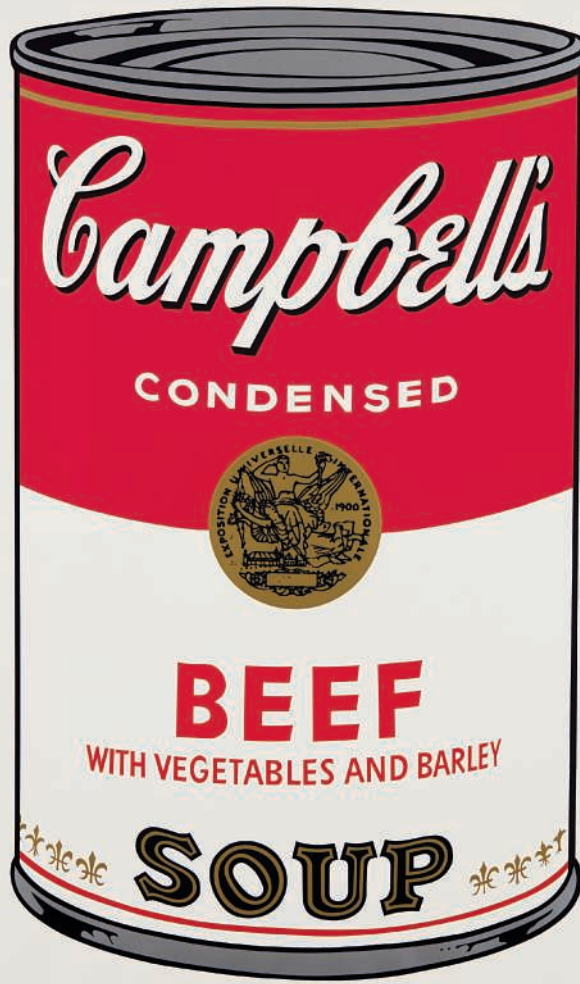




PHILLIPS

Editions and Works on Paper
Including Works from the Piero Crommelynck Collection
New York, 18 April 2017





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Editions and Works on Paper
Including Works from the Piero Crommelynck Collection
New York, 18 April 2017, 10am, 2pm & 6:30pm

Auction and Viewing Location
450 Park Avenue New York 10022

Auctions
18 April 2017

Day Sale
Morning Session 10am
Crommelynck Collection Lots 92 –158
followed by lots 159-237
Afternoon Session 2pm Lots 238-393

Evening Sale
Auction 6:30pm Lots 1 – 91

Viewing
10 – 18 April
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making
enquiries please refer to this sale as
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PHILLIPS

↓ quelques accents
sur le vert



Bleu
plus lumineux
" " " " " " " " " " " "
tiré sur le noir

Rouge
plus violent, rouge cadmium,
noir tiré sur le rouge

jaune
plus lumineux, jaune citron
tiré sur le noir

Evening Editions
Lots 1-91

Works from the
Piero Crommelynck Collection
Lots 92-158

Day Editions
Lots 159-393

I. Karel Appel 1921-2006

Standing Elephant, from Circus Series, 1978

Wood multiple hand-painted in colors. Signed and dated in black paint on the front and numbered 6/8 in black paint on the reverse (there were also 4 artist's proofs).

43½ x 28½ x 12 in. (110.5 x 72.4 x 30.5 cm)

Estimate

\$15,000-20,000

Literature

Harriet De Visser and Roland Hagenberg, *Karel Appel*.

The Complete Sculpture 1936-1990, New York, 1990, no. 78-008





2. Salvador Dalí 1904-1989

La Moissonneuse (The Combine-harvester), for Hommage à Leonardo da Vinci (American Inventions), 1975

Drypoint with extensive hand-coloring in gouache, on Rives BFK paper, with full margins. Signed and inscribed 'Bon à tirer' in pencil (a good-to-print proof, before the edition of 450 and 60 artist's proofs on Arches), published by Editions de Francony/Editions Graphiques Internationales, with further printing annotations in the center of the plate and in the left and lower margins in pencil, printed by Ateliers Rigal, Paris, inscribed 'Epreuve pour essai couleurs en BAT par Salvador Dalí Epreuve faisant partie de notre collection Nicholas Rigal' (Test for BAT colors by Salvador Dalí, proof in our collection), including the Certificate of Authenticity from Archives Descharnes, archive number d5668, unframed.

I. 14¼ x 19¾ in. (36.2 x 50.2 cm)

S. 22¼ x 29⅝ in. (56.5 x 75.2 cm)

Estimate

\$8,000-12,000

Provenance

Ateliers Rigal, Paris

Private Collection, France

Literature

Ralf Michler and Lutz W. Löpsinger 819



3. Georges Braque 1882-1963

Feuilles, couleur lumière (*Leaves, Light Color*), 1953-4
 Lithograph in colors, on wove paper, the full sheet.
 Signed and numbered 46/75 in silver ink (there were also a few artist's proofs), printed by Mourlot, Paris, published by Maeght, Paris, framed.
 S. 38¼ x 23¾ in. (97.2 x 60.3 cm)

Estimate
 \$10,000-15,000

Literature
 Dora Vallier 86



4. **Georges Braque** 1882-1963

Les amaryllis, 1958

Aquatint and etching in colors, on Rives BFK paper, with wide margins. Signed and numbered 18/75 in pencil (there were also a few artist's proofs), printed by Crommelynck et Dutrou, Paris, published by Maeght, Paris, framed.

I. 21½ x 17⅞ in. (54.6 x 45.4 cm)

S. 29¾ x 21⅞ in. (75.6 x 55.6 cm)

Estimate

\$8,000-12,000

Literature

Dora Vallier 125



Property Sold to Benefit the Dubin Breast Center
at the Mount Sinai Health System

5. Pablo Picasso 1881-1973

Le petit pot de fleurs (Small Pot of Flowers); and *Fleurs dans un verre* (Flowers in a Glass) Nos. 1-7, 1947
Nine lithographs, on Arches and Rives BFK paper, with full margins. All annotated with their respective Mourlot numbers in pencil in the lower right corner (Mourlot calls for only four proofs of each except *Flowers in a Glass* No. 6 (M. 98) with ten proofs, *Small Pot of Flowers* (M. 92) and *Flowers in a Glass* No. 5 (M. 97) there were editions of 50 on Japanese paper for the book *Dans l'atelier de Picasso*, (M. 98) the edition was 2500 as a frontispiece for volume II of *Picasso Lithographs*, the others were never editioned), printed by Mourlot, Paris, including two impressions of *Flowers in a Glass* No. 6 (M. 98), all framed.
all I. various sizes
all S. 12 7/8 x 9 7/8 in. (32.7 x 25.1 cm)

Estimate
\$10,000-15,000

Provenance

Christie's, New York, *Picasso Lithographs: Themes and Variations*, April 28, 2003, lots 83 and 84

Literature

Fernand Mourlot 92-99
Georges Bloch 448-450 (five not listed)
see Patrick Cramer books 60 and 88
Felix Reuße 221-230



Property of Mr. and Mrs. S. Taplin, Miami

6. Pablo Picasso 1881-1973

Tête de femme (de profil) (Head of a Woman - in Profile), 1959

Linocut in colors, on Arches paper, with full margins. Signed and numbered 41/50 in pencil (there were also approximately 20 artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, 1960, framed.

I. 25 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in. (63.8 x 53 cm)

S. 29 $\frac{1}{2}$ x 24 $\frac{3}{8}$ in. (74.9 x 61.9 cm)

Estimate

\$20,000-30,000

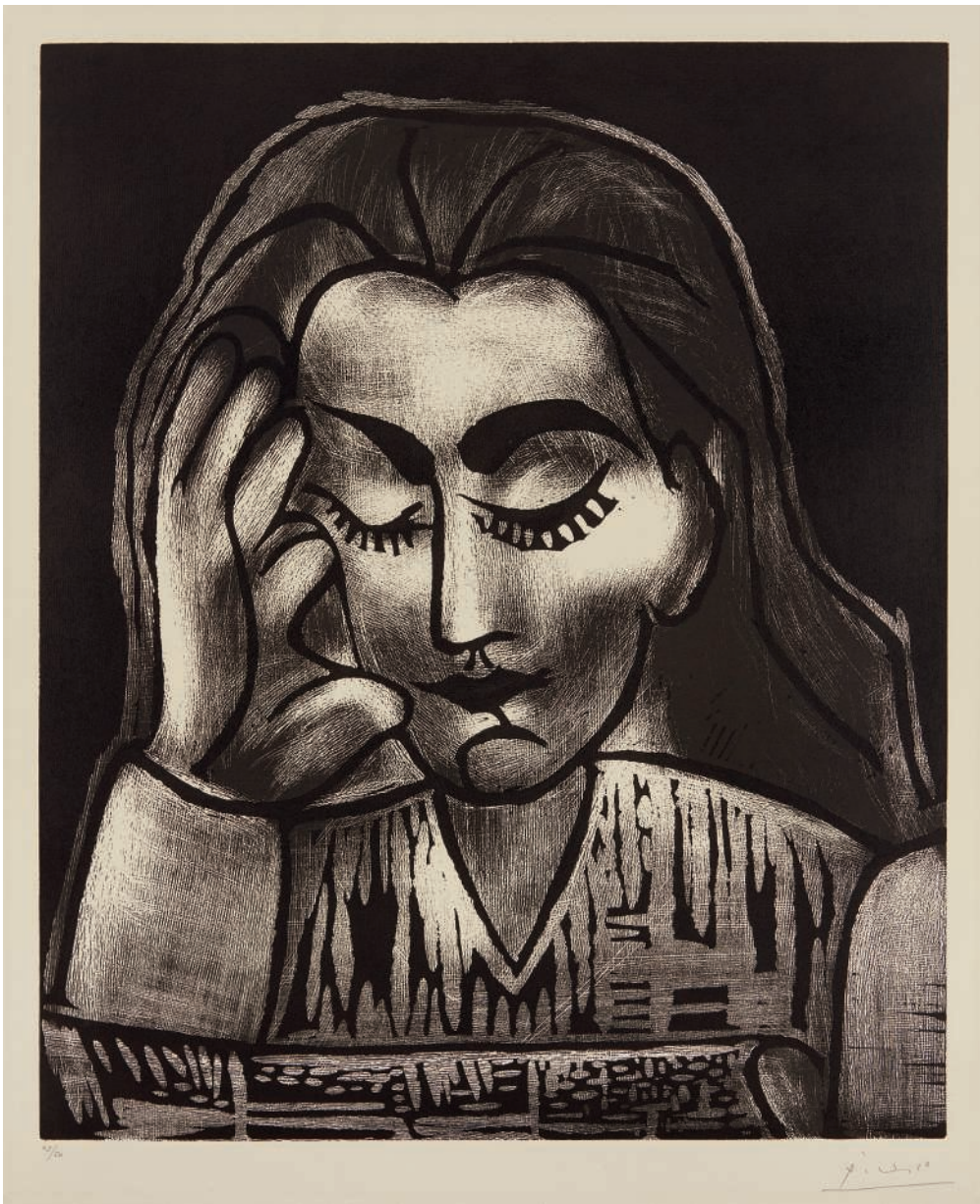
Literature

Brigitte Baer 1246

Georges Bloch 905

Provenance

Evelyn Aimis, Palm Beach



7. Pablo Picasso 1881-1973

Jacqueline lisant (Jacqueline Reading), 1962
Linocut, on Rives BFK paper, with full margins. Signed and numbered 43/50 in pencil (there were also 25 artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, 1964, framed.
I. 25½ x 20⅞ in. (63.8 x 53 cm)
S. 29⅝ x 24½ in. (75.2 x 62.2 cm)

Estimate

\$60,000-80,000

Provenance

Alexander Kahan Fine Arts Ltd., New York

Literature

Brigitte Baer 1292
Georges Bloch 1181



8. Pablo Picasso 1881-1973

Nature morte au verre sous la lampe (Still Life with Glass under the Lamp), 1962

Linocut in colors, on Arches paper, with full margins.

Signed and numbered 31/50 in pencil (there were also approximately 20 artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, 1963, framed.

I. 20¾ x 25½ in. (52.7 x 63.8 cm)

S. 24¾ x 29½ in. (61.9 x 75.2 cm)

Estimate

\$200,000-300,000

Literature

Brigitte Baer 1312

Georges Bloch 1101

Provenance

Private Collection









9. Pablo Picasso 1881-1973

Danseurs et Musicien (Dancers and Musician), 1959
 Linocut in colors, on Arches paper, with full margins.
 Signed and numbered 38/50 in pencil (there are also approximately 20 artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, 1960, unframed.
 I. 21 x 25¼ in. (53.3 x 64.1 cm)
 S. 24½ x 29⅝ in. (62.2 x 75.2 cm)

Estimate
 \$12,000-18,000

Literature
 Brigitte Baer 1251
 Georges Bloch 939

10. Pablo Picasso 1881-1973

Grand nu de femme (Large Nude Woman), 1962
 Linocut in colors, on Arches paper, with full margins.
 Signed and numbered 35/50 in pencil (there were also 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1963, framed.
 I. 25½ x 20¾ in. (63.8 x 52.7 cm)
 S. 29½ x 24¾ in. (74.9 x 61.9 cm)

Estimate
 \$40,000-60,000

Provenance
 Henri Petiet, Paris, inkstamp in blue on the reverse (Lugt 5031)

Literature
 Brigitte Baer 1309
 Georges Bloch 1085



II. Pablo Picasso 1881-1973

Faune dévoilant une femme (Faun Revealing a Woman), plate 27, from *La Suite Vollard*, 1936
Etching and aquatint, on Montval laid paper with watermark *Vollard*, with full margins. Signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), printed by Roger Lacourière, published by Ambroise Vollard, Paris, 1939, framed.
I. 12 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (31.4 x 41.6 cm)
S. 13 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (34 x 44.8 cm)

Estimate

\$40,000-60,000

Provenance

Alan Cristea Gallery, London

Literature

Brigitte Baer 609

Georges Bloch 230



Rembrandt Harmensz Van Rijn, *Jupiter and Antiope*, 1659, etching, Rijksmuseum.

Jupiter and Antiope is the most powerfully erotic etching of Rembrandt's late period. Rembrandt created approximately 290 etchings, many postcard-size or smaller, depicting landscapes, portraits, and biblical, mythological, and genre scenes. *Jupiter and Antiope* is one of only a handful of his prints illustrating explicitly sexual content.





“Art is never chaste”

—Picasso to Brassai, 1945

12. Pablo Picasso 1881-1973

La Célestine, 1977

The complete set of 66 etchings with text by Fernando de Rojas, bound in the original book cover with with parchment boards and lettering on the spine (as issued), contained in the original slipcover with Richard de bas laid paper. Signed in pencil and numbered 100 on the justification (the edition was 350, there were also 30 hors commerce in Roman numerals), printed and published by Atelier Crommelynck, Paris.
Book 8½ x 7 in. (21.9 x 17.8 cm)

Estimate

\$25,000-35,000

Literature

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

The etchings done for *La Célestine* are part of the famous 347 *Series*. Between March 16 and October 5, 1968, Picasso worked on the plates almost daily, using various techniques and sometimes the same plate.

Picasso did not want the text to be printed on the verso of the leaves with etchings - hence the arrangement of the pages is unusual: uncut double leaves with one etching and one page of text alternate with single leaves with two text pages. Patrick Cramer, *Pablo Picasso The Illustrated Books*, 1983, p. 360.









13. Alex Katz b. 1927

Red Coat, 1983

Screenprint in colors, on Stonehenge paper, the full sheet. Signed and numbered 70/73 in pencil (there were also 12 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), framed.
S. 58 x 29 in. (147.3 x 73.7 cm)

Estimate
\$25,000-35,000

Literature
Klaus Albrecht Schröder 164

14. Alex Katz b. 1927

Joan, 1986

Aquatint in colors, on Somerset paper, the full sheet. Signed and numbered 41/65 in pencil (there were also 12 artist's proofs), published by Crown Point Press, San Francisco, framed.
S. 31 x 39½ in. (78.7 x 100.3 cm)

Estimate
\$6,000-8,000

Literature
Klaus Albrecht Schröder 187



15. Alex Katz b. 1927

Three Portraits, 2012

The complete set of three screenprints in colors, on Rising Museum board, the full sheets. All signed and numbered 19/60 in pencil (there were also 12 artist's proofs), published by Lococo Fine Art, St. Louis, all unframed.

all S. 38 $\frac{7}{8}$ x 41 in. (98.7 x 104.1 cm)

Estimate

\$10,000-15,000

Including: *Sarah*; *Sophie*; and *Vivien*



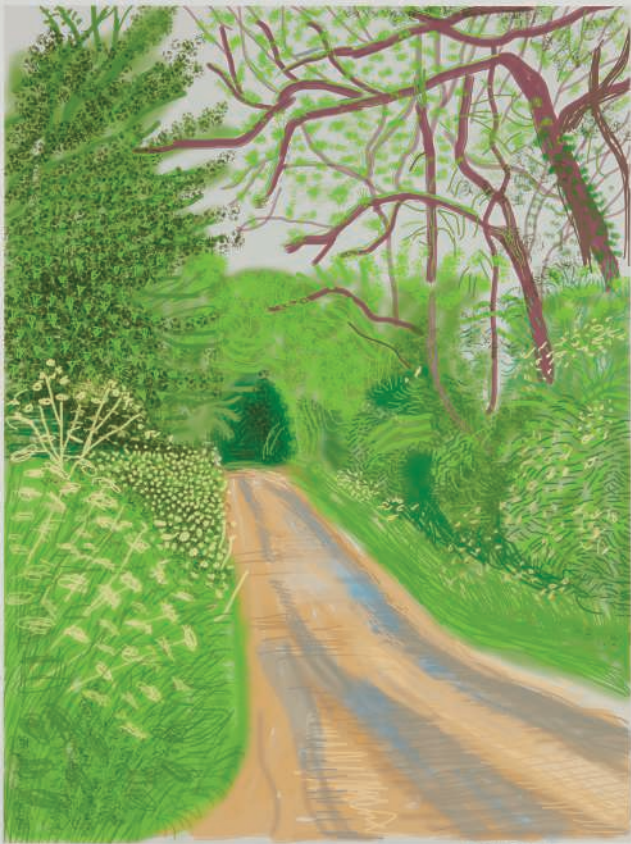
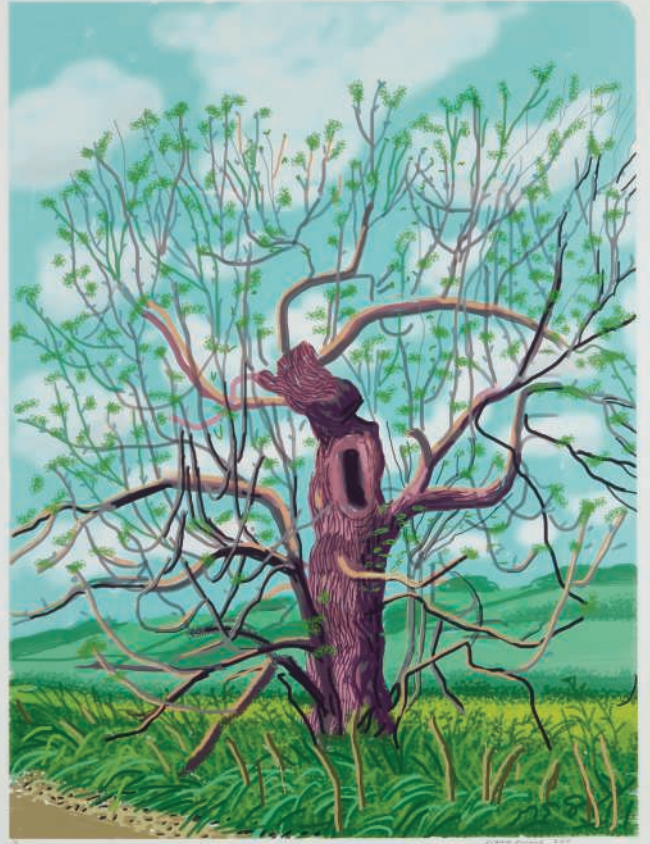
16. Alex Katz b. 1927

Late Summer Flowers, 2013

Screenprint in colors, on Museum board, the full sheet. Signed and numbered 10/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), framed. S. 40 x 55 in. (101.6 x 139.7 cm)

Estimate

\$10,000-15,000



17. David Hockney b. 1937

March 19; March 21; May 16; and May 18, from The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven), 2011

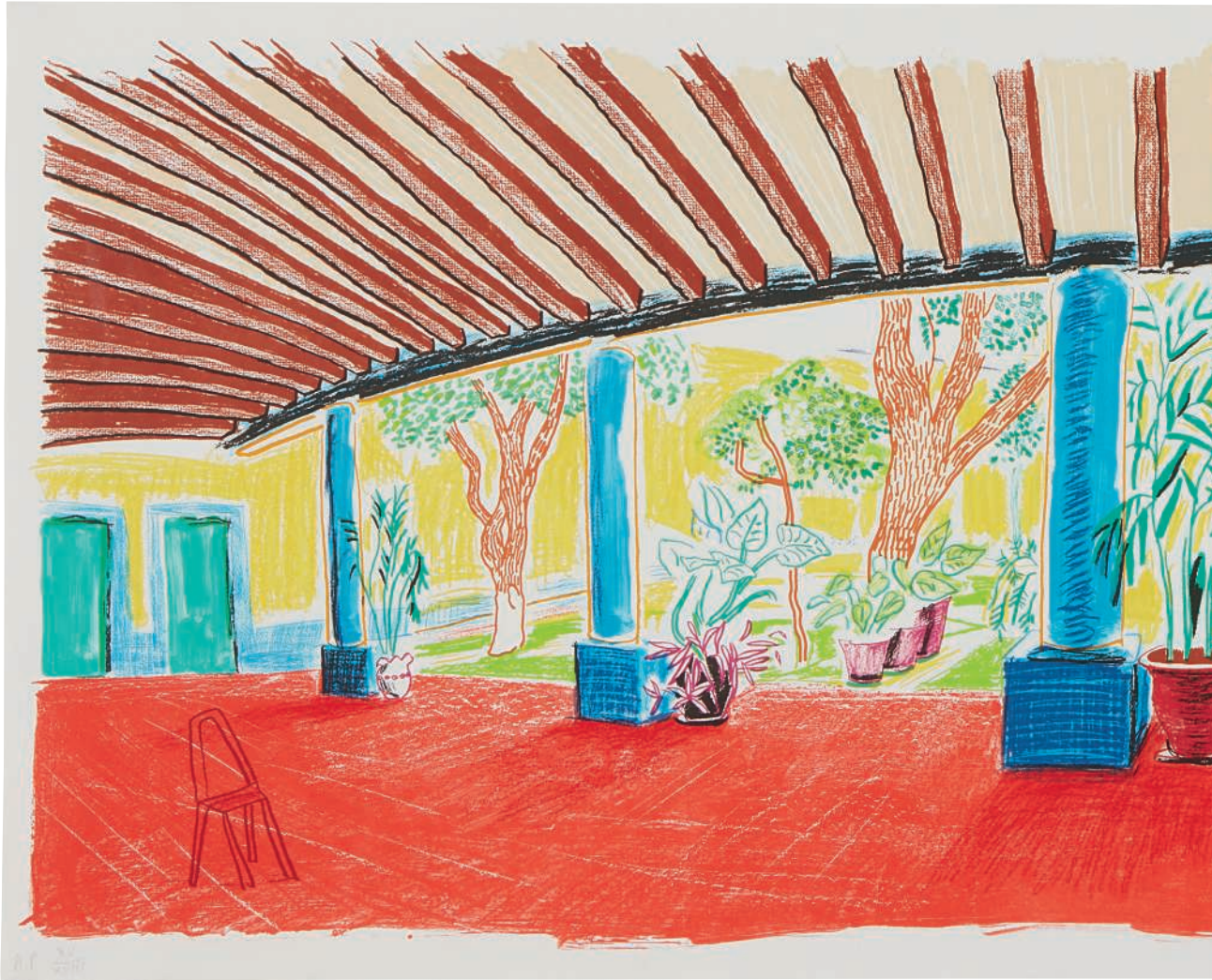
Four iPad drawings in colors, printed on wove paper, with full margins. All signed, dated and numbered 12/25, 12/25, 16/25 and 12/25 respectively in pencil, published by the artist, all framed.

all I. 50 x 37½ in. (127 x 95.3 cm)

all S. 55 x 41½ in. (139.7 x 105.4 cm)

Estimate

\$100,000-150,000





18. David Hockney b. 1937

Hotel Acatlán, First Day, from the Moving Focus Series, 1985

Lithograph in colors, on two sheets of HMP handmade paper, the full sheets. Signed, dated and numbered 'AP XV/XVIII' (an artist's proof, the edition was 70), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed.

Overall S. 28½ x 73½ in. (72.4 x 186.7 cm)

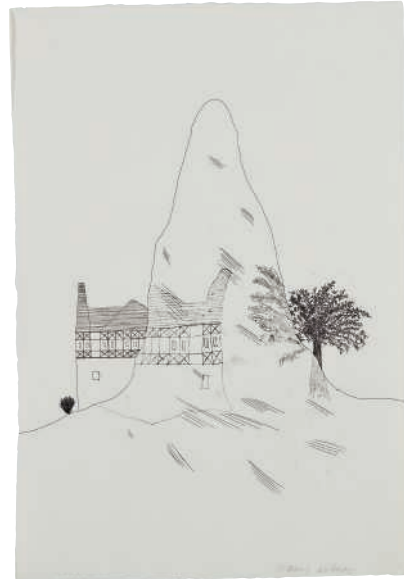
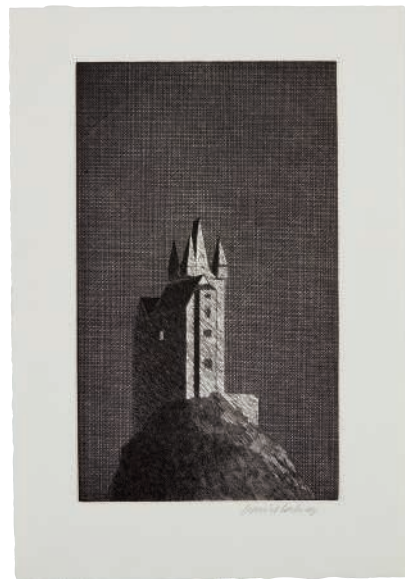
Estimate

\$30,000-50,000

Literature

Tyler Graphics 279

Museum of Contemporary Art Tokyo 269



19. David Hockney b. 1937

Illustrations for Six Fairytales from the Brothers Grimm, 1969

The complete set of 45 etchings, including 39 bound and six loose (as issued), on handmade Hodgkinson paper, the full sheets and with full margins, all contained in the original dark blue leather bound portfolio. The book signed and numbered 'Ed D 65/100' in pencil on the justification (one of four editions annotated 'A-D', there were also 15 artist's proofs), the six loose etchings signed in pencil on the front and titled and numbered 65/100 on the reverse in black ink (slightly faded), published by Petersburg Press, London.

Portfolio 18¾ x 12¾ in. (47.6 x 32.4 cm)

Estimate

\$9,000-12,000

Literature

Scottish Arts Council 70-108

Museum of Contemporary Art Tokyo 67-105

The loose prints include:

The Princess in Her Tower, 2

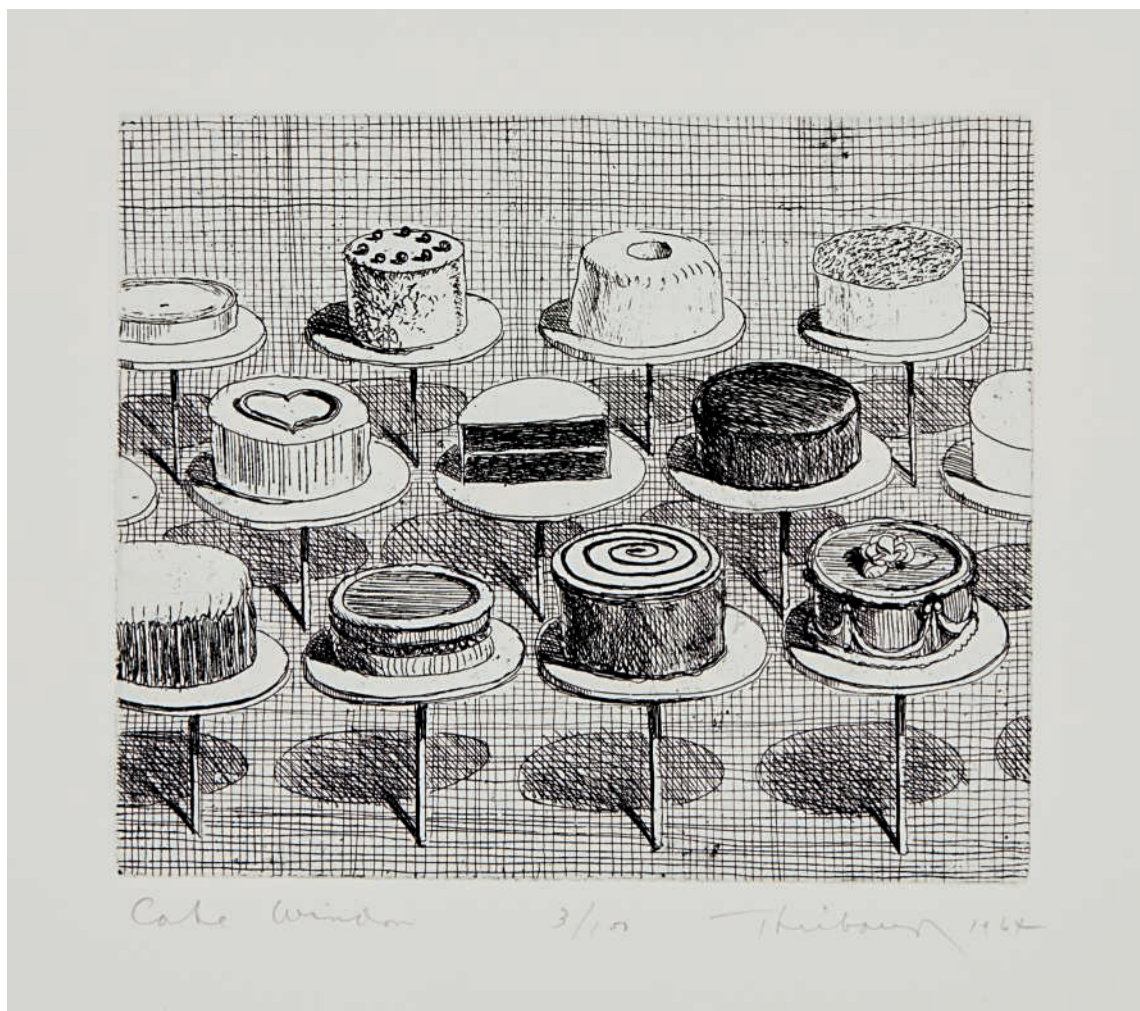
The Enchantress with the Baby Rapunzel, 14

The Sexton Disguised as a Ghost Stood Still as Stone, 21

The Haunted Castle, 23

A Black Cat Leaping, 25

The Glass Mountain, 29



20. Wayne Thiebaud b. 1920

Cake Window, from Delights, 1964

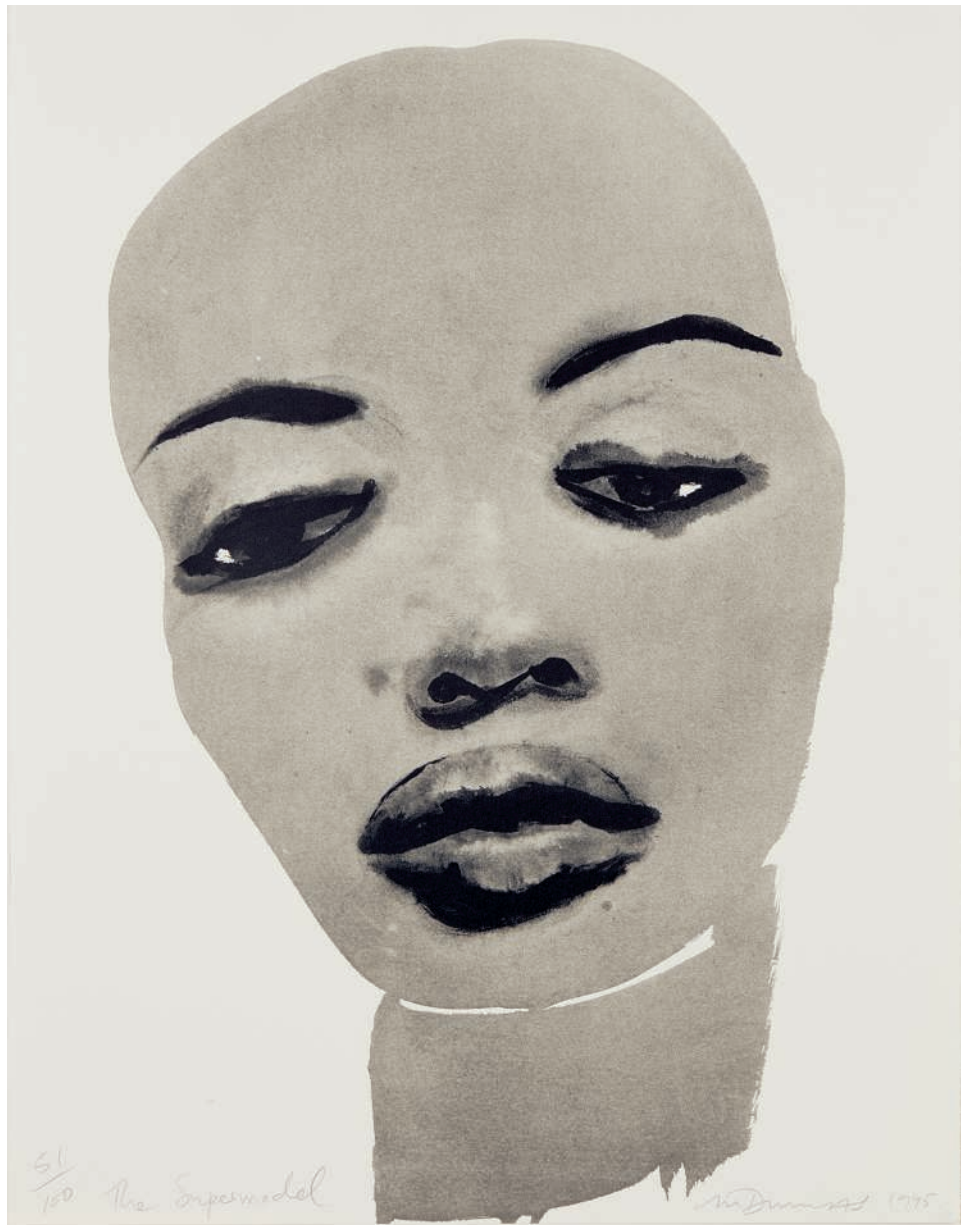
Etching, on Rives BFK paper, with full margins. Signed, dated, titled and numbered 3/100 in pencil (there were also some artist's proofs), published by Crown Point Press, Berkeley, California, framed.

I. 5 x 6 in. (12.7 x 15.2 cm)

S. 11 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (30.2 x 27.6 cm)

Estimate

\$10,000-15,000



21. William Kentridge b. 1955

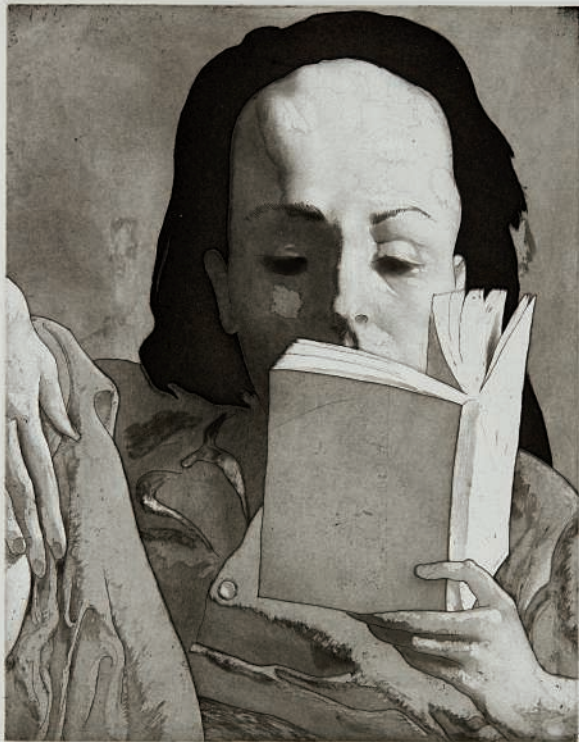
Atlas Procession I (Variation), 2000
Aquatint, drypoint and etching with hand-painting,
on wove paper, the full sheet. Signed and numbered
28/30 in pencil (there were also some artist's proofs)
published by David Krut, Johannesburg, framed.
S. 62 x 42 in. (157.5 x 106.7 cm)

Estimate
\$12,000-18,000

22. Marlene Dumas b. 1953

Super Model, 1995
Lithograph, on Lana Pur Fil paper, the full sheet.
Signed, dated, titled and numbered 51/100 in pencil,
published by the Institute of Contemporary Art,
Philadelphia, framed.
S. 26 x 20³/₈ in. (66 x 51.8 cm)

Estimate
\$8,000-12,000





23. John Currin b. 1962

Milestones, 2006

The complete set of seven etchings with aquatint and drypoint, on Kochi NB paper, with full margins, contained in the original brown leather portfolio. Signed and annotated 'H.C. 10/10' in pencil on the colophon (an hors commerce, the edition was 45 and 5 artist's proofs), all with the Kido Press, Tokyo, blindstamp, co-published by Gagosian Gallery and Sadie Coles HQ, London.

all I. 11¼ x 8¾ in. (28.6 x 22.2 cm)

all S. 18 x 14¾ in. (45.7 x 36.5 cm)

Estimate

\$15,000-25,000

Including: *Anna*; *Dogwood*; *Girl in Bed*; *Milestones*; *Sno-bo*; *The Dream of the Doctor*; and *The Pink Tree*

Created with Japanese printmaker Hitoshi Kido, *Milestones* reworks important paintings from Currin's career.

Property from a Private New York Collection

24. Martin Lewis 1881-1962

Shadow Dance, 1930

Drypoint, on wove paper, with full margins. Signed in pencil, from the edition of 109, framed.

I. 9 $\frac{3}{8}$ x 11 in. (23.8 x 27.9 cm)

S. 13 x 15 in. (33 x 38.1 cm)

Estimate

\$25,000-35,000

Literature

Paul McCarron 88

Shadow Dance may be seen as one of Lewis's most abstract prints. He all but blocked out the print's one light source, the sun, with two sets of three figures. The figures dominate the space as their shadows and the diagonal perspective lines of the buildings radiate around them, forming kaleidoscopic patterns.

The location depicted appears to be the intersection of 34th Street and Park Avenue, looking west.



Chrysler Building, ca. 1930.
©Detroit Publishing Co.



25. Martin Lewis 1881-1962

Chance Meeting, 1940-41

Drypoint, on laid paper, with margins. Signed in pencil, from the edition of 105, published by Society of American Etchers, New York, unframed.

I. 10½ x 7¾ in. (26.7 x 18.7 cm)

S. 14½ x 9¾ in. (36.8 x 24.8 cm)

Estimate

\$10,000-15,000

Literature

Paul McCarron 131



Martini Lewis.



26. Robert Longo b. 1953

Jules, Gretchen, Mark (state II), 1983

Three aquatints and etchings, on one sheet of Arches paper, with full margins. Signed, dated and numbered 25/30 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Editions, Inc., New York, unframed.

Overall I. 30 x 53 in. (76.2 x 134.6 cm)

S. 36½ x 68 in (92.7 x 172.7 cm)

Estimate

\$12,000-18,000



27. Robert Longo b. 1953

Untitled (Men in the Cities-1); and Untitled (Men in the Cities-9), from Men in the Cities, 2005

Two archival pigment prints, on wove paper, with full margins. Both signed, dated and numbered 9/15 and 10/15 in pencil, published by Adamson Editions, Washington D.C., both framed.

both I. 40 x 26¼ in. (101.6 x 66.7 cm)

both S. 43¾ x 30¾ in. (111.1 x 77.2 cm)

Estimate

\$8,000-12,000



28. Robert Longo b. 1953

Untitled (Flag), 2013

Archival pigment print, on Epson Hot-Pressed paper, the full sheet. Signed, dated and numbered 3/15 in pencil (there were also 3 artist's proofs), published by Adamson Editions, Washington D.C., framed.
S. 40 x 80 in. (101.6 x 203.2 cm)

Estimate

\$12,000-18,000



29. Robert Mapplethorpe 1946-1989

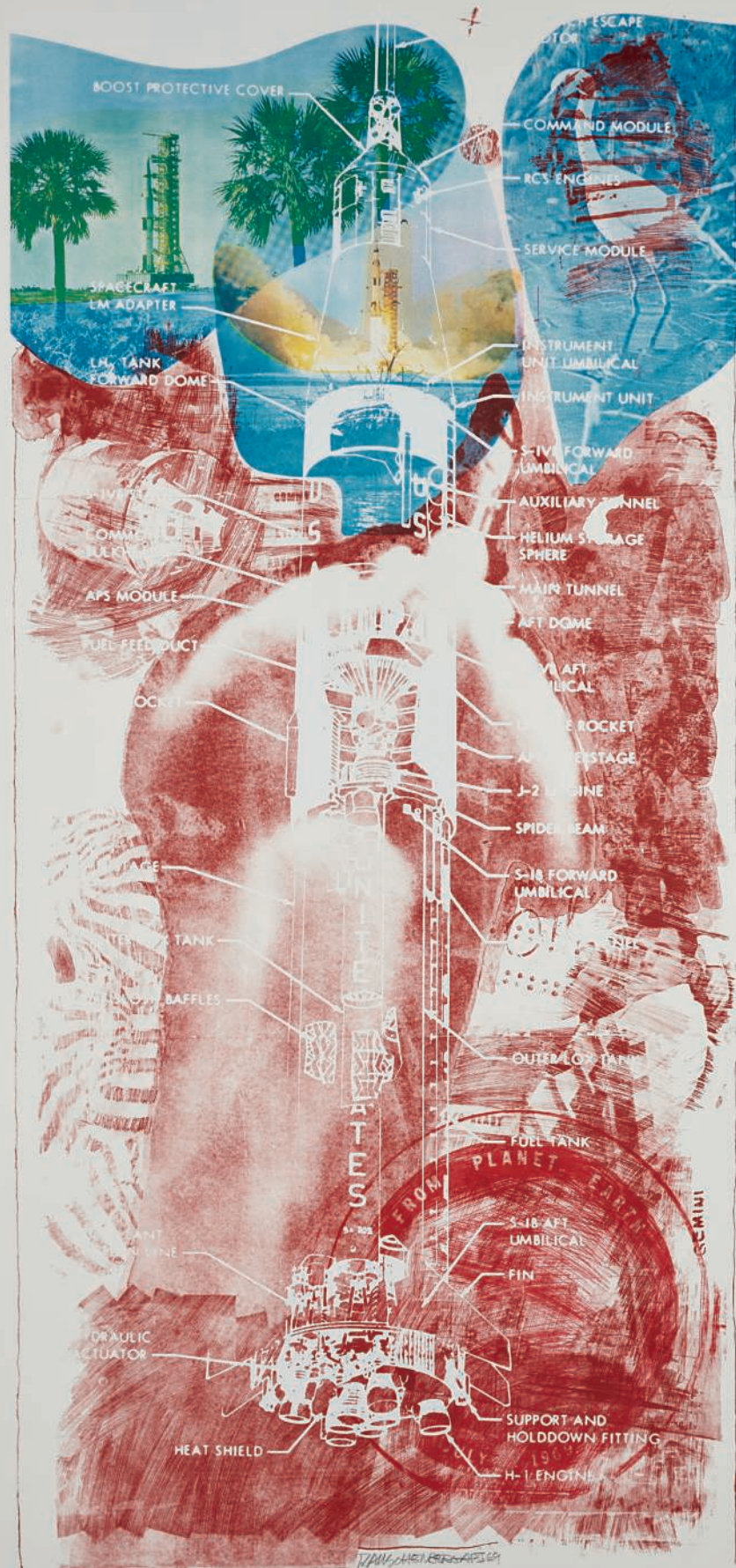
Silver Dollar, 1988

Gelatin silver print. Signed, titled, dated and numbered 'AP #C' in blue ink (an artist's proof the edition was 10), with copyright credit reproduction limitation stamp on the reverse, framed.

S. 19 $\frac{1}{8}$ x 23 $\frac{3}{4}$ in. (50.5 x 60.3 cm)

Estimate

\$6,000-8,000





30. Robert Rauschenberg 1925-2008

Sky Garden, from *The Stoned Moon Series*, 1969
Lithograph and screenprint in colors, on Arjomari paper, the full sheet. Signed, dated and numbered 'AP II' in pencil (one of 6 artist's proofs, the edition was 35), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 88 $\frac{5}{8}$ x 41 $\frac{1}{8}$ in. (225.1 x 105.7 cm)

Estimate
\$25,000-35,000

Literature
Gemini G.E.L. 175
Edward Foster 74

Property of Mr. and Mrs. S. Taplin, Miami

31. James Rosenquist b. 1933

Sister Shrieks, from *Secrets in Carnations*, 1987
Monoprint and lithograph in colors, on Arches Cover paper, the full sheet. Signed, titled, dated and numbered 5/39 in pencil (there were also 3 artist's proofs), published by Graphicstudio, University of South Florida, Tampa, framed.
S. 48 x 80 in. (121.9 x 203.2 cm)

Estimate
\$7,000-10,000

Literature
Constance Glenn 209

32. Roy Lichtenstein 1923-1997

Moonscape, from Landscape Series, 1985

Lithograph, woodcut and screenprint in colors, on Arches 88 paper, with full margins. Signed, dated and numbered 36/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 34¼ x 52¼ in. (87 x 132.7 cm)

S. 37½ x 55¼ in. (94.3 x 140.3 cm)

Estimate

\$40,000-60,000

Literature

Gemini G.E.L. 1254

Mary Lee Corlett 212





30/10

Robert Rauschenberg

1985

33. **Roy Lichtenstein** 1923-1997

Nude with Blue Hair, from Nudes Series, 1994

Relief print in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 32/40 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 51½ x 31½ in. (129.9 x 80 cm)

S. 57¾ x 37½ in. (146.7 x 95.3 cm)

Estimate

\$350,000-450,000

Provenance

Private Collection (purchased directly from Tyler Graphics at the time of publication)

Literature

Mary Lee Corlett 286



20/20 of 2000-00

34. Roy Lichtenstein 1923-1997

The Den - Unique State, 1990-96

Painted and printed paper collaged to woodcut and screenprint in colors, on board. Signed by the artist's wife Dorothy Lichtenstein and dated '98 (1990-96)' on the reverse, framed.

57¼ x 71¾ in. (145.4 x 182.2 cm)

Estimate

\$200,000-300,000

Provenance

Estate of the artist

Museum of Contemporary Art, Los Angeles, 1998 (by gift)

*ArtAuction*98, Museum of Contemporary Art, Los Angeles, June 13, 1998

Private Collection, Los Angeles









35. Roy Lichtenstein 1923-1997

Crak!, 1964

Offset lithograph in colors, on wove paper, with full margins. Signed, dated and numbered 47/300 in pencil, published by Leo Castelli, New York, the sheet backed, several stabilized tears at the sheet edges (one affecting the signature slightly), framed.

I. 18½ x 26¾ in. (47 x 67.9 cm)

S. 27½ x 19 in. (69.9 x 48.3 cm)

Estimate

\$12,000-18,000

Literature

Mary Lee Corlett II.2

36. Andy Warhol 1928-1987

Liz, 1964

Offset lithograph in colors, on wove paper, with full margins. Signed and dated in black ball-point pen (from the edition of approximately 300), published by Leo Castelli, New York, unframed.

I. 21⅞ x 21⅞ in. (55.6 x 55.6 cm)

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

Estimate

\$25,000-35,000

Exhibited

Rose Art Museum at Brandeis University, Waltham, Massachusetts, *For the Young Collector*, December 4 1966 - December 31 1966

Literature

Freyda Feldman and Jörg Schellmann 7

The owner of this print was an undergraduate student at Brandeis University when the Rose Art Museum organized an early show of Pop art. Leo Castelli (gallery) generously consigned various posters they had published up until that time, sending works by Lichtenstein, Rauschenberg, Rosenquist and Warhol that could be purchased by the students. This example was purchased there by the current owner on December, 5, 1965 for \$12.50



Andy Warhol 15





o 37. **Andy Warhol** 1928-1987

Campbell's Soup I, 1968

The complete set of 10 screenprints in colors, on wove paper, with full margins. All signed in ball-point pen and stamp-numbered 48/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, all framed.

all I. 31¾ x 18¾ in. (80.6 x 47.6 cm)

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

Estimate

\$300,000-500,000

Literature

Frayda Feldman and Jörg Schellmann 44-53



38. Andy Warhol 1928-1987

Cheddar Cheese, from Campbell's Soup II, 1969
 Screenprint in colors, on wove paper, with full margins.
 Signed in black ball-point pen and stamp-numbered
 233/250 on the reverse (there were also 26 artist's
 proofs lettered A-Z), published by Factory Additions,
 New York, framed.
 I. 31 $\frac{1}{8}$ x 18 $\frac{3}{4}$ in. (81 x 47.6 cm)
 S. 35 x 23 in. (88.9 x 58.4 cm)

Estimate
 \$12,000-18,000

Literature
 Frayda Feldman and Jörg Schellmann 63

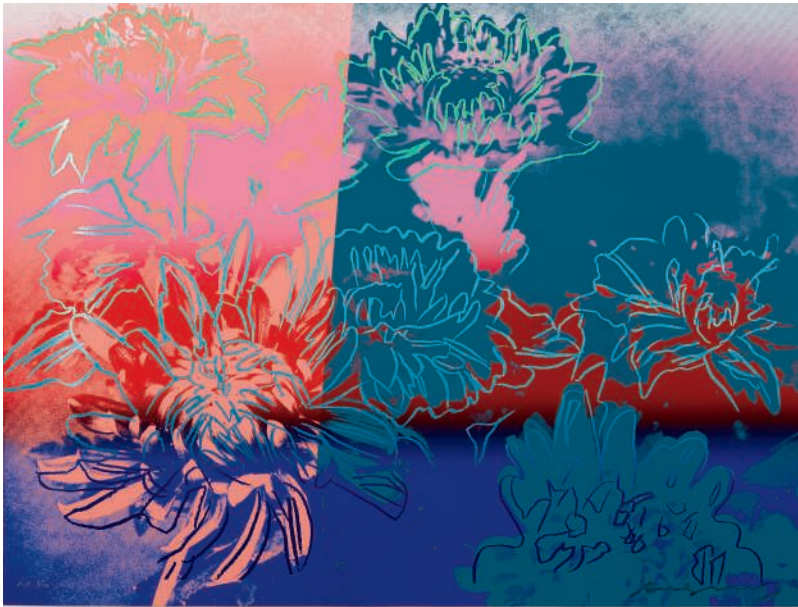
39. Andy Warhol 1928-1987

John Wayne, from Cowboys and Indians, 1986
 Screenprint in colors, on Lenox Museum Board, the full
 sheet. Signed and inscribed 'unique' in pencil (from
 the edition of 250 and 50 artist's proofs), published by
 Gaultney, Klineman Art, Inc., New York, framed.
 S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate
 \$30,000-40,000

Literature
 Frayda Feldman and Jörg Schellmann 377







40. Andy Warhol 1928-1987

Kiku, 1983

The complete set of three screenprints in colors, on Rives BFK paper, the full sheets. All signed and numbered 'AP 9/30' in pencil (the artist's proofs, the edition was 300), published by Gendai Hanga Center, Tokyo, Japan (with their blindstamps), all framed. all S. 19 $\frac{3}{8}$ x 26 in. (49.8 x 66 cm)

Estimate

\$20,000-30,000

Literature

Frayda Feldman and Jörg Schellmann 307-309

41. Andy Warhol 1928-1987

Kimiko, 1981

Screenprint in colors, on Stonehenge paper, the full sheet. Signed and numbered 176/250 in pencil on the reverse (there were also 50 artist's proofs), published by Colorado State University, Department of Art to raise money for its Visual Arts Program (with their blindstamp), framed. S. 36 x 36 in. (91.4 x 91.4 cm)

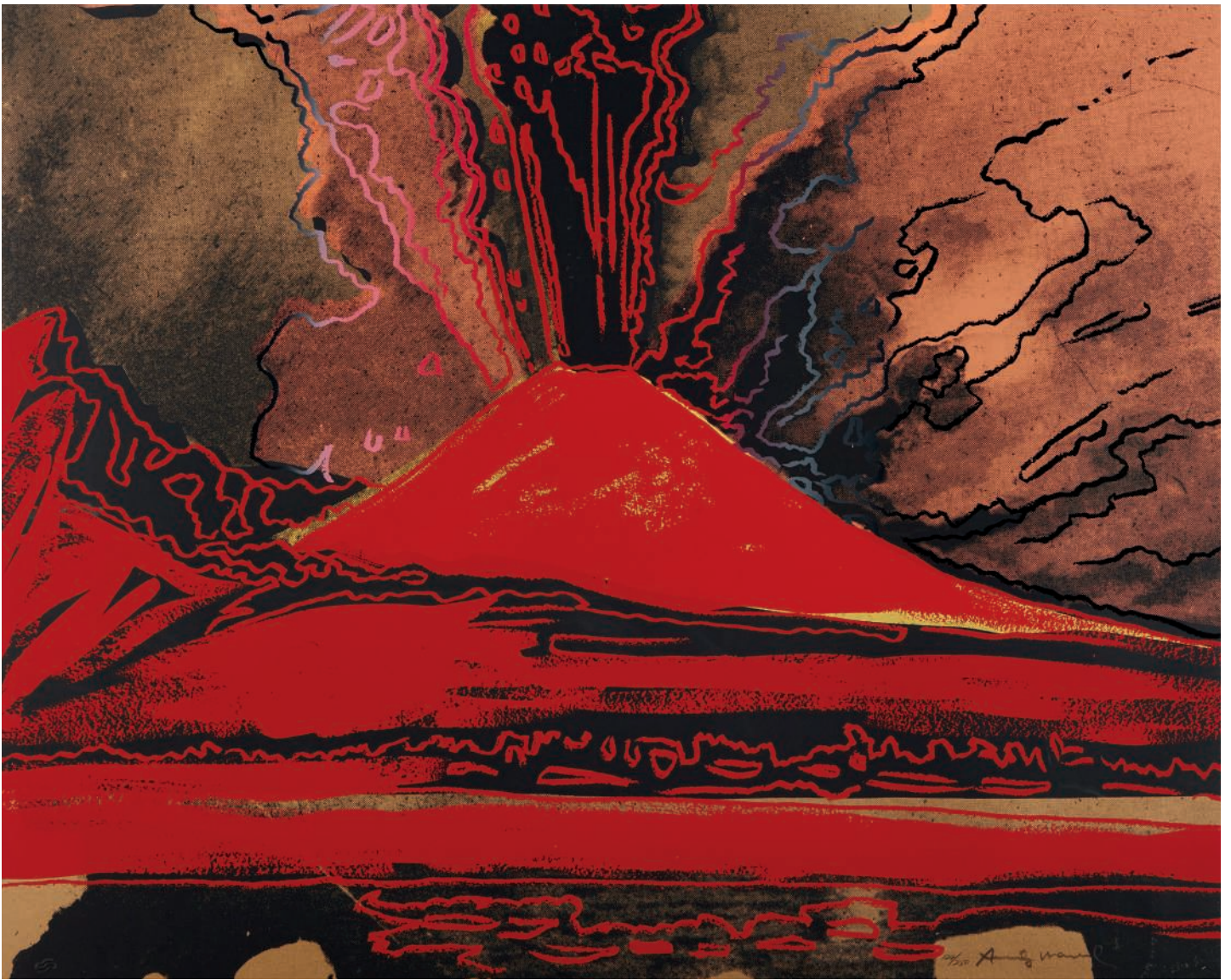
Estimate

\$20,000-30,000

Literature

Frayda Feldman and Jörg Schellmann 237





42. Andy Warhol 1928-1987

Alexander the Great, 1982

Unique screenprint in colors, on Lenox Museum Board, with full margins. Signed and numbered 'TP 48/56' in pencil (one of 56 unique color variants, the regular edition was 25), published by Alexander Iolas, New York, framed.

I. 38 $\frac{7}{8}$ x 38 $\frac{7}{8}$ in. (98.7 x 98.7 cm)

S. 39 $\frac{15}{16}$ x 39 $\frac{15}{16}$ in. (101.4 x 101.4 cm)

Estimate

\$40,000-60,000

Literature

Frayda Feldman and Jörg Schellmann B.291

43. Andy Warhol 1928-1987

Vesuvius, 1985

Screenprint in colors, on Arches 88 paper, the full sheet. Signed and numbered 129/250 in pencil (there were also 50 artist's proofs), published by Fondazione Amelio, Naples (with their and the artist's copyright inkstamps on the reverse), framed.

S. 31 $\frac{1}{4}$ x 39 $\frac{3}{16}$ in. (79.4 x 99.5 cm)

Estimate

\$25,000-35,000

Literature

Frayda Feldman and Jörg Schellmann 365



44. Andy Warhol 1928-1987

Jane Fonda, 1982

Unique screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 'TP 24/25' in pencil (one of 25 unique color variants, the regular edition was 100 and 25 artist's proofs), published by Friends of Tom Hayden, Santa Monica (to raise funds for the Tom Hayden campaign for California state assemblymen), framed.

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

Estimate

\$15,000-25,000

Literature

Frayda Feldman and Jörg Schellmann B. 268

45. Andy Warhol 1928-1987

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

A rare collection of 70 albums, with 68 accompanying records (including one picture disc), in their associated covers in various media, with one bound book and one hinged cardboard case containing various works.

various sizes: smallest 7 in. (17.8 cm)

largest 12¾ x 12¾ in. (31.4 x 31.4 cm)

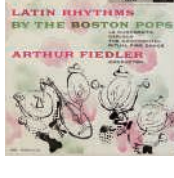
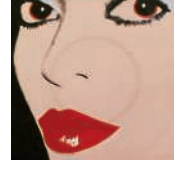
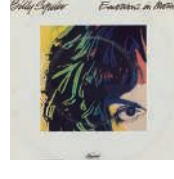
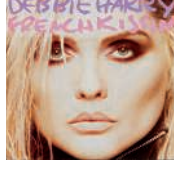
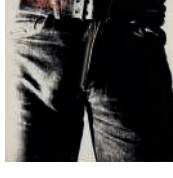
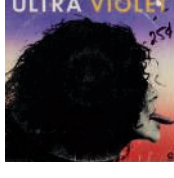
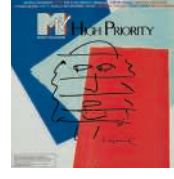
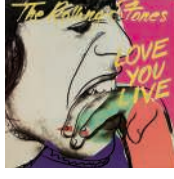
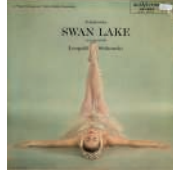
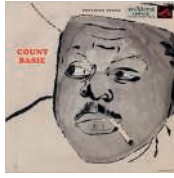
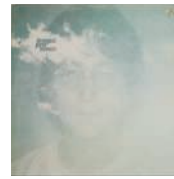
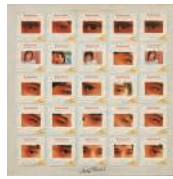
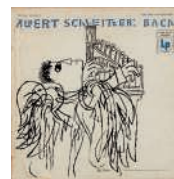
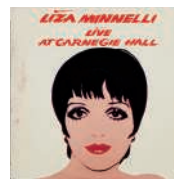
Estimate

\$40,000-60,000

Literature

Paul Maréchal 1, 2, 4, 5, 6 (2 examples), 7 (2 examples), 10, 11, 12 (2 examples), 13, 14, 15, 16, 17, 18, 20, 21, 24, 26, 27, 28, 29 (2 examples), 30, 31, 32 (2 examples), 33, 34, 35, 36, 37, 38, 39, 40, 41 (2 examples), 42 (3 examples), 43, 44, 45 (2 examples), 46, 48 (2 examples), 50 (5 examples), 51, 53, 54, 55, and 57; 10 examples are not recorded in Maréchal

Please refer to the online catalogue for a complete listing.



46. Jasper Johns b. 1930

Light Bulb, from Lead Reliefs, 1969

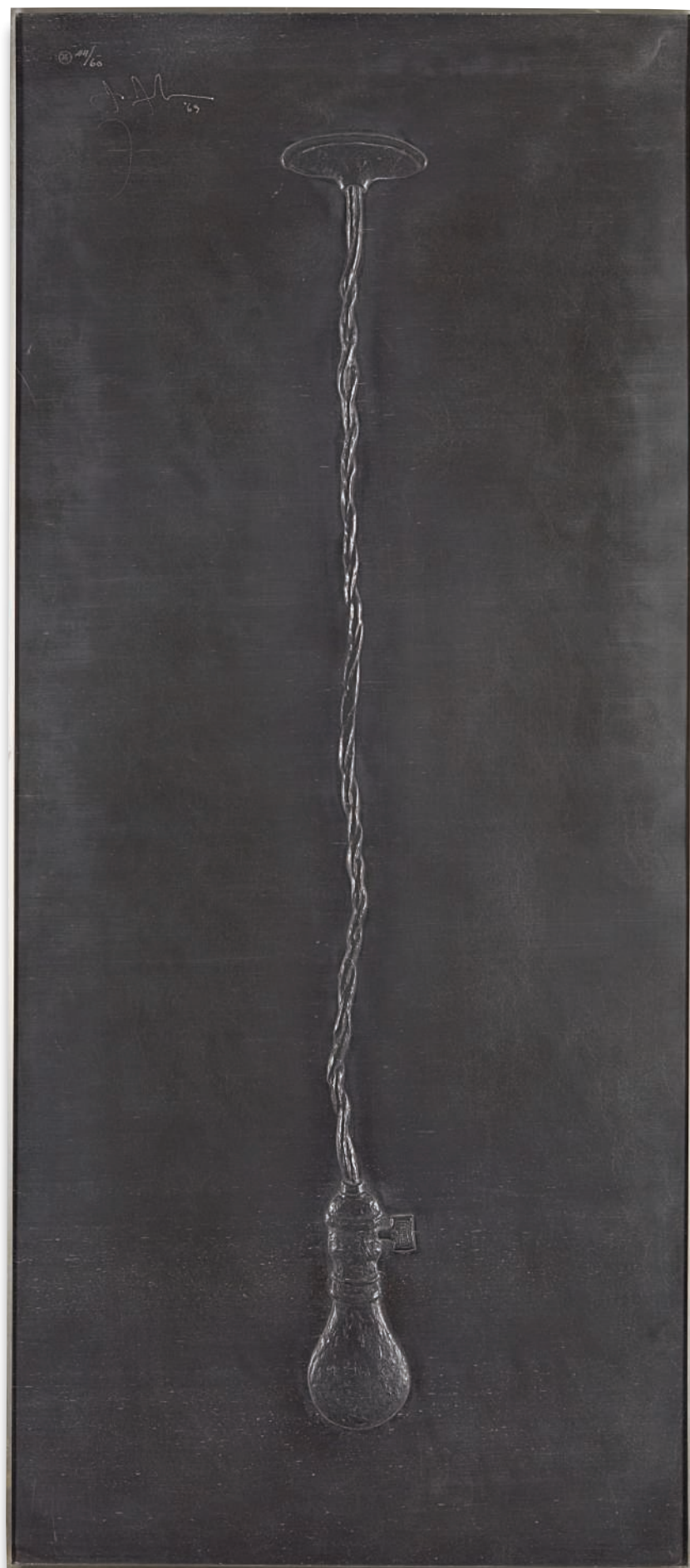
Lead relief, with polystyrene and wood backing, in the original issued aluminum frame. Signed, dated and numbered 44/60 (there were also 10 artist's proofs), published by Gemini, G.E.L., Los Angeles, framed.
S. 39 x 17 in. (99.1 x 43.2 cm)

Estimate

\$30,000-50,000

Literature

Gemini G.E.L. 132





Property from an Important Private Collection

47. Jasper Johns b. 1930

The Dutch Wives, 1977

Screenprint in colors, on Kuratoni Kozo paper, with full margins. Signed, dated and numbered 29/70 in pencil (there were also 19 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), framed.

I. 38 x 49½ in. (96.5 x 125.7 cm)

S. 43 x 55¾ in. (109.2 x 141.6 cm)

Estimate

\$15,000-25,000

Literature

Universal Limited Art Editions 187



Property from an Important Miami Collection

48. Richard Serra b. 1939

Muddy Waters, 1987

Screenprint in colors with paintstick, on coated Paper Technologies, Inc. Supra 100 paper, the full sheet.

Signed, dated and numbered 19/20 in pencil (there were also 4 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

S. 73½ x 60 in. (186.7 x 152.4 cm)

Estimate

\$12,000-18,000

Literature

Gemini G.E.L. 1329

Silke von Berswordt-Wallrabe 40



49. Richard Serra b. 1939

Vesturey II, 1991

Intaglio construction, on Meirat Velasquez and Japanese Kozo paper, the full sheet. Signed, dated and numbered 'SP 9/9' in pencil (a special proof, the edition was 35 and 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 70¾ x 3½ in. (179.7 x 1.5 cm)

Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 1552

Silke von Berswordt-Wallrabe 86

50. Richard Serra b. 1939

Transversal I, 2004

Etching, on wove paper, the full sheet. Signed, dated and numbered 12/38 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 89½ x 47½ in. (227.3 x 120.7 cm)

Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 1996



51. Sean Scully b. 1945

Enter Six, 1998

The complete set of six etchings and aquatint in colors, on Somerset paper, with full margins, all contained in the original dark blue fabric-covered portfolio with title and artist's name inset in the front cover. All signed (1-5 with initials), dated, annotated sequentially 1-6, plate 6 titled and all numbered 38/40 in pencil (there were also 5 artist's proofs), co-published by the artist and Alexander and Bonin Publishing, New York.

all I. 17 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in. (45.4 x 34.9 cm)

all S. 29 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in. (75.6 x 56.5 cm)

Estimate

\$20,000-30,000

Literature

Graphische Sammlung Albertina 98002.1-6





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5.5.78



5 1950

5.5.78



6 1950

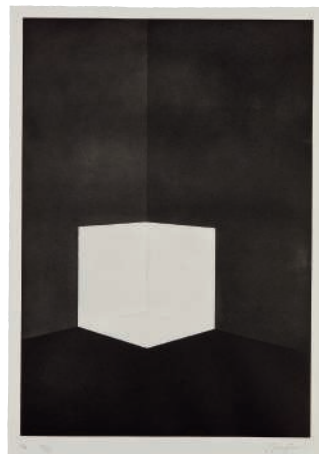
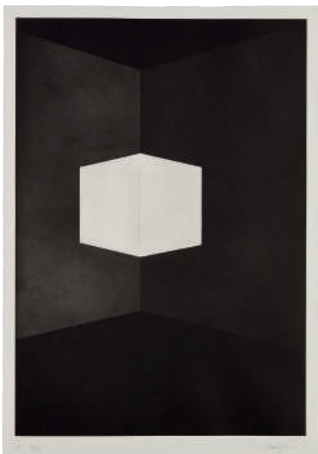
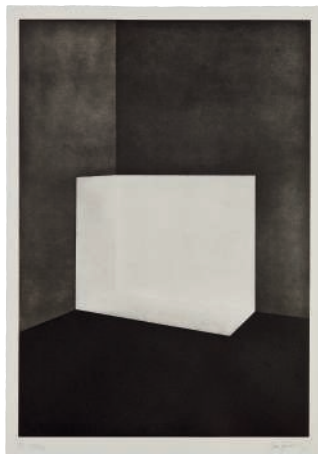
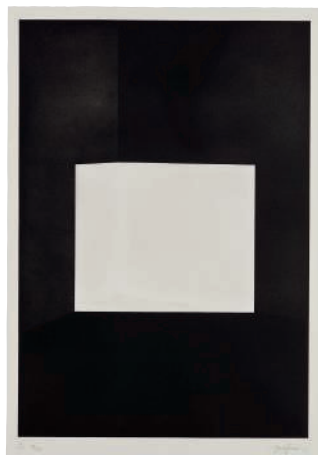
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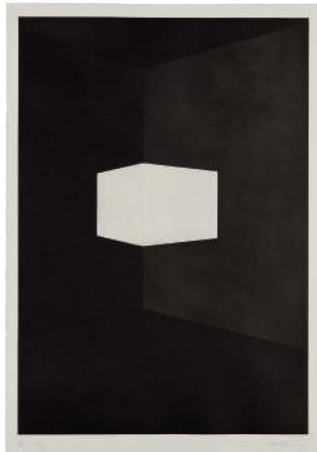
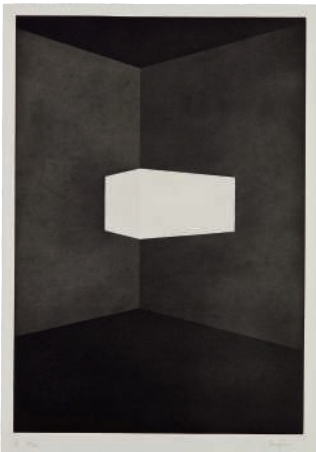
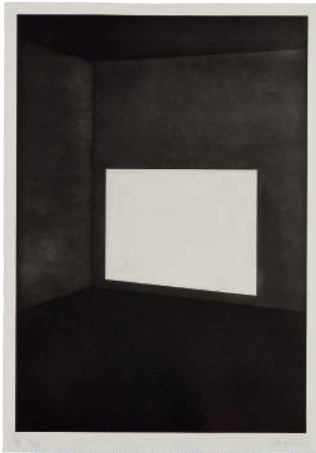
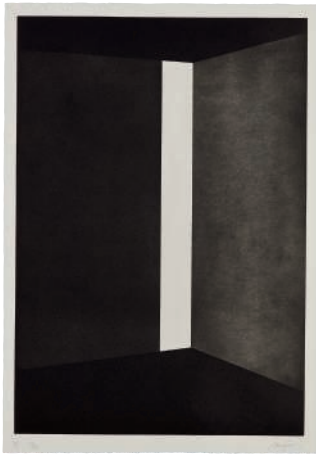


7 1950

5.5.78

Seamus L. Kelly 78





Property from an Important New York Collection

52. James Turrell b. 1943

First Light, 1989

The complete set of 20 etching and aquatints, on Zerkall paper, with full margins. All signed, numbered 28/30 and all annotated 'A1-A5,' 'B1-B3,' 'C1-C4,' 'D1-D4,' 'E1-E3' and 'meeting' respectively in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all unframed.

all I. 39½ x 27¼ in. (99.4 x 69.2 cm)

all S. 42¾ x 29¾ in. (107.6 x 75.6 cm)

Estimate

\$50,000-70,000

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



53. Sam Francis 1923-1994

Untitled (SF-03-AP), 1985

Monotype with oil paint, powdered pigment and ink in colors, on wove paper, the full sheet. Signed on the front in pencil and annotated 'GTW-SF-03-AP-1985-B' on the reverse in pencil, published by Garner Tullis Workshop, Santa Barbara, framed.
S. 18 x 23 in. (45.7 x 58.4 cm)

Estimate

\$12,000-18,000



54. Sam Francis 1923-1994

Untitled (SFM 83-474), 1983
 Monotype with oil paint, powdered pigment and ink in colors, on handmade paper, the full sheet. Signed in pencil on the front and annotated 'SFM83-474' on the reverse in pencil, framed
 S. 24¾ x 29¾ in. (62.9 x 75.6 cm)

Estimate
 \$18,000-25,000

Provenance
 Private Collection, Tokyo

Literature
 Daco-Verlag Günter Bläse pp. 284-5

Property from an Important New York Collection

55. Brice Marden b. 1938

Etchings to Rexroth, 1986

The complete set of 25 etchings with aquatint, on Rives BFK paper, with full margins, all contained in the original blue cloth-covered portfolio. All signed, dated, annotated 1-25 consecutively and numbered 18/45 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York.
all I. 8 x 7 in. (20.3 x 17.8 cm)
all S. 19½ x 16 in. (49.5 x 40.6 cm)
Portfolio 20½ x 16½ in. (52.1 x 41.9 cm)

Estimate

\$70,000-100,000

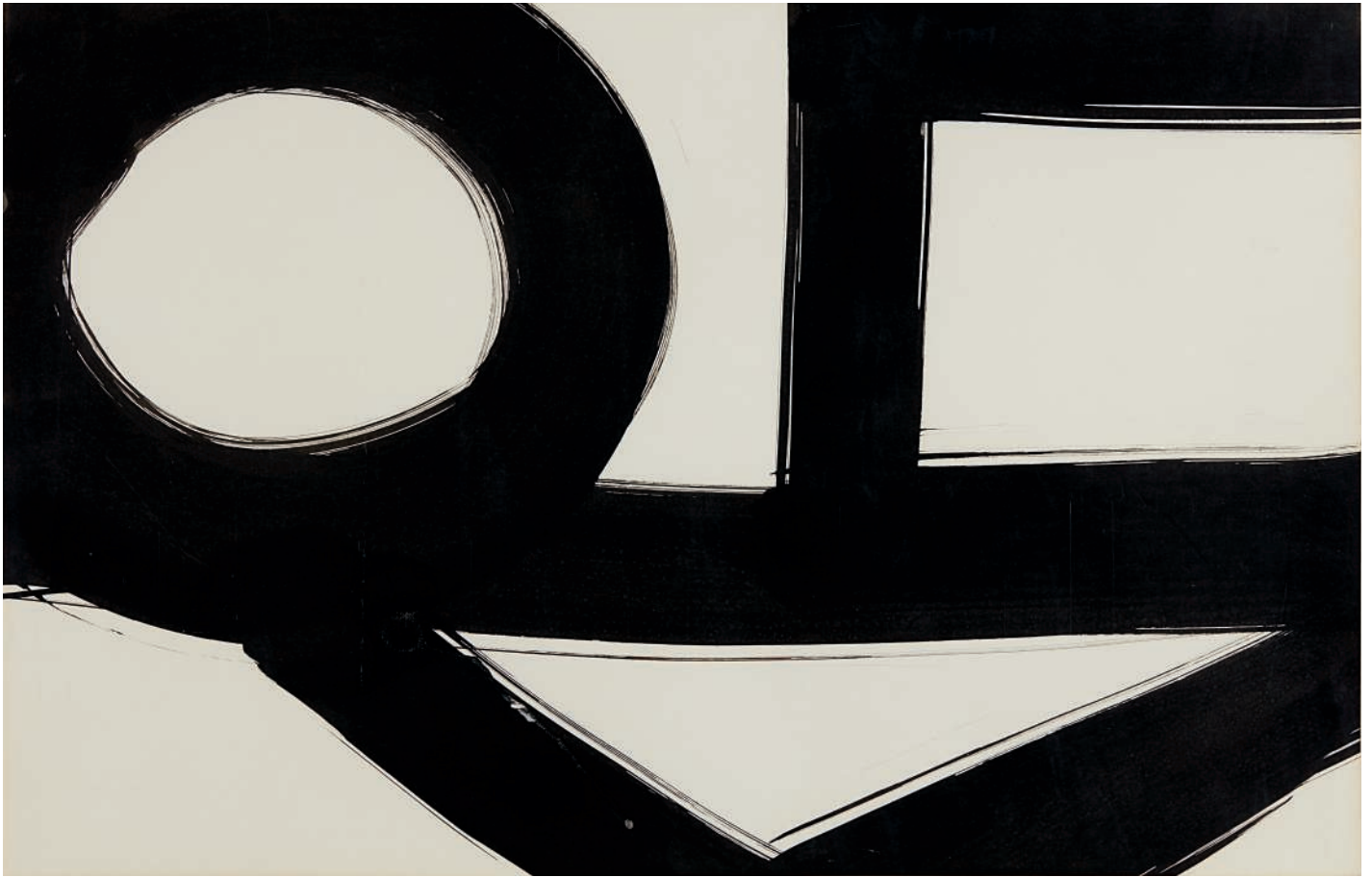
Literature

Jeremy Lewison 40









56. Al Held 1928-2005

Untitled, 1967

Ink drawing, on wove paper. Signed and dated in pencil
on the reverse, framed.

22½ x 35 in. (57.2 x 88.9 cm)

Estimate

\$6,000-9,000

Provenance

Andre Emmerich Gallery, New York

57. Isamu Noguchi 1904-1988

Kaki-persimons, 1983

Galvanized steel edition sculpture. Initials and date welded into the surface of the reverse, titled and numbered 12/26 on an aluminum label affixed to the reverse in black ink, published by Gemini G.E.L., Los Angeles.

13¼ x 17½ x 8⅝ in. (33.7 x 44.5 x 21.3 cm)

Estimate

\$9,000-12,000

Literature

Gemini G.E.L. 1068



Property from an Important Miami Collection

58. Sol LeWitt 1928-2007

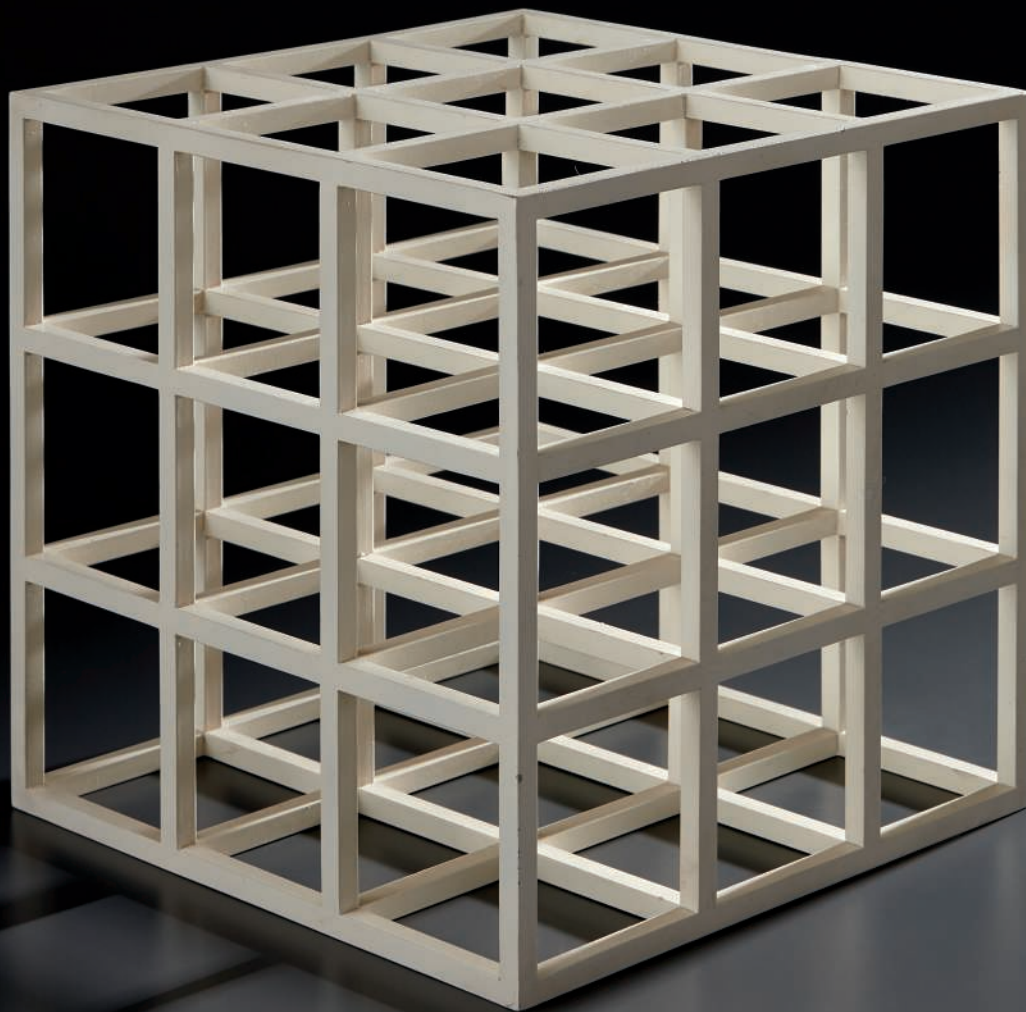
Cube, 1979

Baked enamel on steel. Incised with signature, dated and numbered 14-35 on the underside (there were also 15 artist's proofs), published by the Museum of Contemporary Art, Chicago.

11 x 11 x 11 in. (27.9 x 27.9 x 27.9 cm)

Estimate

\$15,000-25,000



59. Sol LeWitt 1928-2007

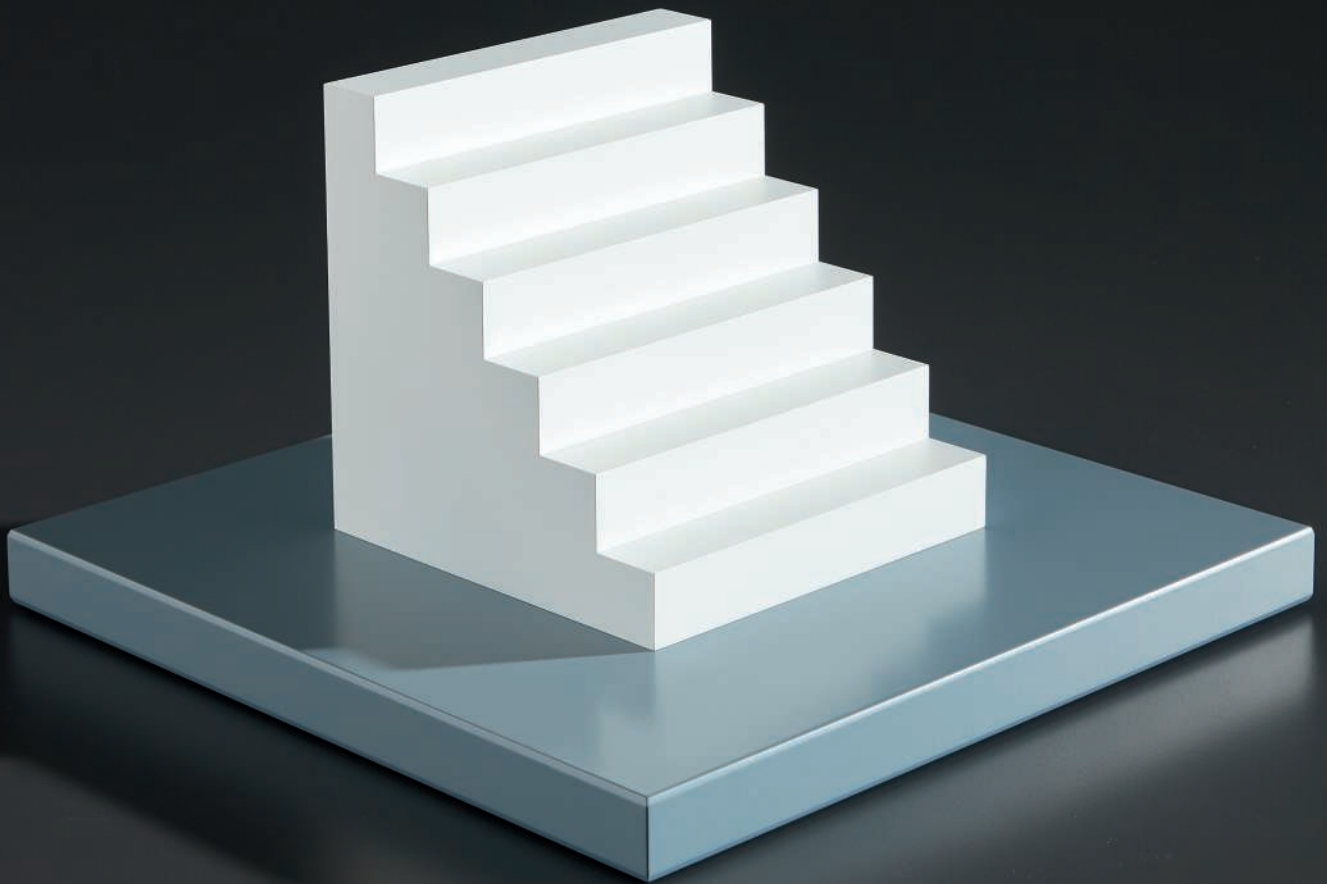
Steps, 2005

Syntactic polyurethane painted in lacquer, contained in the original wood box. Signed, dated and numbered 2/6 in black ink on the underside of the base (there were also 2 artist's proofs), published by Barbara Krakow Gallery, Boston.

7 x 12 x 12 in. (17.8 x 30.5 x 30.5 cm)

Estimate

\$8,000-12,000







60. Donald Judd 1928-1994

Untitled, 1986

Folded aluminum and black Plexiglas multiple.
Stamped 'JUDD 29-40' on the reverse (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, to benefit the New Museum, New York.

27 $\frac{7}{8}$ x 27 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in. (70.8 x 70.8 x 7.9 cm)

Estimate

\$15,000-25,000

Literature

Jörg Schellmann E 13

61. Robert Ryman b. 1930

Conversion, 2003

Relief print from linoleum in white, with carpet tacks, on aluminum panel, the full sheet. Signed, dated '03', numbered 15/30 in black ink (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, lacking the original numbered portfolio, adhered to the support along the reverse of the sheet edges, framed. 15 x 15 in. (38.1 x 38.1 cm)

Estimate

\$7,000-10,000

“I like looking and describing, using images to explore the process of making.”

—Vija Celmins

The ocean, the desert, and the stars are sources of endless fascination for artist Vija Celmins, who has meticulously rendered and reinterpreted these vast expanses of the environment across different disciplines since the 1960s. She first became fixated on the serene ocean near her Los Angeles home in the late 1960s, a subject which she began photographing, and in doing so, capturing the frozen states of rippling waves over and over again. These source photographs are the first building block of the artist's practice, which she carefully reinterprets in drawing, painting and printmaking with precise strength and endurance, depicting an impossible image. Such impossibility lies in the nature of the her oceanscapes, deserts and galaxies which she explains are “nonspecific, too big, spaces unbound”, and endless with their impermanence and resilience. (Vija Celmins in conversation with Jeanne Silverthorne, Parkett 44, 1995) From graphite and painting, Celmin's draftsmen dexterity and interest in the processes of mark making lead her to the art historical technique of printmaking which she describes as one that is “much more physical [than painting and drawing], with scratching and scraping and constantly having to imagine everything backwards.” (Vija Celmins interviewed by Samatha Rippner, *A Delicate Balance, The Prints of Vija Celmins*, 2002)

Exposed to printmaking early in her career at art school, Celmins did not become fully engaged in the practice until 1980 at the renowned Los Angeles printing studio, Gemini (G.E.L.). Prints curator Samantha Rippner describes Celmins' prints as having “little to do with the fastidious pursuits of the specialist printmaker; rather, they exploit the distinct attributes of the medium to address her ongoing aesthetic and intellectual concerns.

Instead of pursuing technical innovation, Celmins turns to traditional intaglio, lithograph, and relief processes to endlessly manipulate and adjust her images” (Samatha Rippner, *A Delicate Balance, The Prints of Vija Celmins*, 2002).

Pulling from her own snapshots, newspaper clippings and magazines, Celmins strategically crops the images by placing wide strips of masking tape around the area she wishes to reproduce and interpret. Leaving white borders around the edge, Celmins isolates the image, allowing the paper, as she explains, “to become an extension of the print. How the print sat on the paper and the peculiar proportion and placement all became the work. My feeling is that every decision about the size of the borders has corresponding effect on how one perceives the image” (Vija Celmins interviewed by Samantha Rippner, *A Delicate Balance, The Prints of Vija Celmins*, 2002).

The small scale of Celmins' prints, juxtaposed with the vast natural spaces she renders, confronts “a certain limitation”, according to the artist. A limitation “inherent in the set of tools and surfaces you've been handed and really exploring it in a way.” (Vija Celmins interviewed by Samatha Rippner, *A Delicate Balance, The Prints of Vija Celmins*, 2002) Cropped into a viewable format, the meticulously applied lines of her prints invite the viewer to lean in closer to the vastness of the ocean, sky, and desert, all of which remain grandiose in subject matter. The following lots exemplify Celmins' continuous quest for the perfect artistic representation of nature, in both its unchanging durability and constant fluidity.



62. **Vija Celmins** b. 1938

Untitled Portfolio, 1975

The complete set of four lithographs in colors, on Twinrocker Handmade Rag paper, with full margins. All signed, dated and numbered 20/75 in pencil (there were also 15 artist's proofs for all), published by Cirrus Editions, Ltd., Los Angeles (with their inkstamp on the reverse), all framed.

all I. 12 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in. (31.4 x 41.9 cm)

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

Estimate

\$30,000-50,000

Literature

Bruce Davis pp. 206-07

Samantha Rippner pp. 18-19 nos. 7-10

Including: *Ocean*; *Desert*; *Sky*; and *Galaxy*



63. Vija Celmins b. 1938

Starfield, 2010

Mezzotint and drypoint, on Hahnemuhle Copperplate paper, with full margins. Signed, dated and numbered 6/30 in pencil (there were also 10 artist's proofs), published by Simmelink/Sukimoto Editions, Olympia, Washington, framed.

I. 23 x 32¾ in. (58.4 x 83.2 cm)

S. 26½ x 36 in. (67.3 x 91.4 cm)

Estimate

\$20,000-30,000



64. Vija Celmins b. 1938

Ocean Surface 2000, 2000

Wood engraving, on Zerkall paper, with full margins. Signed, dated and numbered 41/75 in pencil (there were also 16 artist's proofs), published by The Grenfell Press, New York, framed.

I. 8¼ x 10⅞ in. (21 x 25.7 cm)

S. 20¾ x 17⅞ in. (52.7 x 43.5 cm)

Estimate

\$15,000-25,000



65. Vija Celmins b. 1938

Night Sky 1 (Reversed), 2003

Photogravure with burnishing, aquatint and drypoint, on Hahnemühle paper, with full margins. Signed, dated and numbered 44/65 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 16 x 19½ in. (40.6 x 49.5 cm)

S. 21 x 24½ in. (53.3 x 62.2 cm)

Estimate

\$6,000-9,000

Literature

Gemini G.E.L. 1932



66. Vija Celmins b. 1938

Untitled (Galaxy), 1986

Etching, on Somerset paper, with full margins. Signed, dated and numbered 5/10 in pencil (there were also 10 artist's proofs), published by Mount Holyoke College, South Hadley, Massachusetts, framed.

I. 8 x 10 in. (20.3 x 25.4 cm)

S. 12 x 15¼ in. (30.5 x 38.7 cm)

Estimate

\$7,000-9,000

Literature

Samantha Rippner fig. 27, p. 34



67. Vija Celmins b. 1938

Ocean with Cross #1, 2005

Screenprint, on wove paper, with full margins. Signed and numbered 'A.P. 14/18' in pencil (an artist's proof, the edition was 108), published by Lincoln Center List Poster and Print Program, New York, unframed.

I. 17½ x 22½ in. (44.5 x 57.2 cm)

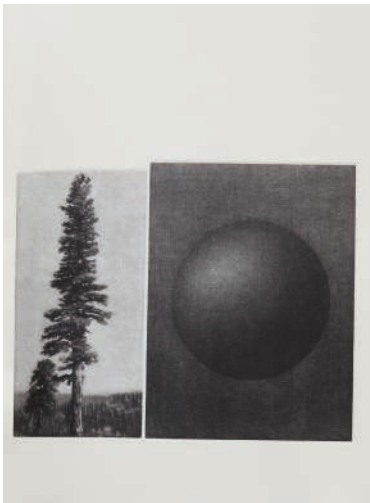
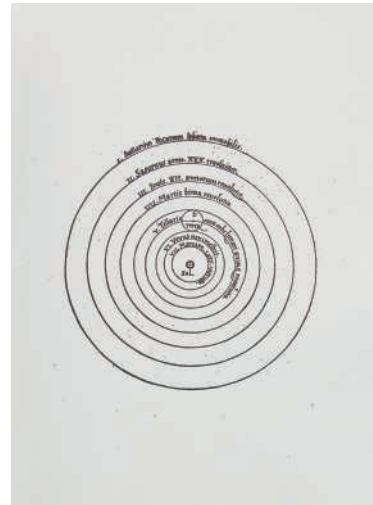
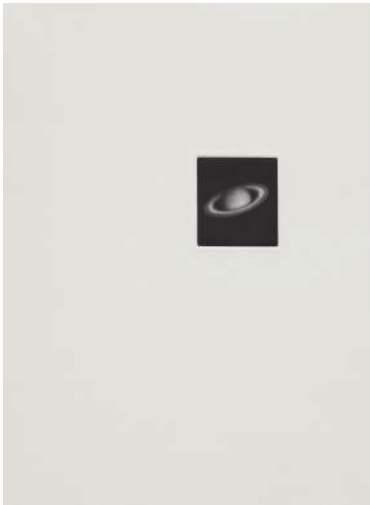
S. 24¼ x 28⅝ in. (61.3 x 72.7 cm)

Estimate

\$7,000-10,000

Literature

Charles Riley p. 200



68. Vija Celmins b. 1938

The View, 1985

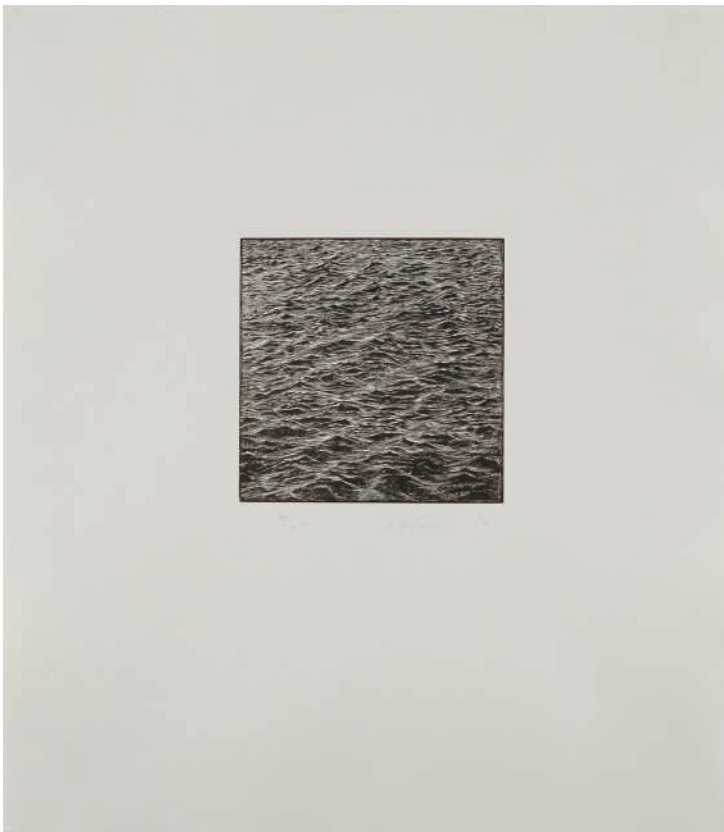
The complete set of five mezzotints, on Rives BFK paper, with full margins (some printed two to a sheet), bound (as issued), with poetry by Czeslaw Milosz, text in letterpress on Twinrocker handmade paper, contained in the original gray paper covered slipcase.

Signed by the author and artist in ink on the colophon, from the edition of 120, published by The Whitney Museum of American Art, New York.

Portfolio 15 x 11¼ in. (38.1 x 28.6 cm)

Estimate

\$6,000-9,000



69. Vija Celmins b. 1938

Untitled, 1995

Wood engraving, on Twinrocker paper, with full margins. Signed, dated and numbered 44/47 on pencil (there were also 12 artist's proofs), published by The Grenfell Press, New York (with their blindstamp), framed.

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

S. 16 x 14 in. (40.6 x 35.6 cm)

Estimate

\$5,000-7,000

70. Vija Celmins b. 1938

Spiderweb, 2009

Screenprint, on wove paper, with full margins. Signed, dated, and inscribed in pencil (the edition was 108 and 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

I. 10¾ x 13 in. (27.3 x 33 cm)

S. 17¾ x 19 in. (44.1 x 48.3 cm)

Estimate

\$2,500-3,500

Literature

Charles Riley p. 210



71. Vija Celmins b. 1938

Saturn Stamps, 1995

Offset lithograph, on wove paper, the full sheet. Signed, and numbered 'A.P. 21/30' in pencil (an artist's proof, the edition was 200), published by Richard Anderson Fine Art, New York, unframed.

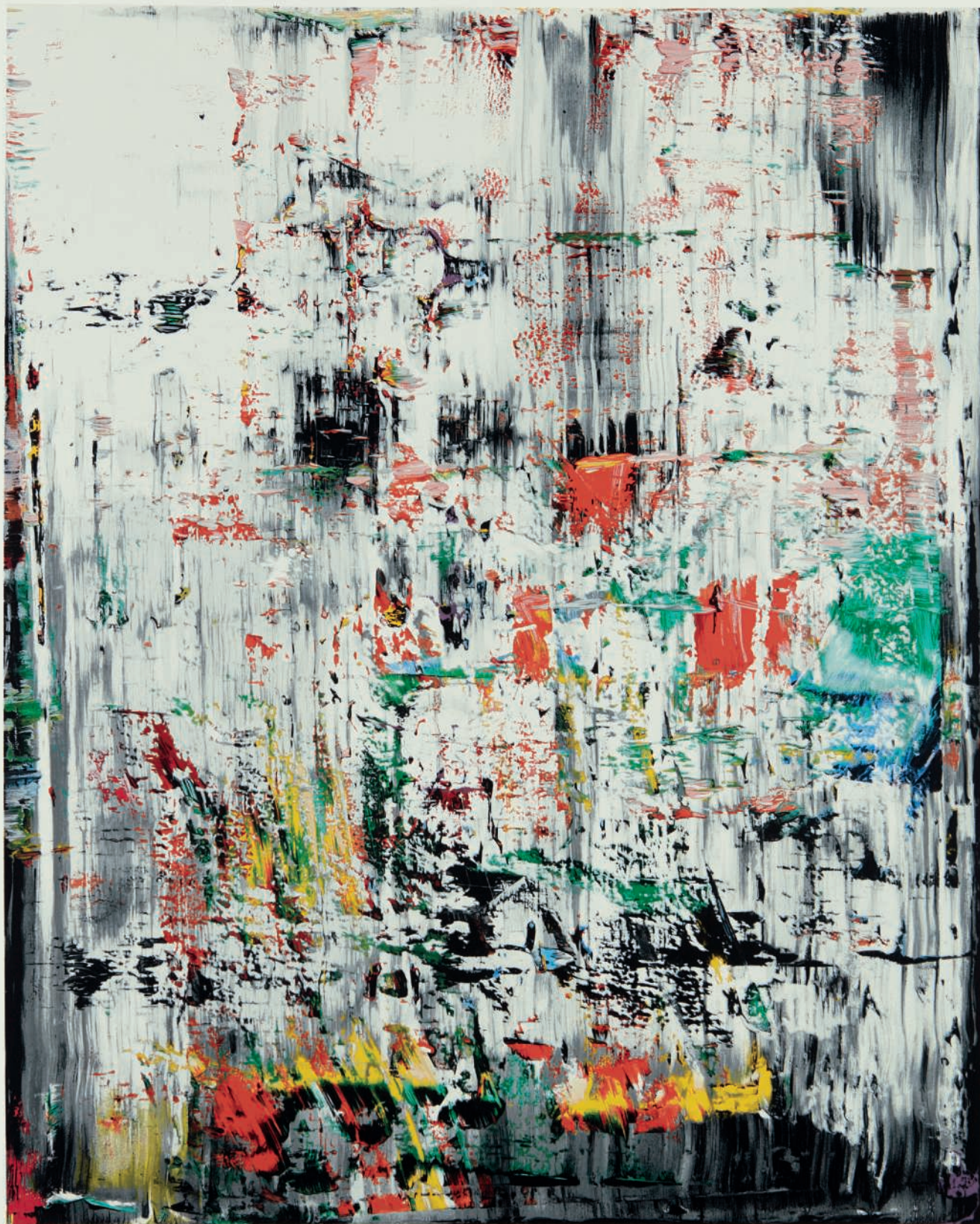
S. 12¼ x 9¾ in. (31.1 x 23.8 cm)

Estimate

\$2,000-3,000

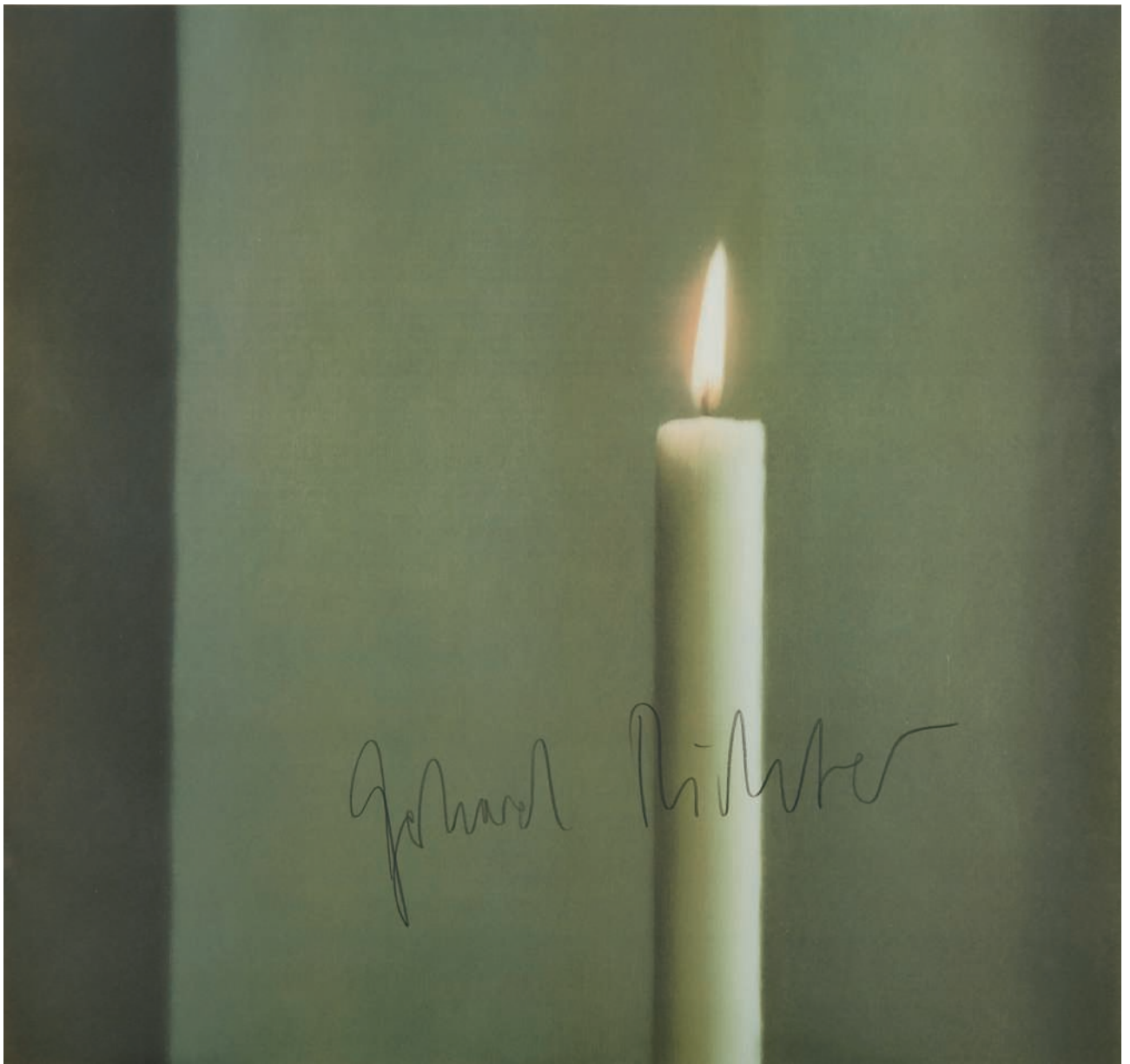
Literature

Samantha Rippner p.35



40 / 100

2003



Property from a Private Collection, Miami

72. Gerhard Richter b. 1932

Eis 2 (Ice 2), 2003

Screenprint in colors, on heavy rag paper, with full margins. Signed, dated and numbered 40/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

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

S. 43¾ x 35 in. (111.1 x 88.9 cm)

Estimate

\$30,000-50,000

Literature

Hubertus Butin 123

Charles Riley p. 197

73. Gerhard Richter b. 1932

Kerze I (Candle I), 1988

Offset lithograph in colors, on offset paper, the full sheet. Signed in black pastel chalk, from the edition of 250, published by Verein zur Förderung moderner Kunst e.V. (at the Mönchehaus-Museum für moderne Kunst), Goslar, framed.

S. 35 x 37¼ in. (88.9 x 94.6 cm)

Estimate

\$20,000-30,000

Literature

Hubertus Butin 64



Property from an Important New York Collection

74. Louise Bourgeois 1911-2010

Anatomy, 1990

The complete set of 12 prints, including 11 etchings and one multiple, on Somerset and blue wove paper, with full margins, all contained in the original mauve cloth-covered portfolio. All signed with initials and numbered 37/44 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York.

Portfolio 26 x 19 in. (66 x 48.3 cm)

Estimate

\$25,000-35,000

Literature

The Museum of Modern Art Cat. No. 1041-1052



75. Jean Dubuffet 1901-1985

Les murs (The Walls): 12 poèmes de Guillevic, 1945

The complete set of 15 lithographs, on Montval paper, the full sheets, loose and folded (as issued), contained in the original gray paper covered folio and slipcase.

Stamped 131 in black ink on the title page (from the edition of 150, the total edition was 172), published by Les Éditions du Livre, Paris.

all I. various sizes

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

Portfolio 15¾ x 11¾ in. (40 x 29.8 cm)

Estimate

\$12,000-18,000

Provenance

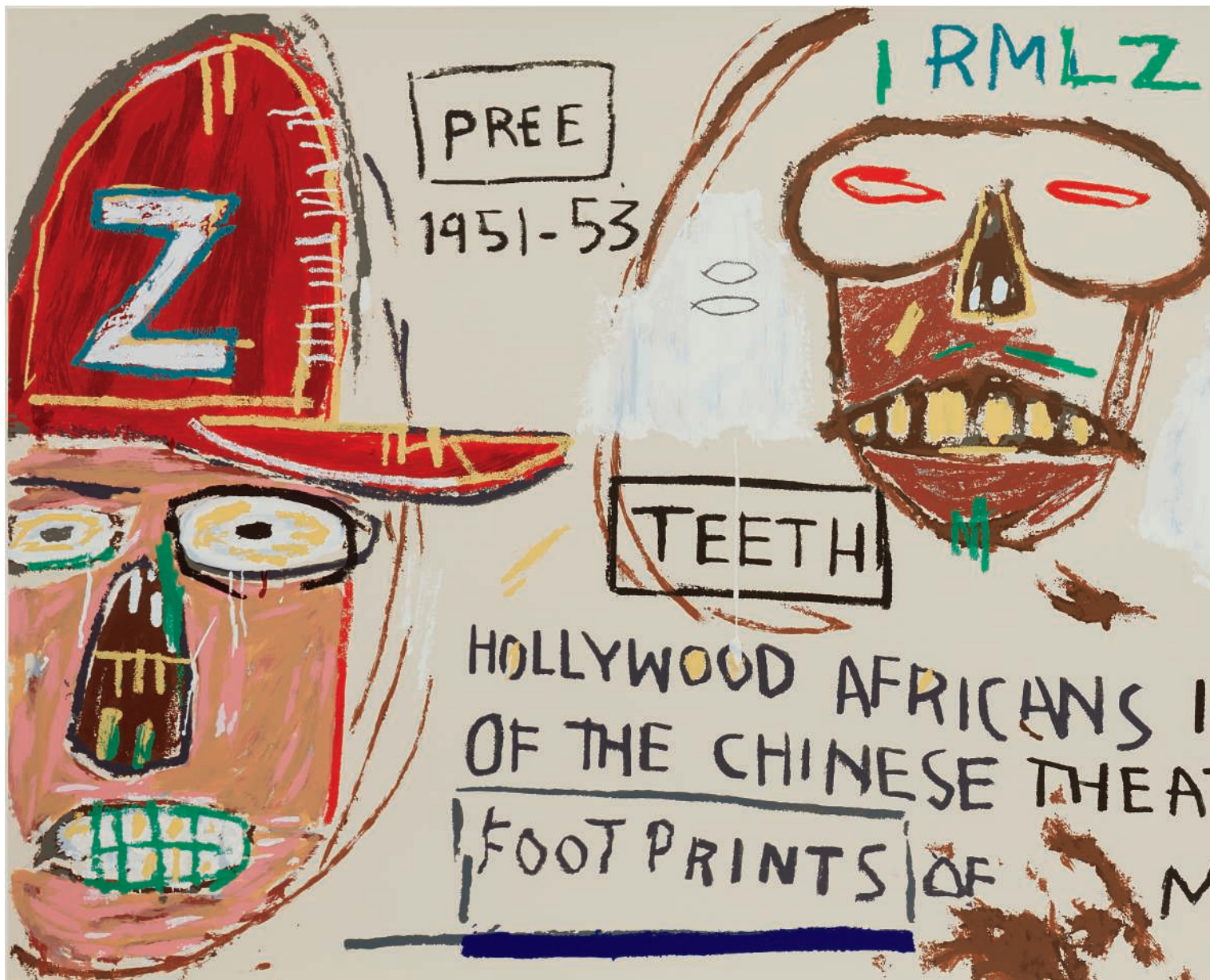
Christie's, New York, *Nineteenth and Twentieth Century Prints*, November 1999, lot 289

Literature

Sophie Webel 53-67

In 1945 his admiration of layered graffiti on the walls surrounding Paris led him to produce a series called *Les Murs*, or *The Walls*, in which he emphasized the importance of the common man's need to keep records. Dubuffet said "my art is an attempt to bring all disparaged values into the limelight."

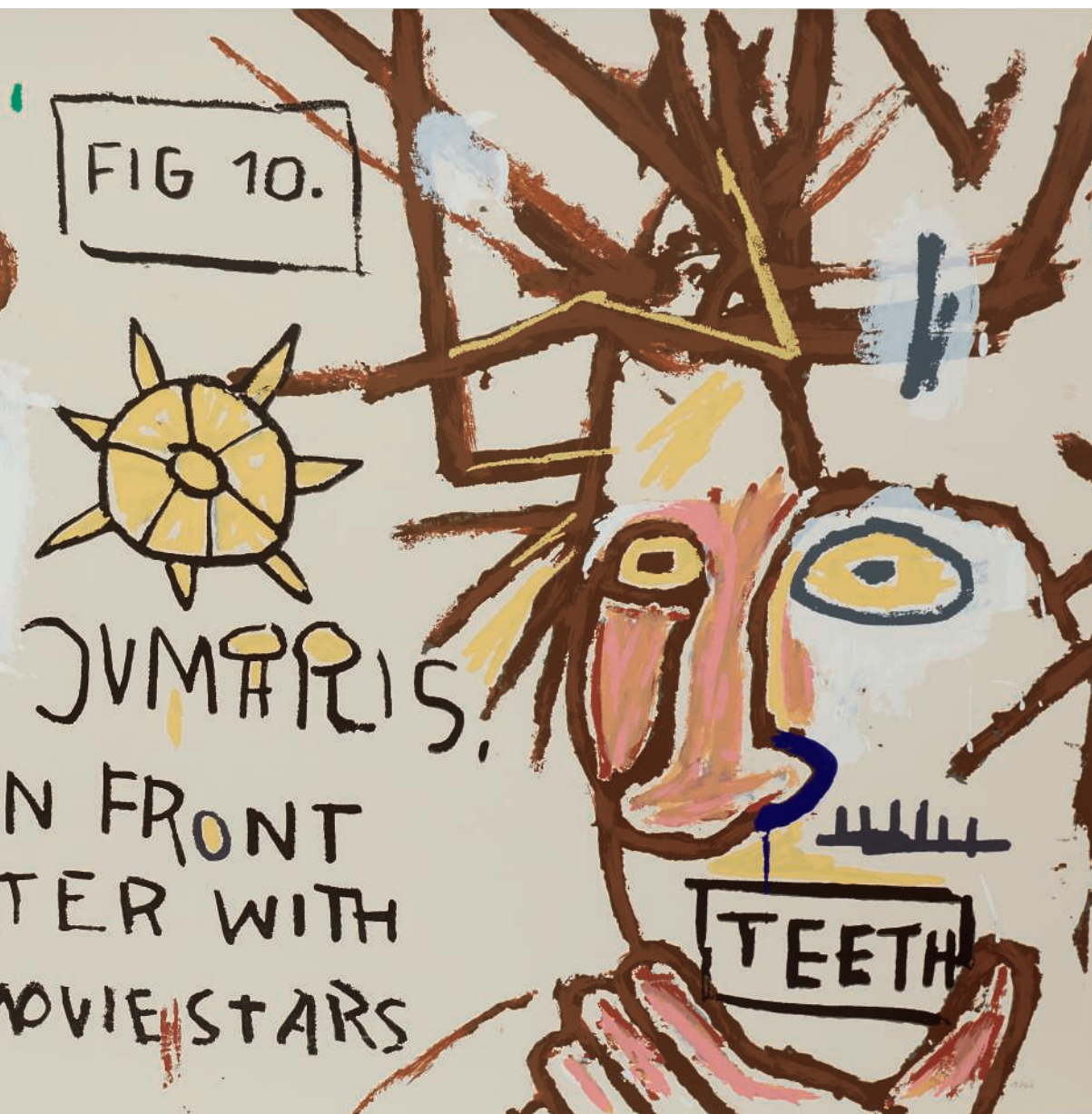




FREE
1951-53

TEETH

HOLLYWOOD AFRICANS
OF THE CHINESE THEATRE
FOOTPRINTS OF
M



76. After Jean-Michel Basquiat 1960-1988

Hollywood Africans in front of the Chinese Theater with Footprints of Movie Stars, 1983/2015

Screenprint in colors, on museum board, the full sheet. Numbered 15/60 in pencil, signed by Lisane Basquiat and Jeanine Heriveaux (Administrators of the Estate of Jean-Michel Basquiat) in pencil with the Estate stamp on the reverse, published by Pace Editions, New York, framed.

S. 38 x 84 $\frac{3}{8}$ in. (96.5 x 214.3 cm)

Estimate

\$50,000-70,000

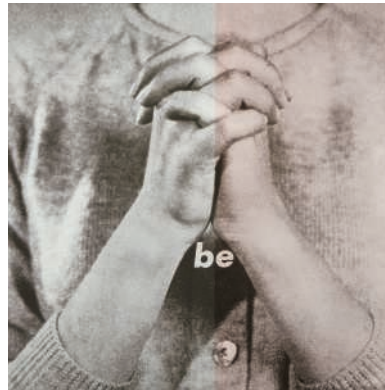


77. After Jean-Michel Basquiat 1960-1988

Per Capita, 1983/2001

Screenprint in colors, on wove paper, the full sheet.
 Numbered 51/85 in pencil (there were also 15 artist's proofs), signed and dated '11-19-01' by Gerard Basquiat (Administrator of the Estate of Jean-Michel Basquiat) in pencil with the Estate stamp on the reverse, published by DeSanctis Carr Fine Art, Los Angeles, unframed.
 S. 40 x 40 in. (101.6 x 101.6 cm)

Estimate
 \$25,000-35,000



Property from an Important New York Collection

78. Barbara Kruger b. 1945

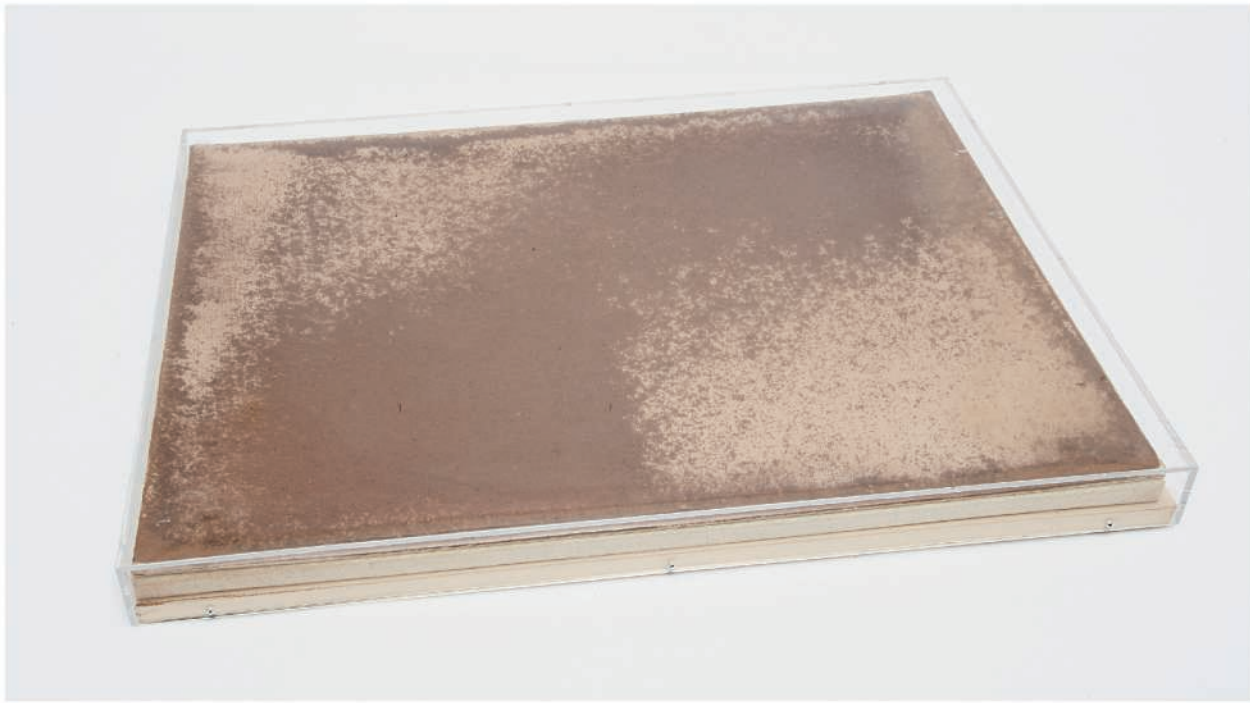
Untitled (We Will No Longer Be Seen and Not Heard), 1985

The complete set of nine photo-lithograph and screenprints in colors, on Arches 88 paper, the full sheets, all contained in the original artist's frames. All signed, dated and numbered 21/50 in pencil (there were also 10 artist's proofs), published by Peter Blum Edition, New York.

all S. 20³/₈ x 20³/₈ in. (51.8 x 51.8 cm)

Estimate

\$15,000-25,000



79. Ed Ruscha b. 1937

Insects, 1972

The complete set of six screenprints in colors, three on paper-backed wood veneer and three on Fabriano paper, the full sheets, with the original raw linen-covered portfolio with plastic cover encapsulating brownish-red sand contained in plexi box for hanging purposes (with title page/justification). All signed, dated '1972' and numbered 92/100 in pencil (there were also 15 artist's proofs in Roman numerals), published by Multiples, Inc., New York, all framed. all S. 27 x 20 in. (68.6 x 50.8 cm).

Estimate

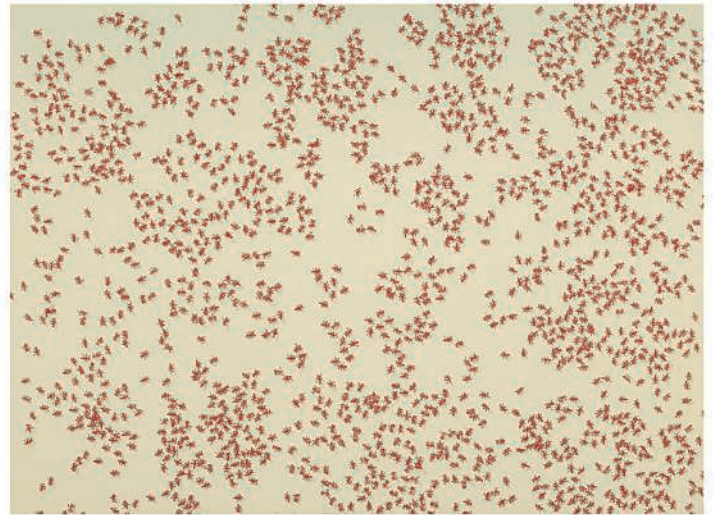
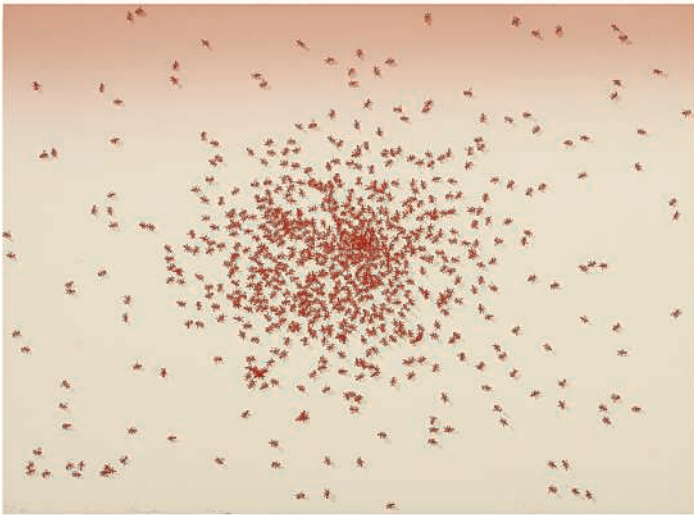
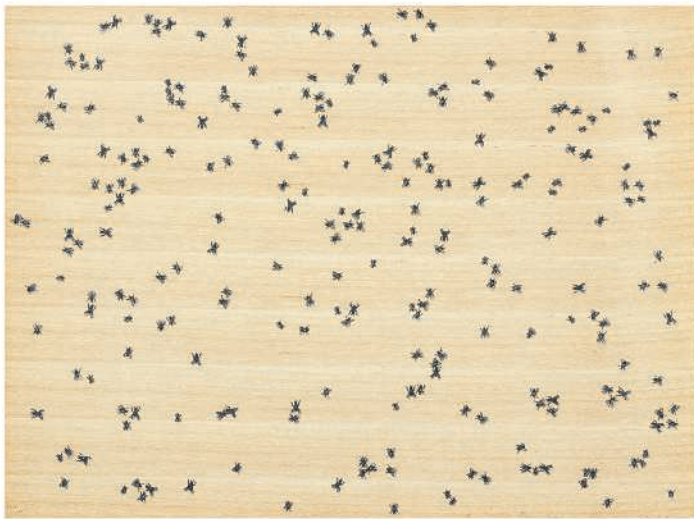
\$20,000-30,000

Literature

Siri Engberg 60-65

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

The dirt in these boxes comes from Ruscha's elementary school playground in Oklahoma City.





80. **Ed Ruscha** b. 1937

Books, 2001

The complete set of five prints, including one color cibachrome print and four silver gelatin prints, on photo paper, with full margins and the full sheet. All signed, dated and numbered 5/20 in black inks on the reverse (there were also 10 artist's proofs), published by Patrick Painter Editions, Hong Kong, all framed.

all I. various sizes

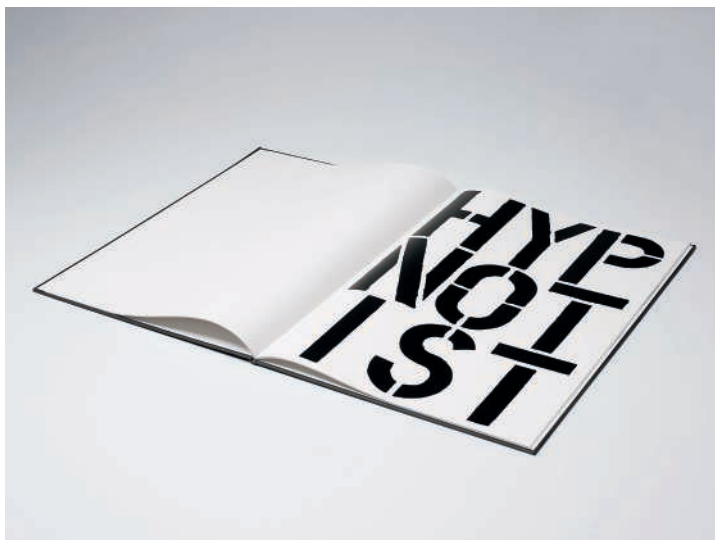
four S. 10 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (27.5 x 35.2 cm)

one S. 12 x 19 $\frac{7}{8}$ in. (30.5 x 50.5 cm)

Estimate

\$8,000-12,000

Including: *Books*; *Books (Single Book on Slant)*; *Books (Three Books on Slant)*; *Books (Raggedy Book on Slant)*; and *Books (Single Book Flat)*



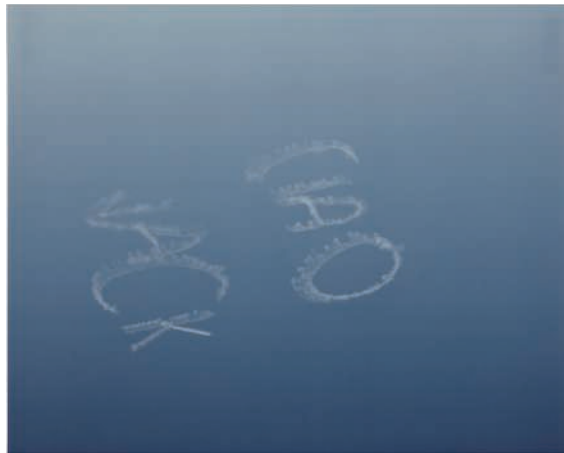
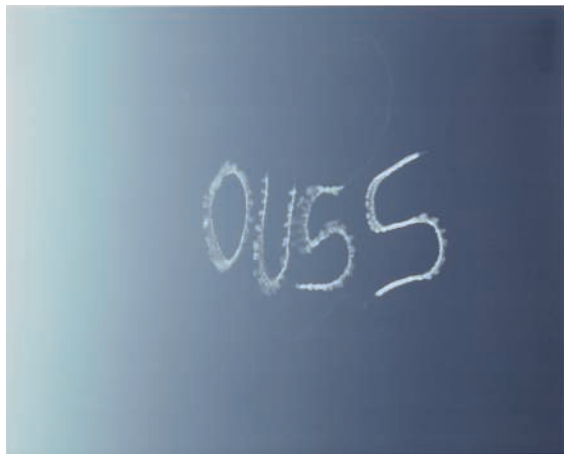
81. Christopher Wool b. 1955

Black Book, 1989

Book with 17 text images, on smooth wove paper, the full sheets, bound (as issued) in the original black paper-covered hardcover. Signed and numbered 33/350 in black ink on the justification (there were also 8 artist's proofs), published by Gisela Capitan and Thea Westreich, New York.
23 x 16 in. (58.4 x 40.6 cm)

Estimate

\$20,000-30,000





82. Various Artists

En el Cielo, 2001

The complete set of 11 chromogenic prints, on Fuji Crystal Archive paper, with full margins. All signed and numbered 4/20 in blue or black ink on their accompanying Certificates of Authenticity, published by TRANS>editions, New York, all unframed.

all I. 15¾ x 19¾ in. (40 x 50.2 cm)

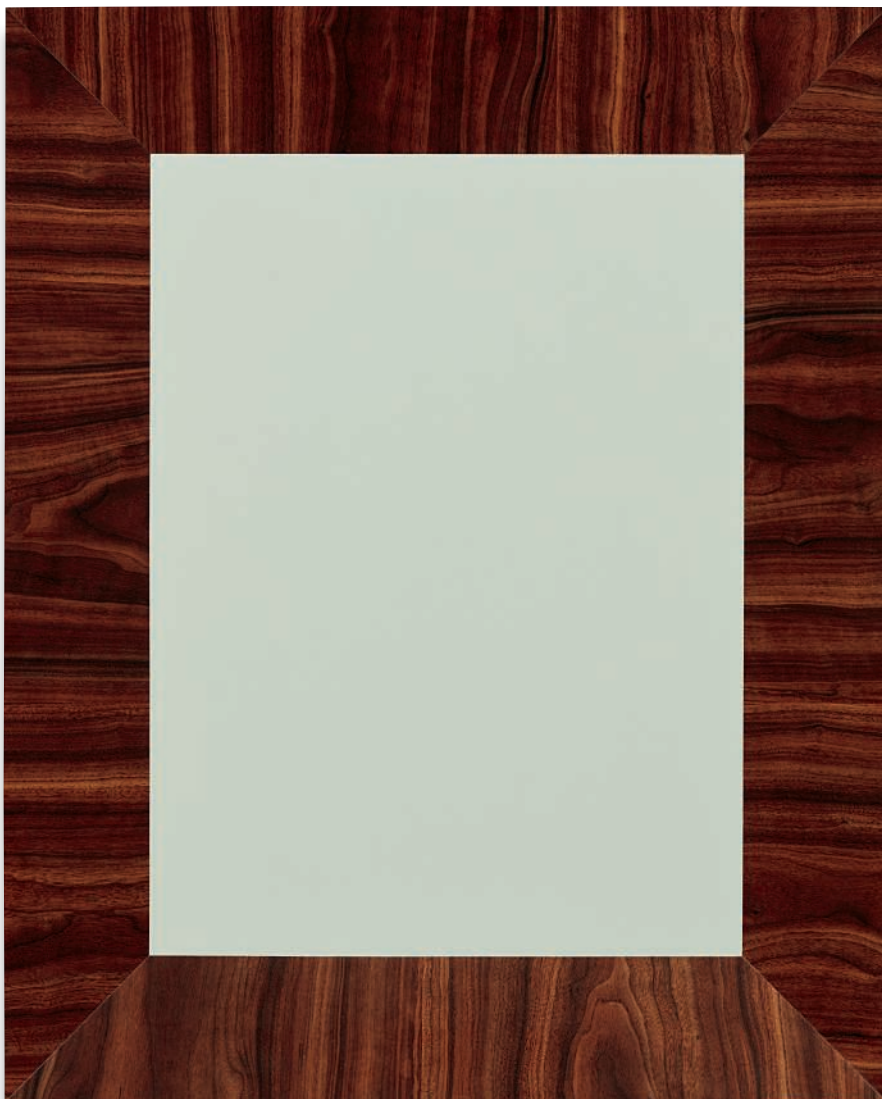
all S. 16 x 20 in. (40.6 x 50.8 cm)

Estimate

\$10,000-15,000

This portfolio is the proof of an ephemeral exhibition. The invited artists made drawings or selected words that were redrawn or written in the sky by a team of renowned skywriters. These events took place at the 'magic hour' each evening of the five opening days of the Venice Biennale June 6-10, 2001. Each work was in the sky for approximately 10 to 20 minutes, depending on weather conditions, before they disappeared into the night sky.

Including works by: Janet Cardiff & Georges Bures Miller, Olafur Eliasson, Valie Export, Koo Jeong-a, Glenn Ligon, Paul McCarthy, Dave Muller, Vik Muniz, Gabriel Orozco, Rirkrit Tiravanija, and Jeff Wall.



Property from an Important Miami Collection

83. Richard Artschwager 1923-2013

Mirror, 1988

Formica and enamel on wood. Signed and numbered 19 in black ink on a label affixed to the reverse (from the edition of 25), published by Brooke Alexander, New York.
30³/₄ x 24³/₄ in. (78.1 x 62.9 cm)

Estimate

\$10,000-15,000

Provenance

Brooke Alexander Gallery, New York

Property from a Private Collection, Miami

84. Richard Artschwager 1923-2013

Chair/Chair, 1990-2003

Chair comprised of oak, cow hide, formica and painted steel. Signed, dated and numbered 74/100 in black ink on the underside, co-published by the artist and Vitra International.
40 x 41 x 45 in. (101.6 x 104.1 x 114.3 cm)

Estimate

\$8,000-12,000





85. Julian Opie b.1958

Tina walking, 2010

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in a brushed aluminium frame specified by the artist. Signed in black ink and numbered 8/35 on a label affixed to the reverse of the framed (there were also 10 artist's proofs), published by Alan Cristea Gallery, London.
S. 32¾ x 16¾ in. (83.2 x 42.5 cm)

Estimate

\$15,000-25,000

Literature

Alan Cristea Gallery 143

86. Jeff Koons b.1955

Seated Ballerina, 2015

Hand-carved and hand-painted wood multiple, contained in the original foam-lined white paper covered cardboard box with the artist's name printed on the lid. Incised with signature, date and numbered 40/50 on the underside (there were also 10 artist's proofs), commissioned by the Israel Museum, Jerusalem on the occasion of the Museum's 50th anniversary.

18 x 17 x 9¾ in. (45.7 x 43.2 x 24.8 cm)

Estimate

\$60,000-80,000





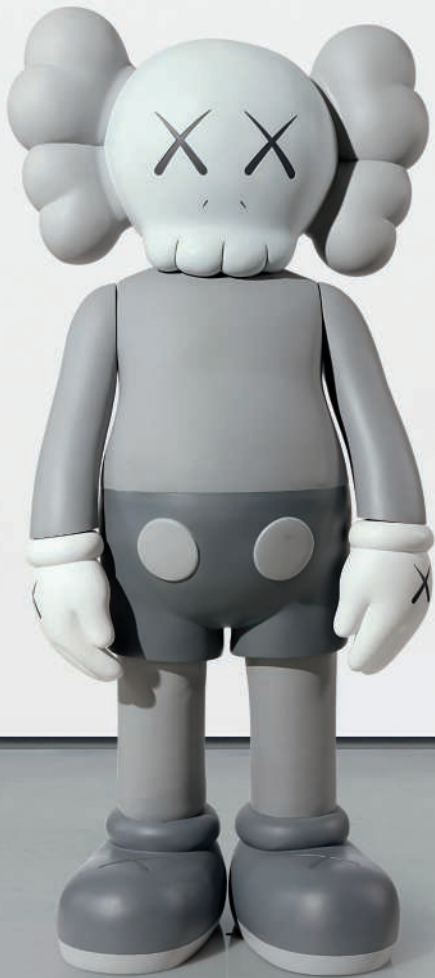
87. KAWS b. 1974

Companions, three works, 2007

Three cast vinyl and painted sculptures. Stamped 'Medicom Toy 2007' and '©KAWS 07' on the underside, from an edition of 100.
all 50 $\frac{3}{8}$ x 22 x 12 in. (128 x 55.9 x 30.5 cm)

Estimate

\$50,000-70,000



88. Maurizio Cattelan b. 1960

Untitled, 2009

Polyurethane rubber multiple.

From the edition of 80 (there were also 20 artist's proofs).

8¼ x 4¼ x 2 in. (21 x 10.8 x 5.1 cm)

Estimate

\$10,000-15,000



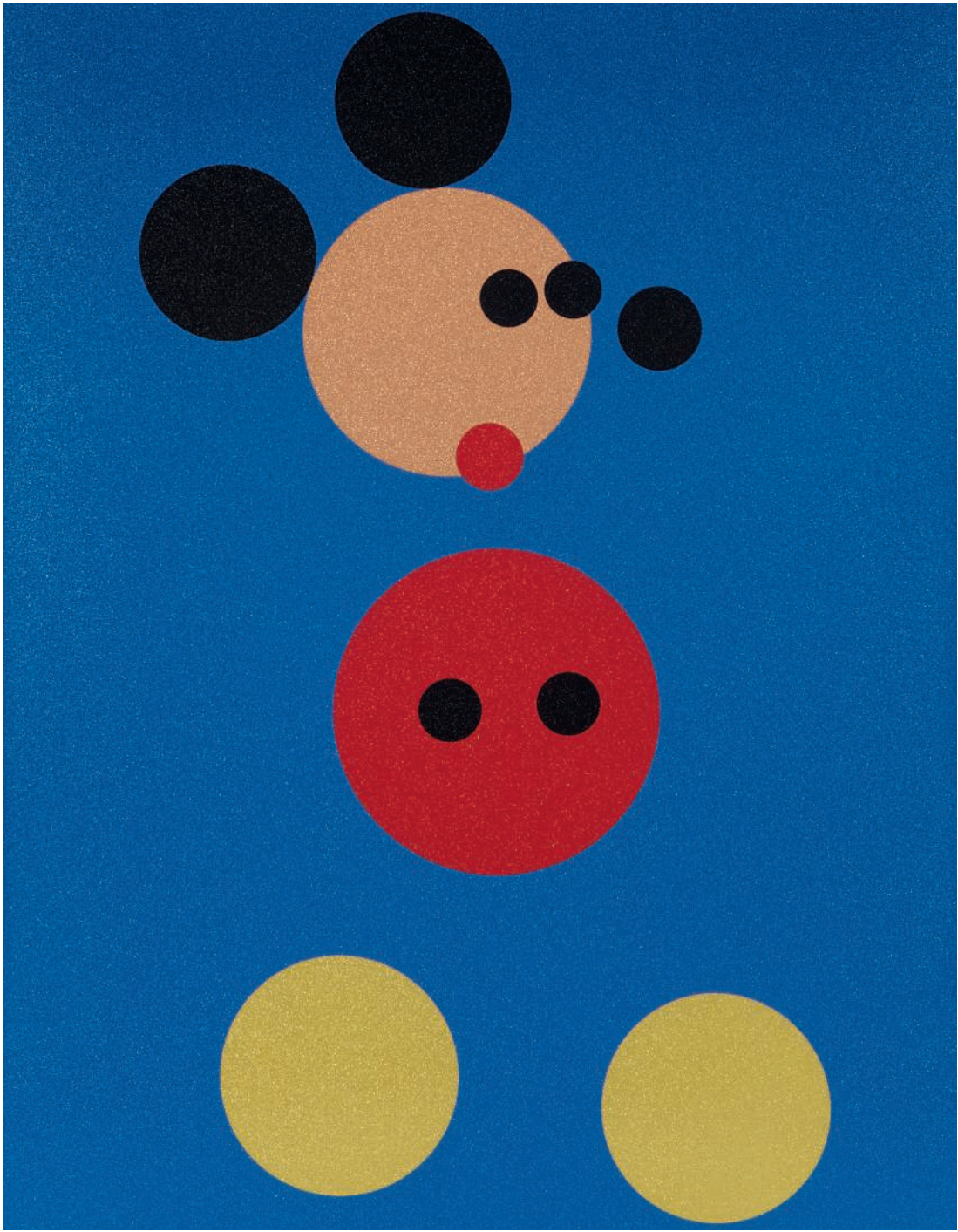


Property from an Important Miami Collection

89. Damien Hirst b. 1965

Love Will Tear Us Apart, 1995
Plexiglas, sintra cabinet, surgical syringes, and needles.
Signed, dated and numbered 11/30 in black ink on
a label affixed to the reverse, published by Tanya
Bonakdar Gallery, New York.
14 x 20 x 8¾ in. (35.6 x 50.8 x 22.2 cm)

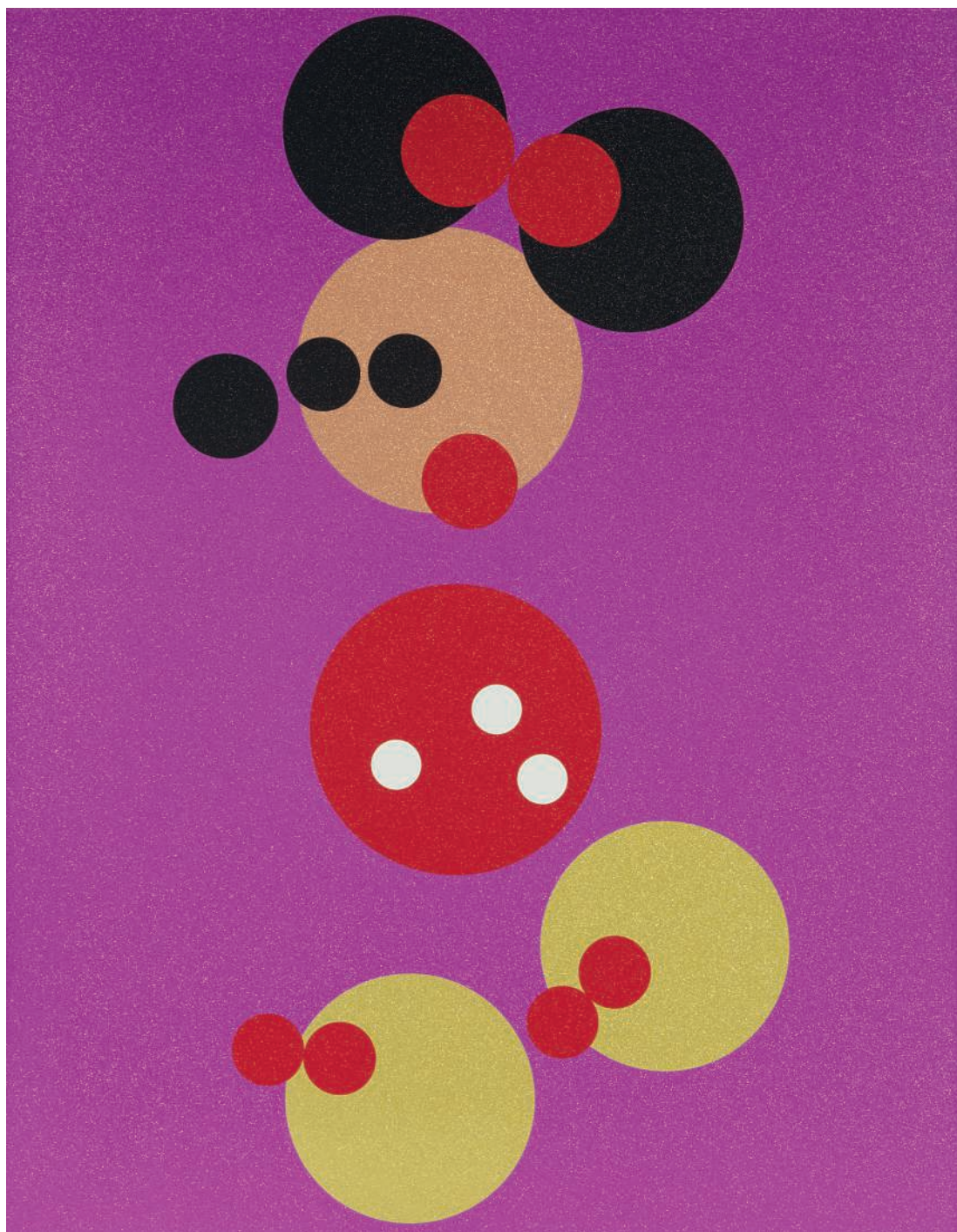
Estimate
\$18,000-24,000



90. Damien Hirst b. 1965

Mickey (Blue Glitter), 2016
Screenprint in colors with glitter, on wove paper, the full sheet. Signed and numbered 21/50 in pencil on the reverse (there were also 10 artist's proofs), published by Other Criteria, Ltd., London, framed.
S. 59¾ x 48 in. (151.8 x 121.9 cm)

Estimate
\$20,000-30,000



91. Damien Hirst b. 1965

Minnie (Pink Glitter), 2016

Screenprint in colors with glitter, on wove paper, the full sheet. Signed and numbered 21/50 in pencil on the reverse (there were also 10 artist's proofs), published by Other Criteria, Ltd., London, framed.
S. 59¾ x 48 in. (151.8 x 121.9 cm)

Estimate
\$20,000-30,000



**Modern & Post-War Gravures from
the Piero Crommelynck Collection**

Lots 92-158, 10am EDT



Landa and Piero Crommelynck at the Mougins studio, September 1969

“The Prince of the printmakers”

as film director Jean-Michel Meurice called Piero

Piero Crommelynck, Master Engraver

Fine art printmaking is the most special of art forms. Challenging for the artist and the intaglio printmaker in every aspect: art, science, collaboration and execution. Making a print, creating an edition, is so unlike drawing on a piece of paper or painting on paper or canvas. A truly extensive world of techniques exist and misconceptions abound – with only a thin layer of understanding of the technical complexities and the role of the engraver by most of the public. The result of classic craftsmanship, relationships with the artists and ultimately, executing (to perfection) the imagery the artist wants to create. Especially, when working on a copper plate. Metal and acid are such unstable elements that there is one moment, and this one moment only, the printmaker has to master, or the result will be ruined. So the relationship between the artist and the printmaker becomes a true matter of trust.

The following group of prints and preparatory drawings are the most special of things – unique impressions, enabled to life with and for some of the most well recognized artists in the world. These examples are the evidence of fruitful collaborations and pure art history, pure story behind the surface decoration. Whether they be a proof: trial, working, state, good-to-print (*bon à tirer*) or an impression from the final edition, their provenance is

the record and the most direct link to these relationships – collaborative masterpieces of creativity and innovation.

The Crommelynck brothers – Piero and Aldo – are two of the most important and respected intaglio engravers of the twentieth-century. Their father, Fernand Crommelynck, a Belgian playwright, wanted his sons (along with their brother Milan) to master a craft. They were taught classical nineteenth-century traditional French intaglio printmaking in the late 1940's, when they were teenagers, by one of the most famous master printmakers before them, Roger Lacourière, and worked for him until 1955. Here is where they were introduced to Miró and Picasso.

In 1956 the Crommelyncks set up their first work-shop in partnership with Robert Dutrou, at a 'rudimentary premises in the rue de Plaisance, a gloomy little street behind Montparnasse Station where a sordid courtyard led to their tiny room...'. Georges Braque, one of their father's friends, was the first to employ their skills. Later Joan Miró arrived in a chauffeur-driven American car. Piero helped Miró with several colour intaglio prints for René Crevel's *La bague d'Aurore* (*Aurora's Ring*) and worked with Braque on *Les feuillages* (*Foliage*) and other colour engravings. Pat Gilmour *Piero Crommelynck, Print Quarterly XVIII*, 2001, pp. 165-6.



Piero Crommelynck with Picasso's *Piero Crommelynck*, II, etching and aquatint, 1966
Photo: Jacqueline Roque Picasso

Celui qui “ne cherchait pas” n’aurait sans doute jamais “trouvé”, sans Piero et Aldo, son second souffle de graveur. Et chez Picasso, quel souffle!

“The one who “did not seek” would probably have never “found”, without Piero and Aldo, his second breath as an engraver. And what a breath!”

—Pierre Alechinsky, referring to Picasso

Picasso scholar and art historian, Werner Spies relates: “very few people can claim a real close and strong relationship with Picasso. Piero had it...but he was such a discreet man. It is thanks to Jacqueline that I know how frequent his knowledge of graphic processes would be fruitful and crucial to Picasso. What Piero told the artist, his work strategies, the astounding, often paradoxical manner, which he used etching, was infinitely instructive.” Spies calculated that Piero appears approximately 150 times in Picasso’s late works. Indeed, Piero reminded him of his own father. He was tall, fair and bearded. He embodied the same charisma.

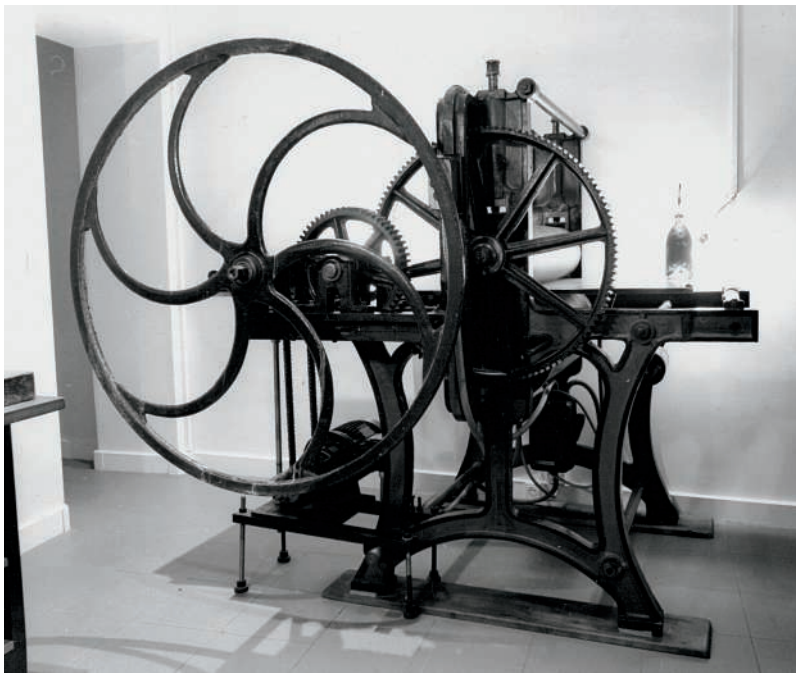
In 1959, the brothers parted from Dutrou (who went to print for Aimé Maeght) and opened Atelier Crommelynck nearby. This studio, on the rue de Gergovie, is where the wonderful color aquatints created after Picasso’s, Villon’s and Miró’s paintings (gravures d’interpretations or etched color ‘reproductions’) were executed along with original images from other School of Paris artists: Le Corbusier, Giacometti, Marini, Masson, Arp, Zao Wou-Ki and of course Picasso.

It was Picasso’s demanding passion for printmaking (who had moved to the south of France a few years before) which inevitably drew the Crommelynck’s south in 1963 also, with Picasso even moving his etching press to his home in Mougins. The family ended up spending about half the year there, in what would become a fruitful decade of close collaboration and friendship: the years of Picasso’s late iconic engravings: *Series 347* and *156*, *Le cocu magnifique* (lot 124) and *La Célestine* (lot 12). After Picasso’s death in 1973, the brothers moved back to Paris to the studio they had opened in 1968 on rue de Grenelle, where they continued to work with a variety

of artists they had collaborated with in the past, such as Marini, Hartung, Delvaux, and attracted a new generation of peintres-graveurs such as Hamilton, Hockney, Johns, Dine and Bourgeois. In the late 1980’s, Piero opened his own studio and began publishing under his own name and worked passionately with Sam Szafran, Pierre Alechinsky, Not Vital and other European artists for the rest of his life.



Piero’s image in one plate from Picasso’s
Le cocu magnifique (lot 124)



Crommelynck etching press
© André Morain

Gérard Titus-Carmel:

Je garde de Piero le souvenir des longues journées passées à travailler ensemble dans la plus totale connivence, dans cette course éperdue que nous menions contre la vitesse de l'acide, précautionneusement penchés au-dessus de la cuve où dormait la lourde eau turquoise qui lentement rongait le cuivre.

"I keep from Piero the memory of the long journeys working together in total complicity, running in frantic race against the speed of the acid, carefully leaning over the tank where the heavy blue water would bite the copper."

"Working (engraving) with Piero Crommelynck was like learning carpentry with St. Joseph."

—Jean-Pierre Pincemin

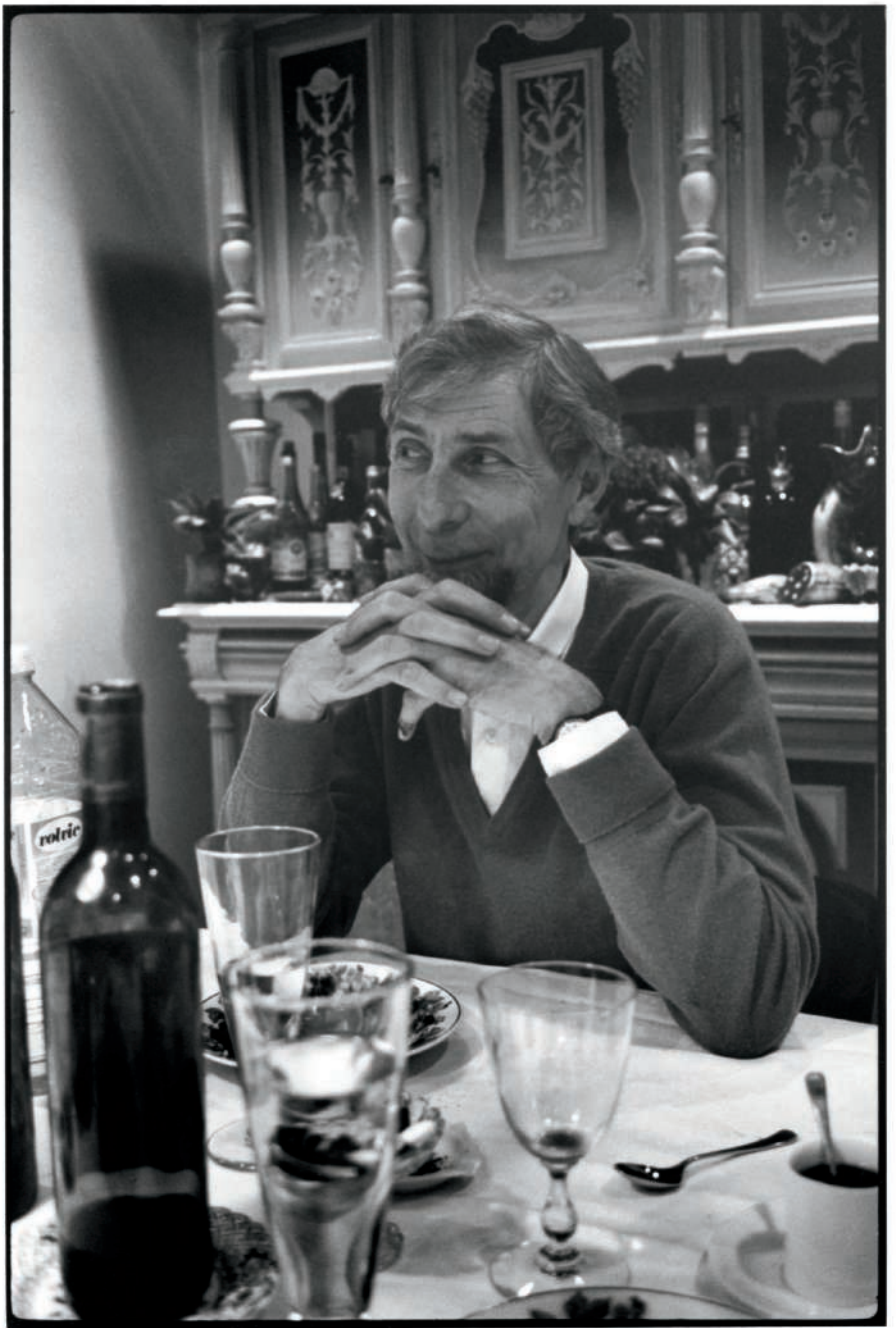
Jean-Michel Meurice:

Nous commençâmes par l'amitié. Je croyais que la gravure n'était pas faite pour mon pinceau; persuadé du contraire, il m'initia. J'entrais donc dans l'atelier. Attentif et discret, absent et présent à la fois, il était – le mot est lâché, un ange gardien. Piero mettait à ces gestes méticuleux que tout graveur pratique une adresse, une extrême précision technique faites d'intuition autant que d'expérience et d'un mystérieux tour de main qui n'était qu'à lui.

"At first we were friends. I used to think that engraving wasn't made for my brush; he believed the opposite, so he initiated me into it. I entered the studio for the first time. Watchful and discreet, present and absent at the same time, he was a guardian angel. Piero put in the meticulous gesture of every printmaker an ability, an extremely technical precision made as well of intuition as of experience and of a mysterious dexterity that only he had."



Piero Crommelynck's studio



Piero Crommelynck, 1990
©Henri Cartier-Bresson/Magnum Photos

“I never met a man as faithful as Piero Crommelynck...especially to friendship, which perhaps was the core of his passions...He really cared about his friends: he used to get news of them, worry for them, surround them with thoughtfulness, invite them to restaurants around the world...His French was beautiful, he was a wonderful story teller. When he spoke, everyone kept silent..”

—Italian writer and literary critic, Pietro Citati, *Picasso, Piero Crommelynck, Dialogues d'Atelier*, 2006, p. 60

92. After Joan Miró 1893- 1983

Le chien bleu (The Blue Dog), 1958-59

Etching and aquatint in colors, on Rives BFK paper, with full margins, the colors fresh. Signed, dated '5/12/58', annotated 'Bon à tirer pour 325 exemplaires' and printing annotations by Miró in pencil (the good-to-print proof impression, before the edition of 300 and 25 artist's proofs), printed by Atelier Crommelynck and published by Maeght, Paris, unframed.

I. 24¼ x 18¾ in. (61.6 x 47.5 cm)

S. 32¾ x 25 in. (83.2 x 63.5 cm)

Estimate

\$10,000-15,000

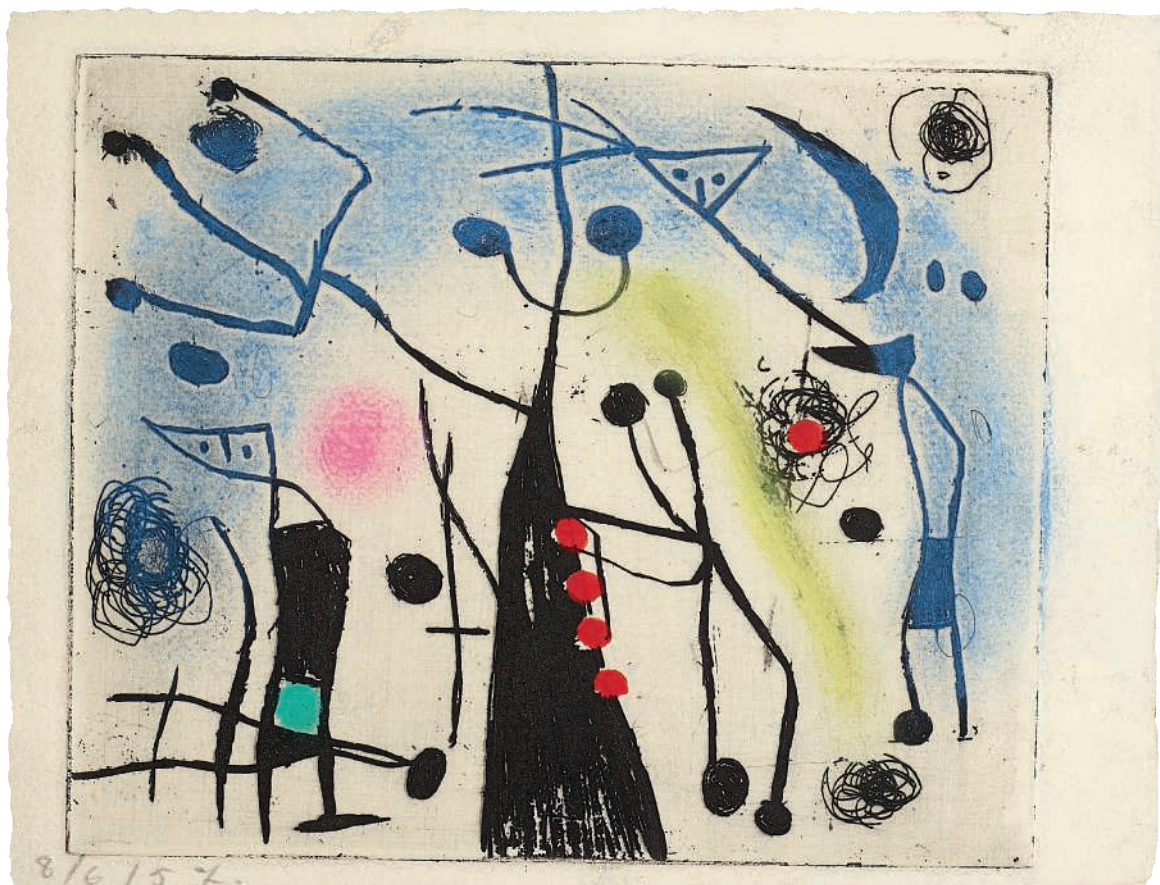
Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Maeght 1714







Bon à tirer pour cent épreuves,
 Miró.
 16/7/58.

93. Joan Miró 1893-1983

Les magdaléniens (The Magdaleniens): three impressions, 1957-58

Three etchings including two etchings with hand-coloring in crayons (one also with gouache), and one with aquatint printed in colors, on wove paper, with full margins. Two dated '7/6/57' and '8/6/57,' respectively by Miró in pencil, one signed, dated '16/7/58' and annotated 'Bon à tirer pour cent épreuves' by Miró in pencil (two working proofs and the good-to-print proof impression, before the edition of 75 and 25 artist's proofs), printed by Crommelynck et Dutrou and published by Maeght, Paris, all unframed.

all I. 4½ x 5½ in. (11.4 x 13.9 cm)
 one S. 5¾ x 6¼ in. (13.7 x 15.9 cm)
 one S. 4⅞ x 6½ in. (12.6 x 16.5 cm)
 one S. 11¼ x 15 in. (28.5 x 38.1 cm)

Estimate
 \$10,000-15,000

Provenance
 Piero Crommelynck Collection, Paris
 (inkstamp on reverse)

Literature
 Jacques Dupin 154



94. Joan Miró 1893-1983

Les magdaléniens (The Magdalenians), 1958
Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and annotated 'H.C.' in pencil (one of several hors commerce impressions, the edition was 75 and 25 artist's proofs), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.
I. 4½ x 5½ in. (11.4 x 13.9 cm)
S. 11½ x 14¾ in. (28.4 x 38 cm)

Estimate
\$4,000-6,000

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature
Jacques Dupin 154

95. Joan Miró 1893-1983

Les forestiers (bistre) (The Foresters - dark brown), 1958
Aquatint in colors, on Rives BKF paper, with full margins. Annotated 'reprendre le bleu qui doit être plus lumineux' (resume the blue which must be brighter) by Miró in pencil (a working proof before the edition of 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.
I. 19½ x 12½ in. (49.5 x 32 cm)
S. 26½ x 19¾ in. (66.2 x 50.3 cm)

Estimate
\$3,000-5,000

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature
Jacques Dupin 151



← reprendre le
bleu qui doit être
plus lumineux



96. Joan Miró 1893-1983

Les forestiers (bleu) (*The Foresters - blue*), 1958
Aquatint in colors, on Rives BFK paper, with full margins. Signed, dated '16/7/58,' and annotated 'Bon à tirer pour cent épreuves' by Miró in pencil (the good-to-print proof impression, before the edition of 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.
I. 19½ x 12¾ in. (49.5 x 32.5 cm)
S. 26½ x 19¾ in. (66.2 x 50.2 cm)

Estimate
\$7,000-10,000

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature
Jacques Dupin 150

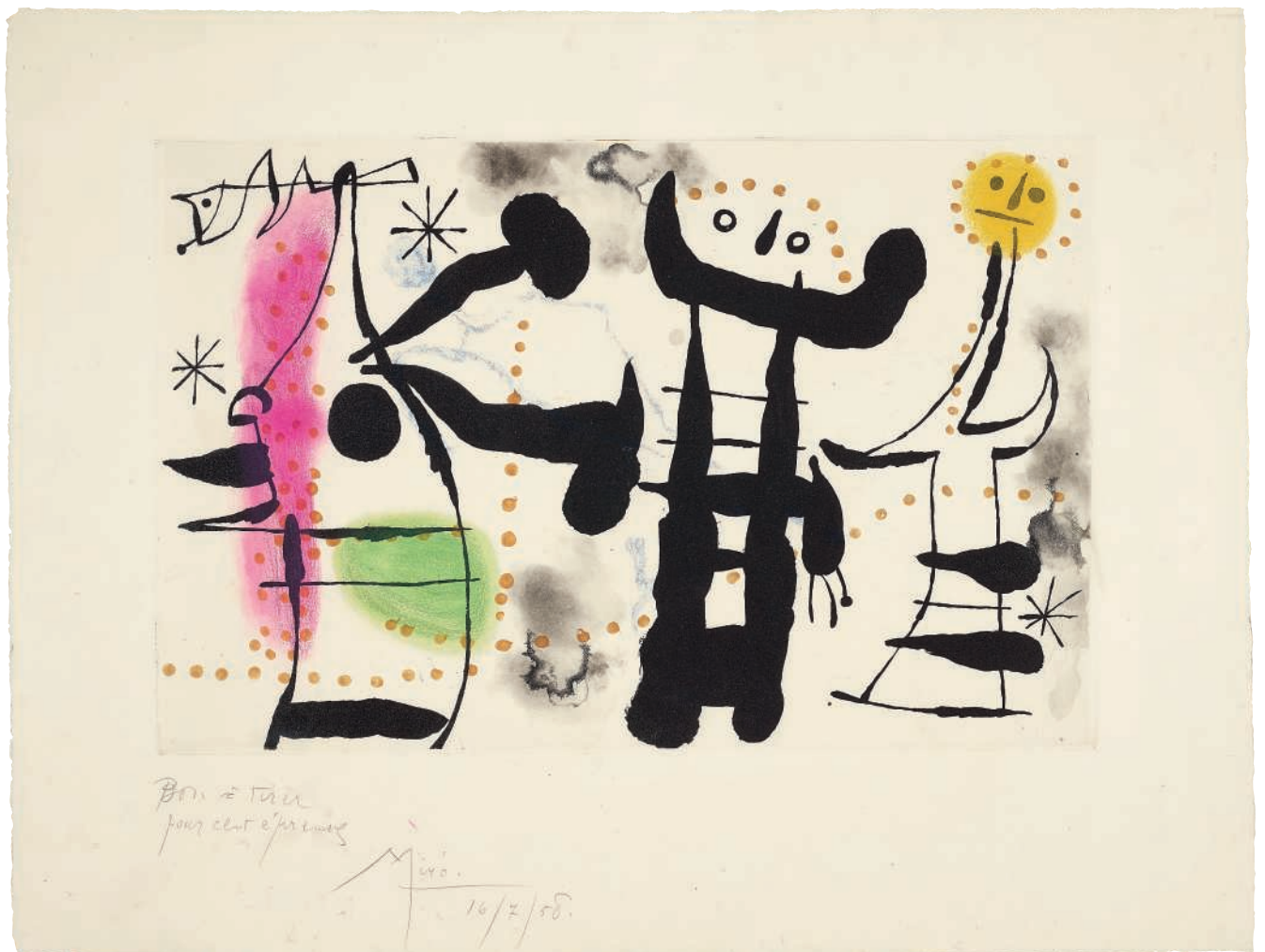
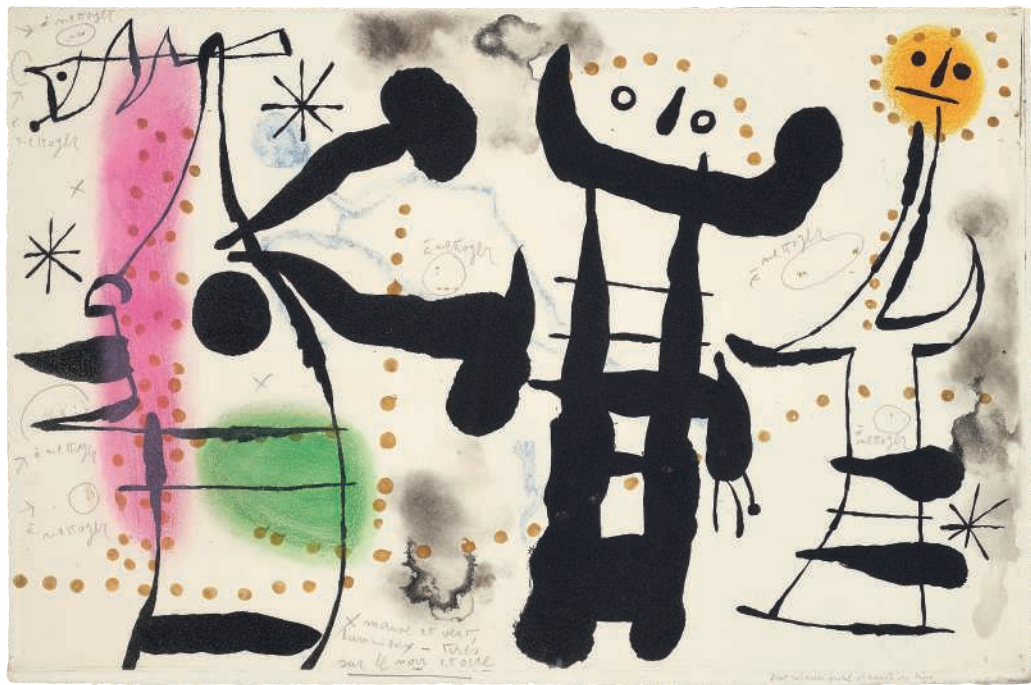
97. Joan Miró 1893-1983

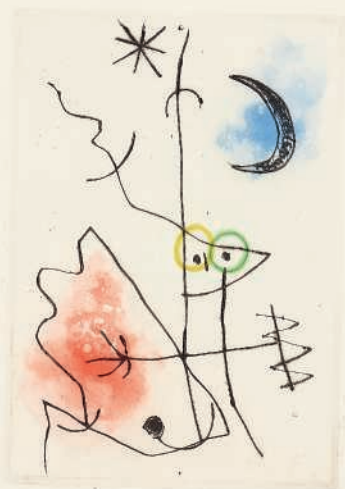
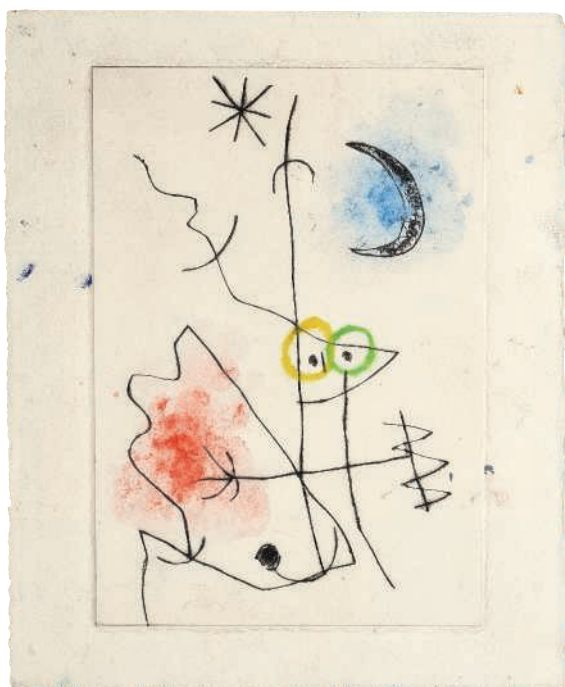
Les philosophes II (*The Philosophers II*): two impressions, 1958
Two aquatints in colors (one with hand-coloring), on Rives BFK paper, with full margins. One with extensive printing annotations by Miró and 'État rehaussé pastel et annoté par Miró' by Piero Crommelynck in pencil, and one signed, dated '16/7/58,' and annotated 'Bon à tirer pour cent épreuves' by Miró in pencil (a working proof and the good-to-print proof impression, before the edition of 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, both unframed.
both I. 12⅝ x 19½ in. (32.2 x 49.4 cm)
one S. 13⅝ x 19⅝ in. (33.2 x 50 cm)
one S. 19¾ x 25⅞ in. (50.1 x 65.6 cm)

Estimate
\$8,000-12,000

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

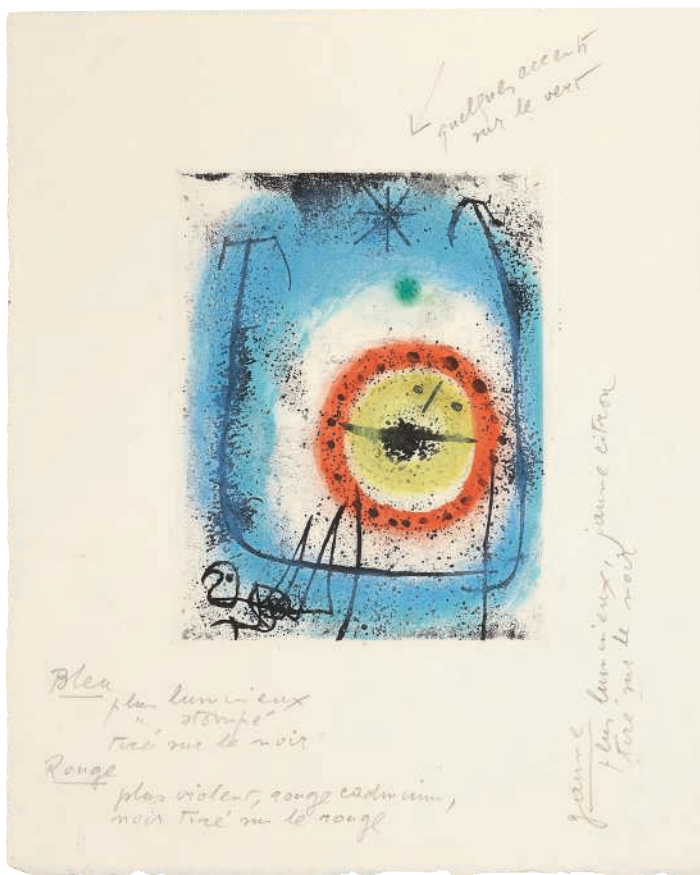
Literature
Jacques Dupin 156





Bm - Tier pour 125 ex.

Mars.
30 / IV / 58.



98. Joan Miró 1893-1983

Le grillon (*The Cricket*): two impressions, 1958
Two drypoints including one with hand-coloring and one with aquatint in colors, on Rives BFK paper, with full margins. One signed, dated '30/IV/58' and annotated 'Bon à tirer pour 125 ex' by Miró in pencil (a working proof and the good-to-print proof impression, before the edition of 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, both unframed.
both I. 5¼ x 3¾ in. (13.4 x 9.4 cm)
one S. 6½ x 5¾ in. (16.5 x 13.5 cm)
one S. 12⅞ x 9⅞ in. (32.7 x 25 cm)

Estimate
\$3,000-5,000

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature
Jacques Dupin 152

99. Joan Miró 1893-1983

Le prophète (*The Prophet*): two impressions, 1958
Two etchings, including one with hand-coloring and one with aquatint in colors, on Rives BFK paper, with full margins. One with extensive printing annotations by Miró in pencil, and one annotated 'état avant modifications. Voir épreuve rehaussée par Miró (state before modifications. See proof enhanced by miro)' by Piero Crommelynck in pencil, with further annotations and diagrams in pencil on the reverse (both working proofs, before the edition of 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, both unframed.
both I. 5⅞ x 4¾ in. (15 x 12 cm)
both S. 11 x 8⅞ in. (28 x 22.5 cm)

Estimate
\$2,500-3,500

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature
Jacques Dupin 157



100. Joan Miró 1893-1983

Les brisants (The Breakers): two impressions, 1958

Two aquatints (one black with hand-coloring and the other in colors, mostly red), on Arches paper (one folded), with full margins. One dated '29/5/57' and 'II' by Miró in pencil, and also annotated 'rehaussée crayon couleur JM' (enhanced with color crayon) by Piero Crommelynck in pencil, and one annotated 'specimen livre' (book specimen) and 'épreuve unique' (unique proof) by Piero Crommelynck in pencil (both working proofs, before the edition of 65 and 10 in Roman numerals), printed by Crommelynck et Dutrou and published by Guy Lévis Mano, Paris, both unframed.
 both I. 5¼ x 3¾ in. (13.3 x 9.5 cm)
 one S. 10⅝ x 6½ in. (27 x 16.5 cm)
 one S. 7⅜ x 11⅞ in. (18.8 x 28.2 cm)

Estimate

\$2,500-3,500

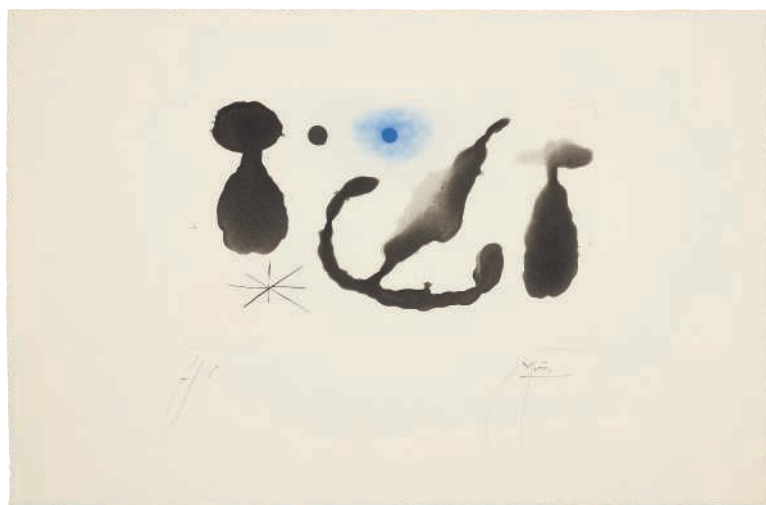
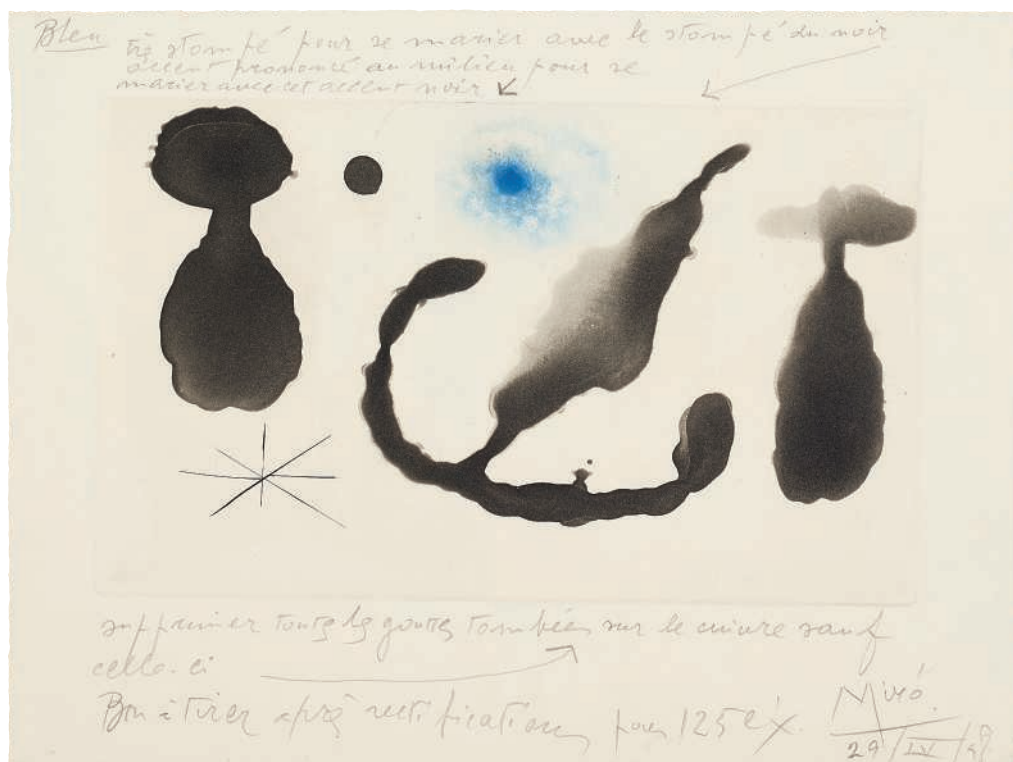
Provenance

Piero Crommelynck Collection, Paris
 (inkstamp on reverse)

Literature

Jacques Dupin 238 and 241
 see Patrick Cramer Books 46





101. **Joan Miró** 1893-1983

Saint James Park au crépuscule (Saint James Park at Dusk): two impressions, 1958

Two aquatints with engraving in blue and black, on Rives BFK paper, with full margins. Both signed, one dated '29/IV/58', annotated 'Bon à tirer après rectification pour 125 ex' and with extensive printing annotations by Miró, and one annotated 'H.C.' in pencil (the good-to-print proof impression and one of several hors commerce impressions, the edition was 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, both unframed.

both I. 6³/₈ x 10³/₈ in. (16.3 x 26.5 cm)
 one S. 9⁷/₈ x 12⁷/₈ in. (25 x 33 cm)
 one S. 12³/₄ x 19³/₄ in. (32.5 x 50.3 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
 (inkstamp on reverse)

Literature

Jacques Dupin 158



5/6/52





102. Joan Miró 1893-1983

Le styx: three impressions, 1958

Three etching and aquatints (two in colors), on wove paper, with full margins. One of just the black plate dated '5/6/57' by Miró in pencil, and one unique color trial proof in green, and one signed, dated '16/7/58' and annotated 'Bon à tirer après corrections pour cent épreuves' with further printing annotations by Miró in pencil (two trial proofs and the good-to-print proof impression, before the edition of 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, all unframed.

all I. approx. 7½ x 9½ in. (18 x 24 cm)
 one S. 11¼ x 14¾ in. (28.6 x 37.8 cm)
 one S. 9¾ x 13½ in. (25.1 x 33.3 cm)
 one S. 11¾ x 15½ in. (29.8 x 39.6 cm)

Estimate

\$4,000-6,000

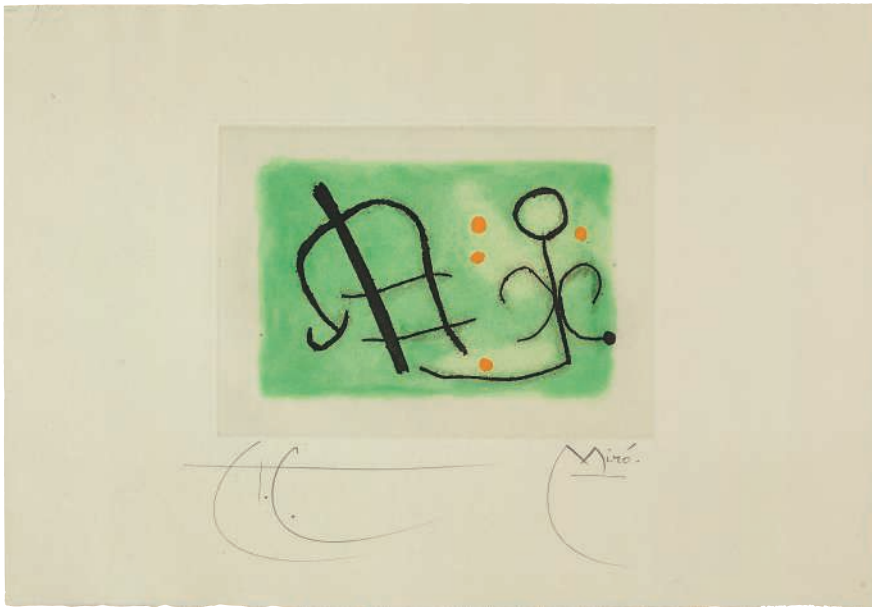
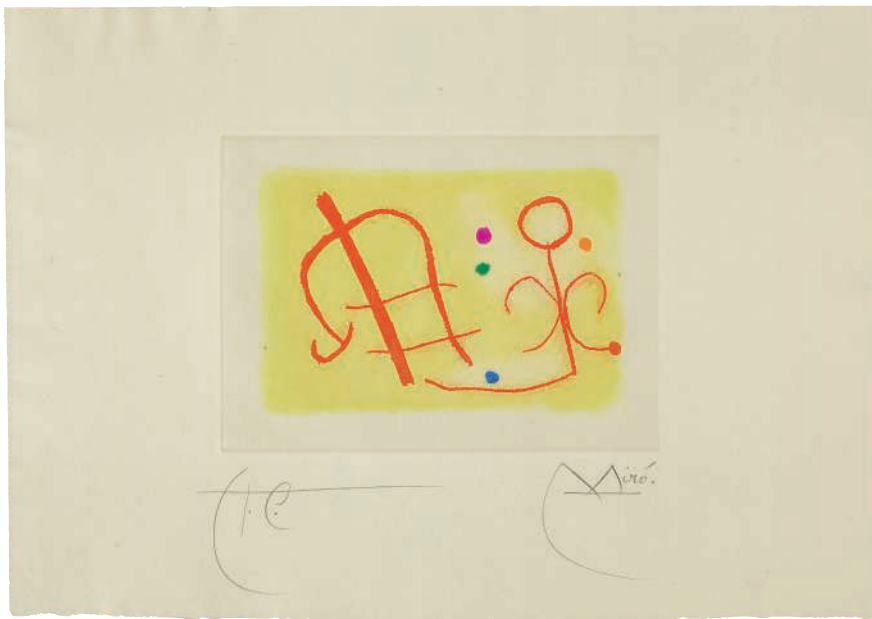
Provenance

Piero Crommelynck Collection, Paris
 (inkstamp on reverse)

Literature

Jacques Dupin 159

The meaning of the word *Styx* relates to a goddess in Greek mythology and the river between Earth and the Underworld having miraculous powers.



103. Joan Miró 1893-1983

Fusée (Rocket): three plates, 1959

Three etchings and aquatints in colors all with hand-coloring, on pale green wove paper, with full margins. All signed and annotated 'H.C.' in pencil (one of several hors commerce impressions of each, the edition was 50 and 15 in Roman numerals and 8 proofs on parchment paper touched-up by the artist), printed by Crommelynck et Dutrou and published by Louis Broder, Paris, all unframed.

all I. 5 x 6 $\frac{7}{8}$ in. (12.7 x 17.7 cm)

all S. 9 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in. (25 x 36 cm)

Estimate

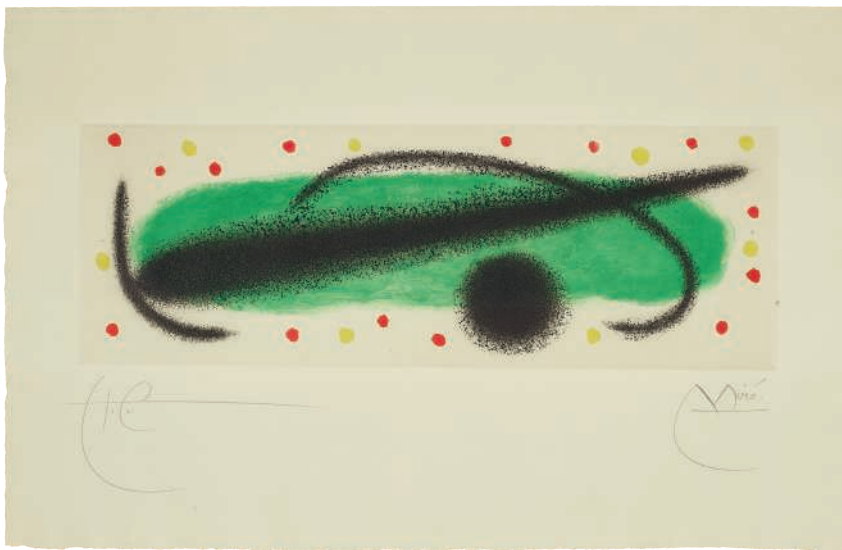
\$6,000-8,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 252, 259 and 262
see Patrick Cramer books 54



104. **Joan Miró** 1893-1983

Fusée (Rocket): two plates, 1959

Two aquatints in colors, on pale green wove paper, with full margins. Both signed and annotated 'H.C.' in pencil (one of several hors commerce impressions, the edition was 50 and 15 in Roman numerals and 8 proofs on parchment touched-up by the artist), printed by Crommelynck et Dutrou and published by Louis Broder, Paris, both unframed.

both I. 5 $\frac{5}{8}$ x 16 $\frac{1}{8}$ in. (14.3 x 41 cm)

both S. 12 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (32 x 50 cm)

Estimate

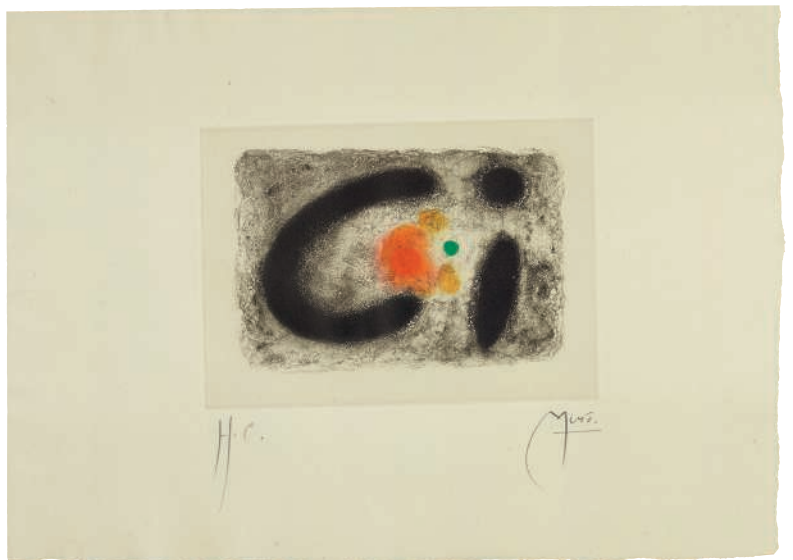
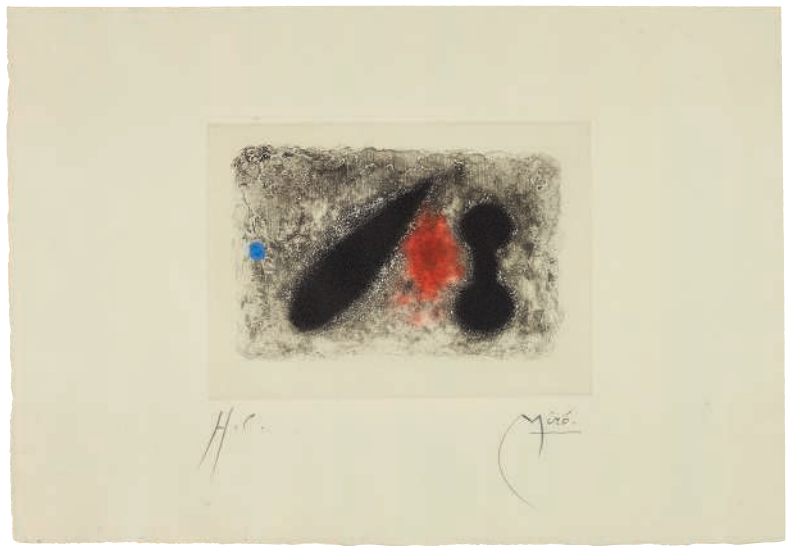
\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 247 and 255
see Patrick Cramer books 54



105. **Joan Miró** 1893-1983

Fusée (Rocket): two plates, 1959

Two aquatints in colors, with a hand-colored blue and green spot respectively, on pale green wove paper, with full margins. Both signed and annotated 'H.C.' in pencil (one of several hors commerce impressions, the edition was 50 and 15 in Roman numerals and 8 proofs on parchment paper touched-up by the artist), printed by Crommelynck et Dutrou and published by Louis Broder, Paris, both unframed.

both I. 5 x 6 $\frac{7}{8}$ in. (12.7 x 17.7 cm)

both S. 9 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in. (25 x 36 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

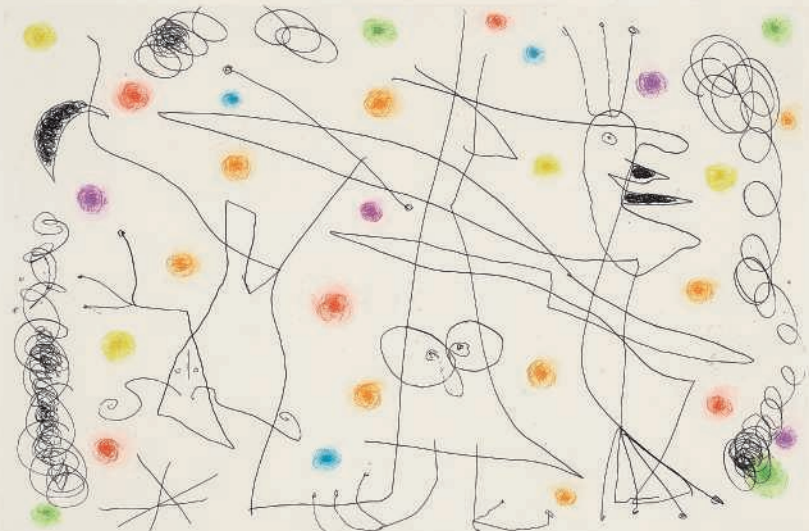
Jacques Dupin 249 and 250
see Patrick Cramer books 54

les accents graves à la pointe sèche sont trop bouchés - qu'on voie le mouvement de l'écrit.
 s'ils ne sont pas assez lumineux, graver quelques éclats au milieu

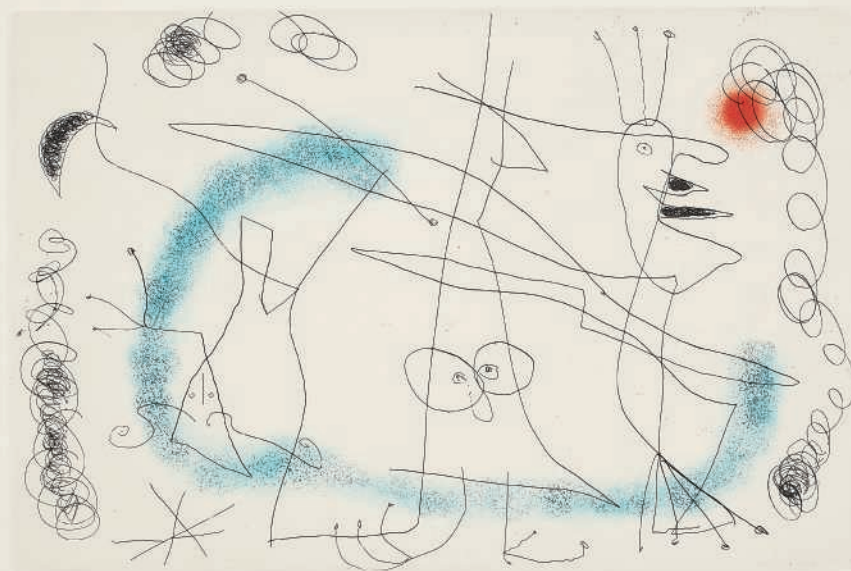


Cadmium orange
 Trop lourd (écrit)
 cadmium orange très dur

Rouge rouge cadmium éclatant
 Bleu est bleu
 Vert
 Jaune
 jaune citron très lumineux
 mauve
 trop carmin, plus violet



H.C.
 J.C.



106. Joan Miró 1893-1983

Strip-Tease: two impressions, 1959

Two etching and aquatints in colors, on Rives BFK paper, with full margins. One with extensive printing annotations in pencil by Miró, and one signed and annotated 'H.C.' in pencil (a working proof and one of several hors commerce impressions, the edition was 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, one framed.

both I. 7¾ x 11½ in. (19.7 x 29.5 cm)

one S. 11 x 15 in. (28 x 38.1 cm)

one S. 12⅞ x 19¾ in. (32.7 x 50.2 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 272

107. Joan Miró 1893-1983

Strip-Tease in Blue, 1959

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and annotated 'H.C.' in pencil (one of several hors commerce impressions, the edition was 75), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.

I. 7¾ x 11½ in. (19.7 x 29.6 cm)

S. 12⅞ x 19¾ in. (33 x 50.4 cm)

Estimate

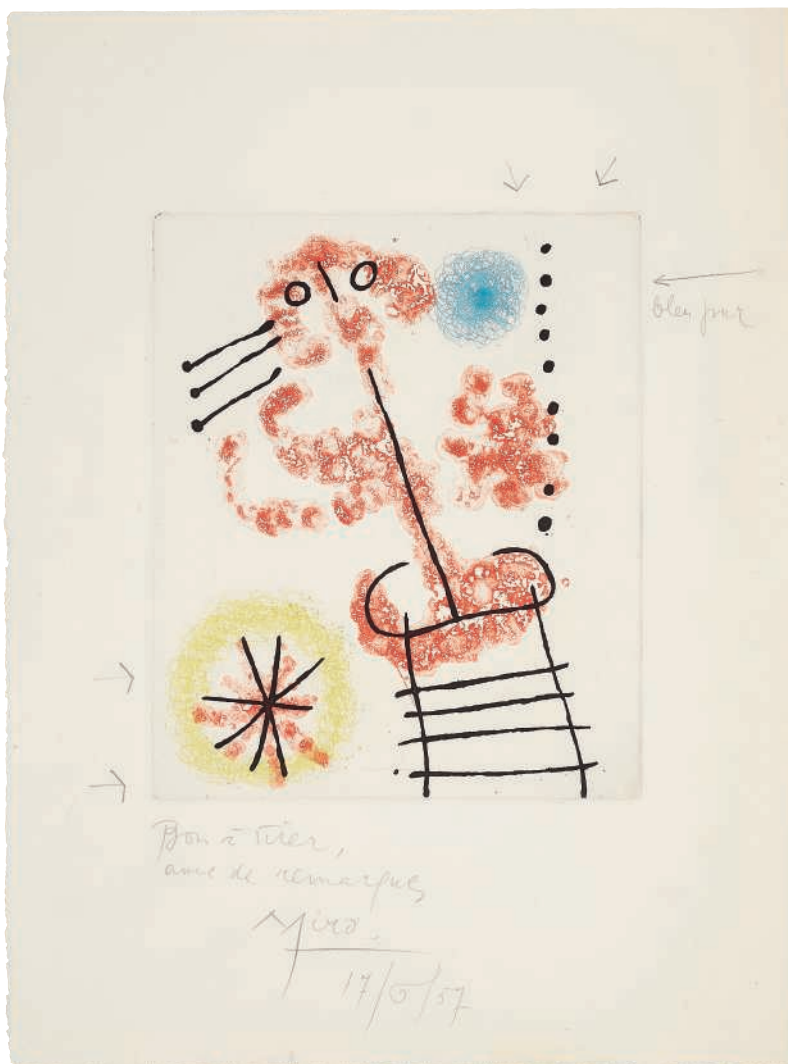
\$1,500-2,500

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 273



108. Joan Miró 1893-1983

Feuilles éparses (Scattered Leaves): one plate,
1957/1965

Etching and aquatint in colors, on wove paper, with full margins. Signed, dated '17/6/57' and annotated 'Bon à tirer, avec des remarques' and 'bleu pur' (pure blue) with arrows by Miró in pencil (the good-to-print proof impression, before the edition of 50 on Rives paper, 10 on Japanese paper and 12 proofs on Rives paper touched-up by the artist), printed by Crommelynck et Dutrou and published by Louis Broder, Paris, unframed.
I. 8¼ x 6⅞ in. (20.8 x 17.4 cm)
S. 14⅞ x 11¼ in. (37.8 x 28.5 cm)

Estimate

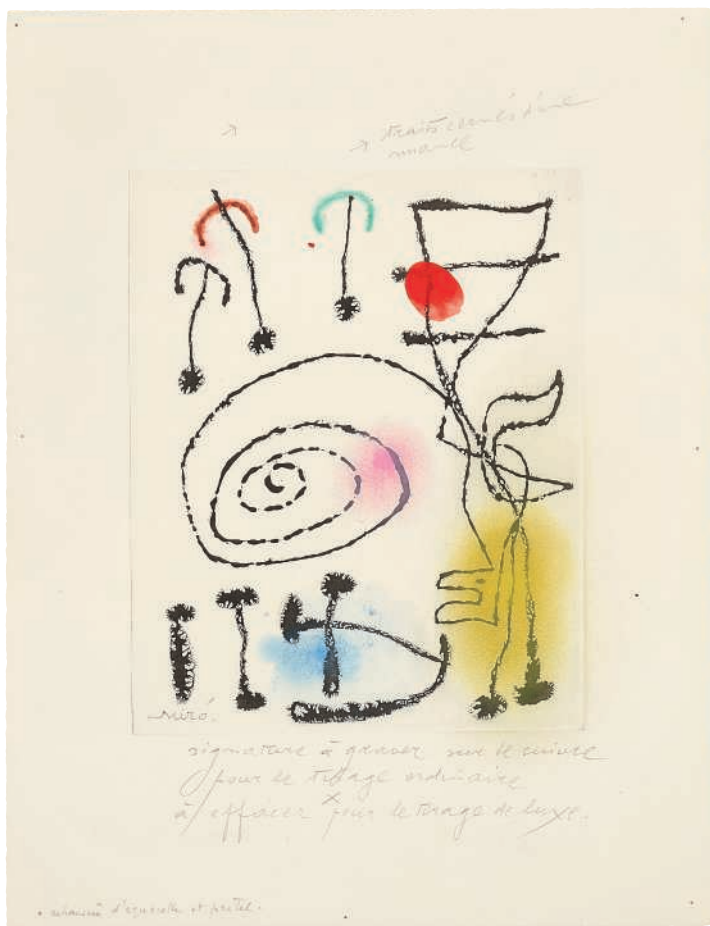
\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 121
see Patrick Cramer books 100



109. Joan Miró 1893-1983

La mesure du temps (The Measure of Time): two impressions, 1960

Two aquatints in colors (one with hand-coloring), on wove paper, with full margins. One extensively annotated by Miró, and 'rehaussée d'aquarelle et pastel' (enhanced with watercolor and pastel) by Piero Crommelynck in pencil, and one signed, dated '10/V/60' and annotated 'Bon à tirer adoucir couleurs' by Miró in pencil (a working proof and the good-to-print proof impression, before the edition of 30 and 50), printed and published by Maeght, Paris, both unframed.

both I. 7¾ x 6¼ in. (19.7 x 15.8 cm)

one S. 12¾ x 9⅞ in. (32.4 x 25 cm)

one S. 15 x 11 in. (38.2 x 28 cm)

Estimate

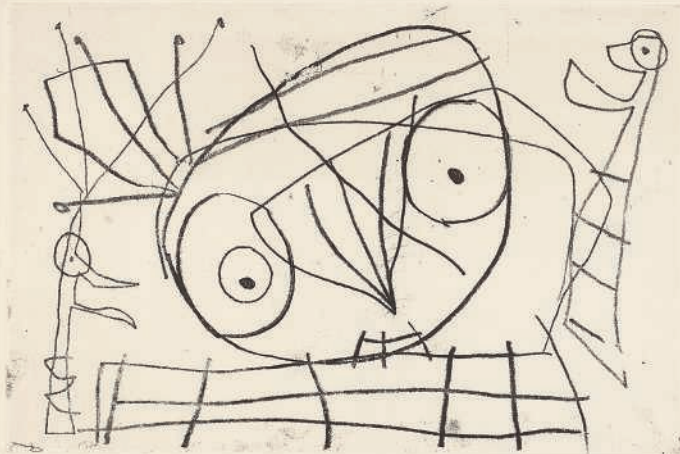
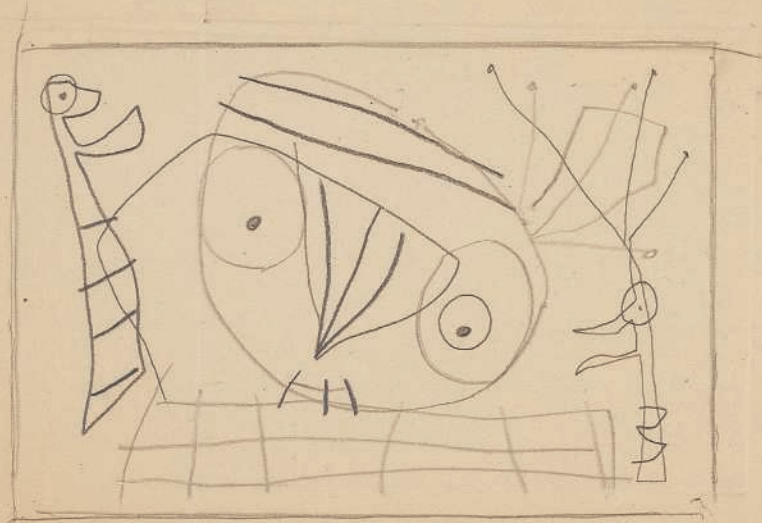
\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 285



26 / I / 59

no. **Joan Miró** 1893-1983

[Visage/Oiseau]: two works, 1959

Graphite drawing and a soft-ground etching, on heavy tracing paper and Rives BFK paper respectively, with full margins. One dated '25/1/59' by Miró in pencil (the preparatory drawing and a related working proof impression after the drawing was transferred to a copper plate, the image was never editioned), both unframed.

both l. approx. 7 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (20 x 30 cm)

one S. 15 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (39.8 x 60 cm)

one S. 12 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (32.7 x 50.5 cm)

Estimate

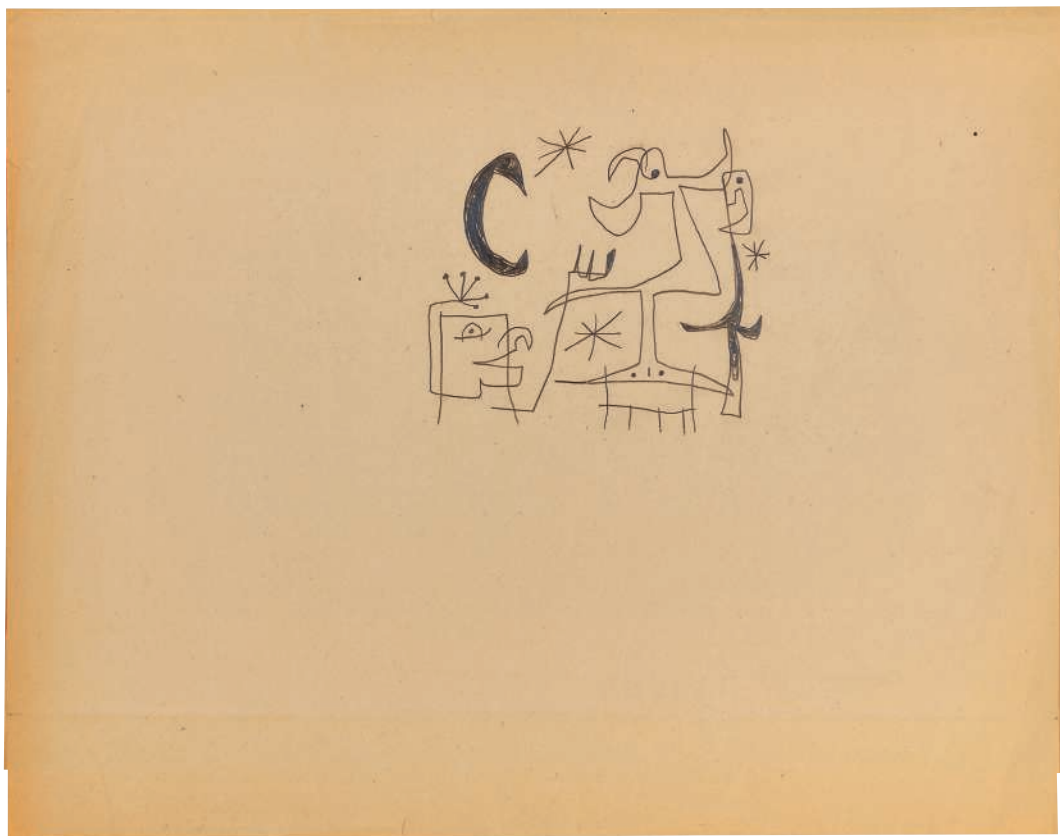
\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



Femme-oiseau II (one side)



L'oiseau dressé (other side)

III. **Joan Miró** 1893-1983

Femme-oiseau II / L'oiseau dressé, 1960

Two drawings including *Femme-oiseau II* in colored crayons and *L'oiseau dressé* in graphite, on the same side of one sheet of tracing paper (folded). Two preparatory drawings for the soft-ground etching and aquatints for Jacques Dupin 274-75 and 286, framed.

one (color) I. 13¾ x 18½ in. (35 x 47 cm)

one I. 6¾ x 7½ in. (17 x 19 cm)

one (color) S. 16⅞ x 23¾ in. (42.9 x 60.2 cm)

one side S. 18½ x 23⅝ in. (47 x 59.3 cm)

Estimate

\$15,000-25,000

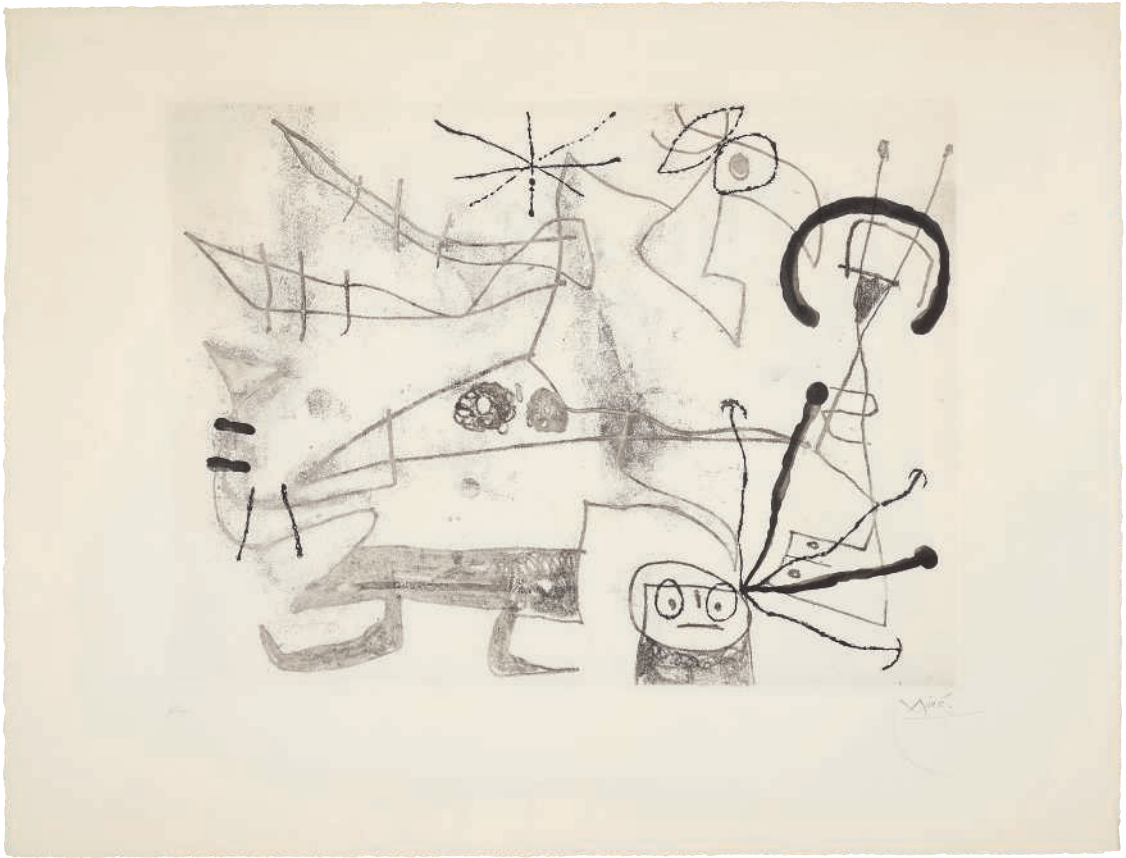
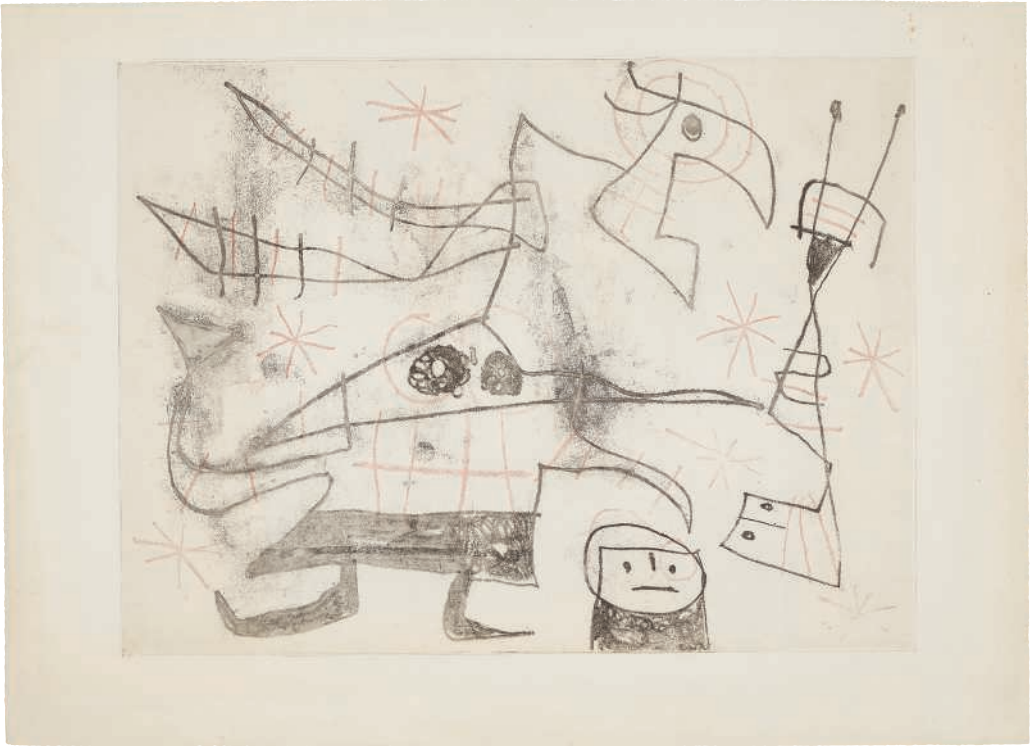
Provenance

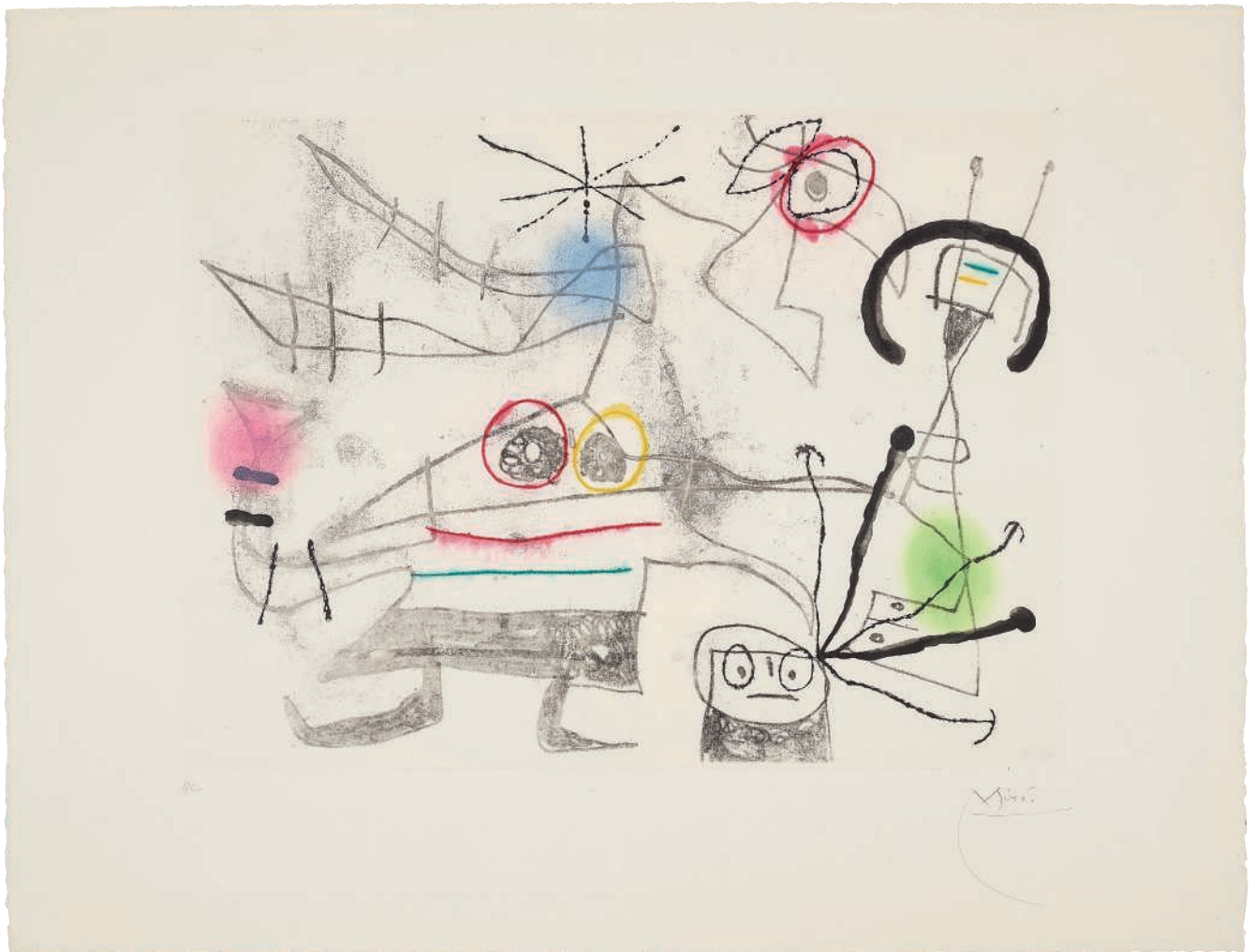
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

see Jacques Dupin 274-75 and 286

See the following three lots for related prints.





112. Joan Miró 1893-1983

Femme-oiseau I: two impressions, 1960

Two soft-ground etchings, including one in gray and pale red and one in gray and black, on laid and Rives BFK paper, with full margins. One signed and annotated 'HC' in pencil (a working proof with an additional pale red plate and one hors commerce impression, the edition was 60), printed by Robert Dutrou, Atelier Maeght and published by Maeght, Paris, both unframed.

both I. 13 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in. (34.7 x 46.5 cm)

one S. 17 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in. (43.9 x 60.3 cm)

one S. 19 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (50 x 65.7 cm)

Estimate

\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 274

113. Joan Miró 1893-1983

Femme-oiseau II (Bird-Woman II), 1960

Soft-ground etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and annotated 'HC' in pencil (one of several hors commerce impressions, the edition was 90), printed by Robert Dutrou, Atelier Maeght and published by Maeght, Paris, unframed.

I. 13 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in. (34.5 x 46.5 cm)

S. 19 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (50.3 x 65.7 cm)

Estimate

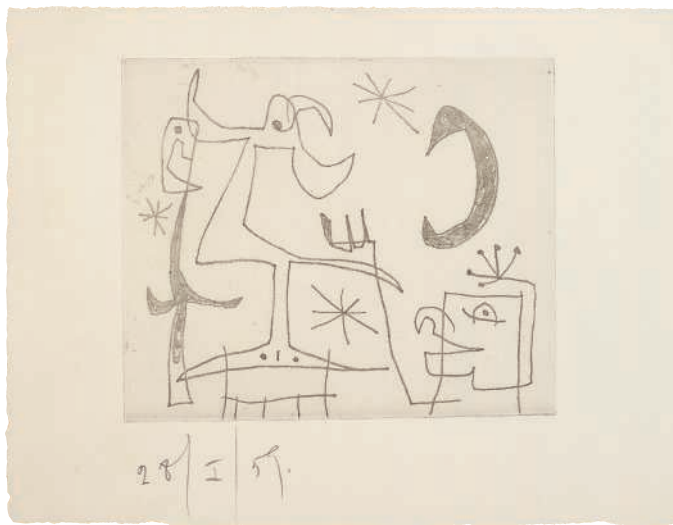
\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 275



114. Joan Miró 1893-1983

L'oiseau dressé (Standing Bird): two impressions, 1960

Two soft-ground etchings, one with aquatint in colors, on Rives BFK paper, with margins. One dated '28/1/59.' by Miró in pencil, and one a signed and annotated 'HC' in pencil (a working proof of only the soft-ground plate and one of several hors commerce impressions, the edition was 90), printed by Robert Dutrou, Atelier Maeght and published by Maeght, Paris, both unframed.

both I. 6 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in. (17.4 x 20.7 cm)

one S. 10 x 12 $\frac{7}{8}$ in. (25.4 x 32.7 cm)

one S. 12 $\frac{3}{8}$ x 17 $\frac{3}{4}$ in. (31.5 x 45.2 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 286



115. Joan Miró 1893-1983

Giboulées (Hail Storm): two impressions, 1960

Two soft-ground etchings in gray, one with aquatint in colors, on Rives BFK paper, with full margins. One dated '28/1/59.' by Miró in pencil, and one signed and annotated 'HC' in pencil (a working proof of only the soft-ground plate and one of several hors commerce impressions, edition was 90), printed by Crommelynck et Dutrou and published by Maeght, Paris, both unframed.

both I. 13 $\frac{5}{8}$ x 18 $\frac{1}{4}$ in. (34.5 x 46.5 cm)

one S. 19 $\frac{5}{8}$ x 25 $\frac{3}{4}$ in. (50 x 65.5 cm)

one S. 19 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (50 x 60 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 282



116. **Joan Miró** 1893-1983

Grand vent (Great Wind), 1960

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and annotated 'HC' in pencil (an hors commerce impression, the edition was 90), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.

I. 11 $\frac{5}{8}$ x 31 $\frac{1}{8}$ in. (29.5 x 79 cm)

S. 20 $\frac{7}{8}$ x 35 $\frac{5}{8}$ in. (53 x 90.5 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 283



Joan Miró, Piero and Aldo Crommelynck
proofing plate 2 of *Les géants* (*The Giants*)

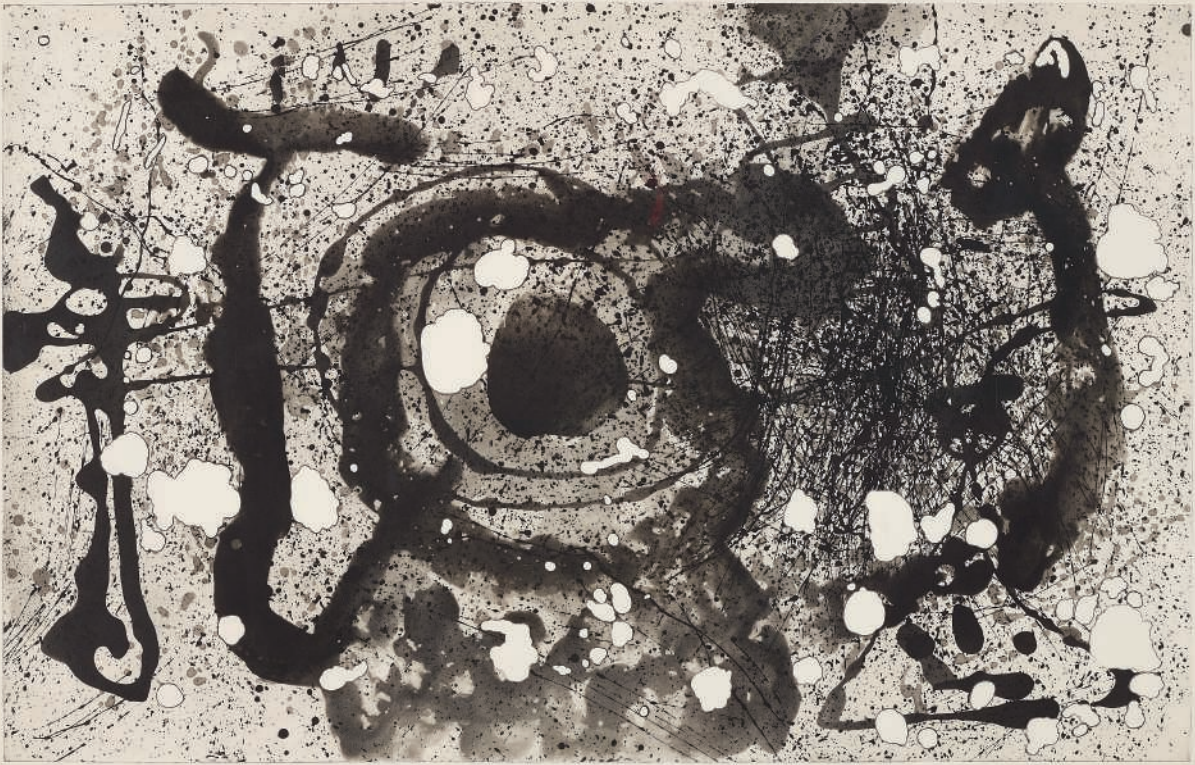
117. Joan Miró 1893-1983

Les géants (*The Giants*): plate 2, 1960
Aquatint in black and gray with embossing, on Rives BFK paper, with full margins. Signed and annotated 'HC' in pencil (one of several hors commerce impressions, the edition was 50), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.
I. 23 x 36¼ in. (58.5 x 92 cm)
S. 29½ x 41⅝ in. (75 x 105.6 cm)

Estimate
\$3,000-5,000

Provenance
Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature
Jacques Dupin 277



118. Joan Miró 1893-1983

Les géants (The Giants): plate 4, 1960

Aquatint in black and gray with embossing, on Rives BFK paper, with full margins. Signed and annotated 'HC' in pencil (one of several hors commerce impressions, the edition was 50), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.

I. 23 x 36¼ in. (58.5 x 92 cm)

S. 29⅞ x 41⅞ in. (75.3 x 105.2 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 279



119. Joan Miró 1893-1983

Les géants (The Giants): plate 6, 1960

Aquatint in black and gray with embossing, on Rives BFK paper, with full margins. Signed and annotated 'HC' in pencil (one of several hors commerce impressions, the edition was 50), printed by Crommelynck et Dutrou and published by Maeght, Paris, unframed.

I. 23 x 36¼ in. (58.5 x 92 cm)

S. 29½ x 41⅝ in. (75 x 105.7 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin 281



120. Joan Miró 1893-1983

Ruthven Todd Album, An Alien World for Dolores Miró: five impressions, 1947

Five works, including four etching and aquatints in colors (one with hand additions in white and black gouache), and a pochoir with hand-coloring in yellow and purple, on Rives BFK and wove paper, with full margins. Annotated 'épreuve reprise par J.M (pour cliché)' (test taken by J.M (for cliché), *essai encrage couleur* (color ink test), *mauvaise, noir bavé* (wrong, black ink has run), *essai encrage couleur* (color ink test) respectively by Piero Crommelynck in pencil, and the pochoir dated '1 28/1/57' with directions by Miró in pencil (all unsigned unique working proofs without the text/poem), there were only 6-10 impressions printed with text, printed by the artist and Stanley William Hayter at Atelier 17, New York, all unframed.
all I. approx. 9⅞ x 8¼ in. (25 x 21 cm)
all S. various sizes: largest S. 22¾ x 15⅝ in. (57.7 x 39.6 cm)

Estimate

\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin, *Miró Engraver I*, pp. 16-17
Patrick Cramer books 14



122. **Joan Miró** 1893-1983

Ruthven Todd Album, Joan Miró poem: two impressions, 1947

Two aquatints, on wove paper, with full margins.

Annotated 'essai' (test) and 'essai essuyage' (wiping test) respectively by Piero Crommelynck in pencil (both unique working proofs without the text/poem, there were only 6-10 printed with text), printed by the artist and Stanley William Hayter at Atelier 17, New York, both unframed

both I. 11¼ x 8¼ in. (28.5 x 21 cm)

one S. 15½ x 11 in. (38.5 x 28 cm)

one S. 12¾ x 9¾ in. (33 x 25 cm)

Estimate

\$1,500-2,500

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin, *Miró Engraver I*, pp. 16-17

Patrick Cramer books 14



123. Joan Miró 1893-1983

Ruthven Todd Album, Joan Miró poem: two impressions, 1947

Two aquatints in colors, on wove paper, with full margins. Annotated 'essai couleur' (color test) and 'essai encrage' (inking test) respectively by Piero Crommelynck in pencil (both unique working proofs without the text/poem, there were only 6-10 impressions printed with text), printed by the artist and Stanley William Hayter at Atelier 17, New York, both unframed.

both I. 8¼ x 6⅞ in. (21 x 17.5 cm)

one S. 16⅞ x 13⅞ in. (41 x 33.3 cm)

one S. 15⅞ x 11 in. (38.3 x 28 cm)

Estimate

\$1,500-2,500

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jacques Dupin, *Miró Engraver I*, pp. 16-17

Patrick Cramer books 14



Jacqueline and Pablo Picasso with
Piero and Landa Crommelynck,
Mougins, around 1970-71







124. Pablo Picasso 1881-1973

Le cocu magnifique (The Magnificent Cuckold), 1968

The complete deluxe set of 24 total prints, including the set of 12 etchings (four with aquatint) on Richard de Bas hand-made paper, hors-texte with the accompanying text in French by Fernand Crommelynck, and the additional suite of 12 etchings (four with aquatint), on Rives BFK paper (with wider margins), the sheets loose (as issued), contained in two original oxblood leather-covered portfolios with printed titles. Signed by the artist and author in pencil on the title page and numbered 'VI', and all of the prints from the suite with wider margins each signed and numbered 'II/X' in pencil (one of 10 in Roman numerals, there were also 30 in Arabic numerals and an edition of 150 without the added suite), printed and published by Atelier Crommelynck, Paris.

one portfolio 20¼ x 15¾ in. (51.5 x 40 cm)
one portfolio 16½ x 12¼ in. (41 x 31 cm)

Estimate

\$70,000-90,000

Provenance

Piero Crommelynck Collection, Paris

Literature

Georges Bloch 1244-1255

Brigitte Baer 1432-1443

see Patrick Cramer books 140

Ernest Beyeler famously recalls Picasso's quote about the difficulty of the aquatint technique praising Piero's ability:

“You know, it is not easy, it's much more complicated than fitting Versailles in a matchbox”





125. After Pablo Picasso 1881-1973

Le Verre d'absinthe (Absinthe Glass), 1972
 Aquatint in colors, on Arches paper, with full margins,
 the colors fresh. Signed in pencil (a proof, aside from
 the edition of 300), printed and published by Atelier
 Crommelynck, Paris (with their blindstamp), unframed.
 I. 19¼ x 23⅝ in. (49 x 60 cm)
 S. 25 x 32¾ in. (63.5 x 83.3 cm)

Estimate
 \$9,000-12,000

Provenance
 Piero Crommelynck Collection, Paris
 (inkstamp on reverse)



126. After Pablo Picasso 1881-1973

Nature morte au citron et pichet rouge (Still Life with Lemon and Red Pitcher), 1964

Aquatint in colors, on Rives BFK paper, with full margins, the colors fresh. Signed and numbered 2/300 in pencil, printed and published by Atelier Crommelynck, Paris (with their blindstamp), unframed.
 I. 12 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in. (32.8 x 40.8 cm)
 S. 19 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in. (50.5 x 65.5 cm)

Estimate

\$6,000-8,000

Provenance

Piero Crommelynck Collection, Paris
 (inkstamp on reverse)



127. After Pablo Picasso 1881-1973

Bacchanale, 1963

Aquatint, on Richard de Bas hand-made paper, with full margins. Signed and numbered 11/250 in pencil, printed and published by Atelier Crommelynck, Paris (with their blindstamp), unframed.

I. 18½ x 22 in. (47 x 56 cm)

S. 22⅞ x 31⅞ in. (58.3 x 79.2 cm)

Estimate

\$7,000-9,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



128. After Pablo Picasso 1881-1973

Tête de faune (Head of a Faun), 1960

Aquatint in colors, on wove paper, with full margins, the colors fresh. Signed in pencil (a proof, aside from the edition of 300), printed and published by Atelier Crommelynck, Paris (with their blindstamp), unframed.

I. 11¾ x 9⅞ in. (30 x 25 cm)

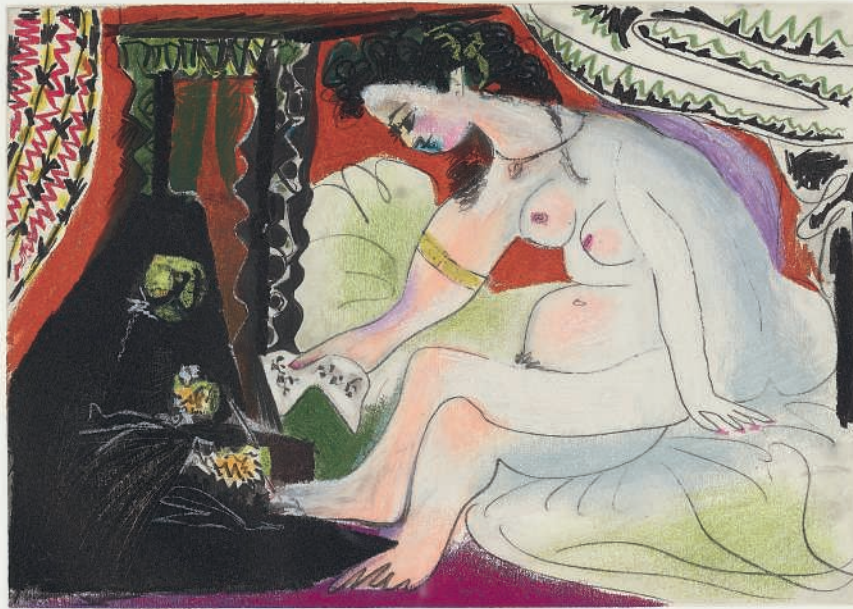
S. 21⅞ x 18⅞ in. (55.8 x 46 cm)

Estimate

\$5,000-7,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



129. After Pablo Picasso 1881-1973

Bethsabée (Bathsheba), 1966

Aquatint in colors, on Rives BFK paper, with full margins, the colors fresh. Signed and numbered 3/300 in pencil, printed and published by Atelier Crommelynck, Paris (with their blindstamp), unframed.

I. 10¼ x 14½ in. (26 x 37 cm)

S. 17¾ x 22 in. (45.2 x 56 cm)

Estimate

\$8,000-12,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

130. After Pablo Picasso 1881-1973

La Californie (Intérieur rouge) (*La Californie - Red Interior*), 1959-60

Aquatint in colors, on Rives BFK paper, with full margins, the colors fresh. Signed in multi-color pencil (a proof, aside from the edition of 300), printed and published by Atelier Crommelynck, Paris (with their blindstamp), unframed.

I. 15⅞ x 12¾ in. (40.4 x 32.5 cm)

S. 25⅞ x 19¾ in. (65.7 x 50.2 cm)

Estimate

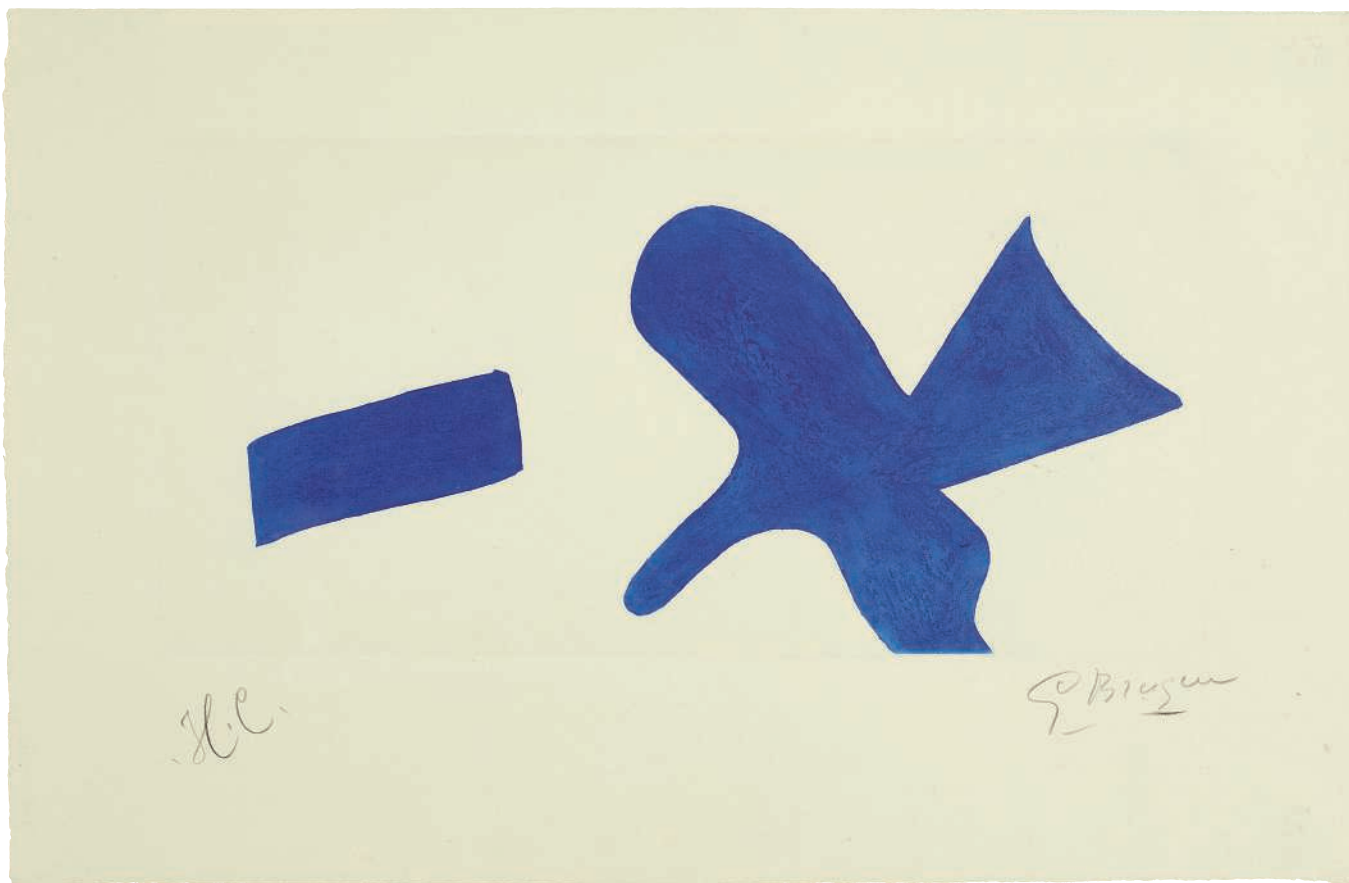
\$6,000-8,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



picasso



131. Georges Braque 1882-1963

L'oiseau bleu (Invitation exposition Louis Broder pour le livre de Braque) (The Blue Bird - invitation exhibition Louis Broder for Braque book), circa 1960

Aquatint in blue, on pale green laid paper, with full margins. Signed and annotated 'H.C.' in pencil (an hors commerce impression, aside from a few small editions, the print/book was never editioned), printed by Atelier Crommelynck, Paris, unframed.

I. 7½ x 13¾ in. (19.2 x 35 cm)

S. 12⅞ x 19⅞ in. (32.7 x 50.5 cm)

Estimate

\$3,000-5,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

not in Dora Vallier

132. After Georges Braque 1882-1963

Varengeville: seven impressions, 1956

Seven aquatints in colors, six on buff Rives BFK paper, and one on Arches paper, with full margins. Six numbered sequentially in Roman numerals on the reverse, and one signed with initials and annotated 'H.C. Bon à tirer' in pencil' (six state proofs and the good-to-print proof impression, before the edition of 300), printed by Atelier Crommelynck (with their blindstamp on the H.C.) and published by Maeght, Paris, all unframed.

all I. 10⅞ x 25¼ in. (25.6 x 64.2 cm)

all S. 17⅞ x 29½ in. (45.5 x 75 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Maeght 1023





133. After Georges Braque 1882-1963

Bouquet dans un vase (Bouquet in a Vase), 1953
 Etching and aquatint in colors, on Arches paper, with full margins. Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 300), printed by Atelier Crommelynck (with their blindstamp) and published by Maeght, Paris, unframed.
 I. 18¾ x 11¾ in. (47.5 x 29 cm)
 S. 25½ x 19½ in. (66 x 50 cm)

Estimate
 \$2,000-4,000

Provenance
 Piero Crommelynck Collection, Paris
 (inkstamp on reverse)



134. Georges Braque 1882-1963

Tête en profil et l'étoile, for Nouvelles sculptures et plaques gravées (Head in Profile and Star, from New Sculptures and Engraved Plaques), 1960

Etching and aquatint in black and pink, on Rives BFK paper, with full margins. Signed and annotated 'Bon à tirer, 25 Mars 1960' in pencil (the good-to-print proof impression, before the edition of 50 and 8 hors commerce, some were printed with blue), printed by Atelier Crommelynck and published by Albert Morancé, Paris, unframed.

I. 11 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (29.5 x 24.5 cm)

S. 14 $\frac{7}{8}$ x 11 $\frac{3}{8}$ in. (37.9 x 28.9 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Dora Vallier 152



135. Le Corbusier 1887-1965

Unité: plate 3, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated 'le 18 may 1965', and annotated 'Bon à tirer' in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, framed
 I. 12 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in. (31.3 x 41.8 cm)
 S. 17 $\frac{7}{8}$ x 22 $\frac{3}{8}$ in. (45.4 x 56.9 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
 (inkstamp on reverse)

These images are based on pastel drawings the artist made in 1953.

An excerpt of his thoughts from 22 May 1966 about the *Unité* series:

"I take the black album Nivola II which contains 50 pages of stenograms, drawings and signs harvested and graphise it, in a few hours, but come from all my life (by photos, other stenograms, notebooks, sketch-books, etc...) A life expressed by signs.

The unit of one lifetime.

My intention was therefore, at the end, to show this unity and to give its richness, by a text, perfectly independent of images, the freest, most active, most realistic text of = realities."



136. Le Corbusier 1887-1965

Unité: plate 14, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated 'le 10 octobre 1963', and annotated 'bon à tirer' in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, unframed.
I. 16 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. (41.7 x 31.5 cm)
S. 22 $\frac{1}{2}$ x 17 $\frac{7}{8}$ in. (57 x 45.4 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



137. Le Corbusier 1887-1965

Unité: plate 5, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated 'le 19 Dec 63' and annotated 'Bon à tirer' in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, framed.
I. 16 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. (41.5 x 31.5 cm)
S. 22 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. (56.8 x 45.4 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



138. Le Corbusier 1887-1965

Unité: plate 10, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated 'le 26/2/63', annotated 'bon à tirer' and 'sous réserve de rétablir le rose à la première épreuve' (subject to restoring the pink to the first test) in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, unframed.

I. 16 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (41.5 x 31.7 cm)

S. 21 $\frac{3}{4}$ x 16 $\frac{3}{8}$ in. (55.2 x 41.7 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



139. Le Corbusier 1887-1965

Unité: plate 6, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated 'le 31 mai 63' and annotated 'Bon à tirer' in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, framed.

I. 16 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. (41.5 x 31.5 cm)

S. 22 $\frac{1}{2}$ x 17 $\frac{7}{8}$ in. (57 x 45.5 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



140. Le Corbusier 1887-1965

Unité: plate 2, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated '12 juin 1965', and annotated 'bon à tirer' in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, framed.

I. 16¼ x 12¾ in. (41.2 x 31.5 cm)

S. 22¾ x 17¾ in. (56.8 x 45.5 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



141. Le Corbusier 1887-1965

Unité: plate 16, 1963

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated '16 mai 63' and annotated 'Bon à tirer' in pencil (the good-to-print proof impression, before the edition of 130 in Arabic numerals and 30 in Roman numerals), printed and published by Atelier Crommelynck, Paris, framed.

I. 16¾ x 12¾ in. (41.5 x 31.5 cm)

S. 22¾ x 17¾ in. (56.8 x 45.4 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)



142. David Hockney b. 1937

Homage to Michelangelo, from Omaggio a Michelangelo, 1975

Etching and aquatint in black and red, on Rives BFK paper, with full margins. Signed, dated and annotated 'B.a.t.' in pencil (the good-to-print proof impression, before the edition of 200 and 25 artist's proofs), printed by Atelier Crommelynck, Paris and published by Studio Bruckmann, Munich, unframed.

I. 18 $\frac{1}{8}$ x 26 $\frac{3}{8}$ in. (46 x 67 cm)

S. 27 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in. (69.4 x 79 cm)

Estimate

\$5,000-7,000

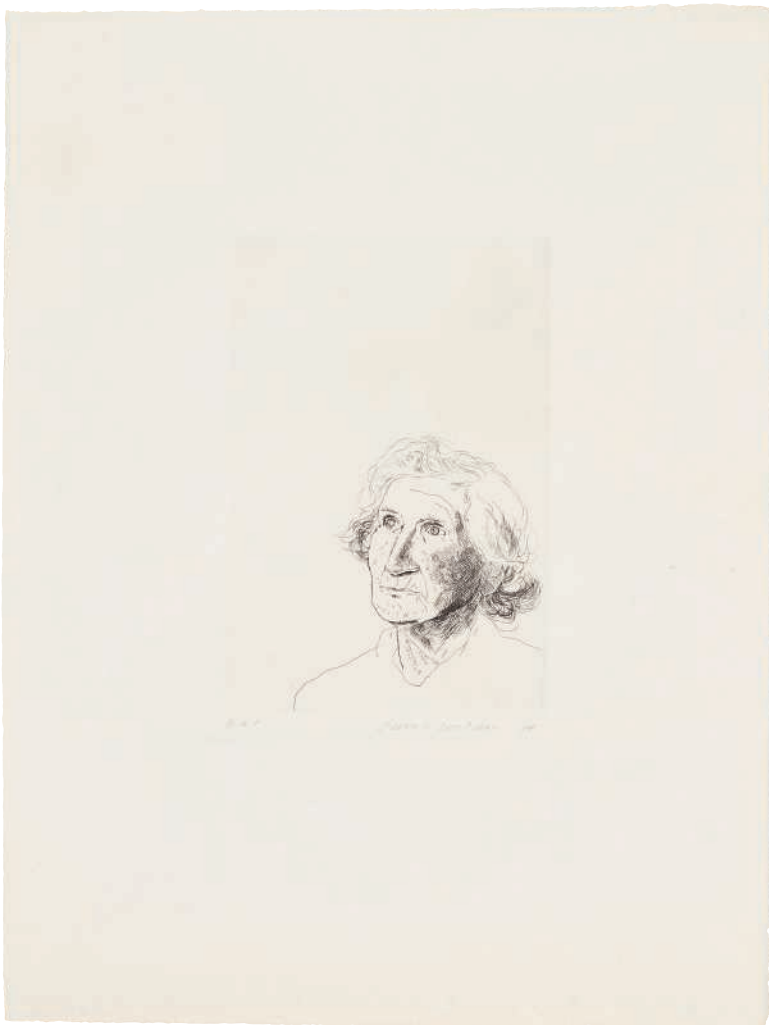
Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Scottish Arts Council 173

Museum of Contemporary Art Tokyo 162



143. David Hockney b. 1937

My Mother Today: as a Study for Félicité in "A Simple Heart" of Gustave Flaubert, 1974

Etching, on Arches paper, with full margins. Signed, dated and annotated 'B.a.t.' in pencil (the good-to-print proof impression, before the edition of 12 and 7 artist's proofs), printed by Atelier Crommelynck, Paris and published by Petersburg Press, London, unframed.
I. 7 x 4¾ in. (17.8 x 12 cm)
S. 14⅞ x 11⅜ in. (38 x 28.8 cm)

Estimate

\$1,000-2,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Scottish Arts Council 162
Museum of Contemporary Art Tokyo 149



144. David Hockney b. 1937

Geography Book (Félicité's Only View From Abroad): Illustration for "A Simple Heart" of Gustave Flaubert, 1974

Etching and aquatint in colors, on Arches paper, with full margins. Signed, dated and annotated 'B.a.t.' in pencil (the good-to-print proof impression, before the edition of 100 and 23 artist's proofs), printed by Atelier Crommelynck, Paris and published by Petersburg Press, London, unframed.

I. 8⅝ x 9¼ in. (21.8 x 23.5 cm)

S. 14⅞ x 16½ in. (38 x 41.8 cm)

Estimate

\$2,500-3,500

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Scottish Arts Council 164
Museum of Contemporary Art Tokyo 151



Picasso and Hamilton are not alone in regarding *Las Meninas* [by Diego Velázquez] as one of the most important works in Western art: Picasso had displayed his admiration for the painting by making forty-five pastiches between August and December 1957. In his carefully wrought etching Hamilton is perhaps more reverential: 'The stage of Velázquez' "meninas" could carry a lot of action, and the mysterious ambiguities (it seems to contain an infinity of cross reflections within the space the picture confronts), allowed some narrative interplay with substitutions of personalities as well as styles...Hamilton adopts a different period of Picasso's work for each of the characters in Velázquez' masterpiece in such a way that the many styles of Picasso are (as his title suggests) hand maidens to the artist rather than the Infanta. Hamilton developed the pictorial idea in three studies made in 1973, which he then used to create the plate in Paris. Six different stage proofs document the progress of his work in the Atelier Crommelynck. Etienne Lullin *Richard Hamilton, Prints and Multiples 1939-2002*, p. 124



145. Richard Hamilton 1922-2011

Picasso's meninas: three progressive state impressions, 1973

Three etchings with roulette, aquatint, drypoint and burnishing, on Rives BFK paper, with full margins. All signed and annotated 'Etat I', 'Etat III' and 'Etat V' (of VI) respectively in pencil (rare progressive state working proofs, one of 2 printed of each state, before the edition of 90 and 15 artist's proofs, plus 30 impressions in Roman numerals reserved for museums of the sixth/final state), printed by Atelier Crommelynck, Paris and co-published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, for *Portfolio 2 of Hommage à Picasso*, all unframed.

all I. 22½ x 19¾ in. (57.3 x 49.2 cm)

all S. 29¾ x 22½ in. (75.5 x 57 cm)

Estimate

\$40,000-60,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Etienne Lullin 91

Kunsthalle Bremen nos. 146-151



146. Richard Hamilton 1922-2011

Trichromatic flower-piece, 1973-74

Etching with engraving, scraper and aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 136/150 in pencil (there were also 15 artist's proofs), printed and co-published by Atelier Crommelynck, Paris and Petersburg Press S.A., unframed.

I. 16¾ x 12⅞ in. (42.5 x 33 cm)

S. 25⅝ x 19¾ in. (65.2 x 50.3 cm)

Estimate

\$1,000-2,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Etienne Lullin 92



147. Richard Hamilton 1922-2011

Multi-coloured flower-piece, 1974

Aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 91/100 in pencil (Lullin calls for 75 and 10 artist's proofs), printed and co-published by Atelier Crommelynck, Paris and Petersburg Press S.A., unframed.

I. 11¾ x 9⅜ in. (29.7 x 23.8 cm)

S. 19¾ x 16¼ in. (50.3 x 41.4 cm)

Estimate

\$1,000-2,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Etienne Lullin 95



148. Richard Hamilton 1922-2011

Berlin Interior, 1979

Photogravure, engraving and etching with roulette, aquatint and burnishing, on Rives BFK paper, with full margins. Signed and annotated 'Bon à tirer' in pencil (the good-to-print proof impression, before the edition of 100 and 10 artist's proofs), printed by Atelier Crommelynck, Paris and published by Waddington Graphics, London, unframed.

I. 19¼ x 27½ in. (49 x 69 cm)

S. 22½ x 29⅞ in. (57 x 76 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Etienne Lullin 109



149. Richard Hamilton 1922-2011

Patricia Knight II, 1982

Aquatint with scraper and burnisher, on Rives BFK paper, with full margins. Signed and annotated 'BAT' in pencil (the good-to-print proof impression, before the edition of 50 and 5 artist's proofs), printed by Atelier Crommelynck, Paris and published by Waddington Graphics, London, unframed.

I. 9¼ x 6¼ in. (23.5 x 16 cm)

S. 14⅞ x 11½ in. (37.7 x 28.4 cm)

Estimate

\$2,000-4,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Etienne Lullin 123



150. R.B. Kitaj 1932-2007

Place de la Concorde; and Self portrait (After Matteo), 1982

Two soft-ground etchings, on cream handmade and red Richard de Bas hand-made laid paper respectively, with full margins. Both signed and numbered 'A/P 13/13' and 'A/P 14/20' respectively in pencil (artist's proofs, the editions were 50 for both), printed and published by Atelier Crommelynck, Paris, both unframed.

both I. various sizes

both S. approx. 20 5/8 x 26 5/8 in. (52.3 x 67.5 cm) one vertical

Estimate

\$400-600

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Jane Kinsman 113 and 119

151. Jasper Johns b. 1930

Periscope, 1981

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated and annotated 'B.A.T.' in pencil (the good-to-print proof impression, before the edition of 88 and 12 artist's proofs), printed by Atelier Crommelynck, Paris and published by Petersburg Press, London, framed.

I. 34 x 24 1/4 in. (86.4 x 61.5 cm)

S. 41 3/8 x 29 1/2 in. (105 x 75 cm)

Estimate

\$15,000-25,000

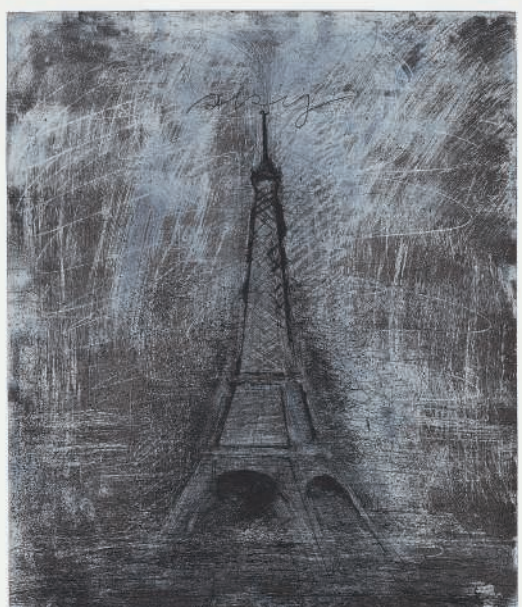
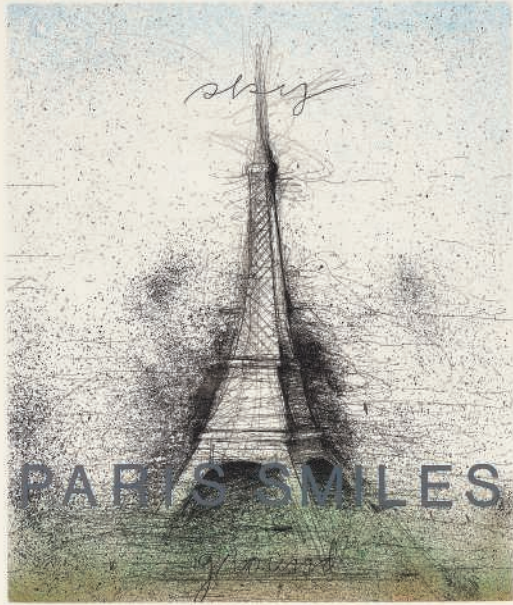
Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Universal Limited Art Editions 218







Jim Dine 1982

152. Jim Dine b. 1935

Paris Smiles; Paris Smiles in Darkness; Retroussage Eiffel Tower; and Drypoint Eiffel Tower, 1976

Four etchings with drypoint in colors, on Arches and Rives BFK paper, with full margins. All signed, dated and numbered 44/45 in pencil (there were also some artist's proofs), printed and published by Atelier Crommelynck, Paris, all framed.

all I. 23 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (60 x 50.5 cm)

all S. 35 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in. (91 x 63.2 cm)

Estimate

\$10,000-15,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Williams College 218-221

153. Jim Dine b. 1935

The Heart Called Paris Spring, 1982

Etching with drypoint in colors, on Rives BFK paper, with full margins. Signed and dated in pencil (an unnumbered proof, aside from the edition of 90 and 20 artist's proofs), printed and published by Atelier Crommelynck, Paris, unframed.

I. 23 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in. (59.5 x 49.5 cm)

S. 36 x 25 in. (91.5 x 63.5 cm)

Estimate

\$5,000-7,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Ellen D'Oench and Jean Feinberg 118



154. Jim Dine b. 1935

Desire in Primary Colors, 1982

Triptych aquatint and electric tools in colors, on three sheets of Rives BFK paper, with full margins. The right-hand sheet signed, dated and annotated 'A/P' in pencil (one of 12 artist's proofs, the edition was 40), printed by Atelier Crommelynck, Paris and published by Pace Editions, Inc., New York, all unframed. overall 30 x 66 in. (76.2 x 167.6 cm)

Estimate

\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Ellen D'Oench and Jean Feinberg 120

155. Jim Dine b. 1935

Night Venus and Sappho, 1985

Etching and electric tools in white with rubber stamping and hand-coloring, on black Arches paper, with full margins. Signed, dated and annotated 'B.A.T.' in pencil (the good-to-print proof impression, before the edition of 15 and 6 artist's proofs), printed by Atelier Crommelynck, Paris and published by Pace Editions, New York, unframed.

I. 33¾ x 25⅞ in. (85.7 x 65.7 cm)

S. 38¾ x 29⅞ in. (98.4 x 76 cm)

Estimate

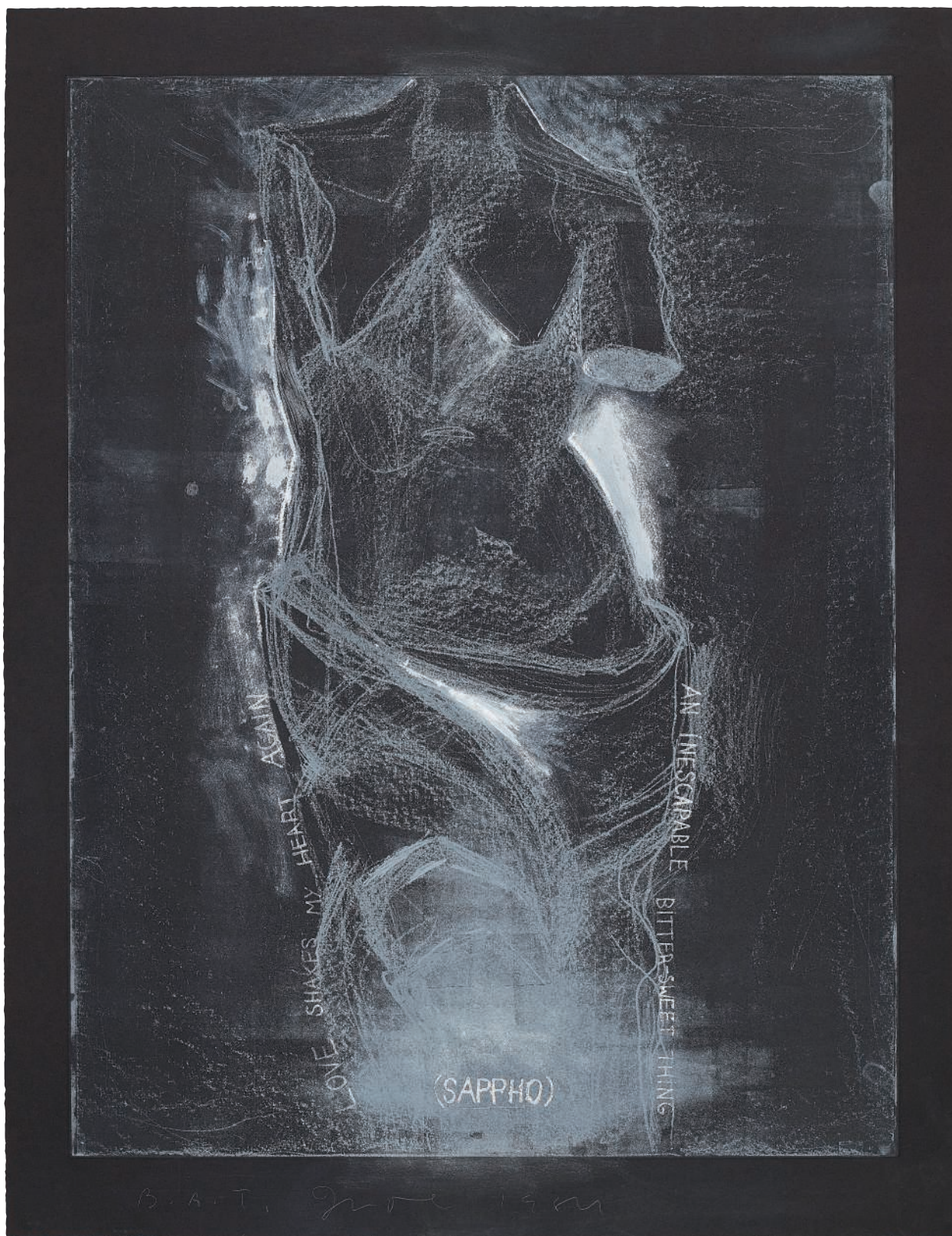
\$2,500-3,500

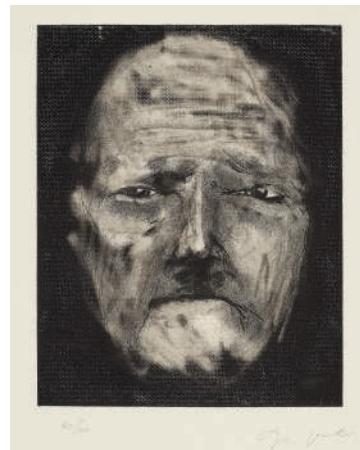
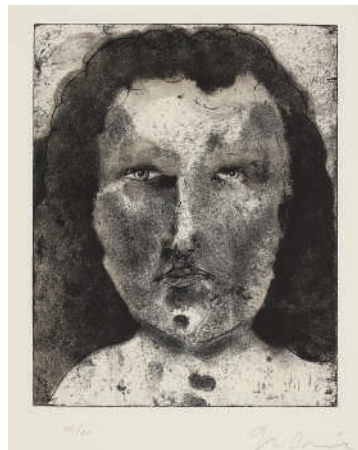
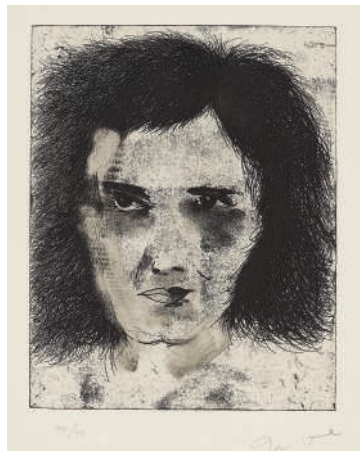
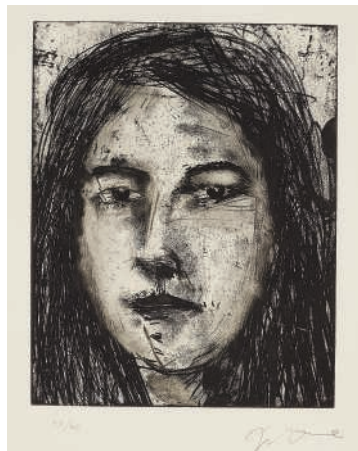
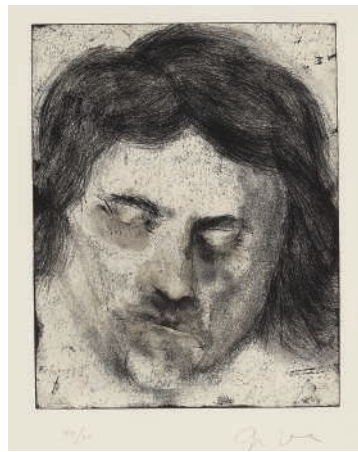
Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Ellen D'Oench and Jean Feinberg 193







156. Jim Dine b. 1935

Mabel, 1977

The complete set of 12 etchings, on Richard de Bas hand-made paper, with full margins, with accompanying text by Robert Creeley, the sheets loose (as issued), contained in two glassine-covered card folders, within the original linen-covered portfolio with printed title. The etchings each signed and numbered 50/60 in pencil, further signed in pencil by the artist and author and numbered '50' on the colophon (there were also 10 artist's proofs), printed and published by Atelier Crommelynck, Paris.

Portfolio 21½ x 16½ in. (53.5 x 41 cm)

Estimate

\$2,500-3,500

Provenance

Piero Crommelynck Collection, Paris

Literature

Williams College 225-236

157. Jim Dine b. 1935

Self-Portrait Hand Painted in Paris, 1979

Etching, drypoint and electric tools with hand-coloring, on Arches Aquarelle paper, with full margins. Signed, dated '1975' and annotated 'A/P' in pencil (one of 6 artist's proofs, the edition was 25), printed by Atelier Crommelynck, Paris and published by Pace Editions, New York, unframed.

L. 6¼ x 5¾ in. (16 x 14.5 cm)

S. 17½ x 14⅞ in. (44.8 x 37.9 cm)

Estimate

\$600-900

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Ellen D'Oench and Jean Feinberg 50





158. Jim Dine b. 1935

Nancy Outside in July I; XIII-XIV; XVII; XIX-XXIV, 1978; and 1981

Ten etching and aquatints (seven in colors), some with extensive hand-coloring and additions, on various paper, with full margins. All signed, dated and variously numbered from the editions of 60, 30, 26, 25, 22, 28 and 18 in pencil (there were various artist's proofs for each), all printed and published by Atelier Crommelynck, Paris, one framed.

all I. approx. 23 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (60 x 50 cm)

three S. approx. 29 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (76 x 57 cm)

seven S. approx. 36 $\frac{1}{4}$ x 24 $\frac{3}{4}$ in. (92 x 63 cm)

Estimate

\$4,000-6,000

Provenance

Piero Crommelynck Collection, Paris
(inkstamp on reverse)

Literature

Ellen D'Oench and Jean Feinberg 18, 94, 95, 98, 100-105

Including: *Nancy Outside in July I*, 1978; *Nancy Outside in July XIII: Dissolving in Eden*, 1981; *Nancy Outside in July XIV: Wrestling with Spirits*, 1981; *Nancy Outside in July XVII: The Reddish One*, 1981; *Nancy Outside in July XIX: The Fish in the Wind*, 1981; *Nancy Outside in July XX: Among French Plants*, 1981; *Nancy Outside in July XXI: The Red Frame*, 1981; *Nancy Outside in July XXII: Ten Layers of Gray*, 1981; *Nancy Outside in July XXIII: Squeezed Out on Japanese Paper*, 1981 and *Nancy Outside in July XXIV: Brilliant Dutch Gloss*, 1981

Morning session continued

Lots 159-237

Afternoon session 2pm

Lots 238-393



159. After Pablo Picasso 1881-1973

Dora Maar (Femme assise) (Dora Maar - Seated Woman), 1955

Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 51/100 in pencil (there was also a poster edition of 500 with text), published by Musée des Arts Decoratifs, Paris, framed.

I. 36 x 23 $\frac{3}{8}$ in. (91.4 x 60 cm)

S. 41 x 27 $\frac{1}{2}$ in. (104.1 x 69.9 cm)

Estimate

\$9,000-12,000

Literature

Christophe Czwiklitzer 92

Christian Zervos, vol. XIII, no. 302 (related painting)



160. Pablo Picasso 1881-1973

Deux modèles vêtus (Two Dressed Models), plate 42, from La suite Vollard, 1933
 Etching, on Montval paper, with full margins.
 Signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published by Ambroise Vollard, Paris, 1939, framed.
 I. 10½ x 7½ in. (26.7 x 19.4 cm)
 S. 17½ x 13¾ in. (44.5 x 34 cm)

Estimate
 \$9,000-12,000

Literature
 Brigitte Baer 302; Georges Bloch 150

Property from a Private East Coast Collection

161. Pablo Picasso 1881-1973

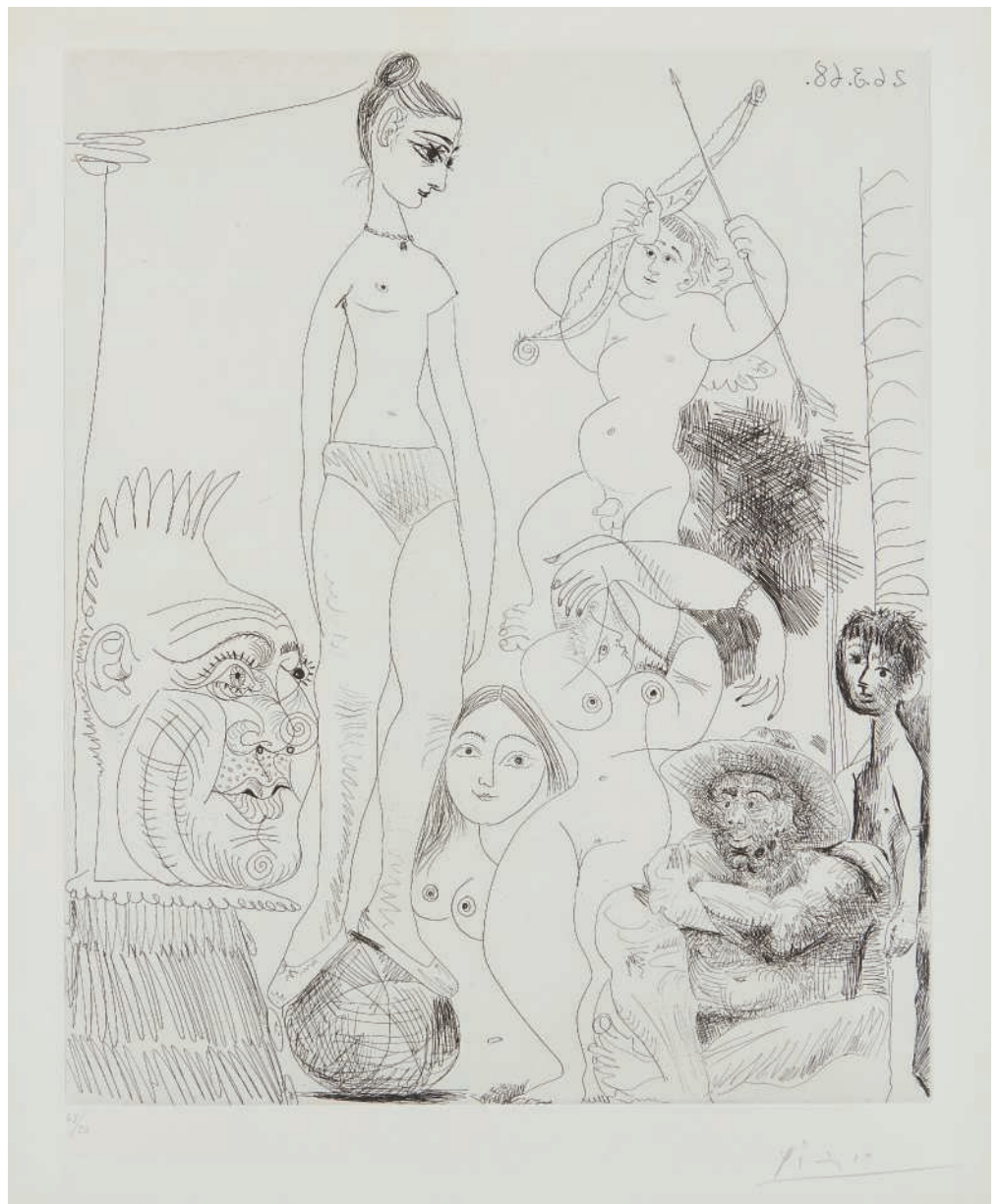
Arbre dans la tempête, avec fuite vers une église (Tree in the Storm, Escaping to a Church), plate 281, from 347 Series, 1968
 Etching and drypoint, on Rives BFK paper, with full margins. Signed and numbered 34/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, framed.
 I. 7¾ x 12¾ in. (19.7 x 32.4 cm)
 S. 12¾ x 17⅞ in. (31.4 x 45.4 cm)

Estimate
 \$6,000-8,000

Provenance
 Alan Cristea Gallery, London

Literature
 Brigitte Baer 1778; Georges Bloch 1761





162. Pablo Picasso 1881-1973

Autoportrait transposé et dédoublé rêvant au cirque, avec Jacqueline en acrobate à la boule (Self-Portrait Dreaming at the Circus, with Jacqueline as Acrobat on the Ball), plate 9, from Séries 347, 1968

Etching and drypoint, on Rives BFK paper, with full margins. Signed and numbered 43/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, framed.

I. 16 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in. (42.2 x 34.6 cm)

S. 24 x 19 $\frac{5}{8}$ in. (61 x 49.8 cm)

Estimate

\$7,000-10,000

Literature

Brigitte Baer 1504; Georges Bloch 1489

163. Pablo Picasso 1881-1973

Les Saltimbanques, from La suite des Saltimbanques, 1905

Drypoint, on Van Gelder paper, with wide margins. From the edition of 250 (there were also 27 or 29 on Japanese paper), published by Ambroise Vollard, Paris, 1913, framed.

I. 11 $\frac{3}{8}$ x 13 in. (28.9 x 33 cm)

S. 19 x 24 $\frac{7}{8}$ in. (48.3 x 63.2 cm)

Estimate

\$6,000-8,000

Literature

Brigitte Baer 9; Georges Bloch 7



164. Pablo Picasso 1881-1973

Le Saltimbanque au repos, from La suite des Saltimbanques, 1905

Drypoint, on Van Gelder paper, with wide margins. From the edition of 250 (there were also 27 or 29 proofs on Japanese paper), published by Ambroise Vollard, Paris, 1913, framed.

I. 4 $\frac{3}{4}$ x 3 $\frac{3}{8}$ in. (12.1 x 8.6 cm)

S. 19 $\frac{3}{4}$ x 13 in. (50.2 x 33 cm)

Estimate

\$2,000-4,000

Literature

Brigitte Baer 12; Georges Bloch 10

165. Georges Rouault 1871-1958

Automne, 1938

Aquatint in colors, on Montval laid paper, with full margins. Numbered 145/175 in pencil, framed.

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

S. 22½ x 30½ in. (57.2 x 77.5 cm)

Estimate

\$6,000-8,000

Literature

Françoise Chapon and Isabelle Rouault 288



166. Pablo Picasso 1881-1973

L'Abreuvoir (Chevaux au bain), from *La suite des Saltimbanques*, 1905

Drypoint, on Van Gelder paper, with full margins. From the edition of 250 (there were also 27 or 29 on Japanese paper), published by Ambroise Vollard, Paris, 1913, framed.

I. 6 x 8½ in. (15.2 x 21.6 cm)

S. 13 x 20 in. (33 x 50.8 cm)

Estimate

\$2,500-3,500

Literature

Brigitte Baer 10; Georges Bloch 8





167. Henri Matisse 1869-1954

Nu au miroir marocain, 1929

Etching, on *chine collé* to Arches paper, with full margins. Signed and numbered 9/25 in pencil (there was also one trial proof), framed.

I. 8½ x 6 in. (21.6 x 15.2 cm)

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

Estimate

\$6,000-8,000

Literature

Claude Duthuit 186



168. Henri Matisse 1869-1954

Fillette, blouse fleurie, 1920

Etching, on wove paper, with full margins. Signed and numbered 11/25 in pencil (there were also 5 artist's proofs), unframed.

I. 5¾ x 4 in. (14.6 x 10.2 cm)

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

Estimate

\$4,000-6,000

Literature

Claude Duthuit 83

169. Marc Chagall 1887-1985

Le bouquet de la Reine, 1984
Lithograph in colors, on Arches paper, with full margins.
Signed and numbered 2/50 in pencil, framed.
I. 19 x 16 in. (48.3 x 40.6 cm)
S. 25 x 20 in. (63.5 x 50.8 cm)

Estimate
\$2,500-4,500

Literature
Fernand Mourlot 1036



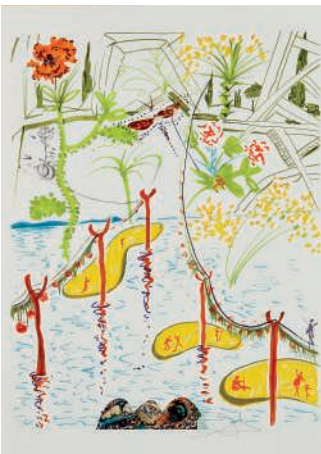
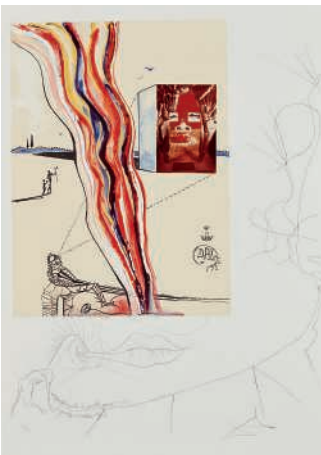
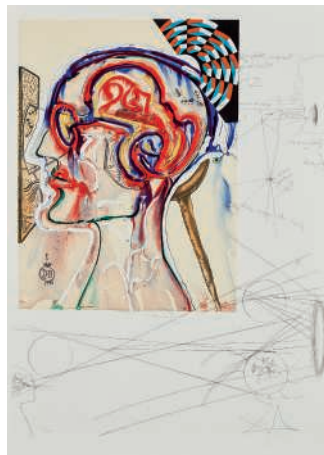
170. Marc Chagall 1887-1985

La barque de Jonas, 1977
Lithograph in colors, on Arches paper, with full margins.
Signed and numbered 1/50 in pencil (there were also 7 artist's proofs), framed.
I. 16¼ x 12½ in. (41.3 x 31.8 cm)
S. 25¼ x 18¾ in. (63.8 x 47.6 cm)

Estimate
\$2,000-4,000

Literature
Fernand Mourlot 913





Property from a Private Collection

171. Salvador Dalí 1904-1989

After 50 Years of Surrealism, 1974

The complete set of 12 etchings with hand-coloring, on Velin d'Arches paper, with full margins, each contained in a folder with text by André Parinaud. All signed and numbered 'A 106/195' in pencil, also signed in pencil and numbered in ink on the colophon (from the English edition of 195 and 35 artist's proofs in Roman numerals; there was also an edition of 29 on Japon nacré, an edition of 195 and 35 artist's proofs in Roman numerals with text in French including a suite on Japon nacré) published by Transworld Art, Fribourg, Switzerland (with their blindstamp), all contained in the original black linen-covered portfolio case.

all S. 25¾ x 19¾ in. (65.4 x 50.2 cm)

all I. approximately 15¾ x 11¾ in. (40 x 29.8 cm)

portfolio 28¼ x 21¾ x 2½ in. (71.8 x 55.2 x 6.4 cm)

Estimate

\$7,000-9,000

Literature

Ralf Michler and Lutz Löpsinger 665-676

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

172. Salvador Dalí 1904-1989

Imaginations and Objects of the Future: four plates, 1975

Four lithographs in colors, two with collage, on Rives paper, all with full margins and contained in their original wove paper folios with title and text by Dalí (folded as issued). All signed, three numbered 'I 86/250', one numbered 'I 90/250' in pencil, published by Merrill Chase Publishing Association, Chicago, all unframed.

all I. various sizes

all S. 30 x 21½ in. (76.2 x 55.6 cm)

Estimate

\$4,000-6,000

Literature

Ralf Michler and Lutz W. Löpsinger 822, 824, 825, 828

Including:

Spectacles with Holograms and Computers...; *Liquid and Gaseous Television*; *Intra-Uterine Paradesiac Locomotion*; *Biological Garden*

Property from a Private Collection

173. Salvador Dalí 1904-1989

Our Historical Heritage, 1975

The complete set of 11 etchings with pochoir in color, on Arches paper, with full margins, contained in the original blue cloth covered portfolio with copper relief. All signed and numbered 389/400 in pencil, from the edition of 450 with color variations (there was also an edition of 300 reserved for South America), published by Léon Amiel, Paris, all unframed.
all I. approx. 15¾ x 22¾ in. (40 x 57.8 cm)
all S. 26 x 19⅝ in. (66 x 49.8 cm)

Estimate

\$5,000-7,000

Literature

Ralf Michler and Lutz Löpsinger 752-63



This lot to be Sold without a Reserve

174. Salvador Dalí 1904-1989

Place St-Pierre, 1972

Heliogravure in colors, on Arches paper, with full margins. Signed and numbered 226/350 in pencil (there were also some artist's proofs), Editions Graphiques Internationales Torrents, framed.

I. 15 x 19¾ in. (38.1 x 50.2 cm)

S. 21⅞ x 29 in. (55.6 x 73.7 cm)

Estimate

\$600-800 •

Literature

Ralf Michler and Lutz Löpsinger 536





175. Salvador Dalí 1904-1989

Venus à la giraffe, 1973

White painted bronze sculpture multiple.
Incised with the signature, stamp numbered
131/350, with the Venturi Arte foundry stamp.
22¼ x 3½ x 10¾ in. (56.5 x 8.9 x 27.3 cm)

Estimate

\$2,000-3,000



176. Salvador Dalí 1904-1989

Begonia (Anacardium recordans), from
Flordali® (Flora Dalinae), 1968

Etching with drypoint in colors, on Arches
paper, with full margins. Signed and numbered
90/200 in pencil (there were also 200 on
Japanese paper), published by Werbungs und
Commerz Union Anstalt, Basel, unframed.
I. 23¼ x 15½ in. (59.1 x 39.4 cm)
S. 30 x 22½ in. (76.2 x 57.2 cm)

Estimate

\$1,500-2,500

Literature

Ralf Michler and Lutz Löpsinger 233

177. Joan Miró 1893-1983

Sculptures en montagne, 1972

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 132/150 in pencil, published by Maeght, Paris, framed.
S. 30½ x 21½ in. (77.5 x 54.6 cm)

Estimate

\$3,500-4,500



178. Joan Miró 1893-1983

Suites pour Ubu Roi: plate 8, 1966

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 9/75 in pencil (from the edition with large margins), published by Tériade, Paris, framed.
I. 16¼ x 24½ in. (41.3 x 62.2 cm)
S. 21 x 29½ in. (53.3 x 74.9 cm)

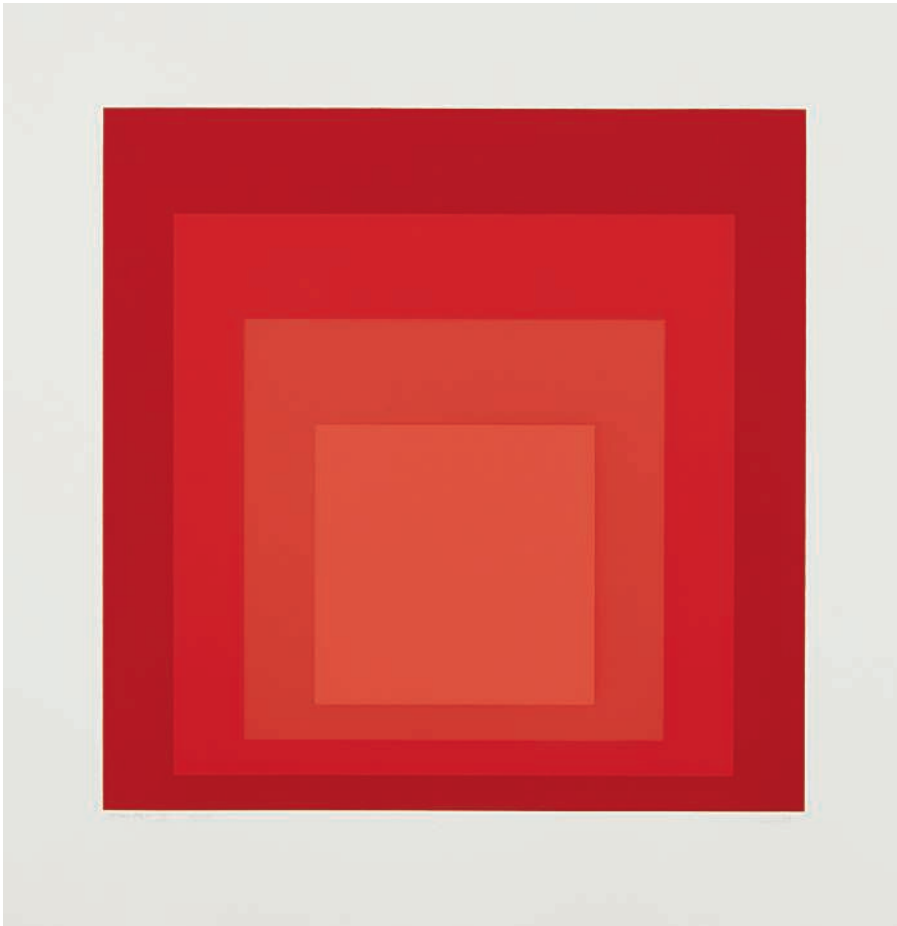
Estimate

\$2,500-3,500

Literature

Fernand Mourlot 468; see Patrick Cramer books 108





179. Josef Albers 1888-1976

JHM-II, 1973

Screenprint in colors, on German Etching paper, with full margins. Signed, dated, titled and numbered 15/144 in pencil, published by Ives-Sillman, Inc., New Haven, Connecticut (for the Hirshhorn Museum and Sculpture Garden, Washington D.C.), framed.

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

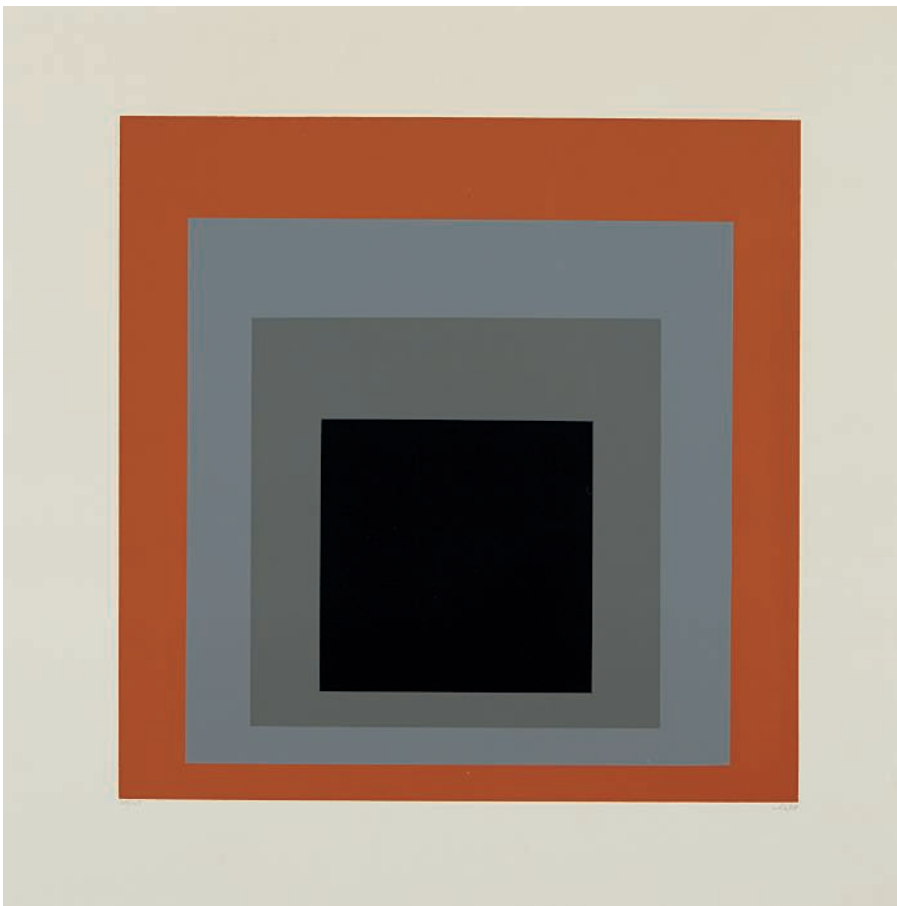
S. 25 x 35 in. (63.5 x 88.9 cm)

Estimate

\$4,000-6,000

Literature

Brenda Danilowitz 224.2



180. Josef Albers 1888-1976

Hommage au Carre: one plate, 1965

Screenprint in colors, on J. Perrugot Arches Special MBM paper, with full margins. Signed with initials, dated '64' and numbered 24/125 in pencil, published by Editions Denise René, Paris, unframed.

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

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

Estimate

\$1,500-2,500

Literature

Brenda Danilowitz 160.4



181. Sonja Delaunay 1885 - 1979

Rythmes-Couleurs, 1966

The complete set of 11 pochoirs in colors, on Richard de Bas paper, with full margins, in- and hors-texte, with text by Jacques Damase, all contained in the original blue linen-covered portfolio. 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.

all S. 21¾ x 15¾ in. (55.2 x 40 cm)

Estimate

\$4,000-6,000

182. Jean Dubuffet 1901-1985

Territoire et paysan, 1975

Screenprint in colors, on Arches paper, the full sheet. Signed with initials, dated, and numbered 20/50 in pencil (there were also 6 artist's proofs), published by Editions Beyeler, Basel, framed.

S. 21 x 15½ in. (53.3 x 39.4 cm)

Estimate

\$3,000-5,000

Literature

Sophie Webel 1170





183. Alexander Calder 1898-1976

Violon, 1960

Lithograph in colors, on wove paper, the full sheet. Signed and numbered 15/75 in pencil, published by Maeght, Paris, framed. S. 21¾ x 29½ in. (55.2 x 74.9 cm)

Estimate

\$1,800-2,500

Literature

Maeght 656



184. Alexander Calder 1898-1976

Papoose, 1969

Lithograph in colors, on wove paper, the full sheet. Signed and numbered 16/75 in pencil, published by Maeght, Paris, unframed. S. 29½ x 43 in. (74.9 x 109.2 cm)

Estimate

\$1,800-2,500

185. Alexander Calder 1898-1976

[Untitled], circa 1970

Lithograph in colors, on Rives BFK paper, the full sheet.
Signed and numbered 59/90 in pencil, framed.
S. 29 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in. (75.9 x 54 cm)

Estimate

\$2,000-3,000



186. Alexander Calder 1898-1976

La mousson (The Monsoon), 1965

Lithograph in colors, on Rives BFK paper, the full sheet.
Signed and numbered 90/90 in pencil, published by
Maeght, Paris, framed.
S. 29 $\frac{3}{4}$ x 22 in. (75.6 x 55.9 cm)

Estimate

\$1,500-2,500



187. Alexander Calder 1898-1976

Chevrons noir sur rouge et jaune, 1960

Lithograph in colors, on Rives BFK paper, with full margins.
Signed and numbered 75/90 in pencil, published by
Maeght, Paris, unframed.
L. 20 $\frac{1}{2}$ x 28 in. (52.1 x 71.1 cm)
S. 24 $\frac{1}{4}$ x 35 $\frac{1}{4}$ in. (61.6 x 89.5 cm)

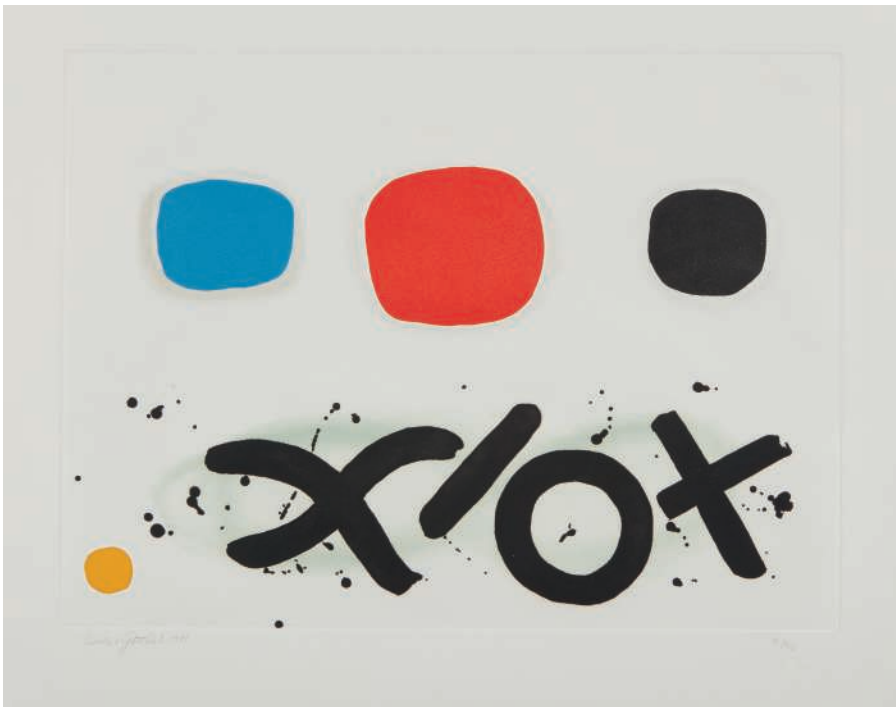
Estimate

\$1,500-2,500

Literature

Maeght 657





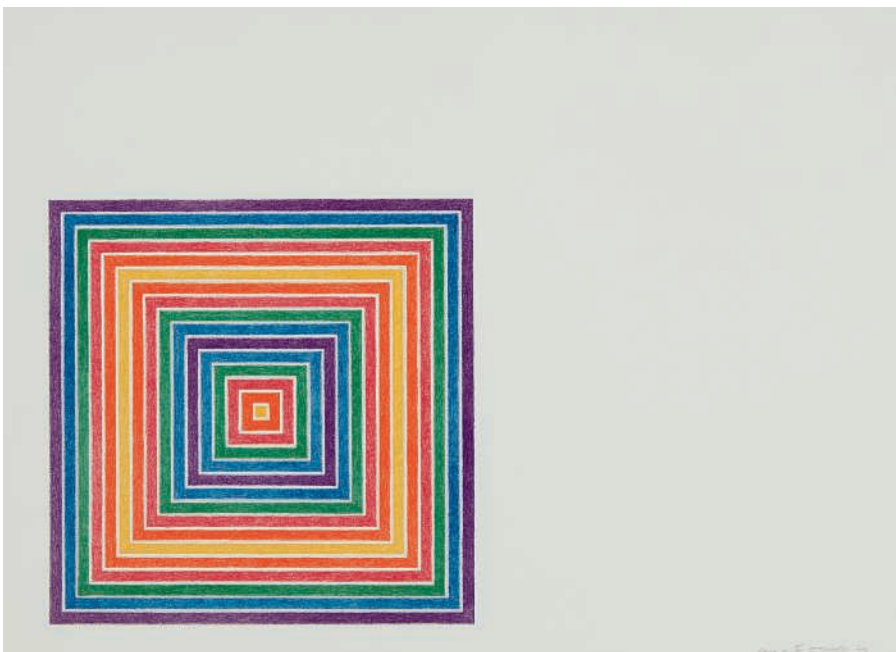
188. Adolph Gottlieb 1903-1974

Imaginary Landscape, 1971

Aquatint in colors, on Fabriano paper, with full margins. Signed, dated and numbered 71/90 in pencil (there were also 5 artist's proofs), co-published by Marlborough Graphics, Inc., New York, and 2RC Edizioni d'Arte, Rome, framed. I. 17¾ x 24 in. (45.1 x 61 cm) S. 26¼ x 32½ in. (66.7 x 82.6 cm)

Estimate

\$2,000-3,000



189. Frank Stella b. 1936

Honduras Lottery Co., from Multicolored Squares, 1973

Lithograph in colors, on T.H. Saunders mould-made paper, with full margins. Signed, annotated 'State II', dated and numbered 15/20 in pencil, (there were also some artist's proofs), published by Petersburg Press Ltd., London, framed. I. 10¼ x 10¼ in. (26 x 26 cm) S. 16 x 22 in. (40.6 x 55.9 cm)

Estimate

\$2,000-3,000

Literature

Richard Axsom and Leah Kolb 76a

190. Frank Stella b. 1936

Shards IV, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 39/100 (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
S. 39¾ x 45 in. (101 x 114.3 cm)

Estimate

\$5,000-7,000

Literature

Richard Axsom and Leah Kolb 147



191. Frank Stella b. 1936

Shards Va, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 14/30 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
S. 39¾ x 45¼ in. (101 x 114.9 cm)

Estimate

\$5,000-7,000

Literature

Richard Axsom and Leah Kolb 152





192. Frank Stella b. 1936

B. Had Gadya: Back Cover, from Illustrations After El Lissitzky's Had Gadya, 1982-84

Lithograph, linocut and screenprint in colors with handcoloring and collage, on T.H. Saunders and Somerset paper, the full sheet. Signed, dated and numbered 48/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.
S. 60¾ x 53¾ in. (154.3 x 135.6 cm)

Estimate

\$6,000-9,000

Literature

Richard Axson and Leah Kolb 181.B

193. Frank Stella b. 1936

Polar Coordinates VI, from *Polar Coordinates for Ronnie Peterson*, 1980
Lithograph, screenprint and letterpress in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 36/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
S. 38 $\frac{3}{8}$ x 38 in. (97.5 x 96.5 cm)

Estimate

\$6,000-8,000

Literature

Richard Axsom and Leah Kolb 124



194. 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 and numbered 'A.P. XI' in pencil (one of 16 artist's proofs, the edition was 50), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.
L. 32 $\frac{3}{4}$ x 44 $\frac{3}{4}$ in. (83.2 x 113.7 cm)
S. 33 $\frac{3}{4}$ x 45 $\frac{3}{4}$ in. (85.7 x 116.2 cm)

Estimate

\$6,000-8,000

Literature

Tyler Graphics 551; Richard Axsom and Leah Kolb 110





195. Robert Motherwell 1915-1991

Game of Chance, 1987

Aquatint, lithograph and collage in colors, on HMP handmade paper, with full margins. Signed and numbered 'A.P. I' in pencil (an artist's proof, the edition was 100), published by Tyler Graphics Ltd., Mount Kisco, N.Y. (with their blindstamp), framed.
 I. 23 x 16½ in. (58.4 x 41.9 cm)
 S. 34½ x 27 in. (87.6 x 68.6 cm)

Estimate

\$6,000-9,000

Literature

Siri Engberg and Joan Banach 377



196. Robert Motherwell 1915-1991

Black Sounds, 1984

Lithograph and relief print with collage, on Arches Cover and Tyler Graphics Ltd. (TGL) handmade paper, the full sheet. Signed and numbered 60/60 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.
 S. 39 x 25 in. (99.1 x 63.5 cm)

Estimate

\$4,000-6,000

Exhibited

The Solomon R. Guggenheim Museum, New York, 1984 (this example)

Literature

Siri Engberg and Joan Banach 338

197. Robert Motherwell 1915-1991

Djarjum, 1975

Lithograph, screenprint and collage in colors with hand-coloring, on tan HMP paper to Arches Cover paper, with full margins. Signed, and numbered 'ap VI' in pencil (an artist's proof, the edition was 18 and 10 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

I. 32 x 21 in. (81.3 x 53.3 cm)

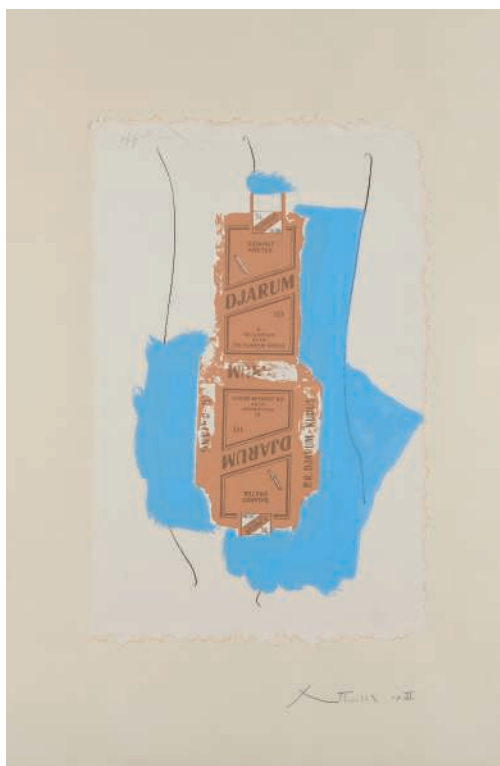
S. 47¾ x 31¾ in. (121.3 x 80.6 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 176



198. Robert Motherwell 1915-1991

America La France Variations VIII, 1983-84

Lithograph and collage in colors, on Arches Cover mould-made paper, with full margins. Signed and annotated 'presentation proof' in pencil (the edition was 60 and 18 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, N.Y. (with their blindstamp), framed.

I. 43½ x 15½ in. (110.5 x 39.4 cm)

S. 50 x 21½ in. (127 x 54.6 cm)

Estimate

\$3,000-5,000

Literature

Siri Engberg and Joan Banach 336



199. Robert Motherwell 1915-1991

Stephen's Iron Crown Etched, 1982

Etching and aquatint in cream and black, on German Etching paper, with full margins. Signed with initials and numbered 49/66 in black ink (there were also 10 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 15¾ x 19¾ in. (40 x 50.2 cm)

S. 25 x 28 in. (63.5 x 71.1 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 292





200. Robert Motherwell 1915-1991

Untitled, 1975

Etching and aquatint in colors, on Arches Cover paper, with full margins. Signed and numbered XI/XV in pencil (an artist's proof, the edition was 96), published by the artist (with his blindstamp), framed.

I. 9 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (25.1 x 29.8 cm)
S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$2,800-3,500

Literature

Siri Engberg and Joan Banach 182



201. Robert Motherwell 1915-1991

Untitled, 1975

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 'a.p. X/XII' in pencil (an artist's proof, the edition was 69), published by the artist (with his blindstamp), framed.

I. 9 $\frac{1}{4}$ x 11 $\frac{1}{8}$ in. (23.5 x 30.2 cm)
S. 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65.1 x 49.8 cm)

Estimate

\$2,800-3,500

Literature

Siri Engberg and Joan Banach 181



202. Robert Motherwell 1915-1991

Gauloises Bleues (Yellow with Black Square), 1971

Aquatint and line-cut in colors, on Richard de Bas handmade paper, with full margins. Signed and numbered 35/35 in pencil (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 11 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. (29.2 x 16.5 cm)
S. 22 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (57.8 x 39.4 cm)

Estimate

\$1,500-2,500

Literature

Siri Engberg and Joan Banach 100

203. Robert Motherwell 1915-1991

Mirror I, 1989

Lithograph in colors, on dark oatmeal Bemboka paper, with full margins. Signed with initials and numbered 'P.P. III' in pencil (a printers proof, the edition was 25 and there were also 5 artist's proofs), published by Waddington Graphics Ltd., London, unframed.

I. 13 x 10½ in. (33 x 26.7 cm)

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

Estimate

\$1,000-1,500

Literature

Siri Engberg and Joan Banach 410



204. Robert Motherwell 1915-1991

Roth-Handle II (Blue), 1975

Aquatint and line-cut with hand coloring, on buff Dewint handmade paper, with full margins. Signed and numbered 2/6 in pencil (there was also 1 artist's proof) published by the artist (with his blindstamp), framed.

I. 8½ x 12⅞ in. (21.6 x 32.7 cm)

S. 24⅝ x 21 in. (62.5 x 53.3 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 190



205. Robert Motherwell 1915-1991

House of Atreus; and España II, 1983

Two etchings with aquatint in colors, both on Moulin du Gué Rives de Lin paper, both with full margins.

Both signed and numbered 27/40 and 29/40 in pencil (there were also 6 and 10 artist's proofs respectively), both published by the artist (with his blindstamps), *España II* framed.

España I. 7¾ x 5¾ in. (19.7 x 14.6 cm)

House I. 4¾ x 3¾ in. (12.1 x 9.5 cm)

both approx. S. 12¼ x 10¼ in. (31.1 x 26 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 296 and 298





206. Sam Francis 1923-1994

Untitled (Variant X), 1989

Unique aquatint in colors, on hand-colored Kozo chine collé (in watercolor and acrylic) to Rives BFK paper, with full margins. Signed and annotated 'J' in pencil (one of 10 unique variants annotated A-J), published by the Litho Shop, Inc., Santa Monica, California, framed.

I. 16 $\frac{3}{8}$ x 58 $\frac{1}{2}$ in. (41.6 x 148.6 cm)

S. 29 $\frac{3}{8}$ x 62 $\frac{3}{4}$ in. (74.6 x 159.4 cm)

Estimate

\$6,000-9,000

Literature

Connie Lembark I102

207. Sam Francis 1923-1994

Yunan, 1971

Lithograph in colors, on Arjomari paper, the full sheet. Signed and numbered 47/66 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

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

Estimate

\$4,000-6,000

Literature

Gemini G.E.L. 314; Connie Lembark 134



208. Sam Francis 1923-1994

Serpent on the Stone, 1960

Lithograph in colors, on Rives BFK paper, the full sheet. Signed and numbered 2/20 in pencil (there were also some artist's proofs), published by Kornfeld and Klipstein, Bern, Germany, unframed. S. 24¾ x 35½ in. (62.9 x 90.2 cm)

Estimate

\$2,500-3,500

Literature

Connie Lembark L13



209. Sam Francis 1923-1994

Untitled, 1988

Lithograph in colors, on Waterleaf paper, the full sheet. Signed and numbered 38/48 in pencil (there were also 7 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California, framed. S. 44½ x 29¼ in. (113 x 74.3 cm)

Estimate

\$3,000-5,000

Literature

Connie Lembark 279



210. Sam Francis 1923-1994

Untitled, 1988

Aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 10/20 in pencil (there were also 4 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California, framed. I. 36 x 24 in. (91.4 x 61 cm)
S. 46 x 31¾ in. (116.8 x 80.6 cm)

Estimate

\$3,000-5,000

Literature

Connie Lembark I90



211. Willem de Kooning 1904-1997

Figure in Landscape VI, 1980

Offset lithograph in colors, on wove paper, with full margins. Signed, dated and numbered 92/100 in pencil (there were also 50 artist's proofs), published by the Institute of Contemporary Art, Philadelphia, framed.

I. 31¼ x 28 in. (79.4 x 71.1 cm)

S. 36½ x 32 in. (92.7 x 81.3 cm)

Estimate

\$8,000-12,000



212. Karel Appel 1921-2006

Boy Walking a Dog, 1993

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

20 x 26 in. (50.8 x 66 cm)

Estimate

\$6,000-9,000

Provenance

Acquired directly from the artist
Private Collection, New York

213. Matta 1911-2002

Composizione (7 Luglio), circa 1964-65
Pastel in colors, on wove paper, mounted
to canvas on stretcher. Signed in blue ink
on a label affixed to the reverse, titled in
pencil on the front.
20 x 25¾ in. (50.8 x 65.4 cm)

Estimate
\$5,000-7,000

Provenance
Galleria Sant Erasmo, Milan
Scaramouche Gallery, New York
Phillips, New York, *Latin America*, 14 & 15
November 2011, lot 113
Private Collection, USA



214. Alfonso Ossorio 1916-1990

Untitled III; and Untitled VII, 1984
Two etchings, on wove paper, with full
margins. Both signed, dated and numbered
'P.P.3 and 'P.P.' respectively in pencil
(printer's proofs), both unframed.
both I. 23¾ x 17½ in. (60 x 44.8 cm)
both S. 31 x 22¼ in. (78.7 x 56.5 cm)

Estimate
\$2,500-3,500





Property from an Important Miami Collection

215. Louise Nevelson 1899-1988

Night Leaf, 1969

Cast polyester resin multiple, contained in the original black Plexiglas box frame (as issued). Signed and numbered 100/150 in black ink on a label affixed to the reverse, also incised with initials and numbered on the reverse (there were also 25 artist's proofs), published by Pace Editions, Inc., New York.

16¾ x 16¾ x 3½ in. (42.5 x 42.5 x 8.9 cm)

Estimate

\$2,000-3,000

Literature

Gene Baro 121



216. Louise Nevelson 1899-1988

Six Pointed Star, 1980

Handmade cast paper relief, the full sheet. Signed and numbered 50/90 in pencil, published by Pace Editions, Inc., New York, framed.

S. 40½ x 34¾ in. (102.9 x 87.3 cm)

Estimate

\$2,500-3,500



217. Louise Nevelson 1899-1988

Sky Gate I, 1982

Cast paper relief, the full sheet. Signed, dated and numbered 86/90 (there were also 20 artist's proofs), published by Pace Editions, Inc., New York, framed.

S. 33¾ x 20¼ in. (85.7 x 51.4 cm)

Estimate

\$1,800-2,500

218. Helen Frankenthaler 1928-2011

Yellow Jack, 1987

Lithograph and stencil in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 8/54 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

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

Estimate

\$4,000-6,000

Literature

Pegram Harrison 137



219. Helen Frankenthaler 1928-2011

Dream Walk, 1977

Lithograph in colors, on mauve HMP handmade paper, with full margins. Signed, dated and numbered 'AP 9/12' in pencil (an artist's proof, the edition was 47), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 21¾ x 29¾ in. (55.2 x 75.6 cm)

S. 26 x 35 in. (66 x 88.9 cm)

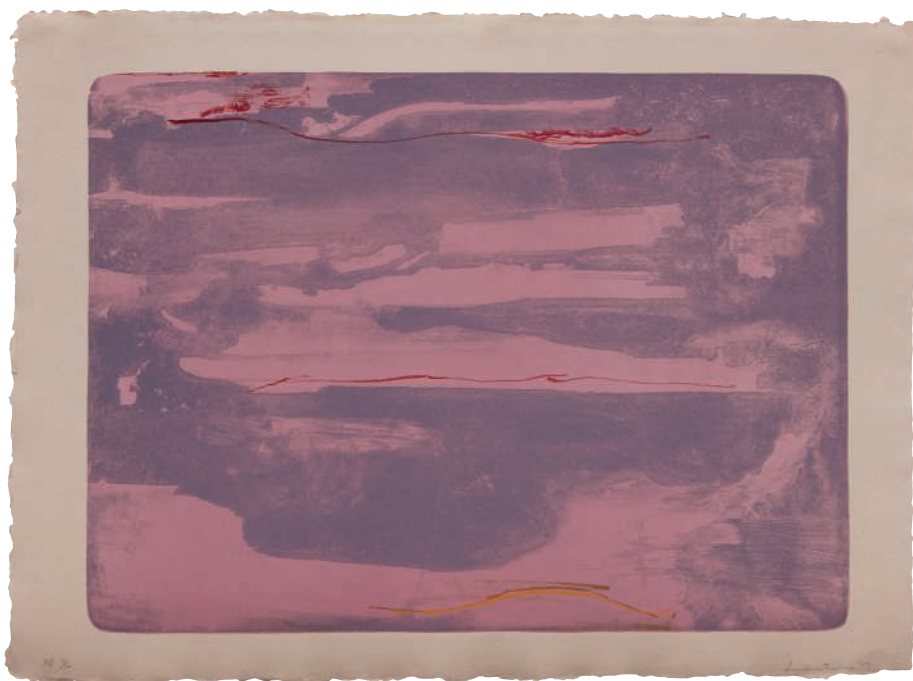
Estimate

\$3,000-4,000

Literature

Tyler Graphics 178

Pegram Harrison 56





220. Jacques Mahé de la Villeglé b.1926

Décollage, 1964

Paper collage in colors, on wood, mounted in open face aluminum backing and frame (as issued). Signed and numbered 77/100 in black ink on a label affixed to the reverse, published by Edition MAT (Multiplication d'Art Transformable), Paris.

Collage 19 $\frac{5}{8}$ x 8 $\frac{5}{8}$ in. (49.8 x 21.9 cm)

Frame 28 $\frac{5}{8}$ x 28 $\frac{5}{8}$ in. (72.7 x 72.7 cm)

Estimate

\$4,000-6,000

221. Zao Wou-Ki 1920-2013

Untitled, 1978

Aquatint in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 58/99 in pencil (there were also 15 proofs on Japanese paper), published by Ediciones Polígrafa S.A., Barcelona, framed.

I. 11 x 19 in. (27.9 x 48.3 cm)

S. 19 $\frac{1}{2}$ x 25 $\frac{3}{4}$ in. (49.5 x 65.4 cm)

Estimate

\$2,000-4,000

Literature

Jørgen Ågerup 302B



222. Zao Wou-Ki 1920-2013

Untitled, 1981

Aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 51/99 in pencil (there were also 15 artist's proofs), published by Berggruen & Cie, Paris, framed.

I. 19½ x 14¾ in. (49.5 x 37.5 cm)

S. 25¾ x 22¾ in. (65.4 x 57.8 cm)

Estimate

\$3,000-5,000

Literature

Jørgen Ågerup 314



223. Zao Wou-Ki 1920-2013

Untitled, 1991

Lithograph in colors, on Rives BFK paper, with full margins. Signed in pencil and further imprinted *Hommage à Nobutaka Shikanai* (from the edition of 2,757 and 30 artist's proofs), published by Fuji Television Gallery, Tokyo, framed.

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

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

Estimate

\$1,500-2,500

Literature

Jørgen Ågerup 354



224. Jules Olitski 1922-2007

Evening Mist, 1996

Pastel drawing, on rag paper. Signed and dated '96' in pastel, laid down to mat board, framed.

23¼ x 31¼ in. (59.1 x 79.4 cm)

Estimate

\$2,500-3,500

Provenance

Sotheby's New York, Contemporary Art, March 9, 2010, lot 136

Andre Emmerich, New York





225. Howard Hodgkin 1932-2017

In Tangier, 1991

Screenprint in colors, on Huntsman Velvet paper, with full margins. Signed with initials, dated and numbered 49/72 in pencil (there were also 12 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, unframed.

I. 27 $\frac{1}{8}$ x 29 $\frac{5}{8}$ in. (68.9 x 75.2 cm)

S. 32 $\frac{1}{4}$ x 34 $\frac{1}{4}$ in. (81.9 x 87 cm)

Estimate

\$2,000-3,000

Literature

Charles Riley p. 175



226. Howard Hodgkin 1932-2017

The Sky's the Limit, 2003

Screenprint in colors, on wove paper, with full margins. Signed with initials, dated and inscribed in pencil (the edition was 108 and 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

I. 25 $\frac{1}{4}$ x 30 in. (64.1 x 76.2 cm)

S. 32 $\frac{1}{4}$ x 36 $\frac{3}{8}$ in. (81.9 x 92.4 cm)

Estimate

\$2,000-3,000

Literature

Charles Riley p. 195



227. Howard Hodgkin 1932-2017

Artist and Model, 1980

Soft-ground etching in sepia with hand-colouring in watercolour and gouache, on Stoneridge mould-made etching paper, the full sheet. Signed with initials, dated and numbered 87/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed.

S. 32 x 40 $\frac{1}{2}$ in. (81.3 x 102.9 cm)

Estimate

\$1,000-1,500

Literature

Liesbeth Heenck 60

228. Howard Hodgkin 1932-2017

In the Museum of Modern Art, 1979

The complete set of four soft-ground etchings, three on Rives BFK mould-made paper and one on Hodgkinson hand-made paper, the full sheets. All signed, dated and annotated 'A.P.' in red crayon (the editions were 100 and 20 artist's proofs), published by Petersburg Press, New York, all unframed. all S. 30 x 40 in. (76.2 x 101.6 cm)

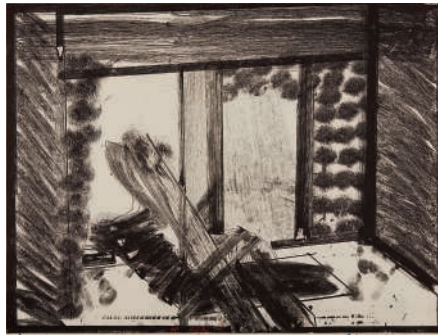
Estimate

\$2,000-3,000

Literature

Liesbeth Heenk 50-53

Including: *Late Afternoon in the Museum of Modern Art*; *Early Evening in the Museum of Modern Art*; *Thinking Aloud in the Museum of Modern Art*; and *All Alone in the Museum of Modern Art*



229. Sean Scully b. 1945

Wall of Light Crimson, 2005

Etching and aquatint in colors, on Somerset paper, with full margins. Signed, titled, dated and numbered 37/40 in pencil, unframed.

I. 17¾ x 22⅞ in. (45.1 x 58.1 cm)

S. 28¾ x 30¾ in. (73 x 78.1 cm)

Estimate

\$4,000-6,000





230. 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 and numbered 67/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all unframed.

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

Estimate

\$8,000-12,000

Literature

Klaus Albrecht Schröder 237-239



231. Alex Katz b. 1927

Diana, 2014

Linocut in colors, on Rives paper, the full sheet. Signed and numbered 17/70 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art (with their and the artist's copyright inkstamp), St. Louis, unframed.

S. 36¼ x 37¾ in. (92.1 x 94.9 cm)

Estimate

\$3,500-4,500

232. Alex Katz b. 1927

The Orange Band, 1979

Screenprint in colors, on Arches Cover paper, the full sheet. Signed and numbered 14/80 in pencil (there were also 11 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), framed.
S. 39 $\frac{7}{8}$ x 28 $\frac{1}{4}$ in. (101.3 x 71.8 cm)

Estimate

\$4,000-5,000

Literature

Klaus Albrecht Schröder 116



233. Alex Katz b. 1927

Day Lillies, 1993

Screenprint in colors, on wove paper, the full sheet. Signed and numbered 9/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, unframed.
S. 14 x 39 $\frac{3}{4}$ in. (35.6 x 101 cm)

Estimate

\$2,000-3,000

Literature

Charles Riley p. 175; Klaus Albrecht Schröder 274



234. David Hockney b. 1937

Small Head of Gregory, 1976

Lithograph, on Arches Cover buff paper, the full sheet. Signed, dated and numbered 'AP XI/XX' in pencil (an artist's proof, the edition was 98), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 10 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in. (26.4 x 24.1 cm)

Estimate

\$800-1,200

Literature

Gemini G.E.L. 733; Museum of Contemporary Art Tokyo 173





235. Richard Diebenkorn 1922-1993

Woman Seated on Sofa, 1965

Lithograph, on wove paper, the full sheet. One of a few known proofs, the image was never editioned, unframed.
S. 19¼ x 24 in. (48.9 x 61 cm)

Estimate

\$6,000-8,000



Property from an Important New York Collection

236. Yue Minjun b. 1962

Untitled (Smile-ism No. 6); Untitled (Smile-ism No. 8); and Untitled (Smile-ism No. 12), 2006
Three lithographs in colors, on wove paper, the full sheets. All signed and numbered 31/45, 43/45 and 45/45 respectively in pencil, all unframed.
all S. 43¼ x 31½ in. (109.9 x 80.3 cm)

Estimate
\$3,000-5,000

237. Eric Fischl b. 1948

Rays; and Dog, 1989
Two aquatints in colors, on wove paper, with full margins. Both signed, dated and numbered 72/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, both unframed.
Rays I. 31 x 45 in. (78.7 x 114.3 cm)
Rays S. 35½ x 54 in. (90.2 x 137.2 cm)
Dog I. 33 x 41¼ in. (83.8 x 104.8 cm)
Dog S. 35½ x 54 in. (90.2 x 137.2 cm)

Estimate
\$1,000-2,000





238. John Marin 1870-1953

Figures Downtown, New York City, 1932

Graphite drawing, on tracing vellum. Signed and dated in pencil, framed.

6½ x 8¼ in. (16.5 x 21 cm)

Estimate

\$4,000-6,000

Provenance

Estate of the artist

Marlborough Gallery, New York

Kennedy Galleries, Inc., New York

Sid Deutsch Gallery, New York

Cape Split Place, Inc., Addison, Maine

Owings-Dewey Fine Art, Santa Fe

Exhibited

Los Angeles County Museum of Art, *John Marin, 1870-1953*

Fine Arts Gallery of San Diego, *John Marin*, November 28, 1970-January 3, 1971

239. John Marin 1870-1953

Downtown, the El, 1921

Etching, on wove paper, with full margins, a fine, rich impression, with selectively wiped platetone. Signed in pencil, from the edition of 30 (before steelfacing for the approximate edition of 275 for the publication *The New Republic*), unframed.

I. 7 x 8 $\frac{7}{8}$ in. (17.8 x 22.5 cm)

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

Estimate

\$3,000-5,000

Literature

Carl Zigrosser 134

A Treasury of American Prints, Simon and Schuster, 1939

One Hundred Prints from 100 Artists of the Art Students League of New York, 1875-1975, Art Students League, New York, 1975

A Century of American Printmaking: 1880-1980, James Watrous, University of Wisconsin Press, 1984



240. John Marin 1870-1953

Sailboat, 1932

Etching, on laid paper, with margins, a fine, richly inked impression, with burr in the heavily etched lines, and delicate overall plate tone. Signed and dated in pencil, from the first edition of 30 (before steelfacing for the unsigned edition of approximately 200), published by the American Artists Group, New York, framed.

I. 6 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (17.5 x 23.5 cm)

S. 8 $\frac{3}{4}$ x 11 $\frac{5}{8}$ in. (22.2 x 29.5 cm)

Estimate

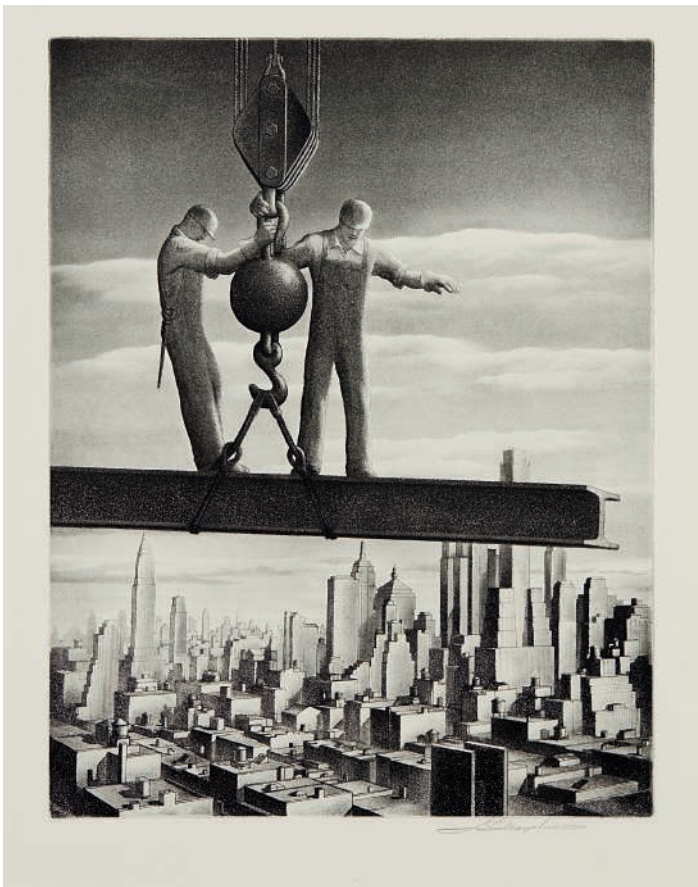
\$3,000-5,000

Literature

Carl Zigrosser 155



This image was a personal favorite of Marin's and another impression of the print, dedicated to Georgia O'Keefe, bears the artist's notation 'A Beaut'. It was also used for the cover illustration of the catalogue raisonné.



241. Samuel Margolies 1897-1974

Builders of Babylon, 1937

Etching and aquatint, on wove paper, with margins, a fine impression. Signed in pencil, from the edition of 250, published by Associated American Artists, New York, framed.

I. 14¼ x 11 in. (36.2 x 27.9 cm)

S. 17¾ x 13½ in. (44.1 x 34.3 cm)

Estimate

\$6,000-9,000

Literature

David R. Godine, *Graphic Excursions, American Prints in Black and White, 1900-1950, Selections from the Collection of Reba and Dave Williams*, 1991



242. Samuel Margolies 1897-1974

Men of Steel, 1941

Drypoint, on wove paper, with margins, a fine impression. Signed and titled in pencil, from the edition of 250, published by Associated American Artists, New York, framed.

I. 14⅞ x 11¾ in. (37.8 x 29.8 cm)

S. 17⅞ x 15 in. (45.4 x 38.1 cm)

Estimate

\$6,000-9,000

Provenance

AXA Financial Inc., New York
The Equitable Life Assurance Society of the U.S.,
New York

Literature

Musée-Galerie de la Seita, Paris, *L'Amérique de la Dépression: Artistes Engagés des Années 30*, 1996.
Henry E. Huntington Library and Art Gallery, San Marino, California, *Pressed In Time: American Prints 1905-1950*, 2007.

243. Christo b. 1935

Wrapped Building, Project for #1 Times Square, Allied Chemical Tower, New York, 1991

Lithograph with collage of fabric, thread, transparent polyethylene, staples, photograph, map (Chine collé) and masking tape, with charcoal and color additions, Arches paper to Museum Board, the full sheet. Signed and dated 27/125 in pencil (there were also 35 artist's proofs), published by Saint-Guillaume Gallery, Tokyo, framed. S. 39¼ x 25 in. (99.7 x 63.5 cm)

Estimate

\$5,000-7,000

Literature

Jörg Schellmann 154



244. Christo b. 1935

Wrapped statues, Project for Die Glyptothek, München, 1988

Screenprint with collage of offset prints in colors, on Arches Cover paper, the full sheet. Signed and numbered 'LP 22/25' in pencil (a printer's proof, the edition was 300 and 30 artist's proofs), published by Olympic Games Committee, Seoul, framed. S. 35 x 27 in. (88.9 x 68.6 cm)

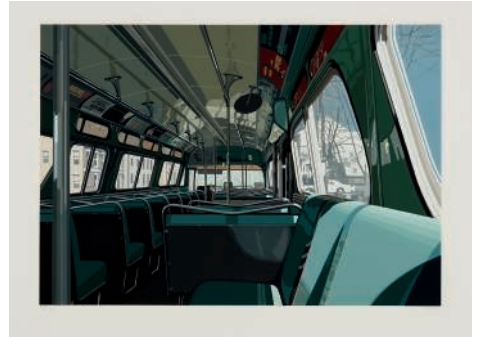
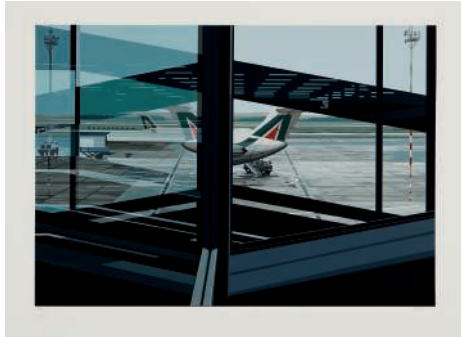
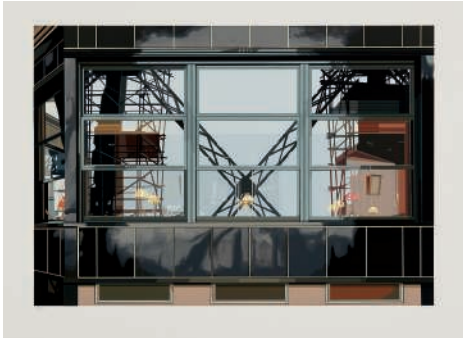
Estimate

\$1,000-2,000

Literature

Jörg Schellmann 135





245. Richard Estes b. 1932

Urban Landscapes No. 3, 1981

The complete set of eight screenprints in colors, on Fabriano Cottone paper, with full margins. All signed and numbered 158/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York.

all I. 14 x 20 in. (35.6 x 50.8 cm)

all S. 19¾ x 27½ in. (50.2 x 70.2 cm)

Estimate

\$10,000-15,000

Literature

John Arthur pp. 120-123

Including: *Eiffel Tower Restaurant*; *Flughafen*; *Manhattan*; *Subway*; *Lakewood Mall*; *Bus Interior*; *Movies*; and *Cafeteria Vatican*

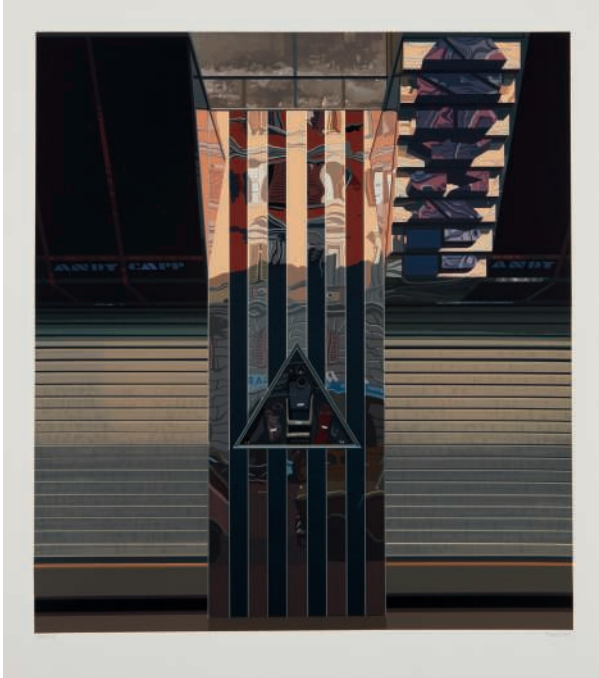
246. Richard Estes b. 1932

Andy Capp, 1982

Screenprint in colors, on Fabriano Cottone paper, with full margins. Signed and numbered 198/250 in pencil, published by Parasol Press, Ltd., New York, unframed.
I. 19¼ x 17⅞ in. (48.9 x 44.1 cm)
S. 26½ x 23¾ in. (67.3 x 60.3 cm)

Estimate

\$800-1,200



247. Charles Sheeler 1883-1965

Architectural Cadences, 1954

Screenprint in colors, on a large sheet of cream wove paper, with full margins, accompanied by a signed retrospective catalogue (lacking the screenprint). A rare, proof impression (the signed published edition of 100 was inserted into the exhibition catalogue *Sheeler Retrospective Exhibition* with very narrow margins), printed by Floriano Vecchi (with a 'Library of Floriano Vecchi' blindstamp), published by Art Galleries, University of California, Los Angeles, framed.
I. 6¼ x 8⅝ in. (15.9 x 21.9 cm)
S. 10⅞ x 13½ in. (27.6 x 34.3 cm)

Estimate

\$4,000-6,000

Literature

Gordon 6

Kristy Brice 6

David Acton, *A Spectrum of Innovation: Color in American Printmaking, 1890-1960*, 1990

Tiber Press, founded in New York City in 1953 by Floriano Vecchi and Richard Miller, specialized in fine art screen printing. The press produced impeccably crafted screenprints by leading abstract expressionist artists, including Joan Mitchell, Grace Hartigan, Alfred Leslie, and Michael Goldberg. Other artists including Charles Sheeler, Stuart Davis, and Ben Shahn, also worked with master printer Vecchi to create complex and sophisticated images.





248. Romare Bearden 1911-1988

Jazz, 1979

Six lithographs in colors, on Arches Archival paper, the full sheets. All signed and numbered 162/175, 148/175, 161/175, 138/175, 141/175, 58/175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all unframed.
all S. approx. 24¾ x 34¾

Estimate

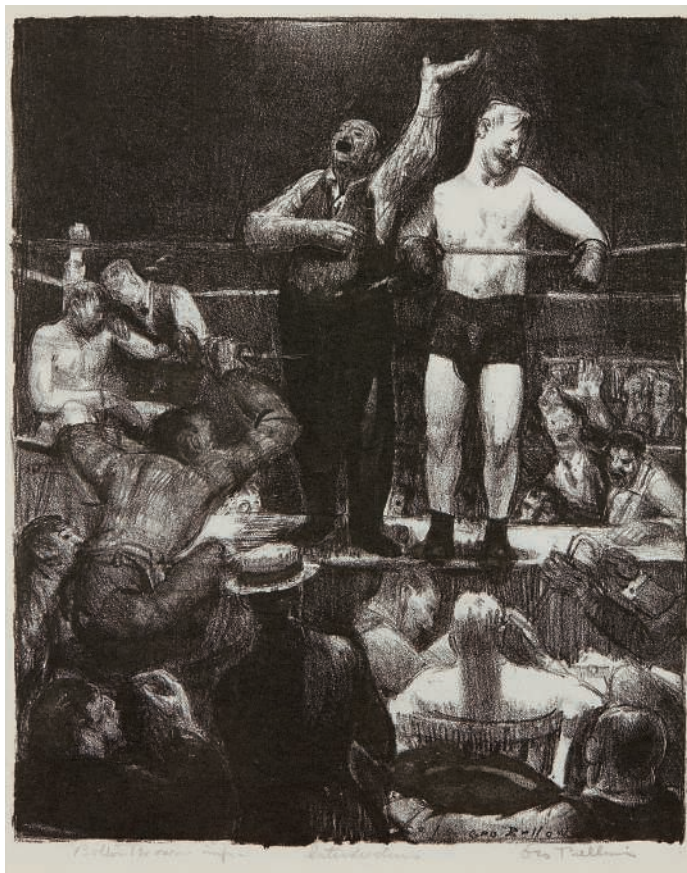
\$6,000-8,000

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



249. George Bellows 1882-1925

Introductions, 1921

Lithograph, on laid China paper, with margins. Signed, titled and inscribed 'Bolton Brown - imp.' in pencil (the edition was 57), printed by Bolton Brown, New York, framed.
l. 8½ x 7 in. (21.6 x 17.8 cm)
S. 10 x 8¾ in. (25.4 x 22.2 cm)

Estimate

\$4,000-6,000

Provenance

Hirschl & Adler Galleries, New York

Literature

Lauris Mason 97

250. Robert Gwathmey 1938-2009

The Hitchhiker, 1937

Screenprint in colors, on wove paper, with full margins, the colors fresh. Signed in black ink, from an unknown but small edition, framed.

I. 16¾ x 13 in. (42.5 x 33 cm)

S. 21½ x 17 in. (54.9 x 43.2 cm)

Estimate

\$4,000-6,000

Literature

Sarah Clark-Langager, Munson-Williams-Proctor Institute, *Order and Enigma; American Art Between the Two Wars*, 1984; Clifford Ackley and Shelly Langdale, Museum of Fine Arts, Boston, *American Screenprints: 1930s-1960s*, 1991; Reba White Williams, Linda Tyler and Barry Walker, Tamarind Institute, *Hot Off the Press: Prints and Politics*, 1994, no. 1; Henry E. Huntington Library and Art Gallery, San Marino, *Pressed In Time: American Prints 1905-1950*, 2007; and Stephen Coppel, The British Museum, *The American Scene: Prints from Hopper to Pollock*, 2008 (back cover illustration).

This image is an early precursor to American Pop art and the related painting is in the Brooklyn Museum.



251. Jim Dine b. 1935

Six Hearts, 1970

Offset lithograph with collage, spray-painting and hand-coloring, on Crisbrook Waterleaf paper, the full sheet. Signed, dated and numbered 21/79 in pencil (there were also 20 artist's proofs), published by Petersburg Press, London, framed. S. 31¾ x 22½ in. (79.7 x 57.2 cm)

Estimate

\$3,000-5,000

Literature

Williams College 12



254. James Rosenquist b. 1933

Elbow Lake; and Violent Turn, 1977

Two lithographs in colors, on Arches Cover paper, with full margins and the full sheet. Both signed, titled, dated and numbered 46/100 in pencil (there were also 14 and 20 artist's proofs respectively), both published by Sidney Singer, New York, both framed.

Elbow Lake I. 26½ x 67½ in. (67.3 x 171.5 cm)

Elbow Lake S. 36¾ x 74 in. (93.3 x 188 cm)

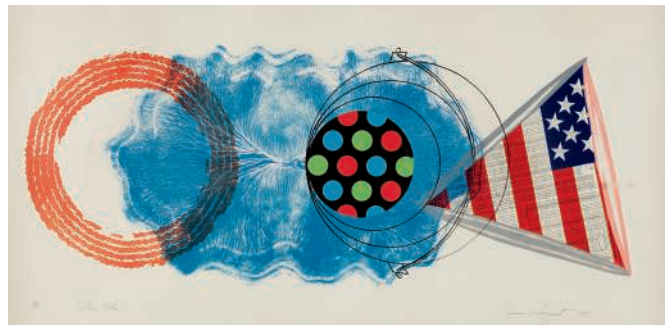
Violent Turn S. 36¾ x 73¾ in. (93.3 x 187.3 cm)

Estimate

\$3,000-5,000

Literature

Constance Glenn 126 and 127



255. Jim Dine b. 1935

Pinocchio, 2008

Screenprint and woodcut in colors, on wove paper, with full margins. Signed and inscribed in pencil (the edition was 118 and 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed. I. 30 x 21 in. (76.2 x 53.3 cm) S. 37 x 27 in. (94 x 68.6 cm)

Estimate

\$1,800-2,400

Literature

Charles Riley p. 207



Property from an Important New York Collection

256. Various Artists

Brooklyn Academy of Music Portfolio: four works by Robert Ryman, Chuck Close, Peter Halley and Suzan Pitt, 1990-91

Four works, including one aquatint, one lithograph, a silk tapestry in black and red and one animation cell, on wove and laid papers, with full margins and the full sheets. Three signed, one dated and three numbered 23/75, 24/75, 24/75 in ink or pencil (there were also 16 artist's proofs for 'Phil'), published by Parasol Press, Ltd., New York, all unframed.

all various sizes

Estimate

\$3,000-5,000



257. Donald Baechler b. 1956

Coney Island, 1994

The complete set of six screenprints in colors, on wove paper, the full sheets. All signed, dated and numbered 28/75 on the front and annotated I-VI consecutively in pencil on the reverse, published by Lococco Fine Art, St. Louis (with their inkstamp), all framed.

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

Estimate

\$7,000-10,000

258. Marilyn Minter b. 1948

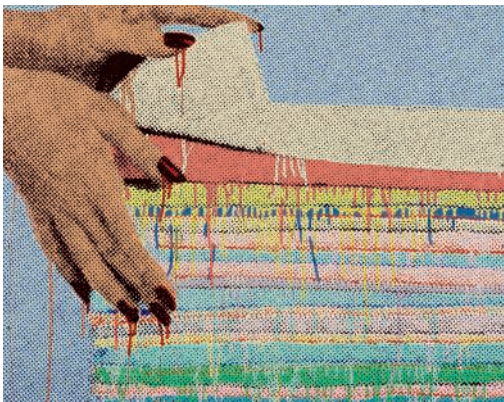
Hands Dumping; Hands Washing; and Hands Folding, 1989

Three screenprints in colors, on aluminum panel mounted to metal strainer (as issued), the full sheets. All signed, dated and numbered 24/35, 24/35 and 24/47 respectively in black ink on the reverse (there were also 5 artist's proofs), published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse).

all S. 23 $\frac{3}{8}$ x 29 $\frac{1}{8}$ in. (60 x 75.2 cm)

Estimate

\$5,000-7,000



259. Robert Indiana b. 1928

Hexagon, from *Polygons*, 1975

Screenprint in colors, on Arches 88 paper, with full margins. Signed, dated and numbered 22/100 in pencil (there were also 25 artist's proofs), published by Editions Denise René, New York (with their blindstamp), framed.

I. 24 x 22 in. (61 x 55.9 cm)

S. 31 x 28 in. (78.7 x 71.1 cm)

Estimate

\$1,000-2,000

Literature

Susan Sheehan 88



260. Jack Pierson b. 1960

Done, Dope, Died; Desperate?, 2011

Two screenprints with collage in colors, on black archival digital fine art paper, the full sheet and with full margins. Both signed, one dated and both numbered 'PP 3/3' in pencil (printers proofs, the edition was 21), published by Sabine Knust, Munich, both unframed.

desperate I. 22 $\frac{3}{8}$ x 31 $\frac{3}{4}$ in. (56.8 x 80.6 cm)

both S. 29 $\frac{3}{8}$ x 38 $\frac{3}{4}$ in. (74.6 x 98.4 cm)

Estimate

\$3,000-5,000



261. Robert Longo b. 1953

Mnemonic Pictures, 1994

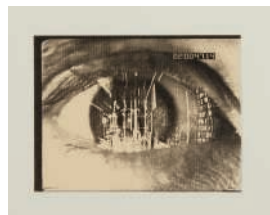
The complete set of 24 photo-lithographs in colors, on cream wove paper, with full margins, all contained in the original black linen-covered box. All signed with initials, annotated 'A-X' respectively and numbered 'AP 6/26' in pencil, also signed, dated '95' and numbered in pencil on the title page (an artist's proof, the edition was 48), published by Editions Saga Pictures, Los Angeles.

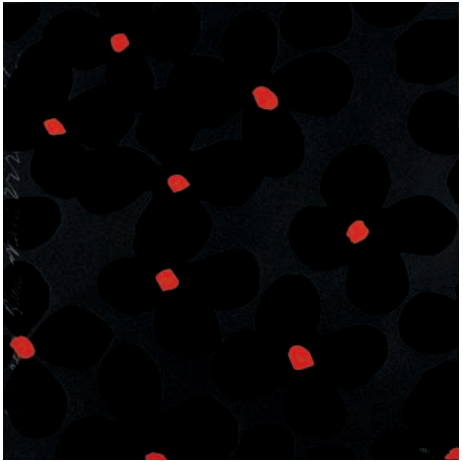
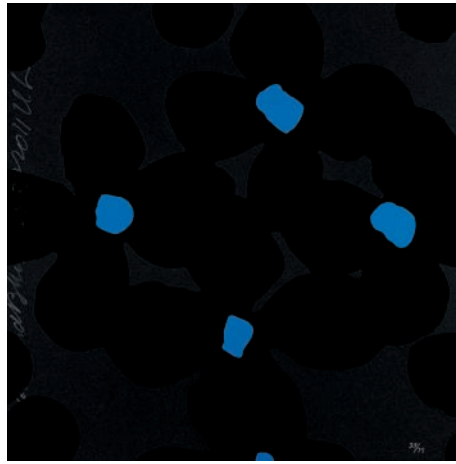
all I. various sizes

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

Estimate

\$2,000-3,000





262. Donald Sultan b. 1951

Silver Flowers; Gold Flowers; Black and Blue; and Orange and Black, 2011

Four screenprints in colors with hand applied black silica, on Sanders Waterford paper, the full sheets. All signed, titled, dated and numbered 29/75 in white pencil, published by Hamilton-Selway Gallery, Los Angeles, three framed. S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate

\$8,000-12,000



263. Donald Sultan b. 1951

Red Poppies, July 24 2012, 2012

Screenprint in red with tar and flocking, on buff heavy board, with full margins.

Signed, dated, titled and numbered 'ap 6/8' in pencil (an artist's proof, the edition was 75), published by the Adrienne Arsht Center for the Performing Arts of Miami-Dade County, Florida, in consortium with Benefit Print Project, unframed.

I. 18½ x 36 in. (47 x 91.4 cm)

S. 23 x 39 in. (58.4 x 99.1 cm)

Estimate

\$1,500-2,500

264. Donald Sultan b. 1951

Four Red Flowers, May 17, 1999, 1999
Woodcut in red, on wove paper, the full sheet.
Signed with initials, titled, dated and numbered
3/40 in pencil (there were also 12 artist's proofs),
published by Tyler Graphics, Mount Kisco, New York
(with their blindstamp), framed.
S. 27½ x 35¼ in. (69.9 x 89.5 cm)

Estimate
\$3,000-5,000

Property from an Important New York Collection



265. Donald Sultan b. 1951

Black Roses (October); Black Roses (November); and Black Roses (December), 1989
Three aquatints, on Twinrocker Paper, with full margins. All signed, dated, titled and numbered 5/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, all unframed.
all I. 21¾ x 29⅝ in. (55.2 x 75.2 cm)
all S. 32⅛ x 39⅝ in. (81.6 x 100.6 cm)

Estimate
\$1,500-2,500

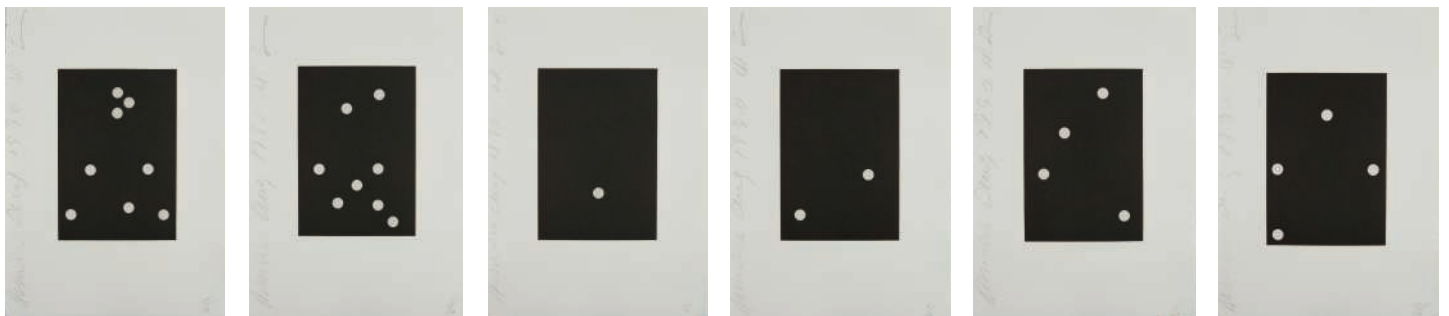
Property from an Important New York Collection

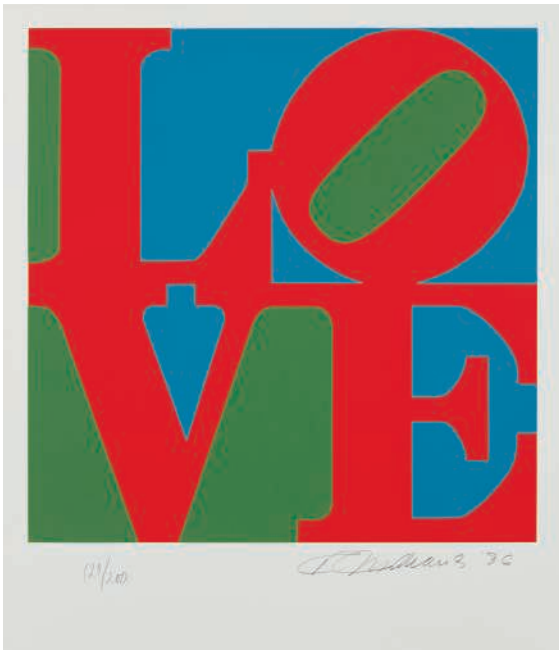


266. Donald Sultan b. 1951

Dominoes, 1990
The complete set of 28 aquatints, on Twinrocker paper, with full margins, contained in the original dark gray portfolio. All signed with initials, titled, dated '1990' and numbered 15/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York.
all I. 11⅜ x 8 in. (28.9 x 20.3 cm)
all S. 21 x 15 in. (53.3 x 38.1 cm)

Estimate
\$3,000-5,000





267. Robert Indiana b. 1928

Book of Love: four plates, 1996

Four screenprints in colors, on A.N.W. Crestwood Museum Edition paper, with full margins. All signed, dated and numbered 121/200 in pencil (there were also 50 artist's proofs), published by American Image Editions, New York, all framed.

all I. 18 x 18 in. (45.7 x 45.7 cm)

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

Estimate

\$10,000-15,000

268. Robert Indiana b. 1928

Chosen Love (Philadelphia), 1995

Skein dyed, hand carved and hand tufted archival New Zealand wool, with natural latex backing. Signed and numbered 26/175 in black ink on a canvas label affixed to the reverse.

96 x 96 in. (243.8 x 243.8 cm)

Estimate

\$4,000-6,000



269. Robert Indiana b. 1928

Love, 1997

Screenprint in colors, on wove paper, with full margins.

Signed, dated and numbered 23/150 in pencil, published by Verlag Bernd Slutzky, Frankfurt, framed.

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

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

Estimate

\$4,000-6,000



270. Robert Indiana b. 1928

Book of Love: one plate, 1996

Screenprint in colors, on A.N.W. Crestwood Museum Edition paper, with full margins. Signed, dated and numbered 73/200 in pencil (there were also 50 artist's proofs), published by American Image Editions, New York, unframed.

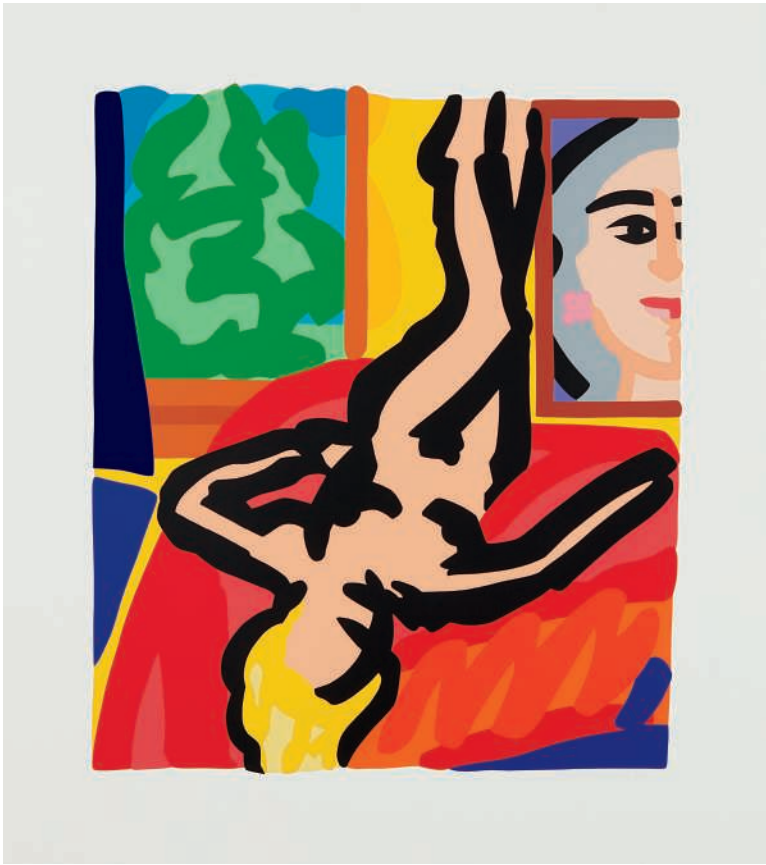
I. 18½ x 18 in. (46 x 45.7 cm)

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

Estimate

\$3,000-5,000





271. Tom Wesselmann 1931-2004

Nude with Picasso, 2000

Screenprint in colors, on Museum Board, with full margins. Signed and numbered 'PP 3/6' in pencil (a printer's proof, the edition was 60 and 8 artist's proofs), unframed.

I. 21 x 18 in. (53.3 x 45.7 cm)

S. 30¼ x 27 in. (76.8 x 68.6 cm)

Estimate

\$5,000-7,000



272. Tom Wesselmann 1931-2004

Country Bouquet with Blue, 1991

Screenprint in colors, on Arches 88 paper, the full sheet. Signed and numbered 'PP 2/3' in pencil (a printers proof, the edition was 100 and 12 artist's proofs), published by International Images, Inc., Putney, Vermont, unframed.

S. 38½ x 30 in. (97.8 x 76.2 cm)

Estimate

\$4,000-6,000

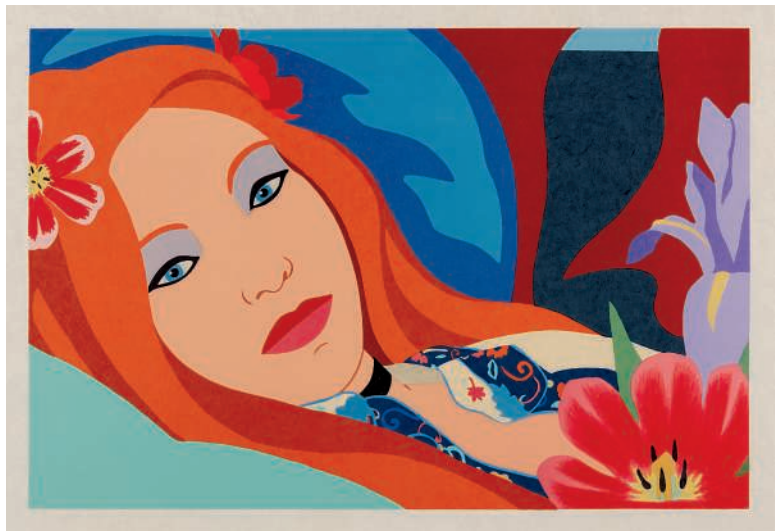
273. Tom Wesselmann 1931-2004

Lulu, 1982

Lithograph in colors, on Somerset paper, with full margins. Signed and numbered VI/XXV in pencil (an artist's proof, the edition was 250), co-published by Metropolitan Opera Association and Circle Fine Art, New York (with their ink and blindstamps), framed.
I. 16¾ x 25 in. (42.5 x 63.5 cm)
S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate

\$4,000-6,000



274. Tom Wesselmann 1931-2004

Cynthia in the Bedroom, 1981

Screenprint in colors, on Gallery 100% Rag Stock paper, with full margins. Signed, dated and numbered 98/100 in pencil (there were also 25 artist's proofs), published by Transworld Art, New York (with their blindstamp), unframed.
I. 27 x 30½ in. (68.6 x 77.5 cm)
S. 33¼ x 36½ in. (84.5 x 92.7 cm)

Estimate

\$4,000-6,000



275. Tom Wesselmann 1931-2004

Smoker, from An America Portrait, 1976

Screenprint in colors, on museum board, with full margins, contained in the original Rives BFK paper portfolio with title. Signed and numbered 146/175 in pencil, published by Transworld Art, New York (with their blindstamp).

I. 16½ x 16¼ in. (41.9 x 41.3 cm)

S. 26 x 19½ in. (66 x 49.5 cm)

Estimate

\$4,000-6,000





276. Julian Opie b. 1958

Twenty Six Portraits, 2006

The complete book of 26 prints in colors, including 16 lithographs bound (as issued), five Lambda prints and five screenprints tipped-in (as issued), on wove paper, the full sheets, with text by the artist, bound in the original cloth cover, contained in the original navy silk-covered slipcase. Signed and numbered 147/250 in pencil on the justification page (there were also 50 artist's proofs), published by Alan Cristea Gallery. Portfolio 16¾ x 12 in. (42.5 x 30.5 cm)

Estimate

\$2,000-4,000

Literature

Alan Cristea 95



277. Mel Ramos b. 1935

Miss Fruit Salad, 1990

Screenprint in colors, on wove paper, with full margins. Signed and numbered 123/125 in pencil (Hilger calls for an edition of 200, there were also artist's proofs), published by Robert Bane Editions, Los Angeles, unframed. I. 38½ x 32 in. (97.8 x 81.3 cm) S. 45¾ x 38 in. (115.3 x 96.5 cm)

Estimate

\$1,200-1,800

Literature

Ernst Hilger 97



278. Robert Stanley b. 1932

Erotic Portfolio, 1966

The complete set of eight screenprints in colors, on wove paper, the full sheets, all contained in the original cloth covered portfolio. All signed, dated and numbered 83/95 in pencil, published by Bianchini Gallery, New York, all unframed.

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

all S. 24 x 15 in. (61 x 38.1 cm)

Estimate

\$1,500-2,500

279. Roy Lichtenstein 1923-1997

Study of hands, 1981

Lithograph and screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 3/100 in pencil (there were also 24 artist's proofs), published by Castelli Graphics, New York, unframed.

I. 25 x 26¼ in. (63.5 x 66.7 cm)

S. 31½ x 32¾ in. (80 x 83.2 cm)

Estimate

\$7,000-10,000

Literature

Mary Lee Corlett 191



280. Roy Lichtenstein 1923-1997

The Solomon R. Guggenheim Museum Poster, 1969

Screenprint in colors, on Rives paper, with full margins. Signed, dated and numbered 71/250 in pencil (there were also an unknown number of artist's proofs), co-published by the artist and Leo Castelli Gallery, New York, for the Solomon R. Guggenheim Museum, New York, framed.

I. 23¼ x 23¼ in (59.1 x 59.1 cm)

S. 28¾ x 28¾ in (73 x 73 cm)

Estimate

\$8,000-12,000

Literature

Mary Lee Corlett 83





281. Dennis Hopper 1936-2010

Andy Warhol, 1962-63

Gelatin silver print. Signed, dated, numbered '1/1 Proof' and inscribed 'For Robert Dean' on the reverse, framed.

S. 10 x 6½ in. (25.4 x 16.5 cm)

Estimate

\$6,000-8,000

282. Andy Warhol 1928-1987

Watercolor Paint Kit, 1982

Offset lithograph in colors, on Carnival Felt Cover paper, the full sheet. Signed in black ink and numbered 283/500 in pencil (there were also 75 artist's proofs), published by The New York Association for the Blind, framed.

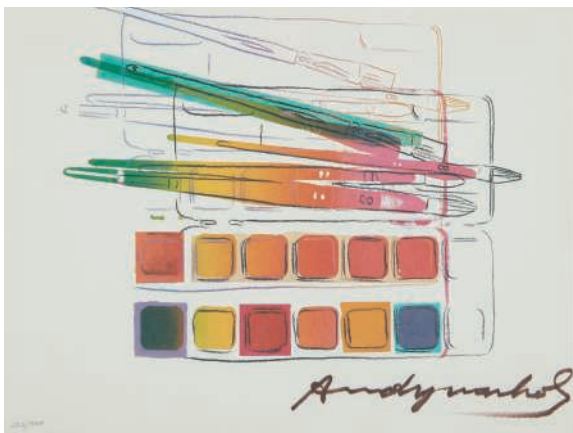
S. 9 x 12 in. (22.9 x 30.5 cm)

Estimate

\$2,000-3,000

Literature

Frayda Feldman and Jörg Schellmann 288



283. Andy Warhol 1928-1987

U. N. Stamp, 1979

Offset lithograph in colors and United Nations stamp, on Rives paper, with full margins.

Signed in black ink and numbered 540/1000 in pencil (500 have a U.S. stamp, 500 have a Swiss stamp), published by United Nations Disaster Relief Organization, New York (with their inkstamp), framed.

I. 7 x 8½ in. (17.8 x 21.6 cm)

S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate

\$1,500-2,500

Literature

Frayda Feldman and Jörg Schellmann 185

284. Andy Warhol 1928-1987

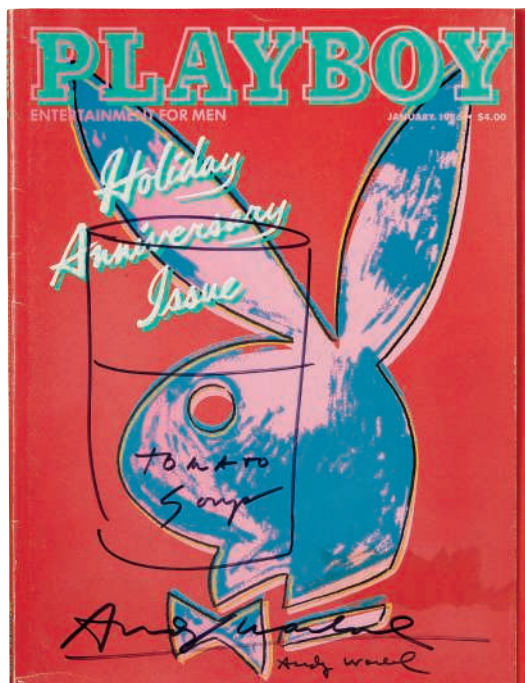
Playboy Magazine [Tomato Soup], January 1986
Ink drawing on a magazine (the cover was designed by the artist), intact with magazine pages. Signed in black ink, published by Playboy Magazine, Chicago.
11 x 8 $\frac{3}{8}$ in. (27.9 x 21.3 cm)

Estimate

\$2,000-3,000

Literature

Paul Maréchal No. 400



285. Deborah Kass b. 1952

Vote Hillary, 2016

Screenprint in colours, on Stonehenge paper, with full margins. Signed, dated and numbered 61/250 in pencil on the reverse, published in support of the Hillary Clinton 2016 presidential campaign, unframed.
S. 41 $\frac{3}{4}$ x 41 $\frac{1}{8}$ in. (106 x 106.4 cm)

Estimate

\$1,500-2,500



286. Deborah Kass b. 1952

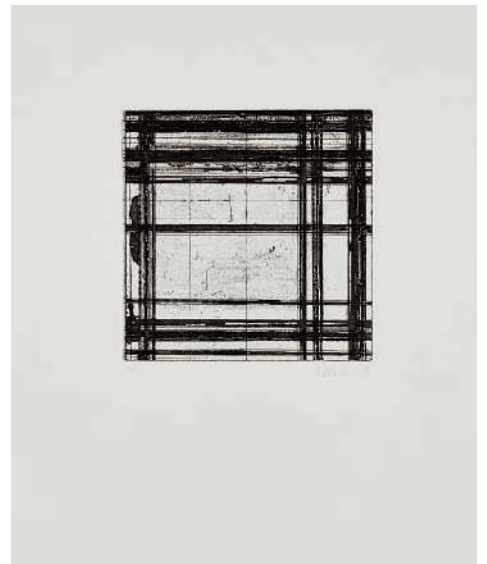
The Deb Suite, 2012

The complete set of four screenprints in colors, on Museum board, the full sheets. All signed, dated and numbered 38/60 in pencil on the reverse, published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), all framed.
all S. 24 x 24 in. (61 x 61 cm)

Estimate

\$3,500-4,500





287. Brice Marden b. 1938

Tiles: three prints, 1979

Three etchings, on Somerset paper, with full margins. All signed, dated and annotated 'TP' in pencil (trial proofs, the edition was 50 and 12 artist's proofs), published by Parasol Press, Ltd., New York, all unframed.

all I. 8 x 8 in. (20.3 x 20.3 cm)

all S. 29 $\frac{3}{8}$ x 22 $\frac{5}{8}$ in. (75.2 x 57.5 cm)

Estimate

\$7,000-10,000

Literature

Jeremy Lewison 31 a, b and d

288. Sol LeWitt 1928-2007

Forms Derived from a Cube in Color (Simple & Superimposed) & Black & Grey, Plate 3, 1984-85

Screenprint in colors, on Arches Cover paper, with full margins. Signed and numbered 7/20 in pencil (there were also 6 artist's proofs), co-published by the artist and Multiples Inc., New York, unframed.

I. 12 x 44 in. (30.5 x 111.8 cm)

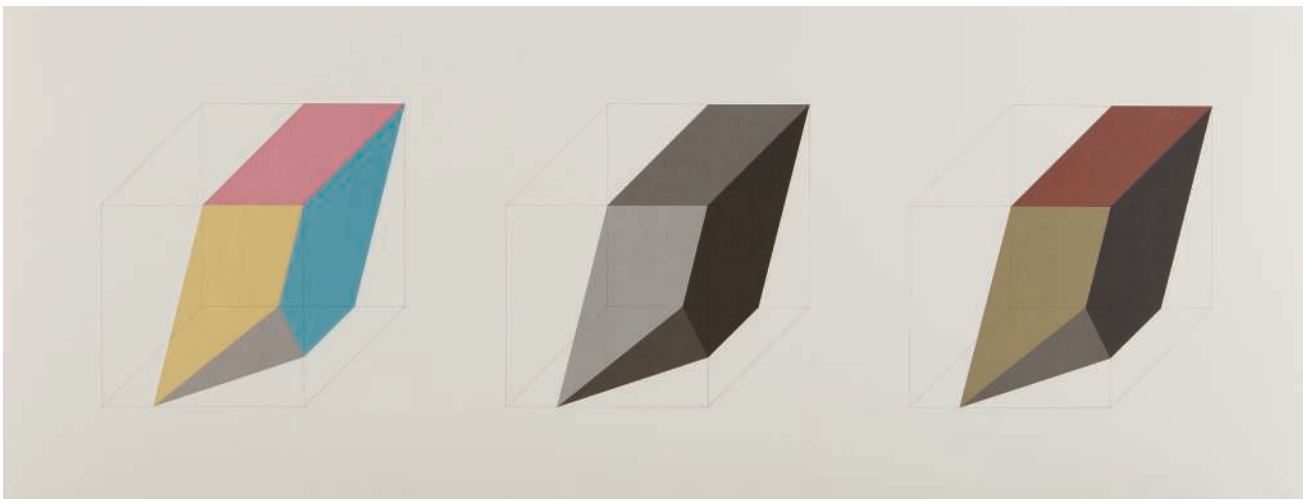
S. 20 x 52 in. (50.8 x 132.1 cm)

Estimate

\$1,500-2,500

Literature

Barbara Krakow Gallery 1985.01 plate #3



289. Sol LeWitt 1928-2007

Wavy Irregular Bands, 1996

The complete set of four etching in colors, on Arches 88 paper, with full margins. All signed and numbered 35/35 in pencil (there were also 8 artist's proofs), published by Edicions T, Barcelona, all framed.
all I. 5 $\frac{7}{8}$ x 32 $\frac{3}{8}$ in. (14.9 x 82.2 cm)
all S. 10 $\frac{1}{4}$ x 35 $\frac{1}{8}$ in. (26 x 89.2 cm)

Estimate

\$5,000-7,000

Literature

Barbara Krakow Gallery 1996.05

**Property from an Important
New York Collection**

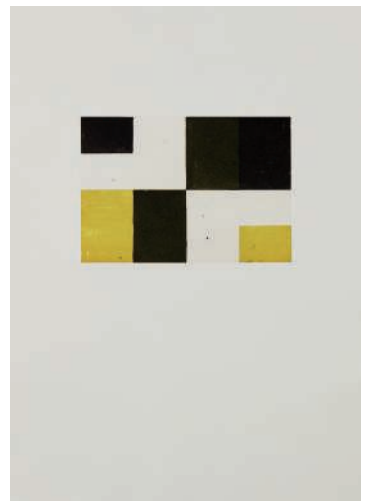
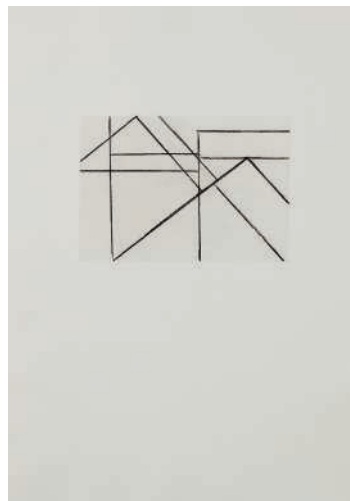
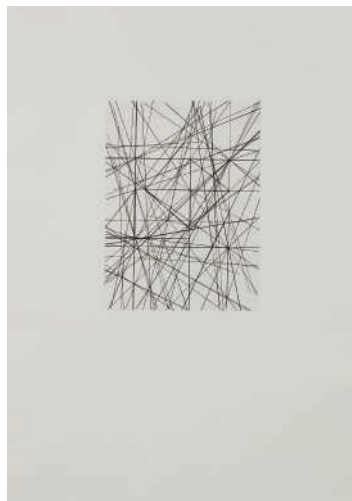
290. Helmut Federle b. 1944

5 + 1, 1989

The complete set of six etchings, on Swiss Zerkall paper, with full margins, all contained in the original cardboard portfolio. All signed, dated and numbered 29/35 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York.
all I. various sizes
all S. 29 $\frac{1}{2}$ x 21 in. (74.9 x 53.3 cm)

Estimate

\$800-1,200





291. Ellsworth Kelly 1923-2015

Yellow (Jaune), from *Suite of Twenty-Seven Color Lithographs*, 1964-65

Lithograph in yellow, on Rives BFK paper, with full margins. Signed and annotated 'HC' in pencil (an hors commerce, the edition was 75 and 9 artist's proofs), published by Maeght, Paris, framed.

I. 23½ x 15¾ in. (58.7 x 39.1 cm)

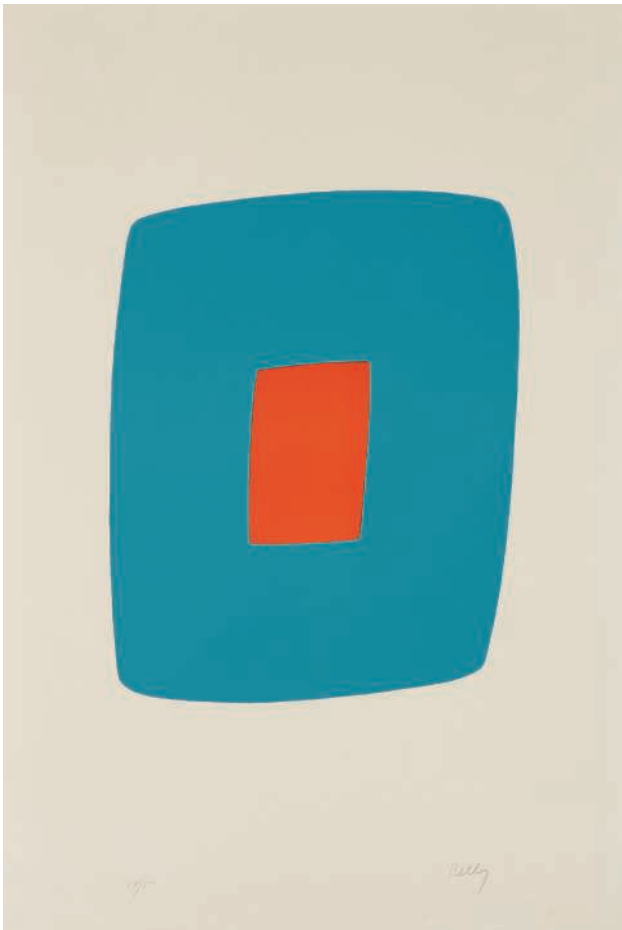
S. 35 x 23¾ in. (88.9 x 60 cm)

Estimate

\$4,000-6,000

Literature

Richard Axson 5



292. Ellsworth Kelly 1923-2015

Dark Blue with Red, from *Suite of Twenty-Seven Color Lithographs*, 1964-65

Lithograph in blue and red, on Rives BFK paper, with full margins. Signed and numbered 27/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, framed.

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

S. 35 x 23½ in. (88.9 x 59.7 cm)

Estimate

\$4,000-6,000

Literature

Richard Axson 10

293. Ellsworth Kelly 1923-2015

[Color variant in yellow] of Black with White (Noir avec Blanc), from Suite of Twenty-Seven Color Lithographs, 1964-65

Lithograph in yellow, on Rives BFK paper, with full margins. Signed and inscribed 'HC for Tom' in pencil (an hors commerce and color variant, the edition in black was 75), published by Maeght, Paris, framed.

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

S. 35 x 23½ in. (88.9 x 59.7 cm)

Estimate

\$6,000-9,000

Literature

see Richard Axsom 9



294. Ellsworth Kelly 1923-2015

Black with White, 1965

Lithograph, on Rives BFK paper, with full margins. Signed and numbered 28/75 in pencil (there were also 6 artist's proofs), published by Maeght, Paris, framed.

I. 18½ x 14¼ in. (47 x 36.2 cm)

S. 35½ x 23½ in. (89.2 x 59.7 cm)

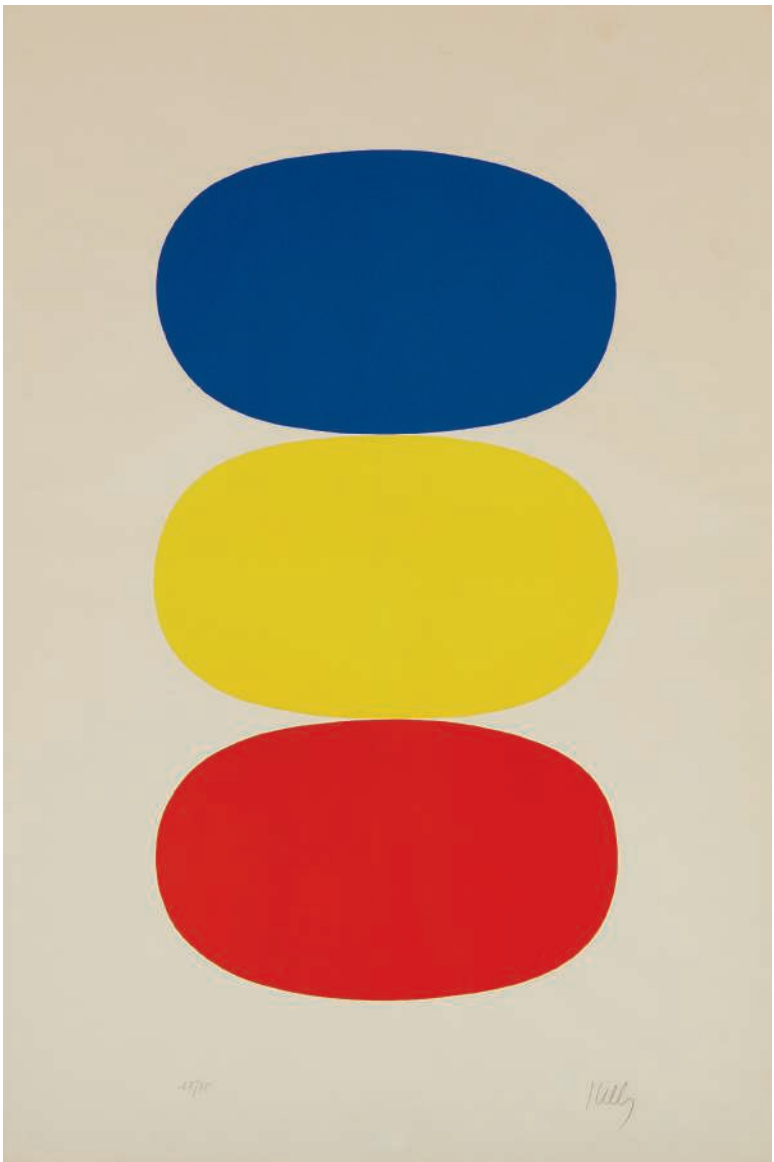
Estimate

\$3,000-5,000

Literature

Richard Axsom 9





295. Ellsworth Kelly 1923-2015

Blue and Yellow and Red-Orange, 1964-65
 Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 18/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, framed.
 I. 25 x 13⁵/₈ in. (63.5 x 34.6 cm)
 S. 34⁷/₈ x 23¹/₄ in. (88.6 x 59.1 cm)

Estimate
 \$6,000-9,000

Literature
 Richard Axsom 17

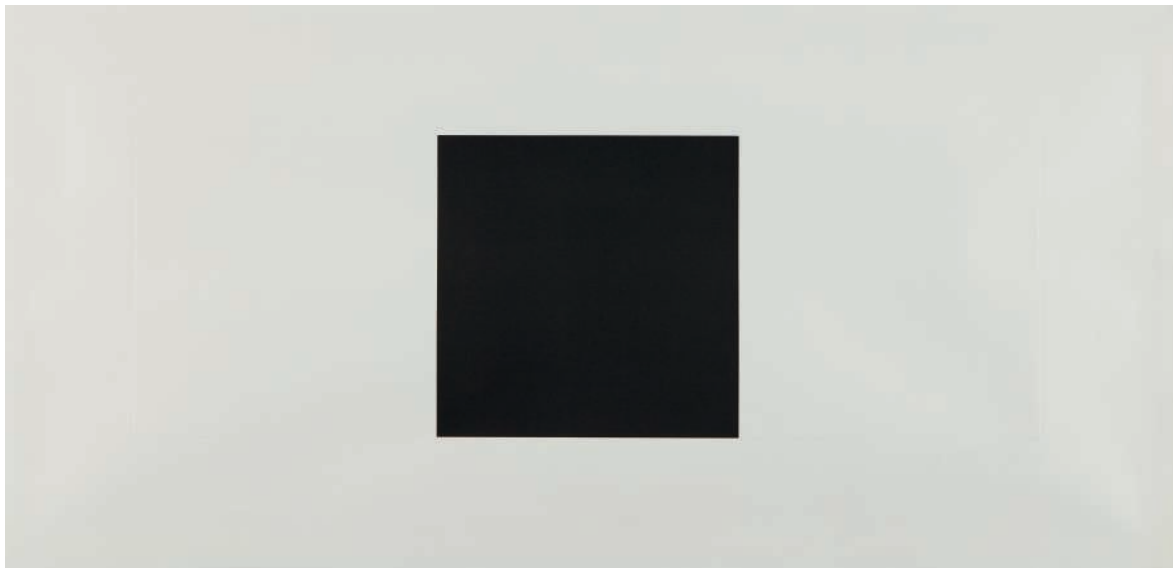


296. Ellsworth Kelly 1923-2015

Untitled, from The New York Collection for Stockholm, 1973
 Screenprint, on Rives BFK paper, the full sheet. Signed with initials and numbered 19/300 in pencil (there were also 25 artist's proofs), published by Experiments in Art and Technology, Inc., New York, unframed.
 S. 12 x 9 in. (30.5 x 22.9 cm)

Estimate
 \$1,500-2,500

Literature
 Richard Axsom 92



297. Ellsworth Kelly 1923-2015

Two Whites and Black, 1971-73
Screenprint with embossing, on Arjomari paper, with full margins. Signed and numbered 'AP VII' in pencil (one of 9 artist's proofs, the edition was 75), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 12 x 35¾ in. (30.5 x 90.8 cm)
S. 23¼ x 47 in. (59.1 x 119.4 cm)

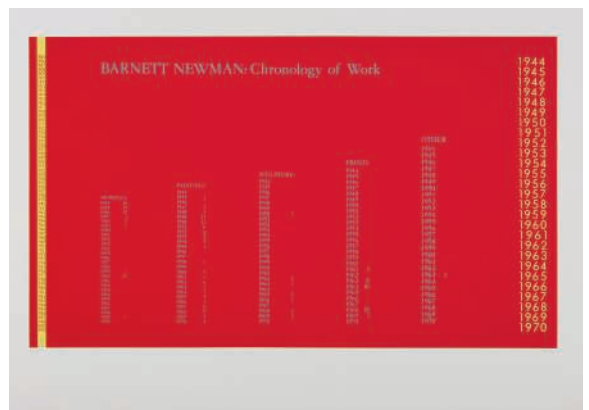
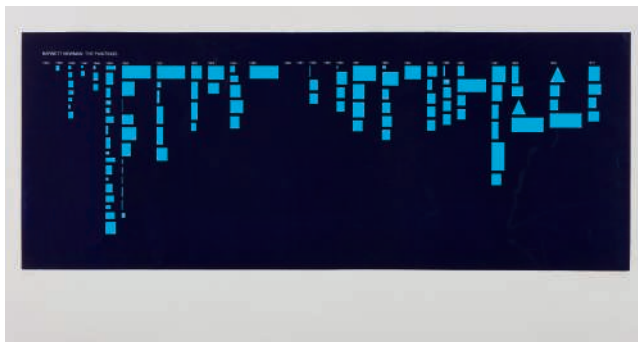
Estimate
\$2,500-3,500

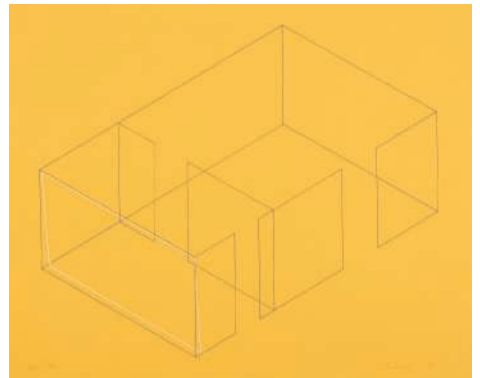
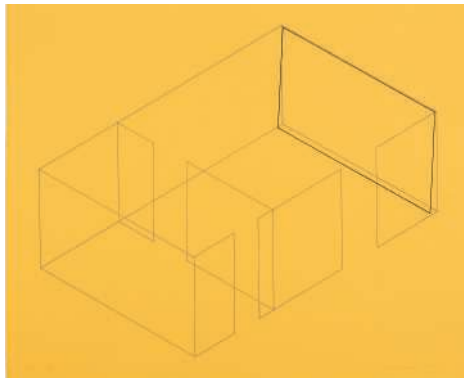
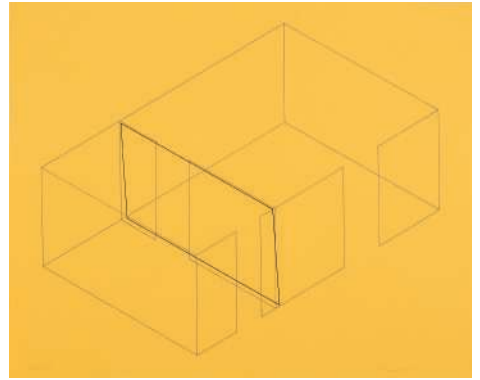
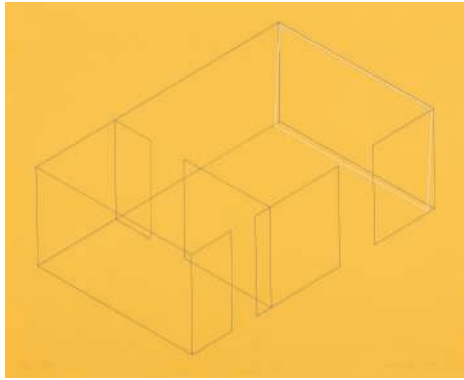
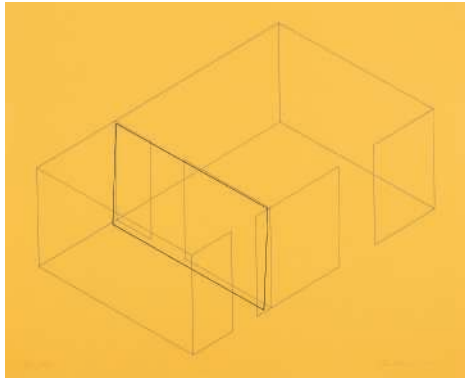
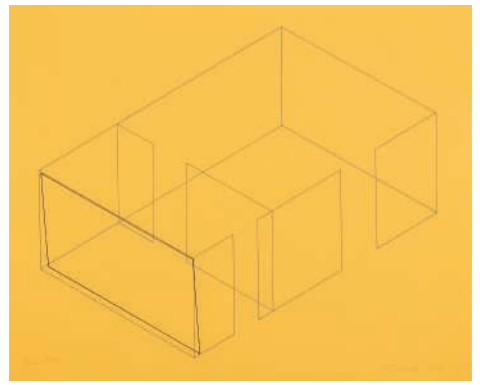
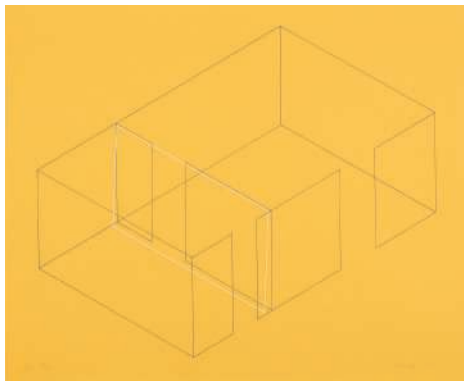
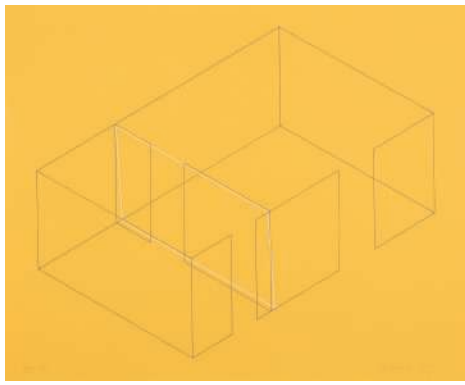
Literature
Gemini G.E.L 458; Richard Axsom 85

298. David Diao b. 1943

Barnett Newman: The Paintings Red, Yellow, and Blue, 1992
Four screenprints in colors, on Arches 88 paper, with full margins. All signed, dated and numbered 25/48, all unframed.
three I. 15¾ x 39¾ in. (39.1 x 100 cm)
three S. 22¾ x 42 in. (57.8 x 106.7 cm)
one I. 22½ x 38 in. (57.2 x 96.5 cm)
one S. 30 x 42 in. (76.2 x 106.7 cm)

Estimate
\$4,000-6,000





299. Fred Sandback 1943-2003

Variations for Gallery Heiner Friedrich, 1971-73

The complete set of eight screenprints in colors, on yellow wove paper, the full sheets. All signed, dated, and numbered XIII/XV in pencil (an artist's proof, the edition was 50), published by Edition Heiner Friedrich, Munich, all framed.

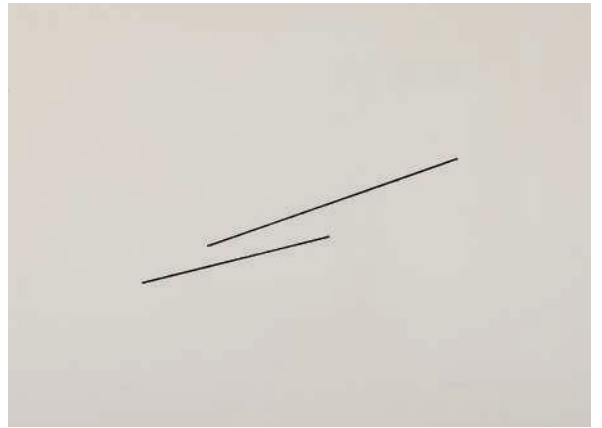
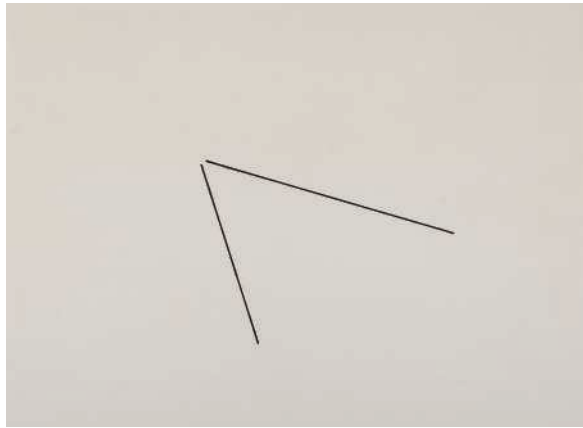
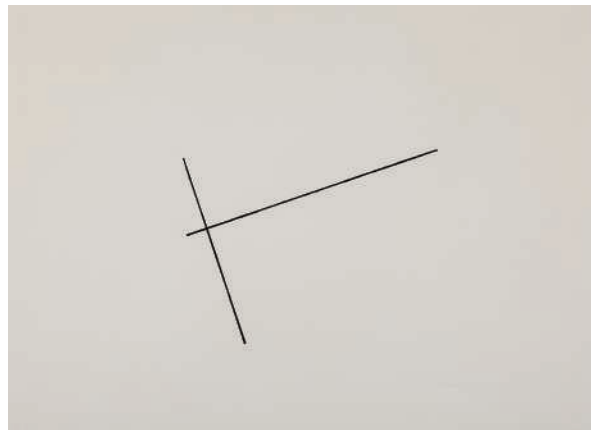
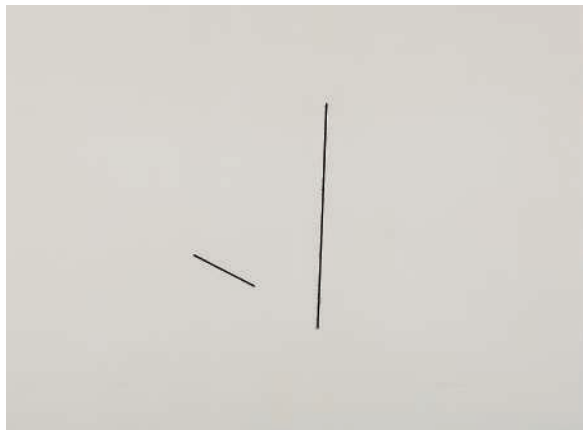
all S. 15 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in. (39.1 x 47.9 cm)

Estimate

\$8,000-12,000

Literature

Fred Jahn 3-10



300. Fred Sandback 1943-2003

Etching with Aquatint (Radierung mit Aquatina), 1976

The complete set of four aquatints, on Rives BFK paper, with full margins. All signed, dated and numbered 32/35 in pencil (there were also 5 hors commerce), 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

\$4,000-6,000

Literature

Fred Jahn 55-58

301. Alan Saret b. 1944

Prismatic Window Investiture, 1970

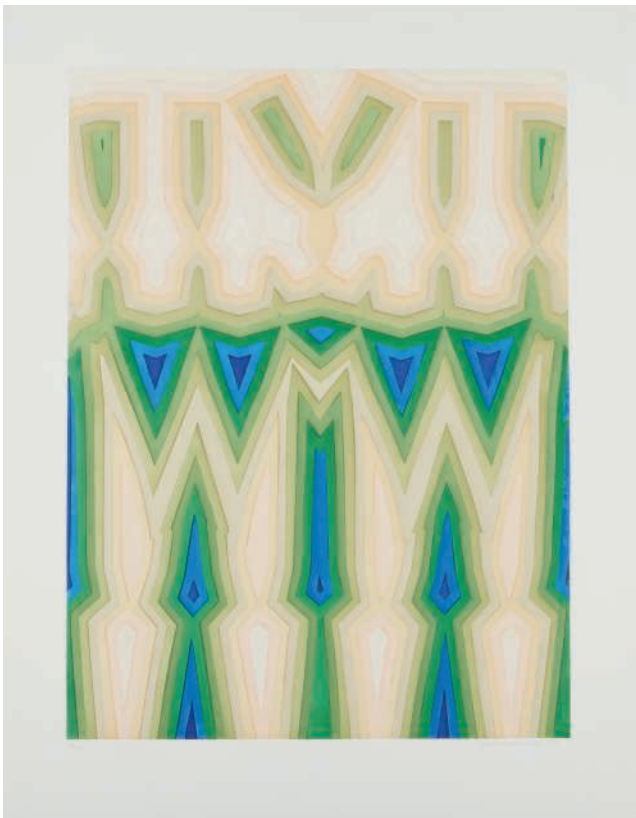
Colored pencil drawing, on Hammermill Ledger paper. Signed, titled and dated '1970' in pencil on the reverse, framed.

24 x 38 in. (61 x 96.5 cm)

Estimate

\$3,000-4,000





302. Tauba Auerbach b. 1981

Plate Distortion II; and III, 2011

Two aquatints in colors, on Revere and Kozo paper, with full margins. Both signed, dated and numbered 8/35 in pencil (there were also 10 and 4 artist's proofs respectively), published by Paulson Bott Press, Berkeley, California (with their blindstamp), both framed.

both I. 33 $\frac{7}{8}$ x 24 $\frac{1}{2}$ in. (86 x 62.2 cm)

both S. 43 $\frac{5}{8}$ x 33 $\frac{5}{8}$ in. (110.8 x 85.4 cm)

Estimate

\$5,000-7,000

303. Tauba Auerbach b. 1981

Fold Slice Topo II, 2011

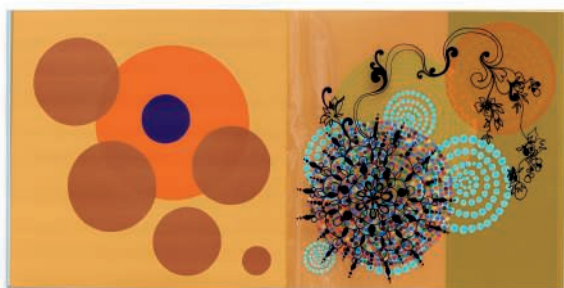
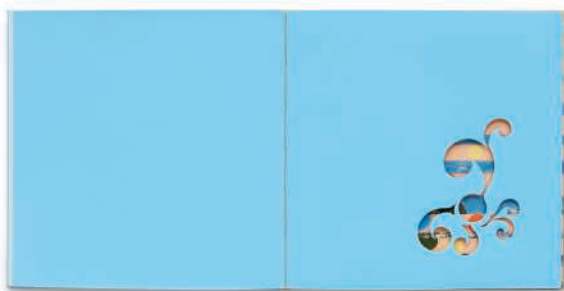
Aquatint in colors, on Somerset paper, with full margins. Signed, dated and numbered 8/35 in pencil, published by Paulson Bott Press, Berkeley, California (with their blindstamp), unframed.

I. 35 $\frac{5}{8}$ x 26 $\frac{3}{4}$ in. (90.5 x 67.9 cm)

S. 44 $\frac{1}{2}$ x 34 $\frac{1}{2}$ in. (113 x 87.6 cm)

Estimate

\$2,000-3,000



304. Beatriz Milhazes b. 1960

Coisa Linda, 2002

The complete set of 43 screenprints and one collage, on various papers, the full sheets, bound (as issued), contained in the original fabric-covered portfolio. Signed and numbered 65/175 in pencil on the justification page (there were also 25 artist's proofs), published by the Contemporary Editions/Library Council, The Museum of Modern Art, New York. 12½ x 12½ x 7/8 in. (30.8 x 30.8 x 2.2 cm)

Estimate

\$3,000-5,000

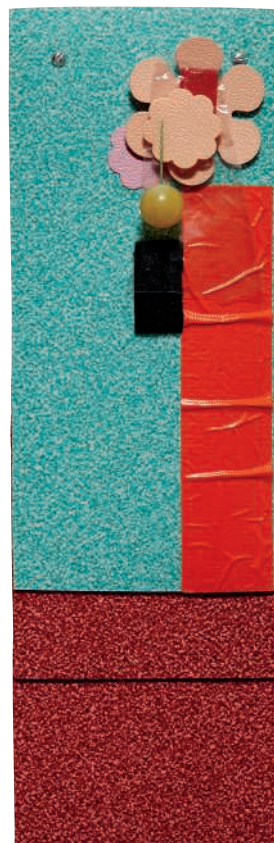
305. Jessica Stockholder b. 1959

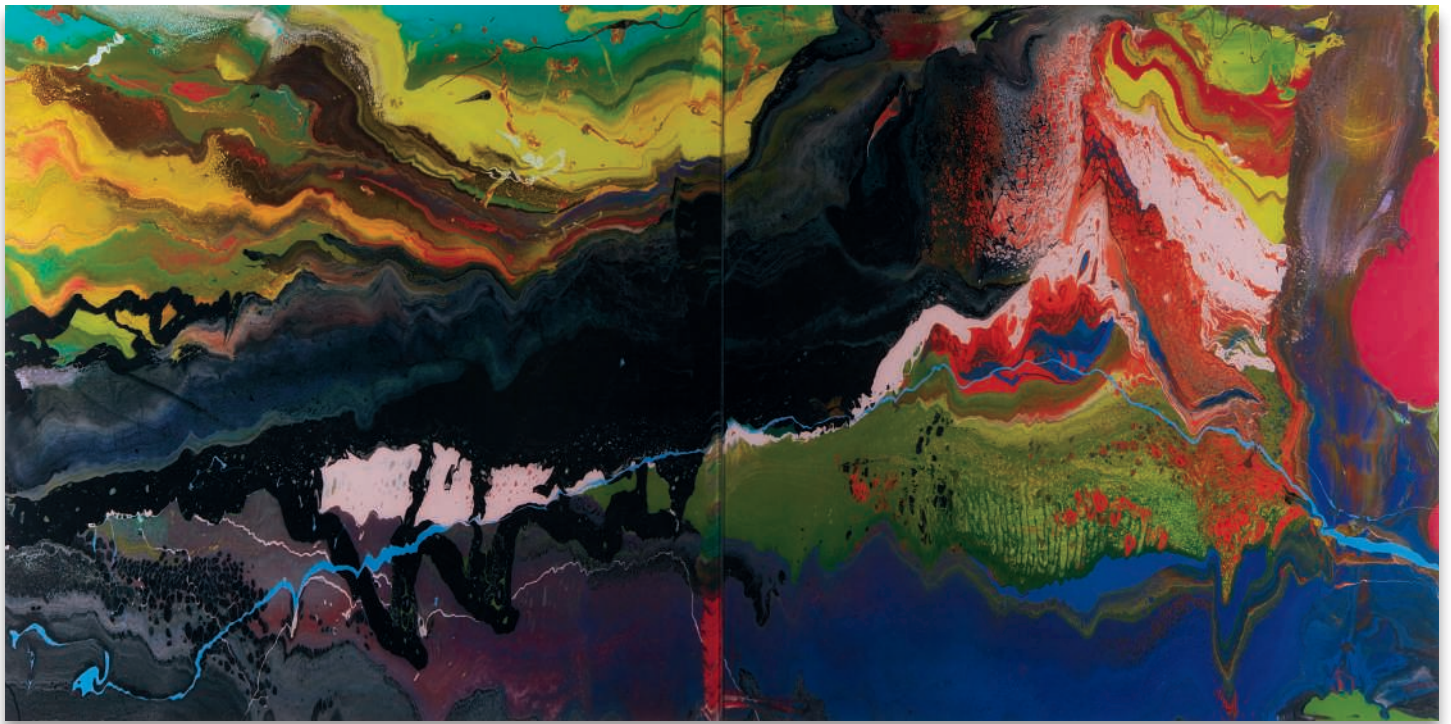
A Literary Leaning, 1997

Mixed media multiple, including industrial floor samples, plastic fruit, tape and velcro. From an edition of 13. 18½ x 6 in. (47 x 15.2 cm)

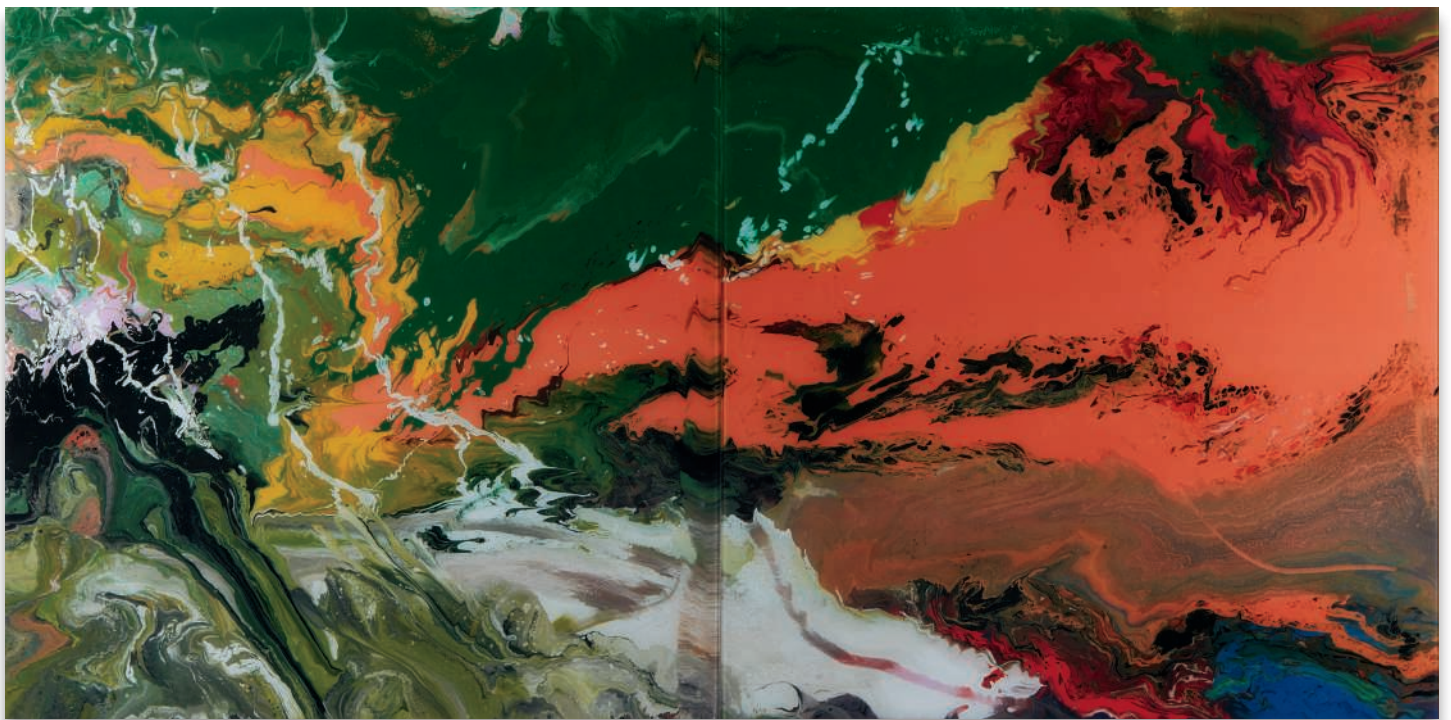
Estimate

\$2,000-3,000





306.



307.

306. Gerhard Richter b. 1932

Flow (P 16), 2016

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 263/500 in black ink on the reverse (there were also 2 artist's proofs), published by Serpentine Gallery, London. 39½ x 78¾ in. (100.3 x 200 cm)

Estimate

\$10,000-15,000

Literature

Heni Productions P16



308.

307. Gerhard Richter b. 1932

Flow (P 15), 2016

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 263/500 in black ink on the reverse (there were also 2 artist's proofs), published by Serpentine Gallery, London. 39½ x 78¾ in. (100.3 x 200 cm)

Estimate

\$10,000-15,000

Literature

Heni Productions P15



309.

308. Gerhard Richter b. 1932

Ifrit, 2014

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 394/500 in black ink on the reverse, published by Serpentine Gallery, London. 12⅞ x 17¼ in. (32.7 x 43.8 cm)

Estimate

\$3,000-5,000

Literature

Heni Productions P8

309. Gerhard Richter b. 1932

Aladin, 2014

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 331/500 in black ink on the reverse, published by Serpentine Gallery, London. 14½ x 19⅝ in. (36.8 x 49.8 cm)

Estimate

\$3,000-5,000

Literature

Heni Productions P11



310. **Gerhard Richter** b. 1932

Wolke, 1971

Offset lithograph, on wove paper, with full margins. Signed in pencil and numbered 125/150 in pencil on the reverse (there were also 12 artist's proofs in Roman numerals), published by Kunstring Folkwang, Essen, Germany, unframed.

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

S. 25 $\frac{1}{8}$ x 23 $\frac{1}{2}$ in. (63.8 x 59.7 cm)

Estimate

\$5,000-7,000

Literature

Hubertus Butin 37



Property from an Important
New York Collection

311. **Terry Winters** b. 1949

Furrows, 1989

The complete set of five woodcuts in colors, on heavy wove paper, with full margins, all contained in the original hand-made paper portfolio designed by the artist and cardboard box. All signed, annotated I-V sequentially and numbered 34/45 in pencil (there were also 12 artist's proofs), published by Peter Blum Edition, New York.

all I. 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (64.8 x 49.5 cm)

all S. 26 x 21 $\frac{1}{4}$ in. (66 x 54 cm)

Estimate

\$3,000-5,000

Literature

Nancy Sojka 49-53

Property from an Important
New York Collection

312. Mel Bochner b. 1940

Rules of Interference, 1974

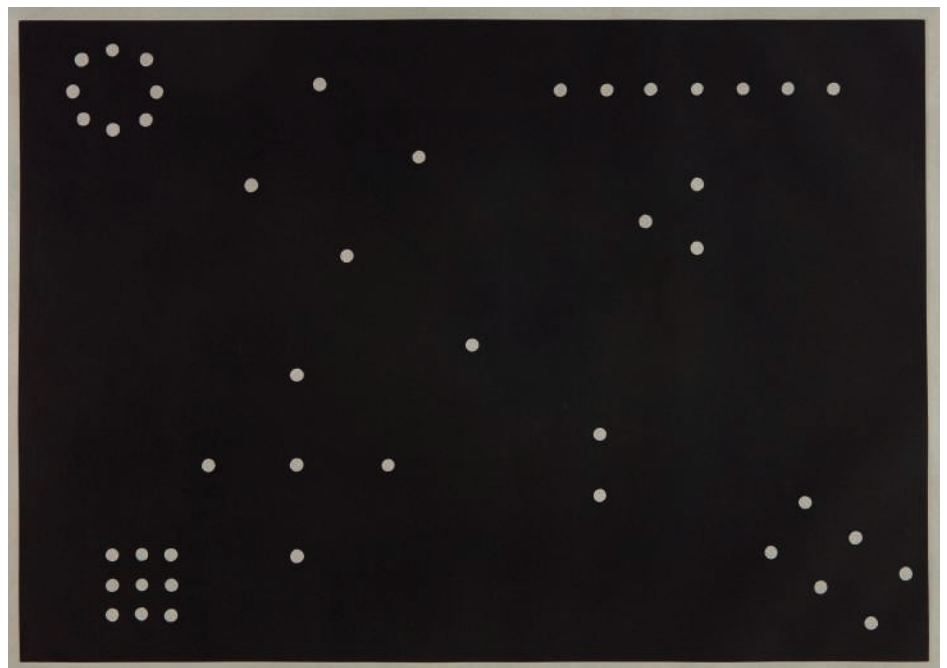
Etching and aquatint in black and gray, on Rives BFK paper, with full margins. Signed, dated and numbered 8/35 in pencil, published by Parasol Press, Ltd., New York, unframed.

I. 22 x 31 in. (55.9 x 78.7 cm)

S. 29 $\frac{5}{8}$ x 39 in. (75.2 x 99.1 cm)

Estimate

\$1,000-1,500



Property from an Important
New York Collection

313. Mel Bochner b. 1940

QED, 1974

The complete set of four aquatints, on Chine collé to Rives BFK paper, with full margins. All signed, titled, dated and numbered 21/25 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, all unframed.

all I. 14 x 25 $\frac{3}{4}$ in. (35.6 x 65.4 cm)

all S. 26 $\frac{3}{4}$ x 37 $\frac{5}{8}$ in. (67.9 x 95.6 cm)

Estimate

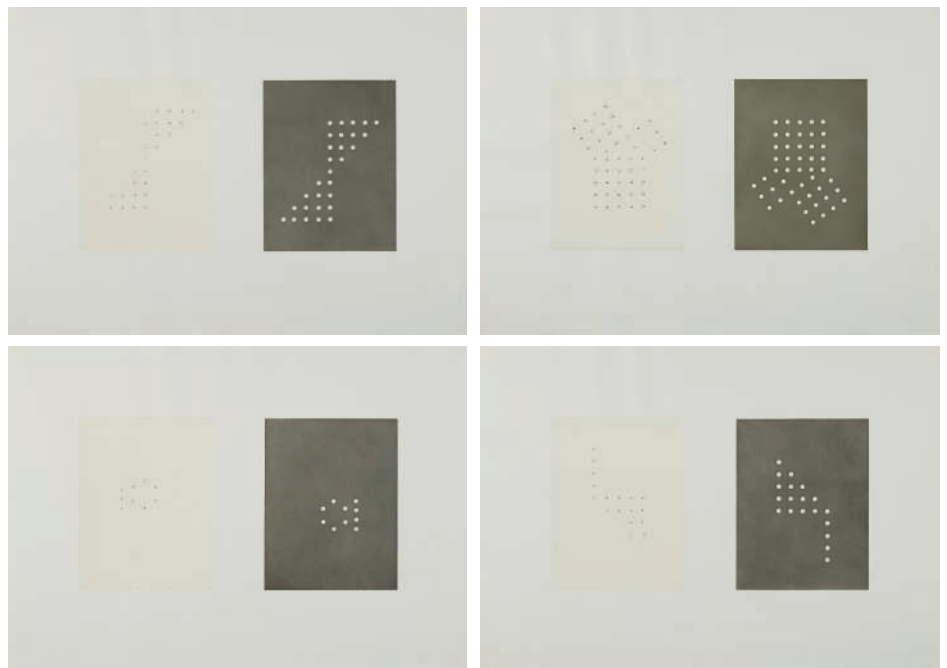
\$2,000-3,000

Including:

Principle of Detachment; Ten;

Meditation on Theorem of

Pythagoras; Five and Fifth





314. Pat Steir b. 1938

Red and Blue Berlin Waterfall, 1993

Screenprint in colors, on wove paper, the full sheet.
Signed and numbered 28/108 in pencil (there were also 9 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.
S. 38¾ x 37 in. (98.4 x 94 cm)

Estimate
\$1,500-2,500

Literature
Charles Riley p. 177

315. Richard Long b. 1945

River Avon Mud Drawings, 1989

The complete set of three granolithographs, on Rives rag paper, the full sheets, all contained in the original heavy wove paper folio. All signed on the front and numbered 47/60 in pencil on the reverse (there were also 10 artist's proofs), published by Edition Schellmann, New York and Munich.
all S. 25¼ x 37½ in. (64.1 x 95.3 cm)

Estimate
\$2,000-3,000



316. Cy Twombly 1928-2011

Untitled, from The New York Collection for Stockholm, 1973
Screenprint and lithograph in colors, on rag paper, with full margins, contained in the original paper folio. Signed with initials, dated and numbered 19/300 in pencil on the reverse (there were also 30 artist's proofs), published by Experiments in Art and Technology, Inc., New York.
I. 11 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. (28.9 x 21.6 cm)
S. 11 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in. (30.2 x 22.5 cm)

Estimate

\$2,500-3,500

Literature

Heiner Bastian 38



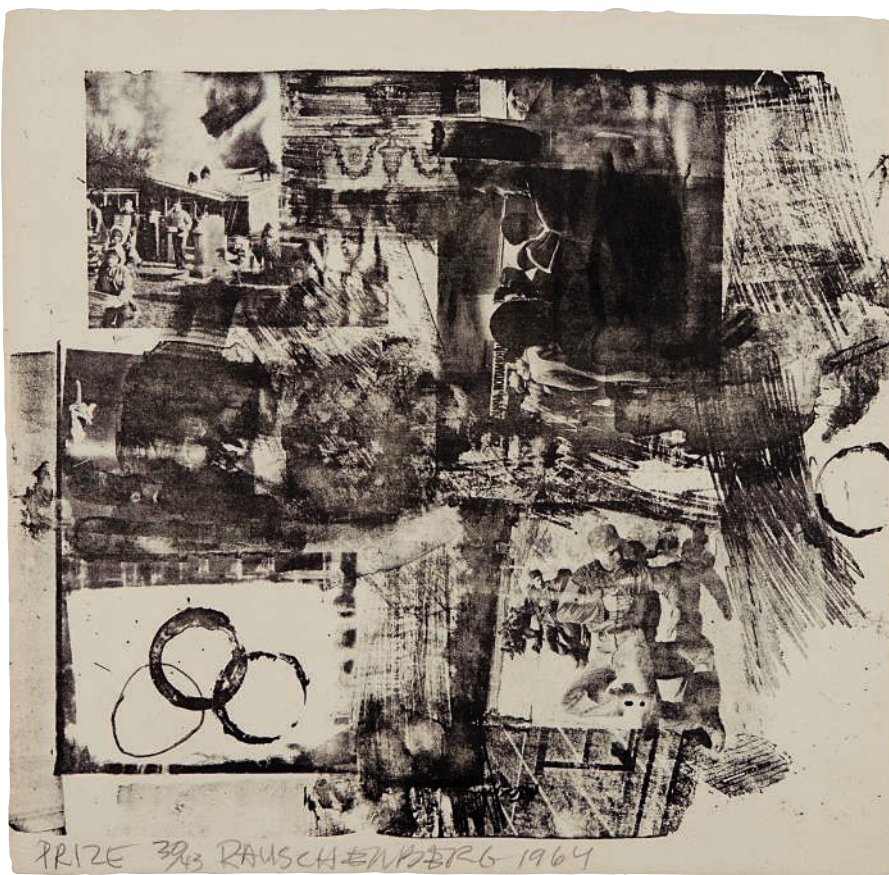
317. Christopher Wool b. 1955

Untitled, 2005
Aquatint, on Strathmore 500 Bristol paper, with full margins. Signed, dated and numbered 35/35 in pencil, published by Jacob Samuel, Santa Monica, California, unframed.
I. 10 $\frac{3}{8}$ x 8 in. (26.4 x 20.3 cm)
S. 16 $\frac{1}{8}$ x 13 in. (41 x 33 cm)

Estimate

\$2,000-3,000





318. Robert Rauschenberg 1925-2008

Prize, from XXXIV Drawings for Dante's *Inferno*, 1964

Lithograph in black, on Angoumois à la main paper, the full sheet. Signed, titled, dated and numbered 30/43 in pencil, co-published by Universal Limited Art Editions, West Islip, New York (with their blindstamp) and Harry N. Abrams Inc., New York, unframed. S. 15½ x 16 in. (39.7 x 40.6 cm)

Estimate
\$4,000-6,000

Literature
Edward Foster 15



319. Robert Rauschenberg 1925-2008

Opal Gospel, 1971

The complete set of 10 screenprints in colors, on transparent acrylic panels, the full sheets, all contained in the original steel case with acrylic stand (as issued). All incised with signature, date and numbered 74/230, the steel case also incised with signature (there were also some artist's proofs), published by Racolin Press, Inc., Briarcliff Manor, New York.

all S. 18 x 20 in. (45.7 x 50.8 cm)

case
21 x 22½ x 7 in. (53.3 x 57.2 x 17.8 cm)

Estimate
\$5,000-7,000

Including; *You Whose Day* (Nootka), *In The Sky* (Chippewa), *Tsegihi House Made* (Navajo), *A Loon I* (Chippewa), *Ajaja-Aja-Jaja* (Iglulik), *Let Us See* (Pawnee), *Oh I Am* (Chippewa), *You Will Recover* (Chippewa), *When The Earth* (Apache), *Earth When It* (Apache).

320. Robert Rauschenberg 1925-2008

Peanuts, from Crops, 1973

Screenprint and solvent transfer in colors, on wove paper, the full sheet. Signed, dated and numbered 'PP 1/2' in pencil (a printers proof, there were also two editions of 20), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), unframed.
S. 60 x 38 in. (152.4 x 96.5 cm)

Estimate

\$7,000-10,000

321. Robert Rauschenberg 1925-2008

Loop, from the Stoned Moon Series, 1969

Lithograph, on Rives BFK paper, the full sheet. Signed, dated and numbered 68/79 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 33 x 27 $\frac{3}{8}$ in. (83.8 x 69.5 cm)

Estimate

\$1,200-1,800

Literature

Gemini G.E.L. 168

This lot to be Sold with No Reserve

322. Robert Rauschenberg 1925-2008

Pre-Morocco, from Eight by Eight to Celebrate the Temporary Contemporary, 1983

Lithograph in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 163/250 in pencil (there were also 30 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, laid down to the support, framed.

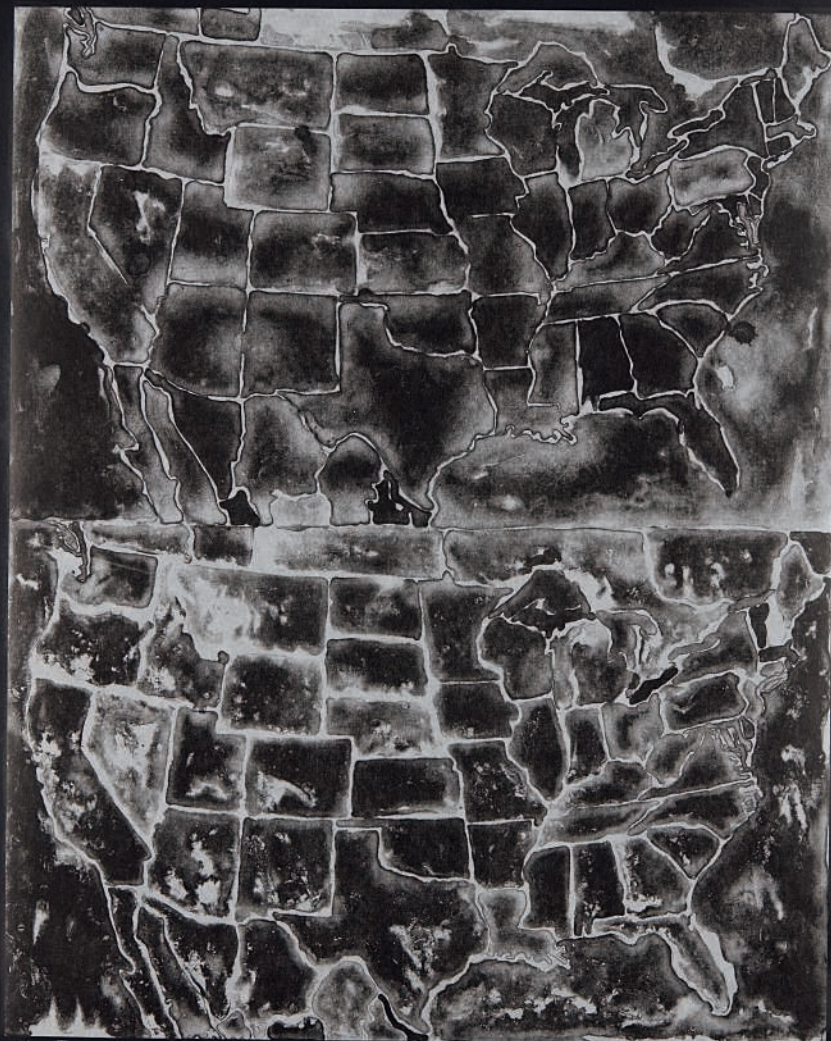
I. 34 x 23 $\frac{1}{2}$ in. (86.4 x 59.7 cm)

S. 41 $\frac{3}{4}$ x 29 $\frac{5}{8}$ in. (106 x 75.2 cm)

Estimate

\$800-1,200 •





323. Jasper Johns b. 1930

Two Maps II, 1966

Lithograph, on Japanese paper laid to black Fabriano paper (as issued), with margins (trimmed on the left and right). Signed, dated and numbered '13/30 II' in white pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 25¼ x 20¼ in. (64.1 x 51.4 cm)

S. 33¼ x 25½ in. (84.5 x 65.1 cm)

Estimate

\$10,000-20,000

Literature

Universal Limited Art Editions 26

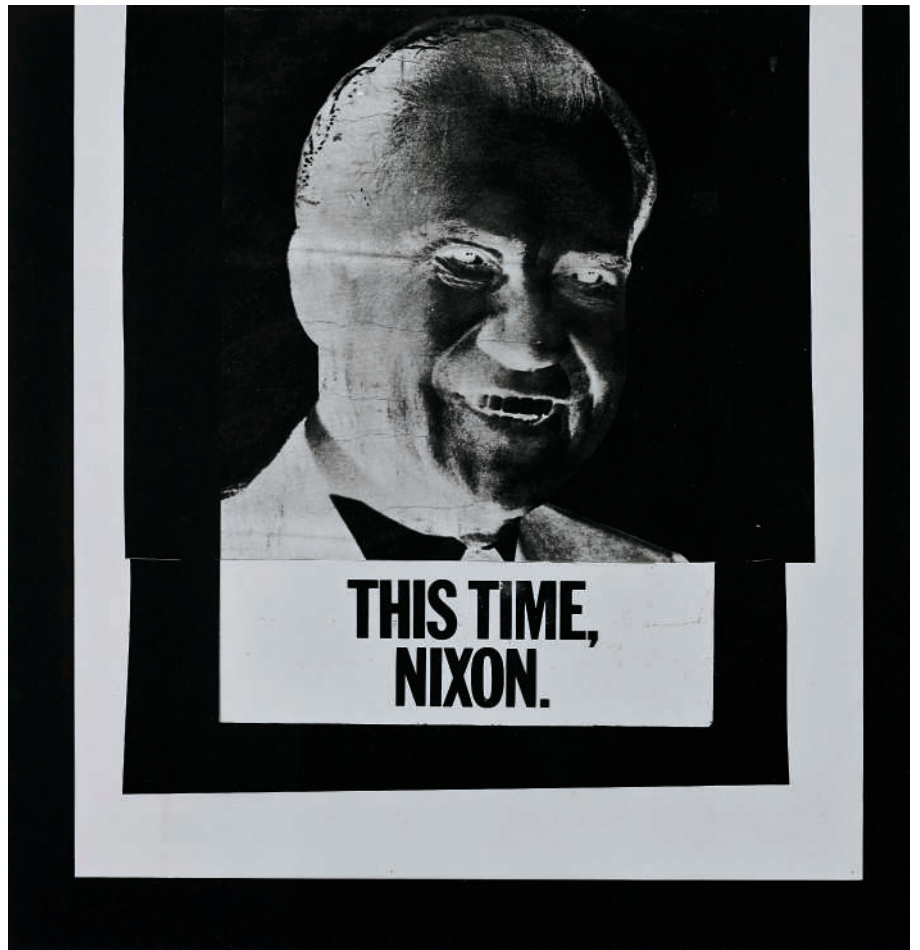
324. Cady Noland b. 1956

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

Unique gelatin silver film negative, the full sheet. From the edition of 25 and 10 artist's proofs (the edition was unsigned and unnumbered), published by Printed Matter, Inc., New York, unframed.
S. 13½ x 12⅞ in. (33.3 x 32.7 cm)

Estimate

\$4,000-6,000



Property from a Private Collection, Miami

325. Thomas Hirschhorn b. 1957

Musee Precaire Abinet (Lighter), 2004

Multiple comprised of cardboard, foil, plastic, gold wrapping paper and tape. Signed and numbered 18/50 in black ink on the underside (there were also 5 artist's proofs).
55 x 15 x 20 in. (139.7 x 38.1 x 50.8 cm)

Estimate

\$3,000-5,000



329. Marcel Duchamp 1887-1968

Rotoreliefs (Optical Disks), 1965

The complete set of 12 offset lithographs in colors, printed on both sides of six paper discs, the full sheets, all contained in the original black plastic circular holder and cardboard sleeve with instructions. One disc (Lampe) signed with initials in blue ink (slightly faded), from the edition of 150 published in 1938 (the total edition was 1755, also including 500, 1,000, 100 and 5 published in 1953, 1959, 1963 and 1965 respectively), one disc with an expertly touched-in area, lacking the wall-mounted turntable and unit.

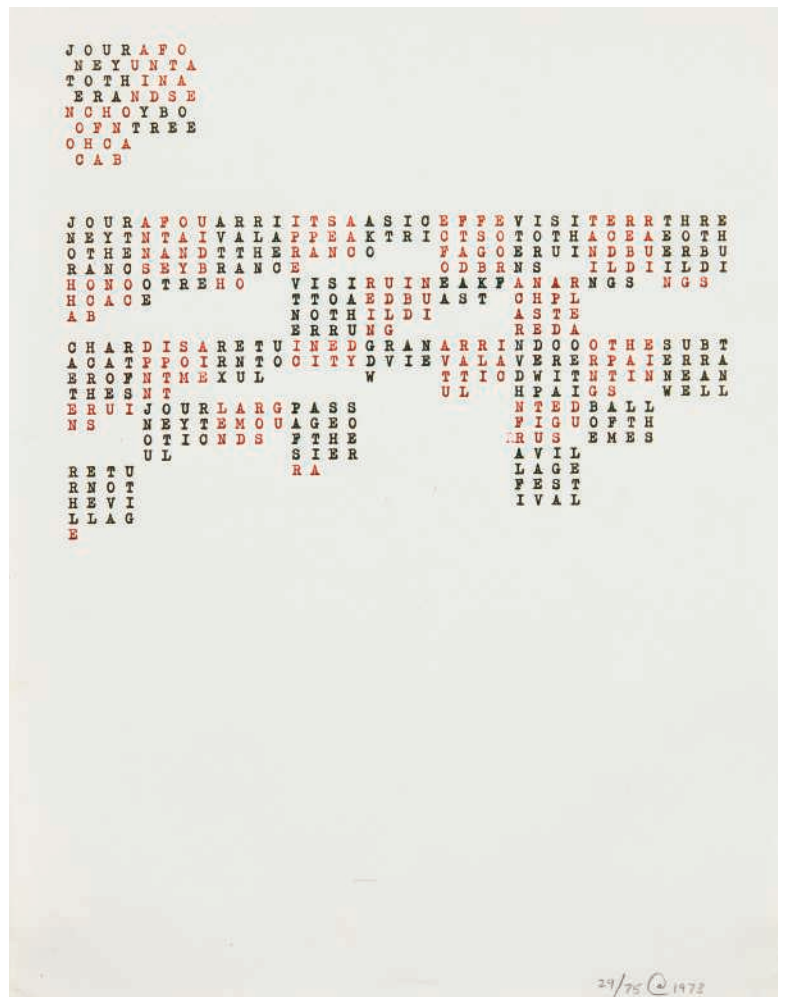
all S. diameter 9¾ in. (24.8 cm)

Estimate

\$5,000-7,000

Literature

Arturo Schwarz 441 d



330. Carl Andre b. 1935

Untitled, 1973

Screenprint in black and red, on typing paper, with full margins. Signed with initials, dated and numbered 29/75 in pencil.

I. 5½ x 7½ in. (14 x 18.1 cm)

S. 11 x 8½ in. (27.9 x 21.6 cm)

Estimate

\$2,000-3,000



331. Ed Ruscha b. 1937

Pews, from News, Mews, Pews, Brews, Stews, & Dues, 1970

Organic screenprint in colors (Hershey's chocolate syrup, Camp coffee and squid ink), on Silverbrook Antique Finish paper, with full margins. Signed, dated and numbered 31/125 in pencil (there were also 25 artist's proofs), published by Editions Alecto, London, framed.

I. 18 x 27 in. (45.7 x 68.6 cm)

S. 23 x 31¼ in. (58.4 x 80.6 cm)

Estimate

\$2,000-3,000

Literature

Walker Art Center/Siri Engberg 36



332. Ed Ruscha b. 1937

OH/NO, 2008

Sculptural book with double fore-edge printing and silver gilt edges. Signed, dated and numbered 31/230 in pencil on the inside back cover (there were also 10 artist's proofs), published by Graphicstudio, University of South Florida, Tampa. 5¼ x 7¼ x 2¼ in. (13.3 x 18.4 x 5.7 cm)

Estimate

\$2,000-3,000

333. **Kay Rosen** b. 1949

The Ed Prints, 1992
The complete set of six prints including four lithographs and two lithographs with screenprint some in colors, on Magnani Pescia white paper, all with full margins, contained in the original Daniel Smith paper portfolio. All signed, dated, titled and numbered 17/30 in pencil on the reverse (there were also 5 artist's proofs), published by Volatile Editions and Mark Patsfall Graphics, Cincinnati (with their inkstamp).
all I. 10½ x 6 in. (26.7 x 15.2 cm)
all S. 13½ x 9¾ in. (34.3 x 24.8 cm)

Estimate
\$2,000-3,000

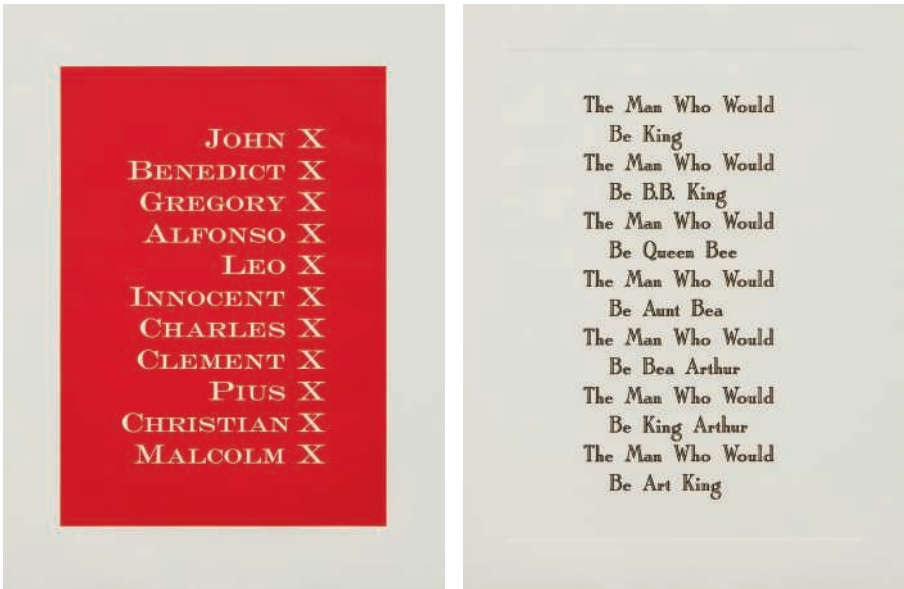
Including: *Surprise*; *Technical Difficulties*; *Sp-Spit-It-Out*; *Part I* of “*Blanks*”; *Part II* of “*Blanks*”; *Ex Ed*



334. **Kay Rosen** b. 1949

Palimpsest; and *The Man*, 1990-91
One relief print in red and one etching in black, both on Rives BFK paper, both with full margins. Both signed, dated, titled and numbered 26/27 and 31/32 in pencil on the reverse respectively (there were also 5 artist's proofs each), published by Volatile Editions and Mark Patsfall Graphics, Cincinnati (with their blindstamp and inkstamp), both unframed.
Palimpsest I. 19½ x 14 in. (49.5 x 35.6 cm)
Palimpsest S. 25½ x 19½ in. (64.8 x 49.5 cm)
The Man I. 20¾ x 15 in. (52.7 x 38.1 cm)
The Man S. 20¾ x 15 in. (52.7 x 38.1 cm)

Estimate
\$1,500-2,500





Property from an Important Miami Collection

335. Bruce Nauman b. 1941

Cockeye Lips; and Neck Pull, from *Infrared Outtakes*, 1968/2006

Two inkjet prints in colors, on wove paper, the full sheets. Both signed, dated and numbered 43/60 in pencil (there were also 10 artist's proofs), published by Gemini, G.E.L., Los Angeles (with their inkstamp), both framed. both S. 19 x 28 in. (48.3 x 71.1 cm)

Estimate

\$5,000-7,000



Property from an Important Miami Collection

336. John Baldessari b. 1931

Repository (Orange/Blue); and Repository (Red/Green), 2002

White ceramic with sprayed glaze surface and screened glaze text. Both signed and dated in black glaze on the underside, from the total edition of 48 and 12 artist's proofs (there were 6 color variants, 8 of each color), published by Brain Multiples, Los Angeles.

both 4¼ x 12½ x 16 in. (10.8 x 31.8 x 40.6 cm)

Estimate

\$4,000-6,000

Literature

Sharon Coplan Hurowitz 130





337. Jon Pylypchuk b. 1972

Untitled; You Live in a Pile of Vomit; and The Most I Can Hope For, 2003

Three mixed media works, comprised of sand paper, fabric, paint, glitter, fur, and pencil, on wove paper. All signed with the artist's alias 'Rudy Bust' and dated in black ink on the reverse, all framed. all approx. 10 x 8½ in. (25.4 x 21.6 cm)

Estimate

\$2,000-3,000

338. Jim Nutt b. 1938

Your So Coarse (Tish Tish), from M.C.A.'s First BIG 10 Yrs. Portfolio, 1977

Etching, on handmade paper, with full margins. Signed, titled and numbered 34/50 in pencil, published by Museum of Contemporary Art, Chicago, framed. I. 8¾ x 7⅞ in. (22.2 x 20 cm) S. 19¼ x 16 in. (48.9 x 40.6 cm)

Estimate

\$3,000-5,000



339. Jim Nutt b. 1938

Untitled (Hairy Who Exhibition Poster for the San Francisco Art Institute); and *Untitled (Hairy Who Exhibition Poster for the Hyde Park Art Center)*, 1968

Two offset lithographs in colors, on wove paper, the full sheets (folded, as issued). Both exhibition posters (from the editions of unknown size), co-published by The San Francisco Art Institute, San Francisco and Hyde Park Arts Center, Chicago, both unframed. yellow S. 22 x 17 in. (55.9 x 43.2 cm) blue S. 21¼ x 16½ in. (54 x 41.9 cm)

Estimate

\$1,500-2,000





Property from an Important
New York Collection

340. Jonathan Borofsky b. 1942

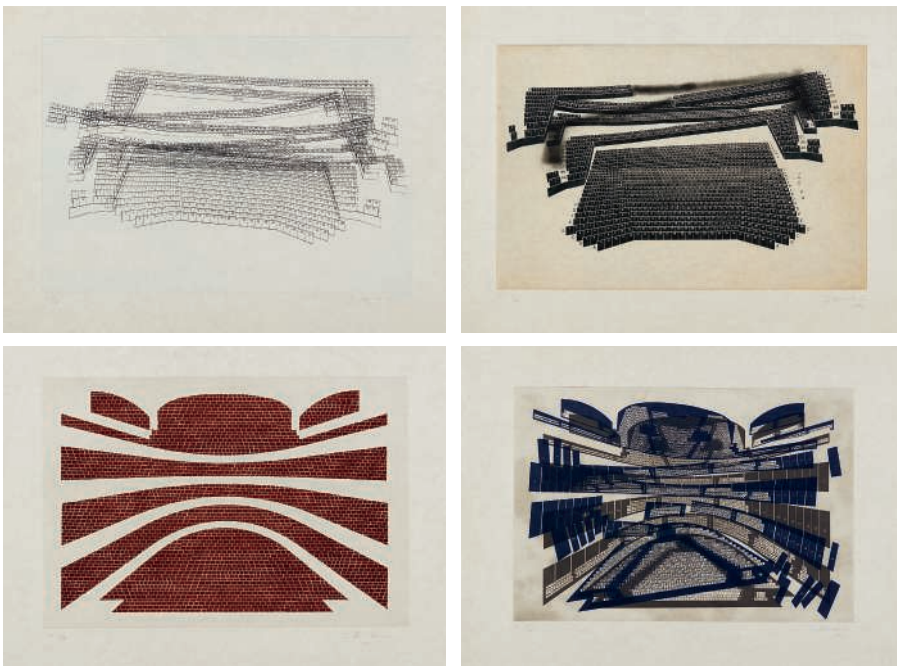
2740475, 1982

The complete set of 13 prints, including six etchings and seven screenprints, on Velin d'Arches paper, with full margins and the full sheets. All signed and numbered 23/50 in pencil (there were also 10 artist's proofs), published by Peter Blum Edition, New York, all framed.

all l. various sizes
all S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$3,000-5,000



341. Guillermo Kuitca b. 1961

Sin Titulo 1; Sin Titulo 2; Cuarta Pared; and Doble Teatro, 1997

Four lithographs with etching in colors, on Japanese paper, with full margins. All signed, dated and numbered 'HC II/IV' in pencil (an hors commerce, the edition was 35 and 4 artist's proofs), published by Ediciones Polígrafa S.A., Barcelona, all unframed.

all l. various sizes
all S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate

\$5,000-7,000

342. Jason Rhoades 1965-2006

92 Caprice Book Stop, 1997

Plastic five gallon bucket with mixed media contents, including photographs, hardcover books, a vhs tape, a wheel chock, a metal car fragment, and a cotton rag. Signed and numbered in blue ink on a label affixed to the bucket, further titled in yellow paint on the metal car fragment, published by Printed Matter Inc., New York, framed. 15 x 13 x 13 in. (38.1 x 33 x 33 cm)

Estimate

\$5,000-7,000



343. Adam McEwen b. 1965

Jerrycan (Water), 2007

Pressed steel jerrycan with blue enamel, containing 20 litres Marfa water. Signed, dated and numbered 'A.P. 7/14' in black in on the underside (an artist's proof, the edition was 75), further stamped '0000082 CHINATI/AMCEWEN07' in black on a plastic tag attached to the handle. 18¼ x 14 x 6¼ in. (46.4 x 35.6 x 15.9 cm)

Estimate

\$1,000-2,000



344. Maurizio Cattelan b. 1960

The 1:6 Scale Wrong Gallery, 2006

Multiple comprised of wood, brass, steel, aluminum, resin, plastic, glass and electric lighting, with accompanying copy of the Wrong Gallery Times, and four Adam McEwan static cling miniature window signs, all contained in the original box. Numbered 667/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia. 18½ x 11 x 2¾ in. (46 x 28 x 6 cm)

Estimate

\$1,200-1,800





345. Gregory Crewdson b. 1962

Untitled Documentary Shot, 2004

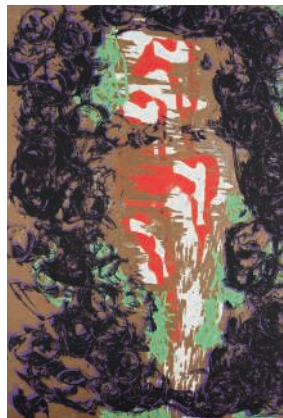
Digital chromogenic print, on Fujicolor Crystal Archive Paper, with full margins. Signed and dated in black ink, framed.

I. 21 x 28 in. (53.3 x 71.1 cm)

S. 30 x 36 in. (76.2 x 91.4 cm)

Estimate

\$3,000-5,000



346. William Burroughs 1914-1997

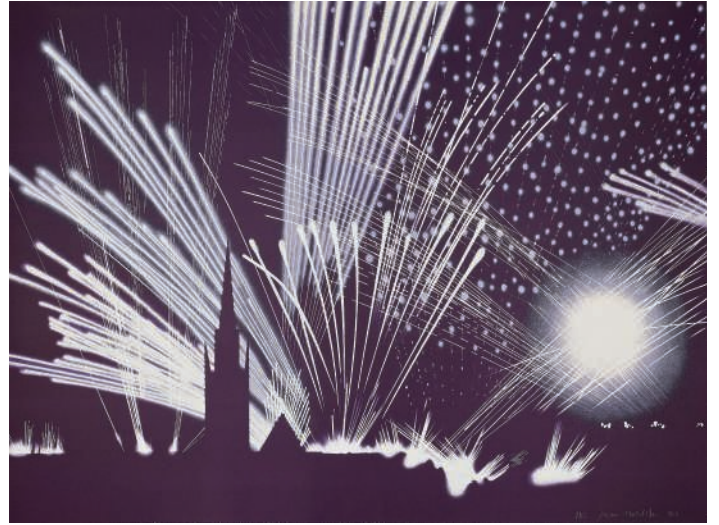
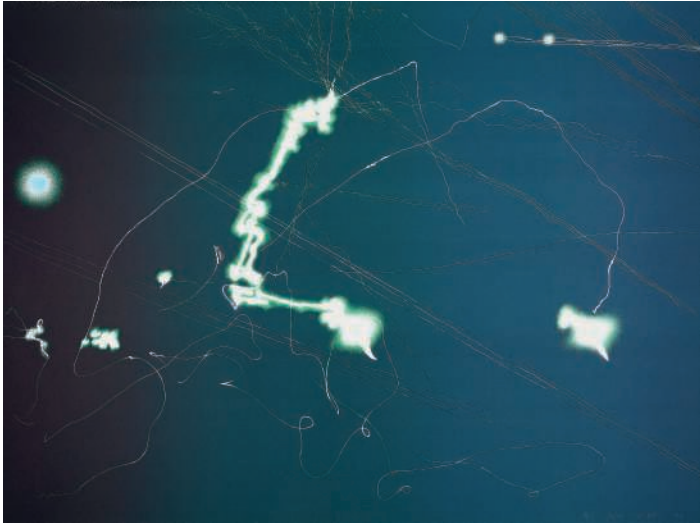
The Seven Deadly Sins, 1991

The complete set of 7 woodcuts with screenprint in colors, on A.N.W. Crestwood Museum Board, the full sheets, with accompanying text pages, all contained in the original red stained plywood portfolio. All signed, dated and numbered 70/90 in pencil (there was also 10 artist's proofs), published by Lococo-Mulder, New York (with their inkstamp).

all S. 46 x 30 $\frac{7}{8}$ in. (116.8 x 78.4 cm)

Estimate

\$3,000-5,000



347. Jack Goldstein 1945-2003

Untitled #1; and Untitled #2, 1983

Two lithographs and screenprints in colours, on wove paper, the full sheets. Signed, dated and numbered 7/55 in pencil, published by Edition Schellmann & Klüser, Munich and New York (with their and the artist's copyright inkstamps on the reverse), both framed. both S. 30 x 39 7/8 in. (76.2 x 101.2 cm)

Estimate

\$4,000-6,000

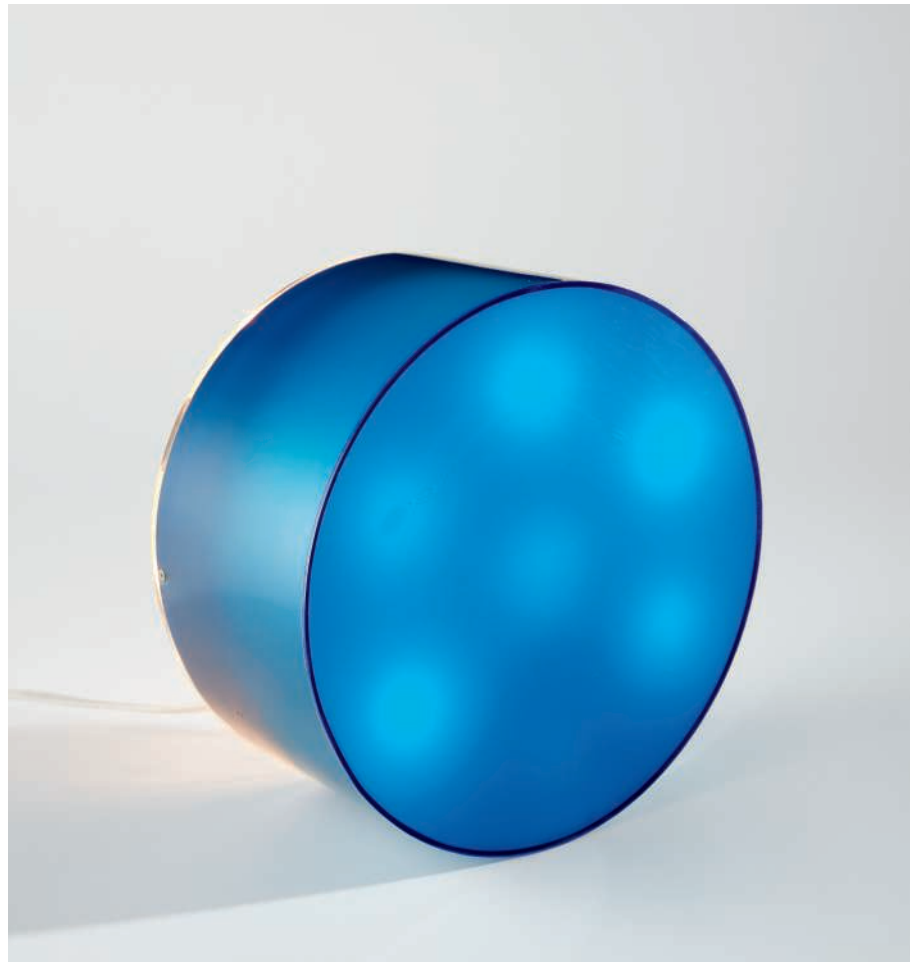
348. Leo Villareal b. 1967

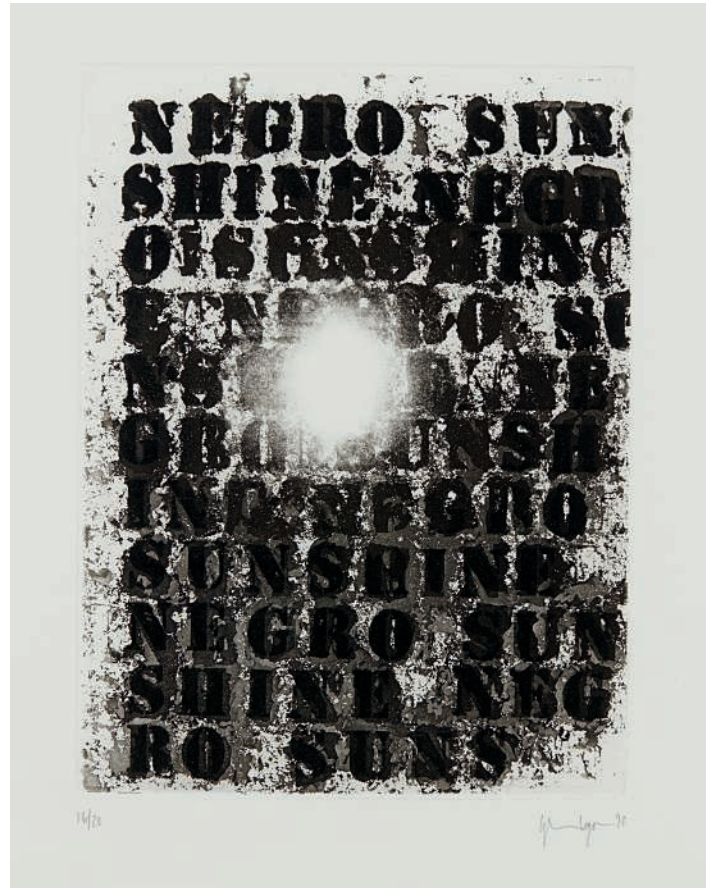
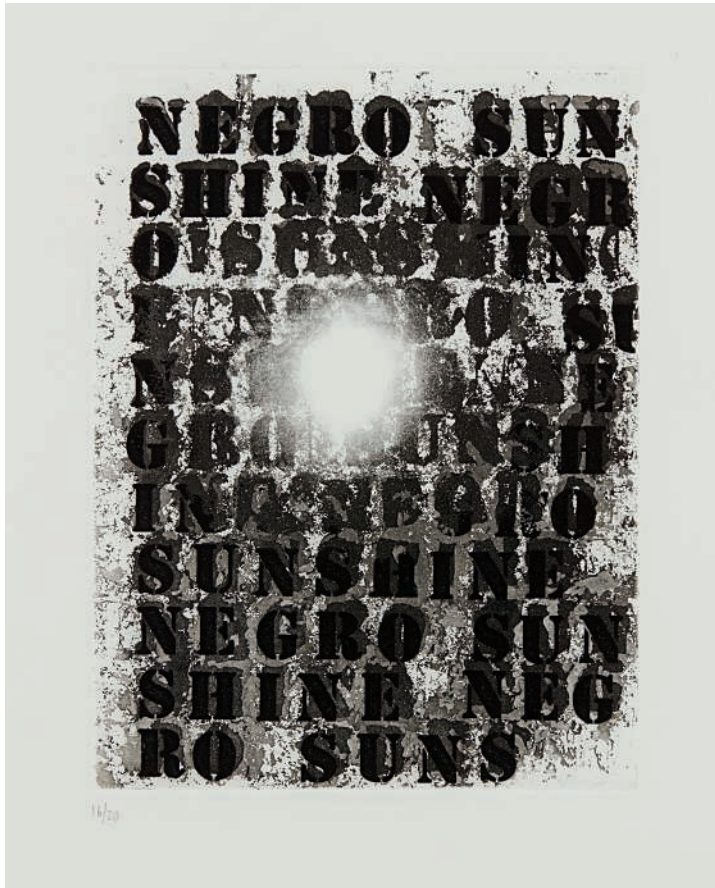
Bulbox 2.0, 2002

Plexiglass, seven 11-watt lightbulbs, circuit board, micro-controller. Incised with signature and numbered 14/25 on the reverse, co-published by Sandra Gering Gallery and Fawbush Editions. diameter 12 in. (30.5 cm) depth 6 in. (15.2 cm)

Estimate

\$3,000-5,000





349. Glenn Ligon b. 1960

Untitled 1; and Untitled 2, 2010

The complete set of two etchings and aquatint, on Somerset paper, with full margins. One signed and dated, both numbered 16/20 in pencil (there were also 3 artist's proofs), published by Ediciones Polígrafa S.A., Barcelona, both framed.
both I. 11¾ x 9 in. (29.8 x 22.9 cm)
both S 18 x 15¼ in. (45.7 x 38.7 cm)

Estimate

\$8,000-12,000

350. William Kentridge b. 1955

Nose Projection with Walking Woman, 2010
Photogravure, aquatint and drypoint, on wove paper, with full margins. Signed and numbered 6/30 in pencil, published by the Brodsky Center, New Brunswick, New Jersey (with their blindstamp), unframed.

I. 10¾ x 13¼ in. (27.3 x 33.7 cm)
S. 16⅞ x 19¼ in. (42.9 x 48.9 cm)

Estimate

\$3,000-5,000



351. William Kentridge b. 1955

Nose on a Horse Projection, 2010
Photogravure, on wove paper, with full margins. Signed and numbered 6/30 in pencil, published by the Brodsky Center, New Brunswick, New Jersey (with their blindstamp), unframed.

I. 6⅝ x 7⅝ in. (16.8 x 19.4 cm)
S. 12¾ x 13¾ in. (32.4 x 34.9 cm)

Estimate

\$3,000-5,000



352. Kara Walker b. 1969

Untitled (Canisters), 1997
The complete set of six etched glass canisters.
From the edition of 100, published by The Renaissance Society at the University of Chicago.
all 11 x 4 x 4 in. (27.9 x 10.2 x 10.2 cm)

Estimate

\$3,000-5,000





353. Francesca Woodman 1958-1981

Untitled (New York); It must be time for lunch now; and House #3, Providence, Rhode Island, 1979-80

Three gelatin silver prints, on wove paper, with full margins. All with the estate inkstamp and numbered 1/40, 3/40 and 5/40 on the reverse in pencil, all framed.

all I. various sizes

all S. 10 x 7 $\frac{7}{8}$ in. (25.4 x 20 cm)

Estimate

\$8,000-12,000

354. Ana Mendieta 1948-1985

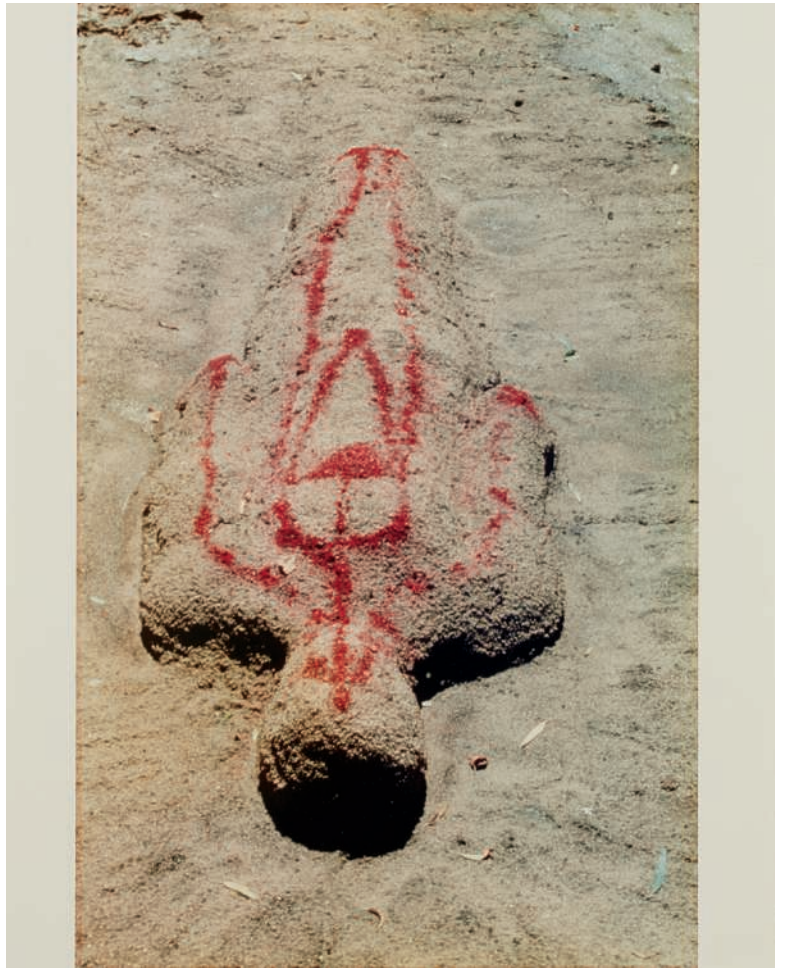
Silueta Works in Iowa, 1976-78

Chromogenic print, on AGFA paper, the full sheet. Stamped with signature by the Estate and numbered 9/20 on a label affixed to the reverse, framed.

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

Estimate

\$5,000-7,000



355. Ana Mendieta 1948-1985

Silueta Works in Iowa, 1976-78

Chromogenic print, on AGFA paper, the full sheet. Stamped with signature by the Estate and numbered 9/20 on a label affixed to the reverse, framed.

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

Estimate

\$5,000-7,000





356. Cindy Sherman b. 1954

Untitled (Lucille Ball), 1975
Fujicolor Crystal Archive print, on Photo paper, with full margins. Signed and dated '1975-2001' and annotated '308' in black ink on the reverse, framed.
I. 10¼ x 8½ in. (26 x 20.6 cm)
S. 12 x 9⅝ in. (26 x 20.6 cm)

Estimate
\$8,000-12,000



Property from a Private Collection, Miami

357. Cindy Sherman b. 1954

Untitled, 1975
Gelatin silver print, on photo paper, with full margins. Signed, dated and numbered 53/125 in pencil on the reverse, framed.
I. 16¼ x 11¼ in. (41.3 x 28.6 cm)
S. 17 x 14 in. (43.2 x 35.6 cm)

Estimate
\$5,000-7,000



358. Cindy Sherman b. 1954

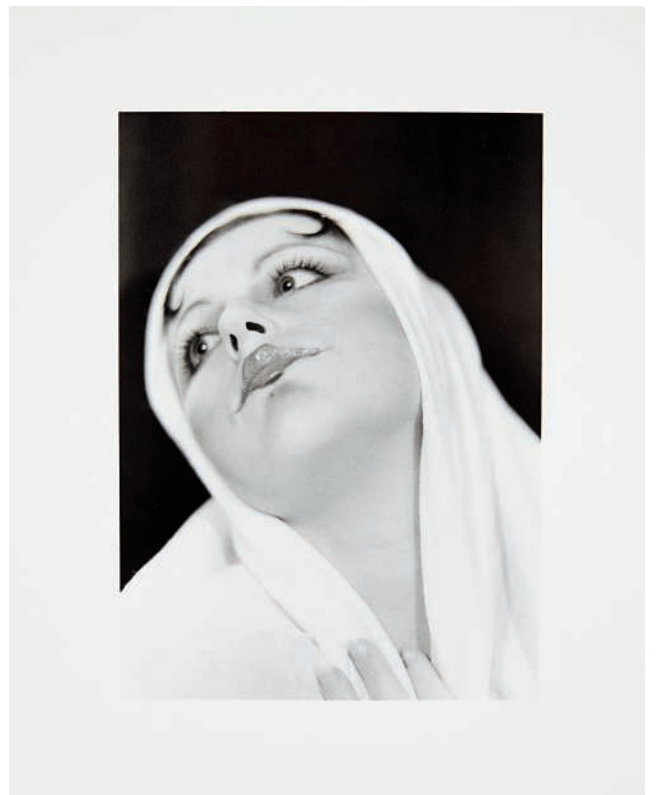
Untitled (Doctor and Nurse), 1980-87
Gelatin silver print diptych, on semi-gloss double weight photo paper, with full margins. Both signed, dated '1980-7' and numbered 41/125 and 41/125 in pencil on the reverse (there were also 15 artist's proofs), both framed.
both I. 7 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in. (19.4 x 14.3 cm)
both S. 9 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (25.4 x 20.3 cm)

Estimate
\$6,000-9,000

359. Cindy Sherman b. 1954

Untitled (Madonna), 1975-97
Gelatin silver print, on photo paper, with full margins. Signed and dated '1975/97' in pencil on the reverse, framed.
I. 7 x 5 in. (17.8 x 12.7 cm)
S. 9 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (25.1 x 20 cm)

Estimate
\$3,000-5,000





360. Mickalene Thomas b. 1971

I've Been Good to Me, 2015

Unique mixed media print including screenprint, monoprint, silica flocking, wood veneer and digital printing in colors, on museum board, with full margins. Signed, dated and numbered 20/20 in pencil, published by Benefit Print Project, New York, framed.

I. 51¾ x 40¼ in. (131.4 x 102.2 cm)

S. 57 x 45¼ in. (144.8 x 114.9 cm)

Estimate

\$12,000-18,000

361. Mickalene Thomas b. 1971

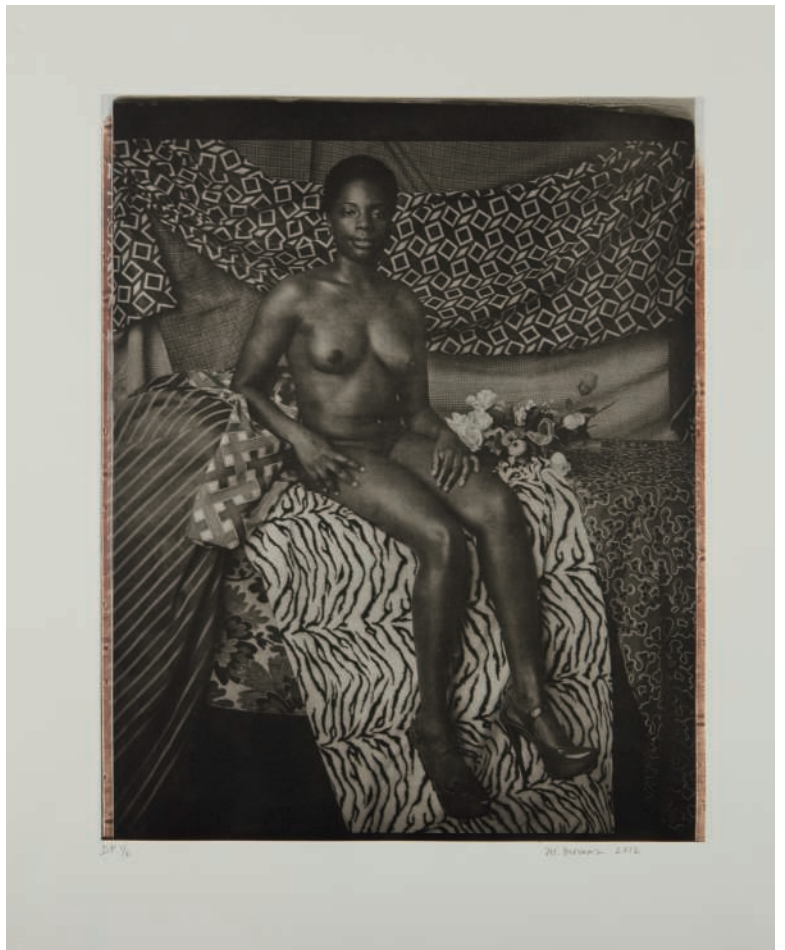
Portrait of Marie Sitting in Black and White, 2012
Photogravure, on Chine-collé to wove paper, with full margins. Signed, dated and numbered 'DP 1/2' in pencil (the edition was 20), published by Momenta Art, NYC, in consortium with Benefit Print Project, unframed.

I. 20 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in. (53 x 42.9 cm)

S. 27 x 22 $\frac{1}{2}$ in. (68.6 x 57.2 cm)

Estimate

\$2,500-3,500



Property of Mr. and Mrs. S. Taplin, Miami

362. Fred Wilson b. 1954

Untitled, 2003

Chromogenic print, on Kodak Professional paper, with full margins. Signed, dated and numbered 43/125 in black ink on the reverse, co-published by Dinaburg Arts, New York and MIT List Visual Arts Center, Cambridge, Massachusetts, framed.

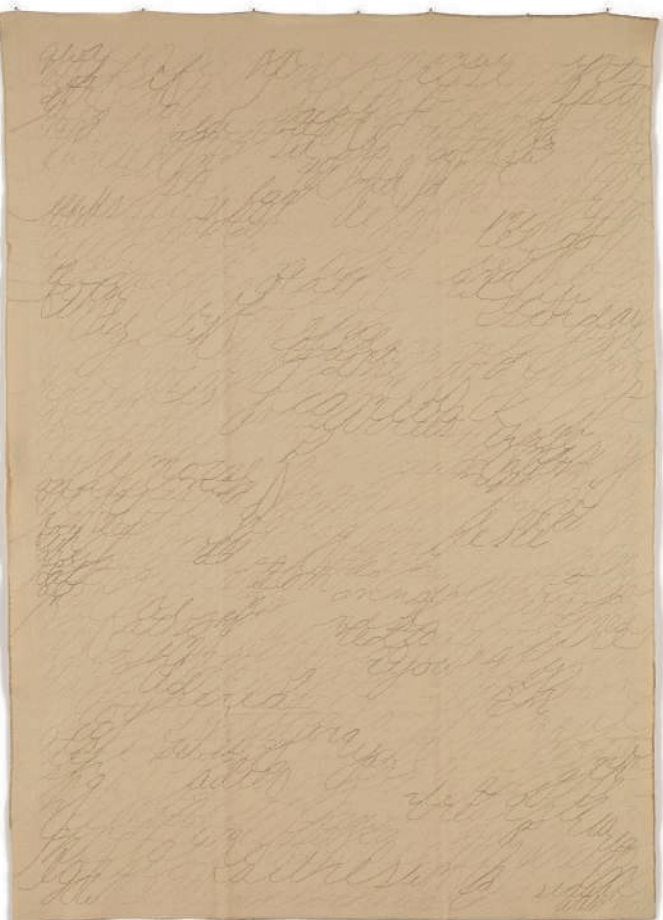
I. 16 $\frac{1}{4}$ x 23 in. (41.3 x 58.4 cm)

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

Estimate

\$1,500-2,500





363. Kiki Smith b. 1954

Banshee Pearls, 1991

The complete 12 part lithograph with aluminum-leaf appliqué, on 12 sheets of Torinoko paper, the full sheets. One signed, dated and numbered 45/51 in pencil on the front, also all signed with initials and numbered 45/51 in pencil on the reverse (there were also 12 artist's proofs), published by Universal Limited Arts Editions, West Islip, New York (with their blindstamp), all framed. all S. 22½ x 30 in. (57.2 x 76.2 cm)

Estimate

\$6,000-9,000

Literature

Wendy Weitman/Museum of Modern Art 60

364. Ann Hamilton b. 1956

Awaken, 2000

Embroidered woolen blanket, with accompanying printed poem, contained in the original gray linen portfolio. Embroidered with initials, dated and numbered 22/50, also signed and numbered in ink on an accompanying label (there were also 10 artist's proofs), published by Cypher Editions, New York. Portfolio 21½ x 21¼ x 2¾ in. (54.6 x 54 x 6 cm)

Estimate

\$1,000-1,500



365. Anila Rubiku b. 1970

Orange Bag; and Mastering Freedom #5, 2003-06

Two unique works with mixed media, including graphite and sewing string in colors, on sewn wove paper. Both signed and titled and one dated in black ink on the reverse, both framed both 8½ x 12 in. (21.6 x 30.5 cm)

Estimate

\$3,000-5,000



366. Cecily Brown b. 1969

Untitled (#9), from *Cunning Stunts*, 1997

Watercolor, on wove paper with cut-outs. Signed with initials and dated in black ink on the reverse, framed. 5 x 5½ in. (12.7 x 14 cm)

Estimate

\$1,000-2,000

Provenance

ACRIA Benefit Auction, New York, 1997

367. Annie Sprinkle b. 1954

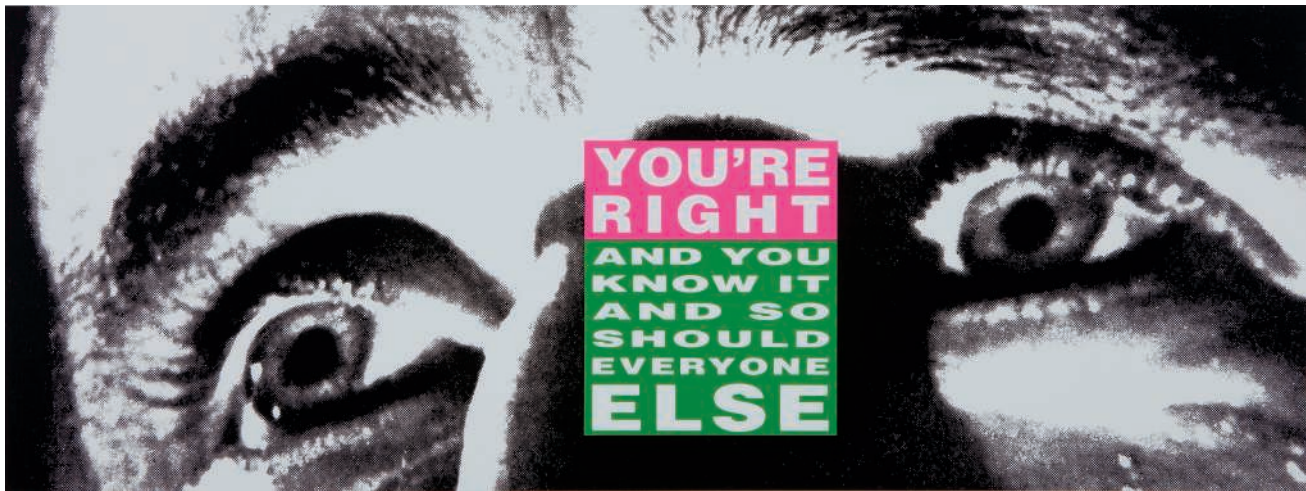
101 Hazards of Sex, 1998

Screenprint in colors, on pre-painted yellow aluminum sign stock, the full sheet. Signed and numbered 9/42 in pencil on a label affixed to the reverse (there were also 4 artist's proofs), co-published by Volatile Editions, Cincinnati and Mark Patsfall Graphics, Cincinnati, unframed. S. 28 x 8½ in. (71.1 x 21.6 cm)

Estimate

\$800-1,200





368. Barbara Kruger b. 1945

You're Right, 2010

Lithograph in colors, on wove paper, the full sheet.
Signed with initials, dated and numbered 155/200 in pencil on the reverse, published by Brooke Alexander, Inc., New York, unframed.
S. 9 x 24 in. (22.9 x 61 cm)

Estimate

\$1,500-2,500

369. Carolee Schneemann b. 1939

Monday; and Saturday, 1994

Diptych comprised of two screenprints in colors, on Rives BFK paper, the full sheets. Both signed, dated and numbered 'P.P. I' in pencil (a printers proof, the edition was 32), published by Mark Patsfall Graphics, Cincinnati (with their blindstamp), both unframed.
both S. 10½ x 60 in. (26.7 x 15.2 cm)

Estimate

\$2,000-3,000



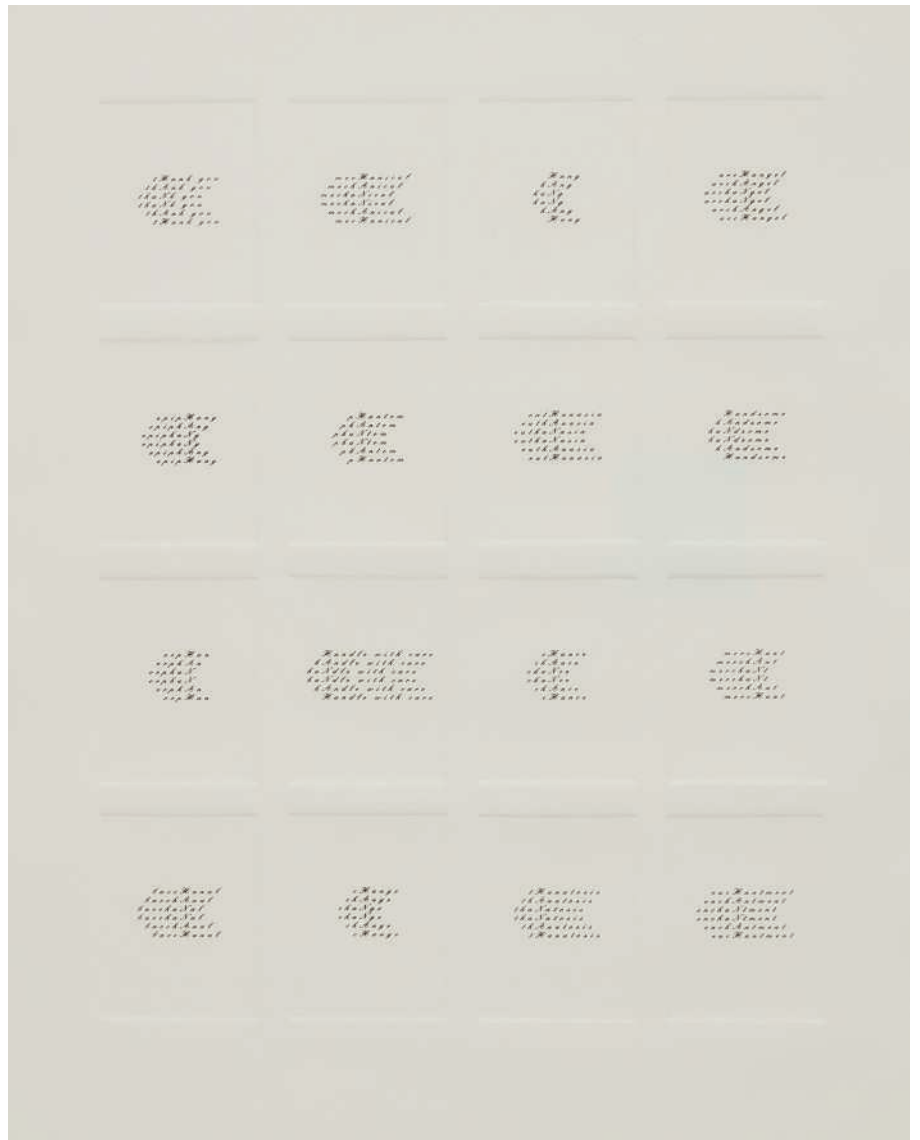
370. Hannah Wilke 1940-1993

Hername, 1978-91

Etching (with 16 individual plates), on Rives BFK paper, with full margins. Signed, dated and numbered 28/30 in pencil, co-published by Volatile Editions and Mark Patsfall Graphics, Cincinnati (with their inkstamps on the reverse), unframed.
overall l. 23¼ x 18¼ in. (59.1 x 46.4 cm)
S. 36¼ x 26¼ in. (92.1 x 66.7 cm)

Estimate

\$2,000-3,000



371. Sue Williams b. 1954

Untitled; and Untitled, 2000

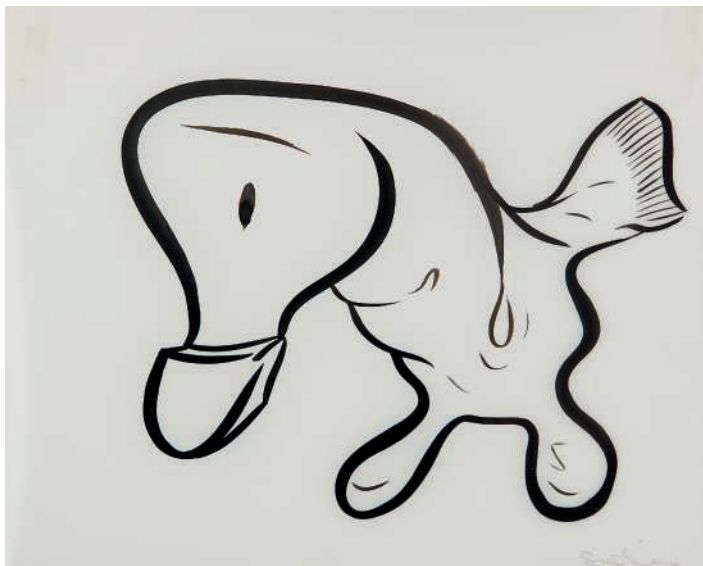
Two ink drawings, on vellum. Both signed in pencil, both framed.
both 6 x 7⅞ in. (15.2 x 18.7 cm)

Estimate

\$1,500-2,500

Provenance

ACRIA Benefit Auction, New York, 2000





372. Keith Haring 1958-1990

Untitled, 1987

Lithograph in colors, on wove paper, with full margins. Signed, dated and numbered 29/100 in pencil (there were also 10 artist's proofs), published by Martin Lawrence Ltd., New York, framed.
I. 8½ x 12 in. (21.6 x 30.5 cm)
S. 11 x 14¾ in. (27.9 x 37.5 cm)

Estimate

\$7,000-10,000

Literature

Klaus Littmann p. 74



373. Keith Haring 1958-1990

Pop Shop IV: one plate, 1989

Screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 48/200 in pencil (there were also 25 artist's proofs), published by Martin Lawrence Editions Ltd., New York, framed.
I. 11¼ x 14⅝ in. (28.6 x 37.1 cm)
S. 13½ x 16½ in. (34.3 x 41.9 cm)

Estimate

\$5,000-7,000

Literature

Klaus Littmann p. 147

374. Keith Haring 1958-1990

Best Buddies, from Pop Shop I, 1987
Screenprint in colors, on Conventry rag paper, with full margins. Inscribed 'Merry Christmas Alex and Jackie 1987 Love, Keith' in black ink (one of an unknown number of cards personally inscribed, the edition was 200 and 20 artist's proofs), published by the artist, framed.
I. 10 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in. (26.7 x 34.3 cm)
S. 12 x 15 in. (30.5 x 38.1 cm)

Estimate
\$4,000-6,000

Literature
Klaus Littmann p. 82



375. Keith Haring 1958-1990

International Youth Year, 1985
Lithograph in colors, on wove paper, the full sheet. Signed and numbered 282/1000 in pencil, published by The World Federation of United Nations Associations, New York (with their blindstamp), framed.
S. 11 x 8 $\frac{1}{2}$ in. (27.9 x 21.6 cm)

Estimate
\$2,500-3,500

Literature
Klaus Littmann pp. 36-37



376. Keith Haring 1958-1990

The Kutztown Connection, 1984
Offset lithograph, on wove paper, with full margins. Signed in red ink, published by the The New Arts Program, Kutztown, Pennsylvania (with their blindstamp), with an accompanying Certificate signed by the Director of the New Arts Program Inc., Lehigh Valley and Berks, Pennsylvania, framed.
I. 21 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in. (54.6 x 44.5 cm)
S. 33 x 20 in. (83.8 x 50.8 cm)

Estimate
\$2,500-3,500





377. Jeff Koons b. 1955

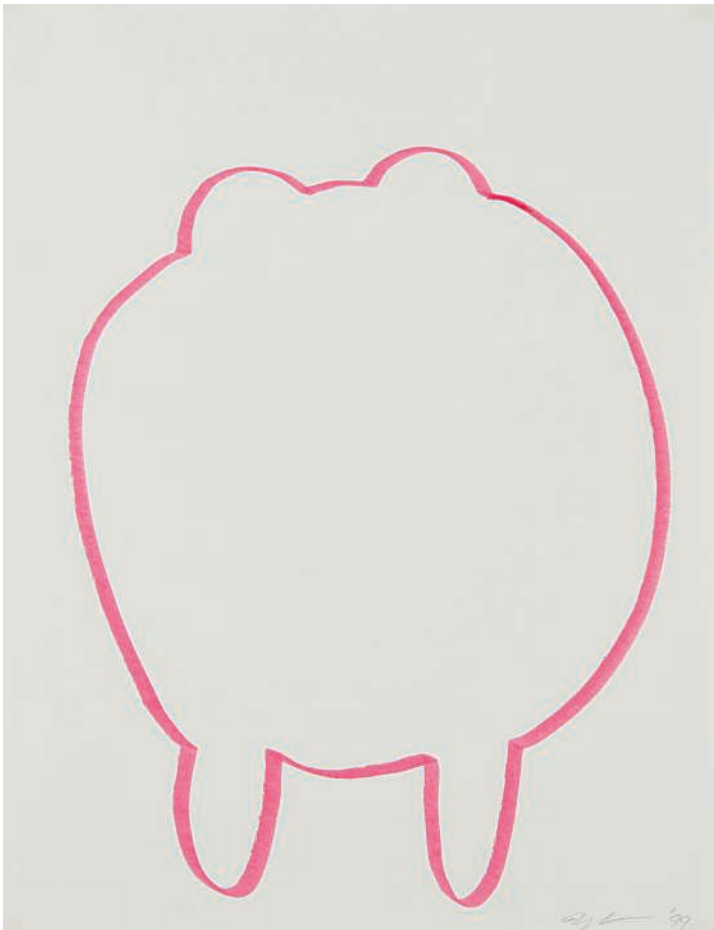
Puppy Vase, 1998

Glazed white ceramic vase. With incised signature, date and stamp numbered 2242/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp).

17½ x 11 x 16½ in. (44.5 x 27.9 x 41.9 cm)

Estimate

\$5,000-7,000



378. Jeff Koons b. 1955

Walrus, 1999

Pink marker drawing, on wove paper.

Signed and dated in pencil, framed.

11 x 8½ in. (27.9 x 21.6 cm)

Estimate

\$5,000-7,000

Provenance

ACRIA Benefit Auction, New York, 1999



379. Jeff Koons b. 1955

Bread with Egg (green), 1995
Hydrocal multiple hand-painted with tempera.
Signed, dated and numbered 11/30 in gold
ink on the underside (there was also a total
edition of 250 in green, red and yellow [83 of
each] and 75 artists proofs), published by the
Armitage Foundation, New York.
2 x 5 x 5½ in. (5.1 x 12.7 x 14 cm)

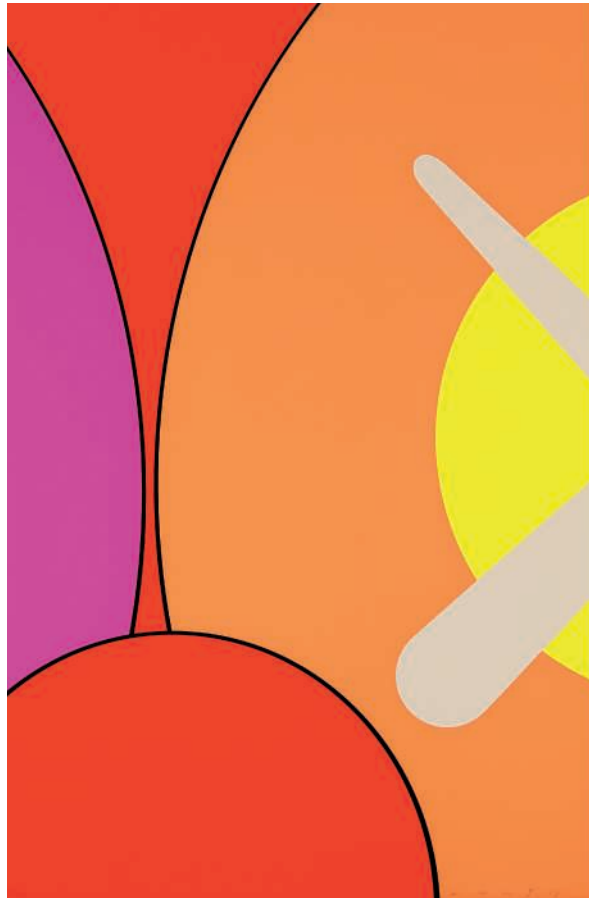
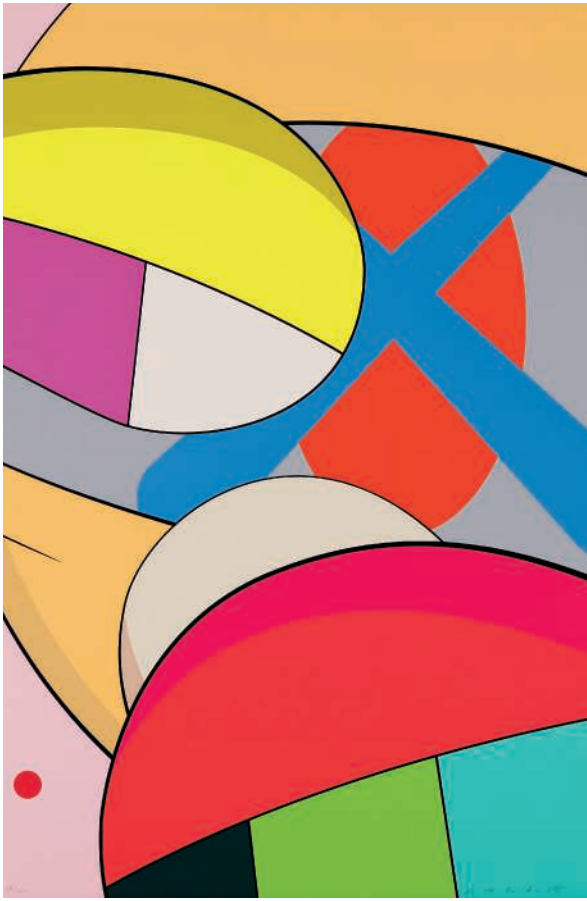
Estimate
\$2,500-3,500

380. Damien Hirst b. 1965

It's a Beautiful Day: one plate, 2013
Polymer-gravure block print in colors, on
Zerkall Paper, the full sheet. Signed on the
front and numbered 7/55 on the reverse,
published by Other Criteria, London, framed.
S. 26 x 19¼ in. (66 x 48.9 cm)

Estimate
\$3,000-5,000





381. KAWS b. 1974

Untitled; and Untitled, from No Reply, 2015
Two screenprints in colors, on wove paper, the full sheets. Both signed, dated and numbered 35/100 in pencil, published by Pace Editions, Inc., New York, both unframed.
both S. 34¾ x 23 in. (88.3 x 58.4 cm)

Estimate
\$4,000-6,000

382. KAWS b. 1974

Presenting the Past, 2014
Screenprint in colors, on Sanders Waterford paper, the full sheet. Signed, dated and numbered 31/250 in pencil (there were also 50 artist's proofs), published by the artist, framed.
S. 32 x 32 in. (81.3 x 81.3 cm)

Estimate
\$4,000-6,000



383. Masami Teraoka b. 1936

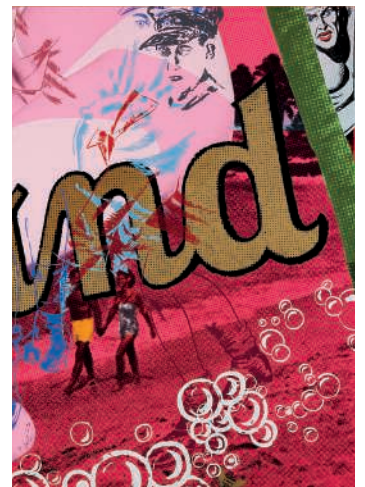
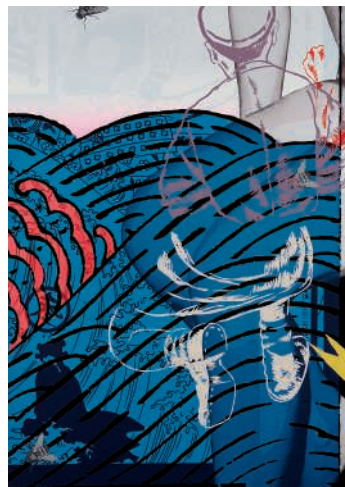
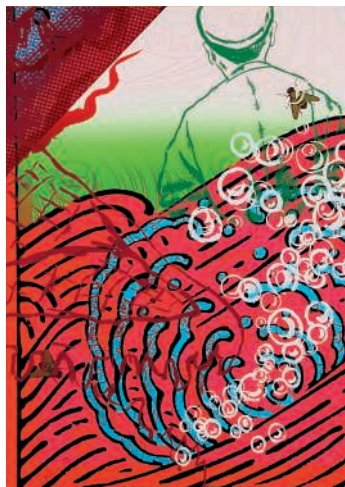
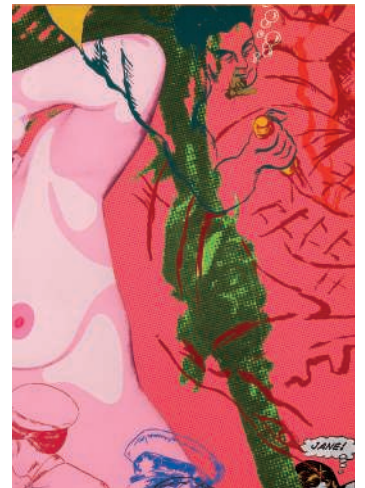
31 Flavors Invading Japan: French Vanilla, 1978
Screenprint in colors, on Roll Rives paper, the full sheet.
Signed in pencil on the reverse, from the edition of 58
(there were also 21 artist's proofs), published by Space
Gallery, Los Angeles, framed.
S. 11 x 55 in. (27.9 x 139.7 cm)

Estimate
\$2,500-3,500

384. Tadanori Yokoo b. 1936

Double Wonderland II, 1973-75
Eight lithographs, on wove paper, the full sheet. All signed
and numbered 99/100 in black ink, all unframed.
all S. 40½ x 20½ in. (102.9 x 52.1 cm)

Estimate
\$2,000-4,000



385. Yoshitomo Nara b. 1959

In the Cloud, 2003

Lithograph in colors, on Arches paper, with full margins. Signed, dated and numbered 83/150 in pencil, published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, framed.

I. 12¼ x 9⅞ in. (31.1 x 23.8 cm)

S. 16⅝ x 13 in. (42.2 x 33 cm)

Estimate

\$7,000-10,000



386. Yoshitomo Nara b. 1959

Star Island, 2003

Screenprint in colors, on wove paper, the full sheet. Signed, dated and numbered 'P.P. 1/2' in pencil on the reverse (a printers proof, the edition was 100), framed.

S. 11⅞ x 11⅞ in. (30.2 x 30.2 cm)

Estimate

\$4,000-6,000



Property of Mr. and Mrs. S. Taplin, Miami

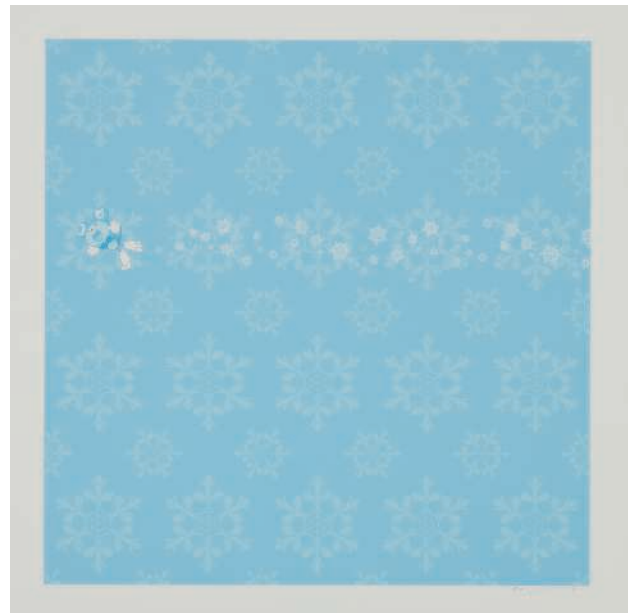
387. Yoshitomo Nara b. 1959

Pup Cup, 2003

Injection molded plastic. From an open edition,
published by Cerealart, Philadelphia.
8¾ x 7 x 7 in. (22.2 x 17.8 x 17.8 cm)

Estimate

\$300-500



388. Takashi Murakami b. 1962

Snow Moon Flower, 2002

The complete set of three screenprints in
colors, on wove paper, with full margins. All
signed, dated, and numbered 'PP 1' in pencil
(printer's proofs, the edition was 50), co-
published by the artist and Kaikai Kiki Co., Ltd.,
Tokyo and New York, all unframed.
all I. 24 x 24 in. (61 x 61 cm)
all S. 28 x 28 in. (71.1 x 71.1 cm)

Estimate

\$5,000-7,000

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389. Takashi Murakami b. 1962

And then x 6 (White: The Superflat Method. Blue and Yellow Ears); DOB in Pure White Robe (Navy & Vermillion); and DOB in Pure White Robe (Pink & Blue), 2013

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 151/300, 74/300, 85/300 respectively in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate

\$2,000-3,000

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390. Takashi Murakami b. 1962

A Red River is Visible; Kansei: The Golden Age; Hokkyo Takashi - Kansei; Kansei: Wildflowers Glowing in the Night; and Korin: Stellar River in the Heavens, 2014-15

Five offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 51/300, 86/300, 60/300 43/300 and 70/300 respectively, four in silver ink and one in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all S. diameter 28 in. (71.1 cm)

Estimate

\$3,000-5,000

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391. Takashi Murakami b. 1962

Even The Digital Realm Has Flowers To Offer!; Warhol/Silver; and Thoughts on Matisse, 2009-15

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 193/300, 226/300, 116/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

all S. diameter 27¾ in. (70.5 cm)

Estimate

\$2,000-3,000

Artworks ©2009 - 2015 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

392. Takashi Murakami b. 1962

772772 ; 727x777; and 727999, 2015-16

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 50/300, 40/300, 41/300 respectively in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
all S. 25¾ x 38⅝ in. (65.4 x 97.5 cm)

Estimate

\$3,000-5,000

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393. Takashi Murakami b. 1962

LIME GREEN - TIME; RED - TIME; Time Bokan - green; Time Bokan - blue; and Time Bokan - red, 2001-08

Five offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 74/300, 114/300, 132/300, 89/300, 20/300 respectively in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
all S. 19⅝ x 19⅝ in. (49.8 x 49.8 cm)

Estimate

\$3,000-5,000

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BOOST PROTECTIVE COVER

COMMAND MODULE

RC'S ENGINES

SERVICE MODULE

SPACECRAFT
LM ADAPTER

LH₂ TANK
FORWARD DOME

INSTRUMENT
UNIT LIMBICAL

INSTRUMENT UNIT

S-IVC FORWARD
UMBILICAL

AUXILIARY TUNNEL

HELIUM STORAGE
SPHERE

MAIN TUNNEL

AFT DOME

S-IVC AFT
UMBILICAL

LUNAR ROCKET

AFT BOOSTER STAGE

J-2 ENGINE

SPIDER BEAM

S-IB FORWARD
UMBILICAL

S-IVC

COMMAND
BULKHEAD

APS MODULE

FUEL FEED DUCT

LOCKET

STAGE

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IPCNY SPRING BENEFIT DINNER

WEDNESDAY, MAY 24, 2017



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Courtesy Jim Dine and Alan Cristea Gallery, London

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Morning Session 10am

Crommelynck Collection Lots 92 -158

followed by lots 159-237

Afternoon Session 2pm Lots 238-393

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