

PHILLIPS

Editions & Works on Paper
New York, 24 April 2018

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10/ Editions

Newsflash!

We started this department 10 years ago.
It is hard to believe that our first sale was spring 2008.

Then, as is now—we are grateful every season that our loyal friends and clients have generously consigned great works to our auctions—and equally grateful to our buyers and bidders. Our team has grown slowly but surely (as we say on Park Avenue).

About five years ago we were lucky enough to convince Robert Kennan, coming with the rich tradition as a generalist, to head our London department which has grown with an amazing group of people.
Rebecca Tooby-Desmond started out as the first London administrator, then grew to cataloguer, now a junior specialist and everyone's most favorite auctioneer.
Anne Schneider-Wilson, our senior specialist with a wealth of knowledge, her calm and sweet demeanor continues to gather some of the best European collections.
Ross Thomas as specialist whose charm and knowledge makes everything seem easy, and Louisa Earl who heads the administration for the department and is destined for more.

Our New York team is equally inspiring!

Our most recent addition of Kip Eischen, an associate specialist who seems to just get it in all the best ways(!)—along with Jason Osborne (the most awesome artist/skate-boarding cataloguer) and Dakota Peschel heading the administration for the sale who juggles all of the details of 400+ lots each season (and wrote the lovely Basquiat essay in this sale). Calm property managers Paul Steffens in NY and Surya Buck in London somehow handle and care for the hundreds of objects a season that show in our public exhibitions.

We feel truly lucky to have such kindness, energy and good karma on a daily basis..

Kelly and I have worked together for about 18 years now—there are very few people in the world that I think can do this with the trust and respect we have for each other. It's fortunate, to say the least, that we can discuss prints and multiples along with fashion and food without skipping a beat.

Not to jinx anything, but we hope the next 10 years have the same growth and easiness that made the last 10 fly by!

Viva Phillips Editions department!

Special call out to everyone out there!

Cary

Traditions are beautiful—to create—not to follow.

Franz Marc, 1915

Cary and I started the Editions department at Phillips 10 years ago to try and bring a renewed attention and energy to prints and multiples in the auction marketplace. We changed the name, changed the catalogue, made sure the art was presented and hung beautifully, added a special Evening session and embraced a large range of material we thought people would want to consider owning. We love what we do, we love prints, we love Phillips and we want to see more people add print collecting to their list of obsessions!!

We encourage and cultivate the beginning collector and have the utmost respect for the mature collector.

As Leo Steinberg said 'Prints are "the circulating lifeblood of ideas" in art, transmitting pictorial themes and cultural information from country to country, from artist to artist, and from artists to the larger world'. All of us in the Editions department worldwide full-heartedly agree!

These 10 years would not have been possible without the continual vision and 1,000% passion and knowledge Cary has for art and people. His capacity is truly incredible, we are all so fortunate..

Kelly

Executives.



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Editions and Works on Paper
New York, 24 April 2018, 10am, 2pm & 6:30pm

Auction and Viewing Location
450 Park Avenue New York 10022

Auctions
24 April 2018

Day Sale
Morning Session 10am
Lots 115 -249
Afternoon Session 2pm
Including a Collection of
Brice Marden prints
Lots 250-420

Evening Sale
Auction 6:30pm
Lots 1 - 114

Viewing
14 - 24 April
Monday - Saturday 10am - 6pm
Sunday 12pm - 6pm

Sale Designation
In sending in written bids or making
enquiries please refer to this sale as
NY030118 or Editions.

Absentee and Telephone Bids
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Modern and Contemporary Editions

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GRAT

Evening Editions 6:30pm
Lots 1-114

Day Editions: 10am
Lots 115-249

Day Editions: 2pm
Including a Collection of
Brice Marden prints
Lots 250-420

I. Pablo Picasso 1881-1973

Jacqueline at the Easel (Jacqueline au chevalet), 1956
White earthenware round plate, painted in colors with
brushed glaze. Numbered 108/200 in black paint, with the
Madoura Plein Feu and *Empriente Original de Picasso* pottery
stamps on the underside.
diameter 16 $\frac{5}{8}$ in. (42.2 cm)

Estimate
\$20,000-30,000

Literature
Alain Ramié 333



2. Pablo Picasso 1881-1973

Engraved bottle (Bouteille gravée), 1954

White earthenware turned bottle, painted in colors, with brushed glaze. Incised 'Edition Picasso', numbered 253/300 and 'Madoura' on the underside. 17¼ x 6¼ x 6¼ in. (43.8 x 15.9 x 15.9 cm)

Estimate

\$12,000-18,000

Literature

Alain Ramié 249

Georges Ramié 723



3. **Pablo Picasso** 1881-1973

Laughing-eyed face (Visage aux yeux rieurs), 1969

White earthenware turned pitcher with knife engraving, painted in colors with partial brushed glaze. Incised 'Edition Picasso', 'Madoura' and numbered 149/350, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

12¾ x 9 x 9¾ in. (32.4 x 22.9 x 24.8 cm)

Estimate

\$25,000-35,000

Literature

Alain Ramié 608

Georges Ramié 758



4. Pablo Picasso 1881-1973

Painted face (Tête peinte), 1953

White earthenware turned pitcher, painted in colors with partial brushed glaze. Annotated 'Madoura Edition Picasso' and numbered 78/100 in black paint, with the 'Edition Picasso' and 'Madoura Plein Feu' pottery stamps on the underside.

9⅞ x 5¼ x 8 in. (23.2 x 13.3 x 20.3 cm)

Estimate

\$8,000-12,000

Literature

Alain Ramié 212

Georges Ramié 750



5. Pablo Picasso 1881-1973

Visage larvé (Hidden Face), 1956-1957

Repoussé silver plate, contained in the original wooden presentation box with blue velvet lining and accompanying certificate of authenticity from Pierre Hugo. Impressed 'Picasso' and numbered 10/20 (there were also 2 artist's proofs and 2 author's proofs), with the French assay marks for silver and the silversmith's mark and registration numbers '1424' and '2404' impressed on the underside, executed by Atelier François and Pierre Hugo, Paris, 1967. diameter 16¼ in. (41.3 cm)

Estimate

\$30,000-40,000

Provenance

Private Swiss Collection

Sotheby's New York, *Impressionist & Modern Art Day Sale*, November 7, 2013, lot 203

Sotheby's London, *Important Ceramics by Pablo Picasso*, May 7, 2014, lot 314

Literature

Douglas Cooper, *Picasso, 19 plats en argent par François et*

Pierre Hugo, Paris, 1977, illustration of another example
Alain Ramié, *Picasso, Catalogue of the Edited Ceramic Works, 1947-1971*, Madoura, 1988, no. 347, illustration of the white earthenware version

Claire Siaud & Pierre Hugo, *Bijoux d'artistes, Hommage à François Hugo*, Orfève, Aix-en-Provence, 2001, no. 1424, illustration of another example p. 168

Picasso: *Peintre d'objets/Objets de peintre* (exhibition catalogue), Musée d'Art Moderne, Créet & La Piscine, Musée d'art et d'industrie André Diligent, Roubaix, 2004-05, fig. 54, illustration of another example, p. 112

The idea to execute a set of plates in silver came about one day in May 1956. Having just received a new group of plates from the Madoura studio, Picasso remarked to his friend, the art historian and collector, Douglas Cooper, how impressive the group would look in silver, like the sumptuous, French and Italian metal dishes of the 16th and 17th Century (D. Cooper, *Picasso: 19 plats en argent par François and Pierre Hugo*, exh. cat., London, 1977). Picasso did not know anyone who could undertake the project so Cooper proposed that he enlist the silversmiths François and Pierre Hugo to cast ceramic examples of 24 plates of various sizes and imagery. In 1967, Picasso authorized the Hugos to produce 19 of these plates in small numbered editions of 20.





6. Pablo Picasso 1881-1973

White owl on red ground (Hibou blanc sur fond rouge), 1957
Red earthenware round dish with engraving, painted in black and white with partial brushed glaze. Incised 'Edition Picasso', 12/200 and 'Madoura', with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.
diameter 17½ in. (44.5 cm)

Estimate

\$12,000-18,000

Literature

Alain Ramié 395

Georges Ramié 517



7. **Pablo Picasso** 1881-1973

Red owl on black ground (Hibou rouge sur fond noir), 1957

Red earthenware round dish painted in colors, with knife engraving and engobe decoration under glaze. Incised 'no. 103', 'Edition Picasso' and numbered 34/150, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. diameter 17 in. (43.2 cm)

Estimate

\$10,000-15,000

Literature

Alain Ramié 399

Georges Ramié 514



8. Pablo Picasso 1881-1973

Face in profile (Visage de profil), 1953

Red earthenware turned vase, painted in colors and partially glazed. Incised with date '19.12.53.', also incised 'Edition Picasso', 'R. 154', and numbered 133/150, with *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

9¾ x 11½ x 11½ in. (24.8 x 29.2 x 29.2 cm)

Estimate

\$12,000-18,000

Literature

Alain Ramié 209

Georges Ramié 172



9. **Pablo Picasso** 1881-1973

Jacqueline's profile (Profil de Jacqueline), 1962

Red earthenware round plate, painted in black with partial brushed glaze. Numbered 72/100 in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. diameter 14 in. (35.6 cm)

Estimate

\$8,000-12,000

Literature

Alain Ramié 457





Property from the Estate of Doris Gabbe Cadoux

10. Pablo Picasso 1881-1973

Large corrida bird (Gros oiseau corrida), 1953

Monumental white earthenware turned vase, with decorations in engobes and paraffin, painted in black and white with partial brushed glaze. Numbered 21/25 in black paint and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps in the interior of the rim.

31¼ x 17 x 15 in. (79.4 x 43.2 x 38.1 cm)

Estimate

\$80,000-120,000

Provenance

France, 1950's

Literature

Alain Ramié 191

Georges Ramié 708, 709 and 713



Alain Ramié, *Ceramics of Picasso in Madoura pottery studio*, 1955



II. Pablo Picasso 1881-1973

Pique (Bullfight), 1959

Linocut in colors, on Arches paper, with full margins. Signed and numbered 18/50 in pencil (there were also approximately 20 artist's proofs), printed by Arnéra, published by Galerie Louise Leiris, Paris, 1960, framed.

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

S. 24 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (62.2 x 74.9 cm)

Estimate

\$40,000-60,000

Literature

Georges Bloch 911

Brigitte Baer 1228

As early as 1951, Picasso had made annual linocut posters for the Expositions and bullfights at Vallauris, assisted by a Vallauris printer, Arnéra. . . . Also at Vallauris, in 1947, the artist had begun to work with ceramics, with Suzanne and Georges Ramié, discovering new technical and artistic possibilities in this ancient art and enjoying the intimate relationship of artist and craftsman-collaborator within the small village workshop. Eleven years later, in 1958, Picasso again sought out the master printer Arnéra in nearby Vallauris, and began what was to become an epic initial series of forty-five multi-colored linocuts and a total production of over one hundred linocuts by 1963. (Donald H. Karshan, *Experiments in Linogravure*, Gagosian Gallery, Athens, 2010, p. 9)

Picasso revolutionized the process of making prints using linoleum beginning in 1958, the same year that he moved to the South of France. There, this “linocut” printing method was already popular for creating advertisements or other posters that promoted local events, such as bullfights. Linoleum’s soft aspect allowed for a

meandering line in which the artist could capture emotional crests and troughs of an energetic, live-action bullfight. With the liberating linocut method, Picasso explored his own cultural history while simultaneously upending age-old printing traditions with a radical method of printing multiple colors upon one linoleum block. A 1968 review of Picasso’s linocuts acclaimed “No other series of graphic works, aside from Goya’s, explores with such range the duality of man and beast . . .” (Donald H. Karshan, *Picasso Linocuts 1958-1963*, 1968.)

He discovered that by printing in strong colors from the same block, after cutting away the unwanted parts, he could overprint more economically and obtain a density of color and texture which gave entirely new possibilities to the process as well as a subtle richness to the effects. To obtain these it was essential to see clearly from the start the consequences of each successive printing, because once the block had been altered by cutting away part of the surface there was no return. (Roland Penrose, *Picasso: His Life and Work*.)



Y. 240



Property from a Private Collection

12. Pablo Picasso 1881-1973

Femme regardant par la fenêtre (Woman Looking out the Window), 1960

Linocut in colors, on Arches paper, with full margins. Signed in pencil, a proof aside from the numbered edition of 50 (there were also approximately 20 artist's proofs), printed by Arnéra, published by Galerie Louise Leiris, Paris, 1960, framed.

I. 21 x 25½ in. (53.3 x 63.8 cm)

S. 24¾ x 29½ in. (61.9 x 74.9 cm)

Estimate

\$18,000-25,000

Literature

Georges Bloch 925

Brigitte Baer 1249

Property from a Private Collection, Boston

13. Pablo Picasso 1881-1973

Nature morte à la bouteille (Still-Life with Bottle), 1962

Linocut in colors, on Arches paper, with full margins. Signed and numbered 21/50 in pencil (there were also approximately 20 artist's proofs), printed by Arnéra, published by Galerie Louise Leiris, Paris, 1963, framed.

I. 25¼ x 20¾ in. (64.1 x 52.7 cm)

S. 29½ x 24¾ in. (74.9 x 61.9 cm)

Estimate

\$15,000-25,000

Literature

Georges Bloch 1100

Brigitte Baer 1315



Property from a New York Estate

14. Pablo Picasso 1881-1973

Jacqueline lisant (Jacqueline Reading), 1962

Linocut, on Rives BFK paper, with full margins. Signed and numbered 27/50 in pencil (there were also 25 artist's proofs), printed by Arnéra, published by Galerie Louise Leiris, Paris, 1964, framed.

I. 25½ x 20¾ in. (63.8 x 52.7 cm)

S. 29½ x 24¾ in. (74.9 x 61.9 cm)

Estimate

\$60,000-80,000

Provenance

Maury Mark Galleries, Ltd., Great Neck, New York, 1972

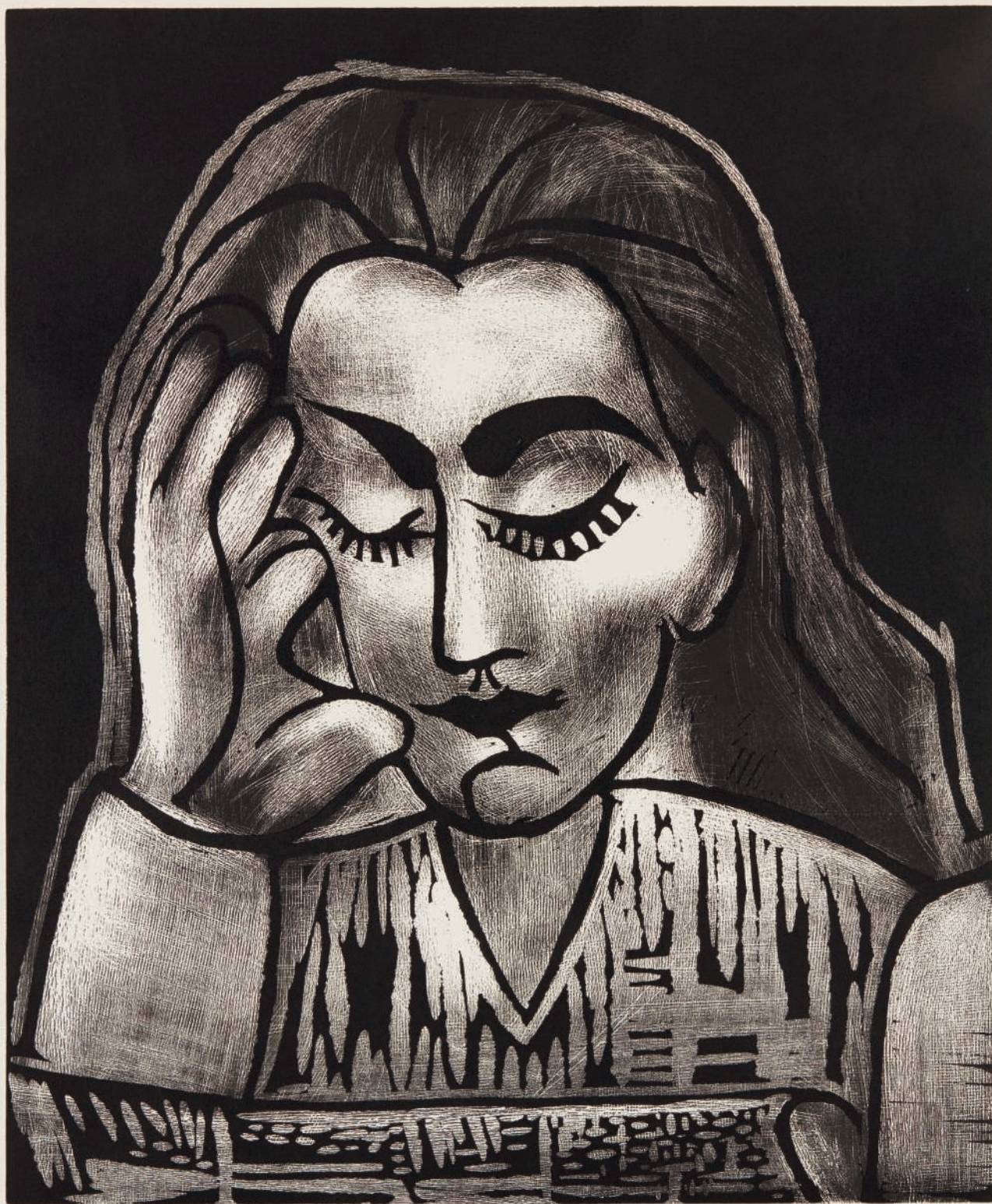
Literature

Georges Bloch 1181

Brigitte Baer 1292



Picasso and Jacqueline Roque, who in 1961 married Picasso, holding a rose. La Californie, Cannes 1958
Photo Edward Quinn, © edwardquinn.com



P. 11.10



The original intention of *The Armchair Woman* series was to have been a complex five color lithograph (fig. right), but surprisingly for Picasso, it became a failed experiment. Instead of abandoning the project, he found each of the five plates much more interesting on their own. He began to work on each plate separately—reworking some plates, transferring and continuing to rework others. The result was more than 25 varying images—his most ambitious and boldest lithographs. This image is from the black plate of the color litho and is the third image of six he reworked from this plate.



Pablo Picasso, *The Armchair Woman*, five color lithograph
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Finis

15. Pablo Picasso 1881-1973

Femme au fauteuil (d'après le noir) (The Armchair Woman, from the black), 1948

Lithograph, on Arches paper, the full sheet. A rare proof impression of the third state (of six), initialed in pencil by the printer Fernand Mourlot and annotated 'Epreuve d'Exposition' on the reverse, inscribed '138, 3E' on the reverse and in the lower center margin on the front, one of six proofs reserved for the artist and printer (there was no edition of this state or the original color version), framed.

I. 27½ x 21½ in. (69.9 x 54.6 cm)

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

Estimate

\$20,000-30,000

Provenance

Christie's, London, *Important Old Master and Modern Prints*, June 29, 1989, lot 469

Literature

Fernand Mourlot 138
not in Georges Bloch
Felix Reuße 428

16. Pablo Picasso 1881-1973

Garçon et dormeuse à la chandelle (Boy and Sleeping Woman by Candlelight), plate 26 from La Suite Vollard, 1934

Etching, engraving and aquatint, on Montval paper watermarked Montgolfier, with full margins. Signed in pencil, from the deluxe edition of 50 with larger margins (there was also an edition of 260 with smaller margins), numbered '385' in the Henri Petiet inventory system lower left corner, printed by Roger Lacourière, published by Ambroise Vollard, Paris, 1939, framed.

I. 9¼ x 11½ in. (23.5 x 29.5 cm)

S. 15 x 19¾ in. (38.1 x 50.2 cm)

Estimate

\$20,000-30,000

Provenance

Christie's London, *Old Master, Modern & Contemporary Prints*, September 17, 2009, lot 88

Literature

Georges Bloch 226
Brigitte Baer 440



17. Pablo Picasso 1881-1973

Sable mouvant (Quicksand), 1966

The complete deluxe suite of 10 etching and aquatints, on Auvergne paper watermarked Picasso, with full margins, loose (as issued), title page and justification, all contained in the original linen-covered portfolio with slipcase. All signed and numbered X/X in pencil (there were also 50 in Arabic numerals and 20 in Roman numerals on Japanese paper, and a book edition of 255), printed by Atelier Crommelynck, Paris, published by Louis Broder, Paris.

all I. 15½ x 10⅞ in. (38.4 x 27.6 cm)

all S. 23 x 18⅞ in. (58.4 x 46.7 cm)

Estimate

\$30,000-50,000

Literature

Georges Bloch 1183-1192

Brigitte Baer 1152-1161

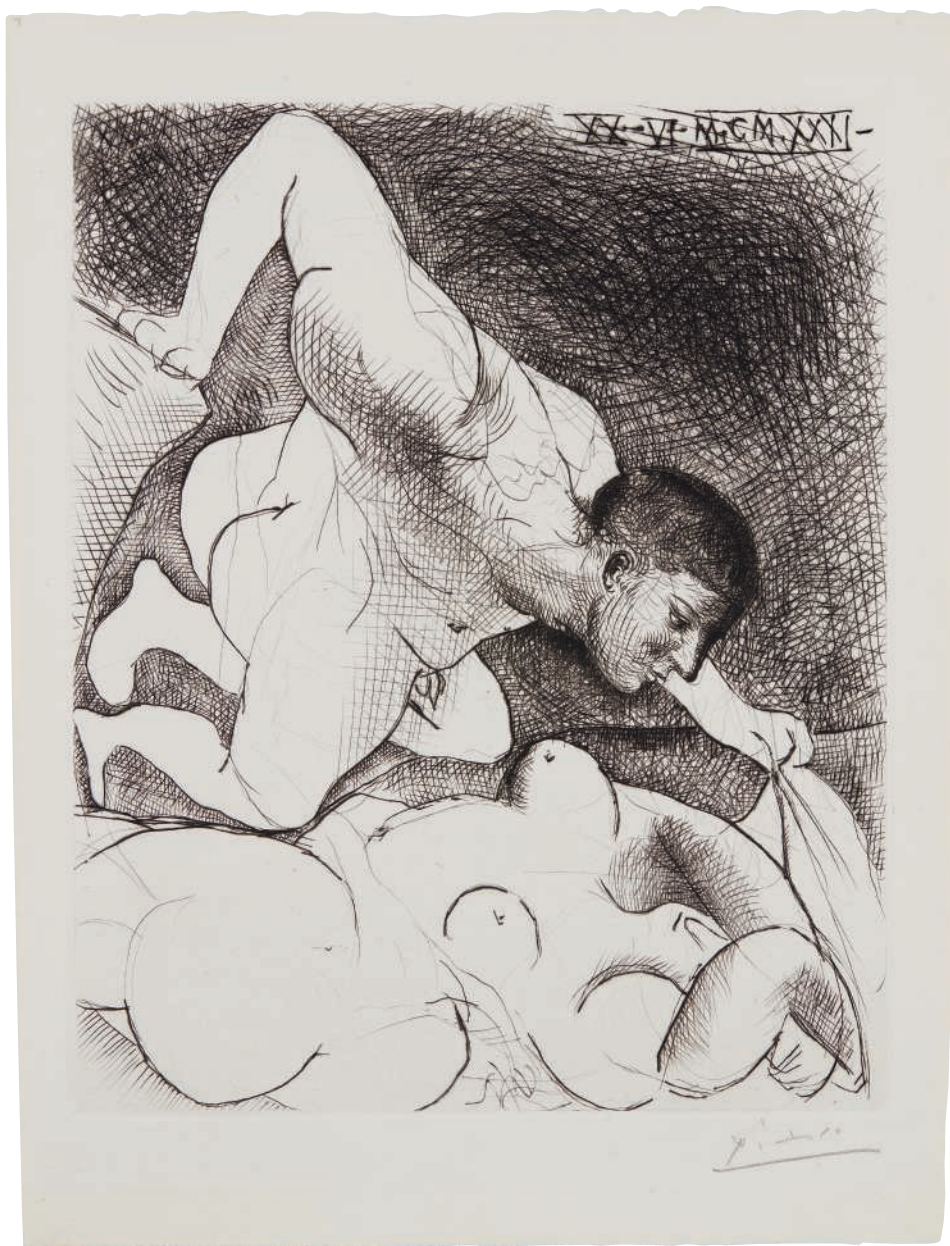
Patrick Cramer books 136

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



At a small monastery in northwestern France the avant-garde poet Pierre Reverdy died in 1960 and hardly anyone noticed. News of his passing only reached a handful of close friends, Pablo Picasso among them. Throughout Picasso's ascendance to international acclaim he relied heavily upon a friendship with Reverdy, this trustworthy, literary recluse. Reverdy's last poem, *Sable mouvant* (*Quicksand*) spun

the tale of a desert sojourn's hallucinations and personal realizations. Picasso agreed to illustrate the poem with this aquatint series in memoriam to its writer. Turing to imagery of an artist and his muse, Picasso revealed his close kinship with the poet as well as a paradox: the artist, like the muse, is himself also a subject, as illustrated by this wonderfully personal tribute to an enduring friendship.



18. Pablo Picasso 1881-1973

Homme dévoilant une femme (Man Unveiling a Woman), plate 5 from La Suite Vollard, 1931

Etching, on Montval paper watermarked Picasso, with full margins. Signed in pencil, from the edition of 260 (there was also an edition of 50 with larger margins), published by Ambroise Vollard, Paris, 1939, framed.

I. 14½ x 11¾ in. (36.8 x 29.8 cm)

S. 17½ x 13⅞ in. (44.5 x 33.3 cm)

Estimate

\$12,000-15,000

Literature

Georges Bloch 138

Brigitte Baer 203



19. Georges Rouault 1871-1958

Automne (Autumn), 1930

Aquatint in colors, on Montval laid paper, with full margins.
Numbered 62/175 in pencil, printed by Roger Lacourière,
published by Ambroise Vollard, Paris, framed.

I. 19¾ x 26 in. (50.2 x 66 cm)

S. 22¾ x 30½ in. (56.8 x 77.5 cm)

Estimate

\$8,000-12,000

Literature

Françoise Champon and Isabelle Rouault 288

“My Equestrian figures are symbols of the anguish that I feel when I survey contemporary events.”

Marino Marini



20. Marino Marini 1901-1980

Marino from Shakespeare I, 1978

The complete set of eight etchings with aquatint and drypoint in colors, on Arches paper, with full margins, all contained in the original cream colored portfolio. All signed and numbered 75/75 in pencil (there were also 12 artist's proofs and 50 in Roman numerals), published by ZWR, London.

all I. approximately 19½ x 15¼ in. (49.5 x 38.7 cm)

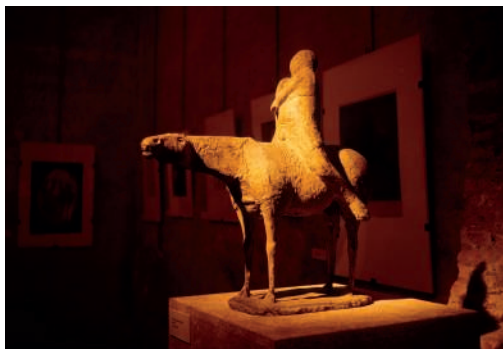
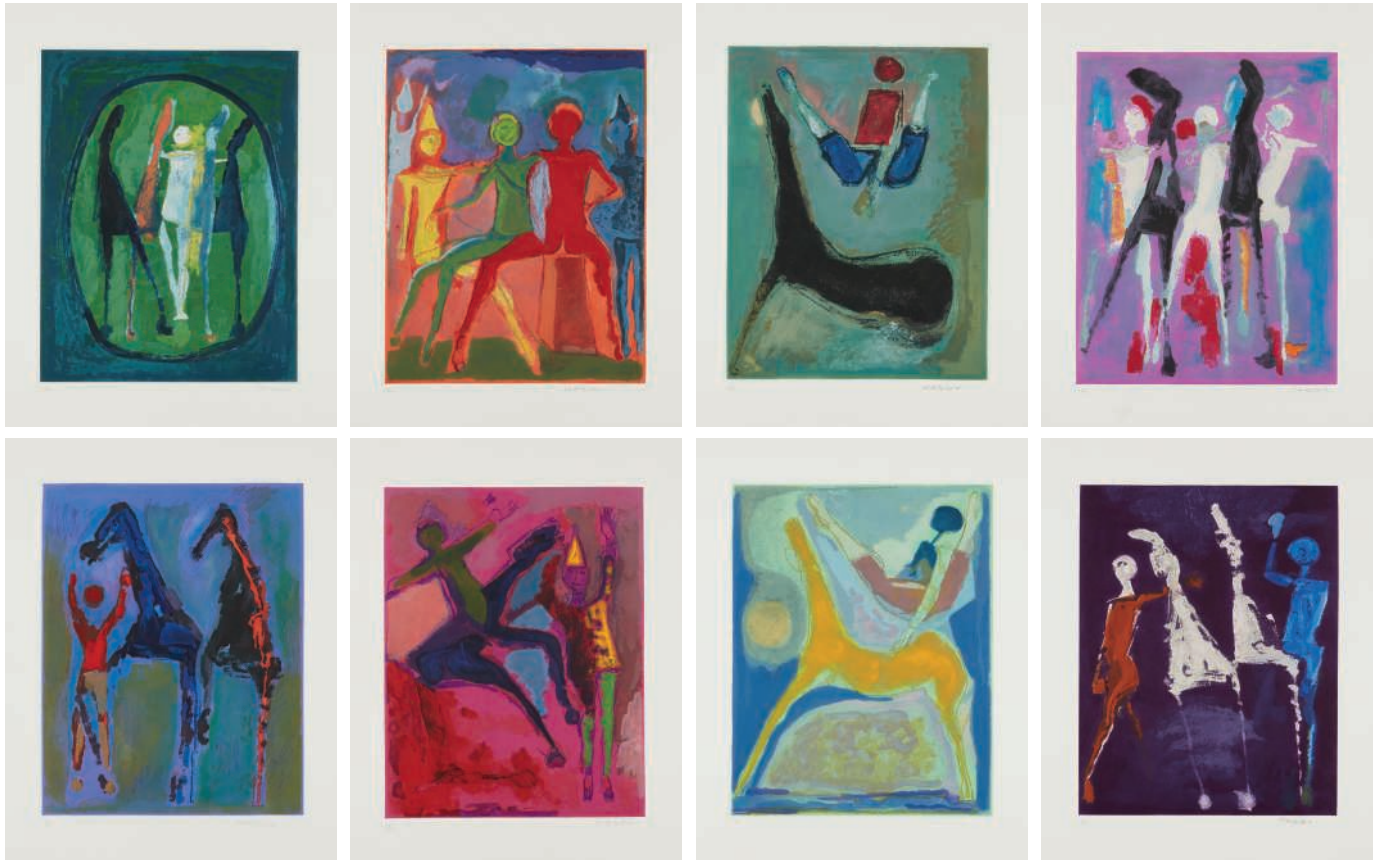
all S. 30 x 22¾ in. (76.2 x 56.8 cm)

Estimate

\$10,000-15,000

Literature

Guido Guastalla A187-A194



Rome, Marini, Marino, Villa Medici
Photo: akg-images / Andrea Jemolo

21. Marino Marini 1901-1980

Marino from Shakespeare II, 1977

The complete set of eight etchings with aquatint and drypoint in colors, on Arches paper, with full margins. All signed and numbered I/L in pencil (there were also 20 artist's proofs and 75 in Arabic numerals), published by ZWR, London.
all I. approximately 19½ x 15 in. (49.5 x 38.1 cm)
all S. 30 x 22¾ in. (76.2 x 56.8 cm)

Estimate

\$10,000-15,000

Literature

Guido Guastalla A211-A218



Property from a Private Collection, Boston

22. **Marc Chagall** 1887-1985

L'Arc-en-ciel (The Rainbow), 1969

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

Signed and numbered 40/75 in pencil, published by Editions des Musées Nationaux, Paris, framed.

I. 27¼ x 27¼ in. (69.2 x 69.2 cm)

S. 35⅞ x 28¼ in. (91.1 x 71.8 cm)

Estimate

\$10,000-15,000

Literature

Fernand Mourlot 596



23. Romare Bearden 1911-1988

Prevalence of Ritual, 1974

The complete set of five screenprints in colors, on wove paper, with full margins, title page and justification, all contained in the original grey cloth-covered portfolio. All signed, dated, numbered 52/100 and annotated sequentially 'P.R. I' through 'P.R. V' in pencil, co-published by Cordier & Ekstrom and Ives Sillman (with their blindstamp), New York.

four I. 35 $\frac{3}{8}$ x 29 $\frac{1}{8}$ in. (91.1 x 74 cm)

four S. 40 x 32 $\frac{1}{2}$ in. (101.6 x 81.6 cm)

one I. 29 $\frac{1}{8}$ x 35 $\frac{3}{8}$ in. (74 x 91.1 cm)

one S. 32 $\frac{1}{8}$ x 40 in. (81.6 x 101.6 cm)

Estimate

\$12,000-18,000

Provenance

Acquired directly from Norman Ives and Sewell Sillman

Literature

Gail Gelburd and Alex Rosenberg pp. 71-75

Titles include: *Noah*, *The Third Day*; *In the Garden*; *Baptism*; *Delilah*, and *Prologue to Troy*.



El balon

24/12/00



Una caracolina de cristal sangrante

24/12/00



Con todos estos llos no te acompaña

24/12/00



El

24/12/00



Los velos blancos

24/12/00



Y también en punto

24/12/00



El angelito Nuevo

24/12/00



La una cuando volamos

24/12/00



Al momento

24/12/00



El amor de la mujer produce monstruos

24/12/00



Como a uno por la mano

24/12/00



Y con y con y con...

24/12/00



El angelito de velas

24/12/00



Trasera en el Angelito de Alfil

24/12/00



...el de vergueta que era vergueta...

24/12/00



Como catenano - a una pluma

24/12/00



24. Salvador Dalí 1904-1989

Les Caprices de Goya de Dali (Dali's 'Caprichos' by Goya): 78 plates, 1977

Seventy-eight heliogravures made from Goya's print series (circa 1799 edition) reworked and altered with drypoint and stencil-coloring, on Rives BFK paper, with full margins, loose (as issued). All signed and variously numbered 86/200, 75/200, 62/200 or 26/200 in pencil (there were also 20 artist's proofs), published by Berggruen/Editions Graphiques Internationales, Paris, lacking plates 1 and 27, title page, and the brown leather portfolio/slipcase, all unframed.

all I. 9 x 7 in. (22.9 x 17.8 cm)

all S. 17¼ x 12¼ in. (43.8 x 31.1 cm)

Estimate

\$15,000-25,000

Literature

Ralf Michler and Lutz W. Löpsinger 849-873, 875-927

25. Joan Miró 1893-1983

Trés Joans (Three Joans), 1978

Etching and aquatint in colors, on Arches paper, with full margins. Signed and numbered 89/99 in pencil (there were also 15 hors commerce and 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, framed.

I. 20¾ x 41⅞ in. (52.7 x 106.4 cm)

S. 29¾ x 47¼ in. (74.6 x 120 cm)

Estimate

\$10,000-15,000

Literature

Jacques Dupin 1034



26. Joan Miró 1893-1983

Série noire et rouge (Black and Red Series), 1938
Etching in black and red, on Arches paper, with full margins.
Signed and numbered 2/30 in pencil (there were also a few artist's proofs), engraved at Louis Marcoussis' studio, printed at Atelier Lacourrière, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, framed.
I. 6 $\frac{5}{8}$ x 10 $\frac{1}{4}$ in. (16.8 x 26 cm)
S. 12 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. (32.7 x 44.1 cm)

Estimate
\$20,000-30,000

Literature
Jacques Dupin 35

27. Joan Miró 1893-1983

Femme et chien devant la lune (Woman and Dog in Front of the Moon), 1936
Pochoir in colors, on wove paper, the colors fresh, with full margins. Signed, dated and numbered 35/60 in pencil, published by Adlan, Barcelona (with their inkstamp on the reverse), framed.
I. 20 x 17 $\frac{1}{8}$ in. (50.8 x 45.4 cm)
S. 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65.1 x 49.8 cm)

Estimate
\$18,000-25,000

Literature
Jacques Dupin 18



28. Jackson Pollock 1912-1956

Untitled (M31), c. 1950

Unique screenprint in black, on blue wove paper, with margins. Printed by the artist, annotated 'M31' in pencil in another hand on the reverse, framed.

I. 8½ x 5⅜ in. (21.5 x 13.5 cm)

S. 11½ x 6¼ in. (29.2 x 15.8 cm)

Estimate

\$50,000-70,000

Provenance

Pollock-Krasner House and Study Center, East Hampton, New York

Washburn Gallery, New York

Jason McCoy Gallery, New York

ACA Galleries, Munich and New York

Galerie Aurel Scheibler, Cologne/Berlin, Germany to the present owner

Literature

see Francis Valentine O'Connor and Eugene Victor Thaw 37 (P7)

Jackson Pollock once recalled, “. . . there was a reviewer a while back who wrote that my pictures didn't have any beginning or end. He didn't mean it as a compliment, but it was. It was a fine compliment.” Pollock's art catapulted out from the picture plane's strict confines and flourished with greater complexity; printmaking provided a venue to test out methods and imagery seen in later paintings. For example, this work, and other experiments in printmaking during the period, anticipated poured paintings and drawings of subsequent years. Likely produced as a New Year's card for a good friend, this work is comprised of unique elements and was printed directly by the artist.





29. Robert Motherwell 1915-1991

Untitled (Phoenician Red), 1976

Monotype with etching inks in colors, on handmade Hayle Mill paper, with full margins. Signed in pencil, unframed.

I. 9¾ x 11¾ in. (24.8 x 29.8 cm)

S. 30⅝ x 22¼ in. (77.8 x 56.5 cm)

Estimate

\$12,000-18,000

Literature

Robert Motherwell Monotypes 1974/1976, exh. cat., Brooke Alexander, Inc., New York, 1976.



30. Robert Motherwell 1915-1991

Elegy Study I, 1989

Lithograph in colors, on light brown TGL handmade paper, with full margins. Signed and numbered 50/50 in pencil (there were also 20 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 32 x 53¼ in. (81.3 x 135.3 cm)

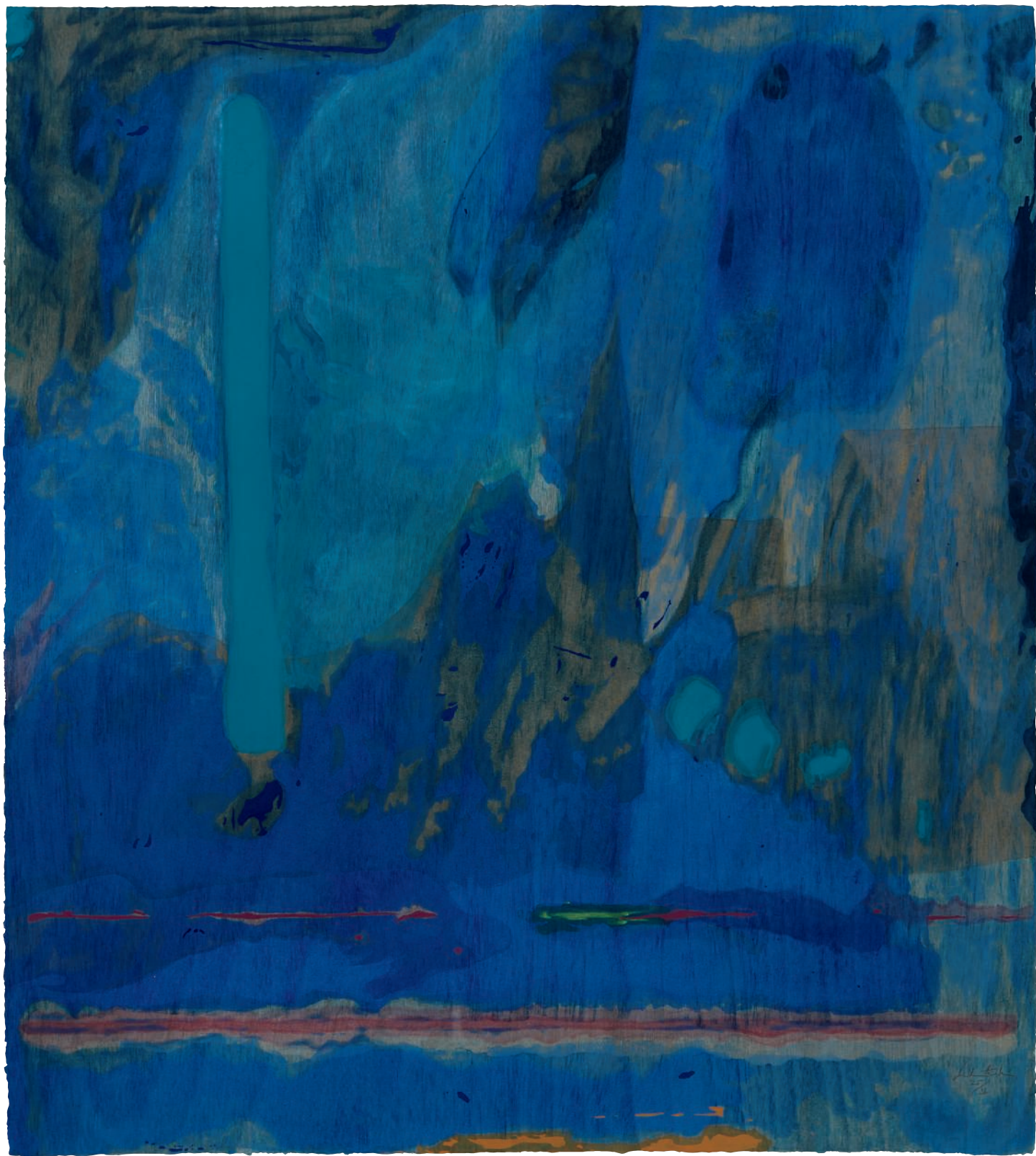
S. 39 x 61 in. (99.1 x 154.9 cm)

Estimate

\$10,000-15,000

Literature

Siri Engberg and Joan Banach 488





Property from a West Coast Collection

31. Helen Frankenthaler 1928-2011

Tales of Genji III, 1998

Woodcut (53 colors from 18 woodblocks) and pochoir in colors, on gray TGL handmade paper, the full sheet. Signed and numbered 25/36 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 46½ x 41¾ in. (118.1 x 106 cm)

Estimate

\$40,000-60,000

Literature

Helen Frankenthaler Foundation website: www.frankenthalerfoundation.org/artworks/tales-of-genji-iii/details/all

32. Helen Frankenthaler 1928-2011

Autumn Series, 1977

Acrylic painting with washes in colors, on C.M. Fabriano paper. Signed and dated '77 in pencil, framed. S. 26 x 19 in. (66 x 48.3 cm)

Estimate

\$20,000-30,000

Provenance

Sotheby's New York, *Contemporary Art, Part II*, November 5, 1987, lot 287



33. Helen Frankenthaler 1928-2011

All About Blue, 1994

Lithograph and woodcut in colors, on triple-layered Kozo fiber handmade paper, the full sheet. Signed, dated and numbered 23/38 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

S. 48 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (122.9 x 73.3 cm)

Estimate

\$6,000-8,000

Literature

Pegram Harrison 235



34. Helen Frankenthaler 1928-2011

Sure Violet, 1979

Etching, aquatint and drypoint in colors, on TGL handmade paper, with full margins. Signed, dated and numbered 32/50 in pencil (there were also 9 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 23¾ x 35½ in. (60.3 x 90.2 cm)

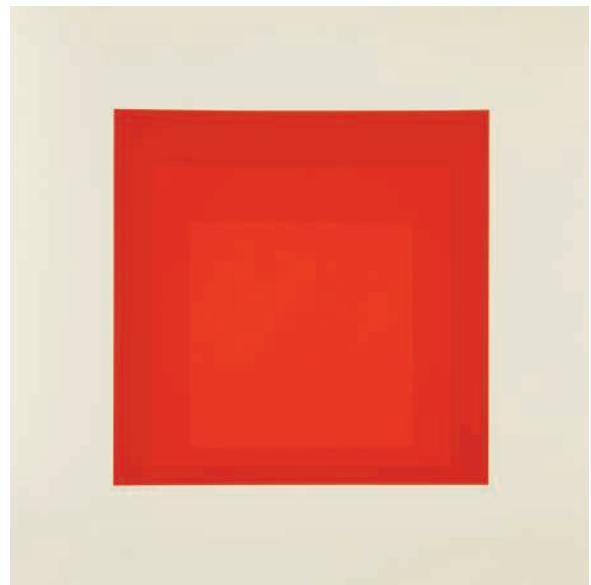
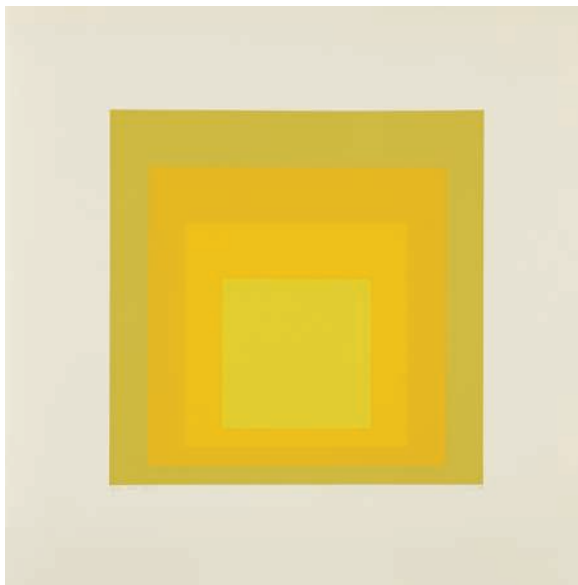
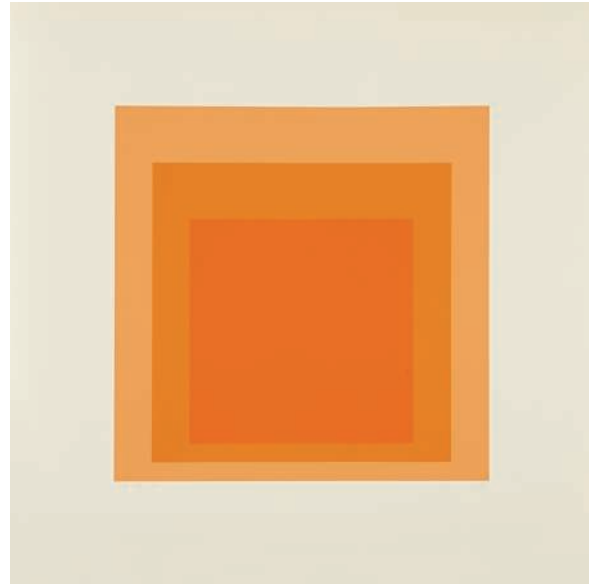
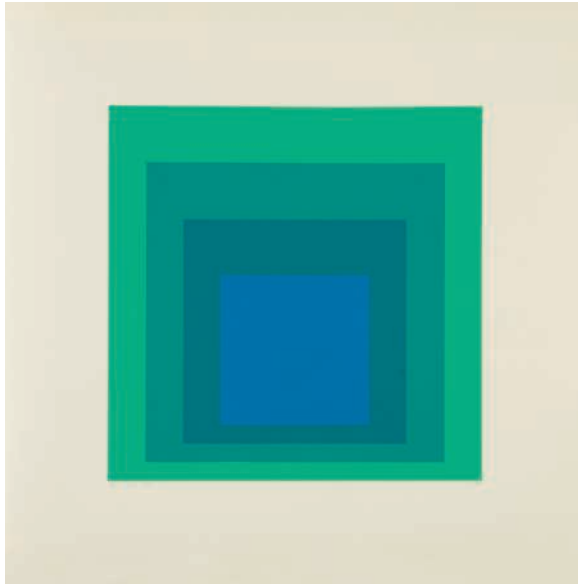
S. 30¾ x 43 in. (78.1 x 109.2 cm)

Estimate

\$7,000-9,000

Literature

Pegram Harrison 74



35. **Josef Albers** 1888-1976

Homage to the Square: Edition Keller Ia-Ik, 1970

The complete set of 10 screenprints in colors, on Hahnemühle Buttenboard paper, with full margins, title page and justification, all contained in the original black linen-covered portfolio with screenprinted title. All signed with the initial 'A', dated, titled sequentially 'EK Ia' through 'EK Ik' and numbered 13/125 in pencil, further numbered '13' in pencil on the justification, published by Josef Keller Verlag, Starnberg, Germany.

all I. 13¾ x 13¾ in. (34.9 x 34.9 cm)

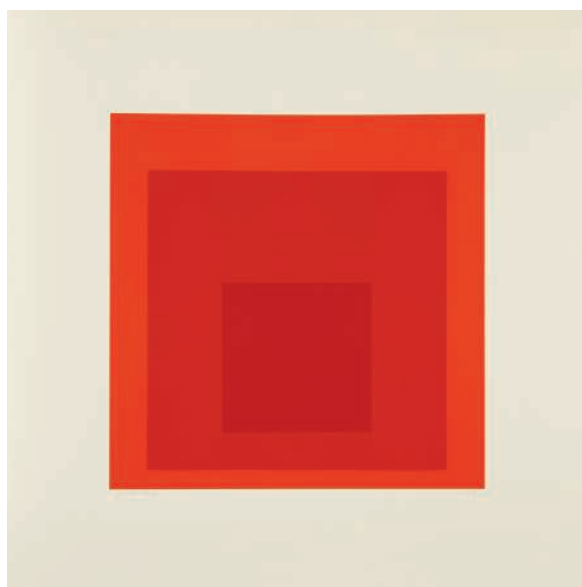
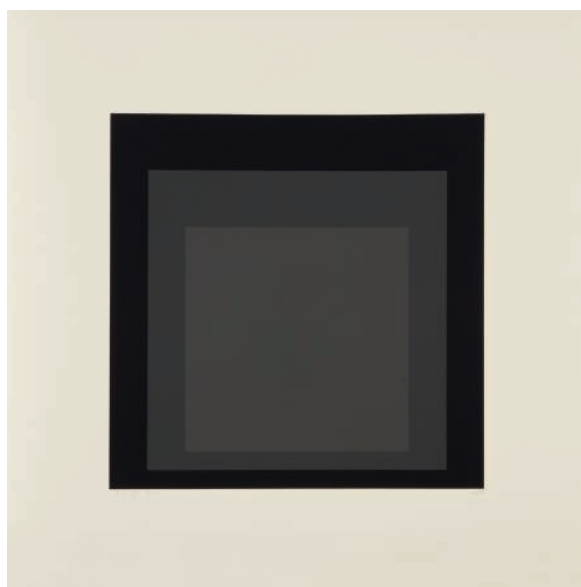
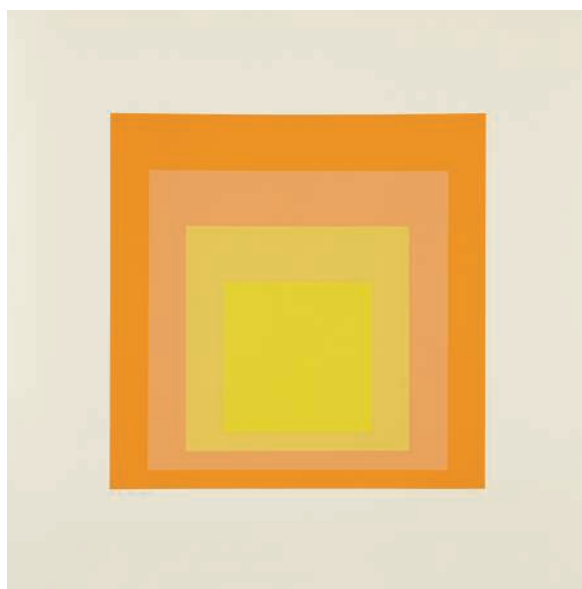
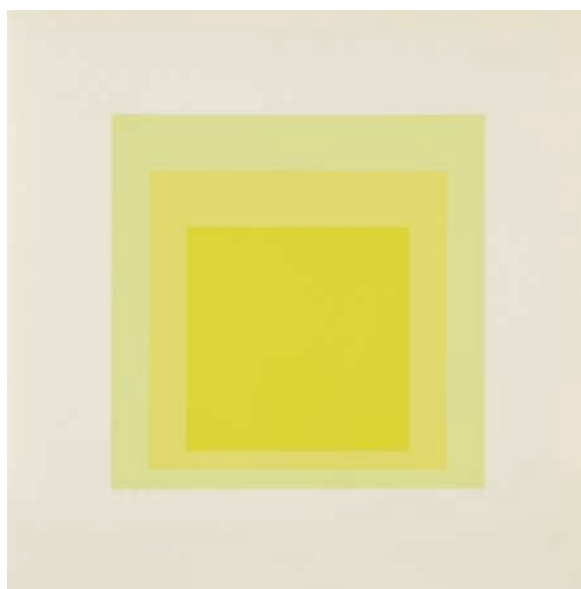
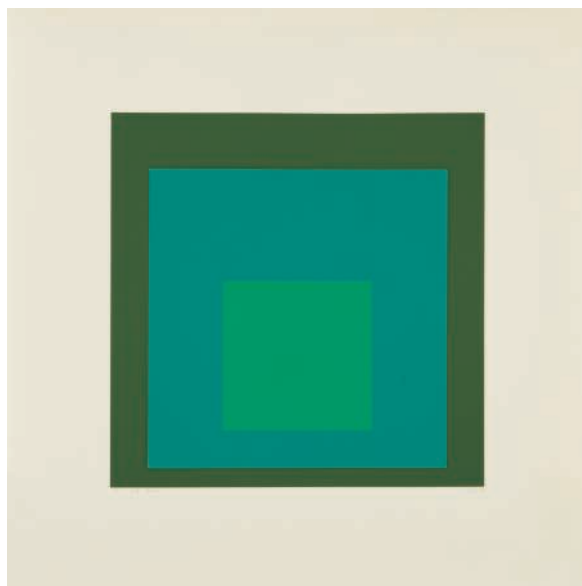
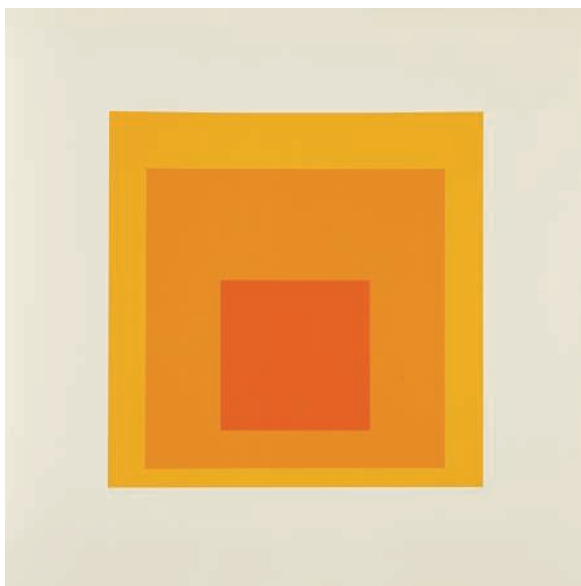
all S. 21½ x 21½ in. (54.6 x 54.6 cm)

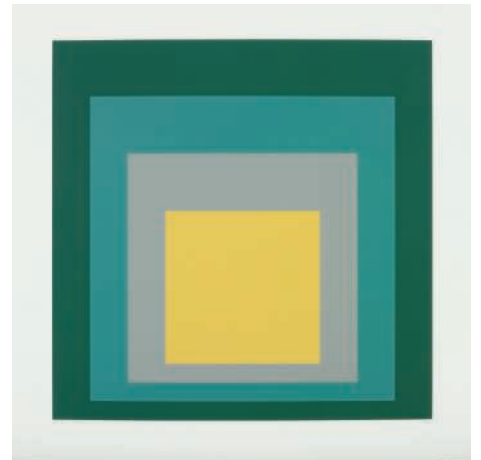
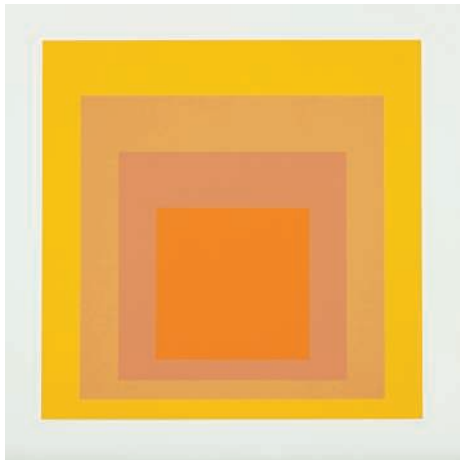
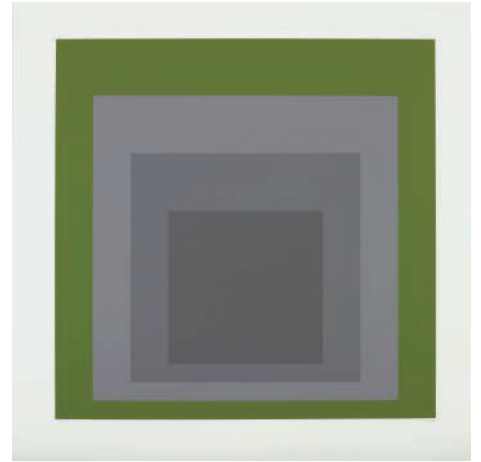
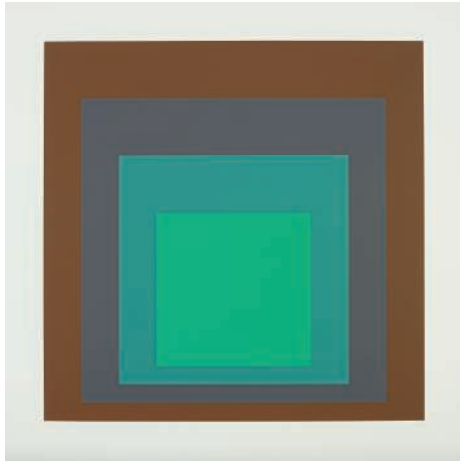
Estimate

\$40,000-60,000

Literature

Brenda Danilowitz 203





36. **Josef Albers** 1888-1976

SP, 1967

The complete set of 12 screenprints in colors, on Schöllers Hammer Board paper, with full margins, title page and justification, all contained in the original black vinyl-covered portfolio. All signed with the initial 'A', dated, titled sequentially 'SP I' through 'SP XII' and numbered 104/125 or 105/125 in pencil, further numbered '105' in pencil on the justification (there were also some artist's proofs), published by Editions Domberger, Stuttgart for Galerie der Spiegel, Cologne.

all I. 19½ x 19½ in. (49.5 x 49.5 cm)

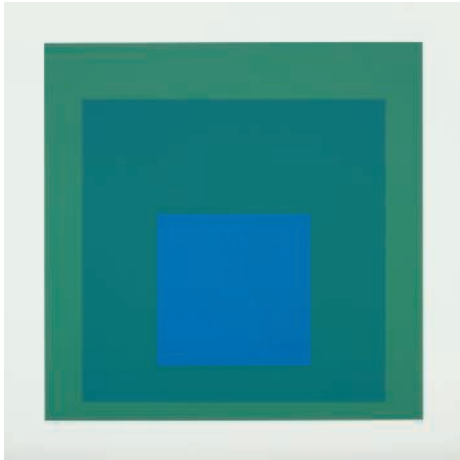
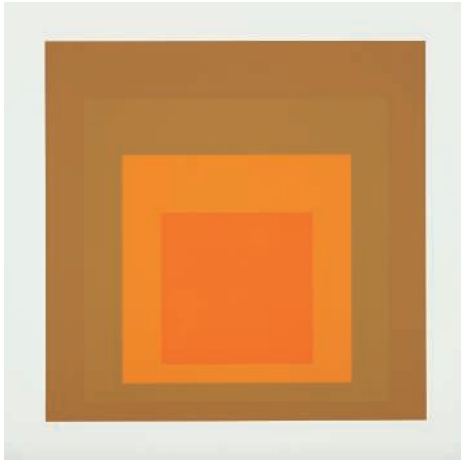
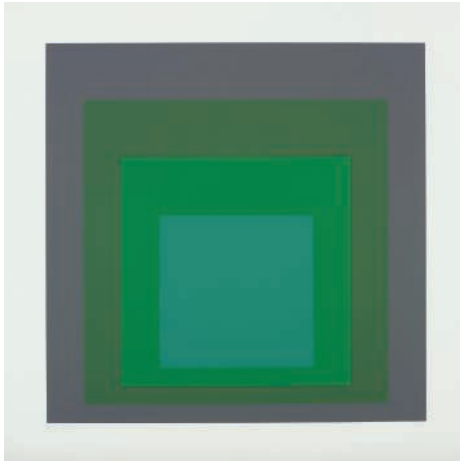
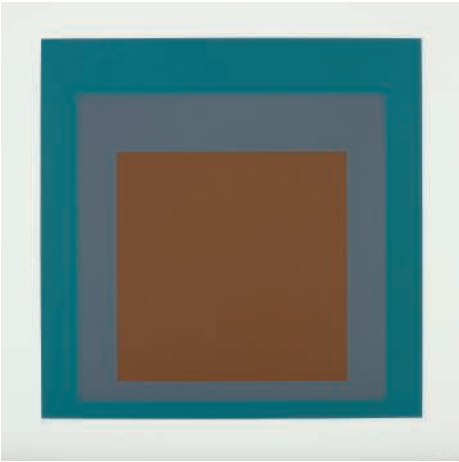
all S. 24¼ x 24¼ in. (61.6 x 61.6 cm)

Estimate

\$30,000-50,000

Literature

Brenda Danilowitz 175





13/23

1006



37. Ellsworth Kelly 1923-2015

Colored Paper Image VI (White Curve with Black II), from *Colored Paper Images*, 1976

Colored and pressed paper pulp, on white HMP handmade paper, with full margins. Signed and numbered 13/23 in pencil (there were also 8 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.
 I. 41 x 30¼ in. (104.1 x 76.8 cm)
 S. 46 x 32¼ in. (116.8 x 81.9 cm)

Estimate
 \$8,000-12,000

Literature
 Tyler Graphics 301
 Richard Axsom 146

38. Ellsworth Kelly 1923-2015

Dark Gray Curve, from *Fans series*, 1988

Lithograph, on Arches Cover paper, with full margins. Signed and numbered 'SP III' in pencil (one of four special proofs, the edition was 25 and 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.
 I. 14¼ x 72 in. (36.2 x 182.9 cm)
 S. 26 x 84 in. (66 x 213.4 cm)

Estimate
 \$8,000-12,000

Literature
 Gemini G.E.L. 1356
 Richard Axsom 225



39. Bernar Venet b. 1941

97.5 Degree Arc x 14 (#5), 2004

Screenprint with hand-coloring in charcoal, on wove paper, with full margins. Signed, dated and annotated 'Ten Arcs Effrondement' in pencil (one of 5 hand-colored proofs by the artist, aside from the edition of 50), co-published by Jim Kempner Fine Art, New York, and William Shearburn Gallery, St. Louis, unframed.

I. 33¼ x 48 in. (84.5 x 121.9 cm)

S. 39½ x 53⅞ in. (100.3 x 136.8 cm)

Estimate

\$12,000-18,000

40. Bernar Venet b. 1941

Arcs in Disorder: 83.5 Degree Arc x 14, 2006
Patinated and welded steel multiple. Stamped with
title and numbered 23/30 on the underside.
5½ x 37 x 16 in. (14 x 94 x 40.6 cm)

Estimate
\$10,000-15,000





41. **Sam Gilliam** b. 1933

Ichi; Two; Tre; and Cuatro, 1994

Four monoprints with screenprint, collage, acrylic, stitching and embossing in colors, on handmade paper, the full sheets. All signed, titled, dated and numbered 21/40 in black or silver ink, all unframed. all S. 33 x 25 in. (83.8 x 63.5 cm)

Estimate

\$12,000-18,000



42. Arturo Herrera b. 1959

Mine, 2007

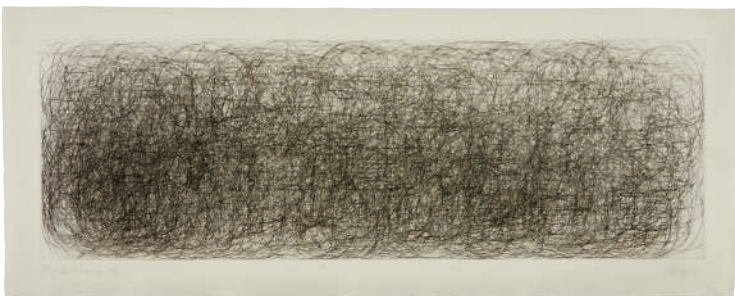
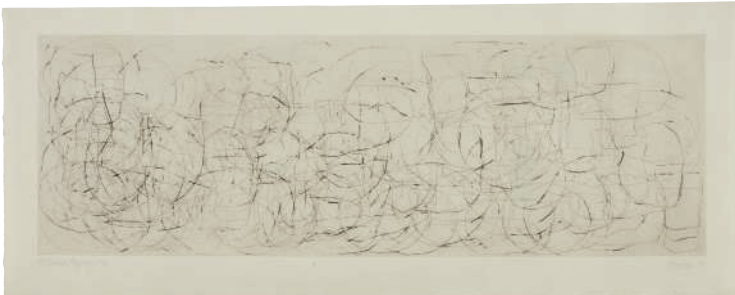
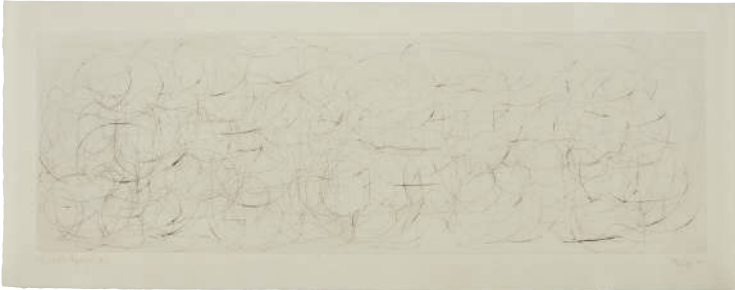
Watermarked pigmented abaca on pigmented cotton base sheet with hand-cut collaged pulp painting, the full sheet.

Signed with initials, dated and numbered 1/23 in pencil, published by Dieu Donné, New York, framed.

S. 59½ x 29½ in. (151.1 x 74.9 cm)

Estimate

\$8,000-12,000



43. John Cage 1912-1992

2R + 13.14 (where R=Ryoanji); R2/2 (where R=Ryoanji); R3 (where R=Ryoanji); R2/3 (where R=Ryoanji); R2/1 (where R= Ryoanji); and (R3) (where R=Ryoanji), 1983
Six drypoints, on J Whatman paper, with full margins.
All signed, titled and dated, three numbered 19/25, two numbered 24/25 and one numbered 2/25 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), all framed.
all I. 6⅞ x 21 in. (17.5 x 53.3 cm)
all S. 9⅞ x 23¼ in. (23.2 x 59.1 cm)

Estimate

\$10,000-15,000

Literature

Judith Brodie and Adam Greenhalgh p. 41, pl. 12.1-12.3

44. Sol LeWitt 1928-2007

Color Grids, 1975

The complete set of 45 etchings in colors, on Rives BFK paper, the full sheets. All signed and numbered 2/10 in pencil on the reverse (there were also 7 artist's proofs), published by Parasol Press, New York, all unframed.
all S. 19⅞ x 19⅞ in. (50.5 x 50.5 cm)

Estimate

\$25,000-35,000

Literature

Barbara Krakow 1975.03



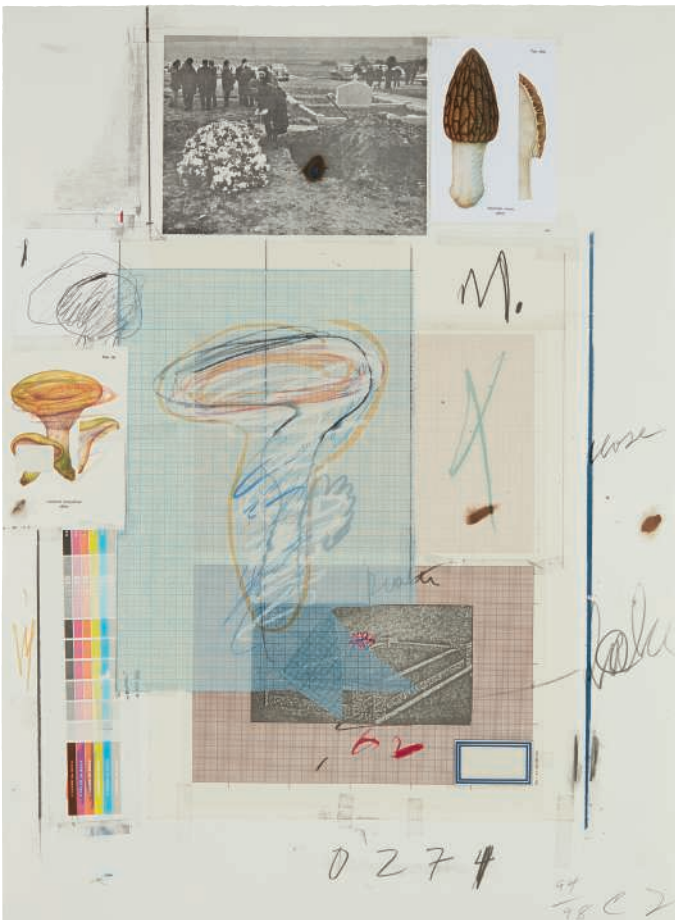


45. Cy Twombly 1928-2011

Natural History Part I Mushrooms: No. IV, 1974
Lithograph with collotype in colors with collage and touches of hand-coloring, on Rives Couronne paper, the full sheet. Signed with initials and numbered 94/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, framed.
S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Estimate
\$7,000-10,000

Literature
Heiner Bastian 45



46. Cy Twombly 1928-2011

Natural History Part I Mushrooms: No. VII, 1974
Lithograph with collotype in colors with collage and touches of hand-coloring, on Rives Couronne paper, the full sheet. Signed with initials and numbered 94/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, framed.
S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Estimate
\$7,000-10,000

Literature
Heiner Bastian 48

47. Cy Twombly 1928-2011

Natural History Part I Mushrooms: No. X, 1974
Lithograph with collotype in colors with collage and touches of hand-coloring, on Rives Couronne paper, the full sheets. Signed with initials and numbered 74/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, framed.
S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Estimate
\$7,000-10,000

Literature
Heiner Bastian 51



48. Cy Twombly 1928-2011

Natural History Part I Mushrooms: No. VIII, 1974
Lithograph with collotype in colors with collage and touches of hand-coloring, on Rives Couronne paper, the full sheet. Signed with initials and numbered 74/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, framed.
S. 29 7/8 x 22 in. (75.9 x 55.9 cm)

Estimate
\$7,000-10,000

Literature
Heiner Bastian 49





49. Robert Rauschenberg 1925-2008

Soviet American Array III, 1988-89

Photogravure in colors, on Saunders paper, the full sheet.

Signed, dated and numbered 48/57 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

S. 87¾ x 52¼ in. (222.9 x 132.7 cm)

Estimate

\$10,000-15,000



50. Robert Rauschenberg 1925-2008

Soviet American Array VI, 1989-90

Photogravure in colors, on Saunders paper, the full sheet.
Signed, dated and numbered 48/59 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.
S. 88¾ x 52¾ in. (225.4 x 134 cm)

Estimate

\$10,000-15,000



51. Robert Rauschenberg 1925-2008

Room Service, from Airport Suite, 1974

Relief, intaglio and collage in colors, on white cotton and green muslin, machine buttonholed for mounting. Signed, dated and annotated 'AP' in green ink (one of 15 artist's proofs, the edition was 20), published by Graphicstudio, University of South Florida, Tampa, unframed.
approximately 52 x 57 in. (132.1 x 144.8 cm)

Estimate

\$8,000-12,000



52. Robert Rauschenberg 1925-2008

Switchboard, from Airport Suite, 1974

Relief, intaglio and collage in colors, on fabric, machine buttonholed for mounting. Signed, dated and annotated 'AP' in red ink (one of 13 artist's proofs, the edition was 20), published by Graphicstudio, University of South Florida, Tampa, framed.

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

Estimate

\$8,000-12,000



Property from a Private Collection, Boston

53. Jasper Johns b. 1930

The Critic Smiles, from Lead Reliefs, 1969

Lead relief with tin foil and gold, over polystyrene and wood backing, in the original issued aluminum frame. Incised with signature, date and numbered 29/60 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their handstamp).

23½ x 17¼ in. (58.7 x 43.8 cm)

Estimate

\$25,000-35,000

Literature

Gemini G.E.L. 130

Universal Limited Art Editions 73

54. Jasper Johns b. 1930

Periscope I, 1979

Lithograph in colors, on Japanese Kurotani paper, the full sheet. Signed, dated and numbered 12/65 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 50 x 36 in. (127 x 91.4 cm)

Estimate

\$15,000-25,000

Literature

Gemini G.E.L. 840

Universal Limited Art Editions 200





55. Jasper Johns b. 1930

Untitled, 1977

Screenprint in colors, on Rives Moulin du Gué paper, with full margins. Signed, dated and numbered 15/130 in pencil (there were also 13 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, unframed.

I. 9½ x 9¼ in. (24.1 x 23.5 cm)

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

Estimate

\$12,000-18,000

Literature

Universal Limited Art Editions 186

56. Jasper Johns b. 1930

Untitled, 1999

Aquatint in colors, on Hahnemühle paper, with full margins. Signed, dated and numbered 27/46 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 21⅞ x 11⅞ in. (55.6 x 28.3 cm)

S. 29¼ x 17½ in. (74.3 x 44.5 cm)

Estimate

\$8,000-12,000



6/10





Property from a Private California Collection

57. David Hockney b. 1937

Walking Past Two Chairs, from Moving Focus Series, 1984-86

Lithograph and screenprint in colors, on TGL handmade paper and Plexiglas respectively, contained in the original frame hand-painted by the artist. Signed, dated and numbered 14/38 in pencil (there were also 24 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York.
overall 28½ x 45½ in. (71.4 x 115.6 cm)

Estimate

\$30,000-50,000

Literature

Museum of Contemporary Art Tokyo 275

“It’s the very process of looking at something that makes it beautiful.”

David Hockney



58. David Hockney b. 1937

Home, from Illustrations for Six Fairy Tales from the Brothers Grimm, 1969
Etching, on Hodgkinson handmade wove paper watermarked 'DH / PP', the full sheet. Signed in pencil on the front, inscribed 'grimms' and numbered 'Ed. C. 67/100' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London, framed.
S. 17½ x 12½ in. (44.5 x 30.8 cm)

Estimate
\$8,000-12,000

Literature
Scottish Arts Council 87
Museum of Contemporary Art Tokyo 84

59. David Hockney b. 1937

The Arrival of Spring in Woldgate, East Yorkshire in 2011, April 26, 2011, 2011
iPad drawing in colors, printed on wove paper, with full margins. Signed, dated and numbered 11/25, published by the artist, framed.
L. 50 x 37½ in. (127 x 95.3 cm)
S. 55 x 41½ in. (139.7 x 105.4 cm)

Estimate
\$20,000-30,000

Literature
David Hockney RA: A Bigger Picture, exh. cat., Royal Academy of Arts, London, 2012, no. 119.32



4

11. Lovers' Road



60. Niki de Saint Phalle 1930-2002

L'arbre de vie (The Tree of Life), from Mémoire de la Liberté suite, 1991

Screenprint in colors on metal (on both sides), with painted resin and gold leaf objects, on oxidized steel base, with the accompanying *Mémoire De La Liberté* catalogue and contained in the original cardboard boxes with numbering and title. Stamp signed and numbered 21/75 on the base, published by Art Multi and Editions Sedcome, Paris, for the Anniversary of the Universal Declarations of Human Rights.
26¼ x 19 x 11¾ in. (66.7 x 48.3 x 29.8 cm)

Estimate

\$10,000-15,000

Literature

Mémoire De La Liberté, Editions Gefrart, Paris, p. 103



61. Peter Doig b. 1959

Cricket (Paragrand); Black & White; Towards Venezuela; Cave Boat Bird (Saut D'Eau); Corbeaux; Maracas (Speaker Box); Owl (Boscoe); Drunk & Disorderly (Always in Custody) Mighty Sparrow; Sea Lots; Owl in a Neem Tree - Boscoe's House; Paragrand 2; and Beach (Cricket), 2013

The complete series of 12 etchings and aquatint in colors, on various wove papers, with full margins. All signed, dated and numbered 14/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, all framed.

largest l. 28¾ x 15½ in. (73 x 39.4 cm)

S. 33 x 19 in. (83.8 x 48.3 cm)

smallest l. 10 x 14 in. (25.4 x 35.6 cm)

S. 15¾ x 18¾ in. (39.1 x 47.6 cm)

Estimate

\$80,000-120,000

There is the joy and life of Matisse or of Gauguin here, albeit tangled with the darkness and contemplation of Rothko and Tuymans. In the words of Curator Stéphane Aquin, 'Doig embraces everything, soaks it all in and churns it out in a way that is his alone.'

Although most known for his monumental abstract landscapes, Doig here favors tightly cropped compositions presenting solitary figures in scenes of varying shades of complexity. In *Beach (Cricket)* the mood is lively; a batsman taking guard in front of a body board which doubles as a makeshift wicket. The scene is jostling and alive – but the figure is unnaturally blended into the background, his face hollow and gaunt with foliage encroaching from the left and above like long limbed fingers ready to pluck him into the undergrowth. In *Paragrand 2* a ghostly form stands sentinel, surveying a vast expanse of dark open water – ambiguity is abundant, with the observer left to unpack what has just occurred or what is about to take place.

These contemplative scenes are emboldened by a warmer, and at times more electric, color palette than Doig's dark inward-looking work of the mid-1990s. The use of a painterly aquatint wash adds a translucence that blends the boundaries of past and present to produce scenes of dreamlike isolation. Gone is the weighty, dense layering of his early work and in its place we are left with a pale surface and a soft etched line that provides a hint of form and structure in which the spectator invests both their personal and shared experiences. While intertwined with their surroundings these characters remain detached and static. Reality and artifice are as fluid as the swirling watery backgrounds that threaten to engulf their protagonists.



Peter Doig, *Red House*, 1995-1996

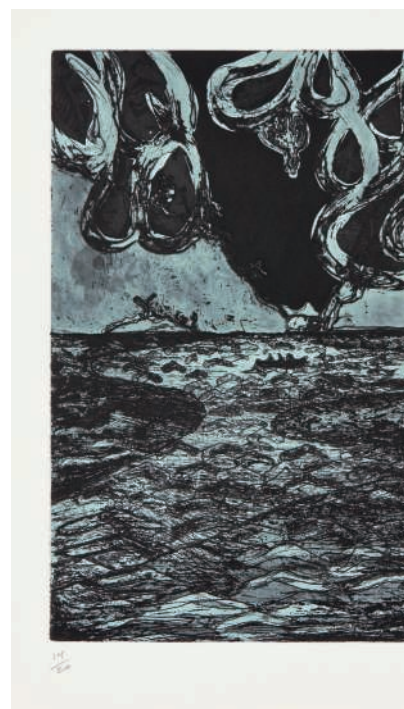
Oil on canvas. © Peter Doig.

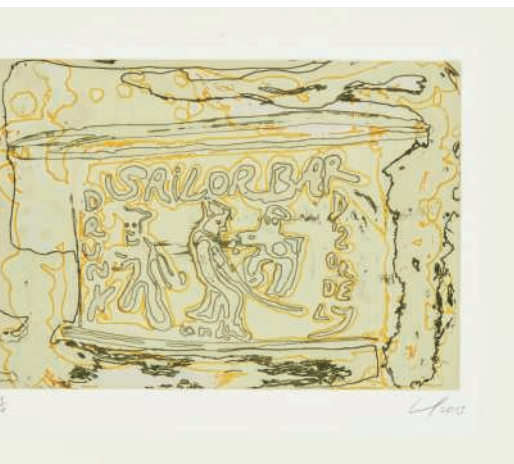
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Sold for \$21,127,500

Phillips, New York, *20th Century & Contemporary Art Evening Sale*, November 16, 2017, lot 12









62. Wayne Thiebaud b. 1920

Candy Apples, 1987

Woodcut in colors, on Tosa Koza paper, with full margins. Signed by the artist and printer, dated and numbered 97/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 15¼ x 16½ in. (38.7 x 41.9 cm)

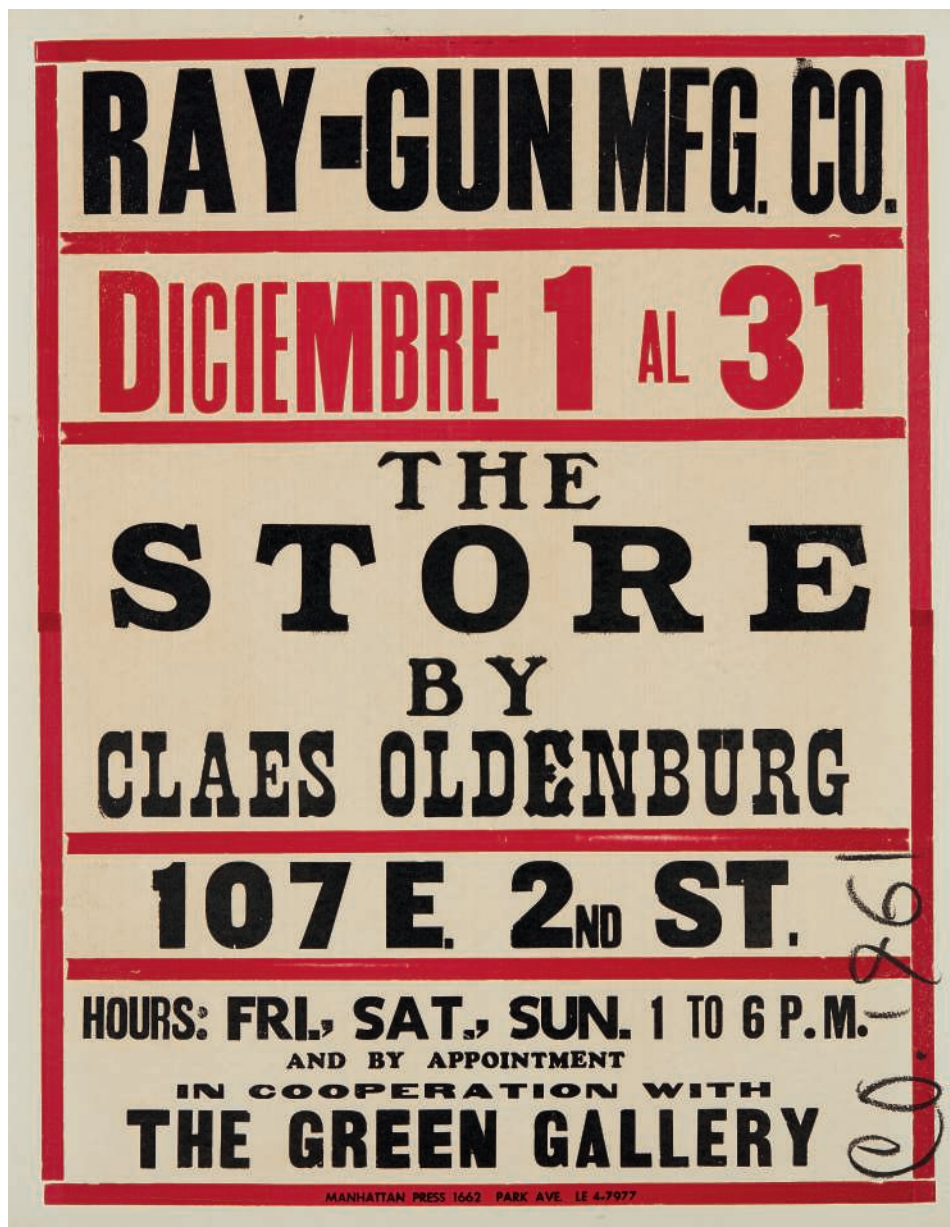
S. 23¾ x 24 in. (59.4 x 61 cm)

Estimate

\$30,000-50,000

***“Making a print is an orchestration
between what you think you know and
what you’re surprised to learn.”***

Wayne Thiebaud



63. Claes Oldenburg b. 1929

The Store; and Stars, 1961 and 1963

One letterpress poster and one letterpress over offset lithographic poster in colors, on slightly textured and smooth cardboard, with full margins. Both signed with initials and dated in black crayon and pencil respectively, from the edition of unknown size (most unsigned), published by the artist and Green Gallery, New York, both framed.

The Store I. 26½ x 20¼ in. (67.3 x 51.4 cm)

S. 28¼ x 22 in. (71.8 x 55.9 cm)

Stars I. 26¾ x 20¾ in. (68.3 x 52.7 cm)

S. 28¼ x 22 in. (71.8 x 55.9 cm)

Estimate

\$8,000-12,000

Literature

Richard Axsom and David Platzker 20 and 29

64. Roy Lichtenstein 1923-1997

Reverie, from 11 Pop Artists, Volume II, 1965

Screenprint in colors, on smooth wove paper, with full margins. Signed, dated and numbered 173/200 in pencil (there were also 50 proofs in Roman numerals and approximately 5 artist's proofs), published by Original Editions, New York, framed.

I. $27\frac{1}{16} \times 22\frac{15}{16}$ in. (68.7 x 58.3 cm)

S. $30 \times 23\frac{7}{8}$ in. (76.2 x 60.6 cm)

Estimate

\$60,000-90,000

Literature

Mary Lee Corlett 38

Roy Lichtenstein might have considered this contribution to 1965's *11 Pop Artists* portfolio to be his first Pop Art print. Without a doubt, *Reverie*, 1965 was also among the finest prints ever created during the postwar period. Amidst America's surging prosperity, Lichtenstein alchemized commercial printmaking's saturated colors and serialized consumerism into an art that paid cultural currency to everyone. He had honed his printmaking since the 1950s and by 1960 a teaching position at Douglass Women's College in New Jersey established his place among New York City's ascendant artists. Emerging right out from the "funnies," Lichtenstein's characters were witness to 1960s social upheaval as women took a place in the working world and civil rights were finally recognized. Jazz clubs on New York City's 52nd Street were the artist's frequent haunts, which infused his social commentary with a rhythmic line as well as with those punchy thought-bubbles of energetic banality that he called "audioscriptions." This electric blonde held a captive audience and her "haunted" song was America's—the assassination of President John F. Kennedy's in the years just prior was a moment of mourning that presaged this sensual crooner's otherwise surprising melancholy.

THE MELODY
HAUNTS MY REVERIE...



65. Roy Lichtenstein 1923-1997

Sunshine Through the Clouds, 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. 52 $\frac{3}{8}$ x 37 in. (133 x 94 cm)
S. 55 $\frac{1}{8}$ x 39 $\frac{7}{8}$ in. (140 x 101.3 cm)

Estimate

\$50,000-70,000

Literature

Mary Lee Corlett 216

Gemini G.E.L. 1258







66. Roy Lichtenstein 1923-1997

Reflections on Crash, from Reflections Series, 1990

Lithograph, screenprint, relief and metallized PVC collage with embossing in colors, on Somerset paper, with full margins.

Signed, dated and numbered 49/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

L. 52¾ x 68⅞ in. (134 x 174.9 cm)

S. 59 x 75 in. (149.9 x 190.5 cm)

Estimate

\$100,000-150,000

Literature

Mary Lee Corlett 239



Property from a Private California Collection

67. Roy Lichtenstein 1923-1997

Tel Aviv Museum Print, 1989

Lithograph in colors, on Rives BFK paper, with full margins.
Signed, dated and numbered 10/60 in pencil (there were also
20 artist's proof), published by Tyler Graphics Ltd., Mount
Kisco, New York (with their blindstamp), framed.

I. 20 $\frac{5}{8}$ x 51 $\frac{1}{2}$ in. (52.4 x 130.8 cm)

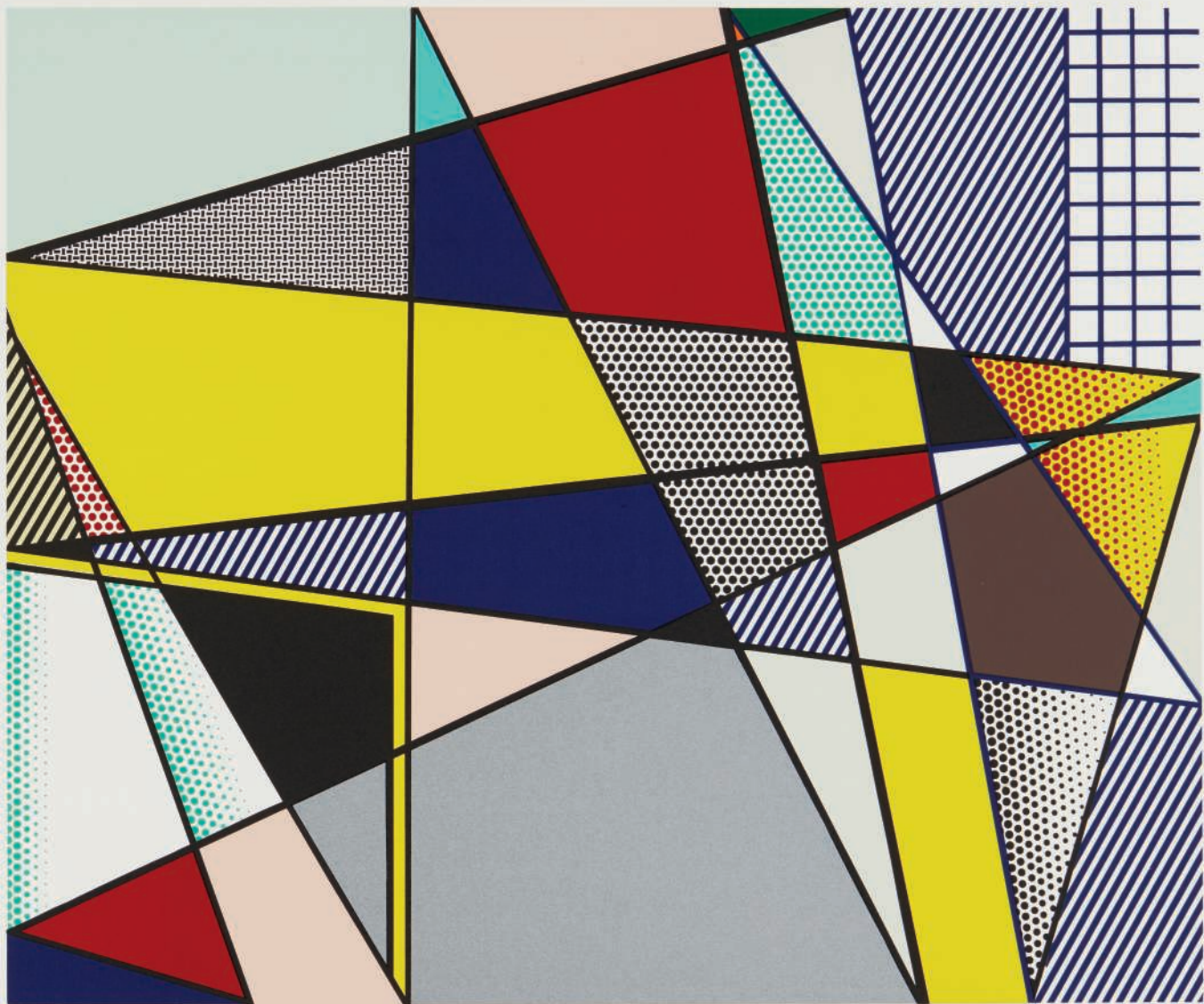
S. 26 $\frac{1}{4}$ x 56 $\frac{1}{2}$ in. (66.7 x 143.5 cm)

Estimate

\$30,000-50,000

Literature

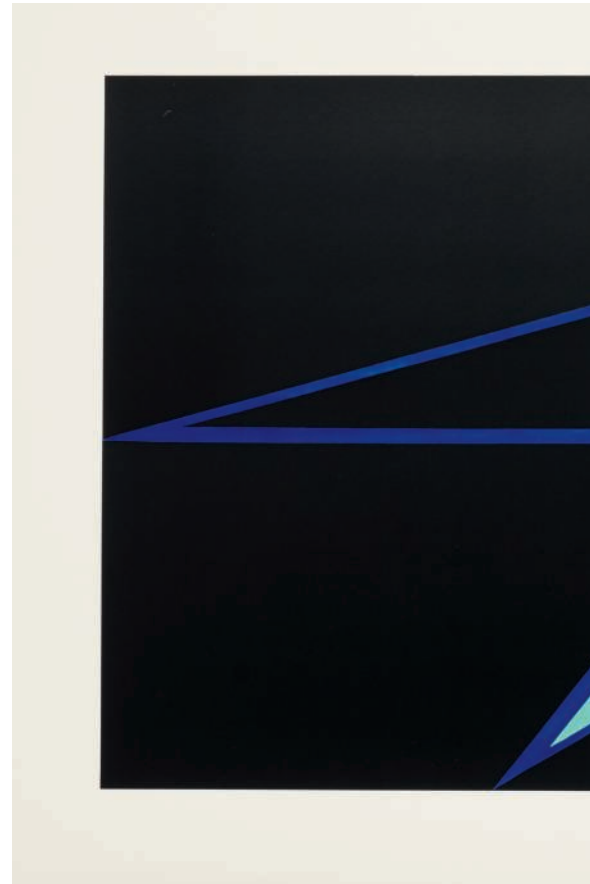
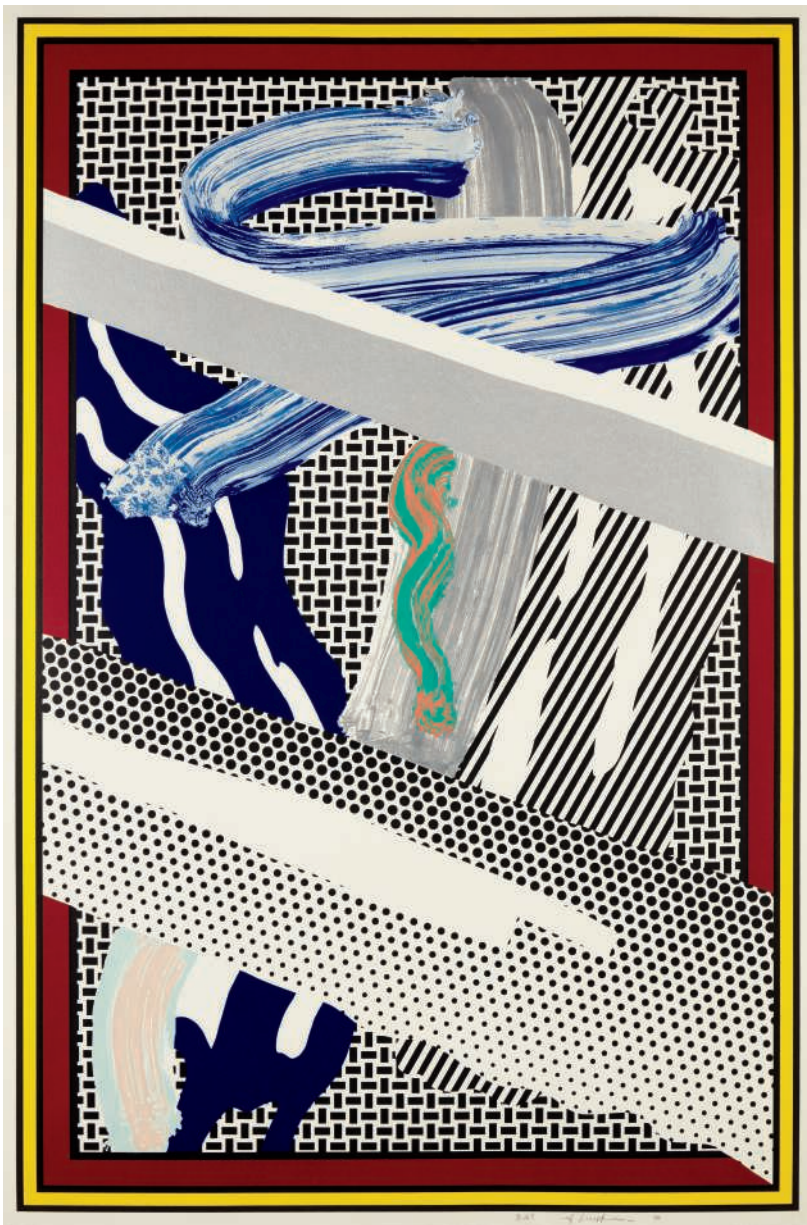
Mary Lee Corlett 238



10/60 *of Lichtenstein* 89

Roy Lichtenstein built a bridge between “high” and “low” culture by appropriating canonical images from art history within his characteristically “comic-book” compositions. Pablo Picasso, Marc Chagall, Alexander Archipenko and Oscar Schlemmer are all here; this print was based upon a 1989 mural that the artist completed for the Tel Aviv Museum.

Amusedly, *Cold Shoulder*, one of Lichtenstein’s signature blondes gazed upon this pastiche of work by such artists housed within the Tel Aviv Museum’s own collection. The scene reflected within sharp, geometric shapes across the work’s second half in a jesting jab at art history’s long—and perhaps bewildering—march into abstraction.



Property from a Private California Collection

68. Roy Lichtenstein 1923-1997

Reflections on Expressionist Painting, from *The Carnegie Hall 100th Anniversary Portfolio*, 1990

Screenprint in encaustic wax and magna in colors, on Saunders Waterford paper, with full margins. Signed, dated and annotated 'B.A.T.' in pencil (the bon à tirer/good-to-print proof, the edition was 60 and 15 artist's proofs), published by Fine Art Ltd., St. Louis, 1991 for the benefit of Carnegie Hall, New York, framed.

I. 57¾ x 37⅞ in. (146.7 x 96.2 cm)

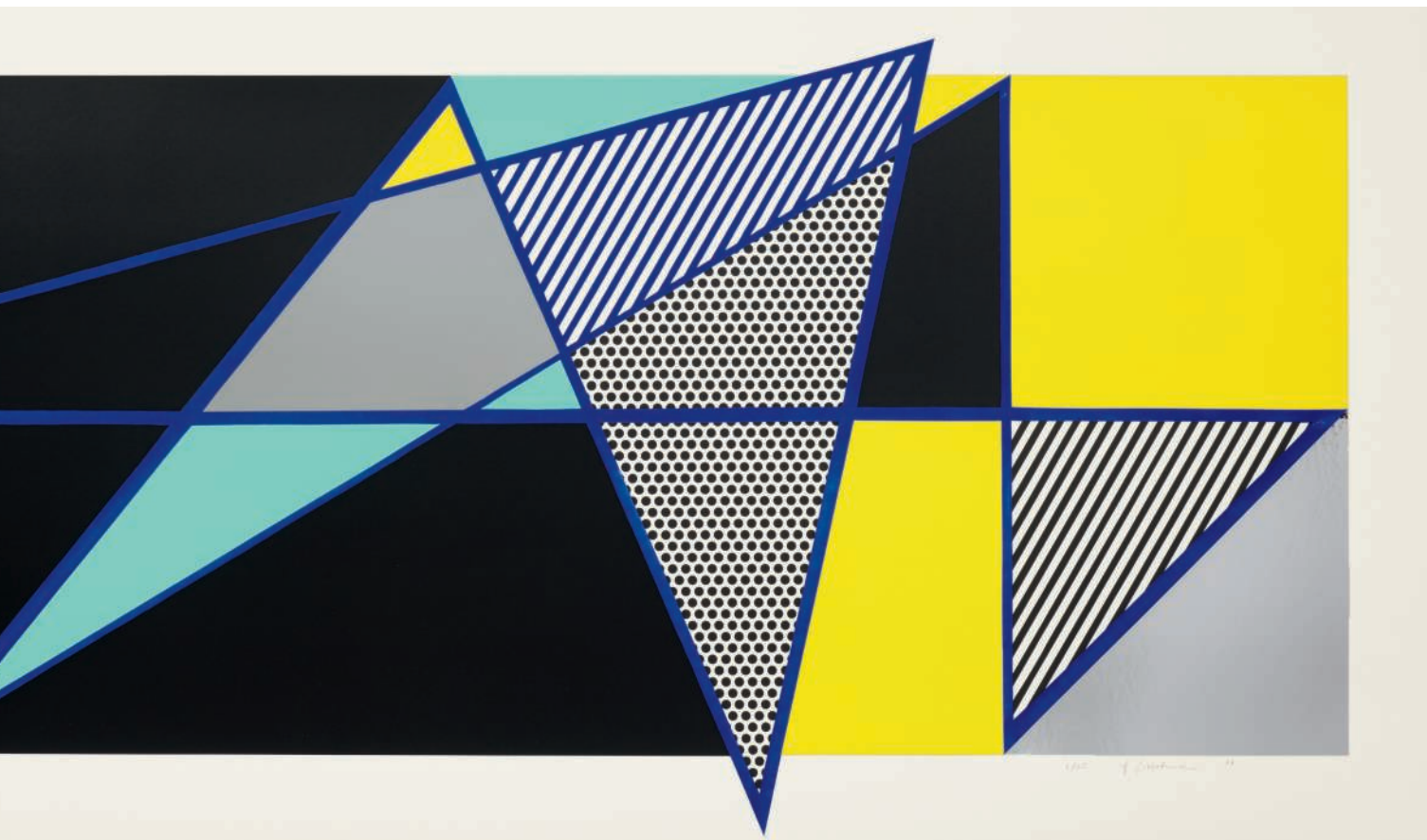
S. 59¼ x 39¼ in. (150.5 x 99.7 cm)

Estimate

\$20,000-30,000

Literature

Mary Lee Corlett 255



69. Roy Lichtenstein 1923-1997

Imperfect 44 3/4" x 103", 1988

Woodcut, screenprint and collage in colors, on Archivart rag board, with full margins. Signed, dated and numbered 6/45 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 41½ x 93 in. (105.4 x 236.2 cm)

S. 44½ x 103 in. (113 x 261.6 cm)

Estimate

\$35,000-45,000

Literature

Gemini G.E.L. 1361

Mary Lee Corlett 220



9/50 of Limestone '76



Property from a Private California Collection

70. Roy Lichtenstein 1923-1997

Composition I, 1996

Screenprint in colors, on Lanaquarelle Watercolor paper, with full margins. Signed, dated and numbered 9/50 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 39 $\frac{3}{8}$ x 27 $\frac{1}{4}$ in. (100.6 x 69.2 cm)

S. 47 $\frac{1}{2}$ x 34 $\frac{3}{8}$ in. (120.7 x 87.9 cm)

Estimate

\$25,000-35,000

Literature

Gemini G.E.L. 1668

Mary Lee Corlett 297

Property from a Private California Collection

71. Roy Lichtenstein 1923-1997

Untitled Head, 1995

Screenprint in colors, on Lanaquarelle Watercolor paper, with full margins. Signed, dated and numbered 43/75 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 13 $\frac{1}{4}$ x 15 $\frac{7}{8}$ in. (33.7 x 40.3 cm)

S. 18 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in. (47.6 x 54.6 cm)

Estimate

\$10,000-15,000

Literature

Gemini G.E.L. 1641

Mary Lee Corlett 292



72. Roy Lichtenstein 1923-1997

Brushstroke, 1965

Screenprint in colors, on heavy wove paper, with full margins. Signed and annotated 'H.C. E.' in pencil (one of approximately 15 lettered hors commerce, the edition was 280 and some artist's proofs), published by Leo Castelli Gallery, New York, framed.

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

S. 22 $\frac{3}{4}$ x 28 $\frac{7}{8}$ in. (57.8 x 73.3 cm)

Estimate

\$12,000-15,000

Literature

Mary Lee Corlett II.5



Property from the Collection of Ambassador John L. Loeb, Jr.

73. Roy Lichtenstein 1923-1997

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

Screenprint in colors, on blue Rowlux, the full sheet. Signed, dated and numbered 173/200 in pencil on the reverse (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, framed.
S. 19 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (50.5 x 60.6 cm)

Estimate

\$12,000-18,000

Literature

Mary Lee Corlett 37

74. Robert Indiana b. 1928

NUMBERS ONE through ZERO, 1978-2003

The complete set of 10 painted aluminum polychrome sculptures in colors, on black steel bases (as issued).

Impressed '© 1978-2003 R Indiana 8/8' on the underside of each (there were also 2 artist's proofs), published by MILGO, Brooklyn (with their impressed stamp on the underside).

all 18 x 18 x 10 in. (45.7 x 45.7 x 25.4 cm)

Estimate

\$700,000-1,000,000

Provenance

The artist

Morgan Art Foundation, New York

Private Collection, Europe

NUMBERS ONE through ZERO conveys a characteristic blending of the disciplines of painting and sculpture that is one of the distinguishing features of Indiana's work. Like his sculptural interpretation of his originally two-dimensional subject of *LOVE*, it suggests that the printed form has been extruded into space. The depth of the numbers, which is about half their width, gives the forms a monumental solidity that underlines the way the sculptures stand as a poetic condensation of Indiana's multifaceted engagement with the symbolic, allegorical and formal aspects of numbers. As with the letters of the alphabet, Indiana's *NUMBERS* can be arranged and rearranged in different ways to generate different meanings through their combinations and juxtapositions.

The palette of Indiana's *NUMBERS* is also loaded with symbolism. He explained the choice of palette as follows: red and blue are associated with birth in *ONE*; green and blue signify infancy in *TWO*; orange and blue represent youth in *THREE*; yellow and red are connected with adolescence in *FOUR*; white and blue signify the pre-prime of life in *FIVE*; green and red signify the prime of life in *SIX*; blue and orange suggest early autumn of life in *SEVEN*; purple and red signal autumn in *EIGHT*; black and yellow convey a sense of warning in *NINE*; and shades of gray signal the end of the life cycle in *ZERO*. The use of contrasting colors on the flat frontal planes versus the contours creates a dramatic contrast of colors, which is amplified in the shifting play of the colors as one moves around them.









75. Andy Warhol 1928-1987

Tomato Soup, from Campbell's Soup I, 1968

Screenprint in colors, on wove paper, with full margins. Signed in black ball-point pen and stamp-numbered 101/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

I. 31¾ x 18¾ in. (80.6 x 47.6 cm)

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

Estimate

\$50,000-70,000

Literature

Frayda Feldman and Jörg Schellmann 46



76. Andy Warhol 1928-1987

Bald Eagle, from Endangered Species, 1983

Screenprint in colors, on Lenox museum board, the full sheet. Signed and numbered 11/150 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed.

38 x 38 in. (96.5 x 96.5 cm)

Estimate

\$50,000-70,000

Literature

Frayda Feldman and Jörg Schellmann 296

77. Andy Warhol 1928-1987

Marilyn, 1967

Screenprint in colors, on wove paper, the full sheet. Signed in pencil and stamp-numbered 114/250 on the reverse (there were also 26 artist's proofs), published by Factory Additions, New York, framed. S. 35¾ x 35⅝ in. (90.8 x 90.5 cm)

Estimate

\$70,000-100,000

Provenance

Christie's New York, *Prints and Multiples*, November 4, 2003, lot 360

Literature

Frayda Feldman and Jörg Schellmann 30





78. Andy Warhol 1928-1987

Mick Jagger, 1975

Screenprint in colors, on Arches Aquarelle paper, the full sheet. Signed and numbered 226/250 in pencil, also signed by Mick Jagger in blue ink, (there were also 50 artist's proofs) published by Seabird Editions, London (with their copyright inkstamp on the reverse), framed.

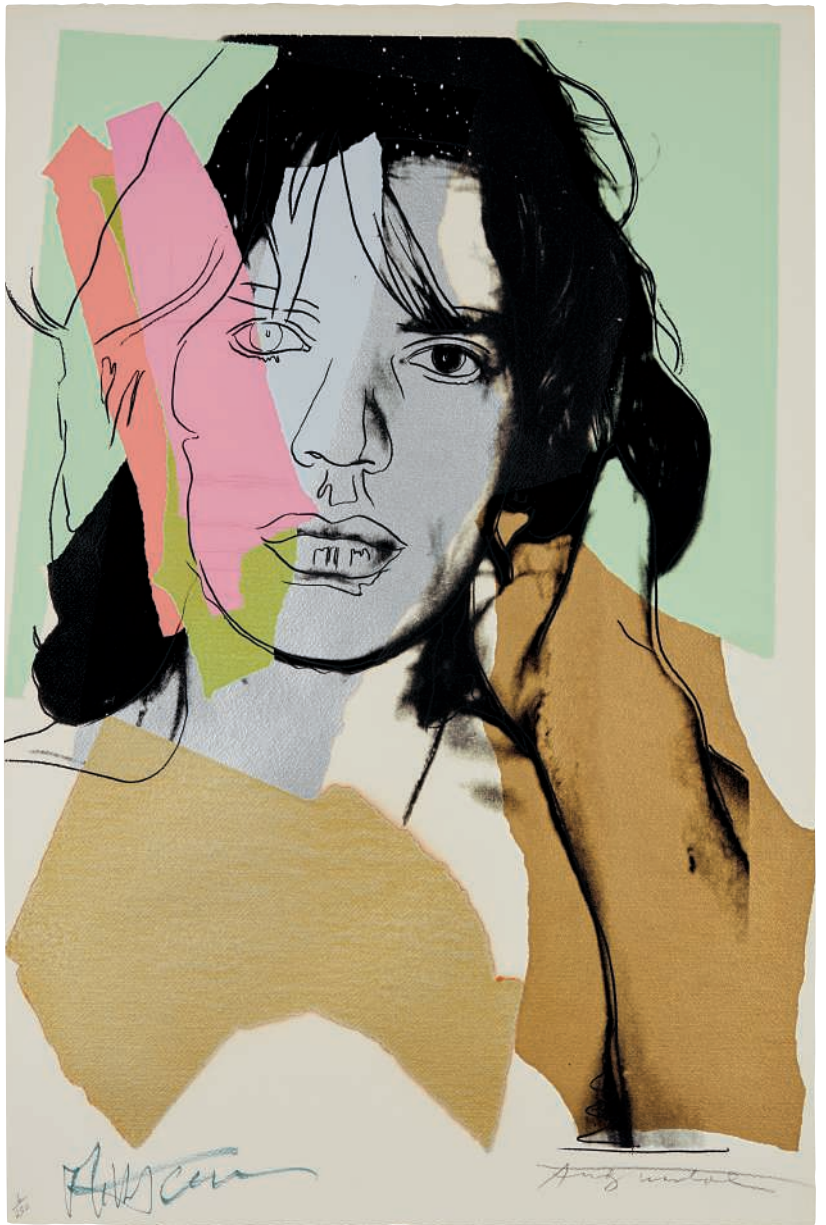
S. 43 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (110.8 x 73.3 cm)

Estimate

\$40,000-60,000

Literature

Frayda Feldman and Jörg Schellmann 143



79. Andy Warhol 1928-1987

Mick Jagger, 1975

Screenprint in colors, on Arches Aquarelle paper, the full sheet. Signed and numbered 6/250 in pencil, also signed by Mick Jagger in blue ink, (there were also 50 artist's proofs) published by Seabird Editions, London (with their copyright inkstamp on the reverse), framed.

S. 43½ x 28⅞ in. (110.5 x 73.3 cm)

Estimate

\$30,000-50,000

Literature

Frayda Feldman and Jörg Schellmann 140



80. Andy Warhol 1928-1987

Mick Jagger, 1975

Screenprint in colors, on Arches Acquarelle paper, the full sheet. Signed and numbered 6/250 in pencil, also signed by Mick Jagger in black ink (there were also 50 artist's proofs) published by Seabird Editions, London (with their copyright inkstamp on the reverse), framed.

S. 43½ x 28⅞ in. (110.5 x 73.3 cm)

Estimate

\$30,000-50,000

Literature

Frayda Feldman and Jörg Schellmann 142



81. Andy Warhol 1928-1987

After the Party, 1979

Screenprint in colors, on Arches 88 paper, the full sheet.

Signed and numbered 999/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, framed.

S. 21¼ x 30½ in. (54 x 77.5 cm)

Estimate

\$10,000-15,000

Literature

Frayda Feldman and Jörg Schellman 183



Property from the Collection of Ambassador John L. Loeb, Jr.

82. Andy Warhol 1928-1987

Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamp-numbered 65/250 on the reverse (there were also 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, published by Castelli Graphics and Multiples, Inc., New York, framed.
35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (91.1 x 91.1 cm)

Estimate

\$30,000-50,000

Literature

Frayda Feldman and Jörg Schellmann 96



83. Andy Warhol 1928-1987

Golda Meir, from Ten Portraits of Jews of the Twentieth Century, 1980

Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 199/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv (with their inkstamp on the reverse), framed.
S. 40 x 32 in. (101.6 x 81.3 cm)

Estimate

\$10,000-15,000

Literature

Frayda Feldman and Jörg Schellmann 233



Property from the Collection of Ambassador John L. Loeb, Jr.

84. Andy Warhol 1928-1987

Jacqueline Kennedy II (Jackie II), from *11 Pop Artists, Volume II*, 1966

Screenprint in colors, on wove paper, the full sheet. Stamp-signed and numbered 173/200 in pencil on the reverse (there were also 50 proofs in Roman numerals), published by Original Editions, New York, framed.

S. 23¾ x 29⅞ in. (60.3 x 75.9 cm)

Estimate

\$8,000-12,000

Literature

Frayda Feldman and Jörg Schellmann 14

Property from the Collection of Ambassador John L. Loeb, Jr.

85. Andy Warhol 1928-1987

Jacqueline Kennedy I (Jackie I), from *11 Pop Artists, Volume I*, 1966

Screenprint in silver, on wove paper, with full margins. Stamp-signed and numbered 173/200 in pencil on the reverse (there were also 50 proofs in Roman numerals), published by Original Editions, New York, framed.

I. 20½ x 17⅞ in. (52.1 x 43.5 cm)

S. 23⅞ x 19⅞ in. (60.6 x 50.5 cm)

Estimate

\$5,000-7,000

Literature

Frayda Feldman and Jörg Schellmann 13





86. Andy Warhol 1928-1987

Giant Size, 1963

Screenprint on coated record cover stock, the full sheet.
Signed and annotated 'H.C.' in blue ball-point pen on the reverse (one of 10 hors commerce, the edition was 75),
published by Billy Klüver, New York, framed.
S. 12¼ x 12¼ in. (31.1 x 31.1 cm)

Estimate

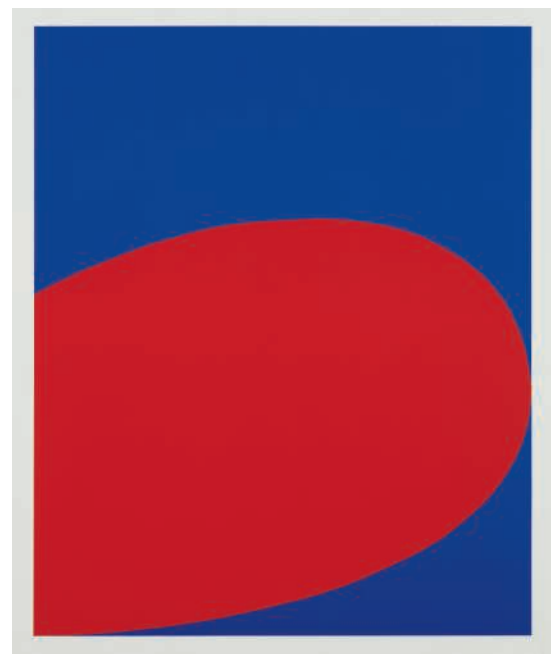
\$8,000-12,000

Provenance

Christie's New York, *19th and 20th Century Prints*,
October, 31, 2001, lot 321

Literature

Frayda Feldman and Jörg Schellmann 2



87. Various Artists

X + X (Ten Works by Ten Painters), 1964

The complete set of 10 screenprints in colors, one with die-cut and one with collage in colors, on Mohawk Superfine Cover paper (Lichtenstein on clear Mylar), with full margins, all contained in the original cream colored cloth-covered portfolio. Numbered 498/500 in black ink on the justification (there were also 10 artist's proofs), published by Wadsworth Atheneum, Hartford, Connecticut.

all I. various sizes

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

Estimate

\$12,000-18,000

Literature

Richard Axsom App. 1A (Stella); Frayda Feldman and Jörg Schellmann II.3 (Warhol); Mary Lee Corlett 35 (Lichtenstein); Richard Axsom 2 (Kelly); Joan Banach 5 (Motherwell); Susan Sheehan 33 (Indiana); and Sylvan Cole 27 (Davis)

Including Frank Stella *Untitled (Rabat)*, Andy Warhol *Birmingham Race Riot*, Roy Lichtenstein *Sandwich and Soda*, Ellsworth Kelly *Red Blue*, Stuart Davis *Untitled*, Robert Motherwell *Untitled*, George Ortman *Untitled*, Ad Reinhardt *Untitled*, Larry Poons *Untitled*, and Robert Indiana *Eternal Hexagon*.



88. Ed Ruscha b. 1937

Clock, 1995

Mixografia® in colors, on handmade paper, the full sheet. Signed, dated and numbered 51/75 in pencil (there were also 7 artist's proofs), published by Mixografia® Workshop, Los Angeles, framed.

S. 40½ x 34 in. (102.9 x 86.4 cm)

Estimate

\$10,000-15,000

Literature

Siri Engberg 223

89. Richard Prince b. 1949

Untitled, 2007

Two birch veneer wood panels, one with laser engraved text, fastened at the seam (as issued). Signed, dated and numbered 3/8 in black ink and laser engraved with the artist's name on the reverse (there were also 2 artist's proofs), published by Two Palms Press, New York.

22 x 14 x 1½ in. (55.9 x 35.6 x 3.5 cm)

Estimate

\$25,000-35,000

TWO LIONS SITTING AROUND AFTER SUPPER: One lion says to the other, "Hey, Sid, remember last summer when we were all gathered around the kill and someone told a leopard joke, and you laughed so hard an antler came out of your nose?"

Duke®





90. Ellen Gallagher b. 1965

Duke, 2004

Photogravure in colors with laser-cutting, paper collage and hair pomade, on wove paper, the full sheet. Signed, dated and numbered 20/20 in pencil on the reverse, published by Two Palms Press, New York, framed.

S. 14 $\frac{1}{2}$ x 10 in. (37.1 x 25.4 cm)

Estimate

\$12,000-18,000

91. Robert Gober b. 1954

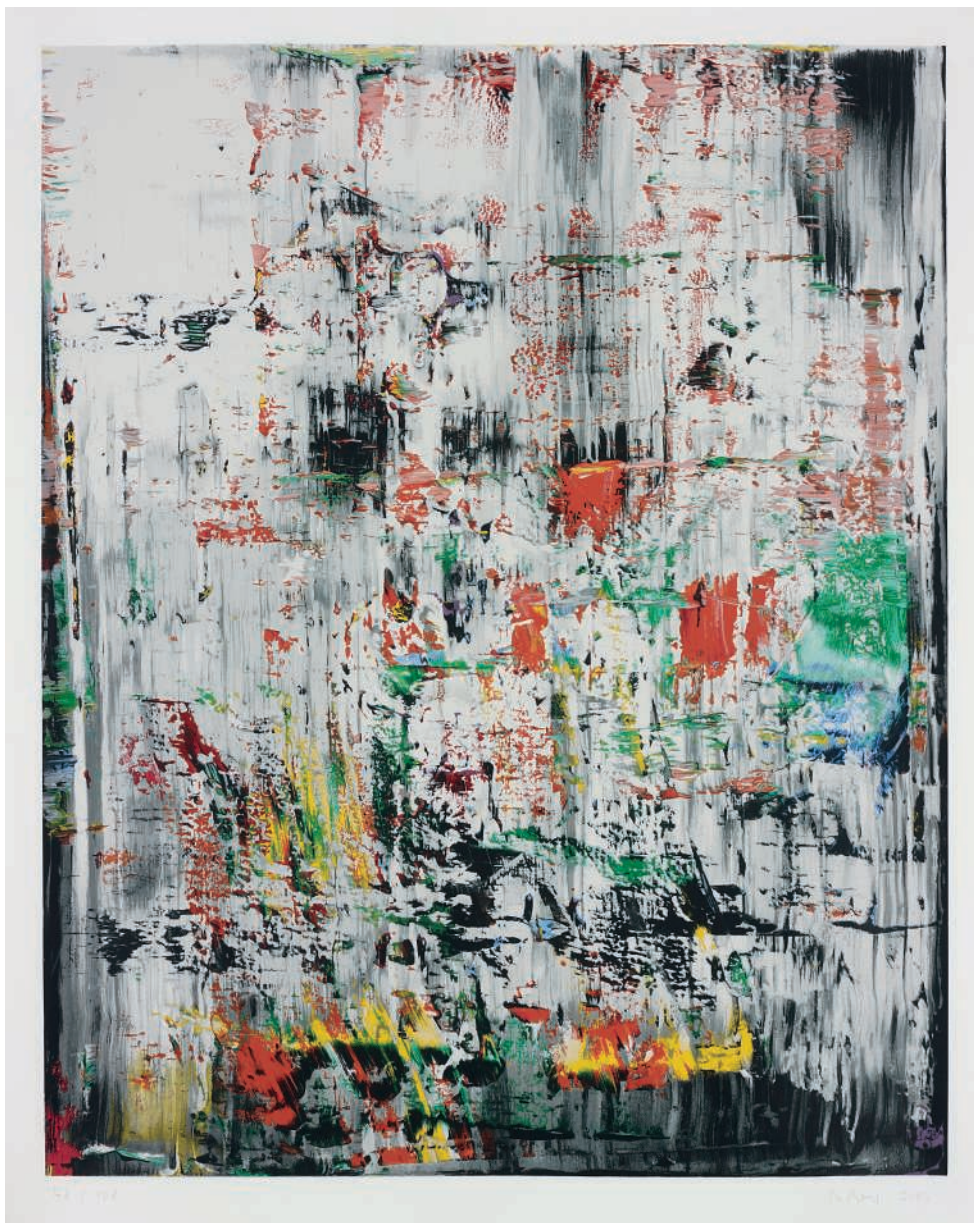
Hanging Man / Sleeping Man, 1989

Screenprint in colors, on wallpaper (presumably a full roll), the full sheet. Framed as a scroll.

S. height variable x 29 $\frac{7}{8}$ in. (75.9 cm)

Estimate

\$10,000-15,000



92. Gerhard Richter b. 1932

Eis 2 (Ice 2), 2003

Screenprint in colors, on heavy rag paper, with full margins.
Signed, dated and numbered 46/108 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

\$25,000-35,000

Literature

Hubertus Butin 123

Charles Riley p. 197



93. Raymond Pettibon b. 1957

Jots and Tittles, 1998

The complete set of 12 lithographs with unique text and hand-coloring in watercolor, on Rives BFK paper, the full sheets, all contained in the original black cloth-covered portfolio with hand-drawing in black ink on the inside cover. All signed and numbered XII/XII in pencil from the deluxe edition (there were also 4 artist's proofs and an edition of 12 in Arabic numerals), published by Hamilton Press, Venice, California.

all 1. various sizes

all S. 21 x 15 in. (53.3 x 38.1 cm)

Estimate

\$10,000-15,000

Including: *Apple*; *Ben Franklin's Bifocals*; *Blood*; *Cotton Candy*; *Tulips*; *Girl with wig*; *Heart*; *Lightbulb*; *Nat King Cole*; *Snowy white owl*; *Pen and brushes*; and *Red wheel barrow*

94. After Jean-Michel Basquiat 1960-1988

Head, from Portfolio I, 1983/2001

Screenprint in colors, on heavy wove paper, the full sheet. Numbered 'HC 15/15' in pencil (an hors commerce, the edition was 85 and 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 De Sanctis Carr Fine Art, Los Angeles, framed. S. 39 $\frac{7}{8}$ x 39 $\frac{7}{8}$ in. (101.3 x 101.3 cm)

Estimate

\$30,000-50,000

Basquiat's thematic fixation on the head can be seen throughout his body of work—this is yet another iconic example of a motif that he visited and revisited during his tragically short career. The language of this image is reminiscent of 16th and 17th century *vanitas* still lifes that often incorporated skulls allegorizing the finality of death. Basquiat builds on this visual lineage while also exploring his own themes and interests. The figure displayed in this print is not quite a skull yet not quite a fully fleshed human; the head depicted exists in a liminal space. The exterior blue and brown lines suggest the presence of skin while the milky white interior seemingly depicts the color of its skull. Black wavy lines throughout the interior of the head bring to mind the grooves of the brain. The print is emblematic of Basquiat's interest in dualities; in this instance life and death, interior and exterior, and light and dark.





95. Bruce Nauman b. 1941

Raw-War, 1971

Lithograph in colors, on Arches paper, the full sheet. Signed, dated and numbered 63/100 in pencil (there were also 10 artist's proofs), co-published by Castelli Graphics, New York, and Nicholas Wilder Gallery, Los Angeles, framed.
S. 22¼ x 28 in. (56.5 x 71.1 cm)

Estimate

\$12,000-18,000

Literature

Christopher Cordes 7



96. Robert Longo b. 1953

The Silence, 1979

Burgundy lacquer on MDF board and cast aluminum.

Signed and titled in ink on the reverse, presumably from an edition of 9.

25 x 35 x 3½ in. (63.5 x 88.9 x 9.2 cm)

Estimate

\$10,000-15,000

Literature

John P. O'Neil, ed., *The Pictures Generation*, exh. cat., Metropolitan Museum of Art, New York, 2009, no. 100 (a similar example illustrated.)



97. Christo and Jeanne-Claude

b. 1935 and 1935-2009

Wrapped Payphone, 1988

New York City payphone (steel), wrapped in sackcloth and transparent polyethylene with rope and twine.

Signed, dated and numbered 19/30 in black ink on a label affixed to the reverse (there were also 8 artist's proofs), published by Edition Schellmann, Munich and New York.

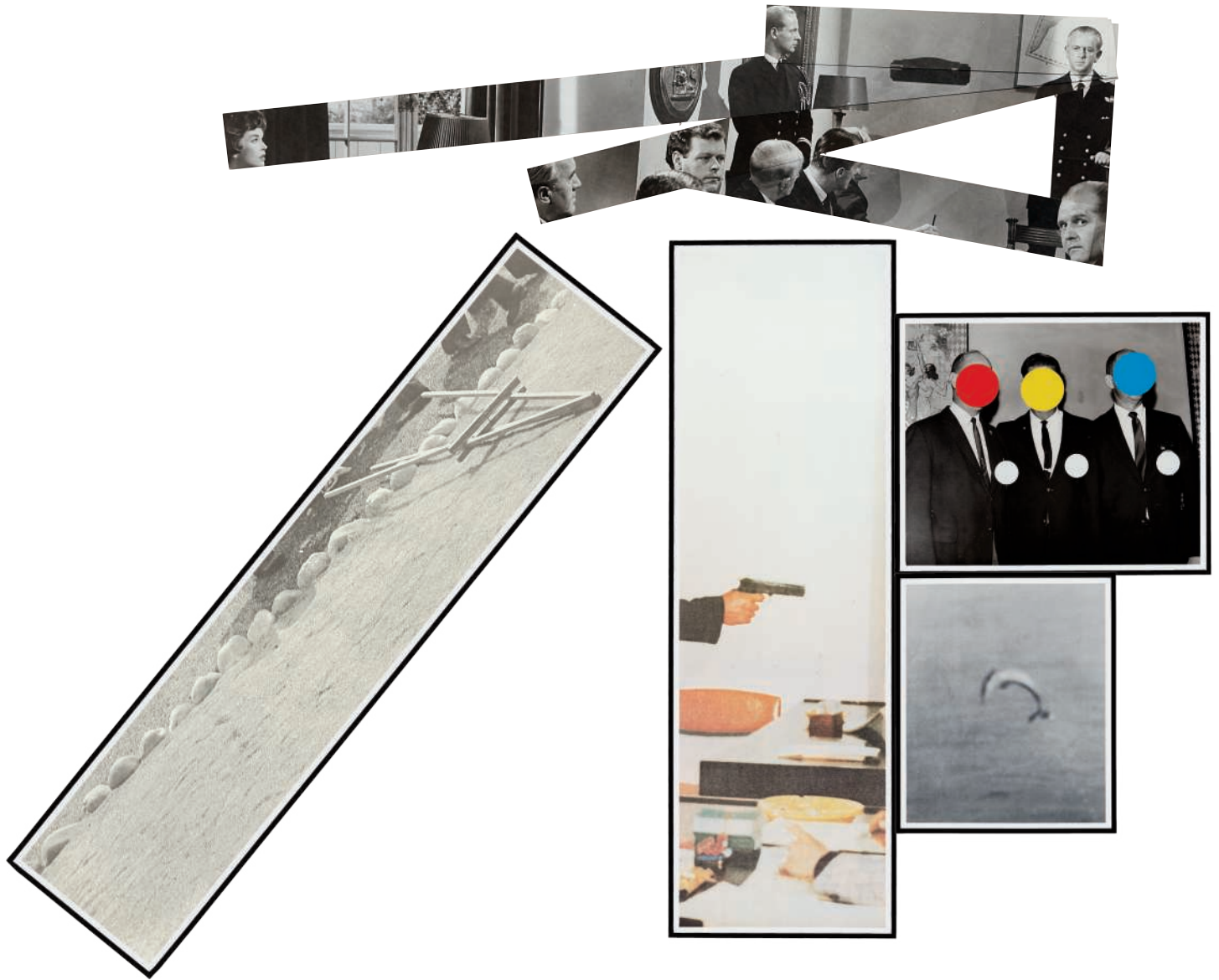
22¼ x 8¾ x 9¼ in. (56.5 x 22.2 x 23.5 cm)

Estimate

\$30,000-40,000

Literature

Jörg Schellmann 139



98. John Baldessari b. 1931

The Fallen Easel, 1988

Lithograph and screenprint in colors, on three sheets of Arches 88 paper, one sheet of Ragocote paper and five aluminum panels, the full sheets. Panel #2 signed, dated and numbered 30/35 in pencil (there were also 15 artist's proofs), co-published by Cirrus Editions, Los Angeles (with their blindstamp or inkstamp on the reverse) and Multiples, Inc., New York, the four prints all framed. overall 74 x 95 in. (188 x 241.3 cm)

Estimate

\$20,000-30,000

Literature

Sharon Coplan Hurowitz 37



d'après Marcel Duchamp. Richard Hamilton 39/60



99. Richard Hamilton and Marcel Duchamp 1922-2011, 1887-1968

Oculist witnesses, 1968

Screenprint and silver mirror in laminated glass with aluminum plinth. Signed by both artists and numbered 39/50 in white paint (there were also 10 artist's proofs), published by Petersburg Press, London.

25½ x 20 x 8 in. (64.8 x 50.8 x 20.3 cm)

Estimate

\$20,000-30,000

Literature

Etienne Lullin M2

The Arts Council of Great Britain asked Hamilton to organize a Duchamp retrospective at the Tate Gallery in 1966. *The almost complete works of Marcel Duchamp* opened on 18 June 1966. Realizing the futility of trying to do justice to Duchamp without the 'Large Glass' and other glass studies (the 1915-23 original, in Philadelphia, was too delicate to travel), Hamilton spent a year making a reconstruction of Duchamp's masterpiece, working from the notes and dimensions given in the 'Green Box'. Lullin, p. 254 In the end, Duchamp recognized Hamilton's involvement, saw them as new works, and insisted this and the other related works should be signed by both of them.

100. Robert Watts 1923-1988

Rembrandt, from *Old and New Masters*, 1973

Neon sign in yellow, with six tubing elements, mounted to a white acrylic box (as issued). A unique variant from a c.1964-1980s series that included at least one other variant of "Rembrandt" with unique tubing elements as well as other variants that depicted the signatures of other artists, fabricated by Electric Gallery, Toronto.

10⅝ x 40¼ x 8 in. (27 x 102.2 x 20.3 cm)

Estimate

\$5,000-7,000

The wry "Old and New Master" series faced off against an increasingly commoditized art market. By fabricating the signatures of other notable artists such as Picasso and Matisse, as well as his own, Watts made an irony out of originality. Depictions of the same artist's name may have featured different versions of the signature as well as other unique variations of fabrication, color, or support. Based upon all evidence available to the Robert Watts Studio Archive, this work hung at the Art Basel art fair of 1973.



101. Julian Opie b. 1958

Jeremy Walking in Stripy Jumper, 2010

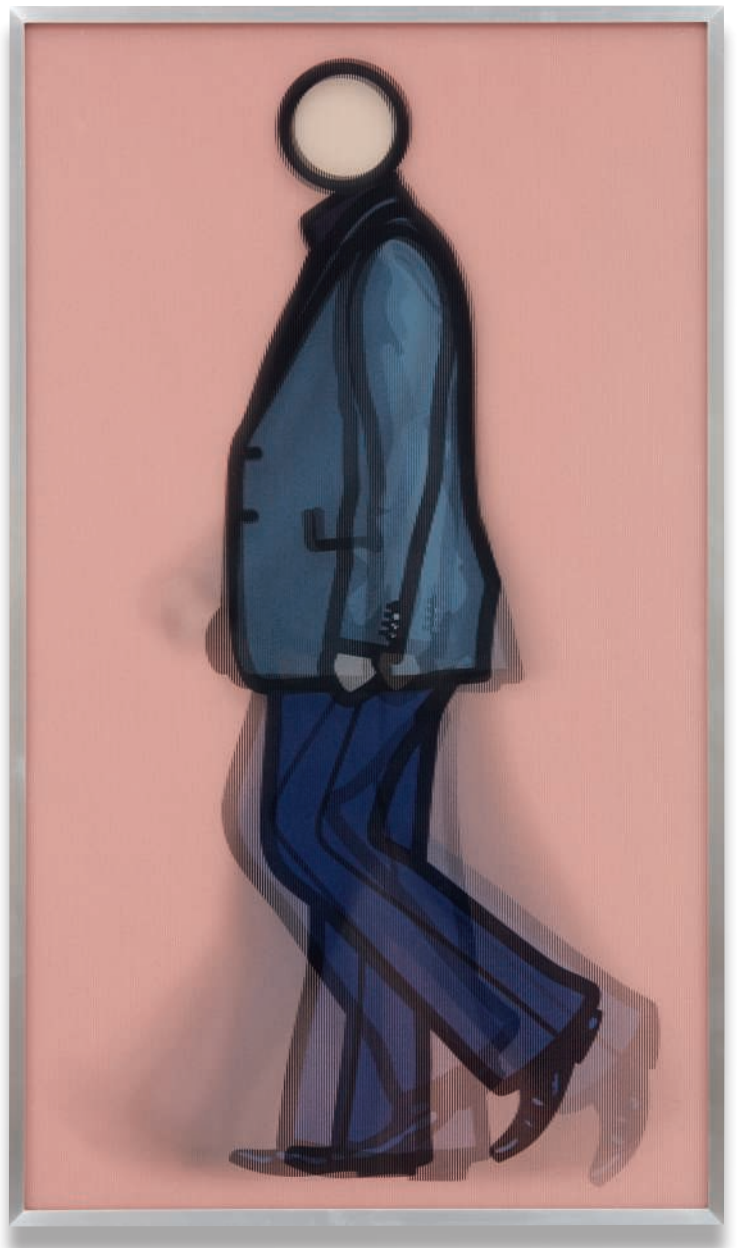
Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in a brushed aluminium frame specified by the artist. Signed in black ink and numbered 2/35 on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London. 32 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (82.9 x 46.7 cm)

Estimate

\$10,000-15,000

Literature

Alan Cristea Gallery 146



102. Julian Opie b. 1958

Rod 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 6/35 on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London. 32 $\frac{5}{8}$ x 19 $\frac{1}{4}$ in. (82.9 x 48.9 cm)

Estimate

\$10,000-15,000

Literature

Alan Cristea Gallery 144



103. KAWS b. 1974

Four Foot Companion (Gray), 2007
Cast vinyl and painted sculpture, contained in the 'Original Fake' cardboard box with styrofoam packing. Stamped 'Medicom Toy 2007' and '©KAWS 07' on the underside, from the edition of 100.
49 x 22 x 14 in. (124.5 x 55.9 x 35.6 cm)

Estimate
\$20,000-30,000



104. KAWS b. 1974

Four Foot Companion (Brown), 2007
Cast vinyl and painted sculpture, contained in the 'Original Fake' cardboard box with styrofoam packing. Stamped 'Medicom Toy 2007' and '©KAWS 07' on the underside, from the edition of 100.
49 x 22 x 14 in. (124.5 x 55.9 x 35.6 cm)

Estimate
\$20,000-30,000



105. KAWS b. 1974

Four Foot Companion (Black), 2007

Cast vinyl and painted sculpture, contained in the 'Original Fake' cardboard box, with styrofoam packing. Stamped 'Medicom Toy 2007' and '©KAWS 07' on the underside, from the edition of 100. 49 x 22 x 14 in. (124.5 x 55.9 x 35.6 cm)

Estimate

\$20,000-30,000



106. Jeff Koons b. 1955

Balloon Venus, 2013

Lacquered polyurethane resin in two parts with maintenance kit, contained in the original custom flight case. With impressed signature on the suede interior lining of the lower part, from the edition of 650 (there were also 40 artist's proofs).

19¼ x 14⅞ x 19⅞ in. (48.9 x 35.9 x 50.5 cm)

Estimate

\$25,000-35,000



107. Jeff Koons b. 1955

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 11/50 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

\$30,000-50,000



108. **Cindy Sherman** b. 1954

Madame de Pompadour (née Poisson) soup tureen, 1990
Porcelain soup tureen in three parts, with screenprinted elements, hand-painting in platinum and glaze. Each element with printed signature and numbered '13 j 25' in black glaze (there were four editions of 25 in pink, green, blue and yellow) published by Artes Magnus, New York. 12 x 21¾ x 14 in. (30.5 x 55.2 x 35.6 cm)

Estimate

\$8,000-12,000

Madame de Pompadour (née Poisson) was an unflappable force within the court of Louis XV. The French beauty's early exercises in self-promotion landed her the position of *maîtresse en titre*, the chief royal mistress at court. Portraits of this Madame by François Boucher, her painter

of choice, depicted a cunning arts patron. Such depictions came to surprising fruition in 1756 when, after her partnership with Louis XV ended, she maintained her courtly position through the takeover of a previously failing porcelain factory. She flipped the firm just a few years later in a sale directly to the royal court. In 1988 as she began her history portraits, Cindy Sherman started to devise this service-set that was inspired by designs of Madame de Pompadour's factory in Vincennes. Like an 18th-century *ingénue*, Sherman sported a powdered wig and flamboyant costume—as well as prosthetic breasts—in this reminder of the historical figure's astonishing shrewdness and critique upon complicity in the commodification of one's own body.



109. Tom Sachs b. 1966

Miffy, 2002

Acrylic and ink on bronze. Incised with signature, date and numbered 10/25 on the underside and incised '© Mercis bv, 1953-2000, illustrations Dick Bruna, Tom Sachs Made in U.S.A.' on the reverse, published by Beyer Projects, New York. 9¼ x 4 x 4 in. (23.5 x 10.2 x 10.2 cm)

Estimate

\$12,000-18,000





no. Yoshitomo Nara b. 1959

Don't Cry; Backwards and Forwards; Broken Treasures; and Damn It All, 2012

The complete set of four Ukiyo-e woodcuts in colors, on Japanese paper, the full sheets. Each signed, dated and numbered 36/50 in pencil (there were also 12 artist's proofs), co-published by Pace Editions Inc., New York and Tomio Koyama Gallery, Tokyo, all framed.
all S. 16½ x 11½ in. (41.9 x 29.2 cm)

Estimate
\$50,000-70,000





III. Yoshitomo Nara b. 1959

On the F-Word, 2002

Etching and aquatint in colors, on Arches paper, with full margins. Signed, dated and numbered 8/35 in pencil (there were also 7 artist's proofs), published by KIDO Press, Inc., Tokyo, framed.

I. 19¼ x 15¼ in. (48.9 x 38.7 cm)

S. 28⅞ x 22¼ in. (71.4 x 56.5 cm)

Estimate

\$12,000-18,000



112. Yoshitomo Nara b. 1959

Green Eyes, 2002

Etching, aquatint and drypoint in colors, on wove paper, with full margins. Signed, dated and numbered 8/35 in pencil (there were 7 artist's proofs), published by KIDO Press, Inc., Tokyo, framed.

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

S. 19 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (48.6 x 37.8 cm)

Estimate

\$7,000-10,000



113. Christopher Wool b. 1955

Untitled, 2002

Screenprint, on Japanese paper, with full margins.
Signed, dated and numbered 42/80 in pencil,
published by Brand X Editions, New York, framed.
I. 53½ x 28¼ in. (135.9 x 71.8 cm)
S. 50 x 34¾ in. (127 x 88.3 cm)

Estimate

\$10,000-15,000

114. 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 'A.P. VII' in black ink on the
justification (an artist's proof, the edition was 350), published
by Gisela Capitain and Thea Westreich, New York.
23 x 16 in. (58.4 x 40.6 cm)

Estimate

\$20,000-30,000

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Day Editions: 10am
Lots 115–249

Day Editions: 2pm
Including a Collection of
Brice Marden prints
Lots 250–420

115. **Jean Cocteau** 1889-1963

Les trois-yeux (The Three-Eyes), 1958

Round terracotta dish, painted in colors with partial brushed glaze. Inscribed 'Edition originale de Jean Cocteau Atelier Madeline-Jolly' and numbered 50/50 in black paint on the underside. diameter. 14¾ in. (37.5 cm)

Estimate

\$5,000-7,000

Literature

Annie Guédras 3



Pablo Picasso photograph, *Jean Cocteau holding Les trois-yeux*, 1958



116. Pablo Picasso 1881-1973

Face no. 179 (Visage no. 179), 1963

White earthenware round plate, painted in colors with enamel and glaze. Inscribed 'Edition Picasso', 'No 179', 'Madoura' and numbered 5/150 in black paint on the reverse.

diameter 10 in. (25.4 cm)

Estimate

\$5,000-7,000

Literature

Alain Ramié 490; Georges Ramié 743



117. Pablo Picasso 1881-1973

Big fish (Grand poisson), 1956

White earthenware round dish. From the edition of 100, incised 'R=C100' and with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the reverse.

diameter 16½ in. (41.9 cm)

Estimate

\$4,000-6,000

Literature

Alain Ramié 332

118. Pablo Picasso 1881-1973

Square-headed pitcher (Pichet tête carrée), 1953
White earthenware pitcher, painted in white and black.
Inscribed 'Edition Picasso', numbered 222/300 and
with the *Edition Picasso* and *Madoura Plein Feu* pottery
stamps on the underside.
5¼ x 5⅝ x 6 in. (13.3 x 13.7 x 15.2 cm)

Estimate
\$2,500-3,500

Literature
Alain Ramié 223



119. Pablo Picasso 1881-1973

Bird with Worm (Oiseau au ver), 1952
White earthenware turned round ash-tray, painted in white
and black. From the edition of 500, inscribed 'Edition Picasso',
and with the *Edition Picasso* and *Madoura Plein Feu* pottery
stamps on the underside.
6¼ x 6¼ x 1½ in. (15.9 x 15.9 x 3.8 cm)

Estimate
\$2,000-4,000

Literature
Alain Ramié 172



120. Pablo Picasso 1881-1973

Clock with Tongue (Horloge avec la langue), 1956
White earthenware round plate, with decoration in
engobes under partial brushed glaze on the underside,
adhered to the black linen support at the underside edges.
Incised 'C. 106 Bis.' and numbered 14/100 and with the
Madoura Plein Feu and *Empreinte Original de Picasso*
pottery stamps on the underside, framed.
16⅝ in. (42.2 cm)

Estimate
\$5,000-7,000

Literature
Alain Ramié 327



121. Pablo Picasso 1881-1973

Rider and Horse (Cavalier et cheval), 1952

White earthenware turned pitcher, painted in colors, with knife engraving and partial brushed glaze. Incised 'Edition Picasso', numbered 194/300, 'Madoura' and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

8¼ x 5 x 7 in. (21 x 12.7 x 17.8 cm)

Estimate

\$7,000-10,000

Literature

Alain Ramié 137; Georges Ramié 707



122. Pablo Picasso 1881-1973

Pitcher with birds (Pichet au oiseaux), 1962
White earthenware pitcher, painted in colors with brushed glaze. Incised 'Edition Picasso', numbered 164/200, 'Madoura' and with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.
8½ x 7¼ x 8 in. (20.6 x 18.4 x 20.3 cm)

Estimate
\$5,000-7,000

Literature
Alain Ramié 456; Georges Ramié 741



123. Pablo Picasso 1881-1973

Jacqueline's profile (Profil de Jacqueline), 1956
White earthenware round plaque, painted in black with brushed glaze. From the edition of 500, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.
diameter 7¾ in. (19.7 cm)

Estimate
\$4,000-6,000

Literature
Alain Ramié 383; Georges Ramié 425





124. 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. Signed and numbered 199/300 in pencil, printed and published by Atelier Crommelynck, Paris (with their blindstamp), framed.

I. 13 x 16½ in. (33 x 41 cm)

S. 19½ x 25½ in. (49.5 x 63.8 cm)

Estimate

\$6,000-8,000



125. Pablo Picasso 1881-1973

Peintre et son modèle (Painter and his Model), 1965

Aquatint, on Richard de Bas paper, with full margins. Signed and numbered 38/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, framed.

I. 8⅝ x 12⅝ in. (21.9 x 32.1 cm)

S. 12⅞ x 17½ in. (32.7 x 44.5 cm)

Estimate

\$3,000-5,000

Literature

Georges Bloch 1209; Brigitte Baer 1191

126. Pablo Picasso 1881-1973

Sculpteur, modèle accroupi et tête sculptée
(*Sculptor, Sitting Model and Carved Head*), plate 39,
from *La Suite Vollard*, 1933

Etching, on Montval laid paper watermarked
Picasso, with full margins. Signed in pencil, from
the edition of 260 (there was also an edition of 50
with larger margins), published by Ambroise Vollard,
Paris, 1939, framed.

I. 10 $\frac{3}{8}$ x 7 $\frac{5}{8}$ in. (26.4 x 19.4 cm)

S. 17 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in. (44.5 x 34 cm)

Estimate

\$7,000-10,000

Literature

Georges Bloch 155; Brigitte Baer 308



127. Pablo Picasso 1881-1973

Visiteur au nez bourbonien chez la Célestine (*Visitor with a Bourbon Nose at Célestine's*), plate 151 from
347 Series, 1968

Aquatint, on Rives paper, with full margins. Signed
and numbered 4/50 in pencil (there were also 17
artist's proofs), published by Galerie Louise Leiris,
Paris, 1969, framed.

I. 2 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. (6 x 8.6 cm)

S. 9 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in. (23.8 x 32.7 cm)

Estimate

\$2,000-4,000

Literature

Georges Bloch 1631; Brigitte Baer 1647





128. Georges Braque 1882-1963

Les amaryllis, 1958

Aquatint and etching in colors, on Rives BFK paper, with wide margins. Signed and annotated 'Epreuve d'artiste' in pencil (one of a few artist's proofs, the edition was 75), published by Maeght, Paris, framed.

I. 21½ x 17¼ in. (54.6 x 45.4 cm)

S. 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate

\$5,000-7,000

Literature

Dora Vallier 125

129. Georges Braque 1882-1963

Milarepa, 1950

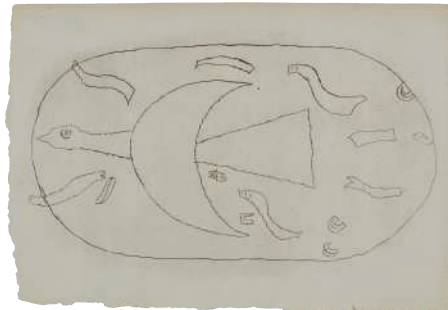
The complete set of five etchings and aquatint, on Auvergne laid paper watermarked Georges Braque, the full sheets, loose and folded (as issued), title page and justification, text by Jacques Bacot, all contained in the original parchment portfolio with title. Signed in black ink on the justification page, copy 32 of 100 (there were also 10 hors commerce), published by Maeght, Paris. portfolio 10 x 14 in. (25.4 x 35.6 cm)

Estimate

\$2,000-4,000

Literature

Dora Vallier 63



This Lot is to be Sold with No Reserve

130. Marie Laurencin

Antarès, 1944

The complete set of five etchings, on Rives BFK paper, with full margins, the sheets loose and folded (as issued), title page and justification, text by Marcel Arland, all contained in the original hard-cover folio and paper-covered slip case. Copy 125 of 300, published by Éditions du Pavois, Paris.
portfolio 10¾ x 8¾ in. (26.4 x 21.3 cm)

Estimate

\$500-700 •

Literature

Daniel Marchesseau 219-223



131. Various Artists

Regards sur Paris, 1962

Thirty-two lithographs in colors, on Arches paper, the full sheets, loose (as issued), hors-texte, with text in French, title and illustration pages, contained in the original red fabric-covered portfolio embossed in gold on the spine and front, lacking the André Beaudin introduction lithograph. Signed by all of the artists and authors in ink or pencil on the reverse of the justification, copy 97 of 150 (there were also 30 hors commerce), published by André Sauret, Paris.
portfolio 16¾ x 12¾ in. (42.5 x 33 cm)

Estimate

\$8,000-12,000

Literature

Fernand Mourlot 351-353, see Patrick Cramer books 45 (Chagall);
Georges Bloch 1034-1036, Fernand Mourlot 353-355, see Patrick Cramer books 120 (Picasso); Colette de Ginestet and Catherine Pouillon appendix 115-117 (Villon)





132. Marc Chagall 1887-1985

Self Portrait, 1960

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

Signed and numbered 11/40 in pencil, published by André Saurat, Monte Carlo, framed.

I. 12½ x 9½ in. (31.8 x 24.1 cm)

S. 18¾ x 11⅝ in. (47.6 x 29.5 cm)

Estimate

\$4,000-6,000

Literature

Fernand Mourlot 282

Property from a Private Collection, Boston



133. Marc Chagall 1887-1985

Affiche d'exposition (Exhibition poster), 1967

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

Signed and numbered 44/150 in pencil, published by Maeght, Paris, framed.

I. 25¼ x 19 in. (64.1 x 48.3 cm)

S. 30 x 22½ in. (76.2 x 57.2 cm)

Estimate

\$5,000-7,000

Literature

Fernand Mourlot 476

134. Marc Chagall 1887-1985

Le coq rouge (The Red Rooster), 1952
Lithograph in colors, on Arches paper, the full sheet.
Signed and numbered 173/200 in pencil (there were some artist's proofs), framed.
S. 14¾ x 22 in. (37.5 x 55.9 cm)

Estimate
\$2,500-3,500

Literature
Fernand Mourlot 60



135. After Marc Chagall 1887-1985

Saint-Jean-Cap-Ferrat, 1952
Lithograph in colors, on wove paper, with full margins. Signed in pencil, one of some artist's proofs (there was no published edition), published by Fernand Mourlot, Paris, framed.
I. 26⅝ x 19⅛ in. (67.6 x 48.6 cm)
S. 33⅝ x 24⅝ in. (85.4 x 62.5 cm)

Estimate
\$5,000-7,000

Literature
Fernand Mourlot and Charles Sorlier 4



136. After Marc Chagall 1887-1985

Maternité (Maternity), 1954
Lithograph in colors, on Arches wove paper, with full margins. Signed and numbered 45/300 in pencil (there were also some artist's proofs), published by Maeght, Paris, framed.
I. 20½ x 26½ in. (52.1 x 67.3 cm)
S. 23¼ x 31 in. (59.1 x 78.7 cm)

Estimate
\$4,000-6,000

Literature
Fernand Mourlot and Charles Sorlier 7





137. Marc Chagall 1887-1985

Le Rêve de l'âne (The Donkey's Dream), 1968

Etching and aquatint in colors, on wove paper watermarked Chagall, with full margins. Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 50, there was also an edition of 50 in black and white), published by Galerie Patrick Cramer, Geneva, unframed.

I. 11 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (30.2 x 23.5 cm)

S. 19 x 14 $\frac{5}{8}$ in. (48.3 x 37.1 cm)

Estimate

\$1,500-2,500

Literature

Patrick Cramer Gallery 63



138. Marc Chagall 1887-1985

David's Victory Over Goliath; The Offering of Elijah; Moses Dies in Sight of Promised Land (Death of Moses); The Judgement of Solomon; and La Vision de Elie, from *La Bible* series, 1931-39

Five etchings and aquatint with hand-coloring in watercolor, on Arches paper, with full margins. All signed, two numbered 51/100, two numbered 39/100 and one numbered II/V in pencil, published by Ambroise Vollard, Paris, all framed.

all I. various sizes

all S. 21 x 15 $\frac{3}{8}$ in. (53.3 x 39.1 cm)

Estimate

\$4,000-6,000

Literature

see Patrick Cramer books 30



139. Salvador Dalí 1904-1989

Le Bestiaire de la Fontaine Dalinesé (La Fontaine's Bestiary Dalinized), 1974

The complete set of 12 etchings with drypoint and stencil-coloring, on Arches paper, with full margins, loose (as issued), title page, all contained in the original brown suede portfolio. All signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 250 on Arches and 250 on Japanese paper), published by Robert Mouret, Paris.
all l. approximately 22¾ x 15½ in. (57.8 x 39.7 cm)
all S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$8,000-12,000

Provenance

Ateliers Rigal, Paris
Private Collection, France

Literature

Ralf Michler and Lutz W. Lopsinger 653-664

Including: *Portrait of La Fontaine*; *The Elephant and Jupiter's Monkey*; *The Horse that wanted Revenge on the Stag*; *The Raven and the Fox*; *Plague-Stricken Animals*; *The Horse and the Wolf*; *The Sick Stag*; *The Stag Reflected in the Water*; *The Monkey and the Leopard*; *The Coach and the Fly*; *The Lion's Court*; and *The Oak and the Reed*



140. Salvador Dalí 1904-1989

La Joie de vivre (The Joy of Life), 1974

Drypoint with hand-coloring, on Rives BFK paper, with full margins. Signed and annotated 'Pour B.A.T. couleurs' and 'Merci Rigal' in pencil, further annotated 'Epreuve en BAT couleurs font partie de notre collection Denise Rigal' in pencil on the reverse (the bon à tirer/good-to-print proof, the edition was 250), published by Editions de Francony, Nice, unframed.

I. 15½ x 12½ in. (39.4 x 31.8 cm)

S. 25⅞ x 19¾ in. (65.7 x 50.2 cm)

Estimate

\$5,000-7,000

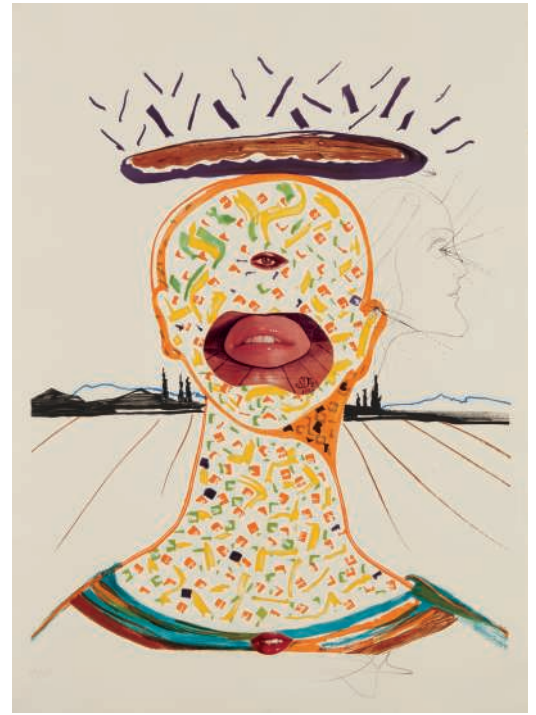
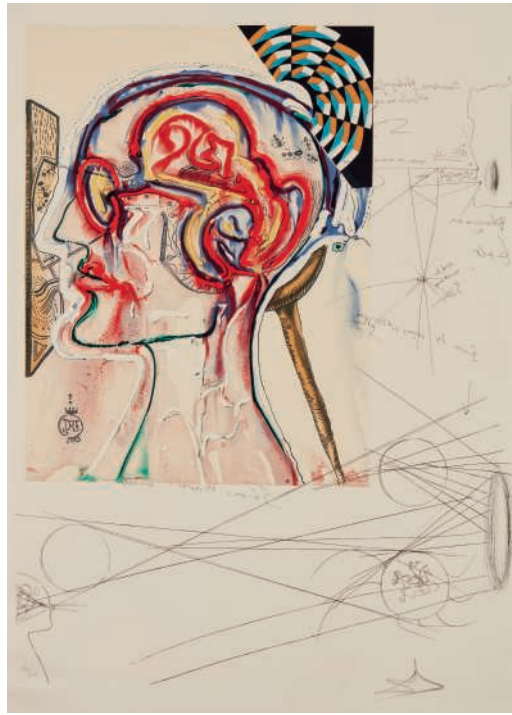
Provenance

Ateliers Rigal, Paris
Private Collection, France

Literature

Ralf Michler and Lutz Löpsinger 775

This work is registered in the Archives Descharnes under number D5790 (a certificate has been issued and is available for purchase from the Archives Descharnes)



141. Salvador Dalí 1904-1989

Spectacles with Holograms and Computers...; and Cyclopean Make-Up, from Imaginations and Objects of the Future, 1975-76
Two lithographs with etching in colors, one with collage, on Arches paper, with full margins. Both signed and numbered 190/250 in pencil (there were also 25 artist's proofs in Roman numerals and an edition of 50 in Roman numerals), published by Merrill Chase Publishing Association, Chicago, both framed.

Spectacles I. 28 x 20³/₄ in. (71.1 x 52.7 cm)

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

Cyclopean I. 27 x 20³/₄ in. (68.6 x 52.7 cm)

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

Estimate

\$1,500-2,500

Literature

Ralf Michler and Lutz Löpsinger 822 and 827

142. Salvador Dalí 1904-1989

Planetary and Scatological Vision, from Conquest of the Cosmos, 1974

Etching and drypoint on lithograph with embossing in colors, on Arches paper, with full margins. Signed and numbered LXXV/CLXXXXV in pencil (there was also an edition of 195 in Arabic numerals), published by Jean Lavigne, Paris, framed.

I. 29³/₈ x 21³/₄ in. (74.6 x 55.2 cm)

S. 39 x 27³/₈ in. (99.1 x 69.5 cm)

Estimate

\$1,000-2,000

Literature

Ralf Michler and Lutz Löpsinger 645





This Lot is to be Sold with No Reserve

143. Salvador Dalí 1904-1989

Merville and his Sons Reunited, from Three Plays by the Marquis de Sade, 1969

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 119/160 in pencil (there were also 4 artist's proofs in Roman numerals and 6 artist's proofs in Arabic numerals), published by Shorewood Publishers, New York, framed.

I. 20 x 15¾ in. (50.8 x 40 cm)

S. 25½ x 19¾ in. (64.8 x 50.2 cm)

Estimate

\$800-1,200 •

Literature

Ralf Michler and Lutz Löpsinger 1247



This Lot is to be Sold with No Reserve

144. Salvador Dalí 1904-1989

The Art Institute, from Visions of Chicago, 1972

Drypoint with hand-coloring, on Japanese paper, with full margins. Signed and numbered XXVII/L in pencil (there were also 30 artist's proofs and an edition of 100 in Arabic numerals), published by Merrill Chase Publishing Association, Chicago, framed.

I. 19½ x 12½ in. (49.5 x 31.8 cm)

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

Estimate

\$800-1,200 •

Literature

Ralf Michler and Lutz Löpsinger 529



This Lot is to be Sold with No Reserve

145. Salvador Dalí 1904-1989

The Glory that was Spain's, from An American Portrait, 1776-1976, 1975-76

Drypoint with hand-coloring in watercolor, on Arches paper, with full margins. Signed and annotated 'E.A.' in pencil (one of 50 artist's proofs, the edition was 175 in Arabic numerals and 50 in Roman numerals), published by Transworld Art (with their blindstamp), Fribourg, Switzerland, framed.

I. 15½ x 12½ in. (39.4 x 31.8 cm)

S. 25¾ x 19¾ in. (65.4 x 50.2 cm)

Estimate

\$800-1,200 •

Literature

Ralf Michler and Lutz Löpsinger 821



146. Max Ernst 1891-1976

Aux petits agneaux (Little Lambs), 1971

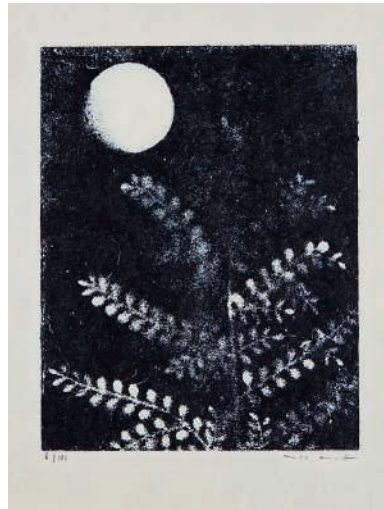
The complete book with 20 lithographs and the additional suite of 19 lithographs in colors, on Arches and Japanese paper, en- and hors-texte, with full margins, folded and loose (as issued), title, text and justification, text by Patrick Waldberg, all contained in the original burnt umber cloth-covered clam-shell portfolio, title embossed on the spine. The book signed by the artist and the author in pencil, numbered 6 of 101, the suite all signed and numbered 6/101 in pencil (there were also a total of 73 various proof copies), published by Galerie Lucie Weill, Paris.
all l. various sizes
all S. 13 x 10 in. (33 x 25.4 cm)

Estimate

\$4,000-6,000

Literature

Werner Spies and Helmut R. Leppien 196



147. After Joan Miró 1893- 1983

La Naissance du jour (Birth of the Day), 1957

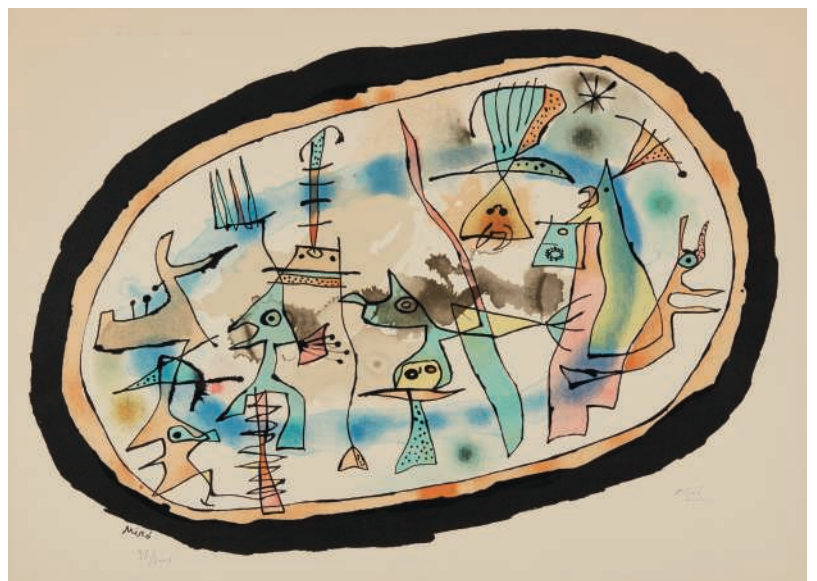
Lithograph in colors, on Arches paper, with margins. Signed and numbered 51/300 in pencil, published by Maeght, Paris, unframed.
l. 15½ x 22 in. (39.4 x 55.9 cm)
S. 19½ x 25½ in. (49.5 x 64.8 cm)

Estimate

\$2,000-3,000

Literature

Maeght 1710





148. Joan Miró 1893-1983

Album 13: plate I, 1948

Lithograph, on watermarked Marais paper, with full margins.
Signed, dated and numbered 64/75 in pencil, published by
Maeght, Paris, framed.

I. 11 x 14¾ in. (27.9 x 37.5 cm)

S. 17¾ x 22 in. (45.1 x 55.9 cm)

Estimate

\$2,000-4,000

Literature

Fernand Mourlot 73

149. Joan Miró 1893-1983

Album 13: plate VIII, 1948

Lithograph, on watermarked Marais paper, with full margins.
Signed, dated and numbered 64/75 in pencil, published by
Maeght, Paris, framed.

I. 11 x 14¾ in. (27.9 x 37.5 cm)

S. 17¾ x 22 in. (44.8 x 55.9 cm)

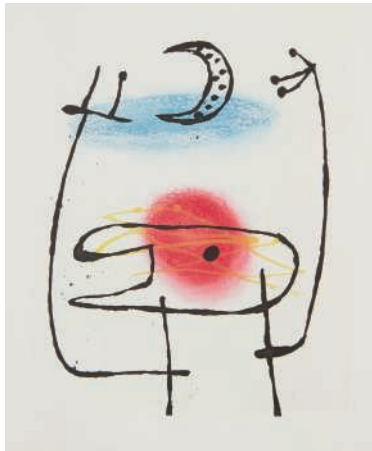
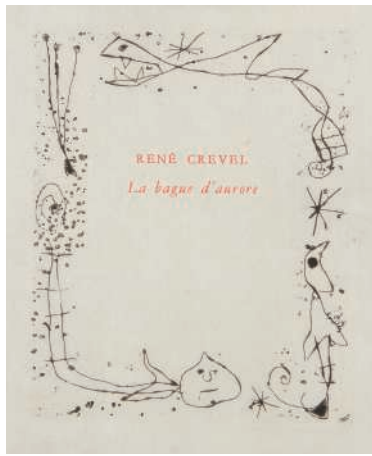
Estimate

\$2,000-4,000

Literature

Fernand Mourlot 80





150. Joan Miró 1893-1983

La Bague d'aurore, 1957

The complete set of six etchings and aquatints in colors, on Rives BFK paper, the full sheets, loose and folded (as issued), text in French, contained in the paper-covered folio. Signed in pencil on the justification, copy 103 of 115 (there was also 15 in Roman numerals), published by Louis Broder, Paris. portfolio 6½ x 5¾ in. (16.5 x 14.6 cm)

Estimate
\$5,000-7,000

Literature
Jacques Dupin 122-125, 128; Patrick Cramer books 44



151. Joan Miró 1893-1983

Suite La Bague d'aurore: two plates, 1957

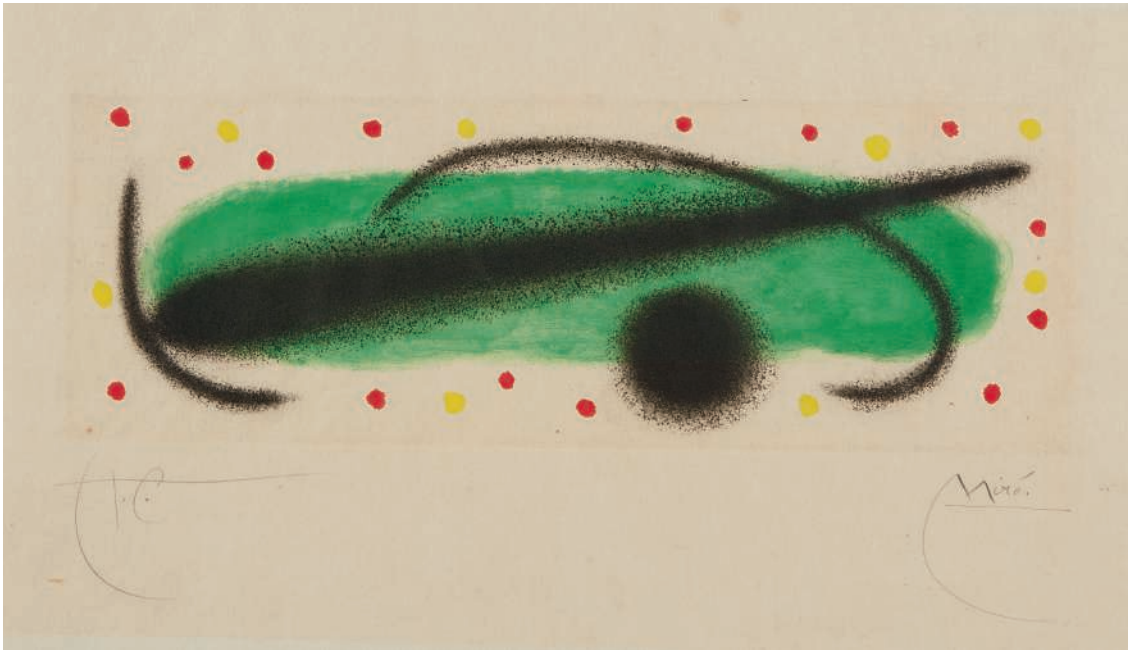
Two etchings and aquatints in colors, on Rives BFK paper, with margins. Both signed and numbered 24/60 in pencil (there were also 10 artist's proofs), published by Louis Broder, Paris, framed.

pink face I. 4½ x 5½ in. (11.4 x 14 cm)
S. 9½ x 11 in. (24.1 x 27.9 cm)
yellow face I. 5½ x 4½ in. (14 x 11.4 cm)
S. 12½ x 11½ in. (31.8 x 28.3 cm)

Estimate
\$4,000-6,000

Literature
Jacques Dupin 126 and 128; see Patrick Cramer books 44





152. Joan Miró 1893-1983

Fusée (Rocket): one plate, 1959

Aquatint in colors, on pale green wove paper, with full margins. 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), published by Louis Broder, Paris, unframed.

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

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

Estimate

\$2,500-3,500

Literature

Jacques Dupin 247; see Patrick Cramer books 54

153. Joan Miró 1893-1983

Fusée (Rocket): one plate, 1959

Aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 2/50 in pencil (there were also 15 in Roman numerals and 8 proofs on parchment touched-up by the artist), published by Louis Broder, Paris, unframed.

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

S. 12 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (32.4 x 50.2 cm)

Estimate

\$2,000-3,000

Literature

Jacques Dupin 243; see Patrick Cramer books 54





154. Joan Miró 1893-1983

Colpir sense Nafrar 2, 1981

Lithograph in colors, on Guarro paper, the full sheet. Signed and numbered 20/50 in pencil (there were also 5 artist's proofs), published by Edicions Polígrafa, S.A., Barcelona, unframed.

S. 37 $\frac{5}{8}$ x 28 $\frac{1}{2}$ in. (95.6 x 72.4 cm)

Estimate

\$6,000-8,000

Literature

Fernand Mourlot 1247



155. Joan Miró 1893-1983

Le Cheval ivre (The Drunken Horse), 1964
Lithograph in colors, on Arches paper, the full sheet.
Signed and numbered 21/75, published by Maeght, Paris, framed.
24½ x 35¾ in. (61.3 x 89.9 cm)

Estimate
\$4,000-6,000

Literature
Fernand Mourlot 394

This Lot is to be Sold with No Reserve

156. Marino Marini 1901-1980

Gioco Colorato (Colored Game), 1978
Etching and aquatint in colors, on Rives paper, with full margins. Signed and dated 98/100 in pencil (there were also 20 artist's proofs and an edition of 50 in Roman numerals), published by ZWR, London, unframed.
I. 11½ x 8½ in. (29.2 x 21.6 cm)
S. 22 x 15 in. (55.9 x 38.1 cm)

Estimate
\$700-1,000 •

Literature
Giorgio and Guido Guastalla A207



157. Niki de Saint Phalle 1930-2002

Strength Card No. 11, from Tarot Cards, 1998
Lithograph with glitter stickers in color, on wove paper, the full sheet. Signed and annotated 'Bon á Tirer' in pencil (the good-to-print proof, the edition was 100), published by Versailles Edition, Juniper Hills, California, unframed.
S. 22¼ x 29½ in. (56.5 x 74.9 cm)

Estimate
\$2,000-4,000

158. Jean Dubuffet 1901-1985

Quatre personnages (Four Characters), 1974
Screenprint in colors, on Arjomari paper, the full sheet. Signed with initials, dated and numbered 5/50 in pencil (there were also 8 artist's proofs), published by Editions Beyeler, Basel, framed.
S. 25 x 36 in. (63.5 x 91.4 cm)

Estimate
\$2,000-3,000

Literature
Sophie Webel 1166





159. Jean Dubuffet 1901-1985

Affairements, 1964

Lithograph in colors, on Arches paper, with full margins. Signed, dated and numbered 4/50 in pencil (there were also 13 artist's proofs in Roman numerals), unframed.

I. 21 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (54.9 x 40.3 cm)

S. 25 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (65.1 x 49.8 cm)

Estimate

\$4,000-6,000

Literature

Sophie Webel 992



160. Jean Dubuffet 1901-1985

Celebrator, from *Présences fugaces*, 1973

Screenprint in colors, on Dutch Etching paper, with full margins. Signed with initials, dated and numbered 57/100 in pencil, published by Pace Editions Inc., New York, framed.

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

S. 29 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (74.6 x 55.6 cm)

Estimate

\$2,500-3,500

Literature

Sophie Webel 1159

161. Sonia Delaunay 1885-1979

Deux cercles sous carrés, 1970

Etching and aquatint in colors, on Arches paper, with full margins. Signed and numbered 10/120 in pencil, co-published by Edition Lacourière, Paris (with their blindstamp) and Galerie Orangerie, Cologne, unframed.

I. 21½ x 16⅞ in. (54.6 x 41 cm)

S. 30 x 22⅞ in. (76.2 x 56.8 cm)

Estimate

\$1,500-2,500



162. Sonia Delaunay 1885-1979

Olympie, c. 1970

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 42/75 in pencil, framed.

I. 23¼ x 18½ in. (59.1 x 47 cm)

S. 29¾ x 22 in. (75.6 x 55.9 cm)

Estimate

\$1,000-2,000



163. Sonia Delaunay 1885-1979

1937, 1970

Lithograph in colors, on Arches paper, with full margins. Signed and annotated '37-70' in black ink (slightly faded) and numbered 9/75 in pencil (there were also 25 hors commerce), framed.

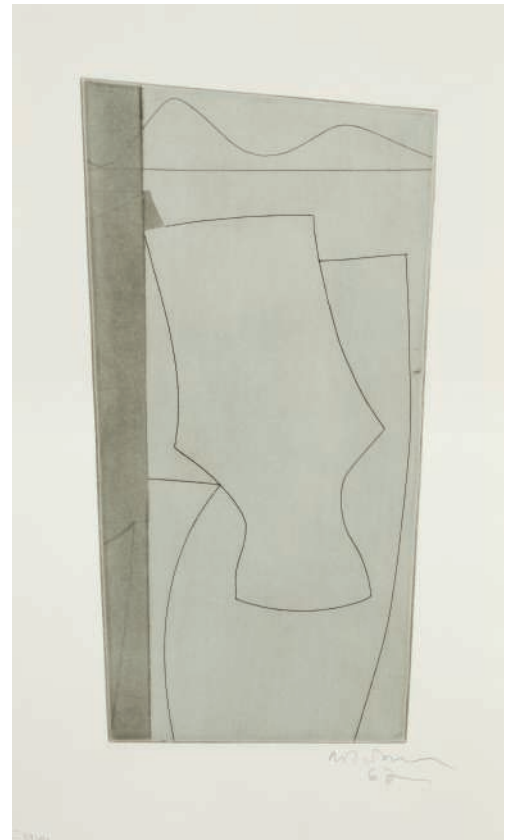
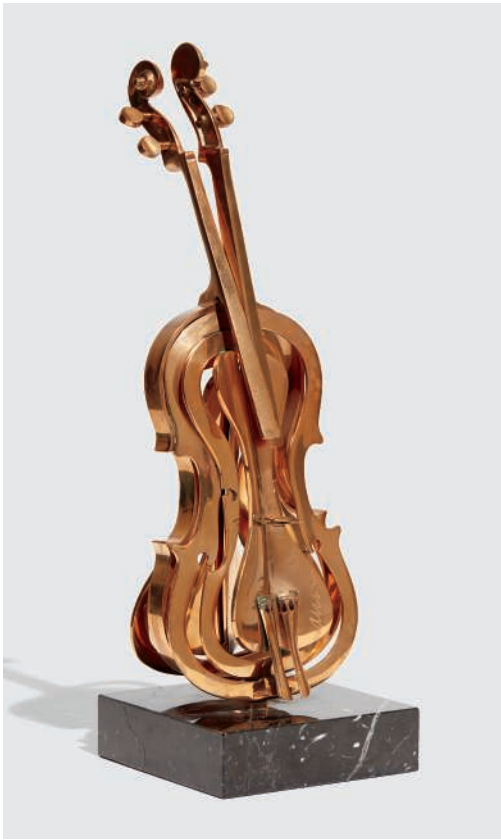
diameter I. 15 x 15 in. (38.1 x 38.1 cm)

S. 25½ x 19½ in. (64.8 x 49.5 cm)

Estimate

\$1,000-2,000





This Lot is to be Sold with No Reserve

164. Arman 1928-2005

Violin décollage, 1985
Bronze with gold patina, on marble base. Incised with signature and numbered 19/100 (there were also 10 hors commerce), produced by Foundry Bonvicini, Verona.
24¾ x 7¾ x 7¾ in. (62.9 x 19.7 x 19.7 cm)

Estimate
\$4,000-6,000

Literature
This work is recorded in the Arman Studio Archives New York under number: APA# 8401.92.036

165. 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 19½ x 8½ in. (49.8 x 21.9 cm)
frame 28½ x 28½ in. (72.7 x 72.7 cm)

Estimate
\$2,000-3,000 •

Literature
Editions MAT 1162

166. Ben Nicholson 1894-1982

Goblet Forms (Untitled), 1962
Etching and aquatint, on wove paper, with full margins. Signed, dated and numbered 34/50 in pencil, published by Leslie Waddington Prints, London, framed.
l. 13¼ x 7 in. (33.7 x 17.8 cm)
s. 17½ x 10¾ in. (44.5 x 27.3 cm)

Estimate
\$1,000-2,000

Literature
Francois Lafranca 91



167. Henri Matisse 1869-1954

Torse, fond à losanges (Torso, on Diamond Background), 1929

Drypoint, with chine-collé to Arches paper, with full margins. Signed and numbered 17/25 in pencil, framed.

I. 3½ x 5½ in. (8.9 x 14 cm)

S. 9⅝ x 13½ in. (24.4 x 34.3 cm)

Estimate

\$6,000-8,000

Literature

Claude Duthuit 145

Property from a Private Collection, Atlanta

168. Milton Avery 1885-1965

March at a Table (March on Terrace), from *Laurels Portfolio*, No. 4, 1948

Drypoint, on wove paper, with full margins. Signed in pencil, from the edition of 100, published by the artist, framed.

I. 8¾ x 6 in. (22.2 x 15.2 cm)

S. 16⅝ x 13 in. (41.6 x 33 cm)

Estimate

\$2,000-4,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Harry H. Lunn Jr. 28





Property from a Private Collection, Boston

169. 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 34/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all framed.
all S. 36 x 29 in. (91.4 x 73.7 cm)

Estimate

\$8,000-12,000

Literature

Klaus Albrecht Schröder 237-239

170. Alex Katz b. 1927

Bicycle Rider, from *New York: Eight Contemporary Artist's Celebrate Their City*, 1982

Lithograph in colors, on Arches Cover paper, the full sheet. Signed and numbered 9/250 in pencil (there were also 25 artist's proofs and a deluxe edition of 35), published by New York Graphic Arts Society, Ltd., Waterbury, Connecticut, framed.

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

Estimate

\$1,500-2,500

Literature

Klaus Albrecht Schröder 154



171. David Hockney b. 1937

A Bigger Book, Art Edition C, 2010/2016

iPad drawing in colors, printed on archival paper, with full margins, with the illustrated 680-page chronology book, original print portfolio and adjustable book stand designed by Marc Newson. iPad drawing signed, dated and numbered 44/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing framed.

I. 17¼ x 13 in. (43.8 x 33 cm)

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

book. 28 x 20 x 3½ in. (71.1 x 50.8 x 8.9 cm)

Estimate

\$5,000-7,000



172. David Hockney b. 1937

A Bigger Book, Art Edition D, 2010/2016

iPad drawing in colors, printed on archival paper, with full margins, with the illustrated 680-page chronology book, original print portfolio and adjustable book stand designed by Marc Newson. iPad drawing signed, dated and numbered 44/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing framed.

I. 17¼ x 13 in. (43.8 x 33 cm)

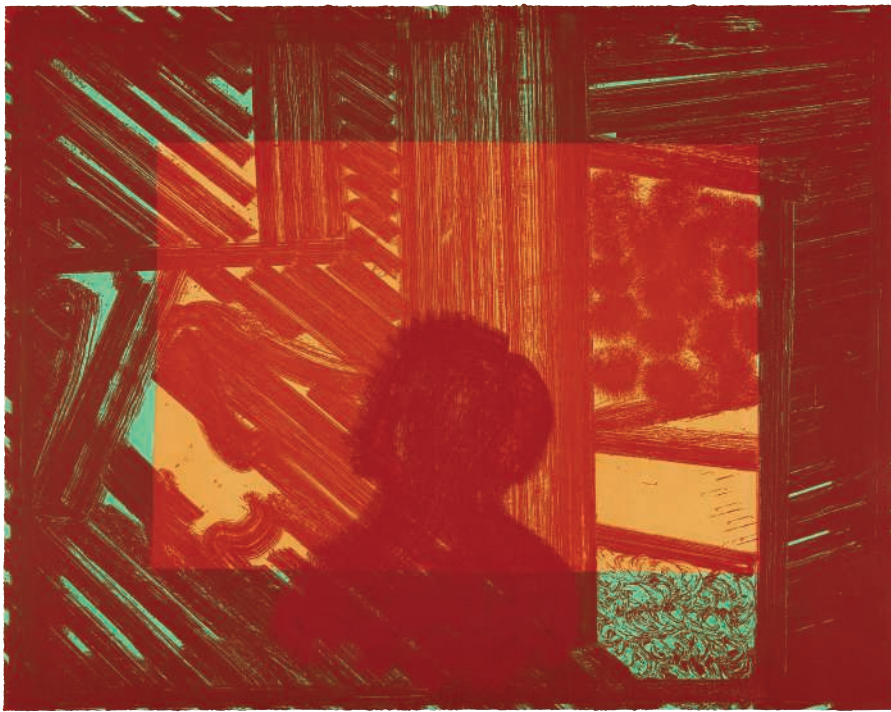
S. 22 x 17 in. (55.9 x 43.2 cm)

book. 28 x 20 x 3⅝ in. (71.1 x 50.8 x 8.6 cm)

Estimate

\$5,000-7,000





173. Howard Hodgkin 1932-2017

Artist and Model, 1980

Soft-ground etching in sepia with hand-coloring in watercolor and gouache, on Stoneridge mould-made etching paper, the full sheet. Signed with initials, dated and numbered 85/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed. S. 32 x 40½ in. (81.3 x 102.9 cm)

Estimate

\$1,000-1,500

Literature

Liesbeth Heenck 60; Tate Gallery 30



174. Howard Hodgkin 1932-2017

Late Afternoon In the Museum of Modern Art, from *In the Museum of Modern Art*, 1979

Etching, on buff Rives BFK paper, the full sheet. Signed, dated and annotated 'AP' in red pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, London, unframed. S. 29¾ x 39 in. (75.6 x 99.1 cm)

Estimate

\$2,000-3,000

Literature

Liesbeth Heenk 50; Tate Gallery 21

This Lot is to be Sold with No Reserve

175. Richard Bosman b. 1944

High Tide/Low Tide, 1990

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

Signed and annotated 'AP' in pencil (one of three artist's proofs, the edition was 40), published by Experimental Workshop, San Francisco, framed.

I. 43¾ x 29⅞ in. (111.1 x 75.9 cm)

S. 47¾ x 32½ in. (121.3 x 82.6 cm)

Estimate

\$500-1,000 •



176. Richard Diebenkorn 1922-1993

Untitled, from Harvey Gantt, 1991

Lithograph, on Rives BFK paper, with full margins.

Signed with initials, dated and numbered 192/250 in pencil (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 5 x 6⅝ in. (12.7 x 16.8 cm)

S. 13 x 14⅝ in. (33 x 37.1 cm)

Estimate

\$800-1,200

Literature

Gemini G.E.L. 1452





177. Robert Motherwell 1915-1991

Australian Stone, 1984

Etching and aquatint in colors, with chine collé to Georges Duchêne Hawthorne of Larroque handmade paper, with full margins. Signed and numbered 10/52 in black ink (there were also 9 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 17½ x 23¼ in. (44.5 x 59.1 cm)

S. 24 x 29¾ in. (61 x 75.6 cm)

Estimate

\$8,000-12,000

Literature

Siri Engberg and Joan Banach 344



178. Robert Motherwell 1915-1991

The Berggruen Series, 1980

The complete set of four lithographs in colors, on Arches paper, with full margins. All signed, three numbered 'ap XVII/XXX' and one numbered 'ap IX/XXX' in pencil (artist's proofs, the edition was 100), co-published by Berggruen & Cie, Paris, John Berggruen Gallery, San Francisco, and Brooke Alexander, Inc., New York, all unframed.

all I. 10 x 10¾ in. (25.4 x 27.3 cm)

all S. 15¾ x 16½ in. (40 x 41.9 cm)

Estimate

\$6,000-9,000

Literature

Siri Engberg and Joan Banach 258-261



179. Robert Motherwell 1915-1991

Roth-Handle, 1975

Brushed aquatint and collage in colors, on Richard de Bas handmade paper, the full sheet. Signed with initials and annotated 'ap' in pencil (one of an unrecorded number of artist's proof, the edition was 53), published by Brooke Alexander, Inc., New York, framed. S. 19½ x 15½ in. (49.5 x 39.4 cm)

Estimate

\$4,000-6,000

Literature

Siri Engberg and Joan Banach 137



180. Robert Motherwell 1915-1991

Untitled, 1975

Etching and aquatint in colors, on Arches Cover paper, with full margins. Signed and numbered 53/96 in pencil (there were also 15 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 10 x 12 in. (25.4 x 30.5 cm)

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

Estimate

\$2,500-3,500

Literature

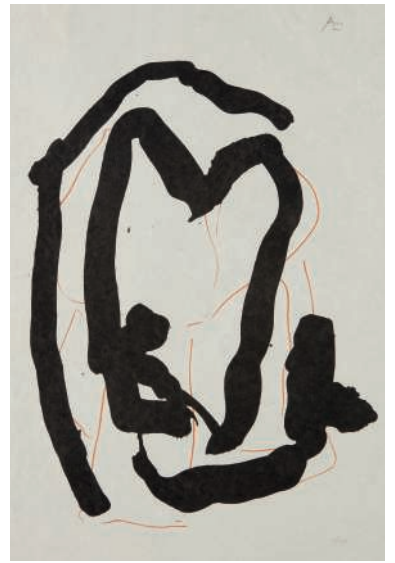
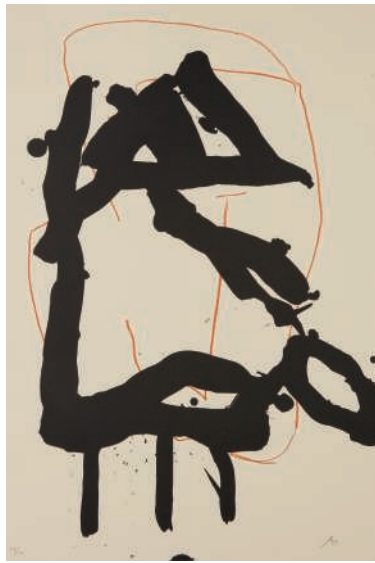
Siri Engberg and Joan Banach 182

181. Robert Motherwell 1915-1991

Beau Geste Pour Lucrece: plates I; IV; V; and VI, 1989
Four lithographs in colors, on various papers, the full sheets. All signed and numbered 52/100, 52/100, 3/100 and 52/100 in pencil (there were also 15 artist's proofs in Roman numerals for each), published by the artist (with his blindstamp), all framed.
all S. 22 x 15 in. (55.9 x 38.1 cm)

Estimate
\$2,000-4,000

Literature
Siri Engberg and Joan Banach 480, 483-485

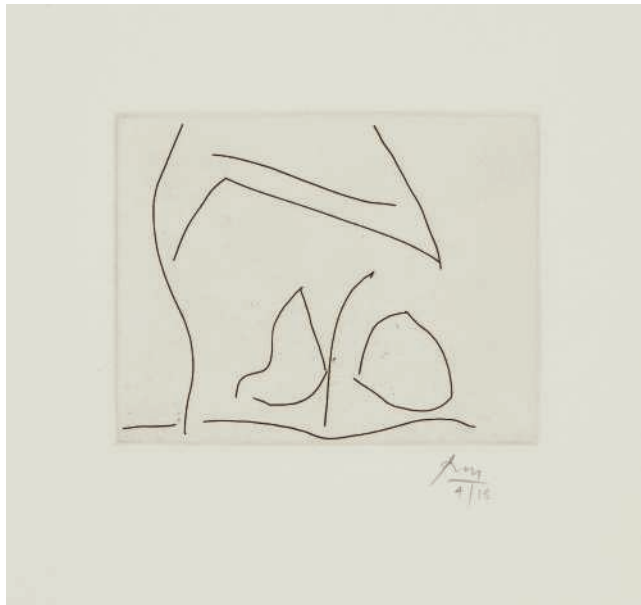


182. Robert Motherwell 1915-1991

L'Amour, 1984
Etching, on German Etching paper, with full margins. Signed and numbered 4/18 in pencil (there were also 5 artist's proofs), published by the artist (with his blindstamp), unframed.
I. 4½ x 5¾ in. (11.4 x 14.6 cm)
S. 12 x 12 in. (30.5 x 30.5 cm)

Estimate
\$1,500-2,500

Literature
Siri Engberg and Joan Banach 328





183. Sam Francis 1923-1994

An Other Set - X, from Pasadena Box, 1963
Lithograph in colors, on Shirikawa rice paper mounted on a silk roll (as issued), the full sheet. Signed and numbered 20/100 in pencil (there were also some artist's proofs), published by the Pasadena Art Museum, Pasadena, unframed.
S. 31 x 18½ in. (78.7 x 47 cm)

Estimate
\$4,000-6,000

Literature
Connie Lembark L65

184. 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
\$1,500-2,500

Literature
Connie Lembark L13

185. Sam Gilliam b. 1933

Phase, 1974
Screenprint in colors, on Arches Cover paper, the full sheet. Signed, titled, dated and numbered 5/16 in pencil (there were also 3 artist's proofs), published by John Doyle Gallery, Chicago, framed.
S. 29½ x 29⅝ in. (74.9 x 75.2 cm)

Estimate
\$4,000-6,000

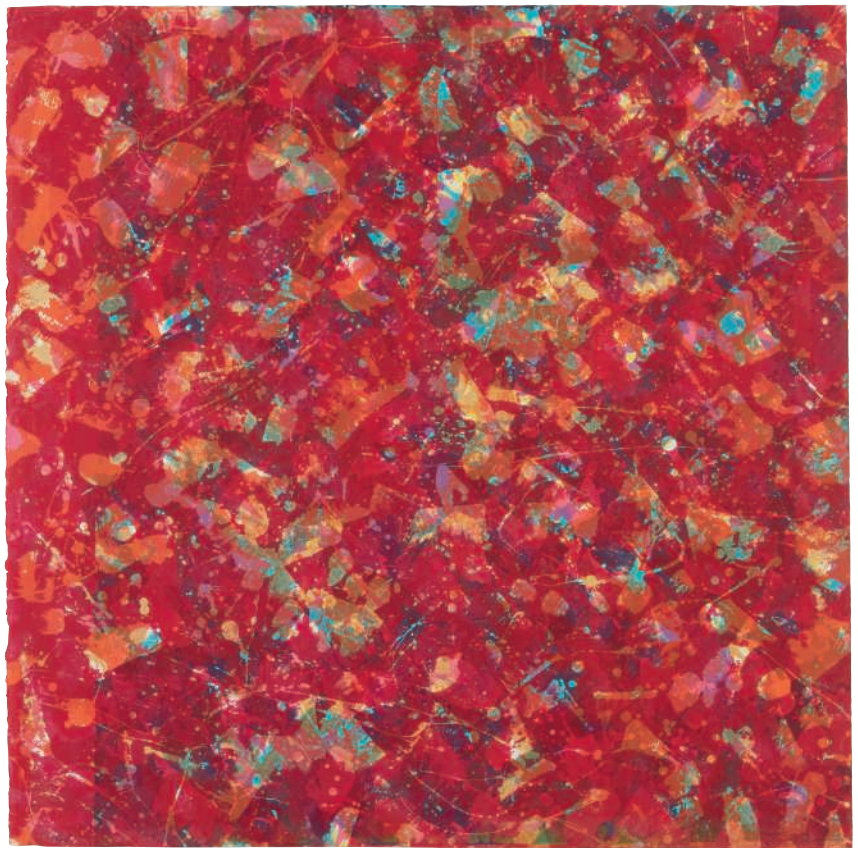


186. Helen Frankenthaler 1928-2011

Madame de Pompadour, 1985-90
Lithograph in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 44/60 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), unframed.
S. 43⅜ x 29½ in. (110.2 x 74.9 cm)

Estimate
\$4,500-6,500

Literature
Pegram Harrison 170



185.



186.



This Lot is to be Sold with No Reserve

187. John Chamberlain 1927-2011

Flashback, 1979

The complete set of eight lithographs in colors, on Arches paper, with full margins. All signed and numbered variously from the edition of 175 in pencil (there were also some artist's proofs), published by Master Editions, New York, all unframed.
all I. approximately 19½ x 15 in. (49.5 x 38.1 cm)
all S. 28 x 20 in. (71.1 x 50.8 cm)

Estimate

\$4,000-6,000

188. Victor Vasarely 1906-1997

vy-47-E; and vy-47-H, from Gaia portfolio, 1975

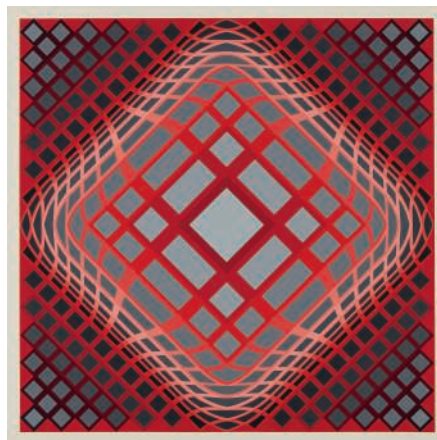
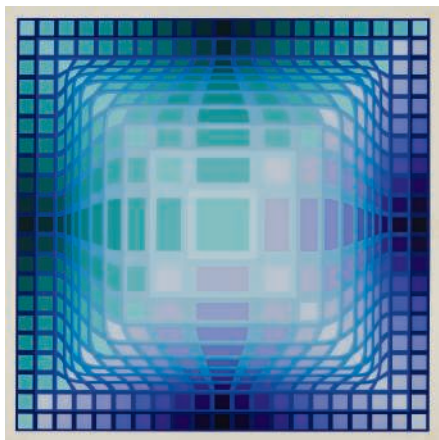
Two screenprints in colors, on wove paper, with full margins. Both signed and numbered 7/250 and 16/250 in pencil (there were also 20 artist's proofs in Roman numerals), published by Editions Denise René, Paris (with their blindstamp), both unframed.

both I. 29½ x 29½ in. (74.9 x 74.9 cm)

both S. 32½ x 32½ in. (82.9 x 82.9 cm)

Estimate

\$800-1,200 •



189. Jack Youngerman b. 1926

Felt Banner, 1965

Felt banner in colors with aluminum crossbars (as issued).
From the proposed edition of 30, lacking the signed and
numbered label, published by Betsy Ross Flag and Banner Co.
Inc., New York.
S. 81 x 62 in. (205.7 x 157.5 cm)

Estimate

\$1,000-2,000



190. Ray Parker 1922-1990

Untitled, 1975

Oil painting on paper. Signed with initials and dated in pencil.
22 x 30 in. (55.9 x 76.2 cm)

Estimate

\$1,000-2,000

Provenance

Acquired directly from the artist



191. Harry Bertoia 1915-1978

Untitled, c. 1970

Monotype in colors, on rice paper, with full margins.
Annotated '116' in pencil, framed.
L. 9¾ x 21½ in. (24.8 x 54.6 cm)
S. 13 x 24½ in. (33 x 62.2 cm)

Estimate

\$800-1,200

Provenance

Acquired directly from the artist





192. Frank Stella b. 1936

Eskimo Curlew, from *Exotic Bird Series*, 1977

Lithograph and screenprint in colors, on Arches 88 mould-made paper, with full margins. Signed, dated and numbered 9/50 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 32 $\frac{7}{8}$ x 44 $\frac{3}{4}$ in. (83.5 x 113.7 cm)

S. 33 $\frac{7}{8}$ x 45 $\frac{3}{4}$ in. (86 x 116.2 cm)

Estimate

\$6,000-9,000

Literature

Tyler Graphics 548; Richard Axson and Leah Kolb 107

Property from a Private Collection, Boston

193. Frank Stella b. 1936

Fattipuff, 1996

Lithograph, screenprint, etching, aquatint and relief in colors, on TGL handmade paper, the full sheet. Signed, dated and numbered 'A.P. 9' in pencil (one of 12 artist's proofs, the edition was 35), published by Tyler Graphics Ltd., Mount Kisco, New York (with their inkstamp), framed.
diameter 32 $\frac{1}{2}$ in. (82.6 cm)

Estimate

\$6,000-9,000

Literature

Richard Axson and Leah Kolb 243



194. Frank Stella b. 1936

Shards V, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 31/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
S. 39 $\frac{5}{8}$ x 45 $\frac{1}{8}$ in. (100.6 x 114.6 cm)

Estimate

\$5,000-7,000

Literature

Richard Axsom and Leah Kolb 148



195. Frank Stella b. 1936

Conway; and Sunapee, from Eccentric Polygons, 1974

Two lithographs and screenprint in colors, on Arches paper, with full margins. Both signed, dated and numbered 'A.P. III' and 12/100 in pencil respectively (*Conway*, one of 10 artist's proofs, the edition was 100, *Sunapee*, there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both unframed.

Conway I. 10 x 15 in. (25.4 x 38.1 cm)

S. 17 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in. (43.8 x 56.5 cm)

Sunapee I. 16 x 14 $\frac{1}{4}$ in. (40.6 x 36.2 cm)

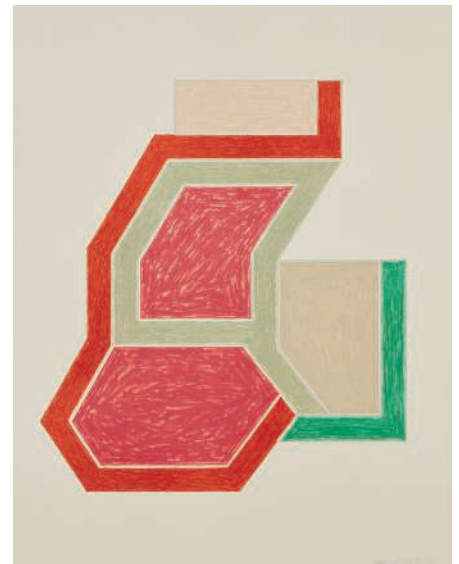
S. 22 $\frac{1}{4}$ x 17 $\frac{1}{4}$ in. (56.5 x 43.8 cm)

Estimate

\$3,000-4,000

Literature

Gemini G.E.L. 553 and 546; Richard Axsom and Leah Kolb 97 and 100



Property from a Private Collection, Boston

196. Jim Dine b. 1935

The Heart Called Paris Spring, 1982

Etching with drypoint in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 63/90 in pencil (there were also 20 artist's proofs), printed and published by Atelier Crommelynck, Paris, framed
I. 23 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in. (59.4 x 49.5 cm)
S. 36 x 25 in. (91.4 x 63.5 cm)

Estimate

\$5,000-7,000

Literature

Ellen D'Oench and Jean Feinberg 118



Jim Dine 1982

197. Jim Dine b. 1935

Louisiana Hearts, 1982

Offset lithograph and etching in colors, on T.H. Saunders paper, with full margins. Signed, dated and numbered 68/100 in pencil, published by Louisiana Museum, Humlebaek, Denmark, unframed.
I. 8 $\frac{1}{2}$ x 14 in. (21.6 x 35.6 cm)
S. 17 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. (44.5 x 44.8 cm)

Estimate

\$800-1,200

Literature

Ellen D'Oench and Jean Feinberg 119



Jim Dine 1982



Property from the Estate of Martin Lipton, Boca Raton

198. Jim Dine b. 1935

Henry Street Robes, 2006

Aquatint and digital color print, on Strathmore coated paper, with full margins. Signed, dated and numbered 2/50 in pencil, published by Pace Editions, New York, framed.

I. 12¾ x 21¼ in. (32.4 x 54 cm)

S. 17⅝ x 25¼ in. (44.8 x 64.1 cm)

Estimate

\$2,000-3,000

This Lot is to be Sold with No Reserve

199. Jim Dine b. 1935

Heart for Film Forum, 1993

Woodcut in colors, on Mohawk Superfine Cover paper, with full margins. Signed with initials and numbered 278/500 in pencil (there were also 20 artist's proofs), co-published by the artist and Pace Editions, Inc., New York, as a fundraiser for Film Forum, New York, framed.

I. 15⅞ x 13⅞ in. (38.4 x 33.3 cm)

S. 23 x 17½ in. (58.4 x 44.5 cm)

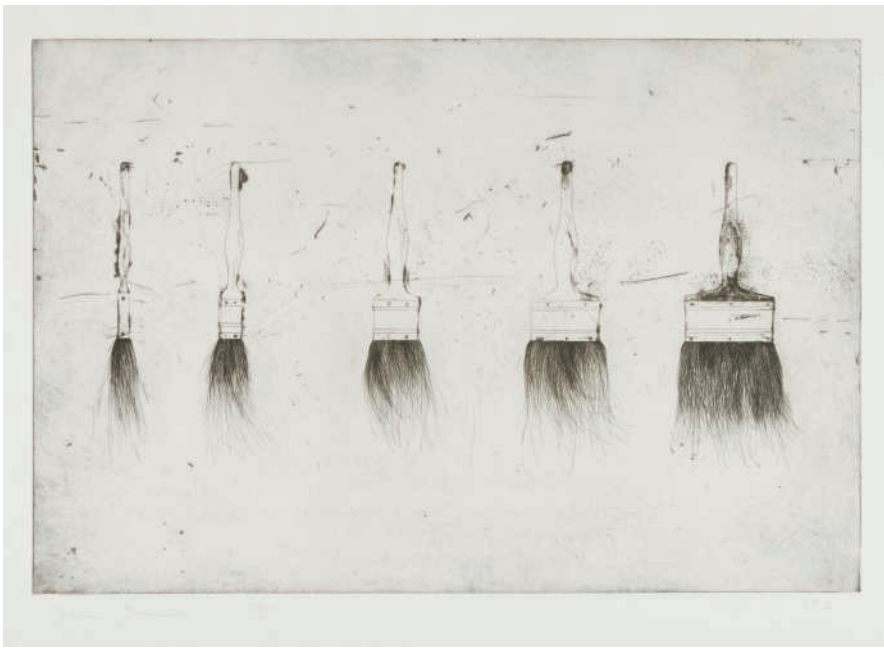
Estimate

\$800-1,200 •

Literature

Elizabeth Carpenter 60





200. Jim Dine b. 1935

Five Paintbrushes (first state), 1972

Etching, on Hodgkinson handmade paper, with full margins. Signed, dated and annotated 'A/P' in pencil (one of 15 artist's proofs, the edition was 75), published by Petersburg Press, Inc., New York, framed.

I. 23 $\frac{3}{8}$ x 35 $\frac{1}{4}$ in. (60 x 89.5 cm)

S. 30 x 39 $\frac{1}{2}$ in. (76.2 x 100.3 cm)

Estimate

\$2,500-3,500

Exhibited

Whitney Museum of American Art, *Art About Art*, July 19, 1978 - September 24, 1978

Literature

Williams College 135



201. Jasper Johns b. 1930

0 Through 9, 1976

Lithograph, on Japanese Torinoko paper, with full margins. Signed, dated and numbered 22/63 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, to benefit the Skowhegan School of Painting and Sculpture, unframed.

I. 3 x 2 $\frac{1}{2}$ in. (7.6 x 6.4 cm)

S. 10 x 7 $\frac{1}{2}$ in. (25.4 x 19.1 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 765; Universal Limited Art Editions 181



202. Jasper Johns b. 1930

Untitled, 2001

Etching with aquatint in colors, on Tokusuki Torinoko paper, with full margins. Signed, dated and numbered 30/46 in pencil, published by Universal Limited Art Editions, Inc., New York (with their blindstamp), framed.
 I. 18 x 26½ in. (45.7 x 67.3 cm)
 S. 26 x 33½ in. (66 x 85.1 cm)

Estimate

\$5,000-7,000

Property from a Private California Collection

203. Jasper Johns b. 1930

Untitled, from Henry Geldzahler, 1999

Etching, on Hahnemühle Copperplate paper, with full margins. Signed, dated and numbered 1/75 in pencil (there were also 30 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), to benefit the Henry Geldzahler Estate AIDS Project, framed.
 I. 17¾ x 12 in. (45.1 x 30.5 cm)
 S. 29¾ x 22 in. (75.6 x 55.9 cm)

Estimate

\$3,500-4,500

Literature

Gemini G.E.L. 1744





204. Robert Rauschenberg 1925-2008

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

Lithograph, on Angoumois à la main paper, the full sheet. Signed, dated, titled and numbered 14/43 in pencil, co-published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), and Harry N. Abrams Inc., New York, framed.

S. 15 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (40.3 x 41.3 cm)

Estimate

\$3,000-5,000

Literature

Edward Foster 15



205. Robert Rauschenberg 1925-2008

Goat Chow; Mink Chow; Rabbit Chow; and Calf Sartena, from *Chow Bag series*, 1977

Four screenprints in colors with applied string and fabric, on smooth wove paper, the full sheets. All signed, dated, three numbered 83/100 and one numbered 65/100 in pencil (there were also 20 artist's proofs), published by Styria Studio, New York (with their blindstamp), all framed.

all S. 48 x 36 $\frac{1}{4}$ in. (121.9 x 92.1 cm)

Estimate

\$5,000-8,000



206. Robert Rauschenberg 1925-2008

Dream Cycle, from Ground Rules, 1997

Aquatint in colors, on Arches paper, the full sheet. Signed, dated and numbered 42/44 in pencil (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. S. 52 $\frac{3}{8}$ x 33 $\frac{1}{2}$ in. (133 x 85.1 cm)

Estimate

\$4,000-6,000



207. Robert Rauschenberg 1925-2008

Untitled (Whitney exhibition), 1990

Lithograph in colors, on wove paper, the full sheet. Signed, dated and numbered 'AP 3/28' in pencil (an artist's proof, the edition was 40), published by Universal Limited Art Editions, West Islip, New York, unframed. S. 32 x 22 in. (81.3 x 55.9 cm)

Estimate

\$3,000-5,000





208. Robert Rauschenberg 1925-2008

Plus Fours, from *Hoarfrost Editions*, 1974

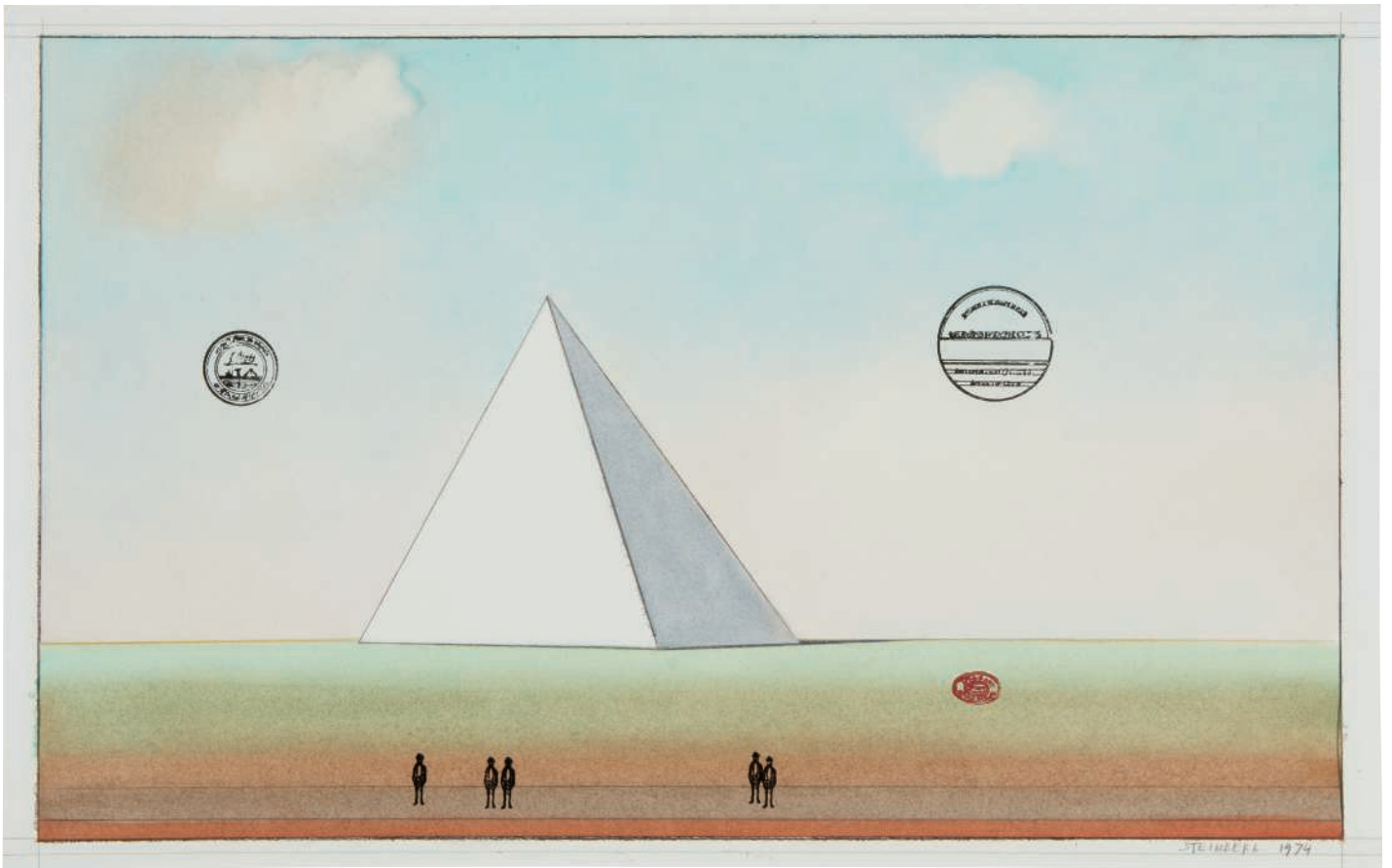
Offset lithograph and screenprint in colors, on silk satin and silk chiffon, with machine-stitching for mounting. Signed, dated and annotated 'Change Inc' in black ink, slightly faded (from the edition of 28, there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles.
approximately 67 x 95 in. (170.2 x 241.3 cm)

Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 573



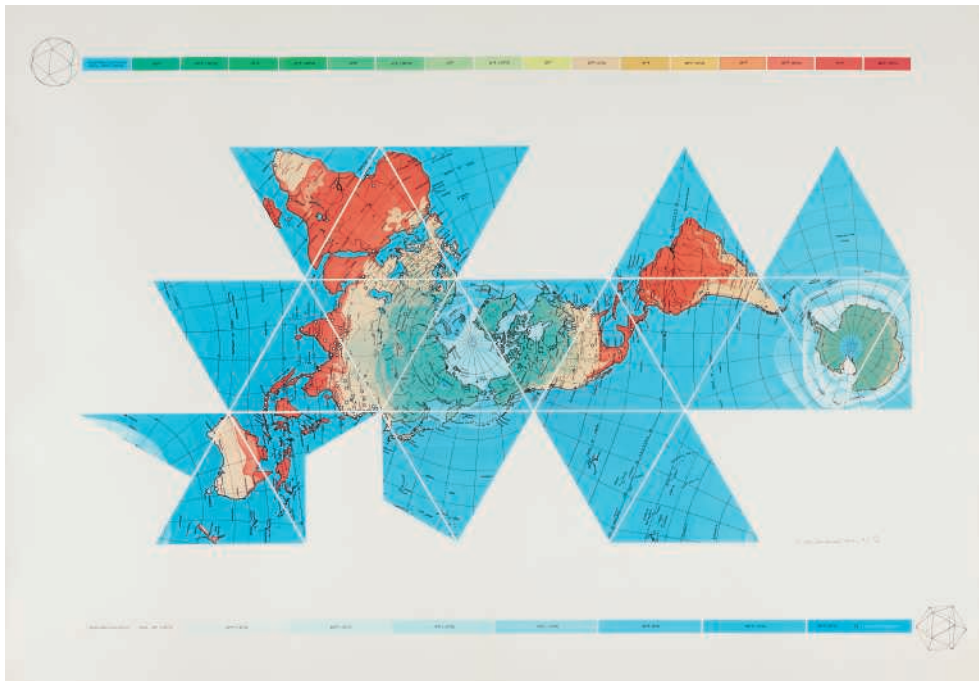
209. Saul Steinberg 1914-1999

Untitled, 1974

Watercolor, ink, rubber stamps and pencil drawing, on wove paper. Signed and dated in pencil, framed.
14½ x 23½ in. (36.8 x 58.7 cm)

Estimate

\$6,000-9,000



Property from a Private New England Collection
This Lot is to be Sold with No Reserve

210. Buckminster Fuller 1895-1983

Dymaxion Air - Ocean World Map, 1980
Screenprint in colors, on Arches paper, with full margins.
Signed, dated and numbered 'A.P. 2/20' in black ink (an artist's proof, the edition was 85), framed.
I. 42½ x 67 in. (108 x 170.2 cm)
S. 50 x 72 in. (127 x 182.9 cm)

Estimate
\$1,500-2,500 •

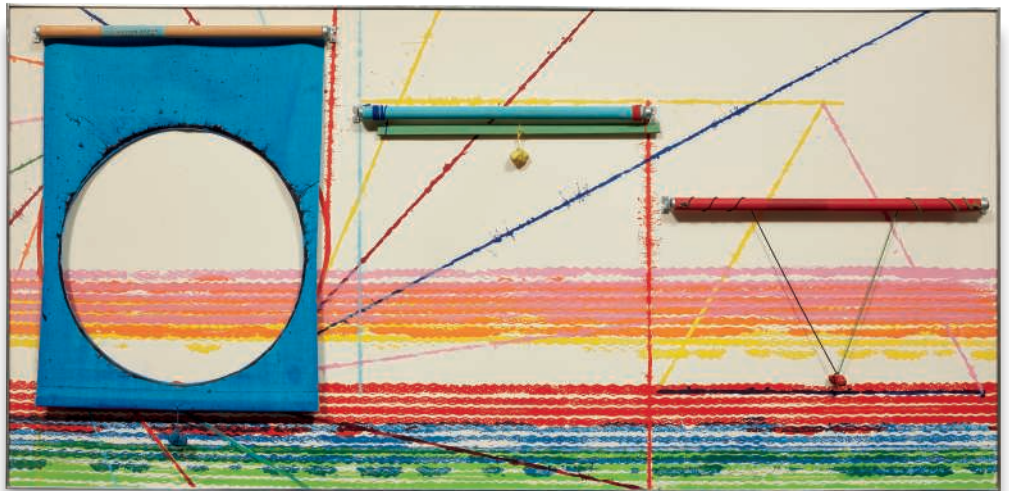
211. James Rosenquist 1933 - 2017

Paper Clip, 1974
Lithograph in colors, on Arches Cover paper, with full margins. Signed, titled, dated and numbered 'AP X' in pencil (one of 20 artist's proofs, the edition was 75), published by Petersburg Press, New York, framed.
I. 28 x 61½ in. (71.1 x 156.2 cm)
S. 36½ x 69 in. (92.7 x 175.3 cm)

Estimate
\$4,000-6,000

Literature
Constance Glenn 71





212. James Rosenquist 1933 - 2017

Mirage Morning, 1974

Lithograph in colors with three modified and painted window shades (attached to a Plexiglas face, as issued), on Arches Cover paper, the full sheet. Signed, titled, dated and numbered 33/40 in pencil (there were also 3 artist's proofs), published by Graphicstudio U.S.F., Tampa, Florida, framed. S. 36¼ x 74¼ in. (92.1 x 188.6 cm)

Estimate

\$3,000-5,000

Literature

Constance Glenn 83

213. James Rosenquist 1933 - 2017

Fast Feast; and Elbow Lake, 1977

Two lithographs in colors, on Arches paper, the full sheets. Both signed, titled, dated and numbered 27/100 in pencil (there were also 15 and 14 artist's proofs respectively), published by Sidney Singer, New York, both framed.

Fast Feast S. 36½ x 73⅞ in. (92.7 x 187.6 cm)

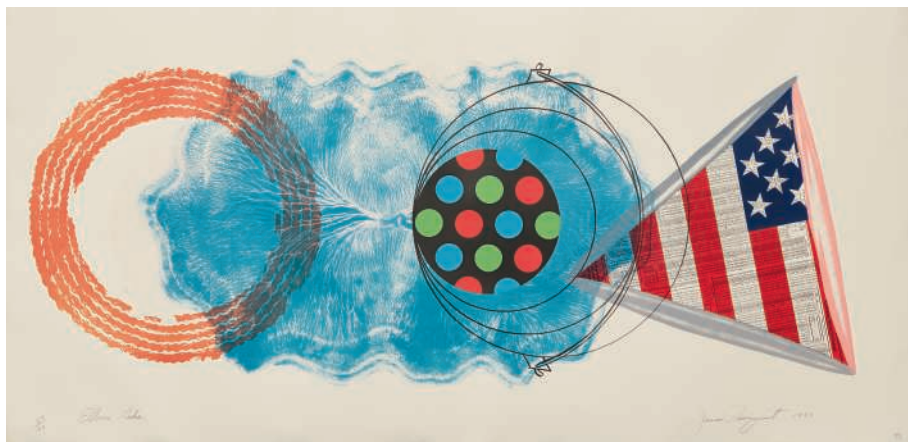
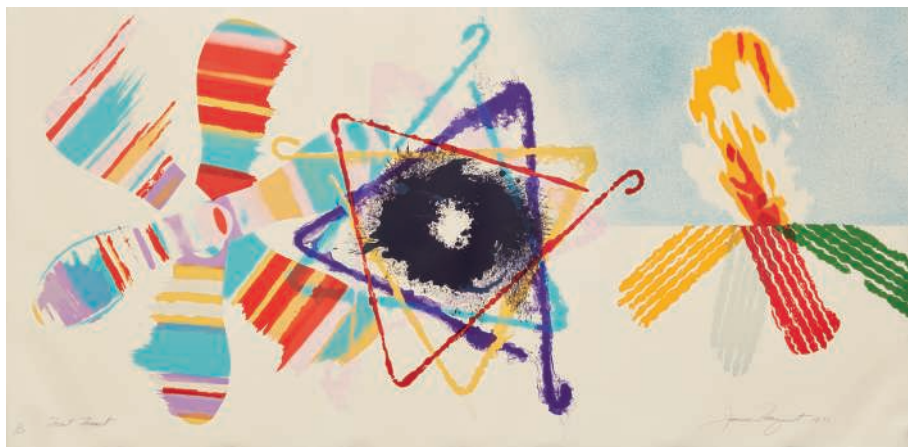
Elbow Lake S. 36½ x 73½ in. (92.7 x 186.7 cm)

Estimate

\$3,000-5,000

Literature

Constance Glenn 122 and 127



214. James Rosenquist 1933 - 2017

Stars and Stripes at the Speed of Light (third state), 2010
Lithograph in colors, on Arches paper, with full margins.
Signed, titled, dated, annotated '3rd state' and numbered
'18/20 AP' in pencil (an artist's proof, the edition was 53),
published by Aripeka Editions, Aripeka, Florida, unframed.
42 x 28 $\frac{5}{8}$ in. (106.7 x 72.7 cm)

Estimate
\$2,000-3,000

Now in its 40th year, Services for the UnderServed (S:US) currently provides services and supports to transform the lives of 35,000 of New York City's most vulnerable individuals, including people with disabilities, people in poverty, and people facing homelessness. S:US offers housing and anti-eviction assistance; treatment and rehabilitation; skills-building, job training, and employment opportunities; therapeutic horticulture, nutrition programming, and urban farming; and social connections that create a life of purpose. Proceeds from the sale of this Rosenquist lithograph will help S:US continue to deliver high quality services that address each person's complex circumstances, improve communities, and help break the cycle of poverty for future generations.



215. James Rosenquist 1933 - 2017

Fire Fountain, 2005
Lithograph in colors, on wove paper, the full sheet.
Signed, titled, dated and numbered 'AP 15/24' in
pencil (an artist's proof, the edition was 69), published
by Universal Limited Art Editions, West Islip, New
York, framed.
S. 33 $\frac{3}{8}$ x 30 $\frac{3}{4}$ in. (85.4 x 78.1 cm)

Estimate
\$1,500-2,500

Property from the Collection of
Ambassador John L. Loeb, Jr.

216. James Rosenquist 1933 - 2017

Circles of Confusion, from *11 Pop Artists*,
Volume I; and *Whipped Butter for Eugene
Ruchin* (two prints), from *11 Pop Artists*,
Volume II, 1965

Two screenprints, on Italia handmade and
Beckett paper, the full sheets. Both signed,
and numbered 173/200 in pencil (there were
also 50 artist's proofs in Roman numerals),
published by Original Editions, New York,
both framed.

Circle of Confusion S. 23¾ x 19⅞ in.
(60.3 x 50.5 cm)

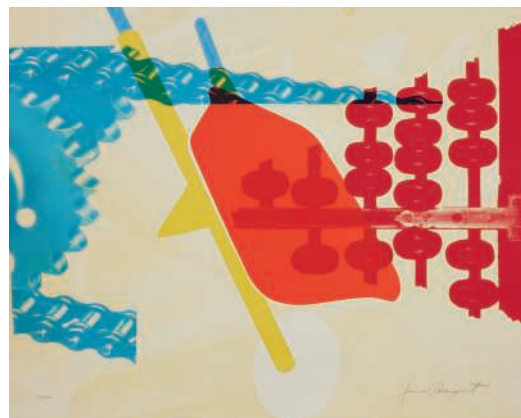
Whipped Butter both S. 23⅞ x 29¾ in.
(60.6 x 75.6 cm)

Estimate

\$1,000-1,500

Literature

Constance Glenn 8 and 11



217. James Rosenquist 1933 - 2017

Black Tie, 1977

Lithograph in colors, on Arches paper, the full
sheet. Signed, titled, dated and numbered
27/100 in pencil (there were also 20 artist's
proofs), published by Sidney Singer, New York,
framed.

S. 36⅞ x 73⅞ in. (93.7 x 187.6 cm)

Estimate

\$1,200-1,800

Literature

Constance Glenn 121



218. James Rosenquist 1933 - 2017

Terrarium, 1978

Lithograph in colors, on Arches Cover paper,
with full margins. Signed, titled, dated and
numbered 'A.P. 1/16' in pencil (an artist's proof,
the edition was 100), published by the artist,
framed.

I. 29¼ x 44⅞ in. (74.3 x 114 cm)

S. 21½ x 39½ in. (54.6 x 100.3 cm)

Estimate

\$800-1,200

Literature

Constance Glenn 154





This Lot is to be Sold with No Reserve

219. Larry Rivers 1923-2002

Madame Butterfly, from *Metropolitan Opera Fine Art*, 1978

Screenprint and lithograph in colors, on wove paper, the full sheet. Signed, dated and numbered 235/250 in orange-colored pencil (there were also 12 artist's proofs), published by Metropolitan Opera Association, New York, unframed.

S. 21¾ x 30½ in. (55.2 x 77.8 cm)

Estimate

\$500-700 •

This Lot is to be Sold with No Reserve

220. Claes Oldenburg b. 1929

Baked Potato with Butter, 1972

Lithograph in colors, on Hodgkinson handmade paper, with full margins. Signed and numbered 23/100 in pencil (there were also 10 artist's proofs), published by Petersburg Press, London and New York, unframed.

I. 26½ x 33 in. (67.3 x 83.8 cm)

S. 30¾ x 40¾ in. (77.8 x 102.6 cm)

Estimate

\$600-900 •

Literature

Richard Axsom and David Platzker 83



This Lot is to be Sold with No Reserve

221. Claes Oldenburg b. 1929

Ice Cream Desserts, C, 1976

Etching and aquatint in colors, on Hodgkinson handmade paper, watermarked with the artist's signature, with full margins. Signed with initials, dated and numbered 31/50 in brown crayon (there were also 12 artist's proofs), published by Petersburg Press, London and New York, unframed.

I. 13½ x 21¼ in. (34.3 x 54 cm)

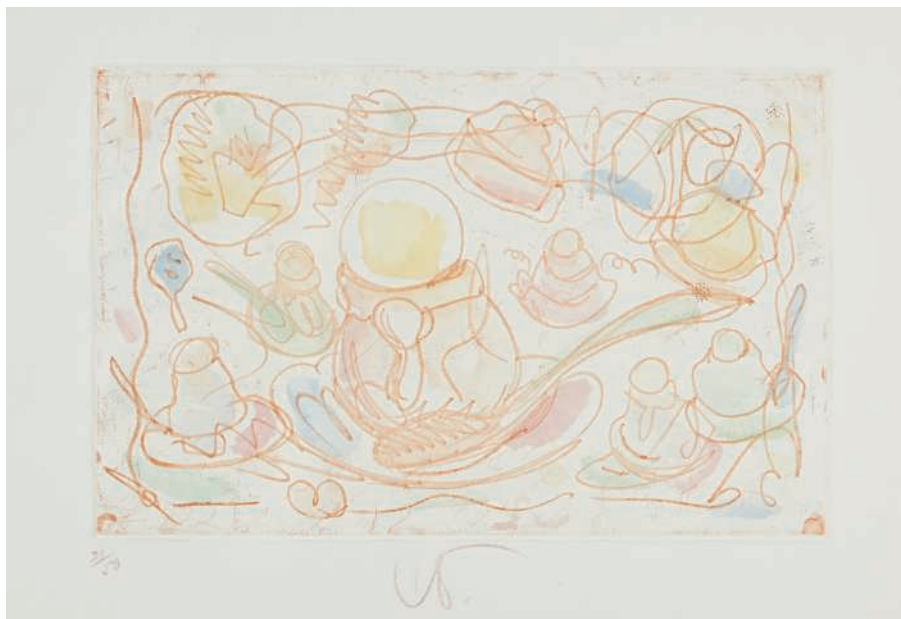
S. 22½ x 31¼ in. (57.2 x 79.4 cm)

Estimate

\$600-900 •

Literature

Richard Axson and David Platzker 147.3



222. Claes Oldenburg b. 1929

Knäckebröd, 1966

Iron multiple. Signed and numbered 129/250 in black ink on the underside (there were also 20 unnumbered artist's proofs), published by Moderna Museet, Stockholm.

3¾ x 6¾ in. (9.5 x 16.2 cm)

Estimate

\$1,200-1,800

Literature

David Platzker 7



223. Donald Sultan b. 1951

Squash from, Fruits and Flowers; and Apples and Oranges, 1981 and 1987

Two screenprints in colors, on wove and Arches 88 paper, with full margins. Both signed, titled, dated and numbered 64/125 and 26/100 in pencil respectively (there were 20 and 10 artist's proofs respectively), published by Parasol Press, New York and The Metropolitan Museum of Art, New York, both unframed.

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

S. 23 x 22 in. (58.4 x 55.9 cm)

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

S. 20½ x 19¾ in. (52.1 x 49.2 cm)

Estimate

\$1,000-1,500





224. Christo b. 1935

Lower Manhattan Wrapped Buildings, Project for 2 Broadway, 20 Exchange Place, 1990
Lithograph with collage of fabric, thread, city map, masking tape and additions of charcoal, prisma-color and pencil, on Arches Cover paper, mounted to museum board (as issued), the full sheet. Signed and numbered 74/125 in pencil (there were also 30 artist's proofs), published by J. Rosenthal Fine Arts Ltd., Chicago, framed.

S. 40 x 26 in. (101.6 x 66 cm)

Estimate

\$4,000-6,000

Literature

Jörg Schellmann 150



This Lot is to be Sold with No Reserve

225. Christo b. 1935

The Gates, Project for Central Park, VIII, New York City; and The Gates XXIX, Project for Central Park, New York City, 2003

Two offset lithographs in colors, on wove paper, with full margins. Both signed in pencil, co-published by Kunstverlag Schumacher GmbH, Dusseldorf and NYGS Nurture for New York's Nature, both unframed.

VIII I. 30 7/8 x 24 1/2 in. (78.4 x 61.6 cm)

S. 39 1/4 x 27 1/2 in. (99.7 x 69.9 cm)

XXIX I. 34 1/2 x 21 1/2 in. (87.6 x 54.6 cm)

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

Estimate

\$600-900 •



226. Richard Estes b. 1932

Holland Hotel, 1984

Screenprint in colors, on Rives BFK paper, with full margins. Signed and numbered 60/100 in gold ink (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

I. 45½ x 72½ in. (115.6 x 183.2 cm)

S. 46¼ x 76 in. (117.5 x 193 cm)

Estimate

\$6,000-9,000

Literature

John Arthur p. 127



Property from the Collection of Ambassador John L. Loeb, Jr.

227. Allan D'Arcangelo 1930-1998

Landscape I, from *11 Pop Artists, Volume I*; and *Landscape II*, from *11 Pop Artists, Volume II*, 1965-66
Two screenprints in colors, on wove paper and Plexiglas, the full sheets. *Landscape I* signed, dated and numbered 173/200 in white pencil, *Landscape II* with incised signature and date (there were also 50 proofs in Roman numerals), published by Original Editions, New York, both framed.
I S. 24 x 19¾ in. (61 x 50.2 cm)
II S. 29⅞ x 23⅞ in. (75.9 x 60.6 cm)

Estimate
\$800-1,200



Property from the Collection of Ambassador John L. Loeb, Jr.

228. Allen Jones b. 1937

Miss America, from *11 Pop Artists, Volume I*; and *For the Lips* (*Pour Les Levres*), from *11 Pop Artists, Volume II*, 1965-66
One lithograph and one screenprint in colors, on wove paper, the full sheets. Both signed and numbered 173/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, both framed.
Miss America S. 23¾ x 19⅞ in. (60.3 x 50.5 cm)
For the Lips S. 30 x 24 in. (76.2 x 61 cm)

Estimate
\$800-1,200

Literature
Richard Lloyd 29 and 30





Property from the Collection of Ambassador John L. Loeb, Jr.

229. Peter Phillips b. 1939

Custom Print I, from *11 Pop Artists, Volume I*; and *Custom Print II*, from *11 Pop Artists, Volume II*, 1965-66
Two screenprints in colors, on wove paper, the full sheets. Both signed, dated and numbered 173/200 in pencil (there were also 50 proofs in Roman numerals and some artist's proofs), published by Original Editions, New York, both framed.
I S. 23 $\frac{3}{8}$ x 20 in. (60.6 x 50.8 cm)
II S. 23 $\frac{3}{8}$ x 29 $\frac{7}{8}$ in. (60.6 x 75.9 cm)

Estimate
\$1,000-1,500



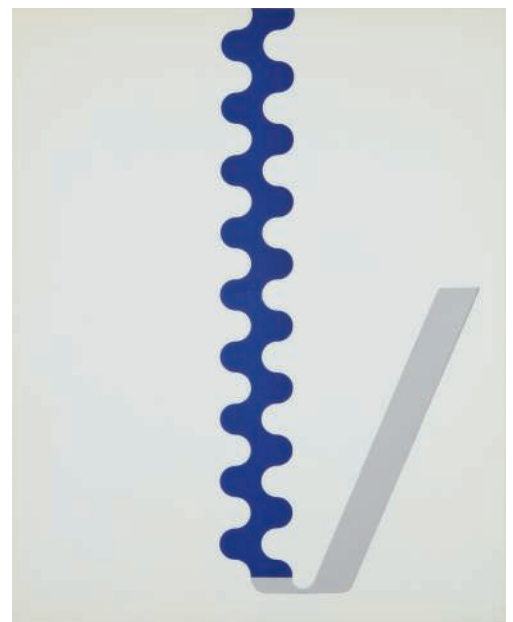
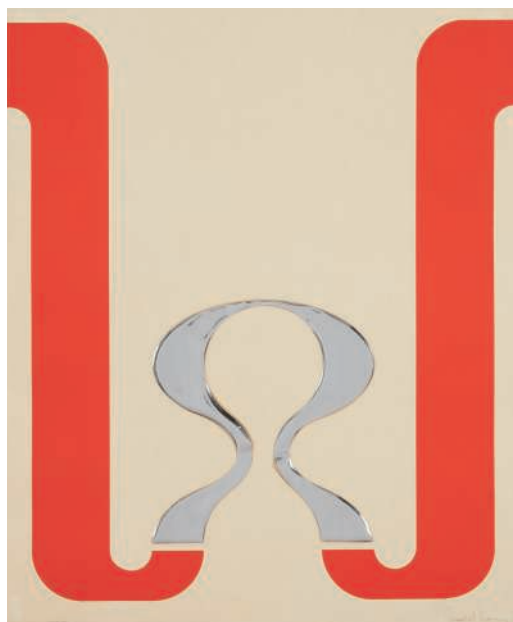
Property from the Collection of Ambassador John L. Loeb, Jr.

230. Gerald Laing b. 1936

Compact, from *11 Pop Artists, Volume I*; and *Slide*, from *11 Pop Artists, Volume II*, 1965-66
Two screenprints with diecut Mylar in colors, on wove paper and styrene, the full sheets. Both signed and numbered 173/200, one in pencil and one incised (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, both framed.
Compact S. 24 x 19 $\frac{7}{8}$ in. (61 x 50.5 cm)
Slide S. 30 x 24 in. (76.2 x 61 cm)

Estimate
\$600-900

Literature
Sims Reed 2 and 3





Property from the Collection of
Ambassador John L. Loeb, Jr.

231. Mel Ramos b. 1935

Tobacco Rhoda, from *11 Pop Artists, Volume II*, 1965
Screenprint in colors, on wove paper, with full margins.
Signed, dated and numbered 173/200 in pencil (there
were also 50 artist's proofs in Roman numerals),
published by Original Editions, New York, framed.
I. 28 x 21 $\frac{7}{8}$ in. (71.1 x 55.6 cm)
S. 30 x 23 $\frac{7}{8}$ in. (76.2 x 60.6 cm)

Estimate
\$1,000-1,500

Literature
Ernst Hilger 41



Property from the Collection of
Ambassador John L. Loeb, Jr.

232. Mel Ramos b. 1935

Chic, from *11 Pop Artists, Volume I*, 1965
Screenprint in colors, on heavy wove paper, the full
sheet. Signed and dated 173/200 in pencil (there
were also 50 proofs in Roman numerals), published by
Original Editions, New York, framed.
S. 23 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (60.6 x 50.2 cm)

Estimate
\$1,000-1,500

Property from the Collection of
Ambassador John L. Loeb, Jr.

233. Jim Dine b. 1935

Awl, from *11 Pop Artists Volume I*; and
Throat, from *11 Pop Artists Volume II*, 1965
Two screenprints in colors, on wove paper,
the full sheets. Both signed and numbered
173/200, one dated in pencil (there were
also 50 copies in Roman numerals),
published by Original Editions, New York,
both framed.
Awl S. 23¾ x 19½ in. (60.3 x 49.5 cm)
Throat S. 29⅞ x 23⅞ in. (75.9 x 60.6 cm)

Estimate
\$1,200-1,800



234. Robert Stanley b. 1932

*Dionne Warwick; James Brown; and
Ringo*, 1965
Three acrylic paintings on illustration
board. All signed, dated and titled in
black ink on the reverse, all framed.
all 23⅞ x 17½ in. (60.6 x 44.5 cm)

Estimate
\$3,000-5,000





235. Tom Wesselmann 1931-2004

Smoker, 1976

Lithograph with embossing in colors, on Arches paper, with full margins. Signed, dated and numbered 75/75 in pencil (there were also 12 artist's proofs), published by Multiples, Inc., New York (with their blindstamp), unframed.

I. 14 $\frac{3}{8}$ x 23 in. (36.5 x 58.4 cm)

S. 22 $\frac{1}{2}$ x 30 $\frac{1}{8}$ in. (57.2 x 76.5 cm)

Estimate

\$6,000-8,000



Property from the Collection of
Ambassador John L. Loeb, Jr.

236. Tom Wesselmann 1931-2004

Nude, from 11 Pop Artists, Volume II, 1965

Screenprint in colors, on wove paper, the full sheet. Signed and numbered 173/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, framed.

S. 23 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in. (60.6 x 75.2 cm)

Estimate

\$3,000-5,000

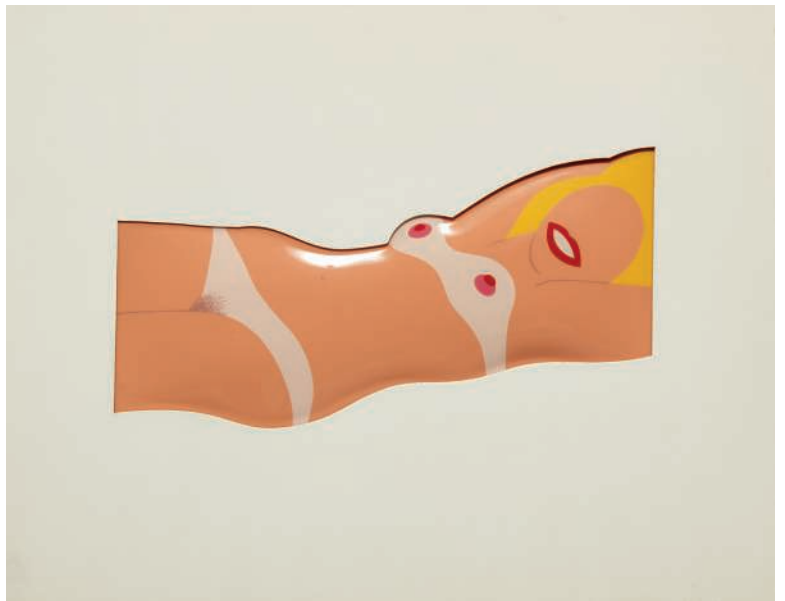
Property from the Collection of
Ambassador John L. Loeb, Jr.

237. Tom Wesselmann 1931-2004

Cut-Out Nude, from *11 Pop Artists, Volume I*, 1965
Screenprint in colors, on formed vinyl with die-cut
mat. Signed and numbered 173/200 in pencil
(there were also 50 artist's proofs), published by
Original Editions, New York, framed.
vinyl image 8 x 16 in. (20.3 x 40.6 cm)
S. 18½ x 23¾ in. (47 x 60.3 cm)

Estimate

\$2,000-3,000



Property from the Collection of
Ambassador John L. Loeb, Jr.

238. John Wesley b. 1928

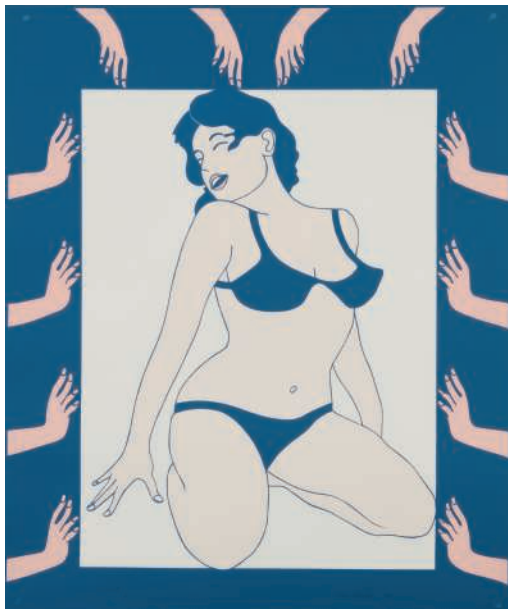
Maiden, from *11 Pop Artists, Volume I*; and *Bird Lady*, from *11 Pop Artists, Volume II*, 1965-66
Two screenprints in colors, on wove paper, with
full margins. Both signed, dated and numbered
173/200 (there were also 50 proofs in Roman
numerals), published by Original Editions, New
York, both framed.

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

Maiden S. 23¾ x 19⅞ in. (60.3 x 50.5 cm)

Estimate

\$1,000-2,000





Property from a Private Collection, Atlanta

239. Roy Lichtenstein 1923-1997

Against Apartheid, 1983

Lithograph in colors, on Arches paper, the full sheet. Signed, dated and numbered 99/100 in pencil (there were also 30 artist's proofs), co-published by the artist and Galerie Maeght-Lelong, Paris, for the benefit of Artists of the World Against Apartheid, in cooperation with the United Nations Committee Against Apartheid, framed. S. 33½ x 23½ in. (85.1 x 60 cm)

Estimate

\$7,000-10,000

Literature

Mary Lee Corlett 200



Property from a Private Collection, California

240. Roy Lichtenstein 1923-1997

Explosion, from Portfolio 9, 1967

Lithograph in colors, on Rives paper, the full sheet. Signed and annotated 'A.P.' in pencil (one of 10 unnumbered artist's proofs, there were also 20 artist's proofs in Roman numerals, the edition was 100), published by Irwin Hollander, New York, framed. S. 22 x 17 in. (55.9 x 43.2 cm)

Estimate

\$10,000-15,000

Literature

Mary Lee Corlett 49

Property from a Private California Collection

241. Roy Lichtenstein 1923-1997

Auto Poesie en Cavale de Bloomington, (*Auto Poetry in Bloomington's Cavalry*), from *La nouvelle chute de l'Amérique* (*The New Fall of America*), 1992

Etching and aquatint in colors, on Japanese nacré paper, with full margins. Signed, dated and numbered 30/42 in pencil (from the suite, the unbound book edition was 80 and 45 hors commerce in Roman numerals), published by Les Éditions du Solstice, Paris, framed.

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

S. 19 x 14 in. (48.3 x 35.6 cm)

Estimate

\$4,000-6,000

Literature

Mary Lee Corlett 268



Property from a Private California Collection

242. Roy Lichtenstein 1923-1997

Une Fenêtre ouverte sur Chicago (*A Window Open on Chicago*), from *La nouvelle chute de l'Amérique* (*The New Fall of America*), 1992

Etching and aquatint in colors, on Japanese nacré paper, with full margins. Signed, dated and numbered 30/42 in pencil (from the suite, the unbound book edition was 80 and 45 hors commerce in Roman numerals), published by Les Éditions du Solstice, Paris, framed.

I. 15 x 11¼ in. (38.1 x 28.6 cm)

S. 18¾ x 14 in. (47.6 x 35.6 cm)

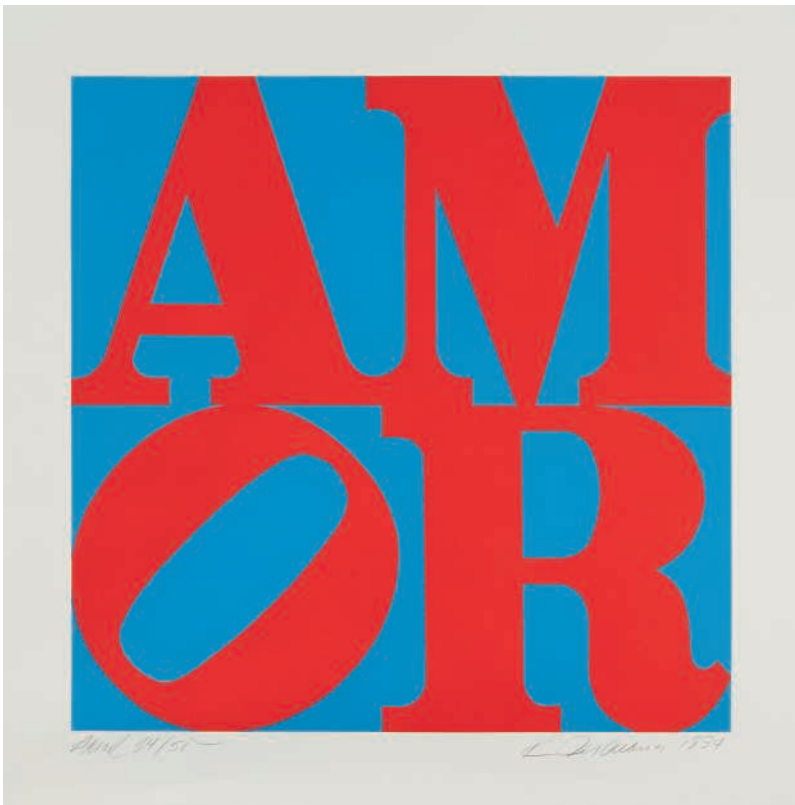
Estimate

\$4,000-6,000

Literature

Mary Lee Corlett 271





243. Robert Indiana b. 1928

Amor, 1994

Aquatint in colors, on Rives BFK paper, with full margins. Signed, titled, dated and numbered 24/50 in pencil, published by American Image Editions, New York, unframed.

I. 23¾ x 23¾ in. (60.3 x 60.3 cm)

S. 31 x 29¾ in. (78.7 x 75.6 cm)

Estimate

\$4,000-6,000



244. 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 132/200 in pencil (there were also 50 artist's proofs), published by American Image Editions, New York, framed.

I. 18½ x 17½ in. (46 x 45.7 cm)

S. 24 x 20½ in. (61 x 51 cm)

Estimate

\$2,500-3,500



Property from a Private Collection, California

245. Andy Warhol 1928-1987

Liz, 1964

Offset lithograph in colors, on wove paper, with full margins. Signed and dated '67' in black ink (from the edition of approximately 300), published by Leo Castelli, New York, framed.

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

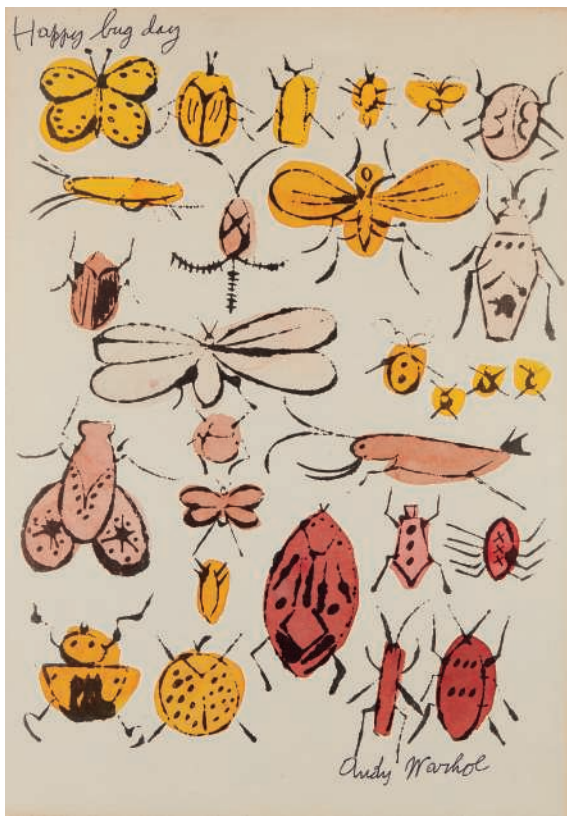
23 x 23 in. (58.4 x 58.4 cm)

Estimate

\$15,000-25,000

Literature

Freyda Feldman and Jörg Schellmann 7



246. Andy Warhol 1928-1987

Happy Bug Day; and Happy Butterfly Day, 1955

Two offset lithographs with extensive hand-coloring in watercolor, on wove paper, with margins, both laid to wove paper. Both signed and titled in black ink, both unframed.

both approximately l. 11 x 8½ in. (27.9 x 21.6 cm)
S. 13½ x 10 in. (34.3 x 25.4 cm)

Estimate

\$4,000-6,000



247. Andy Warhol 1928-1987

Flowers, 1964

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

l. 22 x 22 in. (55.9 x 55.9 cm)
S. 23 x 23 in. (58.4 x 58.4 cm)

Estimate

\$6,000-9,000

Literature

Frayda Feldman and Jörg Schellmann 6



248. Andy Warhol 1928-1987

Marilyn, 1967

Screenprint in colors, on wove paper, the full sheet.
Signed multiple times and dated in pencil on the reverse, a proof aside from the edition of 250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$20,000-30,000

Literature

Frayda Feldman and Jörg Schellmann 27

This Lot is to be Sold with No Reserve

249. Andy Warhol 1928-1987

Flowers: Master American Contemporaries, 1994

Screenprint in colors, on etched aluminum sheet, with full margins, folded at the upper and lower sheet edges (as issued). Stamp-signed by the Andy Warhol Estate, published by American Image Editions, New York.
I. 24¾ x 24¾ in. (62.9 x 62.9 cm)
S. 41 x 32 x 1¼ in. (104.1 x 81.3 x 3.2 cm)

Estimate

\$1,500-2,000 •



End of Day Editions, morning session

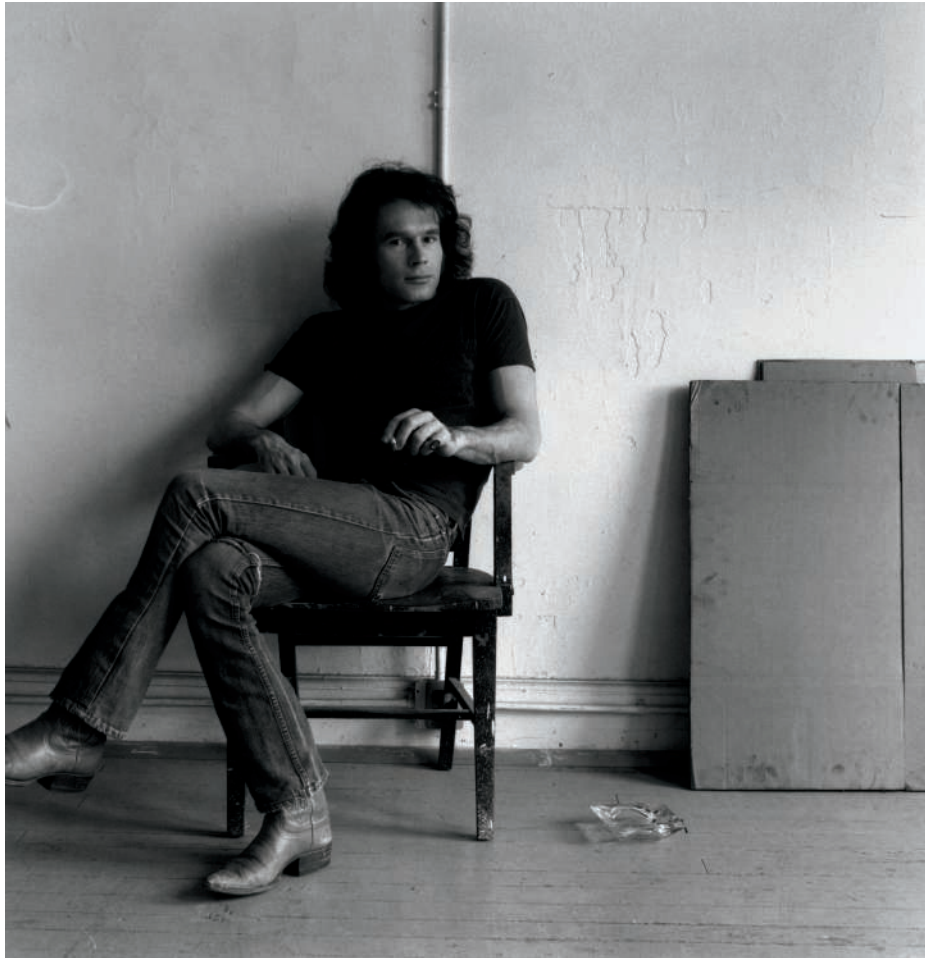
Brice Marden Prints 1961 – 2000

Spanning four decades, these prints are a collection of Brice Marden's most profound triumphs. Fertile ground for meditative mark-making and an emerging minimalist ethos, printmaking transformed Brice Marden as much as the enigmatic artist transformed printmaking. The early experiment *Watsonville*, 1963 announced Marden's forthcoming iconoclasm. Being together with folk singer Joan Baez in that same year amidst rolling hills in Watsonville, California's "artichoke capital", felt to Marden "like being in a Rothko." Discarding with the Technicolor hues of more famous 1960s contemporaries, *Watsonville* arrived instead at a humble type of expressionism; energetic forms that quantified the sky, life, and landscape within rectilinear shapes all collapsed into perspectival convergence. As most paintings, prints, or drawings that would follow it, the early etching was a measured exploration of worldly experience.

Transcendence, something like the boundless feeling of gazing upon an ocean's vastness, would define Brice Marden's printmaking. Sailing the Greek Isles during the early 1970s, he sketched Mediterranean landscapes endlessly. His *Adriatics* portfolio of 1973 was a paradox akin to ancient Greek ideology that considered earthly elements to be immaterial forces. Those countless studies

of landscape condensed into one mesmerizing and strikingly flat horizon, homage to the cunning planarity and *trompe l'oeil* effects of ancient Mediterranean painting. Yet, beneath Marden's block forms — as the screenprints *Lana*, 1966 and *Lana 2*, 1966 suggested — swirled seas of pure energy.

Printmaking provided a portal into the organic, a process Marden described like a "... walk through the mud." His grids became a playground for happenstance and intervention. *Etching for Parkett*, 1985 abandoned mechanistic precision; each cell differed from the next with smudged lines or rogue interjections. He recalled works like this as an "... exercise in how much you can keep something the same when you make it look different." It was after a deep personal crisis in the 1980s that Brice Marden found salvation within strict systems of image making that provided him with small pockets for expression. Studying Eastern calligraphy during a 1984 trip to Asia reunited him with his estranged family and announced a mature style that brimmed with the vitality seen in *Etchings to Rexroth*, 1986. Pastoral writing by Taoist poets was the template for works like *Distant Muses*, 2000, the print that caps this prolific collection of prints illustrating its artist's pensive, inner landscape.



Robert Mapplethorpe
Brice Marden, 1976
© The Robert
Mapplethorpe
Foundation. Courtesy
Art + Commerce.

***“I am seeing my life as part of the struggle between man and nature.
I know there is a possibility of some sort of union.”***

Brice Marden



250. Brice Marden b. 1938

Untitled, 1961

Etching and aquatint, on Rives BFK paper, with full margins. Signed and annotated 'artist's proof' in pencil (there was no edition), published by Yale University, New Haven, framed.

I. 15¾ x 11½ in. (40 x 30.2 cm)

S. 20⅞ x 15⅞ in. (51.1 x 38.4 cm)

Estimate

\$4,000-6,000

Literature

Jeremy Lewison 5



251. Brice Marden b. 1938

Things, 1961

Etching, on wove paper, with margins. Signed, titled and annotated 'proof' in pencil (one of two known proofs, there was no published edition), co-published by the artist and the Yale Summer School of Music and Art, Norfolk, Connecticut, framed.

I. 5¾ x 8⅞ in. (14.6 x 22.5 cm)

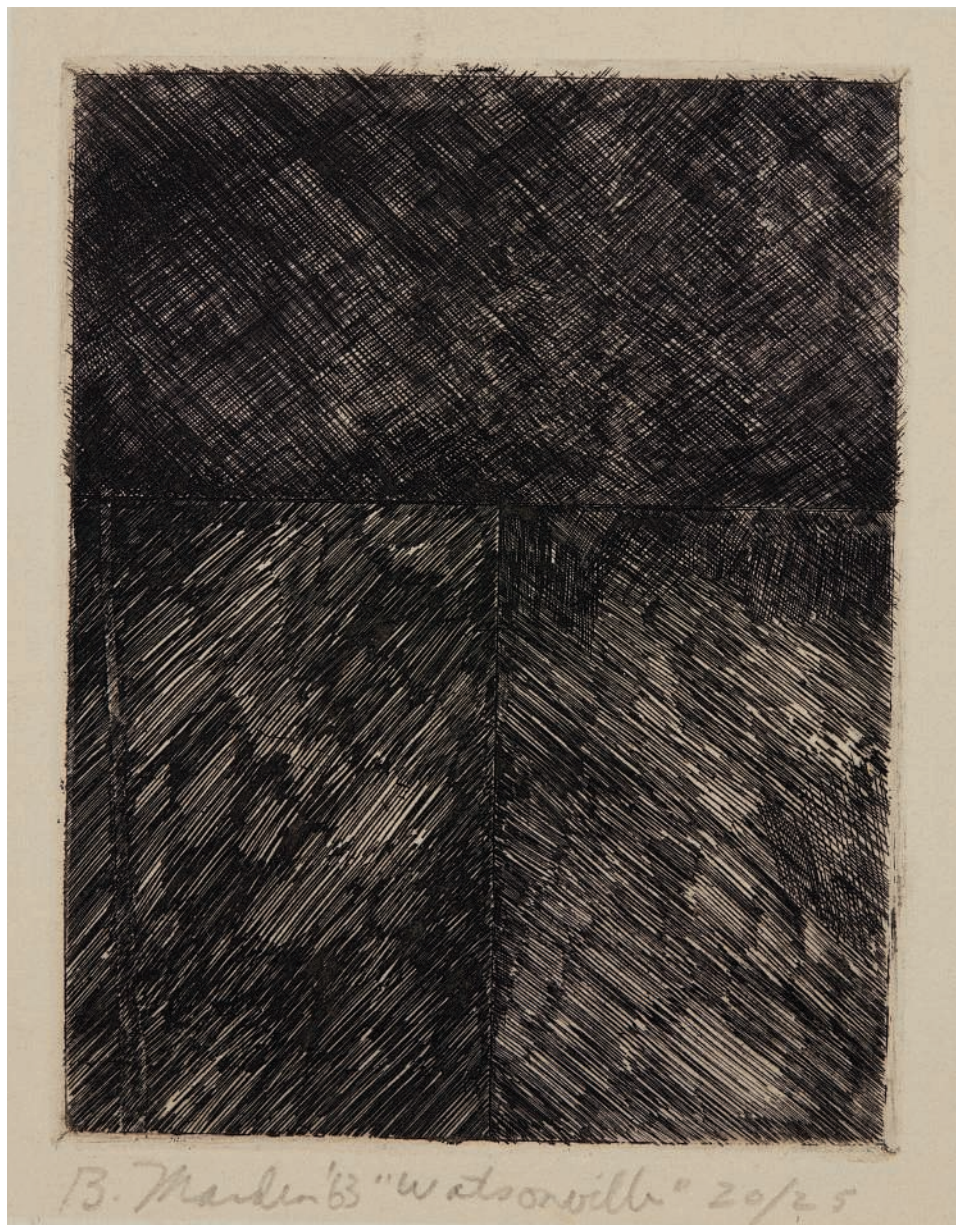
S. 7½ x 10⅞ in. (19.1 x 27 cm)

Estimate

\$4,000-6,000

Literature

Jeremy Lewison 4



252. Brice Marden b. 1938

Watsonville, 1963

Etching, on ivory wove paper, with full margins. Signed, titled, dated and numbered 23/25 in pencil, additionally signed with initials in pencil (there was at least one artist's proof), published by the artist at Yale University, New Haven, Connecticut, framed.

I. 5¾ x 4½ in. (14.6 x 11.4 cm)

S. 7¾ x 6⅞ in. (19.7 x 16.2 cm)

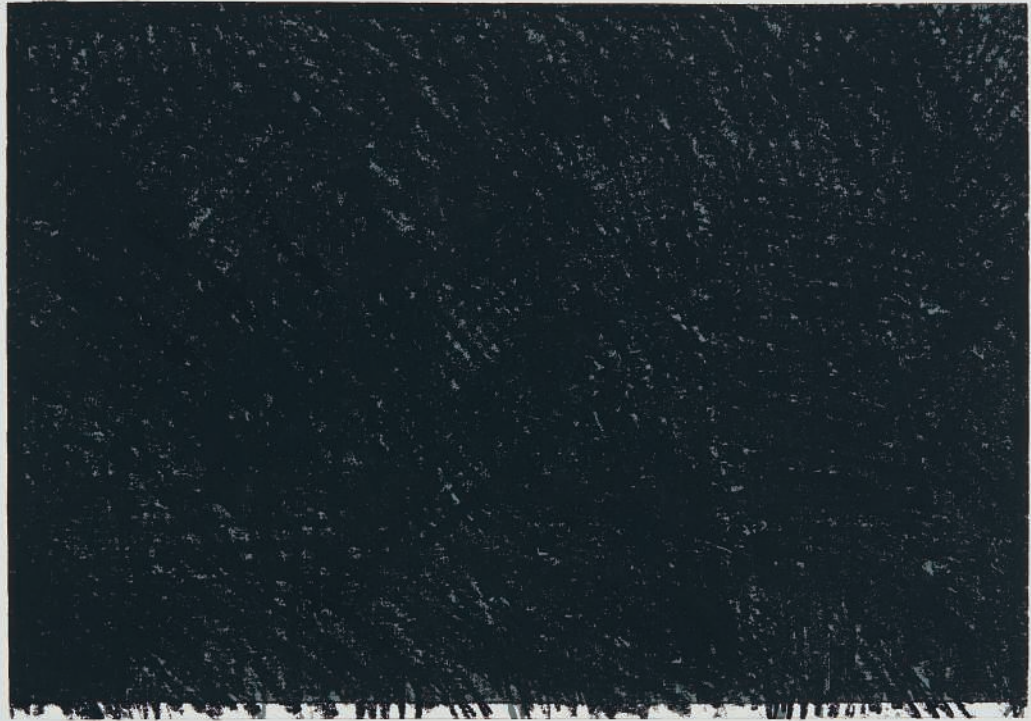
Estimate

\$8,000-12,000

Literature

Jeremy Lewison 11

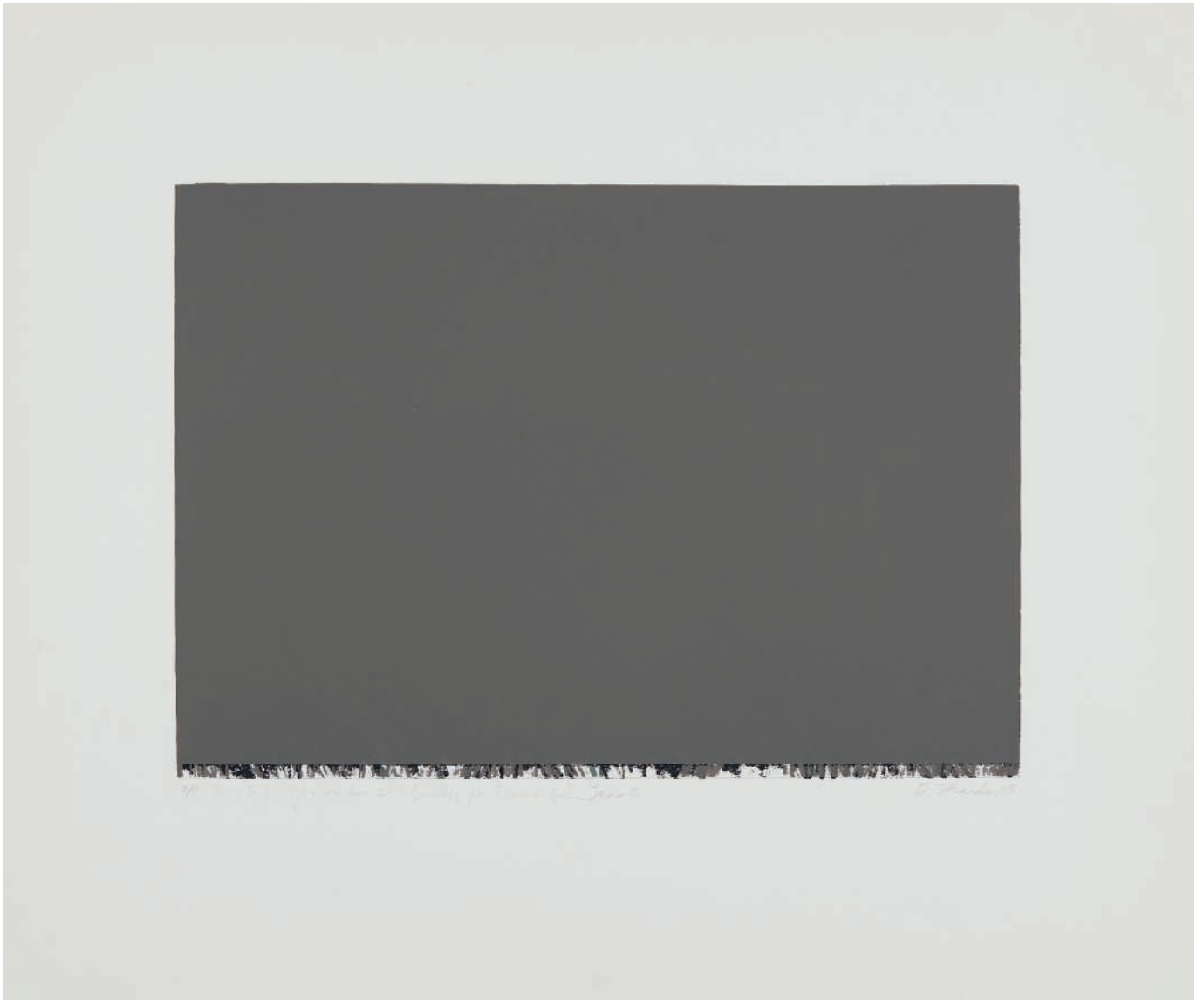
Entering into his M.F.A. at Yale in the early 1960s, Brice Marden was resolved to break away from Josef Albers' prevailing color theory. At Yale, Marden studied under Alex Katz and, together with fellow students Richard Serra and Chuck Close, spent at least one day each week in the print studio, embarking upon more formal investigations of the outside world.



1/1

1/1

1/1



253. Brice Marden b. 1938

Lana; and Lana 2, 1966

Two screenprints in colors, on wove paper, with full margins
Both signed and titled, *Lana 2* dated and dedicated 'Love to Jennifer on her 21st birthday from Brice and Helen', and numbered 8/11 and 1/11 in pencil respectively (there were also some artist's proofs), published by the artist, New York, both framed.

Lana 1. 11 x 15¾ in. (27.9 x 40 cm)

S. 19½ x 23¾ in. (49.5 x 60.3 cm)

Lana 2 I. 11 x 15¾ in. (27.9 x 40 cm)

S. 19½ x 24 in. (49.5 x 61 cm)

Estimate

\$15,000-25,000

Literature

Jeremy Lewison 13 and 14

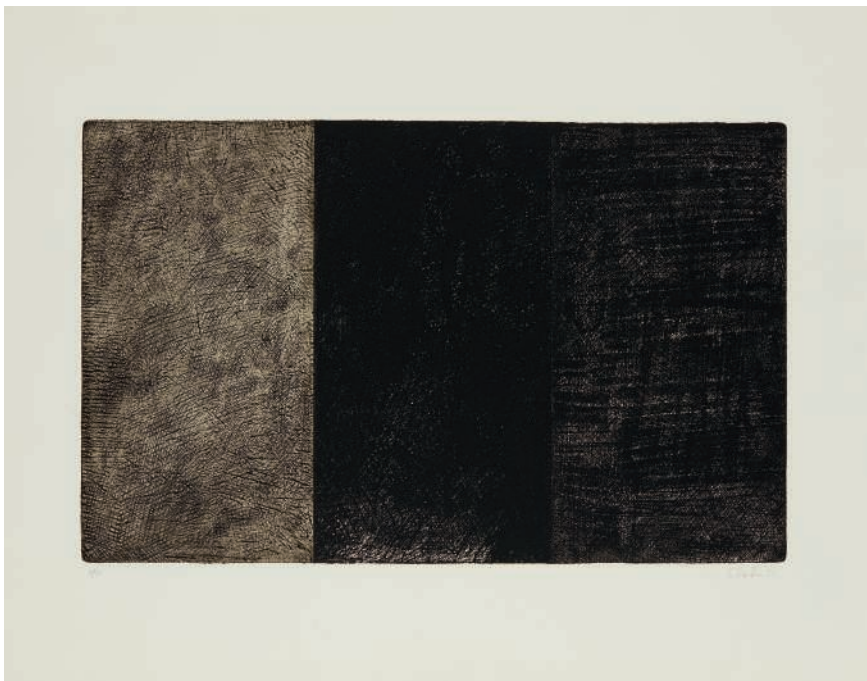


254. Brice Marden b. 1938

Gulf, from the New York Ten, 1969
 Lithograph in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 24/100 in pencil (there were also 10 artist's proofs), published by Tanglewood Editions, New York, framed.
 13½ x 19⅞ in. (34.3 x 50.5 cm)
 S. 20 x 26 in. (50.8 x 66 cm)

Estimate
 \$2,500-3,500

Literature
 Jeremy Lewison 16

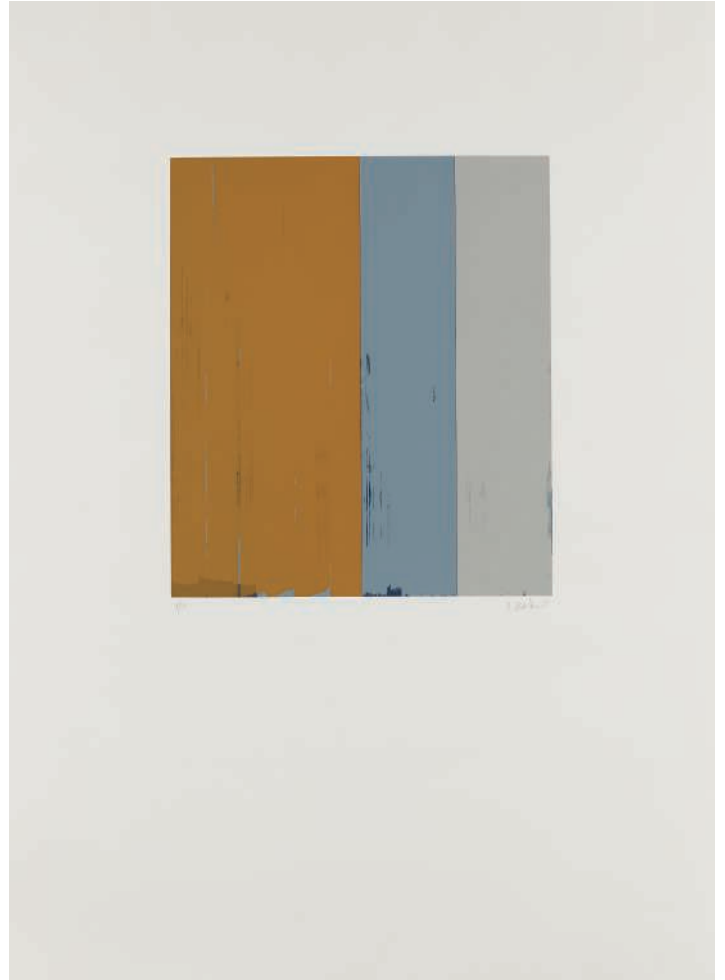


255. Brice Marden b. 1938

Untitled, 1971
 Etching, on Arches paper, with full margins. Signed, dated and numbered 2/50 in pencil (there were also some artist's proofs), published by Parasol Press, New York, framed.
 I. 14¾ x 23½ in. (37.5 x 59.7 cm)
 S. 23 x 29½ in. (58.4 x 74.9 cm)

Estimate
 \$2,500-3,500

Literature
 Jeremy Lewison 19



256. Brice Marden b. 1938

Untitled; and Untitled, 1973 and 1975

Two screenprints in colors, on Rives BFK paper, with full margins. Both signed, dated and numbered 1/50 and 14/50 in pencil respectively (there were also 6 artist's proofs for each), co-published by the artist and Simca Print Artists Inc., New York (with their blindstamps), both framed.

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

S. 41 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in. (105.1 x 75.2 cm)

ochre I. 18 x 15 in. (45.7 x 38.1 cm)

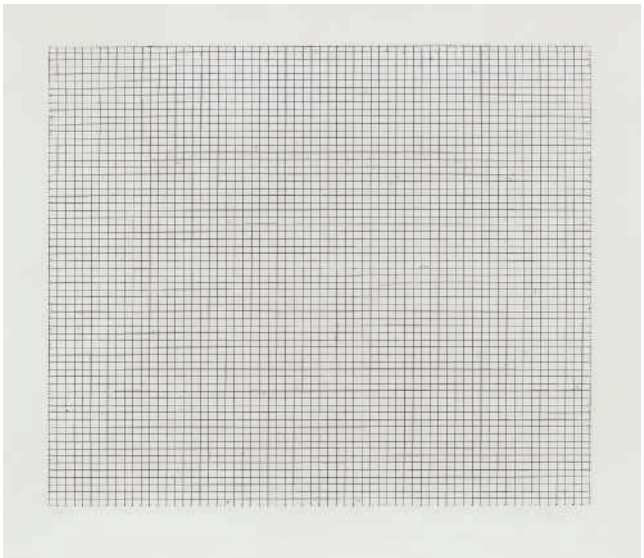
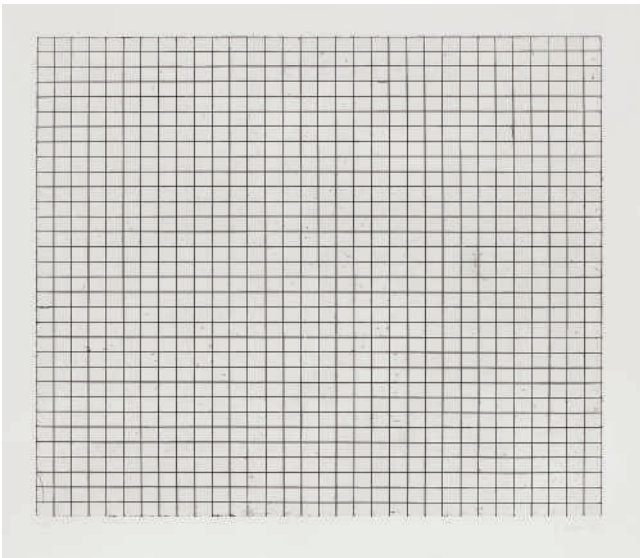
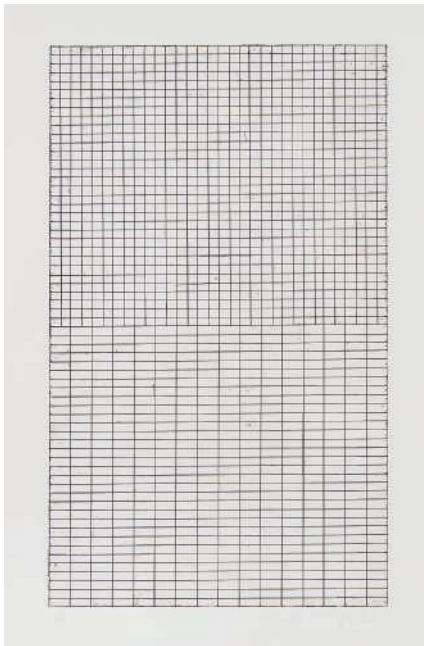
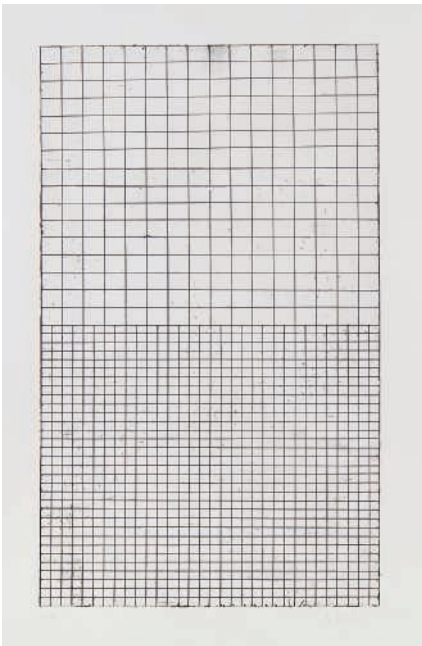
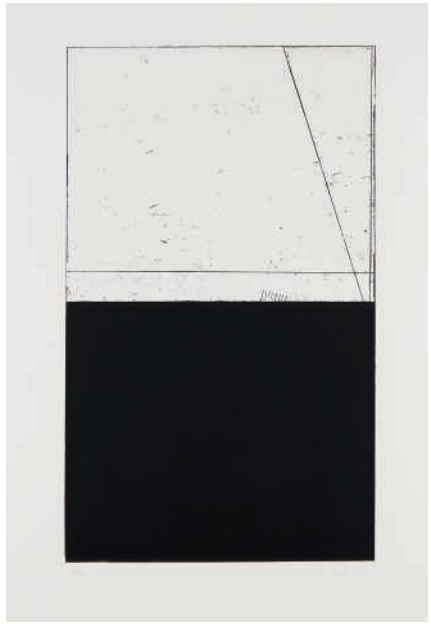
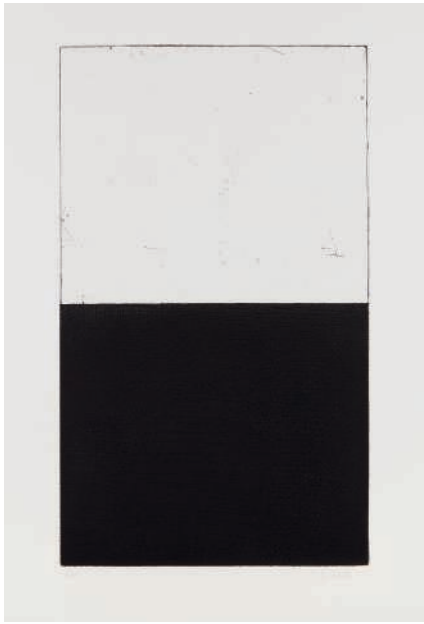
S. 41 $\frac{1}{2}$ x 29 $\frac{7}{8}$ in. (105.4 x 75.9 cm)

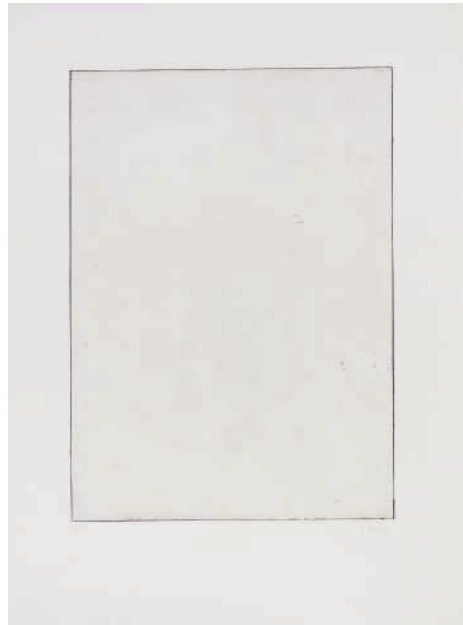
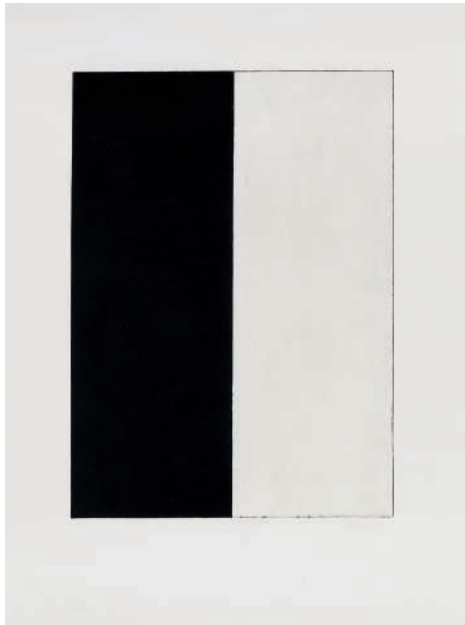
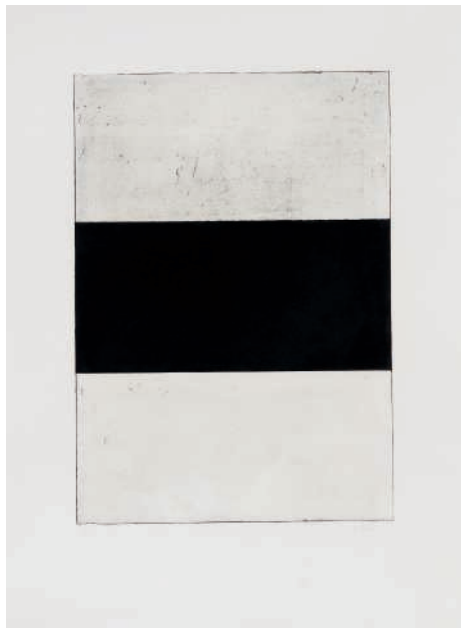
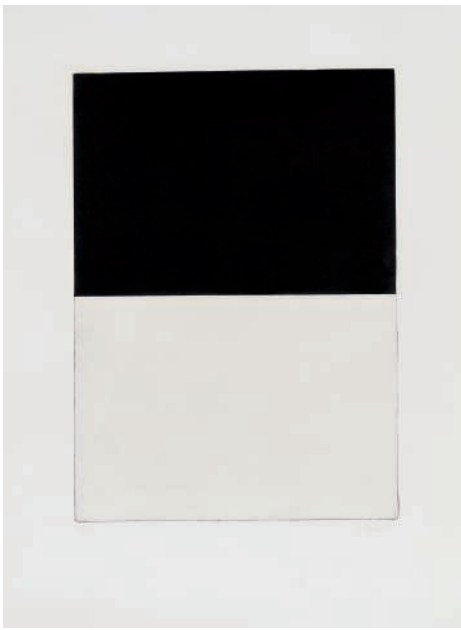
Estimate

\$3,000-5,000

Literature

Jeremy Lewison 24 and 25





257. Brice Marden b. 1938

Adriatics, 1973

The complete set of seven, including three etchings with aquatint and four etchings, on Rives BFK paper, with full margins. All signed, dated and numbered 16/40 in pencil (there were also 12 artist's proofs), published by Parasol Press, New York, all framed.

all I. various sizes

largest S. 32 $\frac{5}{8}$ x 36 in. (82.9 x 91.4 cm)

smallest S. 32 $\frac{1}{4}$ x 22 $\frac{1}{8}$ in. (81.9 x 56.2 cm)

Estimate

\$20,000-30,000

Literature

Jeremy Lewison 22

258. Brice Marden b. 1938

Five Plates, 1973

The complete set of five, including four etchings and aquatint and one etching, on Rives BFK paper, with full margins. All signed, dated and numbered 42/50 in pencil (there were also 15 artist's proofs), published by Parasol Press, New York, all framed.

all I. approximately 27 $\frac{1}{4}$ x 19 $\frac{3}{4}$ in. (69.2 x 50.2 cm)

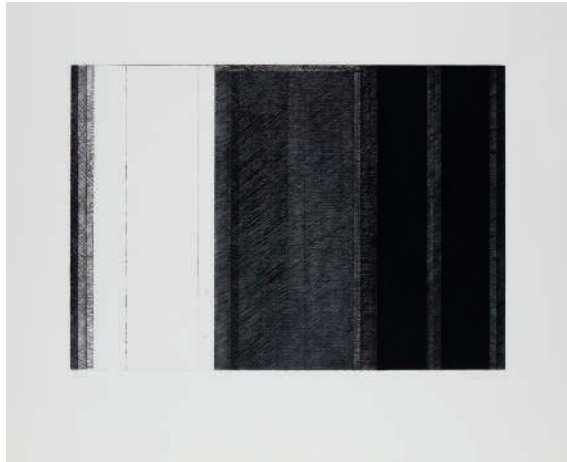
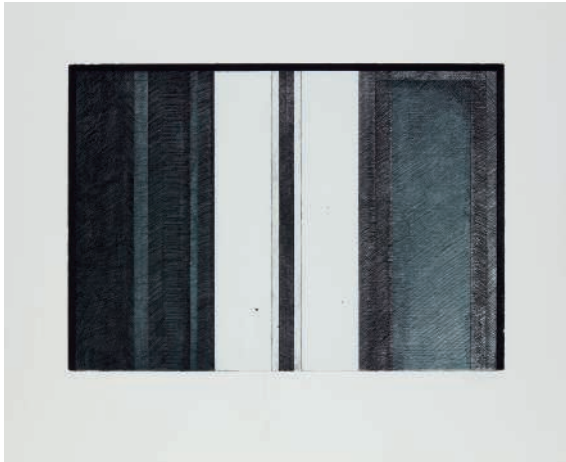
all S. approximately 39 $\frac{3}{4}$ x 29 $\frac{1}{4}$ in. (101 x 74.3 cm)

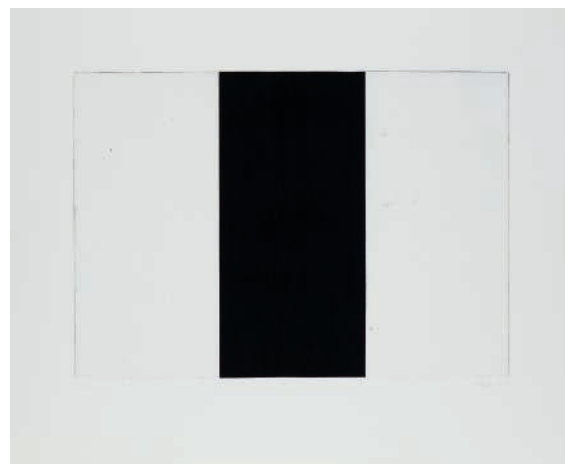
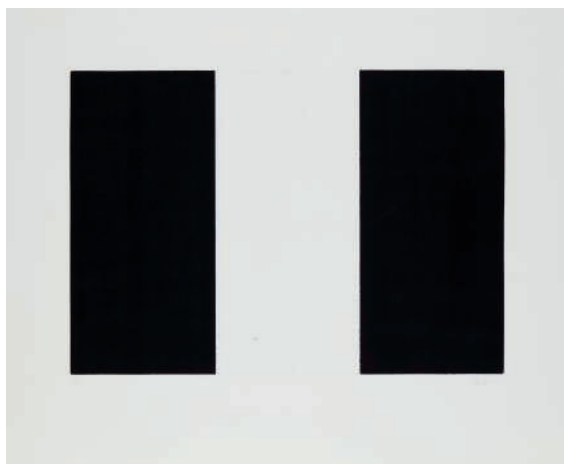
Estimate

\$20,000-30,000

Literature

Jeremy Lewison 23





259. Brice Marden b. 1938

Five Threes, 1976-77

The complete set of five etchings and aquatint in colors, on Stonehenge paper, with full margins. Each signed, dated and numbered 5/25 in pencil (there were also 10 artist's proofs), published by Parasol Press, New York, all framed.

all I. 21 x 30 in. (53.3 x 76.2 cm)

all S. 33 x 40 in. (83.8 x 101.6 cm)

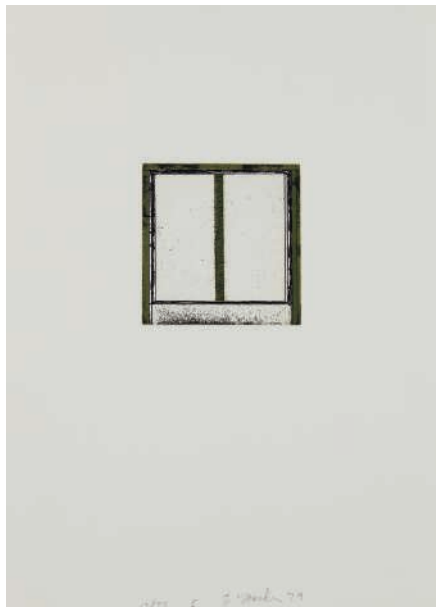
Estimate

\$25,000-35,000

Literature

Jeremy Lewison 28





260. Brice Marden b. 1938

Tiles, 1979

The complete set of four etchings and aquatint, on Somerset satin paper, with full margins. All signed, dated and numbered 6/50 in pencil (there were also 12 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), all framed.

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

all S. 29½ x 22½ in. (75.2 x 57.2 cm)

Estimate

\$12,000-18,000

Literature

Jeremy Lewison 31

261. Brice Marden b. 1938

Focus I-V, 1979

The complete set of five etchings and aquatint in colors, on handmade Twinrocker paper, with full margins, all contained in the original heavy wove paper folio. All signed, dated, titled and numbered 12/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander, New York.

all I. 4 x 4 in. (10.2 x 10.2 cm)

all S. 15¼ x 11 in. (38.7 x 27.9 cm)

Estimate

\$6,000-9,000

Literature

Jeremy Lewison 32



262. Brice Marden b. 1938

The Skowhegan Print; and Untitled, 1979

Two etchings and aquatint, on Rives BFK paper, with full margins. Both signed and dated, *The Skowhegan Print* numbered 6/40 and *Untitled* numbered 23/35 in pencil respectively (there were also 10 artist's proofs for each), published by the Junior Committee of the Skowhegan School of Painting and Sculpture, New York and Aero Press, New York respectively (with their blindstamps), for the special edition *Brice Marden: Zeichnungen Drawings 1964-1978*, both framed.

Skowhegan I. 5 $\frac{7}{8}$ x 5 in. (14.9 x 12.7 cm)

S. 18 x 14 in. (45.7 x 35.6 cm)

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

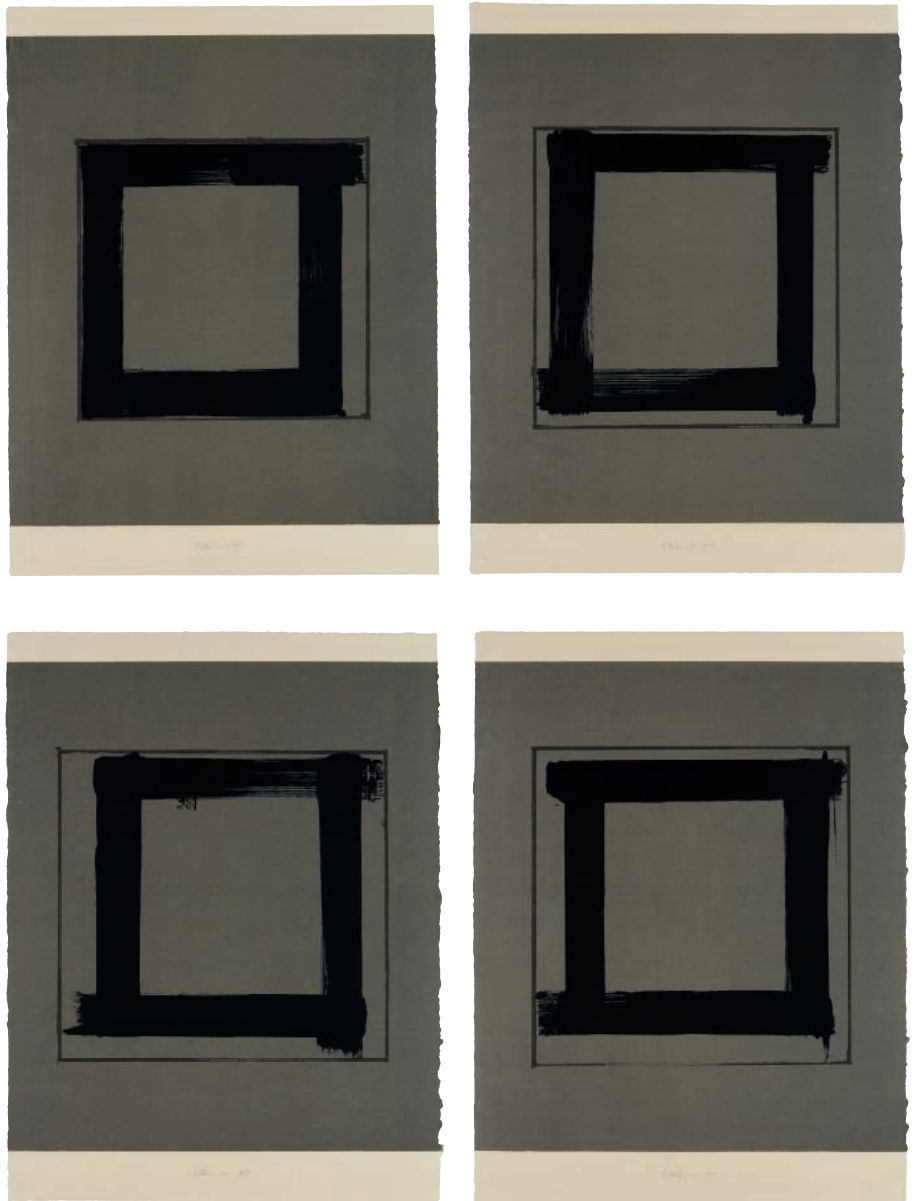
S. 11 $\frac{3}{4}$ x 7 $\frac{3}{4}$ in. (29.8 x 19.7 cm)

Estimate

\$6,000-9,000

Literature

Jeremy Lewison 34 and 33



263. Brice Marden b. 1938

1; 2; 3; and 4, 1983

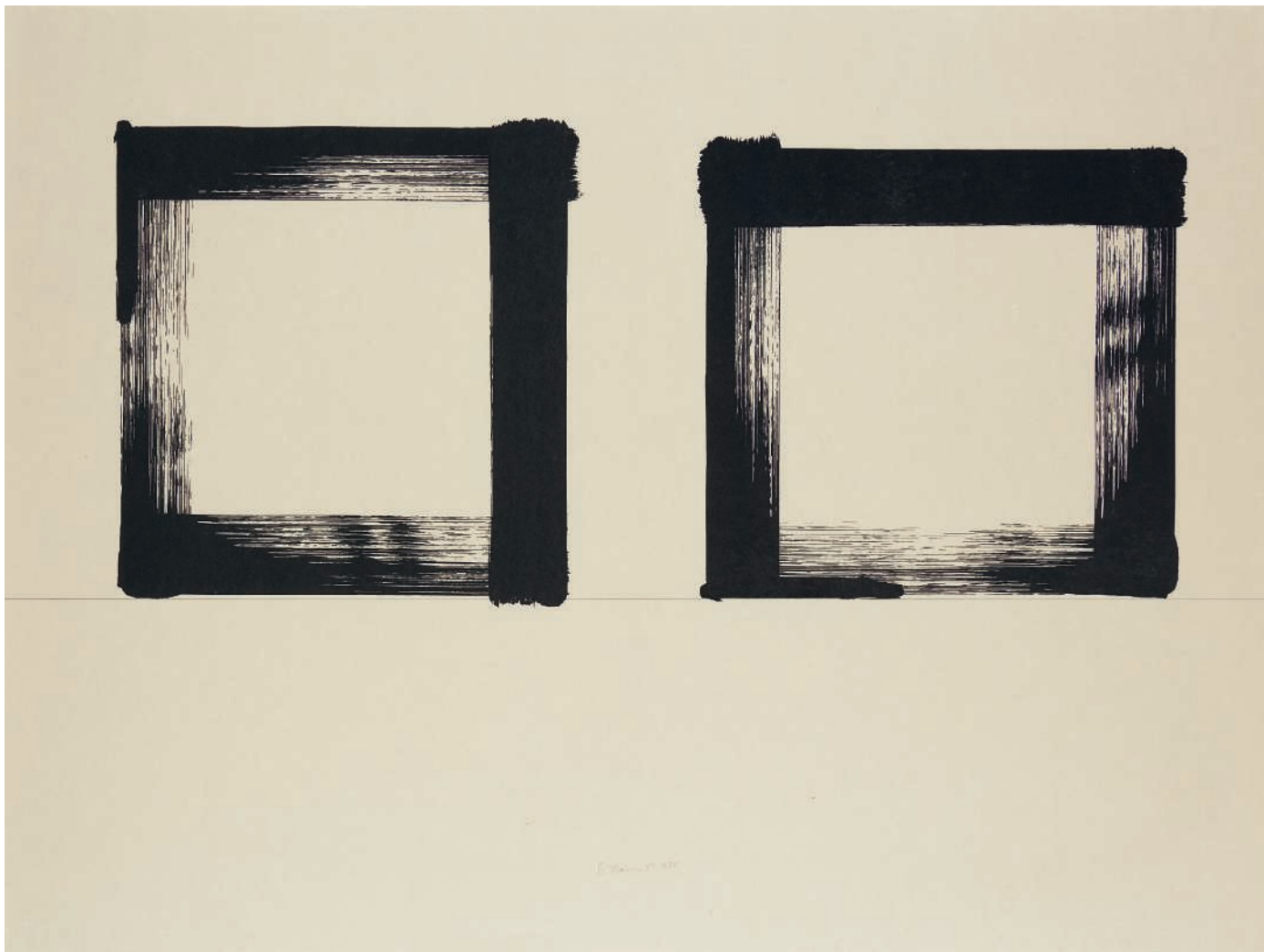
The complete set of four screenprints in colors, on handmade Mino Kozo Kizuki paper, the full sheet. All signed, titled, dated and annotated 'RTP' (the right-to-print proof, the edition was 32 and 5 artist's proofs), co-published by the artist and Simca Print Artists Inc., New York, all framed.
all S. 38¼ x 29¼ in. (97.2 x 74.3 cm)

Estimate

\$7,000-10,000

Literature

Jeremy Lewison 38



264. Brice Marden b. 1938

Untitled, 1983

Screenprint in colors, on handmade Kurotani Kozo paper, the full sheet. Signed, dated and annotated 'R.T.P.' in pencil (the right-to-print proof, the edition was 15 and 4 artist's proofs), published by the artist and Simca Print Artists Inc., New York, framed.

S. 38¼ x 50 in. (97.2 x 127 cm)

Estimate

\$4,000-6,000

Literature

Jeremy Lewison 36

265. Brice Marden b. 1938

Tile I, 1979

Etching and aquatint, on Somerset satin paper, with full margins. Signed, dated and numbered '9/10 AP' in pencil (an artist's proof, the edition was 30), published by Crown Point Press, Oakland (with their blindstamp), framed.

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

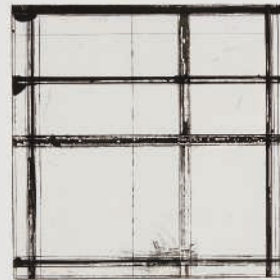
S. 29 $\frac{5}{8}$ x 22 $\frac{3}{8}$ in. (75.2 x 56.8 cm)

Estimate

\$2,500-3,500

Literature

Jeremy Lewison 30



266. Brice Marden b. 1938

Etching for Parkett states, 1986

Etching and aquatint, on Rives BFK paper, with full margins, bound (as issued). Signed and numbered 18/100 in pencil (there were also 10 artist's proofs), published by Parkett Verlag, Zurich.

print I. 8 x 6 $\frac{1}{2}$ in. (20.3 x 16.5 cm)

S. 10 x 8 $\frac{1}{8}$ in. (25.4 x 20.6 cm)

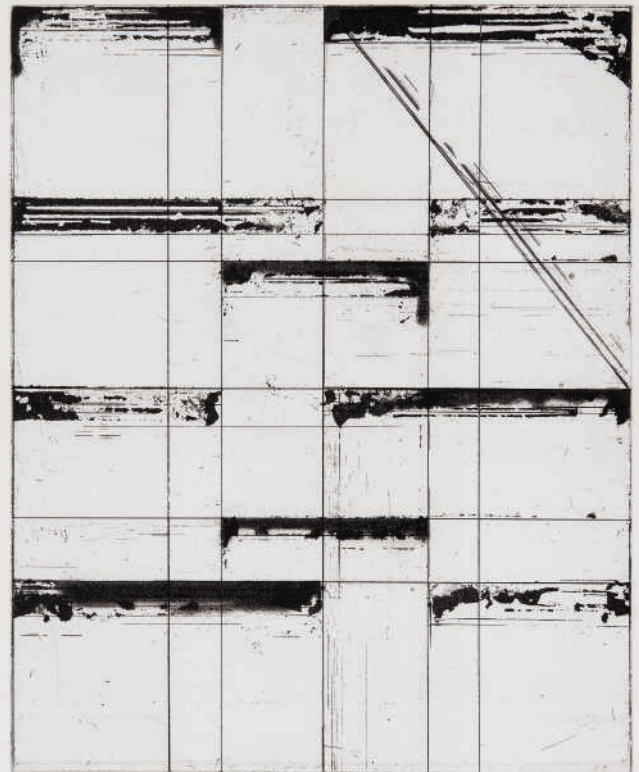
book. 10 x 8 $\frac{1}{4}$ x $\frac{3}{4}$ in. (25.4 x 21 x 1.9 cm)

Estimate

\$1,000-2,000

Literature

Jeremy Lewison 39





267. **Brice Marden** b. 1938

Etchings to Rexroth, 1986

The complete set of 25 etchings and 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 X/X in pencil (an artist's proof, the edition was 45), 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

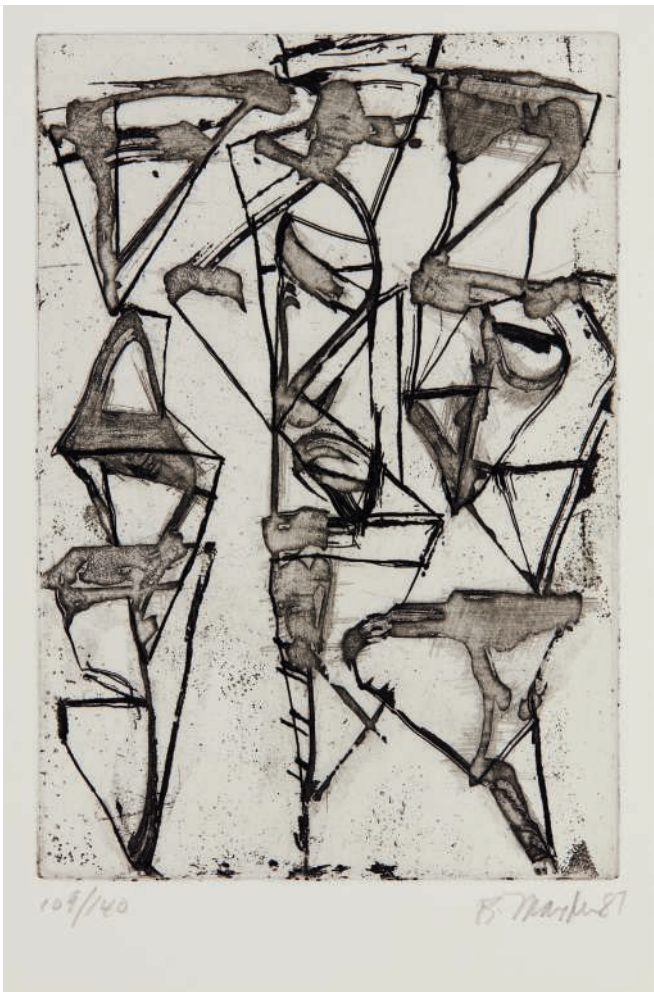
\$70,000-100,000

Literature

Jeremy Lewison 40







268. Brice Marden b. 1938

Tu Fu, 1987

Etching with aquatint, on Rives BFK paper, with full margins, bound (as issued), with 36 poems by Tu Fu, translated by Kenneth Rexroth, all contained in the original blue paper-covered slip case. Signed, dated and numbered 109/140, published by Peter Blum Edition, New York. book 10 x 7½ in. (25.4 x 19.1 cm) print I. 6¾ x 4⅝ in. (17.1 x 11.7 cm)

Estimate

\$1,500-2,500

Literature

Jeremy Lewison 41



269. Brice Marden b. 1938

Han Shan Exit, 1992

Etching with aquatint, on handmade Twinrocker paper, with full margins. Signed dated, and numbered 57/75 in pencil (there were also some artist's proofs), published by the artist, New York. I. 7½ x 5½ in. (19.1 x 14 cm) S. 10 x 7½ in. (25.4 x 19.1 cm)

Estimate

\$6,000-9,000

270. Brice Marden b. 1938

Cyprian Evocation, 1992

Etching with aquatint, on Joe Wilfer paper, with full margins. Signed, dated and numbered 7/60 (there were also 15 artist's proofs), published by the artist, New York, framed.

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

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

Estimate

\$6,000-9,000



271. Brice Marden b. 1938

Distant Muses, 2000

Screenprint in colors, on Somerset Velvet paper, with full margins. Signed, dated and numbered 258/300 (there were also 45 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 8 $\frac{1}{2}$ x 13 in. (21.6 x 33 cm)

S. 23 $\frac{3}{8}$ x 19 in. (59.4 x 48.3 cm)

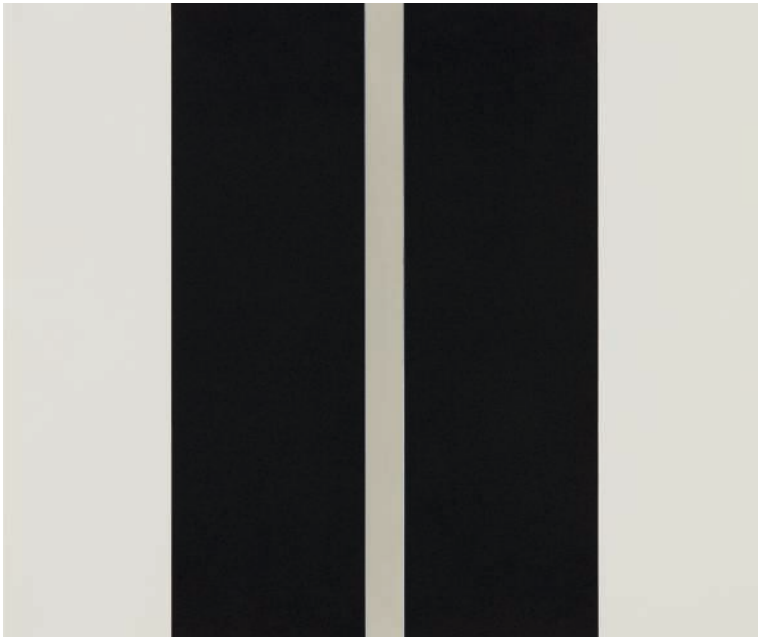
Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 1881





272. John McLaughlin 1898-1976

Untitled, 1963

Lithograph in black and grey, on Rives BFK paper, the full sheet. Signed, dated and numbered 6/19 in pencil on the reverse (there was also 1 artist's proof), published by Tamarind Institute, Los Angeles (with their inkstamps), framed.

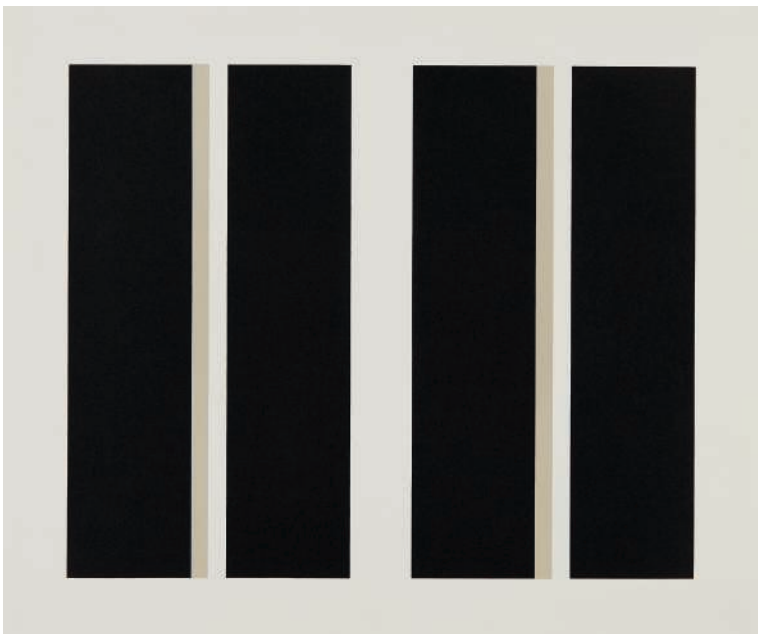
S. 18 x 21¼ in. (45.7 x 54 cm)

Estimate

\$2,000-3,000

Literature

Tamarind 815



273. John McLaughlin 1898-1976

Untitled, 1963

Lithograph in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 5/16 in pencil on the reverse, published by Tamarind Institute, Los Angeles (with their inkstamps), framed.

I. 14½ x 17¾ in. (36.8 x 45.1 cm)

S. 18 x 21¾ in. (45.7 x 55.2 cm)

Estimate

\$2,000-3,000

Literature

Tamarind 803



274. John McLaughlin 1898-1976

Untitled, 1963

Lithograph in grey-brown, on Rives BFK paper, the full sheet. Signed, dated and numbered 20/20 in pencil on the reverse (there were also 2 artist's proofs), published by Tamarind Institute, Los Angeles (with their inkstamps), framed.

S. 16 x 21¼ in. (40.6 x 54 cm)

Estimate

\$2,000-3,000

Literature

Tamarind 810

275. John McLaughlin 1898-1976

Untitled, 1963

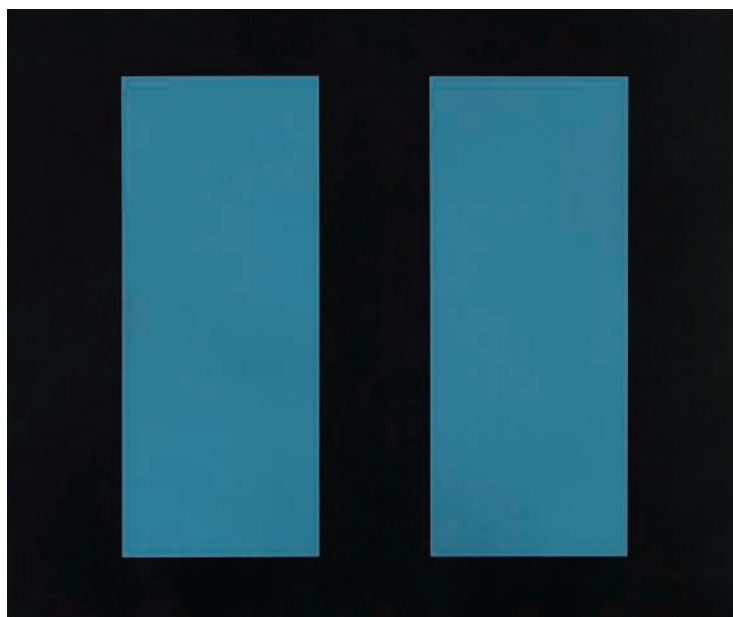
Lithograph in colors, on Rives BFK paper, the full sheet.
Signed, dated and numbered 9/11 in pencil on the reverse, published by Tamarind Institute, Los Angeles (with their inkstamps), framed.
S. 18 x 21½ in. (45.7 x 54.6 cm)

Estimate

\$2,000-3,000

Literature

Tamarind 813



276. John McLaughlin 1898-1976

Untitled, 1963

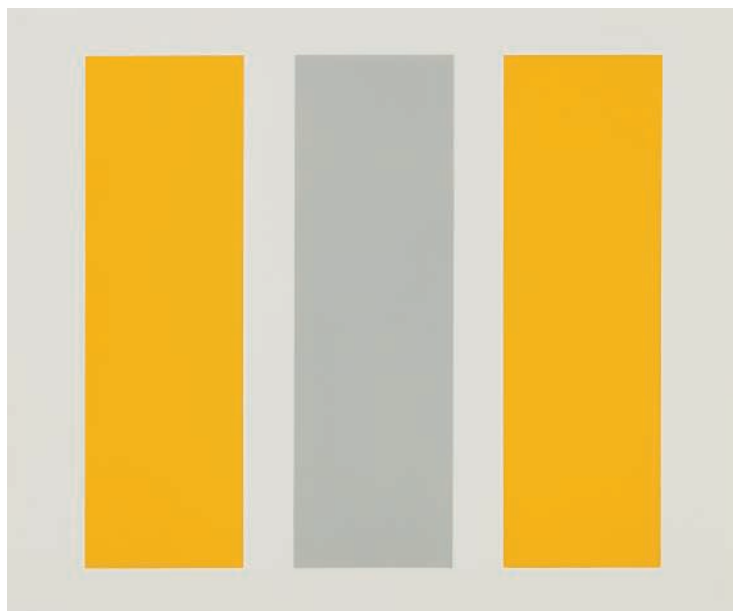
Lithograph in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 2/13 in pencil on the reverse, published by Tamarind Institute, Los Angeles (with their blindstamps), framed.
L. 14⅞ x 16⅞ in. (37.8 x 42.9 cm)
S. 17⅞ x 21½ in. (45.4 x 54.6 cm)

Estimate

\$2,000-3,000

Literature

Tamarind 800



277. John McLaughlin 1898-1976

Untitled, 1963

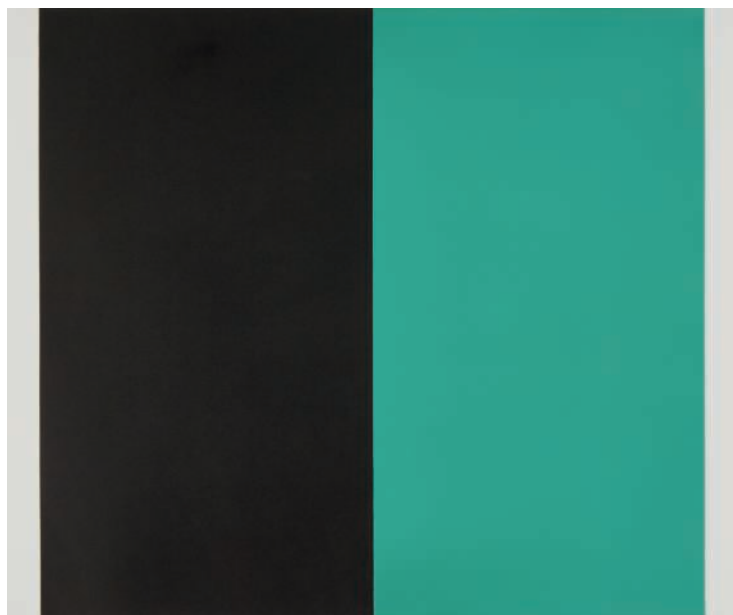
Lithograph in colors, on Rives BFK paper, the full sheet.
Signed, dated and numbered 10/10 in pencil on the reverse (there were also 3 artist's proofs), published by Tamarind Institute, Los Angeles, framed.
18 x 21½ in. (45.7 x 54.3 cm)

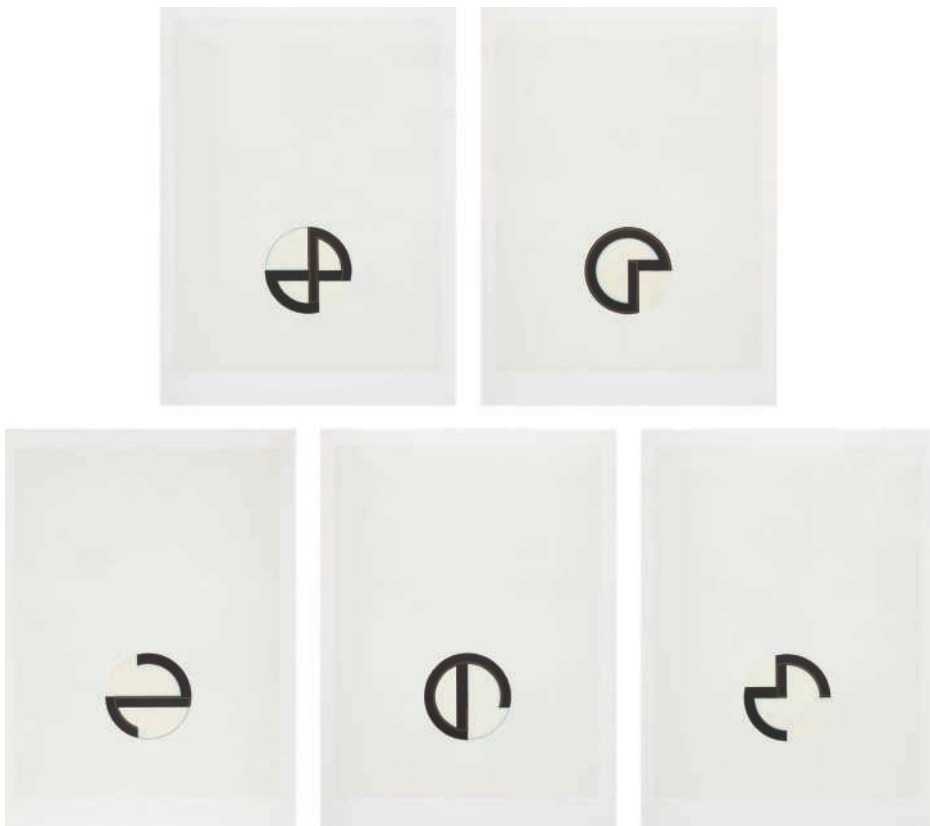
Estimate

\$2,000-3,000

Literature

Tamarind 784





278. Jo Baer b. 1929

Cardinations: five plates, 1974

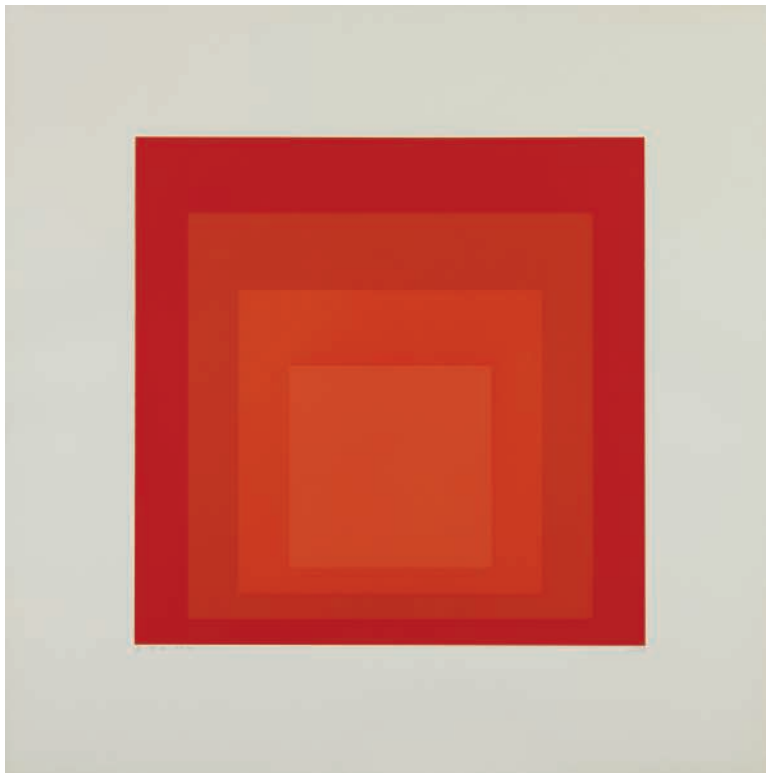
Five screenprints in colors, on wove paper, with full margins. All signed, dated and numbered 68/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander Editions, New York, all framed.

I. 24½ x 18½ in. (62.2 x 47.3 cm);

S. 28¾ x 21½ in. (72.1 x 53.7 cm)

Estimate

\$2,500-3,500



279. Josef Albers 1888-1976

I-S a, 1968

Screenprint in colors, on German Etching paper, with full margins. Signed with initial 'A', titled, dated and numbered 62/75 in pencil, published by Ives-Sillman, Inc., New Haven, for Brooke Alexander, Inc., New York, framed.

I. 13⅝ x 13¾ in. (34.6 x 34.9 cm)

S. 21⅝ x 21⅝ in. (54.3 x 54.3 cm)

Estimate

\$4,000-6,000

Literature

Brenda Danilowitz 184



280. Josef Albers 1888-1976

Variants I, II, III, IV, VII and X, from Ten Variants, 1966
 Six screenprints in colors, on Rives BFK paper, with full margins. All signed, titled, dated, two numbered 143-200 and four numbered 160-200 in pencil (there was also an unsigned edition of 100), published by Ives-Sillman, Inc., New Haven (with their blindstamp), all framed.
 all I. various sizes
 all S. 17 x 17 in. (43.2 x 43.2 cm)

Estimate
 \$5,000-7,000

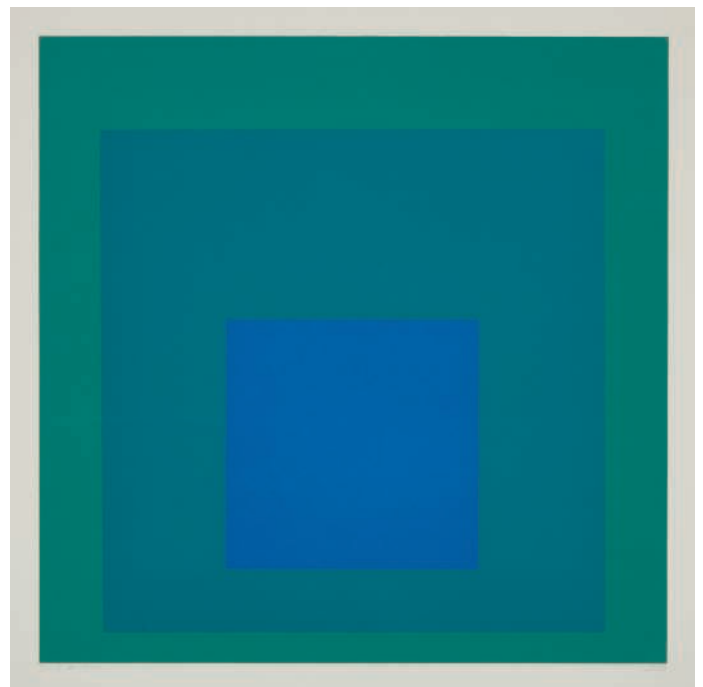
Literature
 Brenda Danilowitz 173.1; 173.2; 173.3; 173.4; 173.7; and 173.10

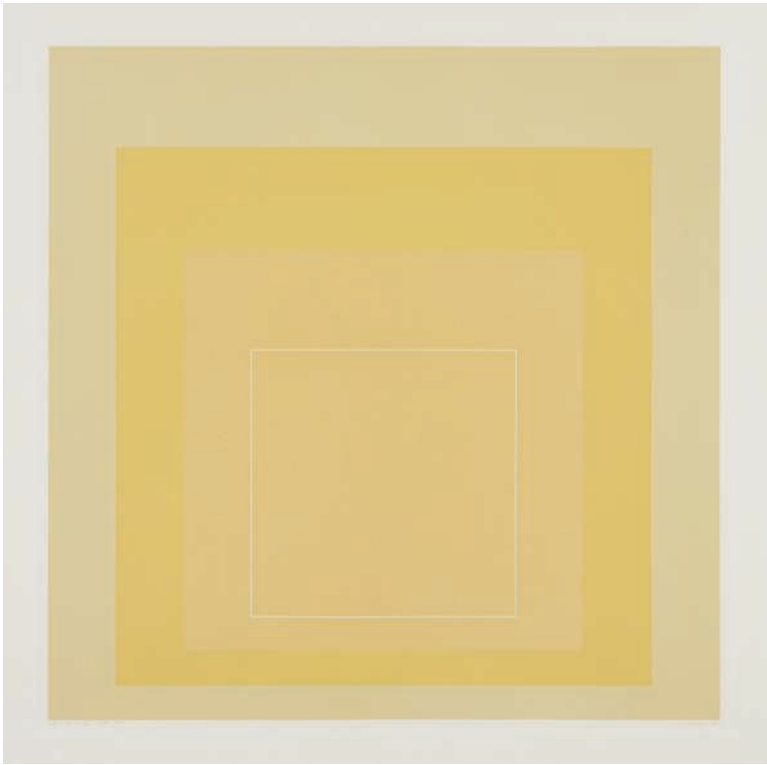
281. Josef Albers 1888-1976

I-S c, 1969
 Screenprint in colors, on German Etching paper, with full margins. Signed with initial 'A', titled, dated and numbered 97/100 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.
 I. 13¾ x 13¾ in. (34.9 x 34.9 cm)
 S. 20¾ x 20¾ in. (51.8 x 51.8 cm)

Estimate
 \$1,500-2,500

Literature
 Brenda Danilowitz 189





282. Josef Albers 1888-1976

WLS I, from White Line Squares (Series I), 1966
Lithograph in colors, on Arches Cover paper, with full margins. Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

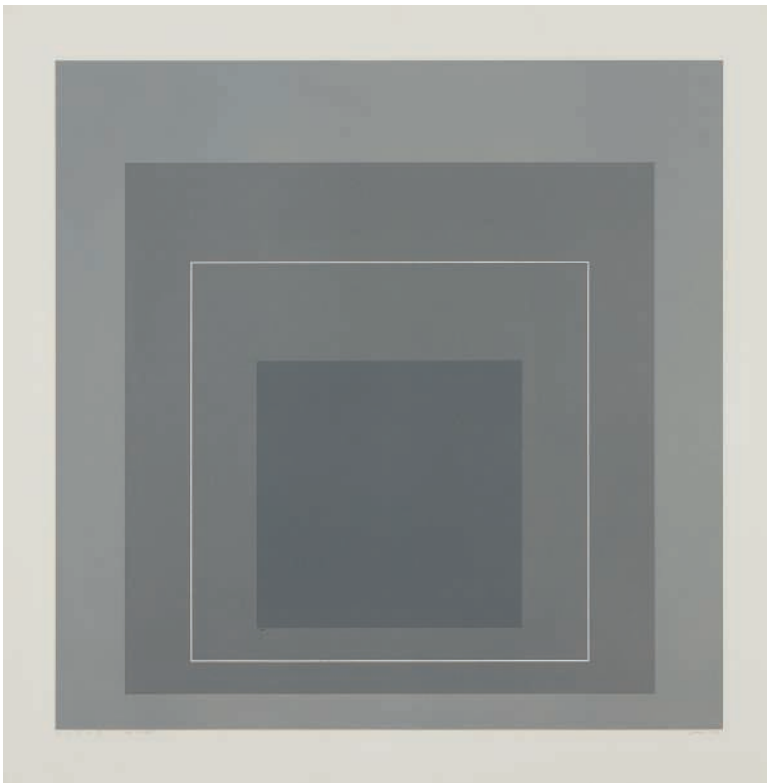
I. 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (39.7 x 39.7 cm)
S. 20 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. (52.1 x 52.1 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 2; Brenda Danilowitz 171.1



283. Josef Albers 1888-1976

WLS II, from White Line Squares (Series I), 1966
Lithograph in colors, on Arches Cover paper, with full margins. Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

I. 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (39.7 x 39.7 cm)
S. 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (52.4 x 52.4 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 3; Brenda Danilowitz 171.2

284. Josef Albers 1888-1976

WLS III, from White Line Squares (Series I), 1966

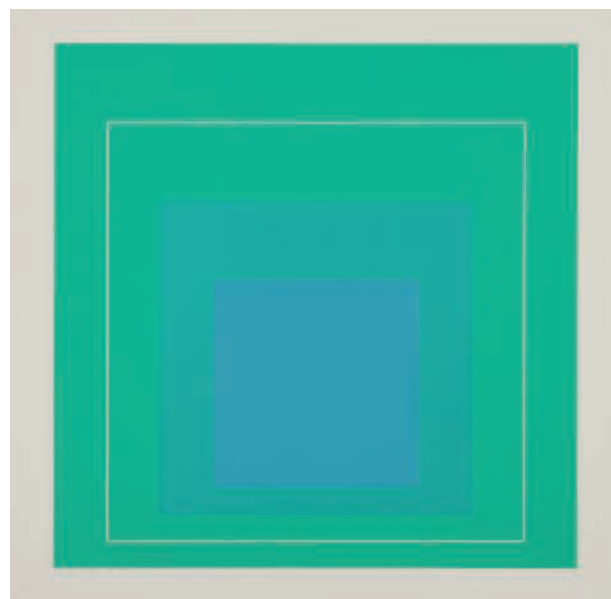
Lithograph in colors, on Arches Cover paper, with full margins.
Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.
I. 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (39.7 x 39.7 cm)
S. 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (52.4 x 52.4 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 4; Brenda Danilowitz 171.3



285. Josef Albers 1888-1976

WLS IV, from White Line Squares (Series I), 1966

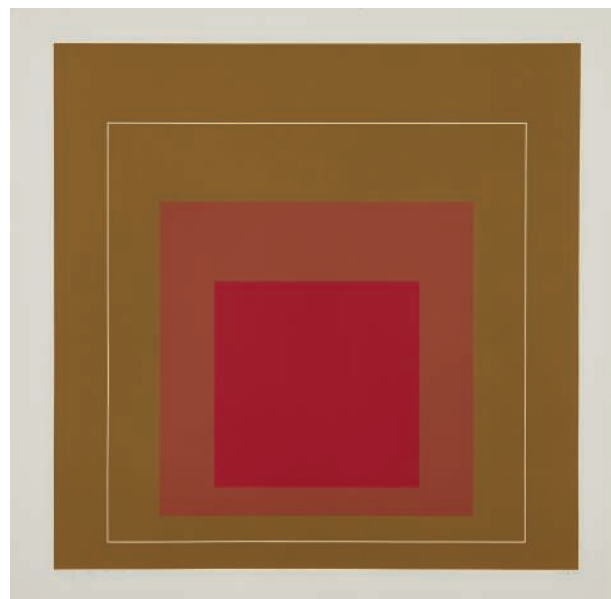
Lithograph in colors, on Arches Cover paper, with full margins.
Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.
I. 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (39.7 x 39.7 cm)
S. 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (52.4 x 52.4 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 5; Brenda Danilowitz 171.4



286. Josef Albers 1888-1976

WLS V, from White Line Squares (Series I), 1966

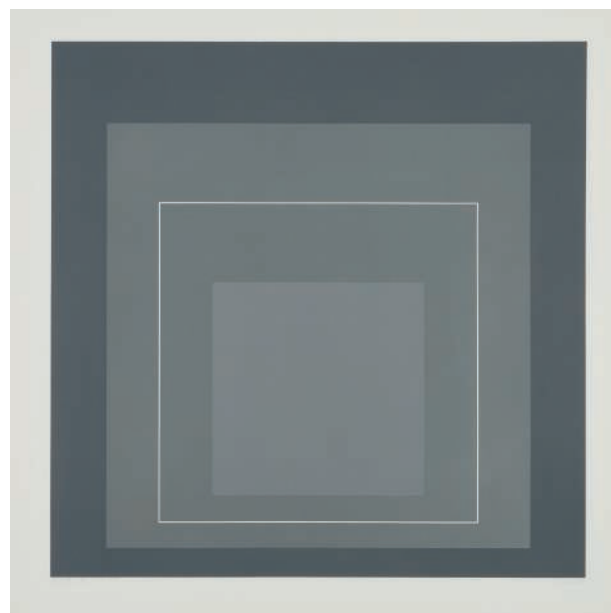
Lithograph in colors, on Arches Cover paper, with full margins.
Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.
I. 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (39.7 x 39.7 cm)
S. 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (52.4 x 52.4 cm)

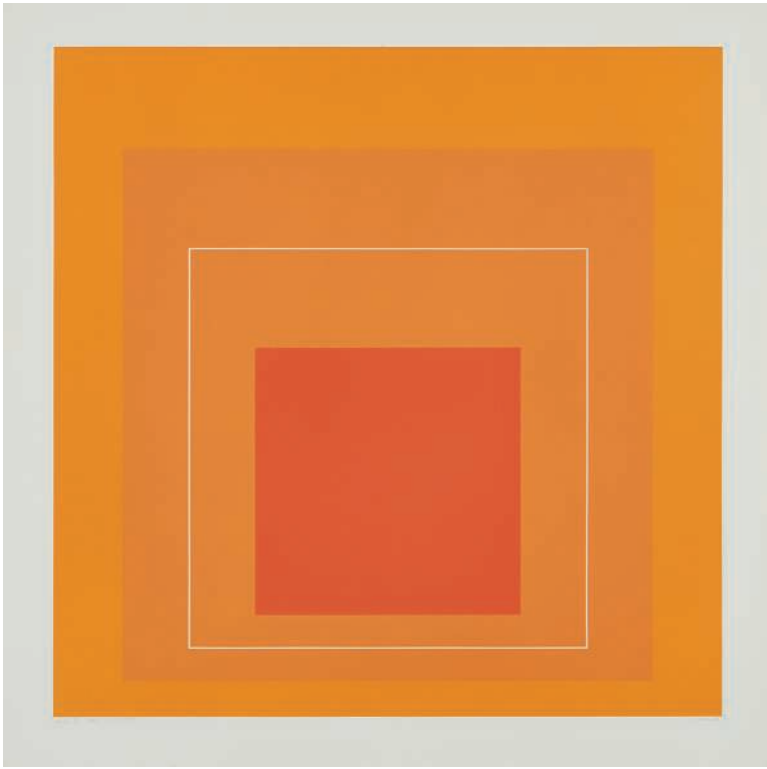
Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 6; Brenda Danilowitz 171.5





287. Josef Albers 1888-1976

WLS VI, from White Line Squares (Series I), 1966
Lithograph in colors, on Arches Cover paper, with full margins. Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

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

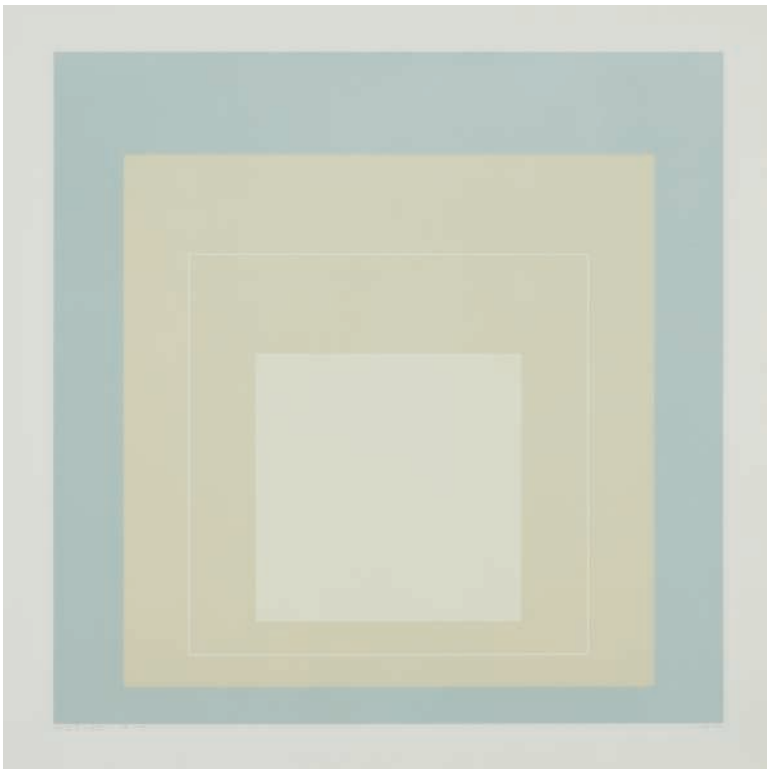
S. 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (52.4 x 52.4 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 7; Brenda Danilowitz 171.6



288. Josef Albers 1888-1976

WLS VII, from White Line Squares (Series I), 1966
Lithograph in colors, on Arches Cover paper, with full margins. Signed with initial 'A', titled, dated and numbered 70/125 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

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

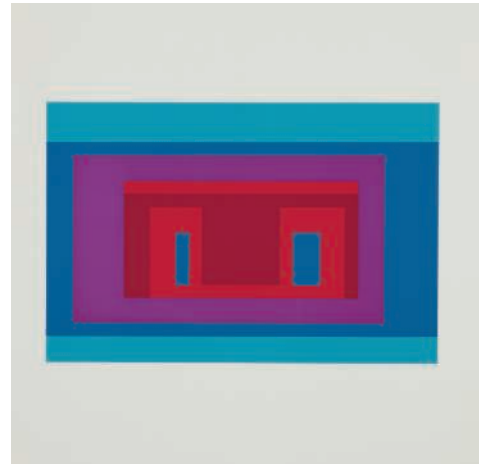
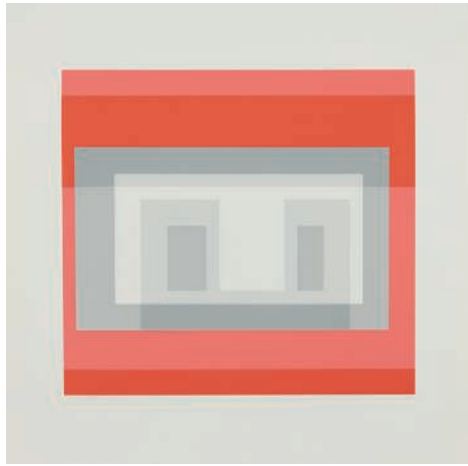
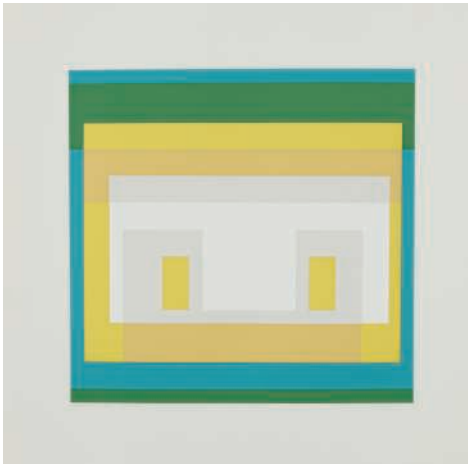
S. 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (52.4 x 52.4 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 8; Brenda Danilowitz 171.7



289. Josef Albers 1888-1976

Variants II, VI, and IX, from Ten Variants, 1967

Three screenprints in colors, on Rives BFK paper, with full margins, all contained in original cloth-covered slip case. All signed with initials, dated, titled, one numbered 169/200 and two numbered 170/200 in pencil (there was also an unsigned edition of 100), published by Ives-Sillman, New Haven (with their blindstamp).

all l. various sizes

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

Estimate

\$3,000-5,000

Literature

Brenda Danilowitz 173.2; 173.6; and 173.9

290. Kenneth Noland 1924-2010

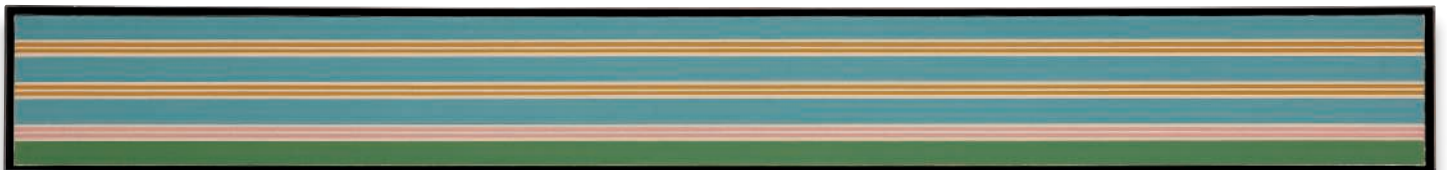
Twin Planes, 1969

Screenprint in colors, on canvas mounted to panel (as issued), the full sheet. Signed, dated and numbered 86/200 in blue ink on the reverse, co-published by Sarah Lawrence Art Press and Chiron Press Inc., New York (with their inkstamps on the reverse), framed.

6¼ x 58¾ in. (15.9 x 149.2 cm)

Estimate

\$3,000-5,000



291. Ellsworth Kelly 1923-2015

Red Curve (for Joel), 1993

Lithograph in red, on Arches 88 paper, the full sheet. Signed and numbered 11/130 in pencil (there were also 20 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 22 x 16 in. (55.9 x 40.6 cm)

Estimate

\$4,000-6,000

Literature

Gemini G.E.L. 1583; Richard Axson 269



292. Ellsworth Kelly 1923-2015

Orange, 2004

Lithograph, on Rives BFK paper, with full margins. Signed and numbered 188/250 in pencil (there were also 44 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 11½ x 7¾ in. (29.2 x 19.7 cm)
S. 16 x 12 in. (40.6 x 30.5 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 2018; Richard Axson 309



293. Ellsworth Kelly 1923-2015

Green Curve, 2000

Lithograph in green, on Rives BFK paper, the full sheet.
Signed and numbered 4/35 in pencil (there were also 10
artist's proofs), published by Gemini G.E.L., Los Angeles
(with their blindstamps), framed.
S. 26¾ x 20 in. (67.9 x 50.8 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 1808; Richard Axsom 285



294. Ellsworth Kelly 1923-2015

Green with Red, from *Suite of Twenty-Seven Color*

Lithographs, 1965

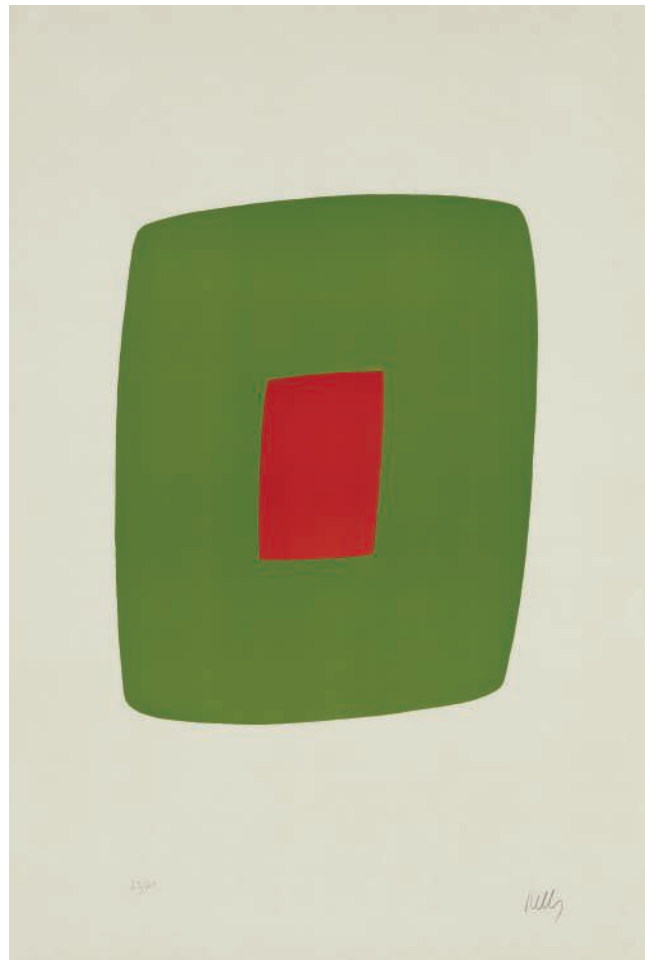
Lithograph in colors, on Rives BFK paper, with full margins.
Signed and numbered 33/75 in pencil (there were also 9
artist's proofs), published by Maeght, Paris, framed.
I. 18½ x 14 in. (47 x 35.6 cm)
S. 35 x 23½ in. (88.9 x 59.7 cm)

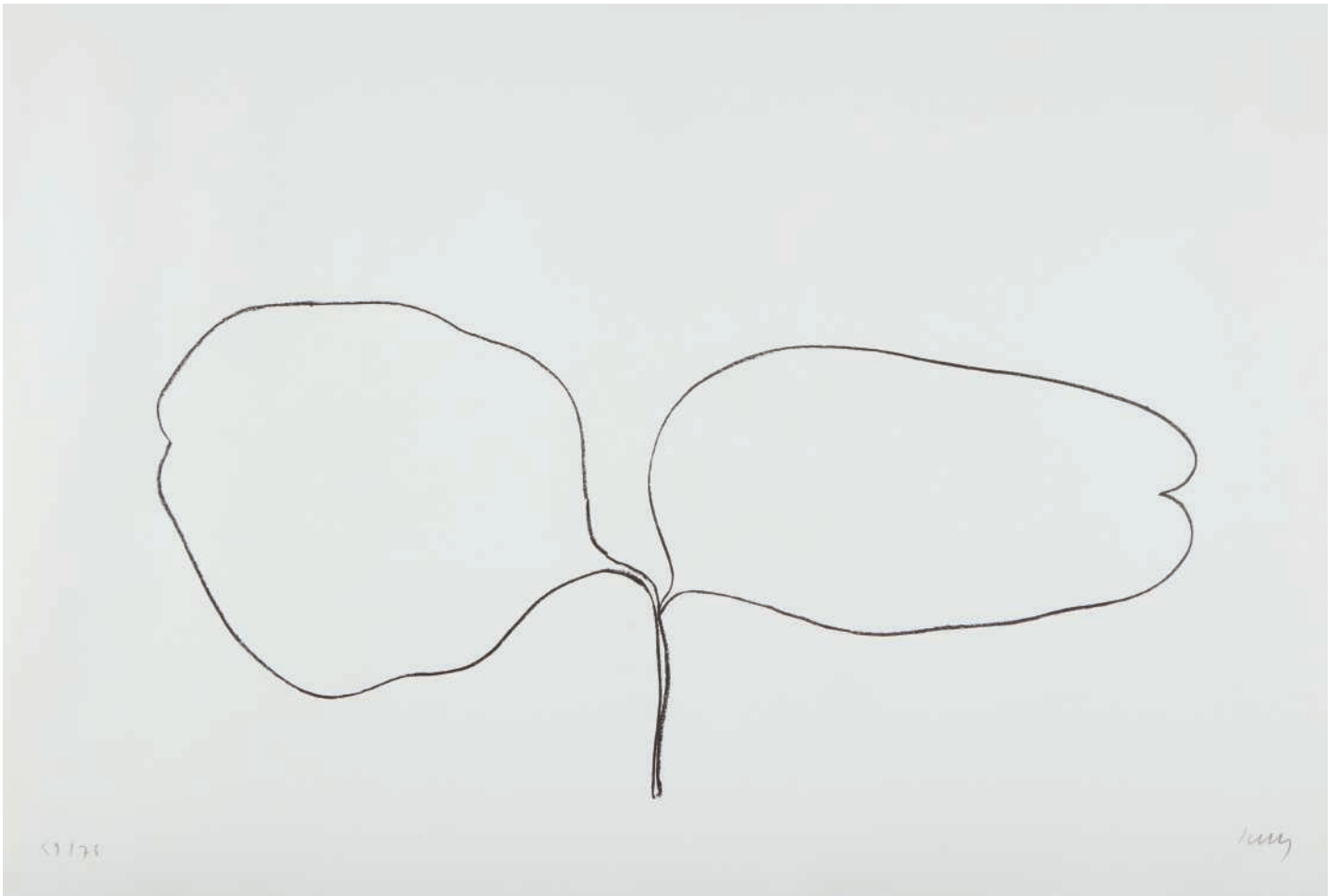
Estimate

\$2,500-3,500

Literature

Richard Axsom 11





295. Ellsworth Kelly 1923-2015

Locust (Acacia), from *Suite of Plant Lithographs*, 1965-66
Lithograph, on Rives BFK paper, with full margins. Signed and numbered 59/75 in pencil (there were also 10 artist's proofs), published by Maeght, Paris, framed.
I. 13 x 27 in. (33 x 68.6 cm)
S. 24 x 35¼ in. (61 x 89.5 cm)

Estimate

\$7,000-10,000

Literature

Richard Axsom 52

296. Ellsworth Kelly 1923-2015

Black (Texture), 2001
Lithograph, on Arches Cover paper, with full margins. Signed and numbered 12/45 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.
I. 48¼ x 24¾ in. (122.6 x 62.9 cm)
S. 59½ x 35¼ in. (151.4 x 89.5 cm)

Estimate

\$3,000-5,000

Literature

Gemini G.E.L. 1885; Richard H. Axsom 295



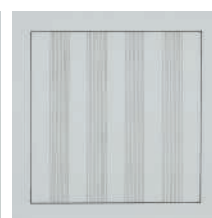
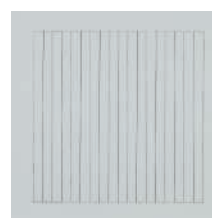
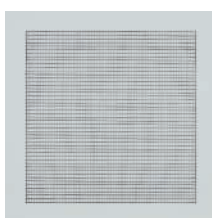
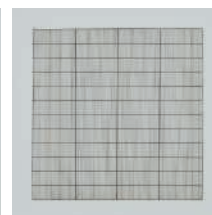
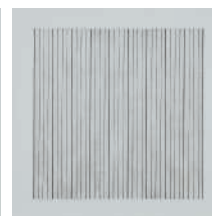
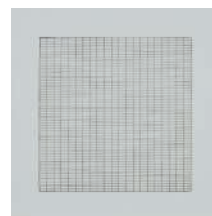
297. **Agnes Martin** 1912-2004

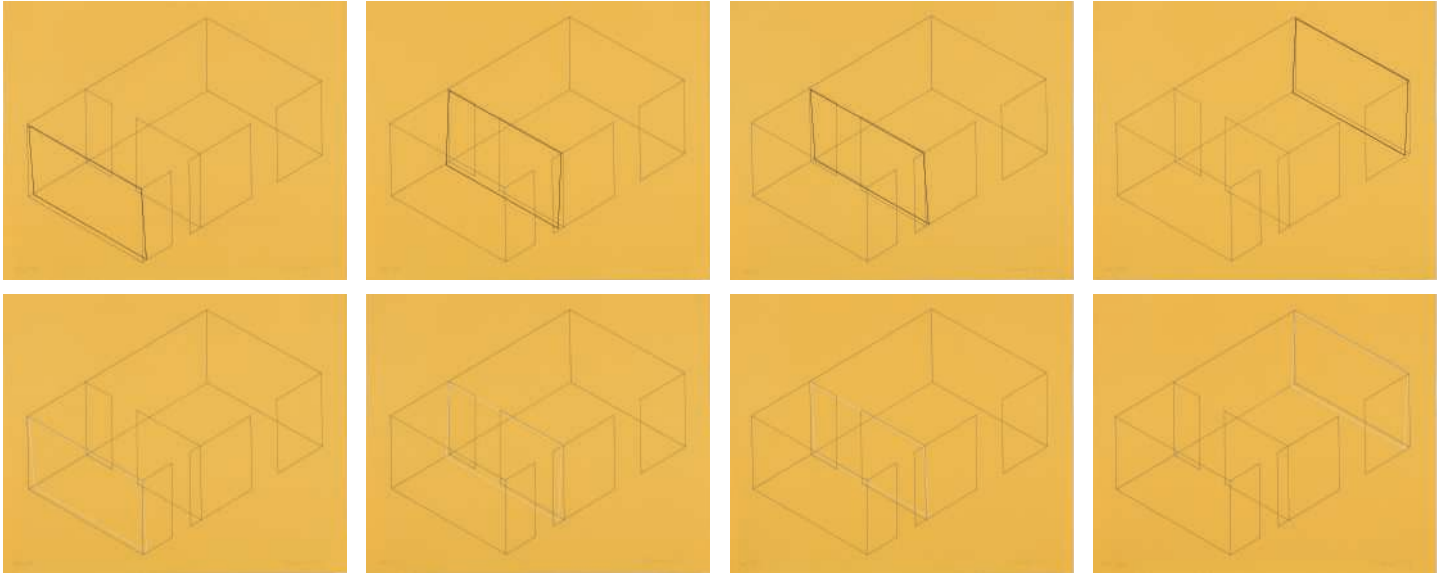
Paintings and Drawings 1974-1990, 1991

The complete set of 10 lithographs in colors, on firm transparency paper, with full margins, with text, the sheets loose (as issued) contained in the original gray card portfolio with printed uppers. From the edition of 2,500 published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum.
portfolio 12¼ x 12¼ in. (31.1 x 31.1 cm)

Estimate

\$2,000-3,000





298. Fred Sandback 1943-2003

Variations for Gallery Heiner Friedrich, 1971-73

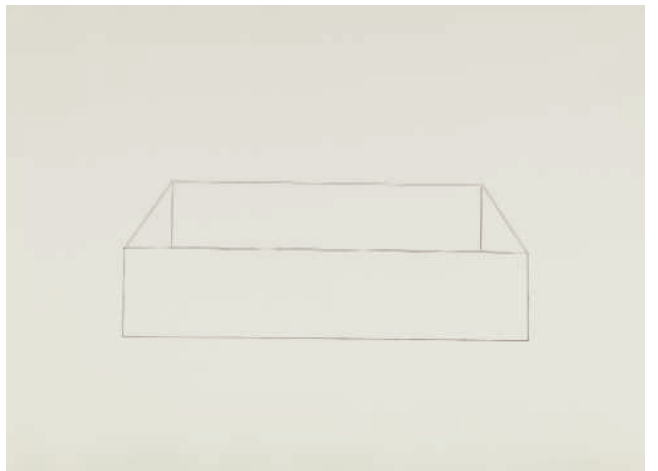
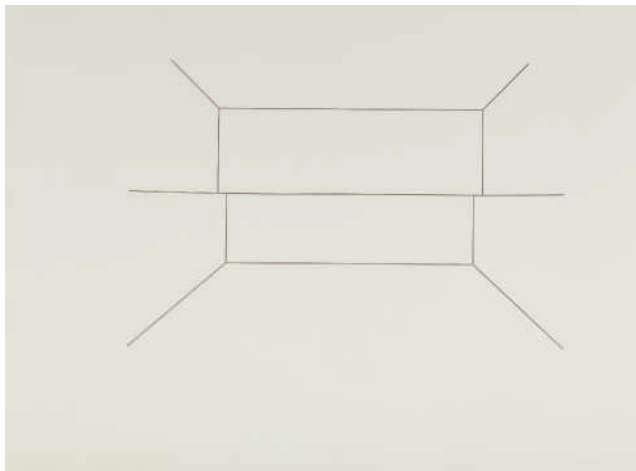
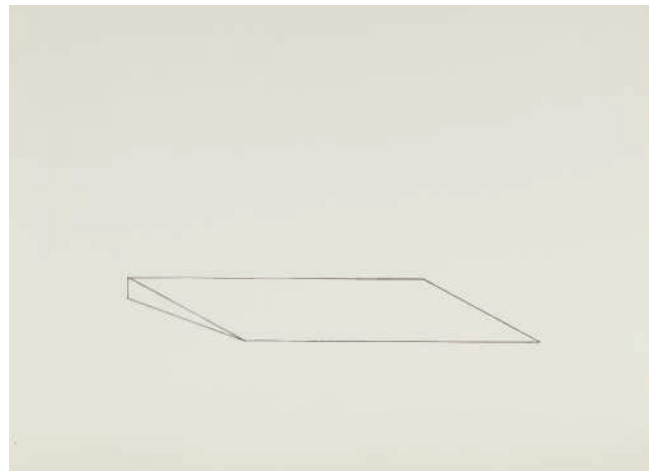
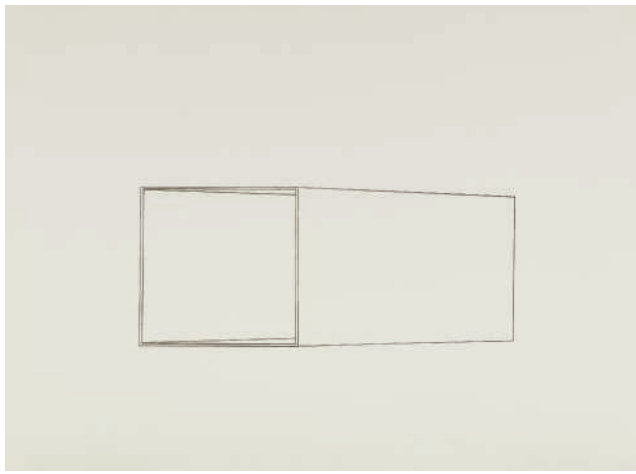
The complete set of eight screenprints in colors, on yellow wove paper, with full margins. All signed, dated, and numbered XIV/XV in pencil (an artist's proof, the edition was 50), published by Edition Heiner Friedrich, Munich, all framed.
all I. various sizes
all S. 15 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in. (39.1 x 47.9 cm)

Estimate

\$7,000-9,000

Literature

Fred Jahn 3-10



299. Donald Judd 1928-1994

Untitled: four plates, 1974

Four etchings in black, on etching paper, with full margins. All signed, dated and numbered 35/35 in pencil, co-published by Multiples Inc., New York and Castelli, Graphics, New York, all unframed.

all I. 21¾ x 27½ in. (55.2 x 69.9 cm)

all S. 30¾ x 41¾ in. (78.1 x 106 cm)

Estimate

\$8,000-12,000

Literature

Jörg Schellmann 77, 78, 79 and 81

300. Robert Mangold b. 1937

1/2 Manila Curved Area Series W; 1/2 Brown Curved Area Series V; and 1/2 Gray Curved Area Series X, 1968

Three screenprints with linear screen hand-cut by the artist in colors, on White Rag paper, with full margins. All signed, titled, dated and numbered 19/50, 18/50, and 39/50 in pencil (there were also 5 artist's proofs for each), published by Fischbach Gallery, New York, all framed.

all I. 12 x 24 in. (30.5 x 61 cm)

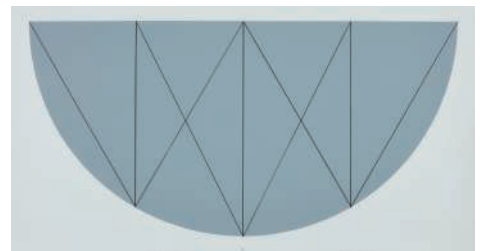
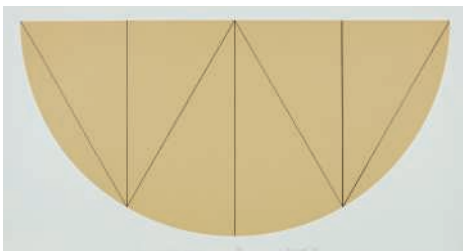
all S. 14 x 26 in. (35.6 x 66 cm)

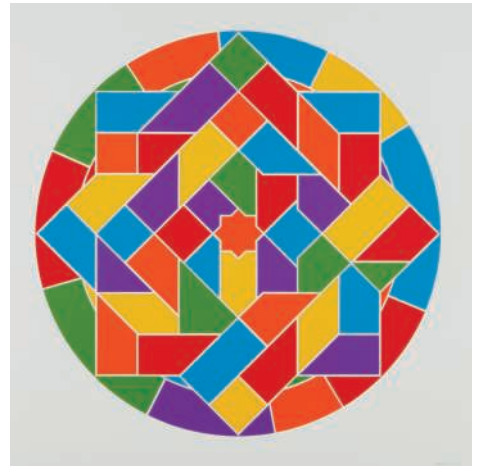
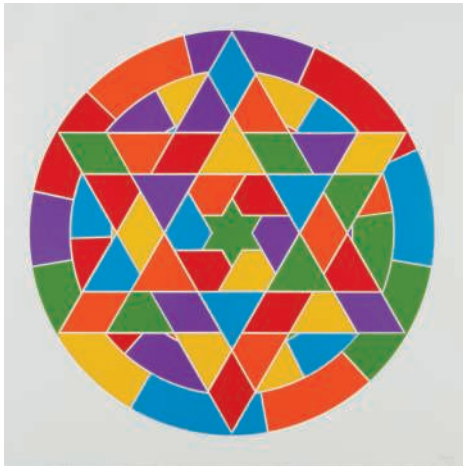
Estimate

\$3,000-5,000

Literature

Senior & Shopmaker Gallery, Inc., New York 1968.01, 1968.02 and 1968.03; Amy Baker Sandback 1, 2 and 3





301. Sol LeWitt 1928-2007

Stars, 2002

The complete set of six linocuts in colors, on Somerset Satin paper, with full margins. All signed and numbered 12/100 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, all framed.
all I. diameter 23½ in. (58.7 cm)
all S. 27 x 27 in. (68.6 x 68.6 cm)

Estimate

\$8,000-12,000

Literature

Barbara Krakow 2002.02

302. Sol LeWitt 1928-2007

All Combinations of Red, Yellow and Blue with Scribbles, 1991

The complete set of seven etchings and aquatints in colors, on Somerset Satin paper, with full margins, all contained in the original black cloth covered portfolio. All signed and numbered 10/30 in pencil (there were also 12 artist's proofs), published by Creative Works Editions, Osaka, Japan.
all I. 21¾ x 21¾ in. (55.2 x 55.2 cm)
all S. 29 x 29 in. (73.7 x 73.7 cm)

Estimate

\$6,000-9,000

Literature

Barbara Krakow 1990.02

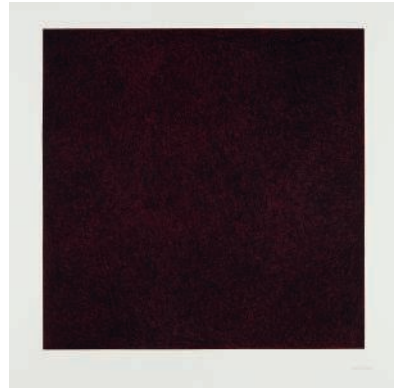
303. Sol LeWitt 1928-2007

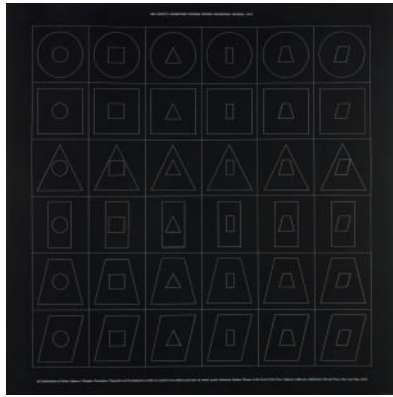
Coffee Table, 1981

Lacquered wood and glass. From the edition of 30, produced by Multiples Inc. and Marian Goodman Gallery, New York.
17¾ x 48 x 48 in. (45.1 x 121.9 x 121.9 cm)

Estimate

\$5,000-7,000





304. Sol LeWitt 1928-2007

Geometric Figures Within Geometric Figures (Composite), 1976

Two etchings and aquatint, on white wove paper, with full margins. Both signed and numbered 24/25 and 25/25 in pencil (there were also 10 artist's proofs for each), published by Parasol Press, New York, both framed.

both I. 29¾ x 29¾ in. (75.6 x 75.6 cm)

both S. 34¾ x 34¾ in. (88.3 x 88.3 cm)

Estimate

\$2,000-3,000

Literature

Barbara Krakow 1976.09 and 1976.10



305. Sol LeWitt 1928-2007

Benzinger Print (Parthenon), 1998

Woodcut in colors, on Zangetsu paper, with full margins. Signed and numbered 80/100 in pencil (there were also 20 artist's proofs in Arabic numerals and 22 artist's proofs in Roman numerals), published by Benziger Family Winery, Glenn Ellen, California, framed.

I. 10 x 14 in. (25.4 x 35.6 cm)

S. 13⅝ x 17 in. (34 x 43.2 cm)

Estimate

\$1,000-1,500

Literature

Barbara Krakow 1998.08

This Lot is to be Sold with No Reserve



306. Sol LeWitt 1928-2007

Eight etchings from, Grids, Using Straight, Not-Straight, and Broken Lines in All Vertical & Horizontal Combinations, 1973

Eight etchings, on wove paper, the full sheets, (all trimmed along the left sheet edge). All from the original bound book edition of 25 (there were also 5 artist's proofs), published by Parasol Press Ltd., New York, all framed.

all S. 10¾ x 10¾ in. (27.3 x 27.3 cm)

Estimate

\$1,000-2,000 •

Literature

Barbara Krakow 1973.03 2, 6, 15, 18, 19, 20, 25, 27

This Lot is to be Sold with No Reserve

307. Dan Flavin 1933-1996

Untitled, from Sails, 1986

Lithograph in blue with collage, on gray Rives BFK paper, the full sheet (shaped, as issued). Signed, dated and numbered 'another of 40' in pencil, published by Rento Brattinga, Steendruckerei, Amsterdam, framed. S. 29¾ x 15¾ in. (75.6 x 40 cm)

Estimate

\$1,200-1,800 •



308. Will Boone b. 1982

HOME, 2016

Screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 2/50 in pencil (there was also 1 artist's proof), published by Karma, New York, unframed.

I. 25⅜ x 19 in. (64.5 x 48.3 cm)

S. 26⅞ x 20 in. (68.3 x 50.8 cm)

Estimate

\$1,000-1,500



309. Mark di Suvero b. 1933

Rising (for Walt Whitman), 1981

Copper-plated aluminum multiple in five parts. Incised signature, stamped, dated and numbered 2/50 (there were also 4 artist's copies), published by Gemini G.E.L., Los Angeles (with their stamped marks). 17 x 21 x ⅝ in. (43.2 x 53.3 x 1.6 cm) or dimensions variable

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 934





310. **Richard Artschwager** 1923-2013

Hair Box, 1990

Paint on rubberized hair with wood backing, contained in the original plywood box. Signed and numbered 90/100 in blue and black ink on a label affixed to the reverse, published by Parkett, Zurich. 10 x 15 x 5 in. (25.4 x 38.1 x 12.7 cm)

Estimate

\$1,200-1,800

Literature

Parkett 23

311. **Richard Serra** b. 1939

Videy Afangar #4; and Videy Afangar #9, 1991

Two etching and aquatints, on Hahnemühle German Etching paper, with full margins. Both signed, dated and numbered 6/75 in pencil (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles, both framed.

#4 I. 4 $\frac{3}{8}$ x 6 in. (11.1 x 15.2 cm)

S. 10 $\frac{1}{2}$ x 12 in. (26.7 x 30.5 cm)

#9 I. 6 x 4 $\frac{3}{8}$ in. (15.2 x 11.1 cm)

S. 13 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (34.3 x 26.7 cm)

Estimate

\$4,000-6,000

Literature

Gemini G.E.L. 1513 and 1518



312. Günther Förg 1952-2013

Edition 1, 1993

Lead sheet wrapped over wood in the format of the Journal, *Texte zur Kunst* with the edge hand-painted in green acrylic. Signed, dated and numbered 22/100 in blue ink on the underside (there were also 20 artist's proofs), published by *Texte zur Kunst*, Cologne, for issue number 10 - June 1993 (with their inkstamp on the underside), unframed.
9½ x 6½ in. (23.2 x 16.5 cm)

Estimate

\$1,500-2,500

This Lot is to be Sold with No Reserve

313. Günther Förg 1952-2013

Hatching, 1989

Four etchings, with chine collé to Hahnemüle Bütten paper, with full margins, all contained in the original cloth-covered portfolio. All signed, dated and numbered 11/20 in pencil, published by Galerie Gisela Capitain, Köln.
all I. 19¼ x 13 in. (48.9 x 33 cm)
all S. 21 x 15½ in. (53.3 x 39.1 cm)

Estimate

\$800-1,200 •





314. Joseph Beuys 1921-1986

CELTIC + ~~~~~, 1971

The complete multiple comprising 10 photographic prints, super-8 film in original canister, and a glass jar sealed with beeswax, all contained in the original card box with printed title (as issued; a small number of portfolios were published without the linen presentation case and straps). Signed and numbered 40/100 in pencil on a label affixed to the lid, with stamped title and signature on the paper label of the film canister and on the reverse of each print, published by Edition Schellmann, Munich and New York. box dims 21¼ x 17 x 5 in. (54 x 43.2 x 12.7 cm)

Estimate

\$6,000-9,000

Literature

Jörg Schellmann 37



315. Joseph Beuys 1921-1986

Der Tisch, 1971

Super-8 film and magnetic tape in film canister, with oil paint and original paper label. Signed by the film participants ANATOL, Joachim Duckwitz, Ulrich Meister, Johannes Stüttgen and Joseph Beuys in pencil and inks, and numbered 181/200 in pencil on the paper label, published by VICE-Versand, Remscheid. 7½ x 7½ x 1½ in. (19 x 19 x 4 cm)

Estimate

\$1,000-1,500

Literature

Jörg Schellmann 41

316. Joseph Beuys 1921-1986

Hasenzucker (Hare Sugar), 1972

Screenprint in colors, on cardstock, with full margins, with accompanying paper-wrapped sugar cube contained in the original cardboard box, lined with cotton wool. The screenprint signed, titled and numbered 26/40 in pencil, the sugar cube signed in blue ink with the artist's inkstamp in brown on the wrapper, the cardboard box inscribed 'Prof Vogel' in pencil (there were also 15 artist's proofs in Roman numerals), published by Edition Staeck, Heidelberg, the screenprint framed.

I. 18½ x 33¼ in. (47 x 84.5 cm)

S. 20⅞ x 35 in. (51 x 89 cm)

Estimate

\$1,800-2,500

Provenance

The collection of Carl Vogel, Hamburg (with his inkstamp verso)

Kunsthau Lempertz, Berlin, *Auktion 961: Sammlung Vogel*, 1 June, 2010, lot 1044

Literature

Jörg Schellmann 54



316.



316.

317. Joseph Beuys 1921-1986

3 Tonnen: two plates, 1973-85

Screenprints, printed on both sides of PVC, the full sheets. Both signed and with an illustration of a hat in blue ink, from the edition of approximately 500, published by Edition Staeck, Heidelberg, both framed.

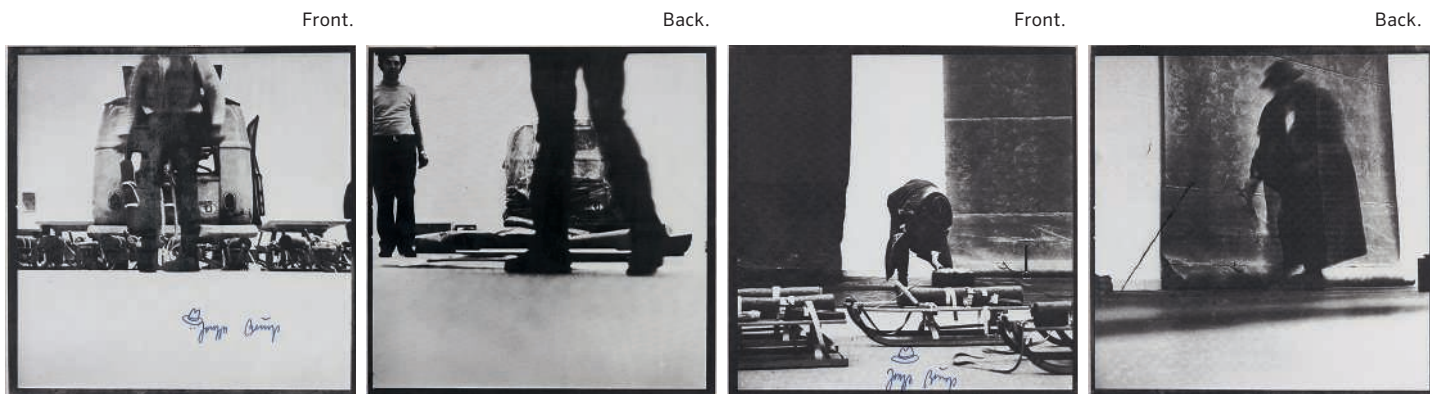
both S. 18¼ x 17⅞ in. (46.2 x 45.7 cm)

Estimate

\$2,000-3,000

Literature

Jörg Schellmann 74



317.



318. Al Hansen 1927-1995

Fluxus, 1992

Jigsaw puzzle collage, on Canson paper. Signed and dated in pencil, framed.

25½ x 19½ in. (64.8 x 49.8 cm)

Estimate

\$3,000-5,000

319. Nam June Paik and Allen Ginsberg; Merce Cunningham

1932-2006, 1926-1997; 1919-2009

Untitled, from Allen in Vision; and Untitled, from 1993 Whitney Biennial in Seoul portfolio, 1990 and 1993

One screenprint and one lithograph and screenprint in colors, on wove papers, the full sheet and with full margins. Both signed and numbered 87/100 and 'AP VIII/VIII' in pencil respectively (the editions were 100 and 20 artist's proofs and 95 and 15 artist's proofs respectively), published by Editions Nicole Fauché, Paris and co-published by Korean Friends of the 1993 Whitney Biennial and the Whitney Museum of American Art, New York, both framed.

Ginsberg S. 29¾ x 22 in. (74.6 x 55.9 cm)

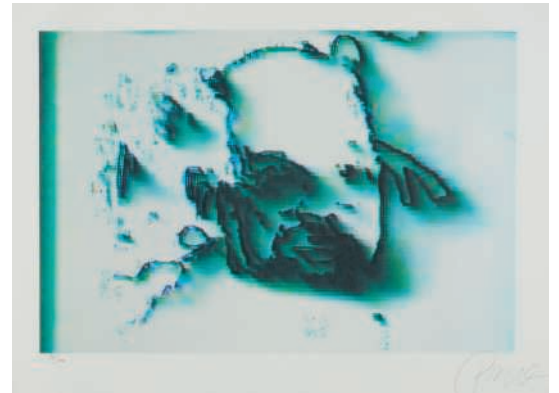
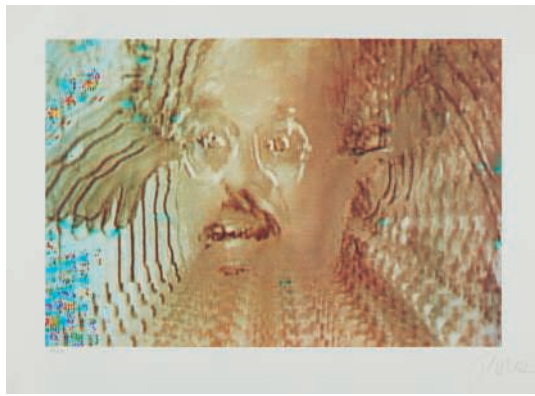
Cunningham I. 10½ x 17¾ in. (26.7 x 45.1 cm)

S. 19½ x 24¾ in. (49.5 x 63.2 cm)

Estimate

\$1,000-2,000





320. Nam June Paik 1932-2006

Allen in Vision, four plates, 1990

Four screenprints and inkjet in colors, on Arches paper, with full margins. All signed and numbered 87/100 in pencil (there were also 20 artist's proofs), published by Editions Nicole Fauché, Paris, all framed.

all I. 16½ x 24¾ in. (41.9 x 61.9 cm)

all S. 22 x 29½ in. (55.9 x 75.2 cm)

Estimate

\$2,000-3,000

321. Allan Kaprow b. 1927

Trees, 1965

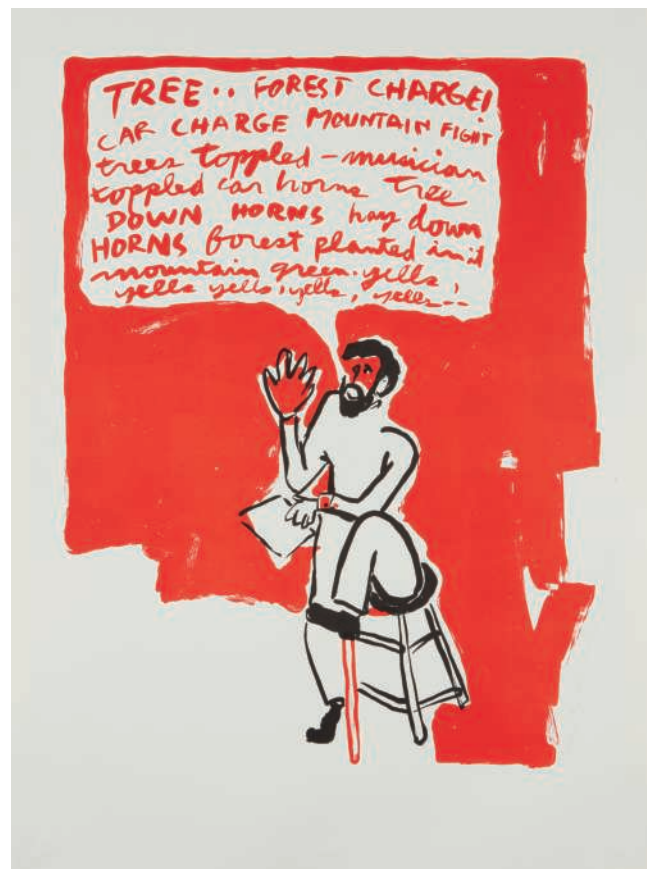
Lithograph in colors, on Rives BFK paper, with full margins. Signed and annotated 'artist's proof' in pencil (the edition was 75), framed.

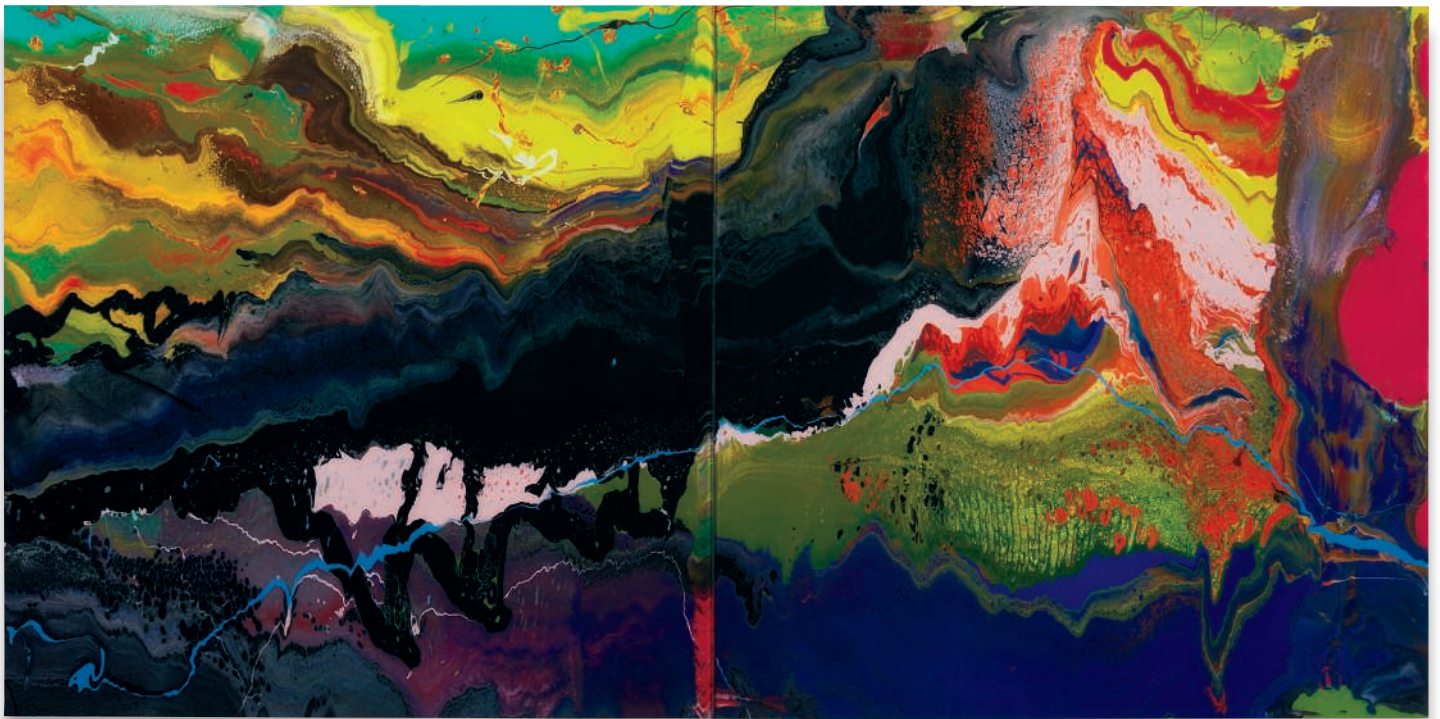
I. 24 x 18½ in. (61 x 46 cm)

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

Estimate

\$800-1,200





322. Gerhard Richter b. 1932

Flow (P16), 2013/2016

Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 387/500 in black ink on the reverse (there were also 2 artist's proofs), published by the Serpentine Gallery, London, unframed.
39 $\frac{3}{8}$ x 78 $\frac{3}{4}$ in. (100 x 200 cm)

Estimate

\$6,000-9,000

Literature

Heni Productions P16

This Lot is to be Sold with No Reserve

323. Georg Baselitz b. 1938

Untitled, 1986

Woodcut in colors, on laid paper, with full margins. Signed, dated and numbered 1/20 in pencil, framed.

I. 25 $\frac{1}{2}$ x 19 $\frac{1}{4}$ in. (64.8 x 48.9 cm)

S. 38 $\frac{3}{8}$ x 26 $\frac{1}{4}$ in. (97.5 x 66.7 cm)

Estimate

\$1,000-2,000 •





324. Martin Kippenberger 1953-1997

Untitled (Vorsprung durch Kippenberger), 1991

Oil painting in colors with plastic dog and cigarette butts, on unstretched shaped canvas. Numbered '21' in blue ink on the reverse, from the series of 25 unique works, published by Edition Kunstverein, Cologne, framed. 20½ x 19¼ in. (52 x 49 cm)

Estimate

\$6,000-9,000

This Lot is to be Sold with No Reserve

325. Sigmar Polke 1941-2010

Calla, 1996

Offset lithograph in colors, on smooth offset paper, with full margins. Signed in blue ink, the edition size unknown, published *avant la lettre* (before the text) for Sigmar Polke's poster for his 1996 exhibition at the Neues Museum Weserburg, Bremen, framed.

I. 15½ x 12¼ in. (38.3 x 31.2 cm)

S. 23¾ x 16½ in. (59.3 x 42 cm)

Estimate

\$1,200-1,800 •

Literature

Jürgen Becker and Claus von der Osten p. 409



326. Sigmar Polke 1941-2010

At the Opera (Answer to the Question Whether Sponges Possess Consciousness); *Untitled (Flowerpot)*; and *Untitled (Griffelkunst 1988)*, 1973, 1985 and 1988

Three prints, comprising two offset lithographs and one screenprint in colors, on green flock paper, Schoeller-Turm board and board respectively, the full sheets. All signed, *Flowerpot* numbered 28/120 in pencil (there were also some artist's proofs), *At the Opera* from the edition of 540, *Griffelkunst* from the edition of 940, published by Griffelkunst-Vereinigung Hamburg-Langenhorn e.V. and Edition Staek, Heidelberg respectively, one framed.

At the Opera S. 17⅞ x 24½ in. (45.4 x 62.2 cm)

Untitled (Flowerpot) S. 19½ x 27¾ in. (49.5 x 69.5 cm)

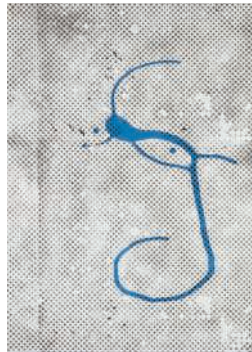
Griffelkunst S. 38⅝ x 27⅞ in. (98.1 x 68.9 cm)

Estimate

\$2,000-3,000

Literature

Jürgen Becker and Claus von der Osten 31, 68 and 80



This Lot is to be Sold with No Reserve

327. Markus Raetz b. 1941

Flourish, 2001

Photogravure in colors, on Gampi paper, with full margins. Signed, dated and numbered 3/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, unframed.

I. 21¼ x 18¼ in. (54 x 46.4 cm)

S. 30¾ x 27¼ in. (78.1 x 69.2 cm)

Estimate

\$800-1,200 •



328. Ed Ruscha b. 1937

Angel, 2006

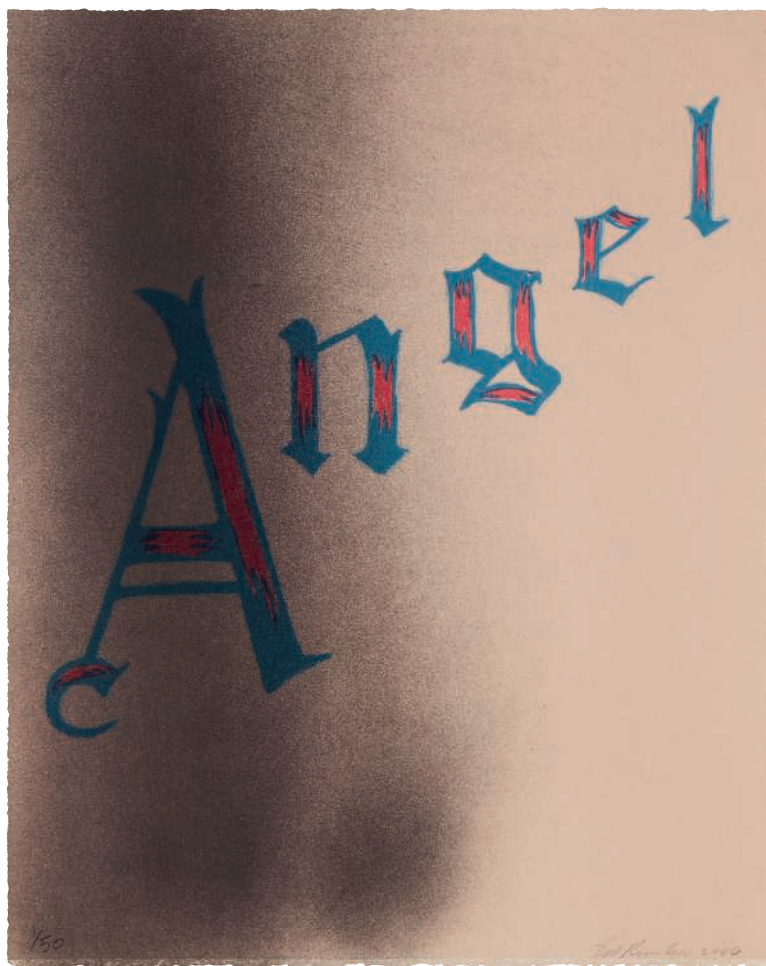
Lithograph in colors, on Rives BFK paper, the full sheet. Signed, dated and numbered 1/50 in pencil, published by Tamarind Institute, Albuquerque (with their blindstamp), framed. S. 20 x 16 in. (50.8 x 40.6 cm)

Estimate

\$3,000-5,000

Literature

Tamarind Institute 06-323



329. Ed Ruscha b. 1937

Insect Slant (Ants), from *Reality and Paradoxes*, 1973

Lithograph and screenprint, on Rives BFK paper, the full sheet. Signed, dated and annotated 'H.C.' in pencil (an hors commerce, the edition was 100 and 25 artist's proofs), published by Multiples Inc., New York (with their inkstamp on the reverse), framed. S. 22 x 30 in. (55.9 x 76.2 cm)

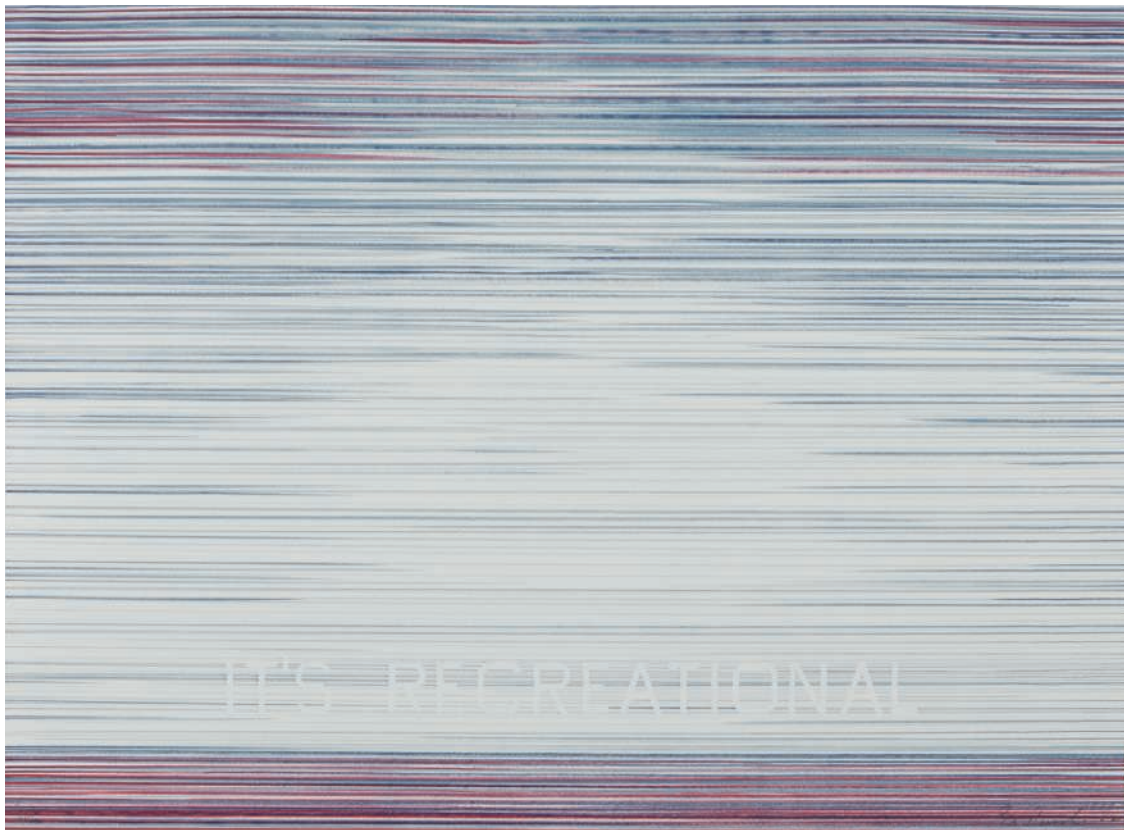
Estimate

\$2,000-3,000

Literature

Siri Engberg 69





330. Ed Ruscha b. 1937

It's Recreational, from World Series, 1982

Lithograph in colors, on Arches paper, the full sheet. Signed, dated and numbered 2/40 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L, Los Angeles (with their blindstamp), framed.

S. 24¾ x 34 in. (62.9 x 86.4 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 1008; Siri Engberg 118

331. Ed Ruscha b. 1937

Two Jumping Fish, 1980

Etching in colors, on R.K. Burt paper, with full margins. Signed, dated and numbered 8/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobson, Ltd., London, framed.

I. 10¼ x 31½ in. (26 x 80 cm)

S. 19 x 39½ in. (48.3 x 99.4 cm)

Estimate

\$1,800-2,500

Literature

Siri Engberg 114





332. Ed Ruscha b. 1937

Fruit Metrecal Hollywood, 1971

Screenprint in grape jam and apricot jam and Metrecal, on Copperplate Deluxe paper, with full margins. Signed, dated and annotated 'artist's proof' in pencil (one of 18 artist's proofs, the edition was 85), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

I. 10 x 37½ in. (25.4 x 95.3 cm)

S. 14½ x 42 in. (36.8 x 106.7 cm)

Estimate

\$5,000-7,000

Literature

Siri Engberg 53

333. Ed Ruscha b. 1937

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

Screenprint in bolognese sauce and black currant-pie filling and cherry-pie filling and unmixed raw egg, on Silverbrook Antique Finish paper, with full margins. Signed, dated and numbered 39/125 in pencil (there were also 25 artist's proofs), published by Editions Alecto, London (with their inkstamp on the reverse), unframed.

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

S. 22⅞ x 31¾ in. (58.1 x 80.6 cm)

Estimate

\$3,000-5,000

Literature

Siri Engberg 35





334. Ed Ruscha b. 1937

Two Similar Cities, 1980

Screenprint in colors, on Stonehenge paper, with full margins. Signed, dated and numbered 20/35 in pencil (there were also 7 artist's proofs), published by the artist, framed.

I. 14 x 53¾ in. (35.6 x 136.5 cm)

S. 22 x 59¾ in. (55.9 x 151.8 cm)

Estimate

\$5,000-7,000

Literature

Siri Engberg 108

335. Ed Ruscha b. 1937

Pico and Sepulveda, 2001

Screenprint in colors, on Rives BFK paper, the full sheet.

Signed, dated and numbered 50/70 in pencil (there were also 16 artist's proofs), published by Gemini G.E.L, Los Angeles (with their blindstamp), framed.

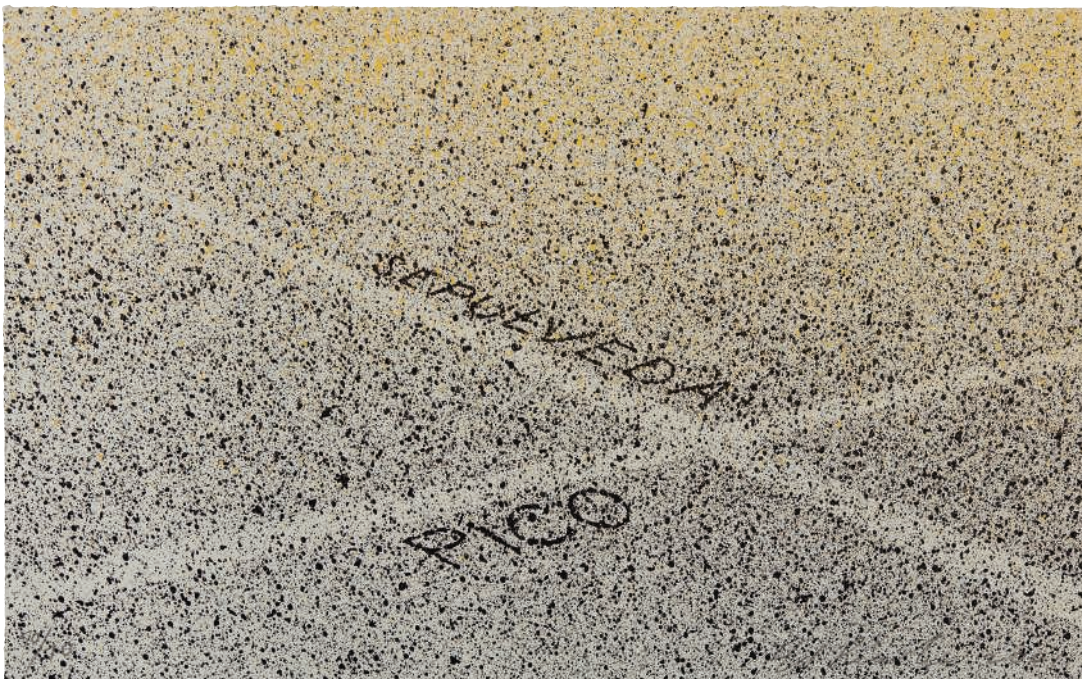
S. 16 x 25¾ in. (40.6 x 65.4 cm)

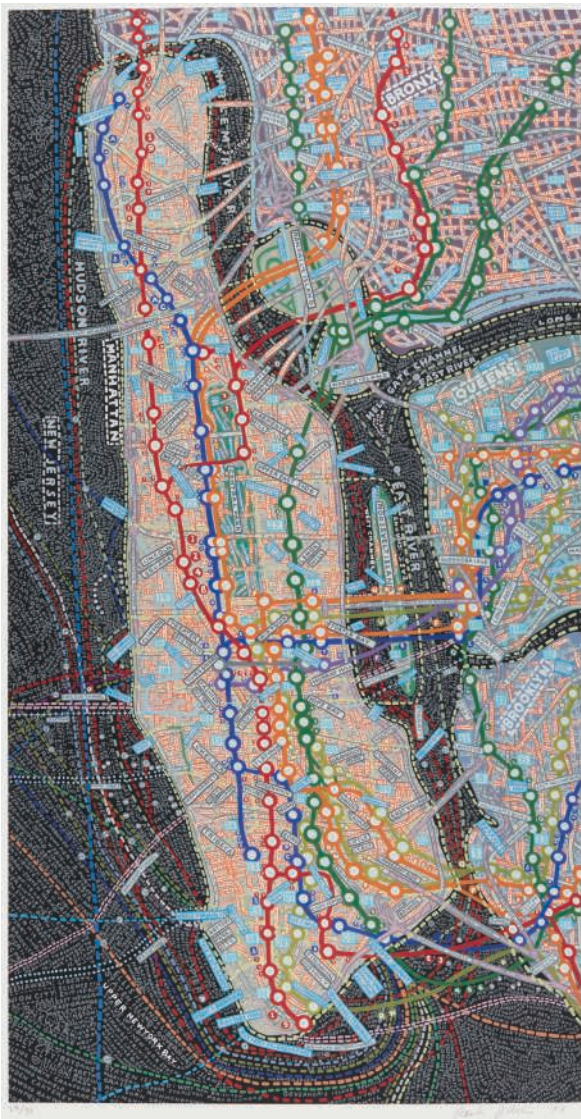
Estimate

\$3,000-5,000

Literature

Gemini G.E.L. 1895





336. Paula Scher b. 1948

NYC Transit, 2008

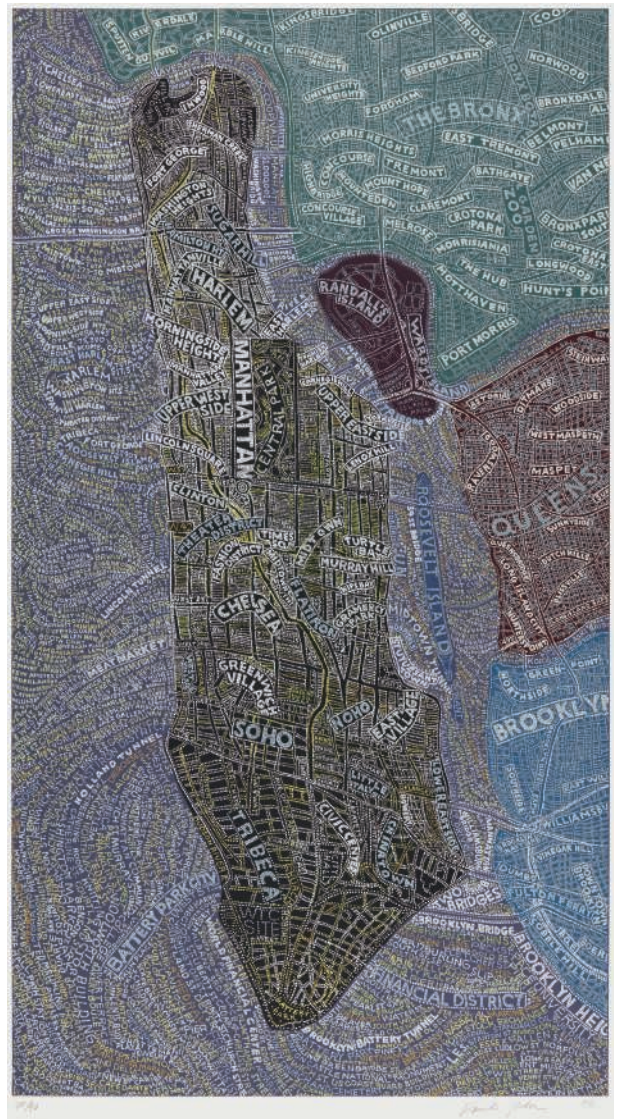
Screenprint in colors, on Deluxe Lana Quarelle paper, with full margins. Signed, dated and numbered 38/90 in pencil (there were also 10 artist's proofs), published by Stendhal Gallery, New York, framed.

I. 52½ x 27½ in. (133.4 x 69.9 cm)

S. 60 x 33½ in. (152.4 x 85.1 cm)

Estimate

\$3,000-5,000



337. Paula Scher b. 1948

Manhattan at Night, 2008

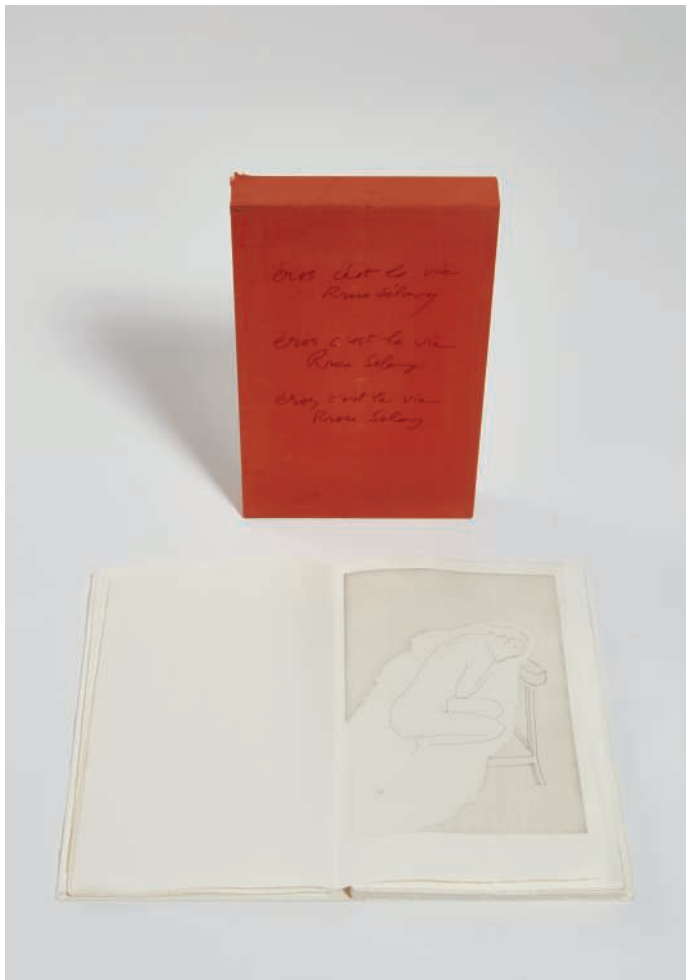
Screenprint in colors, on Deluxe Lana Quarelle paper, with full margins. Signed, dated and numbered 20/90 in pencil (there were also 10 artist's proofs), published by Stendhal Gallery, New York, framed.

I. 52¼ x 28½ in. (132.7 x 72.4 cm)

S. 60 x 33½ in. (152.4 x 85.1 cm)

Estimate

\$3,000-5,000



338. Marcel Duchamp 1887-1968

"The Large Glass and Related Works", Volume II, by Arturo Schwarz, 1969

The complete volume, comprised of the set of nine etchings, all on handmade paper watermarked The Large Glass II, with full margins, text by Arturo Schwarz, all contained in the original red cloth-covered slip case. Signed by the artist and author and numbered copy 51 of 135 in pencil on the colophon (there were also 15 artist's proofs in Roman numerals), published by Galleria Schwarz, Milan. slipcase. 17 x 10³/₈ in. (43.2 x 26.4 cm)

Estimate

\$4,000-6,000

Literature

Arturo Schwarz 645-653 and 658

Volume II including: *Selected Details after Cranach and Relâche; Après l'amour; Selected Details after Rodin; The "Bec Auer"; Selected Details after Ingres (I); The Bride Stripped Bare...; Selected Details after Ingres (II); The King and the Queen; and Selected Details after Courbet*



339. Richard Tuttle b. 1941

Two Books, 1969

One book with 20 screenprints and 10 cut-outs and one book with 10 screenprints on wove paper, all bound (as issued) in black felt covers, all contained in the original heavy wove paper slipcase. Signed and numbered 'LVI' on an unbound title page in black ink, one of 50 copies for the artist only (there was also an edition of 150), co-published by Galerie Rudolf Zwirner, Cologne and Betty Parsons Gallery, New York. both approximately 12 x 9³/₄ in. (30.5 x 24.8 cm)

Estimate

\$800-1,200

340. Richard Hamilton 1922-2011

Collected Works, 1977

Offset lithograph in colors, on
Schoellershammer Karton paper, with
full margins. Signed and numbered 'A.P.
6/7' in pencil (there were also 7 artist's
proofs), published by the artist, framed.
8¼ x 13¼ in. (21 x 33.7 cm)
12¾ x 17⅞ in. (31.4 x 43.5 cm)

Estimate

\$2,000-3,000

Literature

Etienne Lullin 105



341. Enrique Chagoya b. 1953

The Enlightened Savage, 2002

The complete set of 10 screenprints in colors, on wove paper, adhered to aluminum soup cans (as issued), all contained in the original cardboard box with screenprinted title. All signed with initials and numbered 'A.P. 2/5' in black ink, some slightly faded (an artist's proof, the edition was 40), published by Trillium Press, San Francisco.
5 x 16 x 6¾ in. (12.7 x 40.6 x 17.1 cm)

Estimate

\$2,000-3,000



Including: *Cream of Dealer*;
Fundraiser's Adobo; *Model's Meat*;
Art Historian Alphabet; *Curator's Liver*;
Museum Director's Tripe,
Anthropologist with Noodles; *Artist's Brains with Rice*;
Critic's Tongue; and *Collector's Broth*



342. Salvatore Scarpitta 1919-2007

Red Friar (Sci Ribelle), 1990

Painted fiberglass ski, wood, leather and galvanized metal. With incised signature, date and numbered '1' on the underside (the edition was 6).
84 x 5 x 5 in. (213.4 x 12.7 x 12.7 cm)

Estimate

\$4,000-6,000



Property from the Collection of
Ambassador John L. Loeb, Jr.

343. Ray Johnson 1927-1995

Foot, 1968

Screenprint, on wove paper, with full margins. Signed, titled, dated and numbered 30/70 in pencil, published by Richard Feigen, New York, framed.

I. 10½ x 12 in. (26.7 x 30.5 cm)

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

Estimate

\$1,500-2,500

Provenance

Richard Feigen Graphics at Bonwit Teller, New York

344. Ray Johnson 1927-1995

Dusty Springfield, 1987

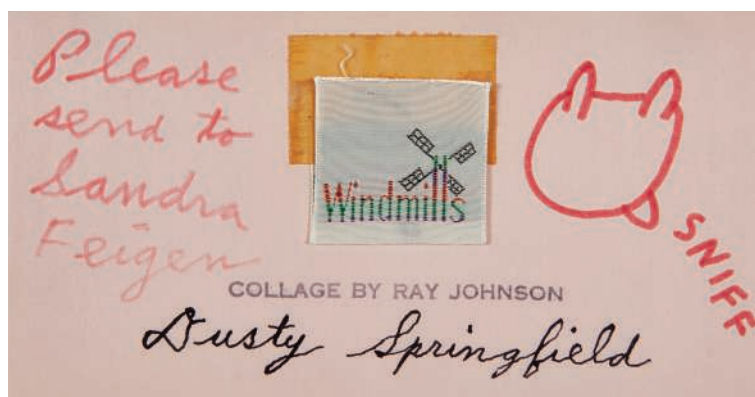
Ink, tape and fabric collage on pink paper. Stamp-signed and inscribed 'Please send to Sandra Feigen' in red ink, framed.
3 x 6 in. (7.6 x 15.2 cm)

Estimate

\$600-900

Provenance

Gift of the artist



345. Matt Connors b. 1973

Portfolio of Four Prints, 2016

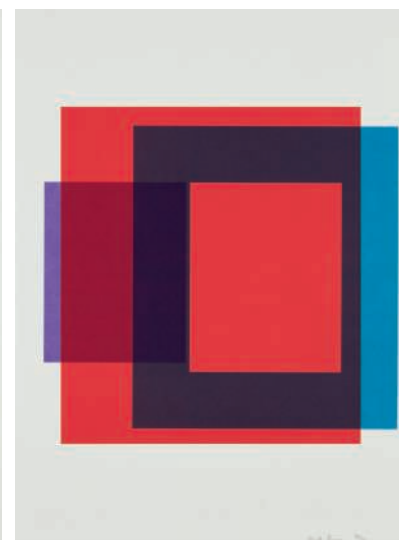
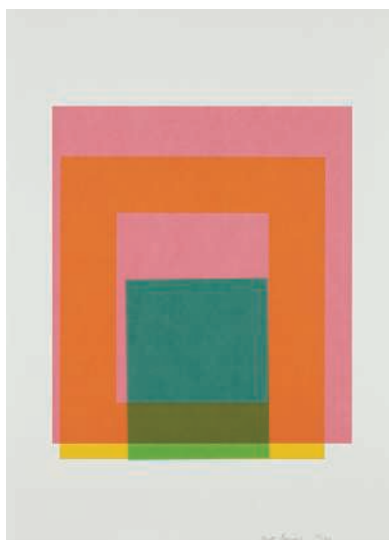
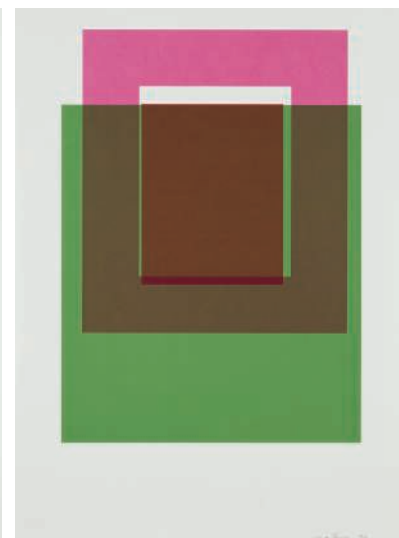
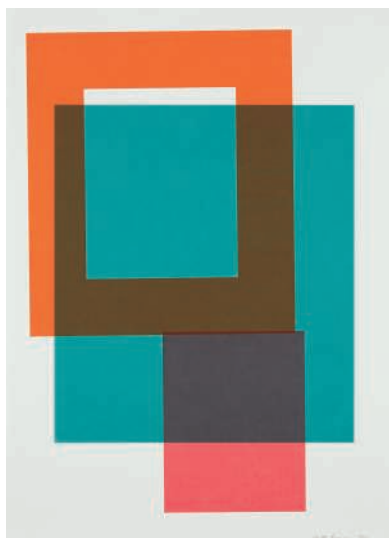
The complete set of four unique screenprints in colors, on Coventry Rag paper, with full margins. All signed and numbered 12/30 in pencil (there were also 5 artist's proofs), published by Karma, New York, all unframed.

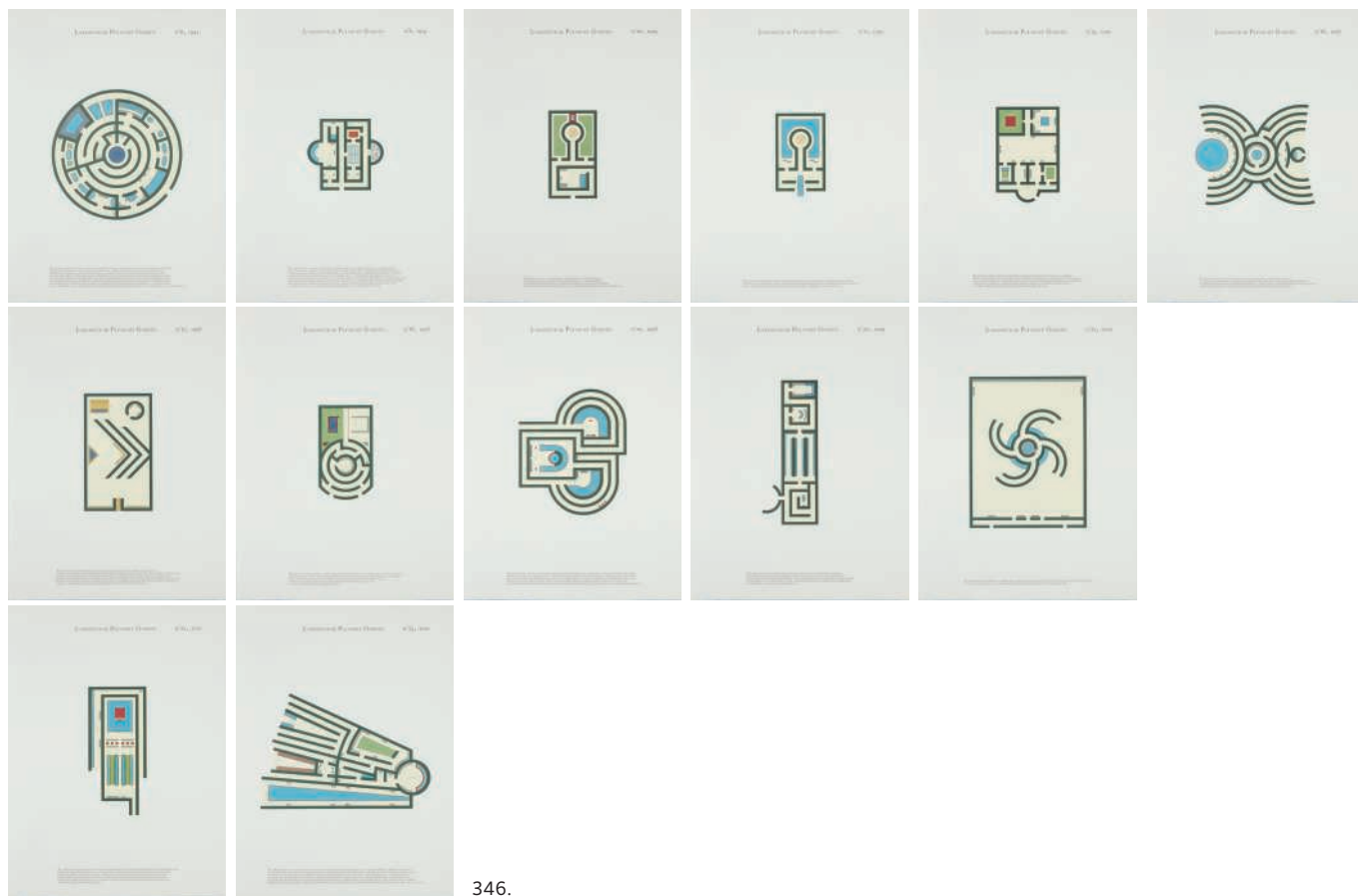
all I. various sizes

all S. 27 x 20 in. (68.6 x 50.8 cm)

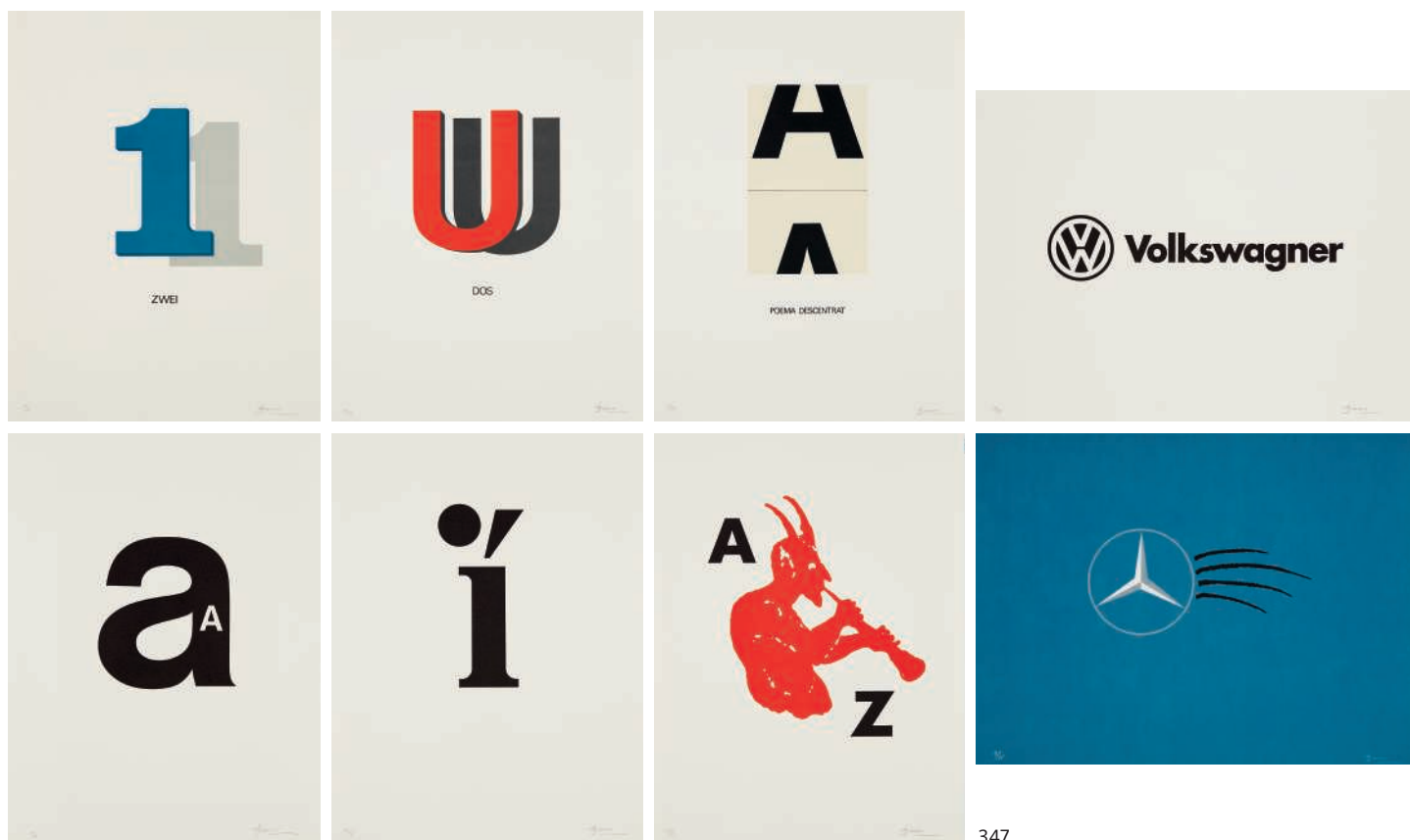
Estimate

\$5,000-8,000

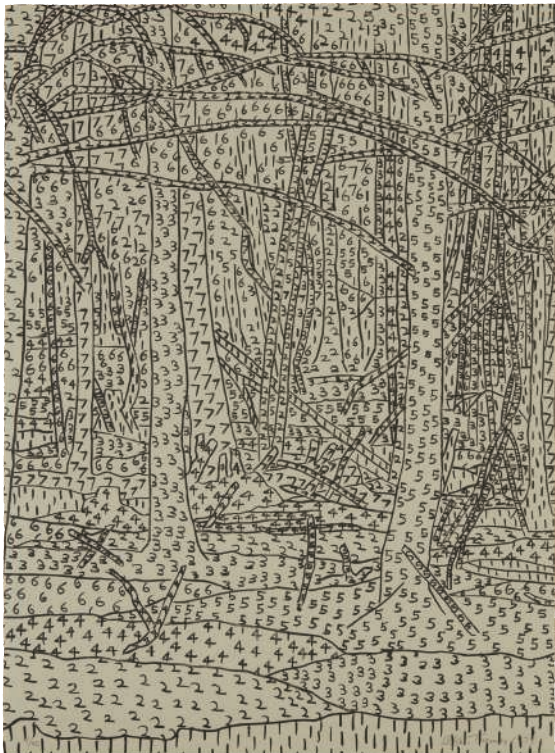




346.



347.



348.



346. Jan Vercruyssen b. 1948

Labyrinths and Pleasure Gardens, 2002
The complete set of 13 lithographs in colors, on Rivoli paper, with full margins, all contained in the original blue cloth-covered portfolio. Signed and numbered 22/43 in pencil on the colophon (there were also 6 artist's proofs), co-published by Brooke Alexander, New York, Xavier Hufkens, Brussels, and Tucci Russo, Torre Pellice.
all I. various sizes
all S. 25 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in. (65.7 x 48.9 cm)

Estimate
\$1,000-2,000

347. Joan Brossa 1919-1998

Untitled, 1988
The complete set of 24 lithographs in colors, on wove paper, with full margins. All signed and numbered 19/25 in pencil, published by Brooke Alexander, New York, all unframed.
all I. various sizes
all S. 19 $\frac{1}{2}$ x 14 $\frac{7}{8}$ in. (49.5 x 37.8 cm)

Estimate
\$1,000-2,000

348. Alan Turner b. 1943

Black Landscape/White Landscape; *Black Landscape/White Landscape*; and *Numerical Landscape*, 1978; and 1979
Two etchings and aquatint and one lithograph, on Arches paper, with full margins and the full sheet. Two signed, dated and numbered 12/20 in pencil and one signed, dated and numbered 1/20, all framed.
two I. 14 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (37.5 x 50.2 cm)
two S. 22 $\frac{1}{4}$ x 29 $\frac{3}{4}$ in. (56.5 x 75.6 cm)
one S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate
\$800-1,200



349. John Baldessari b. 1931

Five Pickles (With Fingerprints) in the Shape of a Hand, from Artists & Photographers, 1975

Five color photographs, mounted to one sheet of German Etching paper (as issued), the full sheet. Signed, titled, dated and numbered 48/60 in pencil (there were also 21 artist's proofs), published by Multiples Inc., New York (with their and the artist's inkstamps), unframed. S. 20 x 24 in. (50.8 x 61 cm)

Estimate

\$2,000-3,000

Literature

Sharon Coplan Hurowitz 2



350. John Baldessari b. 1931

Falling Star, 1989-90

Aquatint and photogravure in colors, on Somerset Satin paper, with full margins. Signed, dated and annotated 'B.A.T.' in pencil (the bon à tirer/good-to-print proof, the edition was 45 and 11 artist's proofs), published by Brooke Alexander Editions, New York, framed.

I. 62 $\frac{5}{8}$ x 20 $\frac{3}{4}$ in. (159.1 x 52.7 cm)

S. 64 $\frac{5}{8}$ x 23 in. (164.1 x 58.4 cm)

Estimate

\$3,000-5,000

Literature

Sharon Coplan Hurowitz 43

351. Cindy Sherman b. 1954

Untitled, 1975

Gelatin silver print, on photo paper, with full margins. Signed, dated and numbered 51/125 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

\$4,000-6,000



352. Laurie Simmons b. 1949

Lying Objects: three plates, 2012

Three offset lithographs in colors, on Luxus Satin paper, with full margins. Each signed, dated and numbered in pencil 16/50 in pencil (there was also 10 artist's proofs), published by Editions Illene Kurtz, New York, all framed.

all I. 9¼ x 14 in. (23.5 x 35.6 cm)

all S. 15 x 20 in. (38.1 x 50.8 cm)

Estimate

\$3,000-5,000



353. Thomas Demand b. 1964

Gangway, 2001

Diasc mounted Lambda print on black acrylic glass, with attachable chromium-plate stand (as issued). Signed and numbered 51/75 in black ink on the accompanying Certificate of Authenticity, published by Parkett, Zurich, unframed.

9¾ x 8½ x ¾ in. (24.8 x 20.6 x 1 cm)

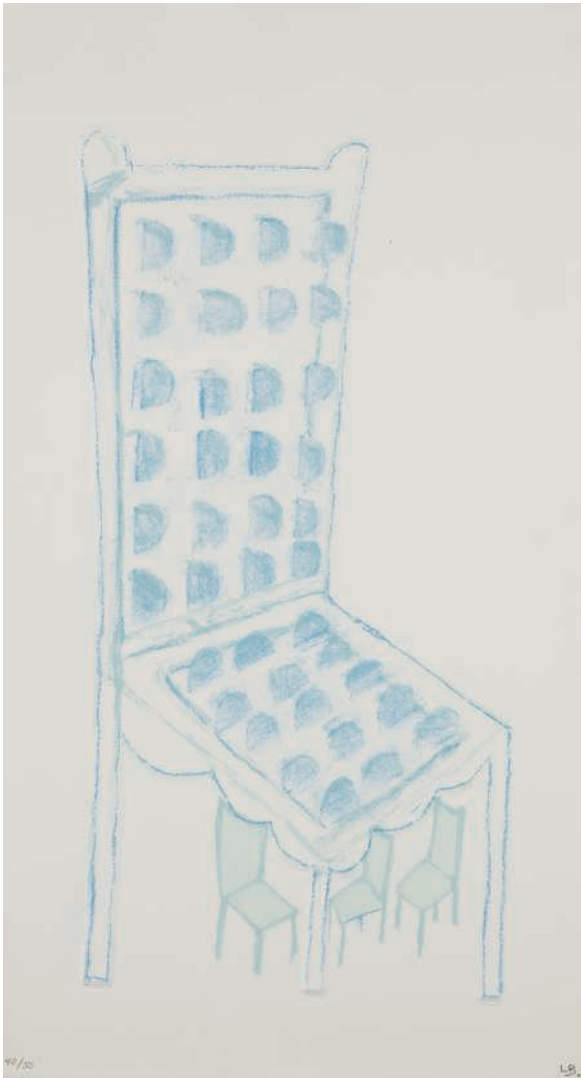
Estimate

\$1,500-2,500

Literature

Parkett 62





354. Louise Bourgeois 1911-2010

Le Père et les 3 Fils (The Father and the 3 Sons), Version 2, 1999

Lithograph and embossing with hand-coloring in blue pastel, on smooth wove paper, with full margins. Version II, state II (final), signed with initials and numbered 40/50 in pencil (there were also 10 artist's proofs), published by the artist to benefit Anthology Film Archives, New York, unframed.

I. 19 x 9½ in. (48.3 x 24.1 cm)

S. 24 x 13 in. (61 x 33 cm)

Estimate

\$2,500-3,500

Literature

Museum of Modern Art Cat. No. 518.2

According to the artist's assistant, Jerry Gorovoy, the imagery of chairs may have been influenced by Bourgeois's father and his chair collection. The embossed semicircle forms seen in *Le Père et les 3 Fils* may be in reference to the areas of raised, tufted fabric on the tapestry upholstered chairs in her father's collection. Louise Bourgeois, *The Complete Prints & Multiples*, Museum of Modern Art website



355. Louise Bourgeois 1911-2010

I Do, 2010

Digital print in colors, on fabric, the full sheet. With stitched initials in red thread, red printed title and numbered 174/300 in pencil (there were also 35 artist's proofs), published by the artist in support of For Freedom To Marry, New York, framed. 16 x 12 in. (40.6 x 30.5 cm)

Estimate

\$2,500-3,500

Literature

Museum of Modern Art Cat. No. 226

356. Louise Bourgeois 1911-2010

Les Fleurs, 2009

Screenprint, on Magnani paper, the full sheet. Signed with initials (dedicated 'to Paul' on the reverse), numbered 15/175 in pencil (there were also 25 artist's proofs and an edition of 50 with hand additions), published by the artist, unframed. S. 11 x 8½ in. (27.9 x 21.6 cm)

Estimate

\$1,500-2,500

Literature

Museum of Modern Art Cat. No. 698



357. Louise Bourgeois 1911-2010

Untitled (Holiday Laurel), 2004

Drypoint in blue with selective wiping, on heavy wove paper, with full margins. The fifth (final) state, signed, dated, dedicated and numbered 35/100 in pencil (there were also 20 artist's proofs), published by the artist, unframed.

I. 25.5 x 19 cm (10 x 7½ in.)

S. 46 x 32 cm (18½ x 12½ in.)

Estimate

\$1,500-2,500

Literature

Museum of Modern Art Cat. No. 126/V





358. Laura Owens b. 1970

Untitled, 2002

Wintergreen transfer, watercolor and colored pencil, on wove paper, the full sheet. Signed, dated and numbered 'AP 2/9' in pencil on the reverse (an artist's proof, the edition was 15), published by Contemporary Editions, Los Angeles, framed.

S. 14½ x 10½ in. (35.9 x 25.7 cm)

Estimate

\$1,200-1,500



359. Kiki Smith b. 1954

Ginzer and the Birds, 1996

Lithograph with collage, on Japanese paper, the full sheet. Signed, dated and numbered 44/50 in pencil, published by Artists Space, New York, unframed.

S. 17¼ x 20½ in. (43.8 x 52.4 cm)

Estimate

\$2,500-3,500

Literature

Wendy Weitman 77

360. Anna Parkina b. 1979

In Full Bud, 2009

Lithograph in colors, on wove paper, with full margins. Signed and numbered 2/30 in pencil (there were also 5 artist's proofs), published by Lisa Ivorian-Jones for the New Museum, New York, unframed.

I. 22½ x 16 in. (57.2 x 40.6 cm)

S. 25 x 18 in. (63.5 x 45.7 cm)

Estimate

\$1,000-1,500



360.

361. Nan Goldin b. 1953

Aqua Sea, Mykonos, Greece, 1995

Cibachrome print. Signed, dated, titled and numbered 7/15 in black pen on the reverse.

27¼ x 40 in. (69.2 x 101.6 cm)

Estimate

\$2,000-3,000



361.

This Lot is to be Sold with No Reserve

362. Various Artists

Walcheturm, 1997

The complete set of 13 photographs, on photo paper, with full margins and the full sheets. All signed and numbered 13/60 on the reverse, published by Galerie Walcheturm, Zürich, all framed.

all I. various sizes

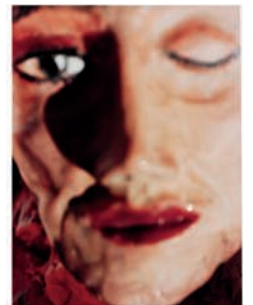
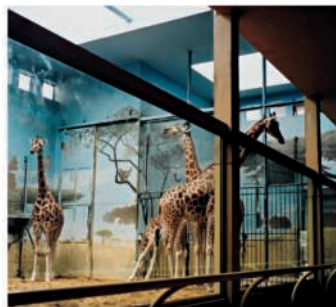
smallest S. 10 x 12 in. (25.4 x 30.5 cm)

largest S. 10¾ x 16½ in. (27.3 x 41.9 cm)

Estimate

\$3,000-5,000 •

Including: Hugo Markl, *Don't Blow your Top*; Douglas Gordon, *One hour in Two Days*; Urs Fischer, *La rosa blanca*; Franz West, *Der Weg zur Knödelhütte*; Urs Frei, *Ohne Titel*; Beat Streuli, *Tokyo...*; Ugo Rondinone, *Call me Burroughs*; Maria Eichorn, *Ohne Titel*; Gerwald Rockenschaub, *Ohne Titel*; Karen Kilimnik, *Berklex Square*; Fischli & Weiss, *Ohne Titel*; Candida Höfer, *Zoologischer Garten Paris*; and Angela Bulloch, *Working Manicure*



362



363. Richard Hamilton 1922-2011

Kent State, 1970

Screenprint in colors, on Schoeller Durex paper, with full margins. Signed and numbered 1435/5000 in pencil (there were also 50 artist's proofs), published by Dorothea Leonhart, Munich, framed.
 I. 26¼ x 34¼ in. (66.7 x 87 cm)
 S. 28½ x 39¼ in. (72.4 x 99.7 cm)

Estimate

\$500-1,000

Literature

Etienne Lullin 77



364. Ann Hamilton b. 1956

Wreath, 2000

Embossing, on Hahnemühle Copperplate paper, with full margins. Signed, titled, dated and numbered 21/45 in pencil on the reverse (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
 I. 21 x 28½ in. (53.3 x 72.4 cm)
 S. 22¾ x 30¾ in. (57.8 x 77.2 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 1856



365. Kerry James Marshall b. 1955

Memento, 1997

Lithograph in colors, on Somerset paper, the full sheet. Signed, titled, dated and numbered 21/33 in pencil (there were also 5 artist's proofs), published by Tamarind Institute, Albuquerque (with their blindstamp), framed. S. 30 x 44 in. (76.2 x 111.8 cm)

Estimate

\$5,000-7,000

Literature

Tamarind 96-367

366. Kara Walker b. 1969

Freedom: a Fable, 1997

Laser-cut paper pop-up book, bound in brown leather (as issued), contained in the original cardboard packing box. From the edition of 4000, published by Peter Norton Family Christmas Project, Santa Monica. 9¼ x 8¼ x ¾ in. (23.5 x 21 x 1.9 cm)

Estimate

\$1,800-2,400





367. Kara Walker b. 1969

I'll be a Monkey's Uncle, 1996
Lithograph, on Somerset Satin paper, with full margins. Signed, dated and annotated 'AP 5/10' in pencil (an artist's proof, the edition was 25), published by Landfall Press, Chicago, framed. S. 39¾ x 35 in. (101 x 88.9 cm)

Estimate
\$6,000-9,000



368. Kara Walker b. 1969

The Bush; Skinny; and De-boning, 2002
The complete set of three free-standing, stainless steel multiples, painted black, all contained in the original black cardboard box. Signed and numbered 48/100 in black ink on a label affixed to the cover of the original box, published by Deutsche Guggenheim, Berlin.
The Bush 6½ x 5¾ x ⅝ in. (16.5 x 13.7 x 1.6 cm)
Skinny 5¾ x 6 x ⅝ in. (14.6 x 15.2 x 1.6 cm)
De-Boning 4¾ x 4 x ⅝ in. (11.1 x 10.2 x 1.6 cm)

Estimate
\$3,000-5,000

369. Susan Rothenberg b. 1945

Dead Rooster (Red); and Dead Rooster (Black), 1993

Two woodcuts in colors, on Korean Kozo paper, with full margins. Both signed, dated and numbered 18/20 and 98/100 in pencil respectively (there were also 20 artist's proofs for the black rooster), published by Brooke Alexander, New York, both unframed.

both I. 22¾ x 29 in. (57.8 x 73.7 cm)

both S. 25¾ x 31¾ in. (65.4 x 79.7 cm)

Estimate

\$1,000-1,500



370. Mickalene Thomas b. 1971

Portrait of Marie Sitting in Black and White, 2012

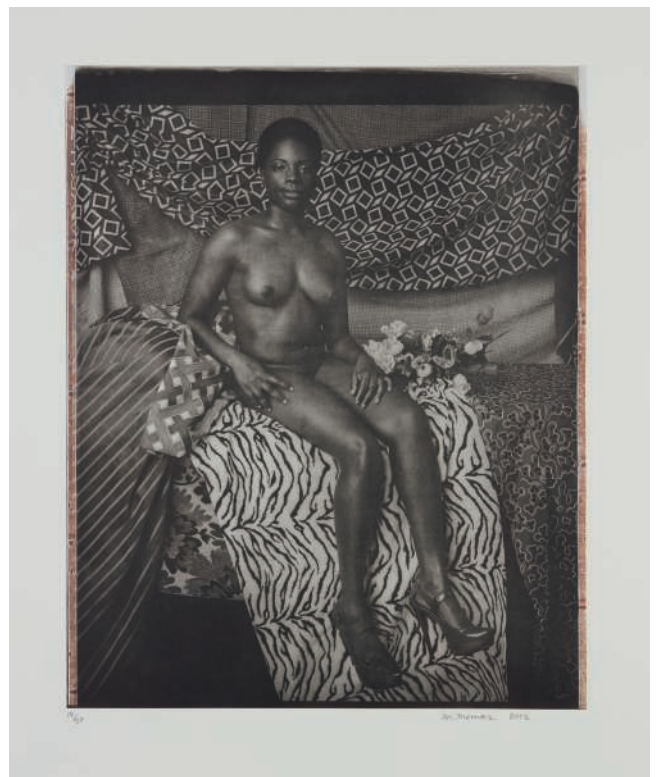
Photogravure, on chine collé to wove paper, with full margins. Signed, dated and numbered 19/20 in pencil (there were 8 artist's proofs), published by Momena Art, NYC, in consortium with Benefit Print Project, unframed.

I. 21⅞ x 16⅞ in. (55.6 x 42.9 cm)

S. 26⅞ x 22½ in. (68.3 x 57.2 cm)

Estimate

\$2,500-3,500





371. Chris Ofili b. 1968

The Agony in the Garden, 2006

The complete set of 11 etching and aquatints, on Somerset paper, with full margins, with title page, justification and the original yellow cloth-covered portfolio. One signed, titled, dated and numbered 4/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, all framed.
all I. 15 $\frac{7}{8}$ x 12 in. (40.3 x 30.5 cm)
all S. 20 $\frac{3}{4}$ x 15 $\frac{7}{8}$ in. (52.7 x 40.3 cm)

Estimate
\$5,000-7,000



372. Chris Ofili b. 1968

Black Kiss, 2006

The complete set of 13 gravures, with chine collé to Somerset paper, with full margins, with title page, justification and the original red cloth-covered portfolio. One signed, titled, dated and numbered 3/20 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, all framed.

all I. 16 x 12 in. (40.6 x 30.5 cm)

all S. 20 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (53 x 42.5 cm)

Estimate

\$6,000-8,000



373. Vija Celmins b. 1938

Untitled (Web #4), 2002

Photogravure with aquatint, burnishing and drypoint, on Hahnemühle Copperplate paper, with full margins. Signed, dated and numbered 40/65 in pencil (there were also 10 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 19 x 15¼ in. (48.3 x 38.7 cm)

S. 20¾ x 24 in. (51.8 x 61 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 1930; Samantha Rippner fig. 40, pp. 45 and 54



374. Vija Celmins b. 1938

Ocean, from Untitled Portfolio, 1975

Lithograph in colors, on Twinrocker Handmade Rag paper, with full margins. Signed, dated and numbered 69/75 in pencil (there were also 15 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles (with their inkstamp on the reverse), framed.

I. 12½ x 16½ in. (31.8 x 41.9 cm)

S. 16¼ x 20 in. (41.3 x 50.8 cm)

Estimate

\$8,000-12,000

Literature

Samantha Rippner p. 18 no. 7; Bruce Davis p. 206



375. Oliver Boberg b. 1965

Himmel V (Sky V), 2001

The complete set of 10 chromogenic prints, lacking the original portfolio box. All signed, titled, dated, annotated '#1'-'#10' and numbered 14/20 in blue ink on the reverse (there were also 2 artist's proofs), all framed.
all S. 10 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (27.6 x 27.6 cm)

Estimate

\$5,000-7,000

Literature

Stephen Berg and Martin Engler pp.16 and 17

376. Harold Ancart b. 1980

Untitled (Landscape), 2015

HUV print in colors, on Lessebo Bruk satin finish paper, the full sheet. Signed and numbered 11/50 in black ink on the reverse, published by RxArt, New York, unframed.
S. 27 $\frac{3}{8}$ x 34 $\frac{1}{2}$ in. (69.5 x 87.6 cm)

Estimate

\$1,000-1,500





377. Paul Chan b. 1973

Worldwide Trash (Thanks for Nothing Hegel), 2004
Archival inkjet print in colors, on wove paper, the full sheet. From the edition of 5 (there were also 3 artist's proofs), published by the artist, contained in the original artist's frame.

I. 80 x 38 in. (203.2 x 96.5 cm)

S. 88 x 44 in. (223.5 x 111.8 cm)

Estimate

\$5,000-7,000



This Lot is to be Sold with No Reserve

378. Paul Chan b. 1973

Barely Legal #1, 2004

Archival inkjet print in colors, on wove paper, with full margins. Signed and dated in pencil on the reverse (from the edition of 10), published by the artist, framed.

I. 11½ x 17 in. (29.2 x 43.2 cm)

S. 19 x 13 in. (48.3 x 33 cm)

Estimate

\$500-1,000 •

379. Michael Joo b. 1966

Small Vitrine, 2000

Multiple of plastic anatomical model. Signed, titled, dated and numbered 15/30 in black ink on the underside, published by Artists Space, New York.

8¼ x 5½ x 7¾ in. (21 x 14 x 19.7 cm)

Estimate

\$1,000-1,500



379.

380. Dave Muller b. 1964

Untitled, 2009

Five xeroxes, on wove paper, with full margins. One signed, dated and numbered 18/50 in black ink on the reverse (there were also 10 artist's proofs), published by White Columns, New York, all framed.

all l. various sizes

all S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate

\$500-1,000

This Lot is to be Sold with No Reserve

381. Tony Cragg b. 1949

Five Prints, 1983-95

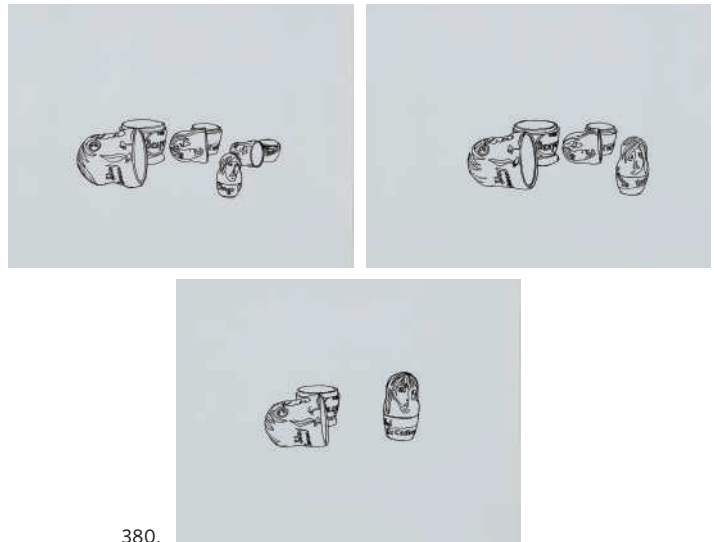
The complete set of five lithographs with screenprint in colors, on wove paper, with full margins, together with the printer's paperback catalogue. All signed and dated, three numbered 24/80 and two numbered 25/80 in pencil, published by Coracle Press, London, all unframed.

all l. various sizes

all S. 26 x 34 in. (66 x 86.4 cm)

Estimate

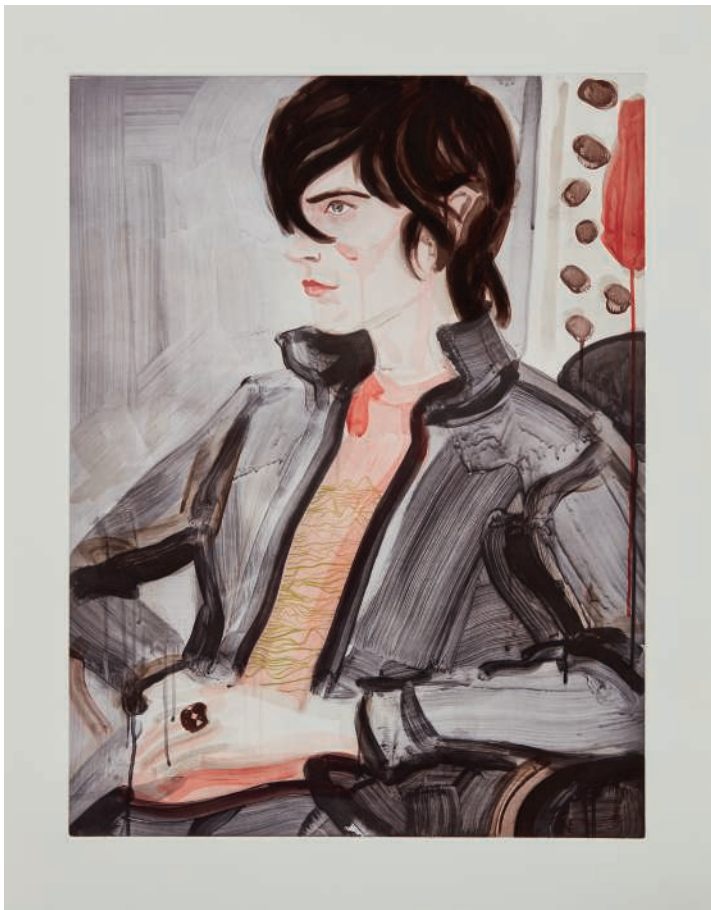
\$1,000-2,000 •



380.



381.



382. Elizabeth Peyton b. 1965

Nick, 2004

Etching and aquatint in colors, on wove paper, with full margins. Signed, titled, dated and numbered 26/40 in pencil, published by Two Palms Press, New York, framed.
I. 32 x 24¼ in. (81.3 x 61.6 cm)
S. 40½ x 32¼ in. (102.9 x 81.9 cm)

Estimate

\$4,000-6,000



383. Elizabeth Peyton b. 1965

Isa (Isa Genzken, 1980), 2011

Etching and aquatint, on Hahnemühle Copperplate paper, the full sheet. Signed, titled, dated and numbered 15/25 in pencil (there were also 8 artist's proofs), published by Lisa Ivorian-Jones for the New Museum, New York, framed.
S. 17¾ x 13¾ in. (45.1 x 34.9 cm)

Estimate

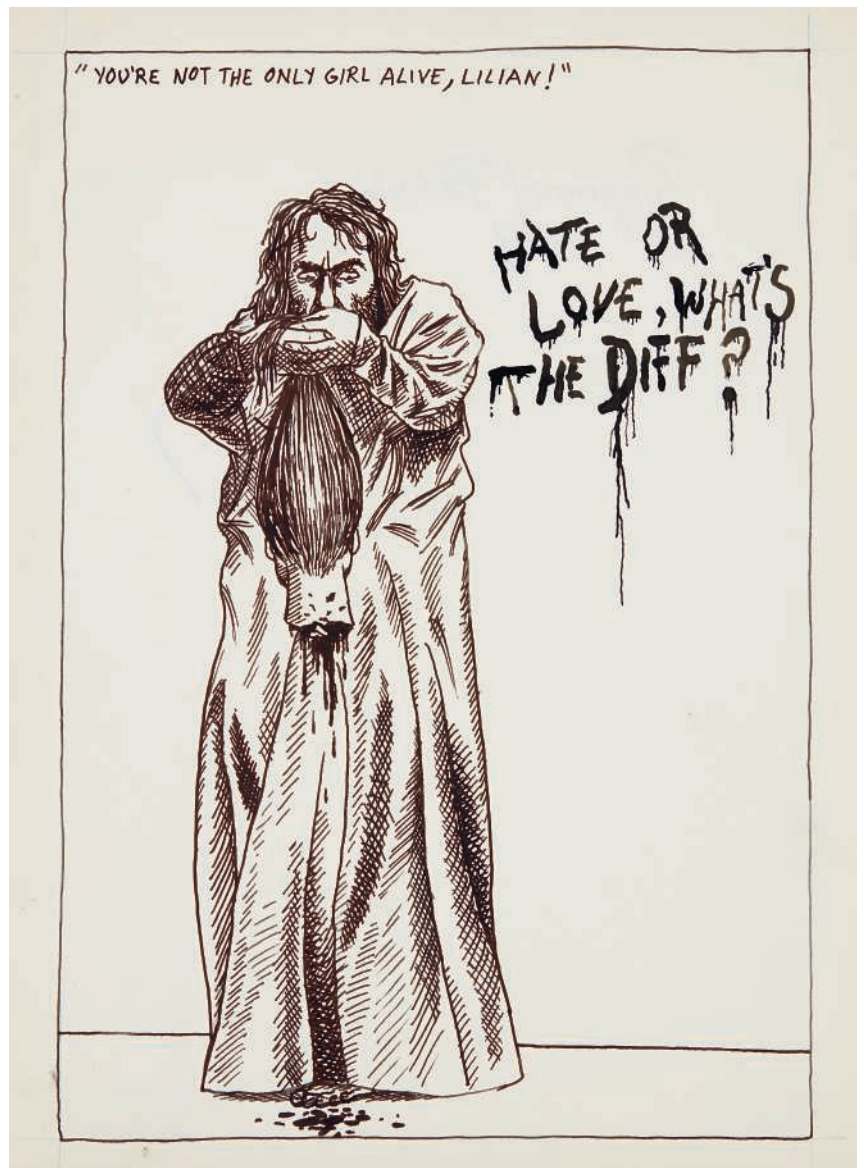
\$1,500-2,500

384. Raymond Pettibon b. 1957

Untitled (You're not the only girl...), 1984
Ink drawing on wove paper. Signed and dated in black ink on the reverse (slightly visible from the front), framed.
14 x 10¼ in. (35.6 x 26 cm)

Estimate

\$4,000-6,000



385. Raymond Pettibon b. 1957

Untitled (What Would You Have Me Say Ladies.), 2002
Screenprint in colors, on wove paper, the full sheet. Signed and numbered 1/100 in pencil, published by Contemporary Editions, Los Angeles for Los Angeles Contemporary Exhibitions, framed.
S. 29¾ x 22 in. (75.6 x 55.9 cm)

Estimate

\$600-900





386. Josh Smith b. 1976

New Museum Multiple, 2010

Unique acrylic and paper collage on cardboard, folded as issued. Signed, dated and numbered 19/33 in yellow paint pen (one of 33 unique variants), published by the New Museum, New York, unframed.
59¾ x 48 in. (151.8 x 121.9 cm)

Estimate

\$6,000-9,000

“The packing tape, and the wear and tear caused by its trip through the postal system are all parts of the artwork. This artwork will change over time. Not at all in a terminal way. The tape may deteriorate and fall off. That’s Ok, that was supposed to happen. There will be some fading of the cardboard and paper elements as well, just let it change because it will only begin to look better. The folded seams of the cardboard may begin to wear through. If that happens reinforce them with tape on the backside.

If it really starts to fall apart, wood glue it to a 60 x 48 sheet of plywood.” Josh Smith



387. Josh Smith b. 1976

Diving Fish, 2015

Monotype in colors, on Somerset paper, with full margins. Signed, titled and dated in pencil, framed.
L. 24 x 18 in. (61 x 45.7 cm)
S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$3,000-5,000

Δ **388. Frank Gehry** b. 1929

"Snake" lamp, 1989

Painted papier-mâché. Signed in black ink on the underside, further incised with signature, date, title and numbered 58/60 on an aluminum and wood strip affixed to the underside, published by New City Editions, Venice.

66 in. (167.6 cm) long

Estimate

\$5,000-7,000

Provenance

Track 16 Gallery, Los Angeles



389. Alan Belcher b. 1957

Poison Poisson, 1991

Two cast-lead multiples. Both incised with signature and date, *mackerel* numbered 27/50, *skillet* numbered 3/20 and further signed and dated in black ink on the underside, published by Editions Belle Haleine, Paris.

mackerel 3 x 2½ x 16½ in. (7.6 x 5.4 x 41.9 cm)

skillet 2½ x 9¾ x 19½ in. (6.4 x 24.8 x 49.5 cm)

Estimate

\$500-1,000





390. Mike Kelley 1954-2012

Street Sign, 2004

Screenprint in colors, on white baked enamel aluminum panel with puncture holes. Signed, dated and numbered 15/100 in black ink on the reverse, published by Contemporary Editions, Los Angeles, for the 25th Annual Benefit Art Auction for Los Angeles Contemporary Exhibitions.

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

Estimate

\$1,500-2,500



391. Thomas Hirschhorn b. 1957

Swiss Made, 1999

Multiple comprised of cardboard, aluminum foil, felt, wood, plastic and transparent foil. Signed, dated '2000' and numbered XII/XX in black ink (an artist's proof, the edition was 50), published by Parkett Editions, New York and Zurich.

89½ x 21 x 2¼ in. (227.3 x 53.3 x 5.7 cm)

Estimate

\$2,500-3,500

Literature

Edition for Parkett 57

392. 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, all contained in the original box. Numbered 53/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia.

18¾ x 11½ x 6¾ in. (46.7 x 29.2 x 17.1 cm)

Estimate

\$1,200-1,800



This Lot is to be Sold with No Reserve

393. Meyer Vaisman b. 1960

Live the Dream (Clock), 1988

Clock with reverse movement. Signed, dated and numbered 14/25 in blue pencil on the reverse, published by Edition Julie Sylvester, New York. diameter 25 in. (63.5 cm)

Estimate

\$500-1,000 •



This Lot is to be Sold with No Reserve

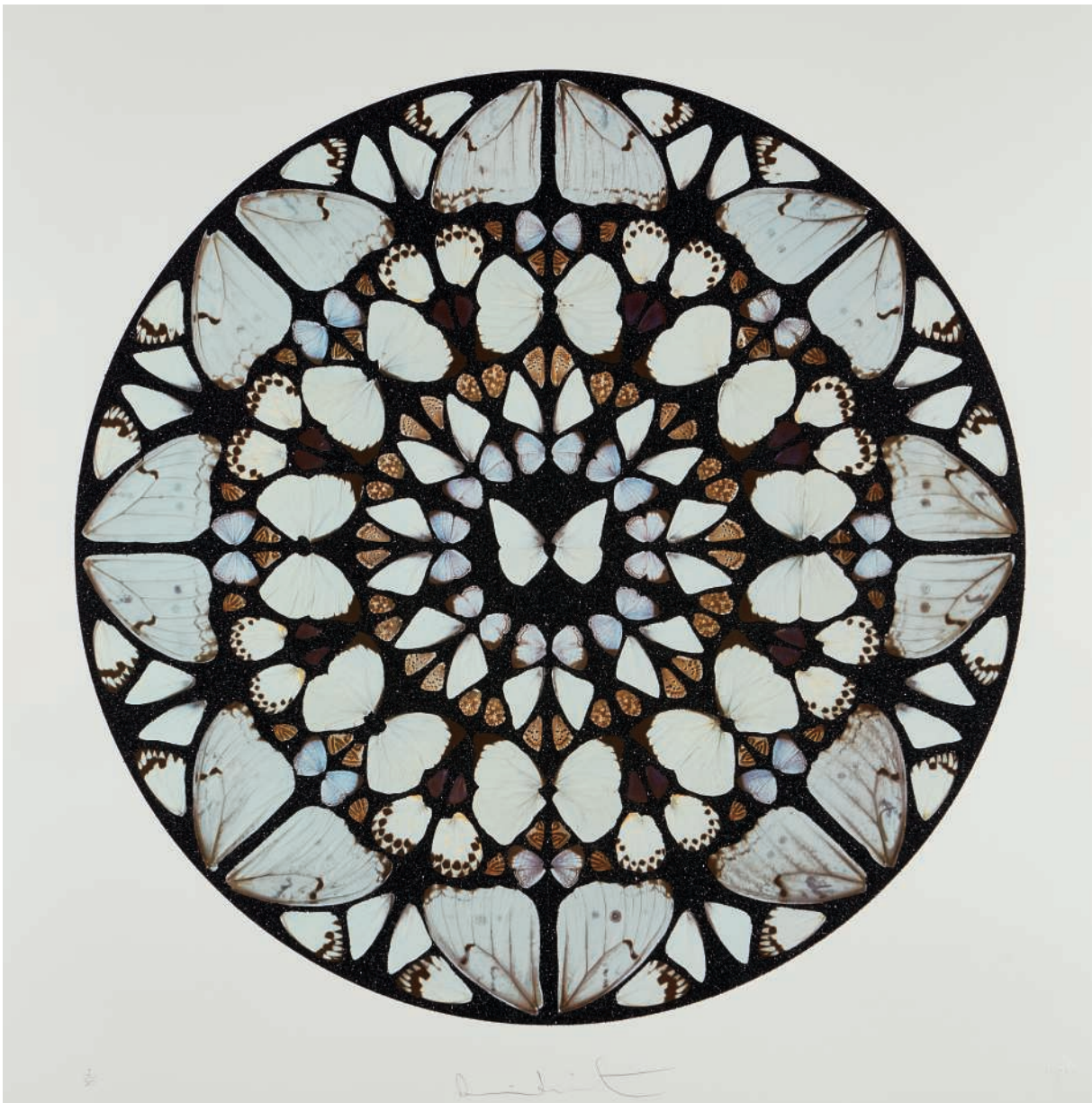
394. Damien Hirst b. 1965

Home Sweet Home, 1996

Screenprint on porcelain plate. Printed signature on the underside (an artist's proof, the edition was 1500), published by Swid Powell for Gagosian Gallery, New York. diameter 8¼ in. (21 cm)

Estimate

\$500-1,000 •



395. Damien Hirst b. 1965

Benedictus Dominus, from *Psalm Prints*, 2009

Screenprint in colors with glaze and diamond dust, on wove paper, with full margins. Signed and numbered 2/50 in pencil (there were also 5 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamp), framed.
diameter I. 36¼ in. (92.1 cm)
S. 42¾ x 42¼ in. (108.6 x 107.3 cm)

Estimate

\$8,000-12,000



396. Keith Haring 1958-1990

Untitled, 1989

Screenprint in colors, on canvas over wood stretchers. Signed and numbered 18/60 in black ink on a label affixed to the reverse (there were also 25 artist's proofs).

7 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (20 x 20 cm)

Estimate

\$12,000-15,000

Literature

Klaus Littmann p. 153



397. Keith Haring 1958-1990

Untitled I - VI Suite: four plates, 1982

Four lithographs, on Rives BFK paper, all with full margins. All signed, dated and numbered '18-40' in red crayon (there was also 8 artist's proofs), published by Barbara Gladstone Editions, New York, all framed.

all I. approximately 22¾ x 33½ in. (57.8 x 85.1 cm)

all S. 25¼ x 36 in. (64.1 x 91.4 cm)

Estimate

\$10,000-15,000

Literature

Klauss Littman pp.19-21



398. Keith Haring 1958-1990

Untitled, from Three Lithographs, 1985

Lithograph in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 41/80 in pencil (there were also 20 artist's proofs), printed by Matthieu Litho, Switzerland (with their blindstamp), framed.

I. 37¾ x 30¾ in. (96 x 77 cm)

S. 39¾ x 31¾ in. (100 x 81 cm)

Estimate

\$7,000-9,000

Literature

Klaus Littmann p. 40



399. Keith Haring 1958-1990

Untitled (Car); and Untitled (Bodybuilder), 1988
Two drawings on facsimile 10-dollar bills in black marker. Both signed and dated, one inscribed 'For Lisa XXX' in black ink, framed together.
both. 4 x 9¾ in. (10.2 x 24.8 cm)

Estimate
\$5,000-7,000

Provenance
Gift of the artist

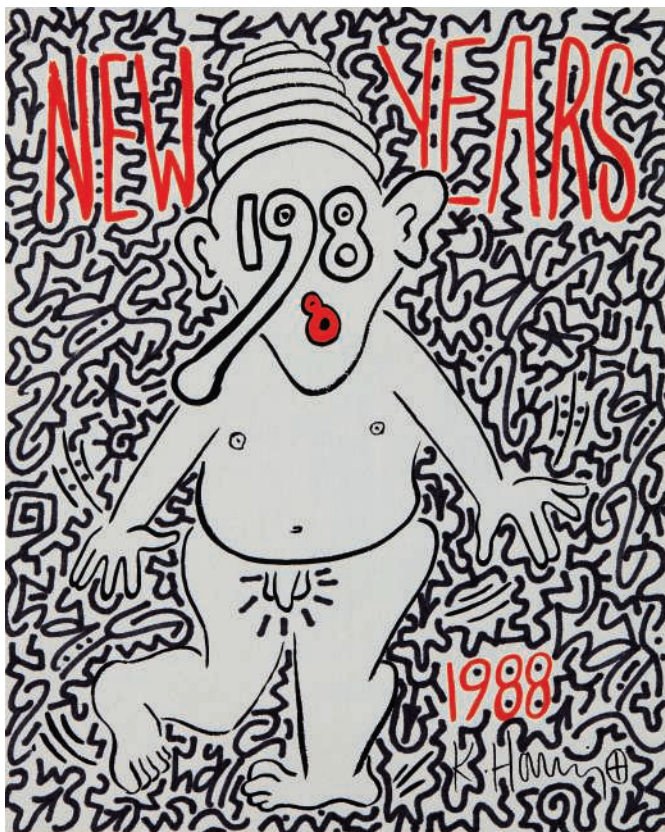
400. Keith Haring and LA II (Angel Ortiz)

1958-1990 and b. 1967

Happy New Year, 1988
Screenprint by Keith Haring in colors with hand-coloring 'graffiti' in black ink by LA II (Angel Ortiz), on wove paper, the full sheet. Signed and dated in pencil, from the edition of 150.
S. 8 x 10 in. (20.3 x 25.4 cm)

Estimate
\$1,200-1,800

Literature
Klaus Littmann p. 92





401. Keith Haring 1958-1990

Pop Shop I: one plate, with accompanying unique envelope, 1987

Screenprint in colors, on wove paper, with full margins and the accompanying addressed envelope to Timothy Leary. Both signed, *Pop Shop I* dedicated 'Happy New Year 1988 Barbara, Tim, and Zack - Love Keith' in black ink (from the edition of 200), published by Martin Lawrence Limited Editions, New York, both framed.

I. 10 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (26.4 x 34 cm)

S. 12 x 15 in. (30.5 x 38.1 cm)

envelope 14 x 18 in. (35.6 x 45.7 cm)

Estimate

\$7,000-10,000

Provenance

Gift of the artist

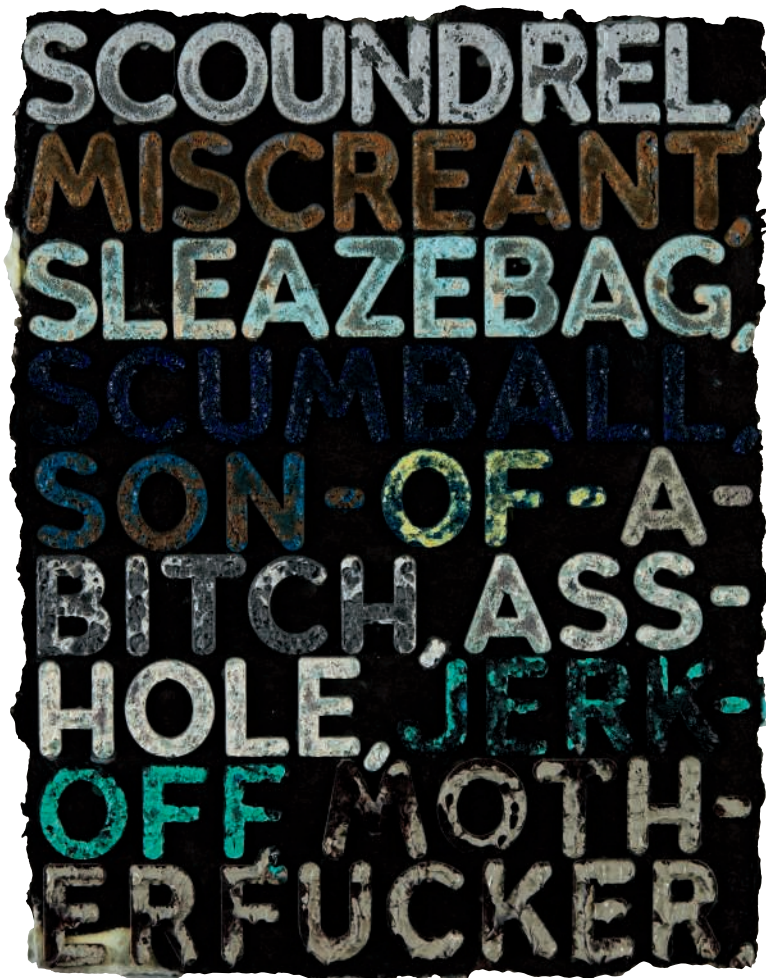
Literature

Klaus Littmann, p. 82

Keith Haring addressed this work directly to his dear friend Timothy Leary, whom President Nixon once described as "the most dangerous man in America." A leading researcher in the field of psychedelics, Leary popularized the infamous phrase "turn in, tune in, drop out" before some questionable experiments with LSD forced him to drop out of Harvard's research faculty. During the 1980s Leary was a frequent guest at the legendary New York City dance club Paradise Garage where he cavorted with good friends like the singer Grace Jones. Grace Jones herself sparked a thrilling and illustrious friendship in 1984, when she introduced Leary to Keith Haring. The friendship between this drug-positive advocate and the young street artist turning New York City into his canvas was instantaneous. Just a few months later, Haring had personally sent to Timothy Leary a set of drawings he made while pouring over the researcher's boisterous autobiography. Their years-long friendship was a prolific one, producing innovative collaborations in art, film, and technology.



Envelope



402. Deborah Kass b. 1952

OY / YO, 2011

Two screenprints in colors, on 4-ply Museum Board, the full sheets. Both signed, dated and numbered 'A.P. 5/8' in pencil on the reverse (an artist's proof, the edition was 50), published by Lococo Fine Art, St. Louis, Missouri, both framed.

both S. 21 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in. (54.3 x 50.5 cm)

Estimate

\$2,500-3,500

403. Mel Bochner b. 1940

Scoundrel, 2010

Monoprint with embossing and oil paint in colors, on heavy handmade paper, the full sheet. Signed and dated in pencil, published by Two Palms Press, New York, framed.

S. 11 $\frac{3}{4}$ x 9 in. (29.8 x 22.9 cm)

Estimate

\$5,000-7,000



Property from the Estate of Martin Lipton, Boca Raton

404. 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

\$8,000-12,000

405. Robert Longo b. 1953

Wave, 2003

Lithograph and screenprint, on wove paper, the full sheet. Signed, dated and numbered 90/108 in pencil (there were also 18 artist's proofs), published by the Lincoln Center List Poster and Print Project, New York, framed.
S. 15¼ x 40 in. (38.7 x 101.6 cm)

Estimate

\$2,000-3,000

Literature

Charles Riley p. 196





406. Robert Longo b. 1953

The Entertainer, from the *Artists Portfolio*, 1986
Lithograph in colors, on Lana paper, the full sheet.
Signed, dated and numbered 68/85 in pencil (there were also 15 artist's proofs), published by Derriere L'Etoile Studios, Inc., New York, to benefit Bill T. Jones/Arnie Zane & Company, unframed.
S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate
\$1,200-1,800

407. Kenny Scharf b. 1958

And the Crown Goes to... Miss Colorado USA, 1993
Screenprint with hand-coloring in acrylic, on wove paper, the full sheet. Signed, dated and titled in pencil, framed.
S. 30 x 42¼ in. (76.2 x 107.3 cm)

Estimate
\$2,500-3,500



408. Julian Opie b. 1958

Ruth With Cigarette, 2005-06

Lambda print in colors, on Fujicoulor digital archival paper, matt-sealed and drymounted to Dibond (as issued), contained in the original aluminum frame specified by the artist. Signed and numbered 28/50 in black ink on the reverse of the artist's frame (there were also 11 artist's proofs), published by Alan Cristea Gallery, London.

S. 34 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (87.3 x 65.7 cm)

Estimate

\$5,000-7,000

Literature

Alan Cristea Gallery 86



409. Julian Opie b. 1958

Twenty Six Portraits, 2006

The complete book of 26 prints in colors, comprised of 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 224/250 in pencil on the justification page (there were also 50 artist's proofs), published by Alan Cristea Gallery, London.

portfolio 16 $\frac{3}{4}$ x 12 x $\frac{3}{4}$ in. (42.5 x 30.5 x 1.9 cm)

Estimate

\$2,500-3,500

Literature

Alan Cristea Gallery 95





410. Rob Pruitt b. 1964

Alone (Facing East); and Alone (Facing West), 2000

The complete set of two screenprints in colors with micronic mica chips, on Koshiji Japanese paper, the full sheets. Both signed, titled, dated and numbered 52/100 in pencil (there were also 8 artist's proofs), published by New Museum, New York.
both S. 35 $\frac{7}{8}$ x 29 $\frac{3}{8}$ in. (91.1 x 74.6 cm)

Estimate
\$5,000-8,000



411. Ella Kruglyanskaya b. 1978

White Columns, 2015

Screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 15/50 in pencil, published by White Columns, New York, framed.
L. 34 x 26 in. (86.4 x 66 cm)
S. 44 x 30 in. (111.8 x 76.2 cm)

Estimate
\$2,000-3,000

412. Jeff Koons b. 1955

Puppy Vase, 1998

Glazed white ceramic vase. Incised signature, dated and stamp numbered 838/3000 on the underside, contained in the original Styrofoam-lined white and blue cardboard box, published by Art of this Century, New York and Paris (with their stamp).
17¾ x 15¾ x 7⅞ in. (45 x 40 x 20 cm)

Estimate

\$7,000-9,000



413. Jeff Koons b. 1955

Balloon Dog (Red), 1995

Porcelain multiple painted in chrome. Numbered 1768/2300 in gold ink on the underside, contained in the original Styrofoam-lined cardboard box, published by the Museum of Contemporary Art, Los Angeles, with the original plastic stand.
diameter 10½ in. (26.7 cm)

Estimate

\$5,000-7,000





Property of Mr. and Mrs. S. Taplin, Miami
This Lot is to be Sold with No Reserve

414. 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 •

415. Takashi Murakami b. 1962

Oval (Peter Norton Christmas Project), 2000

Polychrome plastic multiple containing a mini CD. From the
edition of 2000, published by Peter Norton Family Christmas
Project, Santa Monica.

10¼ x 7¼ x 7½ in. (26 x 18.4 x 19.1 cm)

Estimate

\$2,000-3,000

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This Lot is to be Sold with No Reserve

416. Takashi Murakami b. 1962

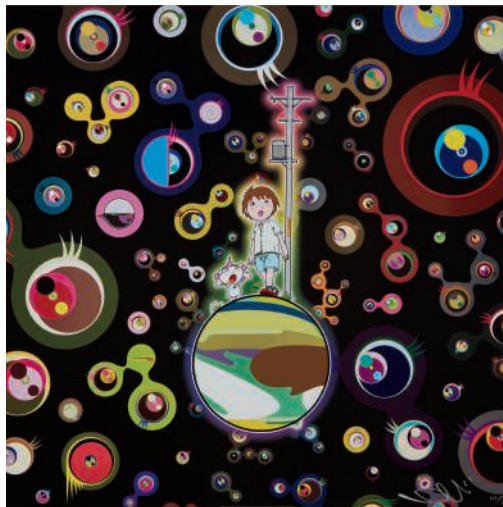
Jellyfish Eyes - Black 2; and Jellyfish Eyes, 2004 and 2013

Two offset lithographs in colors, on smooth wove paper, the
full sheets. Both signed and numbered 139/300 and 111/300
in silver ink respectively, published by Kaikai Kiki Co., Ltd.,
Tokyo, both framed.
both S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate

\$2,000-3,000 •

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This Lot is to be Sold with No Reserve

417. Takashi Murakami b. 1962

With Reverence, I Lay Myself Before You - Kōrin - Chrysanthemum; Hokkyō Takashi- Kansei; A Red River Is Visible; Kansie: Wildflowers Growing in the Night; Kōrin: Azure River; Kōrin: Stellar River in the Heavens; and Kōrin: Superstring Theory, 2009, 2014 and 2015

Seven offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 233/300, 35/300, 35/300, 64/300, 59/300, 64/300 and 35/300 in silver ink respectively, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

all S. diameter 27¼ in. (71.1 cm)

Estimate

\$8,000-12,000 •

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This Lot is to be Sold with No Reserve

418. Takashi Murakami b. 1962

Family Happiness; and Flowers Have Bloomed, 2000 and 2014

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 163/300 and 53/300 in black and silver ink respectively, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

Family S. 19½ x 19½ in. (49.5 x 49.5 cm)

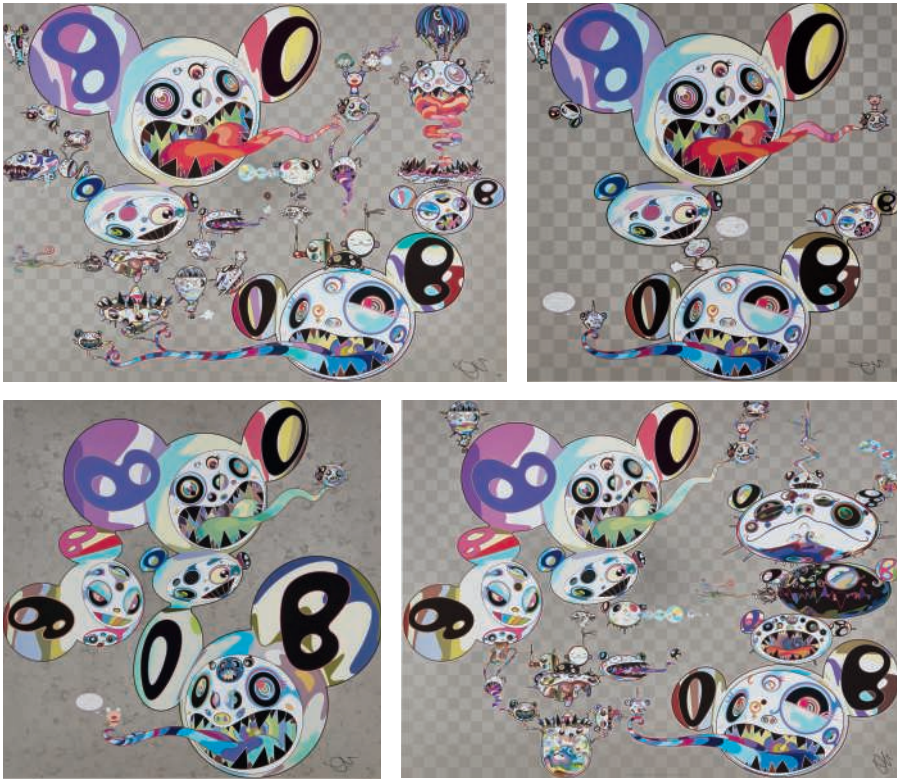
Flowers S. 31¼ x 23½ in. (79.4 x 59.7 cm)

Estimate

\$2,000-3,000 •

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419. Takashi Murakami b. 1962

Parallel Universe; Spiral; Hands Clapsed; and Another Dimension Brushing Against Your Hand, 2014 and 2015
Four offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 116/300, 113/300, 53/300 and 50/300 in black ink respectively, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.
two S. 26¾ x 26¾ in. (67.9 x 67.9 cm)
two S. 25¾ x 34½ in. (65.4 x 86.7 cm)

Estimate
\$4,000-6,000 •

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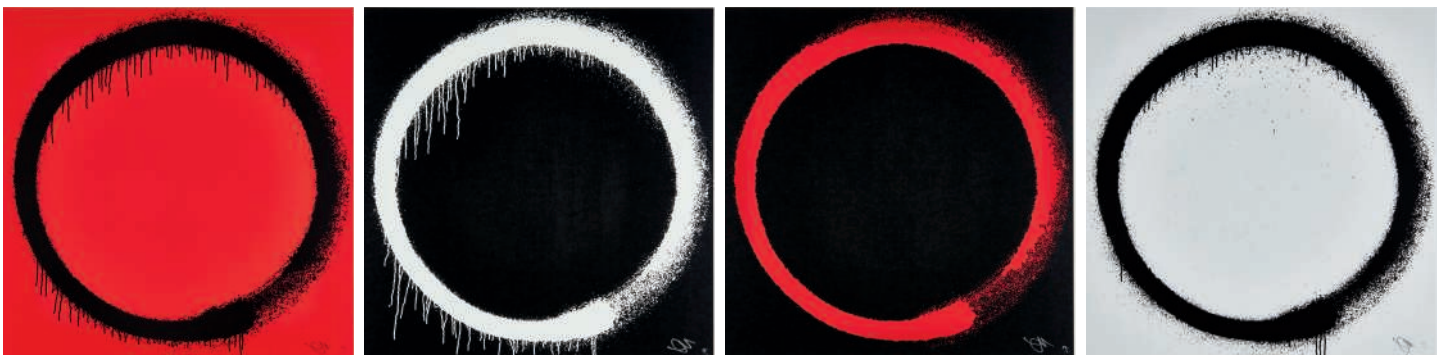
This Lot is to be Sold with No Reserve

420. Takashi Murakami b. 1962

Ensō: Earthly Desires; Ensō: The Heart; Ensō: Intellection; and Ensō: Tranquility, 2015
Four offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 84/300, 72/300, 88/300 and 64/300 in black and silver ink respectively, all published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 26⅝ x 26⅝ in. (67.6 x 67.6 cm)

Estimate
\$2,000-3,000 •

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Dorothea Rockburne, *Radiance*, 1983. Double-sided, six-color lithograph on vellum, folded and mounted on ragboard. Ragboard: 39 1/8 x 31 5/8 in. Printed and published by Gemini G.E.L., Los Angeles. Edition: 37. Image courtesy of Gemini G.E.L., © 2018 Dorothea Rockburne

PAPER

PRINT



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David Hockney, *Gregory in the Pool (Paper Pool 4)*, 1978. Colored and pressed paper pulp. 32 x 50 in. Published by Tyler Graphics Ltd., Bedford, NY. Variation Q of 20 variants. Collection of the Jordan Schnitzer Family Foundation. © David Hockney / Tyler Graphics Ltd.

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George Condo

Marc Jacobs (detail)

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Estimate \$500,000-700,000

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Front cover Josef Albers, *Homage to the Square: Edition Keller Ia-Ik*, 1970, lot 35

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Back Cover Pablo Picasso, *Large corrida bird (Gros oiseau corrida)*, 1953, lot 10

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