



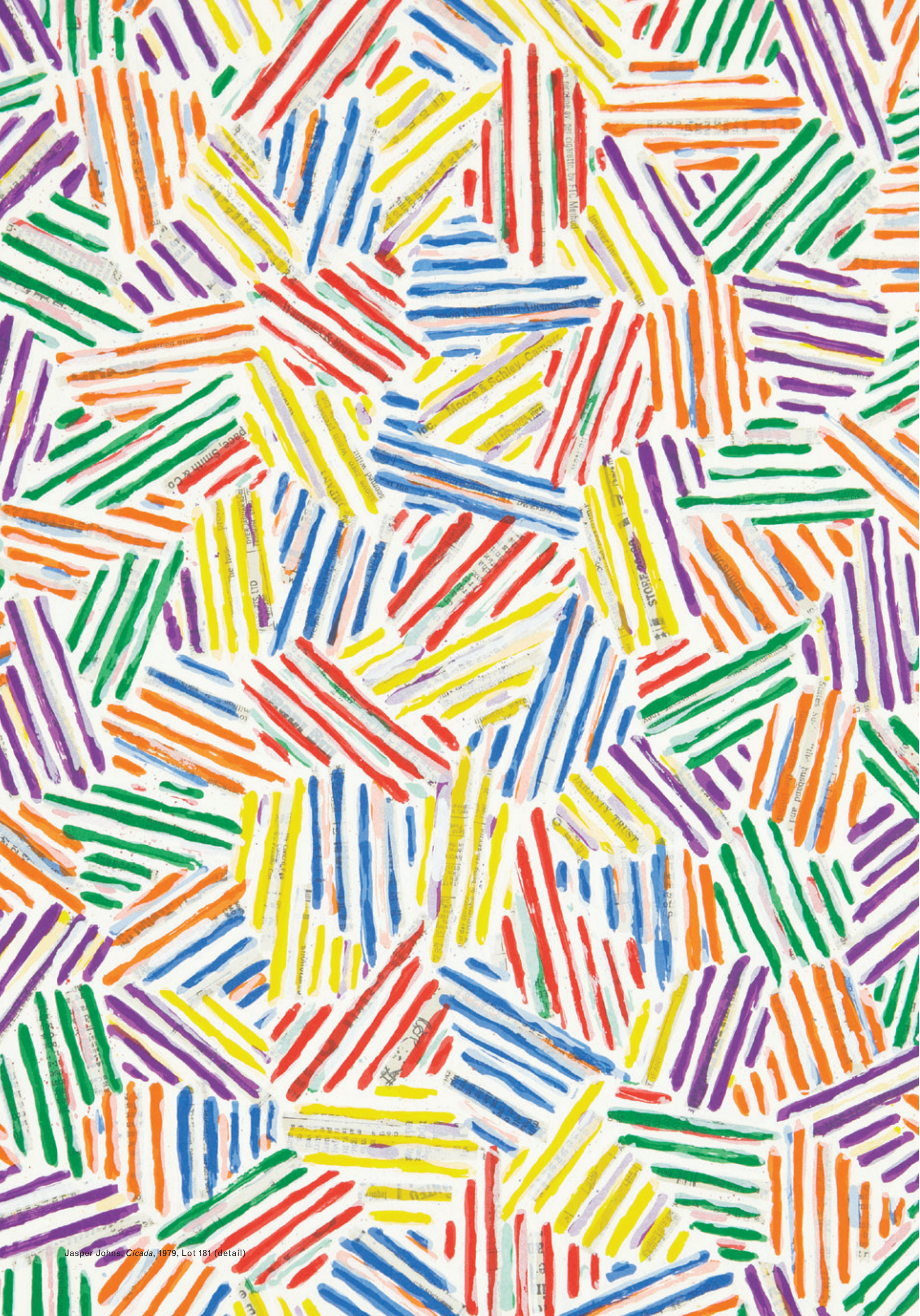
PHILLIPS
de PURY & COMPANY

MODERN AND CONTEMPORARY

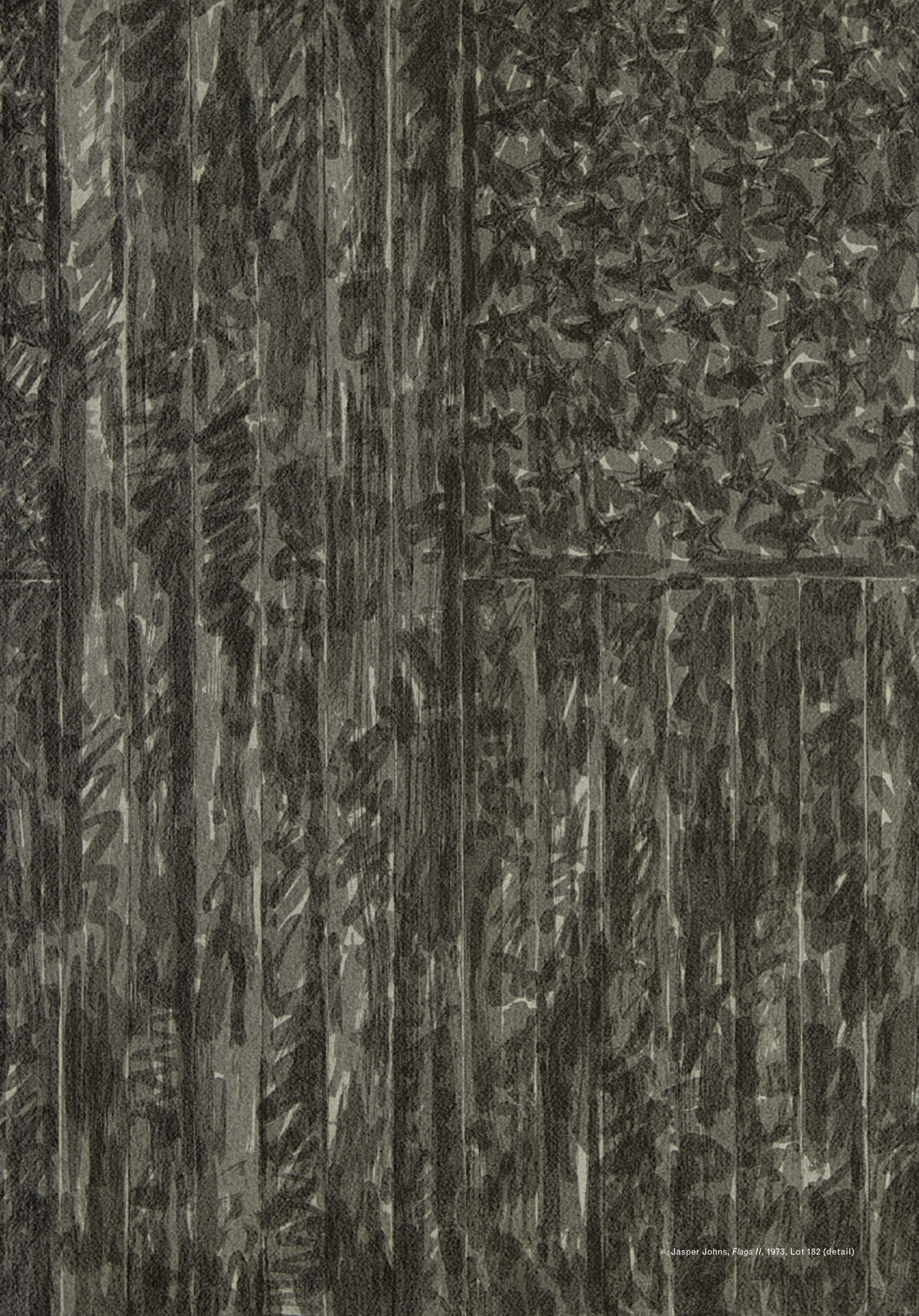
EDITIONS

INCLUDING PROPERTY OF DREIER LLP

21 NOVEMBER 2010 NEW YORK



Jasper Johns, *Cicada*, 1979, Lot 181 (detail)





Jackson Pollock, *Untitled portfolio*, 1951/1964, Lot 148 (detail)



James Rosenquist, *Crosshatch and Mutations*, 1986, Lot 109 (detail)

Crosshatch and Mutations
James Rosenquist 1986

My parents kept me in a closet for years.
Until I was fifteen I thought I was a suit.

My parents kept me in a closet for years.
Until I was fifteen I thought I was a suit.

My parents kept me in a closet for years.
Until I was fifteen I thought I was a suit.

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EDITIONS

INCLUDING PROPERTY OF DREIER LLP

21 **NOVEMBER** 2010 11AM **NEW YORK**

LOTS 1-392

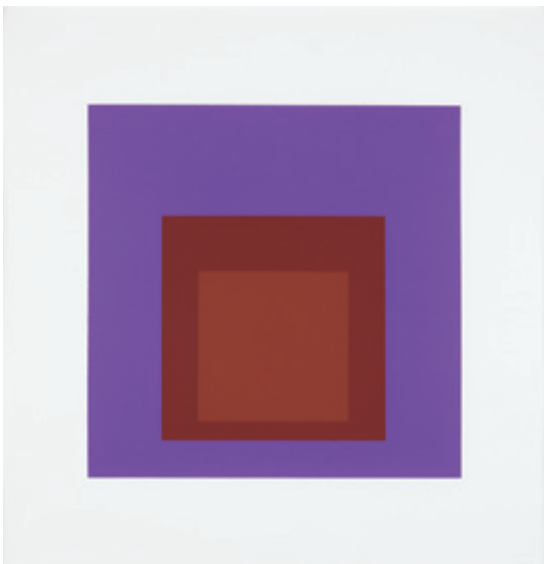
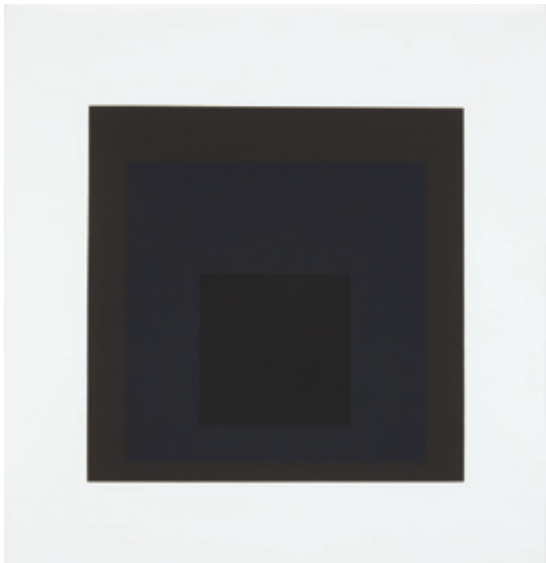
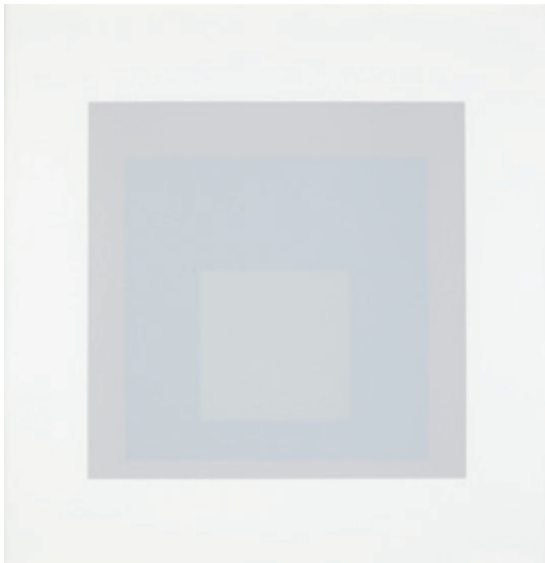
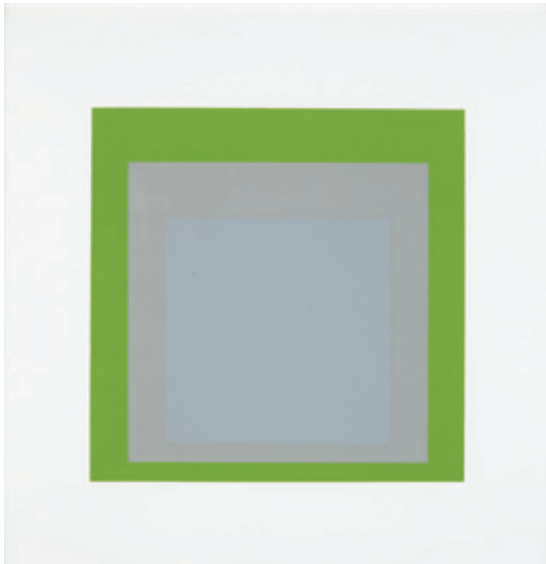
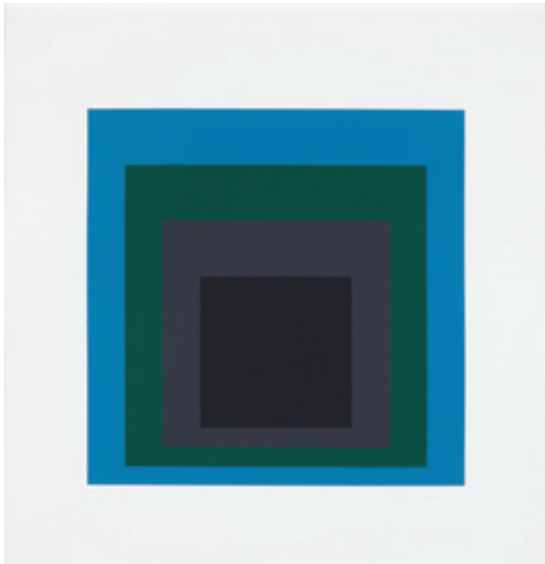
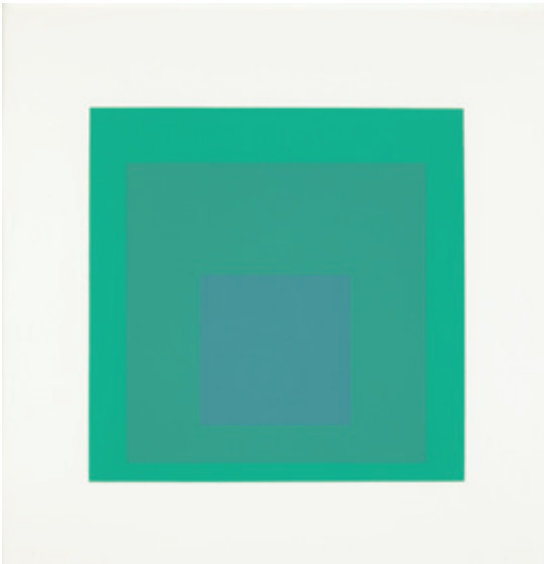
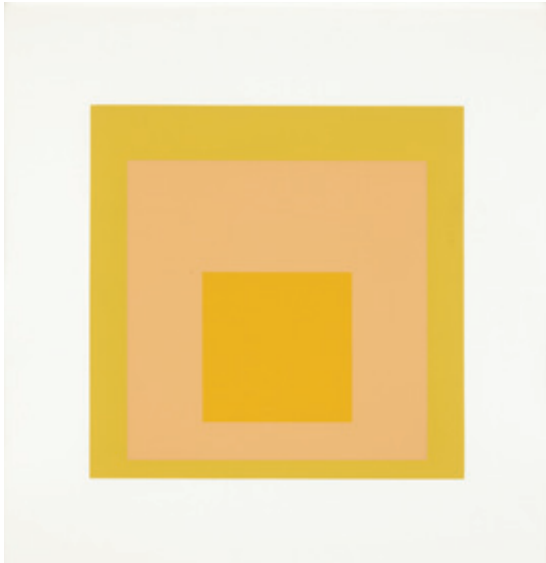
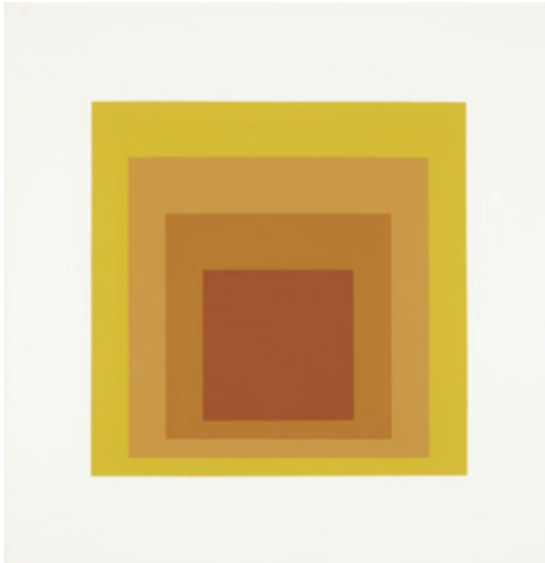
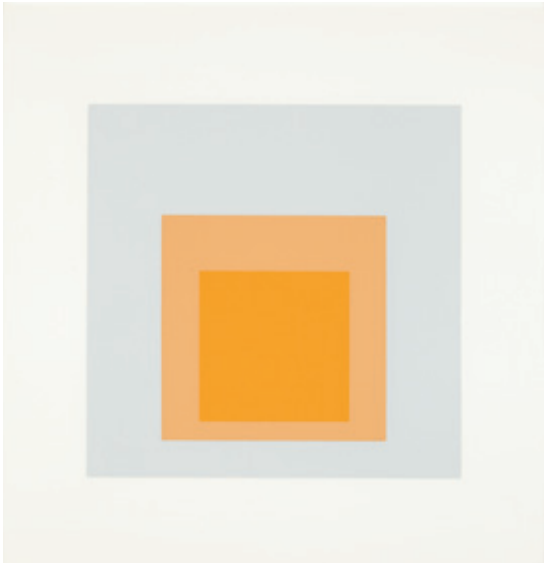
Viewing

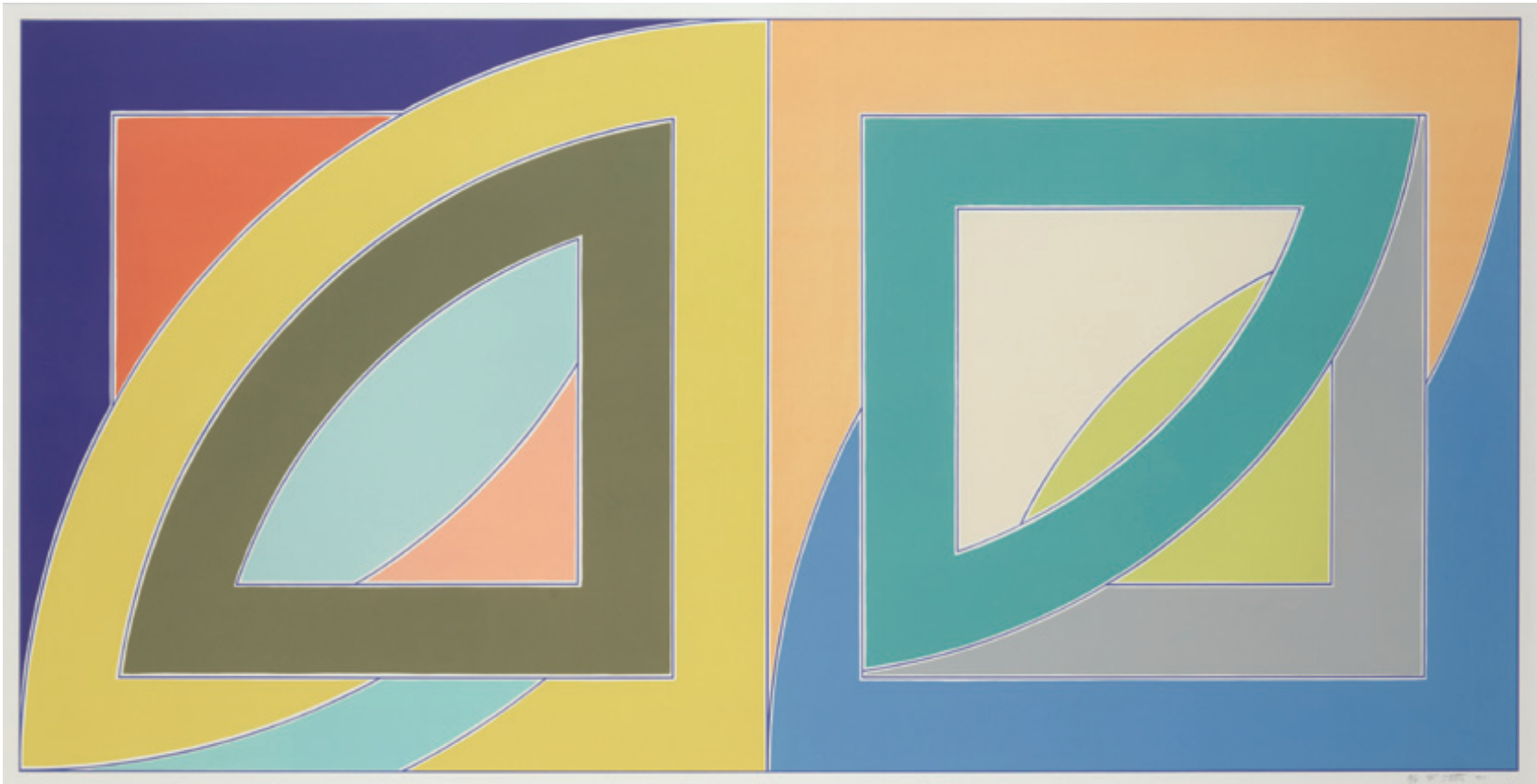
Saturday 13 November, 10am – 6pm

Sunday 14 November, 12pm – 6pm

Monday 15 – Saturday 20 November, 10am – 6pm

1





PROPERTY OF DREIER LLP

1 **JOSEF ALBERS** 1888-1976

Soft Edge-Hard Edge portfolio, 1965

The complete set of ten screenprints in colors, on Mohawk Superfine Bristol paper, with full margins, from the unsigned edition of 250 (there was also a signed edition of 50), published by Ives-Sillman, Inc., New Haven (with their blindstamp), all with the palest time staining, a few with very minor soiling in the margins, otherwise all in very good condition, lacking portfolio case, all framed.
all I. 11 x 11 in. (27.9 x 27.9 cm)
all S. 17 x 17 in. (43.2 x 43.2 cm)

Estimate \$12,000-18,000

LITERATURE Brenda Danilowitz 165

Including: *Golden Gate; Palatial; Nacre; Late; Porta Negra; Emeraude; Profundo; Arctic Bloom; Pending and Arrived*

PROPERTY OF DREIER LLP

2 **FRANK STELLA** b. 1936

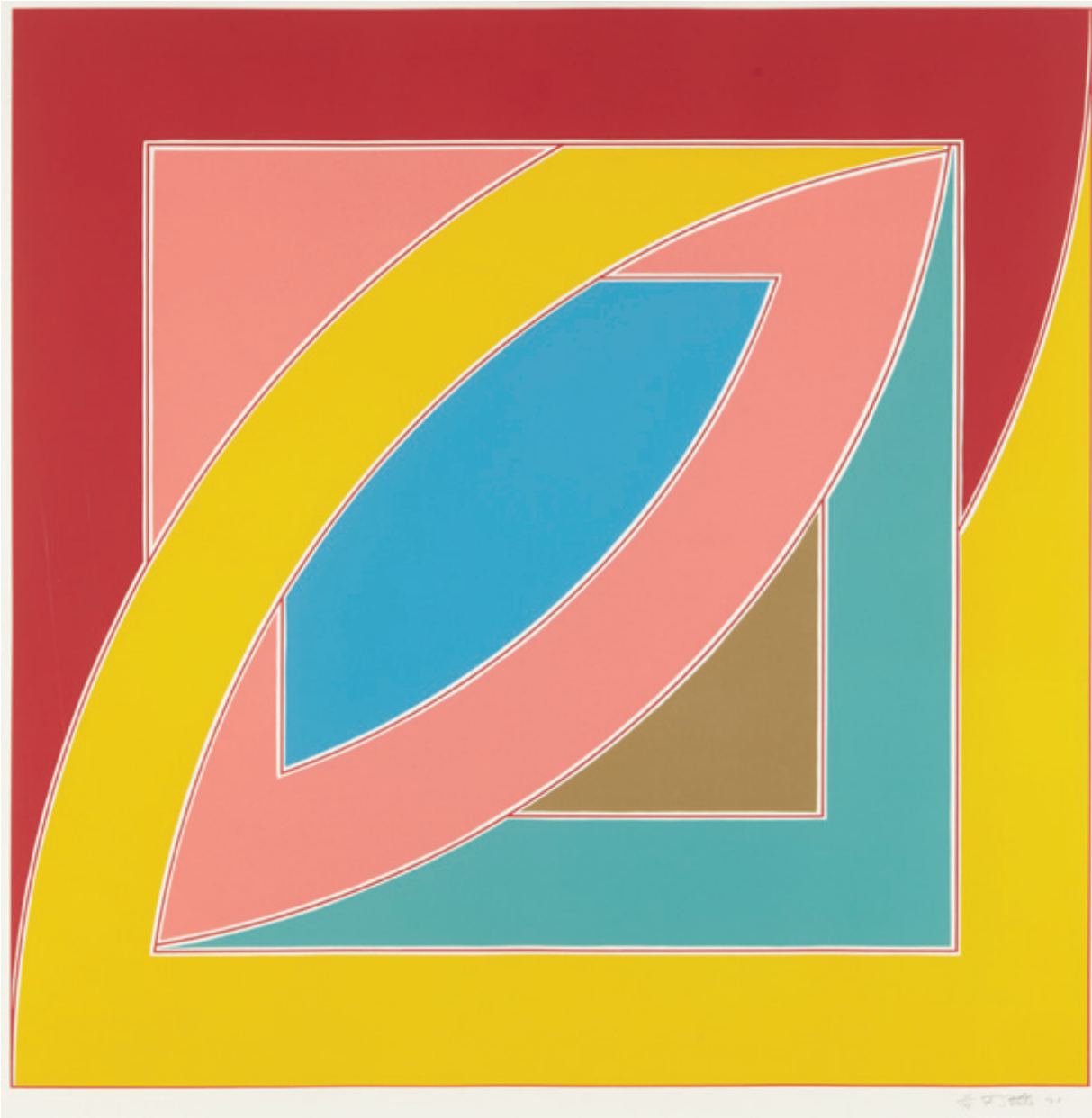
Newfoundland series: Port aux Basques, 1971

Lithograph and screenprint in colors, on Special Arjomari paper, with full margins, signed, dated '71' and numbered 41/58 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the orange inks slightly attenuated, occasional soiling in the margins, pale time staining, otherwise in very good condition, framed.
I. 32 1/8 x 64 1/8 in. (81.6 x 162.9 cm)
S. 38 x 70 1/8 in. (96.5 x 178.1 cm)

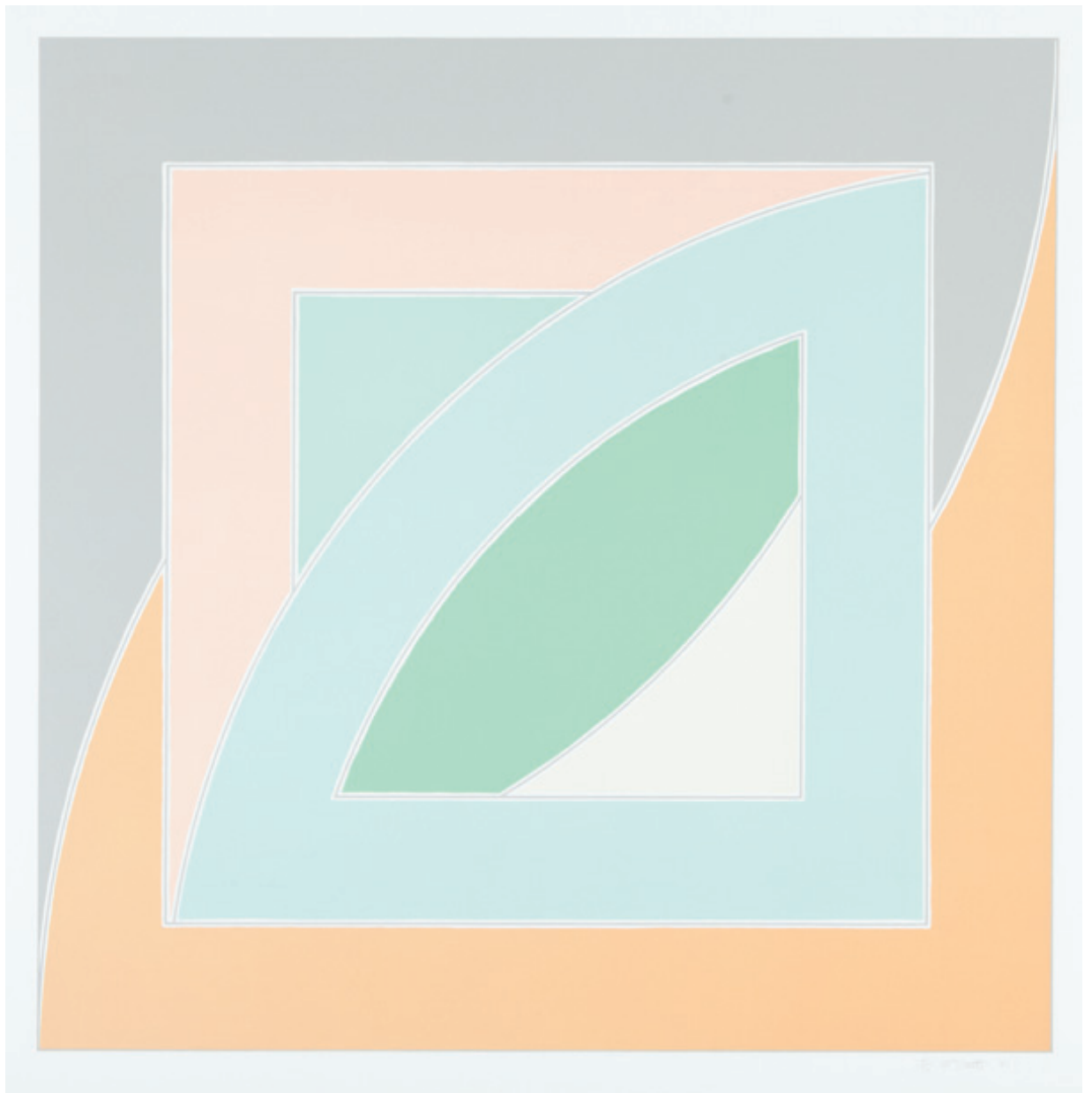
Estimate \$8,000-12,000

LITERATURE Gemini G.E.L. 274; Richard Axsom 54

3



4





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- 3
- FRANK STELLA** b. 1936
Newfoundland series: River of Ponds II, 1971
Lithograph in colors, on Special Arjomari paper, with full margins, signed, dated '71' and numbered 11/78 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional minor soiling in the margins, the palest time staining, framed.
I. 32 x 32 in. (81.3 x 81.3 cm)
S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate \$4,000-6,000 ●

LITERATURE Gemini G.E.L. 271; Richard Axsom 51

ANOTHER PROPERTY

- 4
- FRANK STELLA** b. 1936
Newfoundland series: River of Ponds IV, 1971
Lithograph in colors, on Special Arjomari paper, with full margins, signed, dated '71' and numbered 41/70 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), hinge remains at the reverse of the upper corners (slightly showing through), otherwise in very good condition, framed.
I. 31 7/8 x 32 in. (81 x 81.3 cm)
S. 38 1/8 x 38 1/4 in. (96.8 x 97.2 cm)

Estimate \$4,000-6,000

LITERATURE Gemini G.E.L. 273; Richard Axsom 53

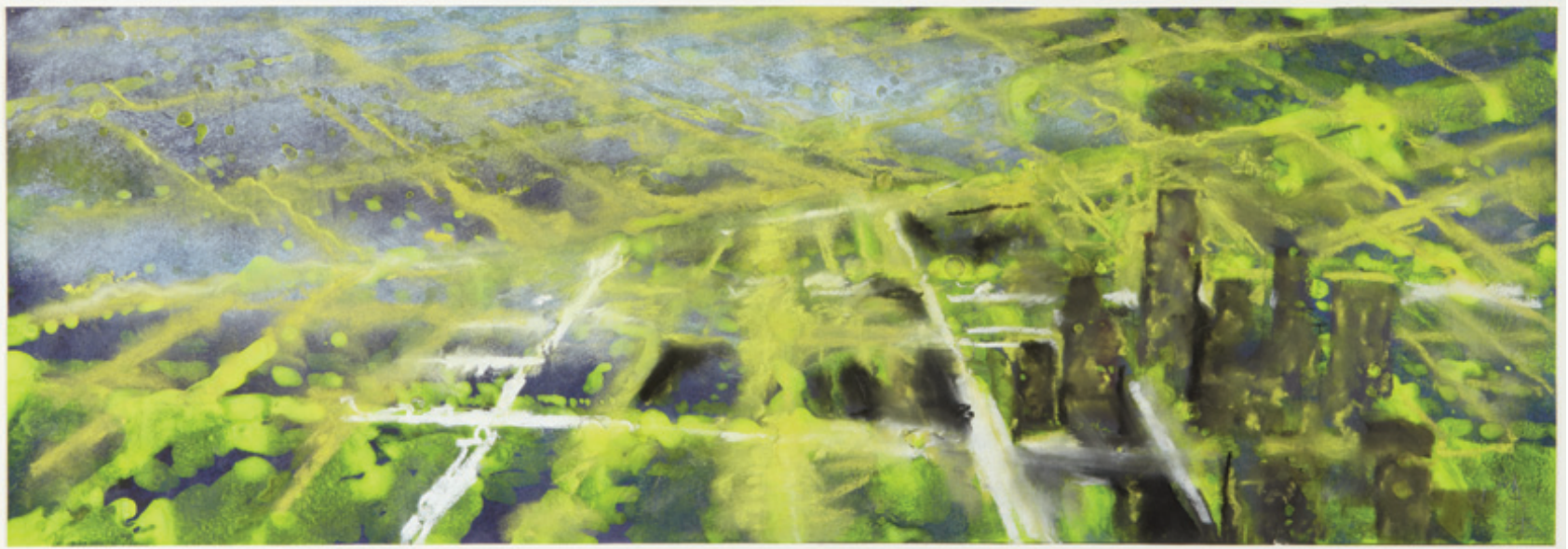
PROPERTY OF DREIER LLP

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- 5
- FRANK STELLA** b. 1936
Sinjerli series: Sinjerli Variation 1a, 1977
Lithograph and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '77' and numbered 88/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, occasional minor soiling in the margins, pale time staining, minor creasing at lower right corner, otherwise in very good condition, framed.
I. diameter 25 in. (63.5 cm)
S. 32 x 42 1/2 in. (81.3 x 108 cm)

Estimate \$4,000-6,000 ●

LITERATURE Richard Axsom 114



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6 JULIUS SHULMAN 1910-2009

Case Study House #22, Los Angeles, CA, Pierre Koenig, Architect, 1960

Gelatin silver print, printed later, signed in ink in the margin, in good condition, framed.

l. 19 7/8 x 16 in. (50.5 x 40.6 cm)

Estimate \$4,000-6,000 ●

PROPERTY OF DREIER LLP

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7 PETER ALEXANDER b. 1939

Study for Gas, 1989

Acrylic and pastel in colors, on paper, signed with initials and dated '89' lower right, framed.

l. 11 1/4 x 32 1/4 in. (28.6 x 81.9 cm)

Estimate \$3,000-5,000 ●

PROVENANCE Craig Krull Gallery, Santa Monica



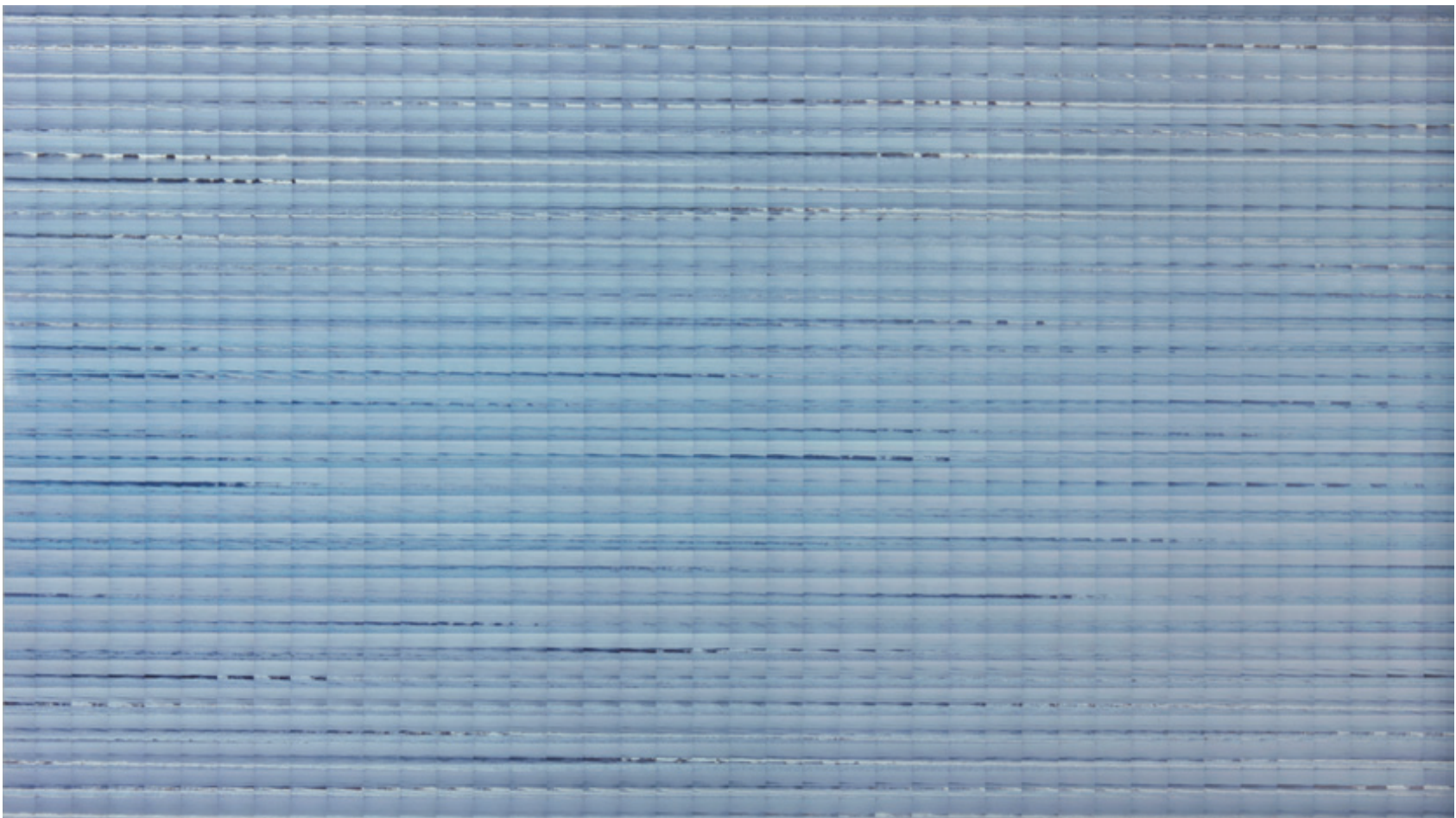
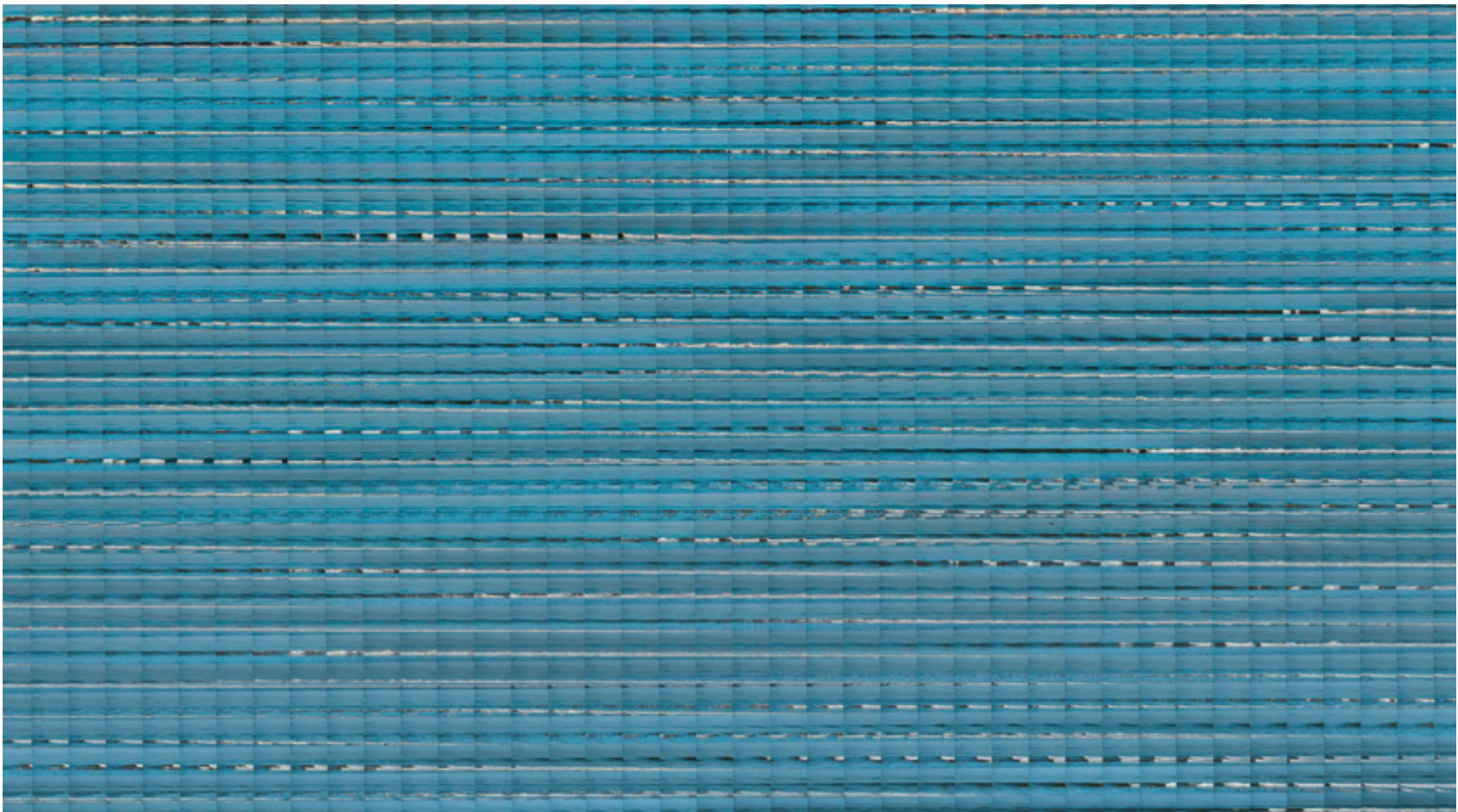
PROPERTY OF DREIER LLP

8 ED RUSCHA b. 1937

Rooftops, 1961

Four gelatin silver prints, printed 2004, each signed, dated '2004' and numbered 15/35 in pencil on the reverse of the flush-mount, all in good condition, all framed.
all l. 25 1/4 x 25 1/4 in. (64.1 x 64.1 cm)

Estimate \$15,000-25,000



PROPERTY OF DREIER LLP

9 **ROBERT FLICK** b. 1939
At Cambria-A_01082401 (at Cambria looking West), 2001
Dye destruction print, signed in ink, printed title and date on a gallery label affixed to the reverse of the backing board, the edition was 5, in good condition, framed.
l. 39 5/8 x 71 7/8 in. (100.6 x 182.6 cm)
Estimate \$10,000-15,000

PROPERTY OF DREIER LLP

10 **ROBERT FLICK** b. 1939
At Cambria-B_01082401 (at Cambria looking West), 2001
Dye destruction print, signed in ink, printed title, date and numbered 5/5 on a gallery label affixed to the reverse of the backing board, in good condition, framed.
l. 39 5/8 x 71 7/8 in. (100.6 x 182.6 cm)
Estimate \$10,000-15,000



PROPERTY OF DREIER LLP
THIS LOT IS SOLD WITH NO RESERVE

11 **ROBERT FLICK** b. 1939
"LD SV970121 Almeda B, Los Angeles, CA, 1997
Dye destruction print, signed, dated and numbered 4/5 in ink on the reverse of the aluminum flush-mount, in good condition, framed.
l. 26 7/8 x 35 3/4 in. (68.3 x 90.8 cm)

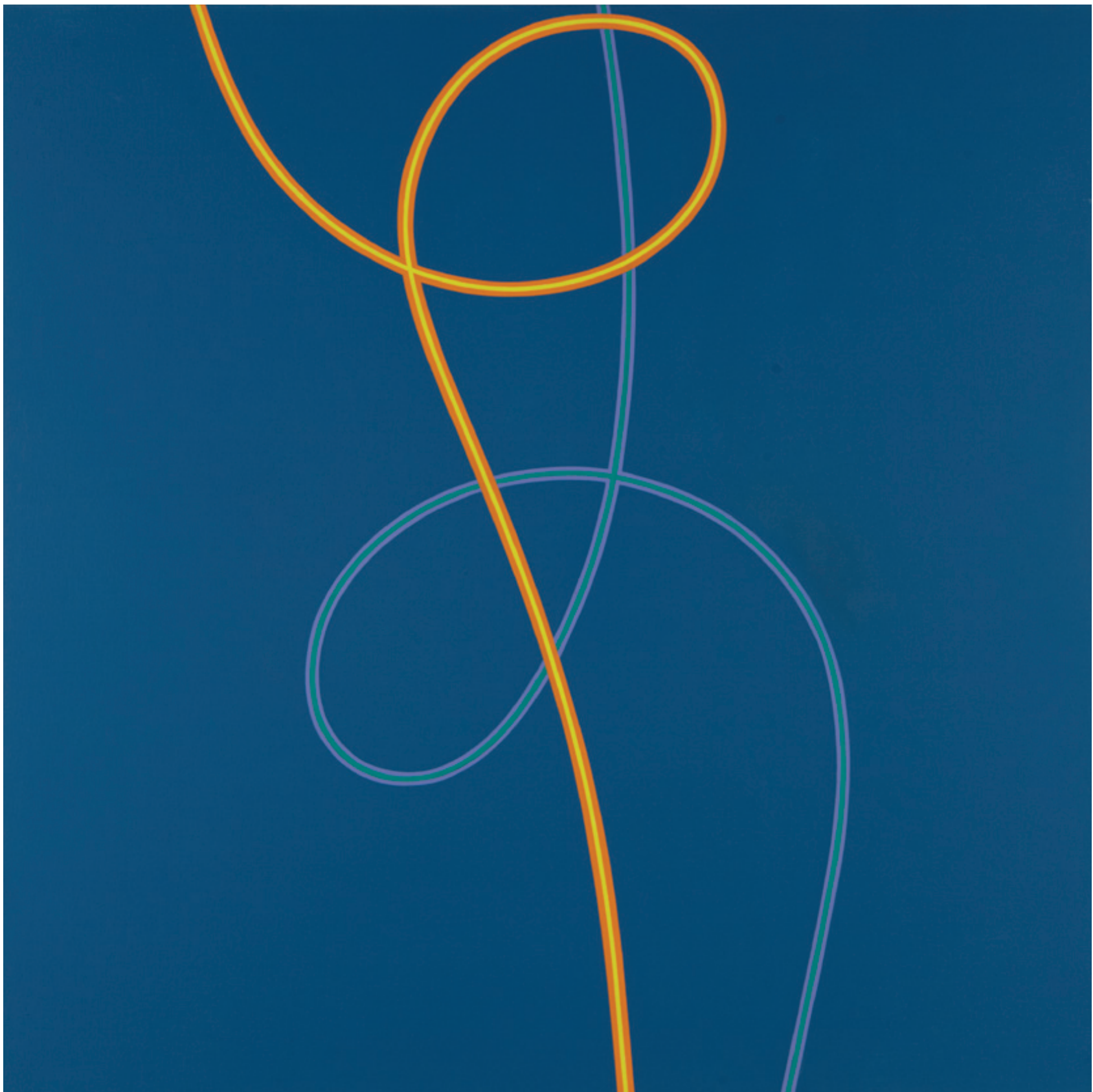
Estimate \$3,000-5,000 ●

PROPERTY OF DREIER LLP
THIS LOT IS SOLD WITH NO RESERVE

12 **PIERO DORAZIO** 1927–2005
Untitled (Color Fax); and [Untitled], 1990
Two aquatints in colors, on wove paper, with full margins, both signed, dated '1990' and numbered 36/100 and 33/100 in pencil, both in very good condition, both framed.
both l. 23 1/2 x 31 in. (59.7 x 78.7 cm)
both S. 30 1/2 x 37 1/2 in. (77.5 x 95.3 cm)

Estimate \$1,000-1,500 ●

LITERATURE Gabriele Simongini 286



PROPERTY OF DREIER LLP

13 **LORSER FEITELSON** 1898-1978

Untitled (February 28), 1971

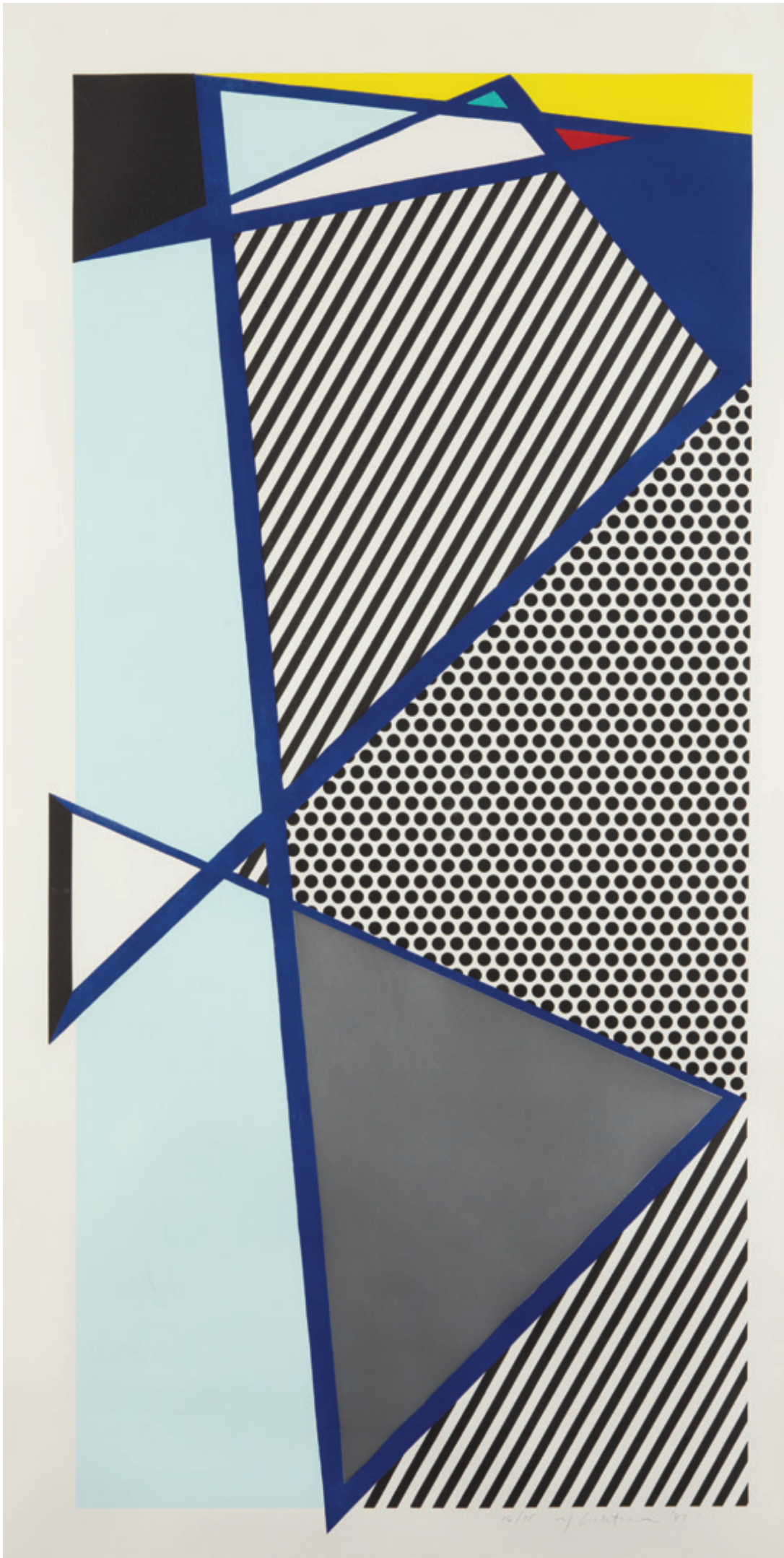
Acrylic on canvas, signed, titled and dated 'Lorser Feitelson Feb. 28-1971' on the reverse.
I. 60 x 60 in. (152.5 x 152.5 cm)

Estimate \$8,000-12,000

PROVENANCE Louis Stern Fine Arts, West Hollywood, California

Line is the most important and expressive component of Feitelson's work. From his earliest kinetic studies in the late teens to the schematic line drawings and arrows included in his figurative paintings of the 1930's to the ribbon paintings here, the liveliness of his work is a result of the disposition

of lines and the sense of movement they convey. The emphasis on line is traced to his interest in the Renaissance. Inherited from antiquity, the linear quality of Renaissance art, as art historian Heinrich Wölfflin argued in the early twentieth century, significantly distinguishes it from the Baroque's painterly style. As Philip Guston, one of Feitelson's students in the early thirties, often recalled, Feitelson introduced him to Peiro and Uccello, important sources for his own work. Whether reflecting Piero's serenity or Uccello's muscular force, both artists use line for expressive purpose. Although Guston's mature style is more painterly than his mentor's, Feitelson retained the Renaissance-inspired smooth, clean edges where shape meets shape throughout his career (Frances Colpitt, *Lorser Feitelson – the late paintings*, Louis Stern Fine Arts, Los Angeles, 2009, p. 8).



PROPERTY OF DREIER LLP

14 **ROY LICHTENSTEIN** 1923-1997

Imperfect Print for B.A.M., 1987

Woodcut and screenprint in colors, on Arches Cover paper, with full margins, signed, dated '87' and numbered 16/75 in pencil (there were also 38 artist's proofs), published by Parasol Press, New York, minor soiling in lower margin, otherwise in very good condition, framed.
I. 53 x 25 in. (134.6 x 63.5 cm)
S. 59 1/2 x 31 3/4 in. (151.1 x 80.6 cm)

Estimate \$8,000-12,000

LITERATURE Gemini G.E.L. 1359; Mary Lee Corlett 218



PROPERTY OF DREIER LLP
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- 15
- ELLSWORTH KELLY** b. 1923
Green/Black, 1970-72
Lithograph in colors, on Special Arjomari paper, with full margins, signed and numbered 44/50 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very minor soiling in the margins, occasional minor wear in places along the sheet edges, otherwise in very good condition, framed.
I. 30 x 18 in. (76.2 x 45.7 cm)
S. 40 3/4 x 30 1/4 in. (103.5 x 76.8 cm)

Estimate \$4,000-6,000 ●

LITERATURE Gemini G.E.L. 337; Richard Axsom 78

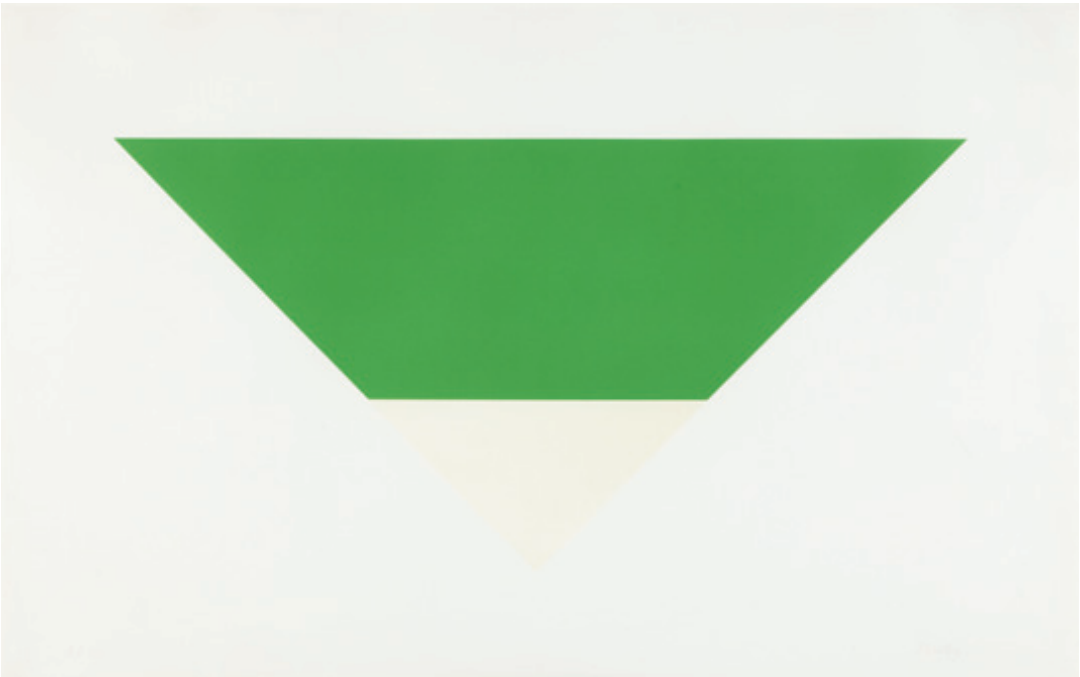


PROPERTY OF DREIER LLP
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- 16
- ELLSWORTH KELLY** b. 1923
Yellow/Black, 1970
Lithograph in colors, on Special Arjomari paper, with full margins, signed and numbered 7/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very minor soiling in places along the sheet edges, otherwise in very good condition, framed.
I. 28 1/2 x 22 3/4 in. (72.4 x 57.8 cm)
S. 41 3/8 x 35 5/8 in. (105.1 x 90.5 cm)

Estimate \$3,000-5,000 ●

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

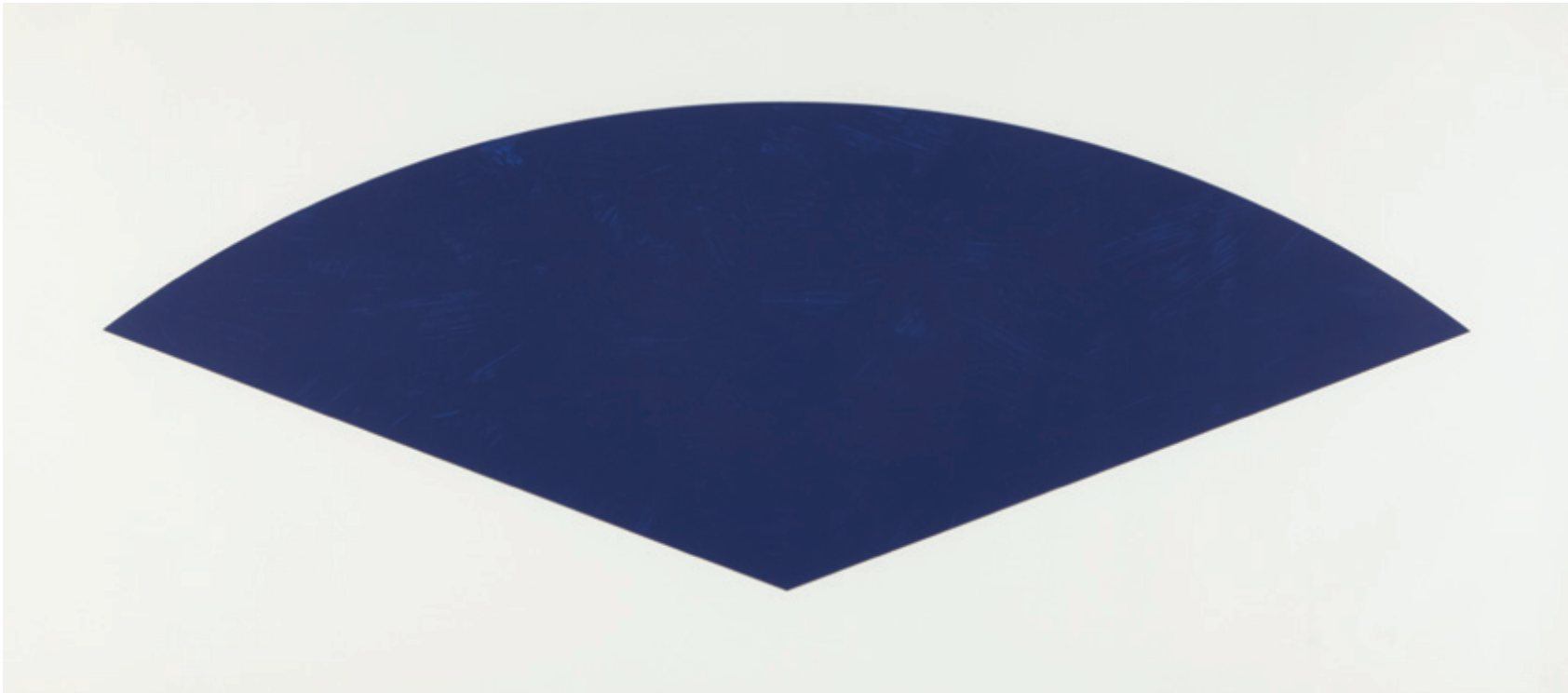


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- 17
- ELLSWORTH KELLY** b. 1923
Green/White, 1972
Embossed lithograph in colors, on Special Arjomari paper, with full margins, signed and annotated 'AP VIII' in pencil (one of 9 artist's proofs, the edition was 60), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional soft handling creases in the margins, a soft crease at center lower sheet edge, otherwise in very good condition, framed.
I. 17 3/4 x 35 in. (45.1 x 88.9 cm)
S. 27 1/4 x 44 3/8 in. (69.2 x 112.7 cm)

Estimate \$3,000-5,000 ●

LITERATURE Gemini G.E.L. 340; Richard Axsom 81



PROPERTY OF DREIER LLP

18 **ELLSWORTH KELLY** b. 1923

Four Panels, 1970-71

Screenprint in colors, on Special Arjomari paper, with full margins, singed and numbered 8/50 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), minor soiling in the margins, pale time staining, otherwise in very good condition, framed.

I. 29 x 54 in. (73.7 x 137.2 cm)

S. 37 x 61 3/4 in. (94 x 156.8 cm)

Estimate \$10,000-15,000

LITERATURE Gemini G.E.L. 263; Richard Axsom 72

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19 **ELLSWORTH KELLY** b. 1923

Blue Curve (State II), 1988

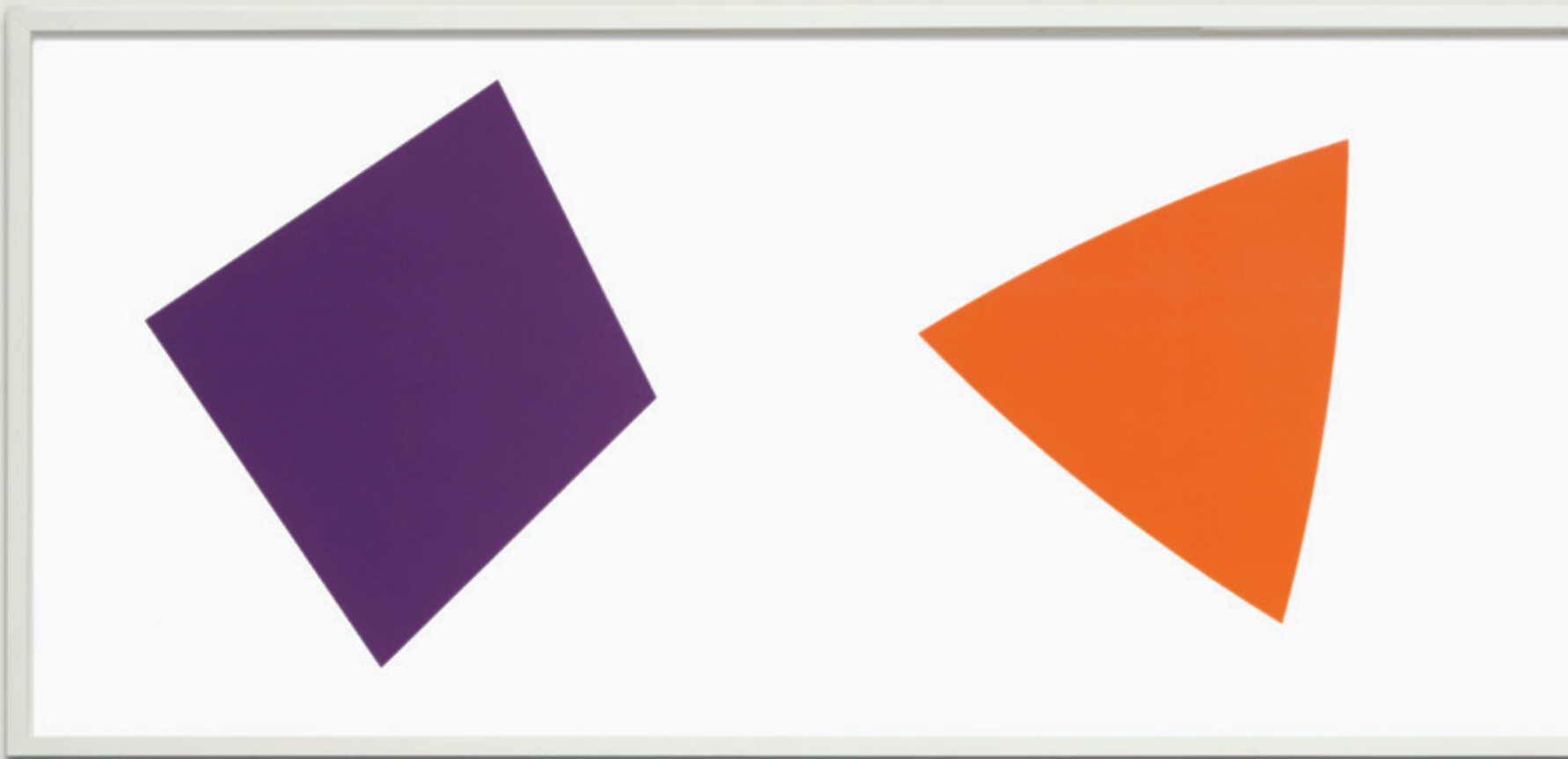
Lithograph in colors, on Arches 88 paper, with full margins, signed and numbered 6/15 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very minor soiling in the margins, hinges in places along the reverse of the upper sheet slightly rippling on the front, otherwise in very good condition, framed.

I. 35 x 72 in. (88.9 x 182.9 cm)

S. 37 3/4 x 84 in. (95.9 x 213.4 cm)

Estimate \$7,000-10,000

LITERATURE Gemini G.E.L. 1351



PROPERTY OF DREIER LLP

20 **ELLSWORTH KELLY** b. 1923

Purple/Red/Grey/Orange, 1988

Lithograph in colors, on Arches 88 paper, with full margins, signed and numbered 'AP 1/8' in pencil (an artist's proof, the edition was 18), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

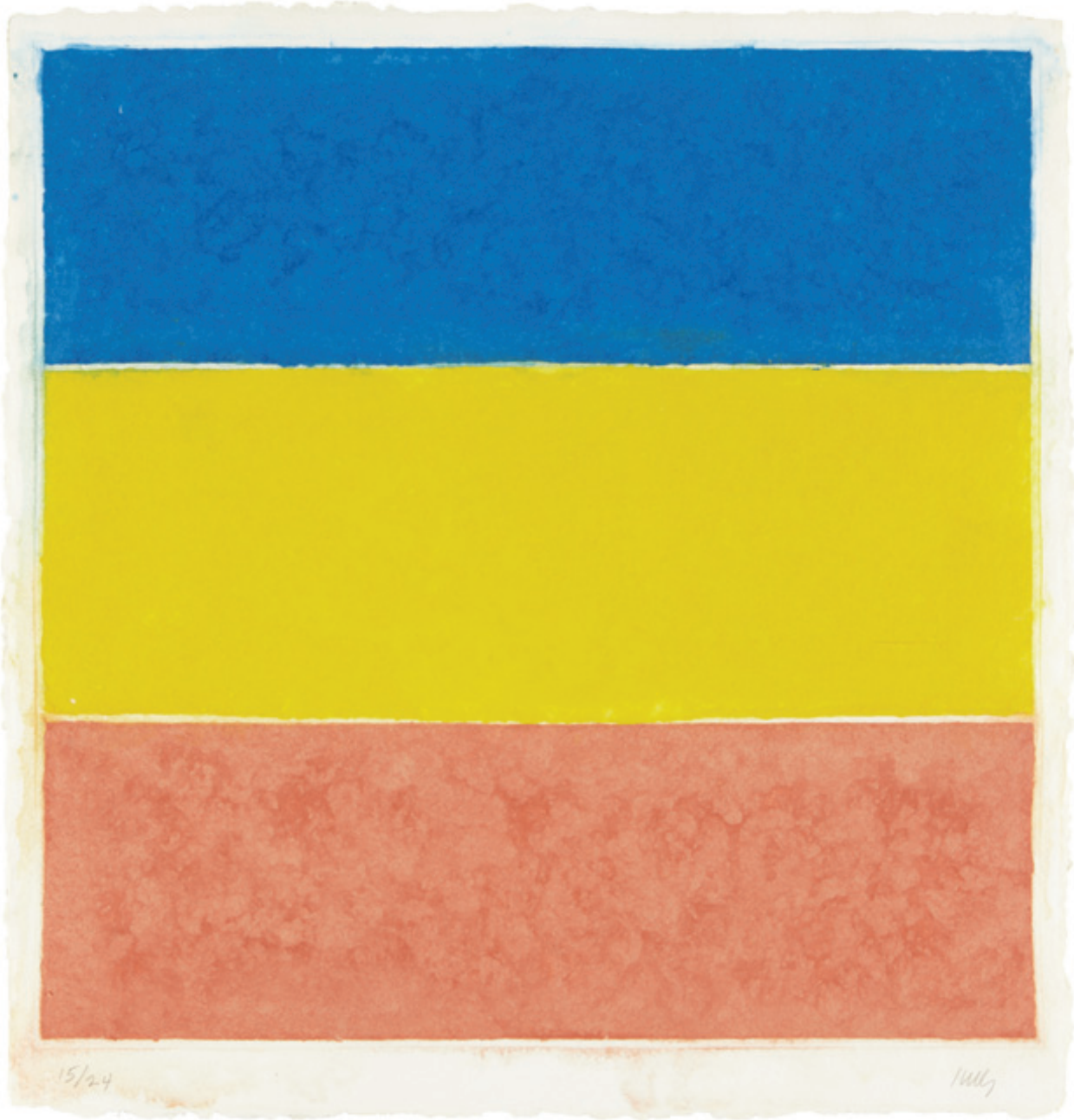
I. 42 x 204 in. (106.7 x 518.2 cm)

S. 51 1/2 x 225 1/2 in. (130.8 x 572.8 cm)

Estimate \$25,000-35,000

LITERATURE Gemini G.E.L. 1389





PROPERTY OF DREIER LLP

- 21 **ELLSWORTH KELLY** b. 1923
Colored Paper Image XVI, 1976
Pressed paper pulp print in colors, the full sheet, signed and numbered 15/24 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), in very good condition, framed.
S. 32 3/8 x 31 in. (82.2 x 78.7 cm)

Estimate \$6,000-9,000

LITERATURE Tyler Graphics 319; Richard Axsom 156

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- 22 **DAN FLAVIN** 1933-1996
Untitled (Triptych), 1996-98
The complete set of three aquatints in colors, on Twinrocker handmade paper, the full sheets, all signed, dated 1996 and numbered '41 of 60' in pencil on the reverse by the artist's son (there were also 10 artist's proofs), all with the artist's estate stamp on the reverse, published by Edition Schellmann and Klüser, Munich and New York, all in very good condition, all framed.
all S. 19 3/4 x 15 3/4 in. (50.2 x 40 cm)

Estimate \$4,000-6,000 ●



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23 **GERHARD RICHTER** b. 1932
9 von 180 Farben (9 of 180 Colors), 1971
Screenprint in colors, on card paper, with full margins, signed, dated '71' and numbered XI/XII in pencil (there was also an edition of 90 in Arabic numerals), published by Kabinett für aktuelle Kunst, Bremerhaven, Germany, a crescent shaped crease in the pink square (mainly visible in raking light), occasional soft handling creases in the margins, creasing in the corners, minor soiling in places along the sheet edges, otherwise in very good condition, framed.
I. 11 7/8 x 16 1/2 in. (30.2 x 41.9 cm)
S. 24 1/8 x 34 in. (61.3 x 86.4 cm)

Estimate \$3,000-5,000 ●

LITERATURE Hubertus Butin 44

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24 **GERHARD RICHTER** b. 1932
1260 Farben (1260 Colors), 1974
Offset print in colors, on card paper, with full margins, signed, dated '1974' and annotated 'Druck probe' in pencil (a trial proof, the edition was 75 and 8 in Roman numerals), published by Galerie Heiner Friedrich, Munich, the colors very slightly attenuated, very minor wear in places along the sheet edges, otherwise in very good condition, framed.
I. 23 3/8 x 30 3/8 in. (59.4 x 77.2 cm)
S. 24 3/4 x 31 5/8 in. (62.9 x 80.3 cm)

Estimate \$3,000-5,000 ●

LITERATURE Hubertus Butin 52



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25 **JOHN BALDESSARI** b. 1931
A French Horn Player, A Square Blue Moon, and Other Subjects series: Two Bowlers (with Questioning Person), 1994
Lithograph and screenprint in colors, on two sheets of Arches 88 paper, the full sheets, one annotated 'A/B', one signed, annotated 'B/B' and numbered 18/43 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both in very good condition, both framed.
both S. 48 x 36 1/2 in. (121.9 x 92.7 cm)

Estimate \$3,000-5,000 ●

LITERATURE Sharon Coplan Hurowitz 68

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26 **JOHN BALDESSARI** b. 1931
Paradise, 1989-90
Photogravure and aquatint in colors, on Somerset paper, with full margins, signed and numbered 'PP 4/5' in pencil (a printer's proof, the edition was 45 and 11 artist's proofs), published by Brooke Alexander Editions, New York, in excellent condition, framed.
I. 25 3/4 x 51 1/2 in. (65.4 x 130.8 cm)
S. 28 x 53 3/4 in. (71.1 x 136.5 cm)

Estimate \$3,000-5,000 ●

LITERATURE Sharon Coplan Hurowitz 47



PROPERTY OF DREIER LLP

27 **WILLEM DE KOONING** 1904-1997

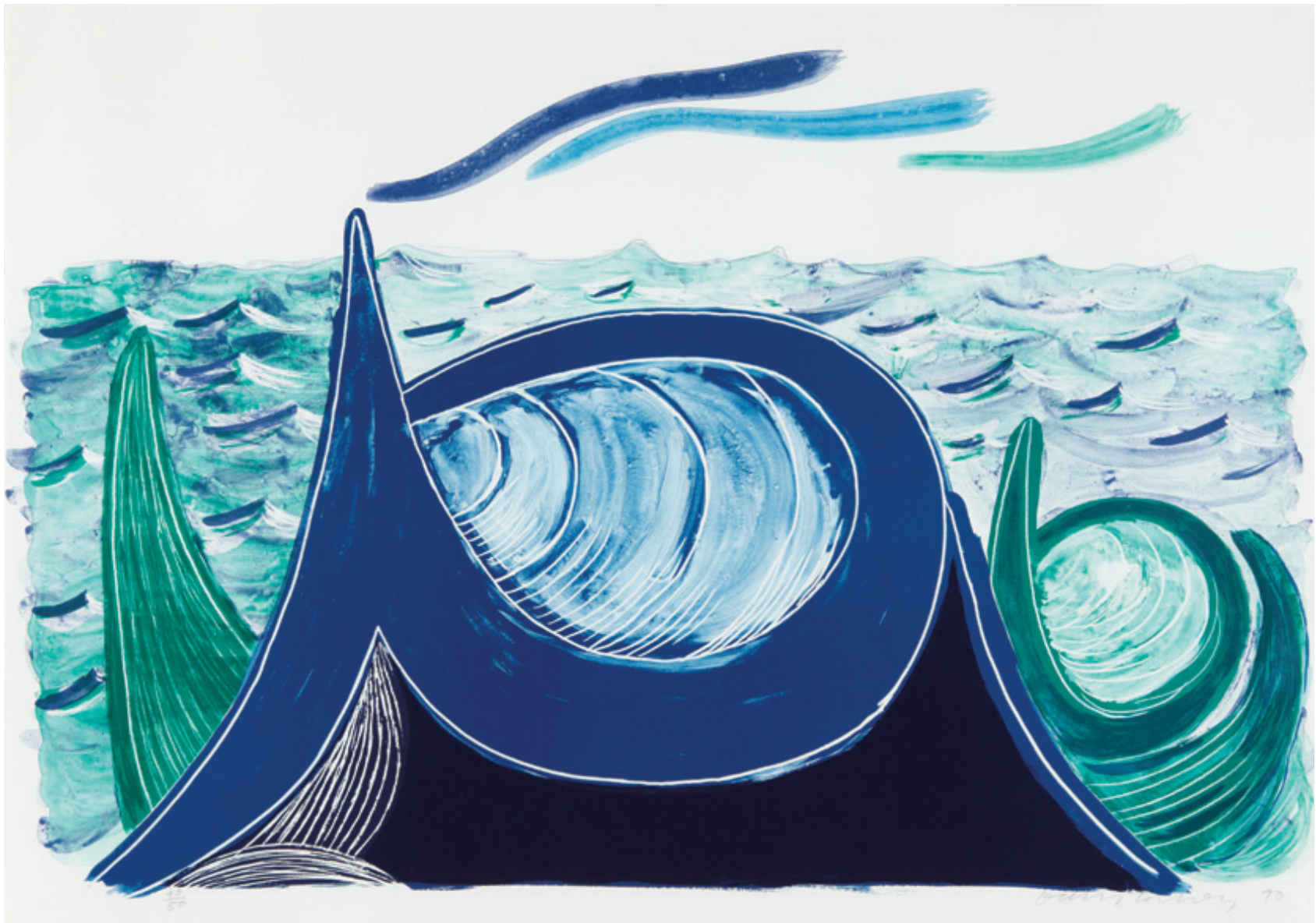
Quatre Lithographies: one plate, 1986

Lithograph in colors, on Arches paper, the full sheet, signed, dated '80' and numbered 77/100 in pencil (there were also 50 in Roman numerals), published by Editions de la Différence, Paris, in excellent condition, framed.
S. 28 1/4 x 24 3/4 in. (71.8 x 62.9 cm)

Estimate \$7,000-10,000



Dan Budnik-Woodkin Camp, Willem de Kooning in his East Hampton studio, 1971



PROPERTY OF DREIER LLP

28 **DAVID HOCKNEY** b. 1937

The wave, a lithograph, 1990

Lithograph in colors, on Arches paper, the full sheet, signed, dated '90' and numbered 40/50 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), two pale spots of soiling at upper left corner and upper center sheet edge (with associated soft rubbing), otherwise in very good condition, framed.

S. 27 x 38 1/4 in. (68.6 x 97.2 cm)

Estimate \$15,000-20,000

LITERATURE Museum of Contemporary Art, Tokyo 324



Sports Illustrated, 1966



PROPERTY OF DREIER LLP

29 **RICHARD DIEBENKORN** 1922-1993

Ochre, 1983

Woodcut in colors, on Mitsumata paper, with full margins, signed with initials, dated '83' and numbered 68/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), in excellent condition, framed.

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

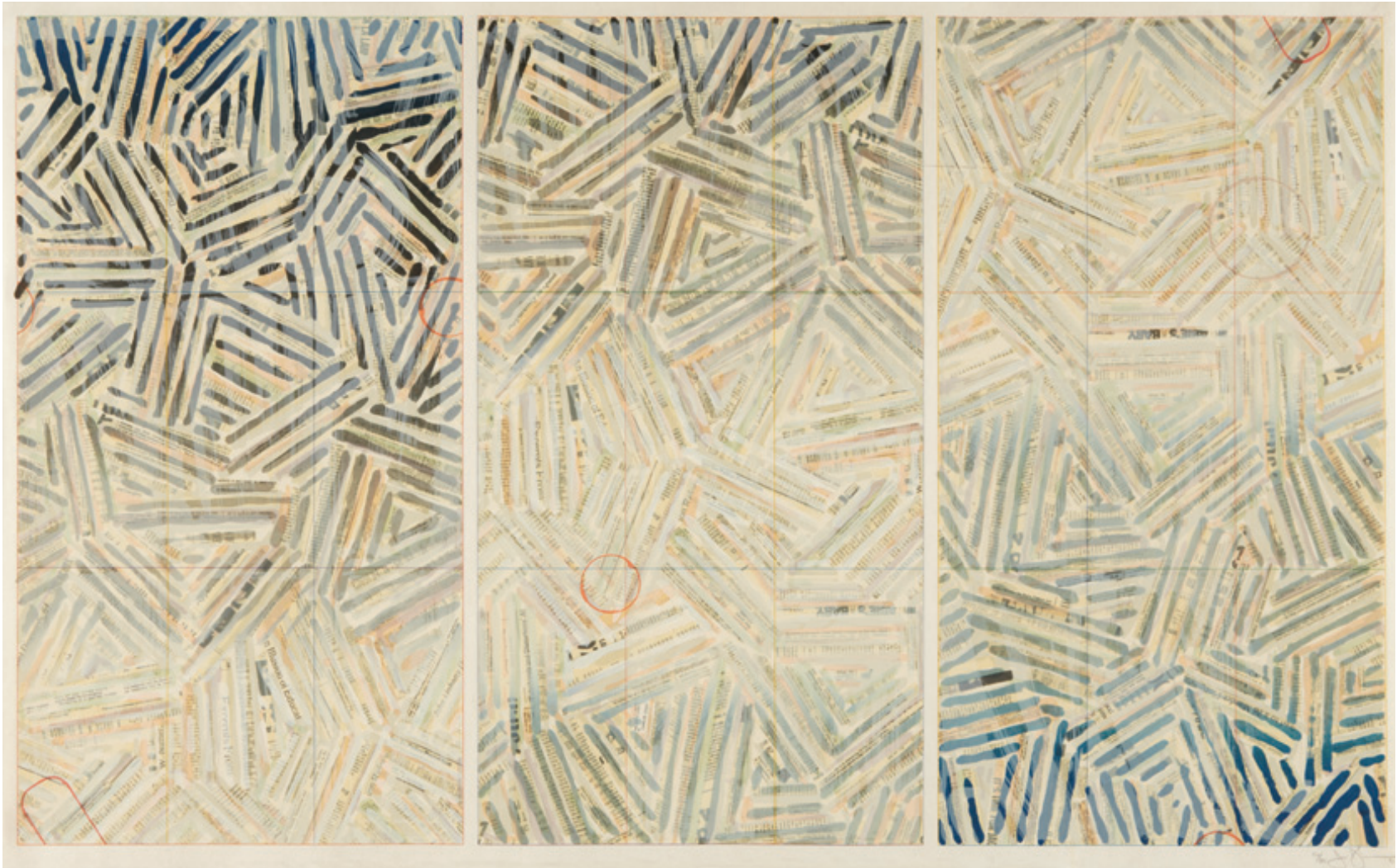
S. 27 1/2 x 38 1/8 in. (69.9 x 96.8 cm)

Estimate \$20,000-30,000

In their joy at liberation from old conventions, the people of the Edo period made light of everything in the world and demanded what was open-hearted and brilliantly clear in spirit.

Seiichiro Takahashi, *Traditional Woodblock Prints of Japan, The Heibonsha Survey of Japanese Art*, 1983

I think etching and lithography tend to be on the side of drawing, and silkscreen is more on the side of painting.
Hiroshi Kawanishi (printer at Simca Print Artists, Inc.)



Tranquil beauty: clarity within, quiet without.
This is the tran-quillity of pure
contemplation. When desire is silenced and the will comes to rest
the world as i-dea becomes manifest. In this
aspect the world is beautiful
and re-moved from the struggle for existence. This is the world of Art.

John Cage *Silence*, Middleton, Connecticut, 1961, p. 30
(quoting a passage from the ancient Chinese book of divination *I-Ching*)

PROPERTY OF DREIER LLP

30 **JASPER JOHNS** b. 1930

Usuyuki, 1981

Screenprint in colors, on Kurotani Kozo paper, with full margins, signed, dated '81' and numbered 52/85 in pencil (there were also 15 artist's proofs), published by the artist and Simca Print Artists, Inc., New York, in excellent condition, framed.

I. 27 1/2 x 45 1/2 in. (69.9 x 115.6 cm)

S. 29 1/4 x 46 7/8 in. (74.3 x 119.1 cm)

Estimate \$30,000-50,000

LITERATURE Universal Limited Art Editions 216

The Japanese word 'Usuyuki' means thin or light snow and is also the name of a kabuki play.



Mark Trivier, photograph, 1981 (Jasper proofing *Usuyuki*)



PROPERTY OF DREIER LLP

31 **JASPER JOHNS** b. 1930

Cicada, 1981

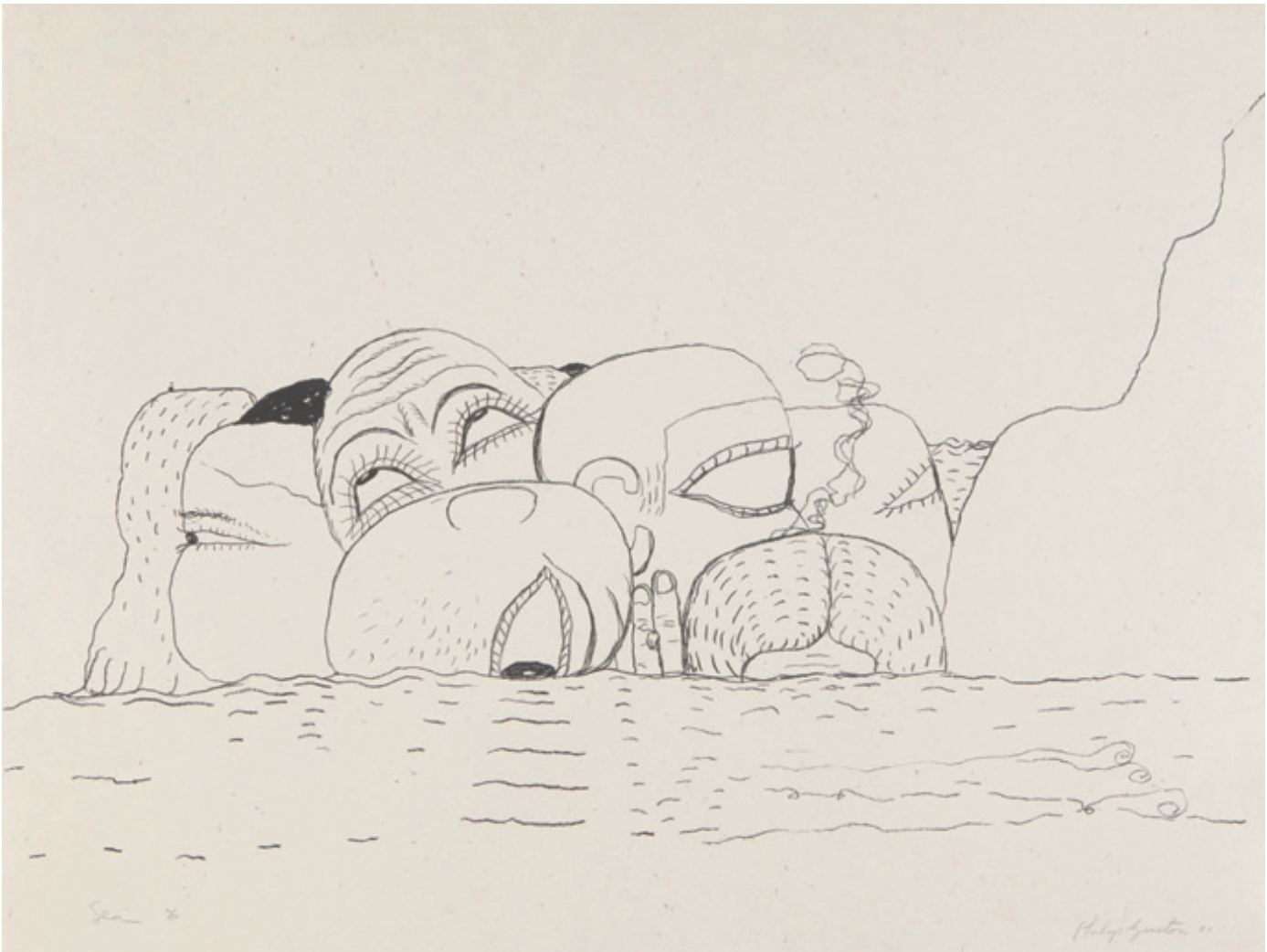
Lithograph in colors, on Georges Duchene Calcaire paper, with full margins, signed, dated '81' and numbered 17/58 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a few very pale minute foxmarks in the margins, the palest time staining, otherwise in very good condition, framed.

I. 26 1/2 x 20 1/4 in. (67.3 x 51.4 cm)

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

Estimate \$20,000-30,000

LITERATURE Gemini G.E.L. 923; Universal Limited Art Editions 219



PROPERTY OF DREIER LLP

32 **VIJA CELMINS** b. 1938

Untitled (Ocean), 1972

Lithograph, on Twinrocker handmade rag paper, with full margins, signed, dated '72' and annotated 'cancellation Proof' in pencil (the edition was 65 plus 13 artist's proofs), published by Cirrus Editions, Los Angeles, very minor surface soiling in the margins, otherwise in very good condition, framed.

I. 6 1/8 x 41 3/4 in. (15.6 x 106 cm)

S. 28 1/2 x 45 3/4 in. (72.4 x 116.2 cm)

Estimate \$12,000-18,000

LITERATURE Cirrus Editions p. 205; Samantha Rippner p. 49

PROPERTY OF DREIER LLP

33 **PHILIP GUSTON** 1913-1980

Sea, 1980

Lithograph, on Koller HMP Handmade gray paper, the full sheet, signed, dated '80' and numbered 2/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.

S. 31 x 40 1/2 in. (78.7 x 102.9 cm)

Estimate \$6,000-8,000

LITERATURE Gemini G.E.L. 869



PROPERTY OF DREIER LLP

34 **DAVID HOCKNEY** b. 1937

Potted Daffodils, 1980

Lithograph, on Rives BFK cream paper, the full sheet, signed, dated '80' and numbered 37/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), a soft abrasion at lower right corner, otherwise in very good condition, framed.

S. 44 3/8 x 30 in. (112.7 x 76.2 cm)

Estimate \$8,000-12,000

LITERATURE Tyler Graphics 259; Museum of Contemporary Art, Tokyo 237



PROPERTY OF DREIER LLP
THIS LOT IS SOLD WITH NO RESERVE

35 **DAVID HOCKNEY** b. 1937
Moving Focus series: A Picture of Two Chairs, 1985-86
Lithograph and etching in colors, on Koller HMP handmade paper, the full sheet, signed, dated '1985-6' and numbered 7/60 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), in excellent condition, framed. S. 18 3/4 x 22 in. (47.6 x 55.9 cm)

Estimate \$3,000-5,000 ●

LITERATURE Museum of Contemporary Art, Tokyo 286



PROPERTY OF DREIER LLP
THIS LOT IS SOLD WITH NO RESERVE

36 **ANDY WARHOL** 1928-1987
Space Fruit: Still-lifes portfolio: Cantaloupes I, 1979
Unique screenprint in colors, on Lenox Museum Board, the full sheet, a color variant aside from the edition of 150, with the Estate of Andy Warhol inkstamps on the reverse, numbered 'EXTRA 191.121' in pencil, published by Grippi/Zivian, Inc., New York, a soft crease at lower right corner (with associated cracking in the inks), hinged to the support at the reverse of the corners (with associated minor puckering on the front), otherwise in very good condition, framed. S. 30 1/4 x 40 1/8 in. (76.8 x 101.9 cm)

Estimate \$4,000-6,000 ●

LITERATURE see Frayda Feldman and Jörg Schellmann 201



PROPERTY OF DREIER LLP

37 **ANDY WARHOL** 1928-1987

Flowers, 1970

Screenprint in colors, on wove paper, the full sheet, signed in black ink and stamp numbered 189/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, patterned attenuation in one yellow flower, minor scuffing visible in raking light, a faint crease at lower right corner (with associated cracking in the inks), a scuff at lower right, otherwise in very good condition, framed.

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

Estimate \$15,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann 72



Patricia Caulfield, photograph, *Modern Photography*, the initial source for Warhol's 1964 silkscreens.



PROPERTY OF DREIER LLP

38 **ANDY WARHOL** 1928-1987

Flowers, 1970

Screenprint in colors, on wove paper, the full sheet, signed in black ink and stamp numbered 189/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, minor scuffing (mainly visible in purple and maroon flowers in raking light), minor creasing in corners (with associated minor cracking in the inks), otherwise in very good condition, framed.

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

Estimate \$15,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann 71



PROPERTY OF DREIER LLP

39 **ANDY WARHOL** 1928-1987

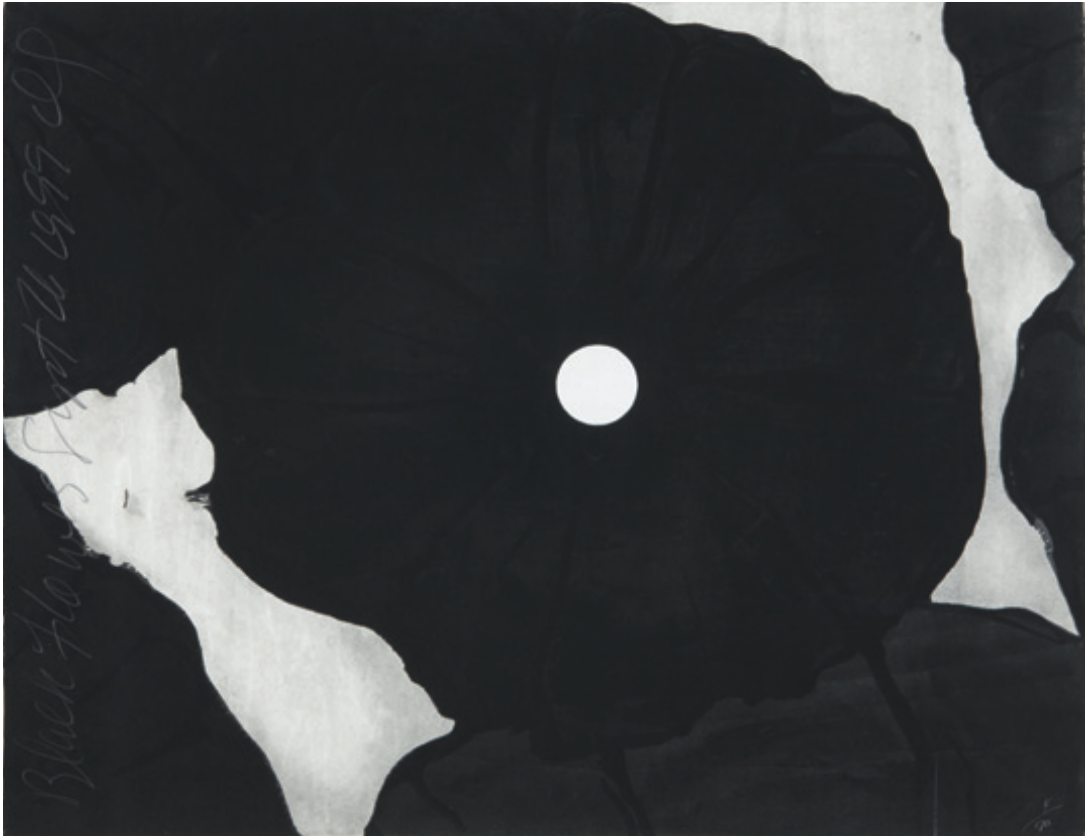
Flowers, 1970

Screenprint in colors, on wove paper, the full sheet, signed in black ink and stamp numbered 189/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, minor scuffing visible in raking light, a faint dark scuff in the peach flower, minor creasing in lower corners (with associated minor cracking in the inks), otherwise in very good condition, framed.

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

Estimate \$15,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann 69





PROPERTY OF DREIER LLP

THIS LOT IS SOLD WITH NO RESERVE

40 **DONALD SULTAN** b. 1951

Four Red Flowers May 17, 1999; *Four Blue Flowers* May 19, 1999; and
Black Flowers September 26, 1999, 1999

Three woodcuts in red, blue and black respectively, on wove paper, the full sheets, all signed with initials, titled, and numbered 4/40, 4/40 and 9/40 respectively in pencil (there were also 12 artist's proofs for all), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), all in very good condition, all framed.
all S. 27 3/4 x 35 1/2 in. (70.5 x 90.2 cm)

Estimate \$5,000-7,000 ●

PROPERTY OF DREIER LLP

41 **ANDY WARHOL** 1928 - 1987

Martha Graham: Letter to the World (The Kick), 1986

Unique screenprint in colors, on Lenox Museum Board, the full sheet, a proof apart from the edition of 100 and 25 artist's proofs, published by Martha Graham Center of Contemporary Dance, Inc., New York, with The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts inkstamps on the reverse, a few scuffs in right sheet, creasing at upper left corner (with associated cracking in the inks), otherwise in very good condition, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate \$10,000-15,000

LITERATURE Frayda Feldman and Jörg Schellmann 389

My line drawing is the purest and most direct translation of my emotion.
Henri Matisse

PROPERTY OF DREIER LLP

42 HENRI MATISSE 1869-1954

Grand masque, 1948

Aquatint, on Marais paper, with full margins (deckle on all sides), signed and numbered 25/25 in pencil (there were also 5 artist's proofs), pale mat staining, otherwise in very good condition, framed.

I. 17 1/8 x 13 3/4 in. (43.5 x 34.9 cm)

S. 26 1/8 x 20 in. (66.4 x 50.8 cm)

Estimate \$20,000-30,000

LITERATURE Claude Duthuit 800

Nadia was introduced to Matisse in 1948 by his son-in-law, Georges Duthuit, who met her at an embassy reception in Paris and on seeing Nadia thought that she would be an interesting model for Matisse. She did not want to pose for Matisse initially, but he convinced her. Matisse generated several works of Nadia, some in ink, some in charcoal, some etchings and other media, all were monochromatic. In most of the works, she could not see herself in them and that pleased Matisse. He was drawing something else. Nadia said she and Matisse had two important aspects to their friendship—great quality in conversations as well as in their silences. She was happy to have met him toward the end of his life “when he was making honey.”

His printmaking culminates with a series of brush aquatints that begin in 1947 and continue to 1950-51, a few years before his death in 1954. In this series, facial features are conveyed with just a few strokes of a broad brush against the ever-present white of the paper. Each face is carefully composed within a space determined by the sheet of paper. A model, Nadia—sometimes with a frown or a smile, serious or distant—can be viewed in profile or head on. Such images, joined by cut-paper works, covered the walls of Matisse's apartment in Nice, populating his living space with a flowering of art—the culmination of a lifetime of observation and realization.
(Jay Fisher, Senior Curator of Print, Drawings, and Photographs, The Baltimore Museum of Art)



Nadia Sednaoui, photographer unknown



Henri Matisse at his studio in the south of France in 1948, Michael Sima via Museum of Modern Art



H. Matisse
25/25



PROPERTY OF DREIER LLP

43 **HENRI MATISSE** 1869-1954

Nadia aux cheveux lisses, 1948

Aquatint, on Marais paper, with full margins (deckle on all sides), signed and numbered 3/25 in pencil (there were also 5 artist's proofs), several pale foxmarks, two small areas of soft rubbing in the left margin, very pale mat staining, otherwise in very good condition, framed.

I. 17 x 13 3/4 in. (43.2 x 34.9 cm)

S. 26 x 19 7/8 in. (66 x 50.5 cm)

Estimate \$15,000-25,000

LITERATURE Claude Duthuit 805



PROPERTY OF DREIER LLP

44 **HENRI MATISSE** 1869-1954

Nadia au profil aigu, 1948

Aquatint, on Marais paper, with full margins (deckle on all sides), signed and numbered 3/25 in pencil (there were also 5 artist's proofs), a few soft handling creases in the margins, pale mat staining, otherwise in very good condition, framed.

I. 17 x 13 3/4 in. (43.2 x 34.9 cm)

S. 26 x 19 7/8 in. (66 x 50.5 cm)

Estimate \$15,000-25,000

LITERATURE Claude Duthuit 810



45 **HENRI MATISSE** 1869-1954

Dix danseuses series: Danseuse au divan pillée en deux, 1927

Lithograph, on Arches paper, with margins (the right and left possibly slightly trimmed), signed and numbered 121/130 in pencil (there was also an edition of 15 on Japanese paper), published by the Galerie d'Art Contemporain, Paris, minor surface soiling, pale mat staining, a few pale foxmarks in the margins, otherwise in very good condition, framed.

I. 10 7/8 x 18 in. (27.6 x 45.7 cm)

S. 12 3/4 x 19 1/4 in. (32.4 x 48.9 cm)

Estimate \$14,000-18,000

LITERATURE Claude Duthuit 489



46 **ALBERTO GIACOMETTI** 1901-1966

Untitled, from L'Epervier, 1960

Etching, on Arches paper (on folded sheet, as issued), with margins, signed and numbered 27/65 in pencil, published by Dépôt Légal, Paris, from the book with text by Jacques Dupin, the sheet slightly toned, pale mat staining, reverse and regular staining at the reverse of the upper sheet, otherwise in very good condition, unframed.

I. 5 7/8 x 3 7/8 in. (14.9 x 9.8 cm)

S. 7 1/2 x 10 7/8 in. (19.1 x 27.6 cm)

Estimate \$6,000-8,000

LITERATURE Herbert Lust 106

47 **PABLO PICASSO** 1881-1973

Deux femmes, 1965

Aquatint, on Richard de Bas paper, with margins (deckle on two sides), signed and numbered 44/50 in pencil (there were also 15 artist's proofs), printed by Aldo and Piero Crommelynck, Mougins, published by Galerie Louise Leiris, Paris, the palest mat staining, a few soft handling creases in the margins, otherwise in very good condition, framed.

I. 15 x 10 3/4 in. (38.1 x 27.3 cm)

S. 22 5/8 x 17 1/4 in. (57.5 x 43.8 cm)

Estimate \$4,000-6,000

LITERATURE Georges Bloch 1198; Brigitte Baer 1180



48 **PABLO PICASSO** 1881-1973

Suzanne et les Vieillards, 1966

Aquatint, on Rives BFK paper, with full margins, signed and numbered 25/50 in pencil (there were also 15 artist's proofs) printed by Aldo and Piero Crommelynck, Mougins, published by Galerie Louise Leiris, 1968, pale light- and mat staining, a few spots of soiling in the margins, otherwise in very good condition, unframed.

I. 10 5/8 x 14 3/4 in. (27 x 37.5 cm)

S. 16 1/4 x 19 3/4 in. (41.3 x 50.2 cm)

Estimate \$3,000-5,000

LITERATURE Georges Bloch 1390; Brigitte Baer 1412



Rembrandt Harmensz van Rijn, *Suzannah and the Elders*, 1647, oil on canvas, Staatliche Museum, Berlin

Pablo had told me, that first afternoon I visited him alone, in February 1944, that he felt our relationship would bring light into both of our lives. My coming to him, he said, seemed like a window that was opening up and he wanted it to remain open. I did, too, as long as it let in the light.

During the fall of 1952 [Madame Ramié] imported a young cousin of hers named Jacqueline Roque to be a salesgirl at the pottery [shop]...She spoke a little Spanish and since very little pottery was sold in the winter, her chief occupation appeared to be holding conversations in Spanish with Pablo...he undoubtedly saw Jacqueline Roque and talked with her more often than I might have imagined at the time, had I given it any thought...A week after I left Vallauris on September 30, Pablo came to Paris and stayed two weeks. Within a week of the time he got back to the Midi, Jacqueline Roque had taken over.

Francoise Gilot, *Life with Picasso*, McGraw-Hill, Inc., New York, 1964, p. 358 and p. 367



Pablo Picasso and Françoise Gilot in Vallauris, France, photographed by Gjon Mili for *LIFE* Magazine, 1949

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

49 **PABLO PICASSO** 1881-1973

La femme à la fenêtre, 1952-3

Aquatint and etching, on Arches paper, with full margins (deckle on right and left), signed and numbered 32/50 in pencil (there are also 15 artist's proofs), printed by Lacourière, Paris, published by Galerie Louise Leiris, Paris, pale mat staining, minor soiling in the margins, two small repaired tears at upper sheet edge (with associated creasing), the paper slightly thinned in places in the upper margin (one area with backing), otherwise in very good condition, framed.

I. 32 3/4 x 18 5/8 in. (83.2 x 47.3 cm)

S. 35 3/8 x 25 in. (89.9 x 63.5 cm)

Estimate \$90,000-120,000

LITERATURE Georges Bloch 695; Brigitte Baer 891

In the upper right corner of the plate, one can see the word Lacourière written in drypoint (reversed from printing). Picasso saw this plate in the studio and drew Francoise looking out a window on the back side of it. The copper plate manufacturer etched the word to signal it was going to that printshop.



Picasso



50 **ANDRE VILLERS** b. 1930

[Picasso's Studio]: nine photographs, 1959

Nine gelatin silver prints, on matte photo paper, the full sheets, all signed, dated '1959' and variously annotated on the reverse in pencil, stamped with the artist's name, minor wear at the sheet edges, otherwise all in very good condition, all framed.

all S. 11 5/8 x 9 1/4 in. (29.5 x 23.5 cm)

Estimate \$5,000-7,000

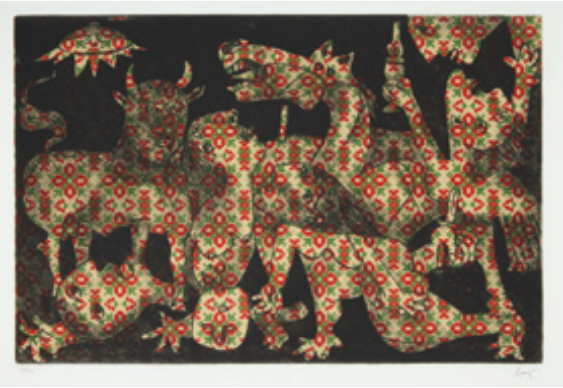


54 **PABLO PICASSO** 1881-1973
Dora Maar au collier, 1937
Drypoint, on laid paper, with margins, stamp signed and numbered 33/50 in pencil (there were also 15 artist's proofs in Roman numerals), printed in 1961, published by Galerie Louise Leiris, 1980, pale irregular light-staining, a foxmark at lower left, a few pale foxmarks in the margins, a few nicks at the left sheet edge (with associated minor creasing), otherwise in good condition, framed.
I. 16 1/4 x 12 1/2 in. (41.3 x 31.8 cm)
S. 20 3/4 x 16 3/8 in. (52.7 x 41.6 cm)
Estimate \$7,000-9,000
LITERATURE Georges Bloch 300; Brigitte Baer 628

55 **(AFTER) PABLO PICASSO** 1881-1973
Portrait de Dora Maar, 1960
Offset lithograph in colors, on Arches paper, with margins (deckle on left and right sides), signed and numbered 306/350 in pencil, published by Guy Spitzer, Paris (with his blindstamp), the colors slightly attenuated, the palest light-staining, a pale stain in lower right margin, otherwise in good condition, unframed.
I. 24 7/8 x 20 5/8 in. (63.2 x 52.4 cm)
S. 30 1/4 x 25 in. (76.8 x 63.5 cm)
Estimate \$12,000-16,000
LITERATURE see Christian Zervos 302, vol VIII, p. 142, *Buste de Femme* 1936, oil on canvas



Pablo Picasso, *Dora Maar aux ongles verts*, oil on canvas, 1936



56 **ENRICO BAJ** 1924-2003
Chez Picasso portfolio: four plates, 1969
Four aquatints in colors, on wove paper with unidentified watermark, with full margins, all signed and numbered 86/100 in pencil (there were also 25 copies in Roman numerals reserved for collaborators), published by Galerie Creuzevault, Paris, occasional soiling in the margins, otherwise all in very good condition, contained in original paper covered portfolio (wear), lacking eight plates.
28 1/2 x 20 3/8 in. (72.4 x 51.8 cm)
Estimate \$1,000-1,500
LITERATURE Jean Petit 238, 241, 242 and 244; Luciano Caprile

57 **(AFTER) PABLO PICASSO** 1881-1973
Le petit pierrot aux fleurs, circa 1960
Aquatint in colors, on Japanese paper, with margins, signed and annotated 'Epreuve d'artiste' in pencil (an artist's proof, the edition was 100), a touched-in crease at lower right, several unobtrusive touched-in abrasions in the lower image, occasional soft creasing, soiling and rubbing mainly in the margins, a crease at lower left platemark, otherwise in good condition, unframed.
L. 20 1/2 x 16 3/8 in. (52.1 x 41.6 cm)
S. 30 5/8 x 23 1/2 in. (77.8 x 59.7 cm)
Estimate \$15,000-20,000
LITERATURE see Christian Zervos 267, vol. VII, p. 109, *Le Petit Pierrot aux Fleurs* (portrait of the artist's son Paulo) 1929, oil on canvas





58 (AFTER) PABLO PICASSO 1881-1973

Nature morte au crâne, circa 1960

Aquatint in colors, on Arches paper, with full margins (deckle on all sides), signed and numbered 32/150 in pencil, with the Atelier Lacourière, Paris blindstamp, very minor soiling and occasional soft creasing in the margins, a foxmark at upper right margin, otherwise in very good condition, unframed.

I. 16 3/4 x 24 1/2 in. (42.5 x 62.2 cm)

S. 22 3/8 x 30 in. (56.8 x 76.2 cm)

Estimate \$15,000-20,000

LITERATURE see Christian Zervos 31, vol. XV, p. 15, *Nature Morte, Crâne et Oursins*, 1947, oil on canvas



59 **DAMIEN HIRST** b. 1965
Victory over Death, 2008
Etching in colors, on Velin Arches paper, with full margins, signed on the front and numbered 45/58 on the reverse in pencil, published by Paragon Press, London, in excellent condition, unframed.
I. 36 7/8 x 33 3/4 in. (93.7 x 85.7 cm)
S. 47 x 42 1/2 in. (119.4 x 108 cm)
Estimate \$15,000-25,000



60 **DAMIEN HIRST** b. 1965
Dead (Gunmetal Lime Green Skull), 2009
Foil block print in colors, on smooth wove paper, with full margins, signed and numbered 9/15 in pencil, published by Paul Stolper and Other Criteria, London, a very soft crease at upper right, otherwise in very good condition, unframed.
I. 16 1/4 x 11 5/8 in. (41.3 x 29.5 cm)
S. 28 3/4 x 20 1/8 in. (73 x 51.1 cm)
Estimate \$6,000-8,000



61 **(AFTER) PABLO PICASSO** 1881-1973
Maternité, by Jacques Villon, 1930
Aquatint in colors, on wove paper, with margins, signed and annotated 'Essai' in pencil (a proof, the edition was 200), published by Galerie Bernheim-Jeune, Paris, the palest mat staining, occasional soft handling creases, minor soiling and soft rubbing in the margins, a flattened crease and minor compound crease at lower left margin, otherwise in good condition, unframed.
I. 25 5/8 x 16 1/2 in. (65.1 x 41.9 cm)
S. 30 1/2 x 21 in. (77.5 x 53.3 cm)

Estimate \$12,000-16,000

LITERATURE see Christian Zervos 109, vol. I, p. 55, *Mère et Enfant* 1901, oil painting; Colette de Ginestet and Catherine Pouillon E670



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK & SANTA FE
62 **REMBRANDT HARMENSZ VAN RIJN** 1606-1699
The Return of the Prodigal Son, 1636
Etching, on laid paper watermark Arms of Amsterdam, with thread margins, a Basan impression, old ink staining on the reverse (staining through to the front in upper area), mottled time-staining, a few slightly thinned areas near the lower sheet edge, faded notation on the reverse, otherwise in good condition, framed.
S. 6 1/4 x 5 1/2 in. (15.9 x 14 cm)

Estimate \$2,500-3,500

LITERATURE Karel Boon and F.W.H. Hollstein 91, Arthur Hind 147



63 ELIZABETH PEYTON b. 1965

John and Jackie, 2000

Lithograph in colors, on wove paper, the full sheet, signed, dated '2000' and numbered 27/350 in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, in excellent condition, framed
S. 24 x 19 in. (61 x 48.3 cm)

Estimate \$5,000-7,000



64 CINDY SHERMAN b. 1954

Untitled (Mother and Children); and Untitled (Mrs. Claus), 1976-89 and 1990

One black and white photograph and one photograph in colors, on photo paper and Fujicolor paper respectively, with full margins, both signed and dated in ink (*mrs* on the reverse), *mother* also numbered 108/200 in pencil on the reverse, *mother* published by Printed Matter, New York, both with wear along the sheet edges, otherwise both in very good condition, *mother* in artists frame (as issued) both framed.

mother I. 8 1/8 x 6 3/8 in. (20.6 x 16.2 cm)

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

mrs I. 13 x 10 in. (33 x 25.4 cm)

mrs S. 14 x 11 in. (35.6 x 27.9 cm)

Estimate \$2,000-3,000

65 ANDY WARHOL 1928-1987

Hallie Mae Frowick [Halston's mother], circa 1980

Screenprint in neon colors, on handmade paper, the full sheet, with the Estate of Andy Warhol and Authorization inkstamps and numbered UP43.40 in pencil on the reverse, a soft crease on her neck (with associated minor soiling), minor soiling at the sheet edges (particularly lower right corner), otherwise in very good condition, unframed.
S. 31 5/8 x 23 5/8 in. (80.3 x 60 cm)

Estimate \$8,000-12,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIC.52





66 **HENRY MOORE** 1898-1986

Stone Reclining Figure, 1979-80

Etching with drypoint and aquatint, on Magnani paper, with full margins, signed, dated 1980 and numbered III/IV in pencil (an artist's proof, the edition was 10), published by Raymond Spencer Company Ltd. for The Henry Moore Foundation Much Hadham, London, occasional minor creasing in the margins, otherwise in very good condition, framed.

I. 38 3/4 x 72 1/2 in. (98.4 x 184.2 cm)

S. 47 1/2 x 92 in. (120.7 x 233.7 cm)

Estimate \$9,000-12,000

LITERATURE Patrick Cramer 568

Henry Moore is known for his monumental public sculptures. A modern master, born at the end of the 19th Century, by the 1920's he was working with the "reclining figure" which became more abstracted as both he and the century explored and progressed. By the 1960's his work had become an iconic symbol of Modern sculpture internationally.

The etching we are offering here is one of the largest prints he created, one of the largest prints created by any of the Modern Masters and one of the largest prints in this auction. Like his sculptures, it is monumental.



PROPERTY FROM A PRIVATE COLLECTOR, LOS ANGELES

67 **HENRY MOORE** 1898-1986
Reclining Nude, 1931/1966
Wood-engraving, on laid paper, with full margins (deckle on two sides), signed and numbered 37/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by G rald Cramer, Geneva, the palest mat staining, otherwise in very good condition, unframed.
I. 4 x 6 3/8 in. (10.2 x 16.2 cm)
S. 9 x 12 3/4 in. (22.9 x 32.4 cm)

Estimate \$4,000-6,000

LITERATURE Patrick Cramer 2

Moore's second print, *Reclining Nude*, was a Surrealist induced wood-engraving (as was his first print) and were the only two he ever produced using this technique. Obviously it held little interest in his later printmaking journeys, but these two images are some of his most interesting.



68 **HENRY MOORE** 1898-1986
Two Reclining Figures, from *Requiem pour la fin des temps* portfolio, 1977-78
Etching, on Arches paper, with full margins, signed and numbered XX/XLV in pencil (there were also 100 in Arabic numerals and 20 artist's proofs), published by Editions Georges Visat, Paris (with their blind stamp), occasional minor soiling, irregular mat staining in the margins, otherwise in good condition, framed
I. 11 7/8 x 8 7/8 in. (30.2 x 22.5 cm)
S. 26 x 19 7/8 in. (66 x 50.5 cm)

Estimate \$1,500-2,500

LITERATURE Patrick Cramer 466



69 **BEN NICHOLSON** 1894-1982

Siena, 1966
Etching with drypoint printed with tone, on Zerkal paper, with full margins, signed, dated '65' and numbered 4/50 in pencil, printed by Lafranca (with their blindstamp), occasional soft creases, a few pale foxmarks in the margins, the palest mat staining, six minute holes in upper right margin corner (with associated abrasions), otherwise in good condition, framed.
I. 12 5/8 x 11 in. (32.1 x 27.9 cm)
S. 17 x 15 in. (43.2 x 38.1 cm)

Estimate \$3,500-4,500

LITERATURE Francois Lafranca 22

70 **LE CORBUSIER** 1887-1965

Unite portfolio: plate 15, 1953
Etching and aquatint in colors, on Rives BFK paper, with full margins, signed and numbered 99/130 in pencil, several soft creases in the margins, otherwise in very good condition, unframed.
I. 16 1/2 x 12 1/2 in. (41.9 x 31.8 cm)
S. 21 1/2 x 18 in. (54.6 x 45.7 cm)

Estimate \$2,000-3,000





PROPERTY FROM A PRIVATE COLLECTOR, CONNECTICUT

71 FRIEDENSREICH HUNDERTWASSER 1928-2000

Skyscraper and Village Church, 1976

Unique hand-woven wool tapestry in colors, signed with initials 'HR' in black ink on a label affixed to the reverse, woven by Rafael Morquecho at Gobelinos Riedl, Tlaquepaque, Mexico, the colors slightly attenuated, soiling, otherwise in very good condition.

102 1/2 x 69 in. (260.4 x 175.3 cm)

Estimate \$15,000-25,000

PROVENANCE Aberbach Gallery, New York 1978

LITERATURE A.C. Fürst 125A, p. 935

Hundertwasser had sixty-nine unique tapestries made by only a few weavers. When transforming his works into a tapestry, his main concern was to do this freehand, without a template, so the weaver was open to artistic interpretation and "life could be breathed into the object" and not be just a copy of the model.

In this painting he set out to prove that "the dwelling cells in high-rises can be individually varied and humane and positive...so that a person can already see where he lives from the outside." – *Friedensreich Hundertwasser and the Fight Against the Straight Line*



Skyscraper on Stilts in the Style of Le Corbusier and Village Church, 1951, mixed media



72 **ROMARE BEARDEN** 1911-1988

Prevalence of Ritual portfolio: *Salome (John the Baptist)*, 1974

Screenprint in colors, on heavy wove paper, with full margins, signed, dated '74', annotated 'P.R.III' and numbered 7/100 in pencil, printed by Ives Sillman, New Haven (with their blindstamp), published by Cordier & Ekstrom, New York, in very good condition, framed.

I. 28 3/4 x 36 1/8 in. (73 x 91.8 cm)

S. 32 1/8 x 40 1/8 in. (81.6 x 101.9 cm)

Estimate \$3,000-5,000

LITERATURE Gail Gelburd and Alex Rosenberg p. 113

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK & SANTA FE

73 **BLAIR HUGHES-STANTON** B. 1902

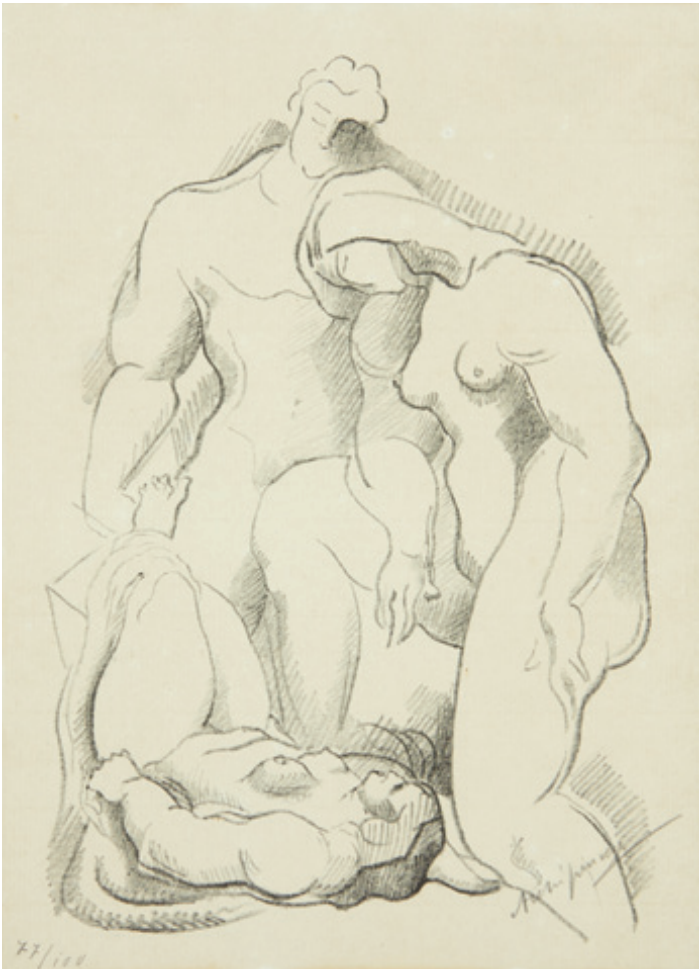
group of five prints, 1925 and 1927

Wood engravings, on various paper, with margins, all signed, titled, dated and numbered in pencil (all from editions of 30), all with pale mat staining, occasional minor creasing, otherwise all generally in good condition, all framed (four framed together).

various sizes

Estimate \$1,500-2,500

Including: *Peasant Lovers*; *Proud Parents*; *Peasant Family and Babe*; *Midday Rest*; and *The Model*



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK & SANTA FE

74 **ALEXANDER ARCHIPENKO** 1887-1964

Three Figures, One in Repose, 1921

Lithograph, on laid paper, the full sheet, signed and numbered 77/100 in pencil, pale staining in places along the sheet edges, a flattened crease at upper left, otherwise in good condition, framed.

S. 11 1/2 x 8 3/8 in. (29.2 x 21.3 cm)

Estimate \$1,000-1,500

LITERATURE Donald Karshan 24



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

75 MARC CHAGALL 1887-1985

Daphnis et Chloé: The Meal at the Dryas's House, 1961

Lithograph in colors, on Arches paper, with full margins, signed and numbered 55/60 in pencil (aside from the book edition of 250), printed by Mourlot, published by Tériade, Paris, pale light-staining, a few spots of stray printing ink in the margins, otherwise in very good condition, framed.

I. 16 3/4 x 25 3/8 in. (42.5 x 64.5 cm)

S. 21 1/4 x 29 7/8 in. (54 x 75.9 cm)

Estimate \$15,000-20,000

LITERATURE Fernand Mourlot 334; Patrick Cramer 46



76 **MARC CHAGALL** 1887-1985

L'âne au bouquet de fleurs, 1968

Etching, on Japanese paper, with full margins, signed and numbered 14/50 in pencil (there was also an edition of 10 in Roman numerals), occasional soiling, a few foxmarks at upper left margin, creasing in the margins, a moisture stain at center lower sheet edge, otherwise in good condition, unframed.

I. 13 5/8 x 15 5/8 in. (34.6 x 39.7 cm)

S. 20 3/8 x 26 5/8 in. (51.8 x 67.6 cm)

Estimate \$2,500-3,500

LITERATURE Patrick Cramer 29

77 **(AFTER) MARC CHAGALL** 1887-1985

The Magic Flute Metropolitan Opera Poster, 1967

Lithographic poster in colors, on wove paper, the full sheet, from the edition of 3000, drawn and printed by Charles Sorlier, published by Mourlot, Paris, minor nicks, staining, ink and paper loss in places along the sheet edges, a few barely imperceptible surface restorations, otherwise in very good condition, unframed.

S. 39 1/2 x 25 7/8 in. (100.3 x 65.7 cm)

Estimate \$2,000-3,000

LITERATURE see Charles Sorlier S38 and Charles Sorlier p. 106

77



78



THIS LOT IS SOLD WITH NO RESERVE

78 **(AFTER) MARC CHAGALL** 1887-1985

Carmen Metropolitan Opera Poster, 1967

Lithographic poster in colors, on wove paper, the full sheet, from the edition of 3000, drawn and printed by Charles Sorlier, published by Mourlot, Paris, an abrasion at upper right (with associated ink loss), creased along the left sheet edge (with associated paper loss in places), a few creases with ink loss at lower left, laid down to the support, framed.

S. 39 1/4 x 25 1/8 in. (99.7 x 63.8 cm)

Estimate \$1,500-2,000 ●

LITERATURE see Charles Sorlier S39 and Charles Sorlier p. 107



79 **SALVADOR DALI** 1904-1989

Shakespeare I portfolio, 1968

The complete set of fifteen drypoint etchings in colors, on Japanese nacré paper, with full margins, all signed and numbered LII/XCV (an artist's proof, these were also 150 in sanguine and a few other proofs), published by Werbungs und Commerz Union Anstalt, all with varying degrees of light-staining, a few small foxmarks, tape remains at the reverse of the upper corners (with associated minor staining), otherwise all in good condition, lacking portfolio case, all framed.

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

all S. 16 1/4 x 12 1/4 in. (41.3 x 31.1 cm)

Estimate \$7,000-10,000

LITERATURE Ralf Michler and Lutz W. Löpsinger 267-81

Titles include: *Shakespeare; Measure for Measure; Romeo and Juliet; The Tempest; The Merchant of Venice; Macbeth; Richard III; As You Like It; Cleopatra; Othello; Troilus and Cressida; Julius Caesar; Hamlet; A Midsummer Night's Dream* and *King Lear*.



80 **SALVADOR DALI** 1904-1989

Venus, 1974

Etching in black, on Arches paper, with full margins, signed and numbered 70/75 in pencil (there were also editions of 75 on Rives, Japanese, Richard de Bas and 4 artist's proofs on each paper), printed by Polígrafa, published by Ateliers Rigal, with the Graphis Arte Livorno blindstamp, the sheet toned, a few foxmarks, creasing and soiling in the margins, mat staining along the upper sheet edge, otherwise in good condition, unframed.

I. 22 3/4 x 14 3/4 in. (57.8 x 37.5 cm)

S. 30 x 22 1/4 in. (76.2 x 56.5 cm)

Estimate \$2,000-3,000

LITERATURE Ralf Michler and Lutz W. Löpsinger 677

Polígrafa has kindly confirmed all of the editions of Venus were printed in black and were sold to Graphis Arte in Livorno, Italy who then added their blindstamp.



81 **NAM JUNE PAIK** 1932-2006

Robot, 1997

Assembled metal multiple with lightbulb, presumably signed and annotated on the body plate in silver ink, from the edition of 91, with Chinese characters and drawing additions, in very good condition.

21 1/2 x 5 3/4 x 6 1/2 in. (54.6 x 14.6 x 16.5 cm)

Estimate \$3,000-5,000



82 **SALVADOR DALI** 1904-1989
Médecine et Science portfolio, 1970
The complete set of eight drypoints in colors, on Arches paper, with full margins, all signed and numbered 18/125 in pencil (there were also 30 on Japanese nacré in Roman numerals and a few artist's proofs), published by Werbungs und Commerz Union Anstalt, the colors slightly attenuated, light-staining, occasional pale foxmarks in the margins (one with a foxmark at the lower left platemark), otherwise generally all in good condition, all framed, accompanied by original orange linen covered portfolio.
all l. 6 7/8 x 5 in. (17.5 x 12.7 cm)
all S. 13 x 9 7/8 in. (33 x 25.1 cm)

Estimate \$5,000-7,000

LITERATURE Ralf Michler and Lutz W. Löpsinger 440-47

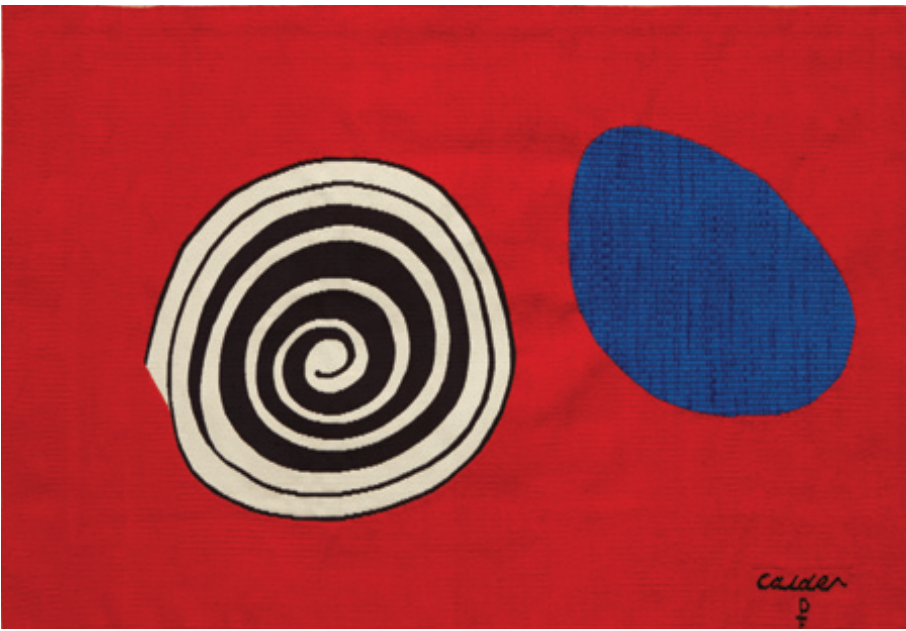
Titles include: *Hippocrates; Louis Pasteur; Pierre Curie; Marie Curie; Jonas Salk; Enrico Fermi; Albert Schweitzer and Alexander Fleming.*



83 **SALVADOR DALI** 1904-1989
Astronauts, 1969
Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 26/150 in pencil (the total edition was 400), published by Amiel Publishers, New Jersey, the sheet toned, irregular mat staining throughout, soiling and creasing (particularly near the sheet edges), unframed.
l. diameter 20 1/2 in. (52.1 cm)
S. 30 x 22 in. (76.2 x 55.9 cm)

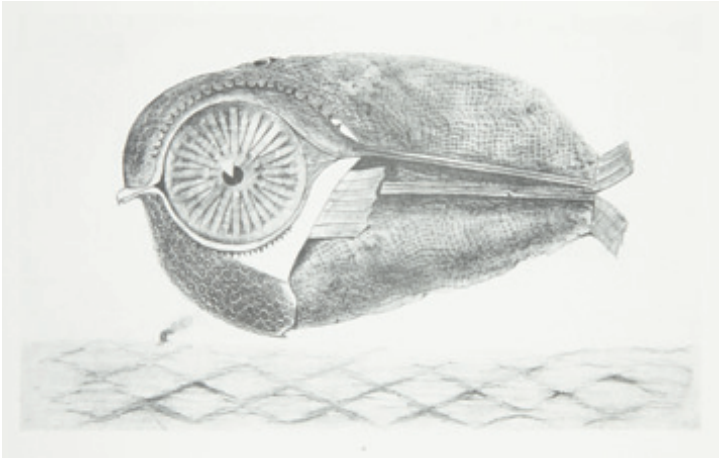
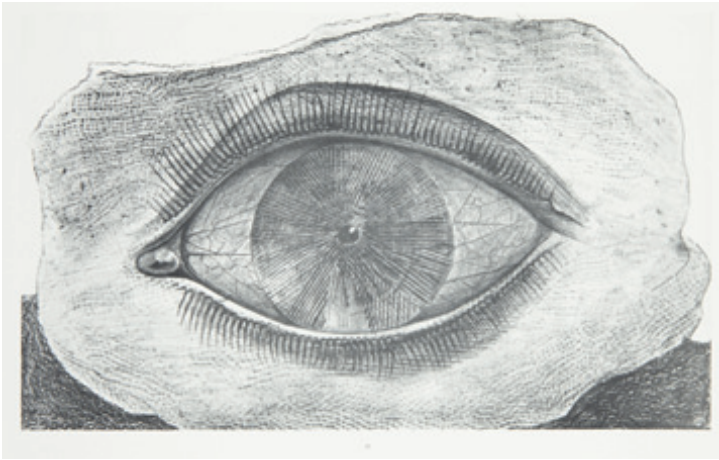
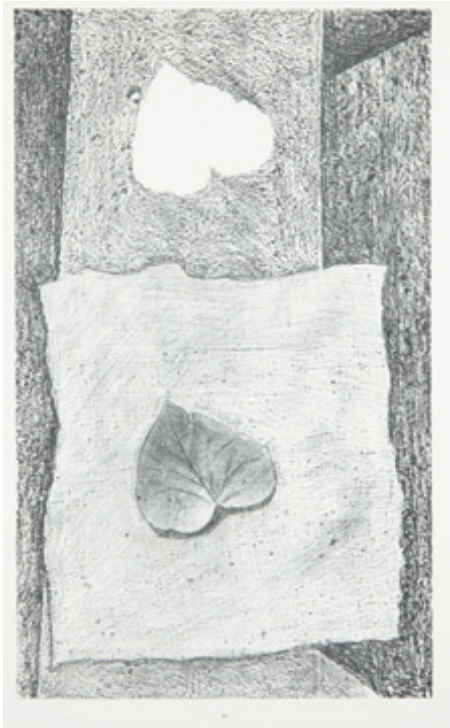
Estimate \$800-1,200

LITERATURE Albert Field 69-4



84 **(AFTER) ALEXANDER CALDER** 1898-1976
American Revolution Bicentennial, 1975
Aubusson wool tapestry in colors, initialized 'CA' in ink and numbered '43' on the reverse, woven by Pinton, with the identification tag on reverse, in good condition.
39 3/8 x 57 1/8 in. (100 x 145.1 cm)

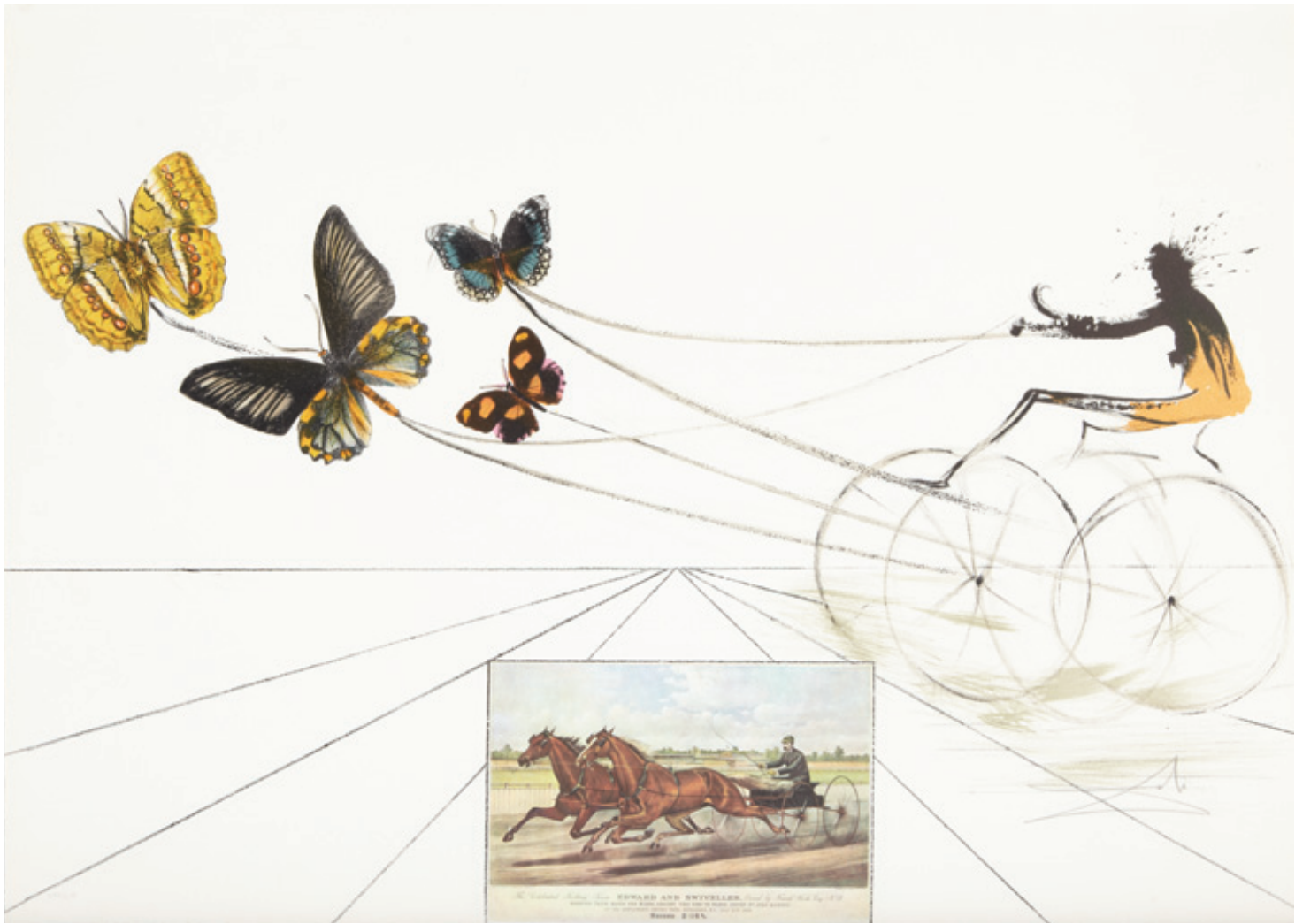
Estimate \$3,000-5,000



85 MAX ERNST 1891-1976
Histoire Naturelle portfolio, 1972
The complete set of thirty-four collotypes after frottages, on card paper, with full margins, numbered 'exemplar nr. 7' on the colophon (the edition was 1200, originally one of 111 with a signed lithograph in colors), published by Hatje, Stuttgart, occasional wear at the sheet edges, otherwise all generally in very good condition, contained in original linen-covered portfolio, lacking the signed lithograph in colors.
20 1/2 x 13 3/8 in. (52.1 x 34 cm)
Estimate \$4,000-6,000

LITERATURE see Werner Spies and Helmet Leppien 222; Robert Rainwater 20; Dieter Brusberg 21

86 MARC QUINN b. 1964
Six Monuments of Sunrise portfolio, 2008
The complete set of six etchings in colors, on Magnami paper, with full margins, all signed, dated '2008' on the front and numbered 52/59 on the reverse in pencil, published by Paragon Press, London, all in excellent condition, all unframed.
all I. 14 1/4 x 22 in. (36.2 x 55.9 cm)
all S. 20 5/8 x 27 3/4 in. (52.4 x 70.5 cm)
Estimate \$12,000-18,000



87 SALVADOR DALÍ 1904-1989
Currier & Ives series: Flowers and Fruit, 1971
Lithograph in colors with collage, on wove paper, the full sheet, signed and numbered 138/250 in pencil (there was also 50 on Japanese paper), published by Sidney Lucas, New York, occasional minor soiling, pale mat staining near the the sheet edge, otherwise in very good condition, unframed.
S. 21 3/4 x 30 in. (55.2 x 76.2 cm)
Estimate \$2,000-4,000
LITERATURE Ralph Michler and Lutz W. Löpsinger 1350

88 SALVADOR DALÍ 1904-1989
Currier & Ives series: American Trotting Horses No. 2, 1971
Lithograph in colors with collage, on wove paper, the full sheet, signed and numbered 232/250 in pencil (there were also 50 on Japanese paper), published by Sidney Lucas, New York, occasional soiling in the upper sheet, pale mat staining on the reverse, hinge remains and an area of minor skinning at reverse of upper sheet edge, otherwise in very good condition, unframed.
S. 21 5/8 x 30 in. (54.9 x 76.2 cm)
Estimate \$2,000-4,000
LITERATURE Ralph Michler and Lutz W. Löpsinger 1346



89 DAMIEN HIRST b. 1965
Psalm Print: Ad te. Domine. levavi, 2010
Screenprint in colors with diamond dust, on wove paper, with full margins, signed and numbered 18/50 in pencil, published by Other Criteria, London (with their blindstamp), in excellent condition, framed.
I. diameter 23 3/4 in. (60.3 cm)
S. 28 1/2 x 27 3/4 in. (72.4 x 70.5 cm)
Estimate \$5,000-7,000

90 DAMIEN HIRST b. 1965
To Begin; To Love; and To Lure, 2008
Three etchings in colors, on wove paper, with full margins, all signed and numbered 41/75 in pencil, published by Other Criteria, London, with Hirst inkstamp, all in very good condition, all unframed.
all I. 9 3/4 x 11 3/4 in. (24.8 x 29.8 cm)
all S. 16 1/4 x 17 1/2 in. (41.3 x 44.5 cm)
Estimate \$8,000-12,000



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

91 **JOAN MIRÓ** 1893-1983

Le courtesan grotesque series: plate I, 1974
Etching and aquatint in colors, on Japanese paper, the full sheet, signed and numbered 7/12 in pencil (the total edition was 110 and 10 hors commerce in Roman numerals), printed by Lacourrière et Frélaud, Paris, published by Iliad, Paris, in very good condition, framed.
S. 16 1/4 x 23 in. (41.3 x 58.4 cm)

Estimate \$3,000-5,000

LITERATURE Jacques Dupin 661; Patrick Cramer books 182



THIS LOT IS SOLD WITH NO RESERVE

Δ 92 **JOAN MIRÓ** 1893-1983

Album 19: plate 2, 1961
Lithograph in colors, on wove paper, the full sheet, signed and annotated 'H.C.' in pencil (the total edition was 75 and 15 in Roman numerals, published by Maeght, Paris, the colors slightly attenuated, unframed.
20 1/8 x 26 1/8 in. (51.1 x 66.4 cm).

Estimate \$1,000-1,500 ●

PROVENANCE Mrs. Harry N. Abrams

LITERATURE Fernand Mourlot 313; see Patrick Cramer books 70

93 **DAVID HOCKNEY** b. 1937

Some More New Prints series: *Gorge d'Ince*, 1993
Lithograph and screenprint in colors, on Arches 88 paper, with full margins, signed and numbered 53/68 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), a spot of stray printing ink on the reverse, otherwise in excellent condition, unframed.
I. 19 3/8 x 24 1/4 in. (49.2 x 61.6 cm)
S. 21 3/4 x 27 1/4 in. (55.2 x 69.2 cm)

Estimate \$2,500-3,500

LITERATURE Gemini G.E.L. 1624; Museum of Contemporary Art, Tokyo 338

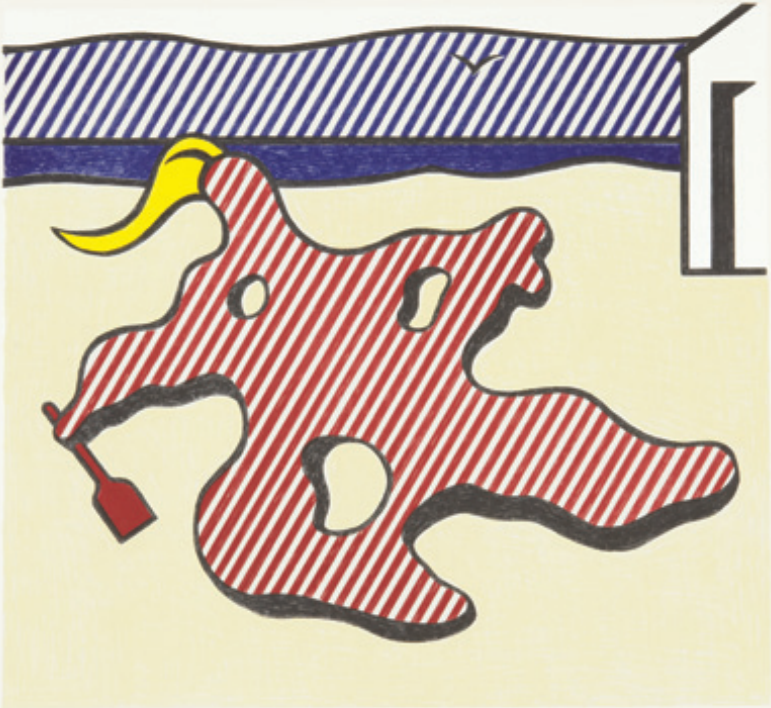


94 **FERNAND LEGER** 1881-1955
La lecture, 1953
Lithograph in colors, on Arches paper, with full margins, signed and annotated 'h.c.' in pencil (an hors commerce impression, aside from the edition of 350), printed by Mourlot, published by Galerie Louis Carré, Paris, the palest mat staining, pale scattered pinpoint foxing in the upper margin, a few spots of stray printing ink in the margins, a few nicks at the sheet edges, otherwise in very good condition, unframed.
I. 17 1/8 x 21 7/8 in. (43.5 x 55.6 cm)
S. 21 5/8 x 27 1/2 in. (54.9 x 69.9 cm)
Estimate \$7,000-9,000
LITERATURE Lawrence Saphire E23



95 **DAVID HOCKNEY** b. 1937
Moving Focus series: An Image of Celia Study, 1986
Lithograph in colors, on Koller HMP handmade paper, the full sheet, signed, dated '1986' and numbered 60/60 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), soft creasing at upper left corner, otherwise in very good condition, framed.
S. 22 3/4 x 17 7/8 in. (57.8 x 45.4 cm)
Estimate \$3,000-5,000
LITERATURE Museum of Contemporary Art, Tokyo 280

96 **JULIAN OPIE** b. 1958
Ruth with Cigarette, 5, 2005-06
Lambda print in colors, mat sealed and drymounted onto Dibond (as issued), signed and numbered 2/50 in black ink on the reverse of the frame, published by Alan Cristea Gallery, London, in very good condition, contained in original artist designed aluminum frame.
38 x 26 1/8 in. (96.5 x 66.4 cm)
Estimate \$5,000-7,000



97 ROY LICHTENSTEIN 1923-1997
Surrealist series: At the Beach, 1978
Lithograph in colors, on Arches 88 paper, with full margins, signed, dated '78' and numbered 26/38 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the palest mat staining, very minor wear in places near the sheet edges, otherwise in very good condition, unframed.
I. 17 1/2 x 33 7/8 in. (44.5 x 86 cm)
S. 25 3/4 x 41 7/8 in. (65.4 x 106.4 cm)
Estimate \$10,000-15,000
LITERATURE Gemini G.E.L. 794; Mary Lee Corlett 156

98 ROY LICHTENSTEIN 1923-1997
Surrealist series: Nude on the Beach, 1978
Lithograph in colors, on Arches 88 paper, with full margins, signed, dated '78' and numbered 35/38 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), pale mat staining, otherwise in very good condition, framed.
I. 14 1/2 x 15 3/4 in. (36.8 x 40 cm);
S. 25 3/4 x 24 1/2 in. (65.4 x 62.2 cm)
Estimate \$8,000-12,000
LITERATURE Gemini G.E.L. 792; Mary Lee Corlett 154



107/150 of Lichtenstein 1996

99 **ROY LICHTENSTEIN** 1923-1997

Art Critic, 1996

Screenprint in colors, on wove paper, with full margins, signed, dated '96' and numbered 107/150 in pencil (there were also 25 artist's proofs), co-published by the artist and the Brooklyn Academy of Music, New York, in very good condition, framed.

I. 19 3/4 x 13 3/8 in. (50.2 x 34 cm)

S. 26 x 19 1/8 in. (66 x 48.6 cm)

Estimate \$18,000-25,000

LITERATURE Mary Lee Corlett 305



100 **DAVID HOCKNEY** b. 1937

Homemade Color Etching, 1998

Etching in colors, on Somerset paper, with full margins, signed, dated '98' and numbered 28/35 in pencil, published by Pace Editions, Inc., New York, in very good condition, framed.

I. 29 3/4 x 22 in. (75.6 x 55.9 cm)

S. 38 1/4 x 30 1/2 in. (97.2 x 77.5 cm)

Estimate \$10,000-15,000



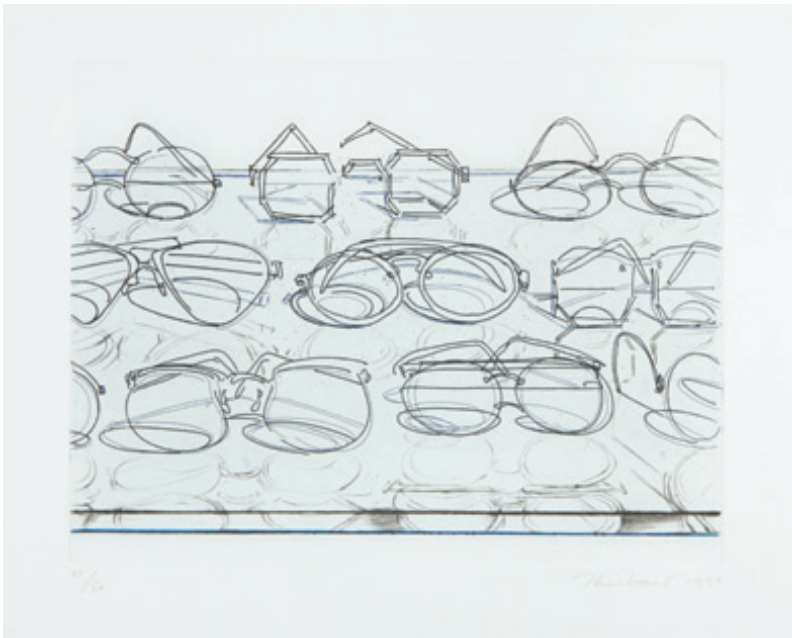
101 AGNES WEINRICH 1873-1946
Grapes and Peaches, 1920
Woodcut in colors with pastel additions, on laid paper, with margins, signed in pencil, from a small edition of unknown size, the sheet slightly toned, occasional pale foxmarks, soiling in the margins and on the reverse, adhesive remains at the reverse of the upper corners (with associated skinning and minor paper loss), otherwise in good condition, framed.
I. 10 5/8 x 11 in. (27 x 27.9 cm)
S. 13 1/2 x 15 in. (34.3 x 38.1 cm)
Estimate \$3,000-4,000

The woodcuts of Agnes Weinrich reflect the advent of modernism (between 1915 and 1930) in Provincetown, Massachusetts, where she lived and worked. She learned the woodblock technique from Blanche Lazzell and are similar in style to early B.J.O. Nordfeldt prints. Only about 30 images have been described with another 10 titles listed in exhibition lists.

102 TOM WESSELMANN 1931-2004
Portfolio 90: Still Life with Lichtenstein and Two Oranges, 1993
Screenprint in colors, on Museum Board, with full margins, signed and numbered 51/90 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), in very good condition, framed.
I. 33 x 54 1/4 in. (83.8 x 137.8 cm)
S. 42 x 59 in. (106.7 x 149.9 cm)
Estimate \$6,000-8,000

Tom Wesselmann's work is characterized by bold, graphic forms and a vibrant color palette. His 'Still Life with Lichtenstein and Two Oranges' is a prime example of his style, featuring a mix of geometric shapes and organic forms in a highly stylized manner. The work is a screenprint in colors, on Museum Board, with full margins, signed and numbered 51/90 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), in very good condition, framed.

103



103 **WAYNE THIEBAUD** b. 1920

Eyeglasses, 1994

Etching in colors, on wove paper, with full margins, signed, dated '1994' and numbered 31/50 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), in excellent condition, framed.

I. 8 1/4 x 10 3/4 in. (21 x 27.3 cm)

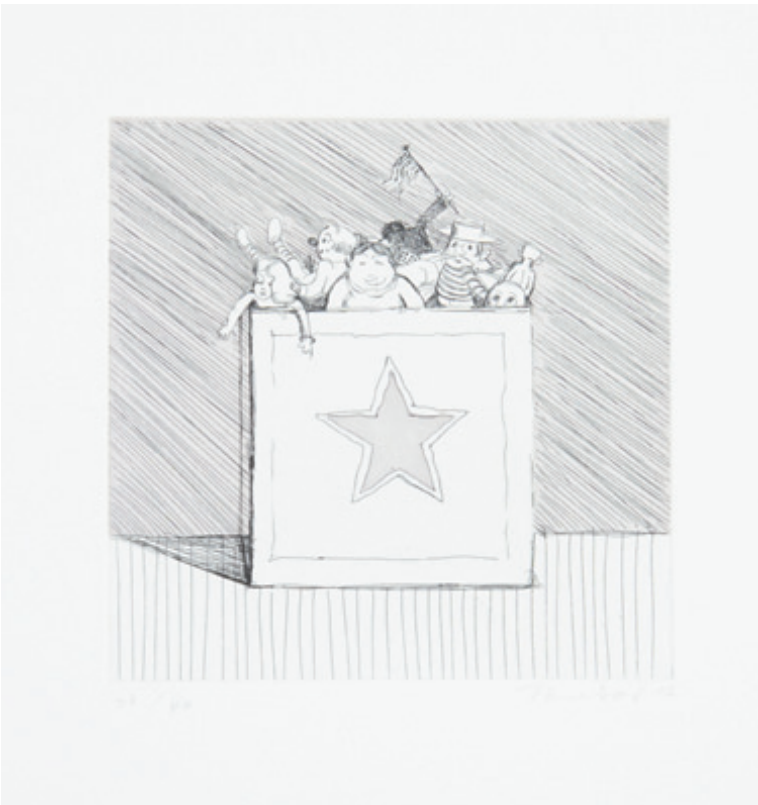
S. 15 5/8 x 17 1/8 in. (39.7 x 43.5 cm)

Estimate \$3,000-5,000

105



104



104 **WAYNE THIEBAUD** b. 1920

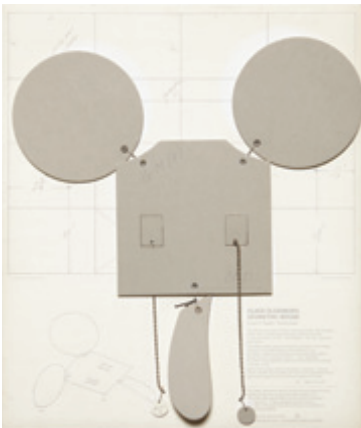
Toy Box, 2002

Etching with aquatint, on wove paper, with full margins, signed, dated '02' and numbered 24/40 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), in excellent condition, unframed.

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

S. 13 x 12 in. (33 x 30.5 cm)

Estimate \$2,000-3,000



105 **CLAES OLDENBURG** b. 1929

Geometric Mouse, Scale D "Home Made"; and *Store Window: Bow, Hats, Heart, Shirt*, 29¢, 1971 and 1973

Offset lithograph in colors, mounted to die-cut cardboard and foamcore (as issued), with stainless steel, wire, chains and nickel-plated fasteners, and lithograph in colors, on J. Barcham Green paper, with full margins, *mouse* from the unsigned and unnumbered unlimited edition, published by Gemini G.E.L., Los Angeles, *window* signed and numbered 58/75 in blue pencil (there were also 10 artist's proofs), published by Landfall Press, Chicago, *mouse* with wear in places along the edges, pale offsetting and soiling on the base, *window* with soiling in the margins (particularly at upper left and right sheet edges), soft rubbing in the margins, otherwise both in good condition, both framed.

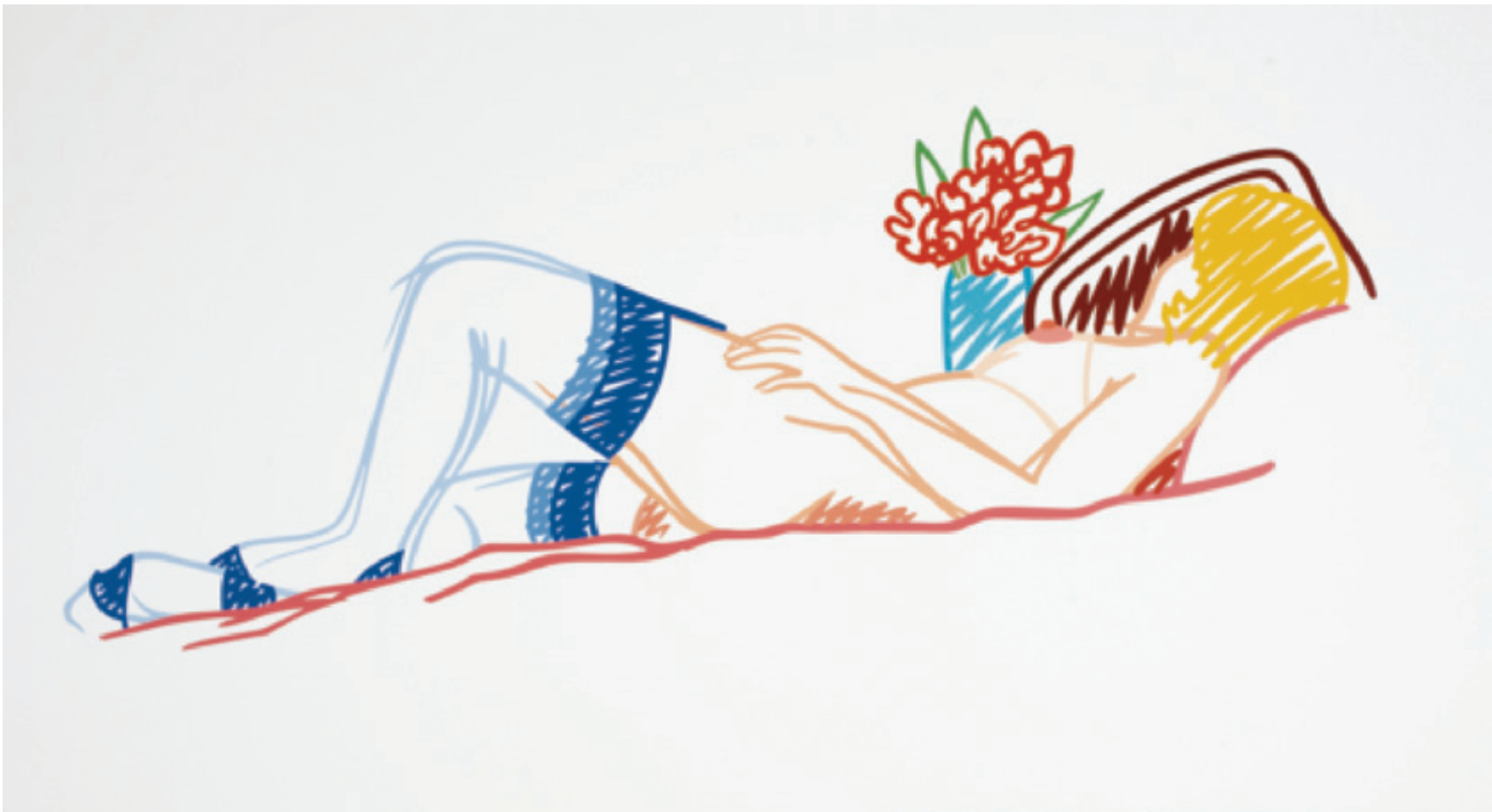
mouse S. 19 1/2 x 16 1/2 in. (49.5 x 41.9 cm)

window I. 14 3/4 x 19 1/4 in. (37.5 x 48.9 cm)

window S. 22 3/4 x 27 1/8 in. (57.8 x 68.9 cm)

Estimate \$2,000-2,500

LITERATURE Gemini G.E.L. 295; Richard Axsom and David Platzker 73 and 105



106 **TOM WESSELMANN** 1931-2004
Nude with Bouquet and Stockings, 1992
Screenprint in colors, on Museum Board, with full margins, signed and numbered 14/100 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney Vermont (with their blindstamp), in excellent condition, framed.
I. 20 x 68 in. (50.8 x 172.7 cm)
S. 45 x 80 in. (114.3 x 203.2 cm)
Estimate \$7,000-10,000

107 **TOM WESSELMANN** 1931-2004
Still Life ceramic, 1988
Ceramic relief sculpture, glazed in colors, numbered 255/299 on a plaque affixed to the reverse of the base, published by Rosenthal Limited Edition, Germany, occasional minor scuffing on the base, otherwise in very good condition, mounted on original base and contained in original foam-lined black wooden box.
ceramic: 13 1/4 x 14 3/4 in. (33.7 x 37.5 cm)
base: 18 3/4 x 20 1/8 in. (47.6 x 51.1 cm)
Estimate \$2,000-3,000



108 **TOM WESSELMANN** 1931-2004
Blonde Vivienne (six service plates), 1988-90
Six artist designed porcelain service plates, published by Rosenthal, Limited Edition, Germany, all in very good condition, each contained in original fabric-covered cardboard box all diameter: 12 1/4 in. (31.1 cm)
Estimate \$1,800-2,200

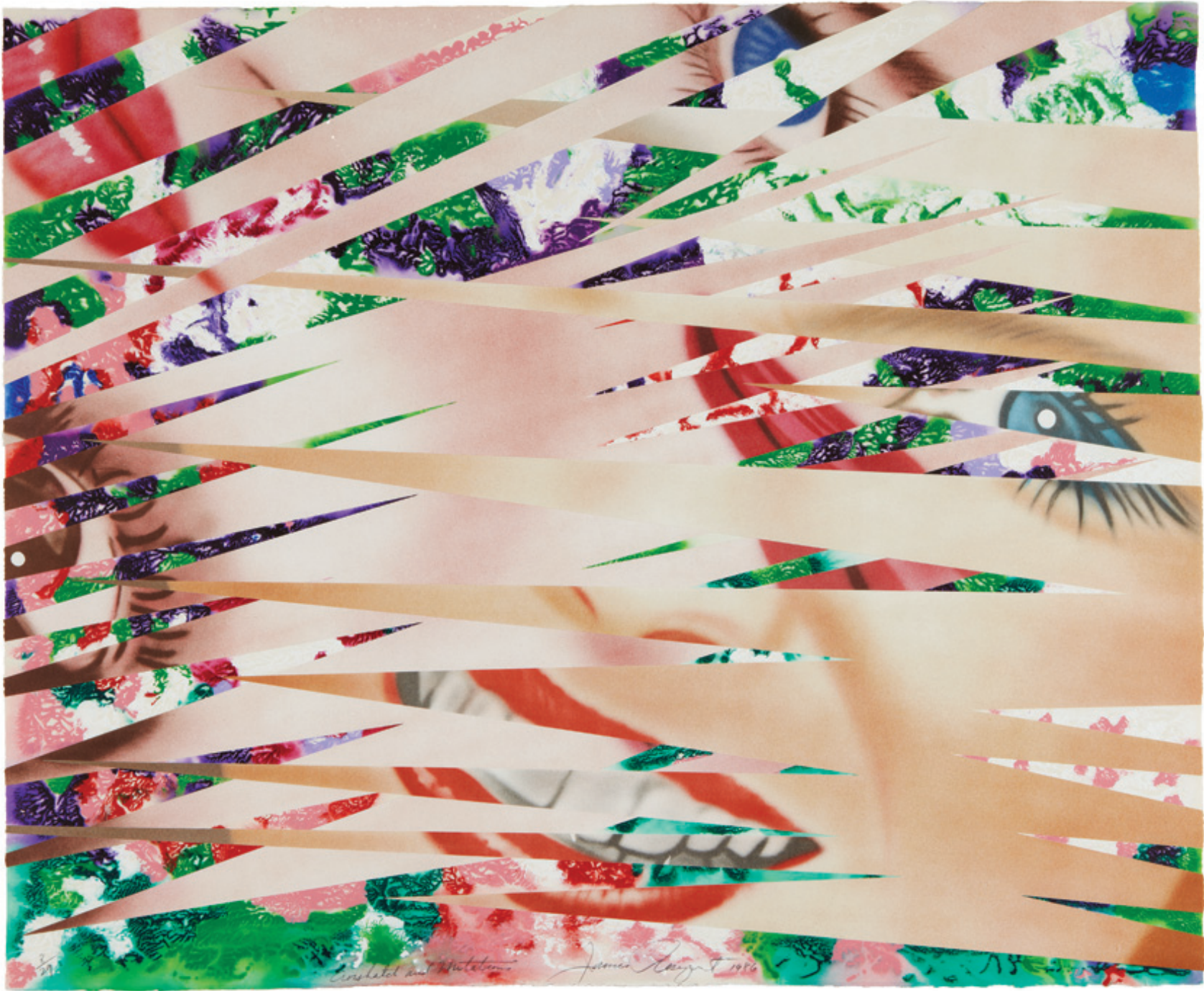


Rosenquist's intention is to intersperse two or more completely dissimilar motifs or textures in such a way as to provoke a sparkle at their point of intersection—to provoke a new pictorial idea, a new invention in the picture plane
Bernice Rose *New Work on Paper*, The Museum of Modern Art, New York, 1985

I keep thinking about the metamorphosis between flora and fauna. I also wonder what hides behind the facade of a person's face
James Rosenquist



Trees surrounding Rosenquist's Aripeka studio, 1990



109 **JAMES ROSENQUIST** b. 1933

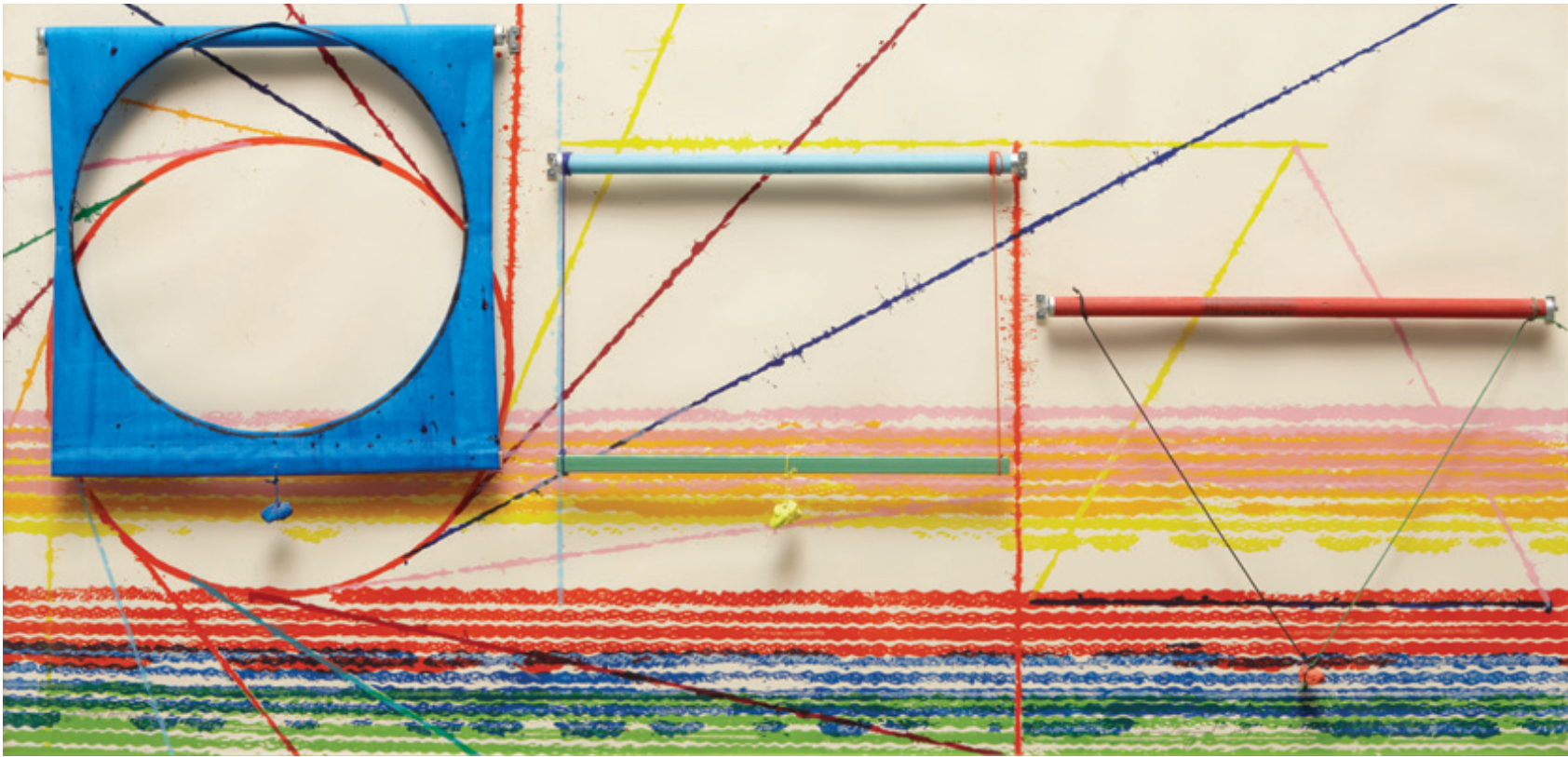
Crosshatch and Mutation, 1986

Editioned monoprint with lithographic collage in colors, on Arches paper, the full sheet, signed, titled, dated '1986' and numbered 8/29 in pencil (there were also 9 versions proofs), published by Graphicstudio, USF, Tampa, Florida, affixed to the suport at the reverse of the corners (with associated rippling at upper corners), otherwise in very good condition, framed.

S. 42 x 51 1/4 in. (106.7 x 130.2 cm)

Estimate \$12,000-18,000

LITERATURE Constance Glenn 207



110 **JAMES ROSENQUIST** b. 1933
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 '1974' and numbered 38/40 in pencil (there were also 3 artist's proofs), published by Graphicstudio U.S.F., Tampa, Florida, the sheet slightly toned, otherwise in very good condition, framed. overall: 36 x 70 x 2 in. (91.4 x 177.8 x 5.1 cm)
Estimate \$3,000-5,000
LITERATURE Constance Glenn 83

111 **LARRY RIVERS** 1923-2002
Swimmer, 1970
Screenprint in colors, on cut-out plastic multiple, incised with signature and numbered 47/100, published by Marlborough Graphics, New York and London, occasional scuffing and surface soiling, an abrasion at her left leg, a few areas of minor ink loss at the edges, otherwise in good condition. 9 1/2 x 9 1/2 x 4 in. (24.1 x 24.1 x 10.2 cm)
Estimate \$900-1,200



112 **VARIOUS ARTISTS**

Nouveaux Realistes portfolio, 1973

The complete set of eleven works in various media, all signed, some dated and numbered 598/600 in various media, published by Ars Viva Edition, Deschamps with occasional finger prints, Saint Phalle with a soft handling crease at lower right, minor wear along the sheet edges, Rotella with a crease at lower right corner of image, scuffing on the milar mat, Villeglé with minor scuffing and spots of stray printing ink, wear in places along the sheet edges, Hains with very pale staining in the margins, Arman with very minor scuffing, Dufrêne with areas of skinning at the reverse of the corners, Christo with minor soiling in the margins, César with very minor soiling, Restany with the slightest creasing in places along the sheet edges, Spoerri pop-up with a detached element, a tear at the teacup base, otherwise all in very good condition, all in original paper folders with catalogue and contained in original leather suitcase (wear, splitting at the corners).
23 x 21 1/4 in. (58.4 x 54 cm).

Estimate \$4,000-6,000

Including: Gérard Deschamps; Niki de Saint Phalle; Mimmo Rotella; Jacques Villeglé; Raymond Hains; Arman; François Dufrêne; Christo; César; Pierre Restany; and Daniel Spoerri





113 **ENRICO BAJ** 1924-2003
Les incongruités monumentales portfolio, by André Pieyre de Mandiargues, 1967
The complete set of thirty-three lithographs in colors and one lithograph with extensive additions and hand-coloring, on Arches paper, with text, loose, signed and numbered '67' in black ink, signed by the author in blue ink (the total edition was 100), published by Chez Michel Cassé, Paris, occasional minor soiling and offsetting, otherwise in very good condition, all contained in original green fabric-covered portfolio (adhesive remains on the front).
11 x 12 in. (27.9 x 30.5 cm)

Estimate \$5,000-7,000

LITERATURE Jean Petit 152-162, Livres 11; Luciano Caprile 11

114 **RICK BECK** b. 1960
Yellow Screw; and *Blue Screw*, 1995 and 2002
Two cast colored glass sculptures, both incised with signature and dated respectively, both in very good condition.
yellow 5 x 3 3/8 x 3 3/8 in. (12.7 x 8.6 x 8.6 cm)
blue 31 x 8 1/2 x 8 1/2 in. (78.7 x 21.6 x 21.6 cm)

Estimate \$2,000-3,000

PROVENANCE Gallerie Alegria, Birmingham, Alabama



115 **JASON RHOADES** 1965-2006
The New View, 1994
Two heliogravures in colors, on one sheet of wove paper, with full margins, signed, dated '94' and numbered 104/150 in pencil, in very good condition, framed.
overall l. 14 1/2 x 22 in. (36.8 x 55.9 cm)
S. 19 1/2 x 27 3/8 in. (49.5 x 69.5 cm)

Estimate \$500-700



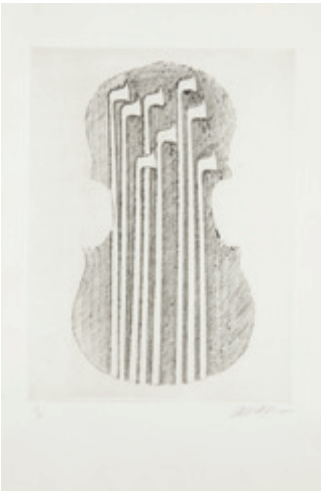
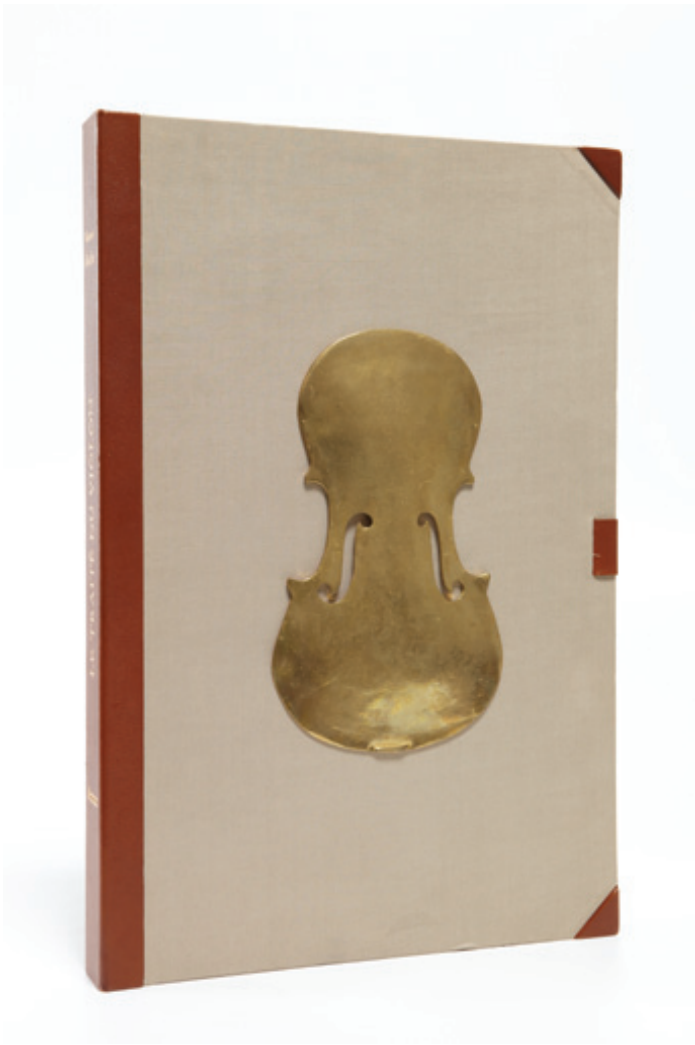


front



back

117



116 CHRISTO b. 1935
Wrapped Book Modern Art, 1978
The book *Modern Art*, by Sam Hunter and John Jacobus, wrapped in plastic with twine and cord, signed and numbered 57/120 in black ink (there were also 20 artist's proofs), published by Abrams Original Editions, New York, the plastic slightly discolored and soiled, otherwise in very good condition.
13 3/4 x 10 x 2 in. (34.9 x 25.4 x 5.1 cm)
Estimate \$3,500-4,500
LITERATURE Jörg Schellmann and Joséphine Benecke 95

117 ARMAN 1928-2005
Le traité du violon portfolio, 1979
The complete set of twelve lithographs and twelve etchings, on Arches paper, with full margins and the full sheets loose, with text by Maurice Roche, signed on the colophon and each print signed and numbered 1/75 in pencil (there were also 8 in Roman numerals and 10 hors commerce copies), published by Bernard Lucas, Paris, all in very good condition, all contained in original silk and leather case with brass violin plaque inset on the cover.
24 1/4 x 16 1/4 in. (61.6 x 41.3 cm)
Estimate \$8,000-12,000
LITERATURE Jane Otmegguine, Marc Moreau and Corice Arman 248



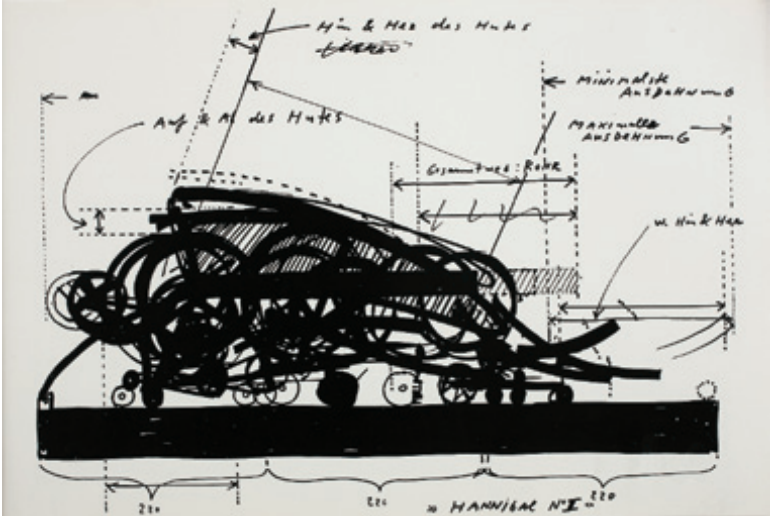
118 CHRISTO b. 1935
Wrapped Bottle and Cans Project, 2004
Offset lithograph in colors, on wove paper, the full sheet, signed and numbered 'HC 7/30' in pencil (an hors commerce impression, the edition was 300), published by Landfall Press, Santa Fe (with their and the artist's copyright inkstamp on the reverse), in very good condition, unframed.
S. 15 3/8 x 13 5/8 in. (39.1 x 34.6 cm)

Estimate \$1,000-1,500

120 ROBERT COTTINGHAM b. 1935
Rolling Rock portfolio, 1992
The complete set of six etchings in colors, on wove paper, with full margins, all signed, titled, dated '1992' and numbered 41/60 in pencil, occasional minor handling creases in the margins, otherwise all in very good condition, all unframed.
various sizes

Estimate \$3,500-4,500

Including: For Leslie C.; For Trish; For Armyn; For Mark; For Chuck; and For Jesse

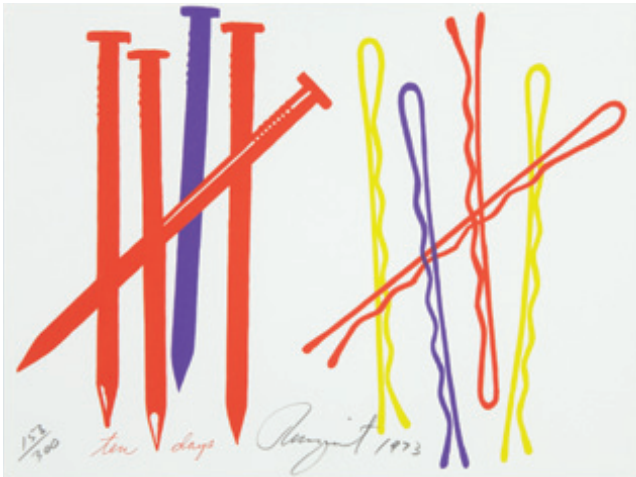
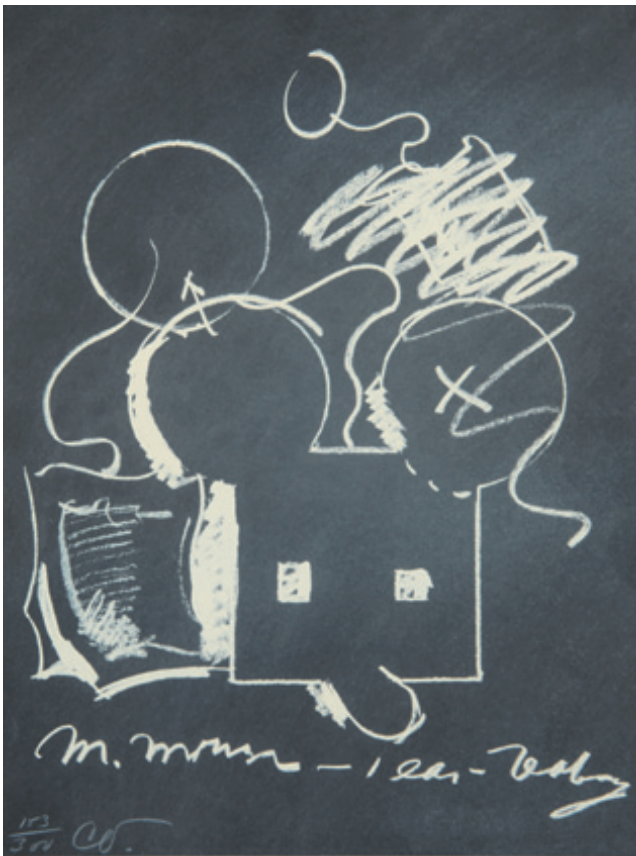


THIS LOT IS SOLD WITH NO RESERVE.

119 JEAN TINGUELY 1925-1991
Hannibal II (Lithograph); and *Hannibal No II* (Screenprint), 1967-72
One lithograph and one screenprint, on wove paper, with full margins and the full sheet, both presumably from the editions of 250, published by Galerie Kornfeld, Bern, both with the *Succession Jean Tinguely* inkstamps on the reverse, *INV. NO. L 16 and S 4*, both with occasional soft handling creases, the screenprint with minor soiling along the sheet edges, otherwise both in very good condition, both framed.
litho I. 12 x 21 3/4 in. (30.5 x 55.2 cm)
litho S. 19 1/2 x 27 1/4 in. (49.5 x 69.2 cm)
scrnprnt S. 15 3/4 x 23 3/8 in. (40 x 59.4 cm)

Estimate \$700-1,000 ●

LITERATURE Rainer Michael Mason 98 and 100



121 **VARIOUS ARTISTS**

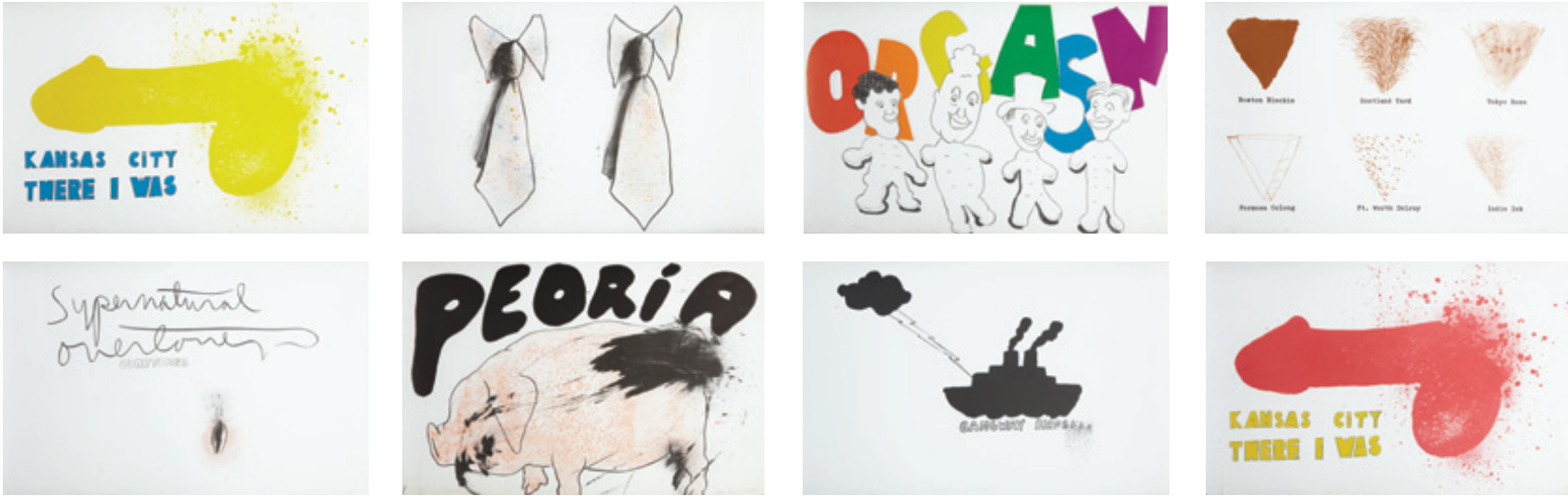
The New York Collection portfolio, 1973

The complete set of thirty prints, multiples and photographs in various media, on wove paper, the full sheets, loose, most signed and all numbered 153/300 in pencil and with the title stamped on the reverse (there were also an unknown number of artist's proofs), published by Experiments in Art and Technology, Inc., New York, all in very good condition, each in original paper folder and contained in original mahogany box with title and numbering stamped on the interior.
13 3/4 x 11 in. (34.9 x 27.9 cm)

Estimate \$7,000-10,000

LITERATURE Walter Knestrick 42 (Grooms); Edition Schellmann App. B (Judd); Richard Axsom 92 (Kelly); Mary Lee Corlett 126 (Lichtenstein); Gene Baro 108 (Nevelson); Richard Axsom and David Platzker 109 (Oldenburg); Constance Glenn 68 (Rosenquist); Heiner Bastian 38 (Twombly); Frayda Feldman and Jörg Schellmann 89 (Warhol)

Including: Lee Bontecou; Robert Breer; John Chamberlain; Walter de Maria; Jim Dine; Mark di Suvero; Öyvind Fahlström; Dan Flavin; Red Grooms; Hans Haacke; Alex Hay; Donald Judd; Ellsworth Kelly; Sol Lewitt; Roy Lichtenstein; Robert Morris; Louise Nevelson; Kenneth Noland; Claes Oldenburg; Nam June Paik; Robert Rauschenberg; Larry Rivers; James Rosenquist; George Segal; Richard Serra; Keith Sonnier; Richard Stankiewicz; Cy Twombly; Andy Warhol and Robert Whitman



122 **JIM DINE** b. 1935
Picture of Dorian Grey portfolio, 1968
The complete set of twenty-two prints comprising twelve lithographs and four etchings in colors, bound (as issued), and the loose suite of six lithographs and four etchings in colors, on Arches paper, the full sheets, the prints all signed in pencil, numbered 32/100 in black ink and stamped 'Edition C' on the reverse (there were also 15 artist's proofs for this edition, editions A and B with editions of 200 and 25 artist's proofs for both), the book signed, annotated 'Edition C' and numbered 33/100 in blue pencil on the last page, published by Petersburg Press, London, the prints with occasional pale foxing, pale mat and time staining, the book with pale offsetting on adjacent pages, otherwise all in very good condition, contained in original red snake-skin printed leather-covered portfolio with three-dimensional heart insert (minor wear).
18 3/4 x 13 1/2 in. (47.6 x 34.3 cm)
Estimate \$4,000-6,000
LITERATURE Galerie Mikro 47 A-J

123 **JIM DINE AND RON PADGETT** b. 1935 and b. 1942
Oo La La portfolio: eight plates, 1970
Eight lithographs in colors, on Hodgkin handmade paper watermark with the signatures of the artists and the initials of the publisher, the full sheets, loose, all signed by both artists and numbered 67/75 in pencil (there were also 15 artist's proofs), published by Petersburg Press, London, soiling at a few of the sheet edges, time staining, otherwise all generally in good condition, contained in original fabric-covered portfolio with pig pattern printed throughout (soiling), lacking seven prints.
28 3/4 x 18 1/2 in. (73 x 47 cm)
Estimate \$4,000-6,000
LITERATURE Williams College 17-20, 22, 24, 27 and 29



124 **JIM DINE** b. 1935
The History of Gardening series: plate VI, 2003
Aquatint and etching in colors with hand-coloring, on wove paper, with full margins, signed, dated '2002' and numbered 4/18 in pencil, published by Pace Editions, Inc., New York, occasional minor soiling in the margins, otherwise in very good condition, framed.
I. 21 x 16 1/2 in. (53.3 x 41.9 cm)
S. 18 1/4 x 22 5/8 in. (46.4 x 57.5 cm)
Estimate \$3,000-5,000



125 **JIM DINE** b. 1935
The History of Gardening series: plate V, 2002
Aquatint with hand-coloring, on wove paper, with full margins, signed, dated '2002' and numbered 16/18 in pencil, published by Pace Editions, Inc., New York, a few soft handling creases and minor surface soiling in the margins, otherwise in very good condition, framed.
I. 21 x 16 3/8 in. (53.3 x 41.6 cm)
S. 28 1/4 x 22 1/2 in. (71.8 x 57.2 cm)
Estimate \$3,000-5,000



THIS LOT IS SOLD WITH NO RESERVE.

126 **JIM DINE** b. 1935
Men and Plants, 1978
Etching aquatint and electric tool abrasion, on Koller HMP Sagittarius dyed gray paper, with full margins, signed, dated '1978' and annotated 'A/P' in pencil (one of 9 artist's proofs, the edition was 40), published by Pace Editions, Inc., New York, a scuff in the right margin, a crease in the lower margin, a foxmark in the lower left margin, time staining, minor creasing at the deckle edges, otherwise in good condition, unframed.
I. 27 3/4 x 22 3/4 in. (70.5 x 57.8 cm)
S. 41 x 30 3/4 in. (104.1 x 78.1 cm)
Estimate \$600-800 ●

LITERATURE Ellen D'Oench and Jean Feinberg 30

127 **JIM DINE** b. 1935
Jubilee, 2004
Etching, aquatint and power tool abrasion in colors, on Arches paper, with full margins, signed, dated '2004' and numbered 8/14 in pencil (there were also 4 artist's proofs), published by Pace Editions, Inc., New York, a crease at lower left margin corner, otherwise in very good condition, unframed.
I. 35 7/8 x 26 1/8 in. (91.1 x 66.4 cm)
S. 41 1/4 x 30 5/8 in. (104.8 x 77.8 cm)
Estimate \$5,000-7,000



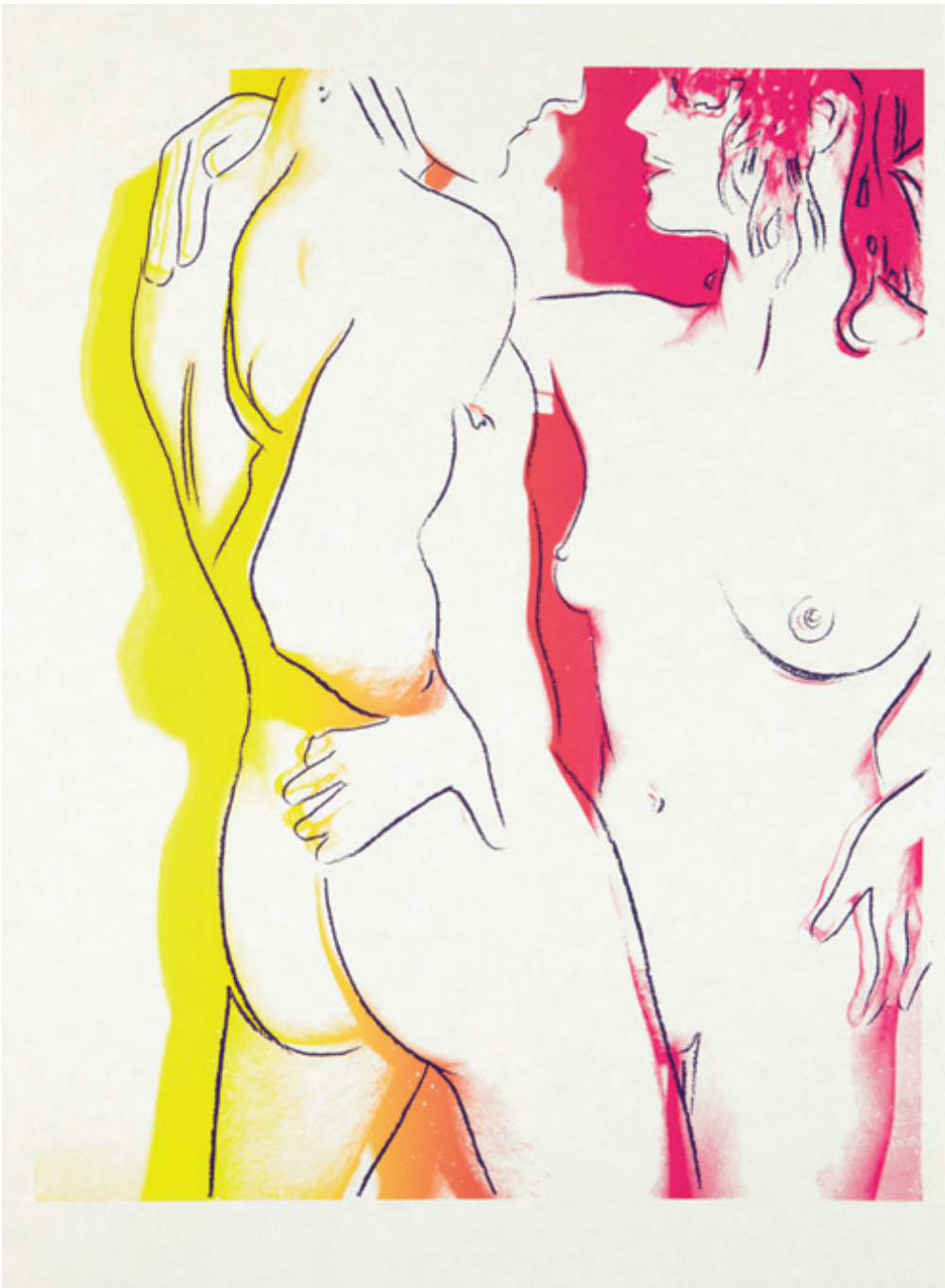
128 **JIM DINE** b. 1935
Woodcut in the Snow, 1983
Woodcut in colors, on Okawara paper, the full sheet, signed, dated '1983' and numbered 19/22 in white pencil (there were also 2 artist's proofs), published by Pace Editions, Inc., New York, minor creasing and puckering at lower left sheet corner, otherwise in very good condition, framed.
S. 35 3/4 x 32 3/8 in. (90.8 x 82.2 cm)
Estimate \$4,000-6,000
LITERATURE Ellen D'Oench and Jean Feinberg 159



129 **JIM DINE** b. 1935
Dynamite, 1998
Woodcut, aquatint, etching and power tool abrasion in colors, on Folio Antique paper, the full sheet, signed, dated and numbered 'P/P' in pencil (a printer's proof, the edition was 18 and 3 artist's proofs), published by Pace Editions, Inc., New York, in excellent condition, unframed.
29 7/8 x 23 3/4 in. (75.9 x 60.3 cm)
Estimate \$5,000-7,000
LITERATURE Elizabeth Carpenter 121

130 **JIM DINE** b. 1935
Watercolor in Galilee, 2001
Etching with hand-coloring in water color, on Hahnemühle Copperplate paper, with full margins, signed, dated '2001' and annotated 'P/P' in pencil (a printer's proof, the edition was 50), published by Pace Editions, Inc., New York, in excellent condition, unframed.
I. 18 1/4 x 16 1/4 in. (46.4 x 41.3 cm)
S. 30 7/8 x 22 3/8 in. (78.4 x 56.8 cm)
Estimate \$7,000-9,000





131 **ANDY WARHOL** 1928-1987

Love, 1983

Unique screenprint in colors, on Japanese paper, with full margins, aside from the regular edition of 100 and 10 artist's proofs, published by Form K.K., Tokyo, with the Estate of Andy Warhol and Authorization inkstamps and numbered 121B UT.001 in pencil on the reverse, occasional soft creasing, otherwise in very good condition, unframed.

I. 26 1/4 x 20 5/8 in. (66.7 x 52.4 cm)

S. 30 1/8 x 22 1/8 in. (76.5 x 56.2 cm)

Estimate \$10,000-15,000

LITERATURE Frayda Feldman and Jörg Schellmann 311



132 **GRAYSON PERRY** b. 1960

Love Plane, 2000

Embroidery in colors, on gray duchess satin, wrapped over stretcher, from the edition of 50, published by Eyestorm, London, two loose threads at lower left corner, minor folds and stretcher showing through on the front, otherwise in very good condition, framed.

overall: 14 5/8 x 14 5/8 in. (37.1 x 37.1 cm)

Estimate \$2,000-3,000

133



134



135



- 133 **ROBERT INDIANA** b.1928

The Book of Love portfolio: one plate, 1996

Screenprint in colors, on A.N.W. Crestwood Museum paper, with full margins, signed, dated '96' and numbered 'PP 7/10' in pencil (a printer's proof, the edition was 200 and 50 artist's proofs), published by American Image Editions, New York,, very minor wear in the corners, otherwise in very good condition, unframed.

I. 18 1/4 x 18 1/8 in. (46.4 x 46 cm)

S. 24 1/8 x 20 1/8 in. (61.3 x 51.1 cm)

Estimate \$2,500-3,500
- 134 **ROBERT INDIANA** b.1928

The Book of Love portfolio: one plate, 1996

Screenprint in colors, on A.N.W. Crestwood Museum paper, with full margins, with accompanying poem *My Love, My Love is Gone to You*, both signed, dated '96' and numbered 79/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by American Image Editions, New York, very minor soiling in the margins, otherwise both in very good condition, both framed.

I. 18 1/4 x 18 in. (46.4 x 45.7 cm)

S. 24 x 20 1/8 in. (61 x 51.1 cm)

Estimate \$2,500-3,500
- 135 **ROBERT INDIANA** b.1928

The Book of Love portfolio: one plate, 1996

Screenprint in colors, on A.N.W. Crestwood Museum paper, with full margins, signed, dated '96' and numbered 'PP 7/10' in pencil (a printer's proof, the edition was 200 and 50 artist's proofs), published by American Image Editions, New York, very minor wear in the corners, otherwise in very good condition, unframed.

I. 18 1/4 x 18 1/8 in. (46.4 x 46 cm)

S. 24 1/8 x 20 1/8 in. (61.3 x 51.1 cm)

Estimate \$2,500-3,500



136 ROBERT INDIANA b.1928
The Book of Love portfolio: one plate, 1996
Screenprint in colors, on A.N.W. Crestwood Museum paper, with full margins, signed, dated '96' and numbered 'PP 7/10' in pencil (a printer's proof, the edition was 200 and 50 artist's proofs), published by American Image Editions, New York, very minor wear in the corners, otherwise in very good condition, unframed.
I. 18 1/4 x 18 1/8 in. (46.4 x 46 cm)
S. 24 1/8 x 20 1/8 in. (61.3 x 51.1 cm)

Estimate \$2,500-3,500



137 ROBERT INDIANA b.1928
The Book of Love portfolio: one plate, 1996
Screenprint in colors, on A.N.W. Crestwood Museum paper, with full margins, signed, dated '96' and numbered 'XLIII/L' in pencil (an artist's proof, the edition was 200 in Arabic numerals), published by American Image Editions, New York, a minute accretion at the V, minor wear at the sheet corners, otherwise in very good condition, framed.
I. 18 x 18 in. (45.7 x 45.7 cm)
S. 24 x 20 in. (61 x 50.8 cm)

Estimate \$2,000-3,000

138 ROBERT INDIANA b.1928
The American Love (cloisonné), 1975
Screenprint in colors, on aluminum (mounted to board, as issued), with full margins, signed, titled and dated '75' in black ink, soiling and scuffing (mainly visible in the whites), oxidation on the aluminum in between the screenprinted areas and in the margins, otherwise in good condition, framed.
I. 12 3/4 x 12 3/4 in. (32.4 x 32.4 cm)
S. 13 7/8 x 13 in. (35.2 x 33 cm)

Estimate \$1,500-2,500





139 ALEX KATZ b. 1927
Brisk Day I; II; and III, 1990
The complete set of one aquatint, one lithograph and one woodcut in colors, on various papers, the full sheets, all signed and numbered 139/150 in pencil (there were also 15, 15 and 16 artist's proofs respectively), published by Marlborough Graphics, Inc., New York, all with the artist's copyright stamp on the reverse, all in very good condition, all unframed. all S. approx. 36 x 29 in. (91.4 x 73.7 cm)
Estimate \$8,000-12,000

140 ALEX KATZ b. 1927
September Afternoon, 1994
Screenprint in colors, on wove paper, the full sheet, signed and numbered 'AP 13/20' in pencil (an artist's proof, the edition was 60), a soft crease at lower right corner, otherwise in very good condition, unframed.
S. 29 3/8 x 41 1/2 in. (74.6 x 105.4 cm)
Estimate \$2,000-4,000

141



142



141 **ALEX KATZ** b. 1927

Alex and Ada, the 1960's to the 1980's portfolio: Ada in Hat, 1990

Screenprint in colors, on Arches paper, the full sheet, signed and numbered 114/150 (there were also 30 artist's proofs), published by Gaultney-Klineman Art, New York, in very good condition, framed.

S. 25 3/4 x 35 3/4 in. (65.4 x 90.8 cm)

Estimate \$2,000-3,000

142 **ALEX KATZ** b. 1927

Reclining Figure, 1987

Aquatint in colors, on wove paper, the full sheet, signed and numbered '4/12 AP' in pencil (an artist's proof, the edition was 60), published by Crown Point Press, San Francisco, in very good condition, framed.

S. 35 1/2 x 41 5/8 in. (90.2 x 105.7 cm)

Estimate \$4,000-6,000

143



143 **PAUL JENKINS** b. 1923

Seeing Voice Welsh Heart portfolio, 1965

The complete set of six lithographs in colors, on wove paper, the full sheets, with accompanying text by Cyril Hodges, all signed and numbered 60/150 in pencil (there were also 25 artist's proofs), published by Editions de la Galerie Karl Klinker, the colors slightly attenuated, the sheets slightly toned, pale offsetting on the reverse, one with an area of skinning on the reverse, one text page with adhesive remains on the reverse, otherwise all in very good condition, loose, all contained in original burgundy fabric-covered binding and slip case with printed cover.

15 3/8 x 10 1/2 in. (39.1 x 26.7 cm)

Estimate \$1,200-1,800

144



144 **MARK TOBEY** 1890-1976

Six Impromptus on Omar Khayyam portfolio, 1971

The complete set of six aquatints in colors, on handmade paper, with full margins, all signed, dated '1970' or '1971' and numbered 41/75 in pencil, published by Edition de Beauclair, Frankfurt (with their blindstamp), soiling in the margins, otherwise all in very good condition, all mounted to black card stock (as issued) and contained in original black paper folder (splitting at edges).

all l. various sizes;

all S. 10 1/2 x 11 in. (26.7 x 27.9 cm)

Estimate \$3,000-4,000

LITERATURE Hanns Heidenheim 8-13

145 **ADOLPH GOTTLIEB** 1903 - 1974

Flurry, 1967

Screenprint in colors, on wove paper, with full margins, signed, dated '1967' and numbered 46/75 in pencil, the sheet toned, minor surface soiling, otherwise in good condition, framed. l. 17 x 27 in. (43.2 x 68.6 cm); S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate \$2,000-3,000

LITERATURE Associated American Artists 50

145





146 WILLEM DE KOONING 1904-1997
Woman in Amagansett, 1971
Lithograph, on Italia paper, with full margins, signed, dated '70' and numbered 14/49 in pencil (there were also 6 artist's proofs), published by Knoedler, New York, occasional very minor soiling, otherwise in very good condition, framed.
I. 23 1/8 x 31 1/8 in. (58.7 x 79.1 cm)
S. 28 1/8 x 40 1/8 in. (71.4 x 101.9 cm)

Estimate \$5,000-7,000

LITERATURE Lanier Graham 12

147 WILLEM DE KOONING 1904-1997
Seventeen Lithographs for Frank O' Hara portfolio, 1968-88
The complete set of seventeen lithographs, on Chine collé of handmade Japanese Yame to handmade Twinrocker paper, with wide margins, with the artist's stamped signature and numbered 8/60 in pencil (there were also 8 artist's proofs in Roman numerals), published by The Limited Editions Club, New York, 1988, occasional minor soiling and offsetting in the margins, otherwise all in very good condition, contained in original black linen-covered portfolio.
29 7/8 x 24 7/8 in. (75.9 x 63.2 cm)

Estimate \$6,000-9,000



148 JACKSON POLLOCK 1912-1956

Untitled portfolio, 1951/1964

The complete set of six screenprints, on Strathmore paper, with full margins, all numbered 39/50 in pencil, all with the artist's Estate blindstamp, all with very minor soiling in the margins, otherwise all in very good condition, all unframed.

I. 23 x 15 1/2 in. (58.4 x 39.4 cm)

S. 29 x 23 1/8 in. (73.7 x 58.7 cm)

Estimate \$40,000-60,000

LITERATURE Francis Valentine O'Connor, Eugene Victor Thaw and William S. Lieberman
1091-96





149 **LEE KRASNER** 1908-1984

Free Space: [Green]; [Yellow]; and [Pink], from *An American portrait 1776-1976 portfolio*, 1975
Three screenprints in colors with collage, on wove paper, the full sheets, all signed and numbered IV/L, XXXIV/L and XXXIX/L (sic) respectively in pencil (all from the deluxe edition, there was also a regular edition of 175), published by Transworld Art, New York (all with their inkstamp on the reverse), [*yellow*] with compound creasing at lower right corner, otherwise all in very good condition, all unframed, contained in original paper folders.
all S. 19 1/2 x 26 1/8 in. (49.5 x 66.4 cm)

Estimate \$5,000-7,000



150 **HELEN FRANKENTHALER** b. 1928

Parets, 1988

Collograph drawn with Araldite glue in light burnt sienna, on handmade paper, the full sheet, signed, dated '87' and numbered 2/20 in pencil (there were also 6 artist's proofs), published by Editions Polígrafa, Barcelona, in very good condition, framed.
S. 51 1/4 x 37 1/4 in. (130.2 x 94.6 cm)

Estimate \$5,000-7,000

LITERATURE Pegram Harrison 153

151 **HELEN FRANKENTHALER** b. 1928

Soho Dreams, 1987

Aquatint in colors, on wove paper, with full margins, signed, dated '87' and numbered 68/71 in pencil (there were also 8 artist's proofs), published by 2RC Edizion: d'Arte, Rome, a few soft handling creases primarily in the margins, otherwise in very good condition, unframed.
I. 15 3/4 x 18 3/4 in. (40 x 47.6 cm)
S. 25 5/8 x 30 3/4 in. (65.1 x 78.1 cm)

Estimate \$3,000-5,000

LITERATURE Pegram Harrison 124



152 **LOUISE NEVELSON** 1899-1988
Aquatint and Collage portfolio: two plates; and *[Untitled]*, 1973-75
Three aquatints with collage, on C.M. Fabriano paper, with full margins, all signed, dated '73', two numbered 19/90 and one numbered 77/90 in pencil (there were also 15 artist's proofs), published by Pace Editions, Inc., New York, occasional minor scuffing, soiling and pressure marks (primarily in the margins), the palest time staining, otherwise all in very good condition, all unframed.
all approx. l. 28 x 21 3/4 in. (71.1 x 55.2 cm)
all S. S. 39 x 27 1/2 in. (99.1 x 69.9 cm)

Estimate \$3,000-5,000

LITERATURE Gene Baro 117 (54-3) and 118 (54-4)

THIS LOT IS SOLD WITH NO RESERVE

153 **LOUISE NEVELSON** 1899-1988
Celebration #2, 1979
Aquatint in colors, on wove paper, with full margins, signed, dated '74' in pencil, a horizontal stain accross the lower image and margin (with associated abrasion in the black inks), scuffing, soiling (particularly in the margins), a few pale foxmarks in the margins, otherwise in good condition, unframed.
l. 39 x 27 5/8 in. (99.1 x 70.2 cm)
S. 43 1/2 x 31 5/8 in. (110.5 x 80.3 cm)

Estimate \$600-900 ●



154 **ROBERT MOTHERWELL** 1915-1991
Primal Sign I, 1980
Aquatint in colors, on Whatman paper, the full sheet, signed and numbered 1/60 in pencil (there were also 10 artist's proofs), published by the artist (with his blindstamp), occasional very soft creases, otherwise in very good condition, framed.
S. 28 3/4 x 21 1/2 in. (73 x 54.6 cm)

Estimate \$1,500-2,500

LITERATURE Siri Engberg and Joan Banach 256





155 **LOUISE NEVELSON** 1899-1988

City Sunscape, 1979

Cast relief multiple painted in black, engraved with signature, dated '79' and numbered 101/150 on a metal plaque affixed to the reverse, published by Pace Editions, Inc., New York, surface soiling, a few losses in the finish at upper edge and at inside right edge, otherwise in very good condition, unframed.

13 1/8 x 9 1/4 x 1 1/4 in. (33.3 x 23.5 x 3.2 cm)

Estimate \$4,000-6,000

156 **LOUISE NEVELSON** 1899-1988

Brandeis Multiple, 1968

Cast bronze, with incised signature and date on the reverse, from the edition of 150, produced for the Brandeis University National Women's Committee, in good condition, on Plexiglas base.

2 1/2 x 4 in. (6.4 x 10.2 cm)

Estimate \$2,000-3,000

LITERATURE Gene Baro 122





157 **EDUARDO CHILLIDA** 1924-2002
Paris, 1995
Screenprint and collage with string, on wove paper, the full sheet, signed and numbered 32/50 in pencil, published by Galerie Lelong, Paris, in very good condition, framed.
overall: 16 1/4 x 9 3/4 in. (41.3 x 24.8 cm)

Estimate \$3,500-4,500

LITERATURE Martin van der Koelen 95008



158 **EDUARDO CHILLIDA** 1924-2002
Le Chemin des Devins portfolio, 1965
The complete set of nine etchings and embossed wrapper, on Arches paper, the full sheets, loose, with text of *Le Chemin des Devins* and *Ménerbes* by André Frénaud, signed by artist and author in pencil on the colophon, also inscribed in pencil on the title page, numbered 52 of 125 on Arches paper (the total edition was 175 on various papers and 20 hors commerce copies reserved for collaborators), co-published by Maeght Editeur and Editions Gallimard, Paris, pale offsetting on the reverse and on adjacent pages, otherwise all in very good condition, contained in original paper covered case (foxing).
15 3/8 x 12 3/4 in. (39.1 x 32.4 cm)

Estimate \$6,000-8,000

LITERATURE Martin van der Koelen 66007-66017

159 **RICHARD DIEBENKORN** 1922-1993
Passage I, 1990
Aquatint and etching in colors, on cream wove paper, with full margins, signed with initials, dated '90' and numbered 23/35 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), a few soft creases in the margins, otherwise in very good condition, framed.
I. 20 1/2 x 12 1/4 in. (52.1 x 31.1 cm)
S. 29 1/2 x 20 1/8 in. (74.9 x 51.1 cm)

Estimate \$3,000-5,000



Lee Bontecou, *Untitled*, 1961, welded steel, canvas, wire and rope, Whitney Museum of American Art, New York

160 **AGUSTIN FERNANDEZ** 1928-2006

Lettre à genou portfolio, 1964

The complete set of seven etchings with embossing, on Arches paper, loose, with text by Alain Bosquet, all signed and numbered '1/5 Ex. Artiste' in pencil, also signed by artist and author, inscribed and numbered in pencil on the coverpage and colophon (an artist's proof, the edition was 50), printed by Lacourrière et Frélaud, Paris, all with pale staining and foxing, occasional soft handling creases, otherwise all generally in very good condition, contained in original linen covered folder.

20 1/4 x 15 in. (51.4 x 38.1 cm)

Estimate \$4,000-6,000

Today, his work is most recognizable for its ambiguous and precariously balanced forms, erotic overtones, surreal juxtapositions, and metallic palette. Inspired by the demands of survival in an urban environment and the mundane objects that clutter its alleys and streets, Fernandez is a collector on a quest for the substance of creativity, complete with the armor of protection necessary to maneuver through time and place that becomes such an important source of his imagery. Paintings and objects are related and complementary and further complicate the identification of organic versus inorganic forms; human and machine; real and imagined; obsessive and cerebral.

Agustin Fernandez Foundation, www.agustinfernandez.net



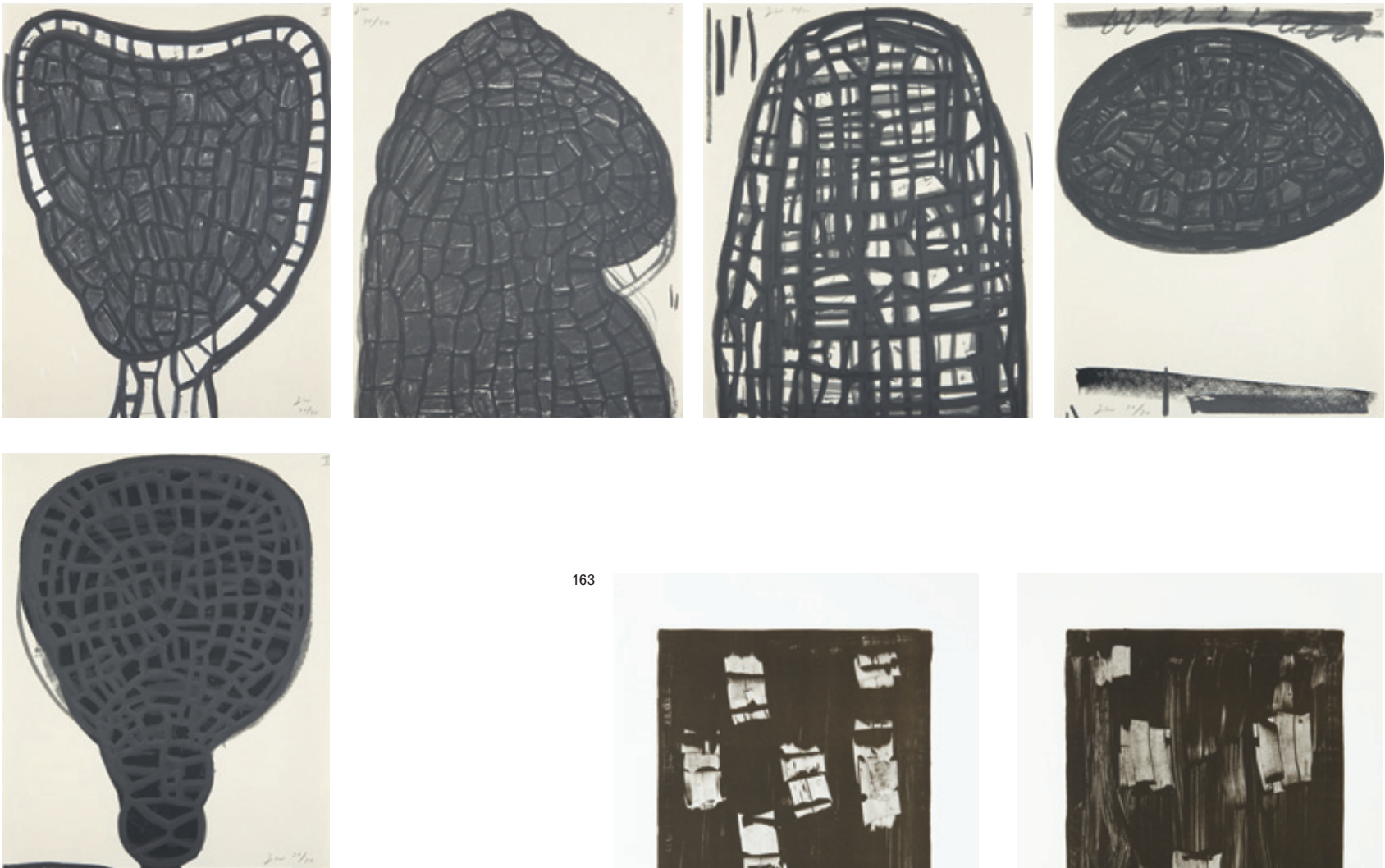
161 **RUFINO TAMAYO** 1899-1991

Cabeza con Iniciales, 1975

Aquatint in colors, on Guarro paper, the full sheet, signed and numbered HC 5/10 in pencil (the edition was 75 and 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, in very good condition, unframed. S. 29 1/2 x 22 1/4 in. (74.9 x 56.5 cm)

Estimate \$2,500-3,500

LITERATURE Juan Carlos Pereda 172



162 **TERRY WINTERS** b. 1949

Primitive Segments portfolio, 1991

The complete set of six screenprints, on Handmade Echizen-Kizuki-Hosho paper, the full sheets, five prints signed with initials and annotated 'I-V' respectively, the title page signed and dated '1991' and all numbered 70/70 in pencil (there were also 10 artist's proofs), published by Simca Print Artists, New York, occasional soft handling creases, otherwise all in very good condition, contained in original printed folder.

24 x 19 in. (61 x 48.3 cm)

Estimate \$2,000-3,000

LITERATURE Nancy Sojka, Nancy Watson Barr and Richard Axsom 58-63

163 **GÜNTHER FÖRG** b. 1952

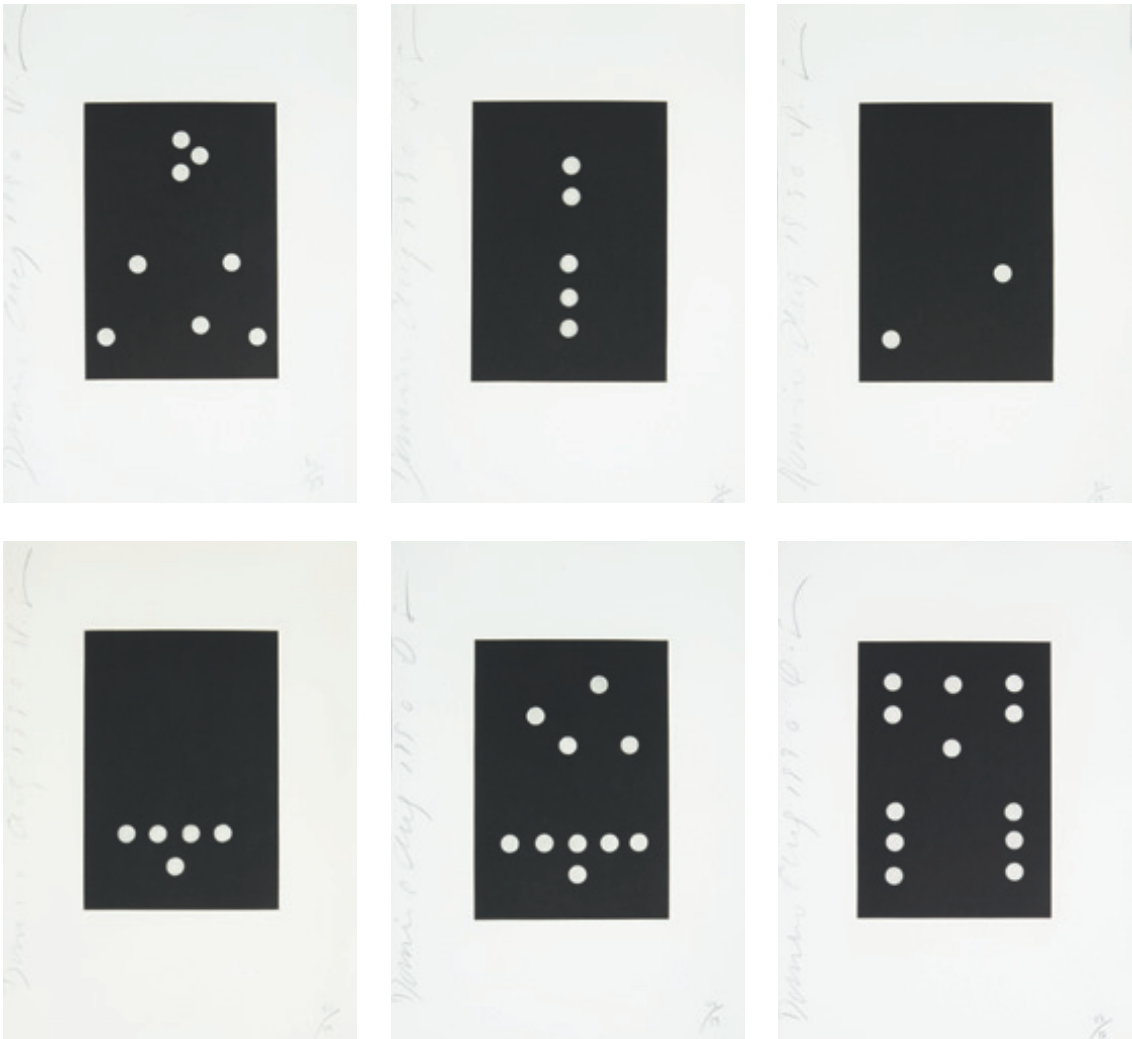
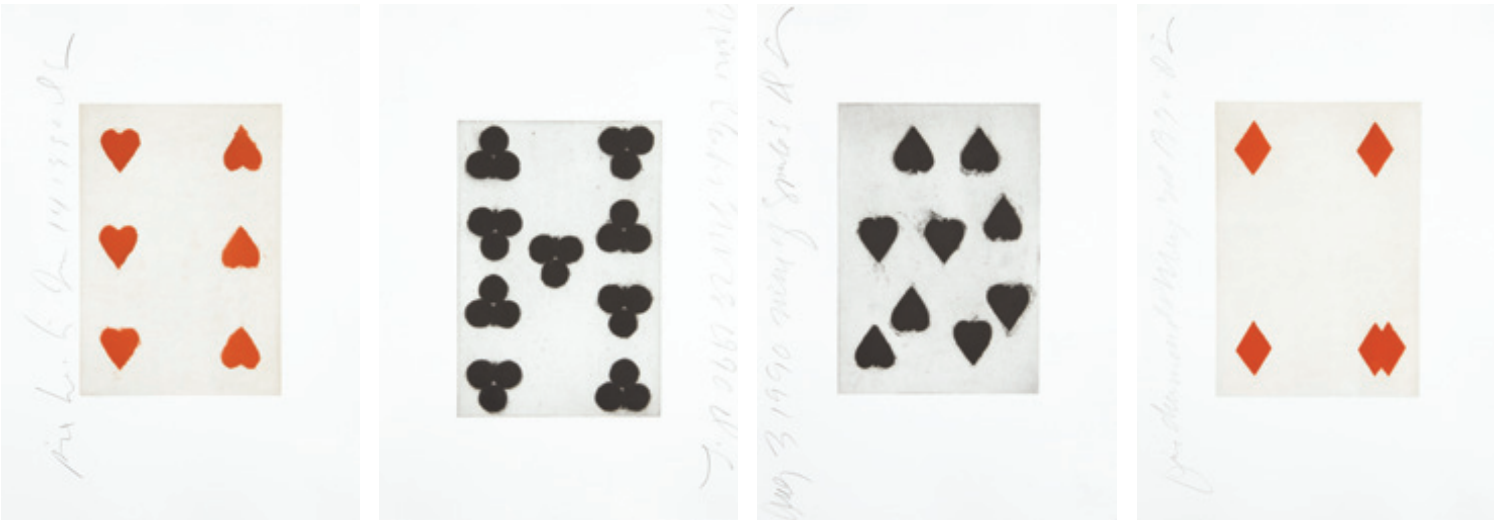
Strukturen series, 1988

Four lithographs, on Rives BFK paper, with full margins, all signed, dated '88' and numbered 6/25 in pencil, published by Sabine Knust Maximilian Verlag, Munich, in very good condition, three framed, one unframed.

all I. 15 5/8 x 11 7/8 in. (39.7 x 30.2 cm)

all S. 24 7/8 x 18 7/8 in. (63.2 x 47.9 cm)

Estimate \$2,000-4,000



164 **DONALD SULTAN** b. 1951

Playing Cards portfolio, 1990

The complete set of fifty-four aquatints (some in colors), on Twinrocker paper, with full margins, and the cancelled copper plate for the nine of diamonds, all titled and dated respectively and numbered 14/44 in pencil (there were also 10 artist's proofs), published by Parasol Press, New York, all in very good condition, contained in original gray leather covered portfolio (scuffing).
23 1/8 x 16 5/8 in. (58.7 x 42.2 cm)

Estimate \$7,000-9,000

165 **DONALD SULTAN** b. 1951

Dominoes portfolio, 1990

The complete set of twenty-eight aquatints, on Twinrocker paper, with full margins, all signed with initials, titled, dated and numbered 40/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, New York, all in very good condition, contained in original gray leather covered portfolio (scuffing).
23 x 16 1/2 in. (58.4 x 41.9 cm)

Estimate \$5,000-7,000



166 **DONALD SULTAN** b. 1951

Five Lemons a Pear and an Egg, 1994

Screenprint in colors, on wove paper, with full margins, signed with initials, titled, dated 'Mar 31 1994' and numbered 24/125 in pencil, occasional minor soiling in the margins, otherwise in very good condition, framed.
L. 12 x 12 in. (30.5 x 30.5 cm)
S. 23 x 22 in. (58.4 x 55.9 cm)

Estimate \$2,000-3,000



167 **RICHARD BOSMAN** b. 1944
Bridges set: Bridge A; and Bridge C, 1997
Two woodcuts in colors, on Mulberry paper, with full margins, both signed and numbered 'AP 8/10' in pencil (an artist's proof, the edition was 50), published by John Szoke Graphics, Inc, New York (with their blindstamp), both in very good condition, both unframed.
both l. 18 x 25 in. (45.7 x 63.5 cm)
both S. 23 3/8 x 29 5/8 in. (59.4 x 75.2 cm)

Estimate \$800-1,200

168 **PAULA SCHER** b. 1948
The United States, 2007
Hand-pulled screenprint in colors, on Lana paper, with full margins, signed, dated '07' and numbered 'HC 8/10' in pencil (an hors commerce copy, the edition was 90), published by Stendhal Gallery, New York, in excellent condition, framed.
l. 37 x 54 in. (94 x 137.2 cm)
S. 43 3/4 x 60 in. (111.1 x 152.4 cm)

Estimate \$3,000-4,000



169 **PAULA SCHER** b. 1948
Europe, 2009
Hand-pulled screenprint in colors, on Lana Quarelle paper, the full sheet, signed, dated '09' and numbered 13/90 in pencil, published by Stendhal Gallery, New York, in excellent condition, framed.
S. 41 1/2 x 46 1/4 in. (105.4 x 117.5 cm)
Estimate \$5,000-7,000

170 **PAULA SCHER** b. 1948
The Dark World, 2006
Hand-pulled screenprint in colors, on Coventry Rag paper, with full margins, signed, dated '06' and numbered 13/25 in pencil, published by Stendhal Gallery, New York, in excellent condition, framed.
L. 39 1/4 x 54 in. (99.7 x 137.2 cm)
S. 45 1/4 x 60 1/8 in. (114.9 x 152.7 cm)
Estimate \$7,000-9,000



171 **ROBERT RAUSCHENBERG** 1925-2008
Untitled (Whitney Exhibition), 1990
Lithograph in colors, on wove paper, the full sheet, signed, dated '90' and numbered 13/40 in pencil, printed by Universal Limited Art Editions, West Islip, produced in conjunction with the exhibition *Robert Rauschenberg: The Silkscreen Paintings, 1962-64* from 7 December 1990 - 17 March 1991 at the Whitney Museum of American Art, New York, in very good condition, framed.
S. 32 1/8 x 22 in. (81.6 x 55.9 cm)
Estimate \$3,500-4,500

172 **ROBERT RAUSCHENBERG** 1925-2008
Fashion [Tribute 21], 1994
Offset lithograph in colors, on Arches paper, the full sheet, signed, dated '94' and numbered 20/50 in pencil printed by Universal Limited Art Editions, West Islip, published by Felissimo, hinge remains in places along the reverse of the sheet edges, otherwise in very good condition, unframed.
S. 41 1/8 x 27 in. (104.5 x 68.6 cm)
Estimate \$4,000-5,000

...The duty of design is to rejuvenate people, make them healthier and more energetic... Design is the admiration of life!
Issey Miyake





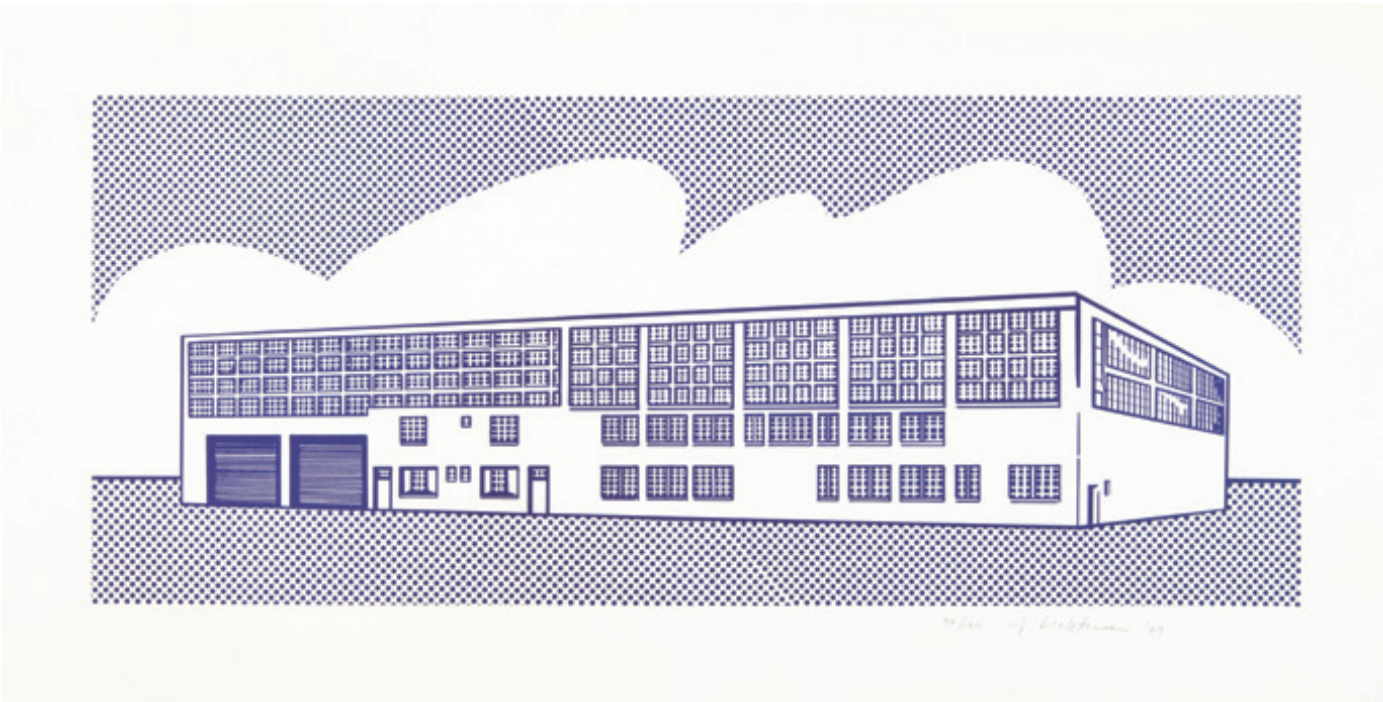
173 **ROBERT RAUSCHENBERG** 1925-2008
Kennedy for Senate, 2000
Iris print in colors, on wove paper, the full sheet, signed, dated '2K' and numbered 22/100 in pencil, published by Works on Paper, Philadelphia, in excellent condition, framed.
S. 35 x 26 in. (88.9 x 66 cm)
Estimate \$2,500-3,500

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

174 **ROBERT RAUSCHENBERG** 1925-2008
Romances series: Elysian, 1977
Lithograph in colors, on Arches Cover Buff paper, the full sheet, signed, dated '77' and numbered 33/38 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), soft creasing in places along the left sheet, otherwise in very good condition, framed.
S. 39 1/4 x 29 1/4 in. (99.7 x 74.3 cm)
Estimate \$1,500-2,500
LITERATURE Gemini G.E.L. 761

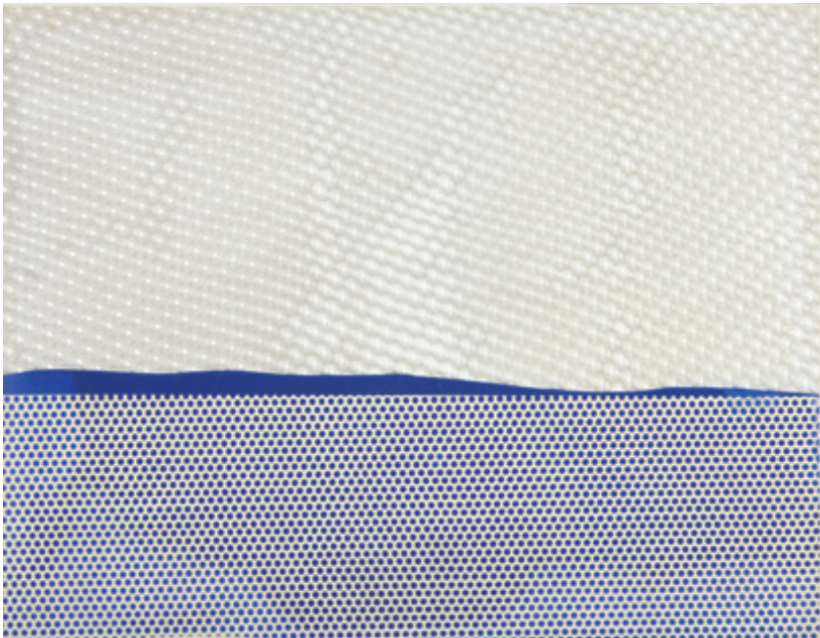
175 **ROBERT RAUSCHENBERG** 1925-2008
After Homage to Picasso, 1980
Solvent transfer with screenprint, on wove paper, the full sheet, signed, dated '73-80' and numbered 21/45 in pencil, published as a fundraiser for Senator Ted Kennedy's re-election campaign, pale foxing and staining at lower corners, a few pale foxmarks at upper sheet, otherwise in very good condition, framed.
S. 30 x 22 1/2 in. (76.2 x 57.2 cm)
Estimate \$2,000-3,000





176 ROBERT RAUSCHENBERG 1925-2008
Chow Bag series, 1977
The complete set of six screenprints in colors with applied string and fabric, on smooth wove paper, the full sheets, all signed, dated '77' and numbered 82/100 in pencil, published by Styria Studio, New York (with their blindstamp), a few pale foxmarks, occasional soiling and rubbing (particularly near the sheet edges), all laid down to the support, otherwise all in good condition, all framed.
S. 48 x 36 in. (121.9 x 91.4 cm)
Estimate \$7,000-10,000

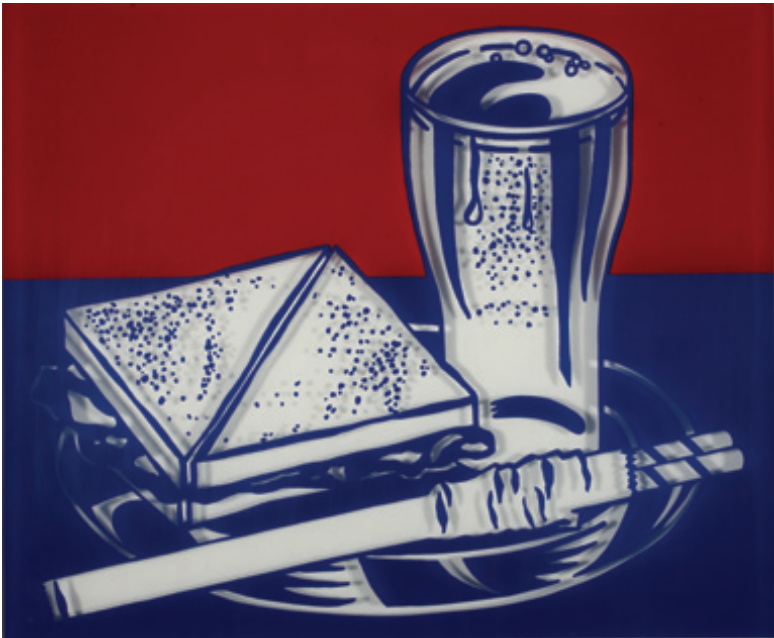
177 ROY LICHTENSTEIN 1923-1997
Real Estate, 1969
Lithograph in blue, on Arches paper, with full margins, signed, dated '69' and in pencil numbered 74/100 (there were also about 10 artist's proofs), published by Chelsea House Publishers, New York, occasional soft handling creases and minor soiling in the margins, the palest time staining, otherwise in good condition, framed.
I. 13 3/8 x 32 in. (34 x 81.3 cm)
S. 19 1/2 x 39 in. (49.5 x 99.1 cm)
Estimate \$7,000-9,000
LITERATURE Mary Lee Corlett 88



178 ROY LICHTENSTEIN 1923-1997
Seascape (I), from *the New York Ten portfolio*, 1964
Screenprint in white and blue, on translucent Rowlux, the full sheet, signed, dated '1964' and annotated 'X' in black ink on the reverse (the edition was 200 and 25 artist's proofs), published by Tanglewood Press, Inc., New York, occasional minor scuffing, a few areas of thinned blue ink in the sea (at right sheet edge, right horizon and a small spot in the center), otherwise in good condition, framed.
I. 16 7/8 x 21 7/8 in. (42.9 x 55.6 cm)

Estimate \$4,000-6,000

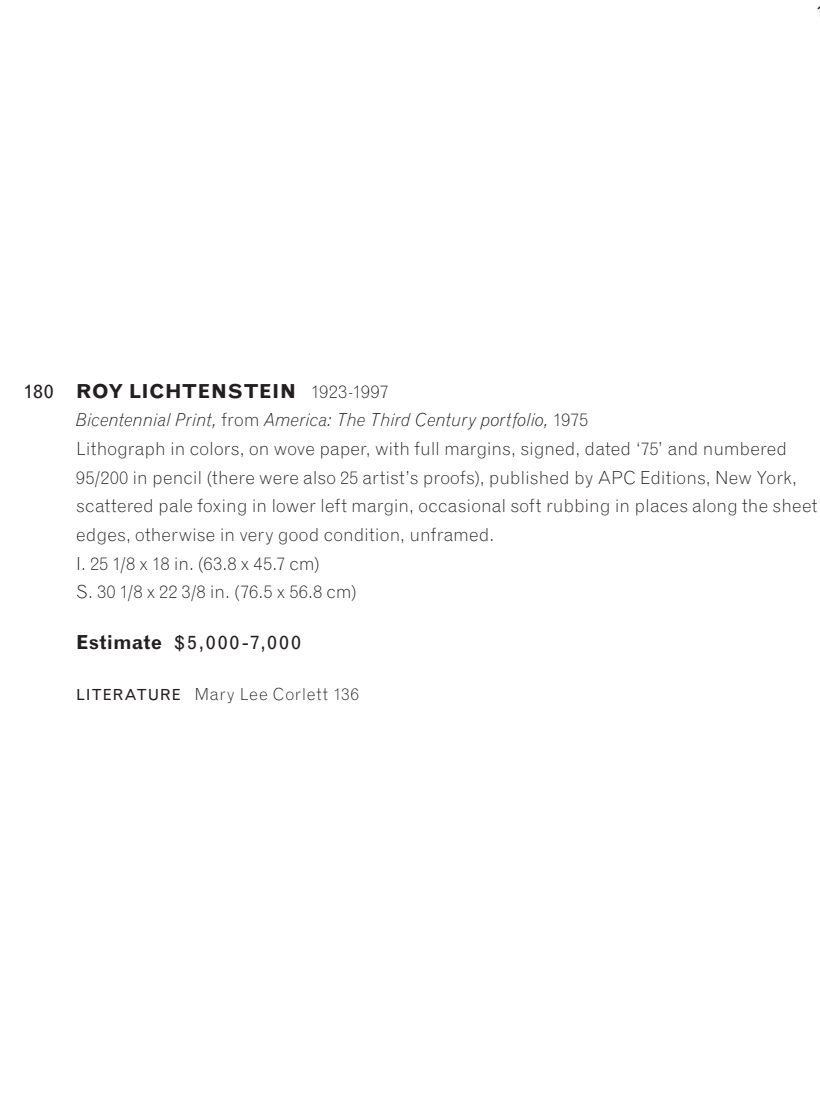
LITERATURE Mary Lee Corlett 36



179 ROY LICHTENSTEIN 1923-1997
Sandwich and Soda, from *Ten Works by Ten Painters portfolio*, 1964
Screenprint in colors, on clear plastic, with margins, from the edition of 500, published by the Wadsworth Atheneum, Hartford, Connecticut, occasional minor handling creases, occasional minor scuffing, otherwise generally in good condition, framed.
I. 19 x 23 in. (48.3 x 58.4 cm)
S. 20 x 24 in. (50.8 x 61 cm)

Estimate \$3,000-5,000

LITERATURE Mary Lee Corlett 35

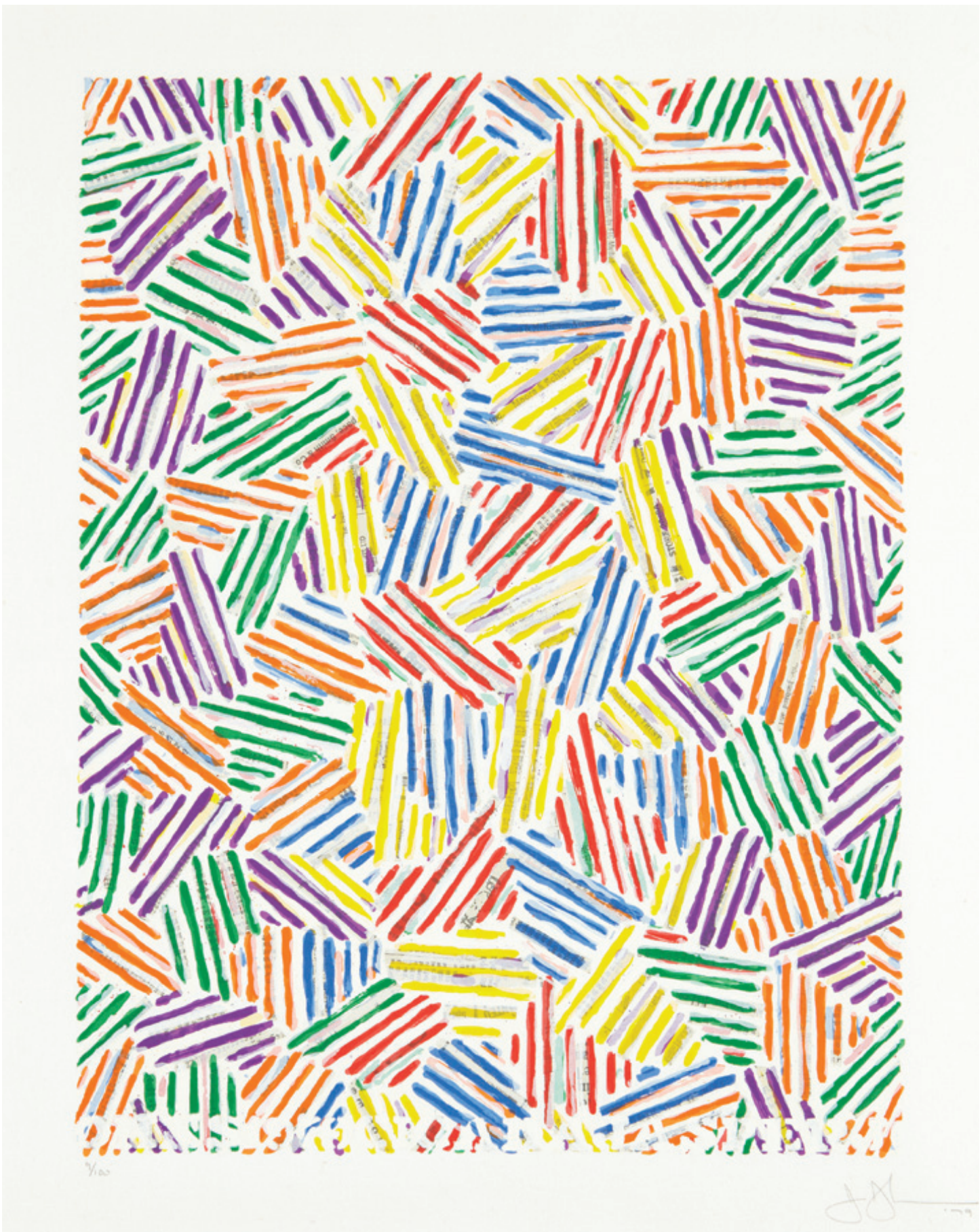


180 ROY LICHTENSTEIN 1923-1997
Bicentennial Print, from *America: The Third Century portfolio*, 1975
Lithograph in colors, on wove paper, with full margins, signed, dated '75' and numbered 95/200 in pencil (there were also 25 artist's proofs), published by APC Editions, New York, scattered pale foxing in lower left margin, occasional soft rubbing in places along the sheet edges, otherwise in very good condition, unframed.
I. 25 1/8 x 18 in. (63.8 x 45.7 cm)
S. 30 1/8 x 22 3/8 in. (76.5 x 56.8 cm)

Estimate \$5,000-7,000

LITERATURE Mary Lee Corlett 136





181 **JASPER JOHNS** b. 1930

Cicada, from *Marginalia: Homage to Shimizu* portfolio, 1979

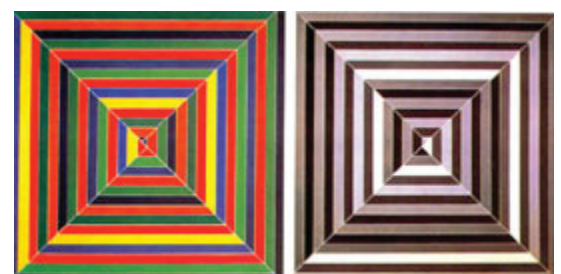
Screenprint in colors, on Kurotani Hosho paper, with full margins, signed, dated '79' and numbered 9/100 in pencil (there were also 10 artist's proofs), co-published by the artist and Simca Print Artists, New York and Tokyo, the palest time staining, otherwise in very good condition, unframed.

I. 17 1/2 x 13 1/2 in. (44.5 x 34.3 cm)

S. 22 1/4 x 18 1/4 in. (56.5 x 46.4 cm)

Estimate \$20,000-30,000

LITERATURE Universal Limited Art Editions 204



Frank Stella, *Jasper's Dilemma*, 1962-3, alkyd on canvas



...a density of surface characterizes the screenprint *Flags II* (1973; cat. no. 31), such that the print takes on an entirely new quality. It is neither painting, drawing, nor relief sculpture, but a bit of all three. By adding varnish to some of the printing inks—notably on the right side—and using cut stencils in concert with more painterly resist, stencils, Johns was able to make a surface that emulates encaustic on one side, oil paint on the other.
(Mark Pascale, *Conditional States: The Appearance of Gray in Jasper John's Graphic Work*, The Art Institute of Chicago, 2007, p. 116-7)

182 JASPER JOHNS b. 1930
Flags II, 1973
Screenprint in colors, on J.B. Green paper, with full margins, signed, dated '73' and numbered '2/2 Printer's Proof' in pencil (the edition was 60 and 10 artist's proofs), co-published by the artist and Simca Print Artists, New York and Tokyo (with their blindstamp), the slightest wear at upper right corner, otherwise in very good condition, unframed.
I. 25 1/2 x 33 1/8 in. (64.8 x 84.1 cm)
S. 27 1/2 x 35 in. (69.9 x 88.9 cm)
Estimate \$20,000-30,000
LITERATURE Universal Limited Art Editions 129
EXHIBITED *Jasper Johns Gray*, Art Institute of Chicago, 3 November 2007–6 January 2008 and The Metropolitan Museum of Art, New York 5 February 2008 to 4 May 2008 (another impression)



183 **JASPER JOHNS** b. 1930
Target, 1974
Screenprint in colors, on Kurotani Kozo paper, with full margins, signed, dated '74' and annotated 'PPII' in pencil (a printer's proof, the edition was 30 and 2 artist's proofs), published by the artist and Simca Print Artists, New York and Tokyo (with their blindstamp), occasional soft creasing, a pale stain at upper right margin, otherwise in very good condition, unframed.
I. 30 7/8 x 25 5/8 in. (78.4 x 65.1 cm)
S. 38 x 26 1/2 in. (96.5 x 67.3 cm)

Estimate \$5,000-7,000

LITERATURE Universal Limited Art Editions 146

184 **JASPER JOHNS** b. 1930
0 Through 9, 1967
Lithograph in colors, on Japanese collé to Chatham paper, with full margins, signed, dated '67' and numbered 2/50 in pencil (there were also 10 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), the colors slightly attenuated, a few pale foxmarks in the margins, time staining, otherwise in very good condition, unframed.
I. 12 1/4 x 9 5/8 in. (31.1 x 24.4 cm)
S. 25 1/4 x 20 1/4 in. (64.1 x 51.4 cm)

Estimate \$9,000-12,000

LITERATURE Universal Limited Art Editions 34





185 **JASPER JOHNS** b. 1930

Targets, 1968

Lithograph in colors with stamp, on East India paper, the full sheet, signed, dated '67-68' and numbered 11/42 in pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, an abrasion at left (with associated minor ink loss), otherwise in very good condition, framed.

S. 34 1/8 x 25 1/2 in. (86.7 x 64.8 cm)

Estimate \$15,000-20,000

LITERATURE Universal Limited Art Editions 41



186 **JASPER JOHNS** b. 1930

Target with Plaster Casts, 1990

Etching and aquatint, on German Etching paper, with full margins, signed, dated '80+89' and numbered 38/60 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York, in excellent condition, unframed.

I. 23 1/2 x 17 3/4 in. (59.7 x 45.1 cm)

S. 31 1/8 x 24 in. (79.1 x 61 cm)

Estimate \$15,000-25,000

LITERATURE Universal Limited Art Editions 251



Dan Budnik, *Jasper Johns*, 1958



187 **JASPER JOHNS** b. 1930

Periscope, 1981

Etching in colors, on Rives BFK paper, with full margins, signed, dated '81' and numbered 42/88 in pencil (there were also 12 artist's proofs), published by Petersburg Press, London, occasional minor soiling in the margins, otherwise in very good condition, framed.

I. 34 x 24 1/8 in. (86.4 x 61.3 cm)

S. 41 3/8 x 29 3/8 in. (105.1 x 74.6 cm)

Estimate \$10,000-15,000

LITERATURE Universal Limited Art Editions 218



188 **JASPER JOHNS** b. 1930
Recent Still Life, 1965
Lithograph, on Italia paper, with full margins, signed, dated '65' and numbered 1/100 in pencil (there were also 15 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), a very pale moisture stain along the lower sheet edge, otherwise in very good condition, framed.
I. 34 x 19 1/4 in. (86.4 x 48.9 cm)
S. 35 1/8 x 20 1/4 in. (89.2 x 51.4 cm)

Estimate \$2,000-3,000

LITERATURE Universal Limited Art Editions 22



THIS LOT IS SOLD WITH NO RESERVE.

189 **ROY LICHTENSTEIN** 1923-1997
As I Opened Fire Poster (triptych), 1966
The complete set of three offset lithographs in colors, on wove paper, with full margins, from one of the editions of 3,140 copies in 1966; 3,155 copies in 1974; 3,150 copies in 1983; 3,075 copies in 1988; 3,200 copies in 1990; and 5,000 copies in 1991), published by Stedelijk Museum, Amsterdam, the sheets toned, otherwise all in very good condition, all unframed.
all I. 24 1/8 x 19 5/8 in. (61.3 x 49.8 cm)
all S. 25 1/4 x 20 7/8 in. (64.1 x 53 cm)

Estimate \$500-700 ●

LITERATURE Mary Lee Corlett App. 5



190 **ROBERT INDIANA** b.1928
Numbers portfolio: Six, 1968
Screenprint in colors, on Schollers Parole paper, the full sheet, signed, dated '68' and numbered 19/125 in pencil (there were also 35 artist's proofs), co-published by Edition Domberger, Bonladen and Galerie Schmela, Düsseldorf, very minor scuffing visible only in raking light, a few very soft creases, very minor cracking in ink and nick at sheet edge at upper right, minor soiling in the lower sheet (the area below the image), otherwise in very good condition, unframed.
S. 25 1/2 x 19 3/4 in. (64.8 x 50.2 cm)

Estimate \$2,000-3,000

LITERATURE Susan Sheehan 51



191 ILYA KABAKOV AND MICHAEL GROBMAN b. 1933 and b. 1939
The Beautiful Sixties portfolio, 1964-69
The complete set of six lithographs in colors, on Rives paper, with full margins, all signed and numbered 38/150 in pencil (there were also 10 artist's proofs in Roman numerals), published by Lousy Editions, Tel Aviv (all with their blindstamp), all with the Grebel Lithography blindstamp, all in very good condition, original gray linen-covered portfolio (with justification).
22 1/2 x 33 1/2 in. (57.2 x 85.1 cm)
Estimate \$3,000-4,000
Including: *Ilya Kabakov: Fly No. 1*, 1969; *Motorcycle*, 1969 and *Row*, 1969; Michail Grobman: *Butterfly*, 1966; *Generalissimo*, 1964 and *Medal-Decorated Russia*, 1964

192 LEONID SOKOV b. 1941
Marilyn and Stalin (embracing), circa 1986-1992
Screenprint in colors with applied gold-leaf and hand-painting, on wove paper, the full sheet, signed and numbered 16/20 in red paint, in very good condition, framed.
S. 50 x 38 1/2 in. (127 x 97.8 cm)
Estimate \$7,000-9,000



193 **ANDY WARHOL** 1928-1987

Castelli Gallery Marilyn Invitation, 1981

Offset lithograph in colors, on wove paper, the full sheet, with text printed on the reverse, signed in black marker, the yellow slightly attenuated, occasional minute abrasions near the sheet edges (with associated ink loss), minor wear at the sheet corners, pale time staining, otherwise in very good condition, framed.

S. 12 1/8 x 12 in. (30.8 x 30.5 cm)

Estimate \$10,000-15,000



PROPERTY OF BOB COLACELLO, EAST HAMPTON

194 **ANDY WARHOL** 1928-1987

After the Party, 1979

Screenprint in colors, on Arches 88 paper, the full sheet, signed and numbered 752/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, a soft crease in the lower black, otherwise in very good condition, framed.
S. 21 5/8 x 30 1/2 in. (54.9 x 77.5 cm)

Estimate \$8,000-12,000

LITERATURE Frayda Feldman and Jörg Schellmann 183

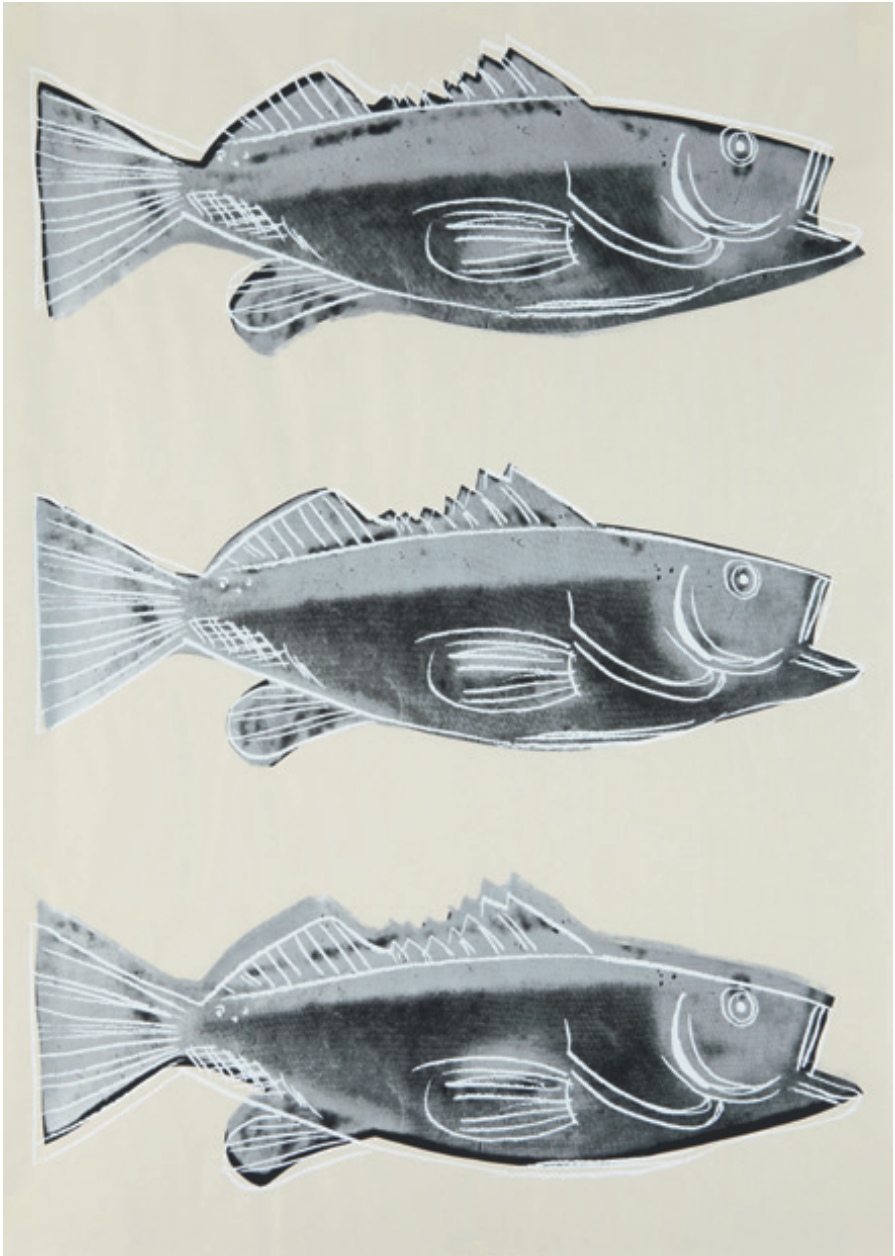
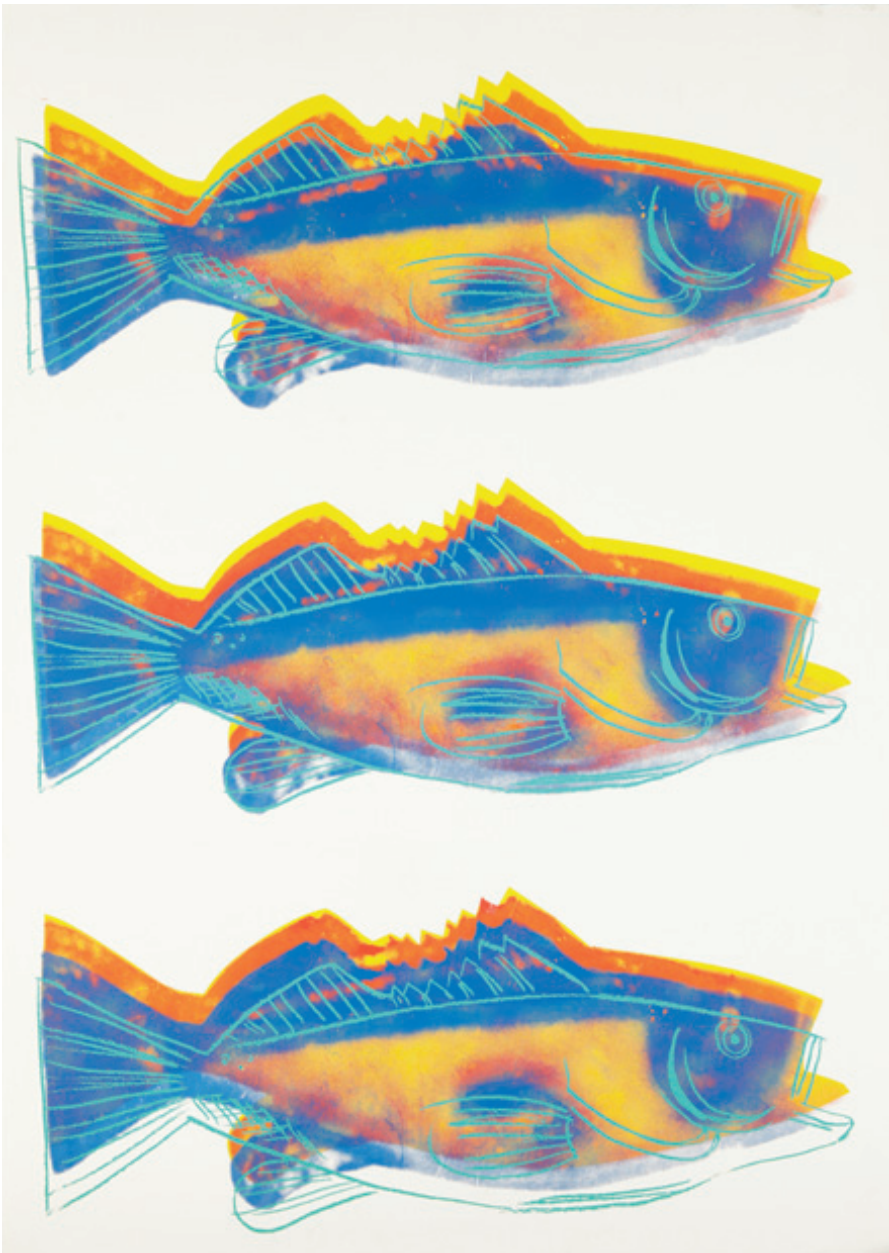
195 **ANDY WARHOL** 1928-1987

Ladies and Gentlemen, 1975

Screenprint in colors, on textured wove paper, the full sheet, signed, dated '75' and numbered 'XXXV/L A.P.' in pencil on the reverse (an artist's proof, the edition was 250), published by Mazzotta Editore, Milan, occasional soft handling creases, minor wear at the sheet corners, otherwise in very good condition, unframed.
S. 37 1/2 x 25 5/8 in. (95.3 x 65.1 cm)

Estimate \$4,000-6,000

LITERATURE Frayda Feldman and Jörg Schellmann 127



196 **ANDY WARHOL** 1928-1987

Fish, 1983

Unique screenprint in colors, on wove paper, the full sheet, with the Estate of Andy Warhol and Authorization stamps on the reverse, occasional areas of soiling in the background (particularly at upper right corner), a few soft handling creases, otherwise in very good condition, unframed.

S. 43 x 30 1/2 in. (109.2 x 77.5 cm)

Estimate \$12,000-18,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIA.41

197 **ANDY WARHOL** 1928-1987

Fish, 1983

Screenprint in colors, on wallpaper, the full sheet, with the Estate of Andy Warhol and Authorization stamps on the reverse, a soft crease at lower right, otherwise in very good condition, unframed.

S. 42 1/8 x 30 1/8 in. (107 x 76.5 cm)

Estimate \$7,000-9,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIA.39

198 **ANDY WARHOL** 1928-1987

[Violet Sam Lying], from *25 Cats Named Sam and One Blue Pussy* book, circa 1954

Offset lithograph with hand-coloring in watercolor, on laid paper, the full sheet, from the edition of 190 with the Andy Warhol Art Authentication Board inkstamp on the reverse and numbered A164.0911 in pencil, with accompanying authentication letter from the board, signed in blue ink by an authorized representative, the sheet slightly toned, a soft crease at upper right, time staining, otherwise in very good condition, unframed.

8 7/8 x 5 7/8 in. (22.5 x 14.9 cm).

Estimate \$4,000-6,000

LITERATURE Frayda Feldman and Jörg Schellmann IV.52A

198





199 **ANDY WARHOL** 1928-1987

Cow, 1989

Screenprint in colors, on wallpaper, the full sheet, published by the Museum of Modern Art, New York at the occasion of the artist's retrospective, with the Estate and Foundation of Andy Warhol copyright in the margins, laid down to thin paper (with associated creases and bubbles), otherwise in very good condition, framed.

S. 92 3/8 x 30 1/8 in. (234.6 x 76.5 cm)

Estimate \$6,000-8,000

200 **ANDY WARHOL** 1928-1987

Cow (Wallpaper), 1976

Screenprint in colors, on wallpaper, the full sheet, from an unlimited edition (approximately 100 were signed in ink in 1979), with the Estate of Andy Warhol and Authorization stamps on the reverse, published by Factory Additions, New York for the Modern Art Pavilion, Seattle Center, occasional minor scuffing, mat staining on the reverse, otherwise in very good condition, unframed.

S. 46 x 29 5/8 in. (116.8 x 75.2 cm)

Estimate \$3,000-5,000

LITERATURE Frayda Feldman and Jörg Schellmann 12A

201 **ANDY WARHOL** 1928-1987

Cow (Wallpaper), 1971

Screenprint in colors, on wallpaper, the full sheet, from an unlimited edition (approximately 100 were signed in ink in 1979), with the Estate of Andy Warhol and Authorization stamps on the reverse, published by Factory Additions, New York, for a Warhol exhibition at the Whitney Museum of American Art, New York, occasional minor scuffing, a few soft creases at the sheet edges, pale mat and time staining on the reverse, otherwise in very good condition, unframed.

S. 46 x 29 1/2 in. (116.8 x 74.9 cm)

Estimate \$3,000-5,000

LITERATURE Frayda Feldman and Jörg Schellmann 11A

202 **RICHARD PETTIBONE** b. 1938

Andy Warhol, Cow Wallpaper, 1971

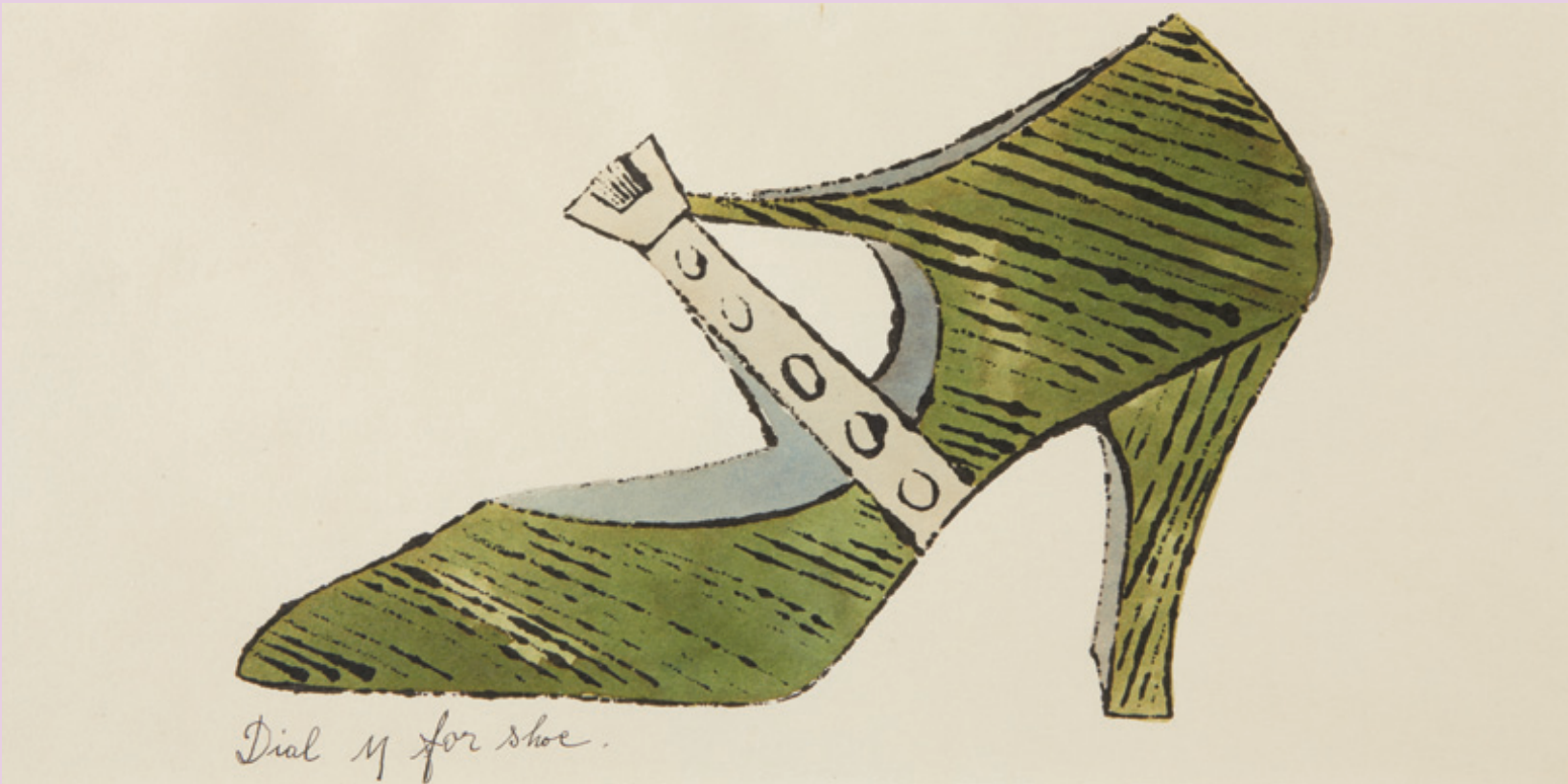
Screenprint in colors, on wove paper, the full sheet, signed and dated '1971' in pencil, the palest offsetting in places along the lower right sheet edge and on the reverse, otherwise in very good condition, unframed.

S. 26 1/2 x 20 7/8 in. (67.3 x 53 cm)

Estimate \$2,000-3,000

202





203 **ANDY WARHOL** 1928–1987

Uncle Sam wants Shoe, from *A la recherche du shoe perdu* circa 1955

Offset lithograph with hand-coloring and hand-written text, on wove paper, with margins, with the Andy Warhol Art Authentication Board, Inc. inkstamp and numbered A117.083 in pencil on the reverse, very pale light-staining, occasional creasing (particularly in the right sheet), hinge remains at the reverse of the right upper corner, otherwise in good condition, framed.

I. 6 1/4 x 8 1/2 in. (15.9 x 21.6 cm)
S. 9 3/4 x 13 3/4 in. (24.8 x 34.9 cm)

Estimate \$7,000-9,000

LITERATURE Frayda Feldman and Jörg Schellmann IV.69A

204 **ANDY WARHOL** 1928–1987

Dial M for Shoe, from *A la recherche du shoe perdu* circa 1955

Offset lithograph with hand-coloring and hand-written text, on wove paper, with margins, with the Andy Warhol Art Authentication Board, Inc. inkstamp and numbered A118.083 in pencil, very pale light-staining, occasional soft creasing (particularly in the upper sheet), minor soiling in lower corners, hinge remains at the reverse of the upper corners, otherwise in good condition, framed.

I. 6 x 9 1/2 in. (15.2 x 24.1 cm)
S. 8 1/4 x 13 5/8 in. (21 x 34.6 cm)

Estimate \$8,000-12,000

LITERATURE Frayda Feldman and Jörg Schellmann IV.72A



205 **ANDY WARHOL** 1928–1987

Beauty is Shoe, Shoe Beauty..., from *A la recherche du shoe perdu* circa 1955

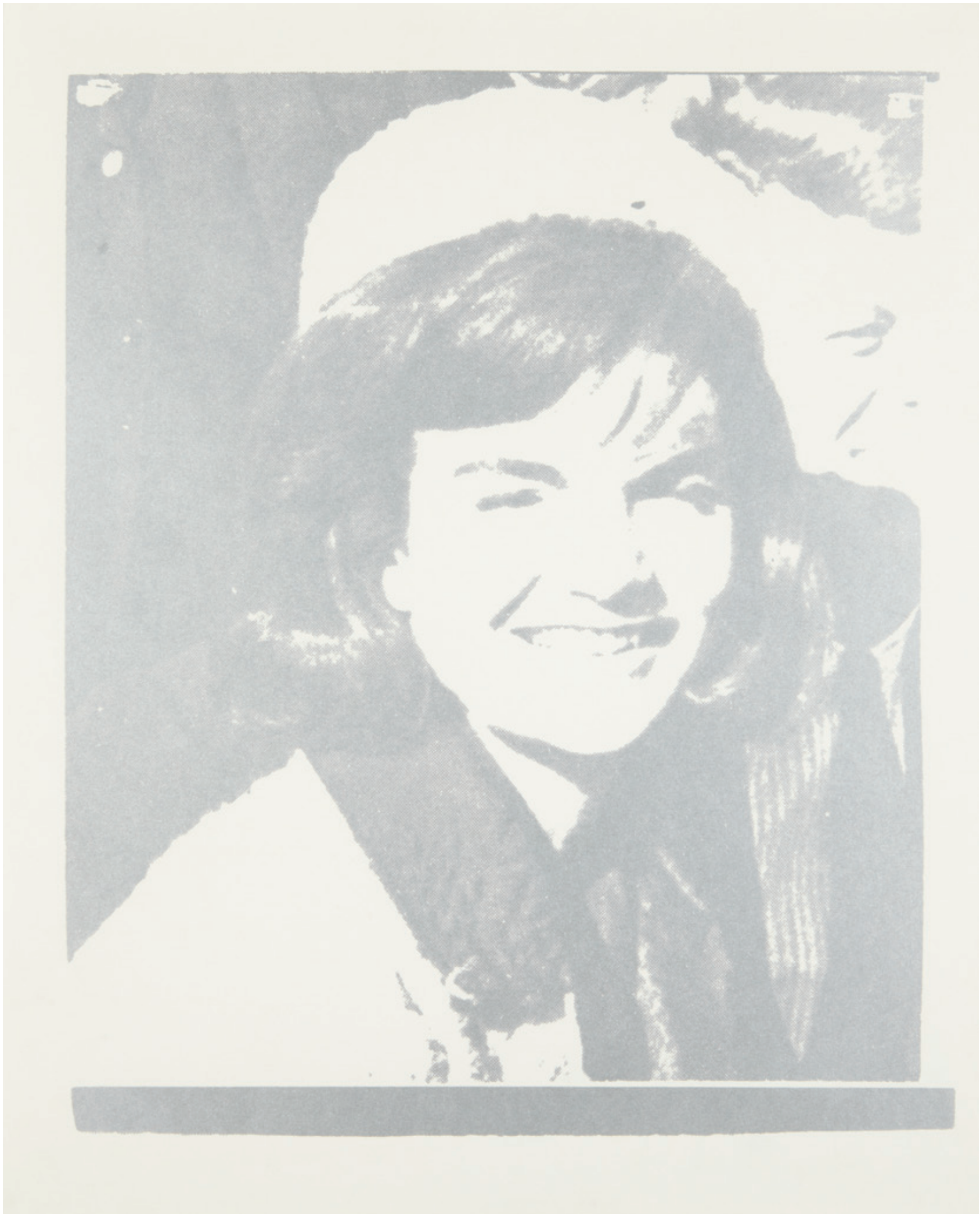
Offset lithograph with hand-coloring, silver leaf and hand-written text, on irregularly cut wove paper, with full margins, with the Andy Warhol Art Authentication Board, Inc. inkstamp and numbered A119.083 in pencil on the reverse, very pale light-staining, occasional soft handling creases, a spot of errant media on the reverse, otherwise in good condition, framed.

I. 3 x 7 1/8 in. (7.6 x 18.1 cm)

S. 9 3/4 x 13 3/4 in. (24.8 x 34.9 cm)

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann IV.71A



206 ANDY WARHOL 1928-1987

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

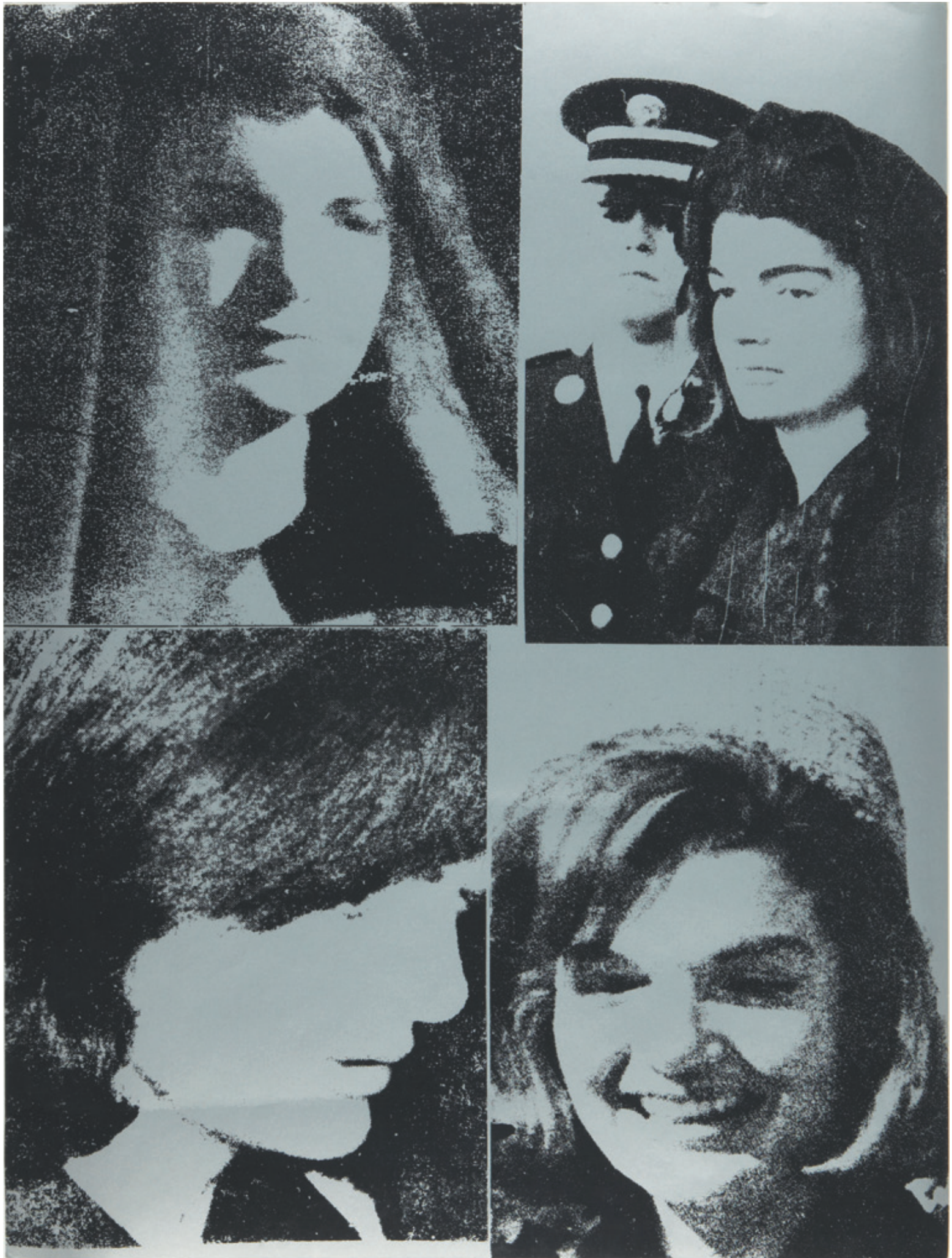
Screenprint in colors, on wove paper, with full margins, stamp signed and numbered 57/200 in pencil on the reverse (there were also 50 artist's proofs), published by Original Editions, New York, very minor soiling in the margins, a pale foxmark at lower left margin corner, pale time staining, otherwise in very good condition, framed.

I. 20 3/4 x 17 1/4 in. (52.7 x 43.8 cm)

S. 24 x 19 7/8 in. (61 x 50.5 cm)

Estimate \$10,000-15,000

LITERATURE Frayda Feldman and Jörg Schellmann 13



207 **ANDY WARHOL** 1928-1987

Jacqueline Kennedy III (Jackie III), from *11 Pop Artists volume III*, 1966

Screenprint in colors, on wove paper, the full sheet, stamp signed and annotated 'AP' and 'XXXV' in pencil on the reverse (one of 50 in Roman numerals, the edition was 200 in Arabic numerals), published by Original Editions, New York, the blue attenuated to silver, a horizontal crease at lower left corner, a few faint green scuffs at lower left corner, creasing at the corners and in places along the sheet edges, otherwise in good condition, framed. S. 40 x 29 7/8 in. (101.6 x 75.9 cm)

Estimate \$15,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann 15



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

208 **ANDY WARHOL** 1928-1987

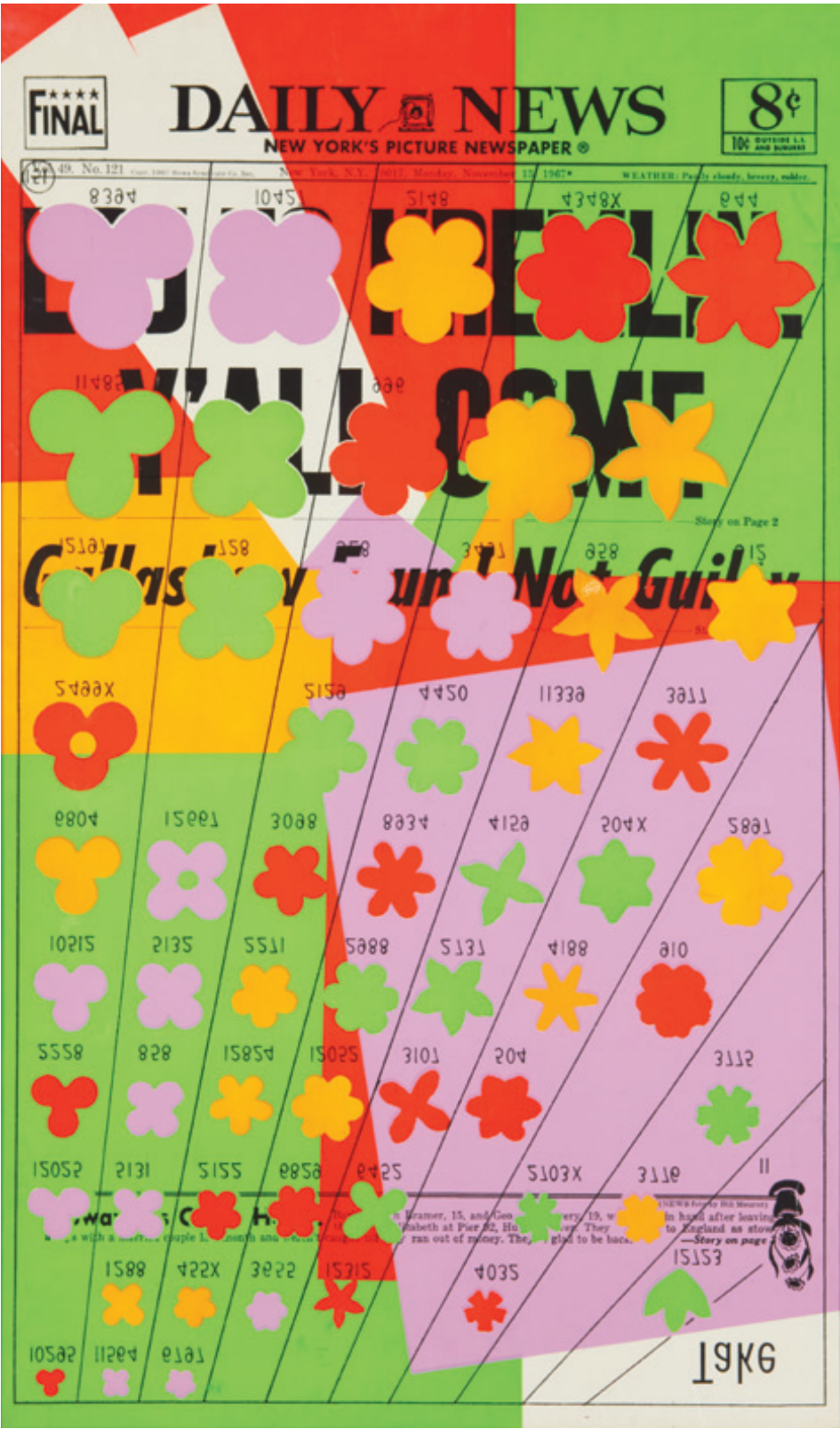
Self-Portrait, 1966

Screenprint, on silver coated paper, the full sheet, signed and numbered 267/300 in blue ball-point pen on the reverse, with the Andy Warhol Art Authentication inkstamp and numbered A138.032 in pencil on the reverse, a few scuffs, nicks and creases (some with associated minor ink loss), otherwise in very good condition, framed.

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

Estimate \$12,000-18,000

LITERATURE Frayda Feldman and Jörg Schellmann 16



Daily News, circa 1967

Screenprint in colors, on smooth wove paper, the full sheet, created for an unrealized *New York Daily News* advertising campaign, printed by the artist, surface soiling, occasional soft rubbing, scuffing (particularly at the sheet edges, with occasional associated ink loss), a few touched-in areas of ink loss at lower left in the green, a few creases at center lower sheet, otherwise in good condition, framed.

S. 50 x 29 7/8 in. (127 x 75.9 cm)

Estimate \$10,000-15,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIB.1

Green Stamps, 1965

Offset lithograph in colors, on thin wove paper, with full margins, from the edition of approximately 300, published by Institute of Contemporary Art, Philadelphia, with the Authenticated Estate of Andy Warhol inkstamp on the reverse, the palest mat staining, occasional minor soiling in the margins, otherwise in very good condition, framed.

I. 22 1/2 x 22 3/8 in. (57.2 x 56.8 cm)

S. 23 1/8 x 23 in. (58.7 x 58.4 cm)

Estimate \$2,000-4,000

LITERATURE Frayda Feldman and Jörg Schellmann 9



211 **ANDY WARHOL** 1928-1987
Joseph Beuys in Memoriam, 1986
Screenprint in colors, on Arches 88 paper, the full sheet, signed and numbered 'AP 6/20' in pencil (an artist's proof, the edition was 90), co-published by Galerie Bernd Klüser, Munich and Editions Schellmann, Munich and New York, a minute ink loss at the lower sheet edge, otherwise in excellent condition, unframed.
S. 32 x 24 in. (81.3 x 61 cm)

Estimate \$8,000-12,000

LITERATURE Frayda Feldman and Jörg Schellmann 371



Ute Klophus, *Joseph Beuys, How to Explain Pictures to a Dead Hare*, November 26, 1965

212 **ANDY WARHOL** 1928-1987
Chocolate Bunny, circa 1983
Screenprint, on Stonehenge paper, with full margins, produced as holiday gifts, with the Estate of Andy Warhol and Authorization inkstamps and numbered UP18.06 in pencil on the reverse, in very good condition, unframed.
I. 22 1/2 x 18 1/8 in. (57.2 x 46 cm)
S. 30 1/4 x 22 in. (76.8 x 55.9 cm)

Estimate \$10,000-15,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIA.49

This seems to have been the action that most captured people's imaginations. On one level this must be because everyone consciously or unconsciously recognizes the problem of explaining things, particularly where art and creative work are concerned, or anything that involves a certain mystery or question. The idea of explaining to an animal conveys a sense of the secrecy of the world and of existence that appeals to the imagination. Then, as I said, even a dead animal preserves more powers of intuition than some human beings with their stubborn rationality.
Joseph Beuys



213 **ANDY WARHOL** 1928-1987

Camouflage, 1987

Unique screenprint in flourescent colors, on Lenox Museum Board paper, the full sheet, with the Estate of Andy Warhol Certificate of Authenticity stamp on the reverse, signed by Frederick Hughes (executor) and numbered TP 51/84 in pencil, a dark scuff at upper left, a pale scuff in center left (only visible in raking light), minor scuffing and soiling in places near the sheet edges, otherwise in very good condition, framed.
S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate \$15,000-20,000

LITERATURE Frayda Feldman and Jörg Schellmann B.406



214 **ANDY WARHOL** 1928-1987

Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet, signed in ball-point pen, inscribed in pencil and stamp numbered 105/250 on the reverse (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, the sheet toned, occasional cracking in the ink (particularly at chin, to left of face and at upper left corner), mat staining on the reverse, a moisture stain at the reverse of the lower right sheet corner (only visible on the reverse), otherwise in good condition, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate \$30,000-40,000

LITERATURE Frayda Feldman and Jörg Schellmann 94



215 **ANDY WARHOL** 1928-1987

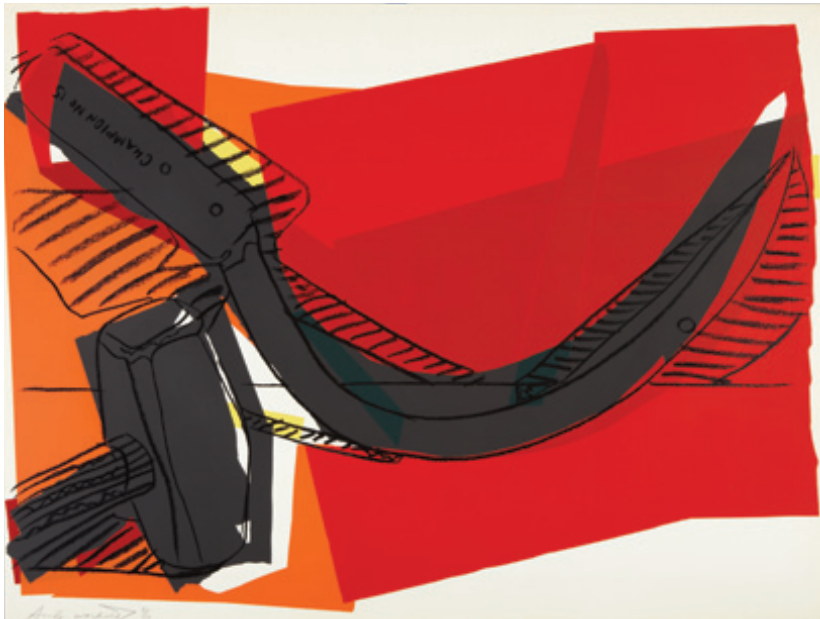
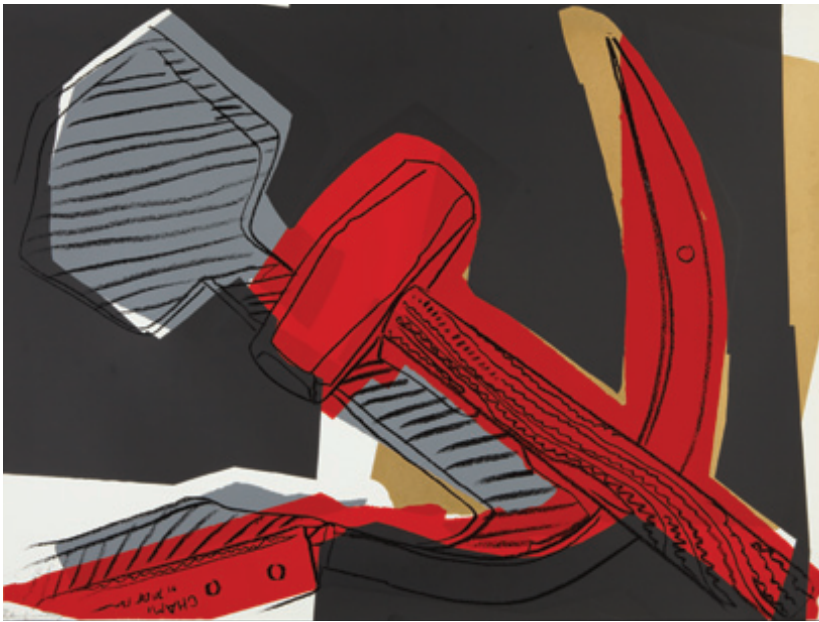
Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet, signed in blue ball-point pen and stamp numbered 125/250 on the reverse (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, the colors attenuated, the sheet toned, occasional soft handling creases (with associated cracking in the inks), a crack in the inks at lower right and center left, a few areas of thinned varnish in the pinks at the sheet edges (with associated minor ink loss in an area at left), a few spots of soiling at upper sheet, skinning at the reverse of the sheet edges (slightly affecting the signature at A), otherwise in good condition, framed.

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

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann 91



216 ANDY WARHOL 1928-1987
Hammer and Sickle portfolio, 1977
 The complete set of four screenprints in colors, on Strathmore Bristol paper, the full sheets, all signed and numbered 33/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York a few pale foxmarks and minor soiling visible in the whites, pale time staining, one with pale irregular mat staining and scattered foxing near the edges, otherwise all in very good condition, all unframed, with original cardboard packing box.
 all S. 30 x 40 in. (76.2 x 101.6 cm)
Estimate \$35,000-45,000
 LITERATURE Frayda Feldman and Jörg Schellmann 161-64



217 **ANDY WARHOL** 1928-1987

Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet, stamp numbered 35/250 (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, the sheet toned, heavily restored in upper image area, moisture staining in the corners (affecting the signature and numbering, touched-in), occasional soft creases (with associated cracking in the inks, particularly at upper right), mat staining along the reverse of the sheet edges, tape remains on the reverse (affecting the numbering), framed.
S. 35 1/2 x 35 1/2 in. (90.2 x 90.2 cm)

Estimate \$12,000-18,000

LITERATURE Frayda Feldman and Jörg Schellmann 99

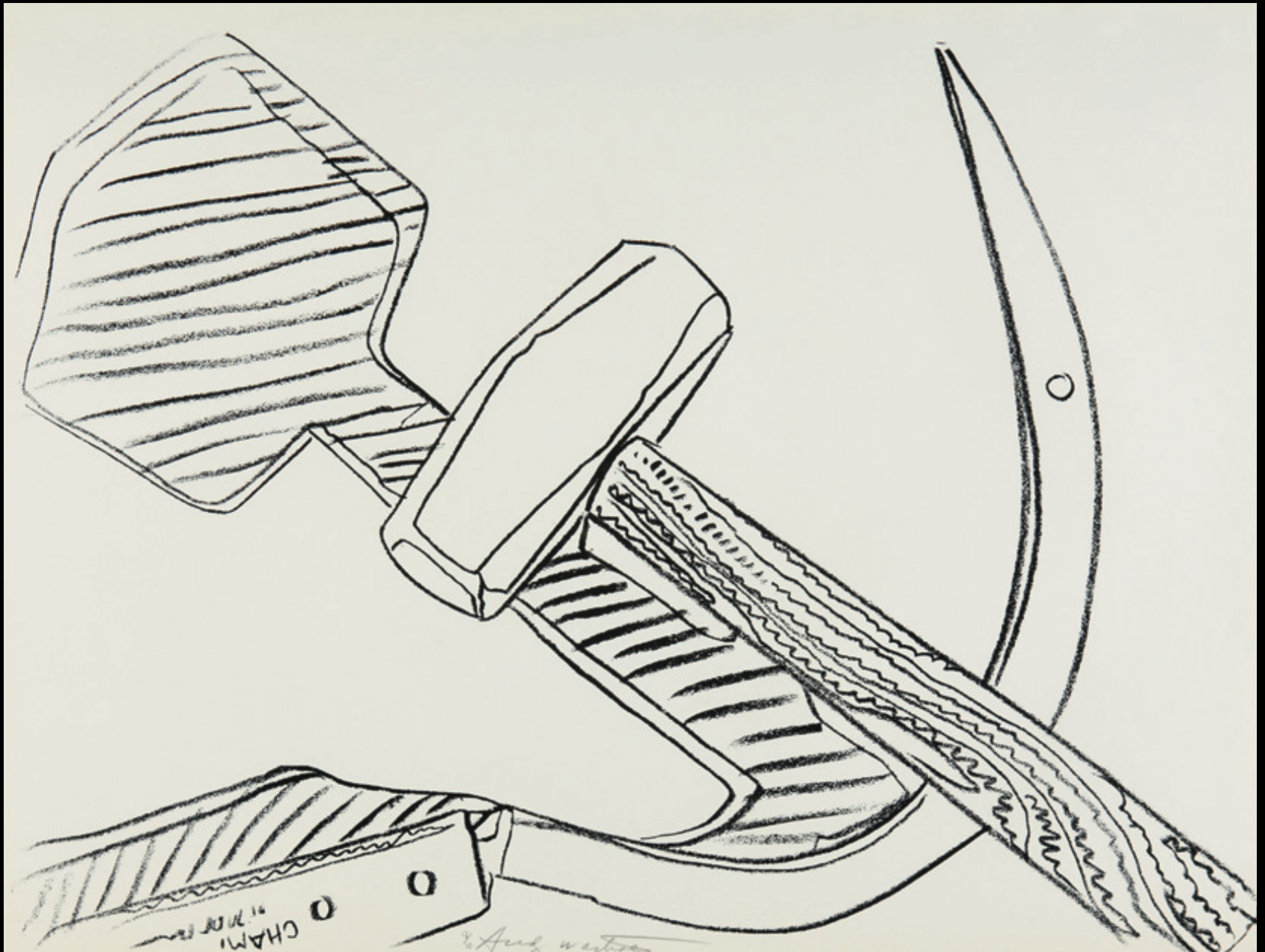
218 **ANDY WARHOL** 1928-1987

Caution Remove or Bend Over Projecting Nails, circa 1983

Screenprint, on Saunders Waterford paper, with full margins, based on a sign from a hardware store, with the Estate of Andy Warhol and Authorization inkstamps and numbered UP17.05 in pencil on the reverse, in very good condition, unframed.
I. 6 3/4 x 13 3/8 in. (17.1 x 34 cm)
S. 15 3/8 x 21 3/4 in. (39.1 x 55.2 cm)

Estimate \$10,000-15,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIA.47



219 **ANDY WARHOL** 1928-1987

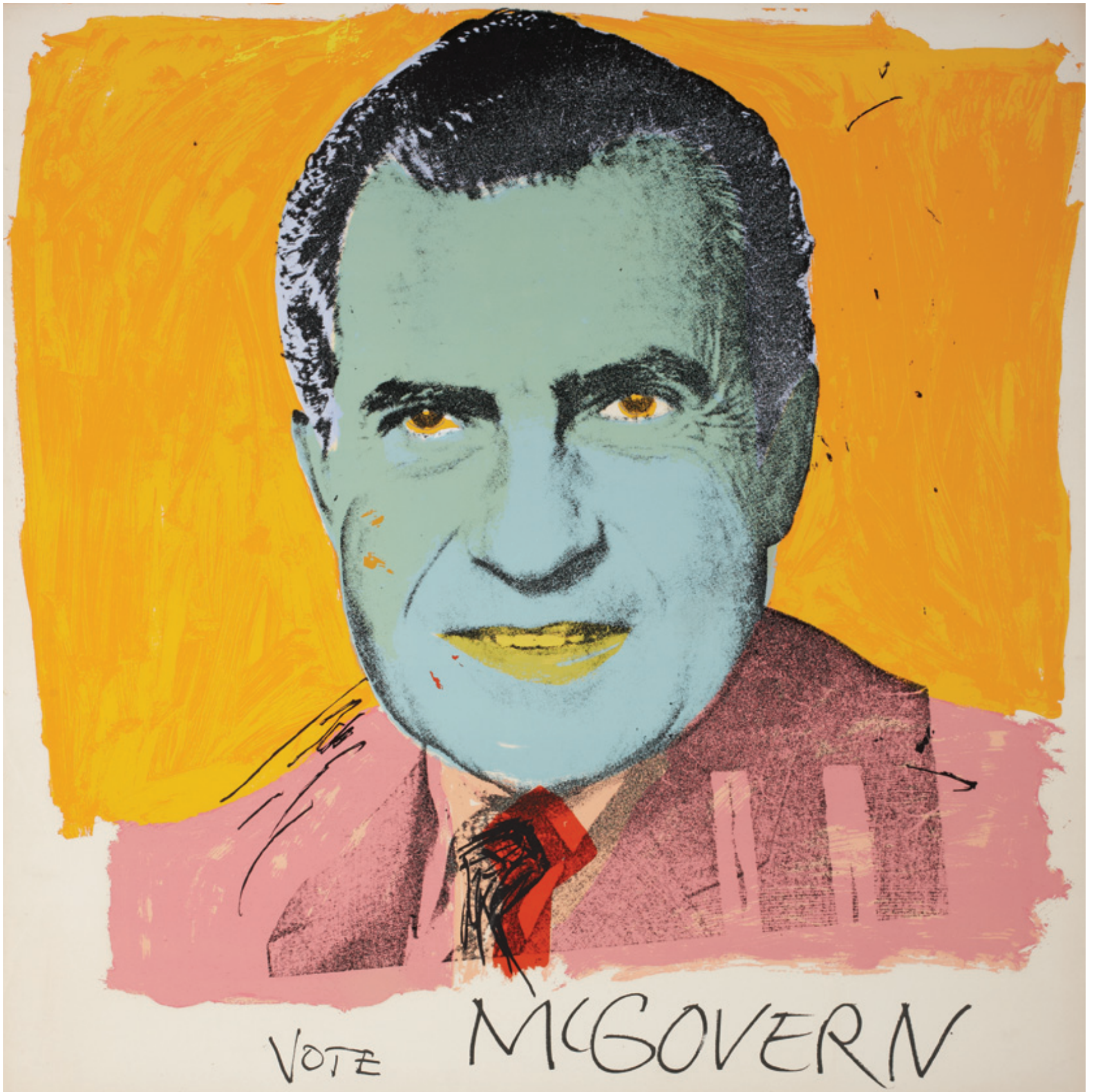
Hammer and Sickle (Special Edition) portfolio, 1977

The complete set of seven screenprints in colors, on wove paper, the full sheets, all signed and numbered 9/10 in pencil (the only edition), published by Andy Warhol Enterprises, Inc., New York, occasional minor soiling in places (particularly visible in the gold shape of two of the prints), one with minor skinning at the reverse of the upper corner, otherwise all in very good condition, all unframed.
all S. 30 1/4 x 40 in. (76.8 x 101.6 cm)

Estimate \$60,000-90,000

LITERATURE Frayda Feldman and Jörg Schellmann 165-71





PROPERTY OF BOB COLACELLO, EAST HAMPTON

220 **ANDY WARHOL** 1928-1987

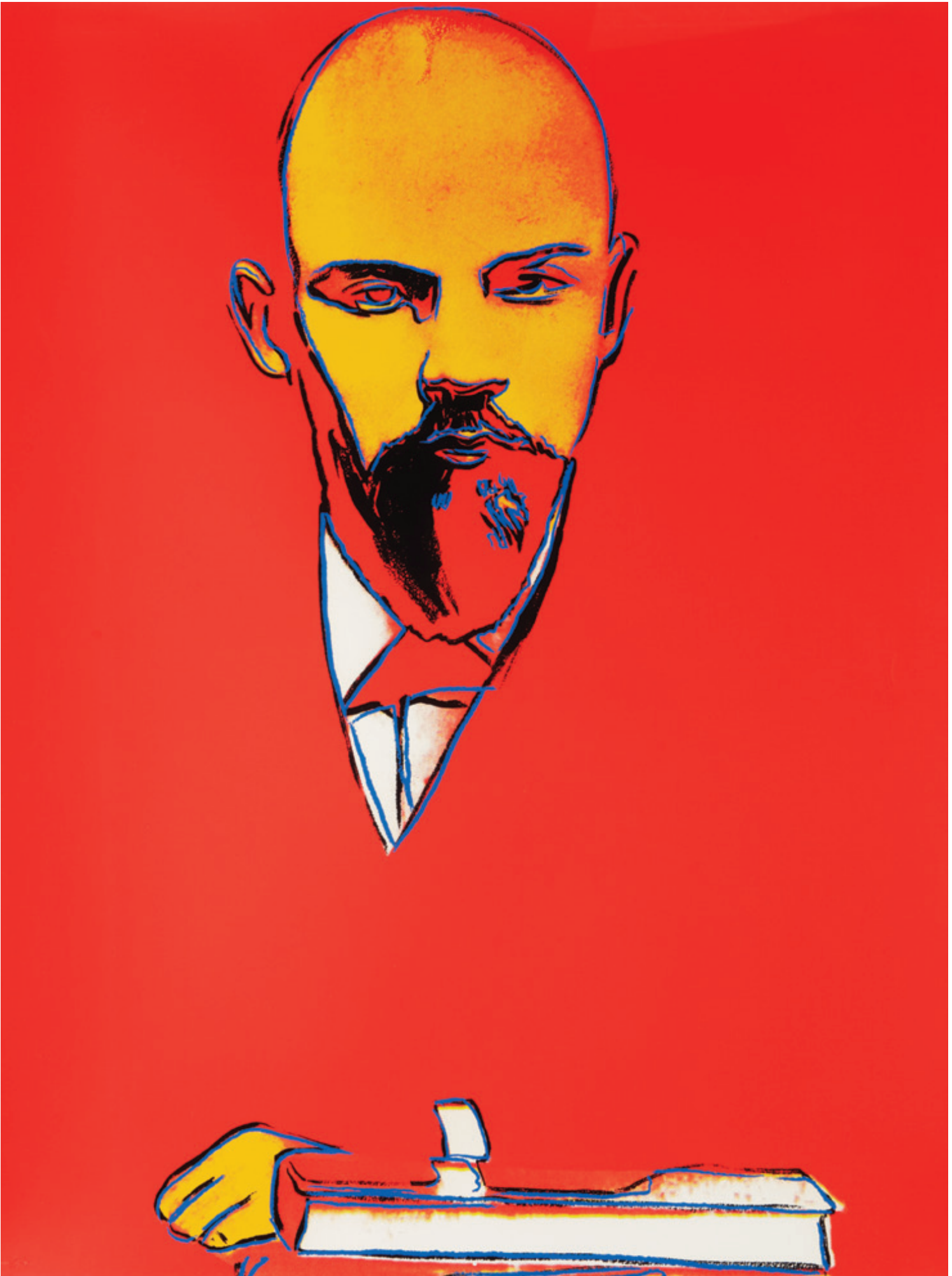
Vote McGovern, 1972

Screenprint in colors, on Arches 88 paper, the full sheet, signed, dated and inscribed in ink on the reverse, the edition was 250, published by Gemini G.E.L., Los Angeles, soiling and staining and occasional soft rubbing, creasing in places along the left and right sheet edges, two abrasions at center right sheet edge, a small pale moisture stain at center sheet edge, time staining, otherwise in good condition, framed.

41 3/4 x 41 3/4 in. (106 x 106 cm)

Estimate \$12,000-18,000

LITERATURE Frayda Feldman and Jörg Schellmann 84



221 **ANDY WARHOL** 1928-1987

Red Lenin, 1987

Screenprint in colors, on Arches 88 paper, the full sheet, signed by Frederick W. Hughes, Executor from the Estate of Andy Warhol, and numbered 'PP 4/6' in pencil on a stamped certificate of authenticity on the reverse (a printer's proof, the edition was 120 and 24 artist's proofs), published by the artist, New York, very minor cracking in the inks at lower left, a faint scuff at upper left (only visible in raking light), otherwise in very good condition, framed.

S. 39 3/8 x 29 1/4 in. (100 x 74.3 cm)

Estimate \$50,000-70,000



222 **ANDY WARHOL** 1928-1987

Ads: Paramount, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 79/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the copyright inkstamp on the reverse, the colors fresh and bright, very minor scuffing visible in raking light, two minute accretions (at lower left star and beside left mountain shadow in center right image), a few minute spots of soiling in places at the sheet edges, otherwise in very good condition, framed.

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

Estimate \$25,000-35,000

LITERATURE Frayda Feldman and Jörg Schellmann 352



223 **ANDY WARHOL** 1928-1987
Cowboys and Indians: Geronimo, 1986
Unique screenprint in colors, on heavy wove paper, the full sheet, signed and numbered 'TP 25/36' in pencil (from the unique trial proof edition), published by Gaultney, Klineman Art, Inc., New York, very minor scuffing in the blue face, wear in places at the sheet edges (particularly upper left corner), otherwise in very good condition, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)
Estimate \$15,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann B.384

224 **ANDY WARHOL** 1928-1987
Cowboys and Indians: Sitting Bull, 1986
Screenprint in colors, on heavy wove paper, the full sheet, with the Estate of Andy Warhol and Andy Warhol Foundation Authorization inkstamps on the reverse and numbered UP 100.116 in pencil, published by Gaultney, Klineman Art, Inc., New York, in excellent condition, unframed.
S. 36 x 36 in. (91.4 x 91.4 cm)
Estimate \$7,000-9,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIA.70





225 **JEFF KOONS** b. 1955

Flowers, 2001

Lithograph in colors, on Somerset Velvet paper, with full margins, signed, dated '01' and numbered 135/150 in pencil (there were also 10 artist's proofs), published by Art of This Century, New York, in excellent condition, unframed.

I. 37 1/2 x 27 in. (95.3 x 68.6 cm)

S. 41 1/2 x 29 5/8 in. (105.4 x 75.2 cm)

Estimate \$3,000-5,000





226 JEFF KOONS b. 1955
Red Balloon Dog, 2002
Ceramic multiple, numbered 264/2300, published by the Museum of Contemporary Art, Los Angeles, minor surface soiling and occasional scuffing, with original plastic stand (tape remains), contained in original styrofoam lined cardboard box (wear, tape remains).
10 3/8 x 10 3/8 x 4 in. (26.4 x 26.4 x 10.2 cm)
Estimate \$3,500-4,500

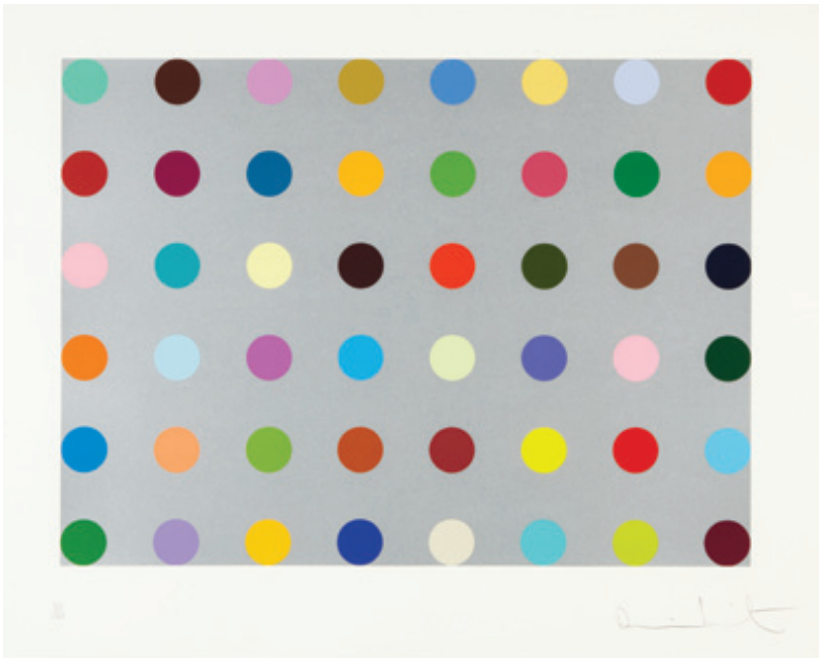
227 JEFF KOONS b. 1955
Blue Balloon Dog, 2002
Ceramic multiple, numbered 166/2300, published by the Museum of Contemporary Art, Los Angeles, very minor surface soiling, otherwise in very good condition, with original plastic stand, contained in original foam lined cardboard box (minor wear).
10 3/8 x 10 3/8 x 4 in. (26.4 x 26.4 x 10.2 cm)
Estimate \$3,500-4,500



228 JEFF KOONS b. 1955
Hair, 1999
High gloss Fujiflex print in colors, on glossy photo paper, with full margins, signed, dated '00' and numbered 25/1000 in black ink on the reverse, published by Eyestorm, London, in very good condition, framed.
L. 34 x 24 3/4 in. (86.4 x 62.9 cm)
S. 34 5/8 x 25 1/2 in. (87.9 x 64.8 cm)
Estimate \$3,000-5,000

229 JEFF KOONS b. 1955
Loopy, 2000
High gloss Fujiflex print in colors, on glossy photo paper, the full sheet, signed, dated '00' and numbered 23/1000 in black marker on the reverse, published by Eyestorm, London, in excellent condition, framed.
L. 34 x 25 in. (86.4 x 63.5 cm)
S. 34 5/8 x 25 1/2 in. (87.9 x 64.8 cm)
Estimate \$3,000-5,000

230



230 **DAMIEN HIRST** b. 1965

Histidyl, 2008

Screenprint in colors with metallic silver, on wove paper, with full margins, signed and numbered 30/150 in pencil, published by Other Criteria, London, in excellent condition, framed.

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

S. 29 3/4 x 37 1/2 in. (75.6 x 95.3 cm)

Estimate \$4,000-6,000

231

231 **DAMIEN HIRST** b. 1965

Proctolin, 2008

Screenprint in colors with bronze glitter, on wove paper, with full margins, signed and numbered 94/150 in pencil, published by Other Criteria, London (with their blindstamp), scattered glitter, otherwise in very good condition, unframed.

I. 22 1/8 x 30 1/8 in. (56.2 x 76.5 cm)

S. 29 7/8 x 37 5/8 in. (75.9 x 95.6 cm)

Estimate \$5,000-7,000



232



232 **DAMIEN HIRST** b. 1965

Opium, 2000

Lambda print in colors, on Fijicolor Professional paper, the full sheet, signed in black ink, numbered 198/500 in pencil on the reverse, published by Eyestorm, London, in very good condition, framed.

S. 19 1/8 x 17 1/4 in. (48.6 x 43.8 cm)

Estimate \$3,000-5,000



233 **DAMIEN HIRST** b. 1965

Three spot etchings, 2004

The complete set of three etchings in colors, on wove paper, with full margins, all signed on the front and numbered 96/145 in pencil on the reverse (there were also 35 artist's proofs), published by Paragon Press, London, all in excellent condition, all unframed.

all diameter I. 34 in. (86.4 cm)

all S. 45 3/8 x 44 3/8 in. (115.3 x 112.7 cm)

Estimate \$20,000-30,000

Including: (i) *Ciclopirox Olamine*, (ii) *Cineole*, and (iii) *Cinchonidine*



234 **DAMIEN HIRST** b. 1965

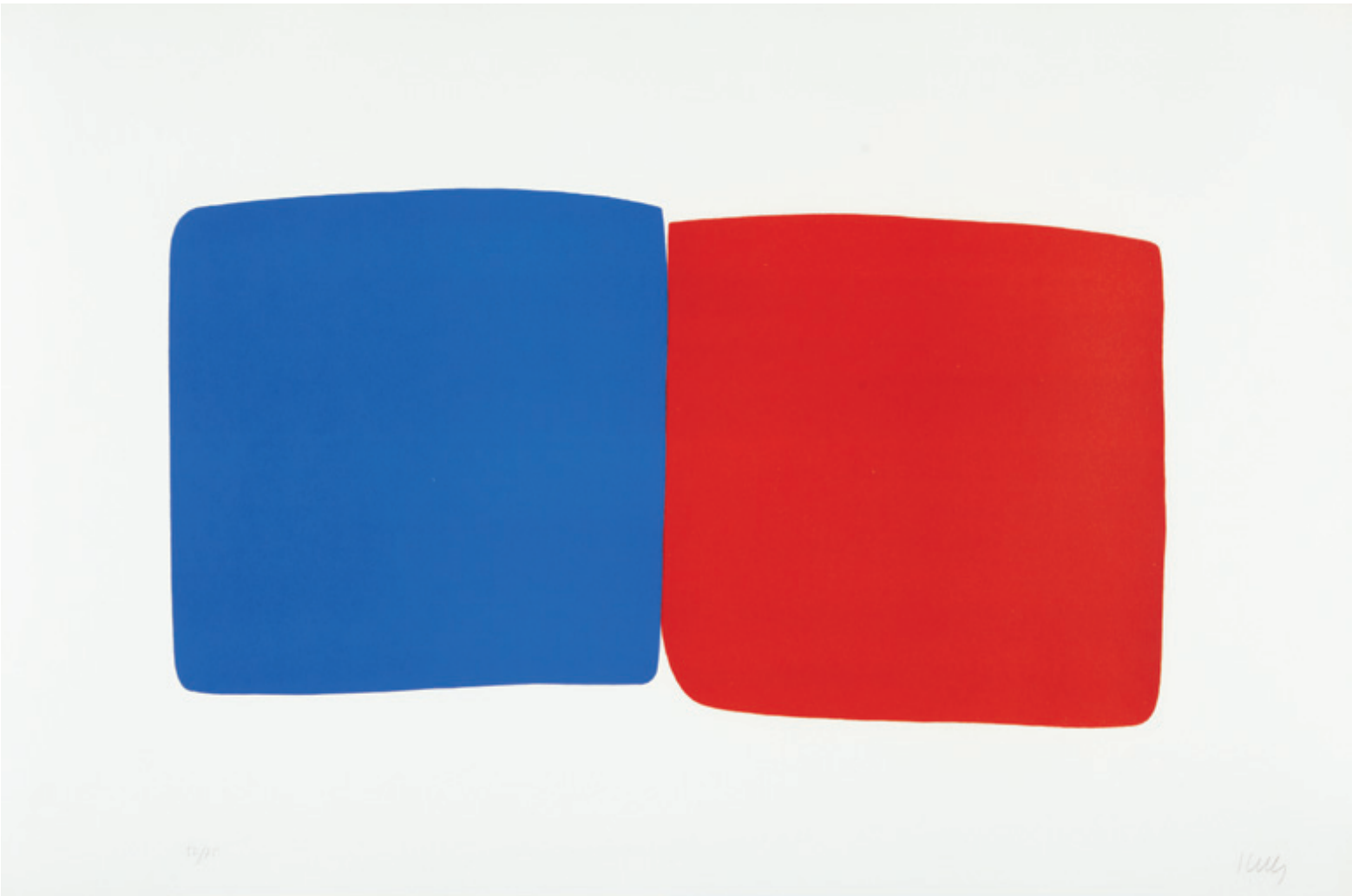
Valium, 2000

Lambda print in colors, on Fujicolor Professional paper, with full margins, signed in black ink (slightly rubbing off), numbered 427/500 in pencil on the reverse, published by Eystorm, London, the palest light-staining, occasional soft creasing in the margins, otherwise in good condition, framed.

I. 48 x 47 7/8 in. (121.9 x 121.6 cm)

S. 49 7/8 x 50 in. (126.7 x 127 cm)

Estimate \$4,000-6,000



235 **ELLSWORTH KELLY** b. 1923
Dark Blue and Red (VIII.15 Dark Blue and Red), 1964-65
Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 50/75 in pencil (there were also 6 artist's proofs), published by Maeght Editeur, Paris, a scuff in the upper red shape (only visible in raking light), occasional minor soiling in the margins, the palest time staining, otherwise in very good condition, unframed.
I. 13 x 25 1/4 in. (33 x 64.1 cm)
S. 23 1/2 x 35 1/8 in. (59.7 x 89.2 cm)

Estimate \$3,000-5,000

LITERATURE Richard Axsom 18



236 **ELLSWORTH KELLY** b. 1923
Black Variation I, 1975
Lithograph and etching with embossing, on Rives paper, with full margins, signed and annotated 'AP VIII' in pencil (one of 11 artist's proofs, the edition was 25), published by Gemini G.E.L, Los Angeles (with their blindstamps), the palest light staining, a soft crease at lower right margin, pressure marks in places along the perimeter of the sheet (some with associated minor abrasions), mat staining along the upper sheet edge, otherwise in very good condition, unframed.
I. 32 1/4 x 24 in. (81.9 x 61 cm)
S. 43 1/4 x 34 in. (109.9 x 86.4 cm)

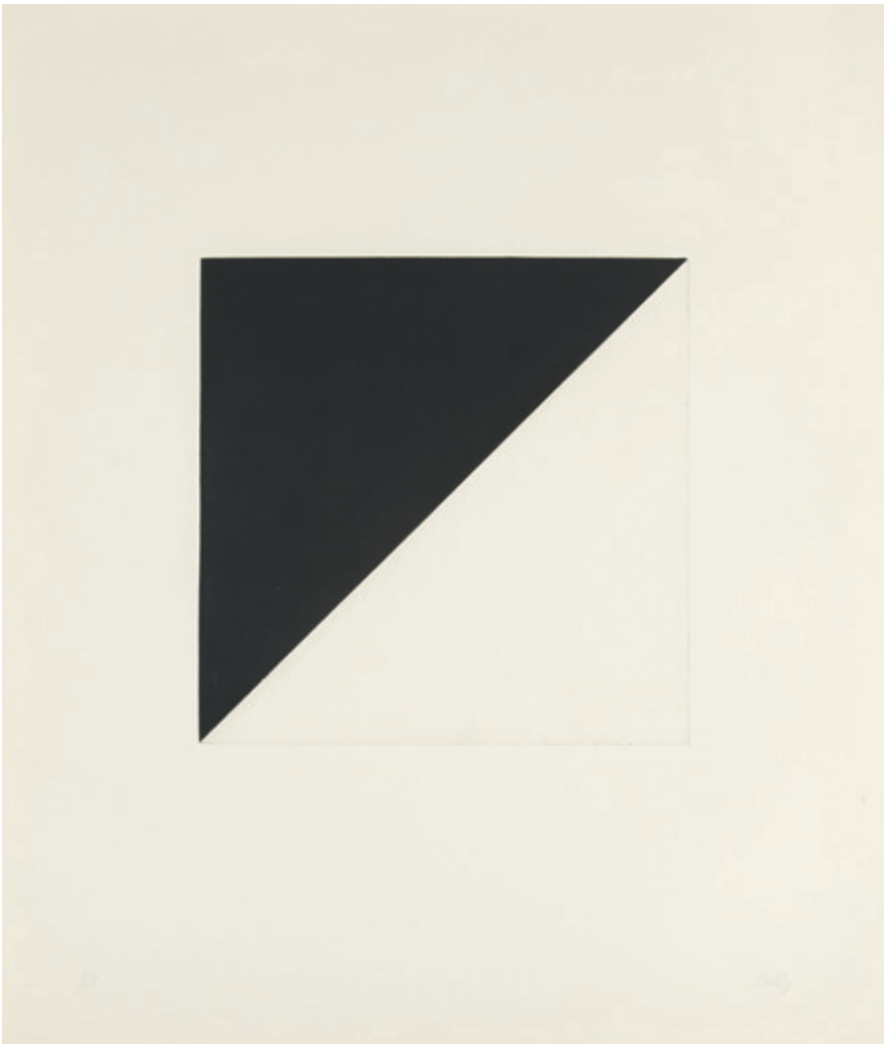
Estimate \$3,000-5,000

LITERATURE Gemini G.E.L. 589; Richard Axsom 109

237



238



237 ELLSWORTH KELLY b. 1923
Blue, Yellow and Red Squares, 1970-71
Screenprint in colors, on Special Arjomari paper, with full margins, signed and annotated 'AP VII' in pencil (one of 9 artist's proofs, the edition was 50), published by Gemini G.E.L., Los Angeles (with their blindstamps), three pale moisture stains at center lower margin, otherwise in very good condition, unframed.
I. 24 1/8 x 72 in. (61.3 x 182.9 cm)
S. 34 1/8 x 82 in. (86.7 x 208.3 cm)

Estimate \$12,000-16,000

LITERATURE Gemini G.E.L. 264; Richard Axsom 73

238 ELLSWORTH KELLY b. 1923
The Concorde series: Diagonal with Black, 1982
Aquatint and etching, on Arches Cover paper, with full margins, signed and numbered 8/18 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), pale time staining, otherwise in very good condition, framed.
I. 15 3/4 x 15 7/8 in. (40 x 40.3 cm)
S. 34 1/4 x 29 1/4 in. (87 x 74.3 cm)

Estimate \$2,000-3,000

LITERATURE Gemini G.E.L. 994; Richard Axsom 195

239



239 **MARY HEILMANN** b. 1940

Jazz, 2002

Aquatint in colors, on Arches paper, with full margins, signed, dated '02' and numbered 'PP 2/3' in pencil (a printer's proof, the edition was 25 and 8 artist's proofs), published by Pace Editions, Inc., New York, a soft crease at upper right, otherwise in very good condition, unframed.

I. 32 3/4 x 22 in. (83.2 x 55.9 cm)

S. 39 1/4 x 30 in. (99.7 x 76.2 cm)

Estimate \$2,000-3,000

240



240 **MARY HEILMANN** b. 1940

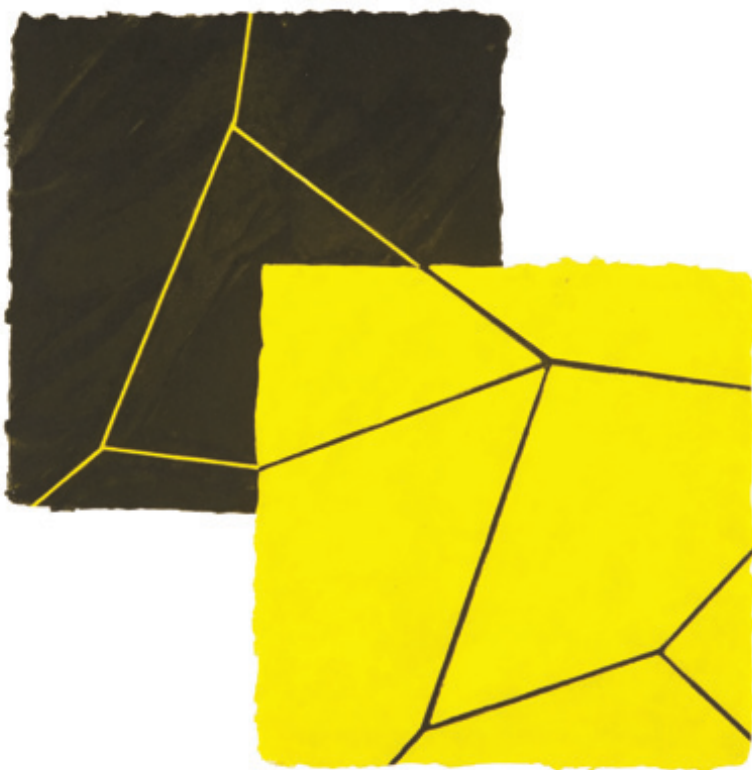
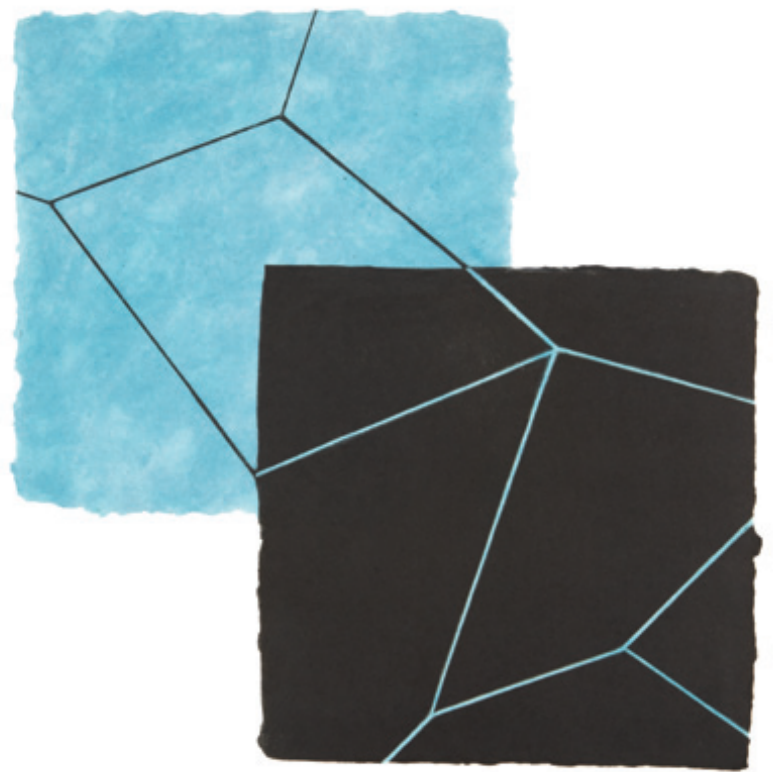
Hip Hop, 2002

Aquatint in colors, on Arches paper, with full margins, signed, dated '02' and numbered 'PP 2/3' in pencil (a printer's proof, the edition was 25 and 8 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, unframed.

I. 32 3/4 x 26 in. (83.2 x 66 cm)

S. 39 3/8 x 30 1/4 in. (100 x 76.8 cm)

Estimate \$2,000-3,000



241 **MARY HEILMANN** b. 1940

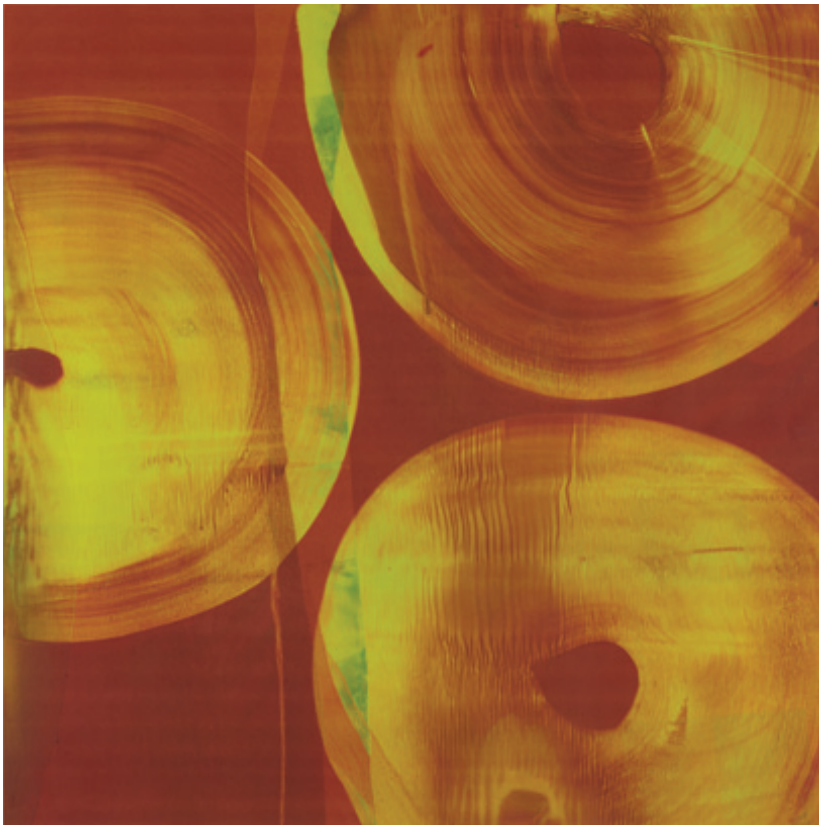
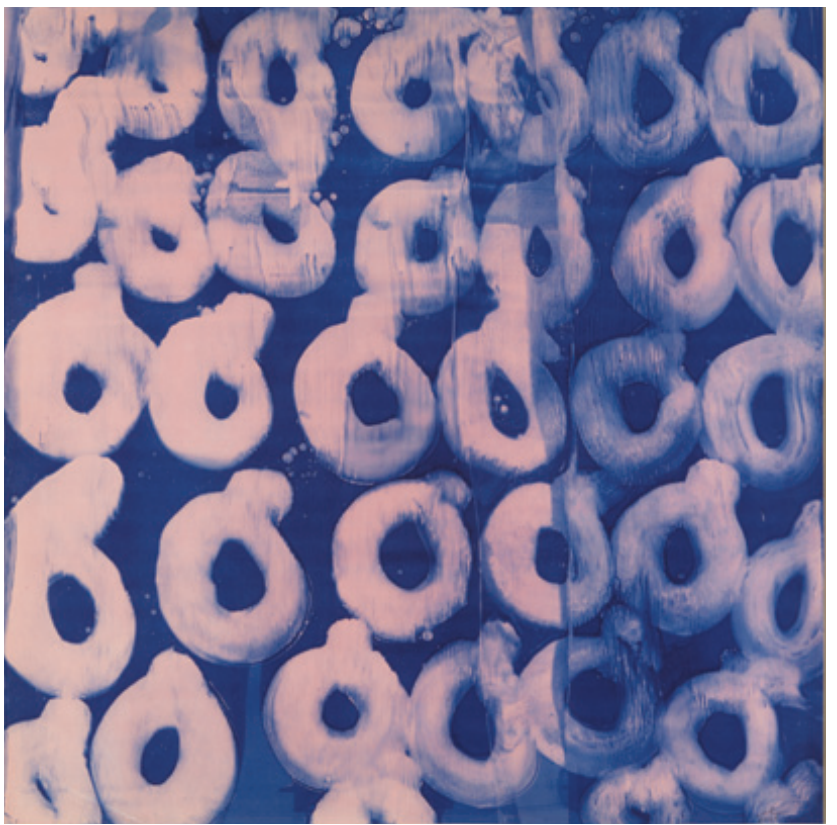
Crackle suite, 1991

The complete set of four aquatints with lithograph in colors, on handmade shaped paper, the full sheets, all signed, dated '91' and numbered 'PP 3/5' in pencil on the reverse (a printer's proof, the edition was 30), published by Spring Street Workshop, New York, all in excellent condition, all unframed.

all S. overall: 18 1/4 x 18 1/4 in. (46.4 x 46.4 cm)

Estimate \$4,000-6,000

Titles include: *Violet Crackle*; *Yellow Crackle*; *Blue Crackle* and *Double Red Crackle*



242 **MARYLYN DINTENFASS** b. 1943
Parallel Park series: *Daytona*; *Galaxie XL*; *Coupe de Ville*; and *Fairlane Flow*, 2009
 Four unique oil monoprints in colors, on wove paper, the full sheets, all signed with initials and dated '2009' in pencil, all in excellent condition, all framed.
 all S. 35 x 35 in. (88.9 x 88.9 cm)

Estimate \$8,000-12,000

Marilyn Dintenfass was awarded a commission based on original the artwork, *Parallel Park*, created for a new 30,000 square foot site-specific installation at the Lee County Justice Center in Ft. Myers, Florida. These works are the basis for the imagery of 23 individual panels, each measuring 33 high x 23 feet wide, and are currently being installed.

243

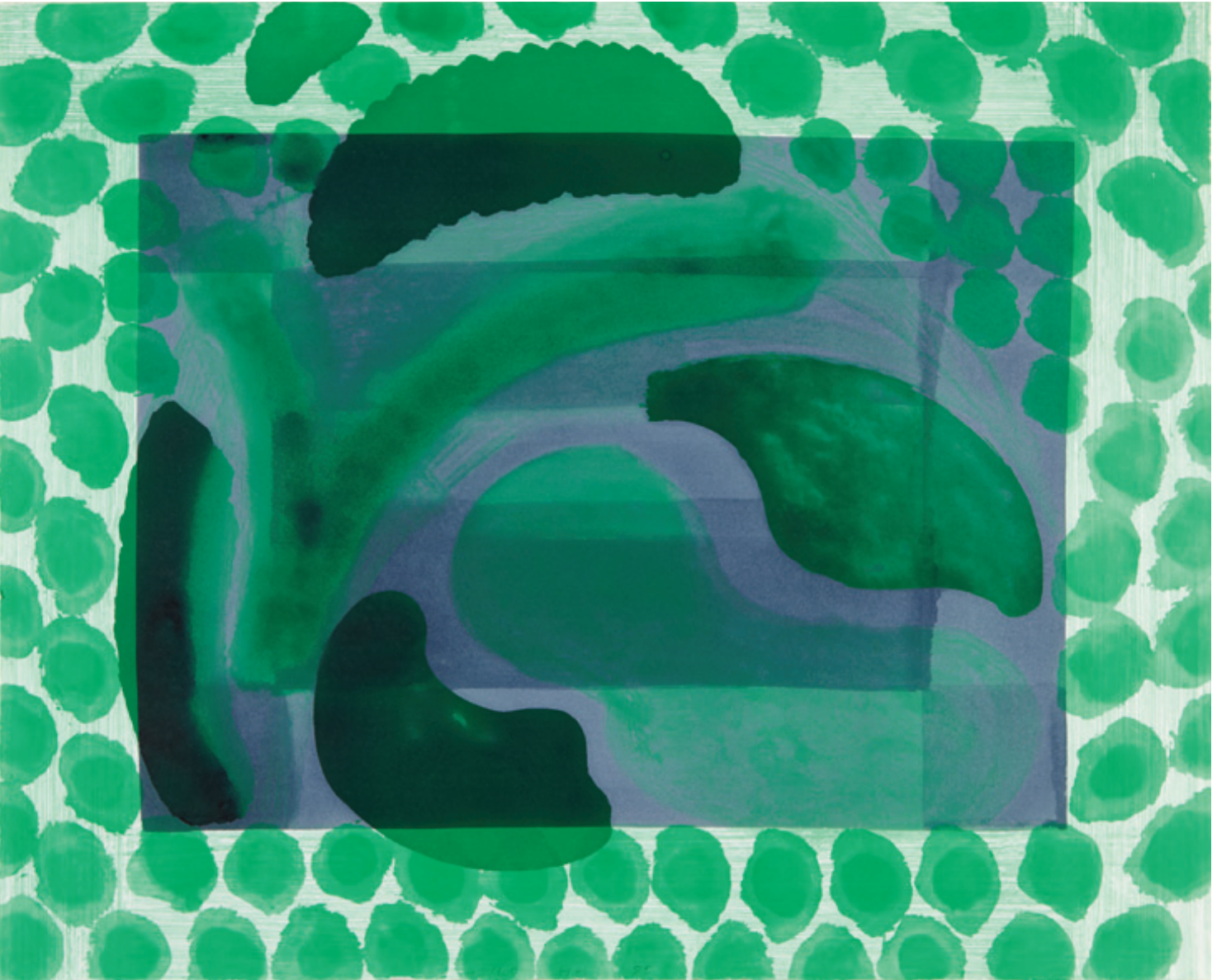


244

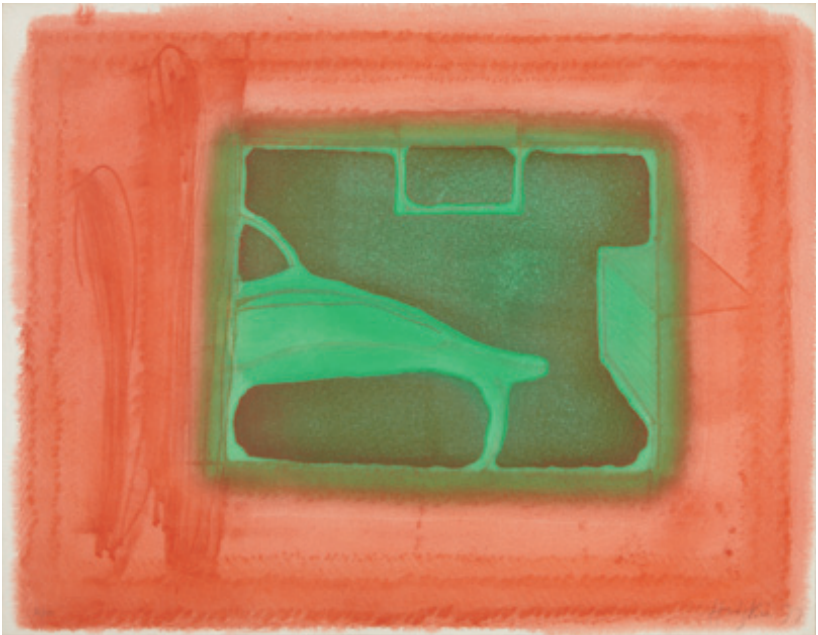


243 SEAN SCULLY b. 1945
Wall of Light Blue Corner, 2010
Aquatint in colors, on Somerset paper, with full margins, signed, titled, dated '10' and numbered 31/50 in pencil, with the Metropolitan Museum partial blindstamp, in excellent condition, unframed.
I. 17 7/8 x 22 in. (45.4 x 55.9 cm)
S. 29 x 31 in. (73.7 x 78.7 cm)
Estimate \$4,000-6,000

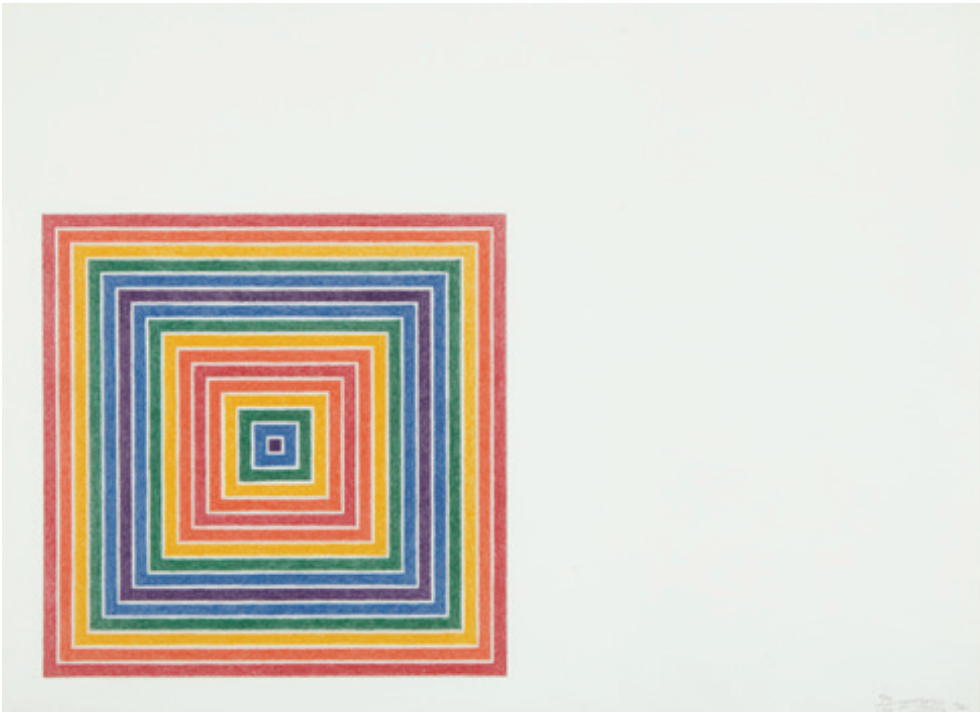
244 ARNULF RAINER b. 1929
Ausflug 36; 42; 71 and 110, 1971
Four etchings in colors, on Arches paper, with full margins, all signed and numbered 34/40 in pencil, printed by Kurt Zein, Vienna (with their blindstamp), published by Sabine Knust, Munich, all in very good condition, all unframed.
I. 12 1/2 x 17 1/2 in. (31.8 x 44.5 cm)
S. 19 3/4 x 26 in. (50.2 x 66 cm)
Estimate \$2,000-4,000



245 **HOWARD HODGKIN** b. 1932
David's Pool, 1979-85
Etching and aquatint in colors with hand-coloring, on Hahnemühle paper, the full sheet, signed with initials, dated '85' and numbered 48/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York and London, in very good condition, framed.
S. 24 7/8 x 31 1/8 in. (63.2 x 79.1 cm)
Estimate \$6,000-8,000
LITERATURE Liesbeth Heenk 55



246 **HOWARD HODGKIN** b. 1932
A Furnished Room, 1977
Etching and aquatint in colors with hand-coloring, on Arches mould-made paper, the full sheet, signed, dated '77' and numbered 72/100 in pencil (there were also 14 artist's proofs), published by Petersburg Press, London, the colors slightly attenuated, time staining, minor soiling, otherwise in very good condition, framed.
S. 21 1/4 x 27 3/8 in. (54 x 69.5 cm)
Estimate \$2,500-3,500
LITERATURE Liesbeth Heenk 33



247 **FRANK STELLA** b. 1936

Shards series: Shards Variant 1a, 1982

Offset lithograph with screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 23/38 in pencil (there were also 10 artist's proofs), published by Petersburg Press, New York, minor surface soiling, a soft crease at lower right corner, minor wear along the sheet edges, otherwise in very good condition, framed.

S. 45 1/4 x 39 3/4 in. (114.9 x 101 cm)

Estimate \$4,000-6,000

LITERATURE Richard Axsom 149

248 **FRANK STELLA** b. 1936

Multicolored Squares I series: Cipango, 1972

Offset Lithograph in colors, on J. Green mould-made paper, with full margins, signed, dated '72' and numbered 79/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, London, minor surface soiling, adhesive remains along the lower sheet edge, a very small moisture stain at lower left, otherwise in very good condition, framed.

I. 10 1/4 x 10 1/4 in. (26 x 26 cm)

S. 15 7/8 x 21 3/4 in. (40.3 x 55.2 cm)

Estimate \$2,000-3,000

LITERATURE Richard Axsom 80

249



249 **JOSEF ALBERS** 1888-1976

SP-J, 1971

Screenprint in colors, on Mohawk Superfine Bristol paper, with full margins, signed, dated '71' and numbered 'artist's print 22/25' in pencil (an artist's proof, the edition was 150), published by Ives-Sillman, Inc., New Haven, for Galerie der Spiegel, Cologne, in very good condition, framed.

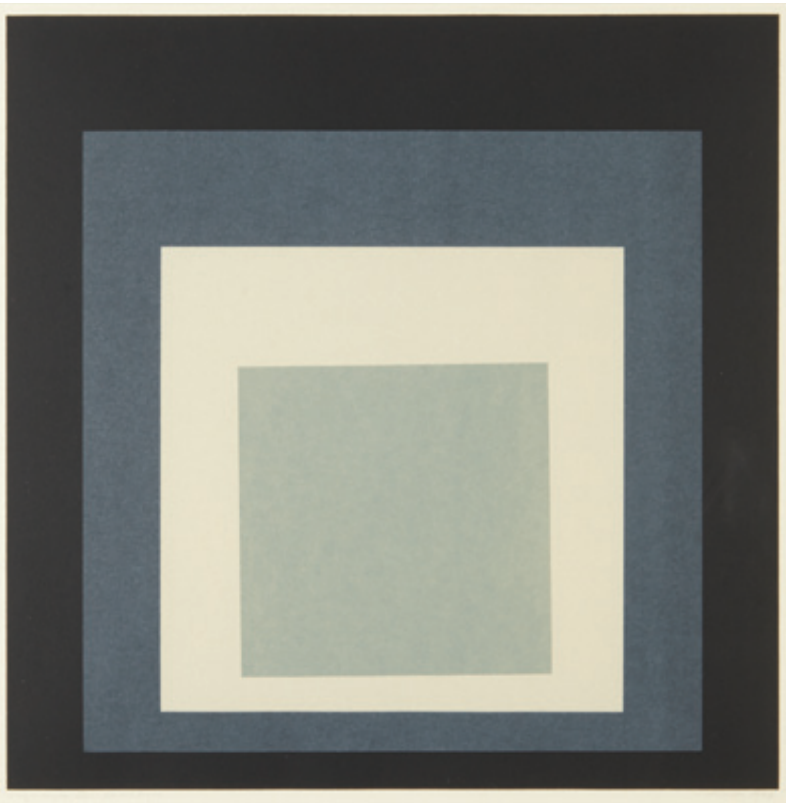
I. 12 5/8 x 12 5/8 in. (32.1 x 32.1 cm)

S. 32 5/8 x 24 1/2 in. (82.9 x 62.2 cm)

Estimate \$1,500-2,500

LITERATURE Brenda Danilowitz 209

250



250 **JOSEF ALBERS** 1888-1976

Day and Night: Homage to the Square portfolio: plate VIII, 1963

Lithograph in colors, on wove paper, with full margins, annotated 'artist's proof' in pencil (the edition was 20), published by Tamarind Lithography Workshop, Los Angeles (with their inkstamp on the reverse), pale mat and time staining, otherwise in very good condition, framed.

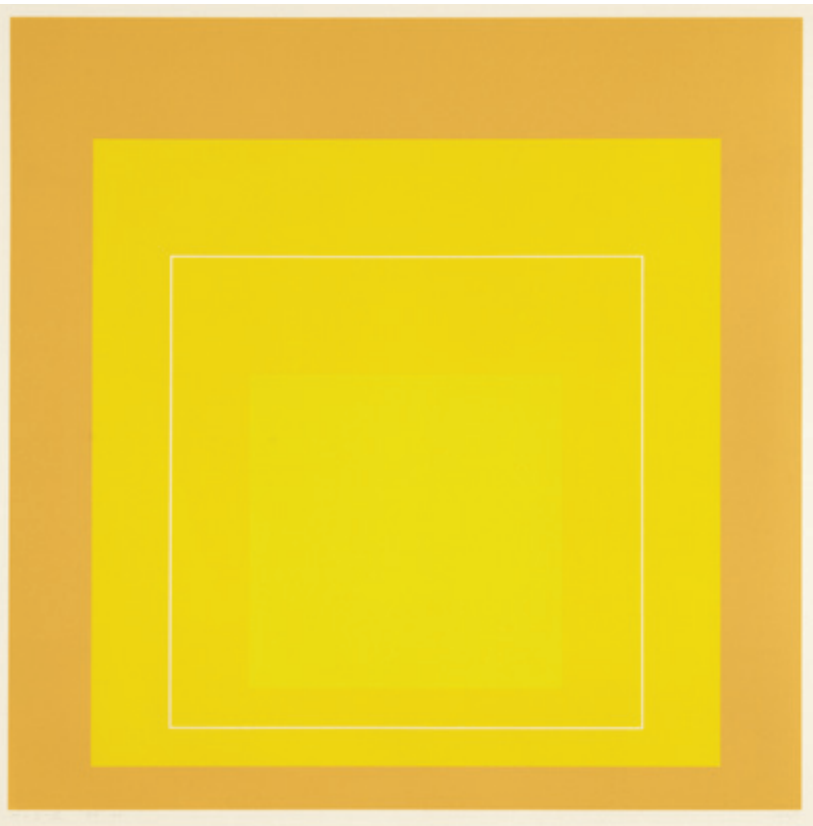
I. 15 3/4 x 15 3/4 in. (40 x 40 cm)

S. 18 7/8 x 20 1/2 in. (47.9 x 52.1 cm)

Estimate \$1,500-2,500

LITERATURE Tamarind 946; Brenda Danilowitz 157.8

251



251 **JOSEF ALBERS** 1888-1976

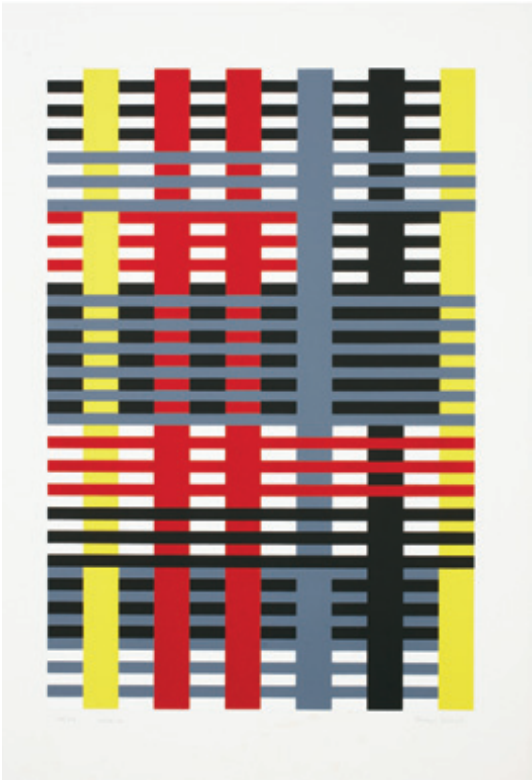
White Line Square (Series II): White Line Square X, 1966

Lithograph in colors, on Arches Cover paper, with full margins, signed with initials, dated '66', annotated 'WLS-X' and numbered '99-125' in pencil (there were also 15 artist's proofs), published by Gemini G.E.L, Los Angeles (with their blindstamp), the sheet slightly toned, pale light- and mat staining, otherwise in good condition, unframed.

I. 15 3/4 x 15 3/4 in. (40 x 40 cm); S. 20 7/8 x 20 3/4 in. (53 x 52.7 cm)

Estimate \$1,500-2,500

LITERATURE Gemini G.E.L. 11; Brenda Danilowitz 172.2



252 ANNI ALBERS 1899-1994
Connections portfolio, 1983
The complete set of nine screenprints in colors, on Umbria Italia paper, with full margins, all signed, variously dated and numbered 49/125 in pencil, published by Edizione Fausta Squatriti, Milan, occasional pale foxing in the margins, time staining, *Untitled 1948* with soft rubbing and a faint scuff in center (mainly visible in raking light), a few with soft creases at the sheet edges, otherwise all in very good condition, contained in original cardboard folder (staining and wear).
27 7/8 x 20 3/8 in. (70.8 x 51.8 cm)
Estimate \$3,000-5,000

Based on the original works: *Smyrna-Knüpftteppich* (*Bauhaus-period*), 1925; *Study for Unexecuted Wall Hanging* (*Bauhaus-period*), circa 1926; *With Verticals*, 1946; *Untitled*, 1948; *Study for Nylon Rug*, 1959; *Study for Hooked Rug*, 1964; *Triangulated Intaglios*, 1972; *Orchestra III*, 1980 and *Untitled*, 1983

253 RACHEL WHITEREAD b. 1963
Herringbone Floor, 2001
Laser cut multiple, mounted to mat board with 8-ply mat board overmat (as issued), signed with initials, titled, dated '2001' and numbered 66/450 in pencil on the overmat, published by Counter Editions, London, in excellent condition, framed.
I. 14 1/4 x 12 in. (36.2 x 30.5 cm)
S. 20 x 17 3/8 in. (50.8 x 44.1 cm)
Estimate \$2,000-3,000





254 **AGNES MARTIN** 1912-2004

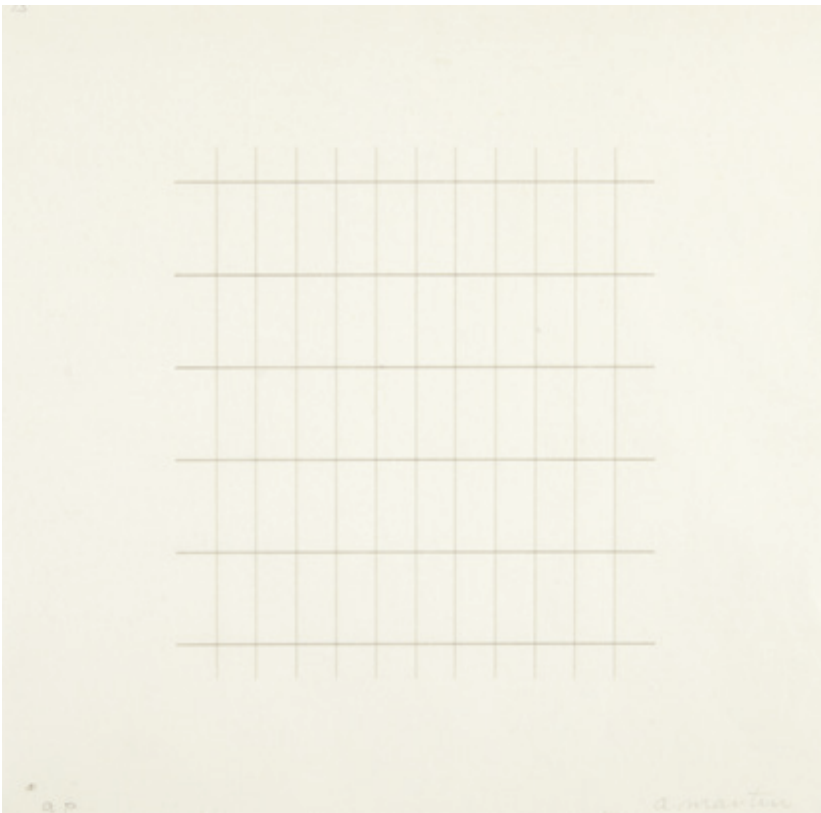
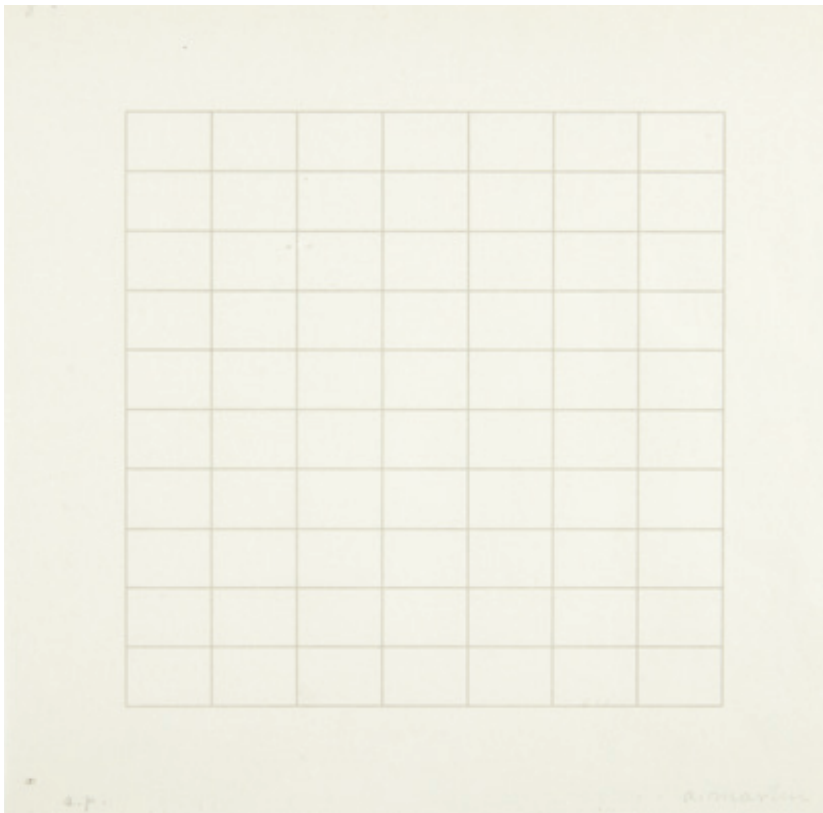
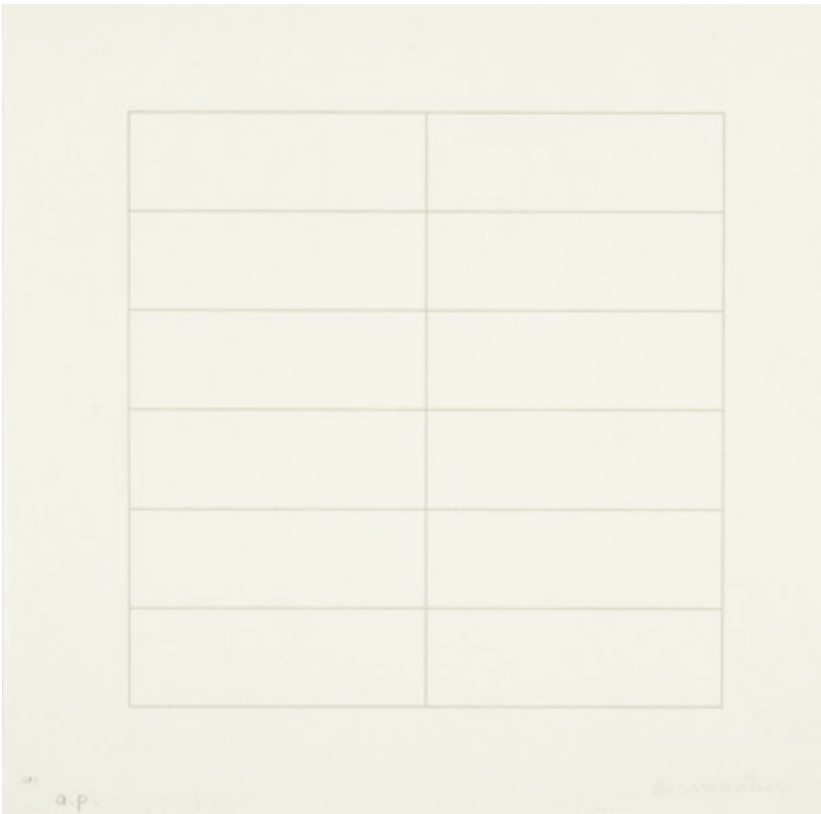
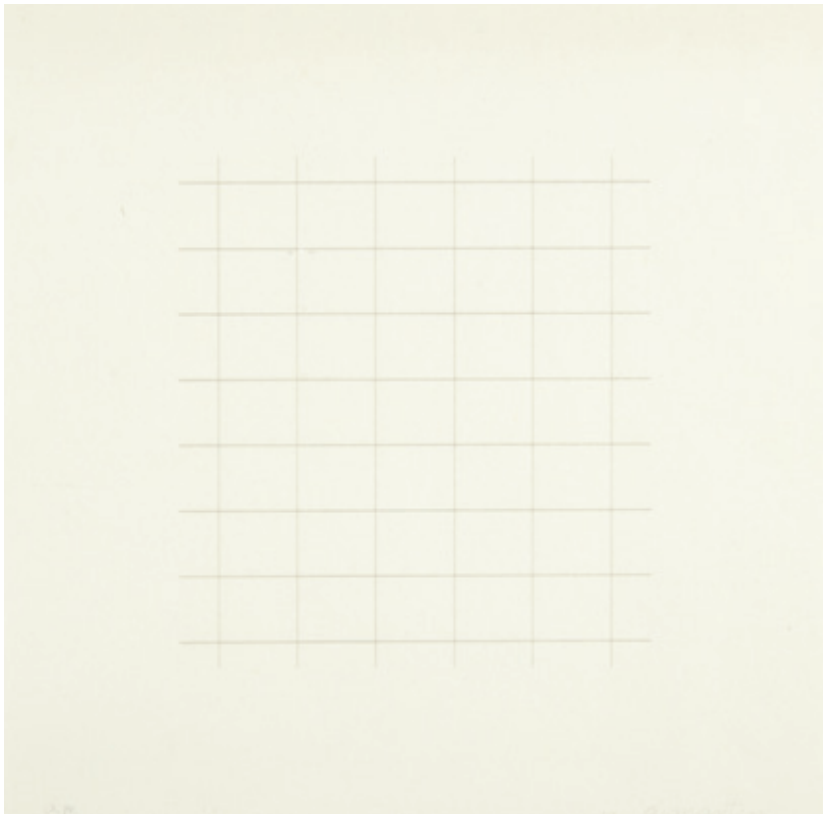
Untitled, 1997

Offset lithograph in colors, on Gilclear Light Velum paper, with full margins, signed with initials and annotated 'A/P' in pencil (aside from the edition of 50), published by Edition Julie Sylvester and Pace Editions to benefit the Whitney Museum of American Art Editions, New York, two pale offset pencil lines in the lower margin corners, minor rippling at the upper sheet, otherwise in very good condition, unframed.

I. 9 x 9 1/8 in. (22.9 x 23.2 cm)

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

Estimate \$6,000-8,000



255 **AGNES MARTIN** 1912-2004
On a Clear Day portfolio: four plates, 1973
 Four screenprints in gray, on Japanese rag paper, with full margins, all signed and annotated 'a.p.', two noted '8' and '23' at upper left in pencil (one of 14 artist's proofs, aside from the edition of 50), published by Parasol Press Ltd., New York, all in excellent condition, all unframed.
 all l. various sizes
 all S. 12 1/8 x 12 in. (30.8 x 30.5 cm)
Estimate \$10,000-15,000



256 **ROBERT RYMAN** b. 1930
First Conversion, 2003
Relief print from linoleum and felt in white, on aluminum panel with two holes, the full sheet, signed with initials, dated '03' and annotated 'PP II' in black ink (from the edition of 25), published by Pace Editions, Inc., New York, in excellent condition, contained in original cardboard folder with hanging instructions and tacks.
S. 13 5/8 x 13 5/8 in. (34.6 x 34.6 cm)

Estimate \$9,000-12,000

257 **ROBERT RYMAN** b. 1930
Untitled, from *10 from the Bowery* portfolio, 1969-71
Screenprint in colors, on Schodles-Hammer paper, the full sheet, signed, dated '69' and numbered 90/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Edition Domberger KG, Bonladen, Germany, craquelure in the white areas, minor surface soiling, otherwise in very good condition, framed.
S. 25 1/2 x 25 5/8 in. (64.8 x 65.1 cm)

Estimate \$2,000-3,000

LITERATURE Amy Baker Sandback 1



258 **CY TWOMBLY** b. 1928

Untitled, 1970

Offset lithograph, on card paper, the full sheet, signed with initials and numbered 243/250 in black ink on a label affixed to the reverse (there were also 30 artist's proofs in Roman numerals), published by Verein Progressiver Galerien, Cologne, minor wear along the sheet edges, otherwise in very good condition, unframed.
S. 12 3/8 x 16 3/4 in. (31.4 x 42.5 cm)

Estimate \$5,000-7,000

LITERATURE Heiner Bastian 28

259 **BRICE MARDEN** b. 1938

Untitled Press series: #3, 1972

Lithograph in colors, on Rives paper, with full margins, signed, dated '72' and numbered 27/40 in pencil (there were also 3 artist's proofs), published by Untitled Press Inc., Captiva Island, Florida, a few soft handling creases in the margins, otherwise in very good condition, framed.
I. 16 x 10 5/8 in. (40.6 x 27 cm)
S. 26 x 19 in. (66 x 48.3 cm)

Estimate \$3,000-4,000

LITERATURE Jeremy Lewison 21.3



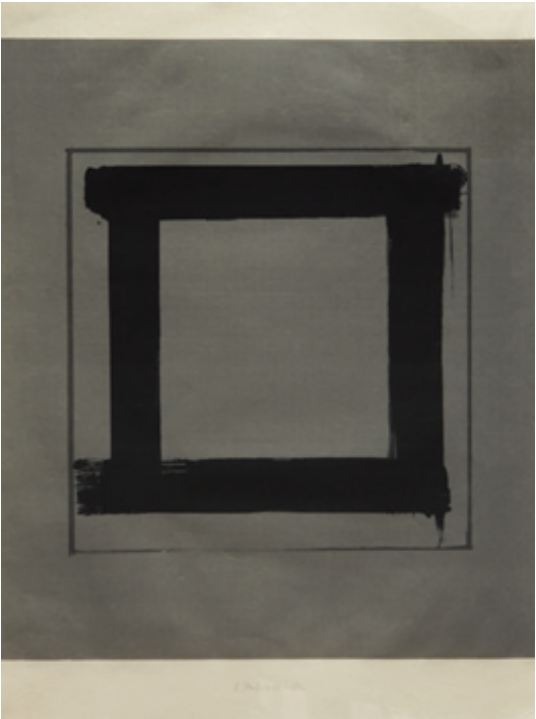
260 **BRICE MARDEN** b. 1938

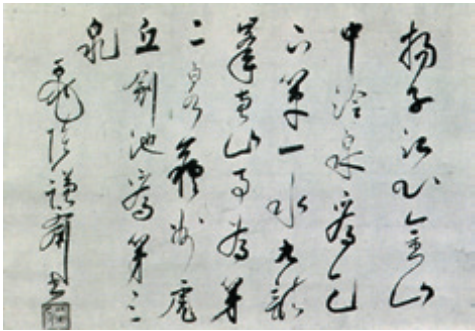
Untitled, 1973

Screenprint in colors, on Rives BFK paper, the full sheet, signed, dated '75' and numbered 'AP 4/6' in pencil (an artist's proof, aside from the edition of 50), published by the artist and Simca Print Artists, New York (with their blindstamp), occasional soft creases in the margins, pale time staining, otherwise in very good condition, framed.
I. 19 1/8 x 16 1/8 in. (48.6 x 41 cm)
S. 41 1/2 x 29 3/4 in. (105.4 x 75.6 cm)

Estimate \$1,400-1,800

LITERATURE Jeremy Lewison 24





Sakugen Shuryo, *Account of the Three Springs of Chekiang*

261 **BRICE MARDEN** b. 1938

Cold Mountain Series, Zen Studies: #2, 1991

Etching with aquatint in white and black, on Whatman paper, with full margins, signed, dated '91' and numbered 20/35 in pencil (there were also 15 artist's proofs), published by the artist, two pale foxmarks in the lower margin, otherwise in very good condition, framed.

I. 20 3/4 x 27 1/4 in. (52.7 x 69.2 cm)

S. 17 1/2 x 35 1/4 in. (44.5 x 89.5 cm)

Estimate \$25,000-35,000

LITERATURE Jeremy Lewison 43.2

Brice Marden was one of many artists who appropriated Asian philosophy as an American Minimalist. *Cold Mountain Series, Zen Studies: #2* is one from a series of six prints that is directly informed by the art of Chinese calligraphy, illustrating the poem of Hanshan and the poet's musings on the 'physical world of dust.'



David Seidner, *Brice Marden in his studio*, New York City, 1993



PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

262 **CY TWOMBLY** b. 1928

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

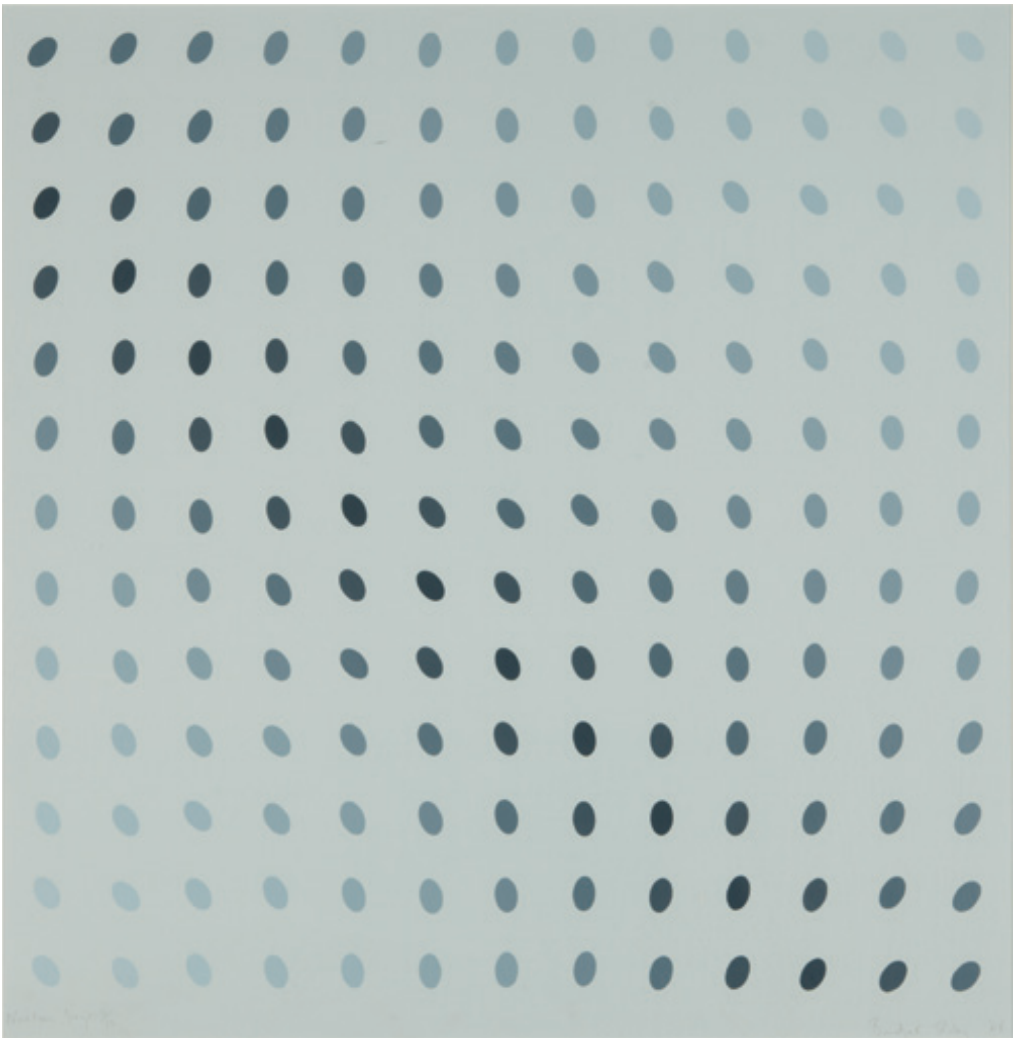
Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered 81/100 in pencil on the reverse (there were also 20 artist's proofs), published by Edition Domberger, Stuttgart (with their blindstamp), in very good condition, framed.

S. 25 5/8 x 25 5/8 in. (65.1 x 65.1 cm)

Estimate \$20,000-30,000

LITERATURE Heiner Bastian 27

263



264



263 **BRIDGET RILEY** b. 1931

Nineteen Greys: one plate, 1968

Screenprint in colors, on card paper, the full sheet, signed, titled, dated '68' and numbered 5/75 in pencil, published by Rowan Gallery, London, an abrasion in the lower sheet (with associated ink loss), occasional scuffs, minor skinning in places on the reverse, otherwise in good condition, framed.

S. 29 1/2 x 29 1/2 in. (74.9 x 74.9 cm)

Estimate \$3,000-4,000

LITERATURE Karsten Schubert 86

264 **JOHN MCLAUGHLIN** 1898-1976

Untitled: four images, 1963

Four lithographs in black (one also with gray), on Rives BFK paper, the full sheets, all signed, dated and numbered 9/15, 17/20, 13/19 and 15/20 respectively in pencil on the reverse (there were also 9 Tamarind Impressions for each), published by Tamarind Institute, Los Angeles (with their ink stamp on the reverse), all with several creases of varying degrees, minor soiling at the sheet edges, very minor scuffing in the blacks visible in raking light, all unframed.

three S. 18 3/8 x 22 5/8 in. (46.7 x 57.5 cm)

one S. 22 1/4 x 30 1/8 in. (56.5 x 76.5 cm)

Estimate \$3,000-5,000

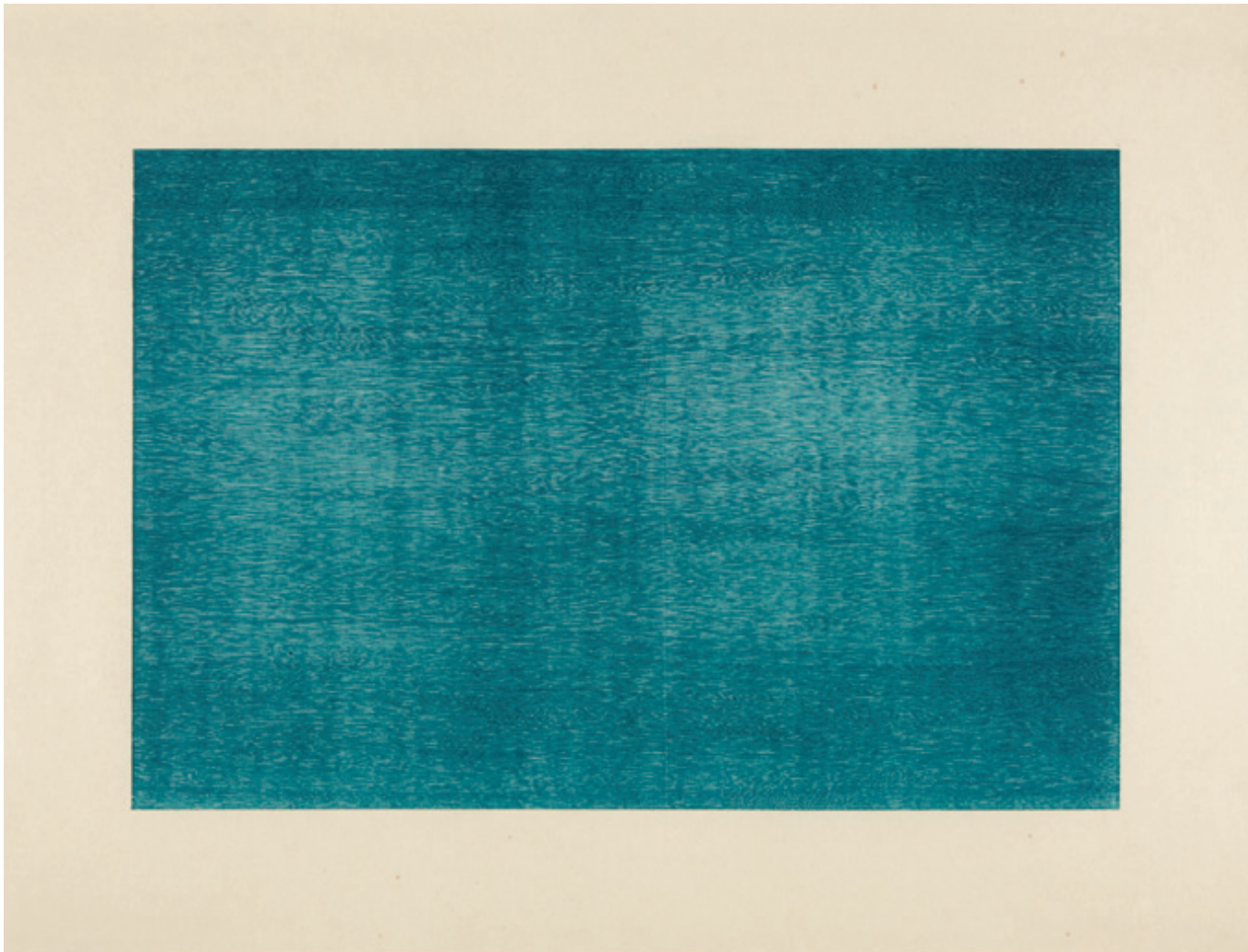
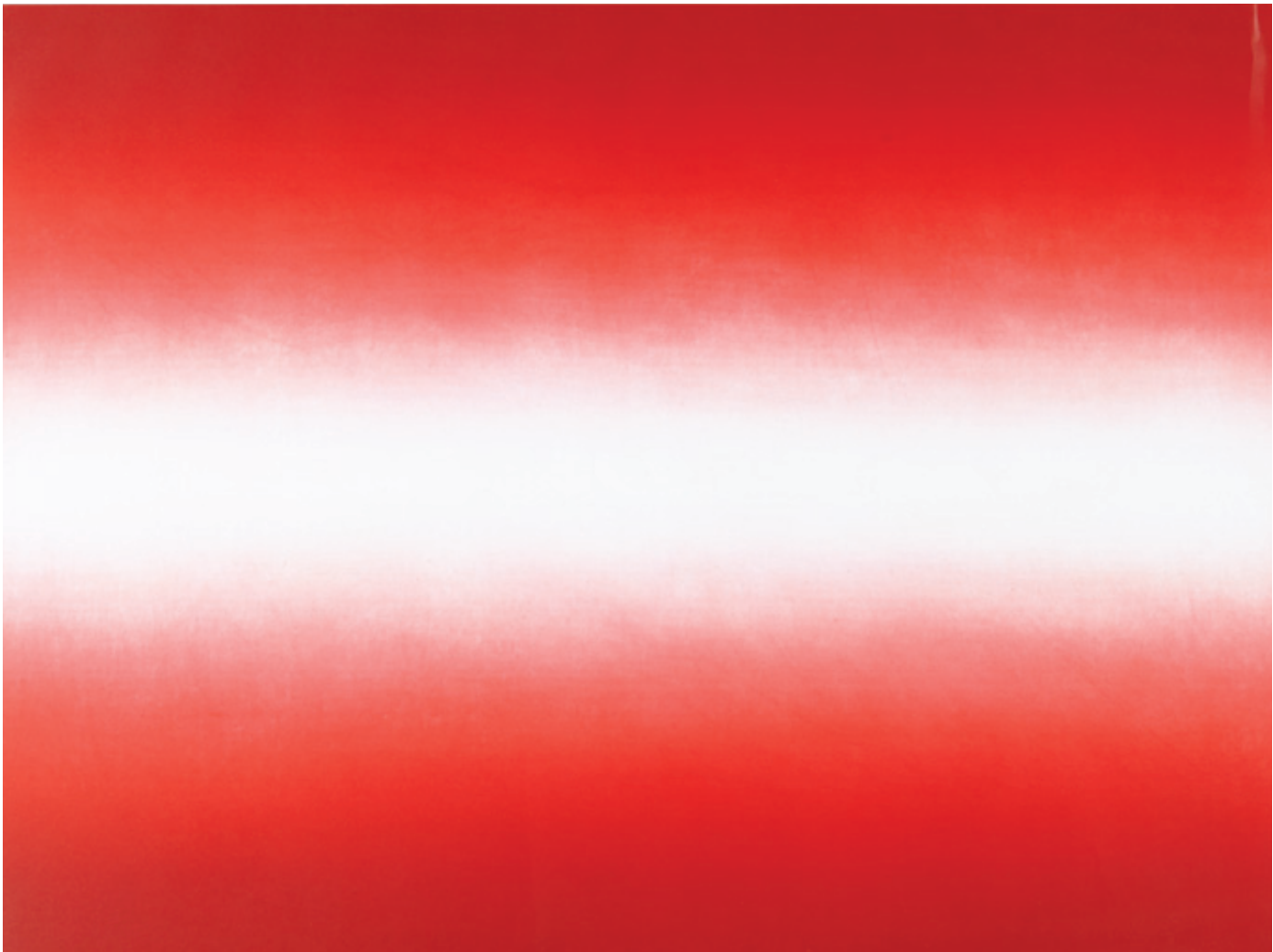
LITERATURE Tamarind 783; 787; 807 and 815



265 **DAN FLAVIN** 1933 - 1996
Untitled; and *Untitled*, 1986
Two lithographs (one in white), on Rives BFK paper (one on black), the full sheets, both signed, dated '1986' and numbered '-of 25 7' in pencil, published by Rento Brattinga, Amsterdam, both in very good condition, both framed.
both S. 21 1/2 x 30 in. (54.6 x 76.2 cm)
Estimate \$2,500-3,500

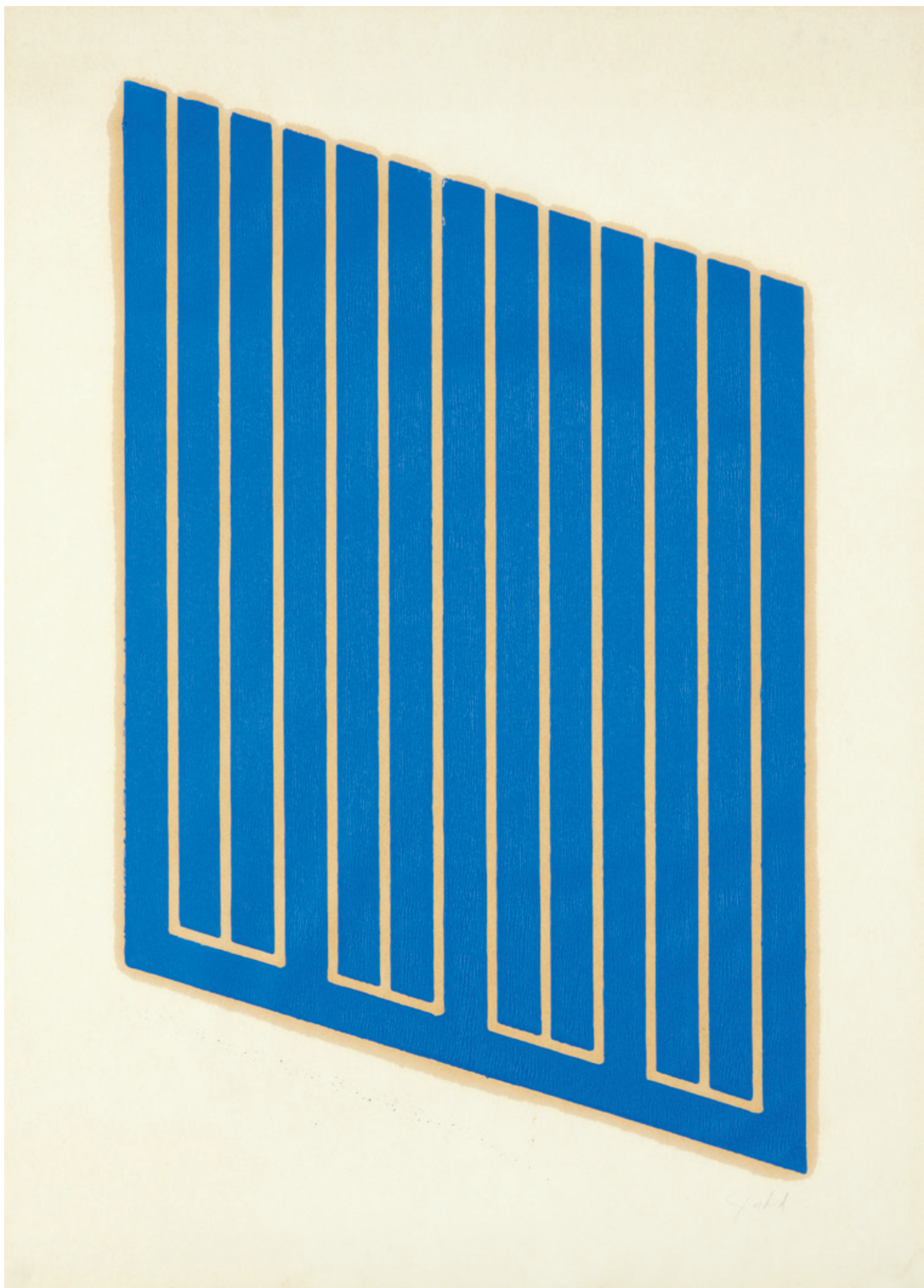
266 **JO BAER** b. 1929
Cardinations: five plates, 1974
Five screenprints in colors, on wove paper, with full margins, all signed, dated '74' and numbered 68/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander Editions, New York, all with a few small foxmarks, an area of soiling in the lower left margin (of varying degrees), the palest offsetting on the reverse, otherwise all in very good condition, all unframed.
L. 24 1/2 x 18 5/8 in. (62.2 x 47.3 cm)
S. 28 3/8 x 21 1/8 in. (72.1 x 53.7 cm)
Estimate \$3,000-5,000





267 **ANISH KAPOOR** b. 1954
Shadow III series: Untitled 01, 2009
Aquatint in red, on Somerset Textured Soft paper, the full sheet, signed and numbered 5/39 in pencil on the reverse, published by Paragon Press, London, compound soft creasing at upper right corner, otherwise in very good condition, unframed.
S. 28 5/8 x 38 in. (72.7 x 96.5 cm)
Estimate \$6,000-8,000

268 **DONALD JUDD** 1928-1994
Untitled: green, from For Joseph Beuys portfolio, 1986
Woodcut in green, on handmade Japanese laid paper, with full margins, signed and numbered 1/90 in pencil on the reverse (the total edition of 90 was divided into four color ways; brown, blue, red and green, 30 of each color including an edition of 30 in Roman numerals), co-published by Galerie Bernd Klüser, Munich and Edition Schellmann, Munich and New York, several foxmarks in the margins (varying in size, only visible in the margins), otherwise in very good condition, framed.
I. 15 3/4 x 23 3/8 in. (40 x 59.4 cm)
S. 23 1/2 x 31 1/8 in. (59.7 x 79.1 cm)
Estimate \$2,500-3,500
LITERATURE Edition Schellmann 156



269 **DONALD JUDD** 1928-1994

Untitled: one plate, 1969

Woodcut in cerulean blue, on Cartridge paper, with full margins, signed in pencil on the front, dated '61-69', annotated '13-R' and 'RCS' and numbered 10/12 in pencil on the reverse (there was also an edition of 3 on another paper), published by Edition der Galerie Heiner Friedrich, Munich, the sheet slightly toned, offsetting and spots of stray printing ink in the area around the image, the palest mat staining, occasional minor soiling near the sheet edges, loosely adhered to the support in places, otherwise in good condition, unframed.

I. 26 1/2 x 16 1/2 in. (67.3 x 41.9 cm)

S. 30 1/2 x 22 in. (77.5 x 55.9 cm)

Estimate \$6,000-8,000

LITERATURE Edition Schellmann 73

270



PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

270 **RICHARD SERRA** b. 1939

MOCA Print, 1999

Etching, on Somerset Velvet paper, the full sheet, signed, dated '99' and numbered 59/80 in pencil (there were also 20 artist's proofs), published as part of the 20th Anniversary portfolio for the Museum of Contemporary Art, Los Angeles, in very good condition, framed.

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

Estimate \$3,000-5,000

LITERATURE Silke Von Berswordt-Wallrabe 134

271



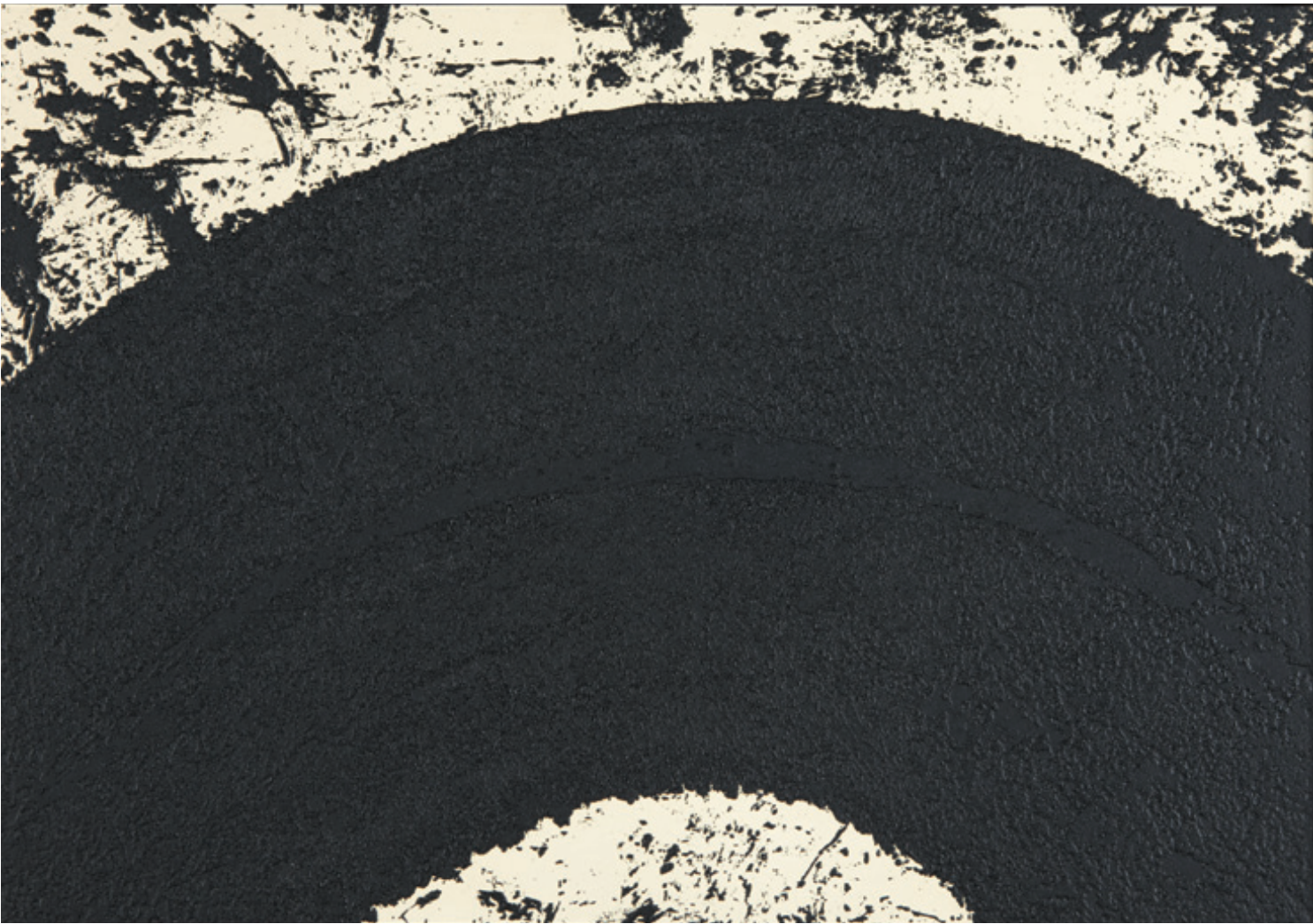
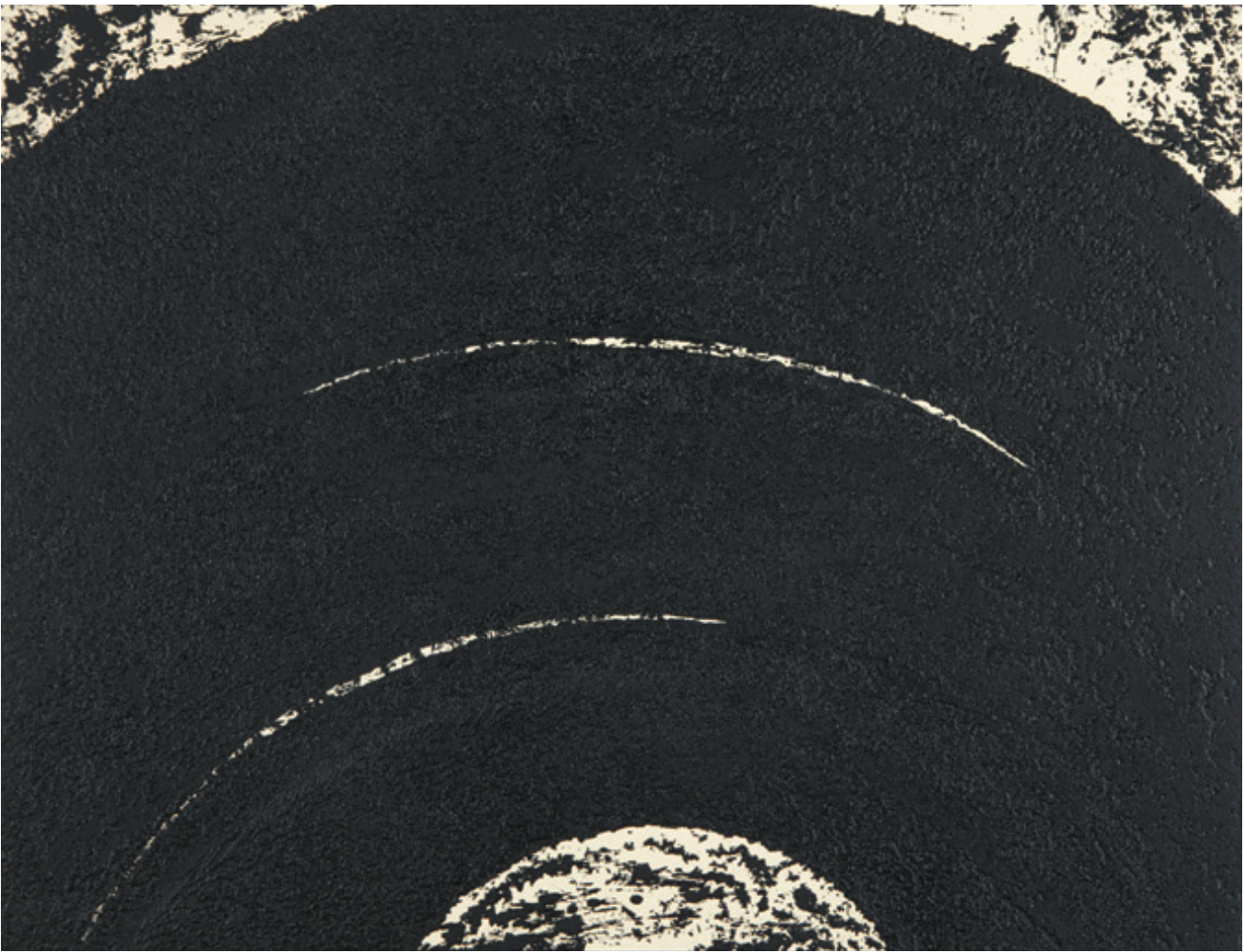
271 **LUCIO FONTANA** 1899-1968

Concetto Spaziale (Vite), 1968

Etching with aquatint, embossing and punched holes, green wove paper, the full sheet, signed and numbered 86/99 in pencil (there were also 21 artist's proofs), published by 2RC Editions, Rome (with their blindstamp), the green paper faded in image area, minor creasing and wear (particularly near the sheet edges), otherwise in good condition, framed. S. 23 3/4 x 19 in. (60.3 x 48.3 cm)

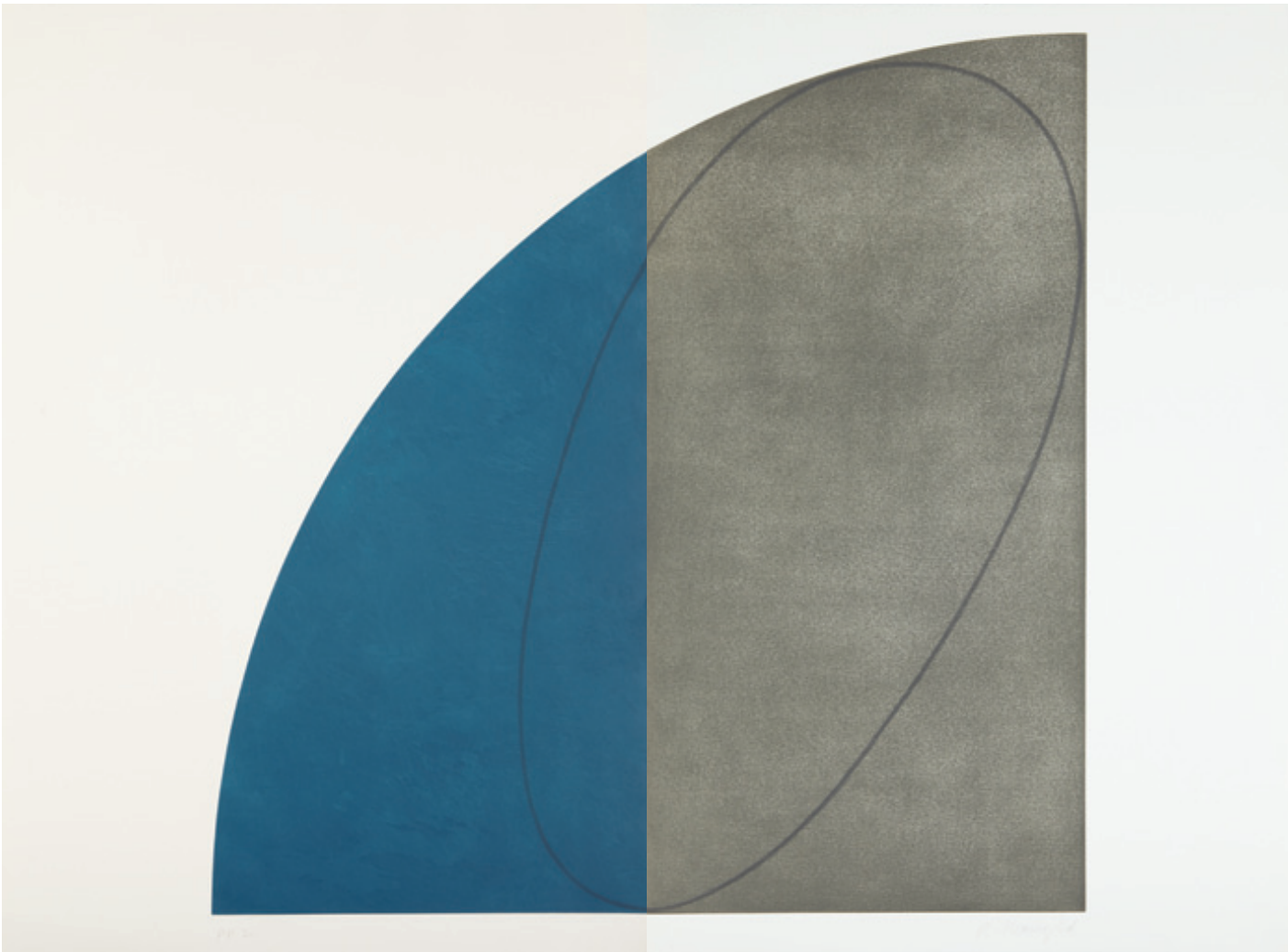
Estimate \$2,500-3,500

LITERATURE Harry Ruhé and Camillo Rigo E-52



272 **RICHARD SERRA** b. 1939
Paths and Edges #9, 2007
Etching, on Mohachi paper, the full sheet, signed, dated '07' and numbered 10/60 in black crayon on the reverse, published by Gemini G.E.L., Los Angeles (with their inkstamps on the reverse), in very good condition, framed.
S. 20 1/8 x 26 3/8 in. (51.1 x 67 cm)
Estimate \$3,000-5,000
LITERATURE Silke Von Berswordt-Wallrabe 199

273 **RICHARD SERRA** b. 1939
Paths and Edges #10, 2007
Etching, on Mohachi paper, the full sheet, signed, dated '07' and numbered 10/60 in black crayon on the reverse, published by Gemini G.E.L., Los Angeles (with their inkstamps on the reverse), in very good condition, framed.
S. 20 1/8 x 26 3/8 in. (51.1 x 67 cm)
Estimate \$3,000-5,000
LITERATURE Silke Von Berswordt-Wallrabe 200



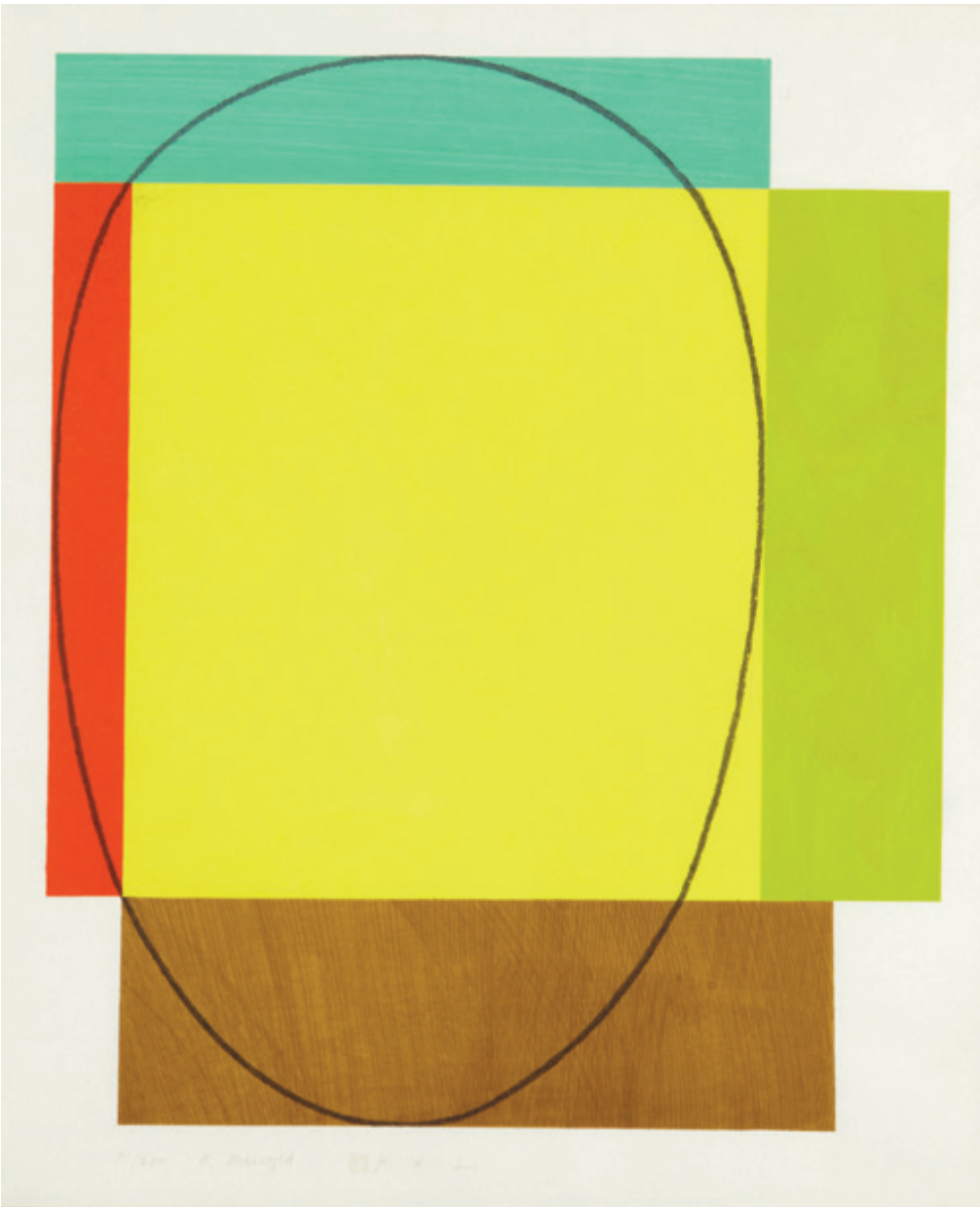
274 **ROBERT MANGOLD** b. 1937
*Curved Plane*Figure 1, 1994
Aquatint in colors, on two sheets of Arches Cover paper, the full sheets, signed and numbered 'PP 2' in pencil (one of 4 printer's proofs, the edition was 50 and 12 artist's proofs), published by Pace Editions, Inc., New York, in excellent condition, unframed. both S. 42 3/4 x 29 in. (108.6 x 73.7 cm)
Estimate \$4,000-6,000

LITERATURE Amy Baker Sandback 47

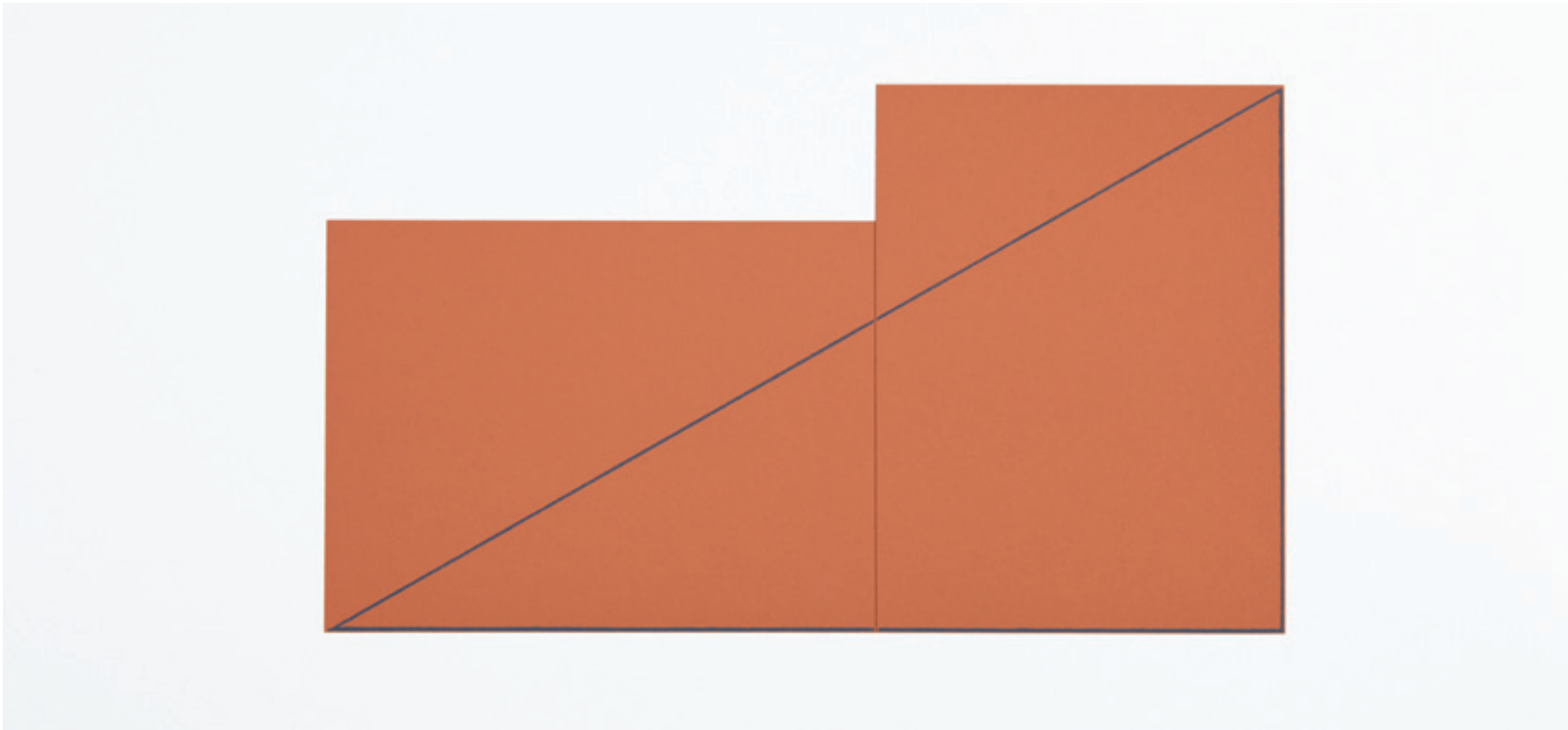
275 **ROBERT MANGOLD** b. 1937
Untitled, from 4 x 4 x 4 portfolio, 1990
Screenprint in colors, on Saunders Waterford paper, with full margins, signed and numbered 19/100 in pencil (there were also 6 artist's proofs), published by Parasol Press, New York, occasional handling creases (with associated cracking in the inks), otherwise in very good condition, unframed.
I. 44 1/4 x 43 1/8 in. (112.4 x 109.5 cm)
S. 47 3/4 x 47 3/4 in. (121.3 x 121.3 cm)
Estimate \$1,200-1,800

LITERATURE Amy Baker Sandback 31

276



277



276 **ROBERT MANGOLD** b. 1937

Five Color Frame, 1985

Woodcut in colors, on Echizen Kozo paper, with margins, signed, annotated in Japanese and numbered 71/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco, a few creases at lower right (on and to the left of the green shape), adhered to the sheet at the reverse of the edges (showing through on the front), otherwise in good condition, unframed.

I. 21 x 17 1/2 in. (53.3 x 44.5 cm)

S. 24 7/8 x 21 in. (63.2 x 53.3 cm)

Estimate \$2,000-3,000

LITERATURE Amy Baker Sandback 22

THIS LOT IS SOLD WITH NO RESERVE

277 **ROBERT MANGOLD** b. 1937

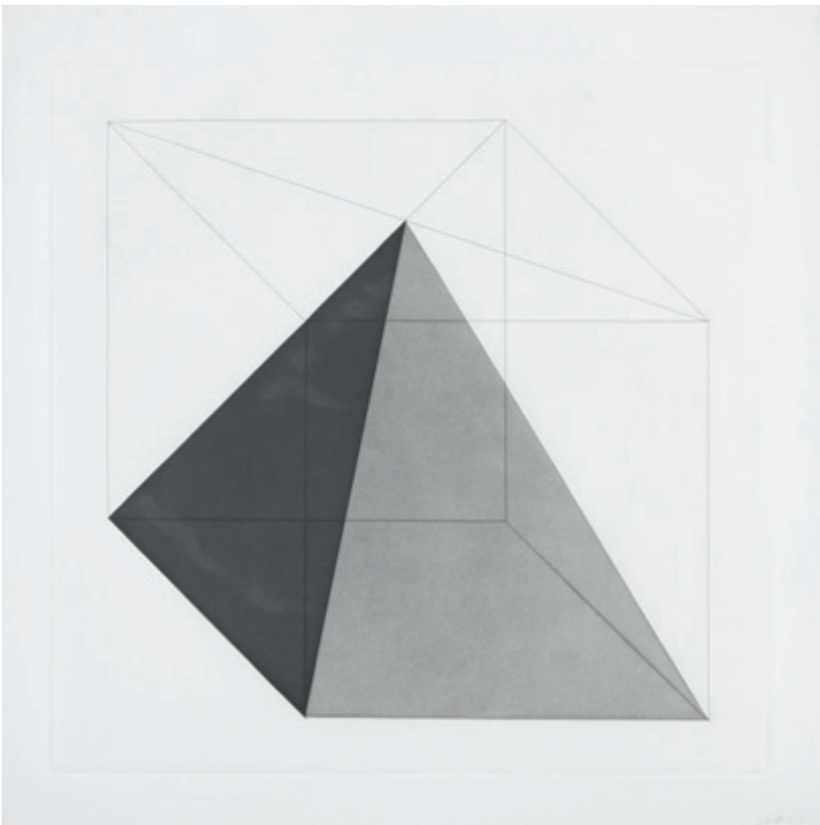
Multiple Panel Paintings 1973-76 portfolio, 1988

The complete set of nine screenprints in colors, on wove paper, with full margins, one signed and numbered 173/300 in pencil (from the edition of 13 there was also an edition A and C published in 1977 and 1992 respectively), co-published by Edition Domberger, Filderstadt, West Germany and Parasol Press, New York, all in very good condition, all contained with title page and removable plastic clip binding (minor soiling).

11 3/4 x 24 1/8 in. (29.8 x 61.3 cm)

Estimate \$800-1,200 ●

LITERATURE Amy Baker Sandback 12.01-12.09B



278 SOL LEWITT 1928-2007
Forms Derived from a Cube portfolio: two plates, 1982
Two aquatints with etching, on Somerset paper, with full margins, both signed and numbered 6/25 in pencil, published by Multiples Inc., New York (with their blindstamp), both in very good condition, both framed.
I. 17 5/8 x 17 3/4 in. (44.8 x 45.1 cm)
S. 20 1/2 x 20 5/8 in. (52.1 x 52.4 cm)
Estimate \$2,500-3,500
LITERATURE Tate Gallery E28

279 SOL LEWITT 1928-2007
Vertical Lines not Touching-Black, from *Conspiracy: Artist as Witness*, 1970
Lithograph, on wove paper, the full sheet, signed and numbered 36/150 in pencil on the reverse, published by Bank Street Atelier, New York, adhesive remains and areas of skinning in places on the reverse, otherwise in very good condition, unframed.
S. 17 x 23 1/2 in. (43.2 x 59.7 cm)
Estimate \$1,200-1,800
LITERATURE Verlag Kornfeld L3; Tate Gallery L1



280 **SOL LEWITT** 1928-2007

Box, 1990

Cherry wood box with silk lining, acrylic white paint and drawing ink colors and hydrocote finish, signed in pencil on the underside, from the edition of 10, published by Multiples Inc, New York, minor soiling on the exterior (primarily visible in the white areas), otherwise in very good condition.

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

Estimate \$2,000-4,000

281 **SOL LEWITT** 1928-2007

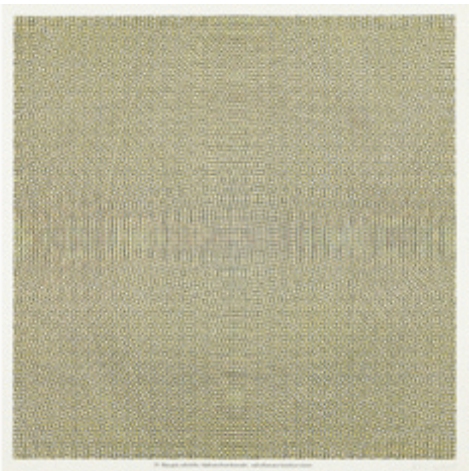
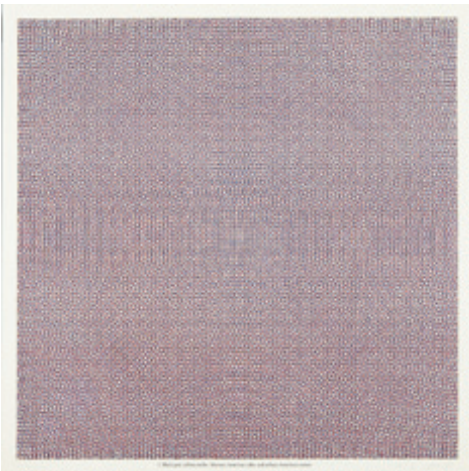
Untitled, from *4 x 4 x 4 portfolio*, 1990

Screenprint in colors, on heavy wove paper, with full margins, signed and numbered 19/100 in pencil (there were also 6 artist's proofs), published by Parasol Press, New York, occasional scuffing visible in raking light, scattered pinpoint foxing near the sheet edges, pale mat staining, a small tear at lower left sheet edge (not affecting the image), otherwise in good condition, unframed.

I. 45 3/4 x 45 3/4 in. (116.2 x 116.2 cm)

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

Estimate \$1,200-1,800



282 SOL LEWITT 1928-2007
Arcs from sides or corners, grids and circles series: two plates, 1972
Two screenprints in colors, on Rives BFK paper, with full margins, both signed and annotated 'A.P. 6' in pencil (the edition was 100), published by Pio Monti, Macerata, Italy, both in very good condition, both unframed.
both I. 14 x 13 7/8 in. (35.6 x 35.2 cm)
both S. 15 x 15 in. (38.1 x 38.1 cm)

Estimate \$2,000-3,000

LITERATURE Verlag Kornfeld S10; Tate Gallery S11

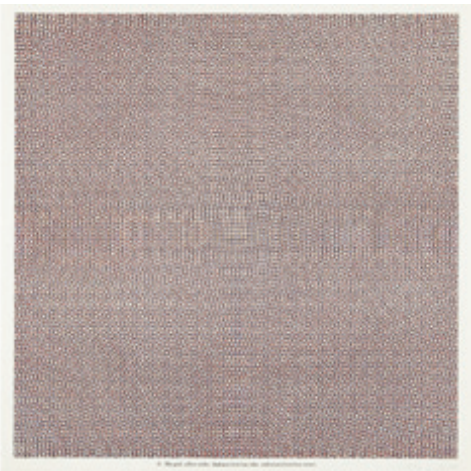
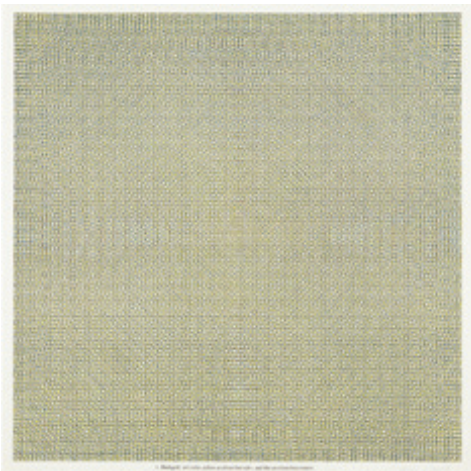
Including: plate 2. Black grid, yellow circles, blue arc from four sides, and red arcs from four corners; and plate 23. Blue grid, red circles, black arcs from four sides, and yellow arcs from four corners

283 SOL LEWITT 1928-2007
Arcs from sides or corners, grids and circles series: two plates, 1972
Two screenprints in colors, on Rives RFK paper, with full margins, both signed and annotated 'A.P. 6' in pencil (the edition was 100), published by Pio Monti, Macerata, Italy, both in very good condition, both unframed.
both I. 14 x 13 7/8 in. (35.6 x 35.2 cm)
both S. 15 x 15 in. (38.1 x 38.1 cm)

Estimate \$2,000-3,000

LITERATURE Verlag Kornfeld S10; Tate Gallery S11

Including: plate 17. Red grid, blue circles, black arcs from four sides, and yellow arcs from four corners; and plate 22. Blue grid, yellow circles, red arcs from four sides, and black arcs from four corners

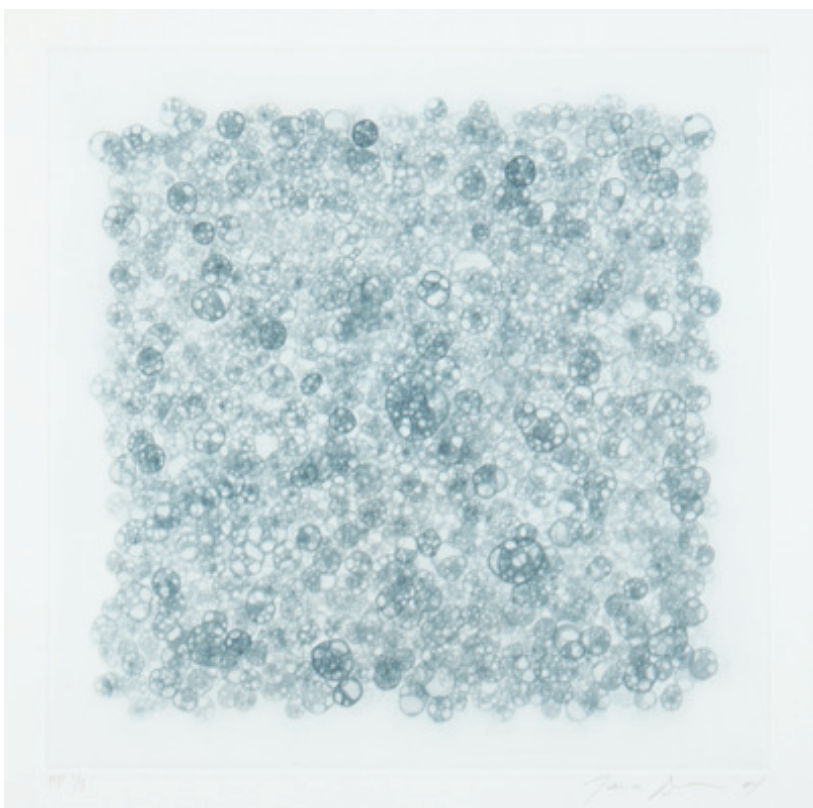
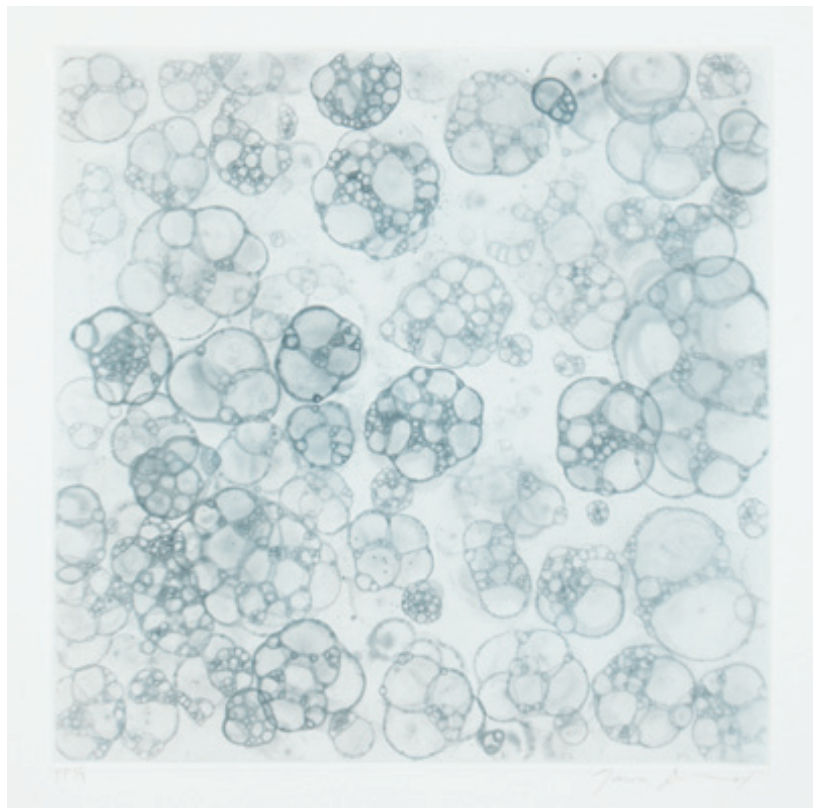
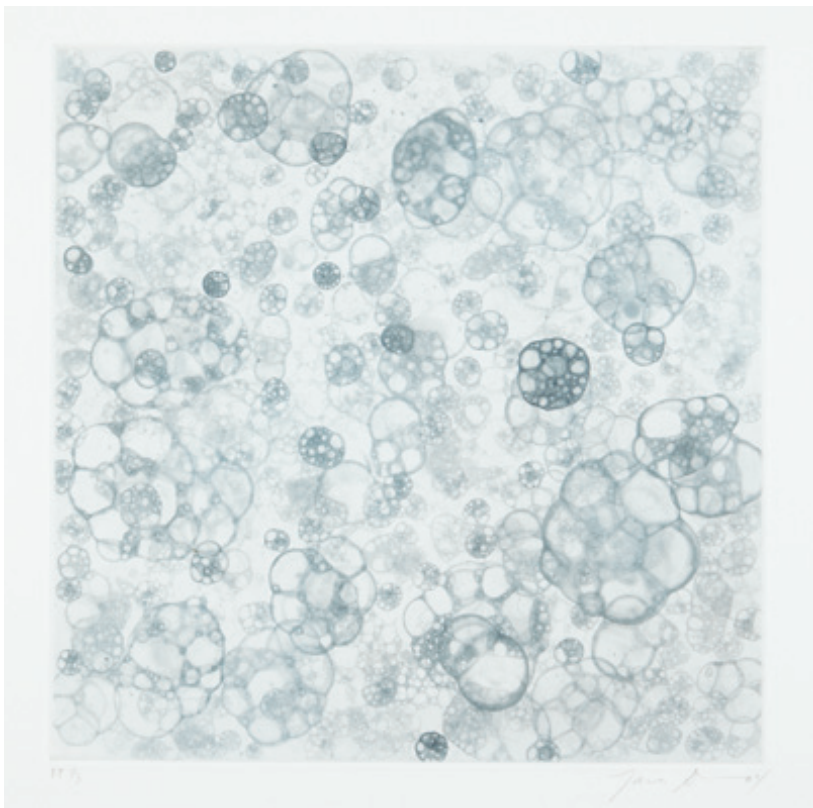
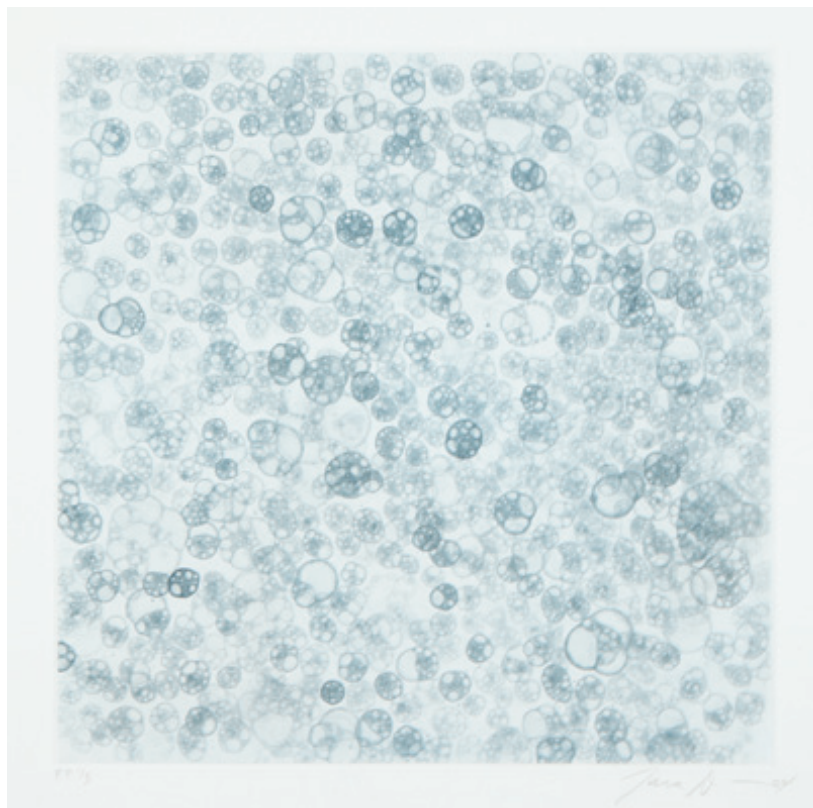
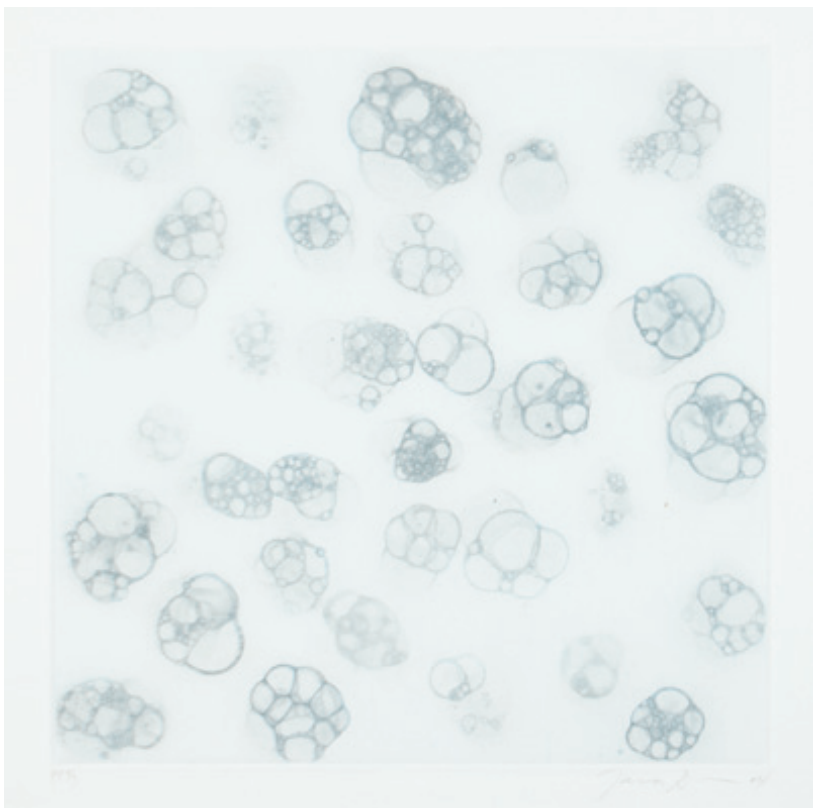


284 SOL LEWITT 1928-2007
Arcs from sides or corners, grids and circles series: two plates, 1972
Two screenprints in colors, on Rives BFK paper, with full margins, both signed and annotated 'A.P. 6' in pencil (the edition was 100), published by Pio Monti, Macerata, Italy, both in very good condition, both unframed.
both I. 14 x 13 7/8 in. (35.6 x 35.2 cm)
both S. 15 x 15 in. (38.1 x 38.1 cm)

Estimate \$2,000-3,000

LITERATURE Verlag Kornfeld S10; Tate Gallery S11

Including: plate 4. Black grid, red circles, yellow arcs from four sides, and blue arcs from four corners; and plate 21. Blue grid, yellow circles, black arcs from four sides, and red arcs from four corners



285 **TARA DONOVAN** b. 1969

Untitled (Bubbles), 2004

The complete set of five aquatints in blue, on wove paper, with full margins, all signed, dated '04' and numbered 'PP 1/3' in pencil (printer's proofs, the edition was 23), published by Pace Editions, Inc., New York, all in excellent condition, all unframed.

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

all S. 14 1/4 x 14 1/4 in. (36.2 x 36.2 cm)

Estimate \$7,000-9,000



286 JULIE MEHRETU b. 1970
Rogue Ascension, 2002
Lithograph in colors, on Somerset Satin paper and Denril Vellum, with full margins, signed, dated '02' and numbered 19/35 in pencil (there were also 7 artist's proofs), published by New Museum, New York, in very good condition, framed.
I. 20 5/8 x 28 3/4 in. (52.4 x 73 cm)
S. 24 5/8 x 32 in. (62.5 x 81.3 cm)

Estimate \$5,000-7,000

287 JULIE MEHRETU b. 1970
the twoandthreezeros portfolio: Untitled, 2000
Etching and aquatint with pochoir, on Chine collé to Somerset paper, with full margins, signed, dated '2000' and numbered 38/50 in pencil (there were also 8 artist's proofs), published by Exit Art, New York, in very good condition, framed.
I. 17 3/4 x 22 in. (45.1 x 55.9 cm)
S. 22 1/4 x 30 in. (56.5 x 76.2 cm)

Estimate \$3,000-5,000

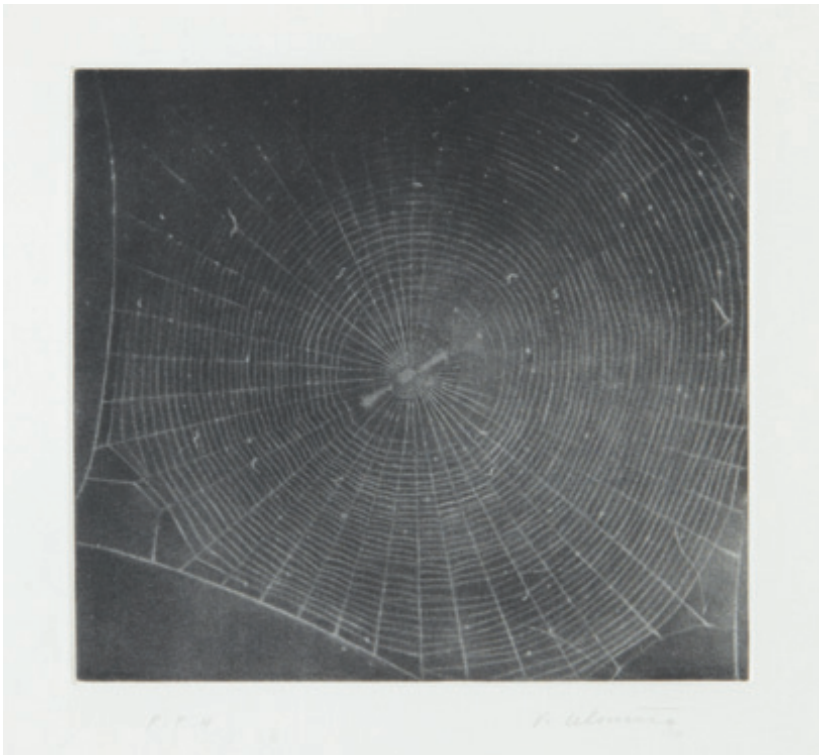


288 RICHARD SERRA b. 1939
Xavier, 2003
Etching, on Hahnemühle Copperplate bright white paper, with full margins, signed, dated '2003' and numbered 20/68 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in excellent condition, framed.
I. 15 5/8 x 15 5/8 in. (39.7 x 39.7 cm)
S. 22 1/2 x 21 3/4 in. (57.2 x 55.2 cm)
Estimate \$2,500-3,500

LITERATURE Silke von Berswordt-Wallrabe 164

THIS LOT IS SOLD WITH NO RESERVE.
289 MICHAEL HEIZER b. 1944
Lashonda series: Edition Four, 1975
Unique screenprint in colors with drawing, on Arches 88 paper, with full margins, signed and numbered 6/13 in pencil (from the variant edition, there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), minor surface soiling, pale time/mat staining at the sheet edges, otherwise in good condition, framed.
I. 23 1/2 x 20 3/4 in. (59.7 x 52.7 cm)
S. 42 x 42 in. (106.7 x 106.7 cm)
Estimate \$600-900 ●

LITERATURE Gemini G.E.L. 649



290 **VIJA CELMINS** b. 1938

Untitled (Web 2), 2001

Mezzotint, on Hahnemühle Copperplate paper, with full margins, signed and annotated 'P.P. 4' in pencil (a printer's proof, the edition was 50 and 10 artist's proofs), published by Lapis Press, Los Angeles, in excellent condition, framed.

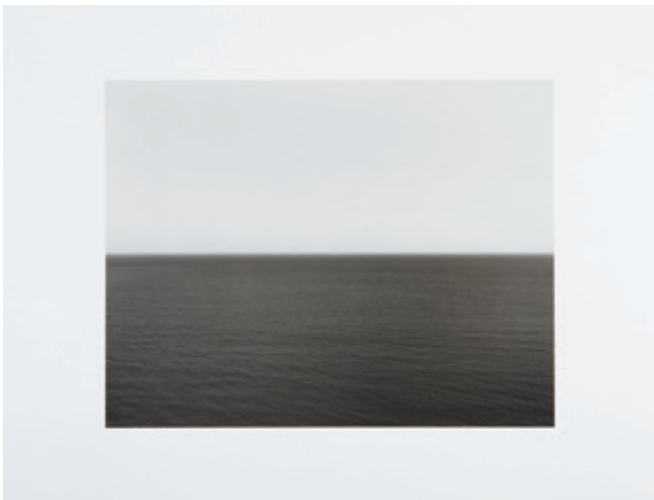
I. 7 x 7 5/8 in. (17.8 x 19.4 cm)

S. 18 x 14 3/4 in. (45.7 x 37.5 cm)

Estimate \$5,000-7,000

LITERATURE Samantha Rippner 36

291



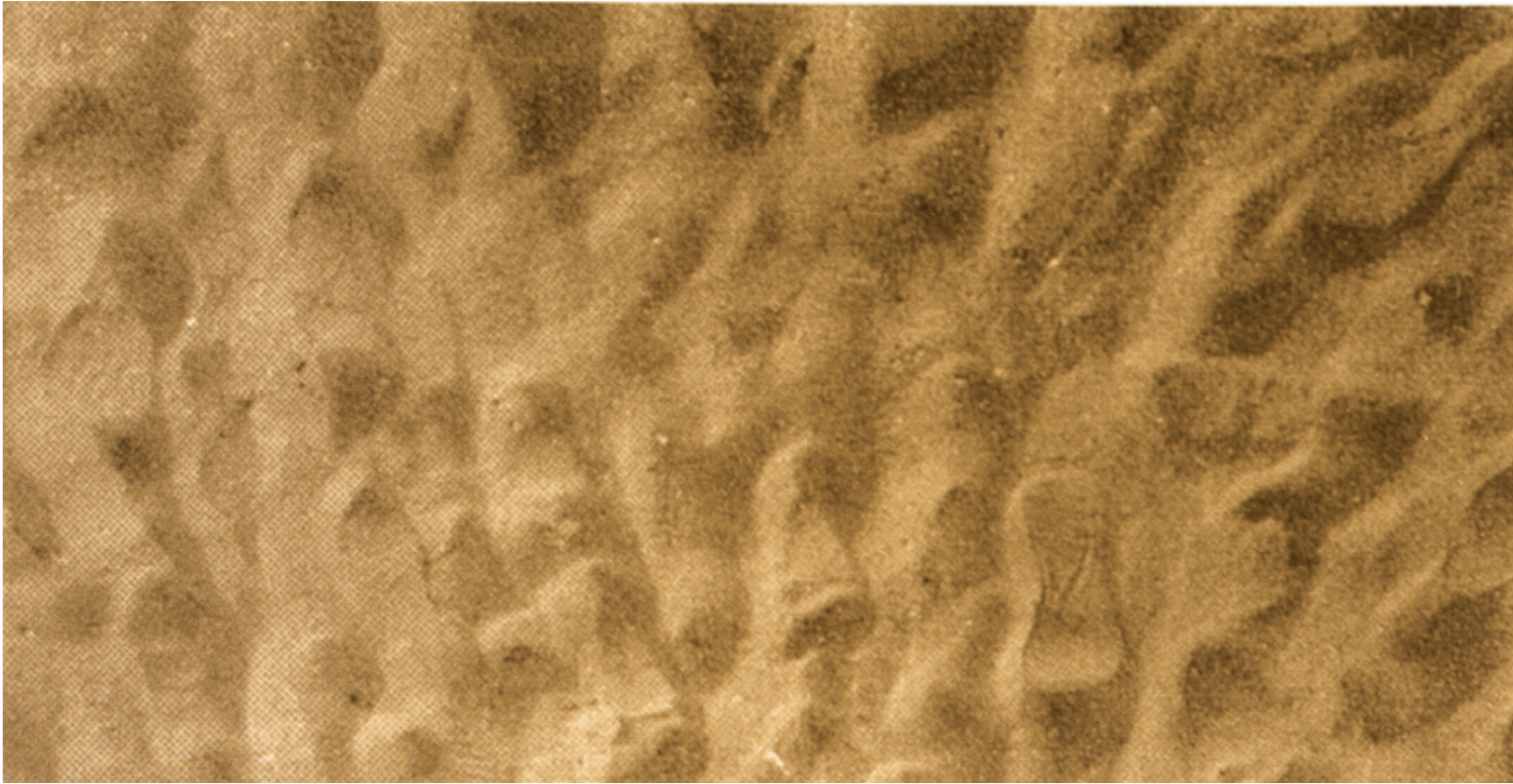
291 **HIROSHI SUGIMOTO** b. 1948

Time Exposed portfolio, 1991

Fifty laser-scanned tri-tone offset lithographs with letterpress embossed border, mounted to wove paper (as issued), with full margins, plus one bonus print of IBM Courtyard, Tokyo, each embossed with title, dated and annotated respectively, from the edition of 500, published by Kyoto Shoin Co., Ltd., Japan, all in very good condition, contained in original aluminum box.

14 1/8 x 18 1/2 in. (35.9 x 47 cm)

Estimate \$8,000-12,000



292 **FELIX GONZALEZ-TORRES** 1958-1996

Untitled (For Parkett), 1994

Screenprinted billboard, on eight sheets of Appleton coated stock, the full sheets, from the edition of 84 (there were also 15 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, with Certificate of Authenticity signed by the artist, occasional pale staining and creasing (particularly at the sheet edges), otherwise in very good condition.

all sheets approx. 64 x 70 in. (1626 x 1780 mm.)

overall 125 x 272 in. (3175 x 6909 mm.)

Estimate \$8,000-12,000

LITERATURE Editions for Parkett 39; Dietmar Elger 255

According to the publisher, *Untitled (For Parkett)* employs the materials of industrial advertising which are not meant to last indefinitely. The Billboard is not water-proof. Marks and imperfections in the printing are a natural result of the printing process and are part of the image. Bubbles or wrinkles remaining in the paper after installation are an expected and acceptable part of the finished work. The billboard is designed to be installed either indoors or outdoors. Like most of the artist's works, installation is an integral conceptual part of the work, and is considered incomplete until then.

293



293 **GEORG BASELITZ** b. 1938

Hirte (Shepherd), 1965

Etching in brown, on wove paper, with full margins, signed, dated '65' and numbered 19/45 in pencil (there were also 10 artist's proofs), published by Edition Domberger Filderstadt, Germany, a few very pale foxmarks in the margins, otherwise in very good condition, framed.

I. 12 3/8 x 9 3/8 in. (31.4 x 23.8 cm)

S. 25 1/4 x 19 1/2 in. (64.1 x 49.5 cm)

Estimate \$2,000-3,000

LITERATURE Fred Jahn 42



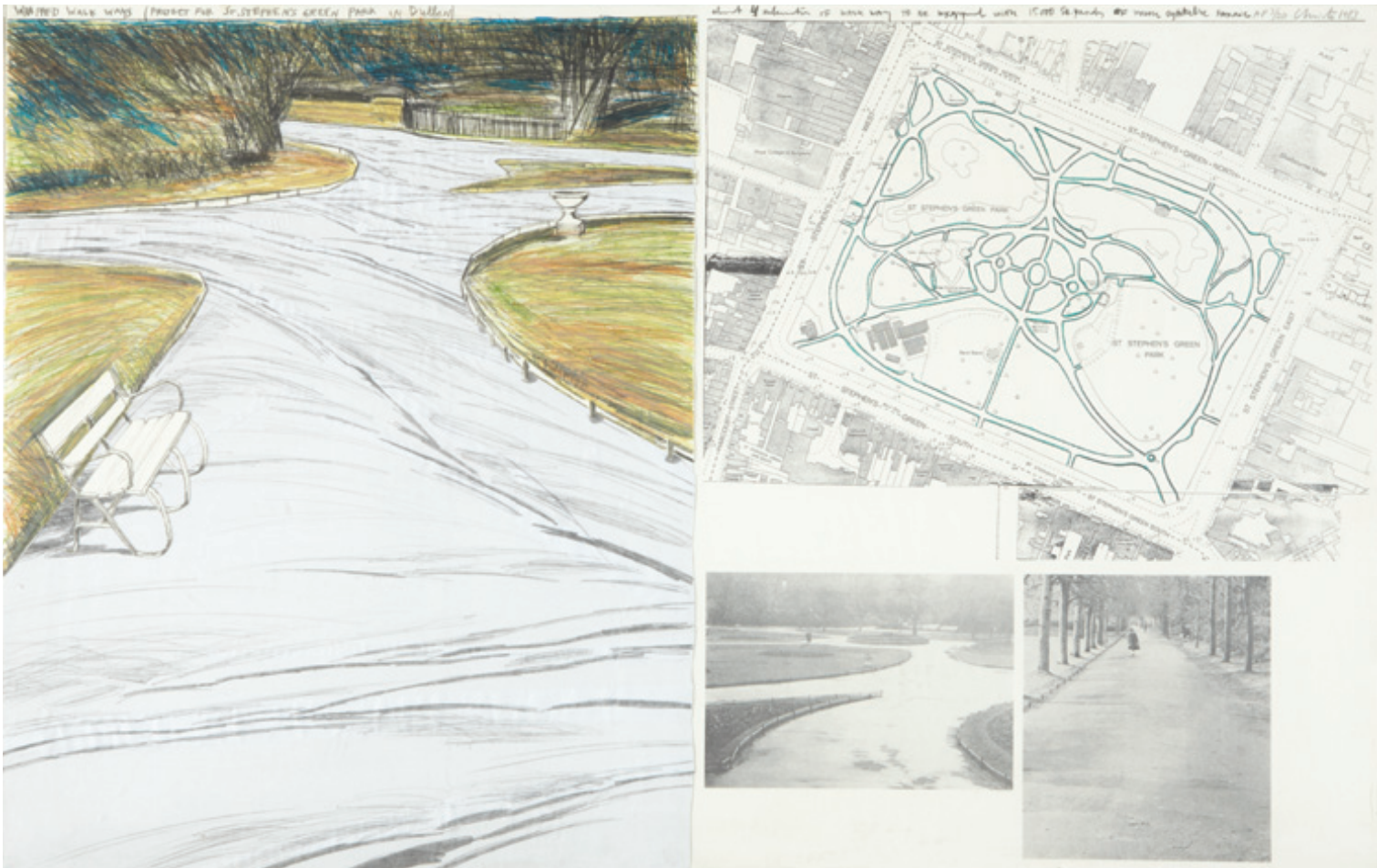
294 **ALEX KATZ** b. 1927
Morning, 1994
Aquatint in colors, on wove paper, the full sheet, signed and numbered 4/40 in pencil (there were also 12 artist's proofs), published by Simmelink/Sukimoto Editions, a pale scuff at lower left, otherwise in excellent condition, unframed.
S. 47 x 35 1/4 in. (119.4 x 89.5 cm)
Estimate \$3,000-4,000



295 **PETER DOIG** b. 1959
Untitled, 2008
Aquatint in colors, on wove paper, the full sheet, signed, dated '08' and numbered 99/100 in pencil, published by Librairie du Musee d'art Modern, Paris, in excellent condition, unframed.
23 1/2 x 29 1/2 in. (59.7 x 74.9 cm)
Estimate \$4,000-6,000



296 **PETER DOIG** b. 1959
Untitled, 2006
Lithograph in colors, on Somerset paper, with full margins, signed, dated from the edition of 20 in pencil (there were also 10 artist's proofs), published by Landfall Press, Santa Fe (with their copyright stamp on the reverse), in very good condition, unframed.
I. 38 x 24 in. (96.5 x 61 cm)
S. 42 x 28 1/4 in. (106.7 x 71.8 cm)
Estimate \$2,400-2,800



297 ED RUSCHA b. 1937

Street Meets Avenue, 2000

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '2000' and numbered 13/100 in pencil, published by Eyestorm, London, in excellent condition, framed.
S. 22 3/8 x 30 1/4 in. (56.8 x 76.8 cm)

Estimate \$2,000-3,000

298 CHRISTO b. 1935

Wrapped Walk Ways, Project for St. Stephen's Green Park, Dublin, 1983

Lithograph in colors and collage of white cloth, on Arches mounted on cardboard (as issued), the full sheet, signed, dated '1983' and numbered 'AP 3/20' in pencil (an artist's proof, the edition was 100), published by Edition Schellmann & Klüser, Munich and New York, occasional minor soiling (particularly near the sheet edges), otherwise in very good condition, framed.
S. 28 x 44 in. (71.1 x 111.8 cm)

Estimate \$2,500-3,500

LITERATURE Jörg Schellmann and Joséphine Benecke 111

299 **ED RUSCHA** b. 1937

Cameo Cuts portfolio, 1992

The complete set of six lithographs in colors, on Rives BFK paper, with full margins, all prints and colophon signed (prints with initials), dated '92' (colophon dated '1992') and numbered 14/28 in pencil (there were also 10 artist's proofs), published by Edition Julie Sylvester, New York, all in very good condition, contained in original green linen-covered embossed folder.

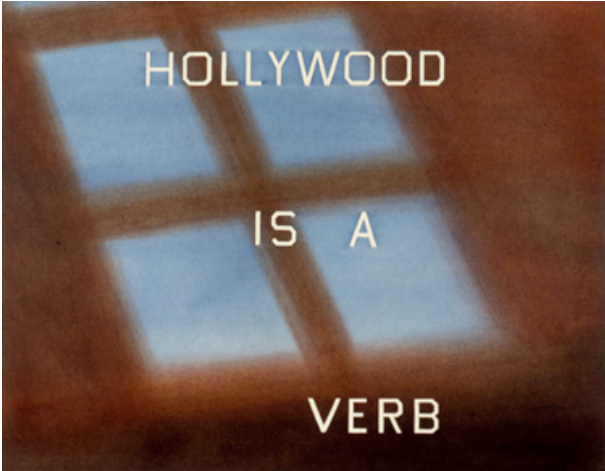
12 5/8 x 12 3/4 in. (32.1 x 32.4 cm)

Estimate \$20,000-30,000

LITERATURE Walker Art Center/Siri Engberg 214-19

'Hollywood' is like a verb to me," Ruscha has stated, "It's something you can do to any subject or any thing. You can take something in Grand Rapids, Michigan, and Hollywoodize it...'Hollywood dreams'—I mean think about it. Close your eyes and what does it mean, visually? It means a ray of light, actually, to me rather than a success story. And so I play around with the ray of light rather than with the success story...I'm not so much interested in words as I am in the evocative power of them, rather than their poetic power.

E. Ruscha, *Leave Any Information at the Signal*, Cambridge, 2002, p. 221

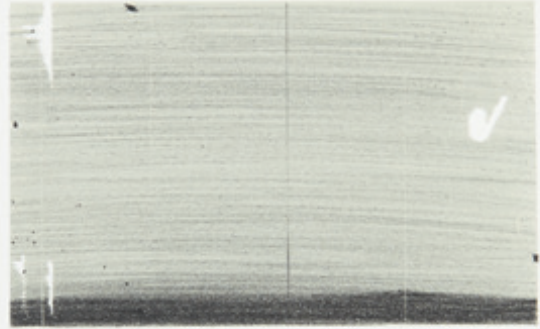


Ed Ruscha, *Hollywood Is A Verb*



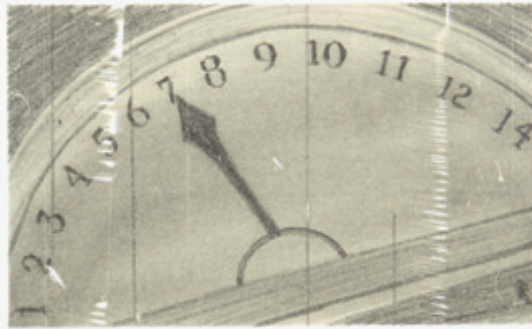
17/21

E.R. 92



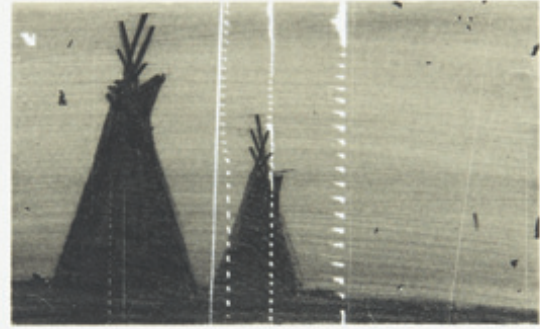
17/22

E.R. 92



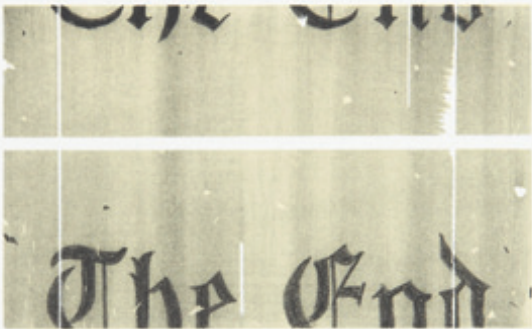
17/23

E.R. 92



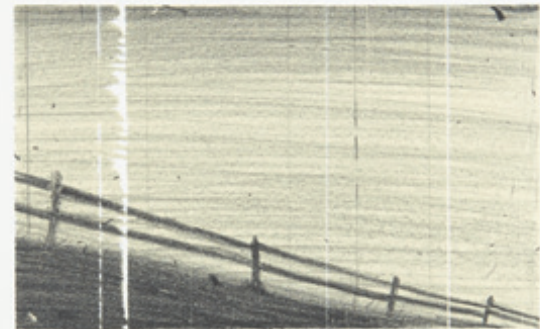
17/24

E.R. 92



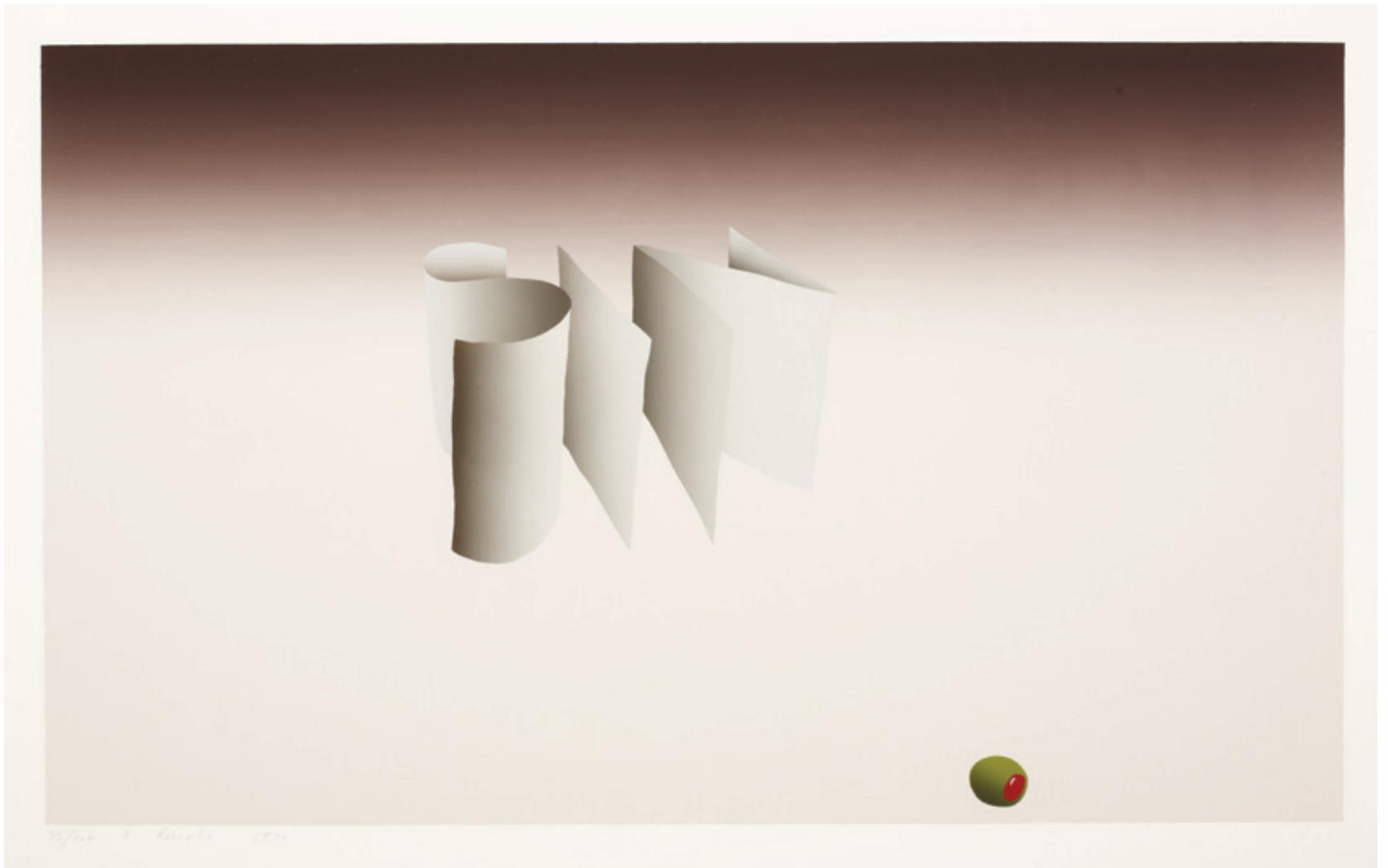
17/25

E.R. 92



17/26

E.R. 92



300 **ED RUSCHA** b. 1937

Sin, 1970

Screenprint in colors, on Louvain Opaque Cover paper, with full margins, signed, dated '1970' and numbered 35/150 in pencil (there were also 5 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), occasional soft creases, minor soiling in the margins, creasing in places along the sheet edges, a flattened crease at upper left margin, pale mat staining along the upper sheet edge, otherwise in very good condition, framed.

I. 13 x 21 3/4 in. (33 x 55.2 cm)

S. 19 1/8 x 26 5/8 in. (48.6 x 67.6 cm)

Estimate \$6,000-9,000



301 ED RUSCHA b. 1937
Pews, from *News, Mews, Pews, Stews and Dues* portfolio, 1970
Organic screenprint in colors, on Silverbrook Finish paper, with full margins, signed, dated '1970' and numbered 41/125 in pencil (there were also 25 artist's proofs), published by Editions Alecto, London, the ink mottled and thinned in areas in the lower left corner, a small area of soft rubbing at lower left margin, a crease at upper right margin, hinged to the support at the reverse of the corners (with associated minor staining on the front), otherwise in good condition, unframed.
I. 18 x 27 1/8 in. (45.7 x 68.9 cm)
S. 23 1/8 x 32 in. (58.7 x 81.3 cm)

Estimate \$2,000-3,000

302 ED RUSCHA b. 1937
Me and The, 2002
Sculptural book with double fore-edge printing and gold gilt edges, signed, dated '2002' and numbered 12/230 in pencil on the back inside cover (there were also 10 artist's proofs), published by Graphicstudio, U.S.F., Tampa, Florida, minor soiling on the cover, otherwise in very good condition.
5 1/4 x 7 1/4 x 2.1/4 in. (13.3 x 18.4 x 1.3 cm)

Estimate \$2,000-3,000

303



303 **BENTON SPRUANCE** 1904-1967

Forward Pass, 1944

Lithograph in colors, on wove paper, with full margins, signed, titled and numbered 'Ed 40' in pencil, stray printing ink, soft rubbing and soiling in the margins, slight wear along the sheet edges (and corners), otherwise in good condition, unframed.

I. 20 1/4 x 12 1/2 in. (51.4 x 31.8 cm)

S. 23 1/8 x 15 1/2 in. (58.7 x 39.4 cm)

Estimate \$4,000-6,000

LITERATURE Ruth Fine and Robert Looney 231

304 **GARY HUME** b. 1962

American Tan XXIV, 2007

Screenprint in colors, on Somerset paper, with full margins, signed, titled, dated '07' and numbered 28/150 in pencil (there were also 15 artist's proofs), published by the artist, White Cube Gallery and Paragon Press, London, in excellent condition, unframed.

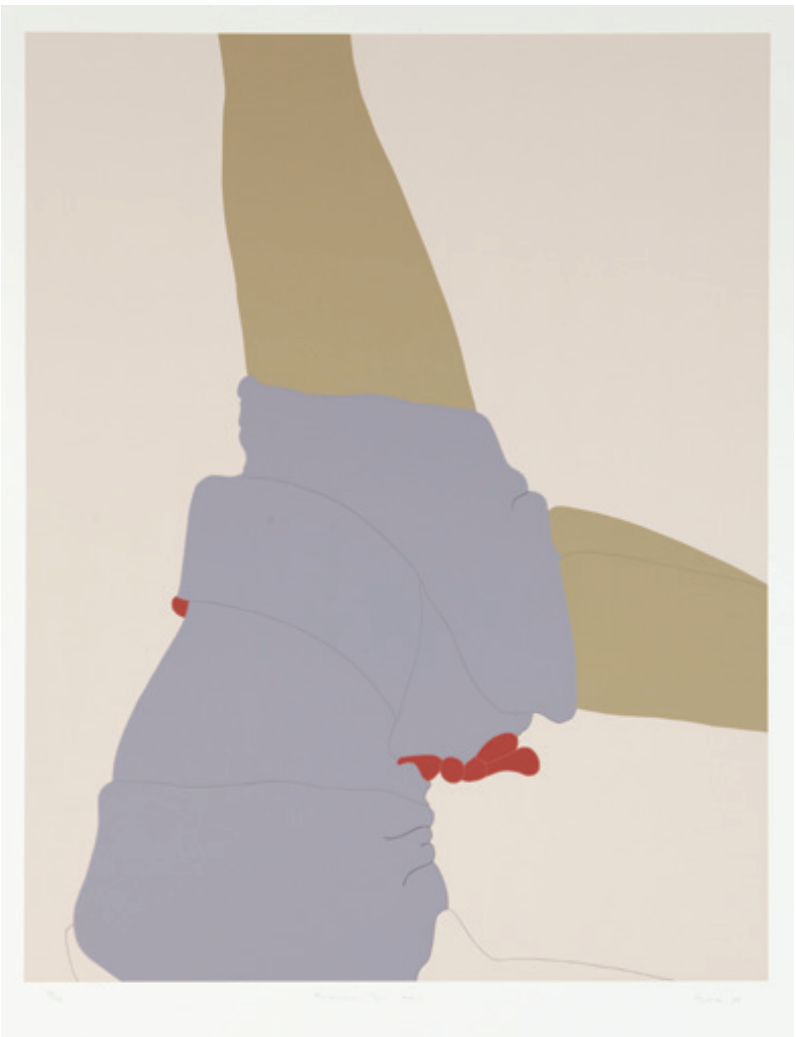
I. 39 3/8 x 30 7/8 in. (100 x 78.4 cm)

S. 48 1/4 x 38 3/4 in. (122.6 x 98.4 cm)

Estimate \$3,000-5,000

LITERATURE Marco Livingstone p. 116

304



305



305 **GILLIAN WEARING** b. 1963

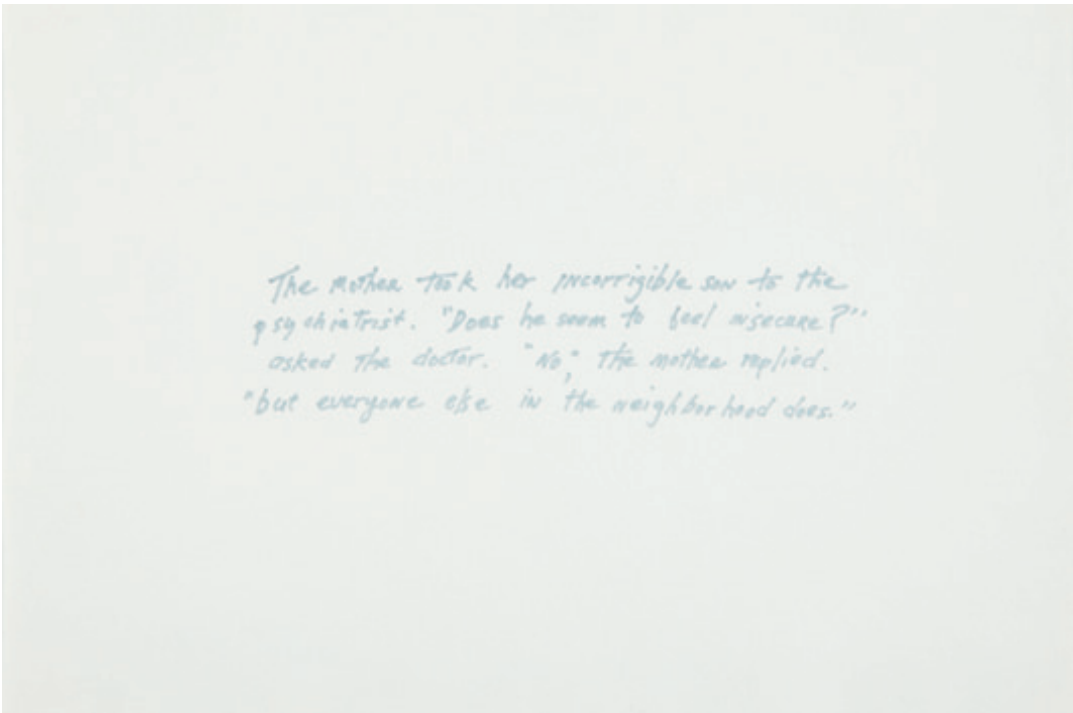
Olia, 2003

C-type photograph in colors, on glossy photo paper mounted to foam core (as issued), with full margins, signed and numbered 59/100 in ink on a label affixed to the reverse of the frame, published by Counter Editions, London, in very good condition, framed.

I. 20 5/8 x 17 in. (52.4 x 43.2 cm)

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

Estimate \$2,500-3,500



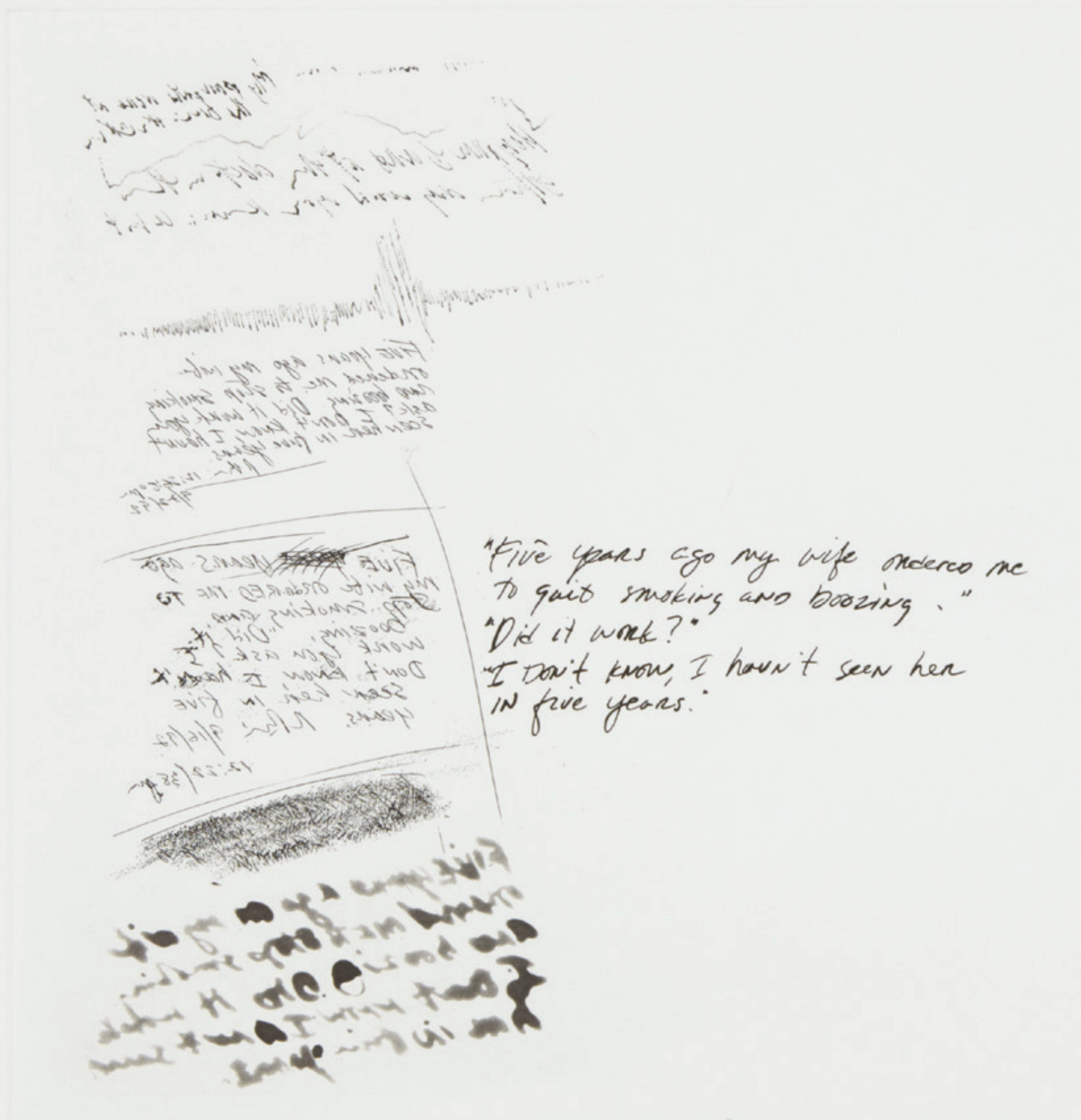
306 RICHARD PRINCE b. 1949
[Untitled], from *Moral Essays portfolio*, 1986
Hand-written edition in gray, on Japanese paper, with full margins, signed, dated '1986' and annotated 'M' in pencil (the edition was 26), a small, pale spot of soiling below the 'her', otherwise in very good condition, framed.
I. 2 1/2 x 10 3/8 in. (6.4 x 26.4 cm)
S. 12 1/8 x 18 in. (30.8 x 45.7 cm)

Estimate \$2,000-3,000

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

307 RICHARD PRINCE b. 1949
Dude Ranch Nurse, 2008
Lithograph with collage and graphite additions, on wove paper, the full sheet, signed and numbered 95/96 in pencil, published by Serpentine Gallery, London, pale pencil offsetting along the perimeter of the sheet, otherwise in excellent condition, framed.
S. 19 x 24 in. (48.3 x 61 cm)

Estimate \$4,000-6,000



308 **RICHARD PRINCE** b. 1949

Black Jokes portfolio, 1992

The complete set of eleven etchings with drypoint, photo etching and aquatint, on Somerset Satin paper, with full margins, all signed and numbered 12/40 in pencil (there were also 10 artist's proofs), published by Edition Julie Sylvester, New York, a few with very soft handling creases and very minor soiling in the margins, otherwise all in excellent condition, all contained in original black cloth-covered and embossed folder.

19 x 22 3/8 in. (48.3 x 56.8 cm)

Estimate \$40,000-60,000

1. THAT TWO
 Service and service
 the first service
Service and Service
Service and Service
 The unserviceable you

Disabling
Disabling
 what they fighting about
 what I was it

The unserviceable you
And are you unserviceable

1. what is the best service that the first is
 2. to be the best of the first
 3. to be the best of the first

The author tells her secret, she says to the psychiatrist:
"Does he seem to feel interested?" asked the doctor. "Oh,"
the author replied, "but everyone else in the neighborhood
does."

[Faint handwritten notes at the bottom of the page]

My 1st. This just arrived in the hands today
to the pretty you all?
Will you not see.
We are
You know about the black hair?
No?
They don't like it.

"I have never before met a girl like this"
 "I was at the with the wife. The next
 morning up the stairs a wonderful new
 song "My Rock, I love to feel you in it"
 (The wife was singing)

On day a letter, another a Sporing. The
next morning, the pictures declared war!
By then they were.

Jewish man talking to his friend: If I live I'll
see you Tuesday. If I don't I'll see you
Wednesday.

1. The first step is to identify the problem or question that needs to be answered.

1940-1941

"My father and father keep fighting. They don't see they have lost the boat."
"He's your father?" "Somebody asks."
"That's what they're fighting about."

I struggled upon a pencil. By the time another note, priest
yet Philip's letter, has comfortable and secure the necessary
and, I wanted to be done too.

The wife starts first in the morning
The wife tells her husband
The wife tells her husband he's not that
of that sort. In fact if they put in
effort for this the wife can, she's
care in second
Second? He wonders why second?
Because you're not!

"My parents kept me in a closet for years.
Until I was fifteen I thought I was a Jew."



309 **ROBERT LONGO** b. 1953

Rick, 1994
Lithograph, on Arches Cover paper, with full margins, signed, dated '94' and numbered 114/170 in pencil, published by Greenpeace, New York, in very good condition, framed.
I. 38 3/4 x 23 1/4 in. (98.4 x 59.1 cm)
S. 46 x 30 in. (116.8 x 76.2 cm)

Estimate \$3,500-4,500



310 **JOHN BALDESSARI** b. 1931

Two Hands (with Distant Figure), 1989-90
Photogravure with aquatint in colors, on Sommerset Satin paper, the full sheet, signed and numbered 'PP 4/5' in pencil (a printer's proof, the edition was 45 and 11 artist's proofs), published by Brooke Alexander Editions, New York, in excellent condition, unframed.
S. 53 x 34 3/4 in. (134.6 x 88.3 cm)

Estimate \$2,000-3,000

LITERATURE Sharon Coplan Hurowitz 45



311 JOHN BALDESSARI b. 1931
A Suite of Five Lithographs for Tristram Shandy: Man and Woman, Uncoupled Embracers and Kissers (No more sin), 1988
Lithograph in colors, on T.H. Saunders Waterford paper, the full sheet, signed and numbered 16/50 in pencil (there were also 15 hors commerce), published by Arion Press, San Francisco, in very good condition, framed.
S. 22 1/2 x 27 3/4 in. (57.2 x 70.5 cm)
Estimate \$2,000-3,000
LITERATURE Sharon Coplan Hurowitz 35



312 JOHN BALDESSARI b. 1931
Two Opponents (Blue and Yellow), 2004
Screenprint in colors, on Rives BFK paper, the full sheet, signed, dated '04 and numbered 159/165 in pencil (there were also 24 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.
S. 12 x 12 in. (30.5 x 30.5 cm)
Estimate \$2,000-3,000
LITERATURE Sharon Coplan Hurowitz 148

313 JOHN BALDESSARI b. 1931
A French Horn Player, A Square Blue Moon, and Other Subjects series: Keys (with Intrusion), 1994
Lithograph and screenprint in colors, on wove paper, the full sheet, signed and numbered 31/49 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), in very good condition, framed.
S. 29 x 48 in. (73.7 x 121.9 cm)
Estimate \$2,000-3,000
LITERATURE Sharon Coplan Horowitz 71





314 **JOHN BALDESSARI** b. 1931

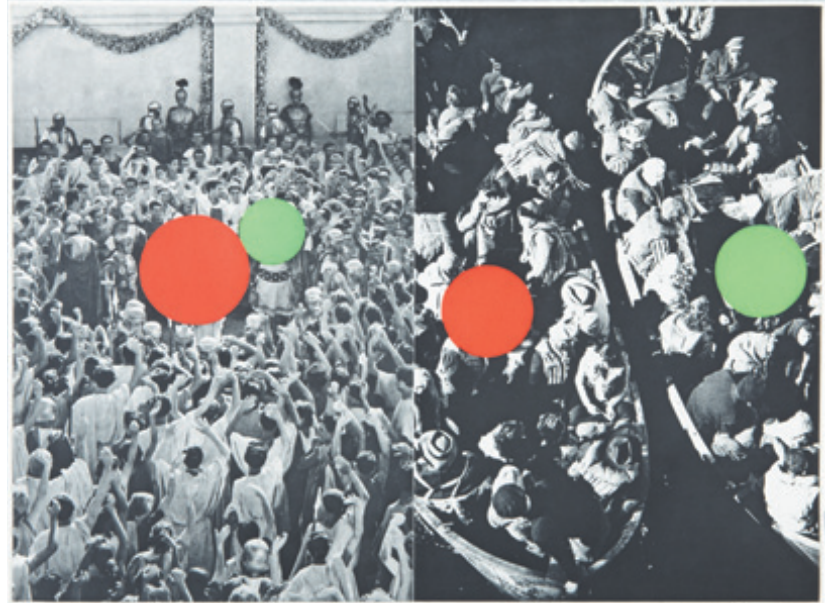
Hegel's Cellar portfolio, 1986

The complete set of ten color etchings in photogravure, aquatint, spit-bite, soft-ground, drypoint, and sanding on Rives BFK paper, the full sheets, loose, all signed and numbered on the reverse, copy 14/35 (there were also 10 artist's proofs), letterpress colophon and title page, published by Multiples, Inc., New York, all in excellent condition, all contained in original anodized aluminum and African padauk wood case with etched title.
32 3/8 x 25 in. (82.2 x 63.5 cm)

Estimate \$18,000-25,000

LITERATURE Sharon Coplan Hurowitz 21-30

Including; *Two Figures (One with shadow)*; *Seeds*; *Two boats*; *Three Colors (with Horse ascending)*; *Cavalry*; *Boat (with Figure Standing)*; *Large Door*; *Leg, Straw, Diver*; and *Deer and Octopus*





315 KOMAR AND MELAMID b. 1943 and b. 1945

Superobjects-Supercomfort for Superpeople portfolio, 1977

The complete set of thirty-six color photographs with interleaving text pages, on Kodak photo paper, with full margins, loose, all signed and numbered 23/100 in ink by the publisher and bears the artist's inkstamp on stickers adhered to the reverse (as issued, there was also an unrecorded number of artists proofs), published by Ronald Feldman Fine Arts, Inc., New York, all in very good condition, contained in original gray box.

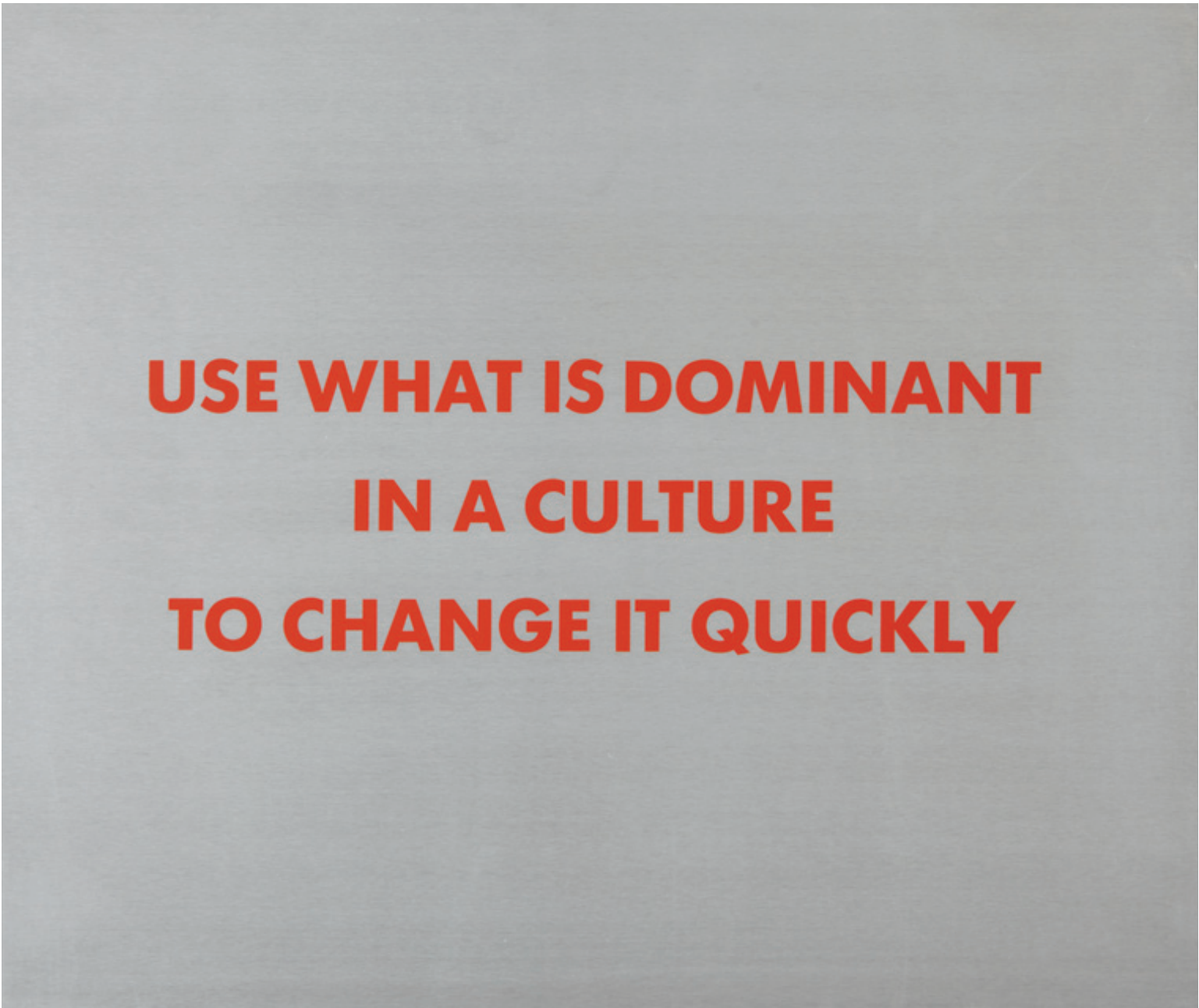
11 x 9 in. (27.9 x 22.9 cm)

Estimate \$8,000-12,000

Including; I. Prestigeants, 1. Alton, 2. Olo, 3. Stong, II. Sensationizers, 4. Ksushna, 5. Zig-Gims, 6. Zig-Gims 420, 7. Khaasha, 8. Model Khaasha-703, III. Clotheables, 9. Iy-Ediy, 10. Pira-Ediy, 11. Dress for the "Proud Solitude" Dance, 12. Spirit, IV. Cultivatents, 13. Kashpo - Telozemlyatsvetok, V. Defendibles, 14. Tirsak, VI. Auto-Probes, 15. Diklotik, 16. Charog - 15, 17. Udam, 18. Khudam, 19. Tyairp, 20. Ovyorly, VII. Communicizers, 21. Pekuliya, 22. Korchuga, 23. Udam-12, VIII. Energy-Loss Abaters, 24. Electro-Pliss, 25. Electro-Pliss Model YE-2, IX. Furniture To Wear, 26. Booft, 27. Kniliya, 28. Laledosius, X. Floorists, 29. Small Sterdak, 30. Large Sterdak, 31. Kyurgol - 16, 32. Dylo - 2, 33. Dylo - 2 (Supporting Part), 34. Oveltuy, 35. Small Dungan, 36. Boldalyon.

SUPEROBJECTS - SUPERCOMFORT FOR SUPERPEOPLE The Socialization of the Modern World is a reality. It is propelling the relentless unification of the material and the spiritual. The wild utopias of Marx and Corbusier, of the surrealists and socialists, have materialized. The art and ideology of secret socialist clans demand the unity of mankind -- that the shining future of the world be shared by all. They have destroyed the wise and

well-ordered social hierarchy of social life that emerged from the depths of Mediterranean civilization, returning the world to a primitive level of of life. Articles of everyday European life have been transformed from instruments of elitist self-affirmation, the property of the ruling class, into the common possessions of the plebians. By trying to be like everyone else, the ruling class has obliterated the elite and the intellectual divide between it and the masses. The result is the mindless, semi-literate, economic and cultural policy of the governments of Europe. Contempt for ancestral traditions coupled with appeasement of every form of modernism has undermined the foundations of this world and will lead to its total destruction. The task today is to create a **NEW ARISTOCRACY** in place of the old one which has destroyed the legacy of our ancestors. This **NEW ARISTOCRACY** must, for itself and by itself, devise a new language, traditions and culture which will be incomprehensible and alien to the masses. The catalogue being offered to you is of "Objects", developed by the Celebrated Artists of the End of the Second Millenium A.D., Moscow. These are "Objects" which correspond to the principles of Ideological Design; "Objects" invested with New-Traditionalistic functions; "Objects" of **SUPERCOMFORT** intended for the Ruling Elite and called upon to divide society into those who use these "Objects" and all the rest. Price is no obstacle. Efforts to correct the existing social situation are essential. They will, we hope, lead to a new Renaissance of Mediterranean culture and, beyond, to the restoration of the Ideals and Principles of Alexander of Macedonia.



316 JENNY HOLZER b. 1950

Use What is Dominant in a Culture to Change it Quickly, 1990

Screenprint in red, on brushed aluminum, aside from the edition lettered A-Z, published by the Artist to benefit United States Senator Bill Bradley, very minor soiling and scuffing, otherwise in very good condition.

15 x 18 in. (38.1 x 45.7 cm)

Estimate \$5,000-7,000

PROVENANCE Brooke Alexander Gallery, New York; Sotheby's, New York, September 10, 2008 (Lot 00279); Private Collection, New York

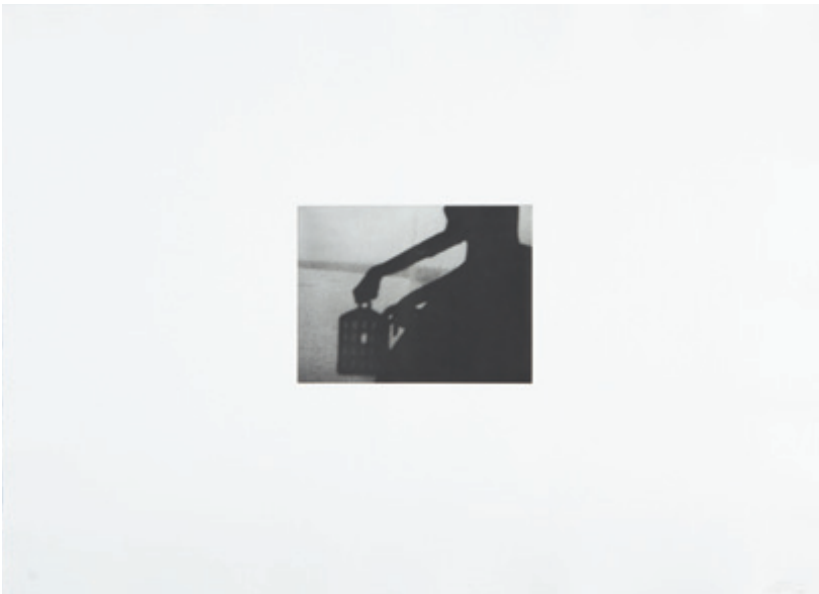
317 JENNY HOLZER b. 1950

If you had behaved nicely..., from *The Survival Series*, 1983-85

Cast aluminum plaque painted with black, numbered 1/10 (printed on a label affixed to the reverse), published by the artist, occasional very minor soiling and trace adhesive remains, otherwise in very good condition.

3 x 10 x 1/4 in. (7.6 x 25.4 x .6 cm)

Estimate \$3,000-5,000



318 **KARA WALKER** b. 1969

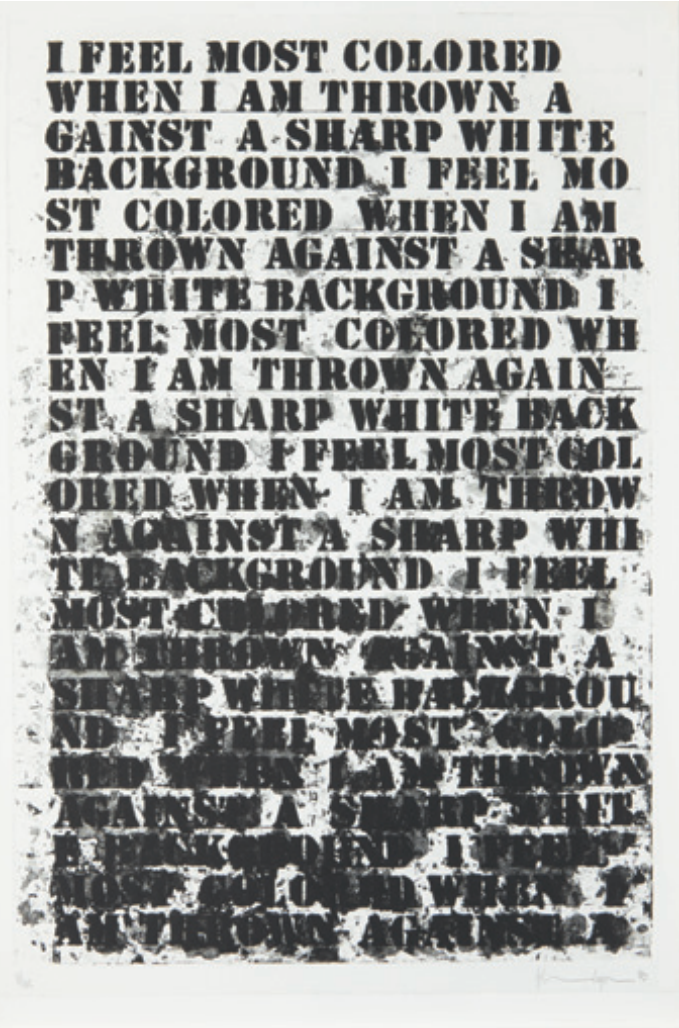
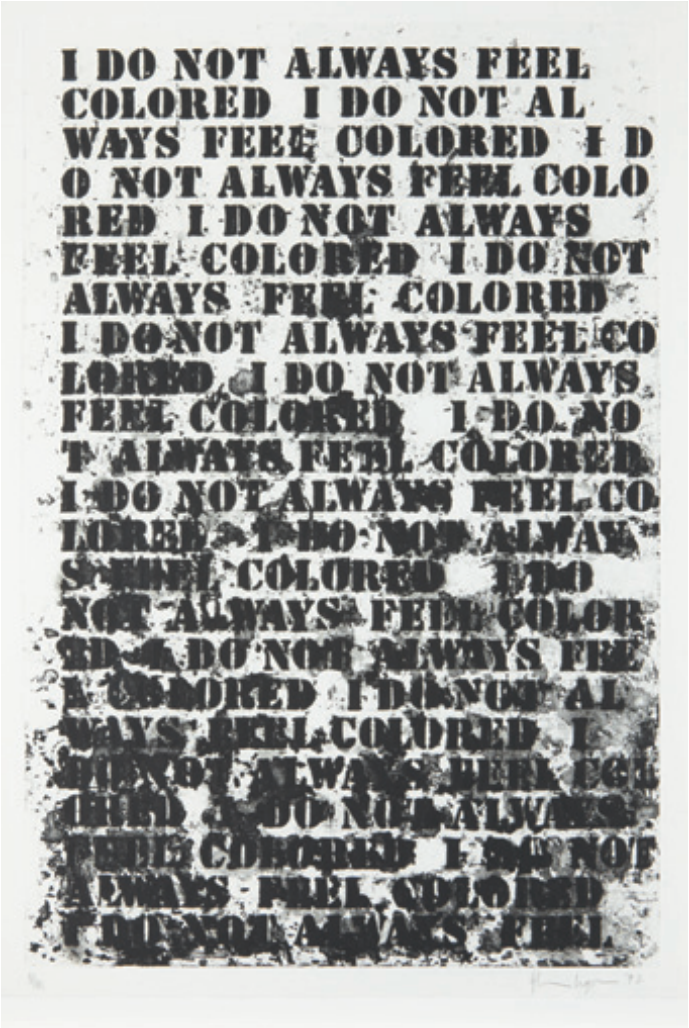
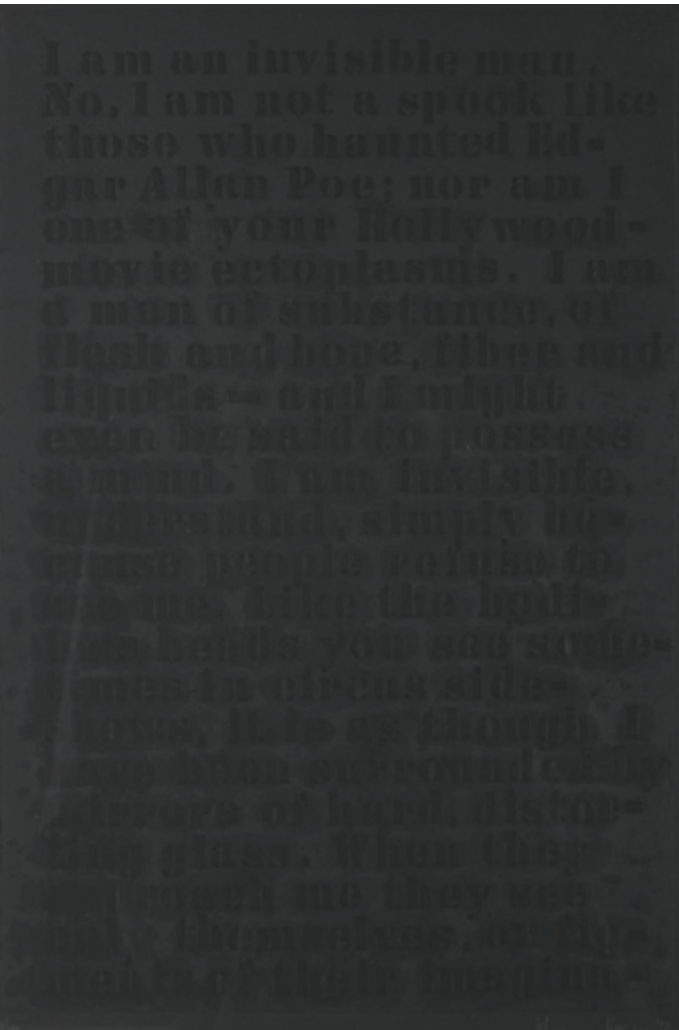
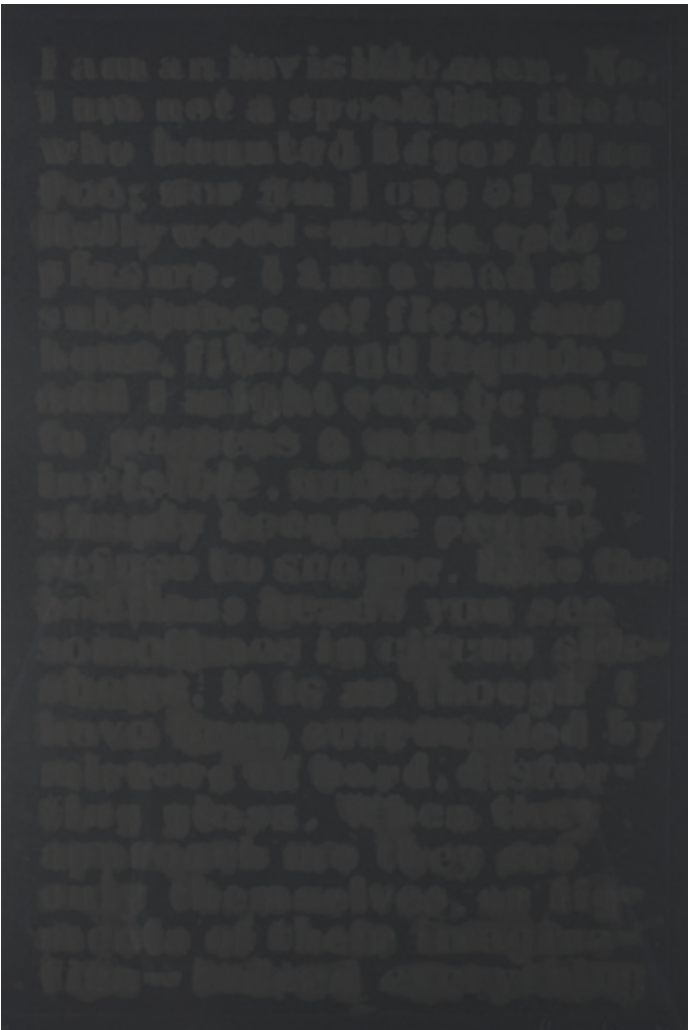
Testimony suite, 2005

The complete set of five photogravures, on Hahnemühle Copperplate paper, with full margins, all signed with initials, dated '2005 and numbered 12/40 in pencil (there were also 6 artist's proofs), published by the Lower East Side Print Shop, New York (with their blindstamp), all in excellent condition, all unframed.

four I. 16 3/8 x 21 7/8 in. (41.6 x 55.6 cm)

all S. 22 3/8 x 31 in. (56.8 x 78.7 cm)

Estimate \$9,000-12,000



319 **GLENN LIGON** b. 1960

Untitled: Four Etchings, 1992

The complete set of four aquatints in black, two on black paper and two on white paper, with full margins, all signed, dated '92' and numbered 8/45 in pencil (there were also 10 artist's proofs), published by Max Protech Gallery, New York, all in very good condition, all framed.

all I. 23 1/2 x 15 7/8 in. (59.7 x 40.3 cm)

all S. 25 x 17 1/2 in. (63.5 x 44.5 cm)

Estimate \$12,000-18,000



320 **ROBERT GOBER** b. 1954
Sleeping Man Hanging Man wallpaper, 1989
Screenprint in colors, on wallpaper, the full sheet, minor wear at the sheet edges, otherwise in very good condition, rolled onto scroll and framed.
S. height variable x 29 7/8 in. (75.9 cm)
Estimate \$12,000-18,000

321 **ANDY WARHOL** 1928-1987
Birmingham Race Riot, from *Ten Works by Ten Painters portfolio*, 1964
Screenprint, on wove paper, the full sheet, from the edition of 500 and 10 artist's proofs, published by Wadsworth Atheneum, Hartford, Connecticut, occasional minor scuffing (mainly visible in raking light), minor compound creasing at upper right corner, pale time staining, otherwise in very good condition, framed.
20 x 24 in. (50.8 x 61 cm)
Estimate \$4,000-6,000
LITERATURE Frayda Feldman and Jörg Schellmann 3



322 **ROBERT RAUSCHENBERG** 1925-2008

Landmark, 1968

Lithograph in colors, on German Copperplate paper, the full sheet, signed, dated '68' and numbered 'HC 1/7' in pencil (a hors-commerce impression, the edition was 40), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), minor surface soiling, a pressure mark at the lower right sheet edge, otherwise in very good condition, unframed.

S. 42 5/8 x 30 1/8 in. (108.3 x 76.5 cm)

Estimate \$5,000-7,000

323 **CHRISTOPHER WOOL** b. 1955

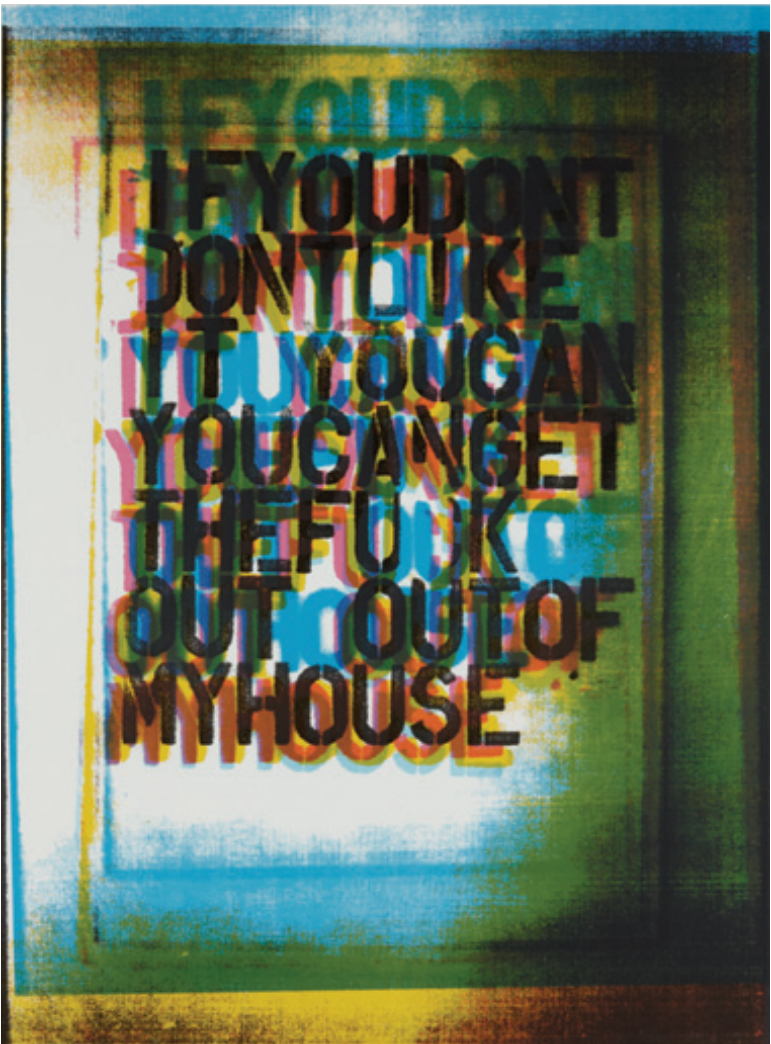
My House III, 2000

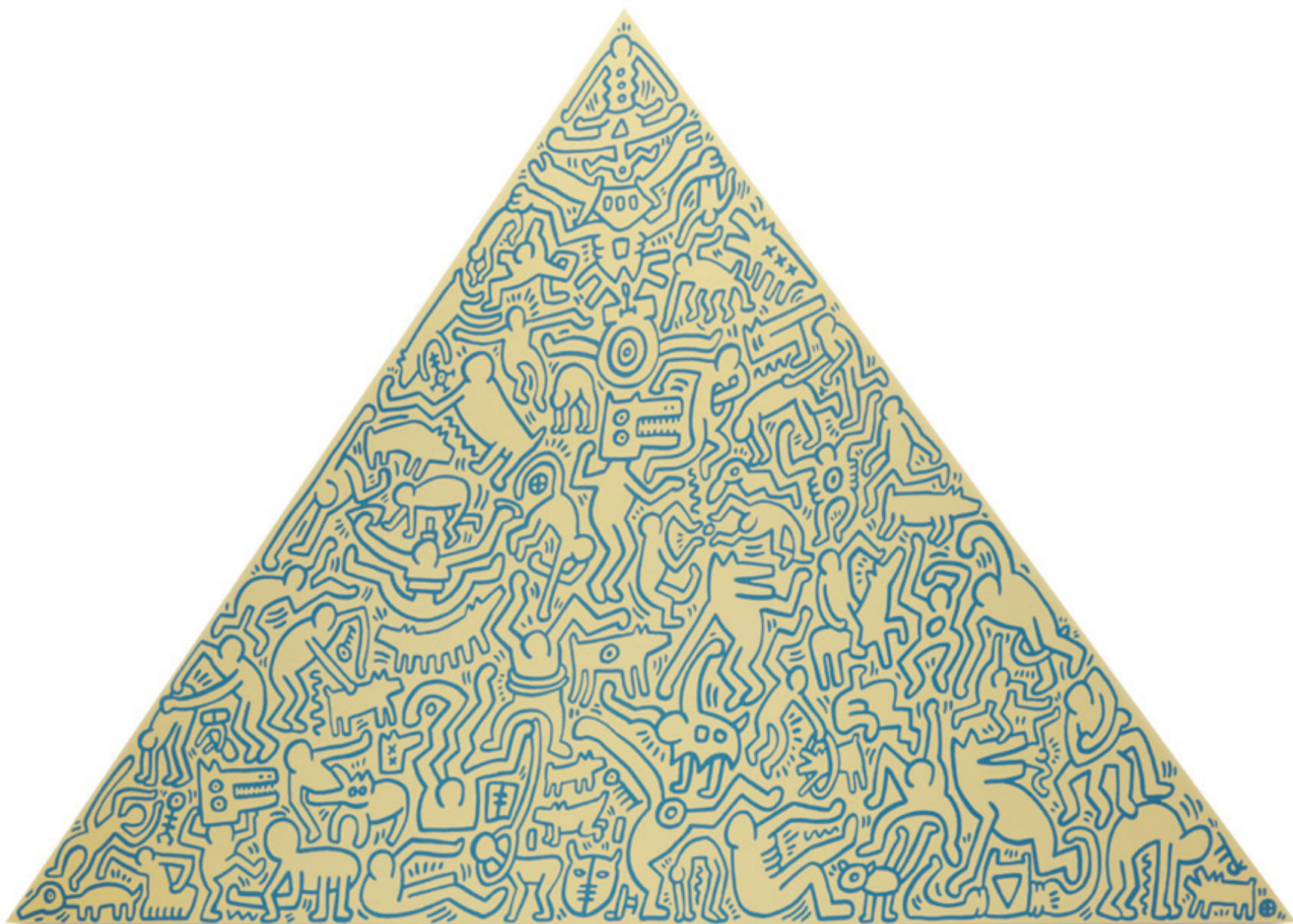
Screenprint in colors, on wove paper, with full margins, signed, dated '2000' and numbered 79/100 in pencil, published by Counter Editions, London, in excellent condition, framed.

I. 39 1/8 x 29 1/8 in. (99.4 x 74 cm)

S. 40 1/8 x 30 in. (101.9 x 76.2 cm)

Estimate \$3,000-5,000





324 **KEITH HARING** 1958-1990

Pyramid, 1989

Screenprint in colors, on anodized aluminum, incised with text (including printed signature) and numbered 13/30 on the reverse, published by Edition Schellmann, New York and Munich, in very good condition.

40 3/4 x 57 1/2 in. (103.5 x 146.1 cm)

Estimate \$30,000-50,000



325 **KEITH HARING** 1958-1990

Untitled, 1983

Woodcut in colors, on Japanese paper, with full margins, signed twice, dated '83' and '88', inscribed 'for Victoria + Albert Thanks-', and numbered 9/60 in pencil, occasional minor creasing (primarily in the margins), pale mat staining in the upper and lower margins, otherwise in very good condition, framed.

I. 19 1/4 x 25 3/8 in. (48.9 x 64.5 cm)

S. 23 3/4 x 29 3/4 in. (60.3 x 75.6 cm)

Estimate \$8,000-12,000

PROVENANCE A gift from the artist with accompanying hand-written letter

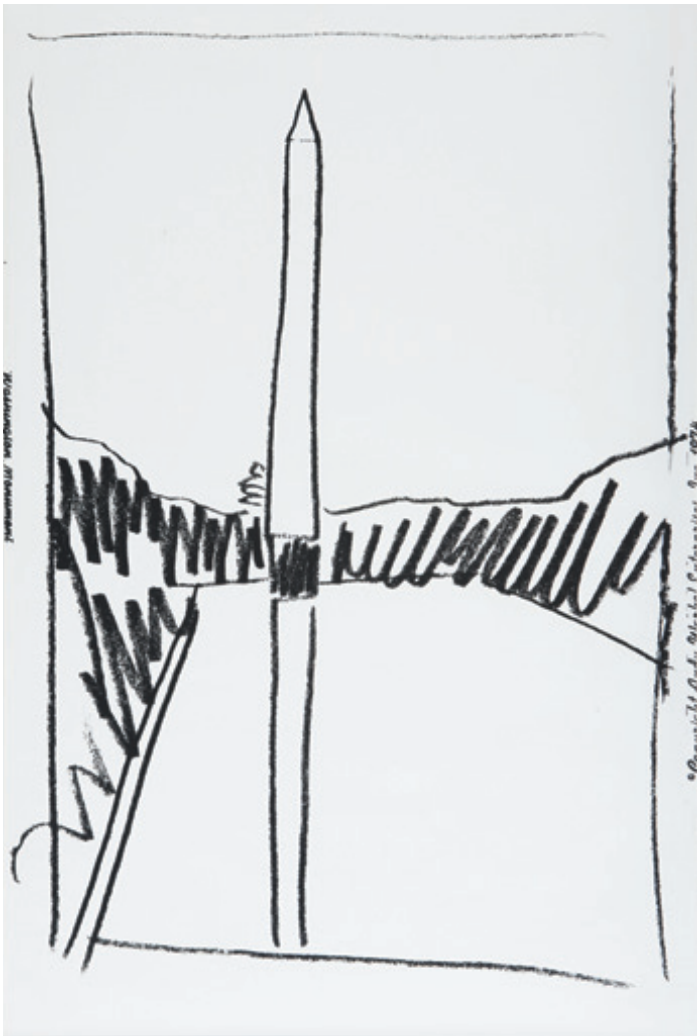
LITERATURE Klaus Littmann p. 28

326 **SWOON** b. 1977

Untitled (Looking); and *Untitled (Working)*

Two woodcuts in colors, both mounted to cut-out wood (as issued), the full sheets, both signed in pencil, both with general wear, otherwise both in very good condition. working 35 3/8 x 34 3/4 in. (89.9 x 88.3 cm) looking 31 3/8 x 44 in. (79.7 x 111.8 cm)

Estimate \$3,000-5,000



327 **ANDY WARHOL** 1928-1987
Washington Monument, 1974
Screenprint, on wallpaper, the full sheet, with the Estate of Andy Warhol and Authorization inkstamps on the reverse, printed by Bill Miller's Wallpaper Studio, Inc., New York, created for an unknown commission, a few soft creases (particularly near the sheet edges), time staining on the reverse, otherwise in very good condition, unframed.
S. 44 x 29 5/8 in. (111.8 x 75.2 cm)

Estimate \$2,000-4,000

LITERATURE Frayda Feldman and Jörg Schellmann IIIB.2



328 **WILLEM DE KOONING** 1904-1997
Washington Monument, circa 1970
Offset lithograph, on wove paper, the full sheet, signed and numbered 26/50 in pencil, minor soiling, a few pale stains, otherwise in good condition, unframed.
S. 32 1/4 x 25 3/8 in. (81.9 x 64.5 cm)

Estimate \$2,500-3,500

LITERATURE This print will be included in Lanier Graham's Volume II catalogue raisonne of de Kooning's prints.

329 **SHEPHARD FAIREY** b.1970

Change, 2008

Offset lithograph in colors, on buff wove paper, with full margins, signed and numbered 86/500 in pencil (one of 200 signed prints from the edition given to select VIPs and volunteers to the campaign), published by Obama for America, with accompanying letter from the Office of the Vice President Elect, a soft crease at lower right, otherwise in very good condition, unframed.

I. 35 3/8 x 21 3/4 in. (89.9 x 55.2 cm)

S. 39 3/8 x 24 7/8 in. (100 x 63.2 cm)

Estimate \$2,000-3,000

329



330



330 **RAYMOND PETTIBON** b. 1957

Untitled (Don't Look Back the Past May be Gaining on You Again), 2005

Lithograph in colors, on Rives BFK paper, the full sheet, signed and numbered 11/40 in pencil, published by Item, Paris (with their blindstamp), soft rubbing at upper right sheet edge, otherwise in very good condition, framed.

S. 30 1/4 x 22 3/8 in. (76.8 x 56.8 cm)

Estimate \$2,000-3,000



331 **LOUISE BOURGEOIS** 1911-2010

Tapiary, The Art of Improving Nature portfolio, 1998

The complete set of nine etchings with aquatint (some in colors), on Magnani Incisione paper, with full margins, all signed, dated '98' and numbered 9/28 in pencil (there were also 10 artist's proofs), published by Julie Sylvester Cabot and the Whitney Museum of American Art Editions, New York, all in excellent condition, contained in original iridescent pink fabric-covered folder.

40 3/8 x 29 in. (102.6 x 73.7 cm)

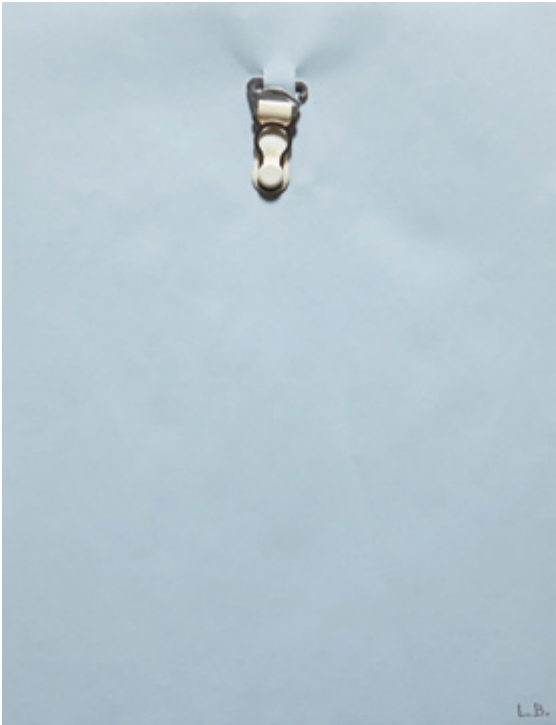
Estimate \$60,000-80,000



Walter Hood Fitch, *Victoria regia*, 1854, lithograph



Sometimes I am interested in just female forms—such as clusters of breasts that are clouds—
but quite often the forms merge together: phallic breasts, male and female, active and passive.
Louise Bourgeois



332 LOUISE BOURGEOIS 1911-2010

Anatomy portfolio, 1989

The complete set of twelve works comprised of eleven etchings and one collage of metal and plastic fastener, the prints on wove paper and the collage on colored blue paper, all signed with initials and all but the collage annotated 'B.A.T.' in pencil (aside from the edition of 44 and 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all in excellent condition, all unframed.

all l. various sizes;
ten S. 19 1/2 x 14 1/8 in. (49.5 x 35.9 cm)
one large S. 25 x 18 1/8 in. (63.5 x 46 cm)
fastener S. 11 x 8 1/2 in. (27.9 x 21.6 cm)

Estimate \$25,000-35,000

LITERATURE Deborah Wye 97-108





333 LOUISE BOURGEOIS 1911-2010
Homely Girl: A Life, 1992
The complete two volume set of ten etchings and eight offset lithographs on various papers, the full sheets, bound (as issued), with text by Arthur Miller, signed by Miller and Bourgeois on the colophon of volume I, numbered 25/100 (from the special edition, the total edition was 1200), published by Peter Blum Edition, New York, in excellent condition, both volumes contained in original gray cloth slipcase.
12 x 9 1/8 in. (30.5 x 23.2 cm)
Estimate \$2,000-3,000

334 LOUISE BOURGEOIS 1911-2010
Eight in Bed, 2000
Lithograph in colors with embossing, on wove paper, with full margins, signed with initials and numbered 5/40 in pencil, published by Solo Impression, New York (with their blindstamp), occasional very soft creasing in the margins, otherwise in very good condition, framed.
I. 14 x 16 7/8 in. (35.6 x 42.9 cm)
S. 20 3/4 x 23 5/8 in. (52.7 x 60 cm)
Estimate \$2,000-3,000



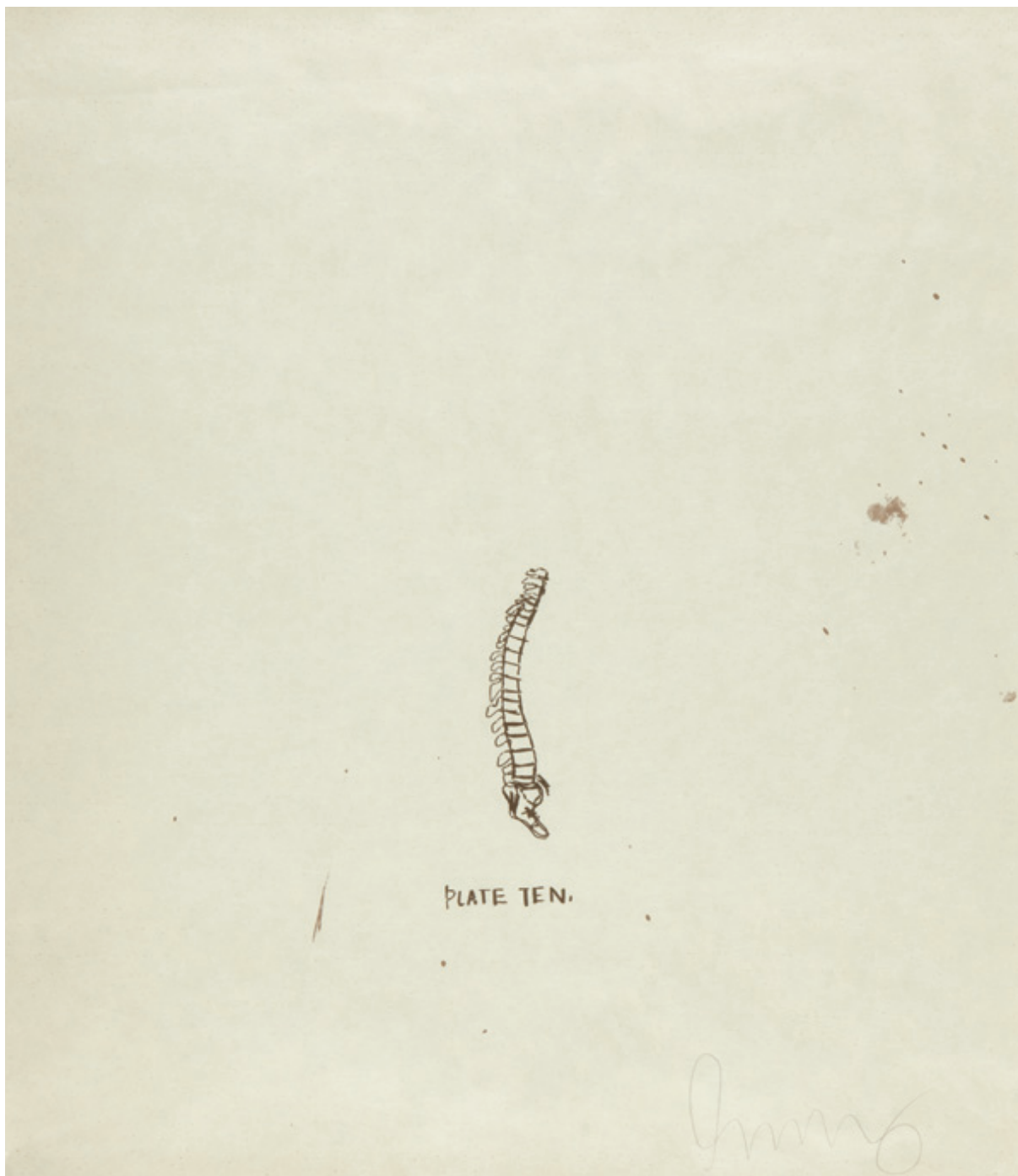
335 **NANCY SPERO** 1926-2009
Untitled (Triptych), 1988
Monoprint in colors, on three sheets of Japanese paper, the full sheets, one signed, dated '88' and all annotated '1-3' respectively in pencil, occasional soft handling creases and minor soiling, a few unobtrusive foxmarks, otherwise in very good condition, framed. overall S. 24 5/8 x 58 1/2 in. (62.5 x 1485 cm)
Estimate \$9,000-12,000



336 **LEON GOLUB** b. 1922-2004
White Squad, 1987
Lithograph, on wove paper, the full sheet, signed, titled and annotated 'AP' in pencil (an artist's proof, the edition was 60), published by Rutgers University, New Brunswick, New Jersey, pale yellow staining in the upper left corner, otherwise in good condition, framed. 35 7/8 x 47 3/4 in. (91.1 x 121.3 cm)
Estimate \$800-1,200



337 **BRUCE NAUMAN** b. 1941
Verso Recto (State II), 1998
Screenprint and lithograph in colors, on Lana paper, with full margins, signed, dated '98' and numbered 27/50 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps), hinged to the support in places along the reverse of the upper sheet edge, otherwise in very good condition, framed.
I. 14 7/8 x 23 3/4 in. (37.8 x 60.3 cm)
S. 22 1/2 x 29 in. (57.2 x 73.7 cm)
Estimate \$2,000-3,000



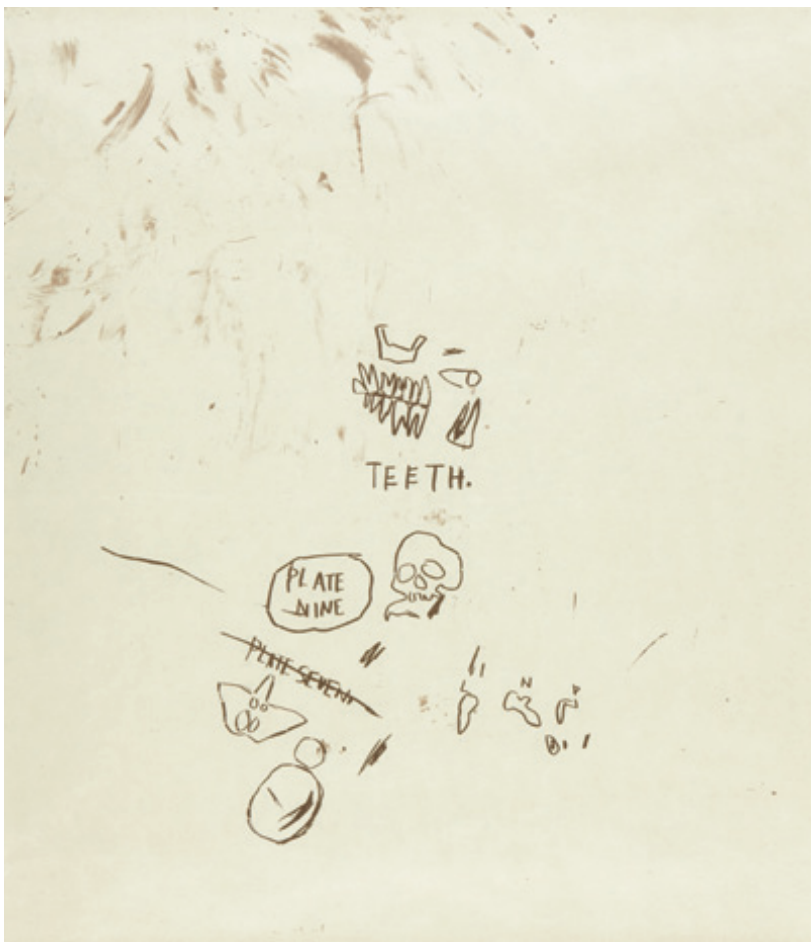
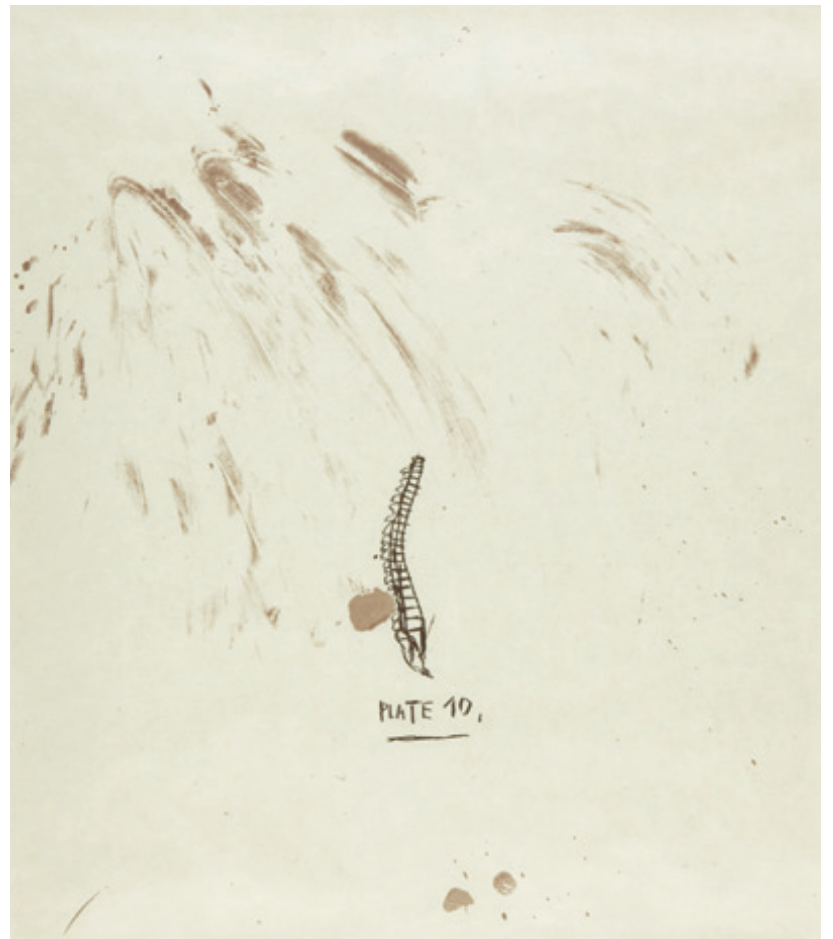
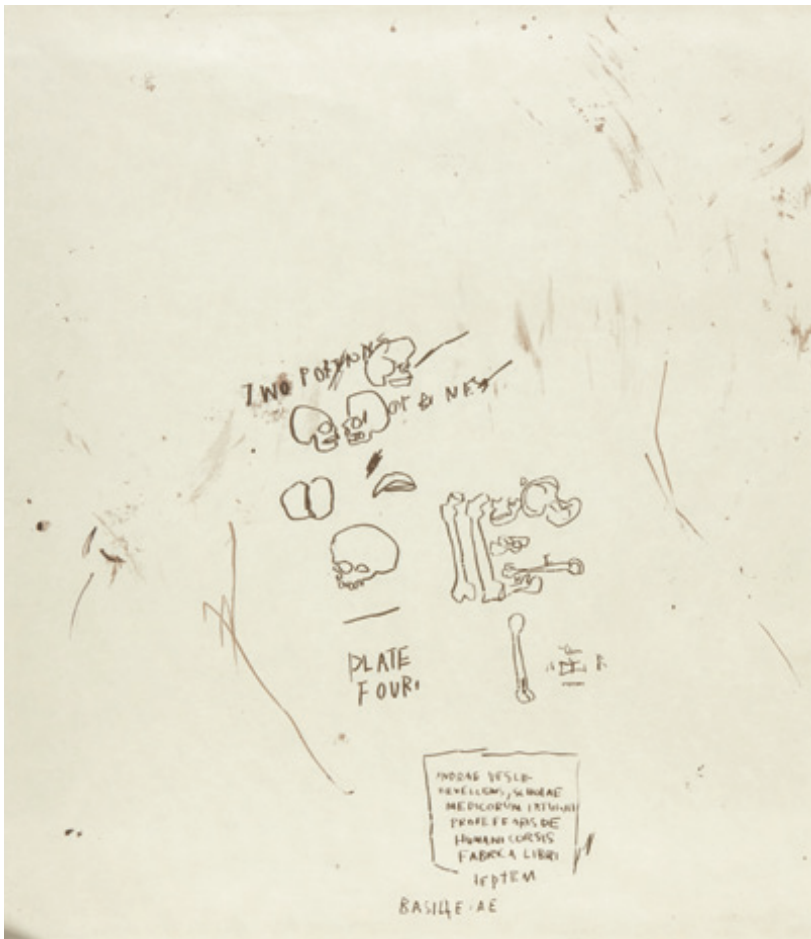
338 JEAN-MICHEL BASQUIAT 1960-1988

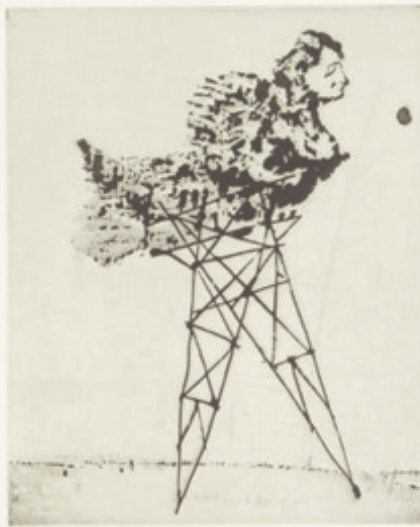
Untitled: From Leonardo, 1983

The complete set of five screenprints in colors, on Okawara paper, the full sheets, one signed on the front and all numbered 40/45 in pencil on the reverse, published by New City Editions, Venice, California, occasional soft handling creases, otherwise all in very good condition, all unframed.

all S. 34 7/8 x 30 in. (88.6 x 76.2 cm)

Estimate \$25,000-35,000





339 **WILLIAM KENTRIDGE** b. 1955

Zeno at 4am, 2001

Nine etching and aquatints, on one sheet of Hahnemühle paper, with full margins, signed and numbered 12/12 in pencil, a special edition of 12 which was printed with all nine plates on one large sheet of paper (there is a separate edition of 40 on smaller individual sheets), published by David Krut Fine Art, New York, in very good condition, unframed.

overall I. 32 1/4 x 26 1/2 in. (81.9 x 67.3 cm)

S. 38 3/4 x 31 7/8 in. (98.4 x 81 cm)

Estimate \$12,000-18,000

LITERATURE David Krut pp. 118-19



Sleeping on Glass suite: This is How the Tree Breaks, 1999
Etching with additions in graphite and red pencil, on Chine collé of antique book page to Fabriano Rosapina paper, with full margins, signed and numbered 56/60 in pencil, published by Malcolm Christian, Kwa Zulu Natal, South Africa, a pale scuff in lower right margin, otherwise in very good condition, framed.
I. 9 5/8 x 13 1/4 in. (24.4 x 33.7 cm)
S. 13 7/8 x 19 3/4 in. (35.2 x 50.2 cm)

Estimate \$3,000-4,000

LITERATURE David Krut p. 81



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK & SANTA FE

Wintersonne [Landschaft in Sonne], 1913
Drypoint, on wove paper, with margins, signed and dated '1913' in pencil, from the edition of 25, published by Neue Kunst Hans Goltz, Munich, pale mat staining, occasional minor soiling (primarily in the margins), old tape remains on the reverse of the corners, otherwise in good condition, framed.
I. 4 3/8 x 5 7/8 in. (11.1 x 14.9 cm)
S. 7 7/8 x 9 7/8 in. (20 x 25.1 cm)

Estimate \$2,000-4,000

LITERATURE Annemarie and Wolf-Dieter Dube R118

[Untitled]; and *Hairbox*, 1979 and 1990
Etching, on handmade paper, with full margins, and rubberized horse hair multiple painted with enamel, the print signed, dated '79' and numbered 3/6 in pencil, the box signed and numbered 45 of 100 in black ink on a label affixed to the underside (there were also 20 artist's proofs in Roman numerals), *hairbox* published by Parkett Editions, New York and Zurich, the print with occasional soft rubbing in the margins, pale time staining, the *hairbox* with minor soiling, otherwise both in very good condition, framed.
print I. 9 3/8 x 11 1/2 in. (23.8 x 29.2 cm)
print S. 22 1/2 x 22 1/2 in. (57.2 x 57.2 cm)
box: 10 x 14 1/2 x 4 3/4 in. (25.4 x 36.8 x 12.1 cm)

Estimate \$2,000-3,000

LITERATURE Edition for Parkett 23





343 **KIKI SMITH** b. 1954

Kiki Smith 1993, 1993

Etching and aquatint in colors, on Japanese Ecizen Kouzo-Kizuki paper, the full sheet, signed, dated 1993 and numbered 33/33 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed. S. 72 3/4 x 36 3/8 in. (184.8 x 92.4 cm)

Estimate \$10,000-15,000

LITERATURE Wendy Weitman/Museum of Modern Art 27



344 **KIKI SMITH** b. 1954

Woman with Snake, 2003

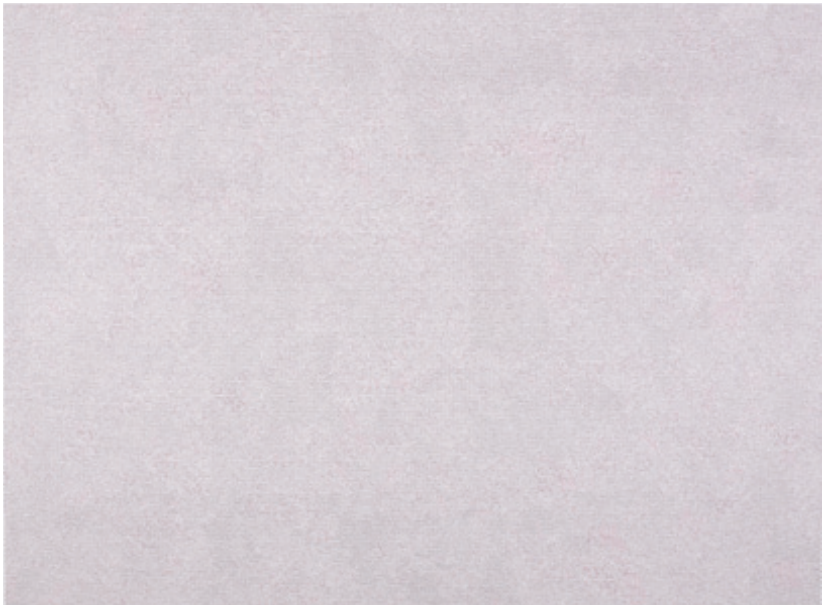
Porcelain multiple with hand-painting, incised with initials, dated and numbered 8/13 on the backside, in very good condition.

11 x 3 1/2 x 3 1/2 in. (27.9 x 8.9 x 8.9 cm)

Estimate \$7,000-10,000



346



346 (detail)

345 KIKI SMITH b. 1954
Steuben Tattoo Collection: Cat with Daisy, 2008
The complete set of one crystal multiple and one silver pendant/brooch, with incised signature by the artist and Steuben, numbered 17/50, published by Stuben Glass, New York, in excellent condition, both contained in original cloth bags and original foam lined cloth-covered box.
cat: 4 3/4 x 5 1/2 x 3 1/8 in. (12.1 x 14 x 7.9 cm)
daisy: 2 1/4 x 2 1/4 in. (5.7 x 5.7 cm)
Estimate \$5,000-7,000

346 DO HO SUH b. 1962
Who Am We? (red), 2000
Iris print in red/purple, on Somerset paper, with full margins, signed, dated '2000' and numbered 4/10 in pencil, (there were also 2 artist's proofs), published by the artist, in excellent condition, framed.
I. 34 x 46 1/4 in. (86.4 x 117.5 cm)
S. 35 x 47 1/2 in. (88.9 x 120.7 cm)
Estimate \$3,000-4,000



347 RODNEY GRAHAM b. 1949
School of Velocity: 24 Hours of Music Divided into fifteen Minute Intervals, 1993
The complete set of fifteen screenprints in red and offset printing, on wove paper, with full margins, one signed and annotated '14:44:38.4599-14:59:37.5234' in black ink (from the series of 48, each sheet representing one minute, each portfolio representing fifteen minutes of music), published by Patrick Painter Editions, Los Angeles, with Lisson Gallery, London, all in very good condition, all unframed.
all I. 15 3/8 x 9 3/8 in. (39.1 x 23.8 cm)
all S. 17 3/8 x 12 1/2 in. (44.1 x 31.8 cm)
Estimate \$8,000-12,000

348 ROBERT RAUSCHENBERG 1925-2008
Bones and Unions series: Hard Eight, 1975
Handmade rag pulp paper, bamboo and cotton fabric multiple, signed, dated '75' and numbered 18/32 in red pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their stamp on the reverse), the paper toned, occasional staining and minor splitting in areas near the wood sticks, otherwise in good condition, framed.
26 x 33 1/2 in. (66 x 85.1 cm)
Estimate \$2,500-3,500
LITERATURE Gemini G.E.L. 638



Irving Penn, *Francis Bacon*, London, 1962

349 **FRANCIS BACON** 1909-1992
Three Studies for a Self-Portrait, 1981
Three lithographs in colors, on one sheet of Arches paper, with full margins, signed and numbered 149/150 in pencil (there were also 10 artist's proofs and a special edition of 25 in Roman numerals), published by Editions de la Différence, Paris, occasional minor soiling and soft rubbing in the margins (particularly upper left corner), the palest time staining, otherwise in very good condition, framed.
overall I. 12 3/4 x 36 3/4 in. (32.4 x 93.3 cm)
S. 18 5/8 x 40 3/4 in. (47.3 x 103.5 cm)
Estimate \$12,000-18,000

350 **CHUCK CLOSE** b. 1940
Self-Portrait[Scribble]Etching, 2001
Etching in colors, on Chine collé to wove paper, with full margins, signed, dated and numbered 'P.P. II' in pencil, (a printer's proof, the edition was 60), published by Pace Editions, Inc., New York, in very good condition, unframed.
I. 11 3/8 x 9 1/8 in. (28.9 x 23.2 cm)
S. 18 3/8 x 15 3/4 in. (46.7 x 40 cm)
Estimate \$4,000-6,000





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK & SANTA FE

351 **REMBRANDT HARMENSZ VAN RIJN** 1606-1699
Bust of a Man Wearing a High Cap Three Quarters Right (The Artist's Father?); and Self Portrait in a Flat Cap and Embroidered Dress, 1630; and circa 1642
Two etchings, on laid paper without watermarks, with thread margins, both late impressions, *Bust of a Man* with irregular pale staining, a backed area on the reverse of the left side of his head, *Self Portrait* with pale staining along the perimeter of the sheet and a few areas of gray ink wash (one spot visible to the left of the shoulder), otherwise both in good condition, both framed.
father S. 4 1/8 x 3 3/8 in. (10.5 x 8.6 cm)
self S. 3 3/4 x 2 1/2 in. (9.5 x 6.4 cm)

Estimate \$2,500-3,500

PROVENANCE Warren Vinton (both)
LITERATURE Karel Boon and F.W.H. Hollstein 321 and 26; and Arthur Hind 22 and 127



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK & SANTA FE

352 **FRANCISCO JOSE DE GOYA Y LUCIENTES** 1746-1828
Los Caprichos, plate I: Francisco Goya y Lucientes, pintor, 1799
Etching and aquatint, on strong, absorbent paper, with margins (lower sheet folded), from a later edition, a few foxmarks (primarily visible in the margins), minor creasing in the margins, the paper splitting at right sheet edge, otherwise in good condition, framed
l. 5 3/8 x 4 3/8 in. (13.7 x 11.1 cm)
S. 11 1/2 x 7 1/4 in. (29.2 x 18.4 cm)

Estimate \$800-1,200

PROVENANCE Warren Vinton
LITERATURE Loys Deteil 38; Tomás Harris 36

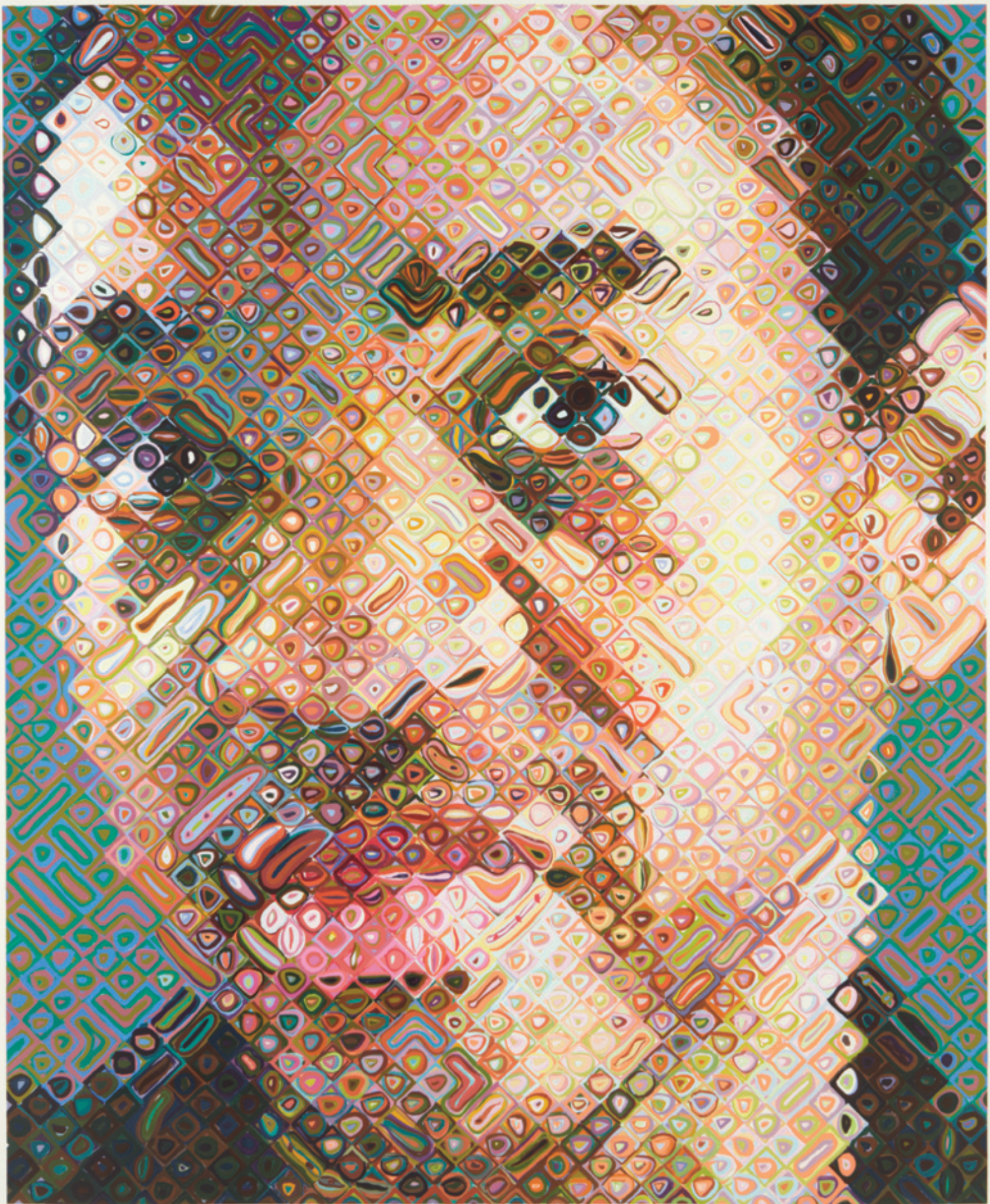


353 **RICHARD HAMILTON** b. 1922
Jamie, from *Ireland a Nation*, 1988
Etching, on Chine collé to Hahnemühle, with full margins, signed and numbered 5/12 in pencil (Lullin calls for the edition of 24 in Arabic, 12 in Roman numerals and two artist's proofs), published by Waddington Graphics, London, the slightest crease at lower left sheet edge, otherwise in very good condition, unframed.
l. 4 1/4 x 2 1/2 in. (10.8 x 6.4 cm)
S. 12 3/4 x 10 in. (32.4 x 25.4 cm)

Estimate \$1,000-2,000

LITERATURE Etienne Lullin 161





40/80

Chuck Close

2003

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

354 **CHUCK CLOSE** b. 1940

Lyle, 2003

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

I. 58 1/4 x 47 3/4 in. (148 x 121.3 cm)

S. 65 1/2 x 53 3/4 in. (166.4 x 136.5 cm)

Estimate \$25,000-35,000

LITERATURE see Terrie Sultan pp. 108-9



355 **CHUCK CLOSE** b. 1940

Self-Portrait, 1995

Screenprint in colors, on wove paper, with full margins, signed, dated '1995' and numbered 'Pace Proof VIII/X' in pencil (the edition was 50 and 10 artist's proofs), published by Pace Editions, Inc., New York, in excellent condition, framed.

I. 57 x 58 in. (144.8 x 147.3 cm)

S. 64 1/2 x 54 in. (163.8 x 137.2 cm)

Estimate \$70,000-90,000



356 **ROBERT MAPPLETHORPE** 1946 - 1989
Ken Moody (nude with leaf), 1985
Photogravure with hand-coloring, on wove paper, with full margins, signed and numbered 32/60 in pencil (there were also 18 artist's proofs), published by Graphic Studio, USF, Tampa, Florida (with their blindstamp), several minor abrasions at neck and in blue background, hinged to the support in places along the reverse of the sheet edges (slightly showing through), otherwise in very good condition, framed.
I. 23 x 18 7/8 in. (58.4 x 47.9 cm)
S. 29 3/4 x 24 7/8 in. (75.6 x 63.2 cm)

Estimate \$2,000-3,000



357 **DAVID HOCKNEY** b. 1937
Illustrations for 14 Poems from C.P. Cavafy portfolio: Plate 11, In Despair, 1966
Etching, on Rives BFK paper, with full margins, signed, dated '66' and numbered 10/75 in pencil (there were also 15 artist's proofs), published by Editions Alecto, London, a few pale foxmarks and soft handling creases, minor creasing, rubbing and soiling at the sheet corners, otherwise in very good condition, framed.
I. 13 3/4 x 8 3/4 in. (34.9 x 22.2 cm)
S. 22 1/8 x 15 3/4 in. (56.2 x 40 cm)

Estimate \$1,500-2,500

LITERATURE Scottish Arts Council 57; Museum of Contemporary Art Tokyo 57



358 **NAN GOLDIN** b. 1953
Misty and Joey at Hornstrasse, Berlin, 1992
Cibachrome print, on photo paper, the full sheet, signed, titled, dated and numbered 18/44 in black ink on the reverse, occasional scuffing and soiling (particularly along the sheet edges), several fingerprints in lower sheet visible in raking light, otherwise in good condition, framed.
S. 12 x 19 3/8 in. (30.5 x 49.2 cm)

Estimate \$2,000-3,000



359 **KEHINDE WILEY** b. 1977

Passing/Posing, 2003

Pigment print, on wove paper, the full sheet, contained in original artist selected frame, signed in ink and numbered 25/35 on a label affixed to the reverse of the frame (there were also 3 artist's proofs), co-published by Michael Steinberg and Downtown Arts Projects, New York, in very good condition, framed.
overall: 30 x 30 in. (76.2 x 76.2 cm)

Estimate \$2,000-3,000

360 **PAUL CADMUS** 1904-1999

Youth with Kite, 1941

Etching, on laid paper, with margins, signed in pencil, from the edition of 75, mat and time staining, a few minor scuffs and soiling in the margins, otherwise in very good condition, framed.

I. 10 3/8 x 5 3/8 in. (26.4 x 13.7 cm)

S. 15 1/4 x 10 in. (38.7 x 25.4 cm)

Estimate \$3,000-5,000

LITERATURE Guy Davenport 46





361 **MATTHEW BARNEY** b. 1967

Isis and Osiris, 2008

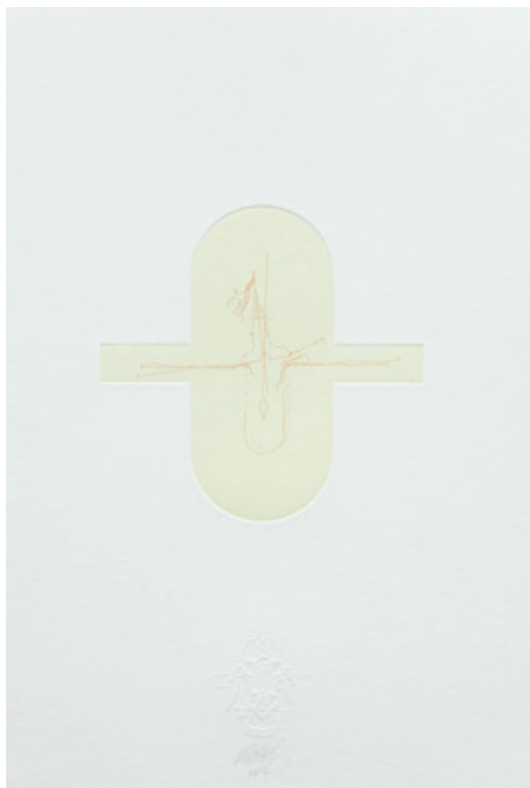
Lapis lazuli and gold leaf on July 16, 1973 issue of *Time* magazine, incised with signature and dated '08' on the reverse, numbered 6 from an edition of 6 on a label affixed to the reverse, published by Barbara Gladstone Gallery, New York, in very good condition, contained in original artist designed molded polyethylene frame.

14 x 10 3/4 in. (35.6 x 27.3 cm)

Estimate \$15,000-25,000

PROVENANCE Barbara Gladstone Gallery, New York

Matthew Barney frequently uses classical mythological references in his work. According to the Egyptian myth Isis, sister-wife to Osiris, resurrected her lover Osiris from death making him the first god to enter into the Afterlife, the keystone of Egyptian religion.



Original self-lubricating plastic moulded case

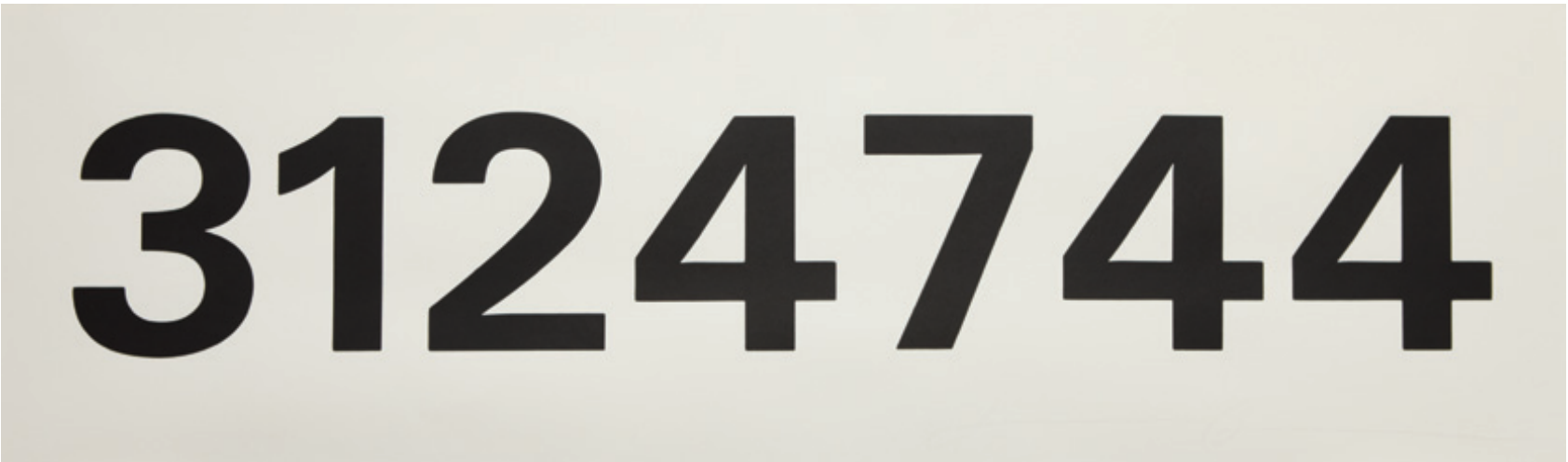
362 **MATTHEW BARNEY** b. 1967

Cremaster Field Suite portfolio, 2002

The complete set of five etchings in colors with embossing, on Hahnemühle copperplate paper, the full sheets, all signed and annotated 'PP 3' in pencil (a printer's proof, the edition was 40), published by Jean-Yves Noblet, all in very good condition, contained in original self-lubricating plastic moulded case.

18 x 13 in. (45.7 x 33 cm)

Estimate \$5,000-7,000



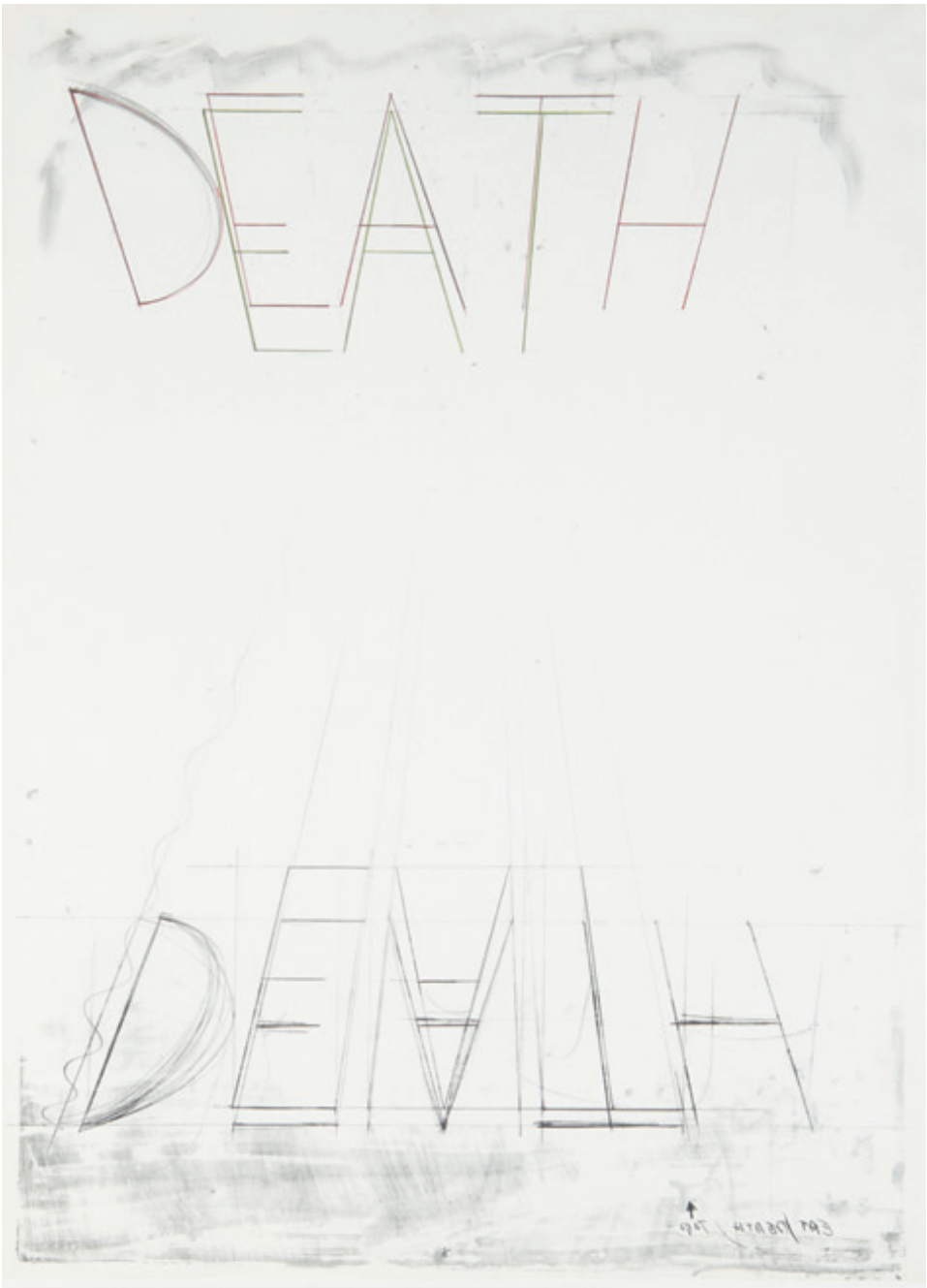
363 JONATHAN BOROFKY b. 1942
3124744, 1991
Unique screenprint, on Arches Cover paper, with full margins, signed in pencil (one of 31 unique screenprints), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.
I. 10 3/4 x 62 1/2 in. (27.3 x 158.8 cm)
S. 21 x 70 1/4 in. (53.3 x 178.4 cm)

Estimate \$2,000-3,000

LITERATURE Gemini G.E.L. 1477

364 BRUCE NAUMAN b. 1941
Walk with Contrapposto, 1968/2003
DVD reproduction of the 1968 video performance of the artist parading up and down a narrow constructed corridor, numbered 16/20 on the wooden case, published by Deutsche Guggenheim, edition no. 25, contained in original specially packaged case made from the wood used to build the corridor (slightly crushed in corners).
5 7/8 x 5 7/8 in. (14.9 x 14.9 cm)

Estimate \$5,000-7,000



365 BRUCE NAUMAN b. 1941
Eat Death, 1973
Lithograph in colors, on Arjomari paper, the full sheet, signed, dated '73' and numbered 37/68 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very minor soiling in places along the sheet edges, minor creasing at lower right corner, otherwise in very good condition, framed.
S. 42 3/4 x 31 1/4 in. (108.6 x 79.4 cm)

Estimate \$3,000-5,000

LITERATURE Gemini G.E.L. 431; Christopher Cordes 13

THIS LOT IS SOLD WITH NO RESERVE

366 PAUL PFEIFFER b. 1966
The Four Horsemen of the Apocalypse, 2004
Dye-bleach print, on glossy photo paper, with full margins, signed, dated and numbered '12/30 plus 5 e.a.' in black ink on the reverse, in excellent condition, unframed, also including Paul Pfeiffer book by Hatje Cantz with text and illustrations.
I. 12 1/4 x 15 1/4 in. (31.1 x 38.7 cm)
S. 12 5/8 x 15 3/4 in. (32.1 x 40 cm)

Estimate \$2,500-3,500 ●





367 **PAUL MCCARTHY** b. 1945
Brancusi Tree (silver), 2007
Self-inflatable mylar fabric multiple with integrated fan, signed, dated and numbered 41/75 in black marker on the side (there were also 20 artist's proofs), in very good condition, contained in original custom mylar fabric carrier bag.
78 x 36 x 36 in. (198.1 x 91.4 x 91.4 cm)
Estimate \$5,000-7,000

368 **MARCEL DUCHAMP** 1887-1968
Bouche-Evier (sink stopper), 1967
Cast sterling silver multiple, incised with number 33/100, with cast signature and dated '64', there were three series of 100 in bronze, polished stainless steel and sterling silver (there were also 12 artist's proofs for each), issued by the International Collectors Society, New York, in excellent condition, contained in cream velvet pouch.
diameter 2 3/8 x 3/8 in. (6 x 1 cm)
Estimate \$4,000-6,000

LITERATURE Arturo Schwarz 608





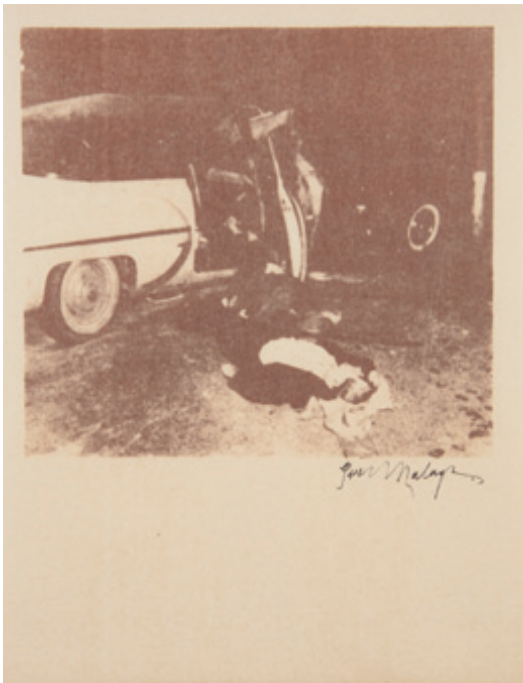
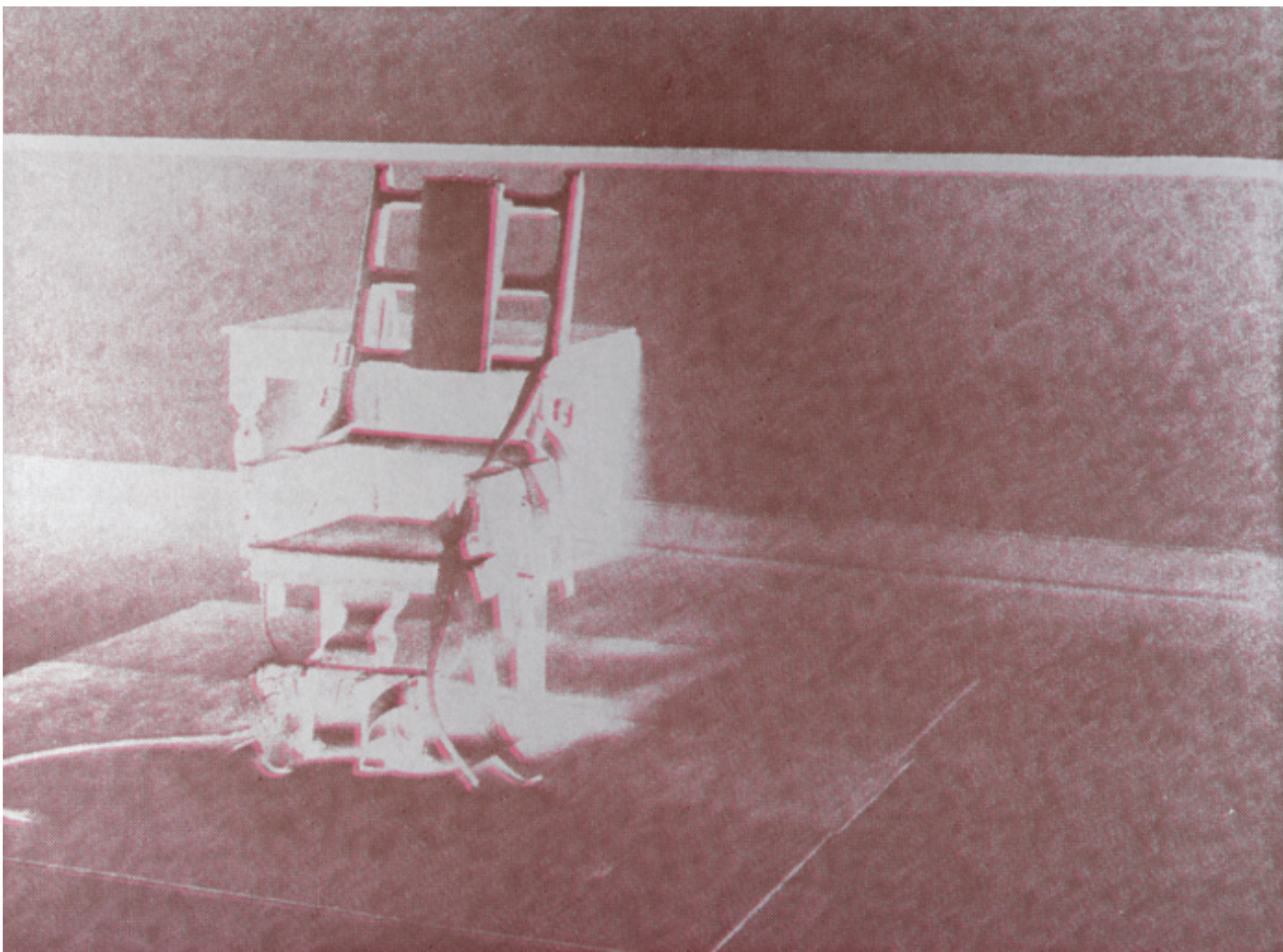
369 MARCEL DUCHAMP 1887-1968
Rotoreliefs (Optical Discs), 1935-1965
Twelve offset lithographs in colors, printed on both sides of six paper discs, the full sheets, from the total edition of 1755 (the editions were 500, 1,000, 100, 5 and 150 published in 1938, 1953, 1959, 1963 and 1965 respectively), contained in original black plastic circular holder, occasional minor soiling and wear along the edges (a few with areas of rubbing with minor ink loss), otherwise all generally in very good condition, (occasional scuffing, some white paint in places along the reverse edges).
diameter: 10 in. (25.4 cm)
Estimate \$3,000-4,000
LITERATURE Arturo Schwarz 441

370 MARTIN KIPPENBERGER 1953-1997
Sockets, 1991
The artist's worn socks with hand sewn camp name tags, signed, dated '91' and numbered 6/14 in ink on the certificate/coupon redeemable for one pair of Sockets at Kippy's, Coronado, California (there were also 3 artist's proofs), published by Edition Julie Sylvester, New York, in very good condition, contained in original shrink-wrapping (splitting slightly at lower left corner).
8 1/2 x 5 1/2 x 2 in. (21.6 x 14 x 5.1 cm)
Estimate \$3,000-5,000



371 **ASHLEY BICKERTON** b. 1959
Bad; and *Good*, 1988-89
Two screenprints, on wove paper, with full margins, both signed, dated '1988' and '1989' and numbered 11/20 and 22/25 in pencil, *bad* with a few spots of soiling in the lower margin, both with minor rippling, otherwise both in very good condition, both framed.
bad I. 42 3/4 x 41 in. (108.6 x 104.1 cm)
bad S. 52 x 48 in. (132.1 x 121.9 cm)
good I. 53 3/4 x 44 in. (136.5 x 111.8 cm)
good S. 65 x 48 in. (165.1 x 121.9 cm)
Estimate \$3,000-5,000

372 **JOHN ARMLEDER** b. 1948
Brain, 2003
Silver metallic decal affixed to canvas, stretched over metal strainers, signed, dated '2003' and numbered 1/8 in black ink on the reverse, in very good condition, unframed.
S. 22 1/4 x 22 1/4 x 1 1/2 in. (56.5 x 56.5 x 3.8 cm)
Estimate \$2,500-3,500
PROVENANCE Galerie Susanna Kulli, Zurich



PROPERTY OF BOB COLACELLO, EAST HAMPTON

373 **ANDY WARHOL** 1928 - 1987

Electric Chair, 1971

Screenprint in colors, on wove paper, the full sheet, signed, dated '71', inscribed 'Happy Birthday Bob Colacello May 8 74 (illegible) 74' in black ball-point pen, stamp numbered 'A.p. XXVI/L' (an artist's proof, the edition was 250), published by Bruno Bischofberger, Zurich (with their copyright inkstamp on the reverse), a few nicks and minor areas of wear in places along the sheet edges (occasionally with very minor ink loss), scuffing on the reverse, otherwise in very good condition, framed.

S. 35 1/2 x 48 in. (90.2 x 121.9 cm)

Estimate \$7,000-9,000

LITERATURE Frayda Feldman and Jörg Schellmann 78

374 **GERARD MALANGA** b. 1943

Thermofax portfolio, 2008

The complete set of eight hand-pulled Thermofax prints, on thin wove paper (original 1968 paper), the full sheets, all signed and one numbered 4/15 in black ink (there were also 5 artist proofs) published by Dagon James, New York, all in excellent condition, each wrapped in individual impact bags and contained in gray fabric-covered box.

11 7/8 x 9 1/2 in. (30.2 x 24.1 cm)

Estimate \$3,000-4,000

Gerard Malanga was Andy Warhol's main assistant, factory muse and star from 1963-1970. He is credited with researching and bringing many of the most important source images to Warhol's attention. The images here are from Warhol's *Death and Disaster* series.

In the mid sixties Warhol and Malanga collaborated on works where the source photos were juxtaposed with Malanga's poems. In this portfolio the poem on the lead sheet was edited from a long fugitive piece dating from 1964, edited down by Malanga to a tight fit which appears here for the first time. This combination of poem and Thermofax imagery, as he puts it, is the "reunion of long-lost friends... to give fullness to the progression of my work."

Although this portfolio was created in 2008 all the prints in this series were produced by hand utilizing the original vintage source photos from Gerard Malanga's personal archives and created with a restored 3M Thermofax copier and original vintage 3M paper dating from the 1960s provided by a 3M engineer who worked on the development of Thermofax technology in the 1950s and 60s.



375 THOMAS RUFF b. 1958
Jpegs: three prints, 2006
Three digital pigment prints (Ditone) in colors, on photo paper, with full margins, all signed and numbered 17/45 in pencil on the reverse, published by Edition Schellmann, Munich and New York, all in very good condition, all framed.
all I. 43 1/2 x 29 1/4 in. (110.5 x 74.3 cm)
all S. 47 1/4 x 35 1/2 in. (120 x 90.2 cm)
Estimate \$6,000-9,000

376 KAREN KILIMNIK b. 1955
Surf & Turf, Belgian Cats on the Northern Coast of Belgium, 1996-2001
Collotype with hand-coloring and applied glitter, on Fabriano Bütün paper, with full margins, signed, dated 'January 18, 01' and numbered 22/80 in pencil on the reverse, published by Edition Patrick Frey, Zurich, a few soft creases, otherwise in very good condition, framed.
I. 16 3/8 x 19 5/8 in. (41.6 x 49.8 cm)
S. 19 3/4 x 23 5/8 in. (50.2 x 60 cm)
Estimate \$2,000-3,000



377 **GERHARD RICHTER** b. 1932

Meer (Sea), 1972

Offset print in colors, on lightweight cardboard, cellophaned and fixed on lightweight cardboard (as issued), with full margins, signed, dated '1973' and numbered 66/250 in pencil on the cardboard support (there was also 1 known artist's proof), published by Ghent Art Society, Ghent, Belgium, the cellophane lifting at lower right corner and right edge, the image curling at the edges, soiling and adhesive/tape remains in the margins, an area of skinning in lower right margin, framed.

I. 9 1/2 x 9 1/2 in. (24.1 x 24.1 cm)

S. 26 3/8 x 25 5/8 in. (67 x 65.1 cm)

Estimate \$3,000-4,000

LITERATURE Hubertus Butin 48

378 **CHRISTOPHER WOOL** b. 1955

Untitled, 2002

Screenprint, on Japanese paper, with full margins, signed, dated '2002' and numbered 50/80 in pencil, taped to the support along the reverse of the upper margin (with associated pale staining on the front), otherwise in very good condition, framed.

I. 50 1/8 x 35 in. (127.3 x 88.9 cm)

S. 53 7/8 x 38 3/8 in. (136.8 x 97.5 cm)

Estimate \$2,000-3,000

THIS LOT IS SOLD WITH NO RESERVE

- 379
- MARK DION** b. 1961

Department of Paleontology (Fossil Collection Specimen Collected by M. Dion Gypsum Cast of McDonald's French Fries), 2001

Plaster multiple painted in colors, contained in cigar box, signed and numbered 13/50 in blue pencil on a label affixed to the box, published by Comme Ça Il Salon d'Éditions, Köln, occasional minor paint loss in places at the edges of the object, otherwise in very good condition.

7 x 4 1/4 x 1 1/8 in. (17.8 x 10.8 x 2.9 cm)

box: 3 x 7 7/8 x 6 1/2 in. (7.6 x 20 x 16.5 cm)

Estimate \$300-500 ●

379



THIS LOT IS SOLD WITH NO RESERVE

- 380
- MIKE KELLEY** b. 1954

Runway, 1999

Chromogenic print, on smooth photo paper, the full sheet, signed, dated and numbered 10/15 in ink on the reverse, in very good condition, framed.

S. 19 1/2 x 13 1/2 in. (49.5 x 34.3 cm)

Estimate \$3,000-5,000 ●

380



381



- 381
- FAILE** active since 1999

Hits & Crashes, 2007

Screenprint in colors, on wove paper, the full sheet, presumably from the edition of 90, published by Faile, New York, affixed to the support in places along the reverse of the sheet edges (unable to view the reverse), otherwise in very good condition, framed.

S. 29 x 20 in. (73.7 x 50.8 cm)

Estimate \$1,000-1,500

THIS LOT IS SOLD WITH NO RESERVE

- 382
- DIRK SKREBER** b. 1961

Jagdszene/Hochhaus; and Sportplatz, 1990 and 1991

Screenprint in colors, on Laid paper, the full sheet, and copper plaque with resin and modeling clay relief, the print signed, dated '90' and annotated 'E.A.' in pencil (an artist's proof), published by KV, Dusseldorf, the plaque from the edition of 10, published by Edition Kunstraum, Munich, the print with hinge remains in places on the reverse, otherwise both in very good condition, unframed.

print S. 27 5/8 x 39 1/2 in. (70.2 x 100.3 cm)

plaque 13 3/8 x 8 in. (34 x 20.3 cm)

Estimate \$1,000-1,500 ●

382





383 **MARILYN MINTER** b. 1948

Prism, 2009

Color coupler print, on photo paper, with full margins, signed, titled, dated '2009' and numbered 16/27 in black ink on the reverse, in excellent condition, unframed.

I. 19 5/8 x 13 1/8 in. (49.8 x 33.3 cm)

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

Estimate \$5,000-7,000

384 **CALLUM MORTON** b. 1965

Local +/or General; Farnshaven, Illinois, 2001

Digital print in colors, on smooth wove paper, laid down to mat board (as issued), with full margins, signed and numbered 4/30 on the accompanying certificate, occasional minute accretions under the mounting (only visible in raking light under close inspection), the slightest darker area at upper right margin, otherwise in very good condition, framed.

I. 23 3/8 x 33 in. (59.4 x 83.8 cm)

S. 32 1/4 x 44 in. (81.9 x 111.8 cm)

Estimate \$700-1,000

PROVENANCE Gimpel Fils, London



385 **RUSSELL YOUNG** b. 1960

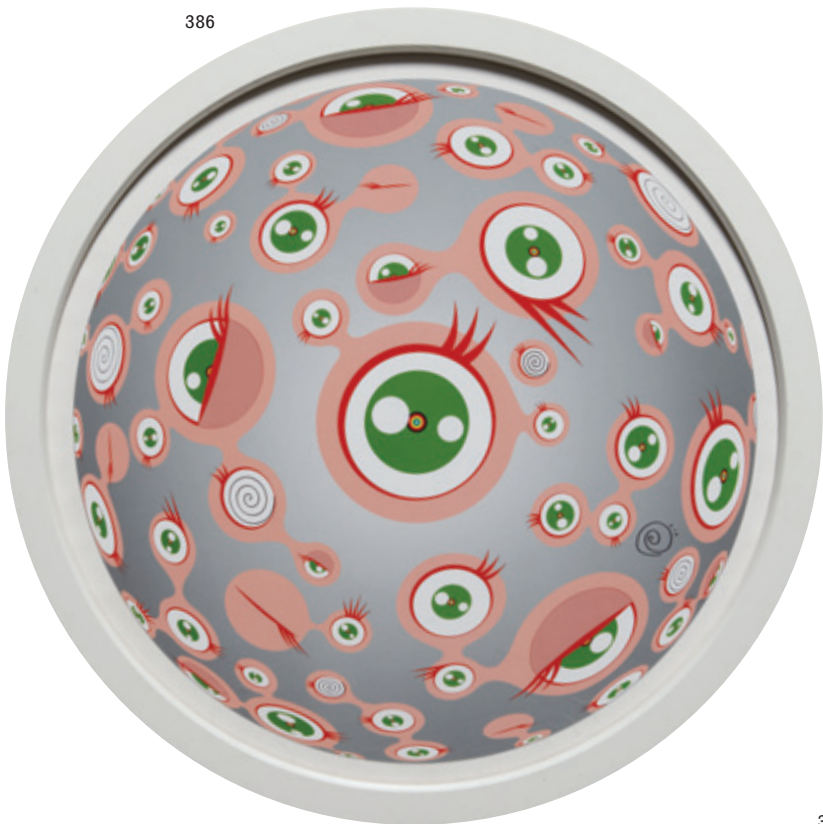
Brigitte Bardot, 2007

Screenprint and acrylic in colors, on canvas stretched on strainers, signed and dated '2007' in pencil on the reverse, in very good condition, unframed.

48 x 62 in. (121.9 x 157.5 cm)

Estimate \$4,000-6,000

386



386 **TAKASHI MURAKAMI** b. 1962

Jellyfish Eyes, 2002

Offset lithograph in colors, on smooth wove paper, the full sheet, signed with the artist's swirl symbol, numbered 131/250 in black ink on a label affixed to the reverse, published by Kaikai Kiki, Tokyo, in very good condition, contained in artist's original circular frame.

diameter S. 22 in. (55.9 cm)

frame diameter 26 1/8 in. (66.4 cm)

Estimate \$2,500-3,500

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

387



387 **TAKASHI MURAKAMI** b. 1962

Monogramouflage, 2008

Editioned canvas on chassis, signed and dated '08' in black ink on the reverse of the chassis, with accompanying certificate numbered 7/100, published by the Brooklyn Museum, New York, in excellent condition, contained in original brown Louis Vuitton box (minor soiling, split at one corner).

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

Estimate \$5,000-7,000

388



388 **TAKASHI MURAKAMI** b. 1962

Monogramouflage Treillis, 2008

Editioned canvas on chassis, signed and dated '08' in black ink on the reverse of the chassis, with accompanying certificate numbered 7/100, published by the Brooklyn Museum, New York, in excellent condition, contained in original brown Louis Vuitton box (minor soiling, split at two corners).

16 x 16 in. (40.6 x 40.6 cm)

Estimate \$5,000-7,000

389



389 **TAKASHI MURAKAMI** b. 1962

Monogramouflage Denim, 2008

Editioned canvas on chassis, signed and dated '08' in black ink on the reverse of the chassis, with accompanying certificate numbered 7/100, published by the Brooklyn Museum, New York, in excellent condition, contained in original brown Louis Vuitton box (minor soiling).
16 x 16 in. (40.6 x 40.6 cm)

Estimate \$5,000-7,000

391



391 **TAKASHI MURAKAMI** b. 1962

And then, and then and then and then and then/Cream, 1996

Offset lithograph in colors, on smooth wove paper, the full sheet, signed and numbered 45/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, in excellent condition, framed.
S. 19 3/4 x 19 3/4 in. (50.2 x 50.2 cm)

Estimate \$800-1,200

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390



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390 **TAKASHI MURAKAMI** b. 1962

Kaikai and Kiki: "Lots of Fun", 2009

Screenprint in colors, on smooth wove paper, the full sheet, signed, dated and numbered 54/300 in silver ink, published by Kaikai Kiki, Japan, in very good condition, unframed.
S. 26 3/4 x 26 3/4 in. (67.9 x 67.9 cm)

Estimate \$1,500-2,500

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392



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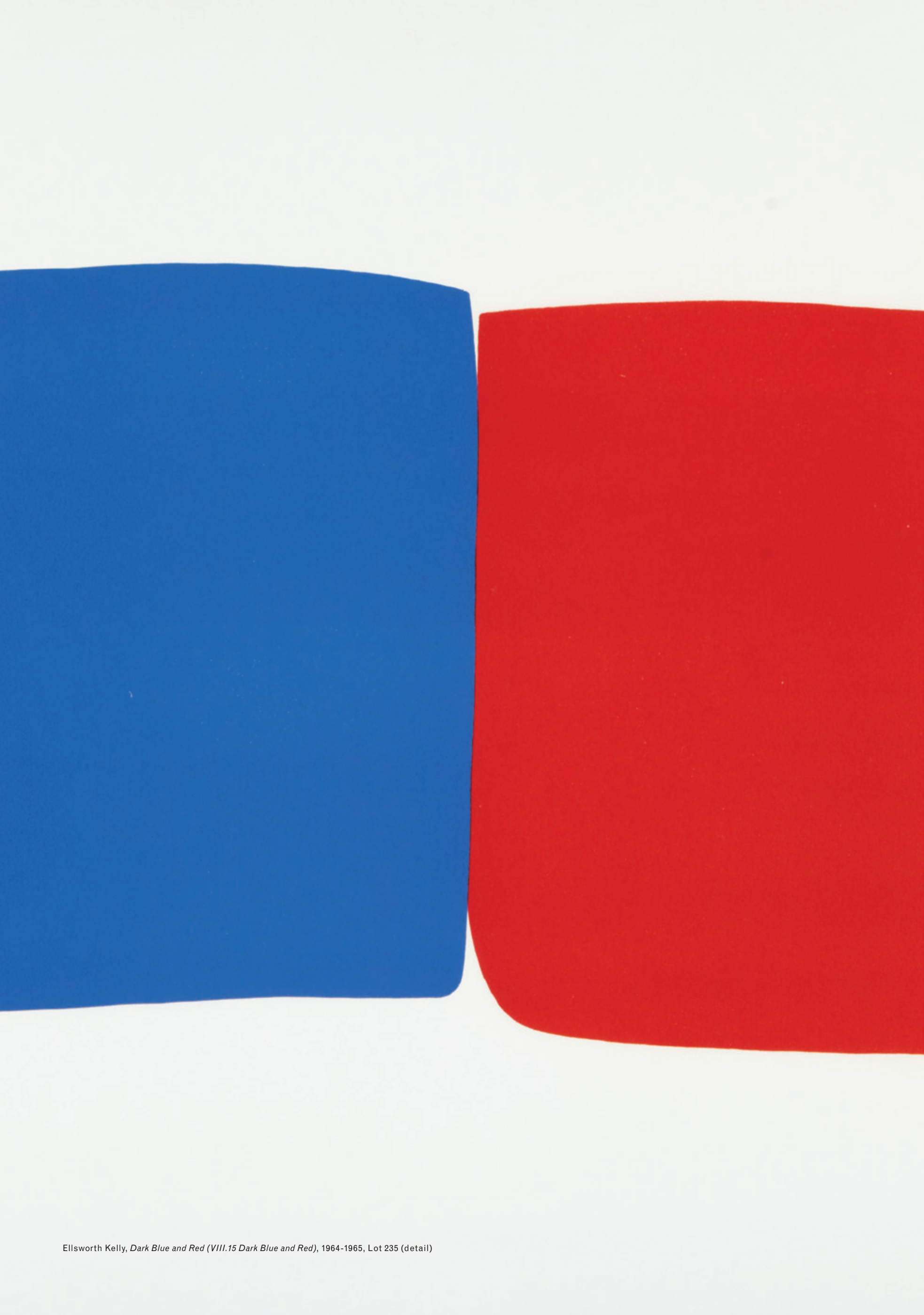
392 **TAKASHI MURAKAMI** b. 1962

Dumb Compass; and *And Then...*, 2008 and 2009

One screenprint in colors and one offset lithograph in colors, on smooth wove paper, the full sheets, both signed, dated '07' and '10' and numbered 200/300 and 43/300 in silver ink respectively, published by Kaikai Kiki, Japan, compass with occasional minor scuffing and very soft handling creases, otherwise both in very good condition, both unframed.
compass S. 33 3/8 x 26 1/4 in. (84.8 x 66.7 cm)
and then S. 19 5/8 x 19 3/4 in. (49.8 x 50.2 cm)

Estimate \$1,500-2,000

The complete title of the second work is: *And Then. When That's Done..., I Change. What Yesterday is Cast Aside. Like An Insect Shedding its Skin.*
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Ellsworth Kelly, *Dark Blue and Red (VIII.15 Dark Blue and Red)*, 1964-1965, Lot 235 (detail)

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WHAT IS A PRINT?

An original print is a work of art on paper which has been conceived by the artist to be realized as a print, rather than as a photographic reproduction of a work in another medium. Prints are produced by drawing or carving a composition on a hard surface (the **MATRIX**) such as a wood block, metal plate, or stone. This surface is then inked and the image is transferred to paper by the application of pressure, thus creating an “**IMPRESSION**” or print. Unlike paintings or drawings, prints usually exist in multiple impressions, each of which is pulled from the inked surface. The total number of impressions made is called an edition. Artists began to sign and number each impression around the start of the 20th century.

GLOSSARY

We thank the International Fine Print Dealers Association for use of their official printmaking glossary.

Aquatint. An intaglio process used to produce areas of tone or shadow rather than lines, it is often combined with etching. The metal plate is covered with a waxy ground or resin that is granular rather than solid (as in etching). Acid is applied which “bites” into the metal between the granules to produce areas which will catch the ink when it is wiped across the plate. The use of different resins with grains in varying densities will produce different degrees of darkness. Portions of the plate can be protected with varnish in order to expose the plate to multiple bitings without affecting the entire composition.

SPITBITE AQUATINT involves painting strong acid directly onto the aquatint ground of a prepared plate. Saliva, ethylene glycol or Kodak Photoflo solution is used to control the strength of the acid applied. Traditionally, a clean brush was coated with saliva, dipped into nitric acid and brushed onto the ground, hence the term “spitbite.”

Chine-collé, literally translated “Chinese glue,” is a technique that allows the artist or printmaker to print with thin delicate papers, such as rice paper or linen. Prior to printing, a water-soluble glue or paste is applied to the back of the lighter paper which is then placed against a heavier printmaking paper. The pressure of the press transfers the image to the delicate surface of the paper which adheres to the dampened heavier paper at the same time.

Counterproofs are made by placing a dampened sheet of paper on top of a pastel and applying pressure to transfer the pastel image.

Digital Prints: Artists who use a computer to create or manipulate their works often use a large-scale ink jet printer to print them. These complex printers use a sophisticated print head to disperse the ink on the paper in a fine mist of minute droplets in order to deliver a continuous tone image. The distinction as to whether a digital print is an “original print” is determined by whether the work was created by the artist to be realized as a print. A digital print of a work that originated as a painting or drawing is a reproduction and therefore is not an original print.

Drypoint prints are created by scratching a drawing into a metal plate with a needle or sharp tool. This intaglio technique gives the artist the greatest freedom of line, from the most delicate hairline to the heaviest gash. As the artist incises lines into the plate, metal shavings called “burr” are pushed up to the surface of the plate and sit along the lines incised. In drypoint, the burr is not scraped away before printing but stays on the surface of the plate to print a velvety cloud of ink until it is worn away by repeated printings. Drypoint plates (particularly the burr on them) wear more quickly than etched or engraved plates and therefore allow for fewer satisfactory impressions and show far greater differences from first impression to last.

Numbering. While the numbering of individual impressions can be found as early as the late nineteenth century, it did not become standard practice until the mid-1960’s. Today, all limited edition prints should be numbered. The numbering is transcribed as a fraction with the first number signifying the number of the individual impression and the second representing the total number of prints in the edition. The numbering sequence is not intended to reflect the order of printing; prints are not numbered as they come off the press but some time later, after the ink has dried. The edition number does not include proofs (see **PROOFS**), but only the total in the numbered edition

Editions

POSTHUMOUS EDITION. Edition printed after the death of the artist. It has usually been authorized by the artist’s heirs or is the product of a publisher who purchased the matrix from the artist. It should be limited in some way (though not necessarily hand-numbered) or it becomes simply a limitless restrike. Posthumous editions of prints

that were pencil signed in their original edition frequently bear stamped signatures authorized by the artist’s heirs or the publisher.

RESTRICKES. Later impressions that have not been authorized by the artist or the artist’s heirs. While some restrikes are of good appearance, the excessive printing of the matrix tends to wear it out and many restrikes are only ghostly images of what the print is supposed to be. In the case of images that may be intrinsically valuable (i.e. Rembrandt etchings), the worn-out copper plate is frequently reworked several centuries later so that while the restrike may be said to have come from the original plate, there is hardly anything left of the original work on the plate, even the plate signature often being re-etched by someone else.

SECOND EDITION. A second edition is a later printing, usually authorized by the artist or by the heirs, from the original matrix, after an edition of declared number has already been printed. It should be annotated as a second, or subsequent, edition. Sometimes second editions are made, many years after the first, because the artist originally printed only four or five impressions, hardly amounting to an edition at all. A photographically produced replica of the original print, whether printed in a limited edition or not, is not a second edition; it is a reproduction.

Engraving is an intaglio technique in which the metal plate is marked or incised with a tool called a burin. As the burin is moved across the plate, copper shavings, called “burr,” are forced to either side of the lines being created. These are usually cleaned from the plate before inking. The engraved plate is covered in ink and then wiped so that only the engraved lines contain the ink. An engraved line may be deep or fine, has a sharp and clean appearance, and tapers to an end.

Wood Engravings are a form of relief printing in which the areas of the composition that are not to receive ink are carved away with fine engraving tools. Ink is applied to the raised surface and the composition transferred to paper with a press or by hand burnishing or rubbing. Incredible precision and detail is possible with this technique.

Etching has been a favored intaglio technique for artists for centuries because the method of inscribing the image is so similar to drawing with a pencil or pen. After a metal plate has been coated with a waxy substance called a “ground,” the artist draws through the ground with a stylus to expose the metal. The plate is then immersed in an acid bath, which chemically dissolves or “bites” the exposed metal. The ground is removed before the plate is inked and printed. Etched lines usually have blunt rather than tapering ends.

Linocut, a form of relief printing, is a variation of the woodcut technique. The artist’s composition is cut into the surface of linoleum often backed by wood for reinforcement. Areas which are not to receive ink are carved away and separate blocks must be carved for each color used. Since the blocks possess a smooth surface rather than a woodgrain, the resulting prints are characterized by a smoother texture in the printed areas.

Lithography. Literally, “stone drawing,” the artist draws or paints the composition on the flat surface of a stone with a greasy crayon or liquid. The design is chemically fixed on the stone with a weak solution of acid and gum arabic. In printing, the stone is flooded with water which is absorbed everywhere except where repelled by the greasy ink. Oil-based printer’s ink is then rolled on the stone, which is repelled in turn by the water soaked areas and accepted only by the drawn design. The stone is then run through the press with paper under light pressure, the final print showing neither a raised nor embossed quality but lying entirely on the surface of the paper. The design may be divided among several stones, properly registered, to produce through multiple printings a lithograph in more than one color. A transfer lithograph (French, autographie) employs the same technique, but the design is drawn on specially prepared transfer paper with a lithographic crayon and is later mechanically transferred to the stone.

A **ZINCOGRAPH** is the same as a lithograph, but uses a zinc plate rather than a stone.

Matrix. From the Latin word mater, meaning mother, the matrix is the form or surface on which the image to be printed is prepared, for example, a woodblock, a linoleum block, a metal plate, a lithographic stone or a mesh screen.

Mezzotint is another intaglio technique used to create areas of tone or shadow rather than lines. In this method, the entire surface of the plate is abraded by a spiked tool called a rocker so that, if inked at that point, the entire plate would print in solid black.

The artist then works “from black to white” by scraping or burnishing areas so that they will hold less or no ink, yielding modulated tones

Monoprint/Monotype. As their names imply, monoprints and monotypes (the words are often used interchangeably but shouldn't be) are prints that have an edition of one, though sometimes a second, weaker impression can be taken from the matrix.

A MONOPRINT is made by taking an already etched and inked plate and adding to the composition by manipulating additional ink on the surface of the plate. This produces an impression different in appearance from a conventionally printed impression from the same plate. Since it is virtually impossible to manipulate the additional ink in exactly the same way for each impression, every monoprint impression will be different.

A MONOTYPE is made by drawing a design in printing ink on any smooth surface, then covering that matrix with a sheet of paper and passing it through a press. The resulting image will be an exact reverse of the original drawing, but relatively flatter because of the pressure of the press.

Pochoir is a direct method of adding hand-coloring to an impression through a stencil. The stencil itself is usually knife-cut from thin coated paper, paperboard, plastic, or metal and the ink or paint is applied with a brush through the stencil to the paper beneath.

Proofs

ARTIST'S PROOFS. This practice dates back to the era when an artist commissioned to execute a print was provided with lodging, living expenses, and a printing studio with workmen, supplies and paper. The artist was given a portion of the edition (to sell) as payment for his work. Today, though artists get paid for their editions, the tradition has persisted and a certain number of impressions are put aside for the artist. Artist's proofs are annotated as such or as A.P., or Épreuve d'Artiste or E.A.

BON À TIRER PROOF. Literally, the “ok-to-print proof.” If the artist is not printing his own edition, the bon à tirer (sometimes abbreviated as b.a.t.) is the final trial proof, the one that the artist has approved, telling the printer that this is the way they want the edition to look. There is only one of these proofs for an edition.

HORS COMMERCE PROOF. Impressions annotated H.C. are supposedly “not for sale.” These “proofs” started to appear on the market as extensions of editions printed in the late 1960's. They may differ from the edition by being printed on a different paper or with a variant inking; they may also not differ at all. Publishers sometimes use such impressions as exhibition copies, thereby preserving the numbered impressions from rough usage.

PRINTER'S PROOF. A complimentary proof given to the printer. There can be from one to several of these proofs, depending upon the number of printers involved and the generosity of the artist.

TRIAL PROOF. An impression pulled before the edition in order to see what the print looks like at that stage of development, after which the artist may go back to the matrix and make adjustments. There can be any number of trial proofs, depending upon how a particular artist works, but it is usually a small number and each one usually differs from the others. In French, a trial proof is called an épreuve d'essai, in German a probedruck.

Publisher. A publisher provides the financial support to produce and market an artist's prints. A publisher brings together artist and printer (assuming the artist does not do his own printing). The printer may also himself be a publisher. Publishers date back to the sixteenth century and the great majority of original prints made in the nineteenth century were commissioned and brought to market by publishers.

Screenprints (Serigraphy). In this process, a separate screen is required for each color in the artist's composition and the same piece of paper must be printed with each of them in turn. For each screen, a pattern of fabric or paper is cut and attached to the mesh to block the flow of that particular color to the sheet of paper beneath it. A squeegee is used to force the paint through the exposed areas of the mesh. This technique is often referred to as serigraphy, a term coined to distinguish between commercial and artistic screenprinting.

Signatures. The very earliest prints were not signed at all, although by the late fifteenth century many artists indicated their authorship of a print by incorporating a signature or monogram into the matrix design, what is called “signed in the plate” or a “plate signature.” While some prints were pencil signed as early as the late eighteenth century, the practice of signing one's work in pencil or ink did not really become common practice until the 1880's. Today it is customary for original prints to be signed. When a print is described simply as “signed” it should mean that is signed in pencil, ink or crayon; a plate signature should not be described as “signed.” A stamped signature should be described as such.

Woodcut is a relief technique using a side-grained plank of wood in which the non-printing areas of the composition are cut away below the surface with a knife or gouge. While woodcuts were first seen in ninth-century China, Western artists have made woodcut prints since the fourteenth century. In the seventeenth and eighteenth centuries, Japanese artists using these techniques reached an exceptional level of artistic achievement, what is known as the ukiyo-e period or style.

COLOR WOODCUTS involve the use of separate blocks for each color, often with enormous complexity using multiple blocks and overlapping.

WHITE LINE WOODCUTS were the product of a technique developed by artists in the Provincetown art colony around 1915. By cutting a groove between each color in the composition, the artists were able to produce a color woodcut from a single block. The desired colors are painted on the raised areas while the groove, which is devoid of ink, prints as a blank or “white” line delimiting each area of color.

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

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Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

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Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

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Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

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Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

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All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

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The following key explains the symbols you may see inside this catalogue.

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2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

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To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

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If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

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In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

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The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

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1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of

the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips



PHILLIPS
de PURY & COMPANY

PART II
CONTEMPORARY ART

AUCTION 9 NOVEMBER 2010 10AM & 2PM **NEW YORK**

Viewing 30 October – 9 November

Phillips de Pury & Company 450 West 15 Street New York 10011
Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 / +44 20 7318 4039

PHILLIPSDEPURY.COM

ANDY WARHOL *The Scream (after Munch)*, 1984 (detail) **Estimate** \$200,000–300,000
© 2010 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS
de PURY & COMPANY

800S

CONTEMPORARY ART PHOTOGRAPHS DESIGN EDITIONS

AUCTION 17 DECEMBER 2010 NEW YORK

Phillips de Pury & Company 450 West 15 Street New York 10011

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Catalogues +1 212 940 1240 | +44 20 7318 4039

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KEITH HARING *Silence Equals Death*, 1989 screenprint in colors (detail) Estimate \$8,000 – 12,000

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AUCTION 15 DECEMBER 2010 **NEW YORK**

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Enquiries +1 212 940 1268 **Catalogues** +1 212 940 1240

PHILLIPSDEPURY.COM

SHIRO KURAMATA *Rare "Cabinet de Curiosité," 1989* **Estimate** \$80,000 – 120,000

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Mark Hudson, Senior Designer
Andrew Lindesay, Sub-Editor
Tom Radcliffe, UK Production Manager

MARKETING

NEW YORK

Trish Walsh, Marketing Manager

LONDON

Giulia Costantini, Head of PR & Communications

SALE INFORMATION

AUCTION

Sunday 21 November 2010 at 11am

VIEWING

Saturday 13 November, 10am – 6pm

Sunday 14 November, 12pm – 6pm

Monday 15 – Saturday 20 November, 10am – 6pm

VIEWING & AUCTION LOCATION

450 West 15 Street New York NY 10011

SALE DESIGNATION

In sending written bids or making enquiries please refer to this sale as NY030210 or Editions Including Property of Dreier LLP.

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Brice Marden, *Cold Mountain Series, Zen Studies*, #2, 1991, Lot 261 (detail)





H. Matisse
25/25



Chuck Close, *Self-Portrait*, 1995, Lot 355 (detail)

