full margins, signed, titled, dated '1977', numbered 19/50 and copyright notation in pencil, framed.
L. 16¾ x 40 in. (41.6 x 101.6 cm)
S. 20½ x 43¼ in. (51.1 x 109.9 cm)

Estimate

\$800-1,200



212. Jim Dine b. 1935

Black and White Cubist Venus, 1985

Etching with aquatint and electric tools, on Hahnemühle paper, with full margins, signed, dated '1985' and numbered 42/50 in pencil (there were also 11 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 33½ x 25¾ in. (85.1 x 65.4 cm)

S. 42½ x 30⅝ in. (107 x 77.8 cm)

Estimate

\$1,500-2,500

Literature

Ellen D'Oench and Jean Feinberg 195



213. Donald Sultan b. 1951

Roses, 1992

Screenprint in colors, on wove paper, with full margins, signed with initials, titled, dated 'April 10 1992' and numbered 108/125 in pencil, framed.

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

S. 22⅞ x 22⅞ in. (58.1 x 58.1 cm)

Estimate

\$800-1,200

This Lot Is Sold With No Reserve

214. Donald Sultan b. 1951

Black Lemon; and Black Lemon, Paris Review, 1987

Two prints, including one aquatint and one screeprint (in colors), on wove paper, with full margins and the full sheet, both signed, titled, dated and numbered 63/75 and 10/100 in pencil (there were also 16 and 10 artist's proofs for each), published by Parasol Press, New York, and The Paris Review, New York respectively, both unframed.

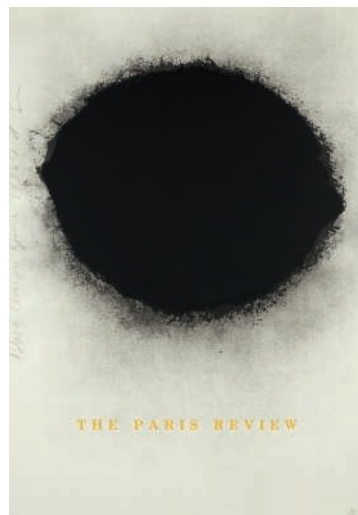
one I. 39½ x 29¾ in. (100.3 x 75.6 cm)

one S. 47¾ x 36 in. (121.3 x 91.4 cm)

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

Estimate

\$1,000-2,000 •





215. David Hockney b. 1937

Apples, Grapes and Lemon on a Table, from Brooklyn Academy of Music, 1988

Handmade copier print in colors, on two sheets of Arches laid paper, the full sheets, signed, dated '88' and numbered 70/91 in pencil (there were no artist's proofs), published by Parasol Press, Ltd., New York, unframed. overall 17 x 22 in. (43.2 x 55.9 cm)

Estimate

\$3,000-5,000

This Lot Is Sold With No Reserve

216. Jennifer Bartlett b. 1941

In the Garden #190: two copies, 1982

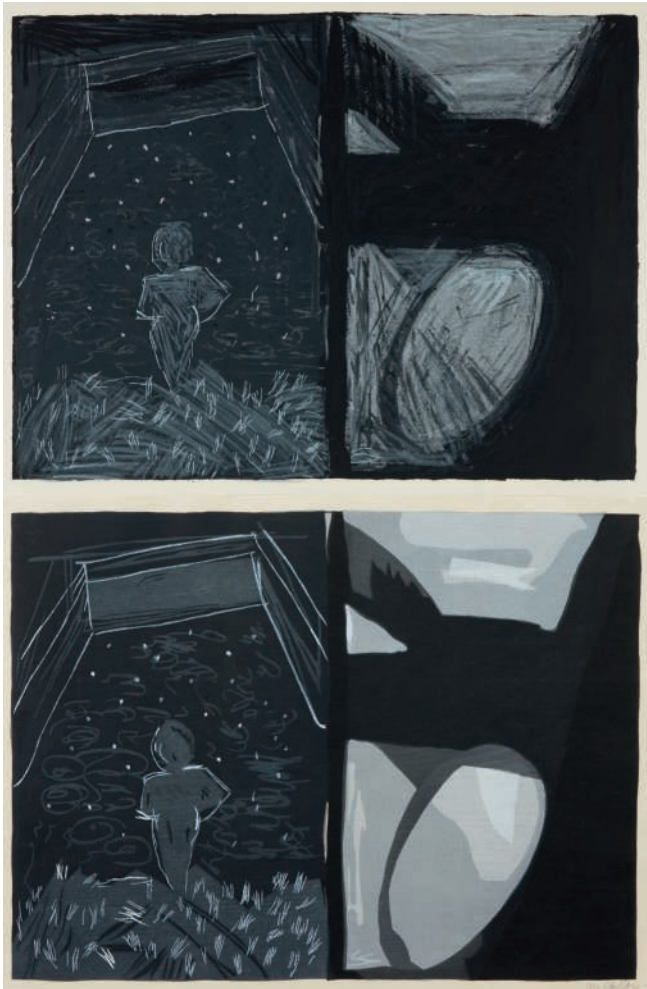
Two sets of two prints, each set comprising one screenprint and one woodcut in colors, on Japanese handmade Mino Hosho paper, with full margins, both sets signed, dated '82' and numbered 18/52 and 42/52 respectively in pencil on the screenprint (there were also 7 artist's proofs), published by Simca Print Artists Inc., New York (with their blindstamp), both unframed. all I. 16 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (41 x 55 cm) all S. 17 $\frac{1}{4}$ x 22 $\frac{3}{4}$ in. (43.8 x 57.8 cm)

Estimate

\$800-1,200 •

Literature

The Orlando Museum of Art 9





217. Jennifer Bartlett b. 1941

The Four Seasons, 1990-93

The complete set of four screenprints in colors, on Kurotani Hosho paper, with full margins, all signed, variously dated and numbered 'AP VIII/XVIII' or 'AP X/XIII' in pencil (artist's proofs, the edition was 62), co-published by the artist and Simca Print Artists, New York (with their blindstamp), all unframed.

all I. 31 $\frac{3}{8}$ x 31 $\frac{3}{8}$ in. (79.7 x 79.7 cm)

all S. 33 $\frac{3}{8}$ x 34 $\frac{5}{8}$ in. (84.8 x 87.9 cm)

Estimate

\$3,000-5,000

Literature

The Orlando Museum of Art 17-20

Including: *Autumn*; *Winter*; *Spring* and *Summer*



218. Jennifer Bartlett b. 1941

House: Dots, Hatches, 1999

Screenprint in colors, on wove paper, with full margins, signed, dated '99' and numbered 134/150 in pencil (there were also 50 artist's proofs), published by Smithsonian Associates, Washington D.C., framed.

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

S. 38 $\frac{1}{4}$ x 38 $\frac{1}{4}$ in. (97.2 x 97.2 cm)

Estimate

\$800-1,200





219. Amy Sillman b. 1966

Untitled Big #1, 1999

Monotype in colors, on wove paper, with full margins, signed, titled and dated '99' in pencil, printed by Riverhouse Editions, Colorado (with their blindstamp), framed.

I. 24 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (62 x 41.7 cm)

S. 34 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (88.5 x 70 cm)

Estimate

\$6,000-9,000

220. James Siena b. 1958

Tanagra, 2006

Lithograph in colors, on Arches cover paper, with full margins, signed, dated '06' and numbered 24/33 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

I. 43 x 28 $\frac{5}{8}$ in. (109.2 x 72.7 cm)

S. 43 $\frac{3}{4}$ x 29 $\frac{1}{2}$ in. (111.1 x 74.9 cm)

Estimate

\$2,500-3,500



221. Sarah Sze b. 1969

Far Site/Near Site, 1999

The complete set of two lithographs in blue, on Okawara paper, the full sheets, both signed, dated '99' and annotated 'B.A.T.' in pencil (the bon-a-tirer prints, the edition was 25), published by Marianne Boesky Gallery, New York, both framed.

both S. 38 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (98.7 x 18.7 cm)

Estimate

\$3,000-5,000

222. Sarah Sze b. 1969

2, 2011

The complete set of six screenprints in colors, on Coventry paper, with full margins, all signed, dated '2011' and numbered 20/29 in pencil, published by the LeRoy Neiman Center for Print Studies at Columbia University, New York, all framed, with the original gray cloth-covered portfolio.

all I. various sizes

all S. 17 $\frac{3}{4}$ x 17 $\frac{7}{8}$ in. (45.1 x 45.4 cm)

Estimate

\$4,000-6,000

Including: *(Full Color)-(Reds)-(Greens)-(Red & Green)-(Light and Dark Green)-(Darkest Blue)*





223. Louise Bourgeois 1911-2010

Paris Review, 1994

Aquatint and drypoint with stencil additions in white acrylic, the 8th (final) state, on Somerset paper, with full margins, signed, dated '1994' and numbered 9/65 in pencil (there were also 10 artist's proofs), published by The Paris Review, Paris, unframed.

I. 1½ x 23⅝ in. (80 x 60 cm)

S. 36⅝ x 28 in. (93 x 71.1 cm)

Estimate

\$3,000-5,000

Literature

see Deborah Wye and Carol Smith 147; Museum of Modern Art 567/VIII



224. Louise Bourgeois 1911-2010

The Night, 2001

Lithograph in colors, on Rives BFK paper, with full margins, signed, dated '2001' and numbered 7/50 in pencil (there were also 9 artist's proofs), published by SOLO Impression, Inc., New York, framed.

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

S. 20⅞ x 16 in. (51.1 x 40.6 cm)

Estimate

\$2,000-3,000

Literature

Museum of Modern Art 427.2

225. Louise Bourgeois 1911-2010

The Guilty Girl is Fragile, 2000

Lithograph in colors, on Rives BFK paper, with full margins, signed with initials and annotated 'AP' in pencil (one of 8 artist's proof, the edition was 50), published by SOLO Impression, Inc., New York, framed.

I. 23¼ x 17 in. (59.1 x 43.2 cm)

S. 29⅞ x 22¼ in. (75.9 x 56.5 cm)

Estimate

\$2,500-3,500

Literature

Museum of Modern Art 428.2



226. Kiki Smith b. 1954

Looking West II, 2012

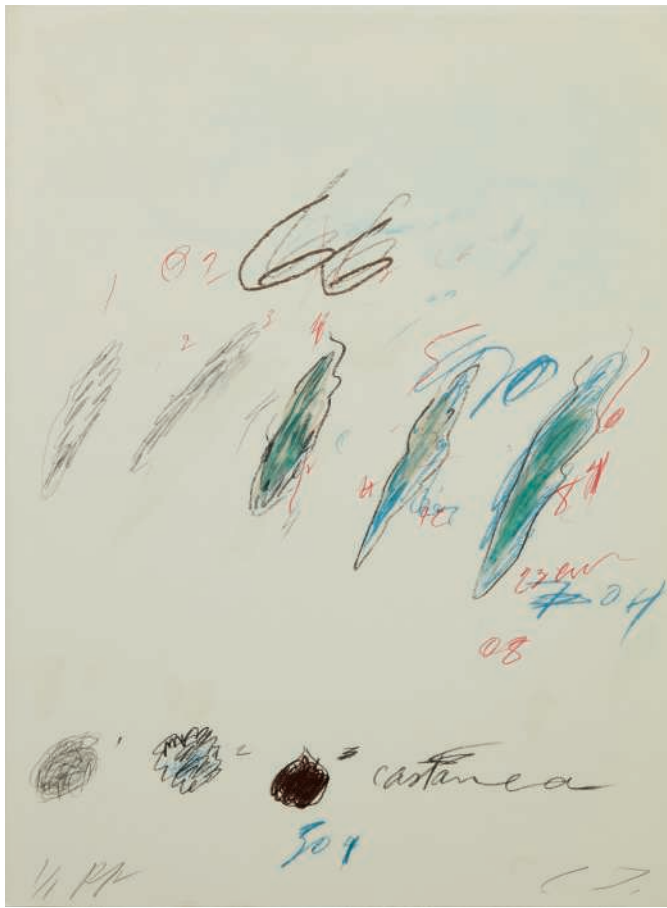
Blue ink and pencil drawing, on Losin Prague paper, signed and dated '2012' in pencil, unframed.

S. 11⅞ x 8⅞ in. (30.2 x 20.6 cm)

Estimate

\$1,500-2,500





227. Cy Twombly 1928-2011

Castanea Sativa, from *Natural History Part II Some Trees of Italy*, 1975-76

Lithograph and collotype in colors, on Fabriano Bütten paper, the full sheet, signed with initials and annotated '1/1 PP' in pencil (a printer's proof, the edition was 98 and 17 artist's proofs), published by Propyläen Verlag, Berlin, unframed.

S. 29¾ x 22¼ in. (75.7 x 56.5 cm)

Estimate

\$4,000-6,000

Literature

Heiner Bastian 58



228. Cy Twombly 1928-2011

Title Print, from *Natural History Part II Some Trees of Italy*, circa 1975-76

Lithograph and collage in colors, on Fabriano Bütten paper, with the transparent paper overlay, the full sheet, signed and annotated 'P.P.' in pencil (a printer's proof, the edition was 98 and 17 artist's proofs), published by Propyläen Verlag, Berlin, unframed.

S. 29¾ x 22¼ in. (75.9 x 56.2 cm)

Estimate

\$4,000-6,000

Literature

Heiner Bastian 52

229. Cy Twombly 1928-2011

Untitled, from Hommage à Picasso, 1973

Lithograph and collotype in colors, on wove paper, the full sheet, signed and numbered 1/2 in pencil (a proof aside from the edition of 90, 30 artist's proofs and 30 impressions in Roman numerals reserved for museums), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

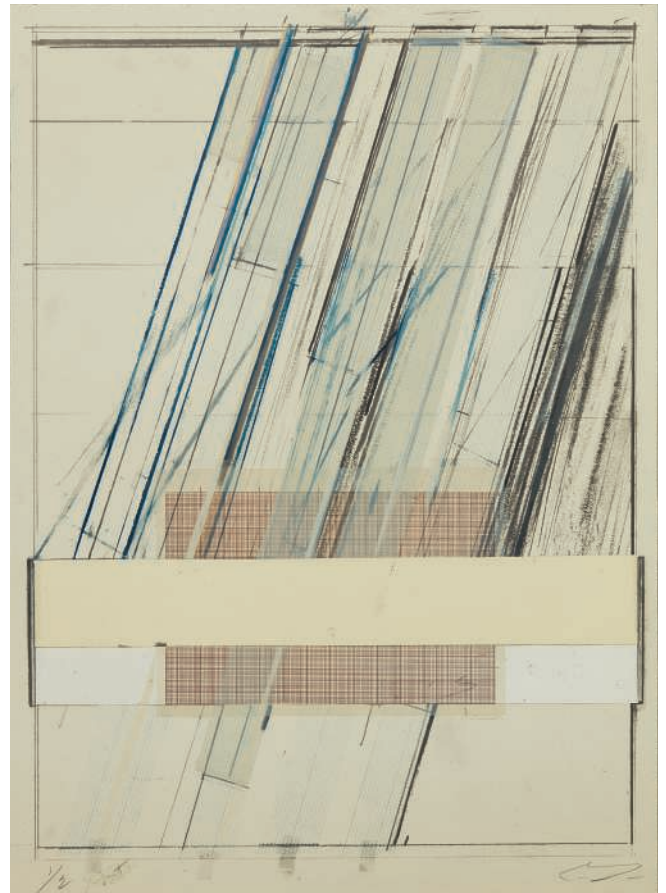
S. 29 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (75.9 x 55.6 cm)

Estimate

\$2,500-3,500

Literature

Heiner Bastian 41



230. Cy Twombly 1928-2011

Untitled, from Art and Sports, 1984

Lithograph and etching with aquatint in colors, on Arches paper, with full margins, signed with initials and numbered 'XXX/L' in pencil (there was also an edition of 150 in Arabic numerals and 12 artist's proofs), published by Visconti Art Spectrum, Vienna, unframed.

L. 29 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. (75.6 x 54.6 cm)

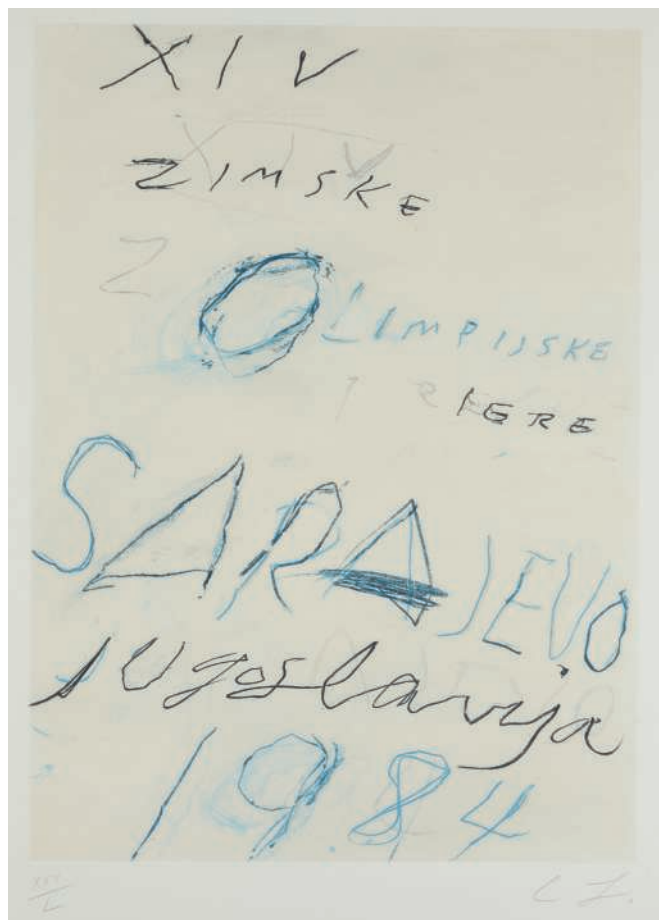
S. 36 $\frac{3}{4}$ x 27 $\frac{1}{8}$ in. (93.3 x 68.9 cm)

Estimate

\$2,500-3,500

Literature

Heiner Bastian 76





231. John Cage 1912-1992

EninKa No. 11, 1986

Monotype with branding, on Chine collé to smoked gampi paper, the full sheet, signed, dated '86' and titled in pencil, published by Crown Point Press, San Francisco (with their inkstamps), framed.

S. 24 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (61.9 x 46.7 cm)

Estimate

\$8,000-12,000

232. Chuck Close b. 1940

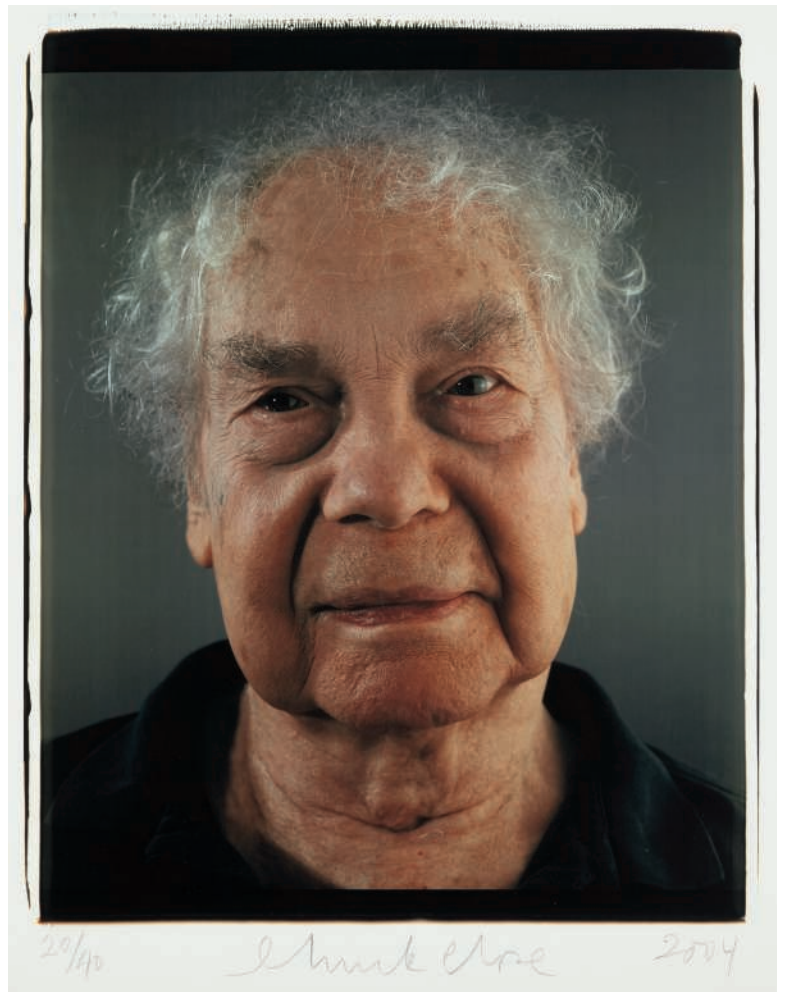
Merce Cunningham, from Merce Cunningham 50th Anniversary Photography Portfolio, 2004

Archival pigment print in colors, on matte photographic paper, with full margins, signed, dated '2004' and numbered 20/40 in pencil (there were also 7 artist's proofs), published to benefit the Merce Cunningham Dance Company, New York, unframed.

I. 31½ x 25½ in. (80 x 64.8 cm)
S. 36 x 30 in. (91.4 x 76.2 cm)

Estimate

\$2,000-3,000



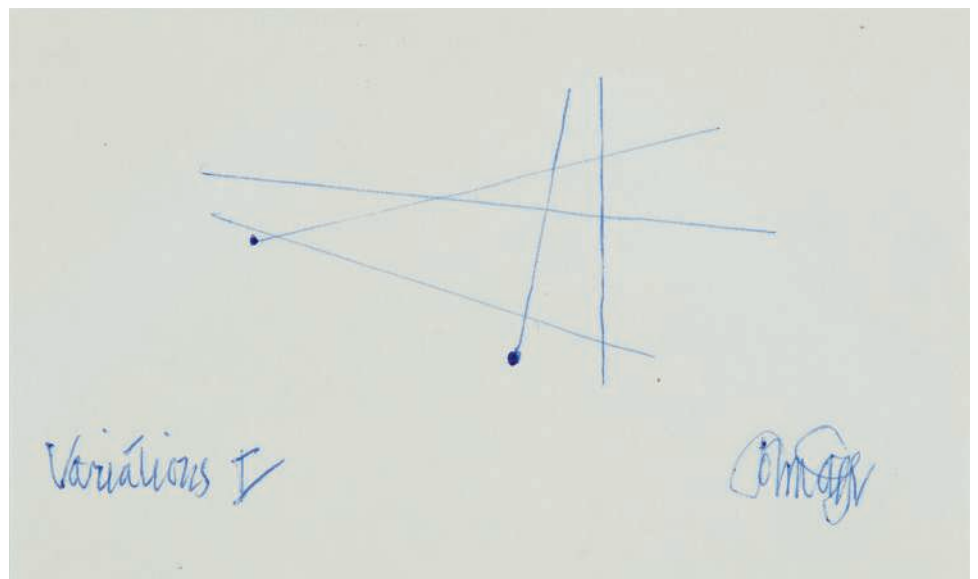
233. John Cage 1912-1992

Variations I

Blue ink drawing, on wove paper, signed and titled in blue ink, unframed
S. 3 x 5 in. (7.6 x 12.7 cm)

Estimate

\$1,000-2,000





234. Joseph Beuys 1921-1986

Sun Disc, 1973

Record matrix (nickel-plated copper) with die-cut hole, felt pads stamped with brown paint, in box, signed and numbered 54/77 in pencil on the label affixed to the front of the box (there were also 7 artist's proofs in Roman numerals), published by Edition Schellmann, Munich.

14½ x 14½ x 2 in (36.8 x 36.8 x 5.1 cm)

Estimate

\$6,000-9,000

Literature

Edition Schellmann 85





235. Joseph Beuys 1921-1986

Woodcuts (Holzschnitte), 1973-74

The complete set of five woodcuts in brown, on Rives BFK paper, with full margins, all signed, variously dated (to years in which the original woodblocks were carved) and numbered 'II/L' in pencil, also numbered 'II/L' of series 'A' in pencil on a label affixed to the inside of the portfolio cover, published by Propyläen Verlag, Berlin, all contained in the original black and brown fabric and paper-covered portfolio.

20¾ x 26¼ in. (52.7 x 66.7 cm)

Estimate

\$8,000-12,000

Literature

Edition Schellmann 86-90

Including: *Hind (Hirschkuh)* 1948; *Shallows (Wattenmeer)* 1949; *Glacier (Gletscher)* 1950; *Forge (Esse)* 1951; and *Leg (Bein)* 1961

236. Joseph Beuys 1921-1986

Painting Version 1-90, 1976

Oil paint and fat, on wove paper (with perforation in center), the full sheet, signed and inscribed 'a.p.' in pencil (one of 3 artist's proofs, the edition was 90 and 12 in Roman numerals), framed.

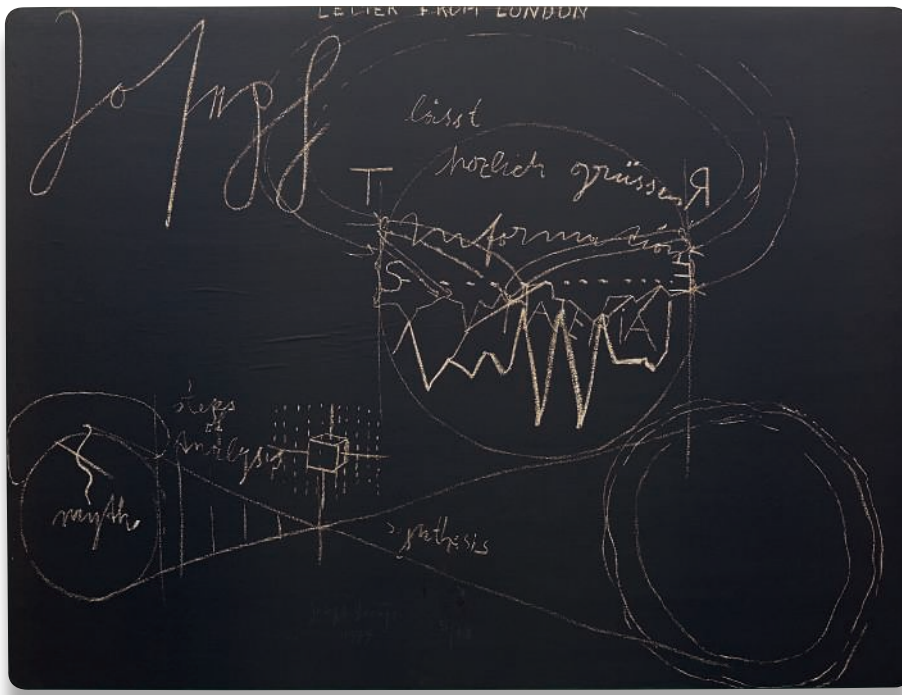
S. 29½ x 22 in. (75 x 56 cm)

Estimate

\$8,000-12,000

Literature

Jörg Schellmann 186



237. Joseph Beuys 1921-1986

Letter from London, 1977

Lithograph, on wove paper mounted to wood panel (as issued), the full sheet, signed, dated '1974' and numbered 86/115 in pencil (there were also 15 artist's proofs), published by Matthieu AG, Dielsdorf/Zurich. S. 46½ x 35 in. (118.1 x 88.9 cm)

Estimate

\$4,000-6,000

Literature

Jörg Schellmann 194

238. Joseph Beuys 1921-1986

Trace I: Hirsch; and Indianer mit Pfeilen beschossen, 1974

Two lithographs in red, on laid paper, the full sheets both signed, inscribed 'für Hans Müller' and annotated '1/1 P.P.' in pencil (printers proofs, aside from the edition of 98), published by Edition Propyläen Verlag, Berlin, both unframed. both S. 19⅞ x 28¼ in. (50.7 x 71.7 cm) (one vertical)

Estimate

\$2,500-3,500

Literature

Jörg Schellmann 111 and 112





239. Joseph Beuys 1921-1986

Trace II: five Untitled prints, 1977

Five lithographs in colors, on wove and one on grayish-brown wrapping paper, the full sheets, all signed, titled, numbered 'No 4', 'No 10', 'No 14', 'No 15' and one annotated '1/1 p.p.' in pencil (the edition was 98 and 17 artist's proofs), published by Propyläen Verlag, all unframed.

all S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Estimate

\$5,000-8,000

Literature

Jörg Schellmann 196, 197, 199, 200 and 203



240. Joseph Beuys 1921-1986

Initiation Gauloise, 1976

Lithograph in colors, on light-weight card, the full sheet, signed and inscribed 'für Hans Müller' in pencil (a dedicated proof aside from the edition of 185 and 25 artist's proofs), published by Schellmann & Klüser, Munich, unframed.

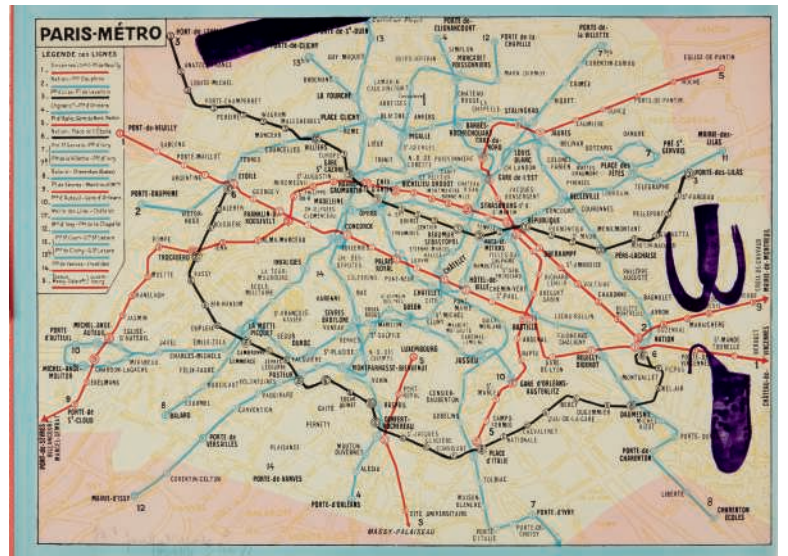
S. 21 1/8 x 29 1/2 in. (55 x 75 cm)

Estimate

\$800-1,200

Literature

Jörg Schellmann 190



Vatican Condones Discrimination Against Homosexuals

By PETER STEINFELD

A Vatican official has urged Roman Catholic bishops in the United States to undertake steps intended to protect homosexuals and to ensure they do not become public acceptance of homosexual conduct.

"There are areas in which it is not about discrimination or hate, sexual orientation per se," the Vatican's Department for the Doctrine of the Faith, which oversees matters of doctrine for the church, said in a statement that was released to the public.

The statement was given to news organizations this week by New Ways magazine, a Catholic gay rights group with headquarters in Miami Beach, Fla., and was first reported by The Washington Post yesterday. The article called the statement an "official statement" and "evidence of a growing and serious gap between the Vatican and Catholics."

The statement's focus on specific religious vows instead of general discrimination against homosexuals was surprising, said local bishops.

The American bishops have taken a variety of steps toward ensuring that clergy do not discriminate on grounds of sexual orientation.

The Vatican also urged a May 1990 survey and that the Vatican's defense of discrimination is more like adoption, foster care, military service and other aspects of society and society's role in "Matter of conscience."

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Youth Worker Held In Death of Son, 9

A young man, 9, was killed in a shooting in Philadelphia, where he was held in custody.

The woman, who was held in custody, was held in custody.

The woman, who was held in custody, was held in custody.



Available in all Saks Fifth Avenue stores.
New York, White Plains and Stamford open Tuesday from 12 to 6, Garden City and Long Beach from 11 to 5, Southport from 11 to 5.

Saks Fifth Avenue
BRIDALWEAR

BAT

R. Cohen '92-6

241. Robert Gober b. 1954

Untitled, 1992-96

Photolithograph, on French Dur-O-Tone paper, with full margins, signed, dated '92-6' and annotated 'BAT' in pencil (a bon a tirer proof, the edition was 40 and 10 artist's proofs), published as a special edition to benefit the Hetrick-Martin Institute, New York, framed.

I. 20 7/8 x 12 7/8 in. (53 x 32.7 cm)

S. 22 1/2 x 13 5/8 in. (57.2 x 34.6 cm)

Estimate

\$7,000-10,000



242. Cindy Sherman b. 1954

Untitled (Doctor and Nurse diptych), 1980-87
Gelatin silver print diptych, on semi-gloss
double weight photo paper, with full margins,
both signed, dated '1980-7' and numbered
34/125 in pencil on the reverse (there were also
15 artist's proofs), both framed.
both I. 7½ x 5½ in. (19.1 x 14 cm)
both S. 9¾ x 7¾ in. (25.1 x 20 cm)

Estimate
\$3,000-5,000

243. Cindy Sherman b. 1954

Untitled (from Fairy Tales), 1985
Chromogenic print, on Kodak paper, with full
margins, signed, dated '1985' and numbered
51/125 in black ink on the reverse, framed.
I. 13⅞ x 13⅞ in. (35.2 x 35.2 cm)
S. 19¾ x 15¾ in. (50.2 x 40 cm)

Estimate
\$2,000-3,000



Editions / Editions



244. Andy Warhol 1928-1987

Holy Cats by Andy Warhol's Mother, 1954
 Artist's book comprised of 20 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 1/8 x 5 3/4 in. (23.2 x 14.6 cm)

Estimate
 \$4,000-6,000

245. Andy Warhol 1928-1987

Shoe, circa 1955
 Offset lithograph with hand-coloring, on wove paper, with full margins, with the Estate of Andy Warhol inkstamps, initialed 'T.J.H.' and numbered 'PM29.0036' in pencil on the reverse, framed.
 I. 5 1/4 x 9 in. (13.3 x 22.9 cm)
 S. 9 7/8 x 14 in. (25.1 x 35.6 cm)

Estimate
 \$5,000-7,000



246. Andy Warhol 1928-1987

Campbell's Soup Can (Tomato), 1966
Screenprint in colors, on a paper shopping bag, from an unlimited edition (there was an unknown number signed), published by the Institute of Contemporary Art, Boston, framed.
S. 23 $\frac{7}{8}$ x 17 in. (60.6 x 43.2 cm)

Estimate
\$1,200-1,800

Literature
Frayda Feldman and Jörg Schellmann 4A



247. Andy Warhol 1928-1987

A Gold Book: two unfolded plates, 1957
Two offset lithographs with hand-coloring, printed on both sides of wove paper, the full sheet, unfolded and never bound, annotated 'PM20.0230' in pencil on the bird side, aside from the bound book edition of 100 signed copies, framed.
S. 14 $\frac{3}{8}$ x 22 $\frac{1}{2}$ in. (36.6 x 57 cm)

Estimate
\$5,000-7,000

Literature
see Frayda Feldman and Jörg Schellmann IV.108 and 121





Property from a Private Collection, Detroit

248. Andy Warhol 1928-1987

Cow, 1971

Screenprint in colors, on wallpaper, the full sheet, signed, dated '71' and inscribed 'Happy Birthday Antony R.' in ink (faded), (approximately 100 were also signed in 1979), published by Factory Additions, New York for a Warhol exhibition at the Whitney Museum of American Art, New York, framed.

S. 45% x 29% in. (115.9 x 75.2 cm)

Estimate

\$8,000-12,000

Literature

Frayda Feldman and Jörg Schellmann 11A

249. Andy Warhol 1928-1987

Untitled 12, from For Meyer Schapiro, 1974

Screenprint, on gray wove paper, with full margins, a proof aside from the edition of 100 and 13 artist's proofs, published on the occasion of Meyer Schapiro's 70th birthday by The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, with the Estate of Andy Warhol inkstamp, initialed 'T.S.H.' and numbered '0485 UT.003' in pencil on the reverse, framed.

I. 18 $\frac{7}{8}$ x 16 in. (47.9 x 40.6 cm)

S. 29 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in. (75.6 x 55.2 cm)

Estimate

\$8,000-12,000

Literature

Frayda Feldman and Jörg Schellmann 120



250. Richard Pettibone b. 1938

Appropriation print (with Andy Warhol, Frank Stella and Roy Lichtenstein); and Warhol Cow Wallpaper, 1970 and 1971

Two screenprints in colors, on wove paper, with margins and the full sheet, both signed, dated '1970' and '1971', respectively in pencil, one framed.

one I. 11 $\frac{1}{4}$ x 15 in. (28.6 x 38.1 cm)

one S. 12 $\frac{1}{8}$ x 15 $\frac{7}{8}$ in. (30.8 x 40.3 cm)

one S. 26 $\frac{3}{8}$ x 20 $\frac{5}{8}$ in. (67 x 52.4 cm)

Estimate

\$1,500-2,500





251. Richard Artschwager 1923-2013

Untitled (Box with drawers), 1971

Wood box with five drawers, formica, glass, mirror, brass and rubberized horsehair, from the edition of 50, published by Castelli Graphics and Multiples, Inc.
11½ x 14½ x 12¾ in. (29.2 x 37.1 x 32.4 cm)

Estimate

\$6,000-9,000

Literature

Brooke Alexander 3

252. Allen Ruppersberg b. 1944

Honey, I rearranged the collection after I saw God, 2002

Unique screenprint in colors with Kiss 3D glasses attached with a staple, on smooth wove paper, the full sheet, titled in pencil, signed and dated '2002' in pencil on the reverse, framed.
S. 22 x 25 in. (55.9 x 63.5 cm)

Estimate

\$4,000-6,000



253. 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 9⅞ in. (28.6 x 23.2 cm)

S. 12⅞ x 10⅞ in. (32.7 x 25.7 cm)

Estimate

\$3,000-5,000

254. Marcel Broodthaers 1924-1976

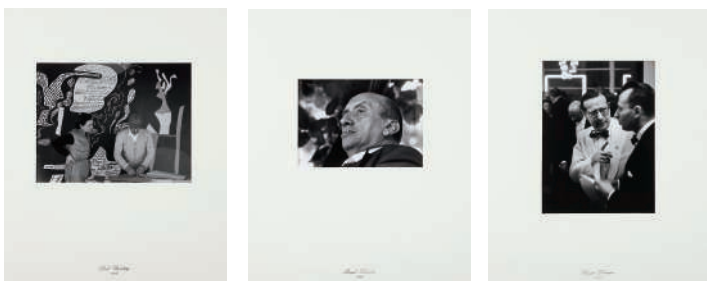
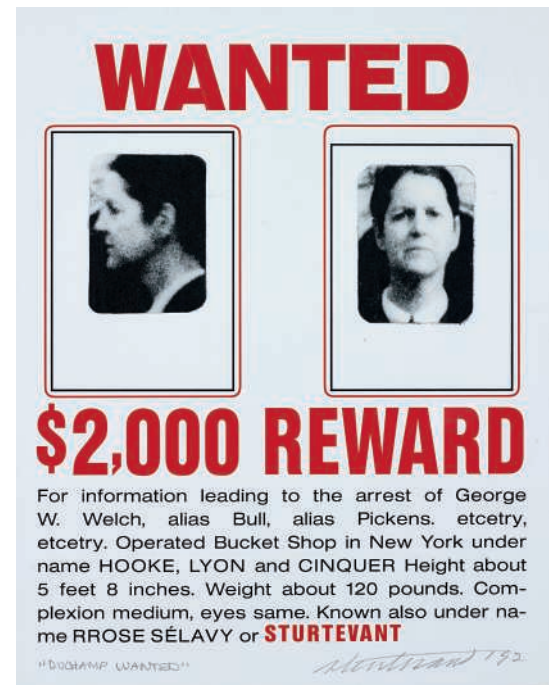
Sixteen Photographic Portraits 1957-1967 and One Self-portrait 1974, 1983

The complete set of 17 photographs, on Agfa Brovira paper, with full margins, with accompanying colophon and text by Wieland Schmied, all with the artist's copyright inkstamp on the reverse and stamp numbered 05 in black on the colophon (the edition was 50 and 7 artist's proofs), co-published by Marian Goodman Gallery and Multiples, Inc, New York, in collaboration with Sander Gallery, New York, all contained in the original blue and black paper and fabric-covered portfolio case. 20¾ x 16½ in. (52.7 x 41.9 cm)

Estimate

\$2,000-3,000

Including: *Cornelius*; *Livinus Van de Bundt*; *Man Ray et Copley*; *Le Clown Popov*; *Ossip Zadkine*; *Victor Brauner*; *Paul Delvaux*; *Fernando Lerin*; *René Magritte*; *Brunius*; *Georges Houyoux*; *Saul Steinberg*; *Marcel Lecomte*; *Georges Simenon*; *David Oistrach*; *Cladde Vermeylen* and *Autoportrait*





255. Ed Ruscha b. 1937

Hourglass, 1988

Aquatint in colors with drypoint and roulette, on Somerset paper, with full margins, signed, dated '88' and numbered 5/20 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), unframed.

I. 43¾ x 28¼ in. (111.1 x 71.8 cm)

S. 52¾ x 37½ in. (134 x 95.3 cm)

Estimate

\$3,000-5,000

Literature

Siri Engberg 160



256. Ed Ruscha b. 1937

Jockey, 1988

Aquatint, on wove paper, with full margins, signed, dated '88' and numbered 5/20 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), unframed.

Estimate

\$2,500-3,500

Literature

Siri Engberg 161



257. Ed Ruscha b. 1937

Well, Well, 1979

Screenprint in colors, on Stonehenge paper, with full margins, signed, dated '1999' and numbered 44/50 in pencil (there were also 15 artist's proofs), published by the artist, unframed.

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

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

Estimate

\$3,000-5,000

Literature

Siri Engberg 105

258. Ed Ruscha b. 1937

Any Town in the U.S.A, 1981

Screenprint in colors, on Stonehenge paper, with full margins, signed, dated '1981' and numbered 147/150 in pencil (there were also 33 artist's proofs), published by the artist for the re-election campaign of Ohio Senator, Howard Metzenbaum, framed.

L. 8 x 11 $\frac{1}{8}$ in. (20.3 x 30.2 cm)

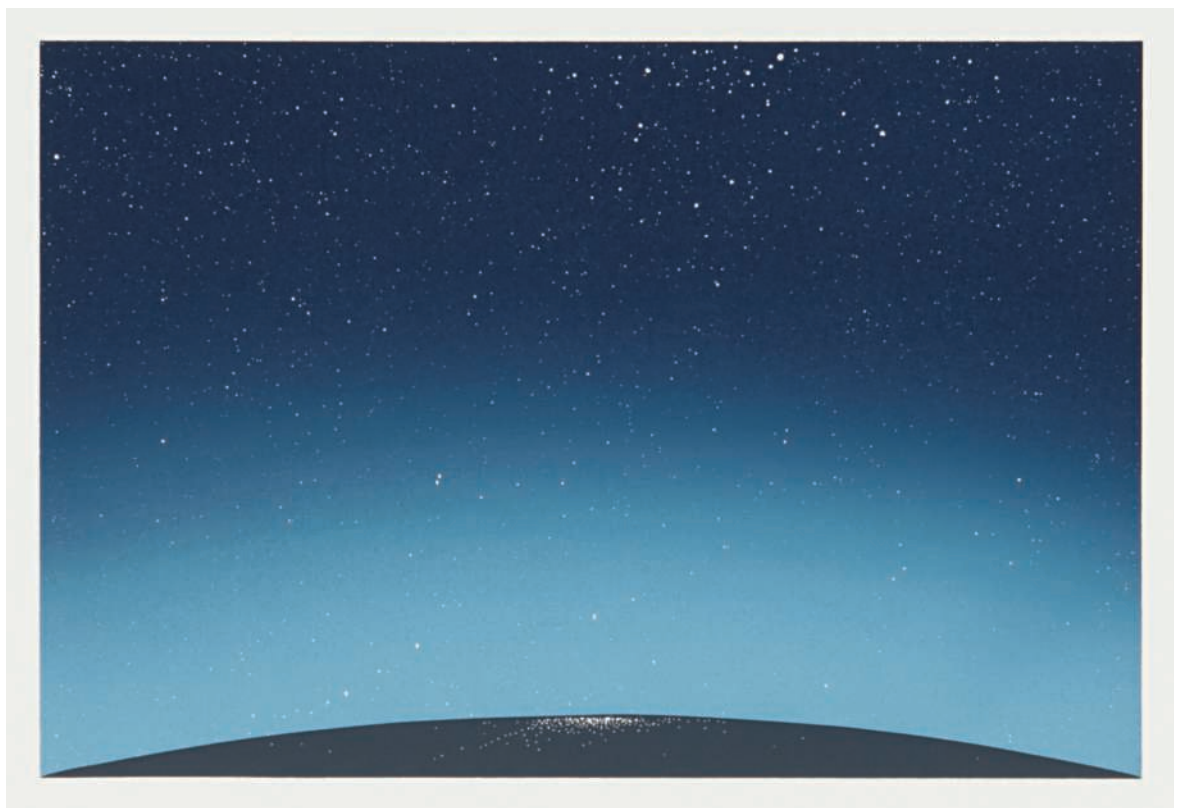
S. 30 x 24 in. (76.2 x 61 cm)

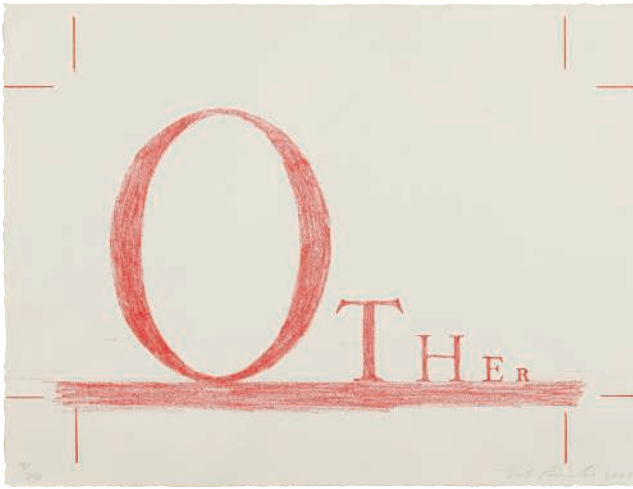
Estimate

\$2,500-3,500

Literature

Siri Engberg 115





259. Ed Ruscha b. 1937

Other, 2004

Lithograph in red, on German Etching paper, the full sheet, signed, dated '2004' and numbered 14/250 in pencil (there were also 34 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

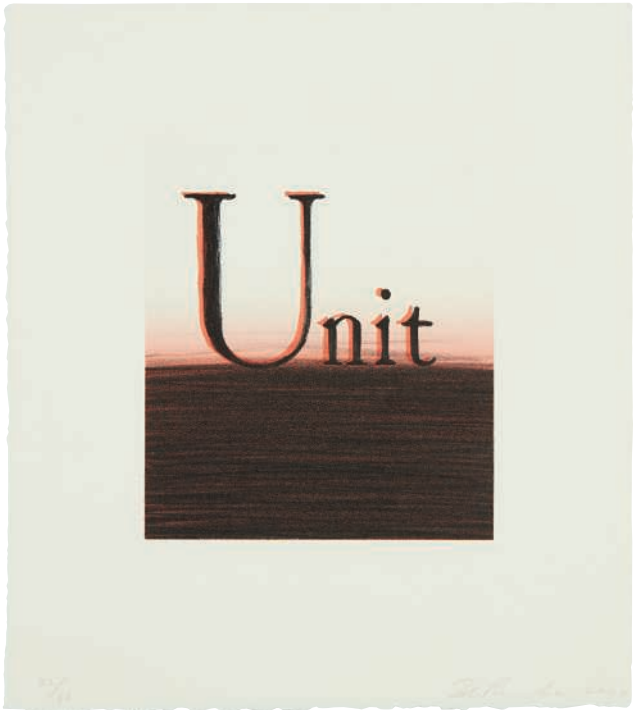
S. 11¼ x 14¾ in. (28.6 x 37.5 cm)

Estimate

\$1,200-1,800

Literature

Gemini G.E.L. 2022



260. Ed Ruscha b. 1937

Unit, 2004

Lithograph in colors, on Hahnemühle German Etching paper, with full margins, signed, dated '2004' and numbered 22/40 in pencil (there were also 10 artist's proofs), published by Hamilton Press, Venice, California (with their blindstamp), unframed.

I. 8½ x 7 in. (20.6 x 17.8 cm)

S. 14½ x 12½ in. (35.9 x 31.8 cm)

Estimate

\$1,200-1,800



261. John Baldessari b. 1931

Two Opponents (Blue and Yellow), 2004

Screenprint in colors, on Rives BFK paper, the full sheet, signed, dated '04' and numbered 14/165 in pencil (there were also 24 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

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

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 2014; Sharon Coplan Hurowitz 148

262. Ed Ruscha and Raymond Pettibon b. 1937 and b. 1957

SAFE, 1999

Lithograph in red and black, on shaped Rives BFK paper, the full sheet, signed by both artists, dated '1999' and numbered 34/36 in pencil (there were also 6 artist's proofs), published by Hamilton Press, Venice, California (with their blindstamp), unframed.
overall S. 16¾ x 17 in. (42.5 x 43.2 cm)

Estimate

\$4,000-6,000



263. Ken Price 1935-2012

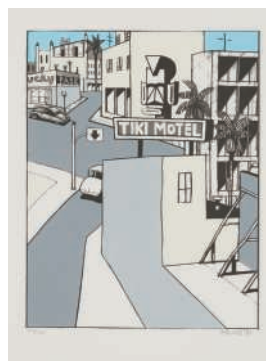
The Plain of Smokes, 1981

The complete set of 20 screenprints (18 in colors), on Arches 88 paper, with full margins, with accompanying text by Harvey Mudd, title page and colophon, two sheets signed, dated '81' and numbered 130/150 in pencil, signed by the artist and author in black ink and numbered '130' in red ink on the colophon, from the regular edition of 150 of which 30 were hors commerce impressions (there was also a Deluxe edition of 26 with an additional 10 screenprints), published by Arabesque Books, Santa Barbara, California (with their and the artist's blindstamps), the sheets loose (as issued) and contained in the original printed portfolio and fabric-covered slipcase.

15¾ x 13¼ x 2⅜ in. (40 x 33.5 x 6 cm)

Estimate

\$3,000-5,000





264. Ed Paschke 1939-2004

Untitled (Violencia), 1980

Lithograph in colors with hand-coloring, on wove paper, with full margins, signed, dated '80', titled, annotated and numbered 25/35 in pencil, published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse), framed.

I. 19 x 22 $\frac{7}{8}$ in. (48.3 x 58.1 cm)

S. 22 $\frac{1}{4}$ x 26 in. (56.5 x 66 cm)

Estimate

\$1,200-1,800

This Lot Is Sold With No Reserve

265. Chris Ofili b. 1968

Afro Lunar Lovers I, 2003

Giclée print in colors, with embossing and gold leaf, on wove paper, the full sheet, signed, titled, dated '2003' and numbered 115/350 in gold ink (there were also 70 artist's proofs), published by Victoria Miro Gallery, London, unframed.

S. 19 x 12 $\frac{1}{2}$ in. (48.3 x 31.8 cm)

Estimate

\$1,000-2,000 •



266. Marcel Dzama b. 1974

Sheridan; and Slow Motion, 1997 and 2000

Two drawings with ink, watercolor and root beer in colors, on wove paper, both signed in black ink on the front, both titled and *Sheridan* dated '97' in black ink on the reverse, framed.

Sheridan S. 11 $\frac{5}{8}$ x 9 in. (29.5 x 22.9 cm)

slow Motion S. 12 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in. (31.8 x 24.8 cm)

Estimate

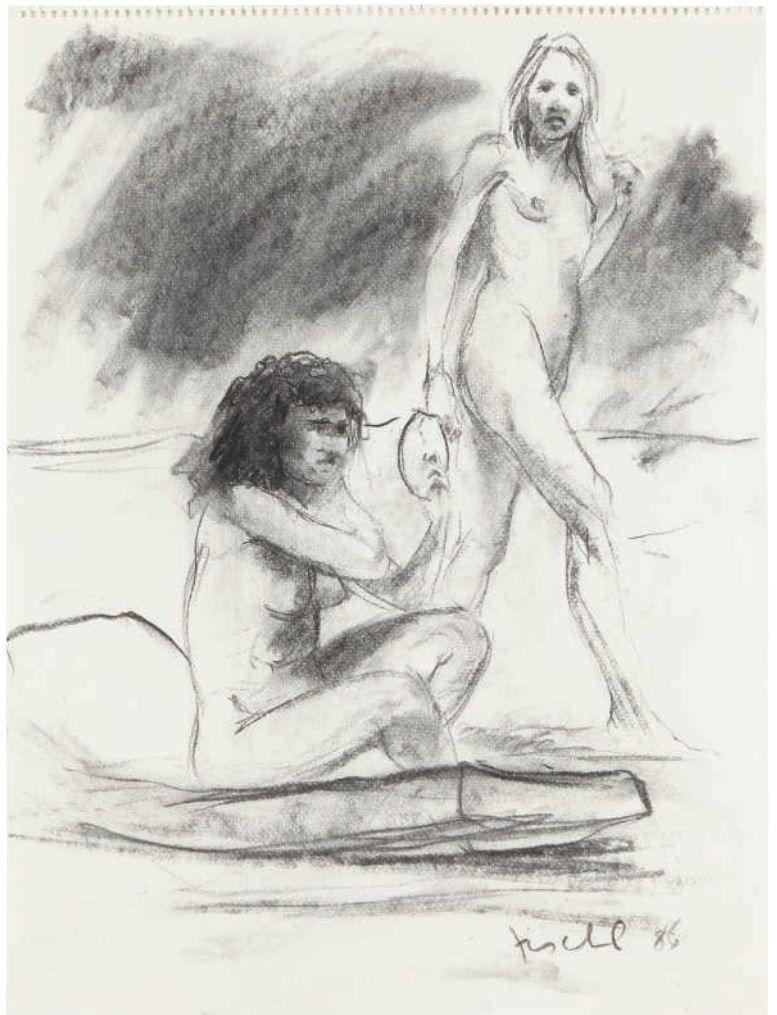
\$2,000-3,000

267. Eric Fischl b. 1948

Untitled (Beach Scene), 1986
Charcoal drawing, on wove paper (perforated upper edge), signed and dated '86' in black pencil, framed.
S. 23 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (60.6 x 45.4 cm)

Estimate
\$5,000-7,000

Provenance
B.C. Holland Gallery, Chicago



268. Wolfgang Tillmans b. 1968

Alex in Surge, 1991
Chromogenic print, on Kodak photo paper, with full margins, signed, titled, annotated 'pl. 891 print 694' and numbered 3/10+1 in black ink on the reverse (there was also 1 artist's proof), unframed.
I. 10 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (25.7 x 37.8 cm)
S. 12 x 16 in. (30.5 x 40.6 cm)

Estimate
\$2,000-3,000

Provenance
Andrea Rosen Gallery, New York





Sold To Benefit Printed Matter, New York

269. Various Artists

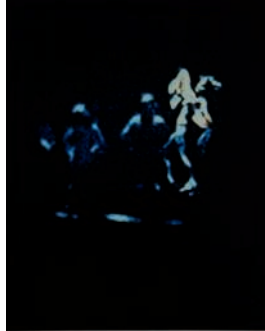
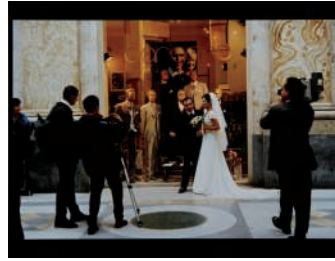
Printed Matter Photography Portfolio V: [Untitled/ Nudes], 2004

The complete set of 10 works, comprised of one monoprint, four photographs in colors, four photographs in black and white and one small box containing seven color photographic prints in colors, on various papers, the full sheets and with margins, all signed, some dated and all numbered 18/25 in various medium (there were also 10 artist's proofs), published by Printed Matter, Inc., New York, curated by Larry Clark, the sheets loose (as issued) and contained in the original custom black solander box.

25% x 20% x 1% in. (65 x 53 x 4 cm)

Estimate
\$7,000-10,000

Including: Donald Baechler, Cecily Brown, Larry Clark, Ralph Gibson, Terence Koh, Zoe Leonard, Paul McCarthy, Albert Oehlen, Thomas Ruff, and Betty Tompkins



Sold To Benefit Printed Matter, New York

270. Various Artists

Printed Matter Photography Portfolio III: Stills, 1999
The complete set of 10 photographs, comprised of eight color prints, one black and white print, and one Iris print, on various papers, the full sheets and with full margins, all signed (the Gordon Matta-Clark signed by his Estate), some dated and titled, all numbered 19/25 in pencil or black ink, mostly on the reverse (there were also 10 artist's proofs), published by Printed Matter Inc., New York, the sheets loose (as issued) and contained in the original black portfolio. 25¼ x 21½ x 0¾ in. (64 x 55 x 1 cm)

Estimate
\$3,000-5,000

Including: John Baldessari, Renée Green, Issac Julien, David Levinthal, Gordon Matta-Clark [Estate Print], Paul McCarthy, Jonas Mekas, Laurie Simmons, Diana Thater, and John Waters

271. Thomas Ruff b. 1958

Nudes: one plate, 2001
Iris print in colors, on Somerset Velvet rag paper, with full margins, signed and numbered 45/50 in pencil on the reverse (there were also 10 artist's proofs), published by Edition Schellmann, Munich and New York, unframed.
I. 8½ x 18½ in. (20.6 x 47.9 cm)
S. 29½ x 23½ in. (74.9 x 59.7 cm)

Estimate
\$2,000-3,000

Literature
Jörg Schellmann 100





272. Mike Kelley and Tony Oursler 1954-2012 and b. 1957

Singing Stop Sign (Señalización de Pare Cantante), 1998
Reflective tape and screenprint in colors, on metal with bullet holes, speaker, boom box, CD and sound, signed by both artists and numbered 9/12 on the accompanying Certificate of Authenticity, published by Passim, Inc., New York.
24 x 24 in. (61 x 61 cm)

Estimate
\$8,000-12,000



273. Raymond Pettibon b. 1957

At Least I Got to See Vegas, 1989
Lithograph, on wove paper, with full margins, signed, dated '89' and annotated 'A/P' in pencil (an artist's proof, the edition was 65), framed.
I. 23 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (60.6 x 41 cm)
S. 28 $\frac{1}{2}$ x 20 $\frac{5}{8}$ in. (72.4 x 52.4 cm)

Estimate
\$1,200-1,800

274. Nate Lowman b. 1979

Bullet Hole, 2010

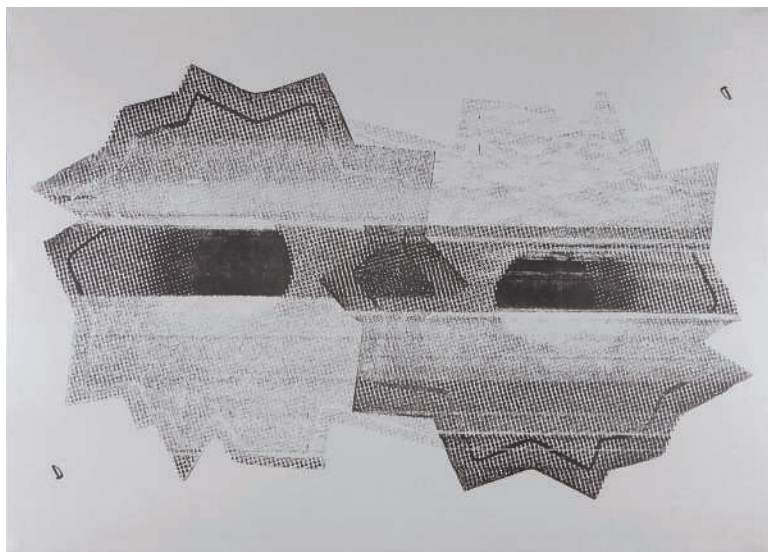
Screenprint, on silver metallic paper, with full margins, signed, dated '2010' and numbered 25/50 in black ink on the reverse, published by The Details Guild, New York, framed.

I. 18½ x 32½ in. (47 x 82.6 cm)

S. 24⅞ x 34⅞ in. (63.2 x 88.6 cm)

Estimate

\$2,000-3,000



275. Richard Prince b. 1949

Shaun Calley's Shoe, Chateau Marmont, Los Angeles, Calif., Winter, 1990

Chromogenic print, on Kodak Professional paper, with full margins, signed, dated '1995' and numbered C/26 in ink, unframed.

I. 12¾ x 19¼ in. (32.4 x 48.9 cm)

S. 15⅞ x 19⅞ in. (40.3 x 50.5 cm)

Estimate

\$3,000-5,000



276. Richard Prince b. 1949

Untitled, from Moral Essays, 1986

Hand-written edition in gray, on Japanese paper, with full margins, signed, dated '1986' and annotated 'M' in pencil (the edition was 26 lettered A-Z), published by This History, New York, framed.

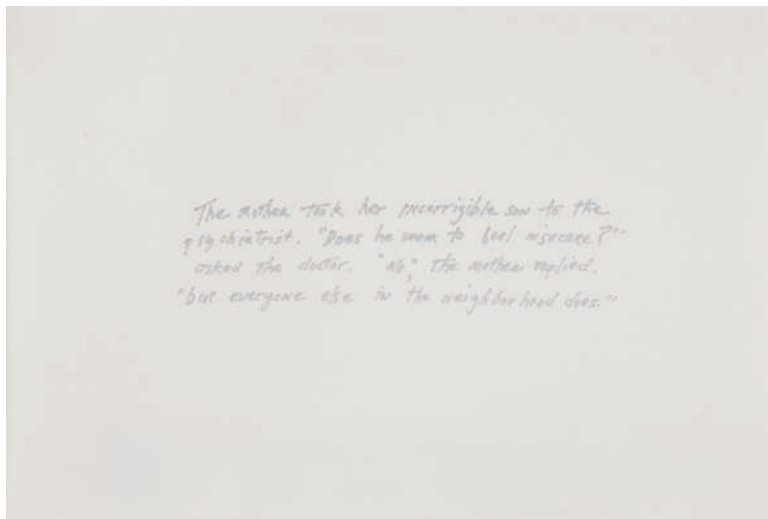
I. 2½ x 10⅜ in. (6.4 x 26.4 cm)

S. 12⅞ x 18 in. (30.8 x 45.7 cm)

Estimate

\$3,000-5,000

Using a light box and enlarger, the artist traced over the figures to create a uniform edition.





277. Claes Oldenburg b. 1929

Colossal Screw in Landscape - Type 1, 1976

Lithograph, on Arches Roll paper, with full margins, signed and numbered 20/35 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 49½ x 23¼ in. (125.7 x 59.1 cm)

S. 66¾ x 40½ in. (169.5 x 101.9 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 699; Richard Axson and David Platzker 142

278. Robert Longo b. 1953

Jonathan, from Men in the Cities, 1988

Lithograph in black and gray, on wove paper, the full sheet, signed, dated '88' and numbered 41/48 in pencil (there were also 10 artist's proofs), published by Edition Schellmann, New York and Munich, very pale scattered foxing throughout, framed.

S. 71½ x 35¾ in. (181.6 x 90.8 cm)

Estimate

\$8,000-12,000



279. Mel Bochner b. 1940

Everybody is Full of Shit, 2012

Etching with aquatint in colors, on wove paper, the full sheet, signed, date '2012' and numbered 6/20 in pencil, published by Two Palms Press, New York, framed.
S. 22 $\frac{1}{8}$ x 30 $\frac{1}{4}$ in. (56.2 x 76.8 cm)

Estimate

\$2,000-3,000



280. Robert Longo b. 1953

Untitled (Men in the Cities), 1979

Gelatin silver print, on photo paper, with full margins, signed, dated '79' and numbered 2/10 in ink on the reverse, framed.

I. 18 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (47.6 x 31.8 cm)

S. 19 $\frac{3}{4}$ x 15 $\frac{7}{8}$ in. (50.2 x 40.3 cm)

Estimate

\$3,000-5,000





**281. Peter Fischli and
David Weiss** b. 1952 and 1946-2012

Untitled (Airport), 2008

Panoramic lithograph in colors, printed on three sheets of Zerkall Bütten paper, the full sheets, one signed and numbered 27/36 in pencil (there were also 12 artist's proofs), published by Carolina Nitsch for the New Museum, New York, in three frames.
all S. 51 x 33 in. (129.5 x 83.8 cm)

Estimate

\$8,000-12,000

282. Peter Fischli and David Weiss b. 1952 and 1946-2012

Pilze im Wasser (Mushrooms in Water), 1998
Digital inkjet print, on matte photographic paper, with full margins, signed and numbered 20/40 in pencil, framed.
L. 22 $\frac{7}{8}$ x 33 in. (58.1 x 83.8 cm)
S. 30 x 35 $\frac{7}{8}$ in. (76.2 x 91.1 cm)

Estimate
\$2,000-3,000



283. Andrea Zittel b. 1965

A-Z Cabinets, 1994
The complete set of four cabinets, comprised of wood, glass, mirror, metal hinges, labeled on the front and containing glass shelves and objects, all signed in ink on a label on the reverse, numbered 1/4, published by Andrea Rosen Gallery, New York.
all 14 x 14 x 5 in. (35.6 x 35.6 x 12.7 cm)

Estimate
\$5,000-7,000



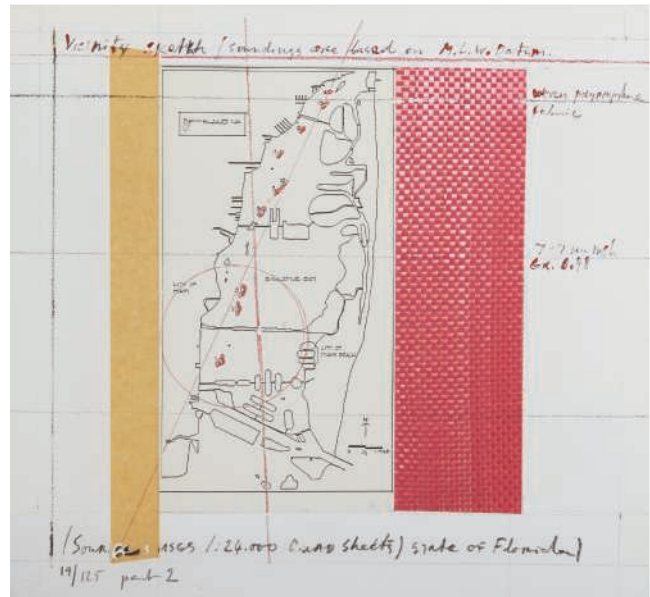
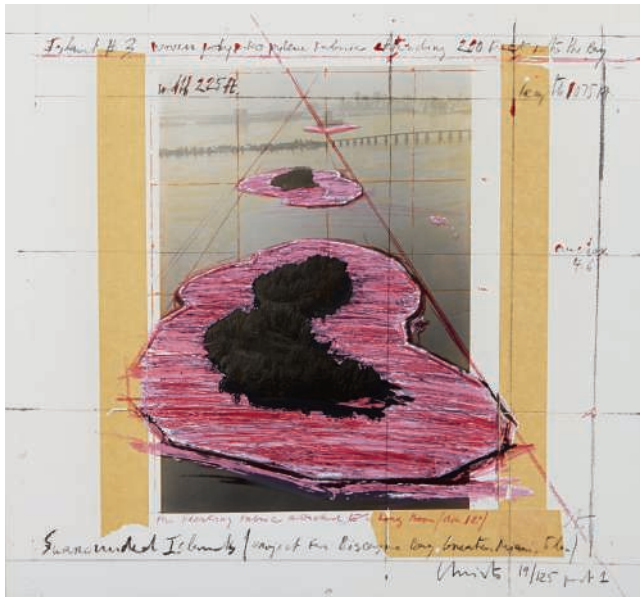
284. Franz West 1947-2012

Platonic Moon, 2003
Chromogenic print, on Kodak Professional paper, the full sheet, signed in black marker on the front, numbered 296/350 in black ink and with the exhibition stamp on the reverse, published by Whitechapel Gallery, London, unframed.
S. 11 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in. (29.8 x 42.9 cm)

Estimate
\$500-1,000

Exhibited
Whitechapel Art Gallery, 9 September - 9 November, 2003





285. Christo b. 1935

Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida, 1987

Two part print comprised of photograph, collotype and screenprint with collage of map, pink woven fabric and masking tape, on Fabriano paper, the full sheet, signed, titled, variously annotated and numbered 19/125 in pencil (there were also 30 artist's proofs), co-published by Edition Schellmann, Munich and New York, framed.
both S. 15 x 15½ in. (38.1 x 39.4 cm)

Estimate

\$3,000-5,000

Literature

Jörg Schellmann 132



286. Ólafur Eliasson b. 1967

Mirror Stage for Merce, from Merce Cunningham 50th Anniversary Photography Portfolio, 2004
Photogravure in colors, on wove paper, with full margins, signed, dated '2004' and numbered 20/40 in pencil (there were also 7 artist's proofs), published to benefit the Merce Cunningham Dance Company, New York, framed.

I. 19¾ x 24¾ in. (50.2 x 62.9 cm)

S. 30 x 35¾ in. (76.2 x 90.8 cm)

Estimate

\$1,000-1,500

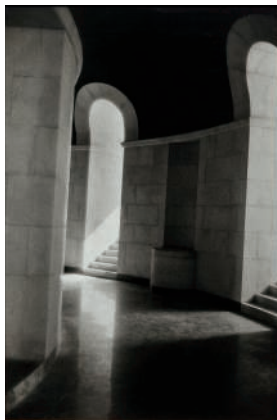
287. Dan Graham b. 1942

View Interior, New Highway Restaurant, Jersey City, NJ (diptych), 1967

Two color coupler prints, mounted on one sheet of museum board (as issued), with full margins, signed, titled, dated '1967' and numbered 12/30 in pencil, published by Patrick Painter Editions, Los Angeles, framed.
both I. 20 x 30 in. (50.8 x 76.2 cm)
overall S. 50½ x 40 in. (128.3 x 101.6 cm)

Estimate

\$5,000-7,000



288. Günther Förg 1952-2013

Gardone, 1986

The complete set of five gelatin silver prints, on smooth photo paper, the full sheets, all signed, dated '86' and numbered 7/9 in black ink on the reverse, published by Galerie Borgmann-Capitain, Cologne (with their inkstamp on the reverse), with the original wooden portfolio case, all framed.
all S. 47 x 31½ in. (119.4 x 80 cm)

Estimate

\$3,000-5,000



289. Tom Friedman b. 1965

Untitled, 2002
 Seventy-five stacked and glued styrofoam cups hand-painted in colors, signed and numbered 70/75 in black ink on the underside (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York.
 41 x 2¾ x 2¾ in. (104.1 x 7 x 7 cm)

Estimate
 \$2,000-3,000

Literature
 Edition for Parkett 64

290. Katharina Fritsch b. 1956

St. Katharina (St. Catherine), 2004
 Plaster with black pigment, from the edition of 40.
 13¼ x 3½ in. (33.7 x 8.9 cm)

Estimate
 \$4,000-6,000



291. Katharina Fritsch b. 1956

Madonna; Brain; Vase; Scarf; Black Cat; and Money, 1981-89

The complete set of six multiples in various media, including plaster, plastic, metal and screenprint on silk, from the unlimited edition (the edition is no longer in production), published by the artist. various sizes

Estimate

\$1,500-2,500



292. Thomas Struth b. 1954

Museo del Prado Room 12, Madrid, 2005/2009

Chromogenic print, in colors, on Kodak Professional Endura paper, with full margins, signed, titled, dated '2005' and numbered 73/100 in pencil on the reverse, framed.

I. 8½ x 10⅞ in. (20.6 x 27.6 cm)

S. 9¾ x 11⅞ in. (24.8 x 28.3 cm)

Estimate

\$1,000-2,000



293. Ernesto Neto b. 1964

Phytuziann (for Parkett), 2006

Green lycra tulle and polypropylene pellets, signed with initials in black ink, titled, dated '06' and numbered 46/60 (printed) on a fabric label inside the mesh seam (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, contained in the original netting bag.

17¾ x 10¾ x 2 in. (45 x 27 x 5 cm)

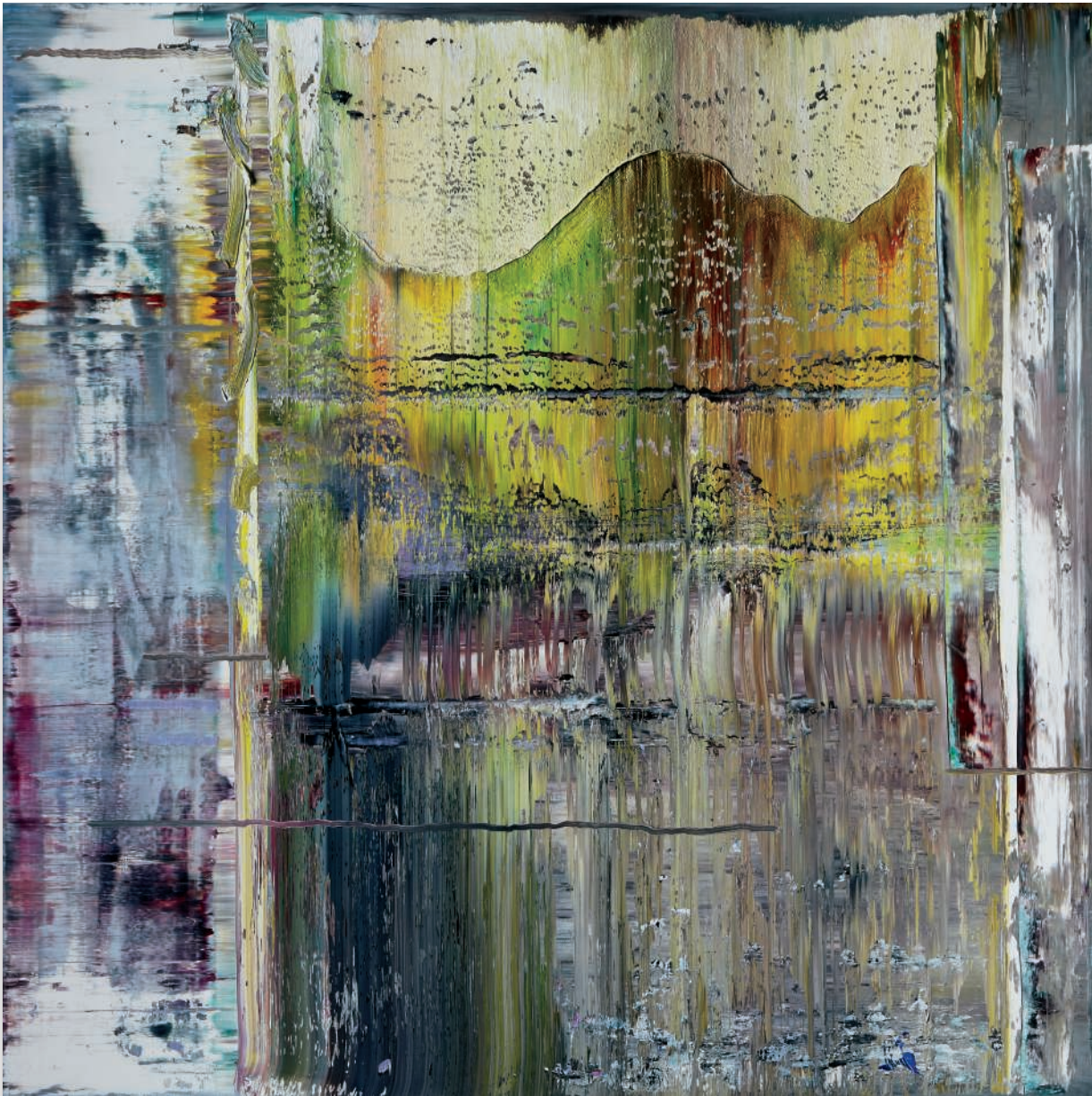
Estimate

\$1,000-2,000

Literature

Edition for Parkett 78





294. Gerhard Richter b. 1932

Abstraktes Bild (P1), 2014

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued), the full sheet, this facsimile object is unsigned and numbered 361/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013.
36 $\frac{1}{8}$ x 49 $\frac{3}{8}$ in. (91.8 x 125.4 cm)

Estimate

\$12,000-18,000

Literature

Heni Productions P1



295. Gerhard Richter b. 1932

Haggadah (P2), 2006

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued), the full sheet, this facsimile object is unsigned and numbered 376/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013. 39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (100 x 100 cm)

Estimate

\$10,000-15,000

Literature

Heni Productions P2



296. Gerhard Richter b. 1932

Bouquet (P3), 2009

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued), the full sheet, this facsimile object is unsigned and numbered 361/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013.
23 $\frac{5}{8}$ x 34 $\frac{7}{8}$ in. (60 x 88.5 cm)

Estimate

\$6,000-9,000

Literature

Heni Productions P3

297. Gerhard Richter b. 1932

Victoria I and II, 2003

Two offset lithographs in colors, on smooth wove paper, with full margins, with printed signature, date '2003' and title, the edition size unknown, published by Achenbach Art Edition, Düsseldorf, both unframed.
both I. 23 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. (60 x 40 cm)
both S. 31 $\frac{1}{2}$ x 23 $\frac{5}{8}$ in. (80 x 60 cm)

Estimate

\$3,000-5,000



298. Jannis Kounellis b. 1936

Untitled (Smoke), 1990

Etching, on Rives BFK rag paper, the full sheet, and sheet of smoked glass, in galvanized iron case, incised with signature and numbered 19/25 on the reverse of the case (there were also 2 artist's proofs), published by Edition Schellmann, New York and Munich.

25 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 2 $\frac{7}{8}$ in. (65.7 x 45.4 x 7.3 cm)

Estimate

\$4,000-6,000

Provenance

Galerie Proarta AG, Zurich

Literature

Edition Schellmann p. 204-05



This Lot is Sold With No Reserve

299. Jannis Kounellis b. 1936

Untitled (Coal), 1989

Linocut, on Japanese paper, with full margins, and mineral coal mounted in galvanized iron box, signed and numbered 2/25 in pencil.

25 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 2 $\frac{7}{8}$ in. (65.7 x 45.4 x 7.3 cm)

Estimate

\$1,500-2,500 •

Provenance

Donald Young Gallery, Chicago



300. Robert Rauschenberg 1925-2008

Sky Hook, from Stoned Moon Series, 1969

Lithograph, on Arjomari paper, with full margins, signed, dated '69' and numbered 50/52 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 41 $\frac{1}{2}$ x 32 in. (105.4 x 81.3 cm)

S. 48 x 34 in. (121.9 x 86.4 cm)

Estimate

\$1,500-2,500

Literature

Gemini G.E.L. 183; Edward Foster 87





Property of a Canadian collector

301. James Rosenquist b. 1933

The Stowaway Peers out at the Speed of Light, 2001
 Lithograph in colors, on Saunders Waterford paper, with full margins, signed, titled, dated '2001' and numbered 5/40 in pencil (there were also 12 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
 I. 35 x 96 in. (88.9 x 243.8 cm)
 S. 46¼ x 105½ in. (117.5 x 268 cm)

Estimate
 \$12,000-18,000

Property of a Canadian collector

302. James Rosenquist b. 1933

Light Catcher, 2005

Lithograph in colors, on Coventry Rag paper, the full sheet, signed, titled, dated '2005' and numbered 5/48 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
S. 37½ in. x 37½

Estimate

\$3,000-4,000

303. James Rosenquist b. 1933

Spaghetti, 1970

Lithograph in colors, on Copperplate Deluxe paper, with full margins, signed, titled, dated '1970' and numbered 17/50 in pencil (there were also 10 artist's proofs), co-published by Castelli Graphics and Hollander's Workshop, New York (with Hollander's blindstamp), framed.
I. 19¼ x 41½ in. (48.9 x 104.5 cm)
S. 31 x 42½ in. (78.7 x 108 cm)

Estimate

\$3,000-5,000

Literature

Constance Glenn 31

This Lot Is Sold With No Reserve

304. James Rosenquist b. 1933

One Million Tons Per Square Inch; and Tide, 1977 and 1979

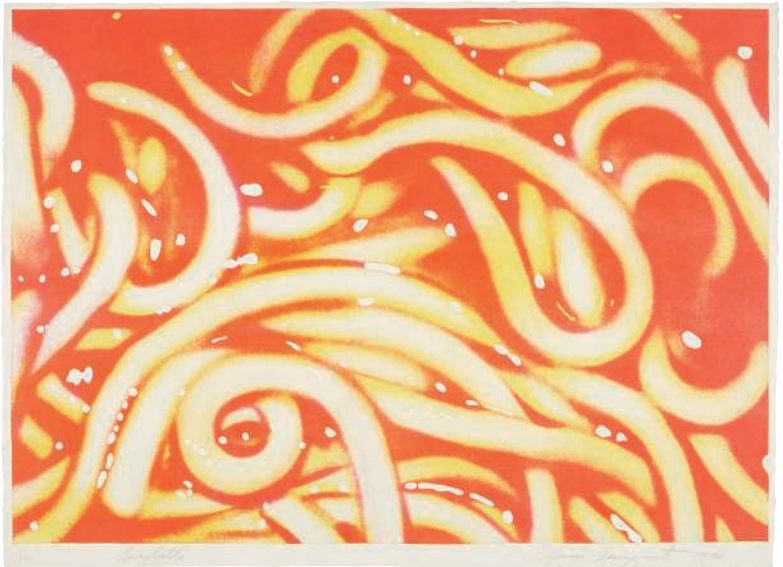
Two etching and aquatints in colors, on Pescia Italia paper, with full margins, both signed, titled, dated '1977' or '1979' and numbered 11/78 and '12/15 AP' respectively in pencil (the editions were 78 for both and 24 and 15 artist's proofs respectively), both published by Multiples Inc., New York, both unframed.
both I. approximately 17¾ x 35⅞ in. (45.1 x 91.1 cm)
both S. approximately 22¾ x 39⅞ in. (57.8 x 101.3 cm)

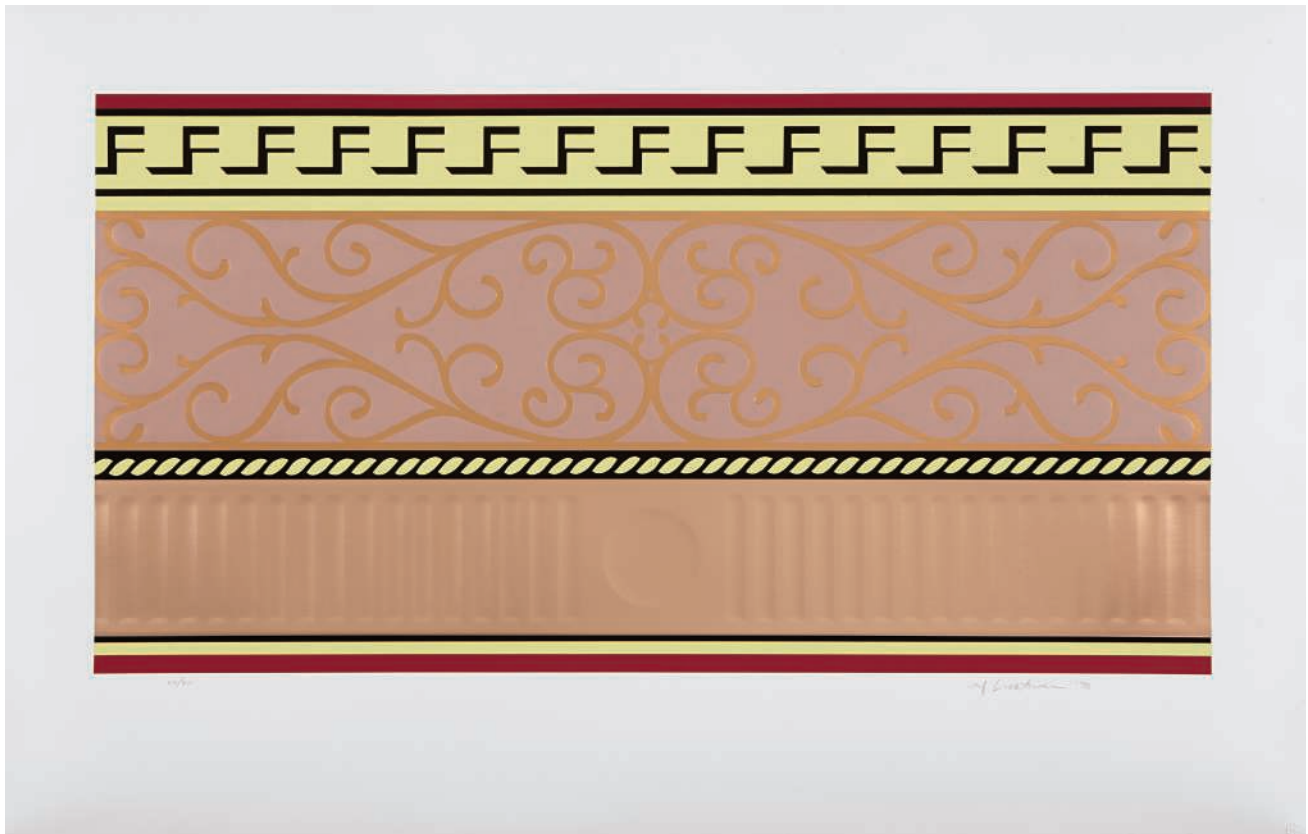
Estimate

\$1,000-1,500 •

Literature

Constance Glenn 117 and 171





305. Roy Lichtenstein 1923-1997

Modern Art Poster, 1967

Screenprint in colors, on wove paper, with full margins, signed and numbered 243/300 in pencil (there were also an unknown number of unsigned and unnumbered proofs), published by Leo Castelli Gallery, New York, unframed.
I. 8 x 10 $\frac{7}{8}$ in. (20.3 x 27.6 cm)
S. 9 x 11 $\frac{3}{4}$ in. (22.9 x 29.8 cm)

Estimate

\$2,500-3,500

Literature

Mary Lee Corlett 8

306. Roy Lichtenstein 1923-1997

Entablature II, from *Entablature series*, 1976

Screenprint, lithograph and collage in colors with embossing, on Rives BFK paper, with full margins, signed, dated '76' and numbered 22/30 in pencil (there were also 9 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 19 $\frac{5}{8}$ x 37 $\frac{7}{8}$ in. (49.8 x 96.2 cm)

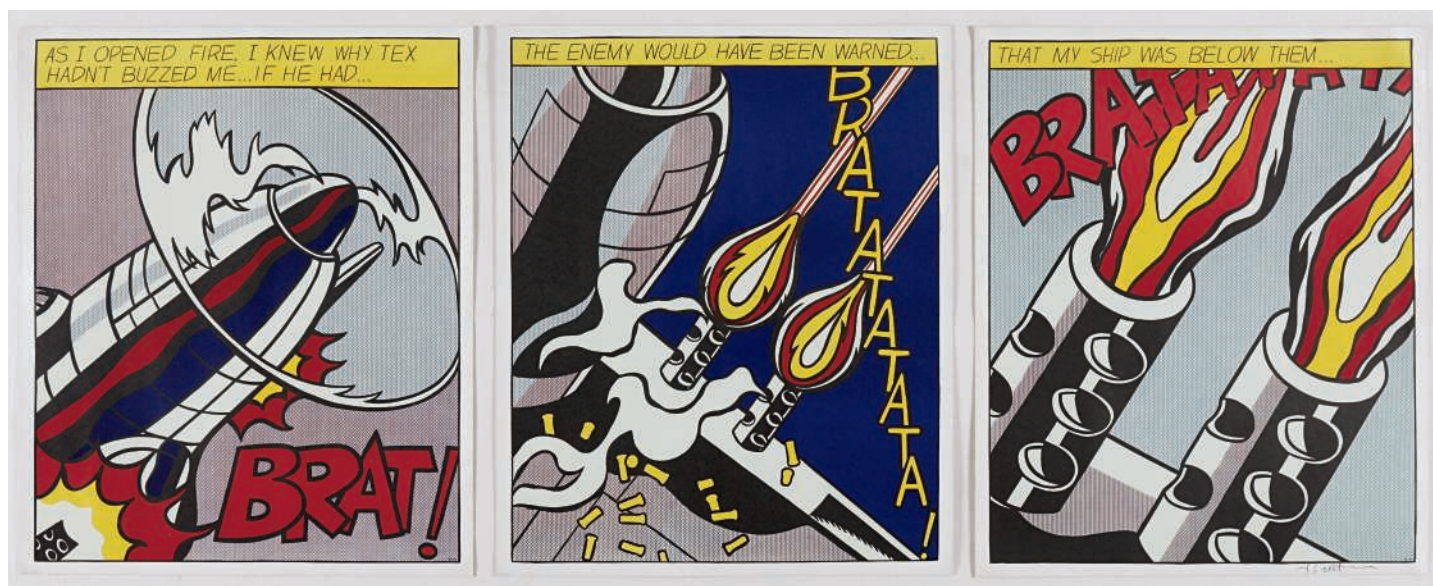
S. 28 $\frac{3}{4}$ x 44 $\frac{1}{2}$ in. (73 x 113 cm)

Estimate

\$3,000-5,000

Literature

Tyler Graphics 335, Mary Lee Corlett 139



307. Roy Lichtenstein 1923-1997

As I Opened Fire Poster (triptych), 1966-91

The complete set of three offset lithographs in colors, on wove paper, with full margins, one signed in pencil on the front, also signed by Princess Pale Moon of the American Indian Heritage Foundation in ink on the reverse (presumably number 14 of 25 copies signed in support of Artists for American Indian Programs), from the 1966 edition of 3,140 copies, published by Stedelijk Museum, Amsterdam, framed.

all I. 23 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (60.6 x 49.5 cm)

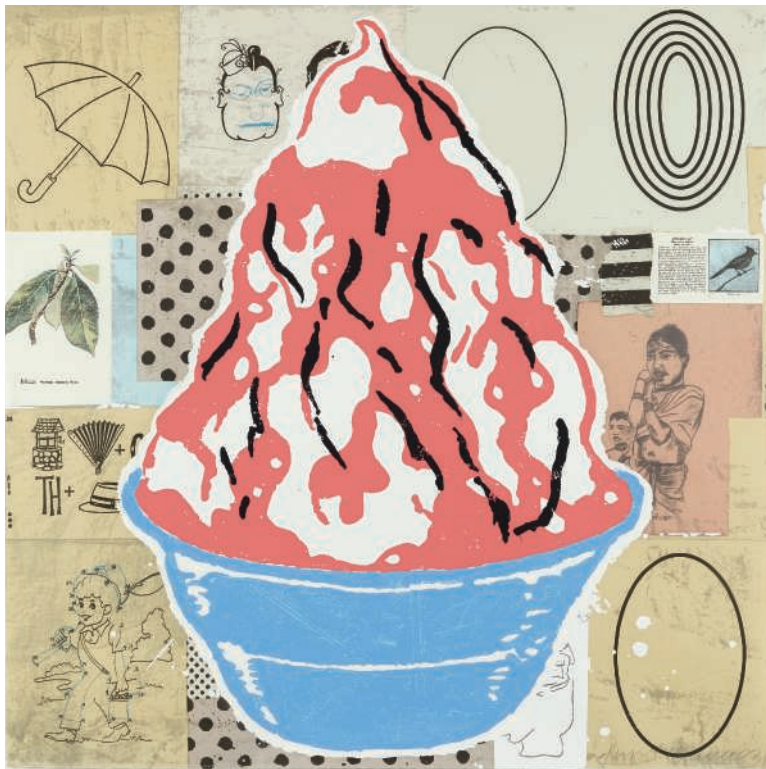
all S. 24 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in. (62.2 x 52.7 cm)

Estimate

\$7,000-10,000

Literature

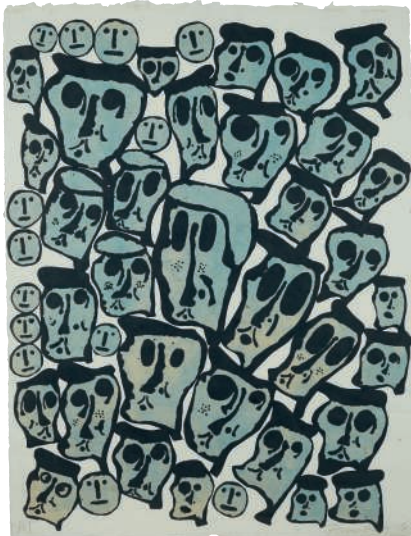
Mary Lee Corlett Appendix 5



308. Donald Baechler b. 1956

Red Sundae (Well Fancy That), 2000
Screenprint in colors, on wove paper, the full sheet, signed, dated '00' and numbered 42/60 in pencil, published by Pace Editions Inc., New York, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate
\$2,000-3,000



309. Donald Baechler b. 1956

Crowds: two prints, 1990
Two woodcuts in black and white, on Nepali paper hand-dyed with indigo, the full sheets, both signed, (one) dated '1990', and annotated 'PP' or 'BAT' in pencil (a printer's proof and bon à tirer, the edition was 35 and 3 artist's proofs), published by AC & T Corporation, Tokyo, both unframed.
both S. 44 x 34 in. (111.8 x 86.4 cm)

Estimate
\$1,200-1,800

This Lot is Sold With No Reserve



310. 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 •



311. Michael Ray Charles b. 1967

(Forever Free) Join the Band, 1995

Five lithographs in colors, on wove paper, with full margins, all signed, dated '95' and numbered 69/90 in pencil, artist's copyright inkstamp on the reverse, all framed.

all I. 38¾ x 25⅝ in. (98.4 x 65.1 cm)

all S. 45⅝ x 31½ in. (116.5 x 80 cm)

Estimate

\$5,000-7,000



312. Various Artists

On the Bowery: nine plates, 1969-71

Nine screenprints in colors (one with mylar collage), on wove paper, the full sheets, all signed, some dated, all numbered 18/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Edition Domberger, Bonlanden, West Germany (with their blindstamp), each contained in original brown paper folders with biographical text and photographs screenprinted on the cover and contained in original corrugated cardboard folder with box, see lot 32 for the Cy Twombly print.

26 x 26¼ in. (66 x 66.7 cm)

Estimate

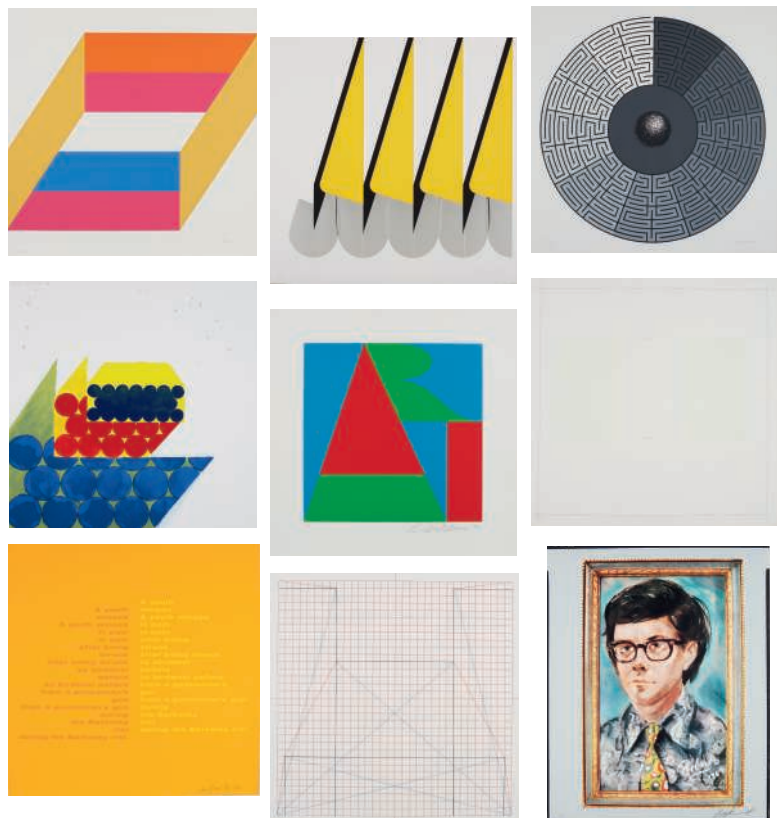
\$4,000-6,000

Literature

Sheehan 73 (Indiana)

Including:

John Giorno, Charles Hinman, Robert Indiana, Will Insley, Gerald Laing, Les Levine, Robert Ryman, Richard Smith and John Willenbecher, with text by William Katz and photo images by Eliot Elisofon





313. Julian Opie b. 1958

Tourist with Child, from Tourists, 2014
 Screenprint in colors with hand painting, on wove paper, with full margins, signed and numbered 4/20 in pencil on the reverse, published by Alan Cristea Gallery, London, in the original frame specified by the artist.
 I. 34½ x 24¾ in. (87.6 x 62.9 cm)
 S. 39½ x 29½ in. (100.3 x 74 cm)

Estimate
 \$3,000-5,000



314. Julian Opie b. 1958

Julian, 2013
 Archival inkjet print in colors, on Epson Premium Glossy Photo Paper, laminated to glass and backed with Dibond (as issued), signed in black ink and numbered 9/35 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, in the original frame specified by the artist.
 39¾ x 29½ in. (101 x 75.2 cm)

Estimate
 \$3,000-5,000

Literature
 Alan Cristea 258

315. Mickalene Thomas b. 1971

Oprah, from *When Ends Meet*, 2007
Screenprint in colors with hand-applied rhinestones, on 4-ply museum board, with full margins, signed and annotated 'Project Proofs 3/3' in pencil (the edition was 20), published by Brand X Editions, New York, unframed.
I. 19 $\frac{5}{8}$ x 23 $\frac{7}{8}$ in. (50 x 60.5 cm)
S. 27 $\frac{3}{4}$ x 31 $\frac{3}{4}$ in. (70.5 x 80.7 cm)

Estimate

\$2,500-3,500



316. Robert Indiana b. 1928

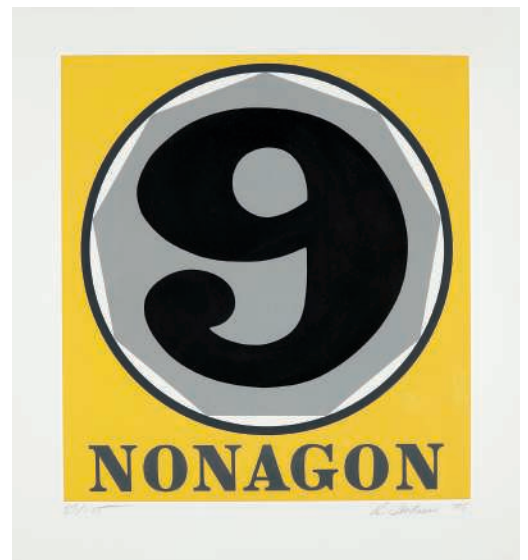
Polygons: Hexagon; Octagon; and Nonagon, 1975
Three screenprints in colors, on Arches 88 paper, with full margins, all signed, dated '75' and numbered 29/100 in pencil (there were also 25 artist's proofs in Roman numerals), published by Editions Denise René, New York (with their blindstamp), all framed.
all I. 24 x 22 in. (61 x 55.9 cm)
all S. 30 $\frac{3}{4}$ x 27 $\frac{7}{8}$ in. (78.1 x 70.8 cm)

Estimate

\$4,000-6,000

Literature

Susan Sheehan 88, 90 and 91





This Lot is Sold With No Reserve

317. Robert Indiana b. 1928

KvF I-V, from The Hartley Elergies: The Berlin Series, 1990
The complete set of five monumental screenprints in colors, on Saunders Watercolor paper, with full margins, all signed, titled, dated '90' and numbered 24/50 in pencil (there were also 12 artist's proofs), published by Park Granada Editions, Tarzana, California, all unframed.
all S. 80 x 55½ in. (203.2 x 141 cm)

Estimate
\$7,000-9,000 •

Literature
Susan Sheehan 145-149

318. Robert Indiana b. 1928

The Book of Love: one plate, 1996
Screenprint in colors, on A.N.W. Crestwood
Museum Edition paper, with full margins, with
colophon and accompanying poem *Wherefore
the Punctuation of the Heart*, both signed, dated
'96' (poem is not dated) and numbered 19/200
in pencil, signed and numbered on the colophon
by the publisher, published by American Image
Editions, New York, contained in the original tan
paper covered portfolio with text and numbering
in pencil on the front.
I. 18 x 18 in. (45.7 x 45.7 cm)
S. 23 $\frac{7}{8}$ x 20 in. (60.6 x 50.8 cm)

Estimate
\$5,000-7,000

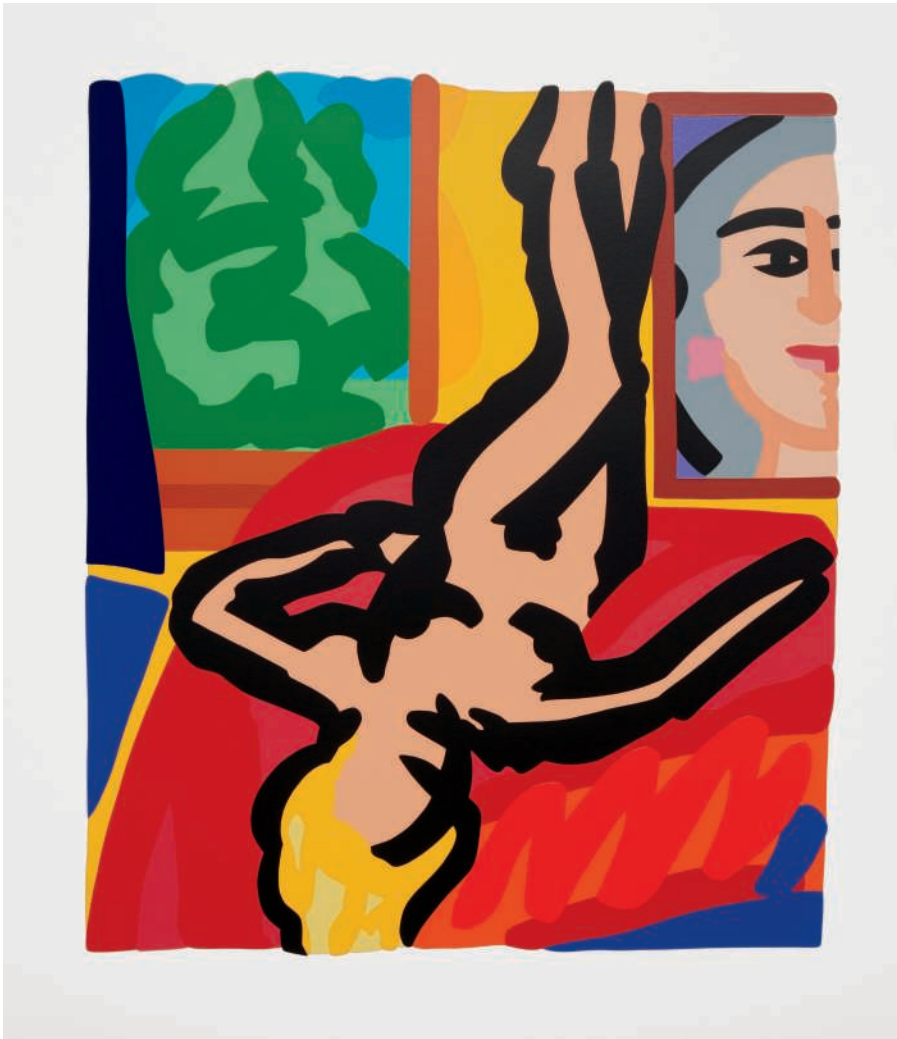


319. Robert Indiana b. 1928

The Book of Love: one plate, 1996
Screenprint in colors, on A.N.W. Crestwood
Museum Edition paper, with full margins, with
colophon and accompanying poem *To Draw a
Straight Line*, both signed, dated '96' (poem
is not dated) and numbered 'TP 2/10' in pencil
(trail proofs, the edition was 200 and 50 artist's
proofs), published by American Image Editions,
New York, unframed.
I. 18 $\frac{1}{8}$ x 17 $\frac{7}{8}$ in. (46 x 45.4 cm)
S. 24 x 19 $\frac{1}{8}$ in. (61 x 50.5 cm)

Estimate
\$4,000-6,000





320. Tom Wesselmann 1931-2004

Nude with Picasso, 2000

Screenprint in colors, on Museum Board, with full margins, signed and numbered 'PP 4/6' in pencil (a printer's proof, the edition was 60 and 8 artist's proofs), unframed.

I. 21¼ x 18 in. (54 x 45.7 cm)

S. 30¼ x 26⅞ in. (76.8 x 68.3 cm)

Estimate

\$5,000-7,000



321. Francis Bacon 1909-1992

Laying Woman, 1966

Lithograph in colors, on wove paper, with full margins, signed in black ink, framed.

I. 19½ x 14⅜ in. (49.5 x 36.5 cm)

S. 21½ x 17⅝ in. (54.6 x 44.8 cm)

Estimate

\$2,500-3,500



322. Tom Wesselmann 1931-2004

Bedroom Blonde with Doodle with Photo, 1988
Screenprint in colors, on wove paper, with full margins, signed, dated '88' and numbered 82/100 in pencil (there were also 12 artist's proofs), published by International Images Inc., Putney, Vermont, laid down to the support, framed.
I. 42½ x 52½ in. (108 x 133.4 cm)
S. 58 x 67⅞ in. (147.3 x 172.4 cm)

Estimate
\$6,000-9,000

323. Tom Wesselmann 1931-2004

Judy Reaching Over Table, 1997
Screenprint in colors, on Coventry Rag paper, with full margins, signed and annotated 'PP 2/5' in pencil (a printer's proof, aside from the edition of 65 and 10 artist's proofs), published by Alliance Art Group, New Jersey, unframed.
I. 34½ x 44½ in. (87.6 x 113 cm)
S. 41⅞ x 53½ in. (106.4 x 135.9 cm)

Estimate
\$7,000-10,000





324. Jeff Koons b. 1955

Balloon Dog (Red), 1995

Porcelain multiple painted in chrome, numbered 685/2300 in pencil on the underside, published by the Museum of Contemporary Art, Los Angeles, with the original plastic stand, contained in the original Styrofoam-lined cardboard box. diameter 10½ in. (26.7 cm)

Estimate

\$5,000-7,000



325. Jeff Koons b. 1955

Balloon Dog (Blue), 2002

Porcelain multiple painted in chrome, numbered 544/2300 in black ink on the underside, published by the Museum of Contemporary Art, Los Angeles, with the original plastic stand, contained in original foam-lined cardboard box. diameter 10½ in. (26.7 cm)

Estimate

\$5,000-7,000

326. Jeff Koons b. 1955

Girl with Lobster, from *Re-Object/Mythos*, 2009
Digital pigment print (Ditone), on Innova paper, the full sheet, signed and numbered 44/45 in pencil (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York, framed.
S. 29½ x 24 in. (74.9 x 61 cm)

Estimate

\$8,000-12,000



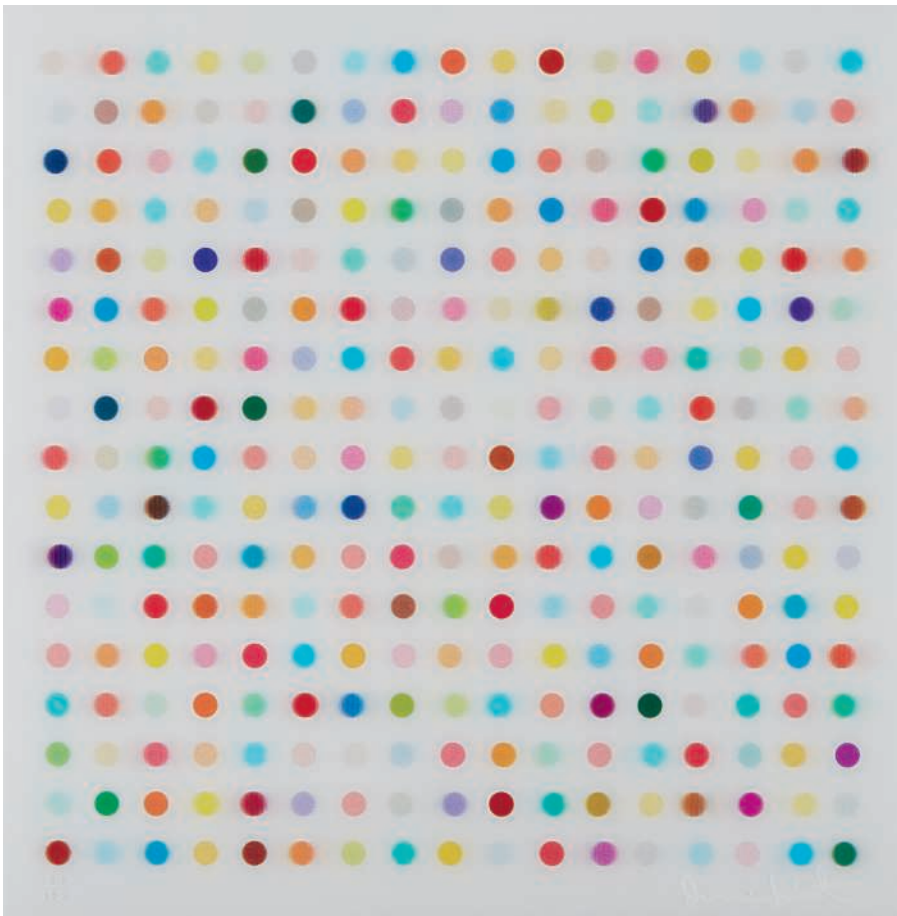
327. Jeff Koons b. 1955

Baccarat Bar Set, from *Luxury and Degradation*, 1986
Photo lithograph, on photographic paper, the full sheet, signed in pencil on the reverse (presumably printer's proof aside from the edition of 60 and 10 artist's proofs), published by Ilene Kurtz, New York, framed.
S. 23⅞ x 31⅞ in. (60.6 x 81 cm)

Estimate

\$2,000-3,000





328. Damien Hirst b. 1965

Mescaline, 2014

Digital lenticular print in colors, on PETG plastic, with full margins, signed and numbered 50/100 in white crayon, published by Other Criteria, Ltd., London, framed.

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

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

Estimate

\$7,000-10,000

329. Damien Hirst b. 1965

Pharmacy; Home Sweet Home; and Opium, 1992 and 1996

Three works, including one offset lithograph in colors, one screenprint in colors, and one gloss-finish Lamda print in colors, on 4-ply board with cut-out, porcelain plate, and Fujicolor Professional paper respectively, the full sheets, *pharmacy* signed and numbered 115/200 in black ink, *home* numbered 1240/1500 on the reverse, and *opium* signed on the front and numbered 10/500 in black ink (faded) on the reverse, published by Sid Powell for Gagosian Gallery and Eyestorm, London respectively, all framed.

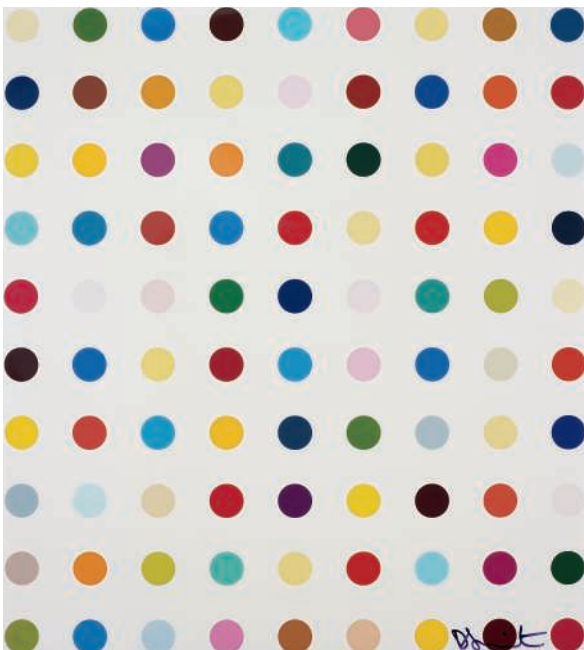
pharmacy S. 8½ x 8½ in. (21.6 x 21.6 cm)

home diameter 8¼ in. (21 cm)

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

Estimate

\$5,000-7,000

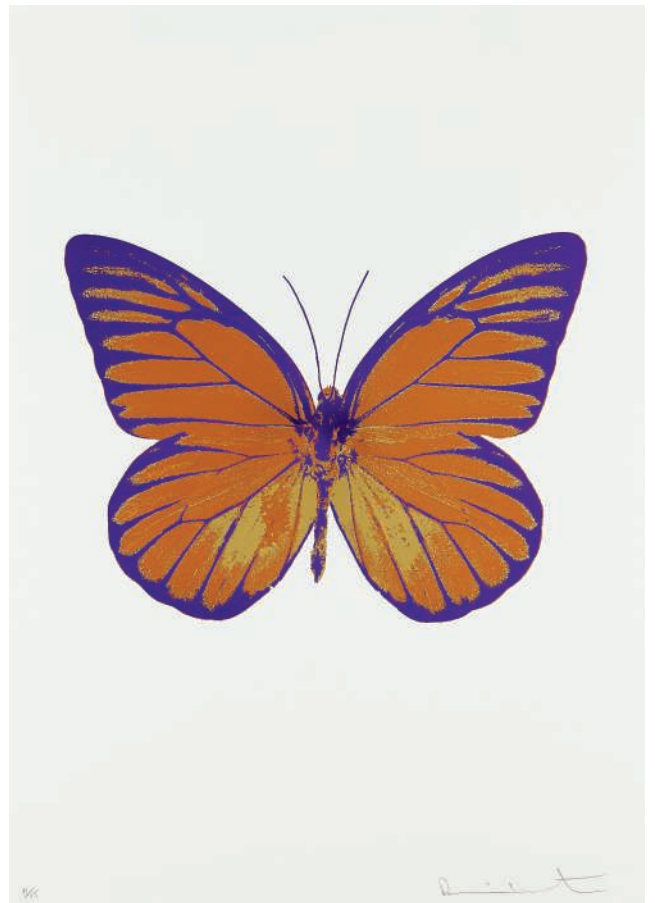


330. Damien Hirst b. 1965

Prairie Copper/Oriental Gold/Imperial Purple, from The Souls I, 2010
Foil block print in colors, on Arches 88
Archival paper, with full margins, signed
and numbered 11/15 in pencil (there were
also 5 artist's proofs), co-published by Other
Criteria and Paul Stolper, London, framed.
I. 12 x 16 $\frac{3}{8}$ in. (30.5 x 41.6 cm)
S. 28 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. (72.1 x 51.1 cm)

Estimate

\$3,500-4,500

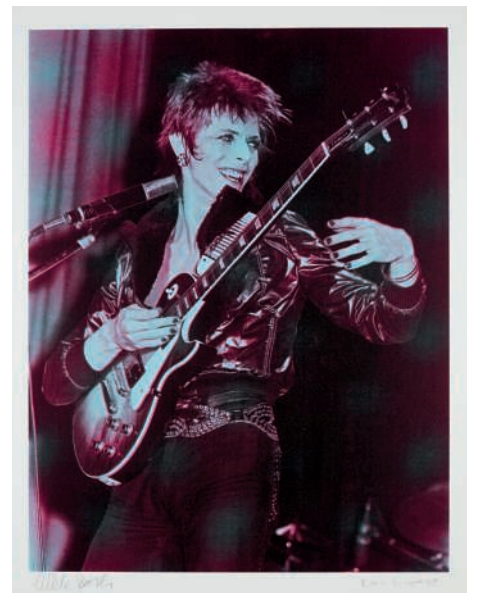
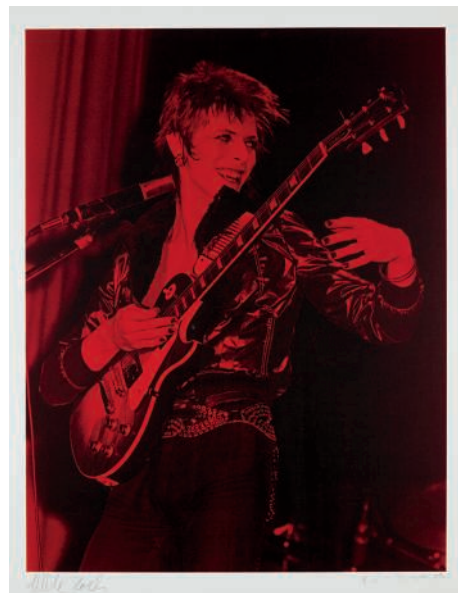
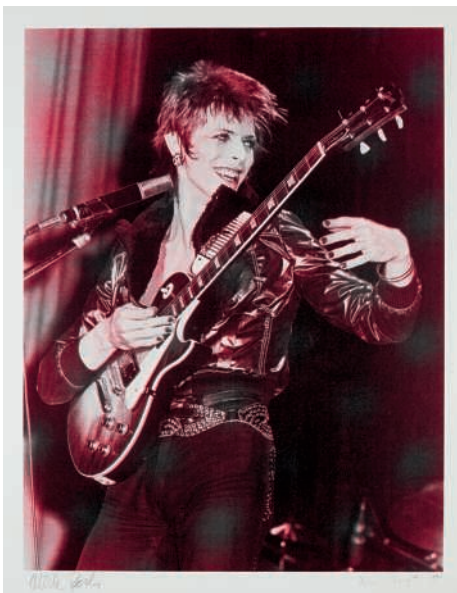


331. Russell Young and Mick Rock b. 1959 and b. 1949

David Bowie: three prints, 2008
Three screenprints in colors, on heavy wove
paper, with full margins, all signed, dated
'2008' and numbered 'PP 1/2' and 'PP 2/2'
in pencil (printer's proofs, the edition was
20 for each color combination), published by
Bankrobber, London, all framed.
all I. 37 $\frac{3}{8}$ x 28 $\frac{1}{8}$ in. (94.9 x 73.3 cm)
all S. 44 $\frac{1}{4}$ x 34 $\frac{1}{4}$ in. (112.4 x 88.6 cm)

Estimate

\$6,000-8,000





332. Keith Haring 1958-1990

Untitled, from Untitled, 1987
Screenprint in colors, on wove paper, with full margins, signed, dated '87' and numbered 88/100 in pencil, framed.
L. 12¼ x 8½ in. (31.1 x 21.6 cm)
S. 14¾ x 11 in. (37.5 x 27.9 cm)

Estimate
\$5,000-7,000

333. Andy Warhol 1928-1987

Keith Haring, circa 1986
Screenprint in colors, on cotton t-shirt, unframed.
31½ x 37 in. (80 x 94 cm)

Estimate
\$6,000-9,000

Provenance
Acquired from Keith Haring's Pop Shop, New York by the current owner, 1986



334. KAWS b. 1974

Paper Smile, 2012

Screenprint in colors, on Saunders Waterford paper, the full sheet, signed, dated '12' and numbered 17/100 pencil, published by the High Museum of Art, Atlanta to support the exhibition *Down Time*, unframed.

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

Estimate

\$3,000-4,000



335. Yoshitomo Nara b. 1959

Star Island, 2003

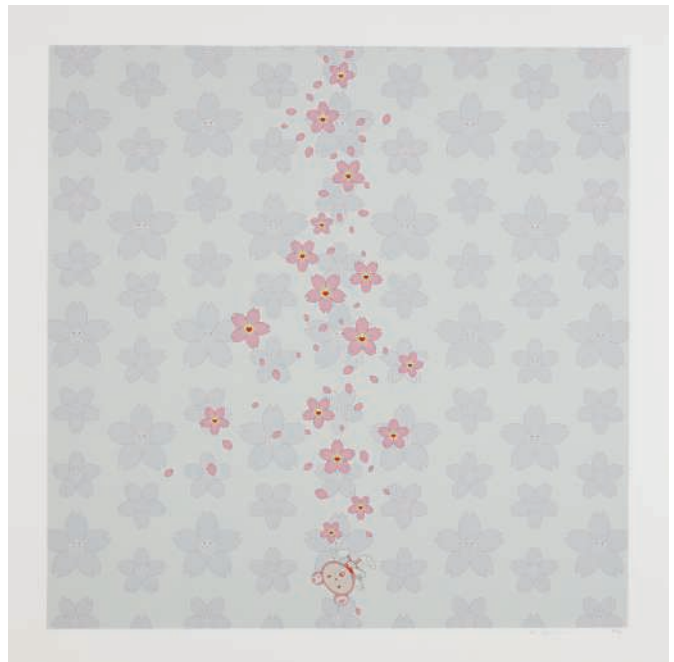
Screenprint in colors, on wove paper, the full sheet, signed, dated '2003' and numbered 2/2 in pencil (a printer's proof, the edition was 100), unframed.

S. 11¾ x 11¾ in. (29.8 x 29.8 cm)

Estimate

\$4,000-6,000





336. Takashi Murakami b. 1962

Snow Moon Flower, 2002

The complete set of three screenprints in colors, on wove paper, with full margins, all signed, titled in Japanese, dated '02' and numbered 18/50 in pencil, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, all framed.

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

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

Estimate

\$10,000-15,000

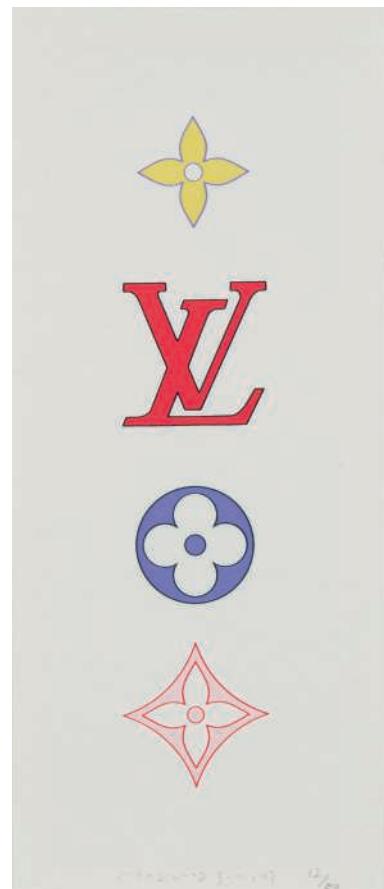
Artwork ©2002 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



337. Takashi Murakami b. 1962

Super Flat, First Love, Flower, 2010
Screenprint in colors with platinum leaf, on wove paper, with full margins, signed, dated '10' and numbered 41/50 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo, framed.
diameter I. 23½ in. (59.7 cm)
diameter S. 27½ in. (69.9 cm)

Estimate
\$4,000-6,000



338. Takashi Murakami b. 1962

Eye Love Superflat, 2003
Screenprint in colors, on wove paper, with full margins, signed, dated '03' and numbered 12/50 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo and New York, framed.
I. 7⅞ x 2¾ in. (20 x 7 cm)
S. 11¾ x 6⅞ in. (29.8 x 17.5 cm)

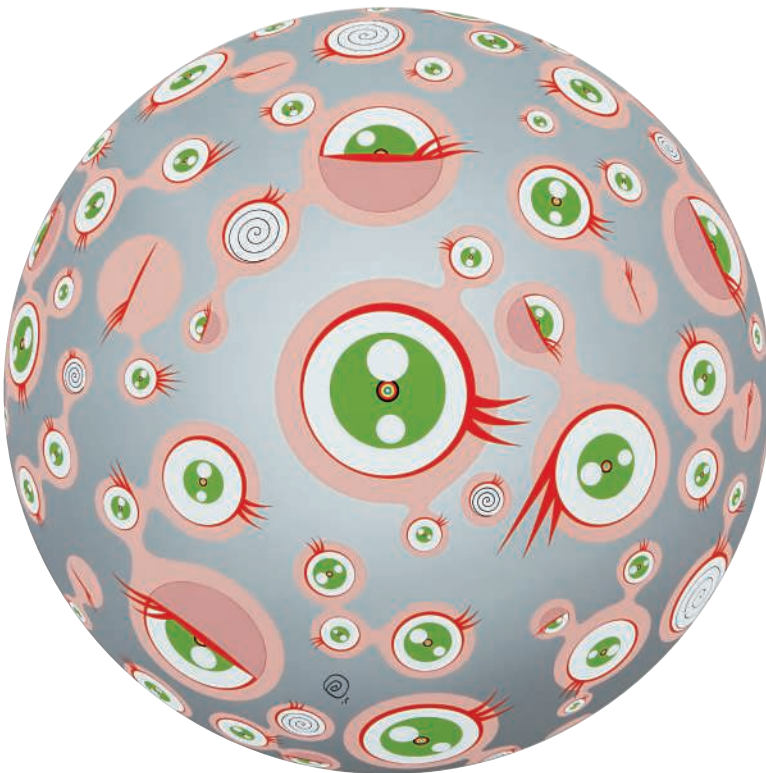
Estimate
\$2,000-3,000



339. Takashi Murakami b. 1962

Oval (Peter Norton Christmas Project 2000), 2000
Polychrome plastic multiple containing a mini CD, from the edition of 2000, published by Peter Norton Family Christmas Project, Santa Monica.
10¼ x 7¼ x 7¼ in. (26 x 18.4 x 18.4 cm)

Estimate
\$2,000-3,000



340. Takashi Murakami b. 1962

Jellyfish Eyes, 2002
Offset lithograph in colors, on smooth wove paper, the full sheet, marked with the artist's swirl symbol on the front and numbered 154/250 in black ink on a label affixed to the reverse of the frame, published by Kaikai Kiki, Co., Ltd., Tokyo, contained in the artist's original circular frame.
diameter S. 22 in. (55.9 cm)
frame diameter 26½ in. (66.4 cm)

Estimate
\$1,500-2,500



This Lot Is Sold With No Reserve

341. Takashi Murakami b. 1962

Flowerball (3D) - Turn Red!; Flowerball (3D) - Red Ball; Flowerball (3D) - Papyrus; Flowerball (3D) - Blue, Red; Flowerball (3D) Red, Pink, Blue; Comprehending the 51st Dimension; Groping For The Truth; Letter to Picasso; Hey! You! Do You Feel What I Feel?; and There is Nothing Eternal in this World. That is Why You Are Beautiful, 2013; and 2014

Ten offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

all S. diameter 28 in. (71.1 cm)

Estimate

\$8,000-12,000 •

Artworks ©2013 and 2014 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



This Lot Is Sold With No Reserve

342. Takashi Murakami b. 1962

With Reverence, I Lay Myself Before You - Korin - Chrysanthemum; Even The Digital Realm Has Flowers To Offer!; Purple Flowers In A Bouquet; Kansei: Skulls; and Kansei: Fresh Blood, 2009; 2010; and 2014

Five offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 226/300, 203/300, 202/300, 124/300 and 38/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
all S. diameter 28 in. (71.1 cm)

Estimate
\$5,000-7,000 •

Artworks ©2009, 2010 and 2014 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

This Lot Is Sold With No Reserve

343. Takashi Murakami b. 1962

Surprise; Tokyo Tower; and Kaikai Kiki And Me - The Shocking Truth Revealed!, 2009; and 2010

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 49/300, 195/300 and 209/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

one S. 28¼ x 28¼ in. (71.8 x 71.8 cm)
two S. 26¾ x 26¾ in. (67.8 x 67.8 cm)

Estimate
\$3,000-5,000 •

Artworks ©2009 and 2010 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



This Lot Is Sold With No Reserve

344. Takashi Murakami b. 1962

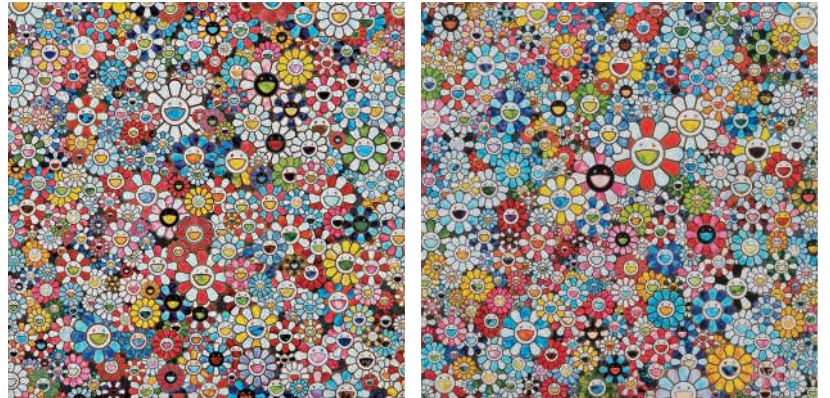
Flower Ball (3-D) Sequoia sempevirens; Flower Ball (3-D) Autumn 2014; Flower Ball (Lots of Colors); Flowerball sexual Violet No.1 (3D); and Right There, The Breadth of the Human Heart, 2013

Five offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 202/300, 191300, 202/300, 56/300, and 44/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
all S. diameter 28 in. (71.1 cm)

Estimate

\$6,000-9,000 •

Artworks ©2013 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



This Lot Is Sold With No Reserve

345. Takashi Murakami b. 1962

The Future Will be Full of Smile! For Sure!; and Flowers with Smiley Faces, 2012; and 2013

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 62/300 and 61/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, both framed.
both S. 19 7/8 x 19 5/8 in. (49.8 x 49.8 cm)

Estimate

\$2,000-3,000 •

Artworks ©2012 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

This Lot Is Sold With No Reserve

346. Takashi Murakami b. 1962

An Homage to IKB 1957 D; and An Homage to Monopink 1960 D, 2012

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 194/300 and 150/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, both framed.
both S. 29 x 20 3/4 in. (73.7 x 52.7 cm)

Estimate

\$2,000-3,000 •

Artworks ©2012 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



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. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

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.

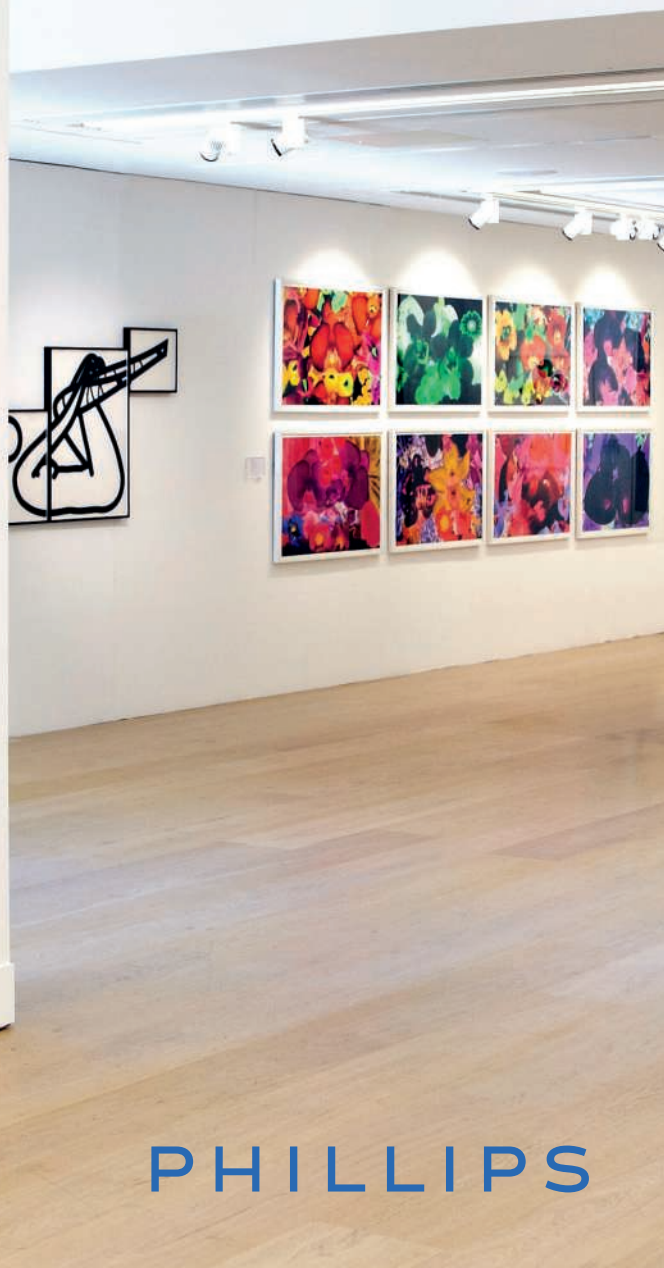
Installation view:
Editions January 2016
Sale total £3.6m (89% by lot, 96% by value)

Sell with us.

Editions Evening & Day Sales London, 9 June 2016

Phillips defines the Editions category. Our June sales will present museum quality, original artist prints and multiples - inviting collectors to add the heavyweights of contemporary and modern art to their collections.

If you would like to sell a work of art through us please contact:
Robert Kennan, Head of Sale, London,
+44 207 318 4075
editionslondon@phillips.com



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. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. 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.

Employee Bidding

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

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.

Marcel Coard
Important Canapé Gondole, circa 1925

Exquisite.

**Modern Masters Auction
London, 27 April 2016**

We are pleased to present our Spring Design auctions in London, featuring this rare work by Marcel Coard alongside other masterworks of 20th and 21st Century Design.

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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. 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' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in 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 (the 'Privacy Policy') and available on request by emailing 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. 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.

17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

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.

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Henry Allsopp
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Sam Hines
Alexander Payne
Jean-Michel Placent
Peter Sumner

Senior Consultants

Aurel Bacs
Livia Russo

Senior Advisors to Chairman & CEO

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Francesco Bonami

Directors

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Zach Miner
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Worldwide Deputy Chairman

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Sale Information

Department

Auction and Viewing Location

450 Park Avenue New York 10022

Auction

25 April 2016
Day Editions lots 100-346 at 11am
Evening Editions lots 1-99 at 6pm

Viewing

16 – 25 April 2016
Monday – Saturday 10am - 6pm
Sunday 12pm - 6pm

Sale Designation

When sending in written bids or
making enquiries please refer to
this sale as NY030116 or Editions

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Front cover Roy Lichtenstein, *View from the Window*,
from *Landscapes Series*, 1985, lot 62

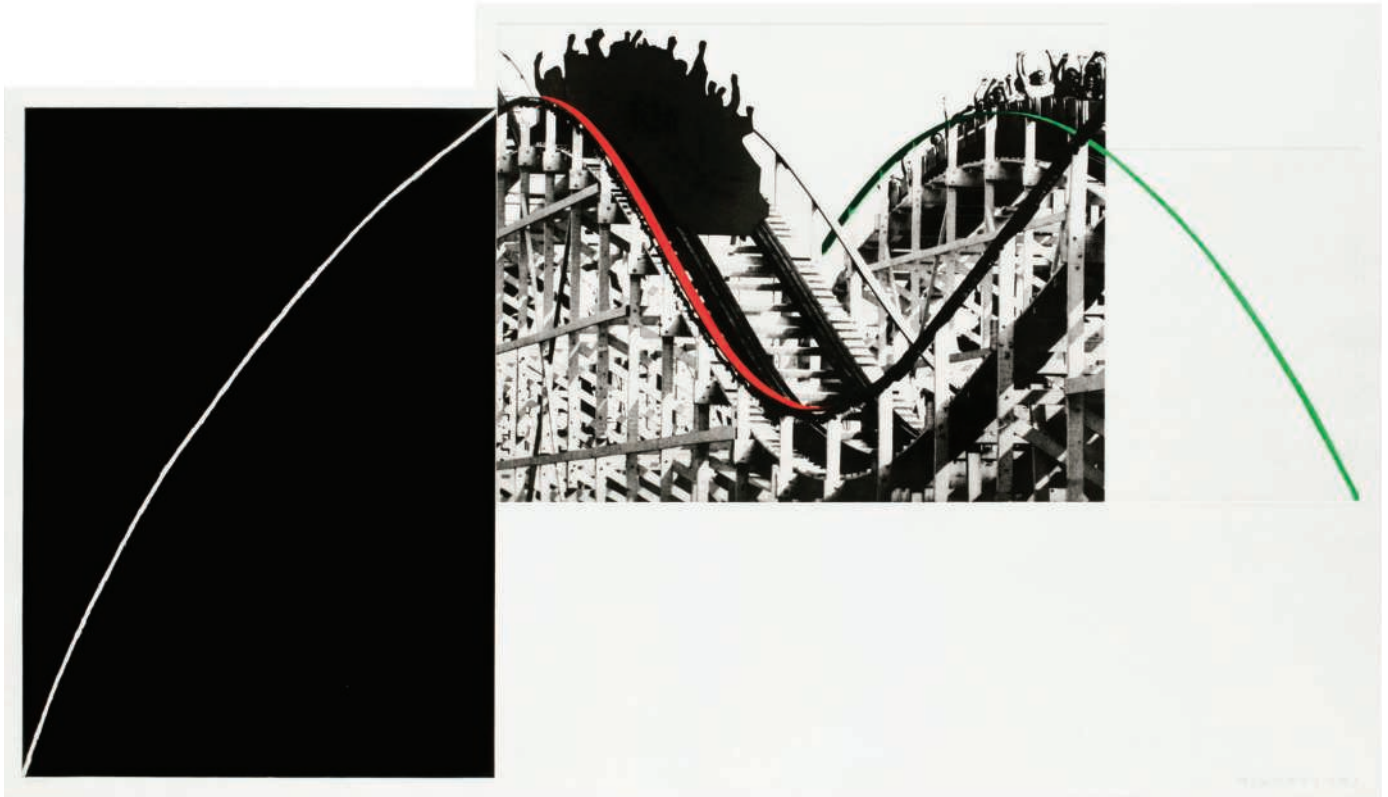
Back Cover Ernst Ludwig Kirchner, *Kopf Ludwig Schames*
(*Head of Ludwig Schames*), 1918, lot 3 (detail)

IPCNY's 10th Annual Spring Benefit Dinner

May 25, 2016

Honoring

John Baldessari
Brooke Alexander
Anne Coffin



John Baldessari. *Rollercoaster*, 1989–90. Soft-ground, aquatint, and photogravure on irregularly shaped paper, sheet 39 x 67 1/2 in. Edition 45. Publisher: Brooke Alexander Editions, New York. Printer: Branstead Studio, New York; Iris Editions, New York. © 2016 John Baldessari.

CO-CHAIRS JANICE ORESMAN, LESLIE & JOHANNA GARFIELD

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7:30 PM Dinner & Awards

ArtBeam

540 West 21st St, New York

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