



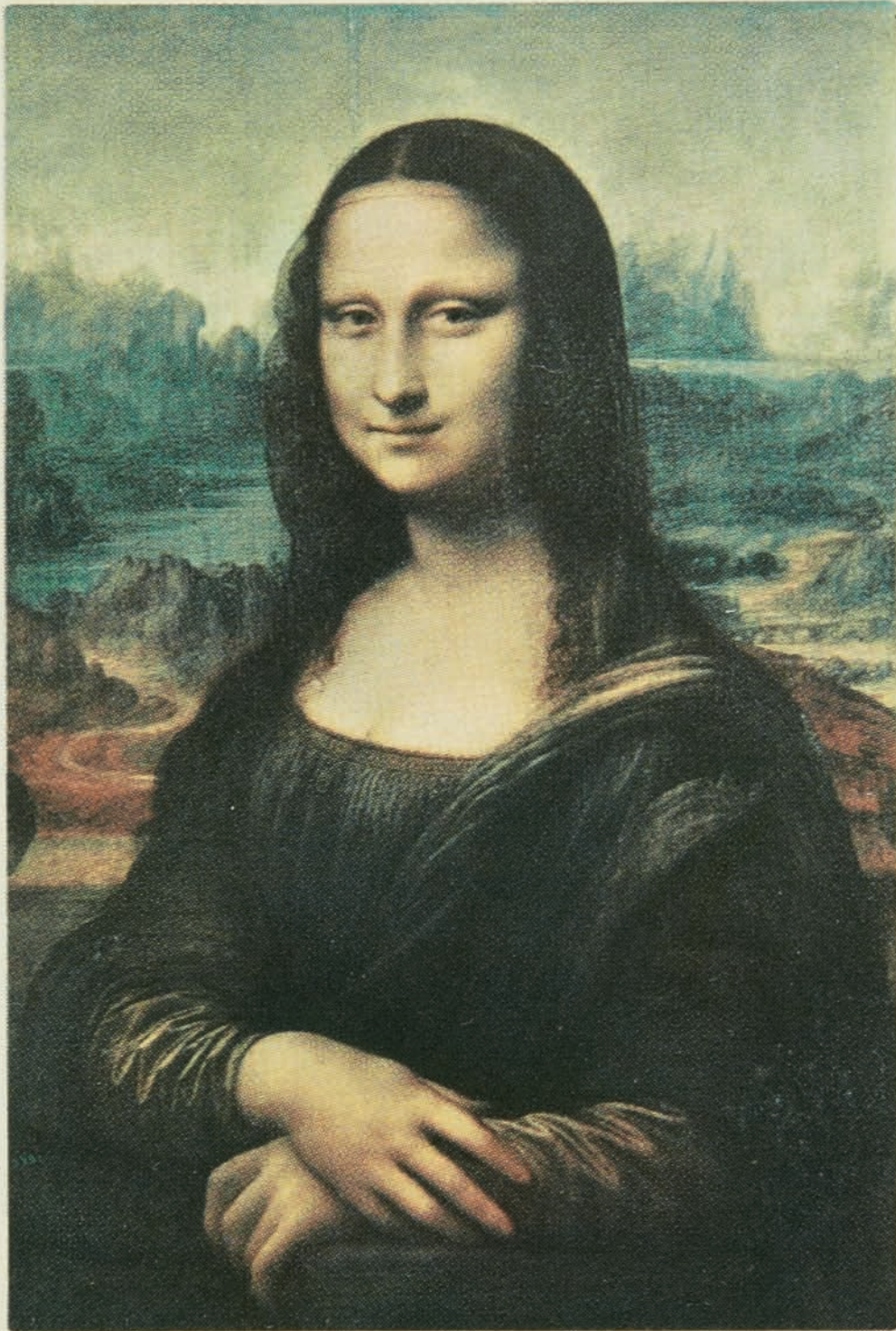
EVENING EDITIONS

26 OCTOBER 2011 450 PARK AVENUE NEW YORK

PHILLIPS
de BURY & COMPANY

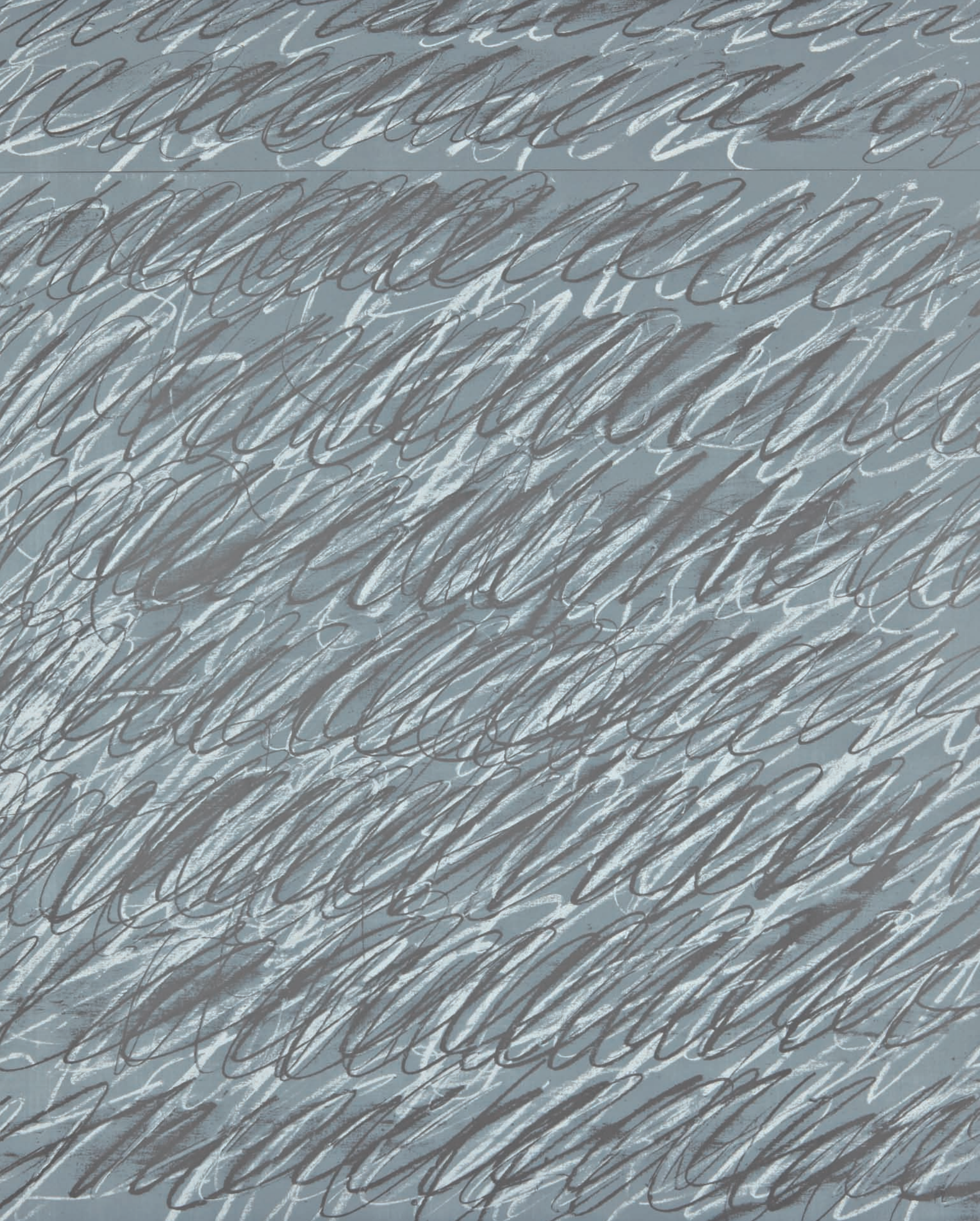






rasce

L.H.O.O.Q.





EVENING EDITIONS

26 **OCTOBER** 2011 6PM 450 PARK AVENUE **NEW YORK**

VIEWING

450 Park Avenue New York 10022

Saturday October 22 10am – 6pm

Sunday October 23 12pm – 6pm

Monday October 24 – Wednesday October 26 10am – 6pm

Front Cover Christopher Wool, *One Monotype in Red on Suzuki*, 1989, lot 24 (detail)

Front Inside Front Cover Man Ray, *A l'heure de l'observatoire: Les amoureux*
(*Observatory Time - The Lovers*), 1970, lot 2 (detail)

Marcel Duchamp, *L.H.O.O.Q. rasée (shaved)*, 1965, lot 3 (detail)

Cy Twombly, *Untitled*, from *On the Bowery*, 1969-71, lot 23 (detail)

Opposite Joan Miró, *Galathée*, 1976, lot 36 (detail)

1 **DAMIEN HIRST** b. 1965

Big Love, diamond dust, 2010

Screenprint in colors with diamond dust, on heavy wove paper, with full margins, signed and numbered 43/50 in pencil, published by Other Criteria, London (with their blindstamps), in excellent condition, framed.

I. 53 x 53 3/4 in. (134.6 x 136.5 cm)

S. 60 1/2 x 59 1/2 in. (153.7 x 151.1 cm)

Estimate \$20,000-25,000





Man Ray *Lee Miller*, circa 1930, gelatin silver print,
Centre Georges Pompidou, Paris



2

PROPERTY FROM A EUROPEAN COLLECTION

MAN RAY 1890-1976

A l'heure de l'observatoire: Les amoureux (Observatory Time - The Lovers), 1970

Offset lithograph in colors, on wove paper, with full margins, signed and numbered 131/150 in pencil, published by Jean Pithory, Paris, a few faint creases, a few small touched-in spots in the lower center margin, otherwise in good condition, framed.

I. 13 7/8 x 35 3/8 in. (35.2 x 89.9 cm)

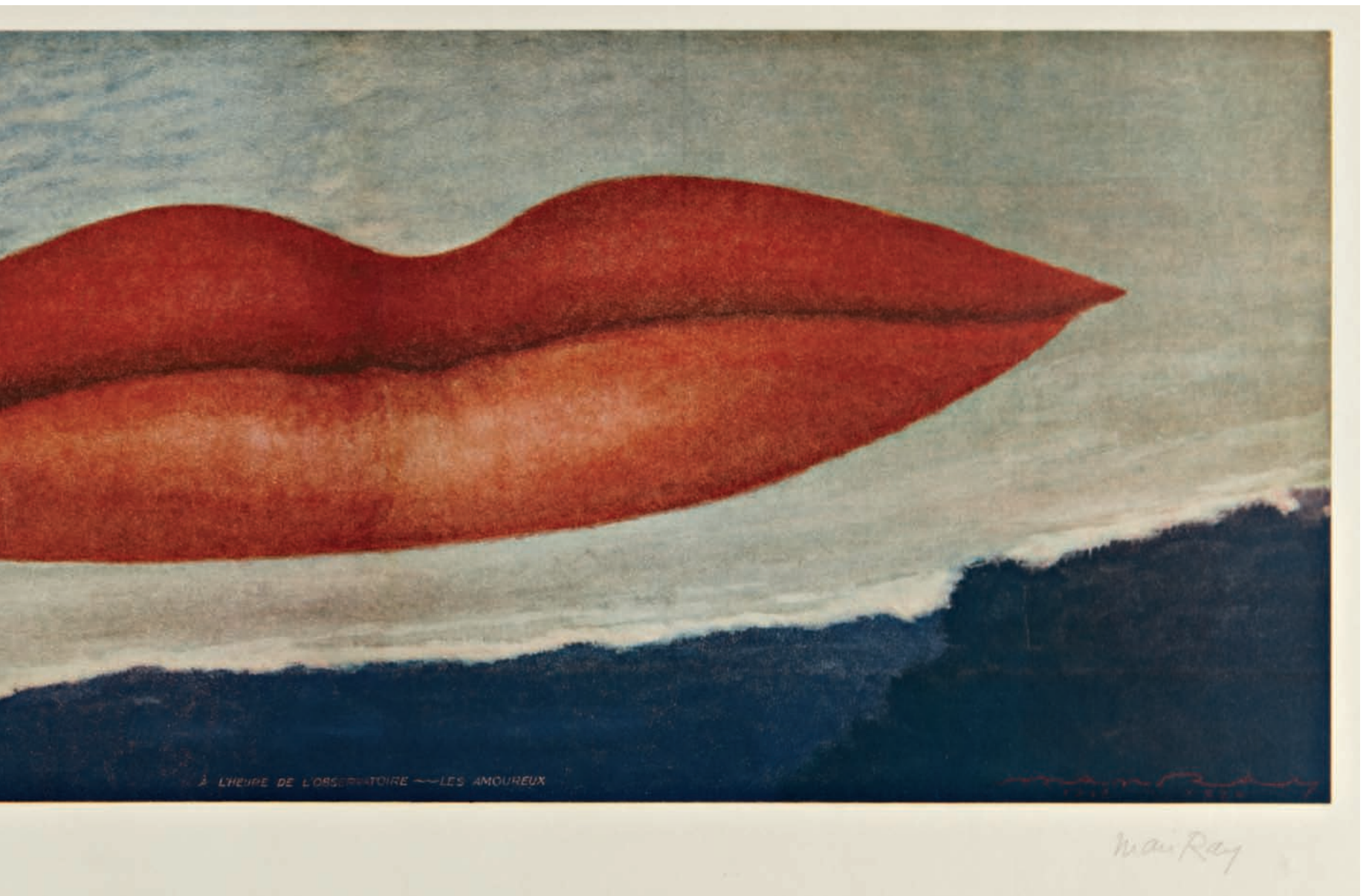
S. 26 3/4 x 40 7/8 in. (67.9 x 103.8 cm)

Estimate \$20,000-30,000

LITERATURE

Luciano Anselmino 15

"The red lips floated in bluish gray sky over a twilight landscape with an observatory and its two domes like breasts dimly indicated on the horizon—an impression of my daily walks through the Luxembourg Gardens. The lips because of their scale, no doubt, suggested two closely joined bodies. Quite Freudian. I wrote the legend at the bottom of the canvas to anticipate subsequent interpretations: Observatory Time—The Lovers. Your mouth itself becomes two bodies separated by a long, undulating horizon. Like the earth and the sky, like you and me."



I decided to paint the subject on a scale of superhuman proportions. I placed a canvas about eight feet long over my bed and every morning, before going to my office and studio, I worked on it for an hour or two standing on the bed in my pyjamas. If there had been a colour process enabling me to make a photograph of such dimensions and showing the lips floating over a landscape, I would certainly have preferred to do it that way. However rapidly I could paint, it was still drudgery after the instantaneous act of photography, I did not take into account the meticulous preparation such a photograph would require nor its subsequent printing, which was the mechanical side, whereas in painting from the beginning to the end, every stroke required a high pitch of tension and interest. I was somewhat out of practice. Be that as it may, after two years I finished the painting, working only when my enthusiasm renewed itself.

The title was suggested by the American speaking clock of the 1930's – one dialed to hear: United States Observatory time...eight forty-five (etc.). The observatory at the lower left of the painting is the one Man Ray saw every day as he strolled to his studio through the Jardins du Luxembourg. The second part of the title, *The Lovers*, is an invitation to see in this pair of cosmic lips a pair of lovers floating in the sky in blissful intercourse. Their ecstatic embrace defies time, space and gravity. They appear in an embodiment of Tantric philosophy, 'a cult of ecstasy focused on a vision of cosmic sexuality.' The title thus stresses the fact that our time should be a time of love – an love assumes a universal dimension in this work, painted just at a time when the rising tide of hate was about to submerge Europe.

Arturo Schwarz *Man Ray - The Rigour of Imagination*, Rizzoli, 1977, pp 60-1

MARCEL DUCHAMP 1887-1968

L.H.O.O.Q. rasée (shaved), 1965

Readymade photographic reproduction in colors of the *Mona Lisa* (playing card), mounted to wove paper (as issued), with full margins, signed and annotated 'rasée' in ink, from the edition of approximately 100, prepared by Duchamp for the dinner given on January 13, 1965 on the occasion of the preview of *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy: The Mary Sisler Collection*, Cordier & Ekstrom, New York, January 14-February 13, 1965, the sheet toned, reverse staining at upper sheet, minor surface soiling, otherwise in very good condition, framed.

I. 3 1/2 x 2 1/2 in. (8.9 x 6.4 cm)

S. 8 1/2 x 5 1/2 in. (21.6 x 14 cm)

Estimate \$25,000-35,000

PROVENANCE

Fred Hughes, New York

LITERATURE

Arturo Schwarz 615

Duchamps 1919 adaption of a reproduction of *Mona Lisa* with added mustache and goatee and the letters "L.H.O.O.Q." is considered a seminal work of Dadaism and an icon of twentieth century art. Although he had 'retired' and was playing chess by the 1960's his importance was acknowledged by artists, collectors and historians. For their consumption (and posterity) he granted permission to reproduce works from the teens that had not survived *Fountain*, *Hat Rack* and *In Advance of the Broken Arm*.

In this work he has revisited the *Mona Lisa* but with a funny twist—he shaved off his original statement and inscribed this edition 'rasee' (shaved).



Andy Warhol *Before and After 3*, 1962, synthetic polymer on canvas, Whitney Museum of American Art, New York

When the inscription is spoken aloud in French it recalls the vulgar phrase “Elle a chaud au cul”— “She has a hot ass”



rasce
L.H.O.O.Q.

marcel Duchamp

actual size

MARCEL DUCHAMP 1887-1968*Bride*, 1934

Aquatint in colors by Jacques Villon, on Arches paper, with full margins (deckle on all sides), signed by Duchamp and Villon, and numbered 191/200 in pencil (there was also an edition of 20 with a profile of a Knight in the lower right), published by Galerie Bernheim-Jeune, Paris, with pencil inscription 'Mari  ' (bride) at lower right corner, in very good condition, framed.

I. 19 1/2 x 12 1/4 in. (49.5 x 31.1 cm)

S. 25 3/4 x 19 3/4 in. (65.4 x 50.2 cm)

Estimate \$10,000-15,000

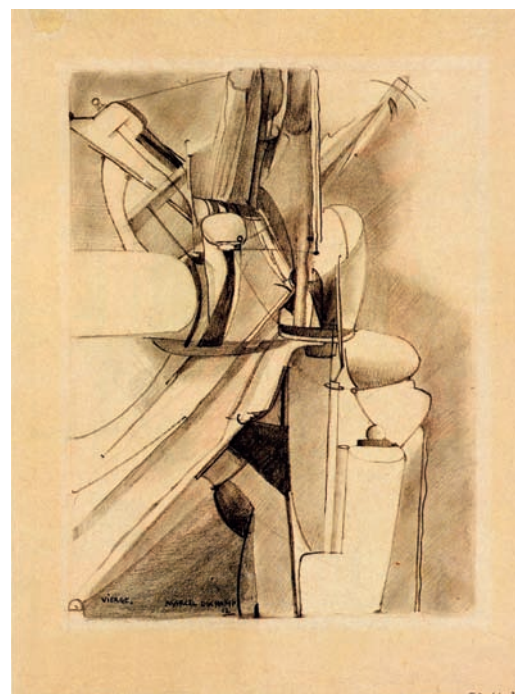
LITERATURE

Arturo Schwarz 433; Colette de Ginestet and Catherine Pouillon 672

The aquatint of *Bride*, after the painting of 1912, was printed by Duchamp and his brother, Jacques Villon, for the Galerie Bernheim-Jeune, Paris, in 1934. Villon, who had been under contract with the gallery since 1922, had produced a series of colored aquatints after the work of such early modern masters as Georges Braque, Paul C  zanne, Andr   Derain, Pablo Picasso, and Pierre-Auguste Renoir. Here he collaborated with Marcel.

Arturo Schwarz *The Complete Works of Marcel Duchamp*, Thames and Hudson, London, p 722

See lot 8 for another collaboration by Jacques Villon with Henri Matisse.



Marcel Duchamp *Virgin, No. 1*, 1912, pencil on paper, Philadelphia Museum of Art, A. E. Gallatin Collection



Composition

1911/200

Marcel Duchamp

5

JASPER JOHNS b. 1930

Untitled, 1999

Aquatint in colors, on Hahnemühle paper, with full margins, signed, dated '99' and numbered 45/46 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in excellent condition, unframed.

I. 22 x 11 1/4 in. (55.9 x 28.6 cm)

S. 29 1/2 x 17 3/4 in. (74.9 x 45.1 cm)

Estimate \$12,000-18,000



JEAN DUBUFFET 1901-1985

Personage au chapeau, 1962

Lithograph in colors, on Arches paper, with full margins (deckle on all sides), signed, dated '62' and numbered 24/50 in pencil (there were also 2 artist's proofs), the sheet slightly toned, pale light-staining, a small pale stain in the upper right margin, otherwise in good condition, framed.

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

S. 25 3/4 x 20 in. (65.4 x 50.8 cm)

Estimate \$18,000-22,000

LITERATURE

Sophie Webel 810



Chaim Soutine *L'homme au long nez* (*Man with a Long Nose*), c. 1921, oil on canvas, Private Collection



7

CHUCK CLOSE b. 1940

Self-Portrait, 1995

Screenprint in colors, on Somerset 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. 56 3/4 x 48 in. (144.1 x 121.9 cm)

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

Estimate \$40,000-60,000



Vik Muniz *Chuck*, from *Picture of Colors*, 2001, cibachrome



PROPERTY FROM A MIDWESTERN PRIVATE COLLECTION

FERNAND LÉGER 1881-1955

La grande Margot, 1951

Lithograph in colors, on Arches paper, with full margins (deckle on all sides), signed in ink (slightly faded) and numbered 42/75 in pencil, published by Galerie Louise Leiris, Paris, the palest light- and mat staining, minor soiling in the margins, scattered foxing on the reverse, otherwise in good condition, framed.

I. 19 1/9 x 13 7/8 in. (48.5 x 35.2 cm)

S. 26 x 19 3/4 in. (66 x 50.2 cm)

Estimate \$6,000-8,000

LITERATURE

Lawrence Saphire 111

Léger's manner of making lithographs was in the French tradition. He would draw the black outline either directly on the lithographic stone or on transfer paper. After the proof of that drawing was printed, he would fill in the color on the proof. From this the printer would make the separate plates for each color. When the printer was able to duplicate the hand-colored proof in his trial proof, the artist would either suggest corrections or approve it for printing (*bon à tirer*).



Cindy Sherman *Untitled #204*, 1989, cibachrome



HENRI MATISSE 1869-1954

Odalisque sur la Terrasse, 1922-23

Etching, aquatint and roulette in colors by Jacques Villon, on wove paper, with margins, signed by Matisse in ink and Villon in pencil, and numbered 28/200 in ink (there were also 10 artist's proofs and an edition of 21 in black), published by Galerie Bernheim-Jeune, Paris, pale light-, mat and time staining, surface soiling, a few areas of minor restoration and staining on the reverse, otherwise in good condition, framed.

I. 18 7/8 x 23 5/8 in. (47.9 x 60 cm)

S. 22 x 26 3/8 in. (55.9 x 67 cm)

Estimate \$12,000-18,000

LITERATURE

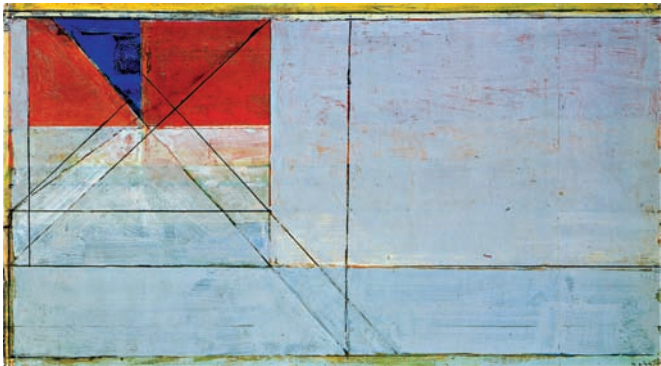
Claude Duthuit I; Colette de Ginestetand Catherine Pouillon 633

In all ways Matisse's life seems to have been calm and regularly ordered during the 1920's. He was now highly successful on an economic as well as artistic level, a great asset to his principal dealers Bernheim-Jeune, with whom he had made his fourth three-year contract late in 1920 at increased prices. His paintings of the years 1920-1925 appear to be perfect expressions of a serene, industrious and uneventful life. Girls looking out of the window or playing the piano or violin in the apartment at Nice, or girls costumed as odalisques in oriental pantaloons and embroidered jackets, or nude, standing before patterned textiles or tiled screens, lolling on rug-strewn divans; still lives of fruit and flowers, richly furnished interiors in which a dozen different colors, textures and patterned surfaces are magically harmonized in a hedonistic, sensual and charming art with no challenging or difficult moments—except for the painter.

Alfred H. Barr, Jr. *Matisse – His Art and His Public*, The Museum of Modern Art, New York, 1951, p 198

See lot 4 for a collaboration by Jacques Villon with Marcel Duchamp.

This image is directly based on the oil painting *Les deux Odalisque (la Terrasse)* from 1921.



Richard Diebenkorn *Untitled (Ocean Park)*, 1979, acrylic, gouache, crayon and charcoal, Private Collection



DAVID HOCKNEY b. 1937

Red Celia, from *Moving Focus series*, 1984

Lithograph in red, on HMP handmade paper, the full sheet, signed, dated '84' and numbered 18/82 in pencil (there were also 18 artist's proofs in Roman numerals), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), a few pale yellow stains in right sheet, staining at the reverse of the upper corners (with associated foxing and soiling, showing through on the front slightly), otherwise in good condition, framed.

S. 30 x 21 1/2 in. (76.2 x 54.6 cm)

Estimate \$25,000-35,000

LITERATURE

Tyler Graphics 273; Museum of Contemporary Art, Tokyo 267



Henri Matisse *Nu au coussin bleu*, 1924, lithograph



RICHARD DIEBENKORN 1922-1993*[Seated Woman series], 1965*

Six lithographs, on various papers, the full sheets, all signed with initials, dated '65' and variously numbered or annotated in black ink, published by Original Press, San Francisco (with their blindstamp), some with soft handling creases or pale staining near the sheet edges, otherwise all in very good condition, all unframed.
 smallest S. 24 x 19 in. (61 x 48.3 cm)
 largest S. 28 x 22 in. (71.1 x 55.9 cm)

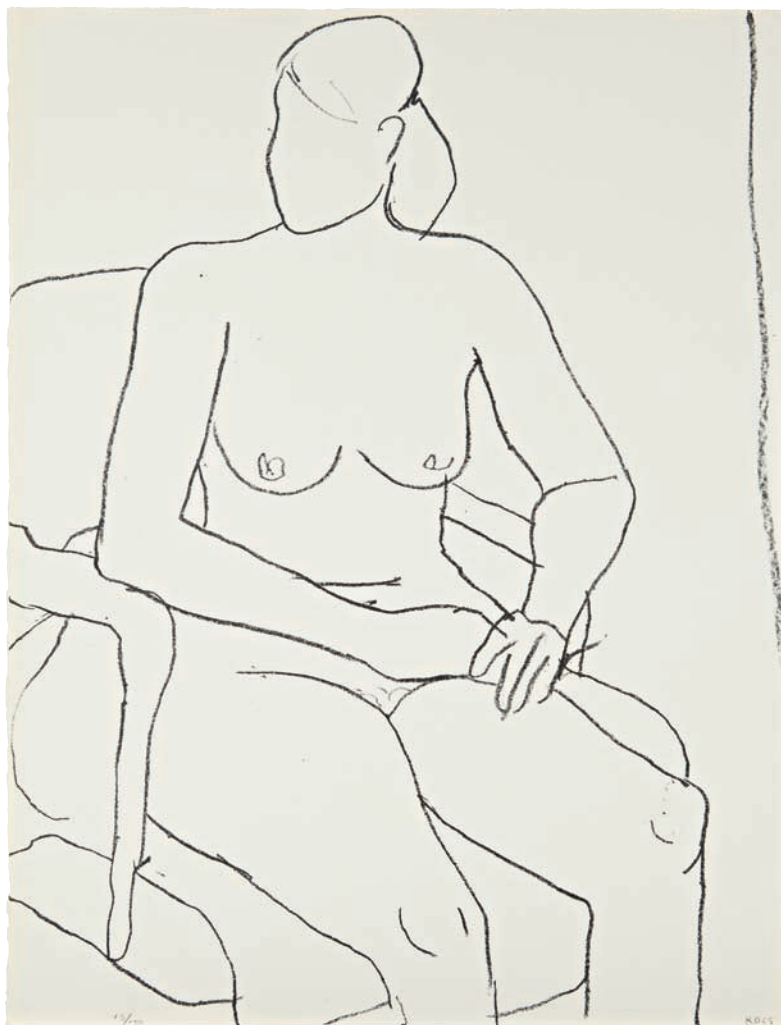
Estimate \$20,000-30,000

Including: *Seated Woman in Armchair*; *Seated Woman on Sofa*; *Seated Woman in Striped Dress*; *Seated Woman in Chemise*; *Seated Nude*; and *Seated Woman with Hands Crossed*



"How can I explain to you my relationship to Matisse?"





DAVID HOCKNEY b. 1937

Image of Gregory, from *Moving Focus series*, 1984-85

Lithograph in colors with collage, on two sheets of TGL handmade paper, the full sheets, signed, dated '1984-5' and numbered 37/75 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), in very good condition, contained in artist's original two-part sculptural wood frame finished in white and gray lacquers (cracking and wear in places)
overall: 87 1/2 x 41 1/2 in. (222.3 x 105.4 cm)

Estimate \$12,000-18,000

LITERATURE

Tyler Graphics 285; Museum of Contemporary Art, Tokyo 276



Pablo Picasso *Le marin (The Sailor)*, 1943, oil on canvas

The present picture is distinguished by its enormous spatial plasticity. All of the visual clues in the painting pull and push at the space. The major vertical and horizontal lines in the background are not parallel and the results is that the perspective seems askew and mutable, moreover, the figure's right arm projects towards the viewer with exaggerated energy. The image is alive, but with gothic, almost monstrous, vitality. *The Collection of Victor and Sally Ganz*, Christie's New York, November 10, 1997, Pablo Picasso, lot 53.



GEORGES BRAQUE 1882-1963*Etude de Nu (Nu)*, 1907-08

Etching with drypoint and plate tone, on Rives paper, with margins, signed and numbered 16/30 in pencil (there was also an edition of 25), printed by Georges Visat, published by Maeght, Paris, 1953, minor surface soiling, pale mat staining, a few soft creases in the lower margin, soiling and staining along the sheet edges, otherwise in good condition, framed.

I. 10 3/4 x 7 1/2 in. (27.3 x 19.1 cm)

S. 20 x 14 7/8 in. (50.8 x 37.8 cm)

Estimate \$10,000-15,000

PROVENANCE

Thomas Segal Gallery, Baltimore

LITERATURE

Dora Vallier 1

This is Braque's first print and there were only a few impressions printed in 1907-08.

"I couldn't portray a woman in all her natural loveliness... I haven't the skill. No one has. I must, therefore, create a new sort of beauty, the beauty that appears to me in terms of volume, of line, of mass, of weight, and through that beauty interpret my subjective impression. Nature is a mere pretext for a decorative composition, plus sentiment. It suggests emotion, and I translate that emotion into art. I want to expose the Absolute, and not merely the factitious woman."



Pablo Picasso *Les Femmes d'Alger (O.J.)* version O, 1907, oil on canvas, The Museum of Modern Art



151
120

S. Hingman

LYNN CHADWICK 1914-2003

Maquette IV Walking Woman, 1984

Bronze multiple, stamped 'C16S' and numbered 6/9 on the underside, in very good condition.
17 1/2 x 14 x 12 1/2 in. (44.5 x 35.6 x 31.8 cm)

Estimate \$40,000-50,000

LITERATURE

Dennis Farr and Éva Chadwick C16S



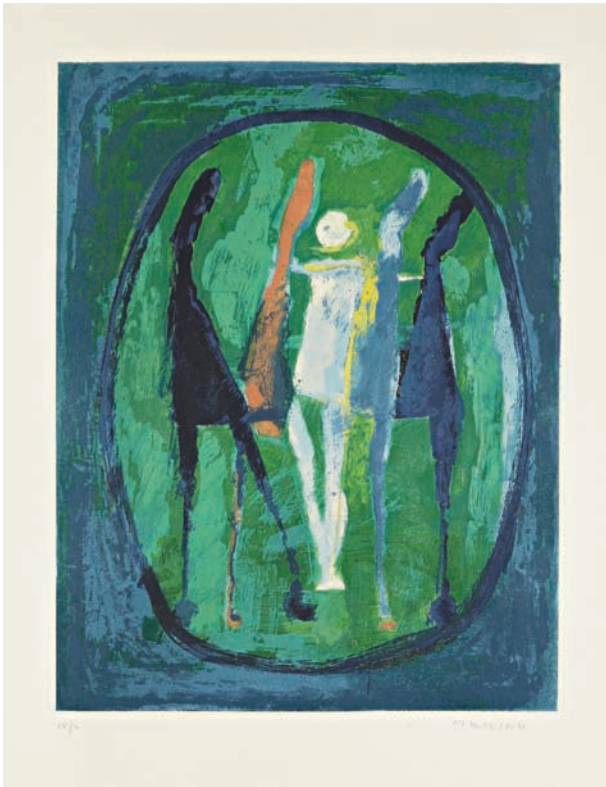
Henri Fuseli *The Great Father and Ancient Night*, 1810, watercolor on paper, Auckland Art Gallery

This is one of numerous drawings in which Fuseli explored his fantasies about dominant women. In such drawings, Fuseli usually portrayed women as cruel sexual predators, dressed in elaborate costumes and head-dresses.



another view





15

PROPERTY FROM A PRIVATE COLLECTION

MARINO MARINI 1901-1980

Marino from Shakespeare II portfolio, 1979

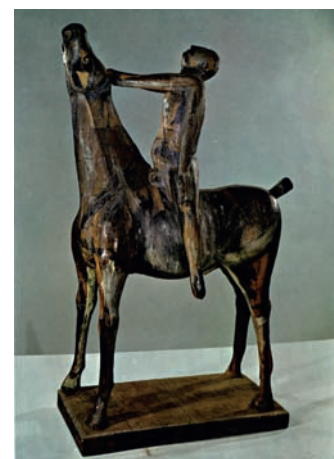
The complete set of eight etchings with aquatint and drypoint, on Arches paper, with full margins, all signed and numbered 'IV/L' in pencil (one of 50 copies in Roman numerals for museums and institutions, the regular edition was 75 in Arabic numerals), published by ZWR, London, all with pale light-staining, occasional scuffs or pale stains in the margins, minor skinning at the reverse of the upper corners, otherwise all generally in very good condition, all with original brown paper folders and contained in original covered portfolio box with the title printed on the front (soiling and scuffing).

31 1/2 x 23 3/4 in. (80 x 60.3 cm)

Estimate \$15,000-25,000

LITERATURE

Guido Guastalla A211-218



Marino Marini *Cavalier*, 1949-51, polychromed wood



*Give me another horse, - bind up my wounds, -
Have mercy, Jesu! – Soft; I did but dream.
– King Richard III*



16 **MANOLO VALDÉS** b. 1942

Las Meninas portfolio, 2000

The complete set of ten etchings in colors, on Eskulan handmade paper, the full sheets, with accompanying book containing illustrations by the artist and the essay *Dancing Notes on Las Meninas* by Josep Palau i Sabre, all prints signed and numbered 82/100 in pencil (there were also 10 artist's proofs and an edition of 20 in Roman numerals), the book signed by the author, published by Art of this Century, New York, all in very good condition, loose, contained in original printed and embossed paper-covered portfolio with book and original printed Plexiglas folder. 26 1/2 x 20 1/2 in. (67.3 x 52.1 cm)

Estimate \$10,000-15,000



FRANCIS BACON 1909-1992*Three Studies for a Self-Portrait, 1979-81*

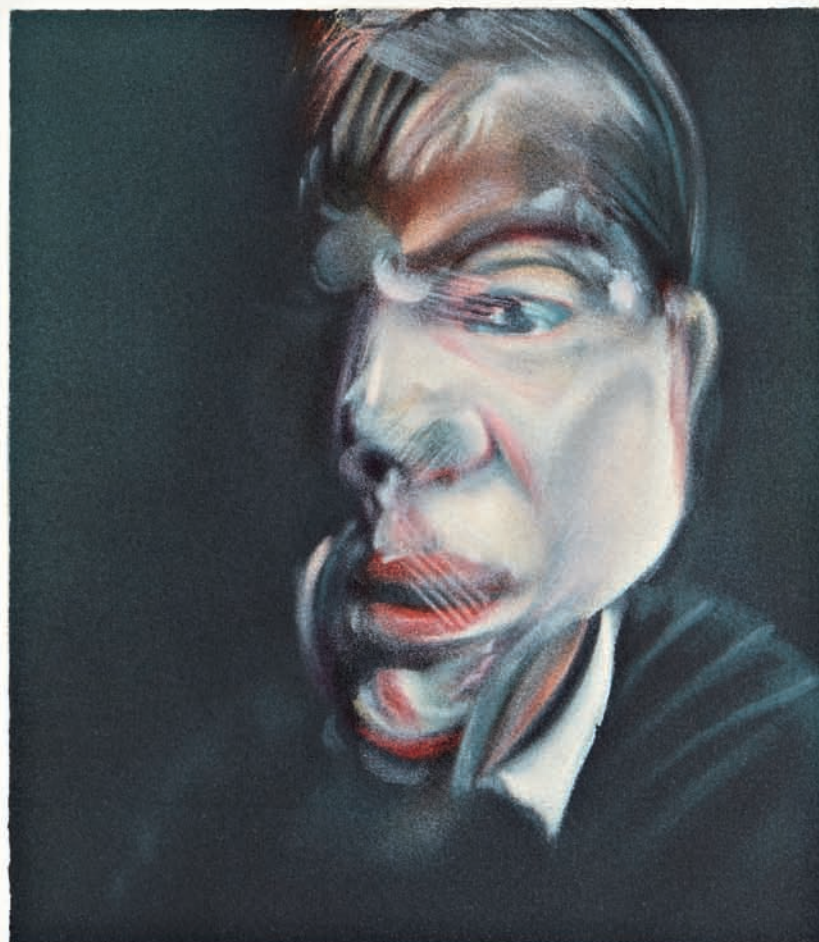
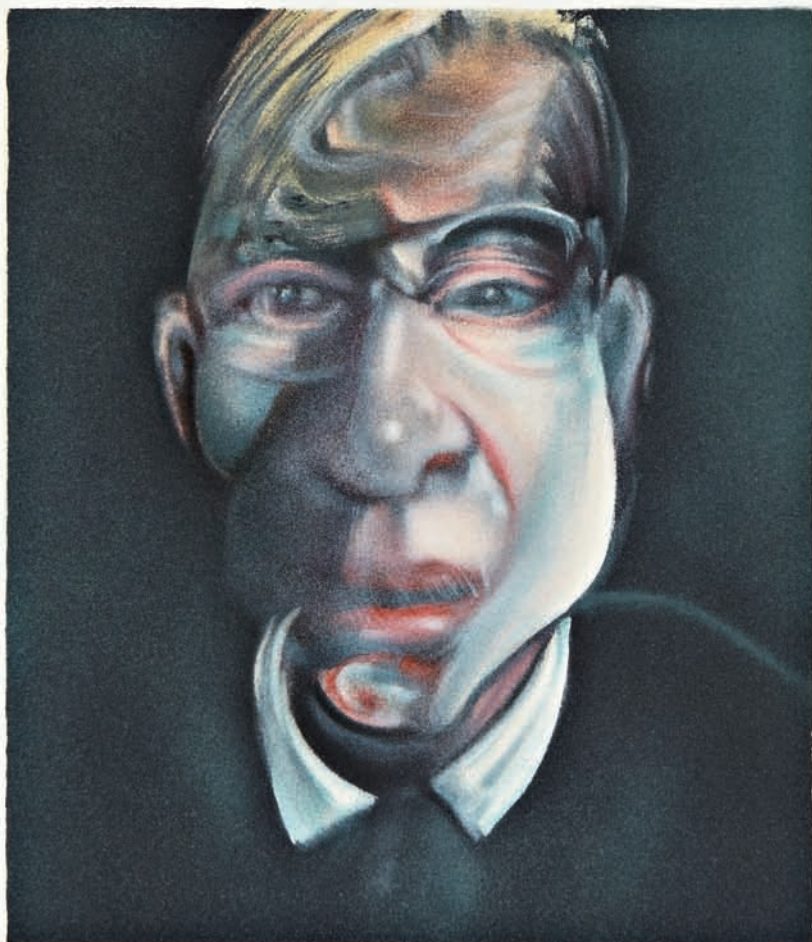
Three lithographs in colors, on one sheet of Arches paper, with full margins, signed and numbered 80/150 in pencil (there were also 10 artist's proofs and a special edition of 25 in Roman numerals), published by Editions de la Différence, Paris, in very good condition, framed.

overall l. 12 3/4 x 36 5/8 in. (32.4 x 93 cm)

S. 18 1/2 x 40 7/8 in. (47 x 103.8 cm)

Estimate \$15,000-25,000





Francis Bacon

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

LUCIAN FREUD 1922-2011

I/b, 1984

Etching, on Arches paper, with full margins, signed with initials and numbered 4/50 in pencil (there were also 15 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, pale time staining, otherwise in very good condition, framed.

I. 11 5/8 x 11 5/8 in. (29.5 x 29.5 cm)

S. 22 1/4 x 20 1/2 in. (56.5 x 52.1 cm)

Estimate \$18,000-22,000

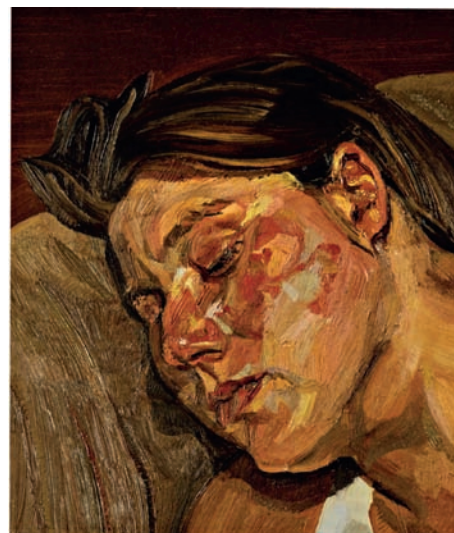
LITERATURE

Craig Hartley 22

The sitter is one of the artist's daughters.

The people, like their counterparts in Rembrandt's etchings, are dislocated from any domestic context by our awareness of their function as models. The exclusion of the background in many of Freud's etchings creates a tension between the space implied by the pose of the figure, and the flat plane of the blank paper.

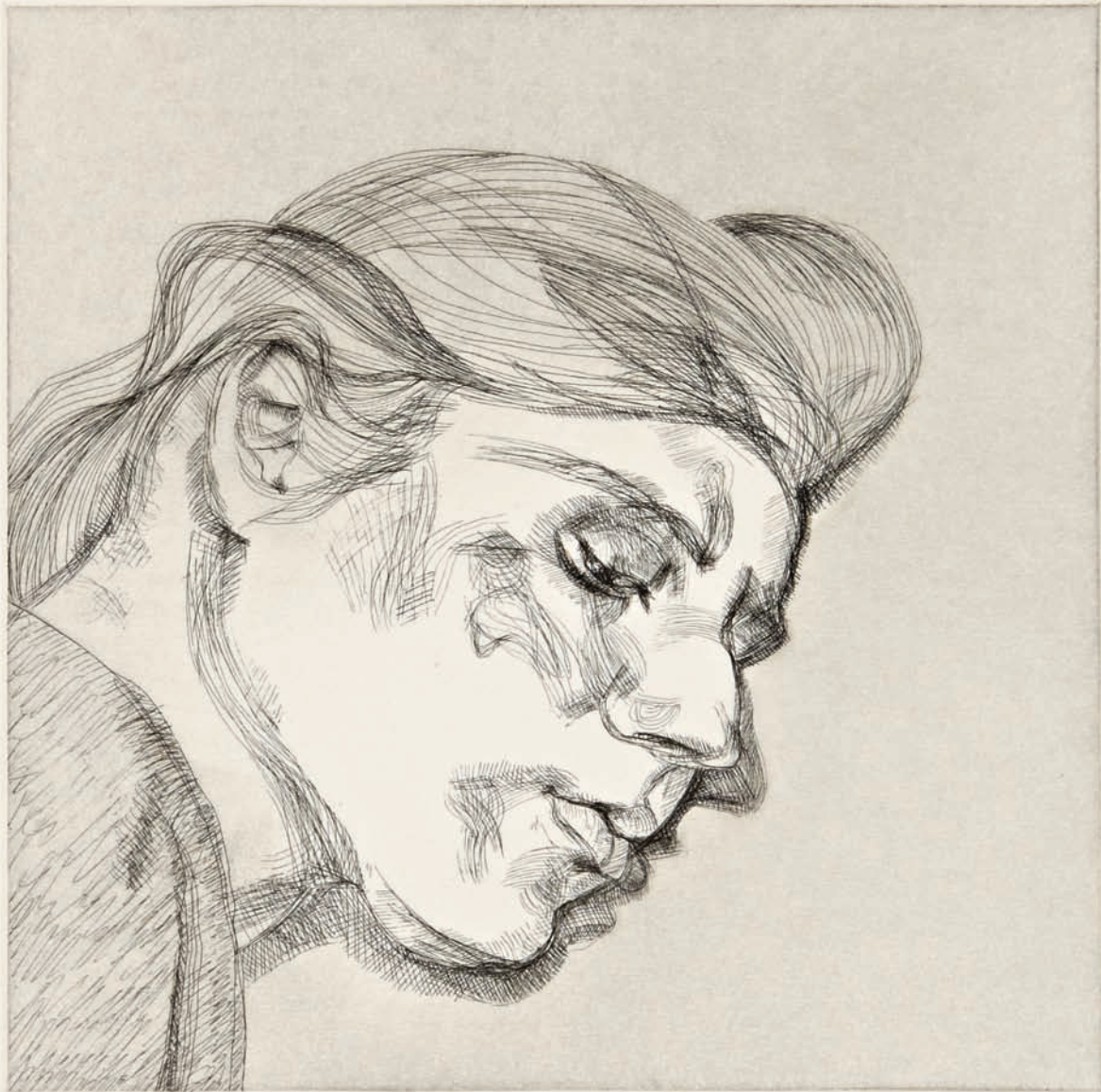
Craig Hartley *The Etchings of Lucian Freud*, 1995, Malborough Graphics, London and New York, Galleria Ceribelli, Italy, p 28



Lucian Freud *I/b*, 1983-84, oil on canvas, Private Collection

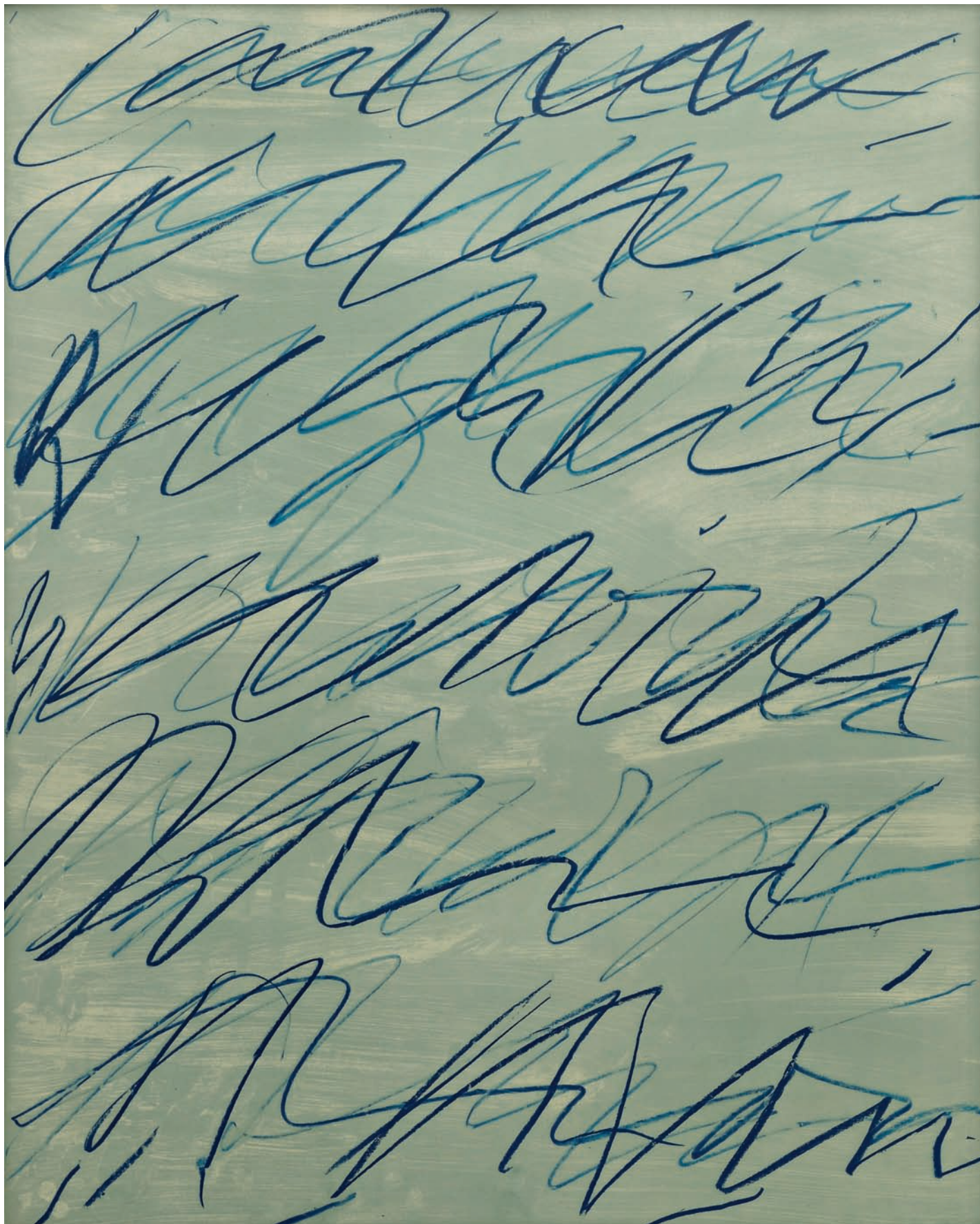


Rembrandt Harmensz van Rijn *Bust of an Old Bearded Man, Looking Down, Three-Quarters Right*, 1631, etching



4
50

L.F



19 **CY TWOMBLY** 1928-2011

Roman Notes I, from *Roman Notes*, 1970

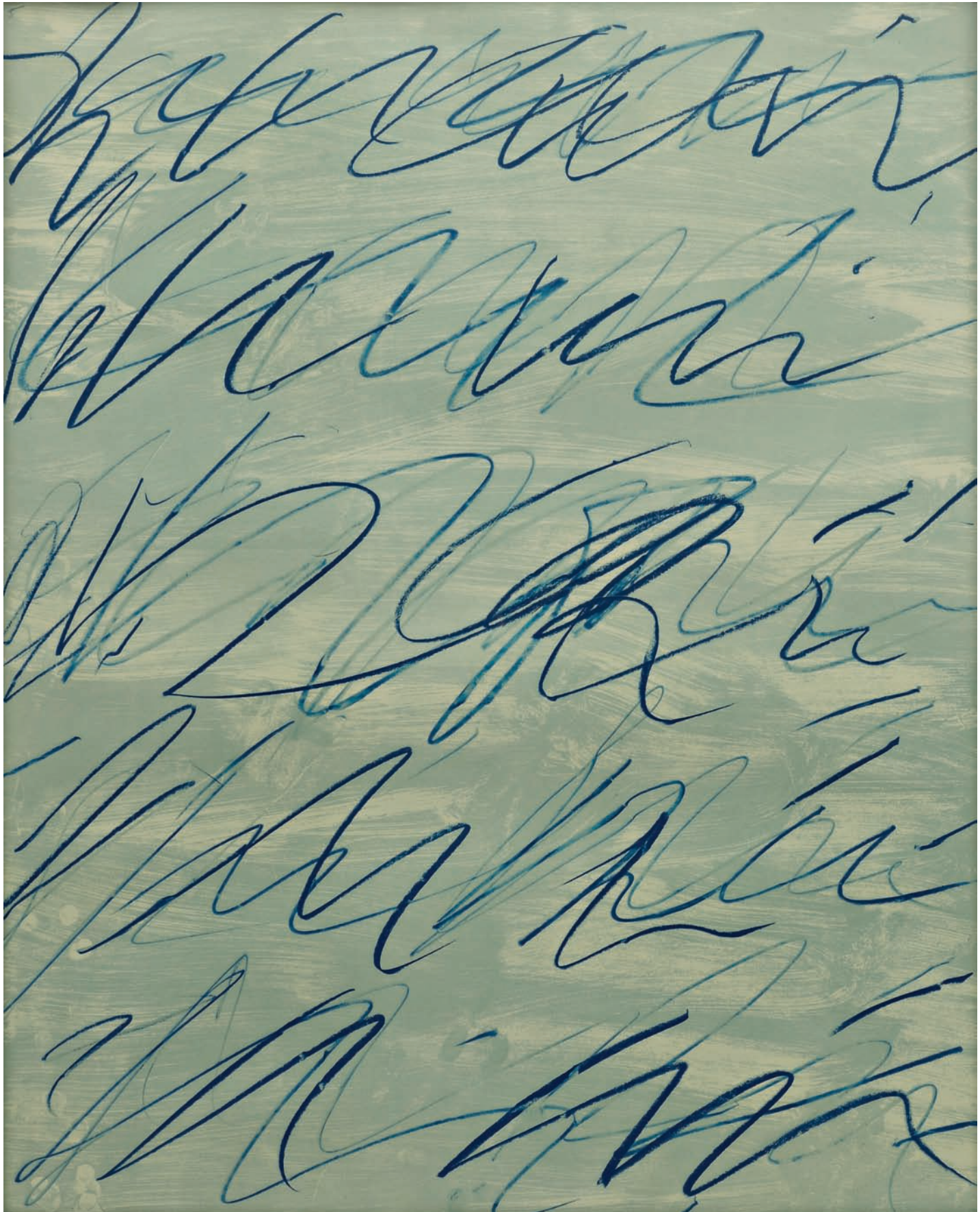
Offset lithograph in colors, on heavy offset paper, the full sheet, signed, dated and numbered 51/100 on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, in very good condition, framed.

S. 34 5/8 x 28 3/4 in. (87.9 x 73 cm)

Estimate \$20,000-30,000

LITERATURE

Heiner Bastian 21



20

CY TWOMBLY 1928-2011

Roman Notes V, from Roman Notes, 1970

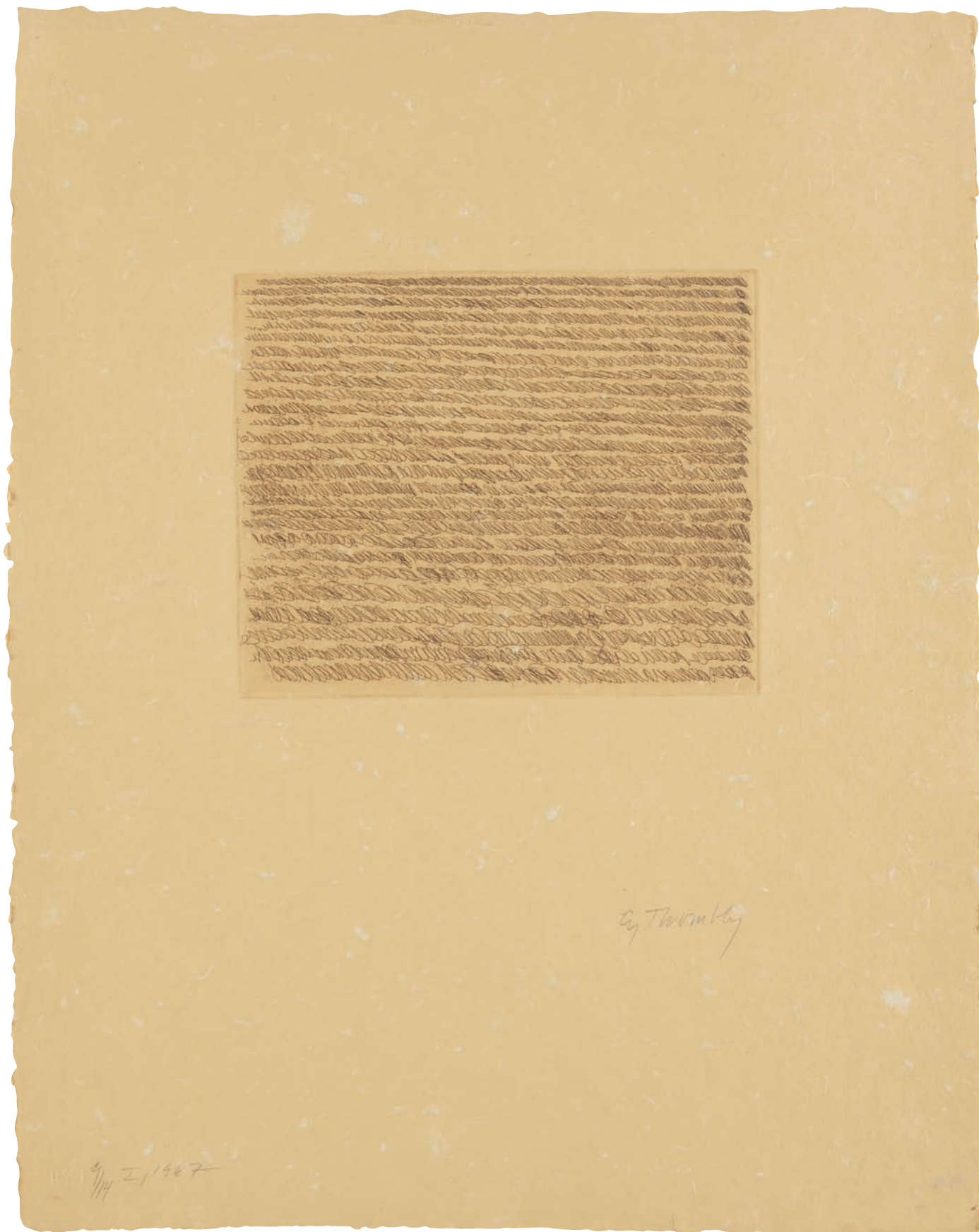
Offset lithograph in colors, on heavy offset paper, the full sheet, signed, dated and numbered 51/100 on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, in very good condition, framed.

S. 34 5/8 x 28 3/4 in. (87.9 x 73 cm)

Estimate \$20,000-30,000

LITERATURE

Heiner Bastian 25



21 **CY TWOMBLY** 1928-2011

Note I, 1967

Etching, on orange-buff laid handmade paper watermarked 'Richard de Bas, Auvergne a la main', with full margins, signed, inscribed 'I' and numbered 9/14 in pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), a crease along the upper sheet edge, otherwise in very good condition, framed.

I. 8 7/8 x 10 7/8 in. (22.5 x 27.6 cm)

S. 25 1/2 x 20 1/4 in. (64.8 x 51.4 cm)

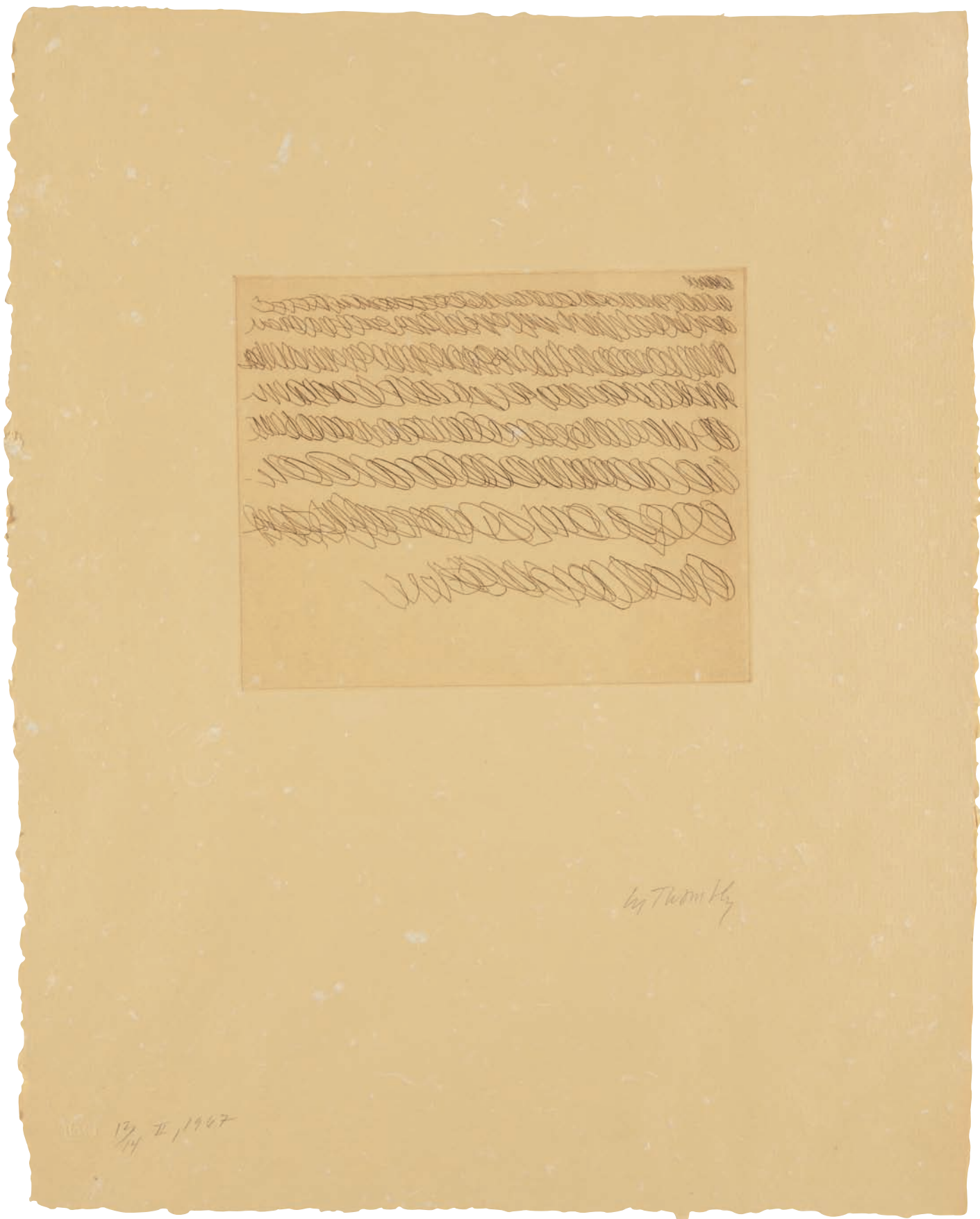
Estimate \$30,000-50,000

LITERATURE

Heiner Bastian 6

Cy Twombly's *Notes* are the most formal images in his graphic oeuvre. To match the elegance of the artist's calligraphy, Mrs. [Tanya] Grosman chose a pale orange [and speckled] handmade paper whose grainy texture is analgous to the rough surfaces of Twombly's 'blackboard' paintings.

Esther Sparks *Universal Limited Art Editions, A History and Catalogue: The First Twenty-Five Years*, 1989, The Art Institute of Chicago and Harry N. Abrams, Inc., New York, p 278



22 **CY TWOMBLY** 1928-2011

Note II, 1967

Etching, on orange-buff laid handmade paper watermarked 'Richard de Bas, Auvergne a la main', with full margins, signed, inscribed 'II', dated '1967' and numbered 12/14 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

I. 8 3/4 x 10 3/4 in. (22.2 x 27.3 cm)

S. 25 1/2 x 20 1/8 in. (64.8 x 51.1 cm)

Estimate \$30,000-50,000

LITERATURE

Heiner Bastian 7

CY TWOMBLY 1928-2011

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

Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered 88/100 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 1/2 x 25 1/2 in. (64.8 x 64.8 cm)

Estimate \$25,000-35,000

LITERATURE

Heiner Bastian 27



David Lees *Cy Twombly*, 1958, Time Life magazine



CHRISTOPHER WOOL b. 1955

One Monotype in Red on Suzuki, 1989

Monotype in red, on Suzuki paper, the full sheet, signed, dated '89' and annotated 'CW-04-III-RD' in pencil on the reverse, in excellent condition, framed.

S. 37 1/4 x 24 1/2 in. (94.6 x 62.2 cm)

Estimate \$50,000-70,000

PROVENANCE

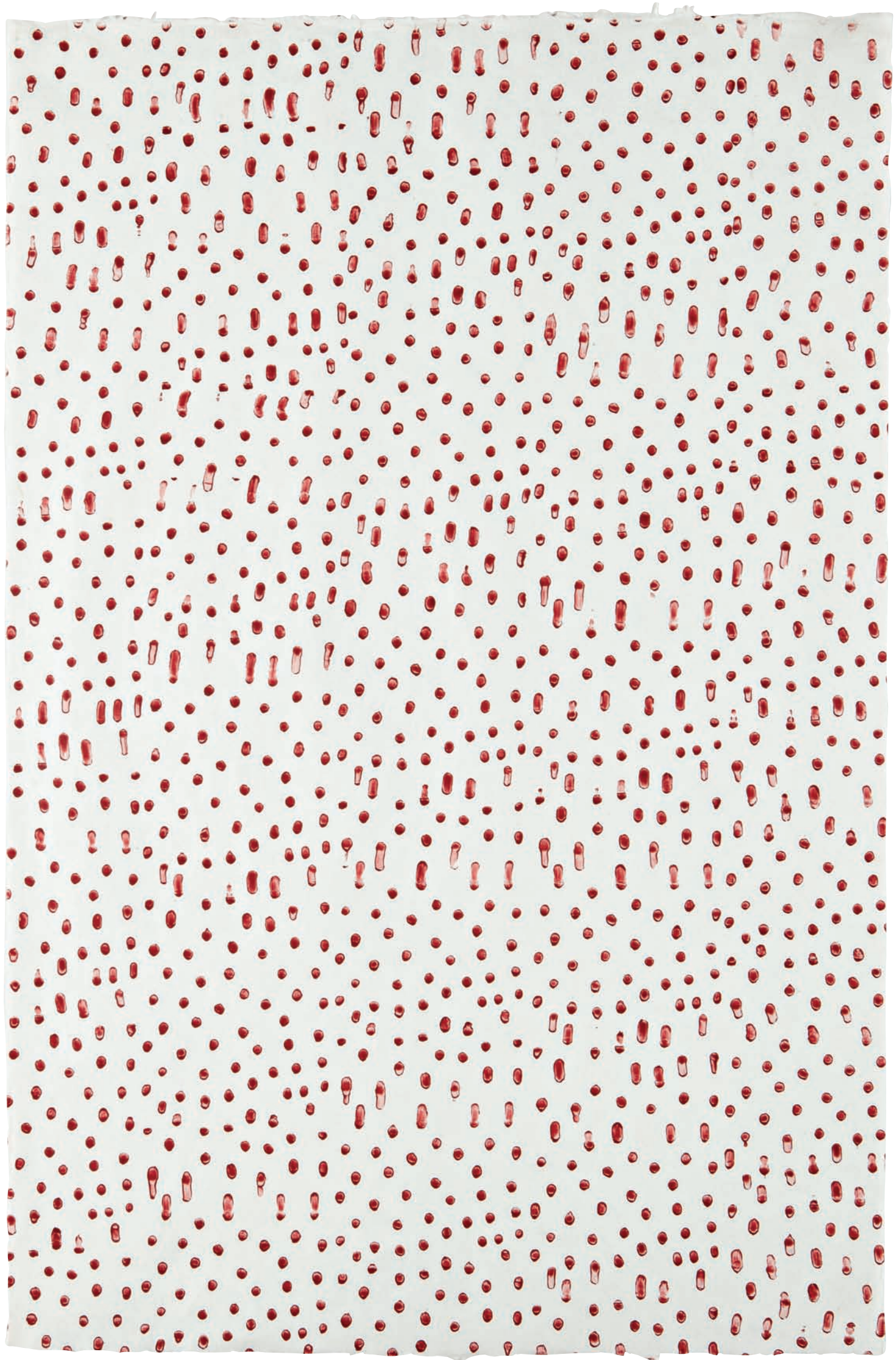
Turner and Byrne Gallery, Dallas
Barbara Krakow Gallery, Boston
Hirschl & Adler Modern, New York



Piet Mondrian *Lily*, c. after 1921, colored graphite and watercolor
Haags Gemeentemuseum

Monotypes combine the spontaneity of painting with the sensuousness of printed inks and paper, creating a unique surface that is unlike any other in art. Many people are oblivious to the subtle attraction: they focus on the image and ignore the way that inks pressed and absorbed into paper can pull the viewer in, past the image.

Elizabeth Broun, Director of the National Museum of American Art,
Washington, D.C., 1997



ROBERT RAUSCHENBERG 1925-2008

Pull, from *Hoarfrost Editions series*, 1974

Offset lithograph and screenprint in colors, transferred to collage of paper bags, fabric, silk taffeta and cheesecloth, the full sheet, signed, dated '74' and numbered 27/29 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), the colors slightly attenuated, pale staining in places, occasional minor creasing, otherwise in very good condition, unframed.

S. 84 x 48 1/2 in. (213.4 x 123.2 cm)

Estimate \$15,000-25,000

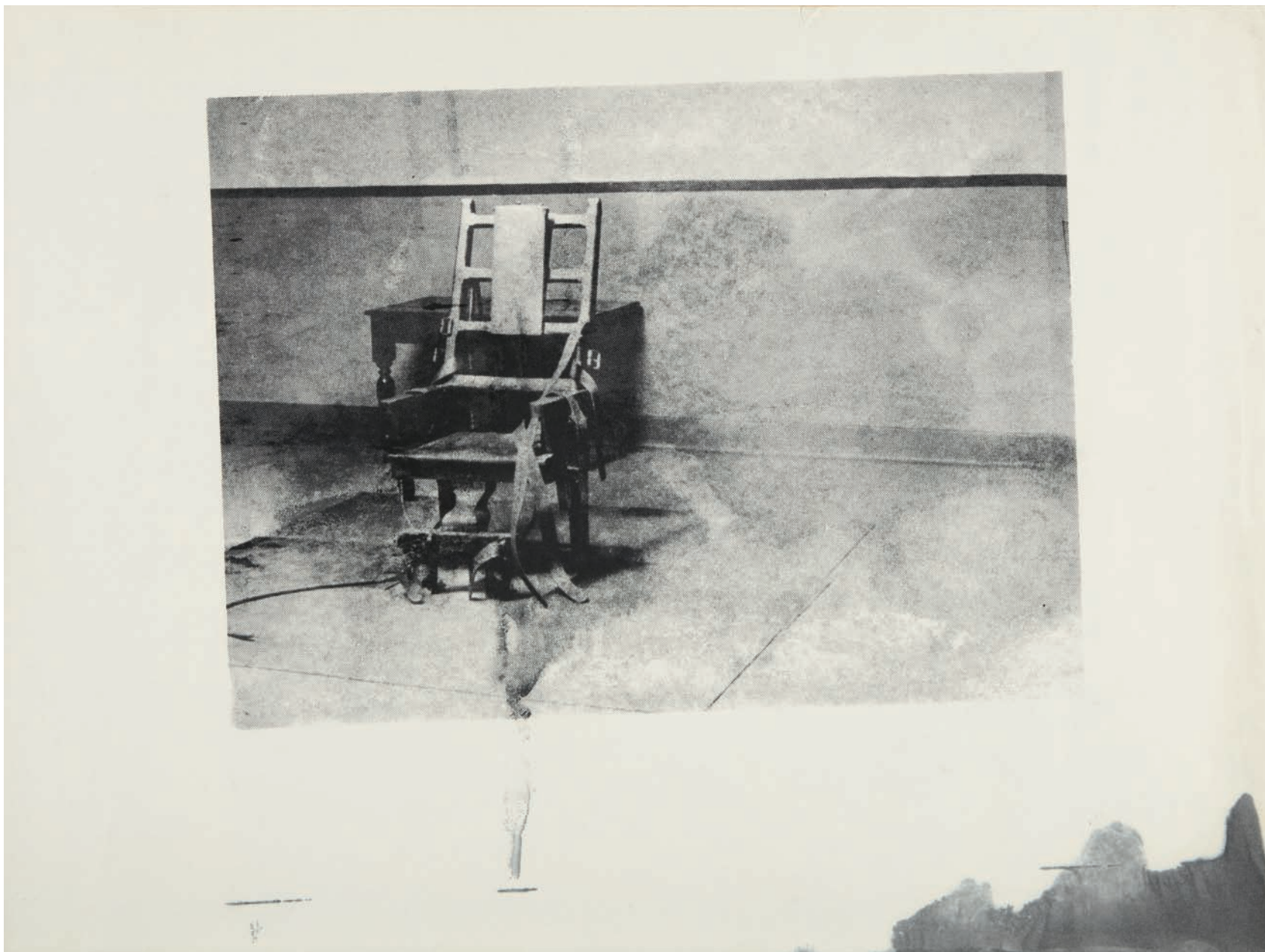
LITERATURE

Gemini G.E.L. 574



J.M.W. Turner *Rain, Steam and Speed*, 1844, oil on canvas, National Gallery, London





(one side)

26 **ANDY WARHOL** 1928-1987

Electric Chair, circa 1978

Unique screenprint, printed on both sides of Strathmore Drawing paper, the full sheet, with the Andy Warhol Authentication inkstamp and numbered in pencil on a separate certificate (as both sides of the work are printed), creasing near the edges, a small tear at upper edge (with associated creasing), otherwise in very good condition, unframed.

S. 18 x 23 7/8 in. (45.7 x 60.6 cm)

Estimate \$35,000-45,000

LITERATURE

see Frayda Feldman and Jörg Schellmann IIIA.4



(another side)



27 **NEO RAUCH** b. 1960

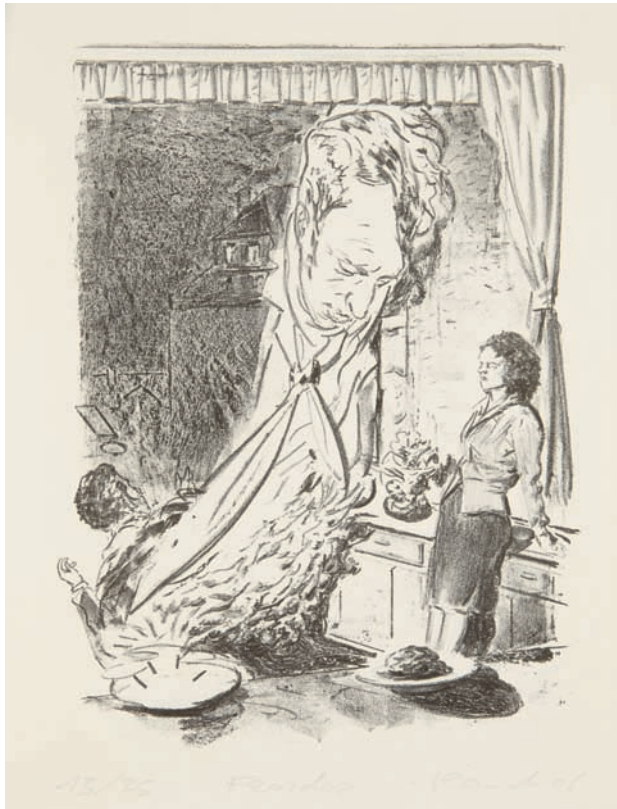
Der Mittler, 2006

The complete set of eight lithographs, on Hahnemüle paper, with full margins, with accompanying illustrated and bound book with text by Botho Strauß, all prints signed, titled, dated '06' and numbered 13/35 in pencil, the book signed by artist and author and numbered 13/180 in pencil (one of 35 copies with loose signed and numbered prints, the total book edition was 180), published by Kleinhienrich, Münster, all in excellent condition, all framed, with original gray paper and linen-covered box with title printed on the front.

13 1/4 x 10 1/2 in. (33.7 x 26.7 cm)

Estimate \$12,000-18,000

Including: *Engel*; *Fremder*; *Hinterer*; *Architekt*; *Auswertung*; *Rüstung*; *Banner*; and *Sammler*



The aesthetic principles of Neo Rauch -the dreamlike link between illusionism and the artificial world of staged presentation -have more in common with the theater... His strange figures are static extras, despite their apparent vigorous activity. The oddly old-fashioned objects with which they perform could easily have come from a long-locked prop storage room - made for different drama performances, without a common scale, without a shared vanishing point. Similarly, the backdrops for the shallow stages appear to have been created for different performances -as spatially inconsistent mock sets. The prominent titles on the images ultimately demolish all residues of realism in the sediment of detail.



James Ensor *Death Chasing the Flock of Mortals*, 1896, etching

28 **TOM OTTERNESS** b. 1952

Death Figure, 1990

Bronze sculpture incised with signature, dated '90', annotated 'XI' and numbered 3/3 on the underside, published by Marlborough Gallery, New York, very minor surface soiling, otherwise in very good condition.

17 3/8 x 20 1/2 x 12 1/2 in. (44.1 x 52.1 x 31.8 cm)

Estimate \$10,000-15,000

This figure of Death or Grim Reaper has appeared in many of the artist's public sculpture exhibitions. Including adorning the top of lamp posts in the Battery Park work *The Real World*, installed since 1992, and at the 1987 Otterness exhibition *Tables* at the Museum of Modern Art, where this was one of many of the artist's characters displayed on bronze picnic tables in the MoMA sculpture garden.





29 **LIN TIANMIAO** b. 1961
Focus VI A; and *Focus XIII A*, 2007

Two lithographs, one with embossing and hole punch, one with embossing and flocking, on double layers of STPI and hand-colored handmade paper respectively, the full sheets, both signed, titled, dated '2007' and numbered 2/20 and 7/20 respectively in pencil (their were also 4 artist's proofs for both), published by Singapore Tyler Print Institute, both in excellent condition, both framed. both approx. S. 50 x 40 in. (127 x 101.6 cm)

Estimate \$15,000-25,000



KIKI SMITH b. 1954

Veins and Arteries, 1993

Glass beads in red, blue and other colors, strung onto steel wire, from the edition of 20, published by the artist, in excellent condition.
146 x 3/4 in. (370.8 x 1.9 cm)

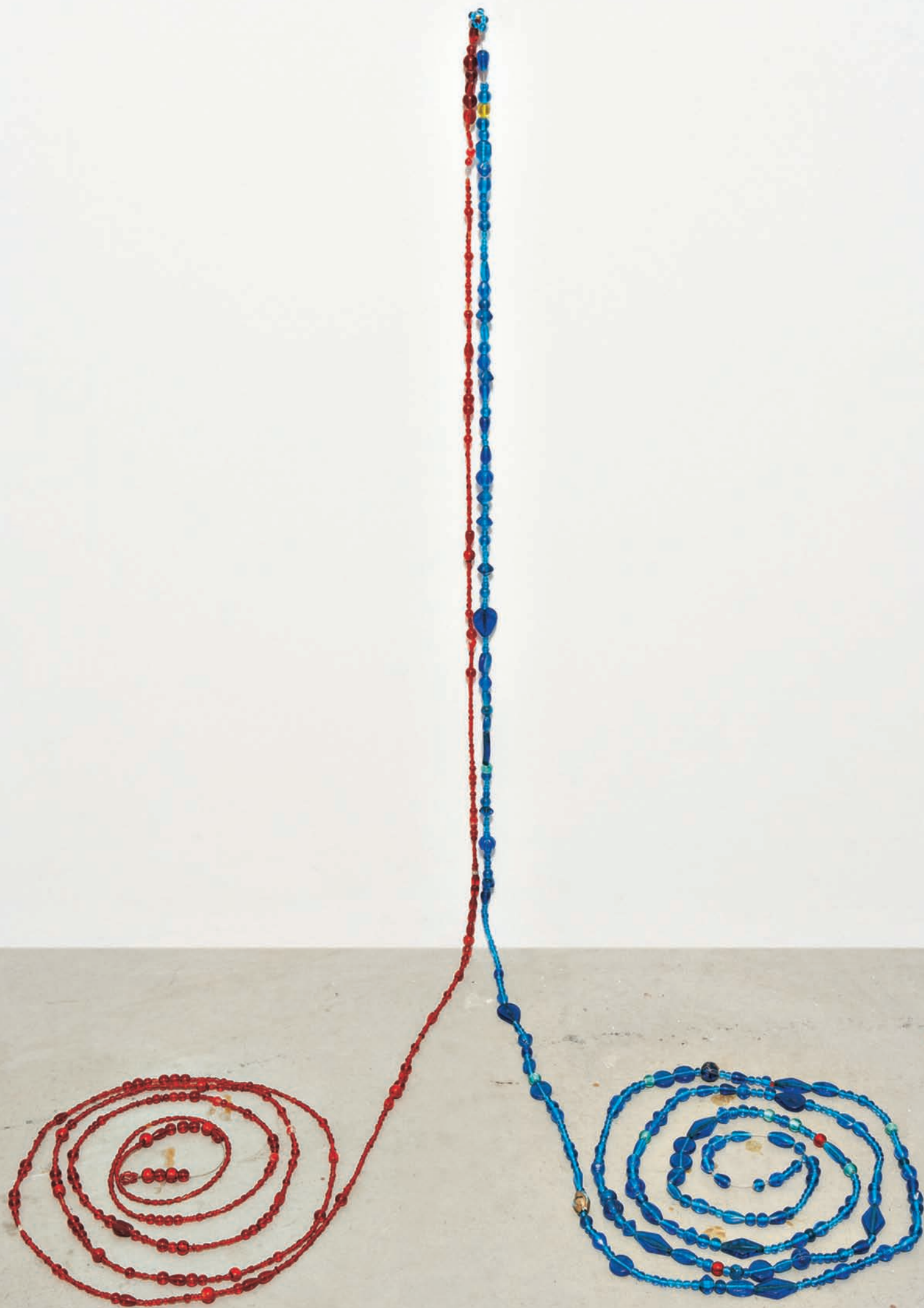
Estimate \$12,000-18,000

LITERATURE

Wendy Weitman/Museum of Modern Art 29



Frida Kahlo *The Two Fridas*, 1939, oil on canvas,
Museo de Arte Moderno, Mexico City



JOAN MIRÓ 1893-1983

La femme toupie (The Spinning Woman), 1974

Etching and aquatint in colors, on Arches paper with 'MAEGHT' watermark, with full margins (deckle on two sides), signed and numbered 24/50 in pencil, published by Maeght, Paris, the colors bright, minor surface soiling, irregular mat staining in the margins, otherwise in very good condition, framed.

I. 46 1/4 x 29 1/4 in. (117.5 x 74.3 cm)

S. 54 1/2 x 38 in. (138.4 x 96.5 cm)

Estimate \$30,000-50,000

LITERATURE

Jacques Dupin 652



Henri de Toulouse-Lautrec *Study for Loie Fuller at the Folies Bergere*, 1893, pastel on card



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

JOAN MIRÓ 1893-1983

L'haltérophile (The Weight Lifter), 1975

Monumental lithograph in colors, on Vélín d'Arches paper (without watermark), the full sheet (deckle on left and right sides), signed and numbered 12/30 in pencil (there were also 5 hors commerce impressions marked 'H.C' and numbered in Roman numerals), published by Maeght, Paris, the sheet slightly toned, minor surface soiling and rippling, mat staining (slightly affecting image at right), a few minor nicks in places along the sheet edges (with associated staining), otherwise in good condition, framed.
S. 91 1/2 x 48 in. (232.4 x 121.9 cm.)

Estimate \$15,000-25,000

LITERATURE

Fernand Mourlot 1028



Arnold Schwarzenegger



33 **PABLO PICASSO** 1881-1973

Pique, 1959

Linocut in colors, on Arches paper, with full margins, signed and numbered 38/50 in pencil (there were also approximately 20 artist's proofs), printed by Arnéra, published by Galerie Louise Leiris, Paris, 1960, very pale mat staining, otherwise in very good condition, framed

I. 20 7/8 x 25 1/8 in. (53 x 63.8 cm)

S. 24 1/2 x 29 1/2 in. (62.2 x 74.9 cm)

Estimate \$50,000-70,000

LITERATURE

Georges Bloch 911; Brigitte Baer 1228

Picasso was a bullfighting aficionado from his youth and portrayed the bullring at various points in his career. As a very young artist he made picturesque renderings. Taking up the theme in his Neoclassical period, he devised bullfight scenes that suggest the ballet. In the 1930s, under the influence of Surrealism, Picasso emphasized the violence of the subject. Returning to the bullfighting motif in the late 1950s, he focused on strong colors suggesting the time of day and on decorative elements inherent in the unfolding drama.

Museum of Modern Art *Picasso: Variations and Themes*, March 28-September 30, 2010



Sketches from Christian Zervos' catalogue raisonne



fin

34

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

JOAN MIRÓ 1893-1983

Maja negra (The Black Maja), 1973

Etching and aquatint in colors with carborundum, on Arches paper, the full sheet, signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 50), published by Maeght, Paris, the sheet slightly toned, minor surface soiling, a few handling creases, soft rubbing and offsetting near the blue shape at upper left, otherwise in good condition, framed.

S. 23 7/8 x 54 1/2 in. (60.6 x 138.4 cm)

Estimate \$15,000-25,000

LITERATURE

Jacques Dupin 577



Francisco de Goya y Lucientes *La Maja Vestida (The Clothed Maja)*, circa 1800, oil on canvas, Prado Museum



Francisco de Goya y Lucientes *La Maja Desnuda (The Nude Maja)*, circa 1800, oil on canvas, Prado Museum



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

JOAN MIRÓ 1893-1983

Le matador (The Matador), 1969

Etching and aquatint in colors with carborundum, on Arches paper with 'MAEGHT' watermark, with full margins, signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 75), published by Maeght, Paris, pale light-staining, soft rubbing and a few pale foxmarks in the margins, a repaired tear at center left sheet edge, otherwise in good condition, framed.

I. 42 x 29 in. (106.7 x 73.7 cm)

S. 55 1/8 x 37 3/8 in. (140 x 94.9 cm)

Estimate \$20,000-30,000

LITERATURE

Jacques Dupin 510



Édouard Manet *A Matador*, 1866-67, oil on canvas



H.C.

Pablo

JOAN MIRÓ 1893-1983

Galathée, 1976

Etching and aquatint in colors with embossing, on Arches paper with 'MAEGHT' watermark, with full margins (deckle on two sides), signed and numbered 28/50 in pencil, published by Maeght, Paris, minor surface soiling, mat staining at the extreme right and upper sheet edges, adhesive remains and minor skinning in places along the reverse of the sheet edges, otherwise in very good condition, framed.

I. 45 3/8 x 29 1/8 in. (115.3 x 74 cm)

S. 54 1/4 x 37 3/4 in. (137.8 x 95.9 cm)

Estimate \$20,000-30,000

LITERATURE

Jacques Dupin 931



Gustave Moreau *Galatea*, circa 1896,
watercolor and gouache on cardboard,
Thyssen-Bornemisza Museum



37 **FRANK STELLA** b. 1936

Playskool Clamp, from *the Playskool Series*, 1983

Patinated cast bronze, fabricated aluminum, plastic, steel, etched magnesium
honeycomb with screenprint in colors and hand-coloring, from the edition of 5
(there was an additional relief numbered 0/0), published by Tyler Graphics, Ltd.,
Mount Kisco, New York, in very good condition.
39 x 24 x 20 in. (99.1 x 61 x 50.8 cm)

Estimate \$15,000-20,000

LITERATURE

Tyler Graphics 583

Frank Stella's *Playskool Series*, completed in 1983, is a group of nine
editioned wall reliefs made from cast-bronze parts, etched magnesium
and honeycomb aluminum, and numerous found objects. To create an
edition, the artist first constructed an original assemblage using found
objects and irregularly shaped etched magnesium and honeycomb
aluminum sheets. The assemblage was duplicated for the edition by
selecting some of the found objects to be reproduced in cast bronze, by
collecting similar found objects, and by making additional shaped metal
sections. When all of the parts were assembled, each relief was painted
by the artist with acrylic and vinyl paints and screen inks.

Tyler Graphics Ltd.



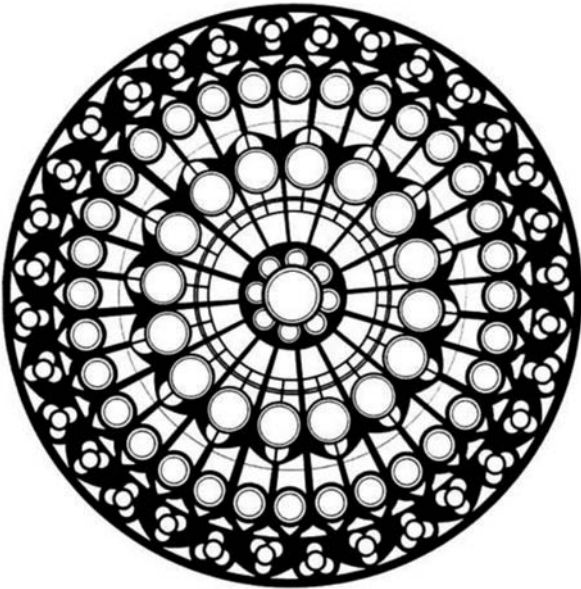
DAMIEN HIRST b. 1965

Cathedral Print: Notre Dame, 2007

Screenprint in colors with glazes, on wove paper, the full sheet, signed and numbered 11/50 in red ink, published by Other Criteria, London, in excellent condition, framed.

S. 47 1/4 x 47 1/4 in. (120 x 120 cm)

Estimate \$20,000-30,000



Rose window diagram



39 **ANDY WARHOL** 1928-1987

Vesuvius, 1985

Unique screenprint in colors, on heavy wove paper, with full margins, with the Estate of Andy Warhol inkstamps on the reverse, initialed 'T.J.H.' and numbered '1385 VT.001' in pencil on the reverse, a few soft handling creases, a soft crease at upper right corner (with associated minor cracking in the ink), otherwise in very good condition, framed.

I. 37 1/2 x 39 1/2 in. (95.3 x 100.3 cm)

S. 38 x 40 1/8 in. (96.5 x 101.9 cm)

Estimate \$60,000-80,000

LITERATURE

see Frayda Feldman and Jörg Schellmann 365

An estate stamped, signed and dated photograph certificate from The Andy Warhol Foundation accompanies this work.





ANDY WARHOL 1928-1987

Grapes, 1979

The complete set of six screenprints, on Strathmore Bristol paper, the full sheets, all signed and numbered 1/50 in black ink (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (all with his copyright inkstamp on the reverse), all in very good condition, contained in original corrugated cardboard box.
all S. 40 x 30 in. (101.6 x 76.2 cm)

Estimate \$100,000-150,000

LITERATURE

Frayda Feldman and Jörg Schellmann 190-195



Michelangelo Merisi da Caravaggio *Bacchino Malato*, 1594, oil on canvas, Galleria Borghese, Rome, Italy.





41 **ANDY WARHOL** 1928-1987

Flowers, 1970

Screenprint in colors, on wove paper, the full sheet, signed in black ball-point pen and stamp numbered 247/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the colors very slightly attenuated, occasional scuffing (primarily visible in flowers, varying in length and visibility), creasing at the corners (with associated minor cracking in the inks), 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 66

This image is illustrated on the cover of Frayda Feldman and Jörg Schellmann's catalogue raisonne of Andy Warhol Prints



Andy Warhol at his *Flowers* show at Sonnabend Gallery, Paris, May 1965, photo Harry Shunk





42

CHIHIO AOSHIMA b. 1974

Building of the Lotus Pond, 2005

Chromogenic print, on wove paper, the full sheet, one of 2 artist's proofs (the edition was 6), published by the artist and Kaikai Kiki Co. Ltd, Japan, in very good condition, framed.

S. 33 7/8 x 67 7/8 in. (86 x 172.4 cm)

Estimate \$10,000-15,000

PROVENANCE

Blum & Poe Gallery, Los Angeles



RM: I think that the flowers have a certain—

JK: Are sexy?

RM: Not sexy, but weird. I don't want to use the word "weird," but they don't look like anyone else's flowers. They have a certain archness to them, a certain edge that flowers generally do not have.

JK: Do you think they're threatening?

RM: That's not the exact word. But they're not fun flowers.

JK: No, they're not.

RM: I don't know how to describe them, but I don't think they're very different from body parts.

Janet Kardon and Robert Mapplethorpe *The Perfect Moment*, Institute of Contemporary Art, University of Philadelphia, p 25

43 **ROBERT MAPPLETHORPE** 1946-1989

Hyacinth, 1987

Photogravure, on Arches Cover paper, with full margins, signed, dated '87' and numbered 12/30 in pencil (there were also 11 artist's proofs), published by Graphicstudio USF, Tampa, Florida (with their blindstamp), in very good condition, framed.

I. 32 3/4 x 32 1/4 in. (83.2 x 81.9 cm)

S. 45 x 38 3/8 in. (114.3 x 97.5 cm)

Estimate \$20,000-30,000



Hyacinth

ANDY WARHOL 1928-1987

Shoes, 1980

Screenprint in colors with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 'AP 5/10' in pencil on the reverse (an artist's proof, the edition was 60), published by the artist, in excellent condition, framed.
S. 40 x 59 3/4 in. (101.6 x 151.8 cm)

Estimate \$70,000-90,000

LITERATURE

Frayda Feldman and Jörg Schellmann 253







46 **ANDY WARHOL** 1928-1987

Ingrid Bergman, 1983

The complete set of three screenprints in colors, on Lenox Museum Board, the full sheets, all signed and numbered 45/250 in pencil (there were also 20 artist's proofs), published by Galerie Börjeson, Malmö, Sweden (with their and the artist's copyright inkstamp on the reverse), *With Hat* with an expertly restored crescent-shaped area on cheek, a few abrasions on the brim (with associated ink loss), horizontal cracking in the inks in upper sheet, *The Nun* and *Herself* with the colors slightly attenuated, all with minor wear in places along the sheet edges, otherwise all generally in good condition, all unframed.

all S. 37 7/8 x 37 7/8 in. (96.2 x 96.2 cm)

Estimate \$40,000-60,000

LITERATURE

Frayda Feldman and Jörg Schellmann 313-315

Including: *Herself*; *With Hat*; and *The Nun*



47 **ANDY WARHOL** 1928-1987

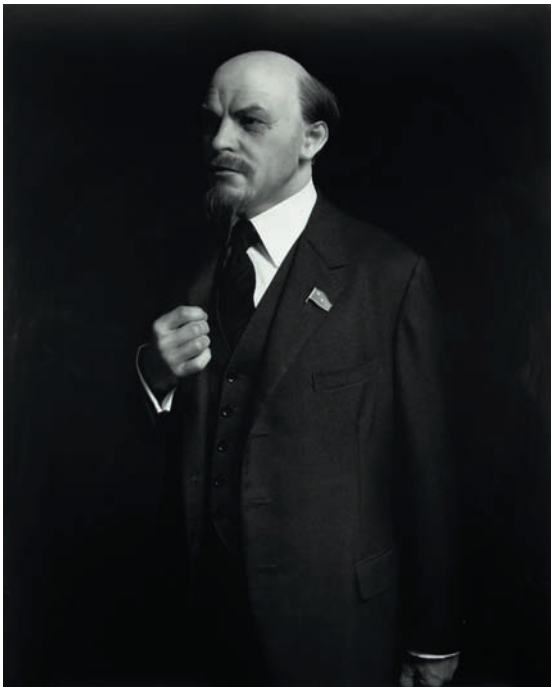
Red Lenin, 1987

Screenprint in colors, on Arches 88 paper, the full sheet, signed by the executor of The Estate of Andy Warhol, Frederick Hughes, and numbered 81/120 in pencil within the stamped certificate of authenticity on the reverse (there were also 24 artist's proofs), published by Andy Warhol, New York, two touched-in areas in lower right corner (with associated surrounding rubbing), an area with irregular ink at center right sheet edge, otherwise in very good condition, framed.
S. 39 3/8 x 29 3/8 in. (100 x 74.6 cm)

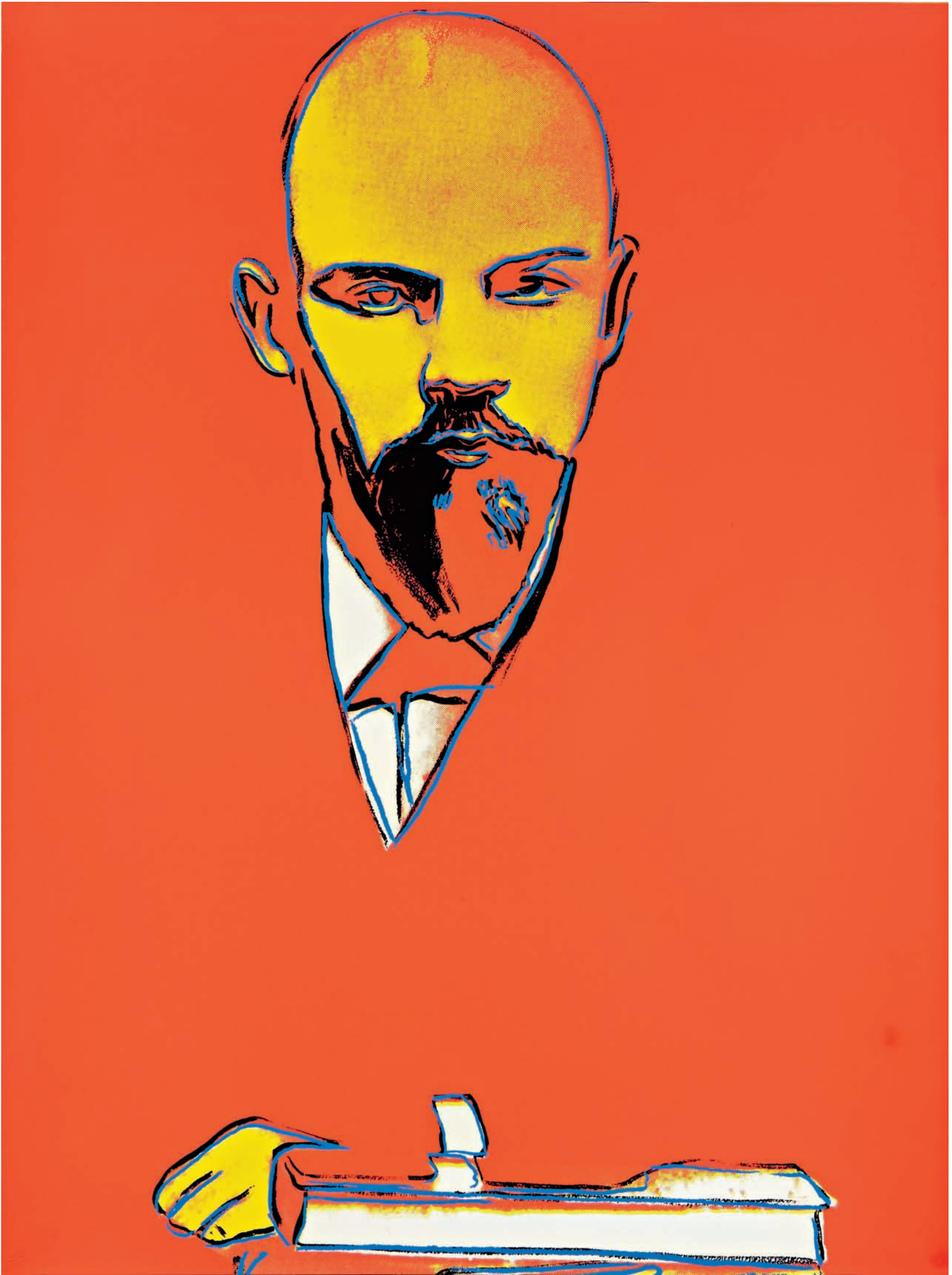
Estimate \$50,000-70,000

LITERATURE

Frayda Feldman and Jörg Schellmann 403



Hiroshi Sugimoto *Vladimir Ilyich Lenin*, gelatin silver print, 1999



48 **ANDY WARHOL** 1928-1987

Mick Jagger, 1975

Screenprint in colors, on Arches Aquarelle paper, the full sheet, signed by the artist and subject, Mick Jagger (in black ink), and numbered 126/250 in pencil (there were also 50 artist's proofs), published by Seabird Editions, London, in very good condition, framed.
S. 43 3/4 x 29 in. (111.1 x 73.7 cm)

Estimate \$25,000-35,000

LITERATURE

Frayda Feldman and Jörg Schellmann 139

*I haven't had the time to plan returning to the scene
because I haven't left it. —Mick Jagger*



ANDY WARHOL 1928-1987

Mother and Child, from *Cowboys and Indians*, 1986

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 71/250 in pencil (there were also 50 artist's proofs), published by Gaultney-Klineman Art, Inc., New York (with their and the artist's copyright inkstamps on the reverse), occasional very minor soiling and scuffing in the white areas, the paper splitting slightly at the sheet corners, otherwise in very good condition, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate \$12,000-18,000

LITERATURE

Frayda Feldman and Jörg Schellmann 383



Andy Warhol *Portrait of Julia Warhol (the artist's mother)*,
acrylic and silkscreen ink on canvas, c. 1974





The Stowaway peers out at the speed of light

50 **JAMES ROSENQUIST** b. 1933

The Stowaway Peers out at the Speed of Light, 2001

Lithograph in colors, on Saunders Waterford paper, with full margins, signed and numbered 20/40 in pencil (there were also 12 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 46 1/4 x 105 1/2 in. (117.5 x 268 cm)

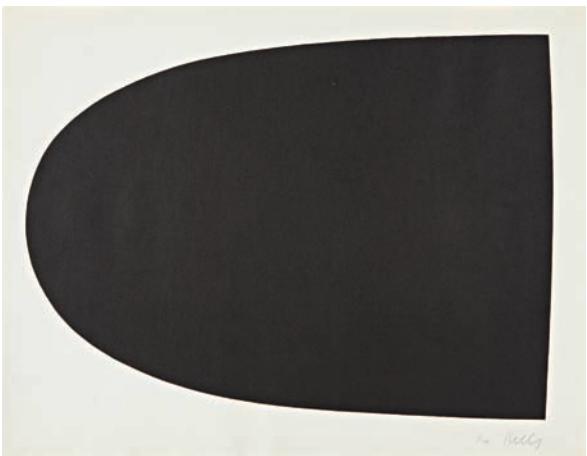
Estimate \$12,000-18,000



James Rose just

2001

(another impression illustrated)



51 **VARIOUS ARTISTS**

Portfolio 9, 1967

The complete set of nine lithographs in colors (one with embossing), on Arches, Rives and Canson Mi Teintes papers, the full sheets, all signed and numbered 1/100 in pencil (some also titled, there was also an edition of 20 in Roman numerals for subscribed collectors and 10 artist's proofs), published by Hollander Workshop, New York (all with their blindstamp), all generally in very good condition, loose, contained in original gray fabric-covered portfolio with '9' printed on the front in red (scuffing, minor wear at the edges).

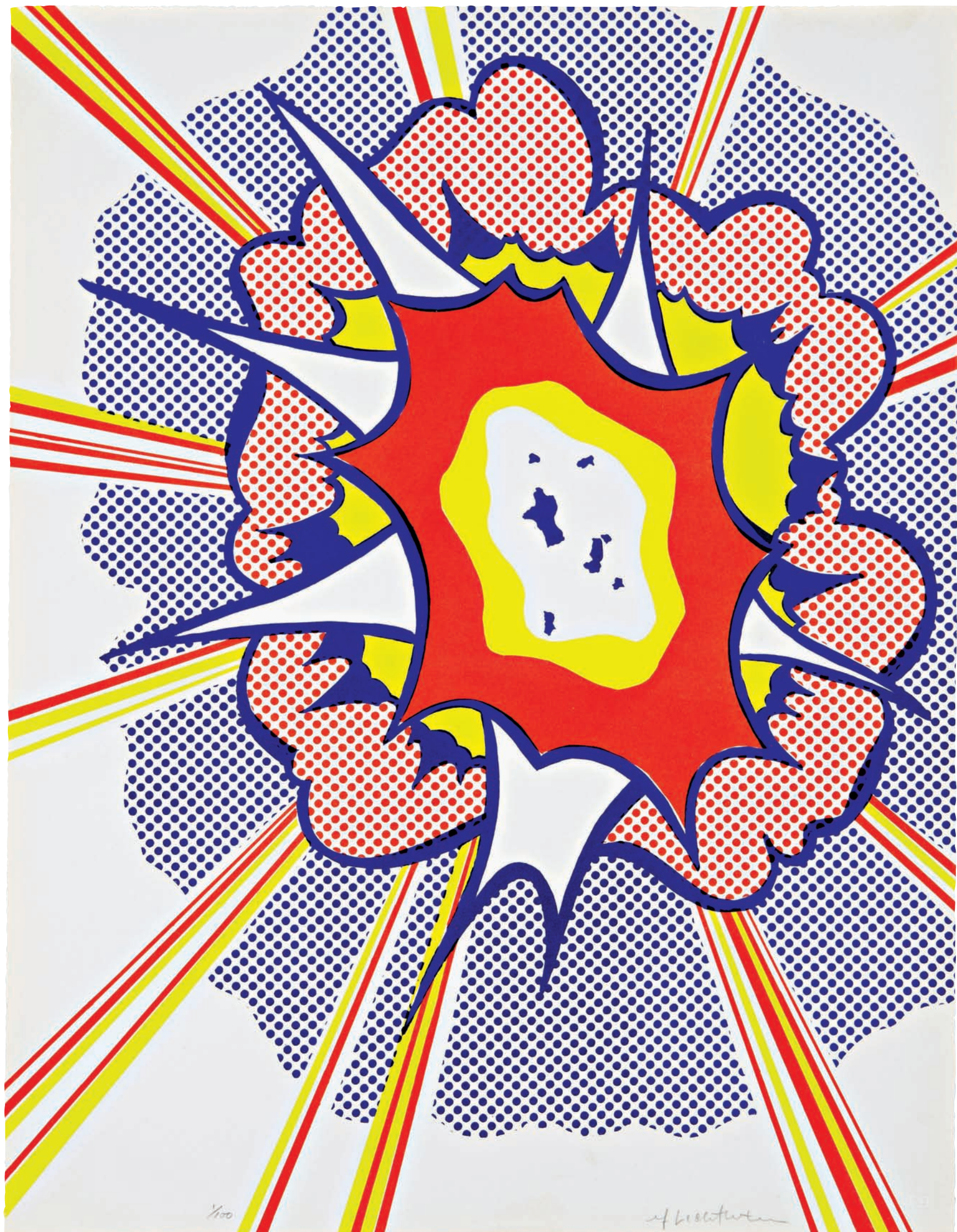
23 1/4 x 18 1/8 in. (59.1 x 46 cm)

Estimate \$12,000-18,000

LITERATURE

Connie Lembark L 87 (Francis); Gene Baro 85 (Nevelson); Lanier Graham 4 (de Kooning); Siri Engberg and Joan Banach 56 (Motherwell); Richard Axsom 60 (Kelly) and Mary Lee Corlett 49 (Lichtenstein)

Including: Sam Francis, *Untitled*; Louise Nevelson, *Dusk in August*; Richard Lindner, *[Untitled]*; Saul Steinberg, *Thirteen Colonies*; Willem de Kooning, *Clam Digger (Litho #3)*; Robert Motherwell, *9: Untitled*; Henry Pearson, *Face*; Ellsworth Kelly, *Black Form*; and Roy Lichtenstein, *Explosion*





Emanuel Gottlieb Leutze *George Washington Crossing the Delaware*, 1851, oil on canvas, The Metropolitan Museum of Art



52 **ROY LICHTENSTEIN** 1923-1997

Forms in Space, 1985

Screenprint in colors, on Rives BFK paper, with full margins, signed, dated '85' and numbered 116/125 in pencil (there were also 20 artist's proofs), published by the artist for the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, in very good condition, framed.

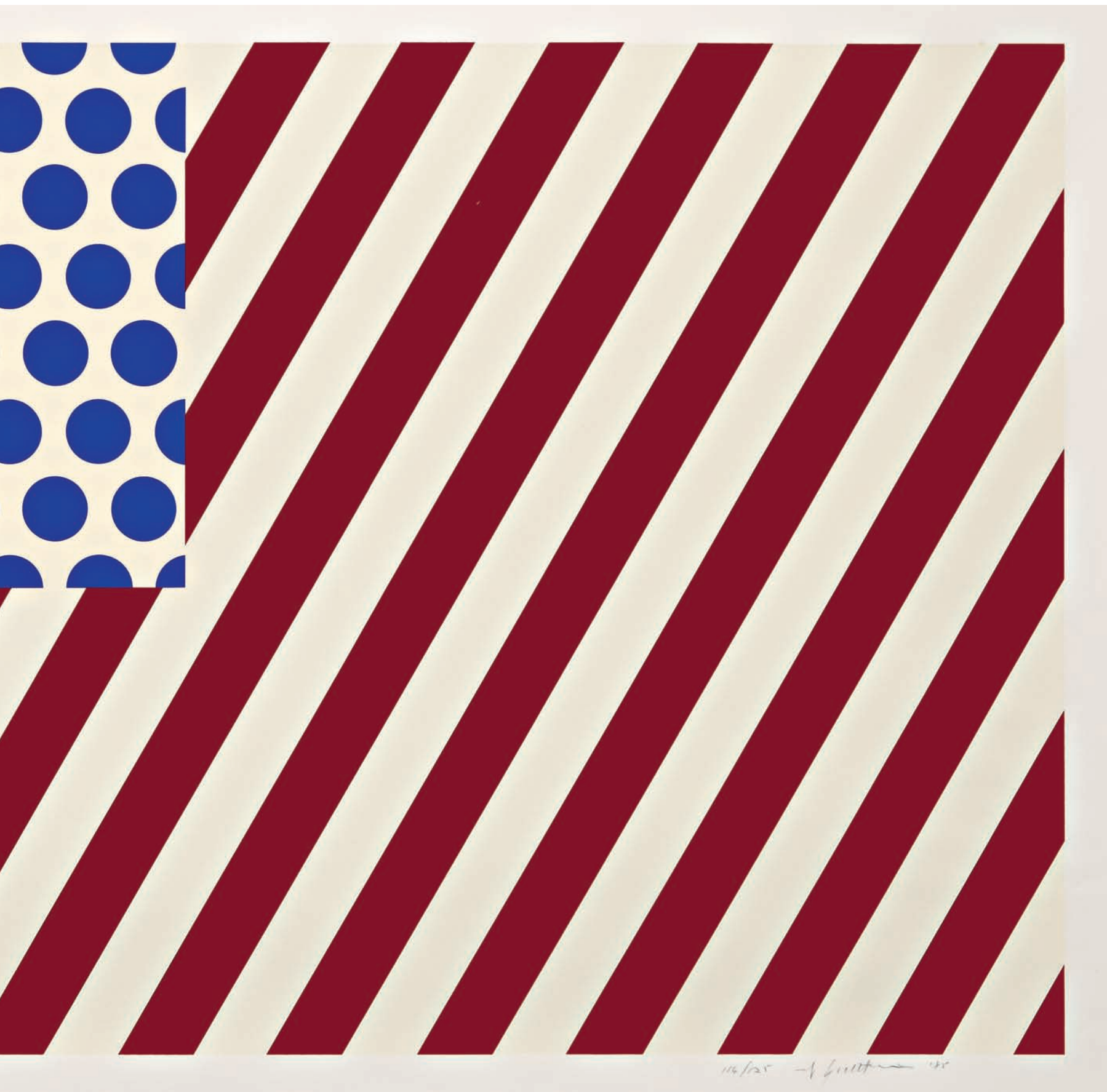
I. 31 x 42 1/2 in. (78.7 x 108 cm)

S. 35 3/4 x 52 in. (90.8 x 132.1 cm)

Estimate \$30,000-50,000

LITERATURE

Mary Lee Corlett 217



11/12/25 - J. G. G. 1925

ROY LICHTENSTEIN 1923-1997

Roommates, from Nude Series, 1994

Relief print in colors, on wove paper, with full margins, signed, dated '94' and numbered 24/40 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 58 x 45 in. (147.3 x 114.3 cm)

S. 64 x 51 in. (162.6 x 129.5 cm)

Estimate \$120,000-180,000

LITERATURE

Mary Lee Corlett 282

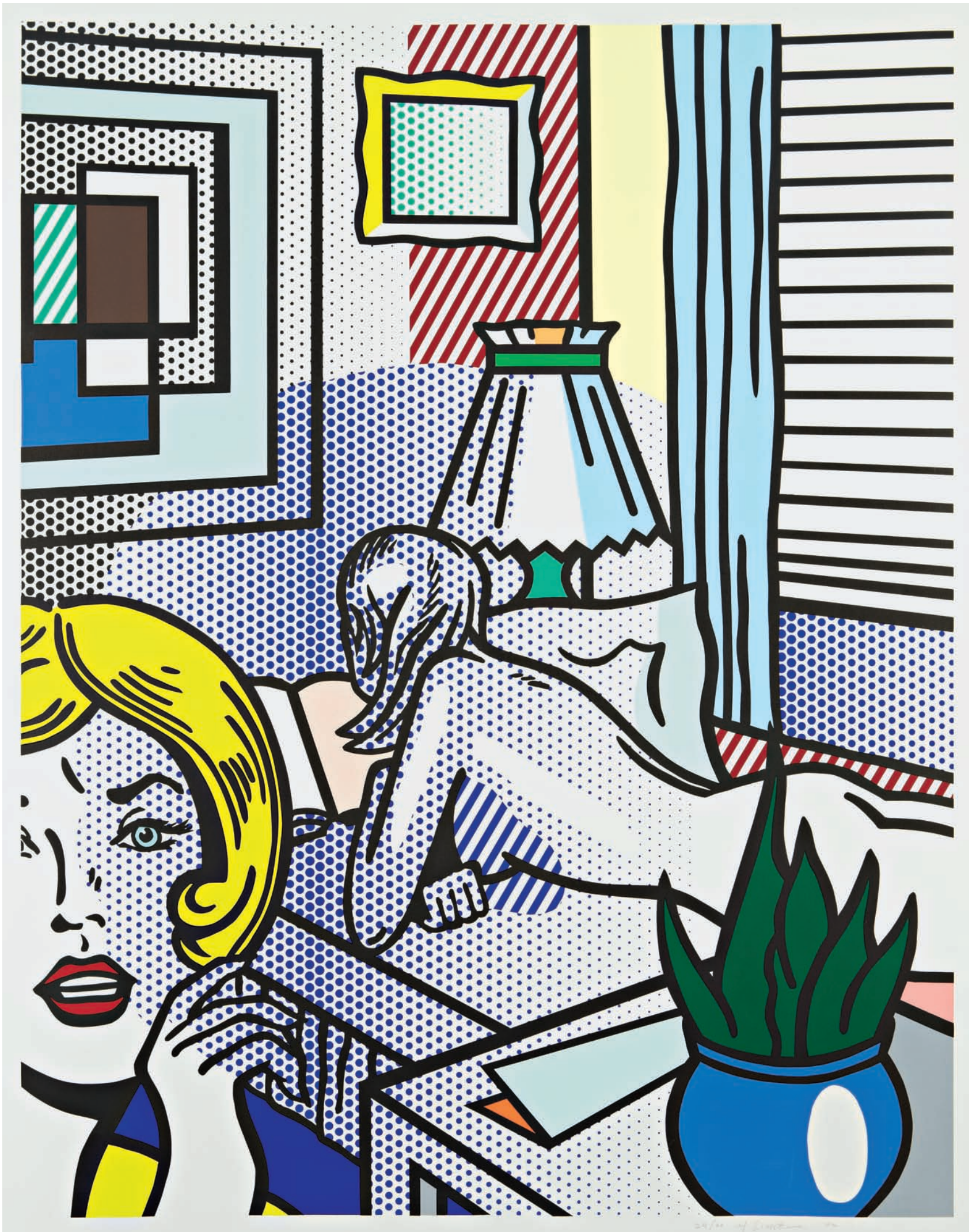
Roy Lichtenstein did not draw from live models when he created his *Nudes*. Rather, he worked from 1960s comic book caricatures of women, removing their outfits and adding references to earlier works he has done such as the *Reflections*, *Imperfect*, *Water Lily*, and *Interiors Series*.

These are Lichtenstein's first comic book style, full-body nudes. They are purposefully bland, stripped of corporeal attributes, bearing little relation to nature. Nonetheless, they are adorned in Lichtenstein's witty language, unabashedly flaunting bright color patterns and bold lines. With masterful jest, Lichtenstein depicts this classical theme using his sardonic vernacular. The *Nudes* pulsate with dots and stripes, accentuated with color fields of pastel tones that are reminiscent of a 1930s Art Deco palette. The white wove papers hold rich printings of ink which were offset from relief plates. This form of printing deposits voluptuous layers of pigment to paper, defining printed elements with crisp edges. By employing a vocabulary of Benday dot patterns and stripes as modeling devices, Lichtenstein develops a fanciful Pop chiaroscuro that in one instance lends depth and solidity to a shape and in another simply adds two dimensional color and texture.

The *Nudes* reveal more about the artist's visual language than female form, expressing more about composition than subject matter. Lichtenstein describes the nude figures in this suite of prints as a good excuse to contrast undulating and volumetric form with rigid geometry. The resemblance to cartoon Lolitas only addresses the amusing, slightly kitsch veneer of these elegant arabesques.

Marabeth Cohen-Tyler, Tyler Graphics Ltd., 1994





54

ROY LICHTENSTEIN 1923-1997

Reflections on Minerva from *Reflections* series, 1990

Lithograph, screenprint, relief in colors and metalized PVC collage with embossing, on Somerset paper, with full margins, signed, dated '90' and numbered 13/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 35 1/2 x 45 3/4 in. (90.2 x 116.2 cm)

S. 42 x 52 in. (106.7 x 132.1 cm)

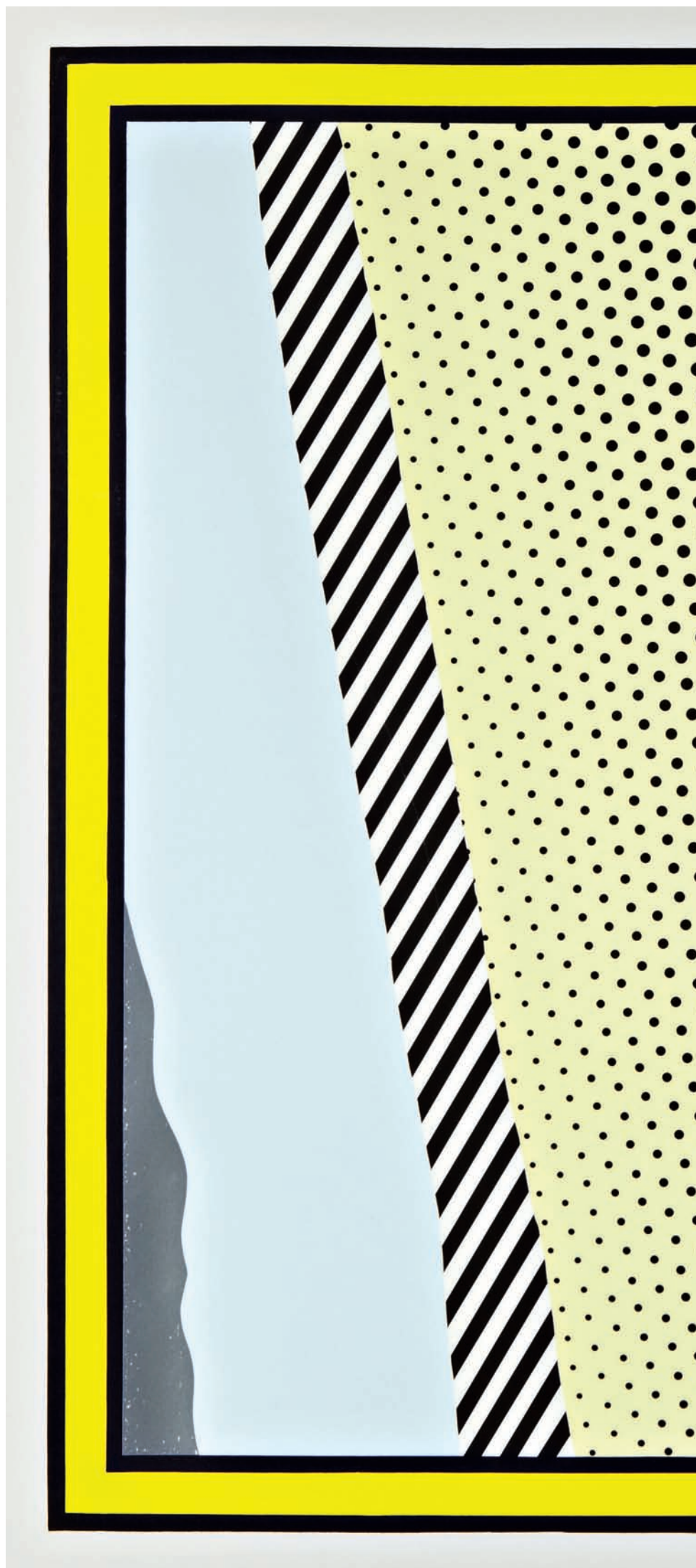
Estimate \$60,000-80,000

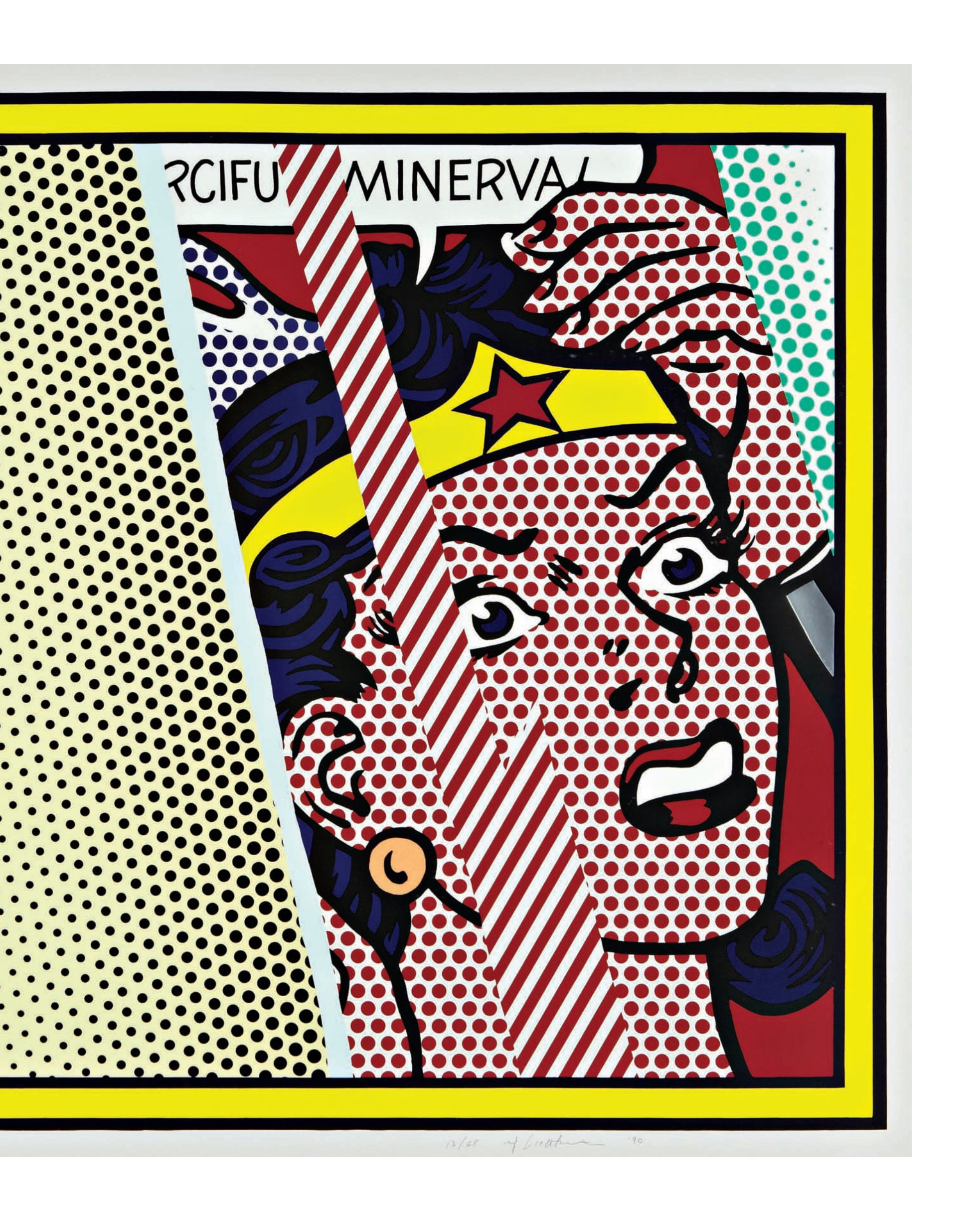
LITERATURE

Mary Lee Corlett 244



Athenian coin





RCIFU MINERVA

TOM WESSELMANN 1931-2004

Bedroom Blonde Doodle with Photo, 1988

Screenprint in colors, on wove paper, with full margins, signed, dated '88' and numbered 48/100 in pencil (there were also 12 artist's proofs), published by International Image, Putney, Vermont (with their blindstamp), minor rippling, otherwise in very good condition, framed.

I. 46 1/2 x 53 in. (118.1 x 134.6 cm)

S. 57 x 67 1/2 in. (144.8 x 171.5 cm)

Estimate \$12,000-18,000





56

RICHARD PRINCE b. 1949

Cowboys and Girlfriends portfolio, 1992

The complete set of fourteen ekta-color photographs, on Kodak Professional paper, with full margins, all signed with initials in black ball point pen on the reverse, signed, dated '1992' and lettered 'I' in white ink on the inside back cover of the portfolio (the edition was 26 lettered A-Z and 8 artist's proofs), published by Patrick Painter Editions, Hong Kong, all in very good condition, contained in original black linen-covered portfolio box with embossed title.

25 1/4 x 21 1/4 in. (64.1 x 54 cm)

Estimate \$60,000-90,000









57

KELLEY WALKER b. 1969

schema: Aquafresh (January, April, June and December), 2005

The complete set of four digital files of images in colors, on four CD roms, intended to be printed in any size or as many times as desired by the owner, *January* CD is signed and numbered 1/5, all in very good condition, also including four printed posters of the images.

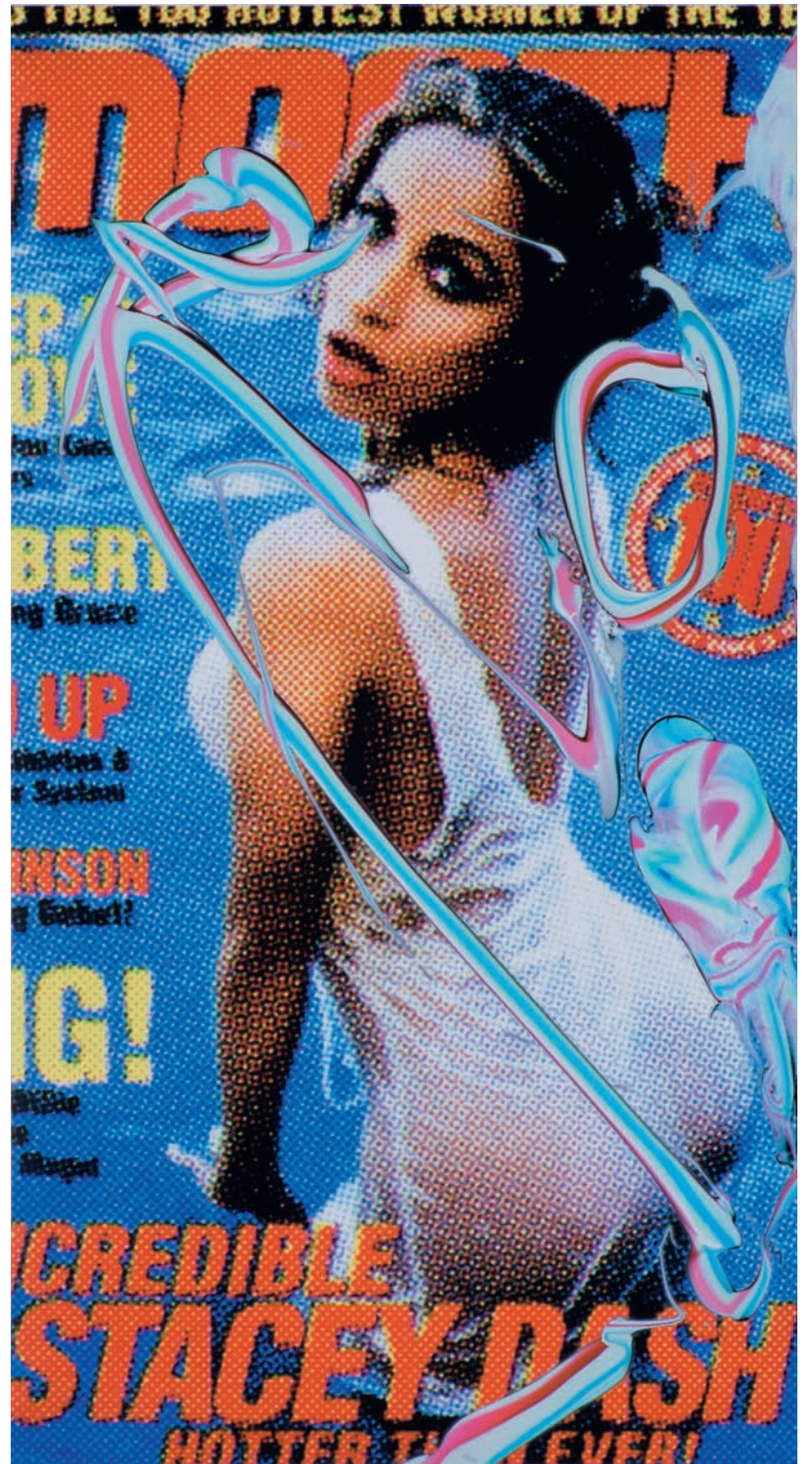
dimensions variable

posters: 28 1/2 x 15 1/2 in. (72.4 x 39.4 cm)

Estimate \$60,000-90,000

PROVENANCE

Paula Cooper Gallery, New York



58 **BARBARA KRUGER** b. 1945

Untitled (Image D), 1986

Lenticular photograph in colors, numbered 2/6, in very good condition, contained in artist's original painted wooden frame (occasional scuffing and wear).
overall: 47 3/4 x 47 7/8 in. (121.3 x 121.6 cm)

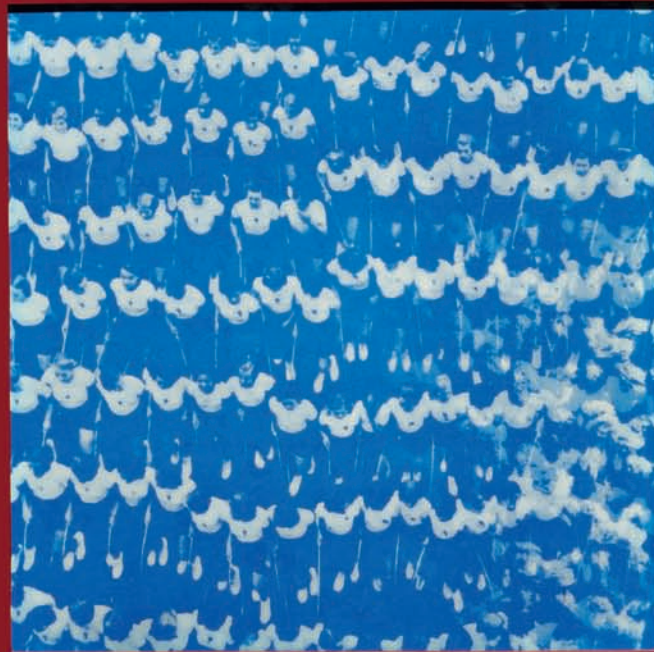
Estimate \$15,000-25,000

PROVENANCE

Margo Leavin Gallery, Los Angeles
Annina Nosei Gallery, New York

EXHIBITED (another example)

Wilmington, Delaware Art Museum;
Amherst, Hertler Gallery, University of Massachusetts;
Exeter, Lamont Gallery, Phillips Exeter Academy;
Kansas City, University of Missouri Gallery of Art, *Fantasies, Fables and Fabrications: Photo-Works from the 1980's*, May 1989-April 1990, p 23



59 **ROBERT RAUSCHENBERG** 1925-2008

Soviet/American Array I, 1988-89

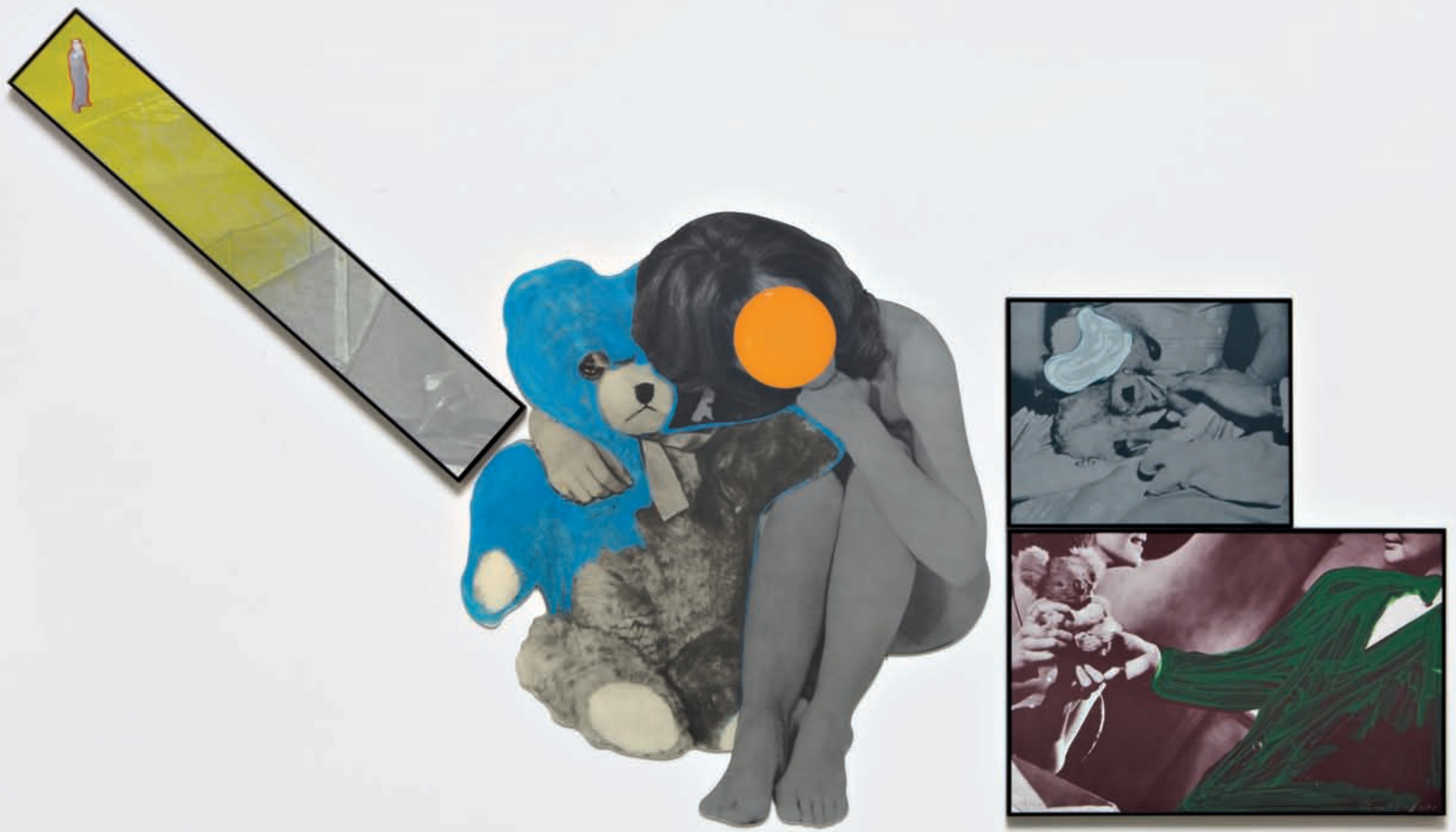
Etching in colors with collage, on Saunders and Oriental rice paper, the full sheet, signed and numbered 5/55 in pencil (there were also 11 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

S. 88 1/2 x 53 1/2 in. (224.8 x 135.9 cm)

Estimate \$18,000-25,000



(another impression illustrated)



60 **JOHN BALDESSARI** b. 1931

Object (with Flaw), 1988

Lithograph in colors, on three sheets of Somerset and Arches 88 cut paper and one irregularly shaped sheet of Plexiglas, all the full sheets, signed and numbered 18/35 in pencil (there were also 15 artist's proofs), co-published by Cirrus Editions, Los Angeles and Multiples, Inc., New York, all in very good condition, all framed individually.

overall approx. 101 1/2 x 56 in. (257.8 x 142.2 cm)

Estimate \$15,000-25,000

LITERATURE

Cirrus Editions p 189; Sharon Coplan Hurowitz 40

- 'Tis a long journey, Sir, replied the master of the inn
 - unless a man has great business. - Tut! tut! Said
 the stranger, I have been at the promontory of Noses;
 and have got me one of the goodliest and jolliest,
 thank heaven, that ever fell into a single man's lot.

Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*,
 The Arion Press, San Francisco, p 237



61 **JOHN BALDESSARI** b. 1931
A Suite of Five Lithographs from Tristram Shandy, 1988
 The complete set of five lithographs in colors, on T.H. Saunders paper, with full margins, with accompanying deluxe book set including *The Life and Opinions of Tristram Shandy, Gentleman*, the complete novel by Laurence Sterne, bound with green calf spine and corners and marbled paper over boards; *Laurence Sterne and Tristram Shandy*, a critical essay by Dr. Melvyn New, bound with green paper overboards; and an artist's book with 39 photocollage illustrations by John Baldessari with quotations from the novel by Laurence Stern, accordion fold bound with green paper overboards, all prints signed and numbered 32/50 in pencil (there were also 15 hors commerce impressions issued for the artist, printer and publisher), all published by Arion Press, San Francisco, all in excellent condition, the prints contained in original green paper-covered portfolio and the books in a separate green paper-covered slip-case and original corrugated cardboard shipping box.
 31 x 23 1/2 in. (78.7 x 59.7 cm)
 (books) 11 x 7 3/4 x 4 1/2 in. (27.9 x 19.7 x 11.4 cm)

Estimate \$12,000-18,000

LITERATURE

Sharon Coplan Hurowitz 31-35

Including: *Man Collapsed on Sofa*; *Man Tied to Chair* (A fix'd inflexible sorrow), *Two Nude Women Perched on a Rock* (The promontory of Noses), *Man and Woman in Bed*, *Obliterated*; *Hand Holding Fountain* (The thing to be concealed), *Man Running*; *Men Carrying Coffin* (Fly for my life, and Man and Woman, *Uncoupled Embracers and Kissers* (No more sin)



62 **DONALD JUDD** 1928-1994

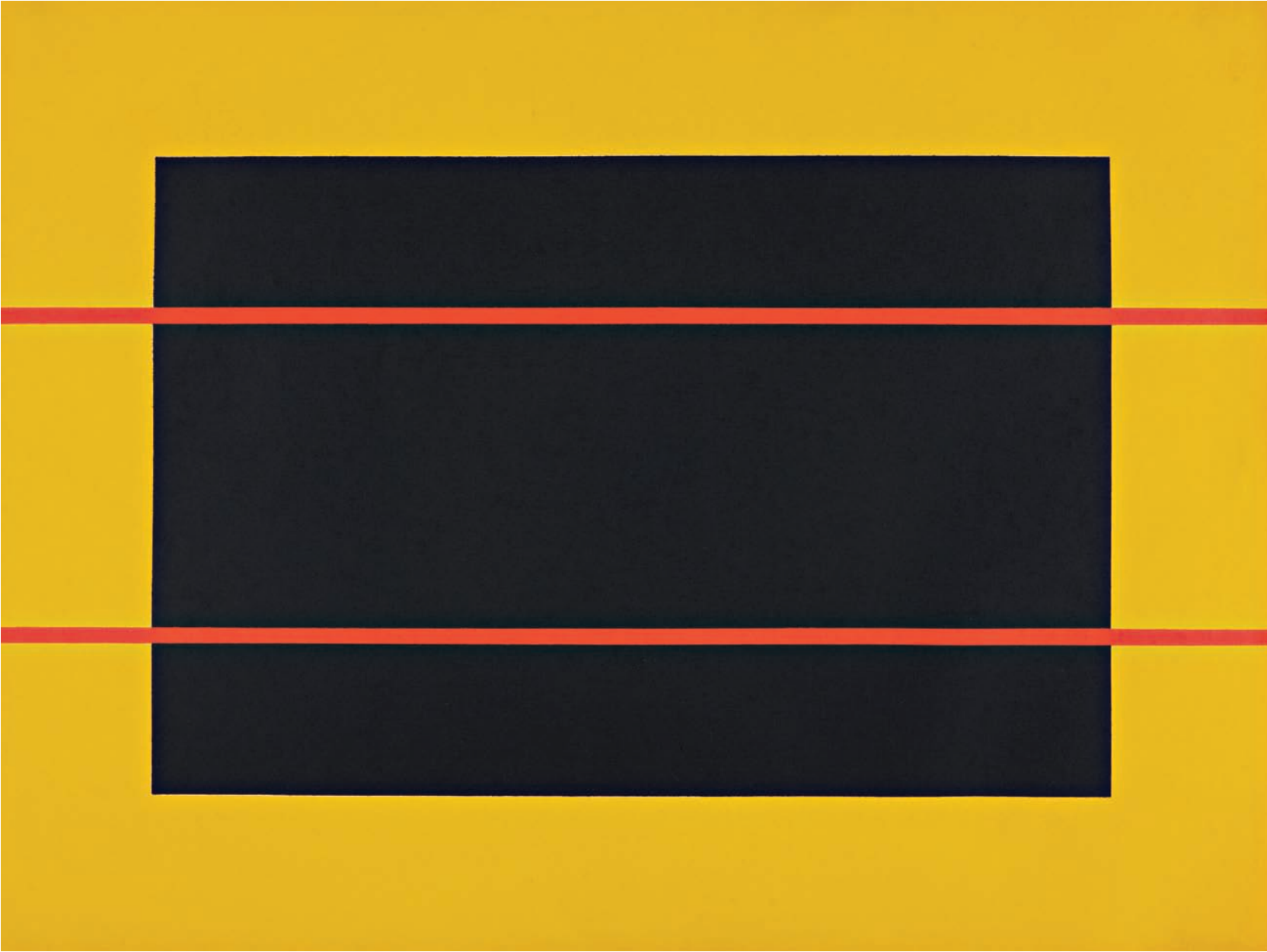
Untitled (St. Gallen I and II), 1992

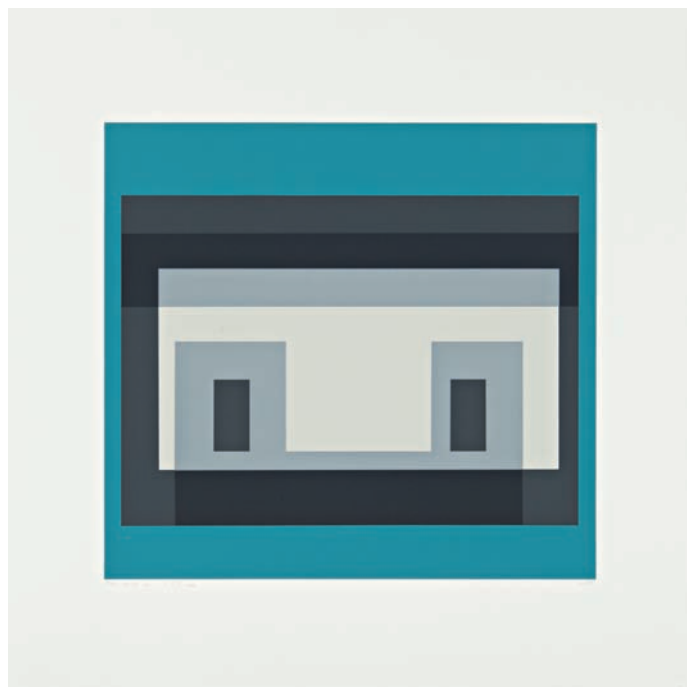
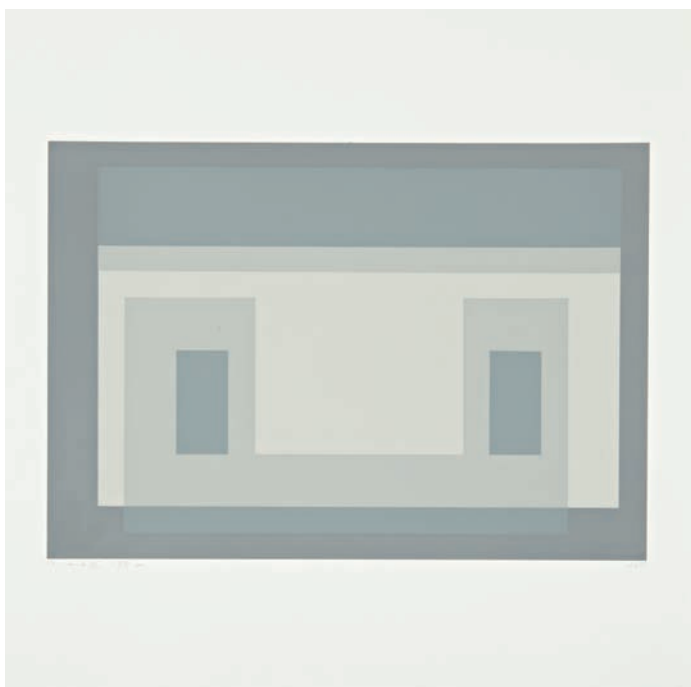
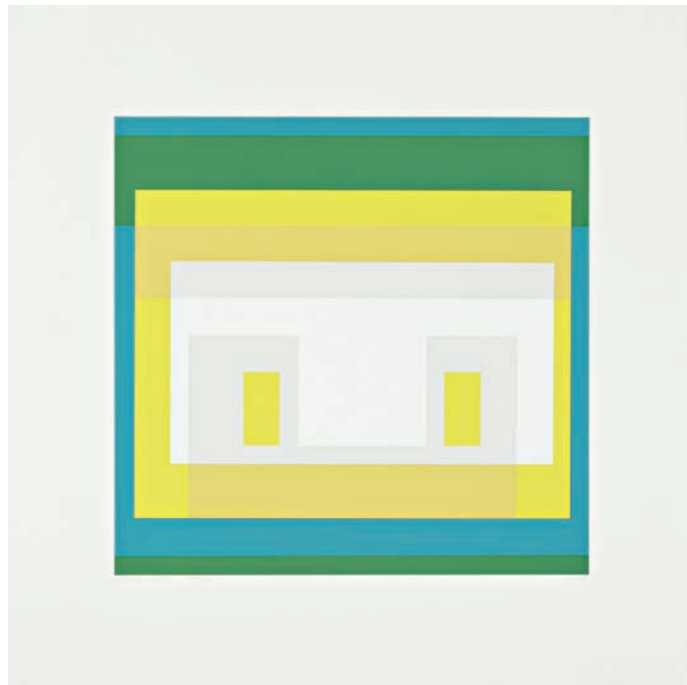
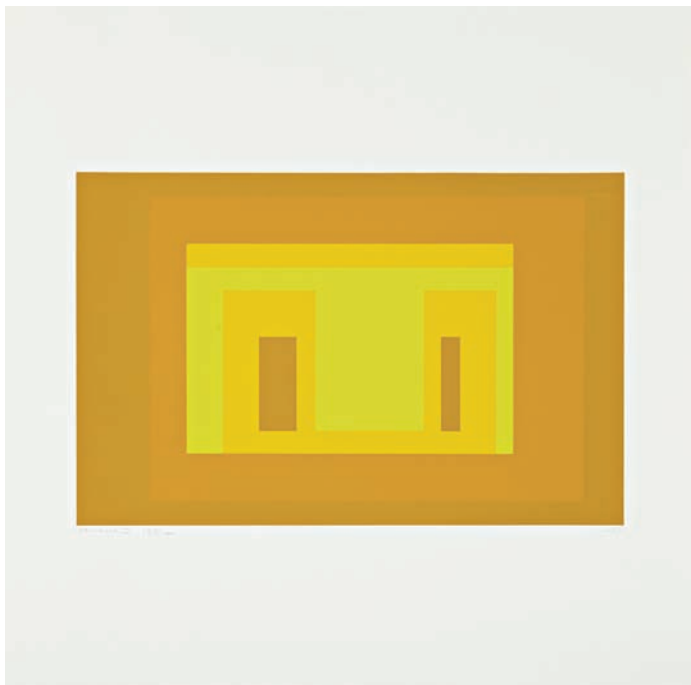
The complete set of two woodcuts in colors, on Tosa Hanga Japanese laid paper, the full sheets, both signed and numbered 24/25 in pencil on the reverse (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, to benefit the Kunstmuseum St. Gallen, both in very good condition, both framed. both S. 23 1/2 x 31 3/8 in. (59.7 x 79.7 cm)

Estimate \$12,000-18,000

LITERATURE

Edition Schellmann 255 and 256





63 **JOSEF ALBERS** 1888-1976

Ten Variants portfolio, 1966

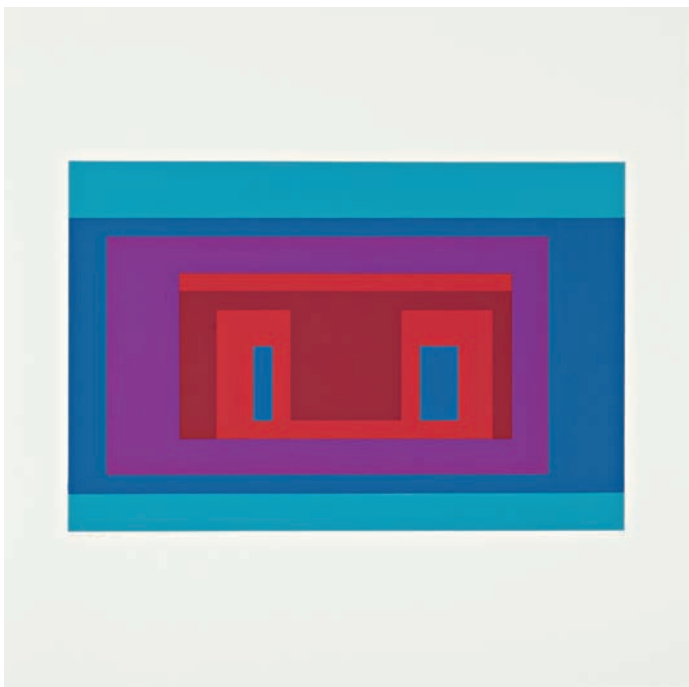
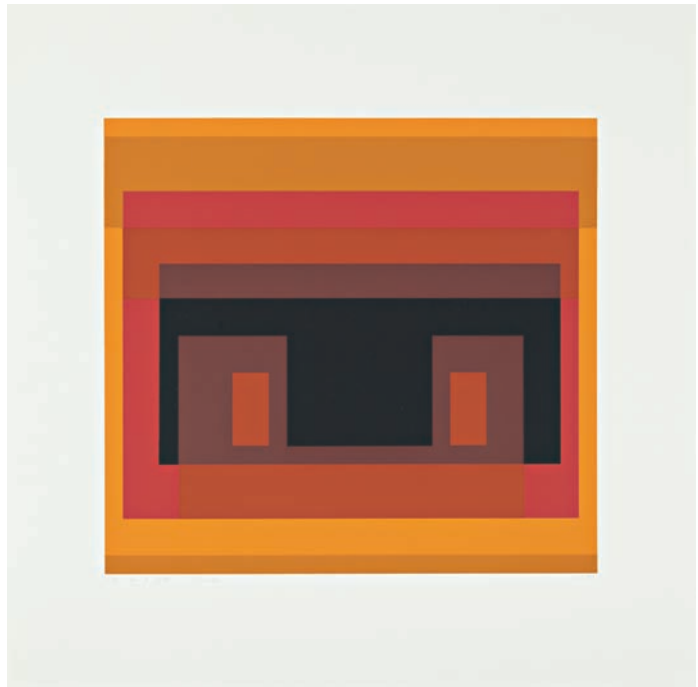
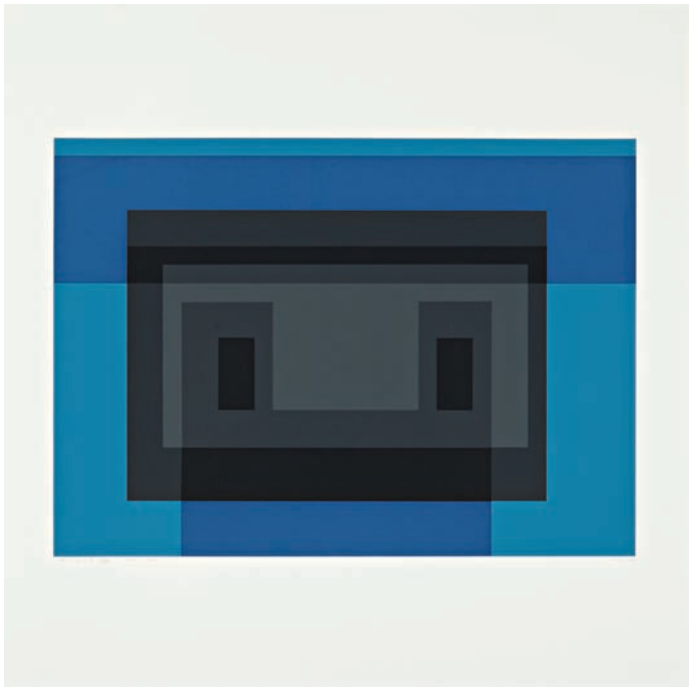
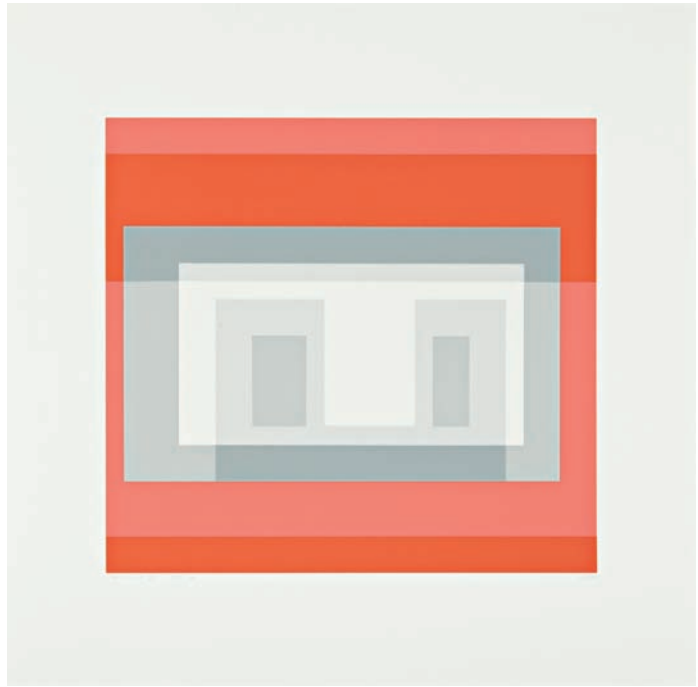
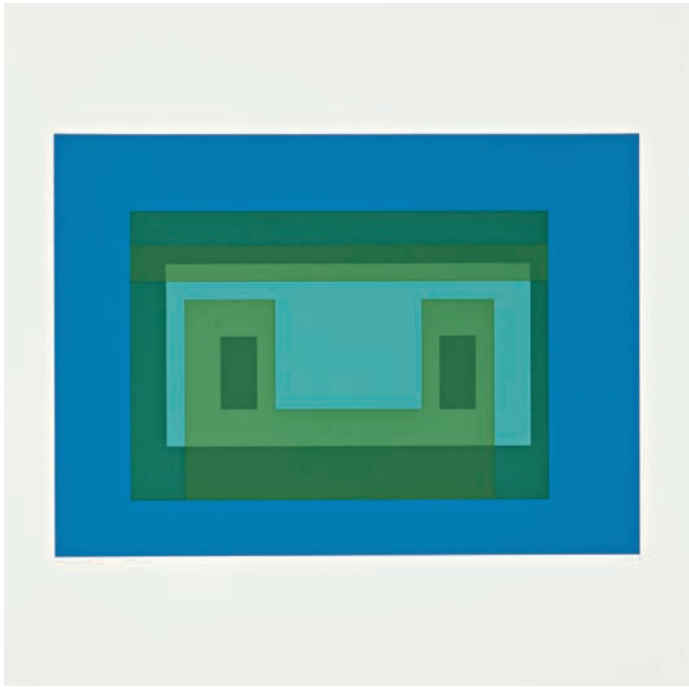
The complete set of ten screenprints in colors, on Rives BFK paper, with full margins, all signed with initials, titled, dated '66' and numbered 135-200 in pencil (there was also an unsigned edition of 100), also numbered 135/300 in blue ink on the reverse of the title page, published by Ives-Sillman, New Haven (with their blindstamp), all in very good condition, all contained in original cloth-covered slip case.

17 1/2 x 18 in. (44.5 x 45.7 cm)

Estimate \$15,000-25,000

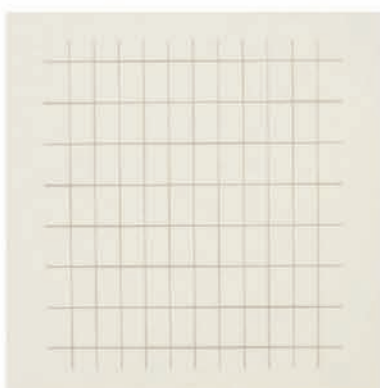
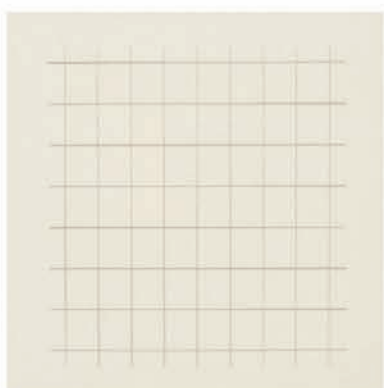
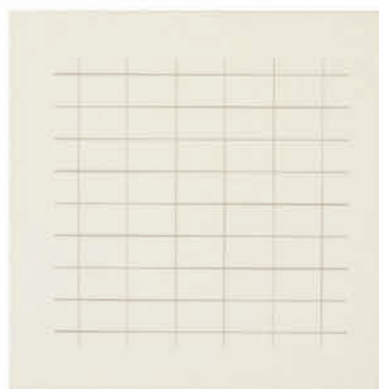
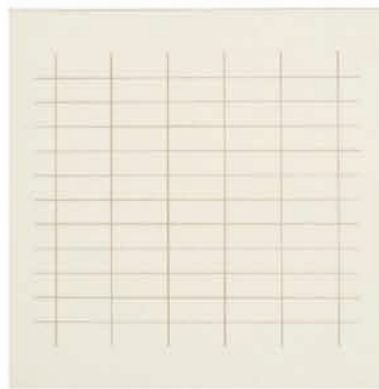
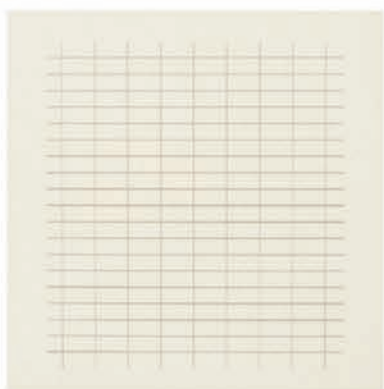
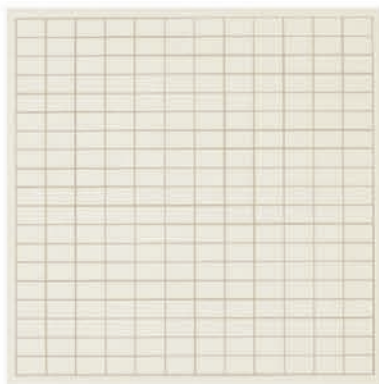
LITERATURE

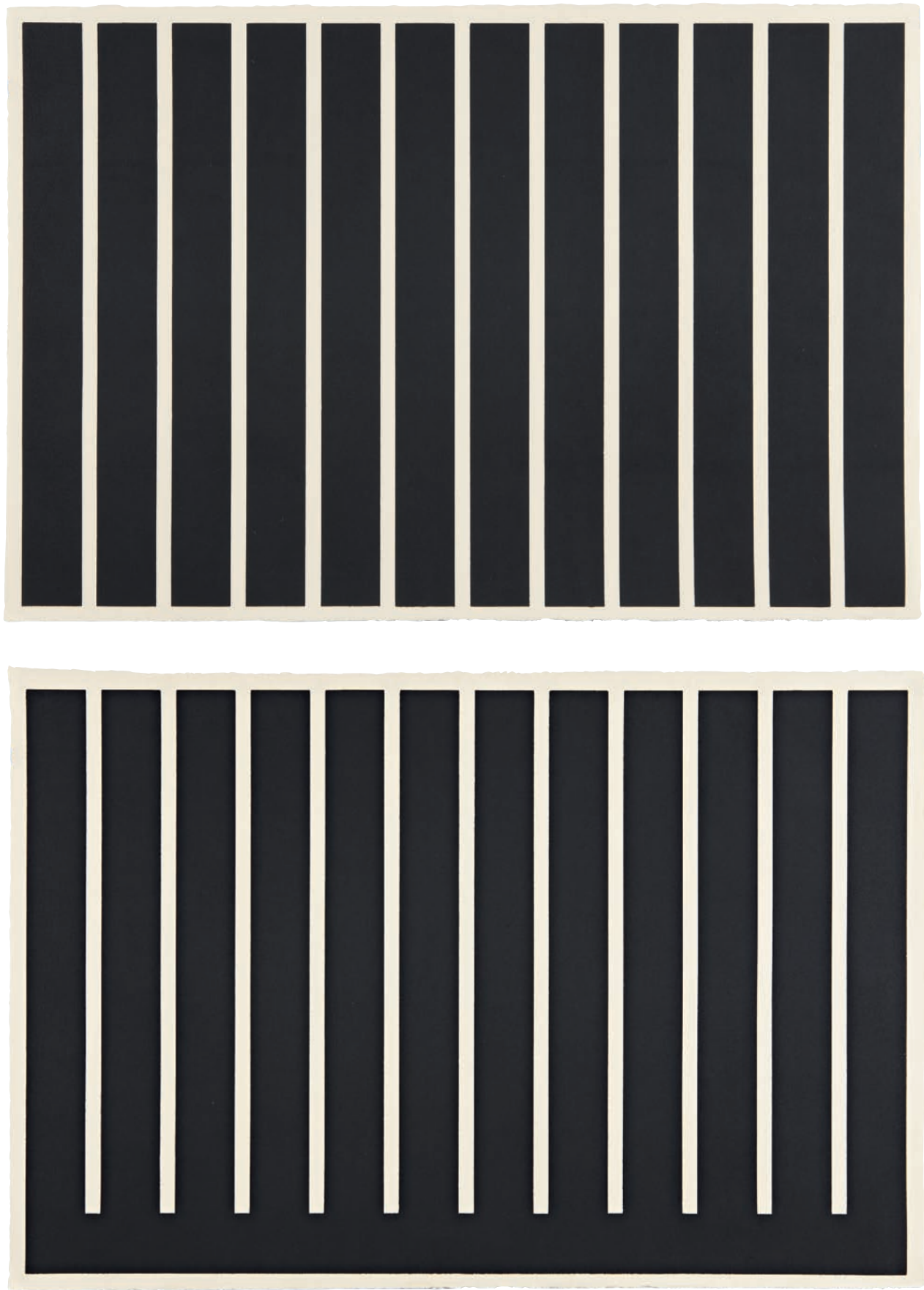
Brenda Danilowitz 173





64 **AGNES MARTIN** 1912-2004
On A Clear Day portfolio, 1973
The complete set of thirty screenprints in gray, on Japanese rag paper, with full margins, with justification, all signed and numbered 32/50 in pencil (there were also 14 artist's proofs), published by Parasol Press, Ltd., New York, all in very good condition, contained in original portfolio box.
all S. 12 x 12 in. (30.5 x 30.5 cm)
Estimate \$100,000-150,000





65 **DONALD JUDD** 1928-1994

Untitled, 1991-94

The complete set of four woodcuts, on Japanese laid Mitsumata paper, with full margins, all with the artist's estate inkstamp and numbered 'PP 1/2' in pencil on the reverse (a printer's proof, the edition was 10 and 2 artist's proofs), published by Brooke Alexander Editions, New York, all in excellent condition, all unframed.

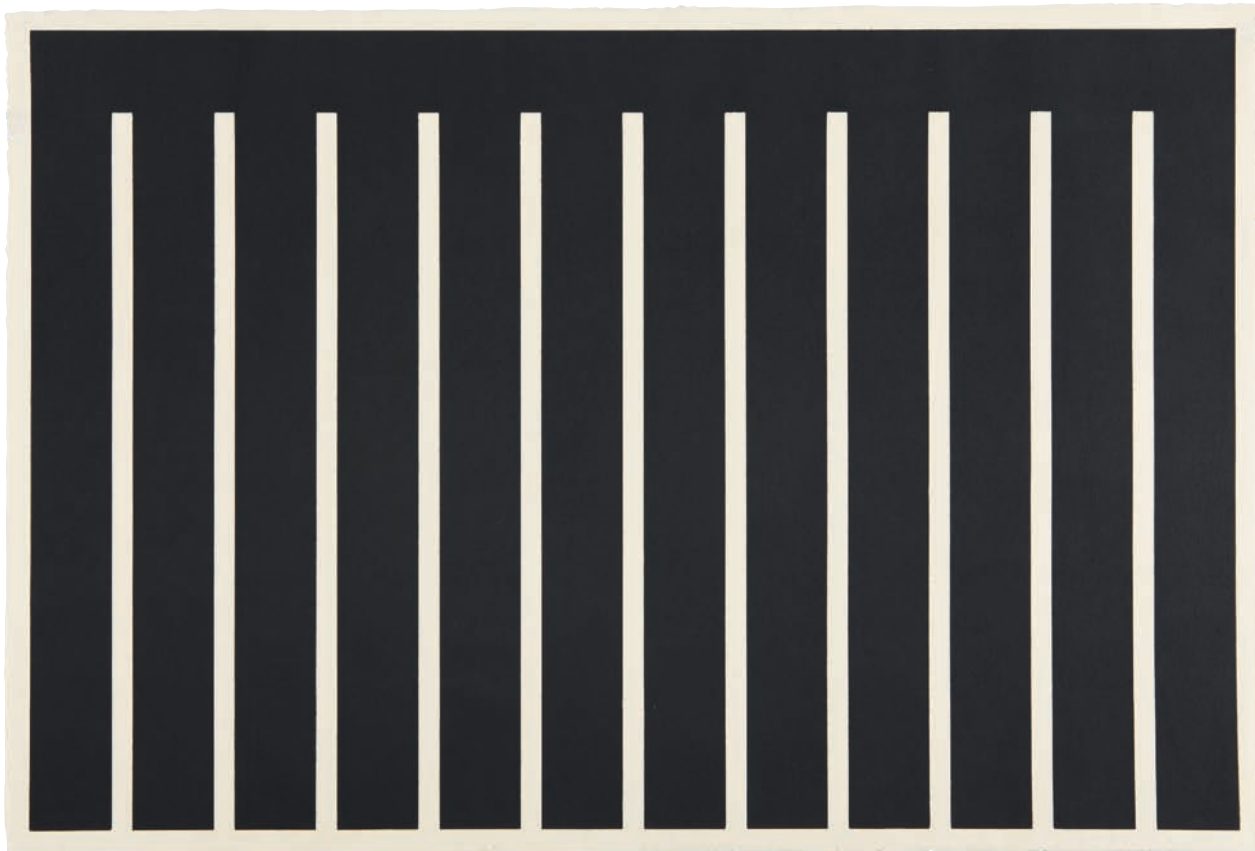
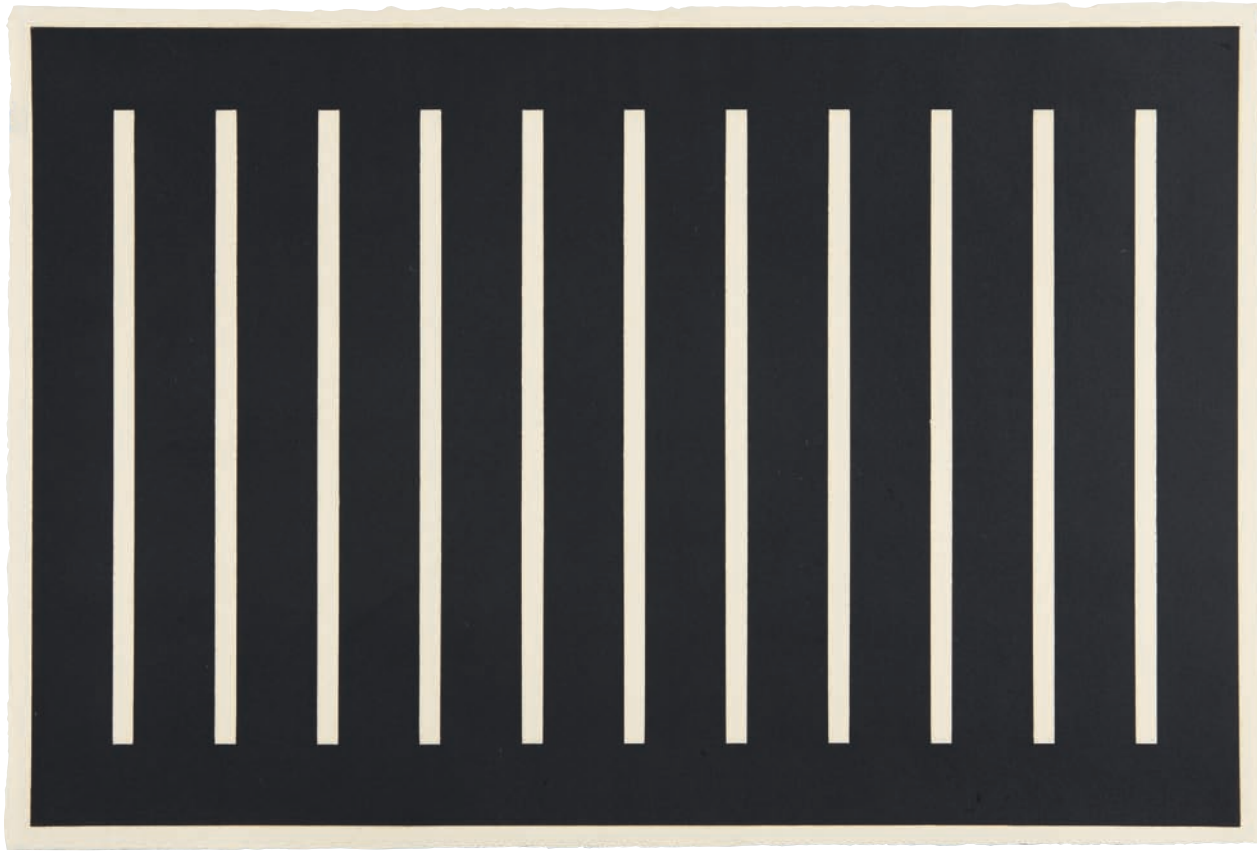
all I. 25 x 37 3/4 in. (63.5 x 95.9 cm)

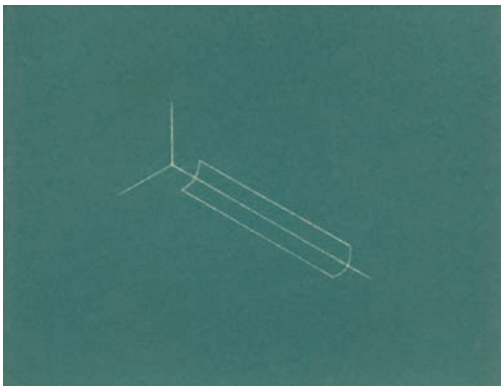
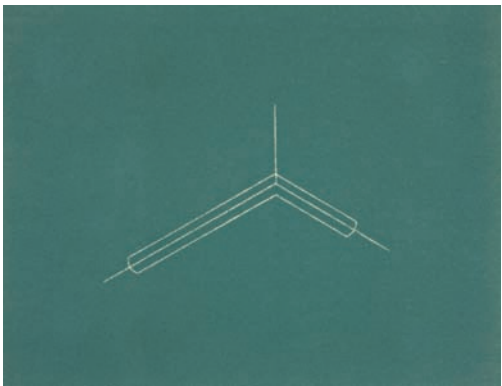
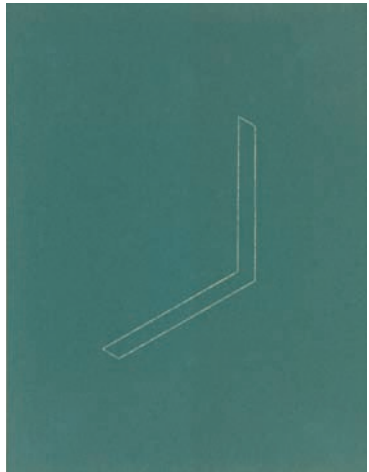
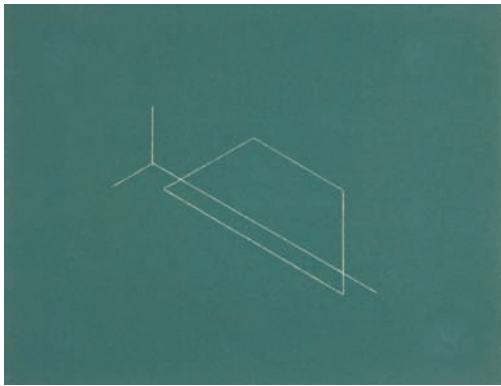
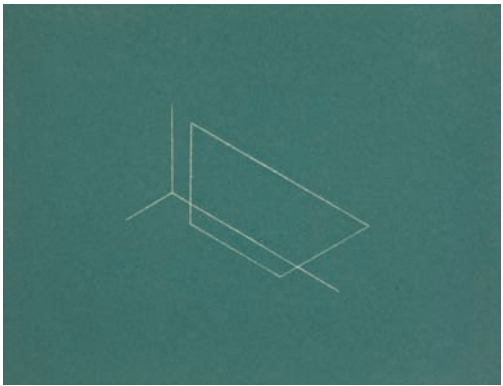
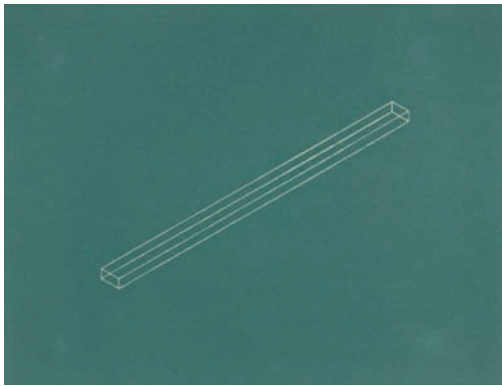
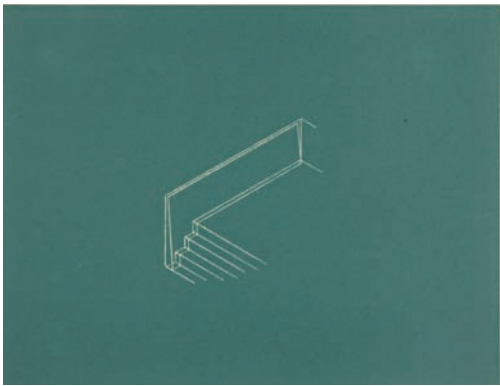
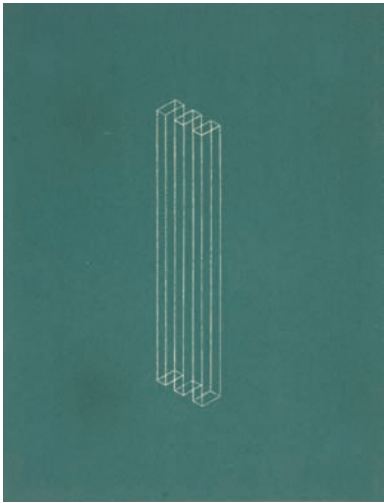
all S. 26 1/2 x 39 1/4 in. (67.3 x 99.7 cm)

Estimate \$20,000-30,000

LITERATURE

Edition Schellmann 239-242

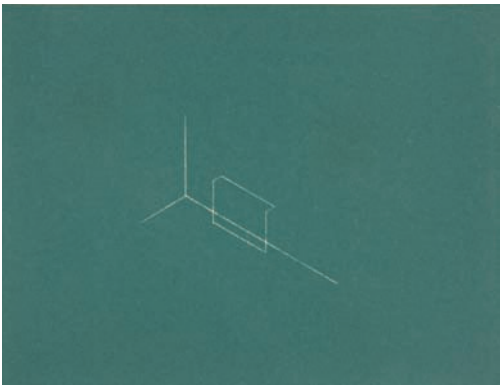
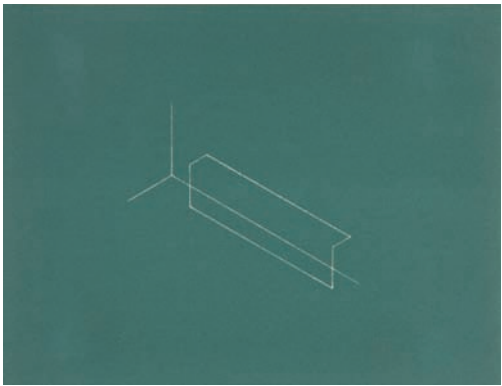


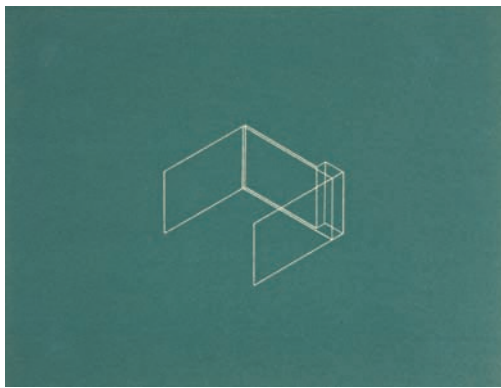
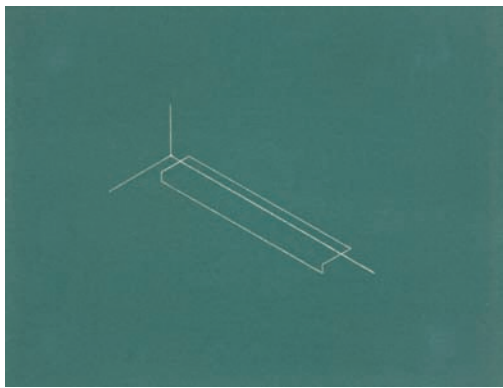


66 **FRED SANDBACK** 1943-2003
Twenty-two Constructions from 1967, 1986
 The complete set of twenty-two lithographs in blue green, on Japanese paper, the full sheets, all signed, dated '86' and numbered 28/35 in pencil on the reverse (there were also 5 artist's proofs in Roman numerals), published by Edition Fred Jahn, Munich, all in very good condition, all framed.
 all S. 8 1/2 x 11 in. (21.6 x 27.9 cm) (some vertical)

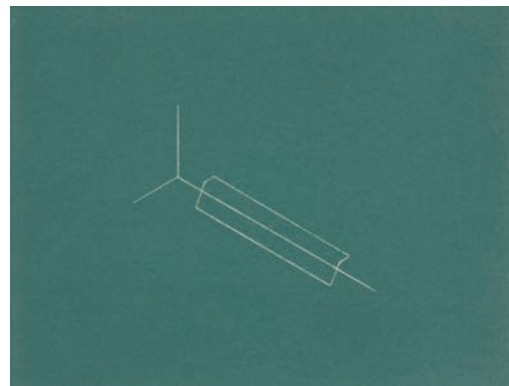
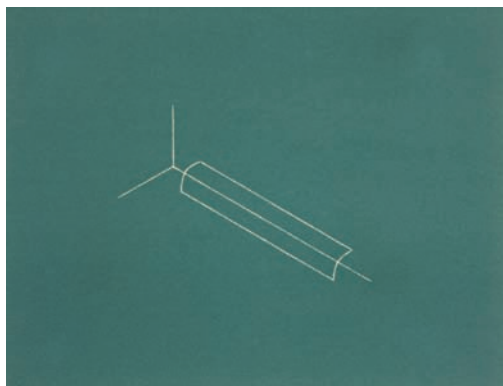
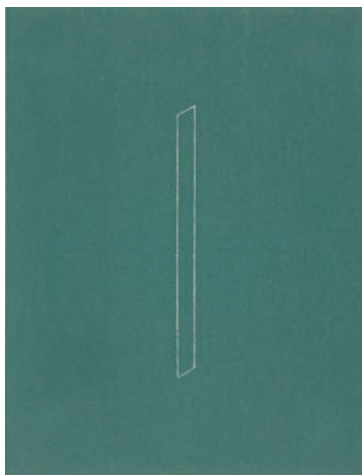
Estimate \$20,000-30,000

LITERATURE
 Fred Jahn 113-134





The first sculpture I made with a piece of string and a wire was the outline of a rectangular solid... lying on the floor. It was a casual act, but it seemed to open up a lot of possibilities for me.





67 **BRICE MARDEN** b. 1938

Lana; *Lana 2*; and *Lana 3*, 1966

The complete set of three screenprints in colors, on wove paper, with full margins, all signed and numbered 4/11 (there were also at least 2 artist's proofs), published and printed by the artist, all in very good condition, all framed.

all I. 11 x 15 3/4 in. (27.9 x 40 cm)

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

Estimate \$18,000-25,000

LITERATURE

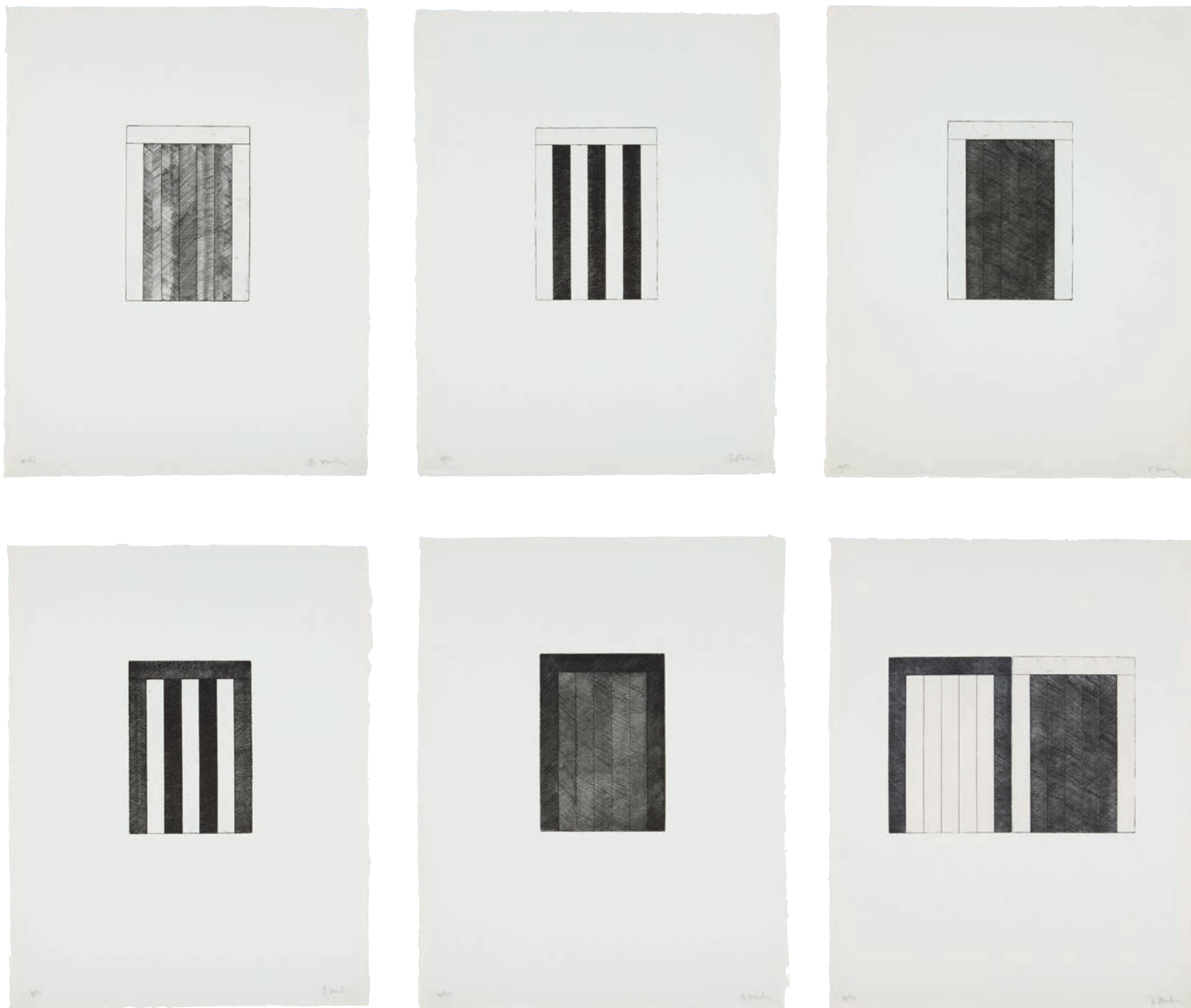
Jeremy Lewison 13-15

The *Lana* series consists of three states. *Lana 2* and *Lana 3* combine the two screens of *Lana* with one further screen. In *Lana* Marden drew onto the screen with a crayon, emphasized the strokes, and printed it black. He then printed a flat grey-blue. The hatching on the first screen

is sufficiently dense to break through the flat colour whose edge is subverted by the crayon marks which spill over the border along the bottom. The texture of this print is almost a screenprinted equivalent to the painting *Last Dylan Study*, 1964-6. Marden states that he did not cut any screens and thinks that he must either have drawn the edges or have taped them. In *Lana 2* he added a flat, warm grey screen, which in *Lana 3* he printed pink. The crayon marks which overlap the border indicate the progressive stages of the print and to that extent the passage of time. However, because of the transparency of the ink each layer retains a ghostly presence in the main body of the final state. Marden was not interested in the perfect finish achieved by a number of his contemporaries, such as Kelly, but retained evidence of the autographic mark, associated with Abstract Expressionism, as a transmitter of feeling.

Jeremy Lewison *Brice Marden Prints 1961-1991*, Tate Gallery, p 21





68

BRICE MARDEN b. 1938

12 Views for Caroline Tatyana portfolio, 1977-79

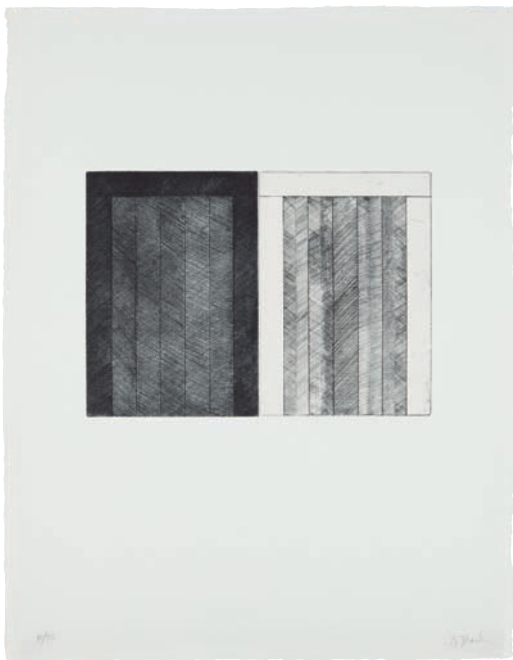
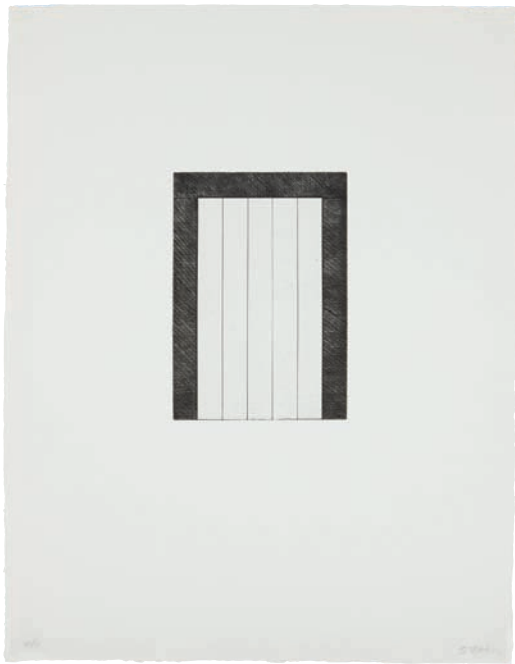
The complete set of twelve etchings with aquatint, on Arches paper, with full margins, all signed and numbered 41/50 in pencil (there were also 13 artist's proofs), published by Parasol Press, Ltd., New York, 1989, very minor surface soiling in the margins, irregular staining and occasional foxing near the sheet edges, otherwise all in very good condition, contained in original cardboard box (splitting at sides, tape remains, skinning in places).

21 x 27 in. (53.3 x 68.6 cm)

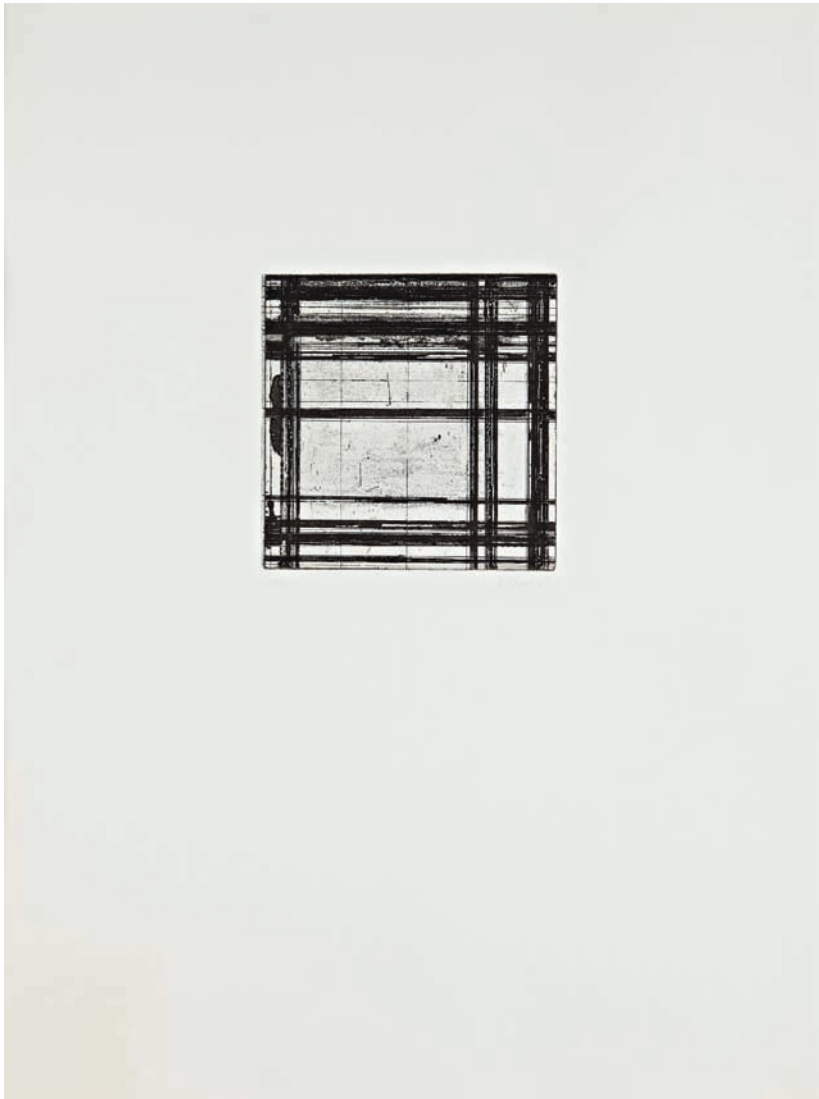
Estimate \$25,000-35,000

LITERATURE

Jeremy Lewison 29



Among the first instances of the impact of Greek and Roman architecture on Marden are in the prints entitled *12 Views for Caroline Tatyana* which began in 1977 and completed in 1979. In comparison with the paintings of this period they are radical in their division of the plane and in their suggestion of doorways and windows. Once again Marden plays on the contrast between notions of inside and outside in a manner related to the appearance of the façade of a Greek temple. Looking at a temple, the individual columns of a façade appear to make up a single plane of light and shade.



69 **BRICE MARDEN** b. 1938

Tiles portfolio, 1979

The complete set of four etchings with aquatint, on Somerset Satin paper, with full margins, all signed, dated '79' and numbered 29/50 in pencil (there were also 12 artist's proofs), published by Parasol Press, Ltd., New York, two with irregular mat staining in the margins, all with minor soiling in places, occasional soft rubbing, otherwise all in very good condition, framed.

all I. 7 7/8 x 7 7/8 in. (20 x 20 cm)

all S. 29 5/8 x 22 5/8 in. (75.2 x 57.5 cm)

Estimate \$15,000-25,000

LITERATURE

Jeremy Lewison 31



My father was very much into gardening, planting trees, walking in the woods, being with nature. He used to build beautiful dry stone walls. I used to try to explain my painting to him by saying "you build dry stone walls and everything has to fit together in order for it to stand, and I make paintings, and everything has to fit together in order for it to stand."



70 **SOL LEWITT** 1928-2007

All Combinations of Arcs from Corners & Sides, Grids & Circles, Using Four Colors portfolio, 1972

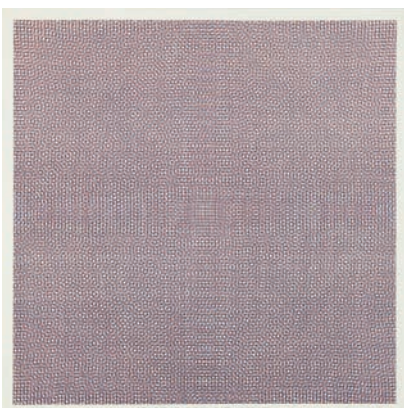
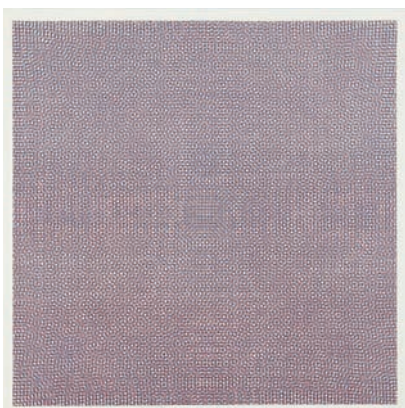
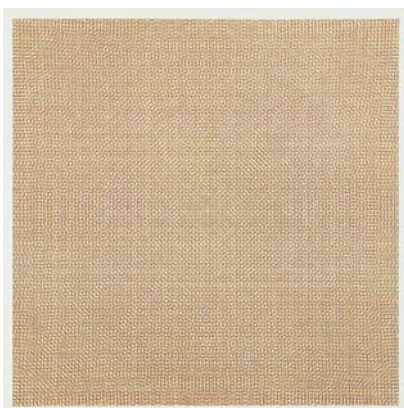
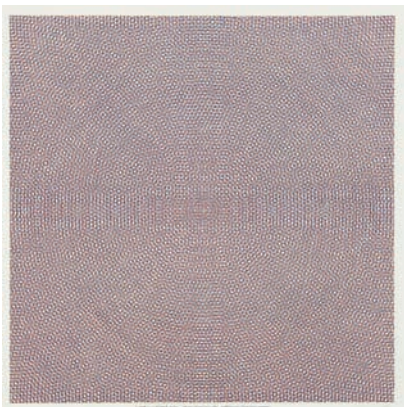
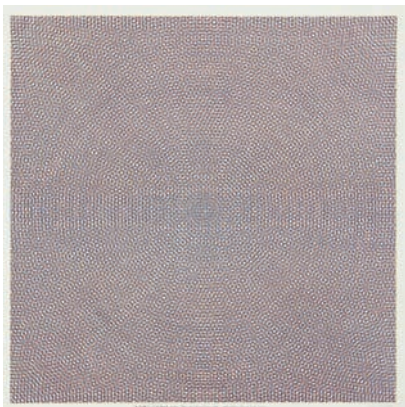
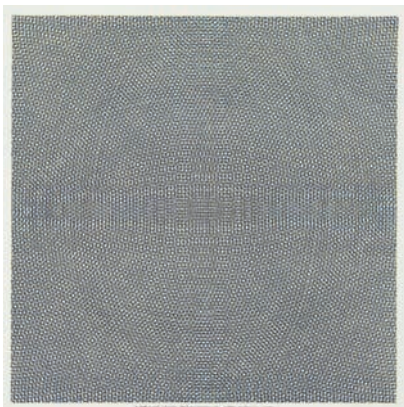
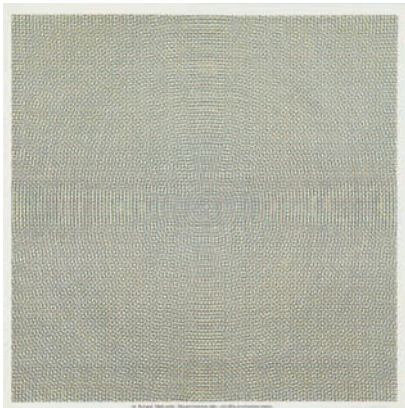
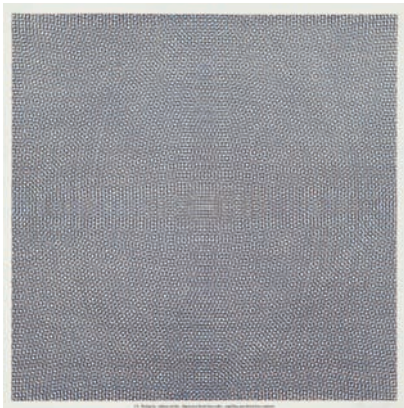
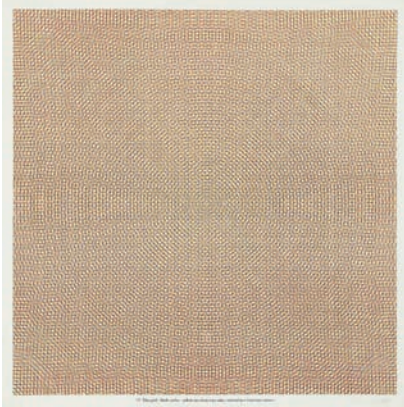
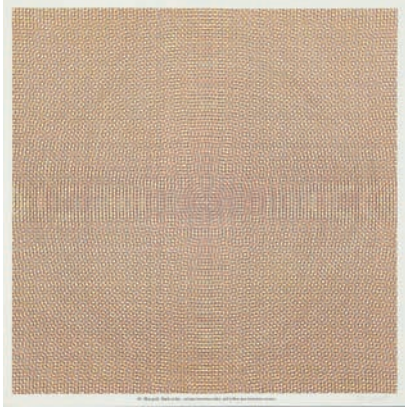
The complete set of twenty-four screenprints in colors, on Strathmore paper, with full margins, all signed and numbered 25/34 in pencil, published by Pio Monti, Macerata, all in very good condition, contained with justification in original white molded-plastic portfolio box with the artist's name printed on the front in black (minor soiling and discoloration in places, slight cracking at corners).

15 1/2 x 15 1/2 in. (39.4 x 39.4 cm)

Estimate \$15,000-25,000

LITERATURE

Verlag Kornfeld S10; Tate Gallery S10



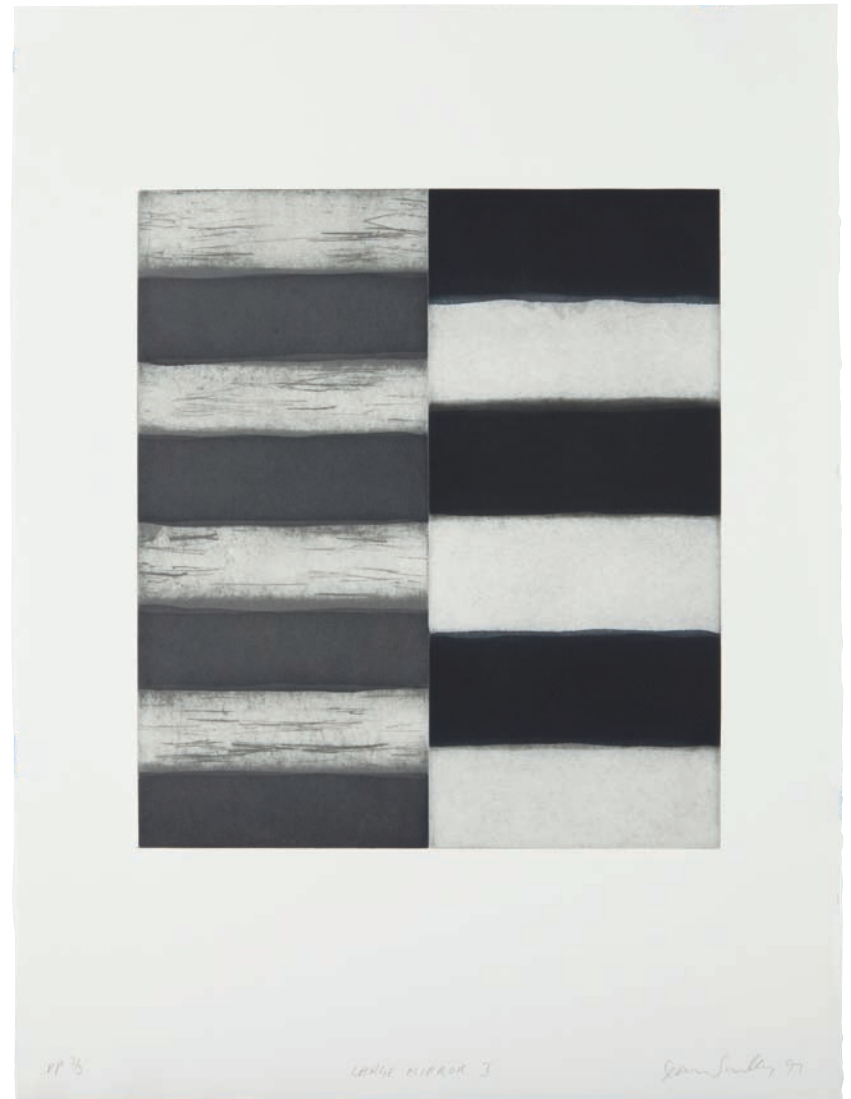


71 **SOL LEWITT** 1928-2007

A Square with Colors Superimposed, within a Border, Colors Superimposed, 1991
The complete set of six etchings in colors, on wove paper, with full margins, all signed and numbered 1/1 in pencil (a trial proof apart from the edition of 25 and 10 artist's proofs), published by Parasol Press, Ltd., New York, some with occasional scuffs and rippling (occasionally with associated soft rubbing along the rippling), minor soiling, nicks and wear at the sheet edges, otherwise all in very good condition, all framed.
all I. 23 1/2 x 23 1/2 in. (59.7 x 59.7 cm)
all S. 29 x 29 in. (73.7 x 73.7 cm)

Estimate \$10,000-15,000





72 **SEAN SCULLY** 1945

Large Mirror I; Large Mirror II; and Large Mirror III, 1997

Three aquatint and etchings in colors, on Somerset paper, with full margins, all signed, titled, dated '97' and numbered 'PP 3/3' or 'PP 2/3' in pencil (printer's proofs, the edition was 40 and 5, 8 and 8 artist's proofs respectively), published by Galerie Lelong, Paris, Doctors of the World, the artist and Alexander and Bonin, New York respectively, all in excellent condition, all unframed.

all I. 18 x 15 5/8 in. (45.7 x 39.7 cm)

all S. 29 3/4 x 22 1/2 in. (75.6 x 57.2 cm)

Estimate \$12,000-18,000

LITERATURE

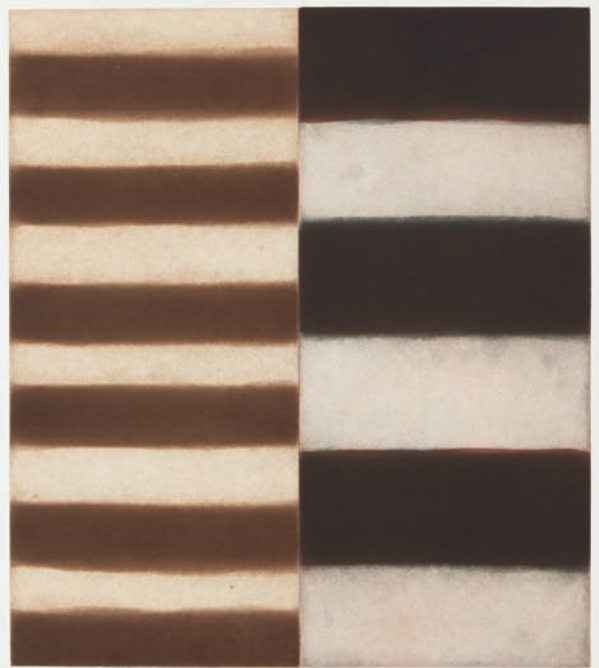
Graphische Sammlung Albertina 97001-97003



VP 3/5

LARGE MIRROR II

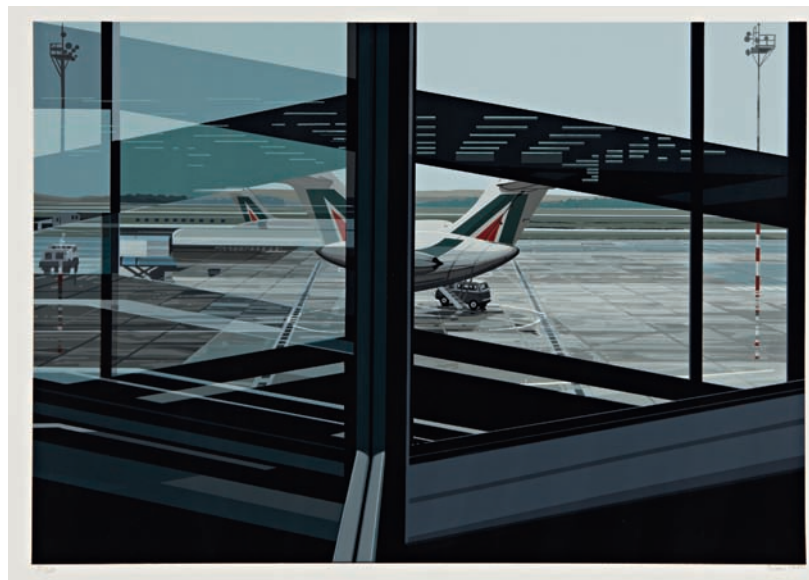
Sean Scully, 97



VP 3/5

LARGE MIRROR II

Sean Scully, 97



73 **RICHARD ESTES** b. 1932

Urban Landscapes No. 3, 1981

The complete set of eight screenprints in colors, on Fabriano Cottone paper, with full margins, all signed and numbered 22/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, all with the palest light-staining, otherwise all in very good condition, all framed.

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

all S. 19 3/4 x 27 5/8 in. (50.2 x 70.2 cm)

Estimate \$10,000-15,000

LITERATURE

John Arthur pp 120-123

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

The artist's highly sophisticated use of screenprinting 50 to 115 colors for each image (in this set and the next lot) are strategical feats and mastery of the technique and contemporary printmaking.





PROPERTY FROM A MIDWESTERN PRIVATE COLLECTION

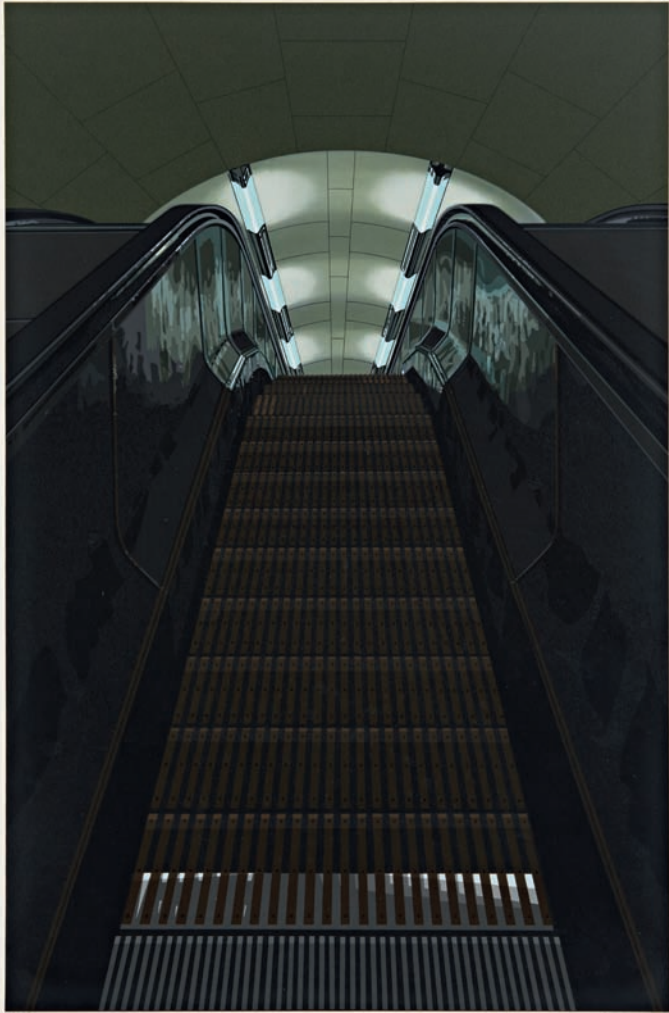
74 RICHARD ESTES b. 1932
Urban Landscapes No. 2, 1979
 The complete set of eight screenprints in colors, on Fabriano Cottone paper, with full margins, all signed, and numbered 47/100 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, all with pale light-staining, otherwise all in very good condition, all framed.
 all I. approx. 19 7/8 x 13 3/8 in. (50.5 x 34 cm)
 all S. 27 1/2 x 19 1/2 in. (69.9 x 49.5 cm)

Estimate \$10,000-15,000

LITERATURE

John Arthur pp 116-119

Including: *Big Diamonds*; *Choc Full O'Nuts*; *4½% Interest*; *Pressing Machinery*; *Piccadilly Station*; *Venezia Murano*; *The Ginger Man*; and *Supermarket, San Francisco*



JULIAN OPIE b. 1958

Imagine you are walking; Imagine you are driving; Landscape?; Cars?; Cityscape?; and Gary, Popstar, 1999

The complete set of six lithographs in colors, on Somerset Satin paper, the full sheets, all signed, dated '99' and numbered 33/40 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, a few with very minor scuffing near the sheet edges (only visible in raking light), one with a soft vertical crease at the upper right corner, otherwise all in very good condition, all framed.

smallest S. 24 x 20 3/4 in. (61 x 52.7 cm)

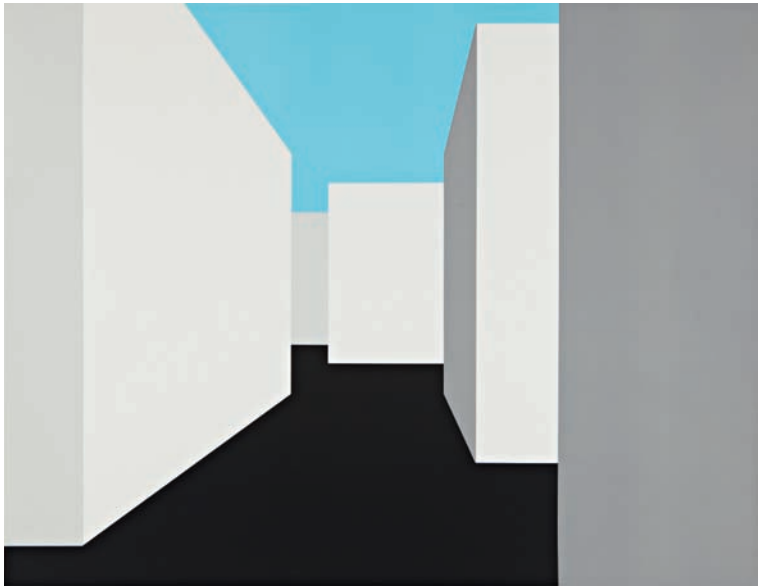
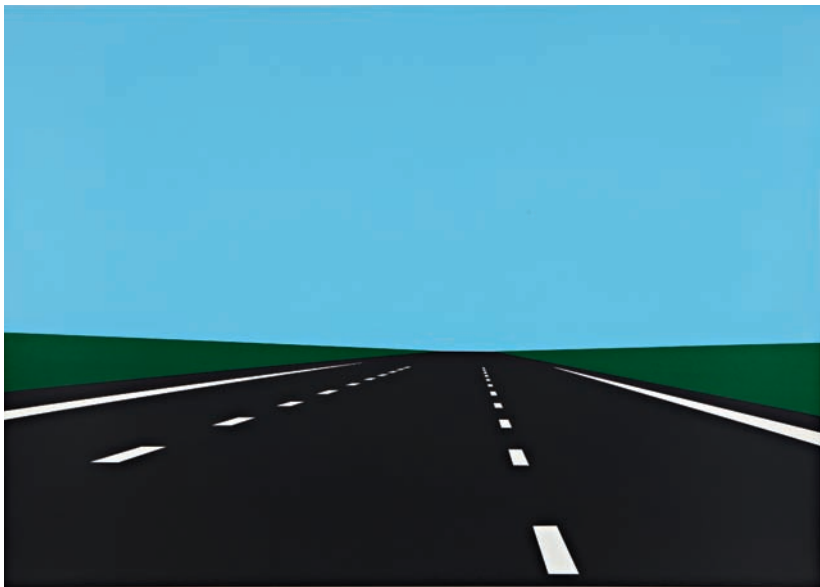
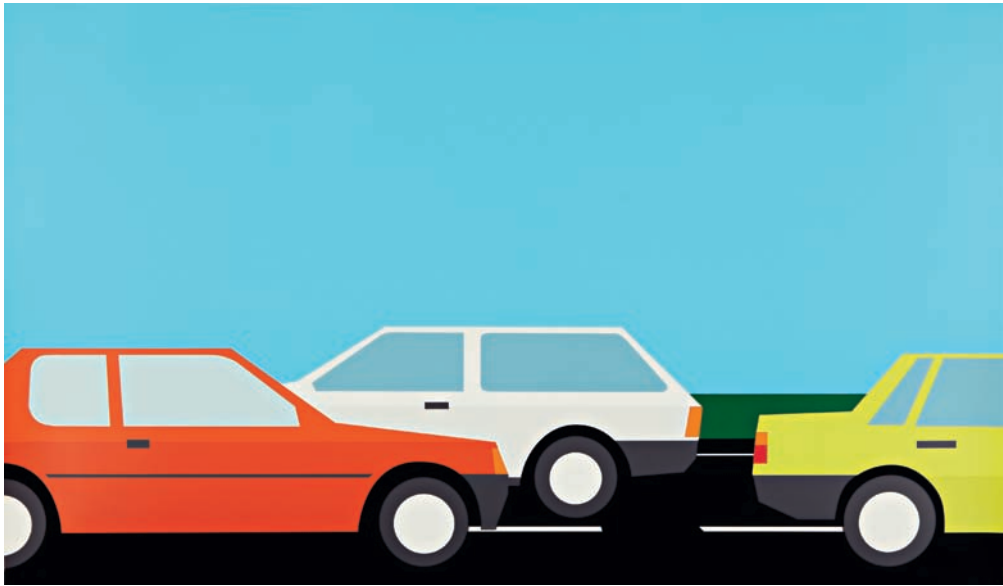
largest S. 24 x 57 1/4 in. (61 x 145.4 cm)

Estimate \$10,000-15,000

LITERATURE

Alan Cristea Gallery 8-13





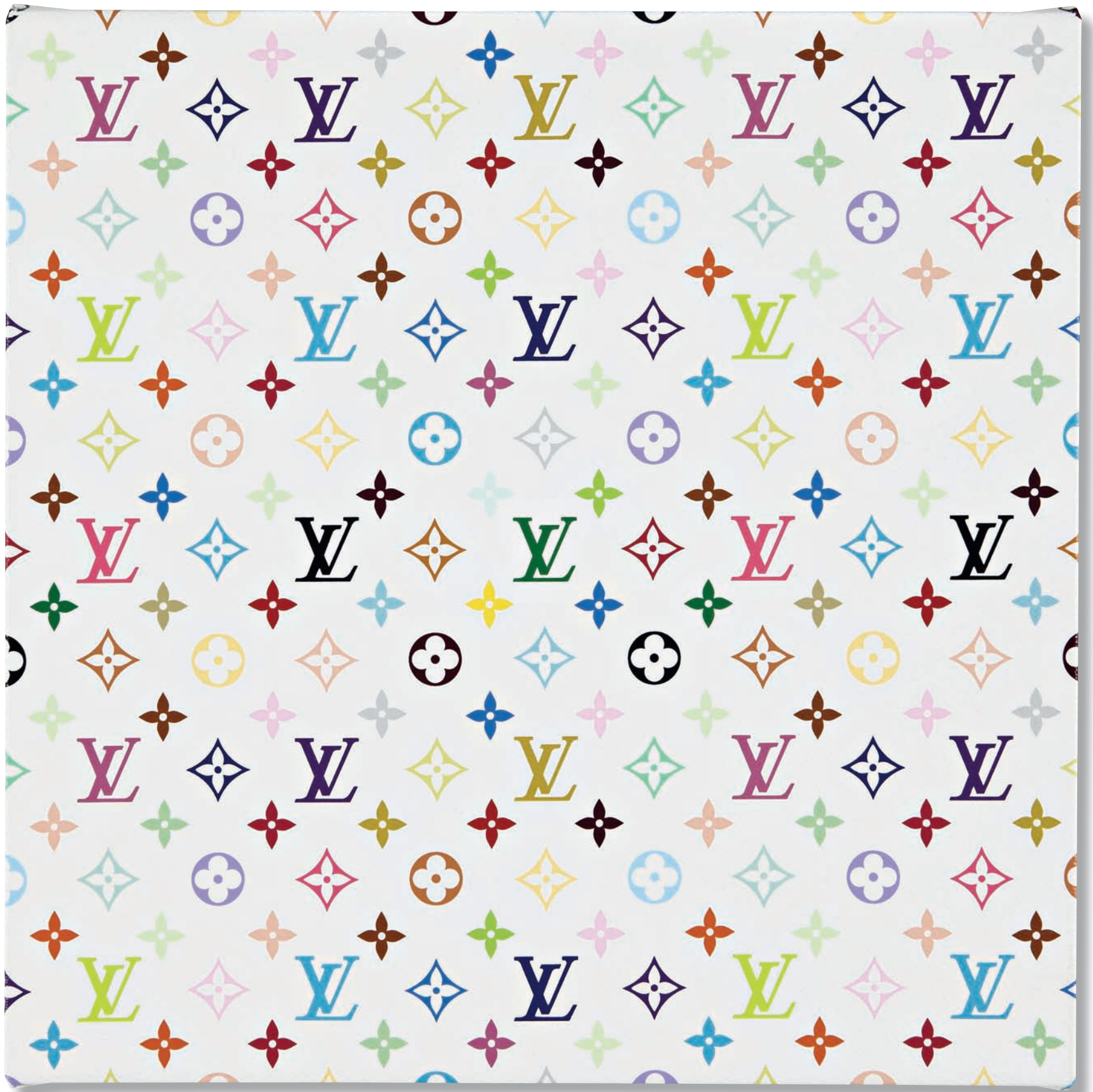


TAKASHI MURAKAMI b. 1962

Monogram Multicolore-Black; and Monogram Multicolore-White, 2007

Two screenprints in colors, on canvas mounted to chassis (as issued), both signed and dated in black ink on the chassis, numbered 13/100 and 35/100 respectively on the accompanying certificate of authenticity, published by The Museum of Contemporary Art, Los Angeles, both in very good condition, each contained in original Louis Vuitton box (minor wear, some splitting at corners).
both 15 3/4 x 15 3/4 in. (40 x 40 cm)

Estimate \$12,000-18,000



In Western culture the most important thing is the concept. My position is more fragile. I don't have a Western history, my position isn't standing. It's floating.

DAMIEN HIRST b. 1965

Oleoylsarcosine, 2008

Unique aquatint in 48 different colors, on Hahnemühle paper, with full margins, signed in pencil on the front, annotated and numbered 'DHP 11117' in pencil on the reverse (a unique reference number, registered in the Damien Hirst Archive), published by Paragon Press, London, in excellent condition, framed.

I. 29 3/8 x 21 5/8 in. (74.6 x 54.9 cm)

S. 33 3/8 x 24 1/2 in. (84.8 x 62.2 cm)

Estimate \$20,000-30,000

Oleoyl Sarcosine is modified fatty acids. In cosmetics and personal care products, these ingredients are used in the formulation of shampoos, bath, cleansing and shaving products. Sarcosinate enhance the appearance and feel of hair, by increasing hair body, suppleness, or sheen, or by improving the texture of hair that has been damaged physically or by chemical treatment. They also clean skin and hair by helping water to mix with oil and dirt so that they can be rinsed away.

Oleoyl or Sarcosines, with the combined fatty acids of coconut oil, have been approved by the Food and Drug Administration as anti-static and/or anti-fogging agents for food packaging material.



David Laundy

DAMIEN HIRST b. 1965

Pharmaceuticals, 2005

Inkjet print in colors, on wove paper, with full margins, signed, dated '2005' and numbered 74/75 in pencil, published by Other Criteria, London, in very good condition, framed.

I. 41 1/2 x 33 in. (105.4 x 83.8 cm)

S. 50 x 40 in. (127 x 101.6 cm)

Estimate \$20,000-30,000



Damien Hirst stands in front of his 'Fragile Truth' cabinet. The cabinet is one of the objects formerly on display at Hirst's Pharmacy restaurant in London



2005

PHARMACEUTICALS

David Laundy

74
75

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Taub Auerbach, *Plate Distortion II*, 2011; Aquatint and Etching, Edition of 35



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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.

RESTRIKES. 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

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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.

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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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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.



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CHRISTOPHER WOOL *Untitled (P 177)*, 1993 (detail) Estimate \$1,200,000 – 1,800,000

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

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.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

PHILLIPS
de PURY & COMPANY

CONTEMPORARY ART

PART II

AUCTION 8 NOVEMBER 2011 10AM & 2PM

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260 **Catalogues** +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

JACK GOLDSTEIN *Untitled*, 1983 (detail) **Estimate** \$50,000 – 70,000

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips 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. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips 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.



PHILLIPS
de PURY & COMPANY

LATIN AMERICA

AUCTION 14 & 15 NOVEMBER 2011 **NEW YORK**

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1234 | latinamerica@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

LEON FERRARI *El Nombre de Una Mujer*, 1997 (detail) Estimate \$15,000 – 20,000

(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 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.

MODERN AND CONTEMPORARY
EDITIONS



AUCTION 25 JANUARY 2012 NEW YORK
Consignment Deadline 15 November

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1220 Catalogues +1 212 940 1240 | +44 20 7318 4039
PHILLIPSDEPURY.COM

(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

Chairman

Simon de Pury

Chief Executive Officer

Bernd Runge

Senior Directors

Michael McGinnis
Dr. Michaela de Pury

Directors

Sean Cleary
Finn Schouenborg Dombernowsky
Patricia G. Hambrecht
Alexander Payne
Olivier Vrankenne

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Janna Bullock
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Ben Elliot
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Marc Jacobs
Ernest Mourmans
Aby Rosen
Christiane zu Salm
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Princess Gloria von Thurn und Taxis
Jean Michel Wilmotte
Anita Zabłudowicz

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SALE INFORMATION

AUCTION

450 PARK AVENUE NEW YORK 10022

26 October 2011, 6pm

VIEWING

450 PARK AVENUE NEW YORK 10022

Saturday October 22 10am – 6pm

Sunday October 23 12pm – 6pm

Monday October 24 – Wednesday October 26 10am – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY030211 or Evening Editions.

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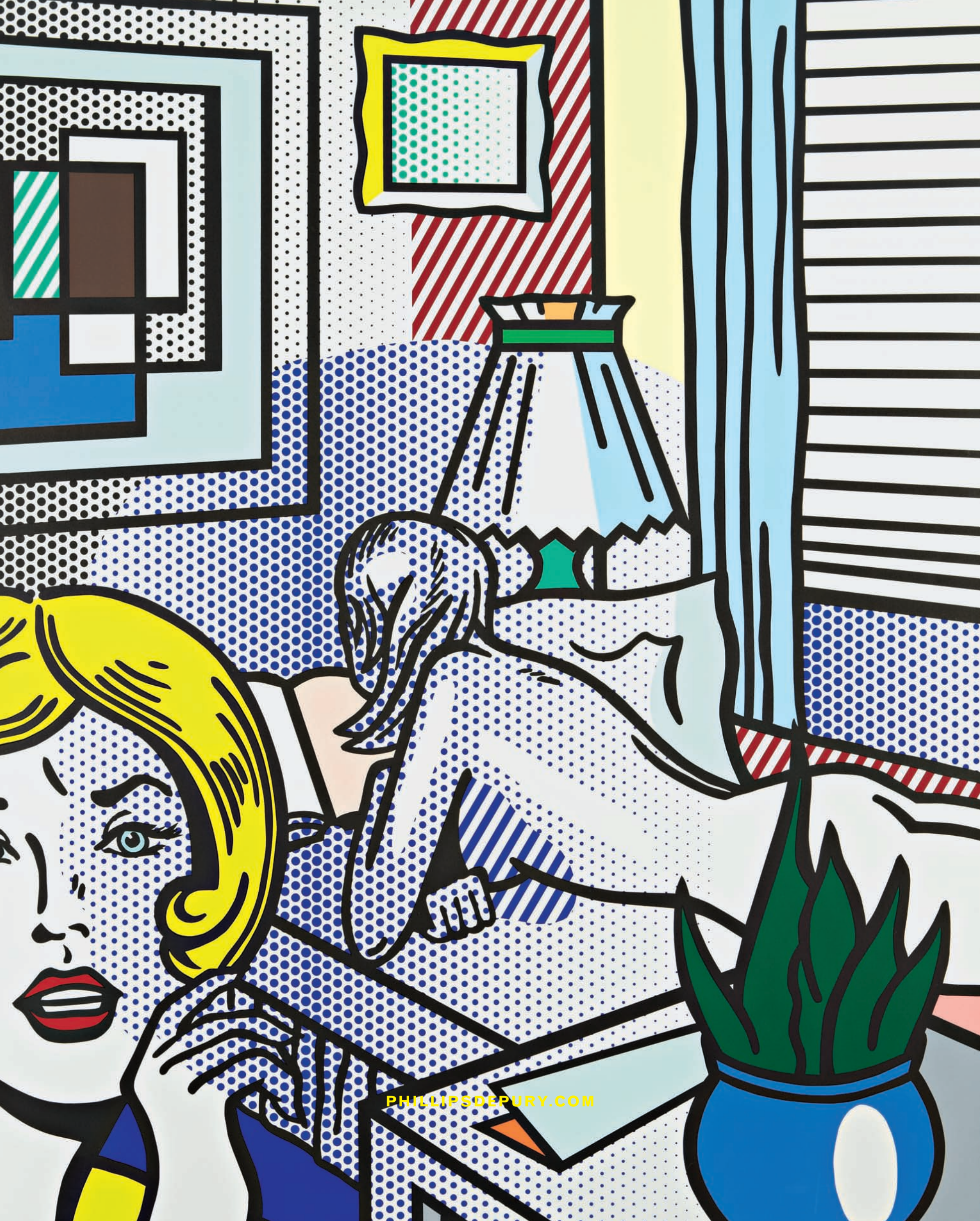
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Inside Back Cover Andy Warhol, *Shoes*, 1980, lot 45 (detail)

Back Cover Roy Lichtenstein, *Roommates, from Nude Series*, 1994, lot 53 (detail)







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