

PHILLIPS  
de PURY & COMPANY



## EVENING & DAY EDITIONS

29 OCTOBER 2012 450 PARK AVENUE NEW YORK















# EVENING EDITIONS

29 **OCTOBER** 2012 6PM 450 PARK AVENUE **NEW YORK**

**LOTS 1-73**

**VIEWING**

**450 Park Avenue New York 10022**

20 – 29 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

**Front Cover** Jasper Johns, *Target*, 1974, lot 18

**Inside Front Cover** Pablo Picasso, *Minotaure aveugle guidé fillette dans la nuit*, plate 97  
from *La suite Vollard*, 1934, lot 9 (detail)

**Opposite** Andy Warhol, *Marilyn Monroe (Marilyn)*, 1967, lot 36 (detail)



1 **MILTON AVERY** 1885-1965

*Seated Woman*, 1950

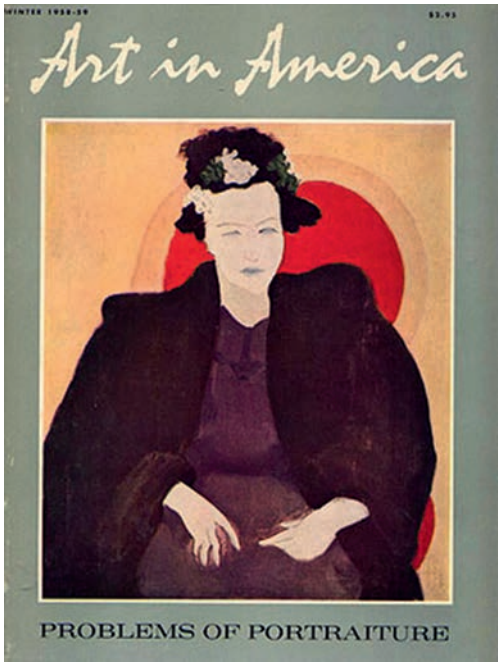
Monotype in colors, on Gilbert Bond paper, the full sheet, signed and dated '1950' in pencil, the sheet slightly toned, the palest light-staining, otherwise in very good condition, framed.

S. 22 x 16 3/4 in (55.9 x 42.5 cm)

**Estimate \$10,000-15,000**

**PROVENANCE**

Private Collection, Manhattan



*Art in America* magazine cover, winter 1948-49, Milton Avery

*Portrait of Sally Avery*, oil in canvas

© 2012 Milton Avery Trust / Artists Rights Society (ARS), New York







**DAVID HOCKNEY** b. 1937

*Celia 8365 Melrose Ave., Hollywood, 1973*

Lithograph, on Arches paper, the full sheet, signed, titled, dated '73' and annotated 'P.P.II' in red pencil (one of 2 printer's proofs, the edition was 46 and 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the sheet slightly toned, otherwise in very good condition, framed.  
S. 47 1/2 x 31 1/2 in (120.7 x 80 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Gemini G.E.L. 448  
Scottish Arts Council 147  
Museum of Fine Art, Tokyo 138



Jean-Auguste-Dominique Ingres, *Nathalie Bochet, Madame Gallois*, 1852, pencil and watercolor, The Metropolitan Museum of Art, New York





P.P. II

Celia

8365

Melrose Avenue

Hollywood

David Lowmeyer 73



3 **ANDY WARHOL** 1928-1987

*Letter to the World (The Kick), from Martha Graham suite, 1986*

Unique screenprint in colors, on Lenox Museum board, the full sheet, aside from the edition of 100 and 25 artist's proofs, with the Warhol Estate ink stamps on the reverse and numbered '144c vt 061' in pencil, published by the Martha Graham Center of Contemporary Dance, Inc., New York, in very good condition, framed.  
S. 36 x 36 in (91.4 x 91.4 cm)

**Estimate \$15,000-25,000**

**EXHIBITED**

Sandroni Rey Gallery, Los Angeles, *Andy Warhol Portraits on Paper*, March 20 – April 19, 2008

**LITERATURE**

see Frayda Feldman and Jörg Schellmann 389









Man Ray *Le Violon d'Ingres*, 1924, Gelatin silver print





4 **ARMAN** 1928-2005

*Cello Chairs*, 1993

Six cast bronze violin shaped chairs, all incised 'bocquel fd' and numbered '157'-  
'162' on the lower back of each back rest, all in very good condition.  
each 33 1/2 x 16 x 19 in (85.1 x 40.6 x 48.3 cm)

**Estimate \$20,000-30,000**

This work is recorded in the Arman Studio Archives under number:  
APA#7030.93.414





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

5 **LUCIO FONTANA** 1899-1968

*Concetto Spaziale, Natura*, 1967

The complete pair of brass sculptures, both incised with signature and stamp numbered 464/500 and 466/500 (there were also 5 artist's proofs), produced by bronze foundry Berrocal, both in very good condition.  
both 10 1/2 x 8 1/2 x 8 1/2 in (26.7 x 21.6 x 21.6 cm)

**Estimate \$60,000-90,000**

#### LITERATURE

Harry Ruhé and Camillo Rigo B-1 and B-2







PROPERTY SOLD TO BENEFIT THE BIRMINGHAM MUSEUM OF ART

**6 HENRY MOORE** 1898-1986

*Small Reclining Figure*, circa 1935/1960

Bronze sculpture with patina, incised with signature, stamp numbered 6/6, with foundry stamp 'NOACK', mounted to a stone base with marble block, in very good condition.

2 x 3 x 1 3/8 in (5.1 x 7.6 x 3.5 cm)

**Estimate \$15,000-20,000**

**PROVENANCE**

Christie's New York, *Impressionist and Modern Art* sale, September 14, 2005, lot 24

**LITERATURE**

J. Hedgecoe, *A Monumental Vision, The Sculpture of Henry Moore*, London, 1998, no. 156 (another cast illustrated p. 204)

A. Bowness (ed.), *Henry Moore, Complete Sculpture*, vol. 6, 1980-1986, London, 1999, no. 161a (another cast illustrated p. 27)

The original version was executed in terracotta circa 1935; this bronze version was cast in the early 1960's by Hermann Noack in Berlin.







PROPERTY FROM A MIDWEST COLLECTION

7 **PABLO PICASSO** 1881-1973

*Birds and Fishes*, 1955

White earthenware large vase with engobe decoration, incised 20/25 and with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the interior opening and on the underside, minor surface soiling and scuffing, otherwise in good condition.

19 x 19 x 19 in (48.3 x 48.3 x 48.3 cm)

**Estimate \$50,000-70,000**

**LITERATURE**

Alain Ramié 291

Georges Ramie 312



alternate views





**PABLO PICASSO** 1881-1973

*Aztec Vase with Four Faces, 1957*

White earthenware turned vase painted in white enamel, blue, beige and white and with knife engraving, incised Edition Picasso 38/50 Madoura, with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, in very good condition.  
22 x 10 x 10 in (55.9 x 25.4 x 25.4 cm)

**Estimate \$30,000-50,000**

**PROVENANCE**

Joan Sonnabend  
by descent to present owner

**LITERATURE**

Alain Ramié 401  
Georges Ramie 731



alternate view



alternate view





PROPERTY FROM A SOUTH FLORIDA CORPORATION

9 **PABLO PICASSO** 1881-1973

*Minotaure aveugle guidé fillette dans la nuit (Blind Minotaur Guided by a Young Girl in the Night)*, plate 97 from *La suite Vollard*, 1934

Aquatint, scraper, drypoint and engraving, on Montval paper watermark Vollard, with full margins (deckle on three sides), signed in pencil, from the edition of 260 (there we also 50 on larger paper), published by Ambroise Vollard, Paris, printed by Roger Lacourière, 1939, very pale mat and time staining, occasional minor soiling in the margins, a small backed tear at right sheet edge, a soft crease at lower sheet edge, otherwise in very good condition, framed.

I. 9 3/4 x 13 5/8 in (24.8 x 34.6 cm)

S. 13 1/2 x 17 3/4 in (34.3 x 45.1 cm)

**Estimate \$70,000-90,000**

**PROVENANCE**

Christie's New York, *Prints and Multiples*, May 3, 2005, lot 248

**LITERATURE**

Georges Bloch 225

Bernhard Geiser and Brigitte Baer 437/IV/B/d



Photographer unknown, Marie-Thérèse Walter, 1922

Picasso carried this image of a 13 year old Marie-Thérèse in his wallet.

"Picasso, the foremost painter and sculptor of our century, is also its greatest printmaker." Philippe de Montebello, Director, The Metropolitan Museum of Art (1977-2008)

"Picasso passionately loved printmaking. We have only to consider his astonishing fecundity in that field. Between *El Zurdo*, the first plate he etched (1899), and the last one he did in Mougins on 25 March 1972, *Le Femme au miroir*, he produced more than 2,500 prints in various media – not including the states, of course. He was the most prolific printmaker of the twentieth century...More than his painting or drawing, printmaking gives us the feeling that for Picasso it was a kind of day-by-day private diary, telling us about his deepest emotions, his brooding desire, suffering, separation, fear of old age and death. A kind of pillow talk, an account, also an outlet and a therapy, his printmaking throbs so strongly with life that we can all of us, in our own ways, find while reading his 'picture-story' bits of our own lives. His magic wand allowed him to give a universal meaning to his most private feelings." Dominique Dupuis-Labbé, Musée Picasso, Paris

"When the minotaur reappears at the end of 1934,...he has grown old, is blind and helpless, and like Oedipus leaning on his staff, is being led into the unknown by a little girl who first has the fluffy hair of the adolescent Marie-Thérèse in the 1922 photograph, but later is given the schematic profile which the artist assigned to the young woman. It is an image of wretchedness and, even worse, of total dependency and decline. A young sailor, who is also Picasso, looks coldly on, as if one part of the man, the artist, still kept his feet on the ground. It is the young sailor who will win at the cost of much suffering: it is the beginning of the end of a great love-story. Three months later, at least in the artist's more or less unconscious mind, the sacrifice was accomplished." Brigitte Baer *Picasso – The Engraver, Selections from the Musée Picasso, Paris*, The Metropolitan Museum of Art, New York, September 18-December 21, 1997, p.40

This important image is used on the cover of Brigitte Baer's Volume II of the catalogue raisonné of *Picasso Peintre-Graveur* and is also known by the title *Blind Minotaur Guided Through a Starry Night by Marie-Thérèse with a Pigeon*.













g. 11

PROPERTY FROM A MIDWEST COLLECTION

10 **PABLO PICASSO** 1881-1973

*Jeunesse (Youth)*, 1950

Lithograph, on Arches paper (without watermark), with full margins (deckle on all sides), one of three proofs before Mourlot's first state, and before the signed and numbered edition of 50 in the second (final) state, printing with more detail than the example in Reuße, the palest light-staining, time staining, foxing along the lower sheet deckle, otherwise in very good condition, framed.

I. 19 3/4 x 25 5/8 in (50.2 x 65.1 cm)

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

**Estimate \$10,000-15,000**

**LITERATURE**

Fernand Mourlot 188

Georges Bloch 675

Felix Reuße 543

We appreciate Emmanuel Benador's knowledge in helping to catalogue this work.





PROPERTY FROM A PRIVATE COLLECTION, NAPLES, FLORIDA

11 **GEORGES BRAQUE** 1882-1963

*Les amaryllis*, 1958

Aquatint and etching in colors, on Rives BFK paper, with full margins (deckle on all sides), signed and numbered 67/75 in pencil (there were also a few artist's proofs), published by Maeght, Paris, printed by Crommelynck et Dutrou, the colors slightly attenuated, pale light- and mat staining, foxing on the reverse (very slightly showing through on the front), otherwise in very good condition, framed.

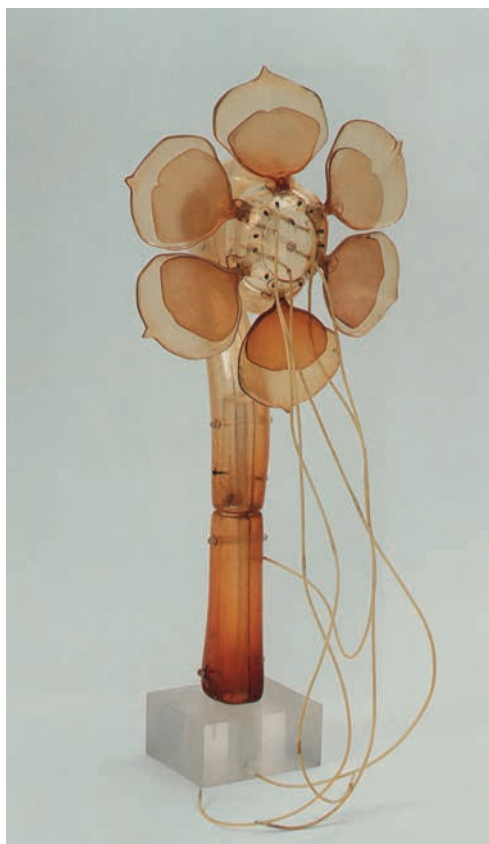
I. 21 3/8 x 17 7/8 in (54.3 x 45.4 cm)

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

**Estimate \$20,000-30,000**

**LITERATURE**

Dora Vallier 125



Lee Bontecou, *Untitled*, 1968; Vacuum formed plastic





67/75

G. Braque

*The shapes arise!*    WALT WHITMAN

PROPERTY FROM A PRIVATE COLLECTION

12    **JOHN MARIN**    1870-1953  
*Brooklyn Bridge, No. 6 (Swaying)*, 1913  
Etching and drypoint, on Van Gelder Zonen paper, with margins, signed in pencil, from the approximate edition of 12, published by Alfred Stieglitz, New York, printed by the artist, the palest irregular mat staining, otherwise in good condition, unframed.  
I. 10 1/2 x 8 5/8 in (26.7 x 21.9 cm)  
S. 14 x 10 3/4 in (35.6 x 27.3 cm)

**Estimate \$7,000-10,000**

**LITERATURE**  
Carl Zigrosser 112

John Marin captured the Brooklyn Bridge in seven different etchings from 1911 to 1944 and sought to show the vibrant energy and vitality of a growing New York City in the first half of the 20th century. This image, along with five others were occasionally sold as a set called the *Six New York Etchings* and exhibited at Alfred Stieglitz's 291 Gallery. Marin and Stieglitz were so close that Marin stood as witness in Stieglitz's wedding to Georgia O'Keefe in 1924.

"The completed work, when constructed in accordance with my designs, will not only be the greatest bridge in existence, but it will be the greatest engineering work of the continent, and of the age. Its most conspicuous features, the great towers, will serve as landmarks to the adjoining cities, and they will be entitled to be ranked as national monuments. As a great work of art, and as a successful specimen of advanced bridge engineering, this structure will forever testify to the energy, enterprise and wealth of that community which shall secure its erection."  
John Augustus Roebling, circa 1867

Construction of the Brooklyn Bridge was begun four years after the Civil War ended.





John Marin



PROPERTY FROM A PRIVATE COLLECTION, MIAMI

13 **JOAN MIRÓ** 1893-1983

*Le grand sorcier*, 1968

Etching and aquatint in colors with carborundum, on Mandeure rag paper, the full sheet (deckle on all sides), signed and numbered 40/75 in pencil, published by Maeght, Paris, printed by Arte Adrien Maeght, Paris, surface soiling, occasional irregular staining in places, time staining, otherwise in very good condition, framed.

S. 35 1/4 x 26 3/4 in (89.5 x 67.9 cm)

**Estimate \$20,000-30,000**

LITERATURE

Jacques Dupin 453





14 **JOAN MIRÓ** 1893-1983

*Gaudi #46*, 1980

Etching and aquatint in colors with collage, on various papers, the full sheet, signed in white pencil, numbered 44/50 in pencil, published by Maeght, Paris, occasional minor creasing near the sheet edges, otherwise in very good condition, framed.  
S. 37 x 31 in (94 x 78.7 cm)

**Estimate \$15,000-25,000**

Joan Miró's admiration for the Antoni Gaudí's work took the form, in 1979, of a series of etchings, dedicated by the painter to the great architect. In them, homage is paid to Gaudí's unlimited imagination, his overwhelming enthusiasm, and the ability of Gaudí's works to break established molds and take risks without fear of excesses.

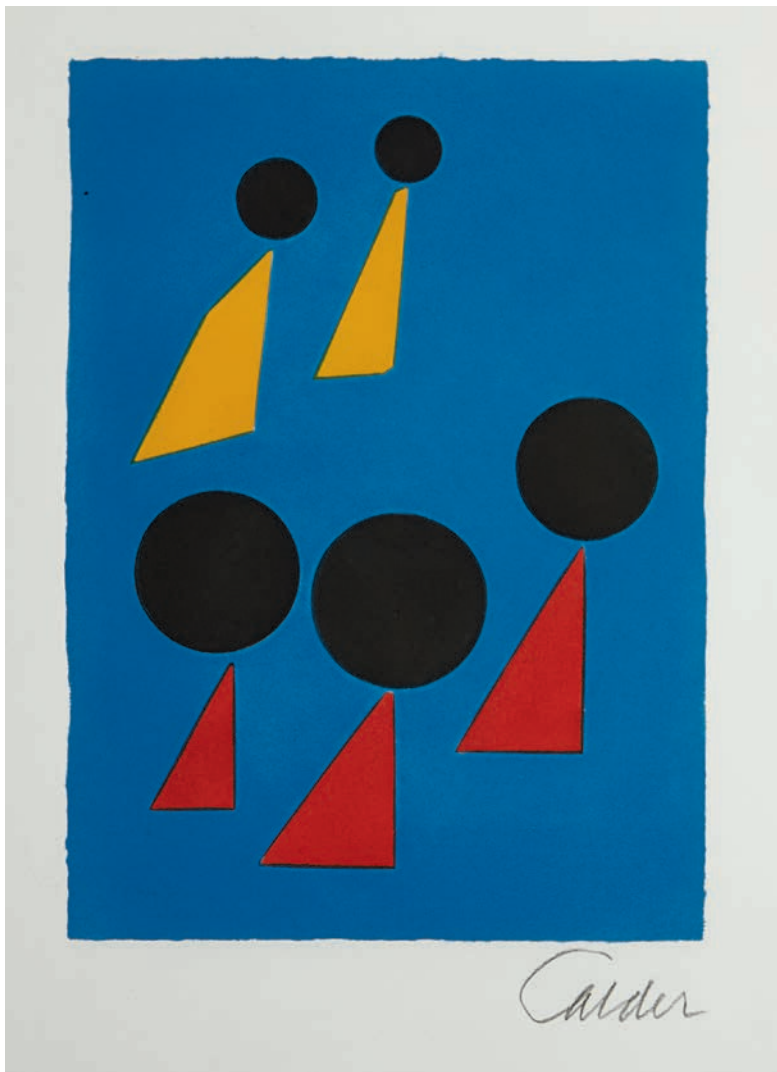


Antoni Gaudí's Casa Batlló, Barcelona













15 **ALEXANDER CALDER** 1898-1976

*Fêtes Portfolio (edition de tête), 1971*

The deluxe set of 15 aquatints with pochoir in colors comprised of the complete set of seven prints on Richard de Bas paper, an additional signed suite of seven prints on the same paper, and the printed cover, with text by Jacques Prévert, signed by the artist and author in pencil on the colophon, the additional suite of seven prints each signed in pencil, number 16 of 200 (only the first 25 contain the additional set, there were also 25 hors commerce on Arches paper in Roman numerals), published by Maeght, Paris, the colors exceptionally fresh and bright, occasional foxing, pale mat and time staining, otherwise all in very good condition, contained in original red linen-covered folder and case (scuffing and minor soiling). 18 x 14 1/4 in (45.7 x 36.2 cm)

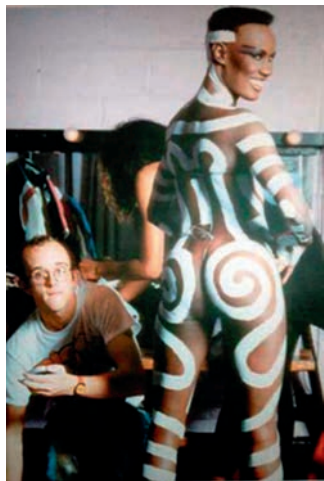
**Estimate \$12,000-18,000**

16 **KEITH HARING** 1958-1990

*Totem*, 1989

Wall relief, cast in concrete, signed, dated '89' and numbered 'AP 4/7' in black ink on the copper plaque which accompanies the piece (an artist's proof, the edition was 25), published by Edition Schellmann, Munich and New York, in very good condition. 71 x 21 1/2 in (180.3 x 54.6 cm)

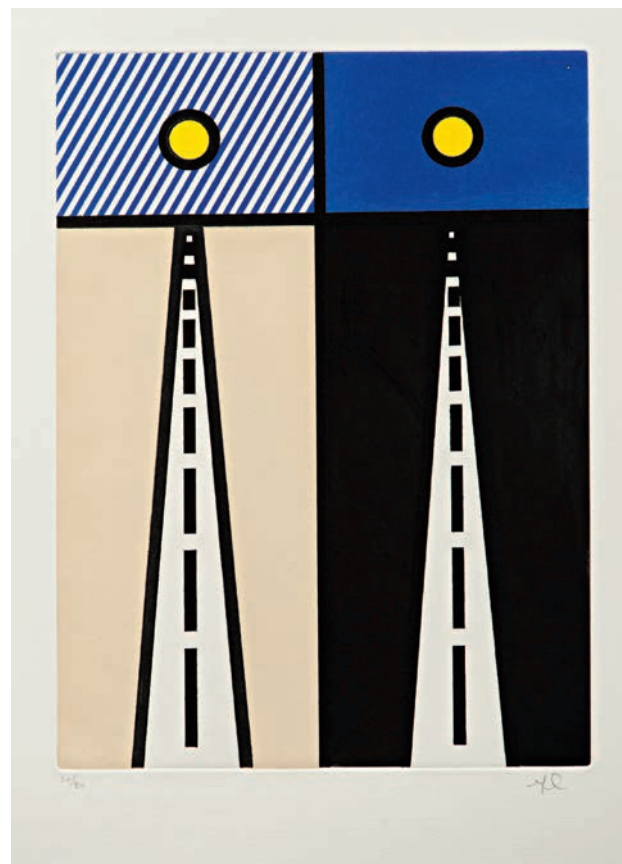
**Estimate \$50,000-70,000**



Keith Haring body painting Grace Jones







# 17 ROY LICHTENSTEIN 1923-1997

*La Nouvelle Chute de l'Amérique portfolio (The New Fall of America), 1992*

The complete set of ten etching and aquatints in colors, on Velin d'Arches paper, with full margins, with text by Allen Ginsberg, the colophon signed by artist and author in pencil, all prints signed and numbered 20/80 in pencil (there were also 45 hors commerce in Roman numerals), published by Les Éditions du Solstice, Paris, all generally in excellent condition, contained in original red linen-covered portfolio case and blue linen-covered slip case.  
19 5/8 x 14 3/4 in (49.8 x 37.5 cm)

**Estimate \$40,000-80,000**

Includes a copy of the original receipt

## LITERATURE

Mary Lee Corlett 267-276

Including: Illustration for "Amérique"; Illustration for "Auto Poésie: en Cavale de Bloomington"; Illustration for "Bayonne en Entrant dans NYC"; Illustration for "Or Automnal: Arrière-Saison en Nouvelle Angleterre"; Illustration for "Une Fenêtre ouverte sur Chicago"; Illustration for "De Nouveau au-dessus de Denver"; Illustration for "Passage du Nord-Ouest"; Illustration for "Hüm Bum!"; Illustration for "De Denver au Montana, Départ 27 Mai 1972" (1); and Illustration for "De Denver au Montana, Départ 27 Mai 1972" (2)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

18 **JASPER JOHNS** b. 1930

*Target*, 1974

Screenprint in colors, on J.B. Green paper, the full sheet, signed, dated, '74' and numbered 'AP 8/9' in pencil (an artist's proof, the edition was 70), co-published by the artist and Simca Print Artists, Inc., New York, in excellent, vibrant condition, framed.  
S. 35 1/8 x 27 1/2 in (89.2 x 69.9 cm)

**Estimate \$180,000-250,000**

LITERATURE

Universal Limited Art Editions 147

*Take an object.  
Do something to it.  
Do something else to it.  
Do something else to it.*

JASPER JOHNS









69/100

JH 75



69/100

JH 75



69/100

JH 75



69/100

JH 75



69/100

JH 75



69/100

JH 75





19 **JASPER JOHNS** b. 1930

*0-9 series, 1975*

The complete set of ten etchings with aquatint, on Barcham Green paper with watermark 'J. Johns', with full margins, all signed, dated '75' and numbered 68/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, London, all in very good condition, all framed.

all I. 2 1/2 x 2 in (6.4 x 5.1 cm)

all S. 8 1/4 x 6 in (21 x 15.2 cm)

**Estimate \$20,000-30,000**

**LITERATURE**

Universal Limited Art Editions 156-165

20 **RICHARD SERRA** b. 1939

*T.E. Sparrows Point*, 1999

Etching, on Somerset Satin tan paper, the full sheet, signed, dated '98' and numbered 'AP 6/10' in pencil (an artist's proof, the edition was 40), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

S. 59 3/4 x 47 1/2 in (151.8 x 120.7 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Gemini G.E.L. 1785

Silke von Berswordt-Wallrabe 127









21 **TERRY WINTERS** b. 1949

*Album portfolio, 1988*

The complete set of nine etchings with aquatint, two in colors, on Hahnemühle paper, with full margins, all signed with initials and numbered 22/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Editions Ilene Kurtz, New York, all in very good condition, contained in original dark gray linen-covered portfolio with printed front.

all I. 20 1/2 x 16 in (52.1 x 40.6 cm)

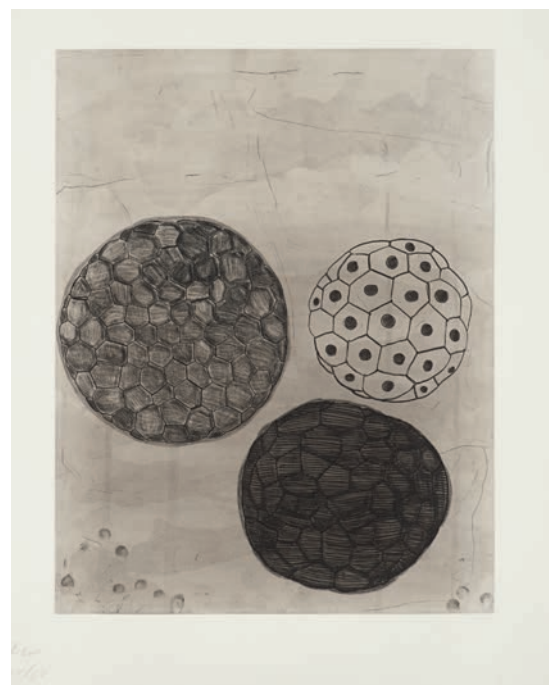
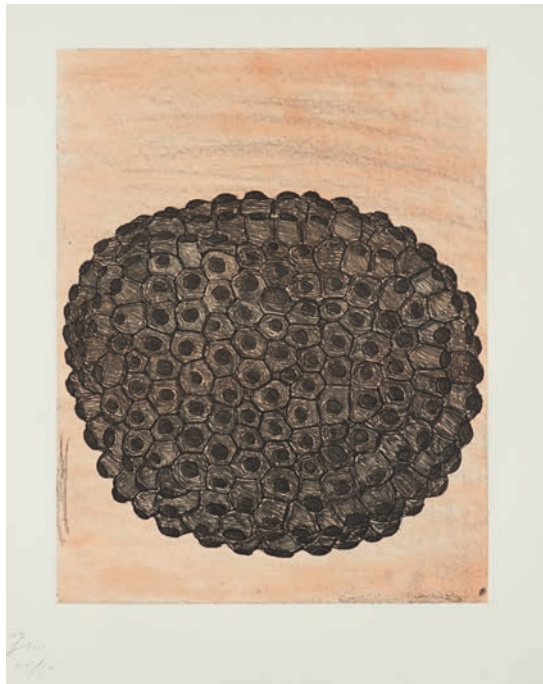
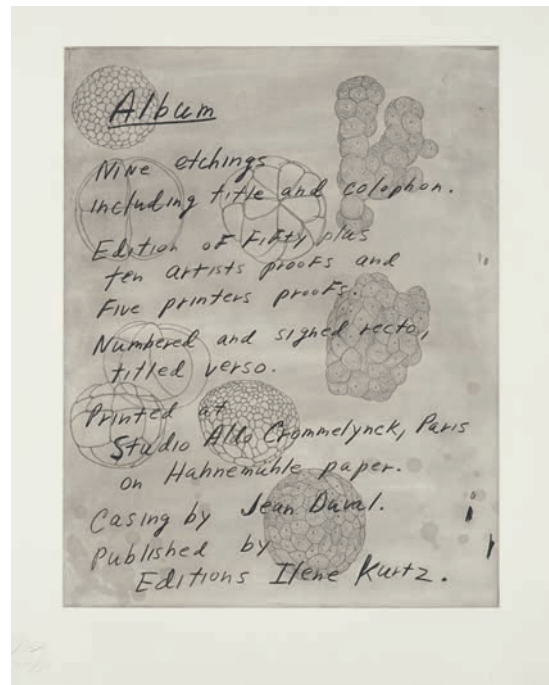
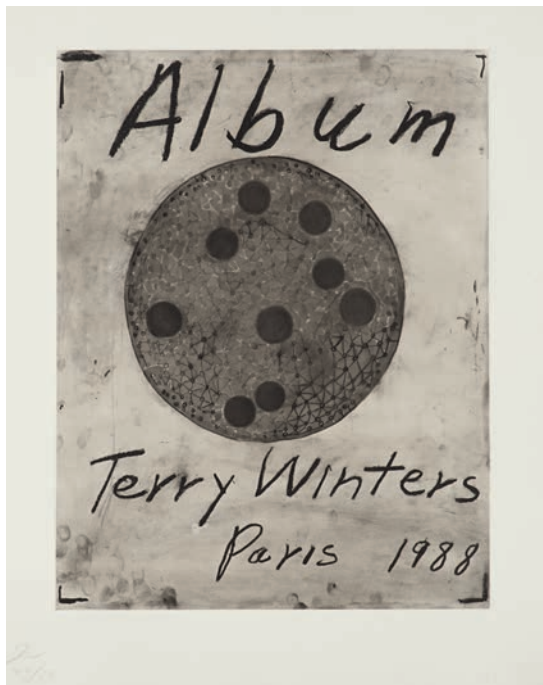
all S. 26 3/8 x 20 3/4 in (67 x 52.7 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Nancy Sojka 21-29





22 **GERHARD RICHTER** b. 1932

*Grün-Blau-Rot (Green-Blue-Red)*, 1993

Oil on canvas, signed, dated '93' and numbered 'zu 789' in black ink on the reverse, the edition was 115 original paintings, published by Parkett Editions, Zurich and New York, in very good condition.  
11 3/4 x 15 3/4 in (29.8 x 40 cm)

**Estimate \$200,000-300,000**

**PROVENANCE**

Gift from the artist  
Collection of Dave Hickey

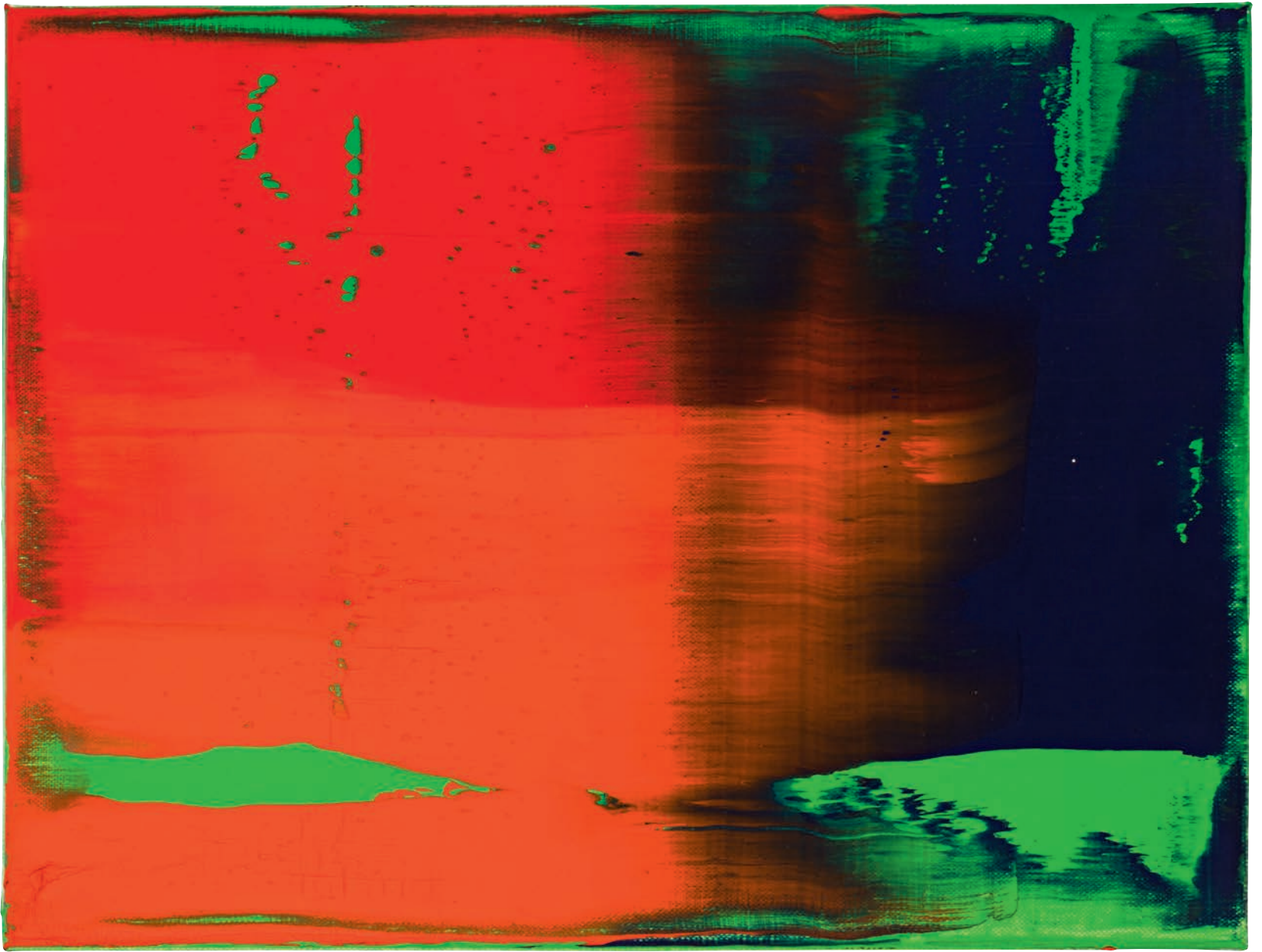
**LITERATURE**

Edition for Parkett 35  
Hubertus Butin 81  
Benjamin Buchloh, *Catalogue Raisonné*, 1962-1993, vol. III 789/1-115, p. 196



Thomas Struth, *The Richter Family 2*, cibachrome print, 2002





23   **GERHARD RICHTER**   b. 1932

*Kerze I (Candle I)*, 1988

Offset lithograph in colors, on offset paper, the full sheet, signed in black chalk, from the edition of 250, published by Verein zur Förderung moderner Kunst e.V., Goslar, in very good condition, framed.  
S. 35 1/4 x 37 1/4 in (89.5 x 94.6 cm)

**Estimate \$12,000-18,000**


**LITERATURE**

Hubertus Butin 64



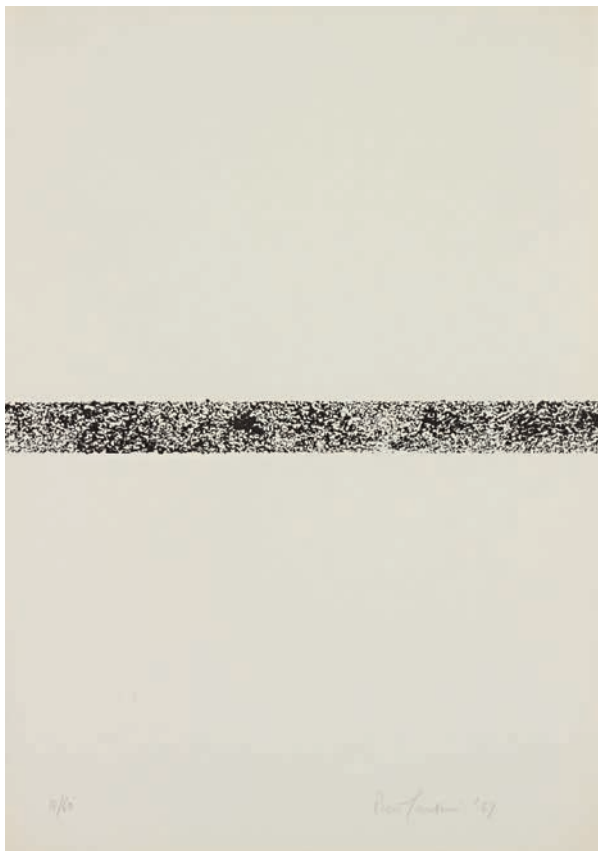
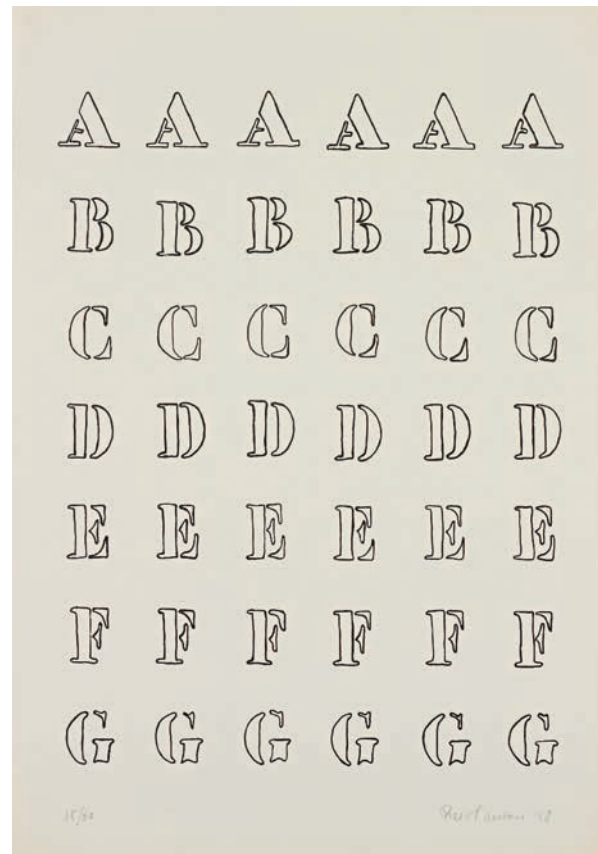
Georges de La Tour, *Magdalen with the Smoking Flame*, circa 1640, oil on canvas, Los Angeles County Museum of Art





General Richter.

Richter, 26. Juni 2003



24 **PIERO MANZONI** 1933-1963

*8 Tavole di accertamento, 1962*

The complete set of eight photolithographs, on wove paper, the full sheets, all signed, variously dated and numbered 15/60 in pencil, published by Edizioni di Vanni Scheiwiller, Milan, all in very good condition, all framed, including printed portfolio cover.

all S. 19 5/8 x 13 7/8 in (49.8 x 35.2 cm)

**Estimate \$40,000-60,000**

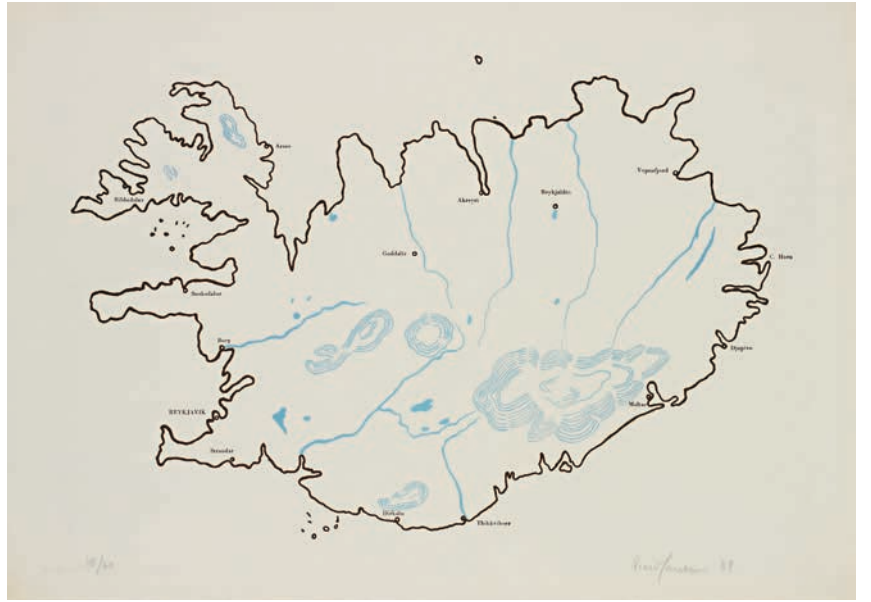
**LITERATURE**

Freddy Battino and Luca Palazzoli 1049

Germano Celant 1010

Including: *Alfabeto (rosso)*, 1958; *Alfabeto (nero)*, 1958; *Irlanda*, 1958; *Irlanda*, 1958; *Linea*, 1959; *Impronte*, 1960; *Impronta pollice sinistro*, 1960; and *Impronta pollice destro*, 1960





25 **CY TWOMBLY** 1928-2011

*Natural History Part I Mushrooms portfolio*, 1974

The complete set of ten lithographs with collotype printed in colors, with collage and touches of hand-coloring, all signed with initials and numbered 66/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, all in very good condition, all framed, including the green portfolio, with the individual folders. all S. 29 3/4 x 22 in (75.6 x 55.9 cm)

**Estimate \$80,000-120,000**

LITERATURE

Heiner Bastian 42-51



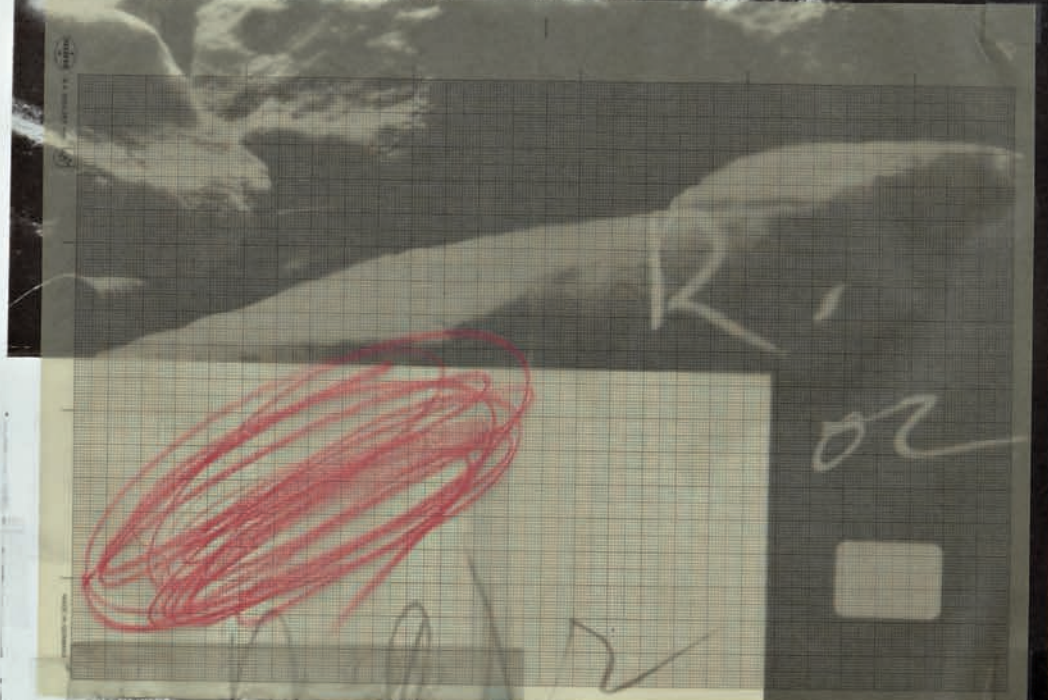
Cy Twombly's *Four Seasons*, 1993-94, Museum of Modern Art, New York



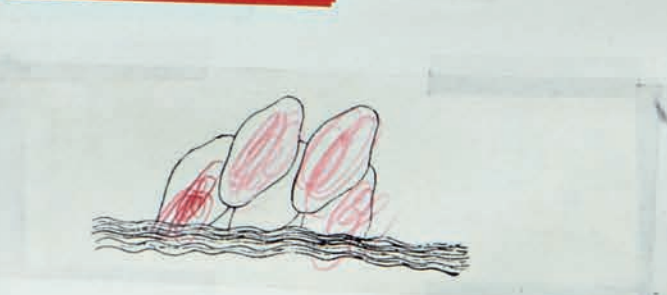
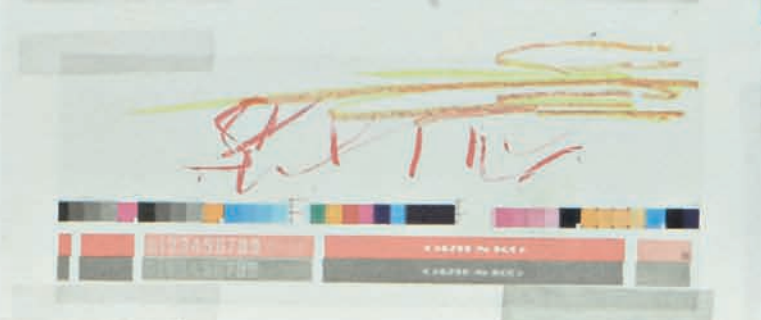
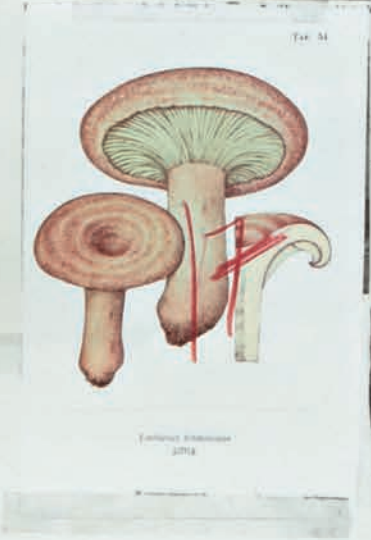
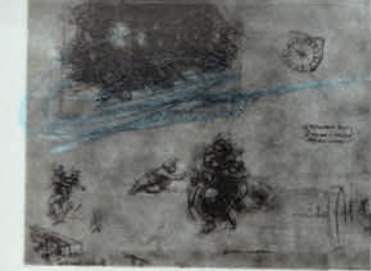
Handwritten notes in blue ink, including a large 'M' and some illegible scribbles.



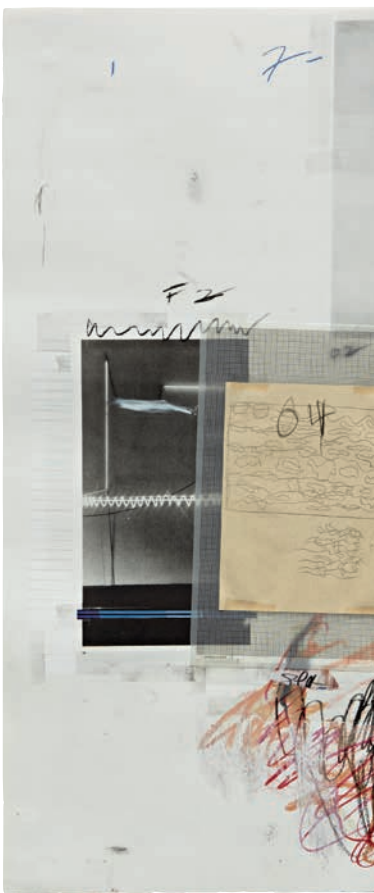
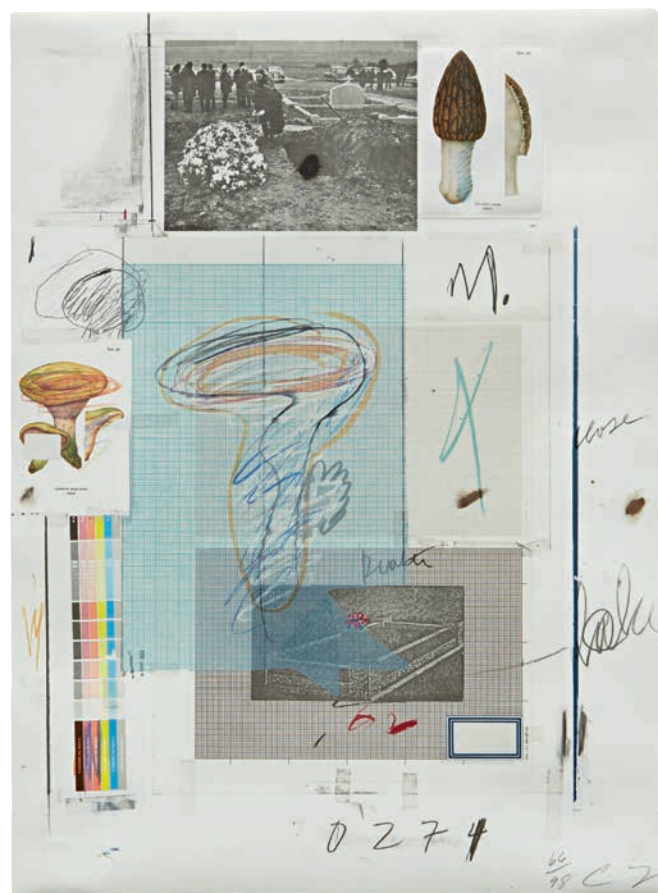
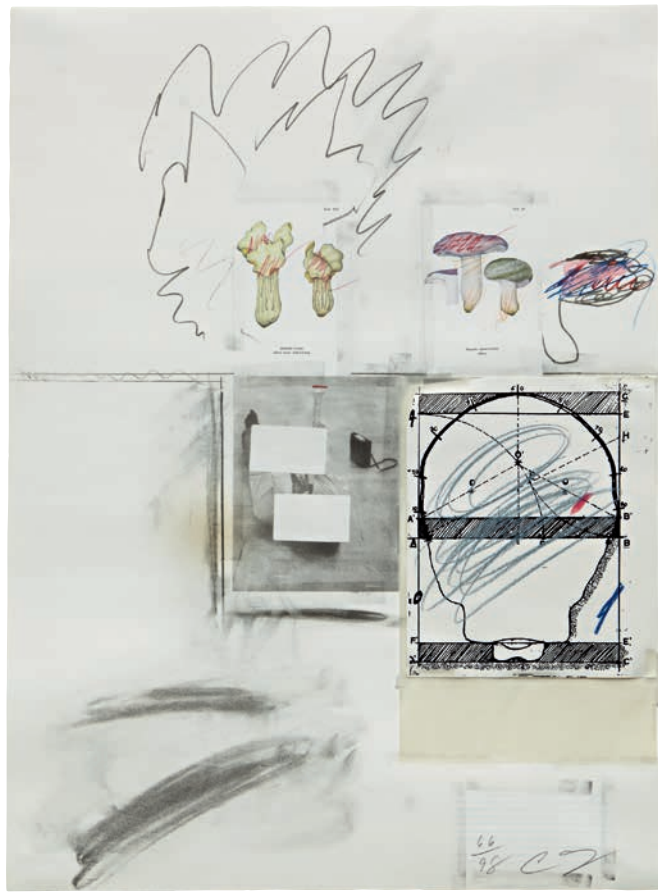
Integrità di base scollata



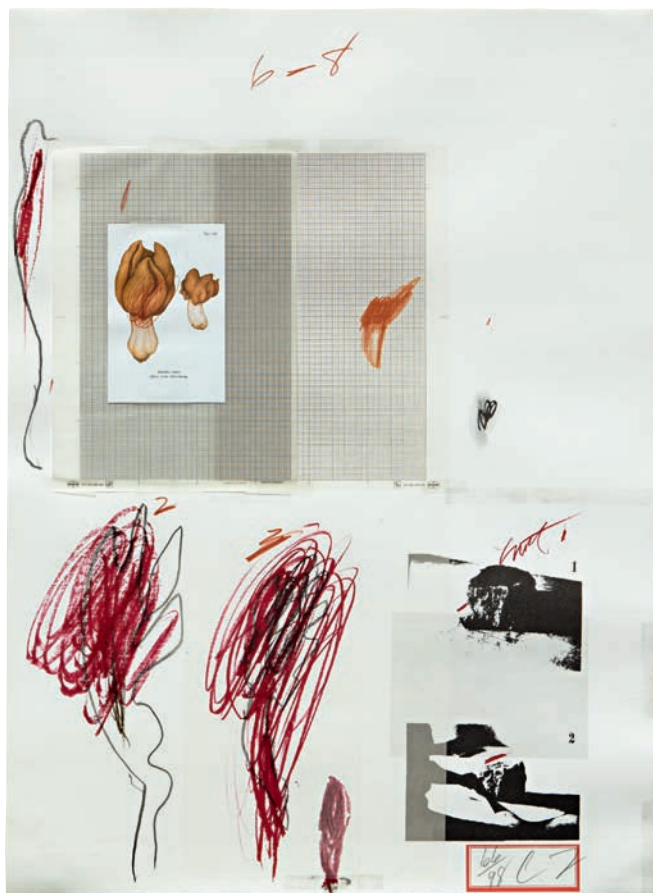
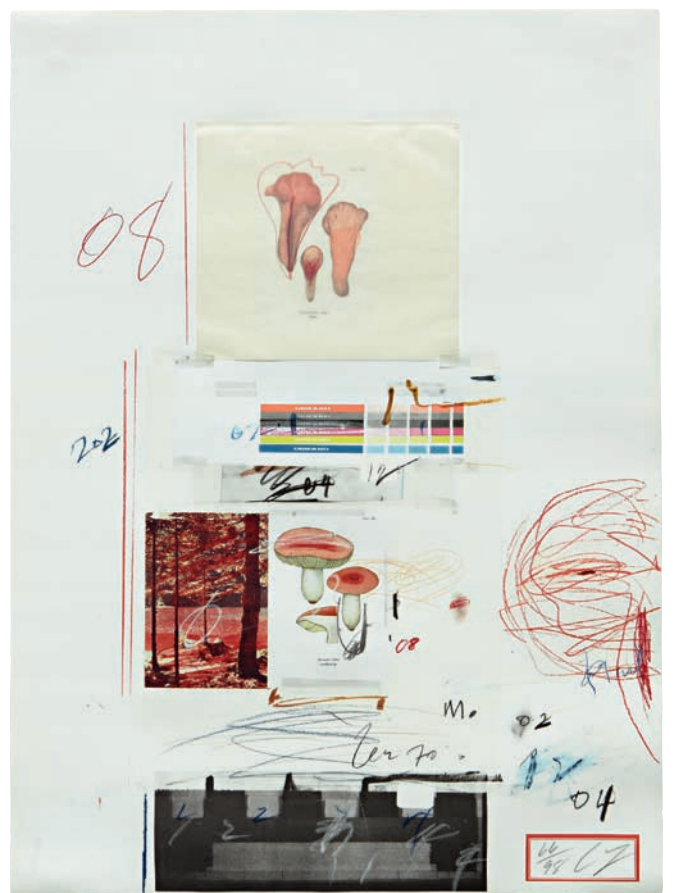
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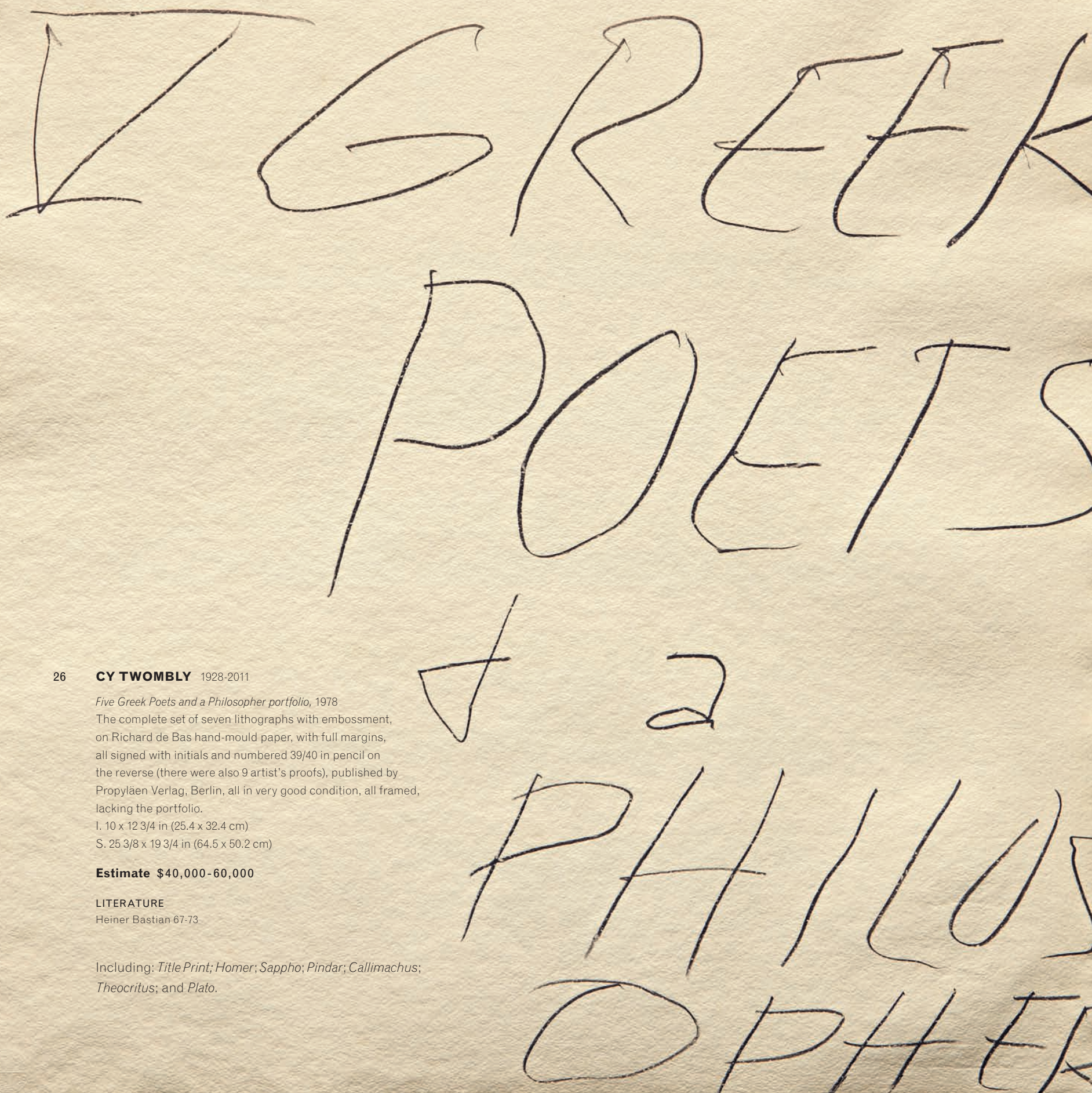












26 **CY TWOMBLY** 1928-2011

*Five Greek Poets and a Philosopher portfolio, 1978*

The complete set of seven lithographs with embossment, on Richard de Bas hand-mould paper, with full margins, all signed with initials and numbered 39/40 in pencil on the reverse (there were also 9 artist's proofs), published by Propyläen Verlag, Berlin, all in very good condition, all framed, lacking the portfolio.

I. 10 x 12 3/4 in (25.4 x 32.4 cm)

S. 25 3/8 x 19 3/4 in (64.5 x 50.2 cm)

**Estimate \$40,000-60,000**

**LITERATURE**

Heiner Bastian 67-73

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



HOMER

SAPPHO

PINDAR

CALLI  
MACHUS

THE  
OCRITUS

PLATO

27     **JOSEPH BEUYS**   1921-1986

*The Orwell Leg - Trousers for the 21st Century*, 1984

Blue jeans, variations within the edition, with circular holes, signed on the label, approximately 35 were produced, published by Editions Liliane et Michel Durand-Dessert, Paris, in very good condition.  
approx. 35 3/8 x 17 3/4 in (89.9 x 45.1 cm)

**Estimate \$20,000-30,000**

**LITERATURE**

Edition Schellmann 485

“Orwellian” describes the situation, idea, or societal condition that George Orwell identified as being destructive to the welfare of a free and open society. It connotes an attitude and a policy of control by propaganda, surveillance, misinformation, denial of truth, and manipulation of the past, including the “unperson” — a person whose past existence is expunged from the public record and memory, practiced by modern repressive governments. Often, this includes the circumstances depicted in his novels, particularly *Nineteen Eighty-Four*.

From Wikipedia, the free encyclopedia







28 **CILDO MEIRELES** b. 1948

*Fontes (Fountains/Sources)*, 1992

Two rulers made of wood and metal, painted in colors, both stamped 'Fontes CM 92' in black ink, multiple created in association with the Documenta piece *Fontes*, 1992, both in very good condition.

both 8 1/8 x 1 3/4 x 5/8 in (20.6 x 4.4 x 1.6 cm) (folded)

dimensions variable when extended

**Estimate \$18,000-25,000**

**PROVENANCE**

Acquired directly from the artist by the present owner

**LITERATURE**

Herkenhoff, G. *Cildo Meireles*, New York 1999 (another example illustrated, pp 74-75).

Cildo Meireles is part of the generation of artists who built upon the advances of Neoconcretism, reinventing the Brazilian avant-garde during the most difficult period of military dictatorship in the late 1960s and 1970s. His complex body of work is based on the potential of everyday actions and objects to question political, spatial, temporal, aesthetic and psychological ordering systems through both conceptual practice and multi-sensorial installations.

The rulers, *Fontes*, were created along with the installation of the same name Meireles made for Documenta IX in 1992. Dedicated to the artist's friend and fellow artist Alfredo Fontes, the monochromatic installation consisted of 6000 yellow carpenter's rulers with idiosyncratic measuring systems, 1000 yellow clocks that marked time in different ways, 500,000 black vinyl numbers strewn on the floor, and a soundtrack with four different ticking rhythms. The clocks hung floor to ceiling on yellow walls and the rulers hung from the ceiling in a double helix pattern, creating narrow paths through the work, guiding the viewer through the labyrinth. "Fontes" translates to "fountains" and can be seen as a reference to Marcel Duchamp's most famous readymade. Meireles quasi-readymade clocks and rulers have lost their ability to logically measure and therefore control time and space. Meireles wanted to create "a forest of numbers as a formal metaphor for the universe." A white version of the piece was made in 2008 for the artist's retrospective at the Tate Modern.





29 **DIETER ROTH** 1930-1998

*Gewurzfenster (Spice Window)*, 1971

Sculpture comprised of spices between panes of glass, in wooden frames, painted and with metal hardware, signed, dated '71' and numbered 26/30 in black marker on the side, made by Rudolf Rieser and Wilhelm Pütz (carpentry), in very good condition.  
30 3/4 x 61 3/4 in (78.1 x 156.8 cm)

**Estimate \$60,000-90,000**

**EXHIBITED**

Museum of Modern Art, New York, *Roth Time: A Dieter Roth Retrospective*, March 12-June 7, 2004 (another example exhibited)

**LITERATURE**

Dirk Dobke pp 36-37



Dieter Roth, *P.o.TH.A.A.VFB*  
(*Portrait of the artist as Vogelfutterbüste*), 1968,  
chocolate













30 **RICHARD ARTSCHWAGER** b. 1923

*Chair*, 1987-1990

Chair comprised of oak, cow hide, formica and painted steel, signed, dated and numbered 69/100 in black ink on the underside, co-published by the artist and Vitra International, in very good condition.

40 x 41 x 45 in (101.6 x 104.1 x 114.3 cm)

**Estimate \$15,000-20,000**







31 **ROBERT RAUSCHENBERG** 1925–2008

*Plus Fours*, from *Hoarfrost Editions*, 1974

Offset lithograph and screenprint in colors, on silk satin and silk chiffon, signed, dated '74' and numbered 5/28 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, generally in very good condition, unframed.

67 x 95 in (170.2 x 241.3 cm)

**Estimate \$15,000-25,000**

**LITERATURE**

Gemini G.E.L. 573





32     **ROBERT RAUSCHENBERG** 1925–2008

*Ringer, from Hoarfrost Editions, 1974*

Offset lithograph and screenprint in colors, to collage of paper bag, cheesecloth, China silk, silk, and satin, signed, dated '74' and numbered 28/31 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, in very good condition, framed.

69 x 35 in (175.3 x 88.9 cm)

**Estimate \$25,000-35,000**

**LITERATURE**

Gemini G.E.L. 569

*I always have searched for a point of view that a participant could change*

**ROBERT RAUSCHENBERG**



Handwritten text at the top of the page, possibly a date or page number.



Small text block next to the photograph, likely a caption or a short article.



Small text block next to the photograph, likely a caption or a short article.



Small text block next to the photograph, likely a caption or a short article.



33 **ED RUSCHA** b. 1937

*Mint*, 1969

Lithograph in colors, on J. Green paper, the full sheet, signed, dated '1969' and numbered 11/20 in pencil (there were also 3 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles, in very good condition, framed.  
S. 17 x 24 in (43.2 x 61 cm)

**Estimate \$7,000-9,000**

**LITERATURE**

Tamarind Lithography Workshop 2527  
Walker Art Center/Siri Engberg 5





34 **ANDY WARHOL** 1928-1987

*Wild Raspberries*, 1959

The complete set of 18 offset lithographs, comprising 16 with hand-coloring and some with applied gold leaf or trim, one is a double plate, on laid paper, the full sheets, bound (as issued) with original fuchsia tissue overlays, inscribed 'to Mayburn Koss Andy Warhol' in ink by the artist's mother on the cover, the coloring bright and fresh, the sheets slightly toned, minor rippling on a few sheets, occasional small brown stains in places, time staining, otherwise all in very good condition, bound in original fuchsia covers (detached), with green book-tape binding.

17 5/8 x 11 in (44.8 x 27.9 cm)

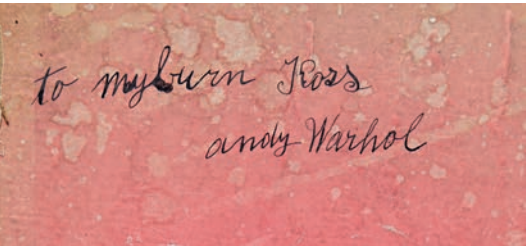
**Estimate \$30,000-40,000**

**PROVENANCE**

Gift from the artist  
By descent to present owner

**LITERATURE**

see Frayda Feldman and Jörg Schellmann 126-143







## Piglet

Contact Trader Vic's and order a 40 pound suckling pig to serve  
 15. Have Hanley take the Carey Cadillac to the side entrance  
 and receive the pig at exactly 6:45. Rush home immediately and  
 remove and garnish with

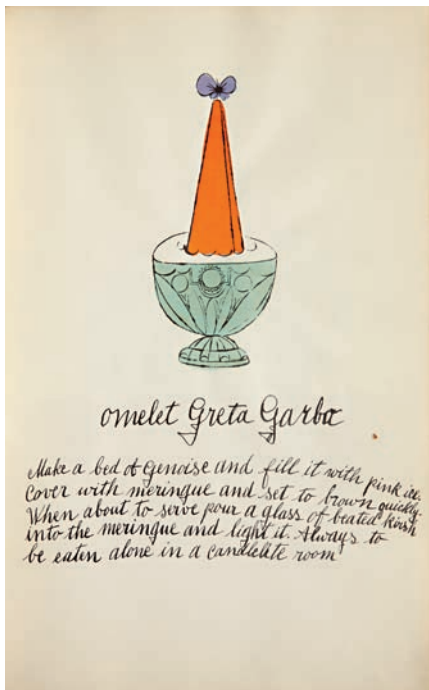








la Chambard  
and silver. Platter with  
mint and almond filberts,  
Tasty shops and have them  
much chocolate balls,  
Cal Ginger Ale, to be  
then people.



### omelet Greta Garbo

Make a bed of gennise and fill it with pink de.  
Cover with meringue and set to brown quickly.  
When about to serve pour a glass of heated pink  
into the meringue and light it. Always to  
be eaten alone in a candlelit room.

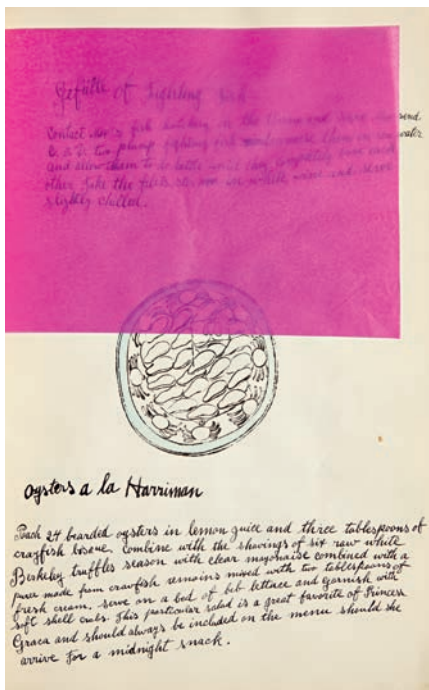


### Piglet

Contact Trader Vic's and order a 40 pound ruckling pig to serve  
15. Have Hanky take the carry cubicle to the side entrance  
and receive the pig at exactly 5:45. Rush home immediately and  
place on the open spit for 30 minutes. Remove and garnish with  
fresh cranapples.



the Caribbean this winter and  
are disposal before a  
late of Harmon snack.  
the fish and drop  
st enough cold and  
a piece of  
and a few popcorns.  
large open fire and  
thware timbale.  
popcorns are not available  
be certain to procure a supply  
before you have.)

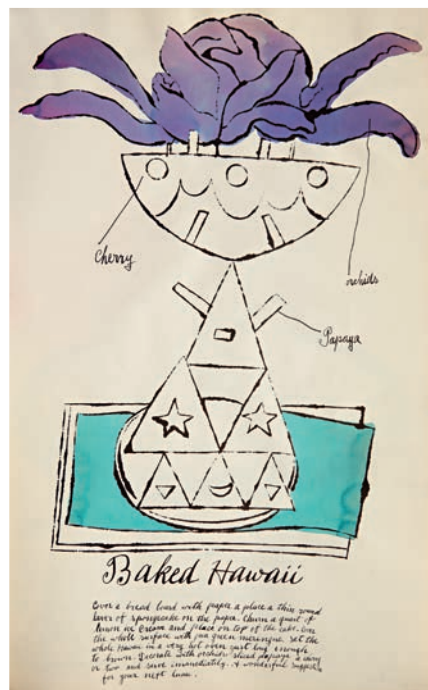


### Oysters a la Harriman

Soak 24 barded oysters in lemon juice and three tablespoons of  
crawfish sauce. Combine with the shavings of six raw white.  
Pickled twiffles season with clear mayonaisse combined with a  
poon made from crawfish remains mixed with two tablespoons of  
fresh cream. Serve on a bed of lettuce and garnish with  
soft shell oysters. This particular salad is a great favorite of Prince  
Graca and should always be included on the menu should the  
arrive for a midnight snack.



Roast Oguana Andalusian  
Since this reptile is not met with on the American market and  
is only found in better gourmet shops on the Galapagos  
Islands it is superfluous to give recipes concerning its preparation.  
Let it suffice to say they are prepared like the common  
lizard.



### Baked Hawaii

Cover a bread loaf with paper a place a thin round  
layer of apricots on the paper. Cover a quart of  
brown rice with a piece of the loaf. Lay  
the whole mixture on a tray and bake for 15 minutes. Let the  
whole brown in a dry hot oven until long enough  
to brown. Decorate with other island papers. A very  
in love and save immediately. A wonderful suggestion  
for your next luncheon.



have them deliver two medium leaf  
leaves and served them  
with a hickory nut and some  
triangular shapes and  
green fat and conserve for  
and vegetable on the luncheon menu.



### Stuffed mussels

Although mussels do not grow in the United States, the recipe  
includes a recipe in case the reader is planning a spring trip  
to the continent. Select some (the reader is planning a)  
large, succulent mussels, remove their shells and place  
them in a shallow dish. Add to this mixture half a cup of cream  
and a dash of salt. Let the mixture stand for 15 minutes.  
Remove the mussels from the cream and set them in a buttered dish.  
Then with the cream and salt and set them in a buttered dish.  
Sprinkle with fine shavings of hard and soft cheese and  
in a moderate oven for twenty five minutes.

### Shrimp Teller Bouillie

This recipe is a good example of the French style and therefore  
should naturally be cooked. Shrimp is better in a bowl  
and then fry them in butter with a lot of lemon juice and some  
chopped dill. Season a part of potatoes, butter, and the  
butter, and serve them in a bowl.

### Guller of Hange Huan

and the other Hange Huan recipe is for soup. A good  
recipe is to take a quart of soup. Add a lot of green and white  
and then fry them in butter with a lot of lemon juice and some  
chopped dill. Season a part of potatoes, butter, and the  
butter, and serve them in a bowl.



### Greengages a la Markol

Put some fine cooled greengages in a timbale. Cover them with  
a piece of meringue combined with a quart of Tasty Whip.  
Decorate with curled protein of felbels. This succulent fruit  
is only available in its most luscious form the last time of the  
year in the northern parts of Wisconsin. However, since it is  
so luscious no cookbook is quite complete without one recipe for its  
preparation.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

35 **ANDY WARHOL** 1928-1987

*Liz*, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated '65' in blue ball point pen (of approximately 300), published by Leo Castelli Gallery, New York, the colors fresh and bright, minor wear near the sheet edges, otherwise in very good condition, unframed.

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

S. 23 1/8 x 23 1/8

**Estimate \$25,000-35,000**

**PROVENANCE**

Gift of Leo Castelli to the current owner

**LITERATURE**

Frayda Feldman and Jörg Schellmann 7

*It would be very glamorous to be reincarnated as a great big ring on Liz Taylor's finger*

**ANDY WARHOL**





Andy Warhol 65

36 **ANDY WARHOL** 1928-1987

*Marilyn Monroe (Marilyn), 1967*

Screenprint in colors, on wove paper, the full sheet, signed with initials and dated '67' in pencil, stamp numbered 52/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, generally in very good condition, framed.

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

**Estimate \$60,000-80,000**

**PROVENANCE**

OK Harris, New York

**LITERATURE**

Frayda Feldman and Jörg Schellmann 25



Marilyn Monroe singing Happy Birthday To President Kennedy, Saturday May 19, 1962





PROPERTY FROM A PACIFIC NORTHWEST COLLECTION

37 **ANDY WARHOL** 1928-1987

*Diamond Dust Shoes*, 1980

Unique synthetic polymer and screenprint inks in colors with diamond dust, on Arches Aquarelle paper, the full sheet, this work is a unique unpublished trial proof (aside from the edition of 60 and 10 artist's proofs in different colors), stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. Ink stamps and numbered '099E UT. 038' on the reverse, in very good condition, framed.  
S. 40 x 60 in (101.6 x 152.4 cm)

**Estimate \$200,000-300,000**

LITERATURE

see Frayda Feldman and Jörg Schellmann 257

“With the Diamond Dust Shoes, Andy was able to combine some of his favorite themes – movie star glamour, high fashion, and money. The merger of women's shoes and diamond dust was a perfect fit.” Vincent Fremont *Andy Warhol – Diamond Dust Shoes*, Gagosian Gallery, New York, September 23 – October 30, 1999.



Bill Cunningham, *New York Times*, September 16, 2012















38 **ANDY WARHOL** 1928-1987

*Shoes*, 1980

Screenprint with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 'pp 2/2' in pencil on the reverse (a printer's proof, the edition was 60 and 10 artist's proofs), published by the artist, in very good condition, framed.  
S. 40 x 59 1/2 in (101.6 x 151.1 cm)

**Estimate \$40,000-60,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 256



Halston at home in his monochrome living room







39 **ROY LICHTENSTEIN** 1923-1997

*Modern Room, from Interior series, 1990*

Lithograph, woodcut and screenprint in colors, on Museum Board, with full margins, signed, dated and numbered 'AP 7/14' in pencil (an artist's proof, the edition was 60), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 50 1/8 x 74 5/8 in (127.3 x 189.5 cm)

S. 56 1/8 x 80 3/4 in (142.6 x 205.1 cm)

**Estimate** \$35,000-45,000

**LITERATURE**

Gemini G.E.L. 1504

Mary Lee Corlett 252







40 **ANDY WARHOL** 1928-1987

*Mao*, 1972

Screenprint in colors, on Beckett High White paper, the full sheet, signed in ball point pen and stamp numbered 23/250 on the reverse (there are also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, the sheet slightly toned, rippling to the sheet (as is common), otherwise in very good condition, framed.  
S. 36 x 36 in (91.4 x 91.4 cm)

**Estimate \$30,000-40,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 90





41 **ANDY WARHOL** 1928-1987

*Campbell's Soup I portfolio* , 1968

The complete set of ten screenprints in colors, on wove paper, with full margins, all signed and annotated 'a.p.' in ball-point pen on the reverse (one of 26 artist's proofs, the edition was 250), published by Factory Additions, New York, the reds attenuated, the palest light- and time staining, occasional minor scuffing and soft handling creases (with some associated disruption in the inks), otherwise all generally in good condition, all framed.

all I. 31 7/8 x 18 7/8 in (81 x 47.9 cm)

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

**Estimate \$100,000-150,000**

**PROVENANCE**

Andy Warhol  
Joan Sonnabend  
By descent to the present owner

**LITERATURE**

Frayda Feldman and Jörg Schellmann 44-53

Including: *Black Bean*, *Chicken Noodle*, *Tomato*, *Onion*, *Vegetable*, *Beef*, *Green Pea*, *Pepper Pot*, *Consommé*, and *Cream of Mushroom*



*Joan Sonnabend* by Andy Warhol, 1979  
© 2012 The Andy Warhol Foundation for the Visual Arts, Inc. /  
Artists Rights Society (ARS), New York





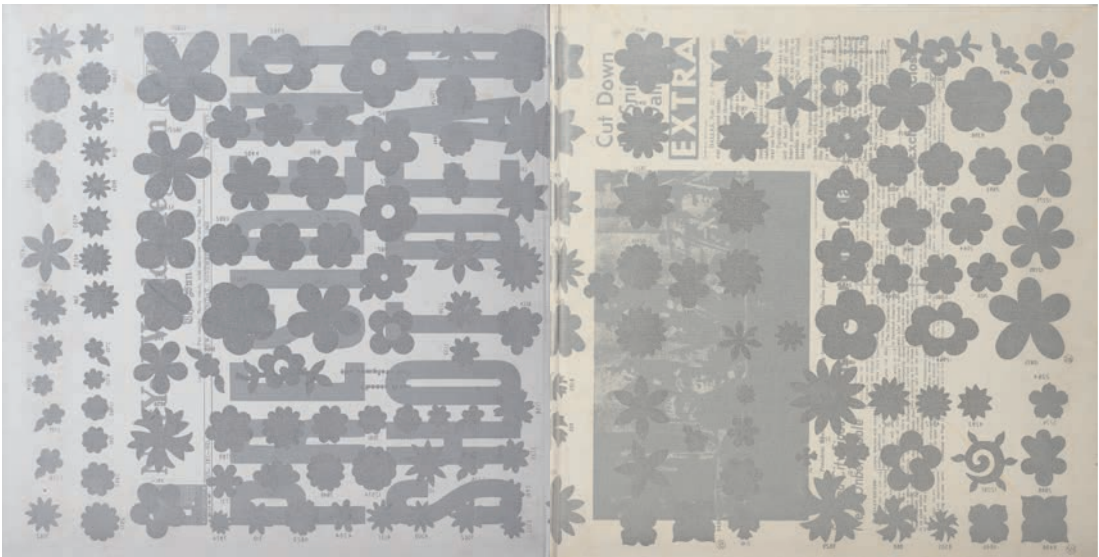
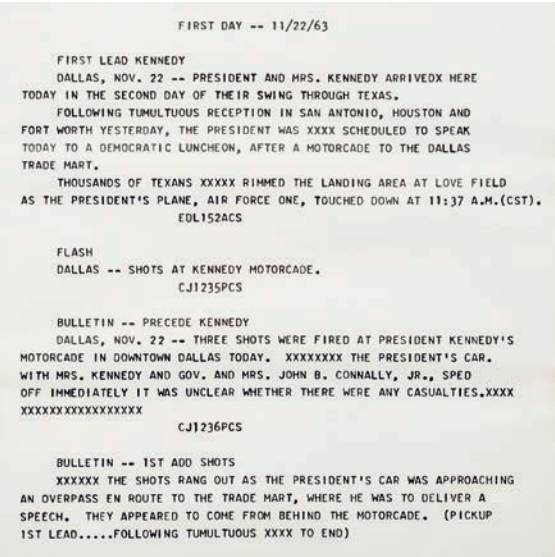












42 **ANDY WARHOL** 1928-1987

*Flash* - November 22, 1963, 1968

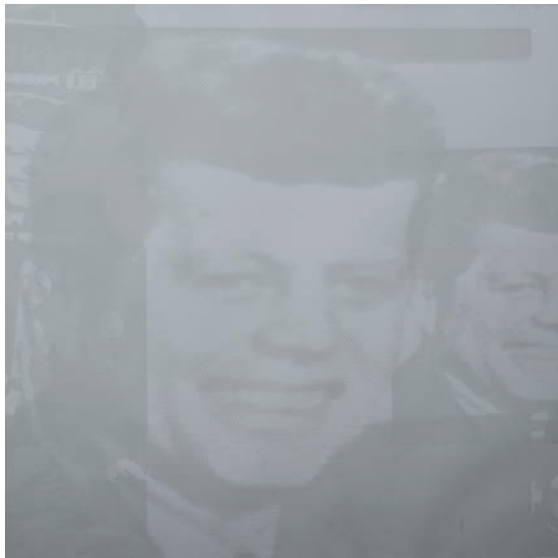
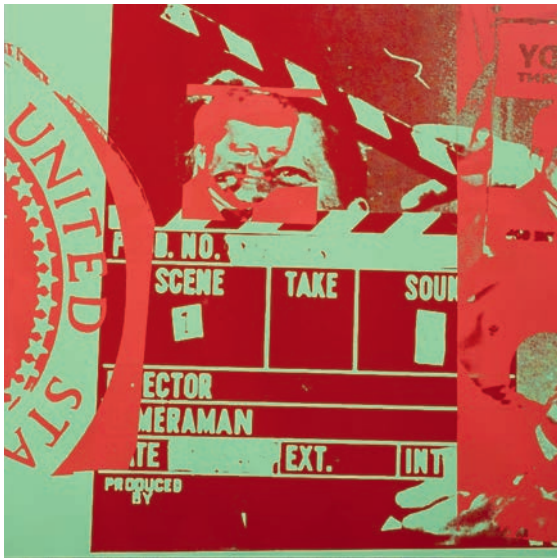
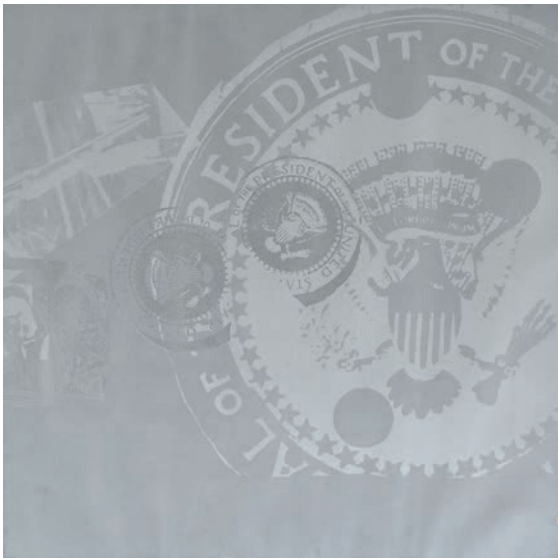
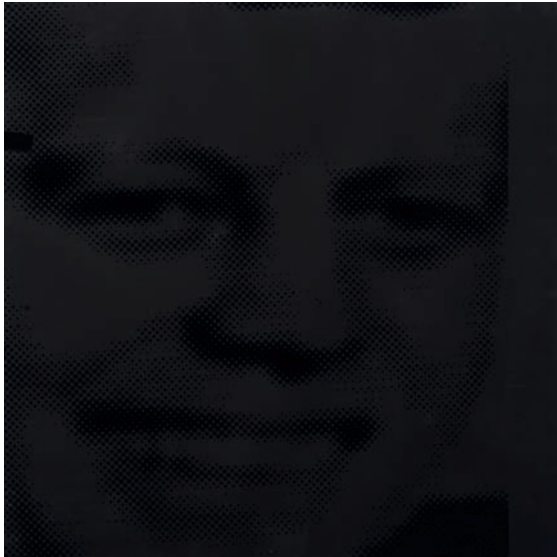
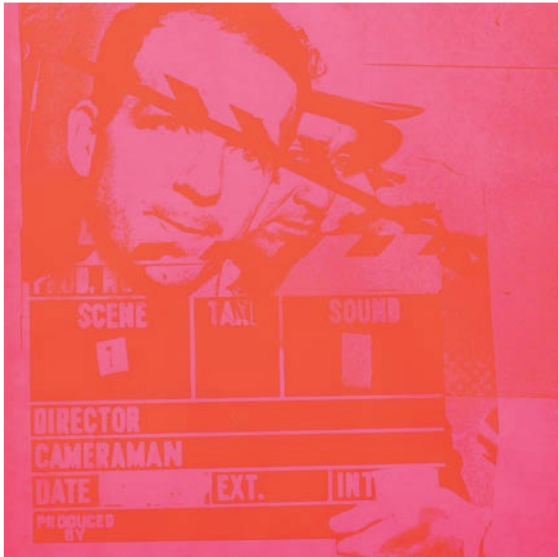
The complete set of eleven screenprints in colors, on wove paper, the full sheets, with colophon and Teletype text, the prints all signed and numbered 98/200 in blue ball-point pen on the reverse, the colophon signed and numbered (there was also an edition of 26 in Roman numerals), published by Racolin Press, Inc., Briarcliff Manor, New York, all with occasional minor scuffing, minor rippling, minor wear at the sheet edges, very pale irregular mat staining on the reverse, most with a scuff along one side (most with associated ink loss in places of varying size), some with slight attenuation in the matte inks, otherwise all in very good condition, all framed, with original linen-covered hardcover folder, screenprinted in silver (scuffing, soiling, pale staining in places), lacking Plexiglas box.  
22 1/4 x 22 in (56.5 x 55.9 cm)

**Estimate \$40,000-60,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 32-42







43 **ANDY WARHOL** 1928-1987

*Skulls: one plate, 1976*

Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered 15/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, the palest light-staining, minor scuffing (visible in raking light), a few pale foxmarks in uninked areas, a crescent-shaped crease at upper left sheet edge, otherwise in very good condition, unframed, with original corrugated cardboard box.

S. 30 x 40 in (76.2 x 101.6 cm)

**Estimate \$12,000-18,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 159





44 **ANDY WARHOL** 1928-1987

*Skulls: one plate, 1976*

Screenprint in colors, on Strathmore Bristol paper, the full sheet, signed and numbered 15/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, minor scuffing (visible in raking light), a few pale foxmarks in uninked areas, a crescent-shaped crease at upper left sheet edge, minor soiling in places near the sheet edges, otherwise in very good condition, unframed.

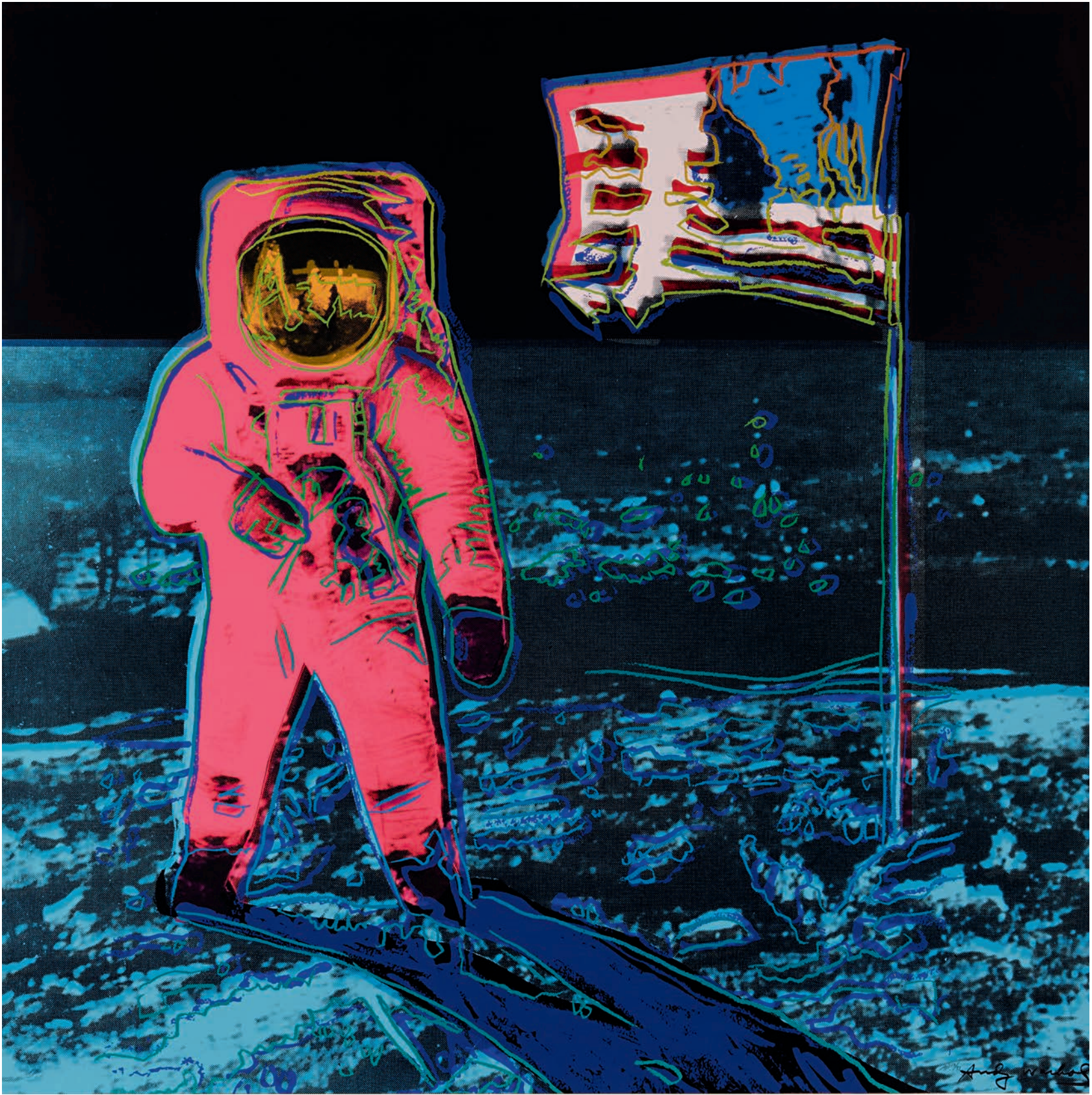
S. 30 x 40 in (76.2 x 101.6 cm)

**Estimate \$12,000-18,000**

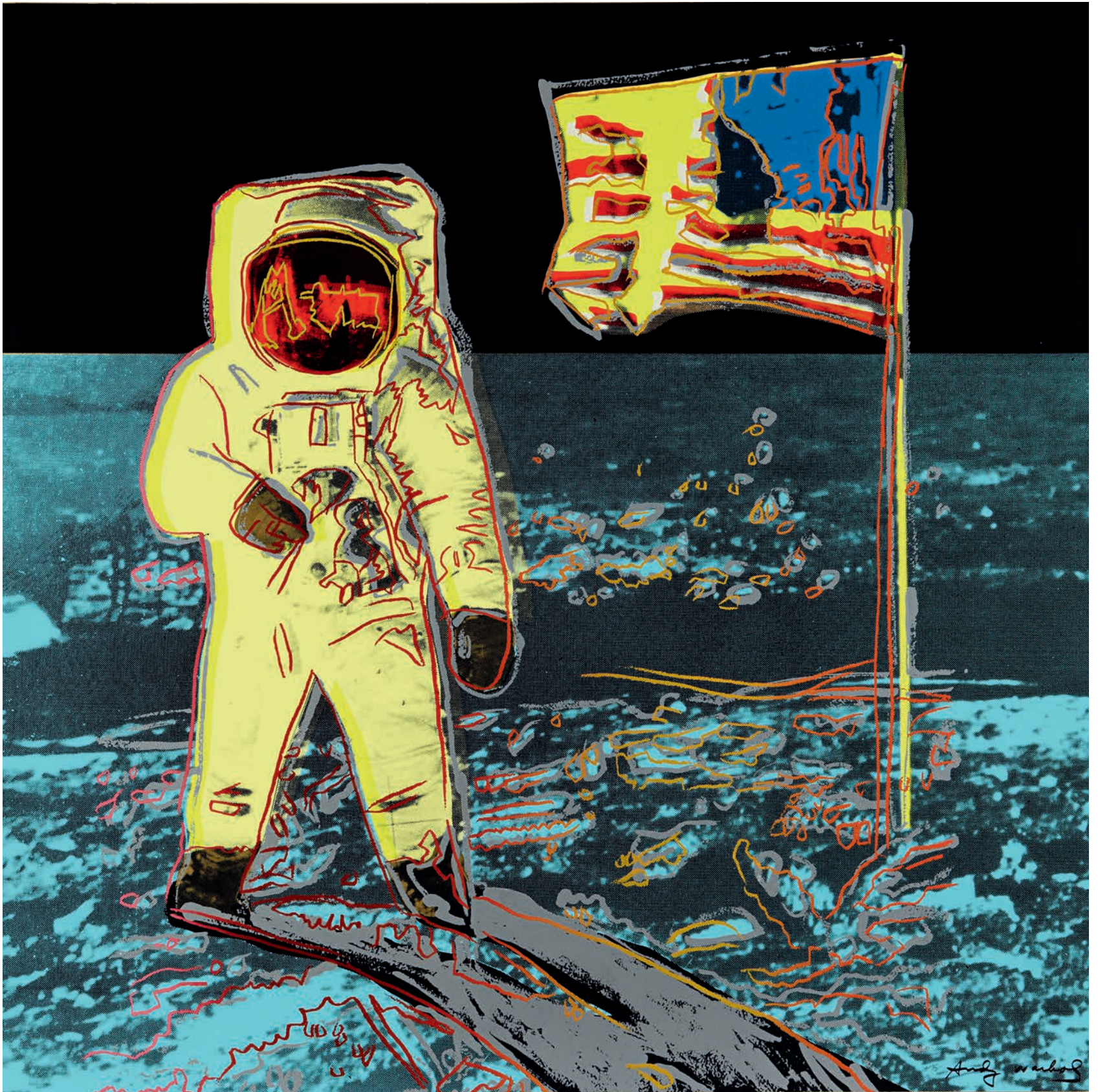
**LITERATURE**

Frayda Feldman and Jörg Schellmann 160









PROPERTY FROM A MIDWEST COLLECTION

45

**ANDY WARHOL** 1928-1987

*Moonwalk suite, 1987*

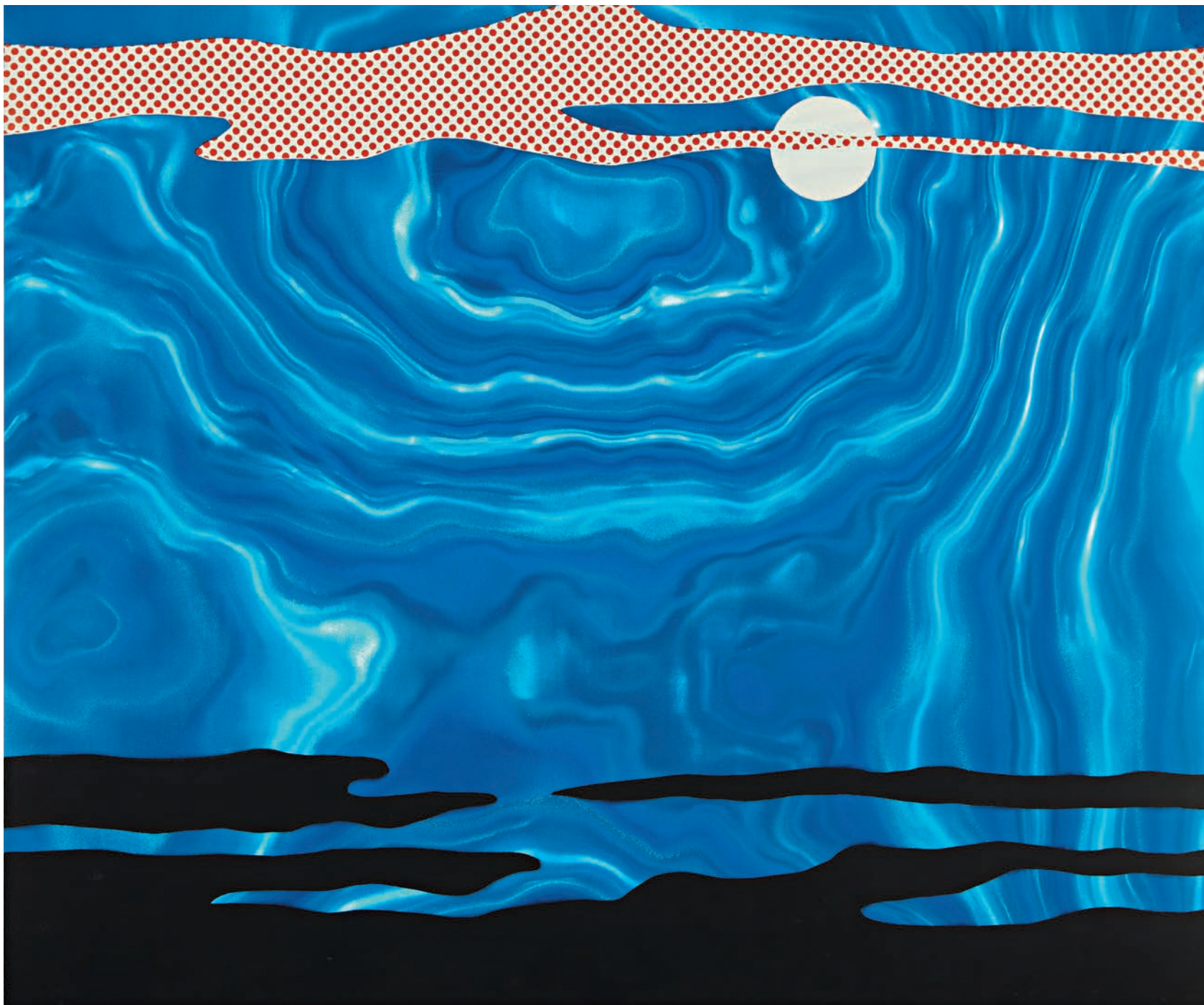
The complete set of two screenprints in colors, on Lenox Museum Board, the full sheets, both numbered 'AP 12/31' in pencil (artist's proofs, the edition was 160), signed by the executor of The Estate of Andy Warhol, the publisher and the printer on a stamped Certificate of Authenticity on the reverse, published by Ronald Feldman Fine Arts, Inc., New York, both generally in very good condition, both framed. both S. 38 x 38 in (96.5 x 96.5 cm)

**Estimate \$100,000-150,000**

#### LITERATURE

Frayda Feldman and Jörg Schellmann 404-405





46 **ROY LICHTENSTEIN** 1923-1997

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

Screenprint in colors, on blue Rowlux, the full sheet, signed, dated '65' and numbered 38/200 in pencil on the reverse (there were also 50 proofs in Roman numerals), published by Original Editions, New York, occasional minor scuffing, several pressure marks at upper right corner, slightly bent at extreme lower right sheet corner, otherwise in very good condition, framed.

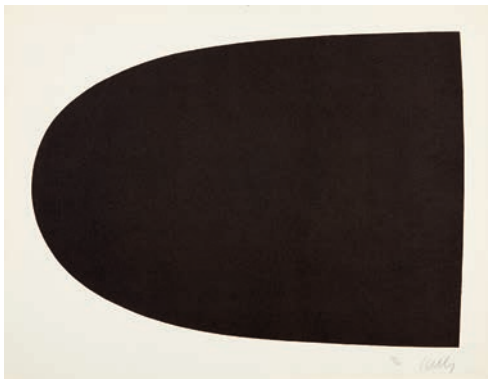
S. 20 x 24 in (50.8 x 61 cm)

**Estimate \$12,000-18,000**

**LITERATURE**

Mary Lee Corlett 37





## 47 VARIOUS ARTISTS

*Portfolio Nine, 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 69/100 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, one framed, the rest contained in original gray fabric-covered portfolio with '9' printed on the front in red (scuffing).  
23 1/4 x 18 1/8 in. (59.1 x 46 cm)

**Estimate \$10,000-15,000**

## 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)  
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*





48 **ANDY WARHOL** 1928-1987

*\$ (Quadrant)*, 1982

Unique screenprint in colors, on museum board, the full sheet, signed and numbered 21/60 in pencil (there were also 10 artist's proofs), published by the artist, generally in very good condition, framed.

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

**Estimate** \$60,000-80,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 283





49

**ANDY WARHOL** 1928-1987

*\$ (Quadrant)*, 1982

Unique screenprint in colors, on museum board, the full sheet, signed and numbered 21/60 in pencil (there were also 10 artist's proofs), published by the artist, generally in very good condition, framed.

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

**Estimate \$60,000-80,000**

#### LITERATURE

Frayda Feldman and Jörg Schellmann 284

50     **ANDY WARHOL**   1928-1987

*\$ (1)*, 1982

Unique screenprint in colors, on Lenox museum board, the full sheet, signed and numbered 16/60 in pencil (there were also 10 artist's proofs), published by the artist, the signature very slightly smudged, otherwise in excellent condition, framed.

S. 19 3/4 x 15 5/8 in (50.2 x 39.7 cm)

**Estimate \$30,000-40,000**

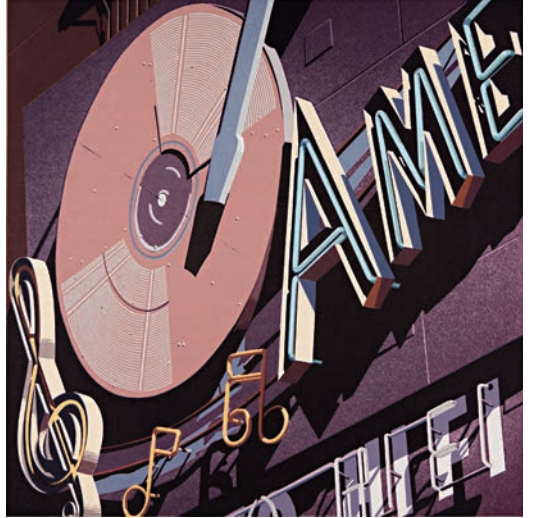
**LITERATURE**

see Frayda Feldman and Jörg Schellmann 274-279













51 **ROBERT COTTINGHAM** b. 1935

*American Signs portfolio, 2009*

The complete set of twelve screenprints in colors, on wove paper, with full margins, all signed, dated '2009' and numbered 79/100 in pencil (there were also 25 artist's proofs, published by American Images Atelier, New York, all in excellent condition, contained in original gray silk-covered box with artist and title embossed with gold foil.

40 1/8 x 39 1/8 in (101.9 x 99.4 cm)

**Estimate \$15,000-25,000**

Including: *American Hi Fi, Art, Blues, Boulevard Drinks, Champagne, Fox, HI, Hot, M, Nite, Rialto and Star*



52 **CLAES OLDENBURG** b. 1929

*Soft Alphabet*, 1978

The complete set of 41 sewn cotton, sand-filled bags, signed and numbered 8/16 in black ink on the underside of the box (there were also 2 proofs), published by Multiples, Inc., New York, all in excellent condition, contained in original wooden box with screenprinted soft alphabet in black.

29 1/4 x 22 1/4 x 2 3/4 in (74.3 x 56.5 x 7 cm)

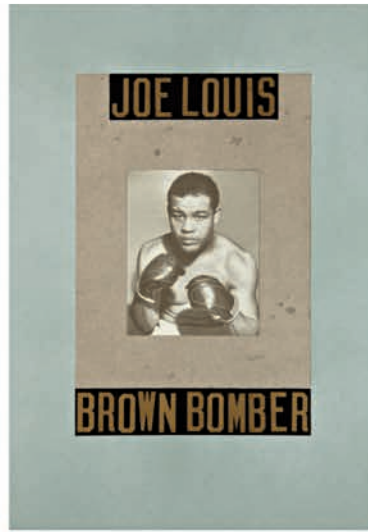
**Estimate** \$12,000-18,000











53 **PETER BLAKE** b. 1932

*Alphabet series, 1991*

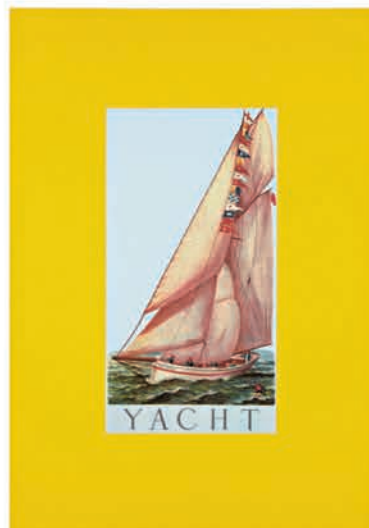
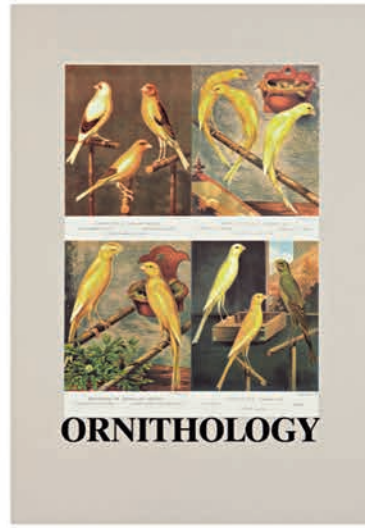
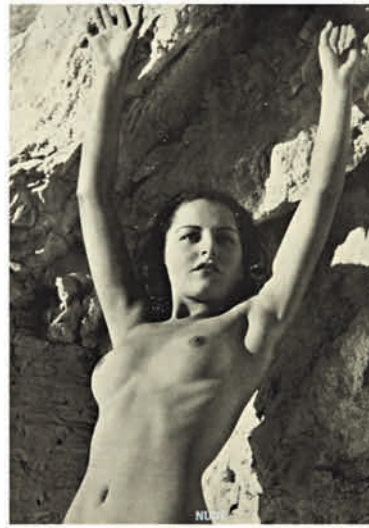
The complete set of 26 screenprints in colors, on wove paper, with full margins, all signed, titled and numbered 48/95 in pencil, co-published by Waddington Graphics and Corianda Studios, London (some with the Waddington Graphics blindstamp), occasional minor creasing near the sheet edges, otherwise all in very good condition, all unframed.

all I. 28 1/2 x 20 in (72.4 x 50.8 cm)

all S. 45 1/2 x 30 1/4 in (115.6 x 76.8 cm)

**Estimate \$10,000-15,000**





54 **RICHARD PRINCE** b. 1949

*Oedipus Schmedipus*, 1994

Screenprint, on a t-shirt, stretched onto canvas with stretcher (as issued), signed and lettered 'N' in black ink on the reverse (from the edition of 26 lettered A-Z), published by Artists Space, New York, in very good condition, framed.

l. 9 x 14 1/4 in (22.9 x 36.2 cm)

canvas: 24 x 18 in (61 x 45.7 cm)

**Estimate \$10,000-15,000**



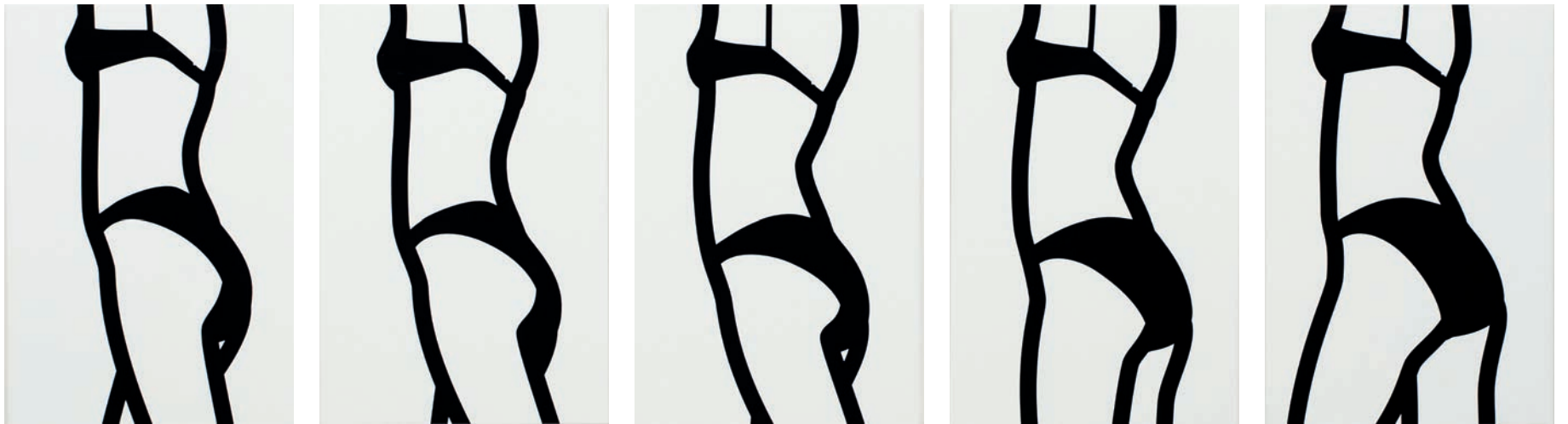
James McNeill Whistler, *Arrangement in Grey and Black No. 1*  
[*Whistler's Mother*], 1871, oil on canvas



A mother is having a very tense relationship with her fourteen year old son. Screaming and fighting are constantly going on in the house. She finally brings him to a psychoanalyst. After two sessions, the doctor calls the mother into the office.

"Your son," he tells her, "has an Oedipus complex."

"Oedipus, Schmedipus," the woman answers, "as long as he loves his mother."



55 **JULIAN OPIE** b. 1958

*Watching Suzanne (back). 1-10, 2006*

The complete set of ten screenprints, on white acrylic panels, all signed and numbered 14/25 in black ink on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, all in excellent condition.  
all 32 3/4 x 22 1/4 x 1 1/4 in (83.2 x 56.5 x 3.2 cm)

**Estimate \$30,000-40,000**

LITERATURE  
Alan Cristea Gallery 75-84







*If Robert Rauschenberg was the American Picasso—constantly innovating and working, and also prone to churning out crud—Kippenberger is the German Rauschenberg*

**JERRY SALTZ**

*I can't cut off an ear everyday. Do the Van Gogh here and the Mozart there. Anyway it's exhausting enough always having to check up on what one is really doing!*

**MARTIN KIPPENBERGER**

*I once wanted to become an atheist, but I gave up - they have no holidays*

**HENNY YOUNGMAN**

**56 MARTIN KIPPENBERGER** 1953-1997

*Untitled I, II, III, IV, V, 1991*

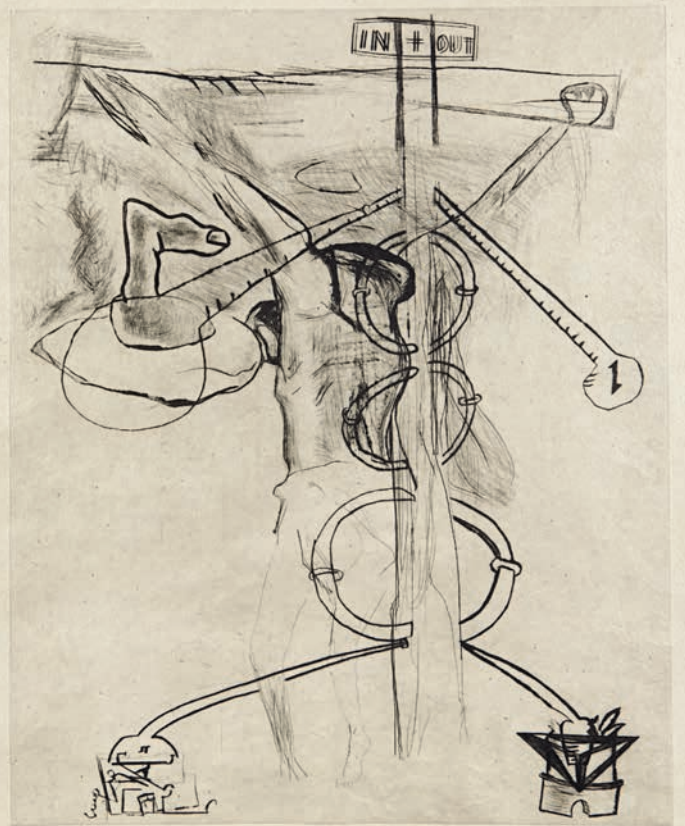
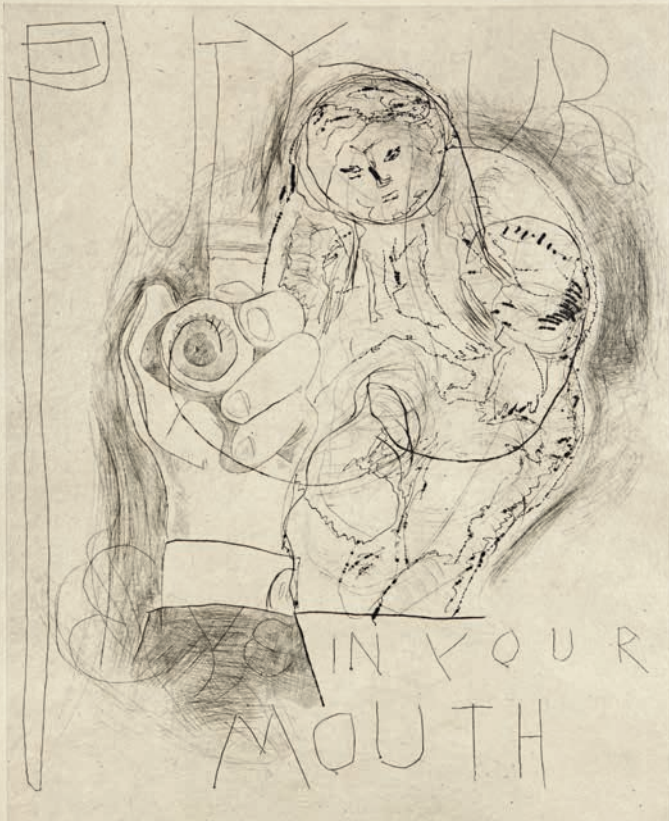
The complete set of five etchings in brown, on Nepali paper, with full margins, all signed, dated '91' and annotated 'P.P.' in pencil (printer's proofs, the edition was 10 and 3 artist's proofs), published by AC&T Corporation, Tokyo, all in very good condition, all unframed, with *Martin Kippenberger: New Editions*, 1991 soft cover catalogue (minor soiling and wear), signed and with drawing in ink on the inside page.

all I. 49 x 39 1/4 in (124.5 x 99.7 cm)

all S. 59 1/2 x 47 3/8 in (151.1 x 120.3 cm) (some horizontal)

**Estimate \$40,000-60,000**







57 **WILLIAM KENTRIDGE** b. 1955

*Telephone Lady*, 2000

Linocut on canvas, stretched over wooden strainers, signed and numbered 6/9 in black ink on the reverse, (there was also an edition of 25 on paper), published by David Krut, Johannesburg, a small patch at the center left strainer bar (not affecting image), otherwise in very good condition.

80 x 39 1/2 in (203.2 x 100.3 cm)

**Estimate \$35,000-45,000**

**LITERATURE**

David Krut p 97









58 **MARILYN MINTER** b. 1948

*Fun House Mirror (Series I, Oatmeal)*, 1992

Unique screenprint in colors with hand-painting, on an aluminum sheet, with metal strainers mounted to the reverse (as issued), signed, titled, dated '1992' and numbered 1/5 in red paint on the reverse, published by Dorfman Projects, New York, in very good condition.

64 x 34 in (162.6 x 86.4 cm)

**Estimate \$8,000-12,000**





59 **JOHN BALDESSARI** b. 1931

*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 Artist's book with 39 photocollage illustrations by John Baldessari with quotations from the novel by Laurence Sterne, 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 \$9,000-12,000**

**LITERATURE**

Sharon Coplan Hurowitz 31-35



60 **JOHN BALDESSARI** b. 1931

*Cliché Series*, 1995

The complete set of three lithographs with screenprint in colors, on Coventry Smooth paper, with full margins, all signed and numbered 26/50 in pencil (there were also 12 artist's proofs), published by Cirrus Gallery, Los Angeles (with their blindstamp), all in excellent condition, all unframed.

all I. 35 x 36 in (88.9 x 91.4 cm)

all S. 39 x 39 3/4 in (99.1 x 101 cm)

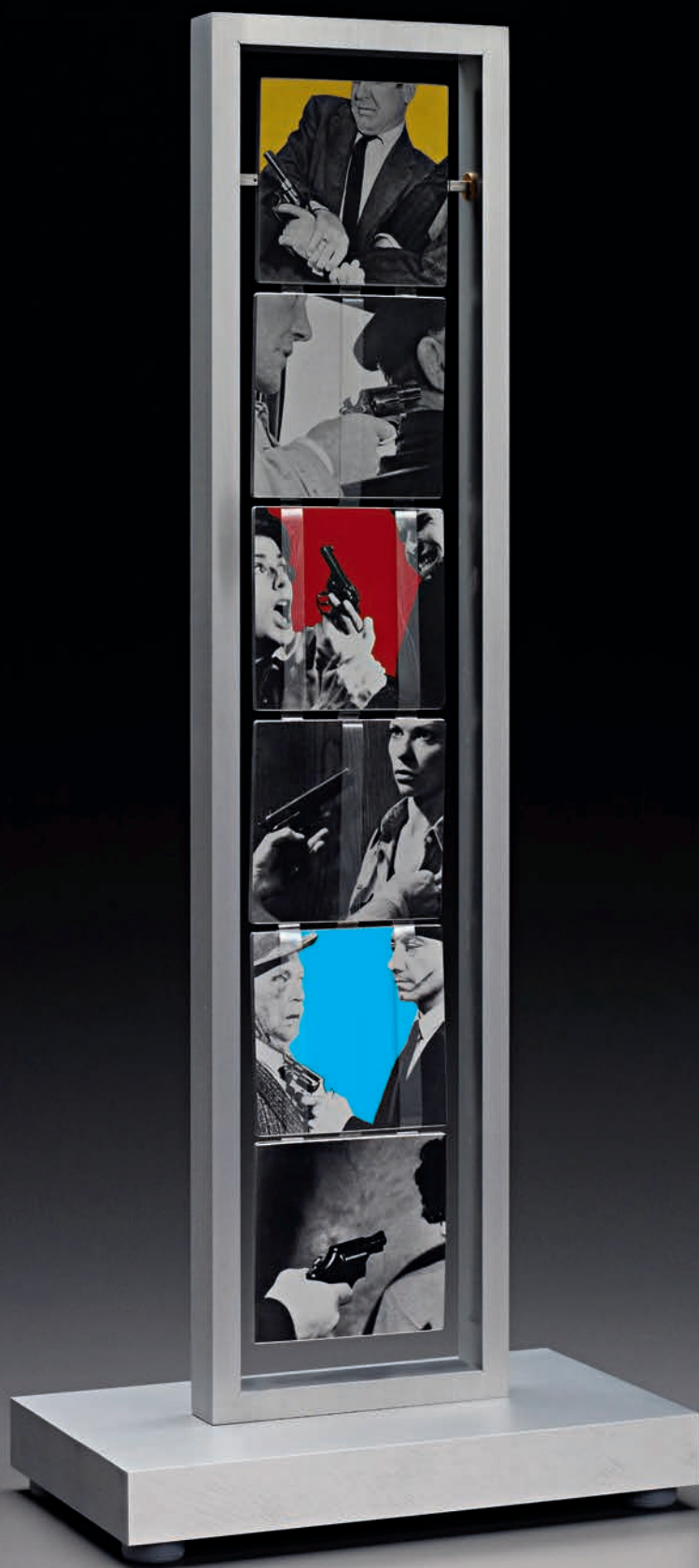
**Estimate \$12,000-18,000**

**LITERATURE**

Sharon Coplan Hurowitz 74-76

Including: *North American Indian (Red)*, *Eskimo (Blue)*, and *Japanese (Yellow)*





61 **JOHN BALDESSARI** b. 1931

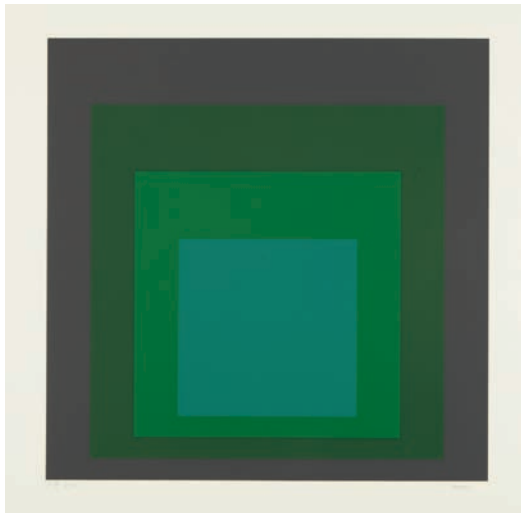
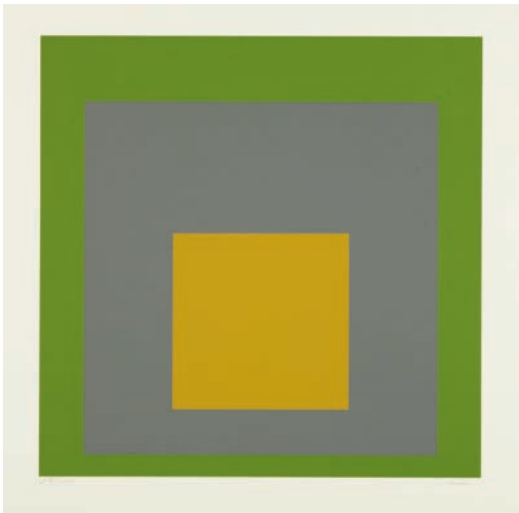
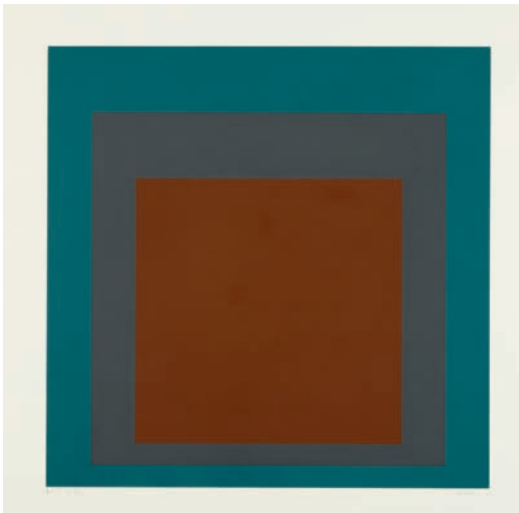
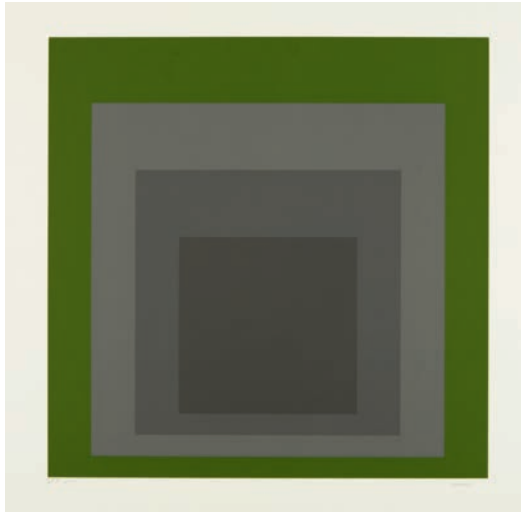
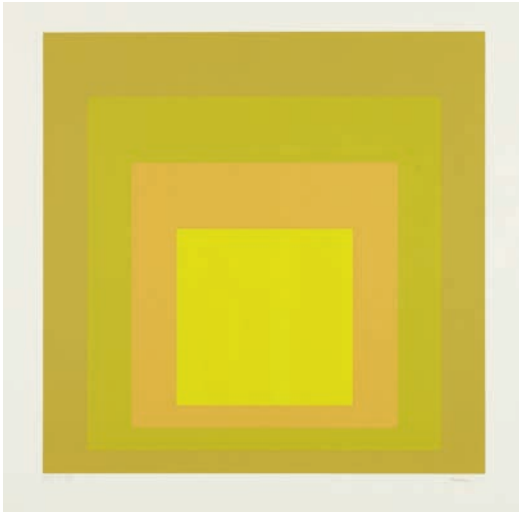
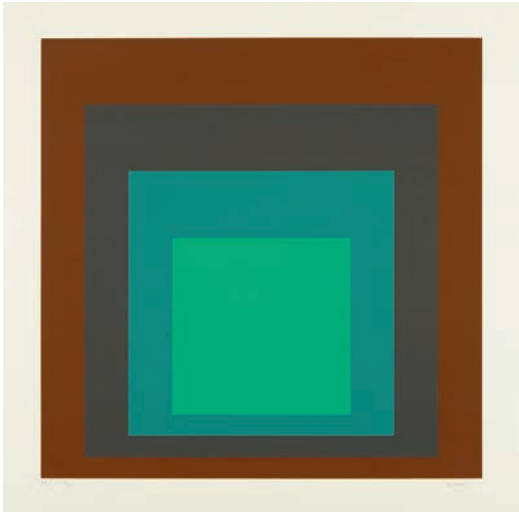
*Jacob's Ladder: Love (Yellow, Red, Blue and Black and White); War (Orange, Violet, Green and Black and White), 2004*

Multiple with movable parts printed on both sides of six aluminum panels, contained in anodized aluminum frame and base, with electric motor and gear system, incised with signature, dated '04' and stamp numbered 8/50 on the back of base, with edition information on the underside, Edition No. 29, published by Deutsche Guggenheim, Berlin, in very good condition.  
29 x 11 7/8 x 7 1/8 in (73.7 x 30.2 x 18.1 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Sharon Coplan Hurowitz 136



62 **JOSEF ALBERS** 1888-1976

*SP portfolio*, 1967

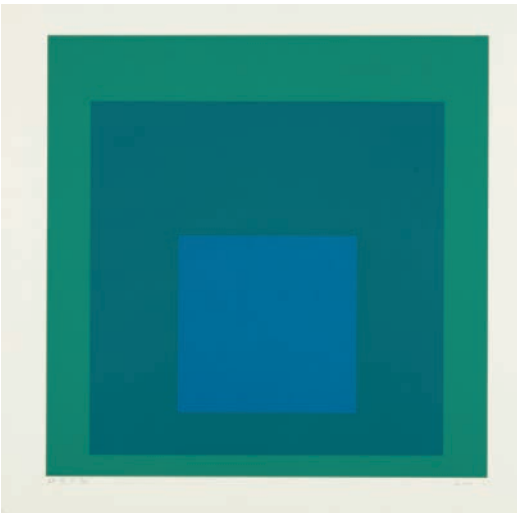
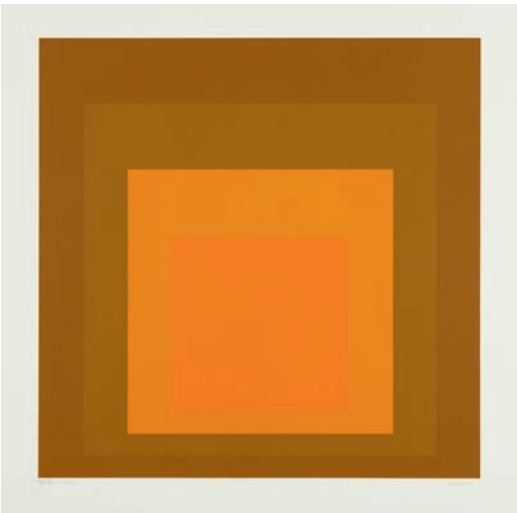
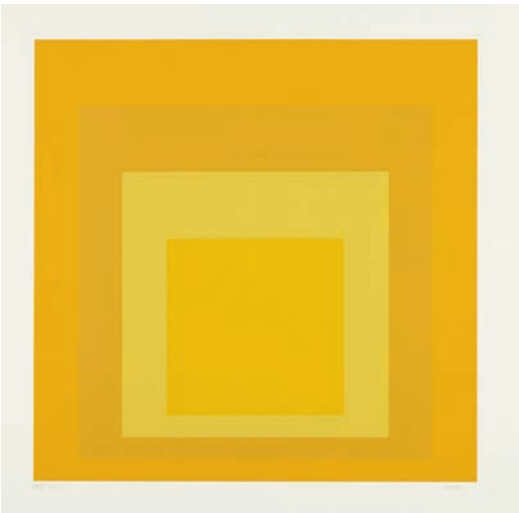
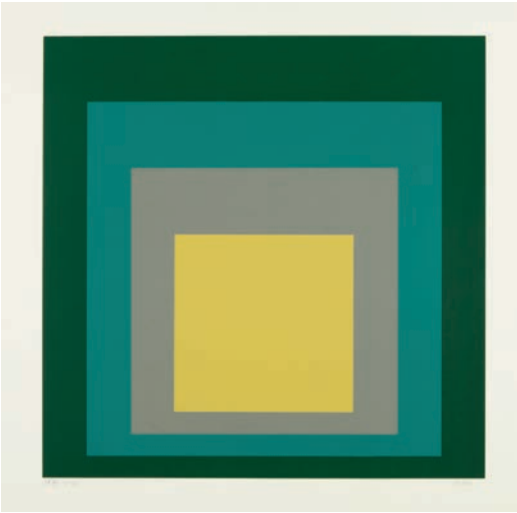
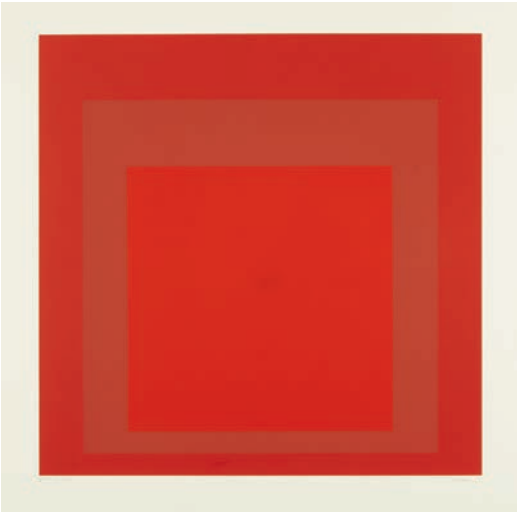
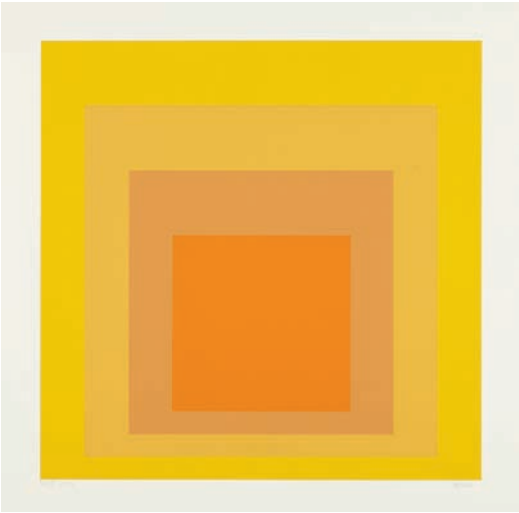
The complete set of 12 screenprints in colors, on Schöllers Hammer Board, with full margins, all signed with initials, dated '67' and numbered 'U9/14' in pencil (aside from the edition of 125), published by Editions Domberger, Stuttgart, for Galerie der Spiegel, Cologne, all generally in very good condition, all unframed.  
 I. 19 1/2 x 19 1/2 in (49.5 x 49.5 cm)  
 S. 24 1/4 x 24 1/4 in (61.6 x 61.6 cm)

**Estimate \$50,000-70,000**

**LITERATURE**

Brenda Danilowitz 175.1-12







63 **BLINKY PALERMO** 1943-1977

*Fünf Miniaturen (Five Miniatures)*, 1972

The complete set of five foil embossings in colors, on watercolor paper, with full margins, all signed and dated '72' in pencil on the front, annotated 'I, II, III, IV' and 'V' respectively and numbered 46/75 in pencil on the reverse (there were also 10 in Roman numerals), published by Galerie Heiner Friedrich, Munich, all in excellent condition, all framed.

all I. various sizes

all S. 15 3/4 x 10 5/8 in (40 x 27 cm)

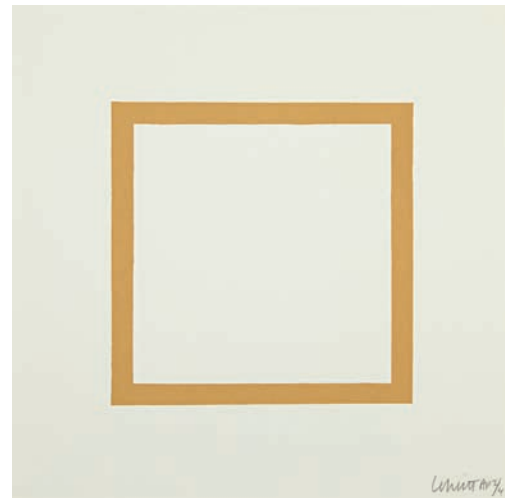
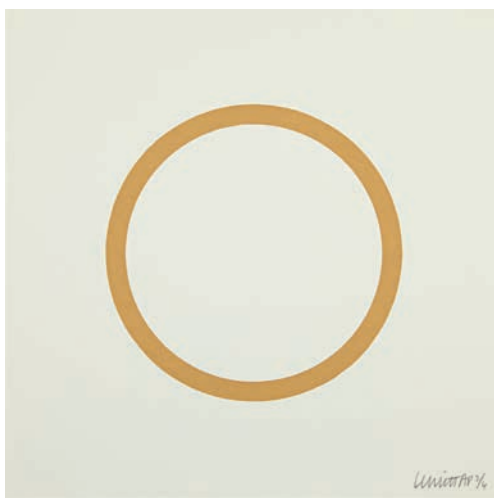
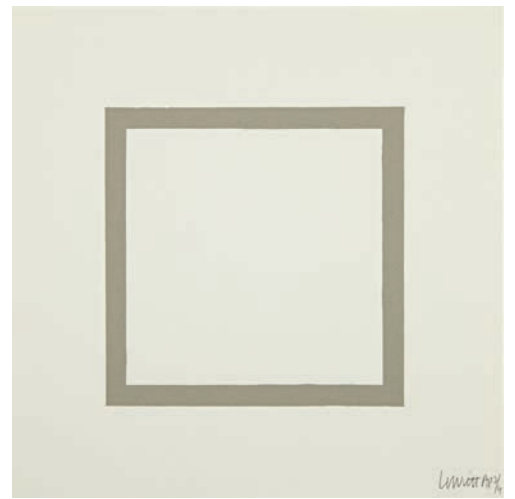
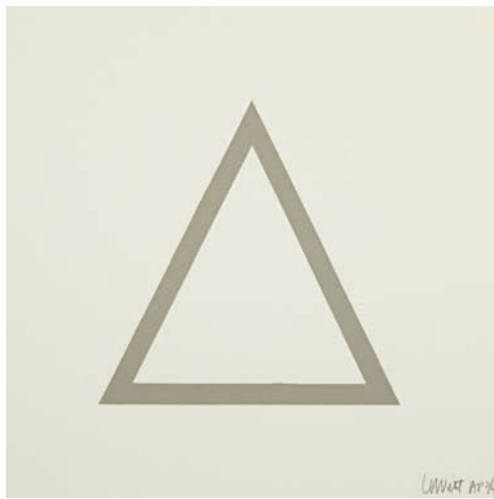
**Estimate \$8,000-12,000**

**LITERATURE**

Fred Jahn 30







64 **SOL LEWITT** 1928-2007

*Five Geometric Figures in Five Colors: twenty prints (four colors), 1986*

Twenty screenprints in red, yellow, blue and gray, on Holland's Register paper, with full margins, signed and numbered 'AP 2/4' in pencil (artist's proofs, there were also 25 numbered prints grouped in various combinations), published by Bebert Pablo & Pandora van Dyck, Rotterdam, all in excellent condition, all unframed.

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

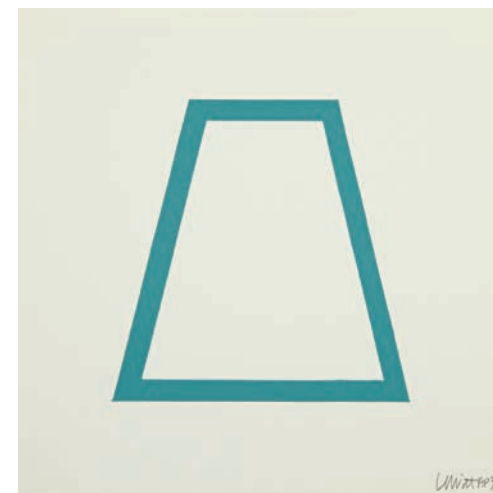
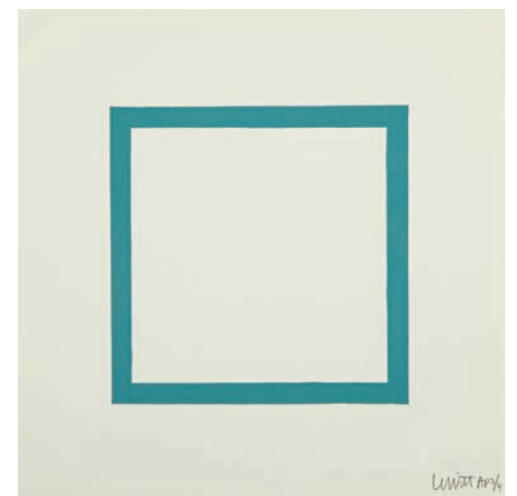
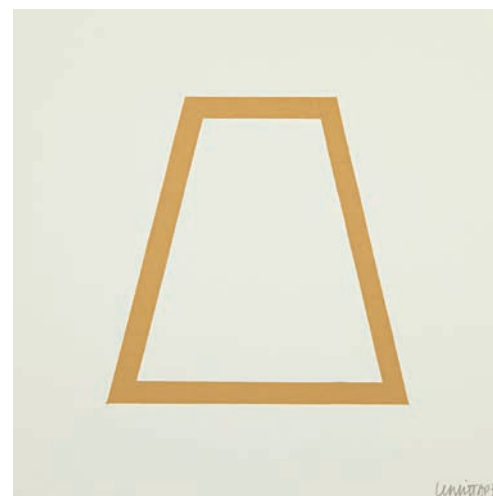
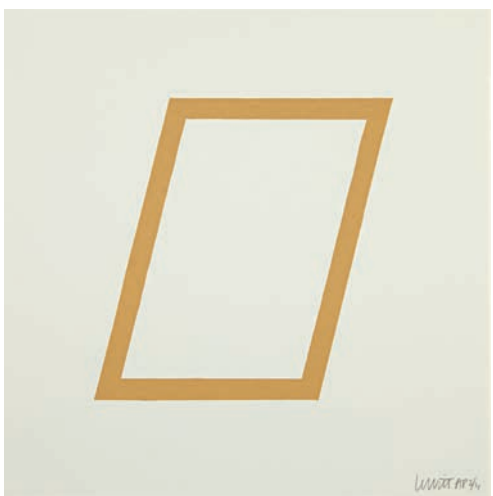
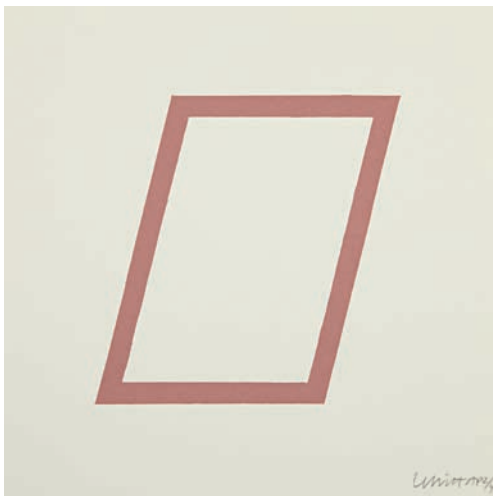
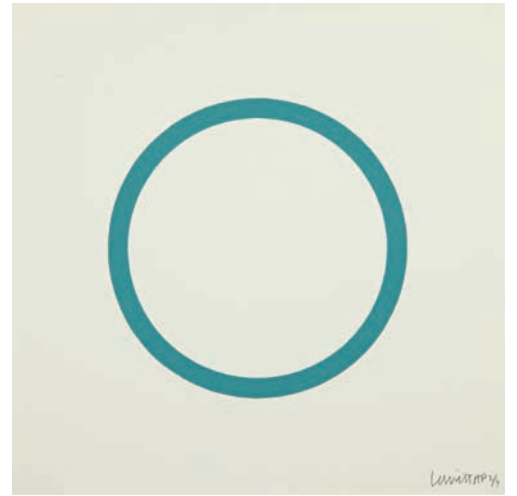
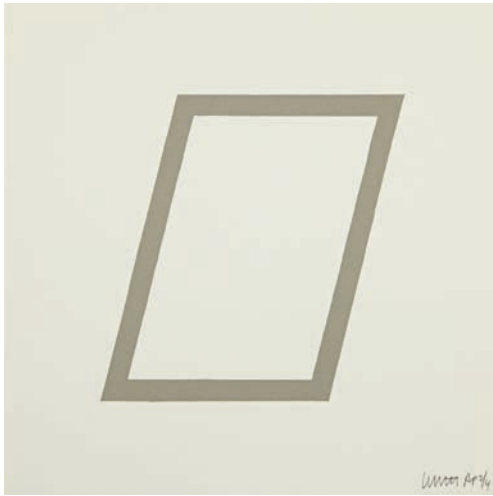
all S. 10 x 10 in (25.4 x 25.4 cm);

**Estimate \$15,000-25,000**

**LITERATURE**

Barbara Krakow Gallery 186.06





65 **SOL LEWITT** 1928-2007

*Lines of One Inch, Four Directions, Four Colors, 1971*

The complete set of 16 lithographs in colors, on Magnani paper, with full margins, all signed and numbered 48/50 in pencil (there were also 10 artist's proofs), published by Landfall Press, Chicago, occasional minor soiling in places, one with a crease at right sheet edge, otherwise all in very good condition, all framed.

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

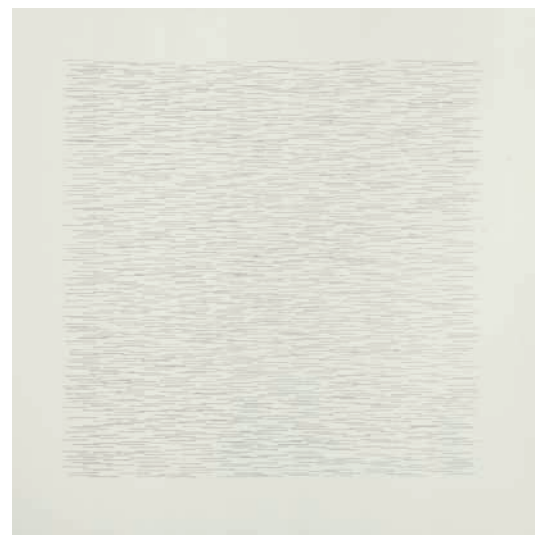
all S. 23 x 23 in (58.4 x 58.4 cm)

**Estimate \$20,000-30,000**

**LITERATURE**

Tate Gallery L 7

Barbara Krakow Gallery 1971.17









66 **SOL LEWITT** 1928-2007

*Cube Without a Cube*, 1996

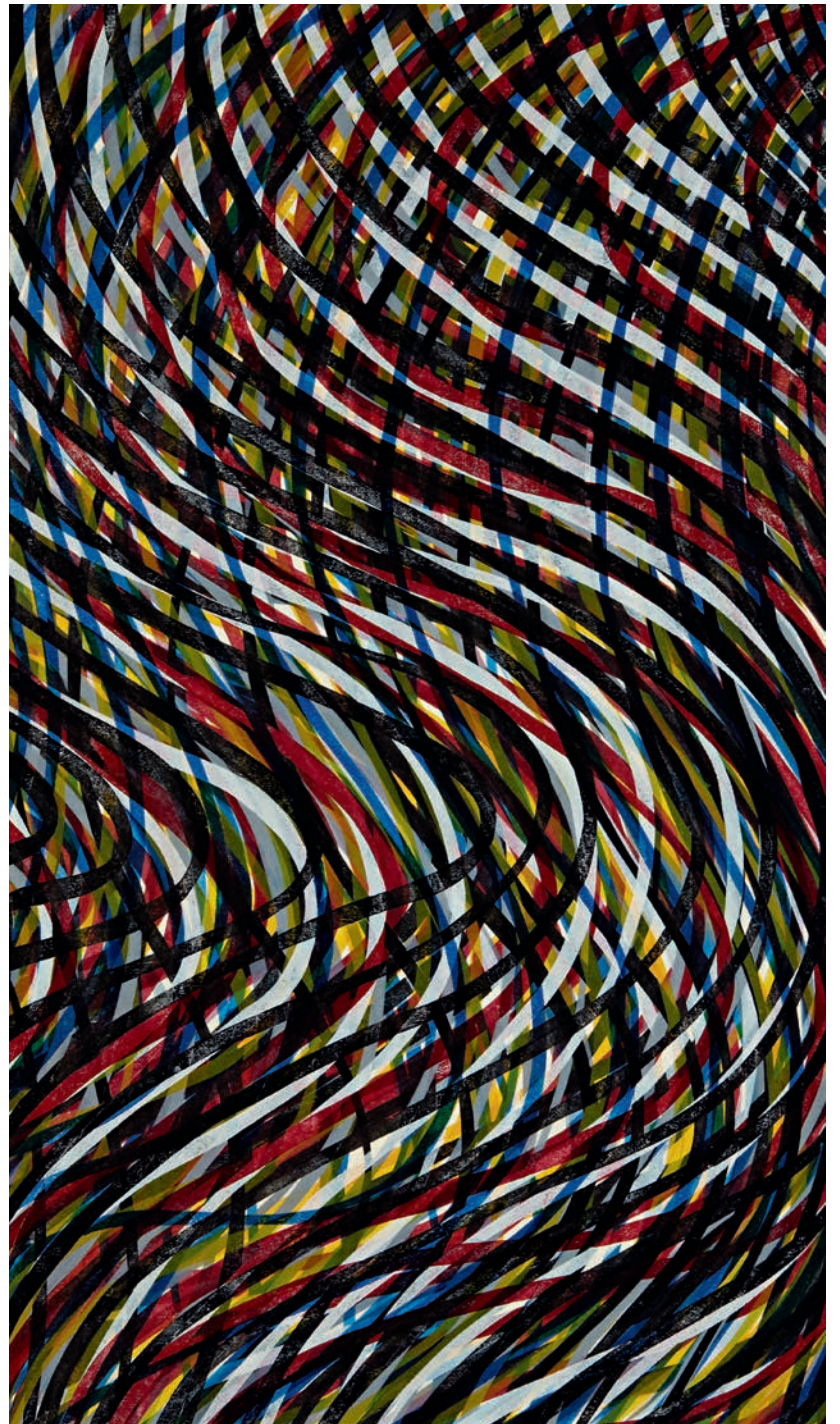
Wooden maquette painted white, signed and numbered 29/42 in pencil, published by Gracie Mansion/Fred Dorfman Projects, New York, occasional scuffing and soiling (particularly at joints), otherwise in very good condition, contained in original custom box with printing on the lid (minor soiling in places).

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

box: 9 x 9 x 9 in (22.9 x 22.9 x 22.9 cm)

**Estimate** \$8,000-12,000





67 **SOL LEWITT** 1928-2007

*Wavy Lines set*, 1995

Two woodcuts in colors, on Awa Kozo paper, with full margins, both signed and numbered 26/40 and 37/40 in pencil (there were also 8 artist's proofs), published by John Campione, New York, both in excellent condition, both framed.

both I. 35 1/4 x 20 1/2 in (89.5 x 52.1 cm)

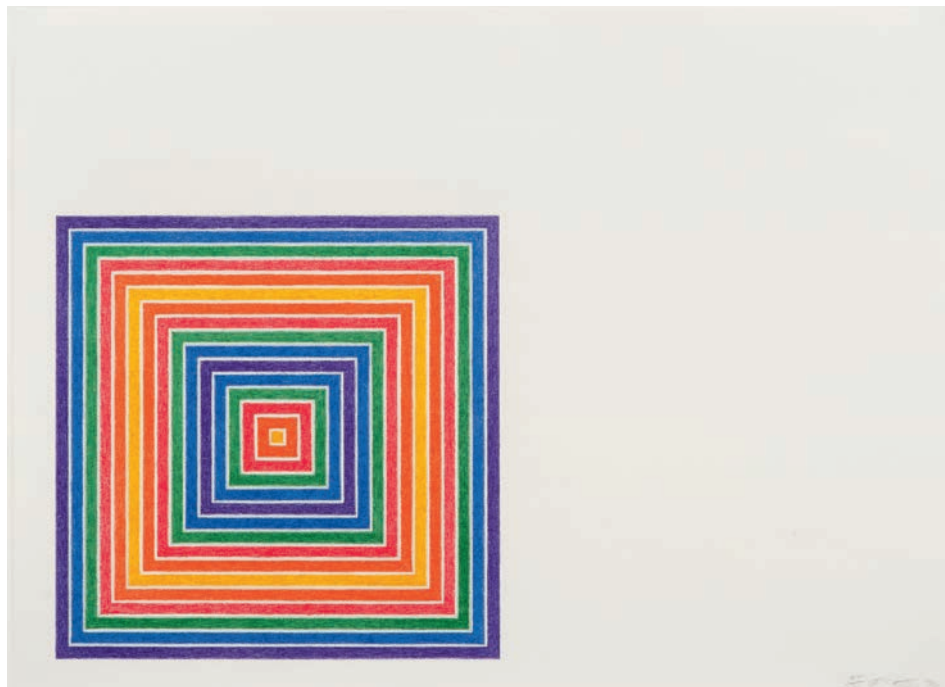
both S. 35 3/4 x 21 in (90.8 x 53.3 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Barbara Krakow Gallery 1995.03 and 1995.04





68 **FRANK STELLA** b. 1936

*Multicolored Squares I series, 1972*

The complete set of six offset lithographs in colors, on J. Green mouldmade paper, with full margins, all signed, dated '72' and numbered 55/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, minor surface soiling, a few with minute foxmarks or soft handling creases, otherwise all in very good condition, all framed.

all I. approx. 10 3/8 x 10 3/8 in (26.4 x 26.4 cm)

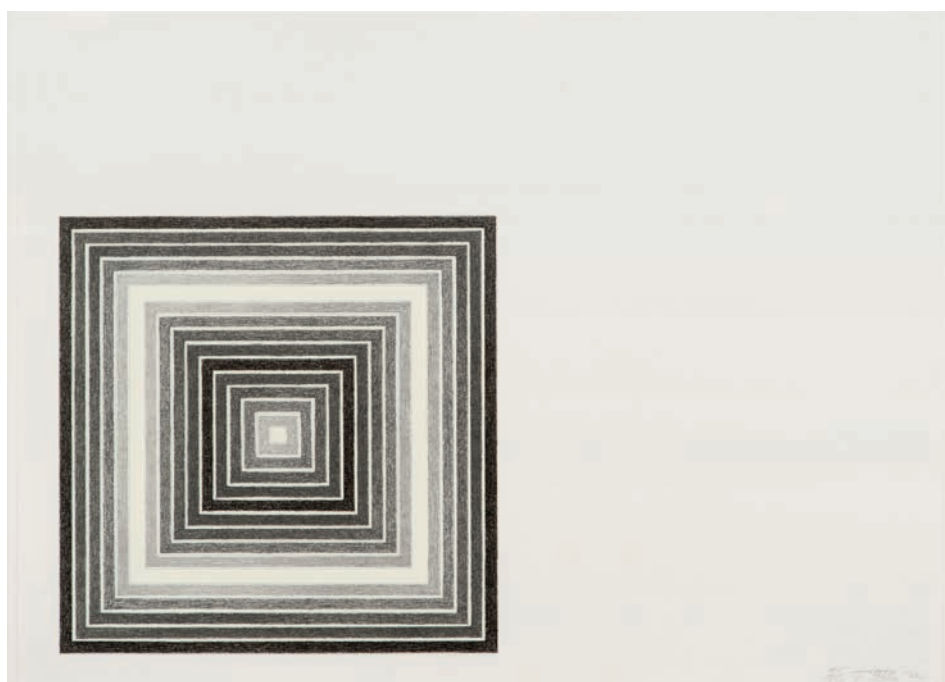
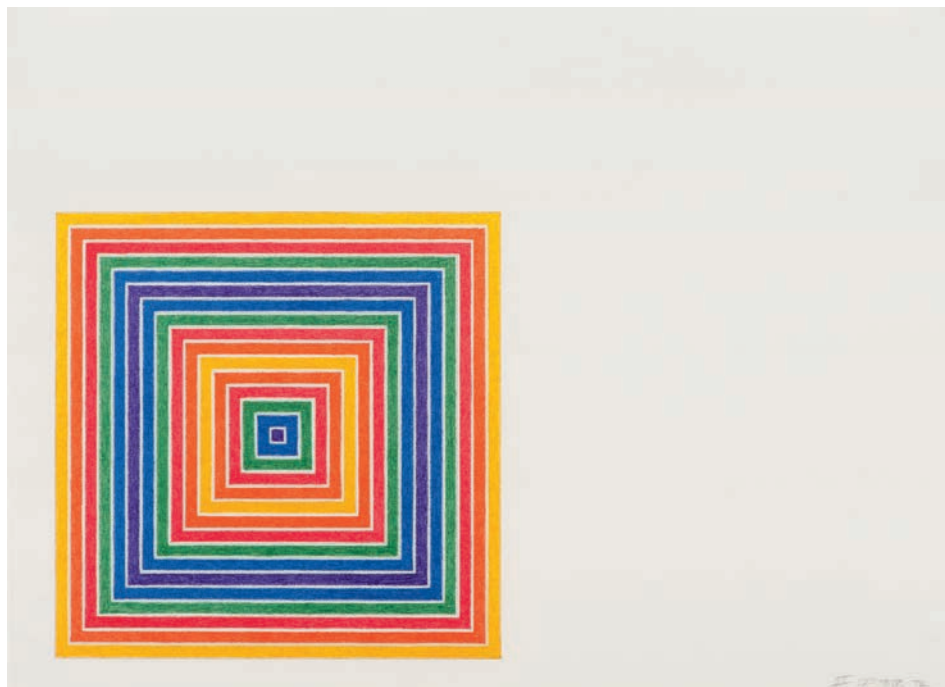
all S. 16 x 21 3/4 in (40.6 x 55.2 cm)

**Estimate \$15,000-20,000**

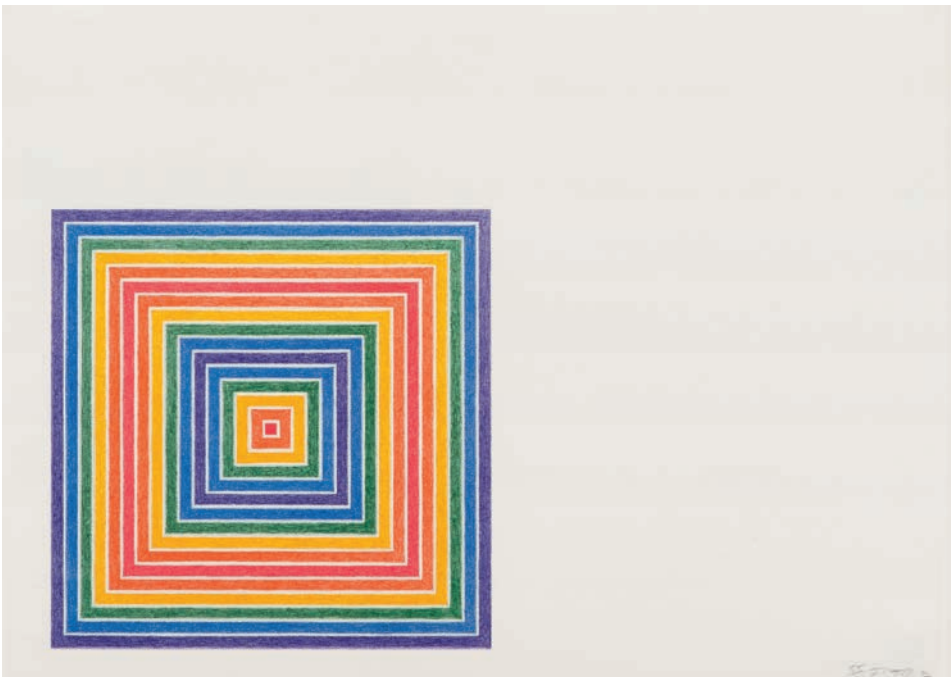
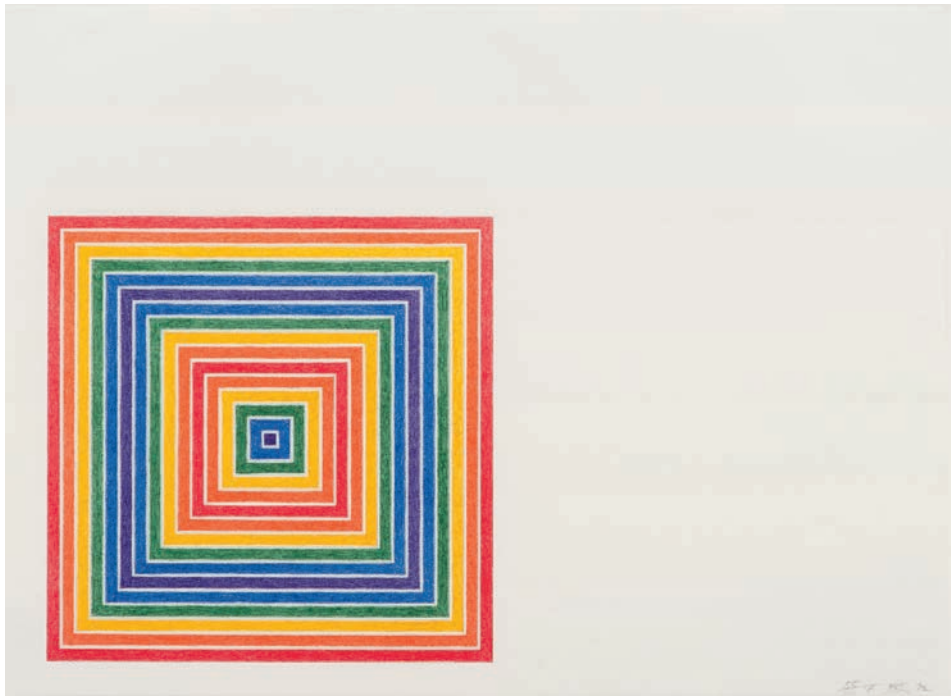
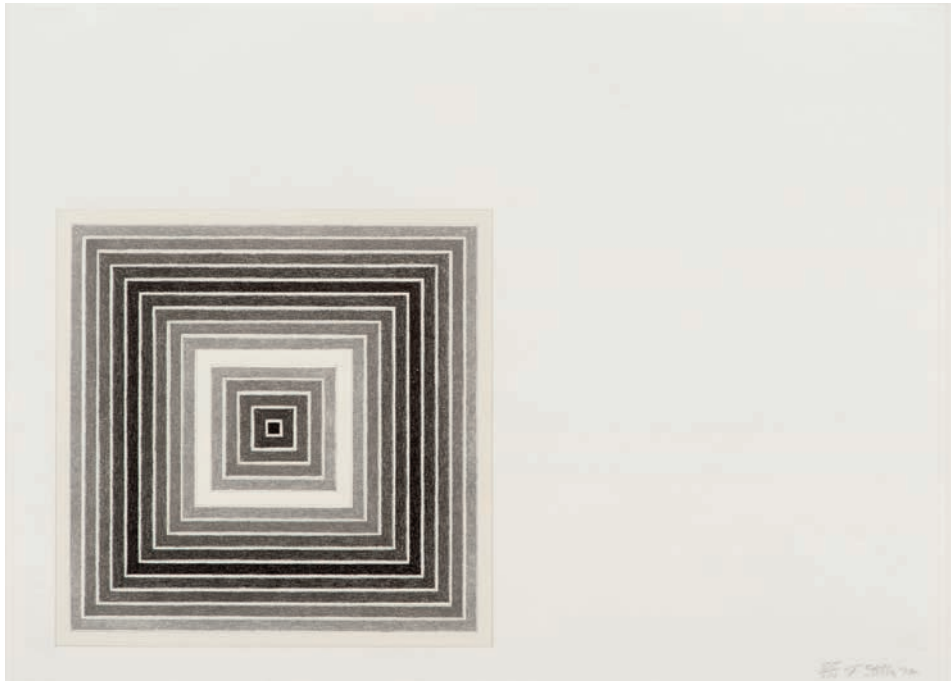
**LITERATURE**

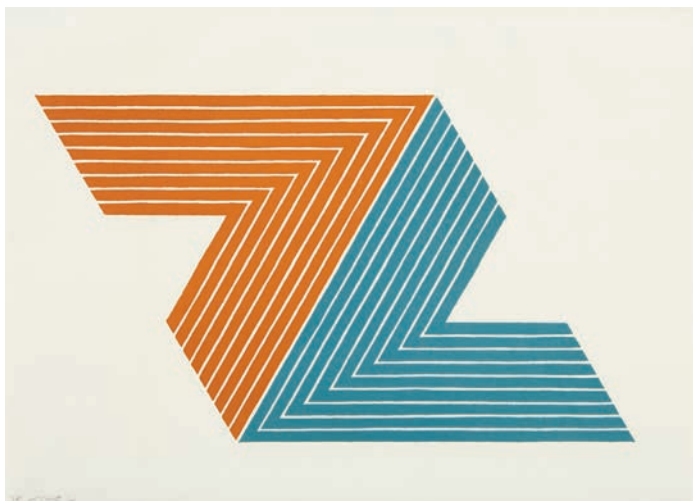
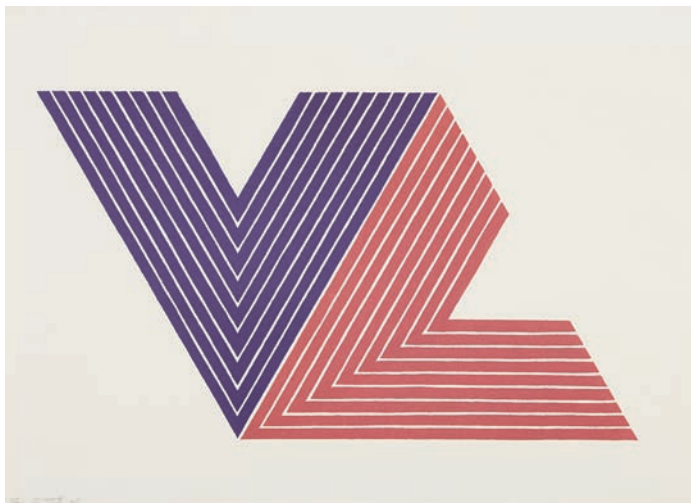
Richard Axsom 76-81

Including: *Honduras Lottery Co., Louisiana Lottery Co., Cato Manor, Sharpesville, Cipango and Gran Cairo*









## 69 FRANK STELLA b. 1936

*V series*, 1968

The complete set of eight lithographs in colors, on Lowell paper, with full margins, all signed, dated '68' and numbered 38/100 in pencil (there were also 12, 14, 15 or 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the sheets very slightly toned, occasional minor scuffing in the margins, occasional creases (particularly near the sheet edges), a few with pale stains, creasing and soiling in the margins, irregular mat staining on the reverse, otherwise all generally in good condition, all framed.

three L. 11 x 19 in (27.9 x 48.3 cm)

three S. 16 x 22 in (40.6 x 55.9 cm)

three L. 11 x 32 1/2 in (27.9 x 82.6 cm)

three S. 16 x 35 3/8 in (40.6 x 89.9 cm)

two L. 11 x 26 in (27.9 x 66 cm)

two S. 16 x 29 in (40.6 x 73.7 cm)

**Estimate \$18,000-25,000**

### LITERATURE

Gemini G.E.L. 75-82

Richard Axson 21-28

Including: *Ifafa I*, *Ifafa II*, *Itata*, *Black Adder*, *Quathlamba I*, *Quathlamba II*, *Empress of India I* and *Empress of India II*





70 **SAM FRANCIS** 1923-1994

*Meteorite*, 1986

Screenprint in colors, on Arches Cover paper, the full sheet, signed and numbered 29/65 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
S. 72 x 41 3/4 in (182.9 x 106 cm)

**Estimate \$12,000-18,000**

**LITERATURE**

Gemini G.E.L. 1297  
Connie Lembark S17

"This was an artist who was uniquely integrated both aesthetically and intellectually, whose formal and thematic leitmotifs appeared and recurred throughout the span of a career that bridged a diverse period in 20th-Century art... that radiant area between the 1940s and the '70s and beyond, which he was able to tie together with elements of Abstract Expressionism, Color Field painting, Minimalism, and the geometric abstraction of the grid paintings--and even incorporating a Pop sensibility, both chromatically and in terms of his jet-setting lifestyle."  
Debra Burchett-Lere







71 **SAM FRANCIS** 1923-1994

*Untitled*, 1979

Monotype in colors, on handmade paper, the full sheet, stamp signed and with the Sam Francis Estate inkstamp and annotated 'SFM 79-133' in pencil on the reverse, in very good condition, framed.

S. 31 x 25 1/4 in (78.7 x 64.1 cm)

**Estimate \$12,000-18,000**

*...when I am working with these prints (monotypes), I am the paper, I am the paint, I am the machine (the printing press)...*

**SAM FRANCIS**





72 **BEATRIZ MILHAZES** b. 1960

*Pimenta vermelha (Red Pepper)*, 2010

Triptych woodblock and screenprints in colors on three sheets, on Saunders 410g paper, the full sheets, one signed, titled, dated '2010' and numbered 15/40 in pencil on the reverse, published by Durham Press, Durham, Pennsylvania (all with their blindstamp), all in excellent condition, all framed.

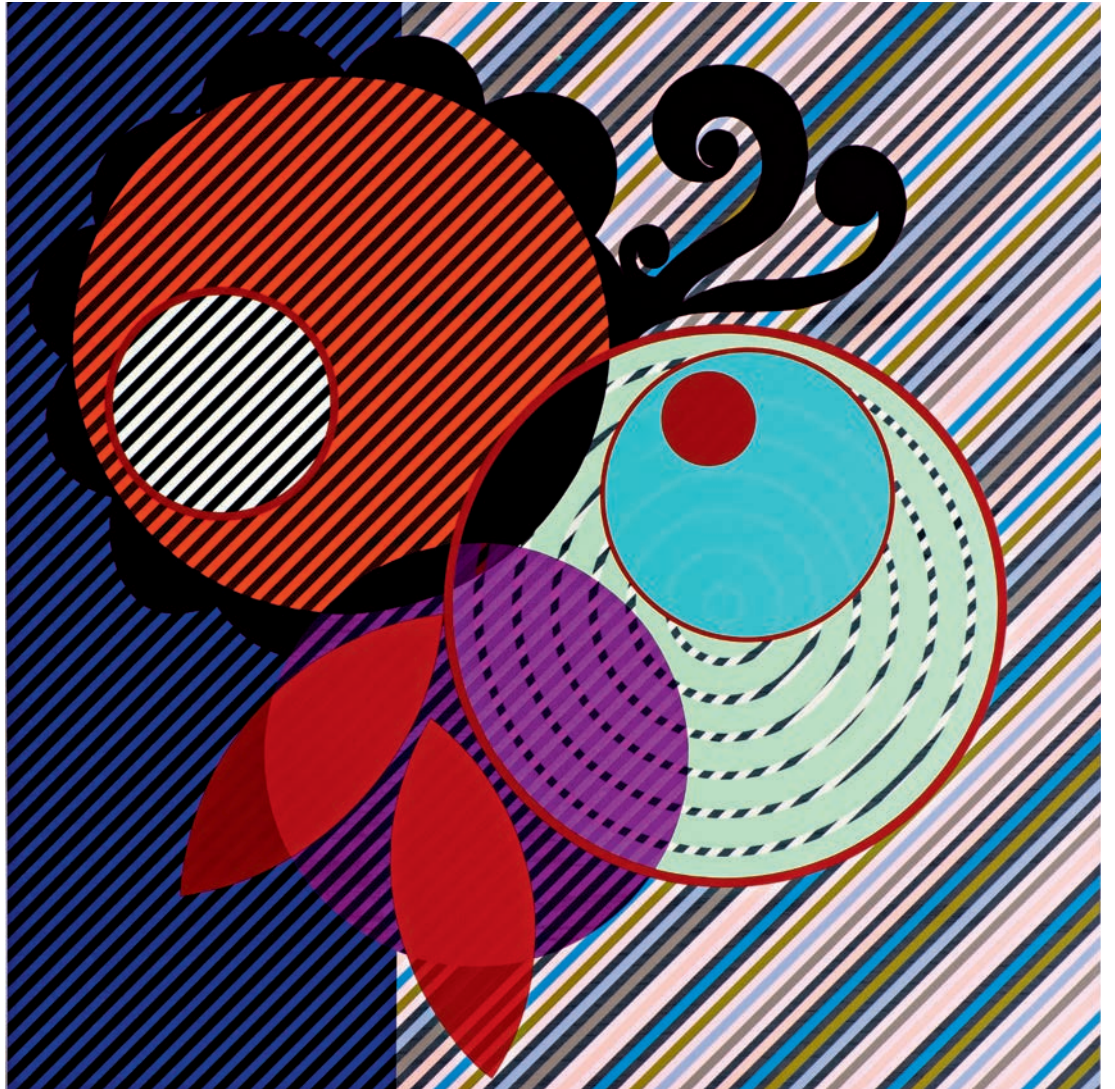
two S. 31 1/2 x 15 3/4 in (80 x 40 cm)

one S. 31 1/2 x 31 1/2 in (80 x 80 cm)

**Estimate** \$20,000-30,000















73

**LYNDA BENGLIS** b. 1941

*Lagniappe II (two works)*, 1979

Two colored paper pulp sculptures painted in colors and metallic paints, one with iridescent polystyrene film, both signed, dated '1979' and numbered 4/16 and 6/16 in black ink on the interior, minor surface soiling, otherwise both in very good condition.

both approx. 38 x 15 in (96.5 x 38.1 cm)

**Estimate \$6,000-8,000**





# DAY EDITIONS

29 **OCTOBER** 2012 11AM 450 PARK AVENUE **NEW YORK**

COFFEE AND REFRESHMENTS WILL BE SERVED

**LOTS 74-327**

**VIEWING**

**450 Park Avenue New York 10022**

20 – 29 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm



74 **MARCEL DUCHAMP** 1887-1968

*Rotoreliefs (Optical Disks)*, 1935/1965

The complete set of twelve offset lithographs in colors, on six round card discs, with original black plastic and foam folder, velvet-covered box with metal and magnet turning mechanism with velvet-covered disc holder, one disc initialed in blue ink, engraved with signature, dated '1965' and numbered 95/150 on an accompanying brass plaque, published by Edition Galerie Schwarz, Milan, discs with areas of soiling, skinning and staining, wear and occasional short tears at sheet edges, folder with minor wear, the plaque detached from the box, otherwise all in good condition.

box: 4 3/4 x 14 7/8 x 14 7/8 in (12.1 x 37.8 x 37.8 cm)

all disc diameter 8 in (20.3 cm)

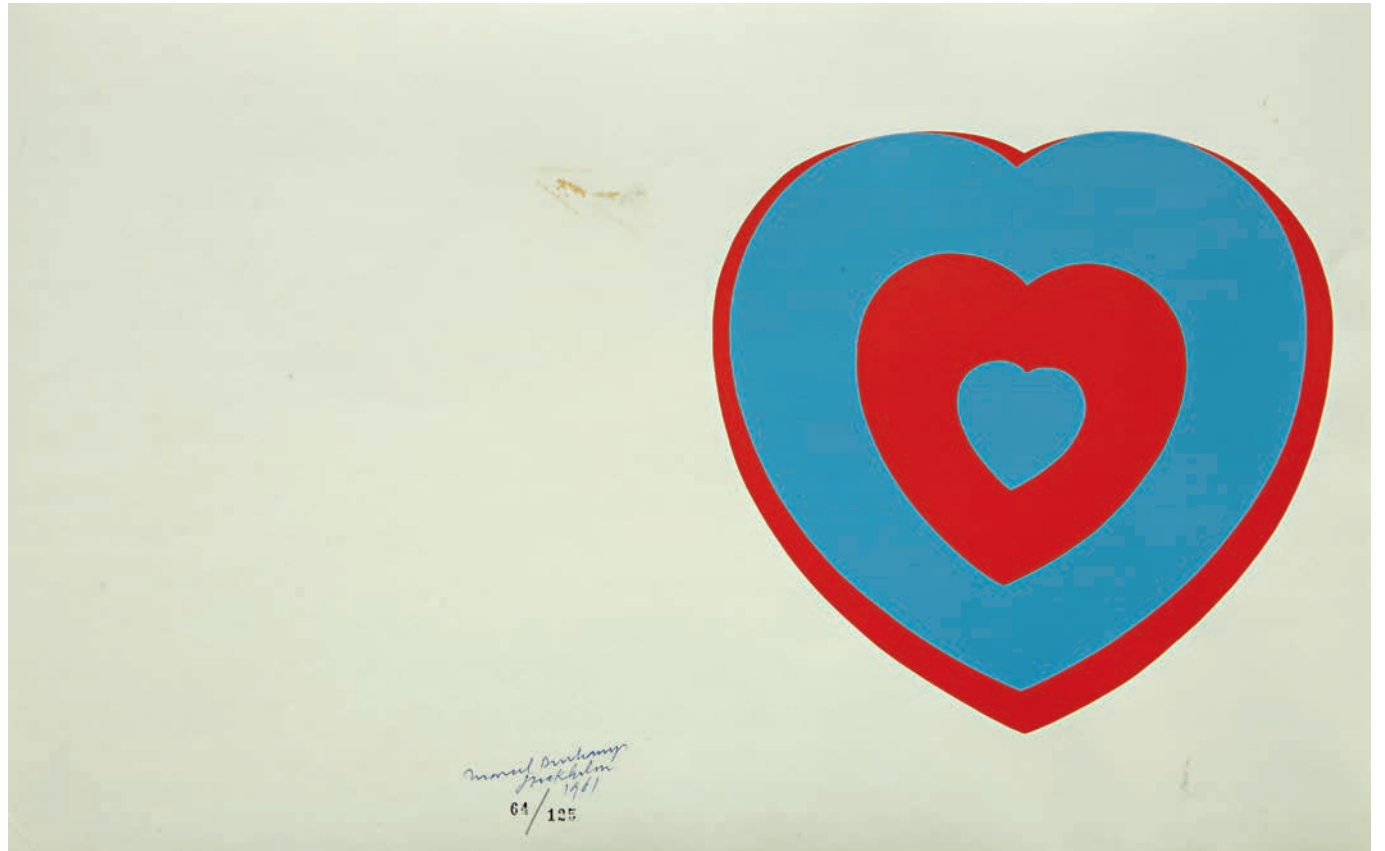
**Estimate \$8,000-12,000**

**LITERATURE**

Arturo Schwarz 441 d

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work and will issue a certificate of authenticity to the buyer.





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

75 **MARCEL DUCHAMP** 1887-1968

*Coeurs Volants (Fluttering Hearts)*, 1936/61

Screenprint in colors, on wove paper, with full margins, signed, dated '1961' and inscribed 'Stockholm' in ink, stamp numbered 64/125, published on the occasion of the exhibition *Rörelse i Konsten ("Art in Motion")* at the Moderna Museet, Stockholm, soft handling creases, an area of adhesive remains and associated staining at center upper sheet, a pale stain at upper right, otherwise in good condition, unframed.

I. 9 x 9 in (22.9 x 22.9 cm)

S. 12 3/4 x 20 in (32.4 x 50.8 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Arturo Schwarz 446 c

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work and will issue a certificate of authenticity to the buyer.



76 **MARCEL DUCHAMP** 1887-1968

*Bouche-évier (Sink Stopper)*, also known as *Medallic Sculpture*, 1967/79

Bronze multiple, incised with artist's signature, dated '64' (the date of the original lead model from which the cast was made), and incised 26/100 on the verso (between 1967 and 1979, the International Collectors Society, New York, issued 60 examples in bronze, 30 examples in stainless steel, 70 examples in sterling silver, and 12 artist's proofs in each metal; with the permission of Duchamp's widow, the edition was completed posthumously in 1981-82 to the editions of 100 each), in very good condition.

diameter: 2 3/8 in. (6 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Arturo Schwarz 608

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this work and will issue a certificate of authenticity to the buyer.



THIS LOT WILL BE SOLD WITH NO RESERVE

77 **HAIM STEINBACH** b. 1944

*Untitled (Eiffel Tower, Pepper Mill)*, 2001

Two plastic wood and metal multiples and a Plexiglas shelf, in very good condition, contained in original wooden crate with instructions (general wear), together with Nicky Hoberman *On the Far Side*, 2002, offset lithograph in colors, mounted to heavy wove paper (as issued), with full margins, signed, dated '2002' and numbered 60/99 in pencil, handling creases (with associated broken paper fibers and ink loss), soiling, unframed.

overall: 15 x 14 1/4 x 6 1/2 in (38.1 x 36.2 x 16.5 cm)

far side l. 25 1/2 x 25 5/8 in (64.8 x 65.1 cm)

far side S. 33 1/4 x 33 1/2 in (84.5 x 85.1 cm)

**Estimate \$1,500-2,500 ●**



78 **ARMAN** 1928-2005

*Untitled (Violin Découpé)*, 1972

Bronze sculpture, incised with signature and numbered 39/150, with foundry stamp, surface soiling and oxidation in places, otherwise in very good condition.  
23 1/4 x 9 x 3 3/4 in (59.1 x 22.9 x 9.5 cm)

**Estimate \$2,500-3,500**

This work is recorded in the Arman Studio Archives under number:  
APA #8401.72.028





79 **ROMARE BEARDEN** 1911-1988

*Jazz series, 1979*

Six lithographs in colors, on wove paper, the full sheets, all signed and numbered 134/175, 140/175, 136/175, 130/175, 136/175 and 135/175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all in very good condition, all unframed.

all S. approx. 24 3/4 x 34 5/8

**Estimate \$8,000-12,000**

**LITERATURE**

Gail Gelburd and Alex Rosenberg 22-28

*Including: Out Chorus (Rhythm Section); Introduction for a Blues Queen; Brass Section; Bopping at Birdland; Tenor Sermon; and Louisiana Serenade*





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

80

**HENRI MATISSE** 1869-1954

*Tobogan, plate 5 from Jazz portfolio, 1947*

Pochoir in colors, on Arches paper folded (as issued), with full margins, from copy 81 of 250 (there were also 20 hors commerce copies and a portfolio edition of 100), published by Tériade, Paris, the pink attenuated, pale mat and time staining, a few pale pinpoint spots of soiling in the margins, otherwise in very good condition, framed.

I. 12 3/4 x 11 1/2 in (32.4 x 29.2 cm)

S. 16 1/2 x 25 1/2 in (41.9 x 64.8 cm) (unfolded)

**Estimate \$5,000-7,000**

#### LITERATURE

see Claude Duthuit 22



81 **JEAN DUBUFFET** 1901-1985

*Affairements*, 1964

Lithograph in colors, on Arches paper, with full margins (deckle on all sides), signed, dated '64' and numbered 13/50 in pencil (there were also 13 artist's proofs in Roman numerals), pale light-staining, three short tears at the sheet edges (one backed and with associated flattened creasing), otherwise in very good condition, framed.

I. 21 5/8 x 15 3/4 in (54.9 x 40 cm)

S. 25 5/8 x 19 5/8 in (65.1 x 49.8 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Sophie Webel 992

82 **JEAN DUBUFFET** 1901-1985

*Organisme*, 1974

Screenprint in colors, on Arjomari paper, the full sheet, signed and numbered 33/50 (there were also 6 artist's proofs and 5 hors commerce in Roman numerals), published by Éditions Beyeler, Bâle, a few soft handling creases and minor scuffs, hinged to the support in places along the reverse of the sheet edges (slightly showing through on the front), otherwise in very good condition, framed.

S. 26 1/4 x 35 in (66.7 x 88.9 cm)

**Estimate \$3,500-4,500**

**LITERATURE**

Sophie Webel 1165







83 **JEAN DUBUFFET** 1901-1985

*Le surintendant*, 1972  
Screenprint in colors, on Bristol paper, the full sheet, signed with initials, dated '72' and numbered 37/120 in pencil (there were also 10 artist's proofs and 30 hors commerce in Roman numerals), co-published by Éditions Jeanne Bucher, Paris and Pace Editions, New York, the colors slightly attenuated, otherwise in very good condition, framed.  
S. 20 x 12 1/8 in (50.8 x 30.8 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Sophie Webel 1098



84 **JEAN DUBUFFET** 1901-1985

*Celebrator*, from *Présences fugaces* series, 1973  
Screenprint in colors, on wove paper, with full margins, signed with initials, dated '73' and numbered 73/100 in pencil (there were also 20 hors-commerce in Roman numerals), published by Pace Editions, New York, the colors slightly attenuated, very pale mat staining on reverse, very minor soiling in the margins, slight wear at sheet edges, otherwise in very good condition, framed.  
I. 19 5/8 x 13 3/8 in (49.8 x 34 cm)  
S. 29 3/4 x 22 in (75.6 x 55.9 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Sophie Webel 1159





85 **MAN RAY** 1890-1976

*Homme sérieux - la sérieux*, 1965/1972

Ink wash, cork and string assemblage, on cardboard mounted on board, signed with initials, titled 'le sérieux' and annotated 'E.A.' in pencil (an artist's proof, the edition was 15), published by Il Fauno, Turin, in collaboration with Lucien Treillard, occasional abrasions, pressure marks and soiling on the board, otherwise in good condition, framed.

cardboard: 20 x 13 in (50.8 x 33 cm)

board: 24 5/8 x 17 5/8 in (62.5 x 44.8 cm)

**Estimate \$4,000-6,000**

**PROVENANCE**

*May Ray Paintings, Objects, Photographs* (Property from the Estate of Juliet Man Ray, the Man Ray Trust, and the Family of Juliet Man Ray), Sotheby's London, March 22-23, 1995, lot 340

**LITERATURE**

Los Angeles, 1966, p 114, no. 139a, illustration of the original object

Janus, 1973, illustration in color on the dust jacket of another example from the edition

*Objets de mon affection*, 1983, p 156, no. 158, edition catalogued, p 124, illustration of the maquette for the edition



86 **FERNAND LÉGER** 1881-1955

*Les femmes au perroquet, 1952*

Lithograph in colors, on Arches paper, with full margins, signed in ink (faded) and numbered 46/75 in pencil (there were also 35 artist's proofs annotated 'E.A.'), published by Fernand Mourlot, Paris, the colors slightly attenuated, light- and mat staining, otherwise in very good condition, framed.

I. 16 1/2 x 23 1/2 in (41.9 x 59.7 cm)

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

**Estimate \$8,000-12,000**

**LITERATURE**

Lawrence Saphire 119



87 **FERNAND LÉGER** 1881-1955

*Tête de femme*, 1949

Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 235/300 in pencil, published by Kunstverein, Freiburg im Breisgau, the colors attenuated, occasional minor creasing, the palest time staining, a few short tears at the sheet edges, otherwise in very good condition, framed.

I. 22 3/4 x 14 in (57.8 x 35.6 cm)

S. 25 1/2 x 19 3/4 in (64.8 x 50.2 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Lawrence Saphire 42

88 **OTTO DIX** 1891-1969

*Römerin*, 1962

Lithograph in colors, on Van Gelder paper, with full margins, signed, dated '62' and annotated 'probedruck' in pencil, a color variant with the third stone printed in olive instead of yellow in the skin and background, the overall edition was 60, minor soiling and scattered pinpoint foxing in the margins, a repaired crescent-shaped hole in lower margin (measures approx. 1/4 in), otherwise in very good condition, unframed.

I. 22 3/4 x 14 1/4 in (57.8 x 36.2 cm)

S. 25 7/8 x 17 7/8 in (65.7 x 45.4 cm)

**Estimate \$3,500-4,500**

**LITERATURE**

Florian Karsch 290 II A





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**89 PAUL GAUGUIN** 1848-1903

*Deux Femmes Maories accroupies* (*Two Maori Women Squatting Down*), 1894-95  
Zincograph, on green wove paper, with margins (the right sheet edge cut irregularly), from the deluxe edition of 15 printed on green paper (there were also 15 on vellum and a regular edition of 200), published in *L'Epreuve - Album d'Art* - No. 3, February 1895, Paris, pale mat staining, a repaired loss at upper left corner, otherwise in very good condition, framed.

I. 6 1/4 x 8 1/8 in (15.9 x 20.6 cm)

S. 11 x 11 3/8 in (27.9 x 28.9 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Marcel Guérin 87

Eberhard Kornfeld 26 Ba

**90 GEORGES ROUAULT** 1871-1958

*Courtisane aux yeux baissés*, from *Les fleurs du mal* portfolio, 1936-38  
Aquatint in colors, on Montval paper, with margins (deckle on three sides), from the edition of 250, occasional soiling, very pale irregular mat staining, pale foxing in the lower margin, otherwise in very good condition, framed.

I. 12 x 8 3/4 in (30.5 x 22.2 cm)

S. 17 1/2 x 13 3/8 in (44.5 x 34 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

François Chapon and Isabelle Rouault 276 b







91

**SHERRIE LEVINE** b. 1947

*After Edgar Degas portfolio, 1987*

The complete set of five duotone lithographs, on Rives Heavyweight Buff paper, with full margins, all signed, titled, dated '1987', annotated #1-5 respectively and numbered 33/35 in pencil on the reverse (there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York (with their blindstamp), all in very good condition, contained in original natural linen-covered portfolio (occasional soiling). 26 1/2 x 21 5/8 in (67.3 x 54.9 cm)

**Estimate \$3,000-4,000**





PROPERTY FROM A PRIVATE COLLECTION, NAPLES, FLORIDA

92 **MARC CHAGALL** 1887-1985

*Le jardin de pomone* (Garden of Pomona), from *In the Land of Gods* album, 1968

Lithograph in colors, on wove paper, with full margins, signed and numbered 47/50 in pencil (there were also 25 artist's proofs in Roman numerals on Japanese paper), the colors attenuated, very pale moisture staining at upper sheet corners and lower margin, otherwise in good condition, framed.

I. 23 3/4 x 17 in (60.3 x 43.2 cm)

S. 26 x 19 1/2 in (66 x 49.5 cm)

**Estimate \$8,000-12,000**

#### LITERATURE

Fernand Mourlot 541





PROPERTY FROM A PRIVATE COLLECTION, NAPLES, FLORIDA

93 **MARC CHAGALL** 1887-1985

*Le bouquet vert et violet (Green and Violet Bouquet)*, 1959

Lithograph in colors, on Arches paper, with full margins, signed and annotated 'epreuve d'artiste' in pencil (an artist's proof, the edition was 75), published by Maeght, Paris, the colors attenuated, the palest light-staining, otherwise in good condition, framed.

I. 22 1/4 x 17 in (56.5 x 43.2 cm)

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

**Estimate \$5,000-7,000**

**LITERATURE**

Fernand Mourlot 226





94 **SALVADOR DALÍ** 1904-1989

*Fire, Fire, Fire; and American Yachting Scene, from Currier & Ives series, 1971*

Two lithographs in colors with collage, on wove paper, the full sheets, both signed and numbered 67/250 and 85/250 in pencil (there were also 50 on Japanese paper), published by Sidney Lucas, New York (with inkstamp on the reverse), both generally in very good condition, both unframed.

both S. 21 5/8 x 29 7/8 in (54.9 x 75.9 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Ralf Michler and Lutz Löpsinger 1547 and 1548



95 **BERNARD BUFFET** 1928-1999  
and **MAURICE DE VLAMINCK** 1876-1958

*Album San Francisco VI: Oakland Bay Bridge; and L'Oise á Sergy*, 1966 and 1924  
Two prints, comprised of one lithograph in colors and one aquatint, on wove paper and laid paper watermark crown and lily respectively, both with margins, *the Buffet* signed and numbered 84/150 in pencil (there were also 20 artist's proofs), published by Editions San Francisco Grafic, *the Vlamincck* signed and numbered 23/25 in pencil (aside from the edition of 25 in the first state and a numbered edition of 100 in the second state), *the Buffet* with colors slightly attenuated, light- and mat staining, *the Vlamincck*, light-, mat and time staining, pale foxing, otherwise both in good condition, both framed.  
Buffet I. 18 5/8 x 27 1/8 in (47.3 x 68.9 cm)  
Buffet S. 21 1/8 x 29 1/8 in (53.7 x 74 cm)  
Vlaminck I. 9 3/8 x 12 1/2 in (23.8 x 31.8 cm)  
Vlaminck S. 12 5/8 x 18 1/8 in (32.1 x 46 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Charles Sorlier 88 (Buffet)  
Katalin de Walterskirchen 110 (Vlaminck)



96 **JAMES ABBOTT McNEILL WHISTLER** 1834-1903

*Limehouse from Sixteen Etchings; and Swan and Iris*, 1859 and 1883  
Two etchings, on laid paper, with margins, *Limehouse* the final state (of three), *Iris* the final state (of two), both with light-staining, occasional minor creasing and soiling, *iris* with irregular edge at left where previously bound, otherwise both in good condition, both framed.  
limehouse I. 4 7/8 x 8 in (12.4 x 20.3 cm)  
limehouse S. 8 1/8 x 12 5/8 in (20.6 x 32.1 cm)  
iris I. 5 1/4 x 3 1/4 in (13.3 x 8.3 cm)  
iris S. 7 1/8 x 4 1/2 in (18.1 x 11.4 cm)

**Estimate \$3,000-4,000**

**LITERATURE**  
Edward Kennedy 40 and 241





97



PROPERTY FROM A MIDWEST COLLECTION

97

**PABLO PICASSO** 1881-1973

*Wood Owl*, 1969

White earthenware turned vase painted in black patina, brown and white, with boring rod engraving and partial brushed glaze, incised 'Edition Picasso', 'Madoura', numbered 235/250 and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside, surface soiling, otherwise in very good condition. 11 x 8 1/4 x 6 in (27.9 x 21 x 15.2 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Alain Ramié 604

98



PROPERTY FROM A MIDWEST COLLECTION

98

**PABLO PICASSO** 1881-1973

*Young Wood-Owl*, 1952

White earthenware turned vase painted in white enamel, brown and black and with knife engraving, from the edition of 500, inscribed 'Edition Picasso' and with *Madoura Plein Feu* pottery stamp on the underside, surface soiling, otherwise in very good condition.

9 7/8 x 4 x 4 in (25.1 x 10.2 x 10.2 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Alain Ramié 135

Georges Ramié 699



PROPERTY FROM A MIDWEST COLLECTION

99

**PABLO PICASSO** 1881-1973

*Bird with Tuft; Bird Under the Sun; Picador; and Heads*, 1952 and 1956

Four white earthenware ceramics, comprised of three turned round ash-trays and one turned pitcher, all painted in white enamel and black, all from the editions of 500, all inscribed 'Edition Picasso' in black and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the undersides, occasional surface soiling, otherwise all in very good condition.

all ash-trays: 6 in (15.2 cm)

pitcher: 5 x 5 1/2 x 5 1/2 in (12.7 x 14 x 14 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Alain Ramié 173, 174, 176 and 368

99



100



PROPERTY FROM A MIDWEST COLLECTION

100

**PABLO PICASSO** 1881-1973

*Cavalier and Horse*, 1952

White earthenware turned vase painted in colors and with knife engraving, inscribed 'Edition Picasso', 'Madoura', numbered 34/300 in black and with *Edition Picasso* and *Madoura Plein Feu* on the underside, surface soiling (particularly in the interior), otherwise in very good condition.

8 3/4 x 7 1/4 x 5 1/2 in (22.2 x 18.4 x 14 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Alain Ramié 138

Georges Ramié 707

101



PROPERTY FROM A MIDWEST COLLECTION

101 **PABLO PICASSO** 1881-1973  
*Lozenge with Mask*, 1956  
Red earthenware hexagonal tile painted in black and white, presumably from the edition of 350, adhered to the framing support (unable to view the reverse), framed. 15 5/8 x 7 3/4 in (39.7 x 19.7 cm)

**Estimate \$3,500-4,500**

**LITERATURE**  
Alain Ramié 345

PROPERTY FROM A MIDWEST COLLECTION

102 **PABLO PICASSO** 1881-1973  
*Vase with Bunch*, 1956  
White earthenware round/square plate painted in black, brown and beige and with partial brushed glaze, numbered 245/300 in black and with *Madoura Plein Feu* and *Empriente Originale de Picasso* pottery stamps on the underside, in very good condition. 10 1/4 x 10 in (26 x 25.4 cm)

**Estimate \$3,500-4,500**

**LITERATURE**  
Alain Ramié 303

102





103



103 **PABLO PICASSO** 1881-1973

*Corrida; and Bull's Profile*, 1953 and 1956

Two white earthenware ceramics comprised of one round dish and one convex wall plaque both painted in white enamel, black and green, from the editions of 200 and 450 respectively, both with *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the undersides, very minor surface soiling, both in very good condition.

corrida 17 in (43.2 cm)

bull's profile 10 in (25.4 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Alain Ramié 182 and 317

104 **PABLO PICASSO** 1881-1973

*Vase with Flowers; and Bouquet and Apple*, 1956

Two white earthenware round/square plates painted in colors, from the editions of 200 and 400 respectively, both with *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside, minor surface soiling, otherwise both in very good condition.

both 10 x 10 in (25.4 x 25.4 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Alain Ramié 302 and 307

Georges Ramié 414

104



105



106



105 **PABLO PICASSO** 1881-1973

*Vallauris, 1956*

White earthenware round dish painted in colors and glazed, numbered 99/100 in black, incised 'c 103' and with *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside, minor surface soiling, minor soiling and wear on the underside, otherwise in very good condition.  
diameter 16 3/4 in (42.5 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Alain Ramié 331  
Georges Ramié 409

106 **PABLO PICASSO** 1881-1973

*First Vallauris poster, 1948*

Lithograph, on Arches paper, with full margins (deckle on all sides), signed and numbered 36/50 in pencil, surface soiling, three spots of pale staining at upper corners and center margins, otherwise generally in good condition, framed.  
I. 11 1/4 x 13 3/4 in (28.6 x 34.9 cm)  
S. 19 3/4 x 26 in (50.2 x 66 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Fernand Mourlot 118 a  
Georges Bloch 525



107 **PABLO PICASSO** 1881-1973

*Man's Head with Long Hair*, 1968-69

Red earthenware square plaque painted in colors and with partial brushed glaze, inscribed 'I 110A' and numbered 13/50 in black, with *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside, soiling on the reverse, glued to the framing along the reverse of the edges, framed.  
12 x 12 in (30.5 x 30.5 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Alain Ramié 596

Georges Ramié 645



## 108

108 **PABLO PICASSO** 1881-1973

*Face*, 1955

White earthenware turned round cupel painted in colors and glazed, from the edition of 500, inscribed 'Edition Picasso' and 'Madoura' in black on the base, minor surface soiling, otherwise in very good condition.  
2 3/8 x 5 x 5 in (6 x 12.7 x 12.7 cm)

**Estimate \$1,500-2,500**

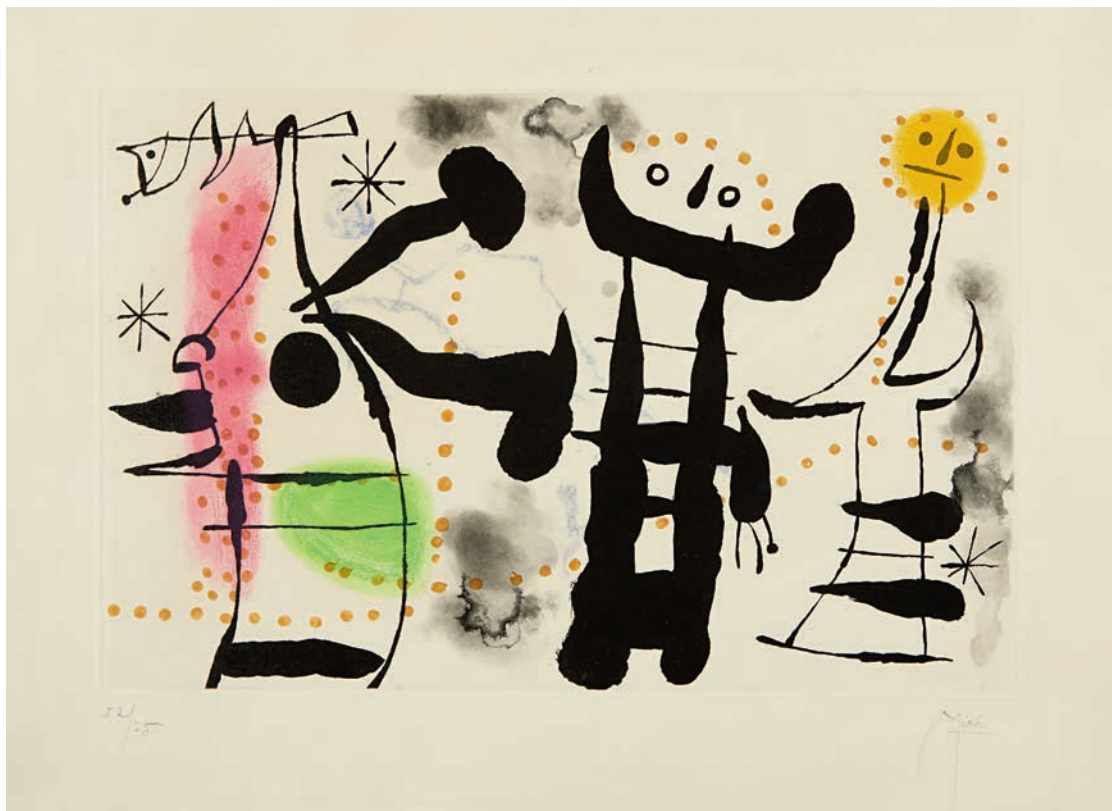
**LITERATURE**

Alain Ramié 290

another view







109 **JOAN MIRÓ** 1893-1983

*Tracé sur la paroi II*, 1967

Etching, aquatint in colors and carborundum, on Mandeure rag paper, with margins (deckle on lower side), signed and numbered 62/75 in pencil, published by Maeght, Paris, pale light-staining, surface soiling, occasional irregular staining in the margins (particularly lower margin at deckle), otherwise in very good condition, framed.

I. 23 1/4 x 36 1/2 in (59.1 x 92.7 cm)

S. 29 1/4 x 41 1/8 in (74.3 x 104.5 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Jacques Dupin 441

110 **JOAN MIRÓ** 1893-1983

*Les Philosophes II*, 1958

Etching and aquatint in colors, on Rives BFK paper, with full margins (deckle on all sides) signed and numbered 52/75 in pencil, published by Maeght, Paris, the colors slightly attenuated an expertly repaired loss at lower left sheet corner (measures 1 x 1 1/4 inch), otherwise in very good condition, framed.

I. 12 3/4 x 19 1/2 in (32.4 x 49.5 cm)

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

**Estimate \$3,000-5,000**

**LITERATURE**

Jacques Dupin 156





111 **JOAN MIRÓ** 1893-1983

*Colpir sense Nafrar 3, 1981*

Lithograph in colors, on Guarro paper, the full sheet, signed, inscribed and numbered 'H.C. V/XII' in pencil (an hors-commerce impression, the edition was 50), published by Edicions Polígrafa, S.A., Barcelona, occasional minor soiling, pale time staining, otherwise in very good condition, framed.

S. 37 3/4 x 28 5/8 in (95.9 x 72.7 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Fernand Mourlot 1248





112 **JOAN MIRÓ** 1893-1983

*Homenatge à Joan Prats: plate 10, 1971*

Lithograph in colors, on Guarro paper, with margins, signed and numbered 14/75 in pencil, published by Poligrafa Barcelona, light- and time staining, mat staining on the reverse, otherwise in very good condition, framed.

I. 21 1/2 x 29 5/8 in (54.6 x 75.2 cm)

S. 25 5/8 x 33 3/8 in (65.1 x 84.8 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Fernand Mourlot 723

see Patrick Cramer books 153



113 **JOAN MIRÓ** 1893-1983

*The Taciturn Majorcan, 1969*

Lithograph in colors, on Rives BFK paper, the full sheet, signed and numbered 13/75 in pencil, published by Maeght, Paris, the colors fresh and bright, in very good condition, framed.

S. 33 1/2 x 23 3/4 in (85.1 x 60.3 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Fernand Mourlot 595



114

**JOAN MIRÓ** 1893-1983*Gravures pour une exposition: plate 3, 1973*

Aquatint and etching in colors, on Arches paper, with full margins, signed and numbered 75/75 in pencil (there were also 15 hors commerce impressions in Roman numerals), published by Pierre Matisse, New York, pale light-staining, soft rubbing in the margins, a soft crease at lower right corner along sheet edge, otherwise in very good condition, framed.

I. 13 5/8 x 26 7/8 in. (34.6 x 68.3 cm.)

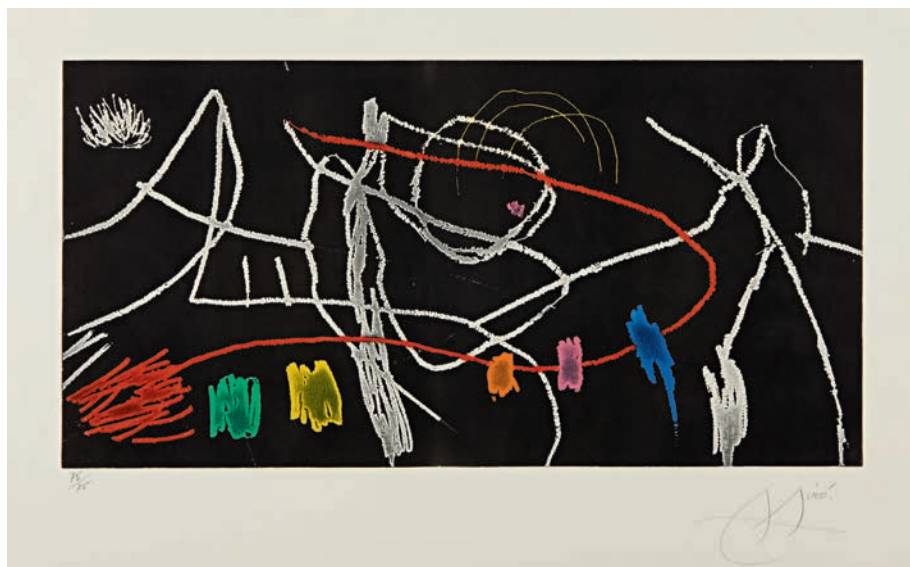
S. 24 7/8 x 35 3/4 in. (63.2 x 90.8 cm.)

**Estimate \$4,000-6,000**

**LITERATURE**

Jacques Dupin 608

see Patrick Cramer books 174



115



116



115

**JOAN MIRÓ** 1893-1983*The Bird-Catchers, I, 1952*

Lithograph in colors, on Rives paper, the full sheet, signed, dated '1951' and numbered 50/75 in pencil, published by Maeght, Paris, the colors slightly attenuated, pale light- and mat staining, very minor surface soiling, otherwise in very good condition, framed.

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

**Estimate \$2,000-3,000**

**LITERATURE**

Fernand Mourlot 100

116

**JOAN MIRÓ** 1893-1983*Espru: plate 8, 1975*

Etching in colors and carborundum, on Guarro paper, the full sheet, signed and numbered 16/50 in pencil, published by Sala Gaspar, Barcelona, the colors slightly attenuated, minor surface soiling, a spot of soiling in upper right corner, scattered pinpoint foxing in upper sheet, otherwise in very good condition, framed.

S. 34 1/4 x 27 3/4 in (87 x 70.5 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Jacques Dupin 876

see Patrick Cramer books 197



117 **JOSEF ALBERS** 1888-1976

*Ten Variants portfolio: seven plates, 1967*

Seven screenprints in colors, on Rives BFK paper, with full margins, all signed, titled, dated '66' and numbered 115-200 in pencil (there was also an unsigned edition of 100), published by Ives Sillman, Inc., New Haven (with their blindstamp), occasional minor soiling and scuffing, pale foxmarks in the margins, mat staining at the sheet edges, all framed, lacking three plates (II, VII and IX), all laid down to board.

all I. various sizes  
all S. 17 x 17 in (43.2 x 43.2 cm)

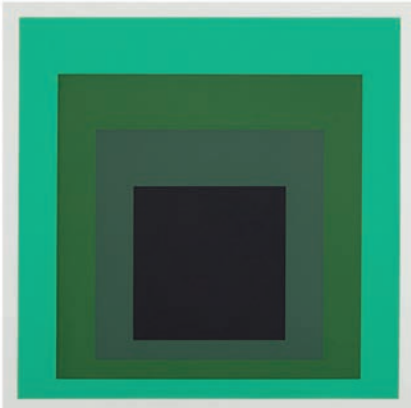
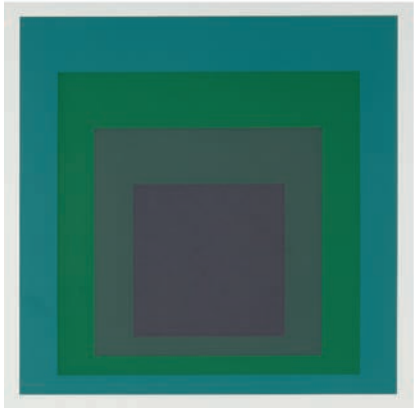
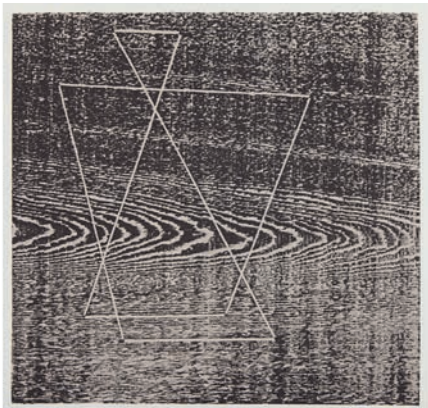
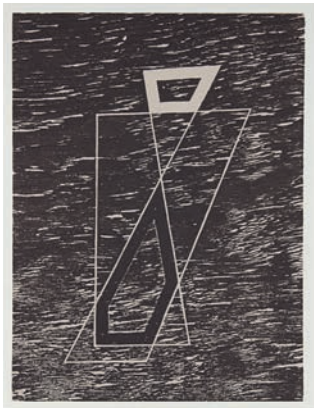
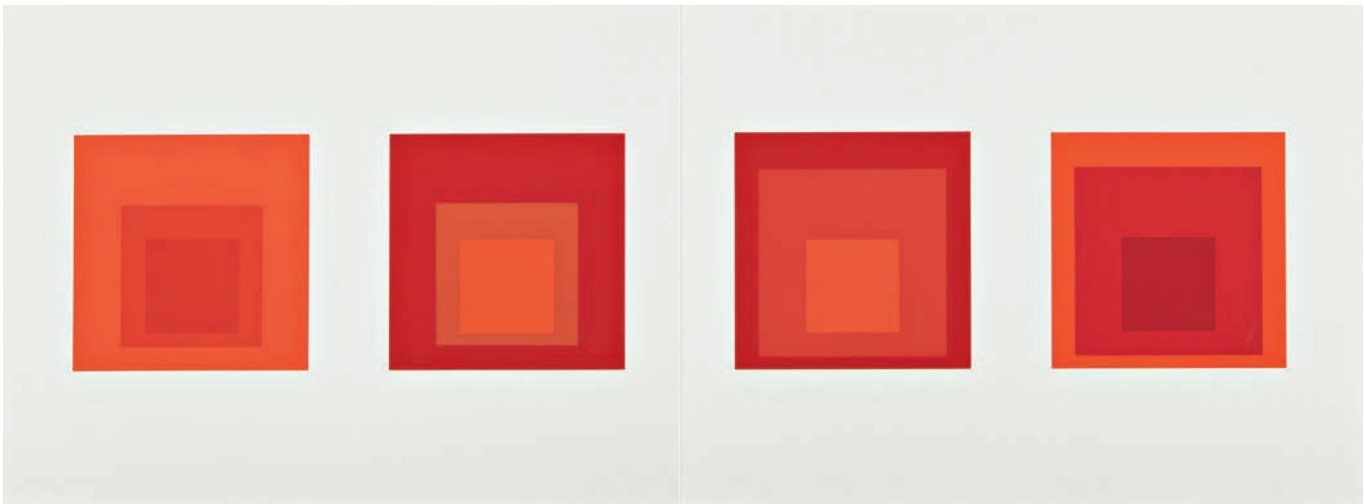
**Estimate \$5,000-7,000**

**LITERATURE**

Brenda Danilowitz 173.1, 173.3-173.6, 173.8 and 173.10

Including: *Variant I; Variant III; Variant IV; Variant V; Variant VI; Variant VIII; and Variant X*





118 **JOSEF ALBERS** 1888-1976

*Formulation Articulation portfolio I and II, 1972*

The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins, numbered 866/1000, co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, a few with soft creasing near the sheet edges, otherwise all in very good condition, contained in original linen covered portfolio and slip case (splitting at spines slightly).  
20 3/4 x 15 3/4 in. (52.7 x 40 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Brenda Danilowitz Appendix C

119 **JOSEF ALBERS** 1888-1976

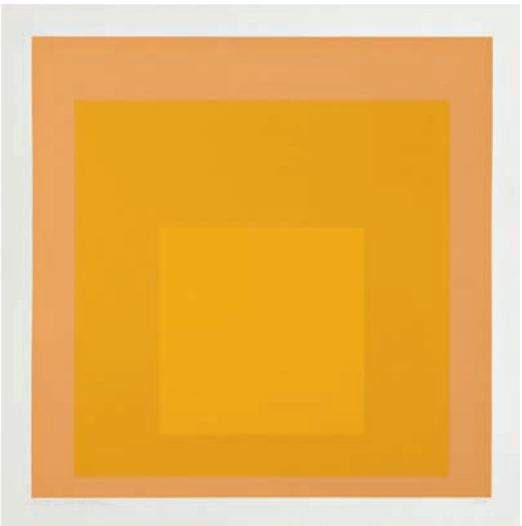
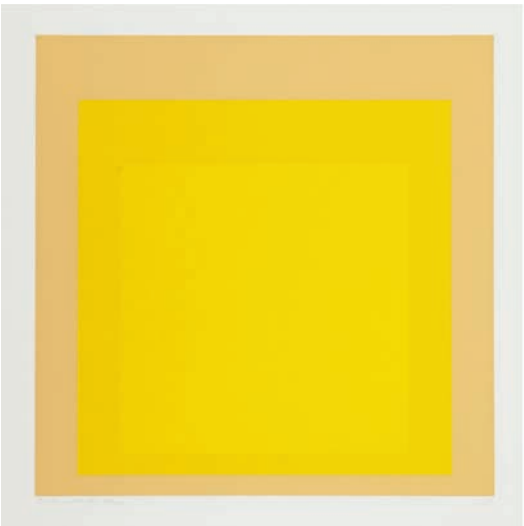
*I-S LXX a; and I-S LXX b, 1970*

Two screenprints in colors, on German Etching paper, with full margins, both signed with initials, titled, dated '70' and numbered 41/125 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), mat staining and occasional nicks along the sheet edges, otherwise both in very good condition, both framed.  
both I. 12 x 12 in (30.5 x 30.5 cm)  
both S. 21 x 21 in (53.3 x 53.3 cm)

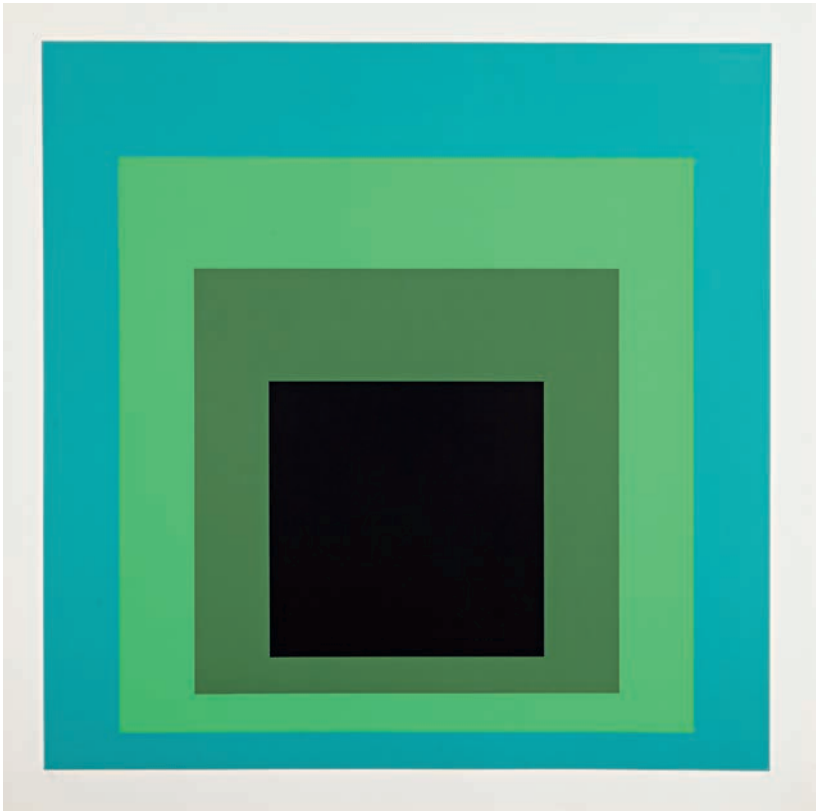
**Estimate \$2,500-3,500**

**LITERATURE**

Brenda Danilowitz 196 and 197



120



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

120 **JOSEF ALBERS** 1888-1976

*DR-b*, 1961  
Screenprint in colors, on heavy board, with full margins, signed with initial, titled, dated '68' and numbered 72/100 in pencil (there were also 25 artist's proofs), published by Denise René Editions, Paris (with their blindstamp), occasional minor soiling scuffing and rubbing, minor wear at sheet edges, otherwise generally in very good condition, unframed.  
I. 23 3/4 x 23 3/4 in (60.3 x 60.3 cm)  
S. 26 3/4 x 26 3/4 in (67.9 x 67.9 cm)

**Estimate \$2,000-3,000**

**LITERATURE**  
Brenda Danilowitz 181

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

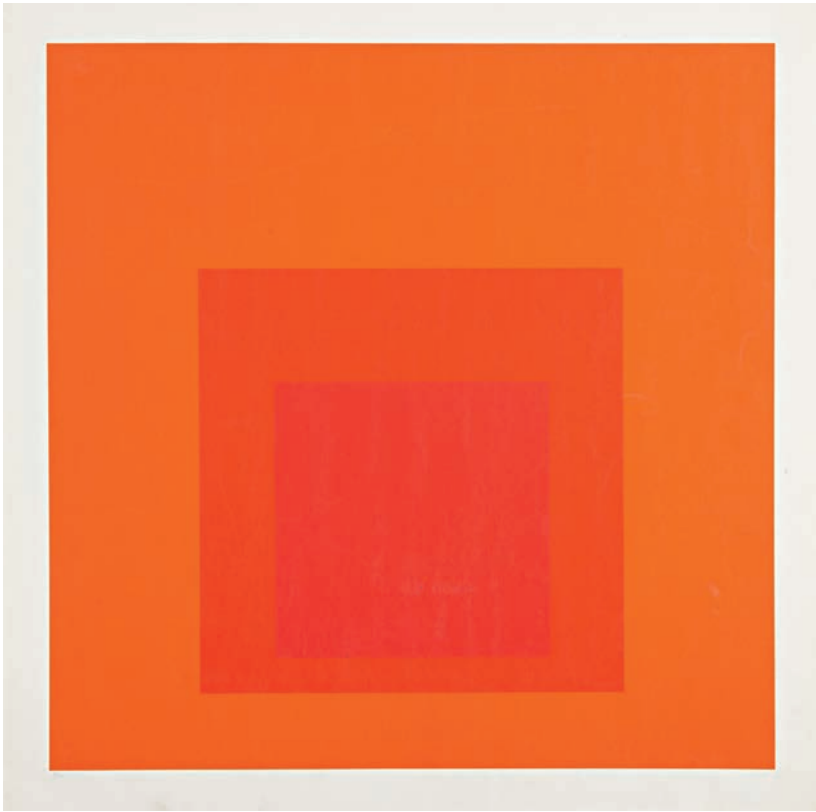
121 **JOSEF ALBERS** 1888-1976

*DR-a*, 1968  
Screenprint in colors, on heavy board, with full margins, signed with initial, titled, dated '68' and numbered 52/100 (there were also 25 artist's proofs), published by Denise René Editions, Paris (with their blindstamp), soiling, rubbing and scuffing, a crease at lower left margin, otherwise generally in good condition, unframed.  
I. 23 3/4 x 23 3/4 in (60.3 x 60.3 cm)  
S. 26 3/4 x 26 3/4 in (67.9 x 67.9 cm)

**Estimate \$1,500-2,500**

**LITERATURE**  
Brenda Danilowitz 180

121



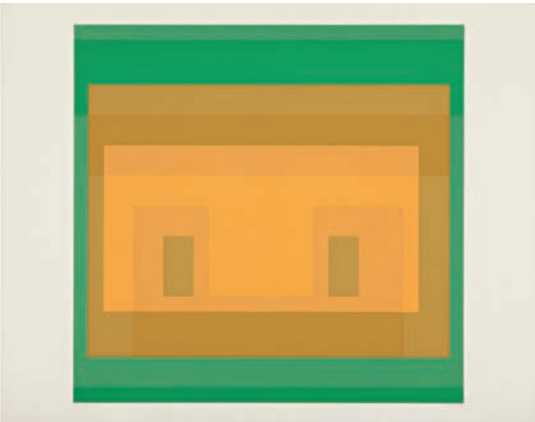
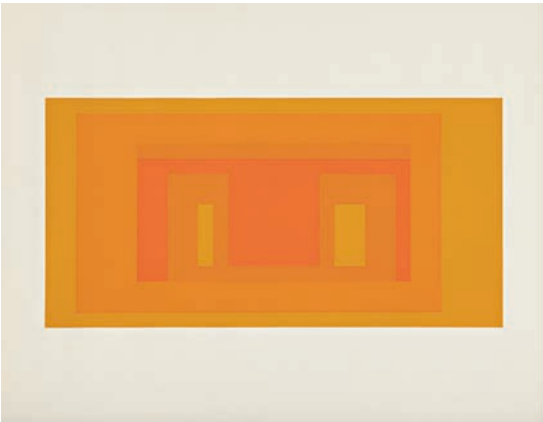
122 **JOSEF ALBERS** 1888-1976

*I-S Va 4; and I-S Va 6, from Six Variants portfolio*, 1969  
Two screenprints in colors, on Arches paper, with full margins, both signed, titled, dated '69' and numbered 127/150 in pencil, published by Ives-Sillman, New Haven (with their blindstamp), both generally in good condition, both unframed.  
va 4 I. 15 3/4 x 30 in (40 x 76.2 cm)  
va 6 I. 25 x 25 3/4 in (63.5 x 65.4 cm)  
both S. 28 x 35 3/4 in (71.1 x 90.8 cm)

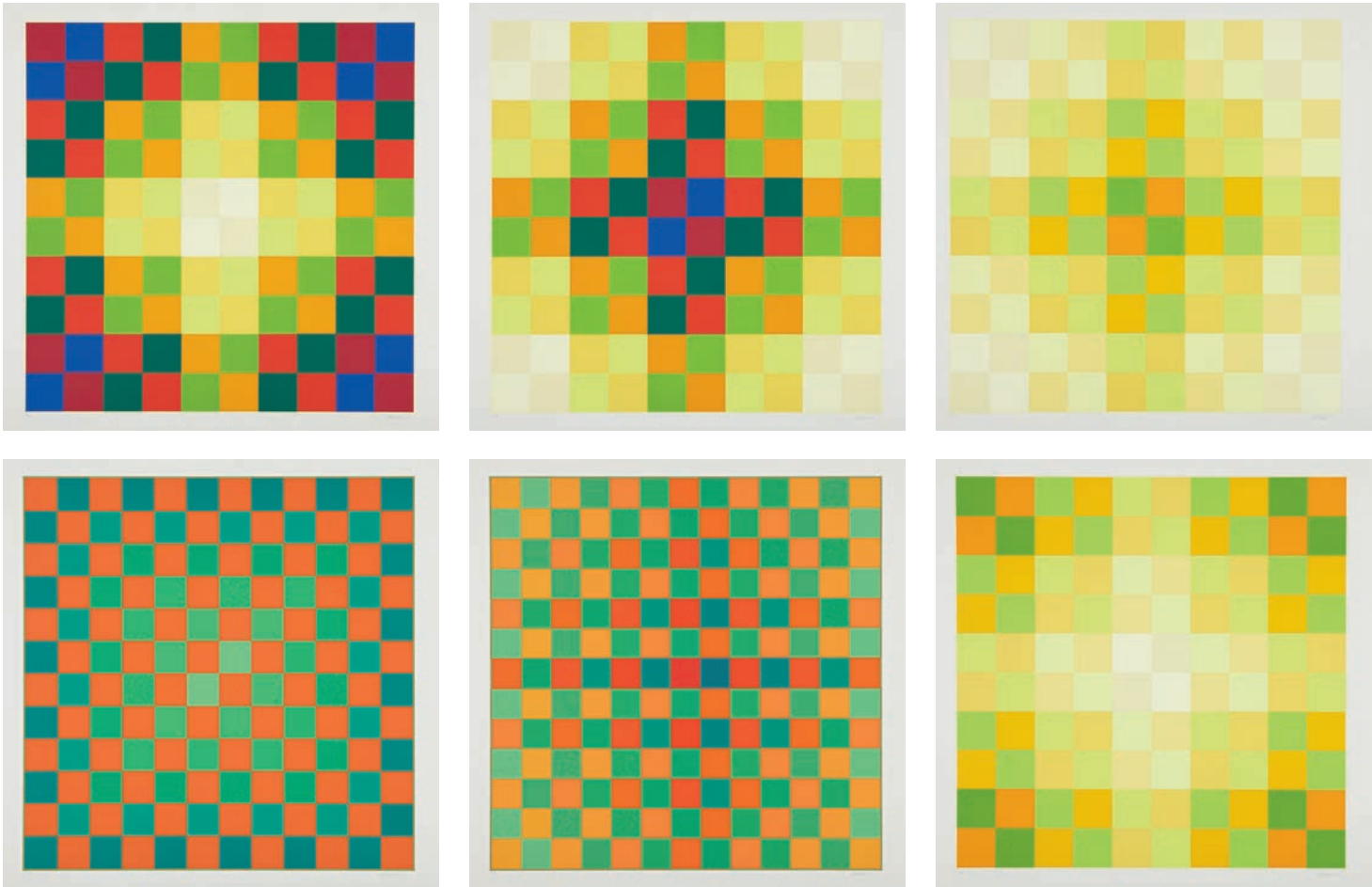
**Estimate \$1,500-2,500**

**LITERATURE**  
Brenda Danilowitz 192.4 and 192.6

122







123 **HUGO DEMARCO** 1932-1995

*Relation Couleur*, 1973

The complete set of *six* screenprints in colors, on heavy wove paper, with full margins, all signed and numbered 62/200 in pencil, numbered 62 on the colophon, published by Éditions Denise René, Paris (with their blindstamp), occasional minor scuffing, soiling in places in the margins, wear in places along the sheet edges, otherwise all in very good condition, all unframed.

all I. 24 x 24 in (61 x 61 cm)  
all S. 29 5/8 x 29 1/2 in (75.2 x 74.9 cm)

**Estimate \$2,000-3,000**

124 **LOUISE NEVELSON** 1899-1988

*[A group of 15 composite prints]*, 1978

Fifteen lithographs in colors, on Rives BFK buff and black German Etching papers, the full sheets, all but one signed and annotated 'B.A.T.' in pencil on the front or reverse (the Bon à Tirer impressions, the editions were 7 or 12), published by Tamarind Institute, Albuquerque (with their ink or blindstamp), all with occasional soft handling creases and minor soiling, one with a short tear at the lower sheet edge, minor wear at the sheet edges, otherwise all in very good condition, all unframed.

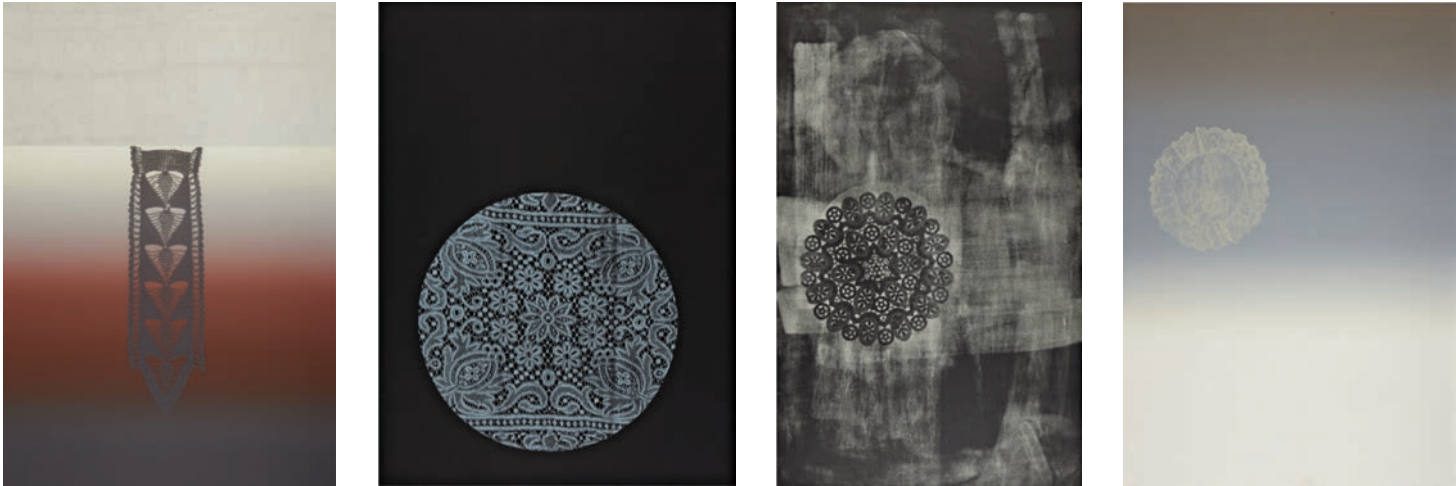
three S. 38 x 24 in (96.5 x 61 cm)  
nine S. 43 3/4 x 30 in (111.1 x 76.2 cm) (one horizontal)  
three S. 42 x 31 in (106.7 x 78.7 cm)

**Estimate \$2,500-3,500**

LITERATURE

Tamarind p 50

Including: *Untitled*: three variants; *[Untitled]*: three variants; *Beyond and Beyond I*: four variants; *Beyond*: one variant; and *Meditation at Noon*: four variants. The artist conceived of related variants to be composite images of each other.







125 **SAM FRANCIS** 1923-1994

*For the Blue Sons of Air*, 1990  
Screenprint in colors, on PTI Supra paper, the full sheet, signed and numbered 66/150 in pencil, published by American Indian Heritage Foundation, Falls Church, Virginia, in excellent condition, framed.  
S. 53 1/2 x 32 in (135.9 x 81.3 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Connie Lembark S21



126 **SAM FRANCIS** 1923-1994

*Untitled*, 1988  
Aquatint in colors, on Rives BFK paper, with full margins, signed and numbered 9/10 in pencil (there were also 2 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California (with their blindstamp), in very good condition, framed.  
I. 35 3/4 x 7 7/8 in (90.8 x 20 cm)  
S. 44 7/8 x 16 in (114 x 40.6 cm)

**Estimate \$3,000-4,000**

**LITERATURE**  
Connie Lembark I94



127

127 **SAM FRANCIS** 1923-1994*For Thirteen*, 1989

Screenprint in colors, on PTI Supra paper, the full sheet, signed and numbered 32/115 in pencil, published by La Paloma, Tujunga, California, in very good condition, unframed.

S. 27 7/8 x 37 3/4 in (70.8 x 95.9 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Connie Lembark S20



128

128 **HELEN FRANKENTHALER** 1928-2011*Flotilla*, 2006

Screenprint in colors, on Rives paper, the full sheet, signed, dated '06' and numbered 41/120 in pencil, published by the Naples Fine Art Museum, Florida, in very good condition, framed.

S. 31 x 37 in (78.7 x 94 cm)

**Estimate \$4,000-6,000**

129

129 **HELEN FRANKENTHALER** 1928-2011*Air Frame*, from *New York Ten* portfolio, 1965

Screenprint in colors, on Arches double-weight watercolor paper, the full sheet, signed, dated '65' and numbered 179/200 in pencil (there were also 25 hors commerce lettered A-Y), published by Tanglewood Press, New York, the sheet slightly toned, occasional scuffing, minor creasing in the corners (with slight cracking in the inks), otherwise in very good condition, framed.

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

**Estimate \$2,500-3,500**

**LITERATURE**

Pegram Harrison 6





130 **HELEN FRANKENTHALER** 1928-2011

*All about Blue*, 1994  
Lithograph and woodcut in colors, on triple layerd Kozo fiber handmade paper, the full sheet, signed, dated '94' and numbered 14/38 in black pencil (there were also 12 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), in very good condition, framed.  
S. 48 1/2 x 29 in (123.2 x 73.7 cm)

**Estimate \$6,000-8,000**

**LITERATURE**  
Pegram Harrison 235

131 **HELEN FRANKENTHALER** 1928-2011

*Southern Exposure*, 2005  
Screenprint in colors, on wove paper, the full sheet, signed, dated '05' and numbered 80/128 in pencil (there were also 20 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, the colors slightly attenuated, otherwise in very good condition, unframed.  
S. 30 1/2 x 37 1/8 in (77.5 x 94.3 cm)

**Estimate \$5,000-7,000**

**LITERATURE**  
Charles Riley p 201





132 **PAT STIER** b. 1938

*Blue*, 2004

Screenprint in colors, on wove paper, with full margins, signed and numbered 'PP 5/5' in pencil (an printer's proof, the edition was 35 and 8 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, unframed.

I. 48 x 35 in (121.9 x 88.9 cm)

S. 56 1/2 x 43 in (143.5 x 109.2 cm)

**Estimate \$5,000-7,000**

133 **HELEN FRANKENTHALER** 1928-2011

*Dream Walk*, 1977

Lithograph in colors, on mauve HMP handmade paper, with full margins, signed, dated '77' and numbered 6/47 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 22 x 29 5/8 in (55.9 x 75.2 cm)

S. 26 x 35 1/2 in (66 x 90.2 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Tyler Graphics 178

Pegram Harrison 56







134 **FRANK STELLA** b. 1936  
*A Hungry Cat Ate Up The Goat, plate 2 from Illustrations after El Lissitzky's Had Gadya, 1984*  
 Lithograph and screenprint in colors with collage, on heavy card paper, the full sheet,  
 signed, dated '84' and annotated P.P. II in pencil (a printer's proof, the edition was 60),  
 published by Waddington Graphics, London, in very good condition, framed.  
 S. 45 1/2 x 53 3/8 in (115.6 x 135.6 cm)

**Estimate** \$6,000-9,000





PROPERTY FROM A MIDWEST COLLECTION

135

**FRANK STELLA** b. 1936

*A Squeeze of the Hand, from Waves series, 1985-89*

Screenprint, lithograph and linocut in colors with hand-coloring and collage, on T.H. Saunders paper, the full sheet, signed, dated '88' and numbered 13/60 in pencil, published by Waddington Graphics, London, in very good condition, framed. S. 73 x 54 5/8 in (185.4 x 138.7 cm)

**Estimate \$6,000-9,000**





136 **FRANK STELLA** b. 1936

*Whale as a Dish*, from *The Waves series*, 1989  
Screenprint, lithograph and linocut in colors with hand-coloring and collage, on heavy card paper, the full sheet, signed, dated '89' and numbered 57/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, occasional soft creasing to board, otherwise generally in very good condition, framed.  
S. 67 3/4 x 54 1/2 in (172.1 x 138.4 cm)

**Estimate \$5,000-7,000**



PROPERTY FROM A MIDWEST COLLECTION

137 **FRANK STELLA** b. 1936

*Shards IV*, 1982  
Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 'AP XI' in pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, New York, in very good condition, framed.  
S. 39 3/4 x 45 1/4 in (101 x 114.9 cm)

**Estimate \$4,000-6,000**

LITERATURE  
Richard Axsom 147



138

PROPERTY FROM A MIDWEST COLLECTION

**138 FRANK STELLA** b. 1936*Shards V*, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 'AP XI' in pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, New York, in very good condition, framed. S. 39 3/4 x 45 1/4 in (101 x 114.9 cm)

**Estimate \$4,000-6,000****LITERATURE**

Richard Axsom 148



139



PROPERTY FROM A MIDWEST COLLECTION

**139 FRANK STELLA** b. 1936*Shards I*, 1982

Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 'AP XI' in pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, New York, in very good condition, framed.

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

**Estimate \$4,000-6,000****LITERATURE**

Richard Axsom 144



140 **ELLSWORTH KELLY** b. 1923

*Colored Paper Image III (Blue Black Curves)*, 1976

Colored and pressed paper pulp, on Koller Handmade HMP paper, the full sheet, signed and numbered 8/21 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), in very good condition, framed.

S. 32 x 46 in (81.3 x 116.8 cm)

**Estimate \$9,000-12,000**

**LITERATURE**

Tyler Graphics 298

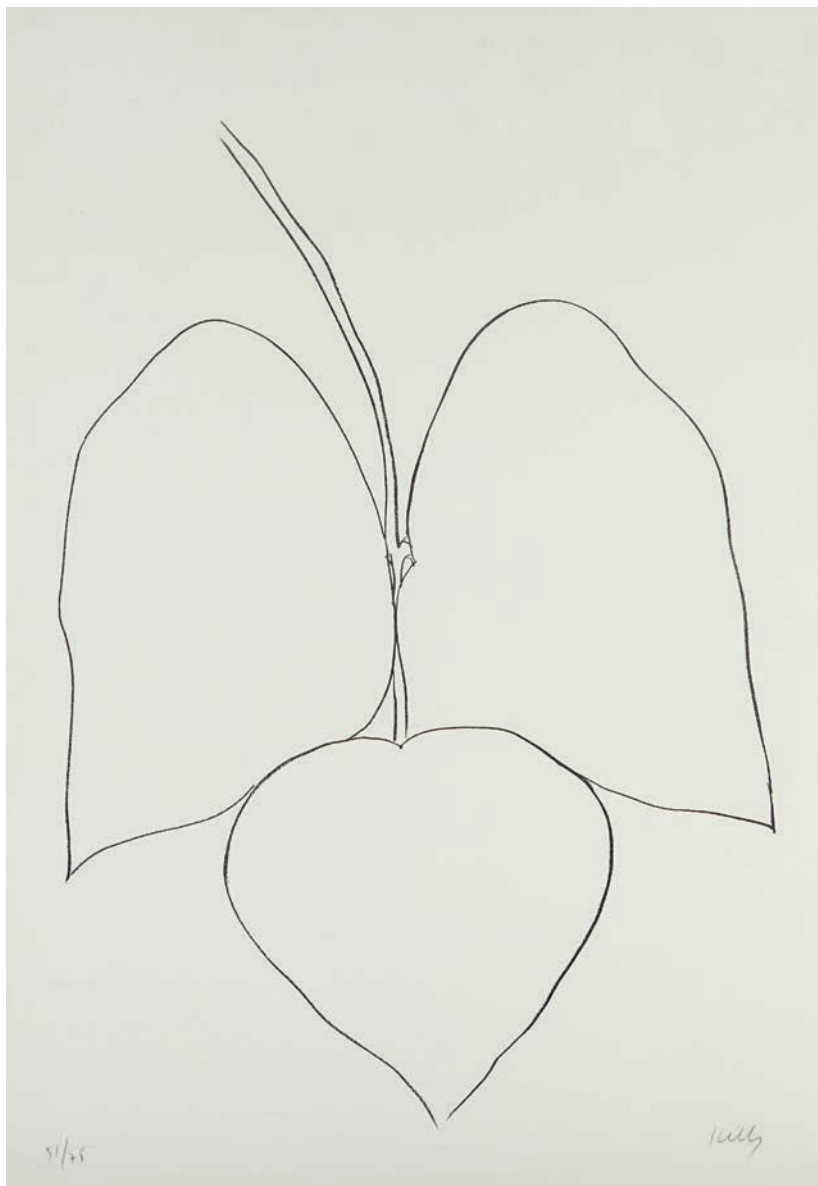
Richard Axsom 143



141



142

141 **ELLSWORTH KELLY** b. 1923

*Philodendron II*, from *Series of Plant and Flower Lithographs*, 1983-85

Lithograph, on Rives BFK paper, the full sheet, signed and numbered 5/30 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

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

**Estimate \$3,500-4,500**

#### LITERATURE

Gemini G.E.L. 1204

Richard Axsom 208

142 **ELLSWORTH KELLY** b. 1923

*String Bean Leaves I (Haricot Vert I)*, from *Suite of Plant Lithographs*, 1965-66

Lithograph, on Rives BFK paper, with full margins, signed and numbered 51/75 in pencil, titled in pencil on the reverse (there were also 10 artist's proofs), published by Maeght Editeur, Paris, minor soiling in the margins, otherwise in very good condition, framed.

I. 30 1/4 x 21 1/4 in (76.8 x 54 cm)

S. 35 5/8 x 24 5/8 in (90.5 x 62.5 cm)

**Estimate \$3,500-4,500**

#### LITERATURE

Richard Axsom 48



143 **ELLSWORTH KELLY** b. 1923

*Blue/Yellow/Red, from Series of Ten Lithographs, 1970*  
Lithograph in colors, on Arjomari paper, with full margins, signed and numbered 66/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
I. 32 1/4 x 15 3/4 in (81.9 x 40 cm)  
S. 42 1/2 x 30 in (108 x 76.2 cm)

**Estimate \$3,000-5,000**

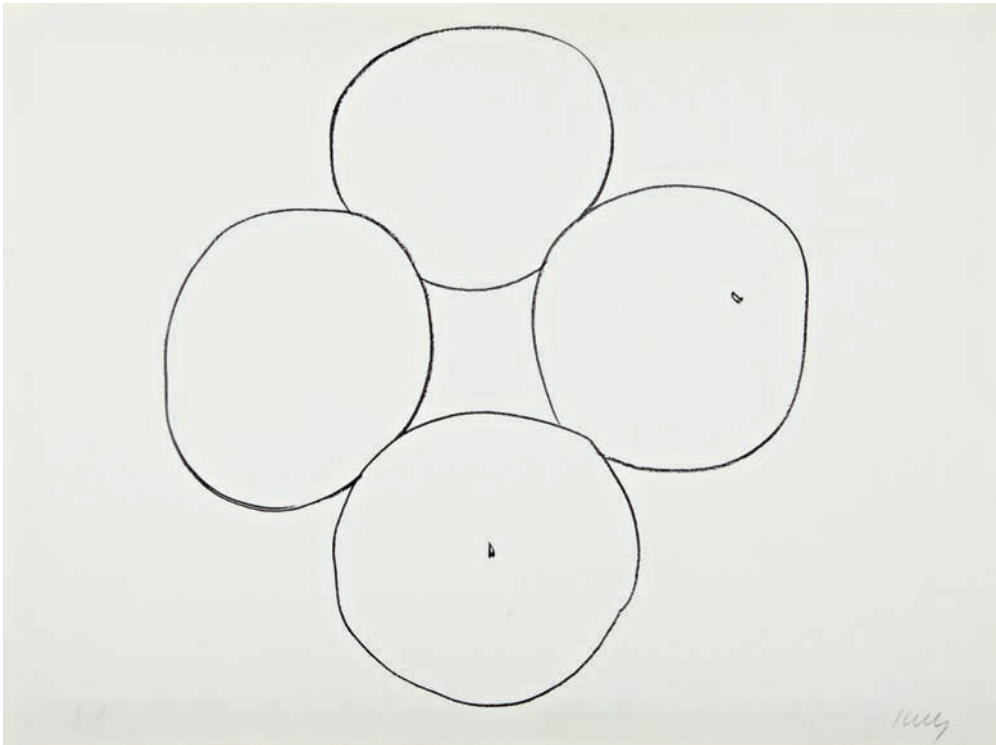
**LITERATURE**  
Gemini G.E.L. 230  
Richard Axsom 61

144 **ELLSWORTH KELLY** b. 1923

*Oranges, from Suite of Plant Lithographs, 1965-66*  
Lithograph, on Rives BFK paper, with full margins, signed and annotated 'A.P.' in pencil (one of 10 artist's proofs, the edition was 75), published by Maeght, Paris, pale mat staining, occasional minor soiling near the sheet edges, otherwise in very good condition, unframed.  
I. 22 x 20 3/4 in (55.9 x 52.7 cm)  
S. 32 1/8 x 24 in (81.6 x 61 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Richard Axsom 55







145 **RICHARD DIEBENKORN** 1922-1993

*Untitled; and Untitled*, 1991

Two lithographs, on Arches Cover paper, with full margins, both signed with initials, dated '91' and numbered 47/75 and 48/75 in pencil (there were also 12 and 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both in excellent condition, both framed.

one l. 8 1/2 x 6 1/8 in (21.6 x 15.6 cm)

one l. 10 x 7 1/8 in (25.4 x 18.1 cm)

one S. 16 1/4 x 14 1/4 in (41.3 x 36.2 cm)

one S. 18 x 15 1/8 in (45.7 x 38.4 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Gemini G.E.L. 1508 and 1509



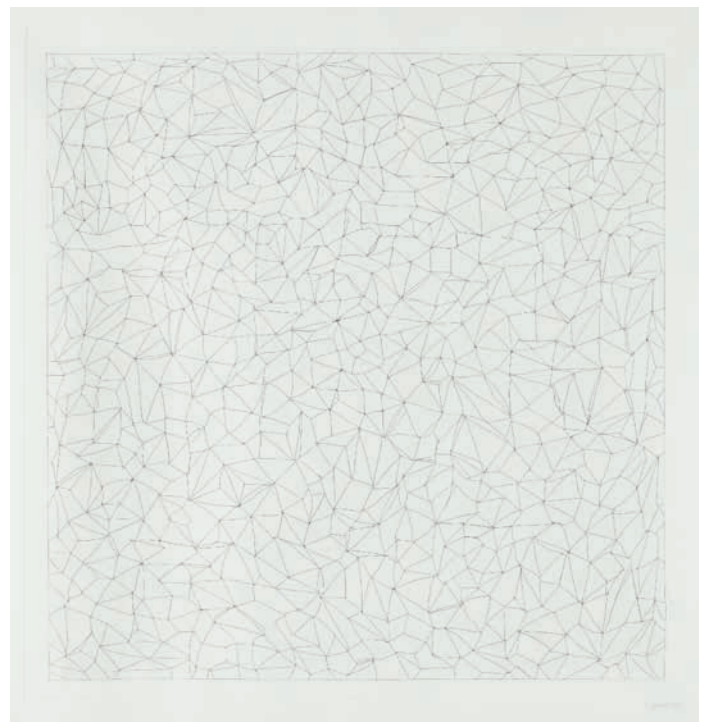
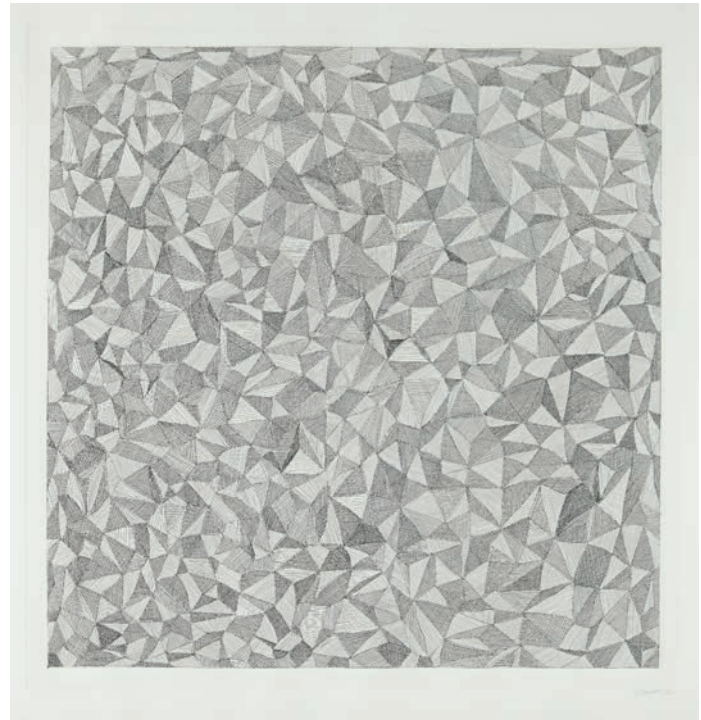
146 **JIM DINE** b. 1935

*Watercolor January*, 2004

Lithograph with hand-coloring, on heavy watercolor paper, the full sheet, signed, dated '2004' and numbered 2/15 in pencil (there were also 2 artist's proofs), published by Pace Editions, Inc., New York, in very good condition, framed. S. 63 x 46 in (160 x 116.8 cm)

**Estimate \$3,000-4,000**





147 **SOL LEWITT** 1928-2007

*Complex Forms*, 1990

The complete set of five etching and aquatints (two in colors), on Somerset Textured paper, with full margins, all signed and numbered 15/27 in pencil (there were also 5 artist's proofs), published by Osiris Editions, Tokyo, a pressure mark along the perimeter of the sheet, otherwise all in very good condition, all framed.

all I. 29 1/2 x 29 1/4 in (74.9 x 74.3 cm)

all S. 35 3/8 x 35 in (89.9 x 88.9 cm)

**Estimate \$9,000-12,000**

**LITERATURE**

Barbara Krakow Gallery 1990.11





**148 SOL LEWITT** 1928-2007

*Horizontal Color Bands and Vertical Color Bands: plate 5, 1991*

Aquatint in colors, on Somerset Satin paper, with full margins, signed and numbered 13/30 in pencil (there were also 8 artist's proofs), published by Gallery Lelong, New York, in very good condition, framed.

I. 17 3/4 x 35 1/4 in (45.1 x 89.5 cm)

S. 24 x 41 1/4 in (61 x 104.8 cm)

**Estimate \$3,500-4,500**

**LITERATURE**

Tate Gallery E 47

Barbara Krakow Gallery 1991.02

**149 SOL LEWITT** 1928-2007

*Brushstrokes in All Directions, 1994*

Screenprint in colors, on Folio paper, with full margins, signed and numbered 101/500 in pencil (there were also 25 artist's proofs), published by Film Forum, New York, in excellent condition, unframed.

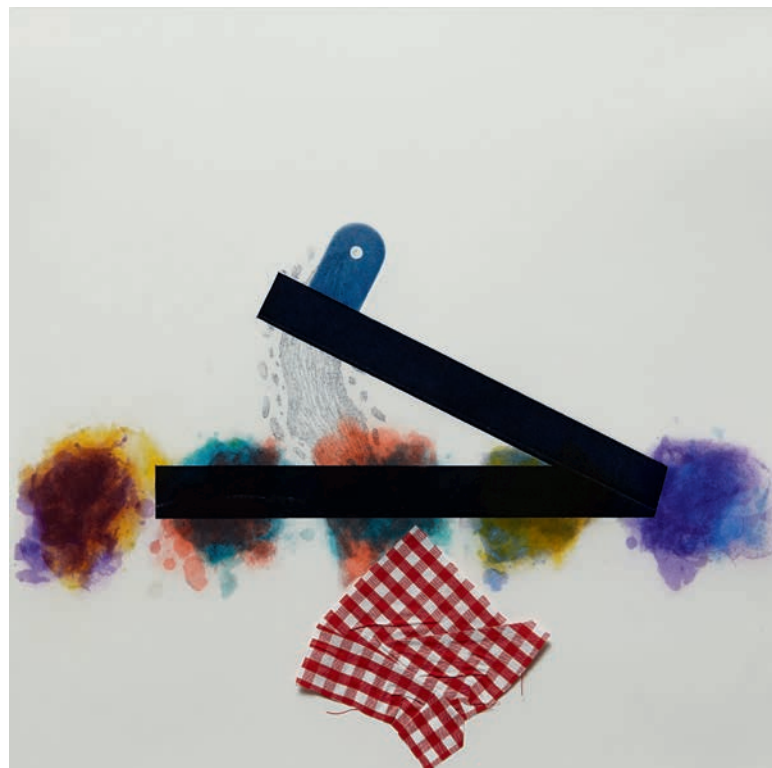
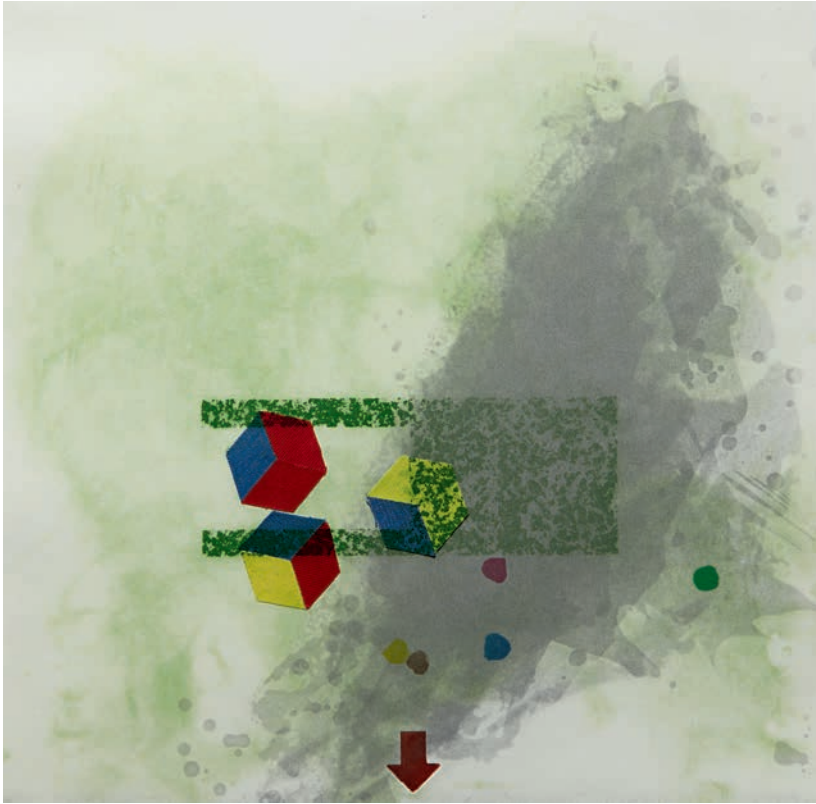
I. 16 x 16 in (40.6 x 40.6 cm)

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

**Estimate \$1,000-1,500**

**LITERATURE**

Barbara Krakow Gallery 1994.05



150 **RICHARD TUTTLE** b. 1941

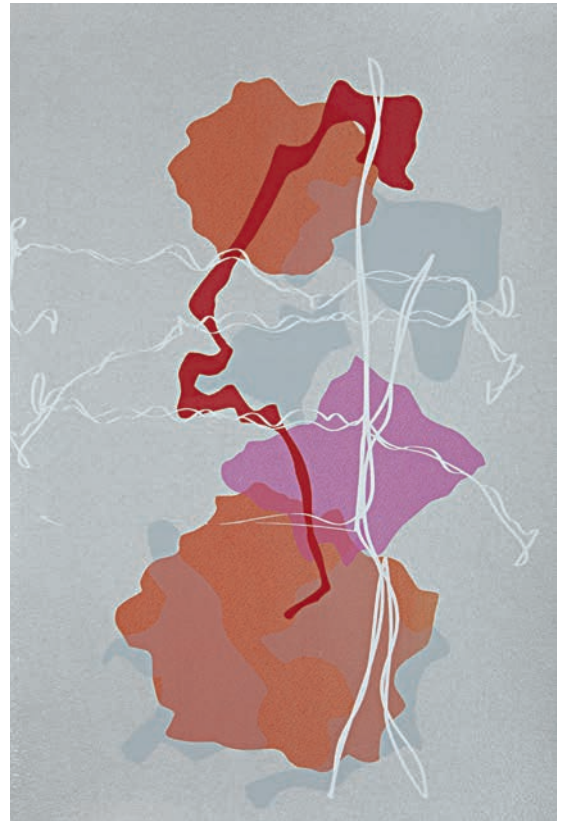
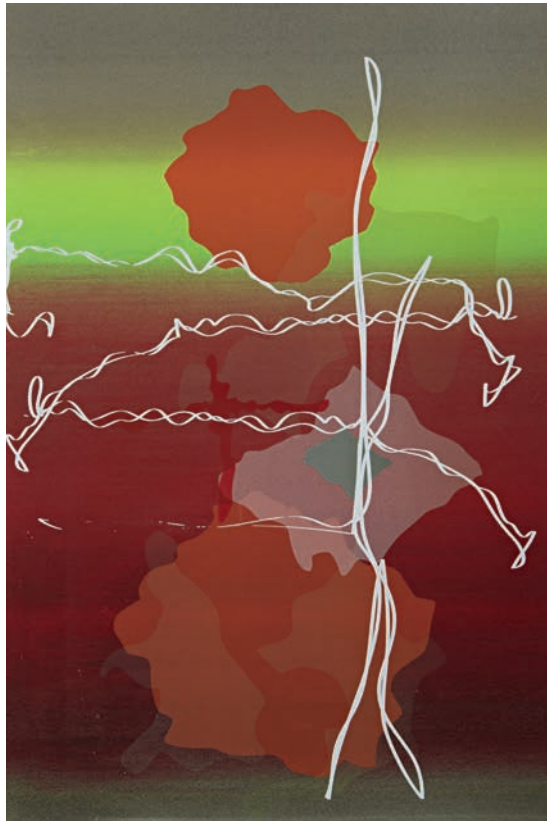
*Label 5, 6, and 7, from Label 5-8 series, 2003*

Three etchings with aquatint, spitbite, sugarlift, drypoint and fabric collé, on wove paper, the full sheets, all signed with initials, titled, dated '03' and numbered 1/25 in pencil, published by Brooke Alexander Editions, New York, all in very good condition, all framed.

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

**Estimate \$5,000-7,000**





151 **JORGE PARDO** b. 1963

*[Untitled]: three prints, 2003*

Three screenprints in colors, on watercolor paper, the full sheets, all signed, dated '03' and annotated 'JP 03/043', '.15', '.41', and '.43' in pencil on the reverse, all in excellent condition, all framed.  
all S. 19 x 12 5/8 in (48.3 x 32.1 cm)

**Estimate \$4,000-6,000**

152 **JORGE PARDO** b. 1963

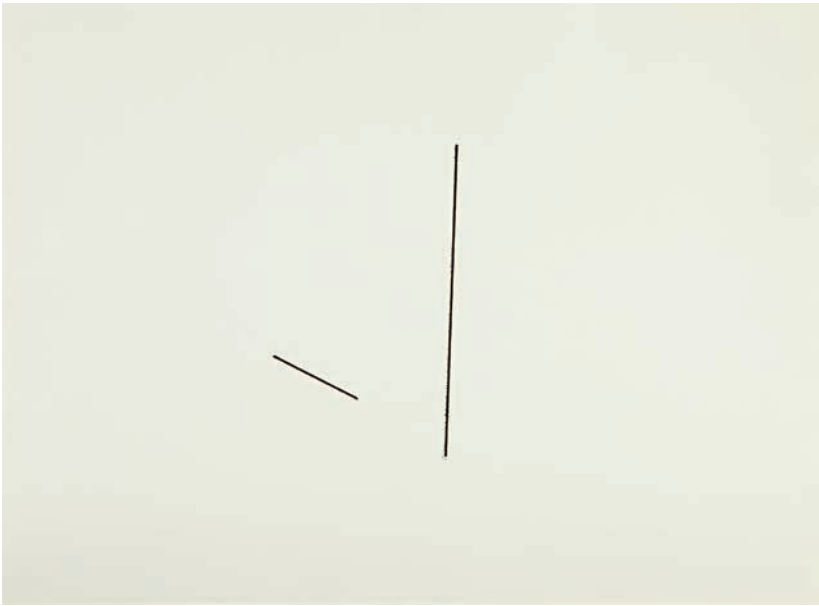
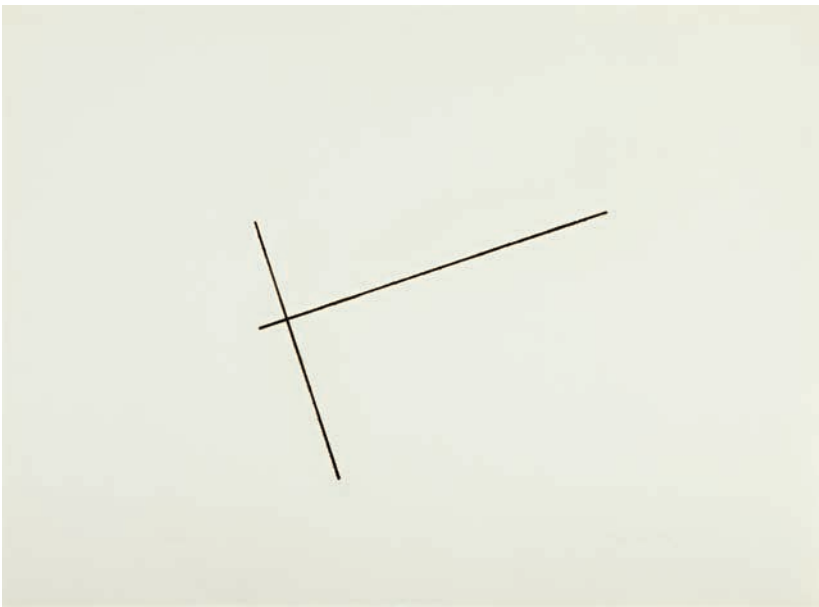
*Penelope, 2002*

Inkjet print in colors, on wove paper, with full margins, from the edition of 50, in excellent condition, framed.

I. 18 x 12 1/8 in (45.7 x 30.8 cm)

S. 18 7/8 x 13 in (47.9 x 33 cm)

**Estimate \$600-900**



153 **FRED SANDBACK** 1943-2003

*Etching with Aquatint: four prints, 1976*

Four aquatints, on Rives BFK paper, with full margins, all signed, dated '76' and numbered 12/35 in pencil, published by Brooke Alexander Editions, New York, a few minute foxmarks, the palest time staining, otherwise all in very good condition, all unframed.

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

**Estimate \$6,000-9,000**

**LITERATURE**  
Fred Jahn 55-58

154 **FRED SANDBACK** 1943-2003

*Eight Variations for Galerie Heiner Friedrich, 1971-73*

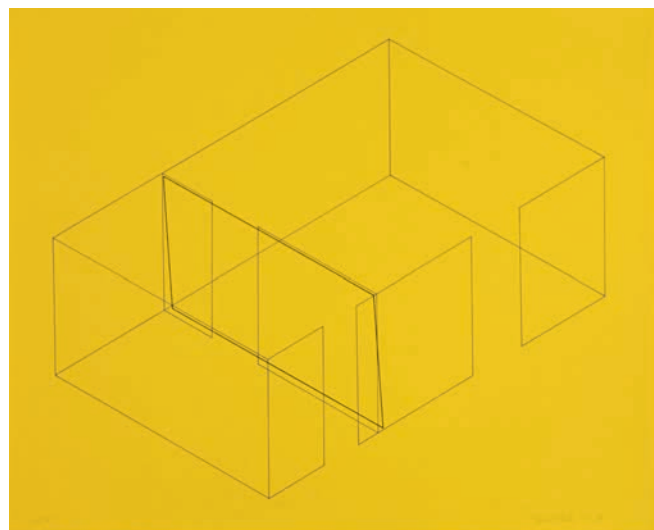
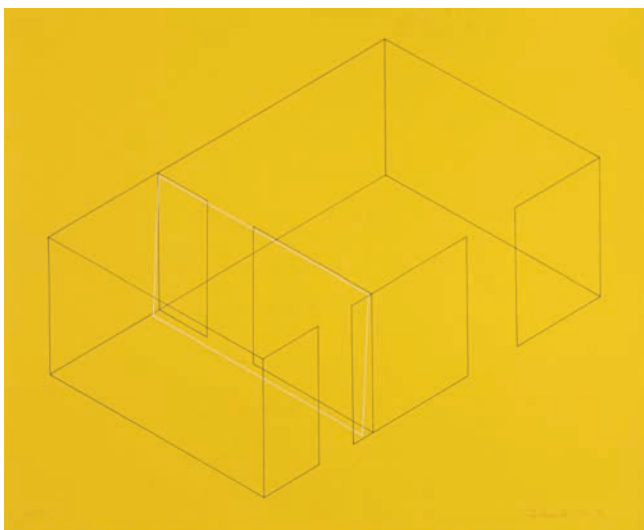
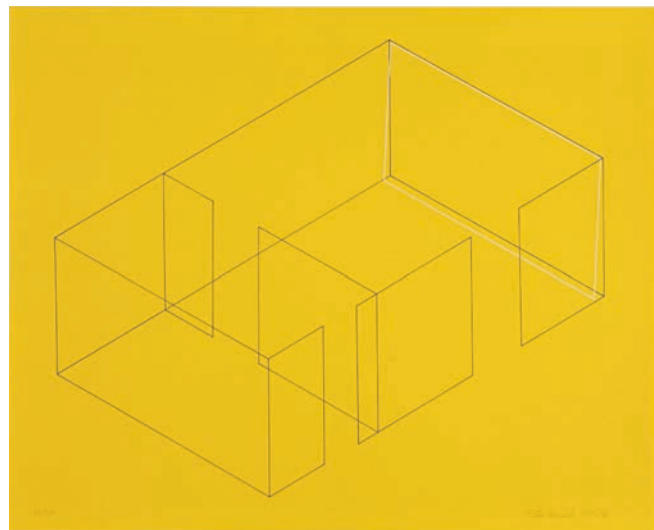
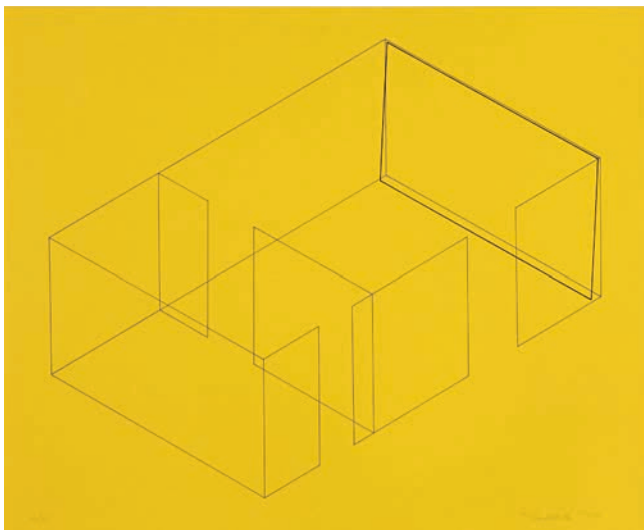
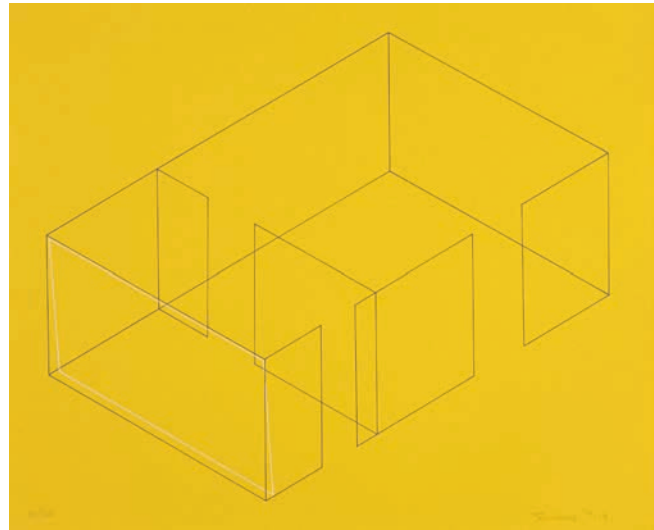
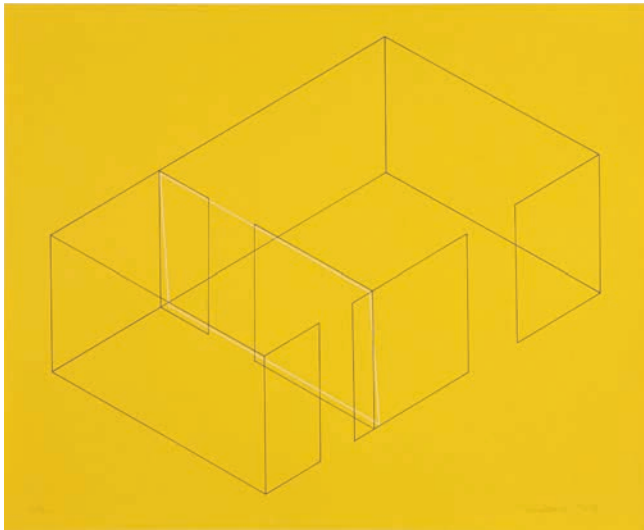
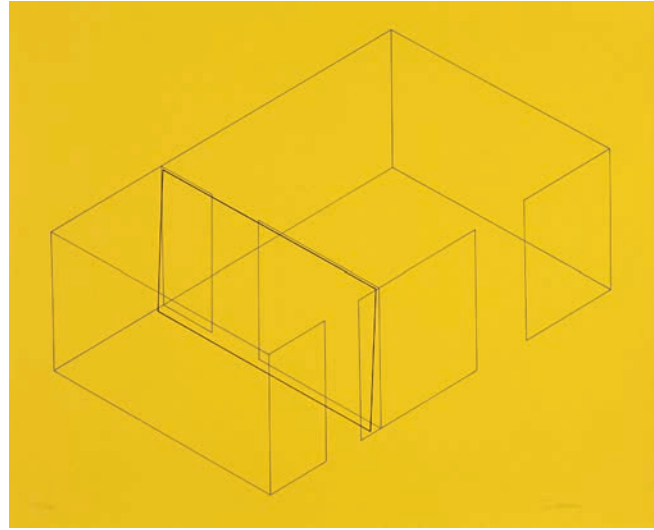
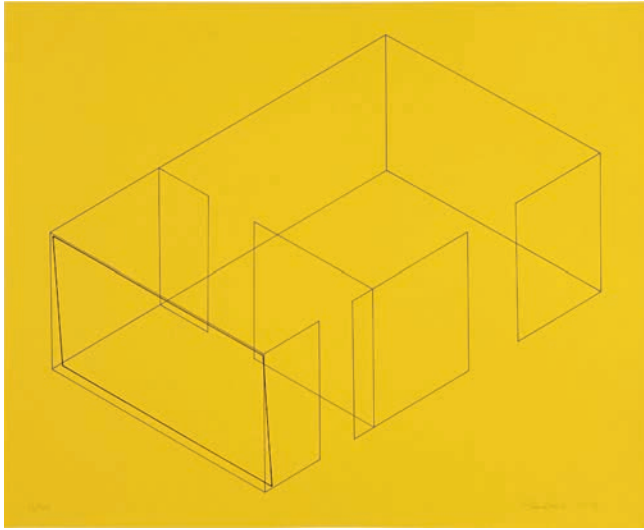
The complete set of eight screenprints in colors, on yellow wove paper, with full margins, all signed, most dated '71-3' and all numbered 10/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Edition Heiner Friedrich, Munich, all in very good condition, all framed.

all l. various sizes  
all S. 15 3/8 x 18 7/8 in (39.1 x 47.9 cm)

**Estimate \$6,000-9,000**

**LITERATURE**  
Fred Jahn 3-10







155 **RICHARD SERRA** b. 1939  
*Path and Edges #12, 2007*  
Etching, on Mohachi paper, the full sheet, signed and numbered 10/60 in black crayon on the reverse (there were also artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), in excellent condition, framed. S. 23 1/2 x 29 1/4 in (59.7 x 74.3 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Silke von Berswordt-Wallrabe 202



156 **RICHARD SERRA** b. 1939  
*Path and Edges #5, 2007*  
Etching, on Mohachi paper, the full sheet, signed and numbered 10/60 in black crayon on the reverse (there were also artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), in excellent condition, framed. S. 26 x 32 1/4 in (66 x 81.9 cm)  
**Estimate \$4,000-6,000**  
**LITERATURE**  
Silke von Berswordt-Wallrabe 195





157 **CY TWOMBLY** 1928-2011

*No. VI, from Natural History Part I Mushrooms portfolio, 1974*

Lithograph with collotype in colors with collage and hand-coloring, on Rives Couronne paper, the full sheet, signed with initials and numbered 94/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, in very good condition, framed.

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

**Estimate \$7,000-9,000**

**LITERATURE**

Heiner Bastian 47





158 **TERRY WINTERS** b. 1949

*Multiple Visualizations Technique*, 1998

Etching and aquatint in colors, on Arches En Tout Cas paper, with full margins, signed, dated '1998' and numbered 20/41 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

I. 42 3/4 x 33 1/2 in (108.6 x 85.1 cm)

S. 53 x 42 3/4 in (134.6 x 108.6 cm)

**Estimate \$6,000-8,000**

**LITERATURE**

Nancy Sojka 144





159 **ANISH KAPOOR** b. 1954

*Echo*, 1993

The complete seven part set comprised of five multiples made of bronze, ceramic and wood and two metal keys, all signed, dated, annotated '1' to '5' and numbered 4/30 on a plaque affixed to the underside of one multiple, in very good condition. various sizes

**Estimate \$12,000-18,000**



160 **VIJA CELMINS** b. 1938

*Comet, from the Skowhegan Suite portfolio, 1992*

Linoleum cut, on Fabriano paper, with full margins, signed and numbered 3/80 in pencil (there were also 12 artist's proofs), published by The Skowhegan School of Painting and Sculpture, Maine, with Oberon Press, New York blindstamp, in very good condition, framed.

I. 14 1/4 x 16 3/4 in (36.2 x 42.5 cm)

S. 20 5/8 x 22 7/8 in (52.4 x 58.1 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Samantha Rippner p 52

161 **KIKI SMITH** b. 1954

*Untitled, 1991*

Multiple of high-fired enamel on glass, with wood shelf, incised with signature and numbered 19/50, published by Artists Space, New York, minor surface soiling, otherwise in very good condition.

glass: 18 x 18 in (45.7 x 45.7 cm)

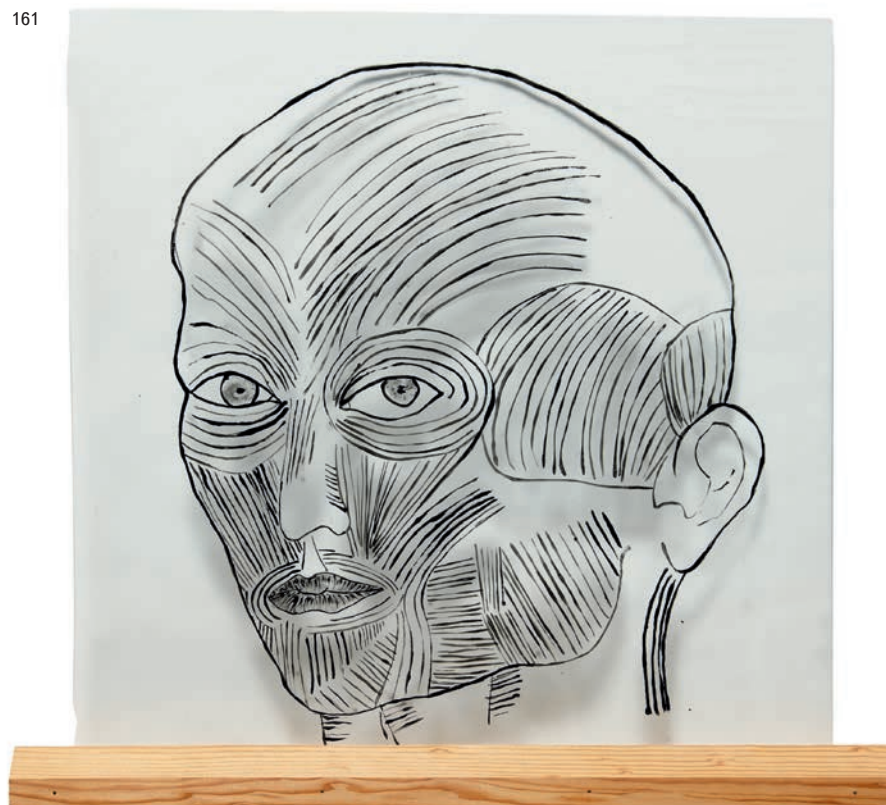
shelf: 4 1/2 x 20 3/4 x 5 in (11.4 x 52.7 x 12.7 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Wendy Weitman and Museum of Modern Art 25

161







162 **KIKI SMITH** b. 1954

*Dandelions suite*, 1999

The complete set of six mezzotints, on mold-made Hahnemühle paper, with full margins, all signed, dated '1999' and numbered 4/24 in pencil (there were also 7 artist's proofs), published by Pace Editions, Inc., New York, all in very good condition, all unframed.

all I. 4 x 3 1/2 in (10.2 x 8.9 cm)

all S. 10 x 8 3/4 in (25.4 x 22.2 cm)

**Estimate \$3,500-4,500**

**LITERATURE**

Wendy Weitman and Museum of Modern Art 81-83



163 **JASPER JOHNS** b. 1930

*Figure 0*, from *Black Numeral series*, 1968

Lithograph in black and gray, on Copperplate Deluxe paper, with full margins, signed, dated '68' and numbered 19/17 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), very pale mat staining, otherwise in very good condition, framed.

I. 27 1/2 x 22 in (69.9 x 55.9 cm)

S. 37 x 29 3/4 in (94 x 75.6 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Gemini G.E.L. 87

Universal Limited Art Editions 44





164 **JASPER JOHNS** b. 1930

*Untitled, Second State, 1969*

Etching and aquatint, on J. Green paper, with full margins, signed, date '69' and numbered 8/9 in pencil (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), several pale foxmarks in the margins, otherwise in very good condition, framed.

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

S. 41 1/4 x 28 in (104.8 x 71.1 cm)

**Estimate \$7,000-10,000**

**LITERATURE**

Esther Sparks 101

Universal Limited Art Editions 79



165 **JASPER JOHNS** b. 1930

*The Critic Sees, from Ten from Leo Castelli portfolio, 1967*  
Embossment with collage and acetate, on Rives BFK paper, with full margins, signed, titled, dated '67' and numbered 18/200 in pencil (there were also 15 artist's proofs), published by Tanglewood Press, New York, the palest time staining (to sheet and collage elements), otherwise in very good condition, framed.  
I. 3 3/4 x 6 3/8 in (9.5 x 16.2 cm)  
S. 24 x 20 in (61 x 50.8 cm)

**Estimate \$4,000-6,000**

**LITERATURE**  
Universal Limited Art Editions 39

166 **JASPER JOHNS** b. 1930

*Passage II, 1966*  
Lithograph in colors, on black Fabriano paper, the full sheet, signed, annotated 'II', dated '66' and numbered 15/20 in white pencil (there were also 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), the colors slightly attenuated, minor wear at the sheet corners, adhesive remains along the reverse of the upper sheet and lower corners, otherwise in very good condition, unframed.  
S. 28 x 36 in (71.1 x 91.4 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Esther Sparks 66  
Universal Limited Art Editions 30







167 **JASPER JOHNS** b. 1930

*Untitled (for the America Center), 1994*

Lithograph in colors, on custom made Japanese paper, with full margins, signed, dated '94' and numbered 47/75 in pencil (there were also 23 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), in very good condition, framed.

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

S. 36 x 30 1/2 in (91.4 x 77.5 cm)

**Estimate \$7,000-9,000**

168 **ROBERT RAUSCHENBERG** 1925–2008

*Romances (Pomegranate), from Romances series, 1977*

Lithograph in colors, on HMP Koller handmade paper, with full margins, signed, dated '77' and numbered 5/37 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), occasional soft handling creases, hinge remains at the reverse of the corners, otherwise in very good condition, framed.

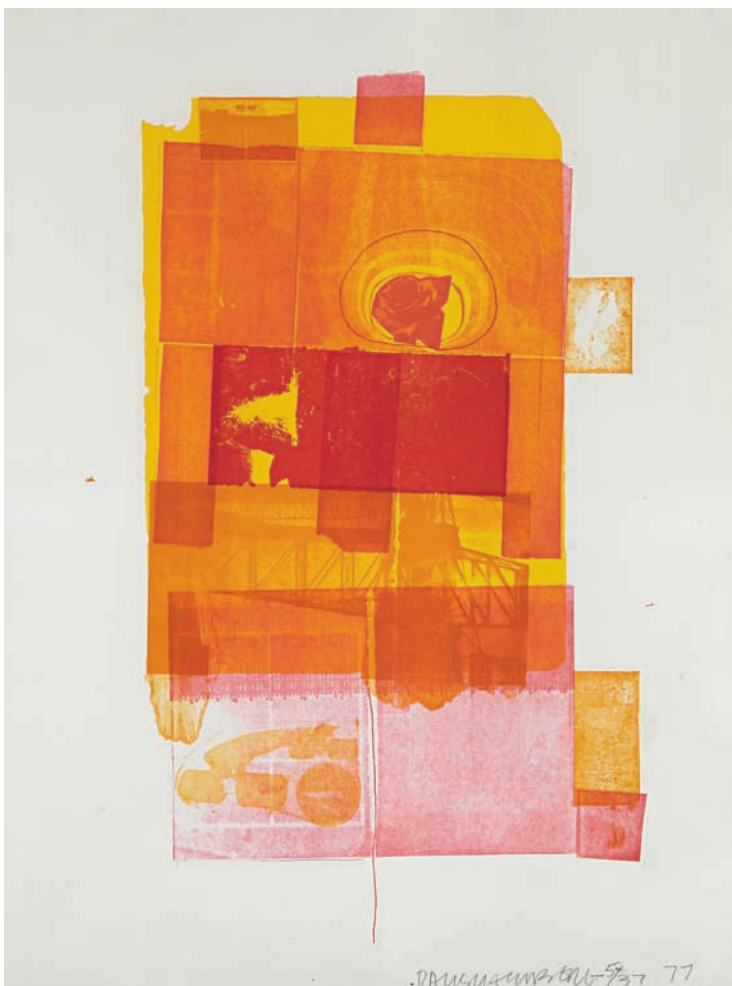
I. 35 1/2 x 23 1/2 in (90.2 x 59.7 cm)

S. 41 3/8 x 32 1/4 in (105.1 x 81.9 cm)

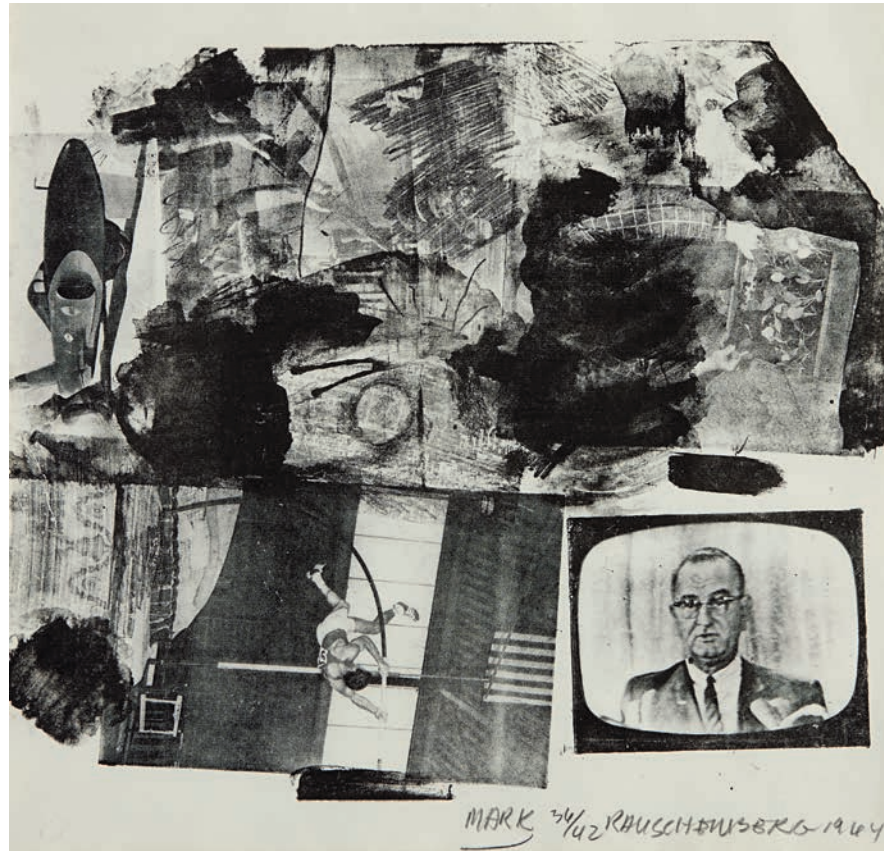
**Estimate \$2,000-3,000**

**LITERATURE**

Gemini G.E.L. 760







169 **ROBERT RAUSCHENBERG** 1925–2008

*Mark*, 1964

Lithograph, on Angoumois à la Main paper, the full sheet, signed, titled, dated '1964' and numbered 36/42 in pencil (there were also 2 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), minor surface soiling, a few very pale stains near the sheet edges, otherwise in very good condition, framed.  
S. 15 3/4 x 16 1/4 in (40 x 41.3 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Esther Sparks 12

Edward Foster 16



170 **ROBERT RAUSCHENBERG** 1925–2008

*Guardian*, 1968

Lithograph in colors with embossing, on German Copperplate paper, the full sheet, signed, dated '68' and numbered 4/44 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.  
S. 42 1/2 x 30 1/8 in (108 x 76.5 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Esther Sparks 33

Edward Foster 58





171 **ROBERT RAUSCHENBERG** 1925–2008

*Publicon-Station V*, from *Publicons* series, 1978

Editioned sculpture comprised of wood with aluminum, coated with nitrocellulose lacquer, collaged silk and cotton fabrics, brick, baked epoxy enamel over polished aluminum, Plexiglas, and a light bulb, signed, dated '78' and numbered 7/30 in black ink on a label affixed to the reverse (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, in good condition.  
18 x 36 x 8 in (45.7 x 91.4 x 20.3 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Gemini G.E.L. 818

172 **ROBERT RAUSCHENBERG** 1925–2008

*Hillary Rodham Clinton Campaign Print*, 2000

Pigmented inkjet print in colors, on wove paper, with full margins, signed, dated '2K' and numbered 10/100 in pencil (there were also 21 artist's proofs), published by Hillary Rodham Clinton, produced by Universal Limited Art Editions, West Islip, New York, in excellent condition, framed.  
I. 35 1/4 x 26 in (89.5 x 66 cm)  
S. 36 3/8 x 27 1/4 in (92.4 x 69.2 cm)

**Estimate \$3,000-4,000**



173 **PHILIP GUSTON** 1913-1980

*Sea Group*, 1983  
Lithograph, on Arches Cover paper, with full margins, signed, titled, dated '80' and numbered 29/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
I. 28 1/2 x 36 3/4 in (72.4 x 93.3 cm)  
S. 32 x 42 1/2 in (81.3 x 108 cm)

**Estimate \$4,000-6,000**

LITERATURE  
Gemini G.E.L. 1060



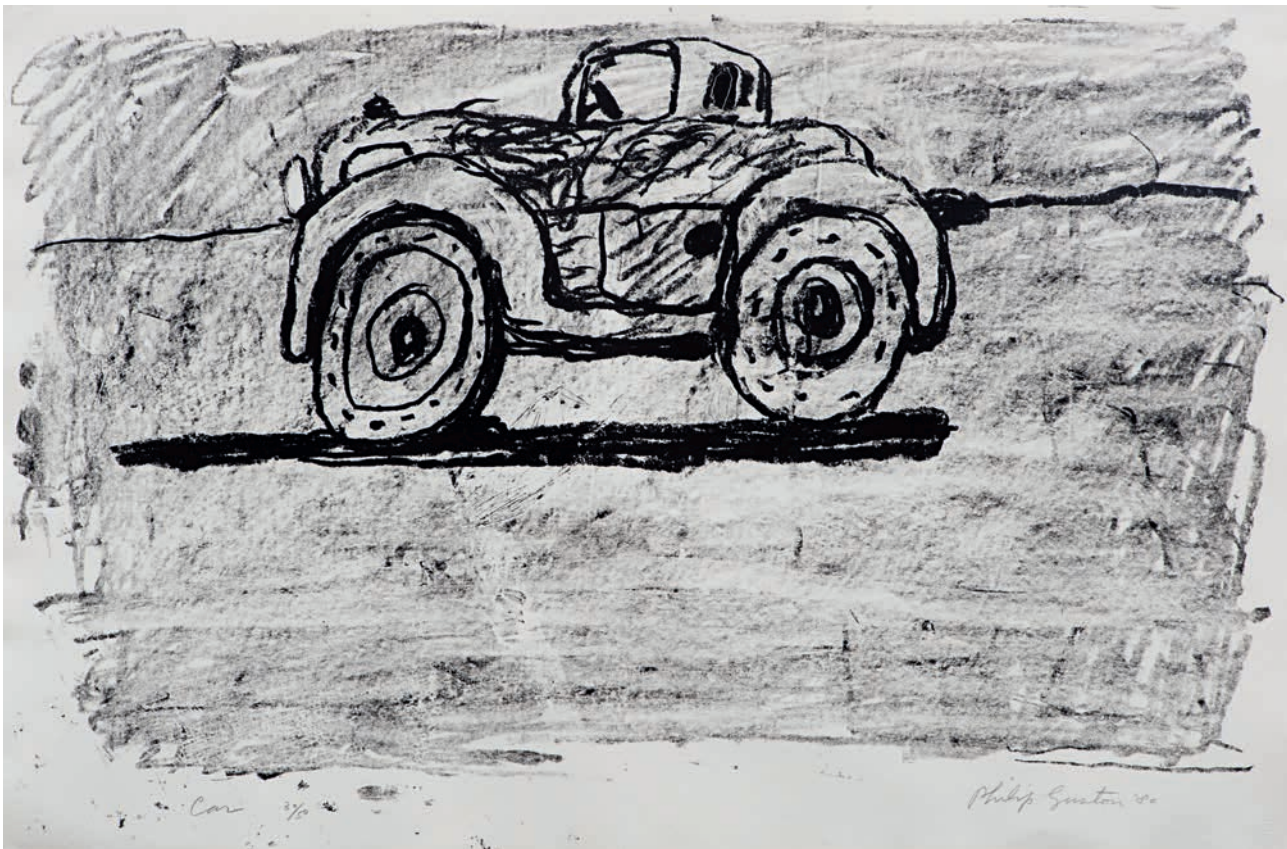
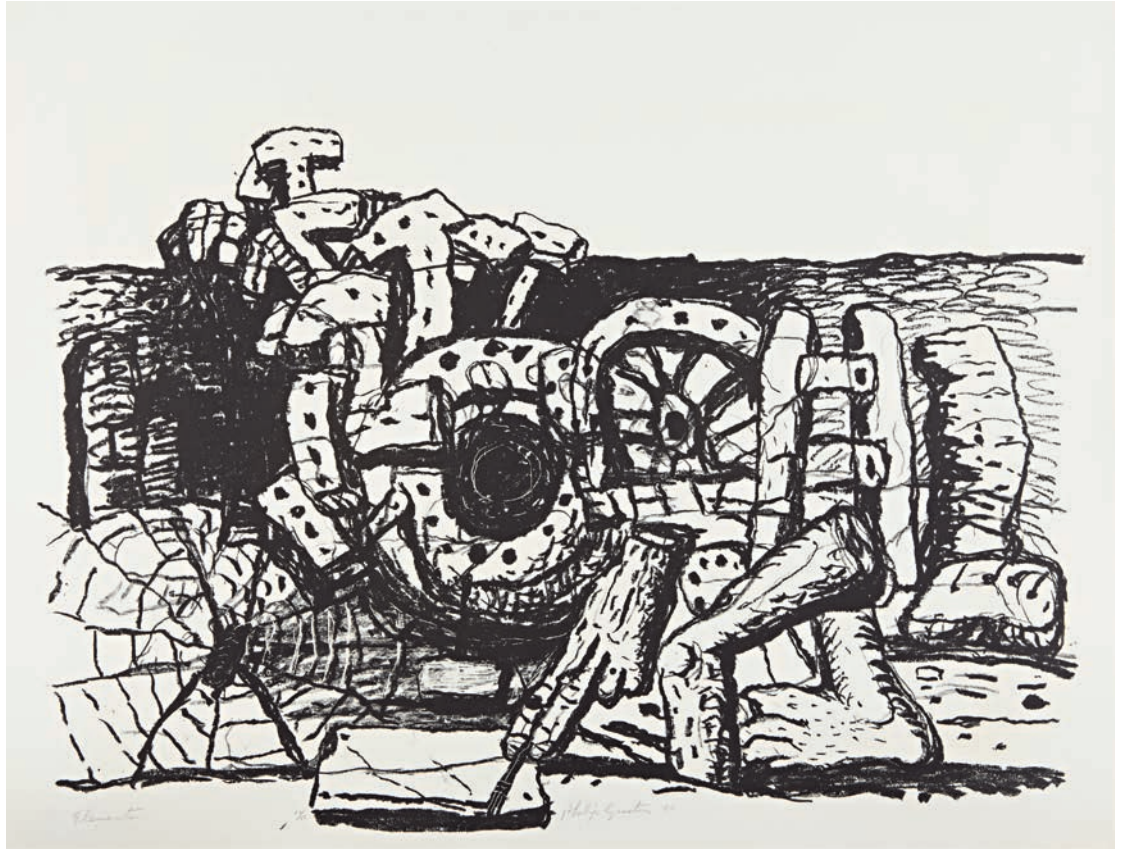
174 **PHILIP GUSTON** 1913-1980

*Agean*, 1981  
Lithograph, on Arches Cover paper, with full margins, signed, titled, dated '80' and numbered 39/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.  
I. 24 x 39 1/2 in (61 x 100.3 cm)  
S. 32 x 42 1/4 in (81.3 x 107.3 cm)

**Estimate \$4,000-6,000**

LITERATURE  
Gemini G.E.L. 927





175 **PHILIP GUSTON** 1913-1980

*Elements*, 1980

Lithograph, on Arches 88 paper, with full margins, signed, titled, dated '80' and numbered 10/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, unframed.

I. 26 5/8 x 39 5/8 in (67.6 x 100.6 cm)

S. 32 5/8 x 42 3/8 in (82.9 x 107.6 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Gemini G.E.L. 871

176 **PHILIP GUSTON** 1913-1980

*Car*, 1980

Lithograph, on Koller HMP handmade paper, the full sheet, signed, titled, dated '80' and numbered 30/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

S. 20 x 30 3/4 in (50.8 x 78.1 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Gemini G.E.L. 875





177 **BRUCE NAUMAN** b. 1941

*No - State, 1981*

Lithograph, on Arches Cover paper, the full sheet, signed, dated '81' and numbered 10/25 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), generally in very good condition, framed.

I. 27 1/2 x 41 in (69.9 x 104.1 cm)

S. 30 x 43 in (76.2 x 109.2 cm)

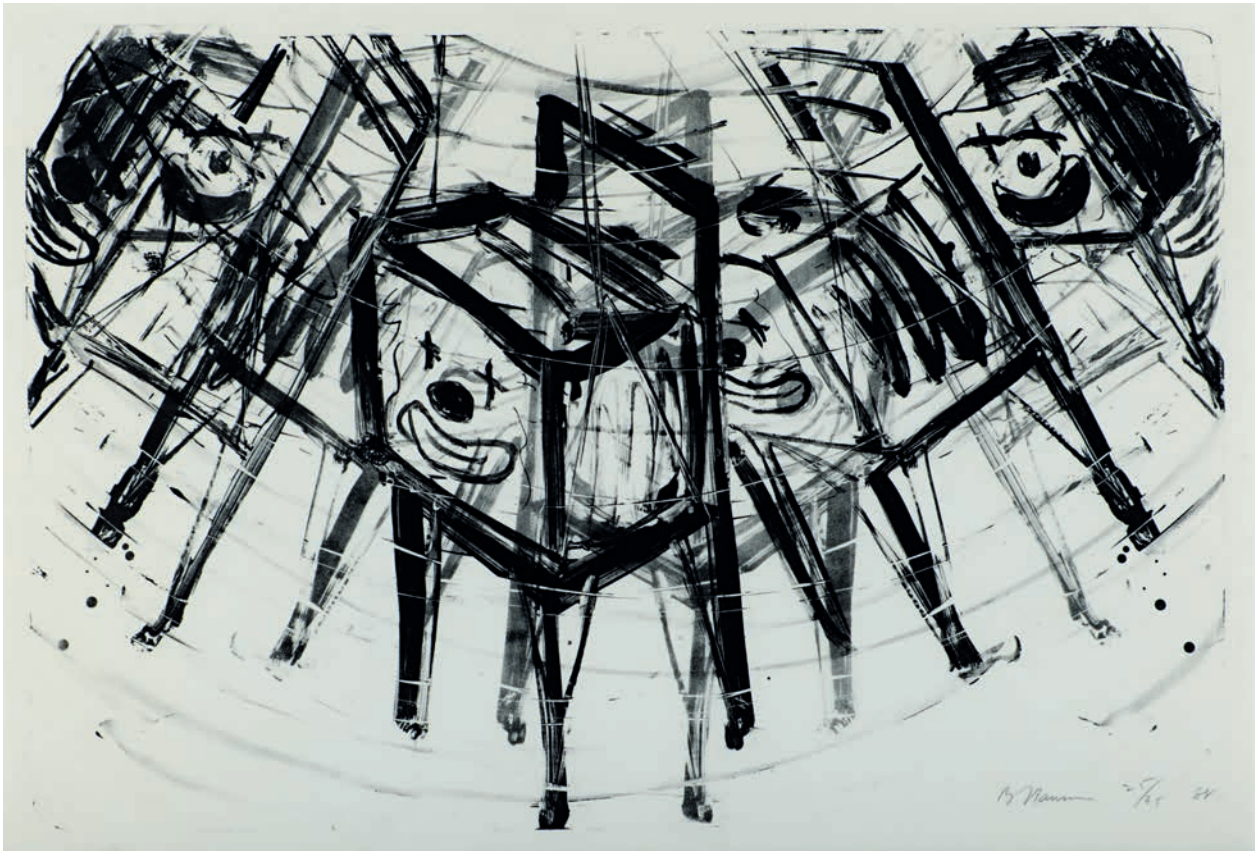
**Estimate \$5,000-7,000**

**LITERATURE**

Gemini G.E.L. 945

Christopher Cordes 45





178 **BRUCE NAUMAN** b. 1941

*TV Clown, 1988*

Lithograph, on Transpagra paper, the full sheet, signed, dated '88' and numbered 25/35 in pencil (there were also 9 artist's proofs), published by Brooke Alexander Editions, New York, a few soft handling creases, two short creases in center upper sheet edge, otherwise in very good condition, unframed.

S. 30 x 44 in (76.2 x 111.8 cm)

**Estimate \$3,000-4,000**

**LITERATURE**

Christopher Cordes 55



179 **BRUCE NAUMAN** b. 1941

*Walk with Contrapposto, 1968/2003*

DVD reproduction of the 1968 video performance of the artist parading up and down a narrow constructed corridor, numbered 4/20 on the wooden case, published by Deutsche Guggenheim, edition no. 25, contained in original specially packaged case made from the wood used to build the corridor (slight wear).

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

**Estimate \$5,000-7,000**







THIS LOT WILL BE OFFERED WITHOUT RESERVE  
PROPERTY FROM A MIDWEST COLLECTION

180 **BRODSKY & UTKIN**  
**(ALEXANDER BRODSKY and ILYA UTKIN)** b. 1955 and b.1955

*Projects portfolio*, 1981/90

Thirty-five etchings in brown, on wove paper, with full margins, all signed, dated and numbered 22/30 in pencil (there were also 10 artist's proofs), published by Ronald Feldman Gallery, New York, all with varying degrees of soiling, foxing, creasing and staining, all unframed.

various sizes

**Estimate \$6,000-8,000 ●**

Including:

*Glass Tower II*, 1984/90; *Villa Nautilus*, 1990; *Island of Stability*, 1989/90; *Intelligent Market*, 1987/90; *Town Bridge*, 1984/90; *Villa Claustrophobia*, 1985/90; *Wandering Turtle* 1984/90; *Nameless River*, 1986/90; *Ship of Fools*

*or a Wooden Skyscraper for the Jolly Company*, 1988/90; *Stageless Theater*, 1986/90; *Contemporary Architectural Art Museum*, 1988/90; *Bridge*, 1987/90; *Comfort in the Metropolis*, 1988/90; *Theatre*, 1990; *Dwelling House of Winnie-the Pooh*, 1990; *Dome*, 1989/90; *Doll's House*, 1990; *Crystal Palace*, 1989/90; *Columbarium Habitabile*, 1989/90; *Columbarium Architecturae (Museum of Disappearing Buildings)*, 1984/90; *Untitled (House with Stag's Head and Dog)*, 1986/90; *Untitled (Head #1)*, 1989/90; *Untitled (Head #2)*, 1989/90; *Untitled (Head #3)*, 1989/90; *Untitled (Head #4)*, 1985/90; *Untitled (Head #5)*, 1989/90; *Untitled (Head #6)*, 1989/90; *Untitled (Head #7)*, 1989/90; *Untitled (Head #8)*, 1989/90; *Untitled (Head #9)*, 1989/90; *Untitled (Head #10)*, 1984/90; *Untitled (Head #11)*, 1983/90; *Untitled (Head #12)*, 1984/90; *Untitled (Head #13)*, 1983/90; *Untitled (Amphitheater)*, 1989/90; *Glass Tower*, 1984/90; *Forum de Mille Veritatis*, 1987/90; *Electronic Donjon*, 1987/90; *Hill with a Hole*, 1987/90; *Untitled (Piano Player)*, 1981/90; *Plan* 1981/90; *Untitled (Person Holding Buildings)*, 1985/90; *Diomedes I.* 1989/90; *Untitled (Sea Serpents)*, 1981/90; *Tabula A*, 1981/90; and *Diomedes II*, 1989/90



181 **WILLIAM KENTRIDGE** b. 1955

*Medusa*, 2001

Anamorphic lithograph in black and red, on chine collé of pages from the 1906 French Larousse Encyclopedia to Rives paper, with full margins, with mirror-finish steel cylinder, signed and numbered 34/60 in pencil (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in very good condition.

diameter I. 24 7/8 in (63.2 cm)

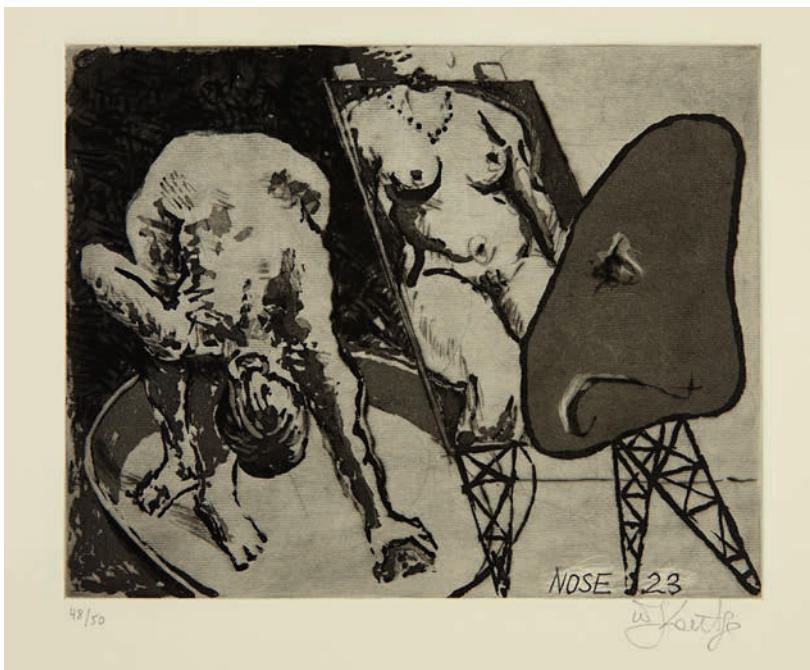
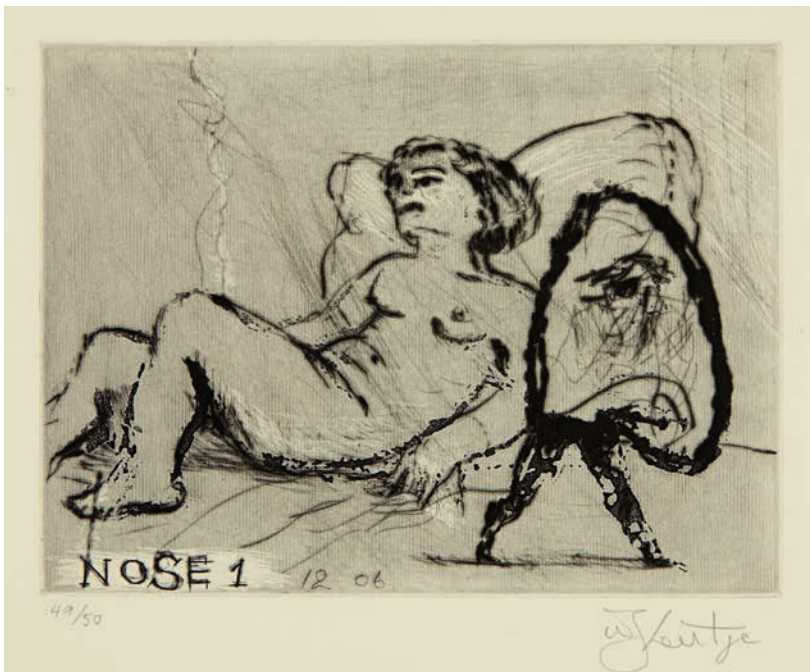
S. 30 7/8 x 30 7/8 in (78.4 x 78.4 cm)

cylinder: 3 1/2 x 5 in (8.9 x 12.7 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Edition for Parkett 63; David Krut p 116



182 **WILLIAM KENTRIDGE** b. 1955

*Nose #1, #11 and #23*, 2009

Three aquatints with etching and engraving, on Somerset Velvet paper, with full margins, all signed and numbered 49/50 (two) and 48/50 in pencil (there were also 5 artist's proofs), published by David Krut Gallery, Johannesburg, all in very good condition, all framed.

all I. various sizes

all S. 13 7/8 x 15 3/4 in (35.2 x 40 cm)

**Estimate \$5,000-7,000**





PROPERTY FROM A SOUTH FLORIDA CORPORATION

183 **REMBRANDT HARMENZ VAN RIJN** 1606-1699

*A Peasant Family on the Tramp*, 1652

Etching, on laid paper, with narrow margins, numbered '129' in ink lower right, the second (final) state, a Basan impression, Nowell Usticke's second state (of four), a few foxmarks, pale time staining, otherwise in very good condition, framed.

I. 4 9/16 x 3 5/8 in (11.6 x 9.2 cm)

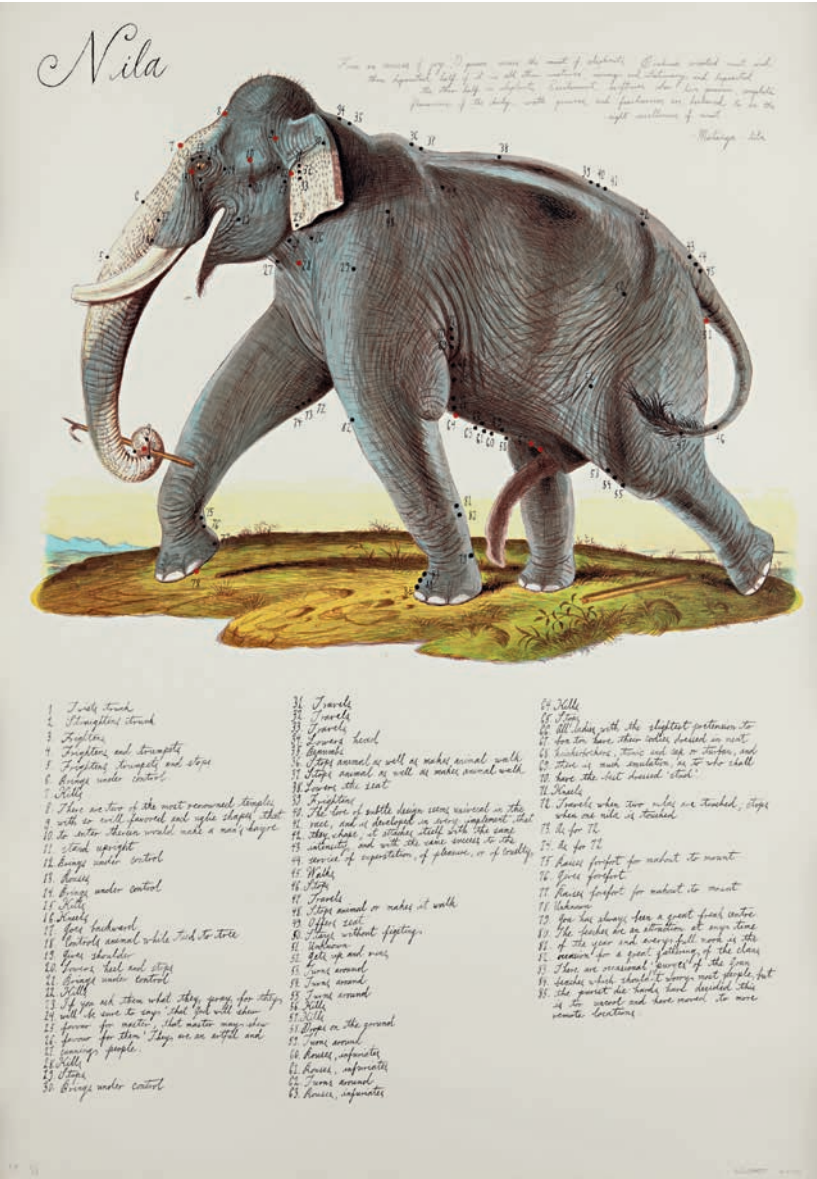
S. 4 7/8 x 3 3/4 in (12.4 x 9.5 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Adam Bartsch, F.W.H. Hollstein 131

Arthur Hind 259



184 **WALTON FORD** b. 1960

*Nila*, 2000

Lithograph in colors, on Arches Cover paper, with full margins, signed, dated '2000' and numbered 'p.p. 5/6' in pencil (a printer's proof, the edition was 150 and 30 artist's proofs), published by Paul Kasmin Gallery, New York, occasional soft rubbing, otherwise in very good condition, framed.

I. 41 1/8 x 29 3/4 in (104.5 x 75.6 cm)

S. 45 3/8 x 31 5/8 in (115.3 x 80.3 cm)

**Estimate \$3,000-5,000**





185 **FRANK AUERBACH** b. 1931

*Joe Tilson; Gerda Boehim; and Julia, from Six Etchings of Heads series, 1980-81*  
Three etchings, on Arches paper, with full margins, all signed, titled, dated '80' or '81' and numbered 36/50, 16/50 and 4/50 respectively in pencil (there were also 10 artist's proofs), published by Bernard Jacobson Gallery, London, all in very good condition, all framed.  
two l. 6 x 5 3/4 in (15.2 x 14.6 cm)  
one l. 5 1/4 x 5 3/4 in (13.3 x 14.6 cm)  
all approx. S. 15 1/2 x 13 1/4 in (39.4 x 33.7 cm)

**Estimate \$4,000-6,000**

**LITERATURE**  
Marlborough Graphics 9, 13 and 14



186 **JOHN CURRIN** b. 1962

*The Begger's Alms, 2002*  
Aquatint and etching, on Somerset paper, with full margins, signed dated '02' and numbered 61/70 in pencil (there were also 25 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in excellent condition, unframed, contained in original folder.  
l. 10 1/2 x 8 1/2 in (26.7 x 21.6 cm)  
S. 23 1/2 x 18 1/2 in (59.7 x 47 cm)

**Estimate \$2,500-3,500**

**LITERATURE**  
Edition for Parkett 65



187 **FRANZ WEST** 1947-2012

*Haus Lange Lampe Chandelier*, 1991

Bronze hanging lamp, with various wires, stamped with letter 'X' and 'N', published by Meta-Memphis, Milan, Italy (with their foundry stamp), in very good condition, width 62 in (157.5 cm) (other dimension variable)

**Estimate \$5,000-7,000**



188 **URS FISCHER** b. 1973

*[Glove]*, 1996

Card, paper and tape sculpture, signed, dated '96' and numbered 24/60 in ink on the inside wrist, wear and minor soiling along edges, a pale stain at the tip of pointer finger, occasional minor creasing, surface soiling, otherwise in good condition.

7 x 7 1/2 x 3 1/2 in (17.8 x 19.1 x 8.9 cm)

**Estimate \$2,000-3,000**





189 **MARC QUINN** b. 1964

*Crystal Worlds*, 2008

Cast bronze with heat-treated chrome patina, incised with signature, dated '2008' and numbered 37/45 on the underside of the base, published by White Cube, London, in very good condition.

17 x 4 x 4 in (43.2 x 10.2 x 10.2 cm)

**Estimate \$6,000-9,000**



190 **JOSEPH BEUYS** 1921-1986

*Sun Disc*, 1973  
Record matrix (nickel-plated copper) with die-cut hole, felt pads stamped with brown paint, in box, signed and numbered 53/77 in blue ink on the label affixed to the front of the box, (there were also 7 artist's proofs in Roman numerals), published by Edition Schellmann, Munich, minor wear to the box, otherwise in very good condition.  
14 1/2 x 14 1/2 in (36.8 x 36.8 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Edition Schellmann 85



191



191 **JOSEPH BEUYS** 1921-1986

*We Won't Do It without the Rose (Ohne Die Rose Tun Wir's Nicht)*, 1973  
Offset print in colors, on thin cardstock paper, the full sheet, aside from the edition of 80 and 10 artist's proofs, published by Edition Staeck, Heidelberg (with their inkstamp on the reverse), in very good condition, framed.  
S. 31 3/8 x 22 in (79.7 x 55.9 cm)

**Estimate \$2,000-3,000**

**LITERATURE**  
Edition Shellmann 61





*Democracy is Merry*, 1973

Screenprint in green and black with handwritten text, on cardstock paper, the full sheet, signed in blue ink, presumably a proof aside from the edition of 80, published by Edition Staeck, Heidelberg (with their inkstamp on the reverse), occasional minor scuffing and soft handling creases, minor creasing near the sheet edges (primarily visible on the reverse), otherwise in very good condition, unframed.

S. 29 3/8 x 45 in (74.6 x 114.3 cm)

**Estimate \$3,000-4,000**

**LITERATURE**

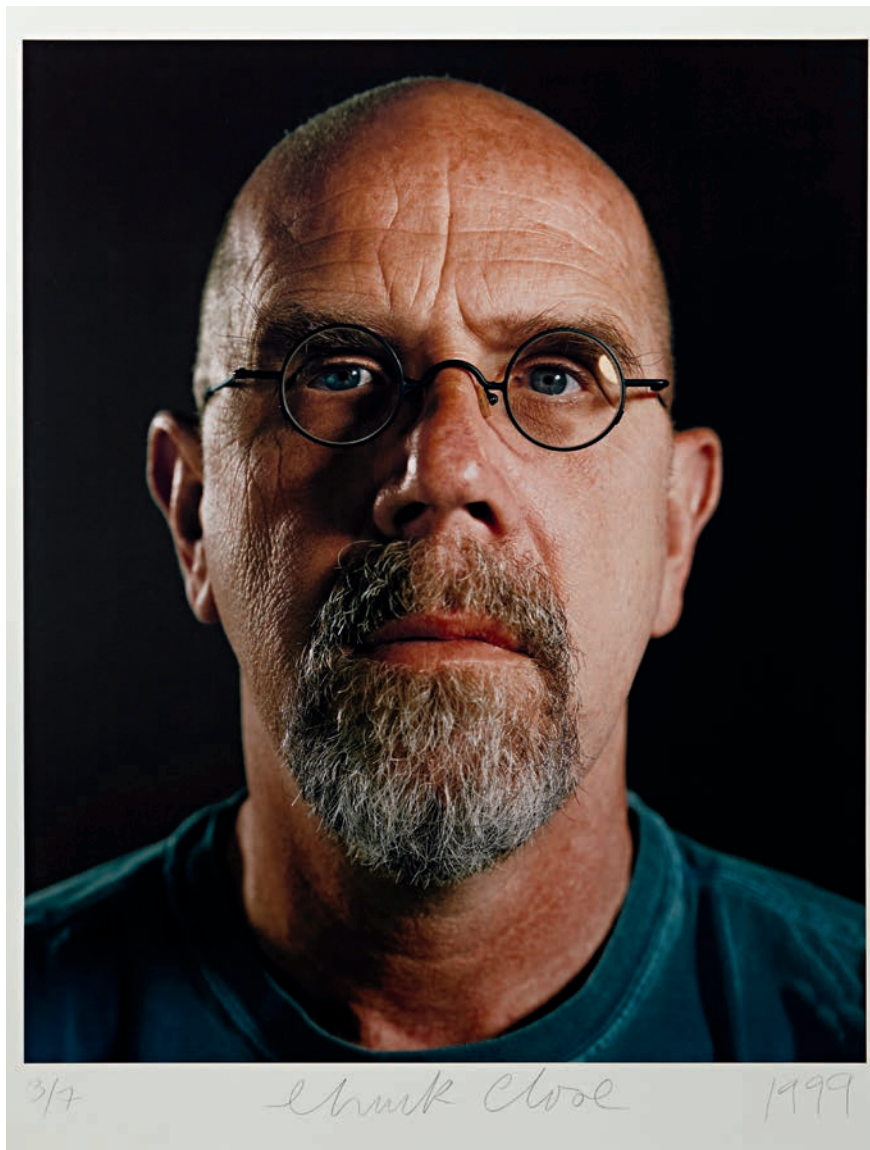
Edition Schellmann 68

*Robot*, 1990

Mutiple assembled from light bulb, electric and plumbing parts, signed, dated '90' and numbered 2/91 in black ink on the feet, published by Edition Mönchehaus-Museum, Goslar, Germany, in very good and working condition.

20 1/2 x 7 x 5 in.

**Estimate \$4,000-6,000**



194 **CHUCK CLOSE** b. 1940

*Self-Portrait*, 1999

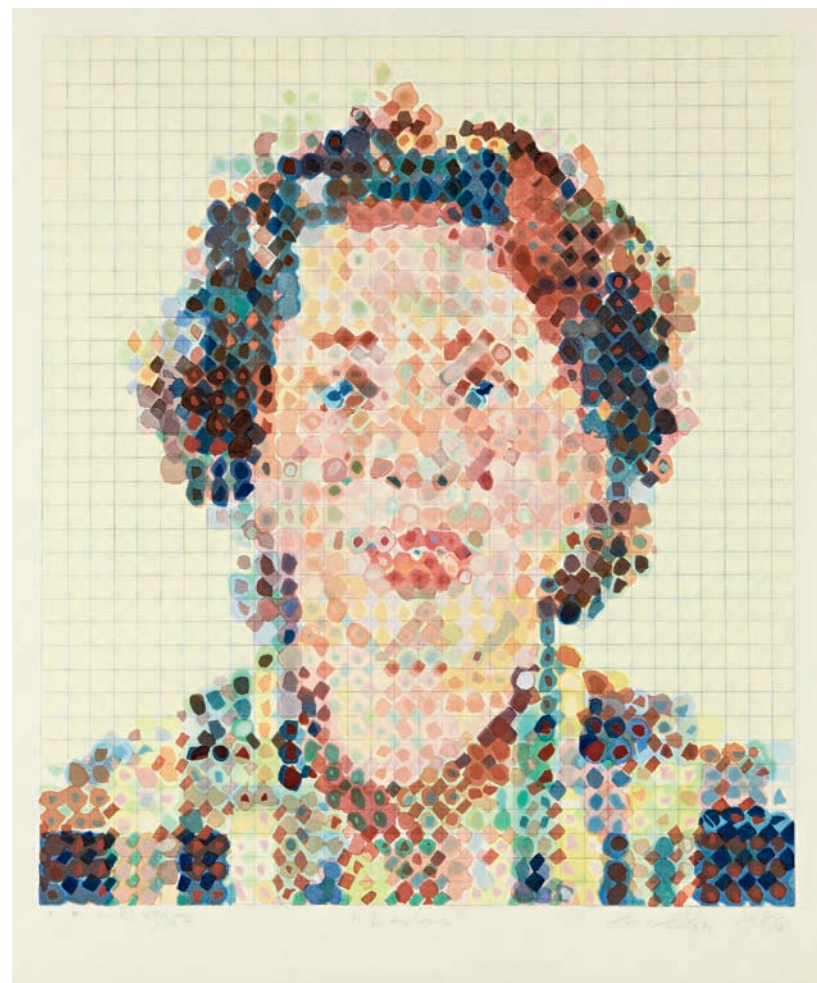
Color digital pigment print in colors, on matte paper, with full margins, signed, dated '1999' and numbered 3/7 in pencil, in very good condition, framed.

I. 40 x 33 in (101.6 x 83.8 cm)

S. 47 x 35 in (119.4 x 88.9 cm)

**Estimate \$7,000-9,000**

195



195 **CHUCK CLOSE** b. 1940

*Leslie*, 1986

Woodcut in colors, on Echizen Kozo Nimai Suki paper, with full margins, signed, dated '1986' and numbered 49/150 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), very pale mat staining, occasional minor soiling in the margins, scattered pinpoint foxing in the upper margin, otherwise in very good condition, framed.

I. 24 3/4 x 21 1/2 in (62.9 x 54.6 cm)

S. 31 5/8 x 25 1/2 in (80.3 x 64.8 cm)

**Estimate \$4,000-6,000**



196



197



196 **CHUCK CLOSE** b. 1940

*Keith/Four Times*, 1975

Four lithographs, on one sheet of Arches paper, with full margins, signed, dated '1975' and numbered 8/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York (with their blindstamp), in very good condition, unframed.

I. 20 1/2 x 66 1/4 in (52.1 x 168.3 cm)

S. 28 1/2 x 78 1/2 in (72.4 x 199.4 cm)

**Estimate \$6,000-8,000**

197 **CHUCK CLOSE** b. 1940

*[Phil]*, 1995

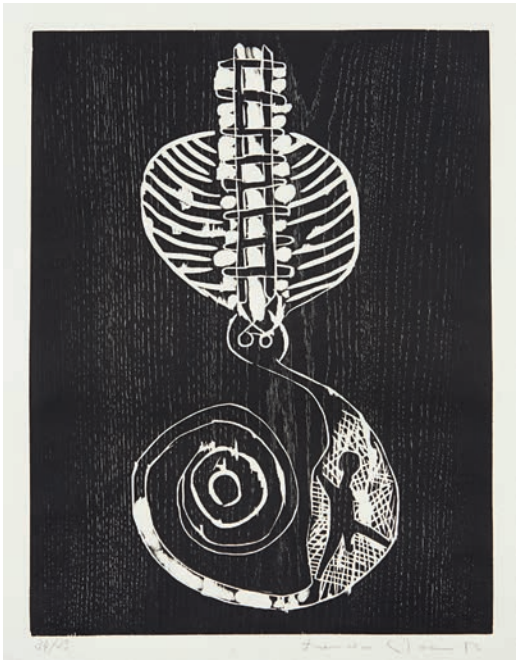
Etching and aquatint in colors, on wove paper, with full margins, signed, dated '1995' inscribed 'For Bob with many thanks, Chuck' and annotated T.P. in pencil (one of an unknown number of trial proofs, this print was not editioned), erased pencil notation at the lower right sheet edge, otherwise in very good condition, framed.

I. 11 1/2 x 9 1/4 in (29.2 x 23.5 cm)

S. 18 1/4 x 14 in (46.4 x 35.6 cm)

**Estimate \$3,500-4,500**





198 **FRANCESCO CLEMENTE** b. 1952

*Febbre Alta portfolio*, 1983  
The complete set of eight woodcuts, on handmade paper, with full margins, with accompanying booklet illustrating order of prints and a poem, signed and numbered 34/35 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, very minor soiling in the margins, contained in original paper cover (rubbing, minor creasing and soiling in places), and salmon-colored paper-covered slip case (wear, rubbing and minor soiling). 28 x 22 in (71.1 x 55.9 cm)

**Estimate \$2,000-3,000**

199 **SUSAN ROTHENBERG** b. 1945

*Tilting; and Blue Violin*, 1986  
Two woodcuts in colors, on wove and Japanese paper respectively, with full margins, both signed, dated '86' and '1986' and numbered 22/46 and 12/37 respectively in pencil, *violin* published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), *tilting* with minor rippling to the sheet, otherwise both in very good condition, both framed.  
tilting I. 46 1/4 x 50 in (117.5 x 127 cm)  
tilting S. 54 x 57 1/4 in (137.2 x 145.4 cm)  
violin I. 42 1/2 x 38 in (108 x 96.5 cm)  
violin S. 65 1/2 x 42 3/4 in (166.4 x 108.6 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Rachel Maxwell 30; and 27





200



200 **DONALD BAECHLER** b. 1956

*Potato Sellers (Prayer Print)*, 1990

Lithograph in colors, on handmade Nepali paper coated with Caolin clay, the full sheet, signed, dated '1990' and numbered 3/20 in pencil (there were also 3 artist's proofs), published by AC & T Corporation, Tokyo, creasing and wear at the sheet edges, otherwise in very good condition, unframed.

S. 78 x 48 1/4 in (198.1 x 122.6 cm)

**Estimate \$2,000-3,000**

201



201 **DONALD BAECHLER** b. 1956

*Conversation*, 1990

Woodcut in colors, on handmade Nepali paper, the full sheet, signed, dated '1990' and numbered 22/30 in pencil (there were also 3 artist's proofs), published by AC & T Corporation, Tokyo, soft creasing in the sheet corners (not distracting), otherwise in very good condition, unframed.

S. 58 1/2 x 59 in (148.6 x 149.9 cm)

**Estimate \$2,000-3,000**

202



PROPERTY FROM A MIDWEST COLLECTION

202 **ITALO SCANGA** 1932-2001

*Dos Xpres*, 1988

Screenprint in colors, on wove paper, the full sheet, signed and dated '1988' in gold ink, in very good condition, framed.

S. 58 x 37 in (147.3 x 94 cm)

**Estimate \$2,000-3,000**

203



PROPERTY FROM A MIDWEST COLLECTION

203 **ITALO SCANGA** 1932-2001

*A Tree in Rome*, 1989

Screenprint in colors, on silk, the full sheet, signed and dated '1989' in white ink, in very good condition, framed.

S. 58 x 37 1/2 in (147.3 x 95.3 cm)

**Estimate \$2,000-3,000**



204 **ROBERT LONGO** b. 1953

*Raphael; and Barbara, 1998*

Two lithographs, on Rives BFK paper, with full margins, both signed, dated '98' and numbered 4/120 and 'PP 6/6' in pencil (a printer's proof, there were also 15 artist's proofs), published by Wolfryd-Selway Fine Art, New York, both in very good condition, both framed.

both l. various sizes

both S. 46 x 30 in (116.8 x 76.2 cm)

**Estimate \$8,000-12,000**





205 **ROBERT LONGO** b. 1953

*Jules, Gretchen, Mark, State II, 1982-89*

Three aquatints and etchings, on one sheet of Arches paper, with full margins, signed and numbered 'AP 6/10' in pencil (an artist's proof, the edition was 30), published by Brooke Alexander Editions, Inc., New York, in very good condition, unframed.

each I. 30 x 15 1/2 in (76.2 x 39.4 cm)

S. 36 1/2 x 68 in (92.7 x 172.7 cm)

**Estimate \$12,000-18,000**



206 **BARBARA KRUGER** b. 1945

*Savoir c'est Pouvoir (Knowledge is Power)*, 1989

Lithograph in colors, on Arches paper, the full sheet, signed, dated 1989 and numbered 'WKSHP 1/2' in pencil (a workshop copy, the edition was 100 and 10 artist's proofs), published by Department of Cultural Affairs, France, in very good condition, framed.

S. 36 x 35 1/2 in (91.4 x 90.2 cm)

**Estimate \$5,000-7,000**



207 **PETER HALLEY** b. 1953

*Prison*, 1987

Vacuum molded plastic with screenprint in colors, with full margins, signed, dated '1987' and numbered 2/18 in pencil (there were also 6 artist's proofs), published by Editions Irene Kurtz, New York, minor scuffing visible in raking light, adhesive along the reverse of the margins visible in raking light on the front, otherwise in very good condition, framed.

I. 37 5/8 x 36 5/8 in (95.6 x 93 cm)

S. 44 1/4 x 42 3/8 in (112.4 x 107.6 cm)

**Estimate \$2,500-3,500**

208 **ROBERT LONGO** b. 1953

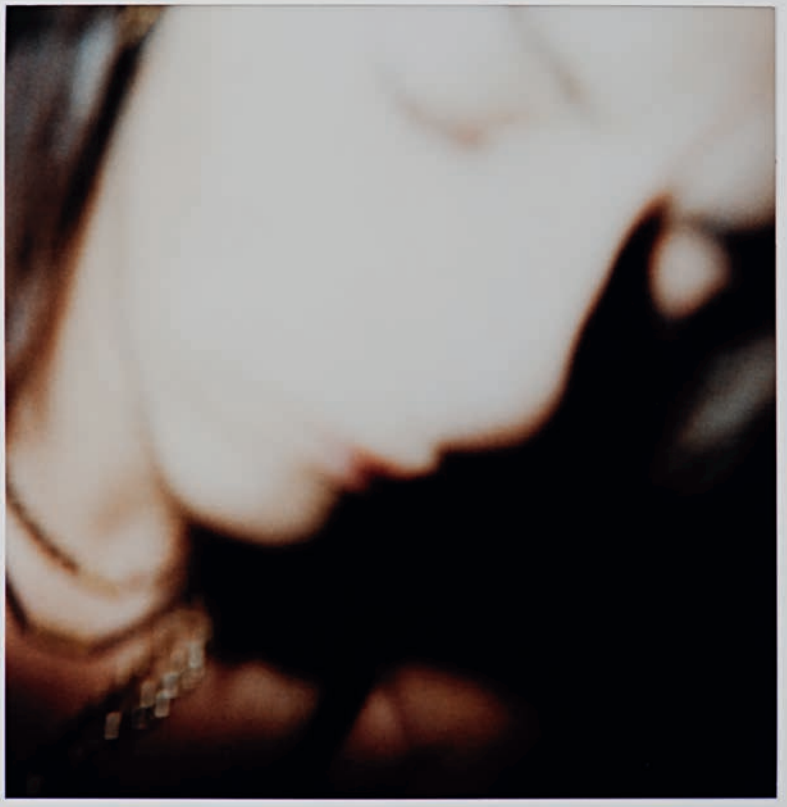
*Arena Brains*, 1986

Lithograph in colors, on Arches paper, with full margins, signed, dated '86' and numbered 10/75 in pencil, published by Brooke Alexander Editions, Inc., New York, in very good condition, unframed.

I. 36 1/8 x 16 1/8 in (91.8 x 41 cm)

S. 44 1/2 x 29 in (113 x 73.7 cm)

**Estimate \$2,000-3,000**



209 **TRACEY EMIN** b. 1963

*Self Portrait, 12.11.01 (two works), 2002*

Two unique color prints from original Polaroids, on Kodak Professional paper, with full margins, both signed, titled, dated '2001' and numbered '4' and '35' in ink on the reverse (from the edition of 80 and 20 artist's proofs in Roman numerals, all unique images taken on the same day), published by Parkett Editions, New York and Zurich, both in excellent condition, both framed.

both I. 8 x 7 3/4 in (20.3 x 19.7 cm)  
both S. 15 3/4 x 15 3/4 in (40 x 40 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Edition for Parkett 63



210 **KAREN KILMINIK** b. 1955

*Surf & Turf, Belgian Cats on the Northern Coast of Belgium, 1996-2001*

Collotype with hand-coloring and applied glitter, on Fabriano Bütün paper, with full margins, signed, dated 'January 18, 01' and numbered 30/80 in pencil on the reverse, published by Edition Patrick Frey, Zurich, in very good condition, framed.

I. 16 3/8 x 19 5/8 in. (41.6 x 49.8 cm)  
S. 19 3/4 x 23 5/8 in. (50.2 x 60 cm)

**Estimate \$2,500-3,500**

210





211 **JULIAN OPIE** b. 1958

*View from my Bedroom Window, 2007*

LCD animation presented as a continuous computer animation on a 48 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made surround with off-white mount, signed in black ink on a label affixed to the reverse, numbered 232/300 (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, in excellent and working condition, with various adapters, contained in original foam lined corrugated box.  
10 x 12 x 1 1/2 in (25.4 x 30.5 x 3.8 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Alan Cristea Gallery 104

211



212 **GREGORY CREWDSON** b. 1962

*Production Still (Brightview), 2003*

Digital chromogenic print, on wove paper, with full margins, signed and dated in black ink, numbered 20/20, in very good condition, framed.

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

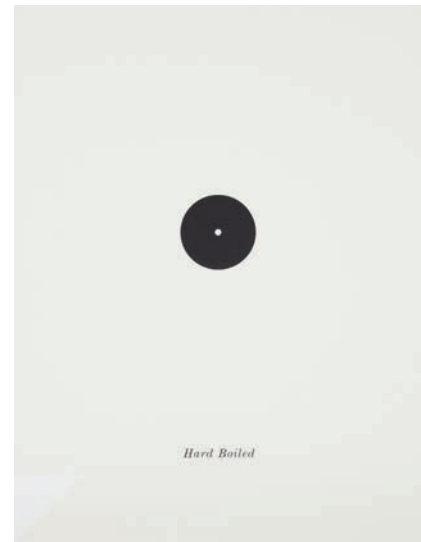
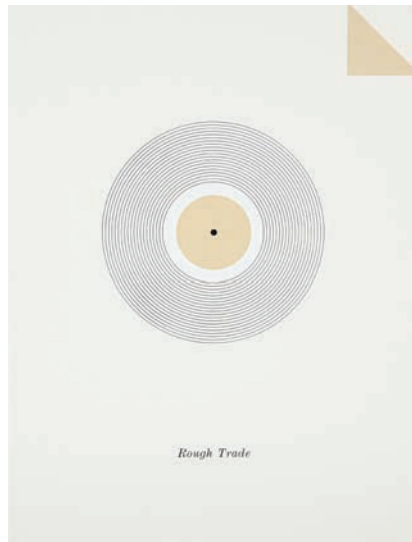
S. 18 x 14 in (45.7 x 35.6 cm)

**Estimate \$4,000-6,000**



212





213 **MATTHEW BRANNON** b. 1971

*[The Record Set]*, 2008

The complete set of six screenprints in colors, on heavy board, the full sheets, all signed, dated '2008' and numbered '1/1 pp' in pencil (a printer's proof, the edition was 1 and 1 artist's proof), published by David Kordansky Gallery, Los Angeles, all in excellent condition, all unframed.  
all S. 29 x 22 in (73.7 x 55.9 cm)

**Estimate \$4,000-6,000**

Including: *Rough Trade*; *Hard Boiled*; *Cut Throat*; *Piss Take*; *Push Over*; and *Rock Hard*

214 **NAN GOLDIN** b. 1953

*Joey in my mirror*, 2002

The complete set of two cibachromes, on super glossy photo paper, with full margins, one signed and numbered 21/45 in black ink on a label affixed to the reverse, published by Edition Schellmann, Munich and New York (both with their inkstamp with edition information on the reverse), both in very good condition, both unframed.

both I. 14 3/4 x 22 in (37.5 x 55.9 cm)

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

**Estimate \$5,000-7,000**

Including: *Joey in my Mirror, Berlin* 1992; and *Joey in my Vanity Mirror, NYC* 1999





SOLD TO BENEFIT PRINTED MATTER, NEW YORK

## 215 VARIOUS ARTISTS

*[Untitled]Nudes*, 2004

The complete set of ten works, comprised of one monoprint, four photographs in colors, four photographs in black and white and one small box containing seven color photographic prints in colors, on various papers, the full sheets and with margins, all signed, some dated and all numbered 12/25 in various medium (there were also 10 artist's proofs), published by Printed Matter, Inc., New York, curated by Larry Clark, all in excellent condition, contained in original custom black solander box.

21 x 25 1/2 in (53.3 x 64.8 cm)

**Estimate \$8,000-10,000**

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





216 **ANDY WARHOL** 1928-1987

*Electric Chair*, 1971

Screenprint in colors, on wove paper, the full sheet, signed in blue ball-point pen and stamp numbered 134/250 on the reverse (there were also 50 artist's proofs), published by Bruno Bischofberger, Zurich, occasional soiling and wear near or along the sheet edges, otherwise in very good condition, framed.

S. 35 3/8 x 47 7/8 in (89.9 x 121.6 cm)

**Estimate \$7,000-9,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 74





217 **ANDY WARHOL** 1928-1987

*Electric Chair*, 1971

Screenprint in colors, on wove paper, the full sheet, signed, dated '71' in ball point pen and stamp numbered 89/250 on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zurich, generally in very good condition, framed.

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

**Estimate \$7,000-9,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 83



218 **(AFTER) JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled (Ernok)*, 2001

Screenprint in colors, on heavy wove paper, the full sheet, numbered 10/85 on the front, with the Estate stamp on the reverse, signed by the executor and dated '11-19-01' in pencil, in excellent condition, framed.

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

**Estimate \$9,000-12,000**



219



220

219 **MONA HATOUM** b. 1952*Rubber Mat*, 1996

Molded silicone rubber sculpture, signed, dated '5/1/96' and numbered 9 of 35 in black ink on the Certificate of Authenticity (there were also artist's proofs), published by New Museum, New York, in very good condition.

23 x 31 x 1/2 in (58.4 x 78.7 x 1.3 cm)

**Estimate \$4,000-6,000**

THIS LOT WILL BE OFFERED WITHOUT RESERVE

220 **MONICA BONVICINI** 1965*Knotted*, 2005

Metal chain and rubber sculpture, in original crate, numbered 8/14 on the inside crate lid, published by Galerie de Multiples, Paris, in very good condition.

21 x 7 x 5 in (53.3 x 17.8 x 12.7 cm)

**Estimate \$3,000-5,000 ●**



221 **KARA WALKER** b. 1969

*Boo-hoo*, 2000  
Linocut, on Arches Cover paper, with full margins, signed, titled, dated '2000' and numbered 'WKSHP \_' in pencil (a workshop copy, the edition was 70 and 30 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in excellent condition, framed.  
I. 36 3/4 x 18 1/2 in (93.3 x 47 cm)  
S. 39 3/4 x 20 5/8 in (101 x 52.4 cm)

**Estimate \$5,000-7,000**

**LITERATURE**  
Edition for Parkett 59

222 **KARA WALKER** b. 1969

*Confederate Prisoners Being Conducted from Jonesborough to Atlanta, from Harper's Pictorial History of the Civil War (Annotated)*, 2005  
Lithograph and screenprint, on Somerset Textured paper, with full margins, signed with initials, dated 2005 and numbered 23/35 in pencil, published by LeRoy Neiman Center for Print Studies, Columbia University, New York, in very good condition, framed.  
I. 27 x 33 1/4 in (68.6 x 84.5 cm)  
S. 39 x 53 in (99.1 x 134.6 cm)

**Estimate \$4,000-6,000**





223 **LORNA SIMPSON** b. 1960

*Counting*, 1991

Photogravure and screenprint, on wove paper, with full margins, signed, dated '91' and numbered 13/60 in pencil, published by Brooke Alexander Editions, New York, in very good condition, framed,  
I. 68 1/4 x 34 1/2 in (173.4 x 87.6 cm)  
S. 74 x 38 in (188 x 96.5 cm)

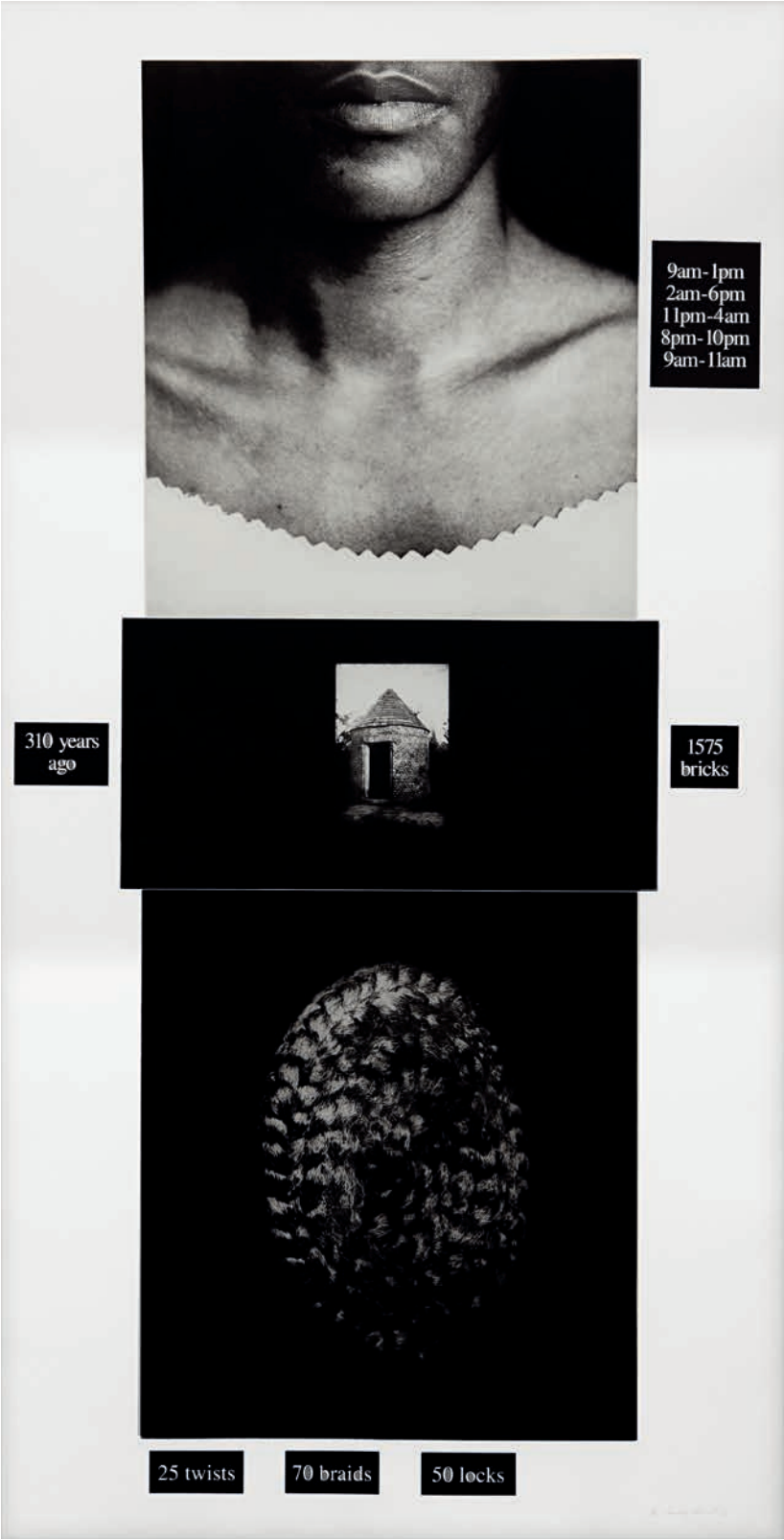
**Estimate \$4,000-6,000**

224 **KARA WALKER** b. 1969

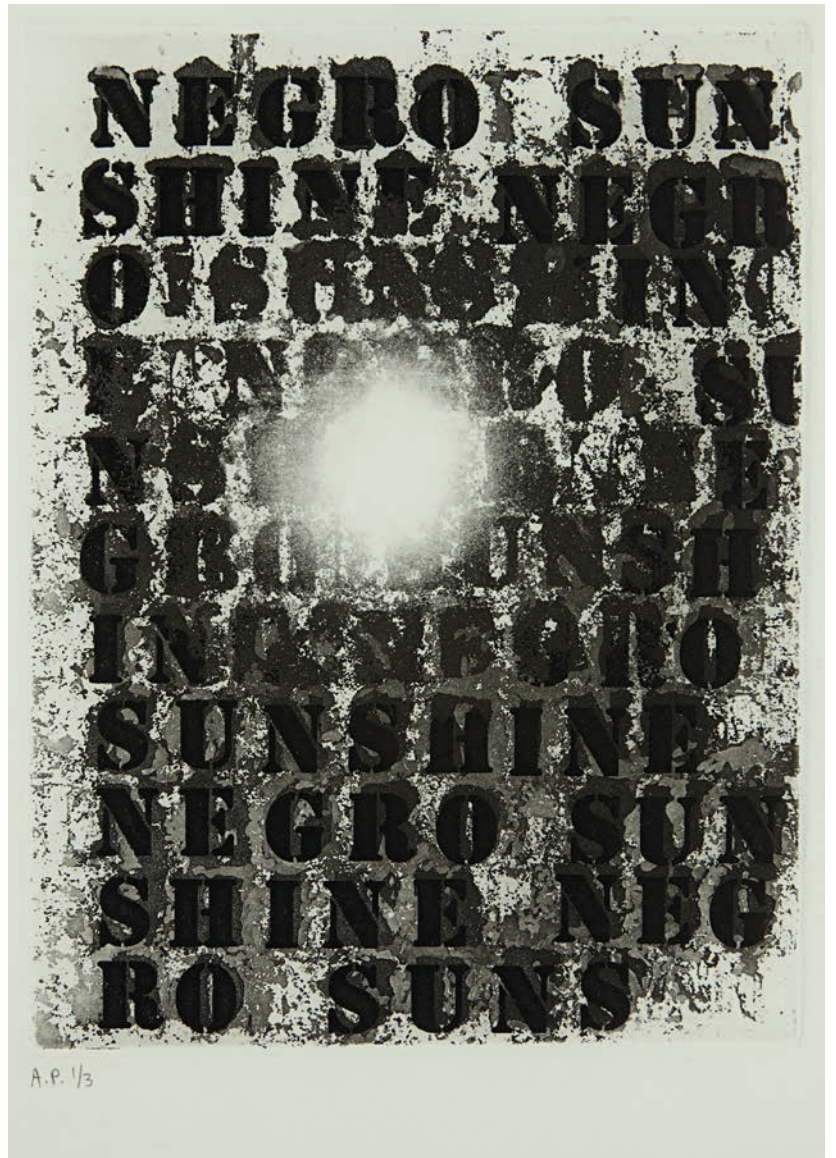
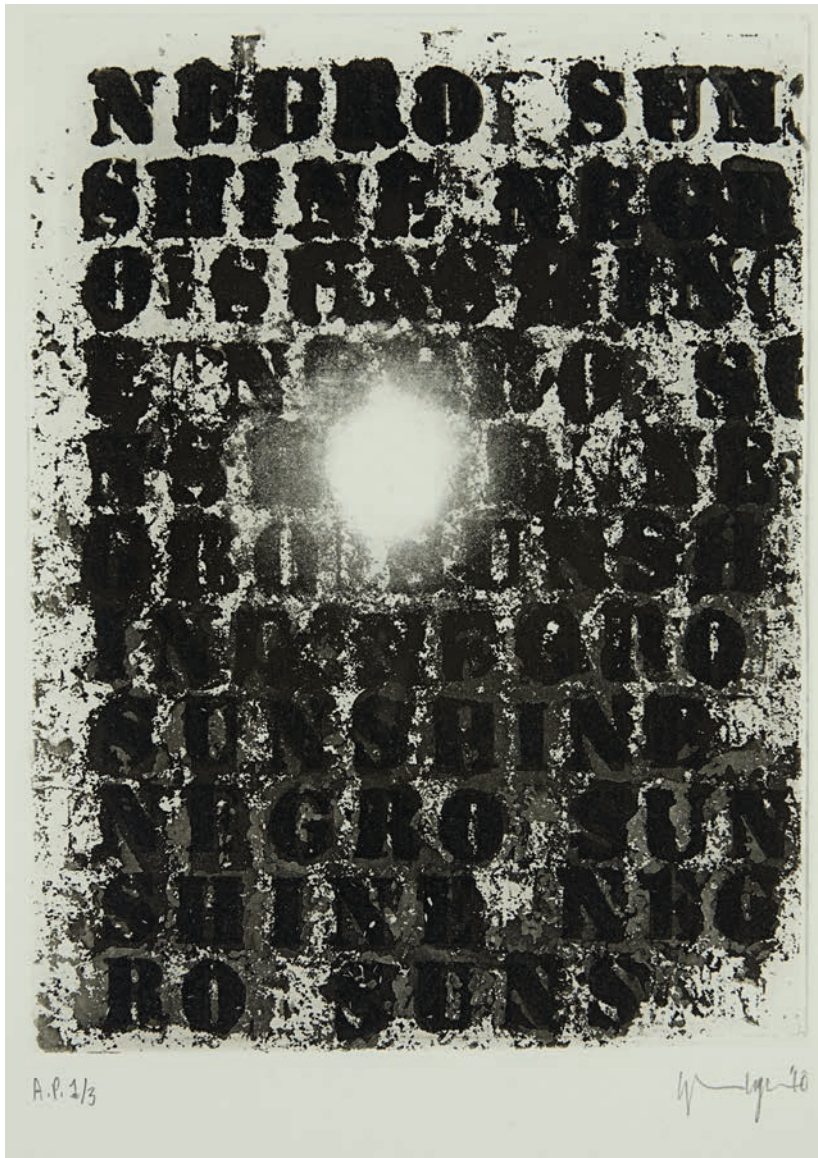
*Vanishing Act*, 1997

Etching and aquatint, on Mulberry Chine collé to Rives BFK paper, with full margins, signed with initials, dated '97' and numbered 7/35 in pencil (there were also 5 artist's proofs), published by Landfall Press, Chicago, in excellent condition, framed.  
I. 11 3/4 x 9 in (29.8 x 22.9 cm)  
S. 18 1/4 x 14 1/2 in (46.4 x 36.8 cm)

**Estimate \$2,000-3,000**







225 **GLENN LIGON** b. 1960

*Untitled, 2010*

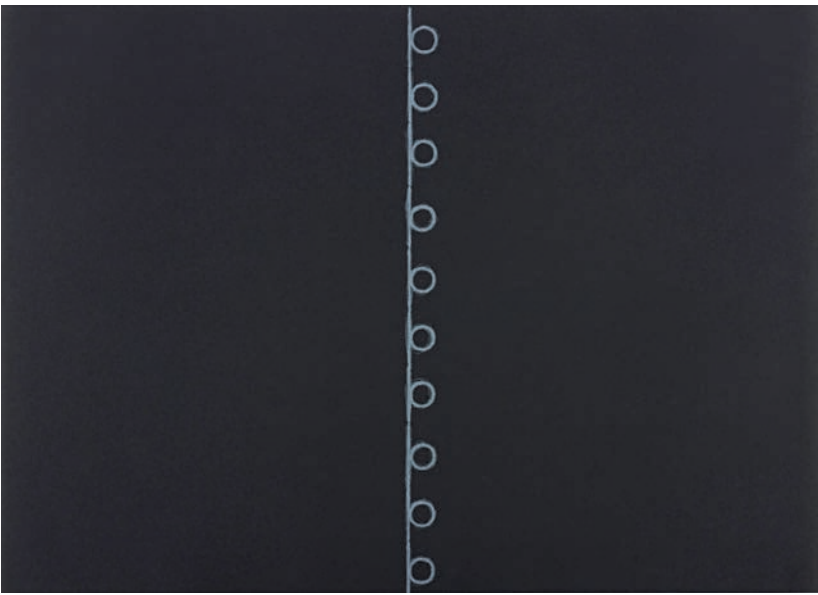
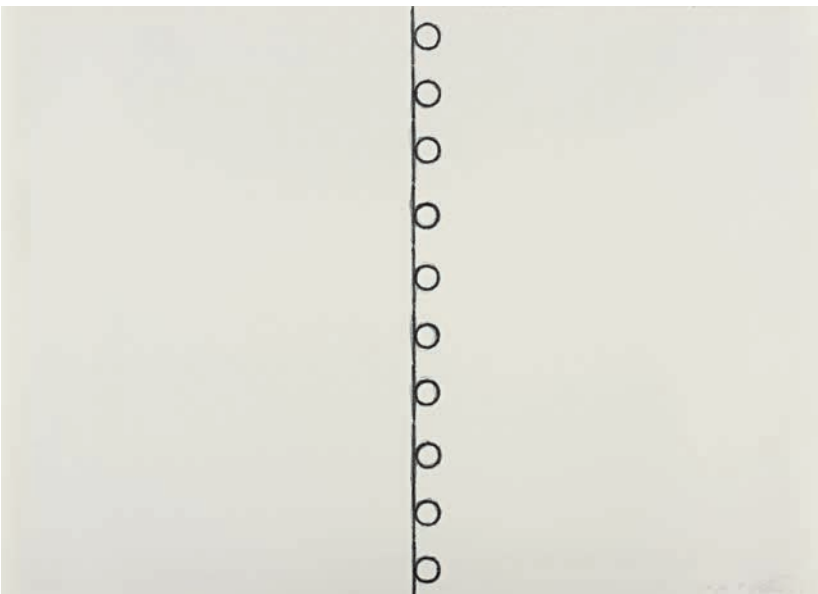
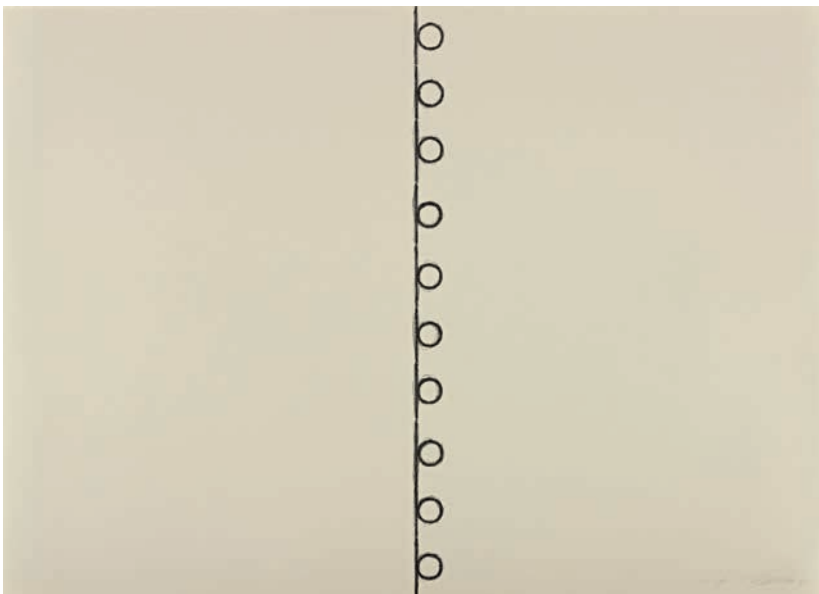
The complete set of two etching and aquatints in colors, on Somerset paper, with full margins, one signed and dated '10', both numbered 'A.P. 1/3' in pencil (an artist's proof, the edition was 20), both in very good condition, both framed.

both I. 11 3/4 x 9 in (29.8 x 22.9 cm)

both S. 18 x 15 1/4 in (45.7 x 38.7 cm)

**Estimate** \$7,000-9,000





226 **DAN FLAVIN** 1933-1996

*Untitled (Triptych for the Stedelijk), 1987*

The complete set of three lithographs, on wove paper (one black), the full sheets, from the edition of 25, published by Rento Brattinga, Amsterdam, all in very good condition, all framed.  
all S. 21 1/2 x 30 1/8 in (54.6 x 76.5 cm)

**Estimate \$3,000-5,000**



227 **ANDY WARHOL** 1928-1987

*Birmingham Race Riot, from Ten Works by Ten Painters, 1964*  
Screenprint, on wove paper, the full sheet, from the edition of 500 and 10 artist's proofs, published by Wadsworth Atheneum, Hartford, Connecticut, occasional scuffing visible in raking light, compound creasing and the paper splitting at upper right corner, otherwise in very good condition, framed.  
S. 20 x 24 in (50.8 x 61 cm)

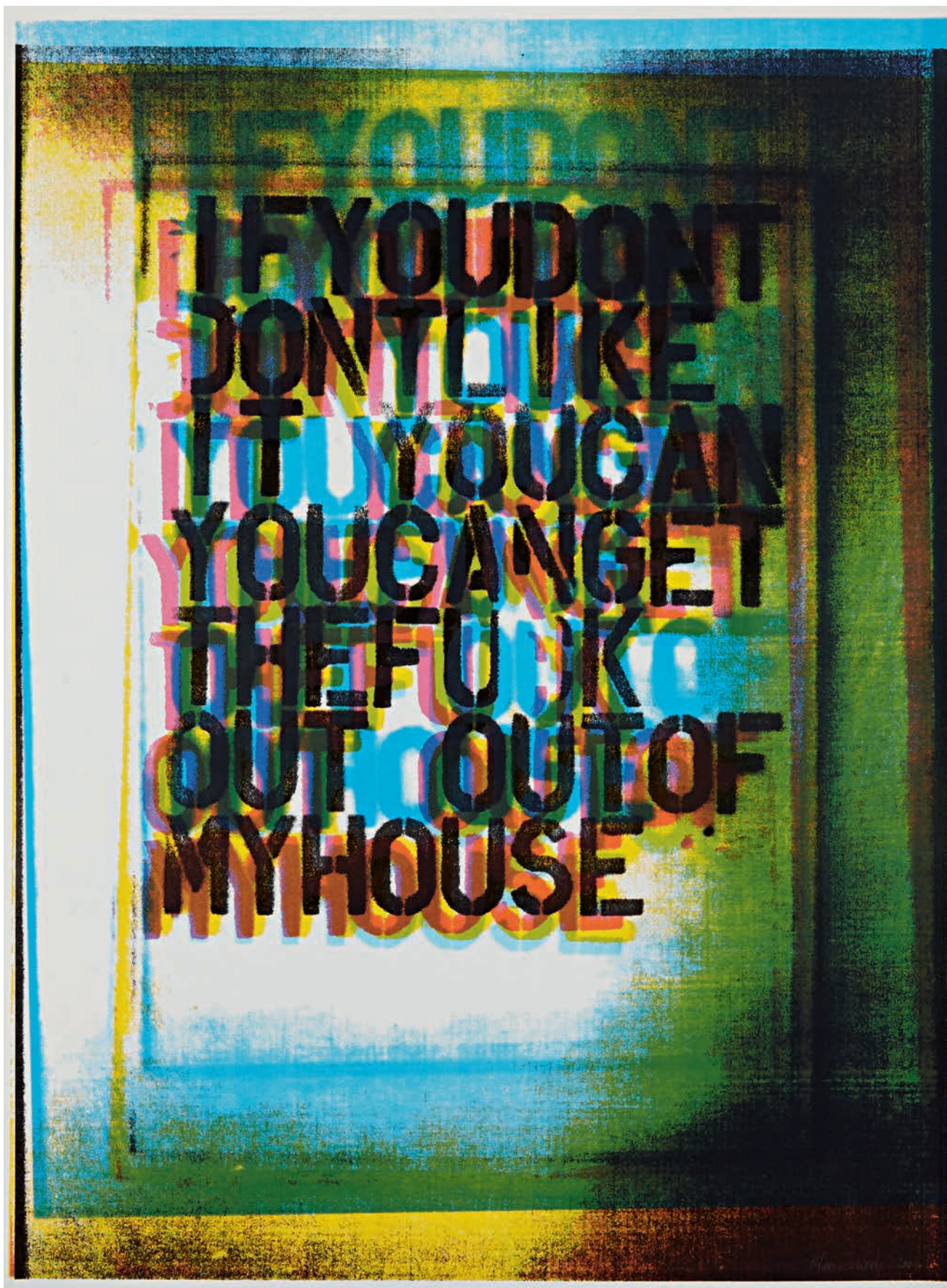
**Estimate \$5,000-7,000**

**LITERATURE**  
Frayda Feldman and Jörg Schellmann 3









229 **CHRISTOPHER WOOL** b. 1955

*My House III, 2000*

Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 36/100 in pencil (the series consists of three color combinations, each in edition of 100), published by Counter Editions, London, otherwise in very good condition, framed.

I. 39 x 29 in (99.1 x 73.7 cm)

S. 40 x 30 in (101.6 x 76.2 cm)

**Estimate \$8,000-12,000**





230 **JOHN BALDESSARI** b. 1931

*Column of Cowboys/Woman Pouring Peas, from Intersection series, 2001*

Inkjet print, on machine-cut archival matte paper, with full margins, signed and numbered 2/7 in pencil (there were also 3 artist's proofs), published by JAB Art Enterprises, Inc., Santa Monica, a minute spot at upper left sheet edge, otherwise in very good condition, framed.

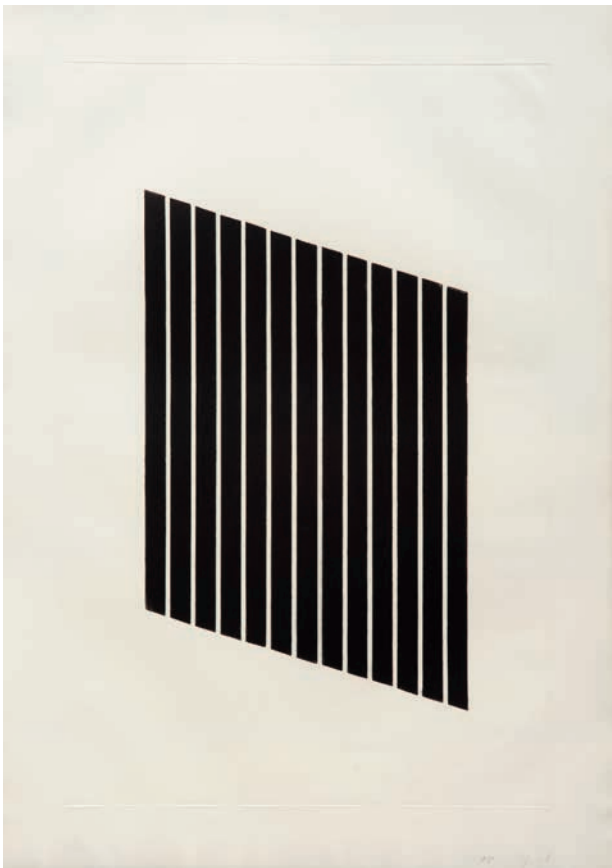
I. 11 1/8 x 14 1/2 in (28.3 x 36.8 cm)

S. 12 7/8 x 18 7/8 in (32.7 x 47.9 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Sharon Coplan Hurowitz 119



231 **DONALD JUDD** 1928-1994

*Untitled: one plate, 1974*

Aquatint, on Etching paper, with full margins, signed and annotated 'AP' in pencil (annotation over erased numbering) (one of 6 artist's proofs, the edition was 70), published by the artist, minor soiling and soft rubbing in the margins, the palest time staining, a soft crease at upper left corner, otherwise in very good condition, framed.

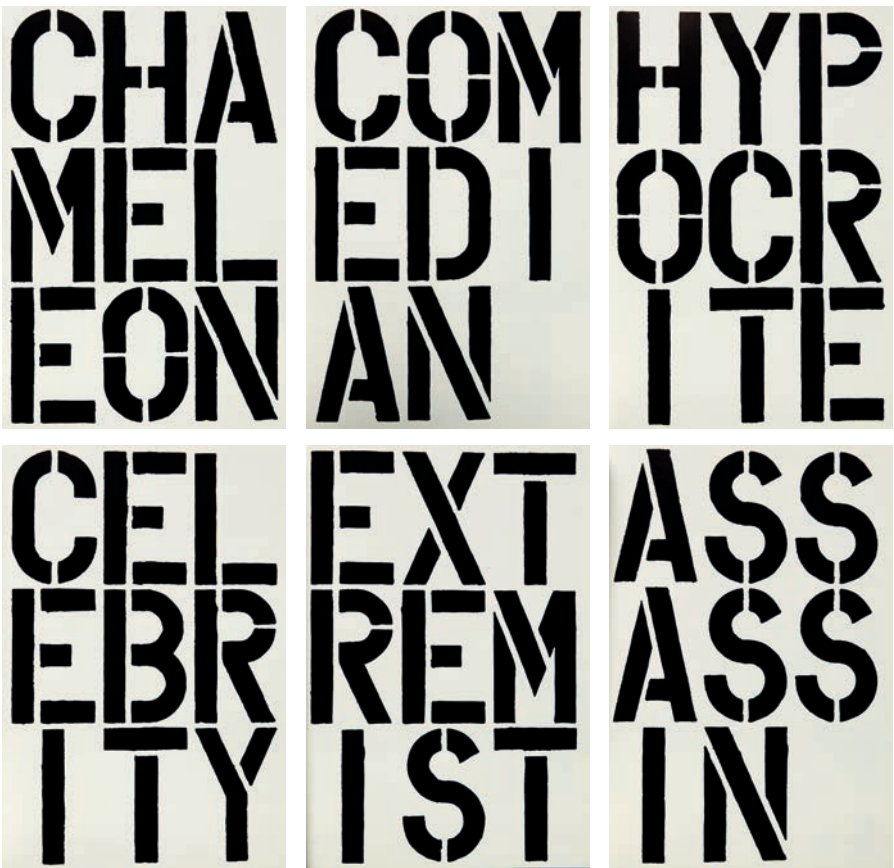
I. 35 1/2 x 23 1/2 in (90.2 x 59.7 cm)

S. 42 x 29 1/2 in (106.7 x 74.9 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Edition Schellmann 84



232 **CHRISTOPHER WOOL** b. 1955

*Black Book, 1989*

The complete set of fifteen screenprints, on smooth wove paper, the full sheets, bound (as issued), signed and numbered 67/350 in black ink on the justification (there were also 8 artist's proofs), published by Thea Westreich, New York, in very good condition, with original black paper hard-cover (minor scuffing, wear on edges).

23 1/8 x 16 1/8 in (58.7 x 41 cm)

**Estimate \$2,000-3,000**



One day a Greek insulted a Spaniard. The  
next morning, The Germans declared war!  
Hey thanks very much.

My brother just married a two-headed lady.  
Is she pretty you ask?  
Well yes and no.

one more  
You heard about the Polish lesbians?  
No?  
They don't like women.

I stumbled upon a funeral. By the time minister, rabbi, priest  
got through telling how comfortable and serene the deceased  
was, I wanted to be dead too.

details

233 **RICHARD PRINCE** b. 1949

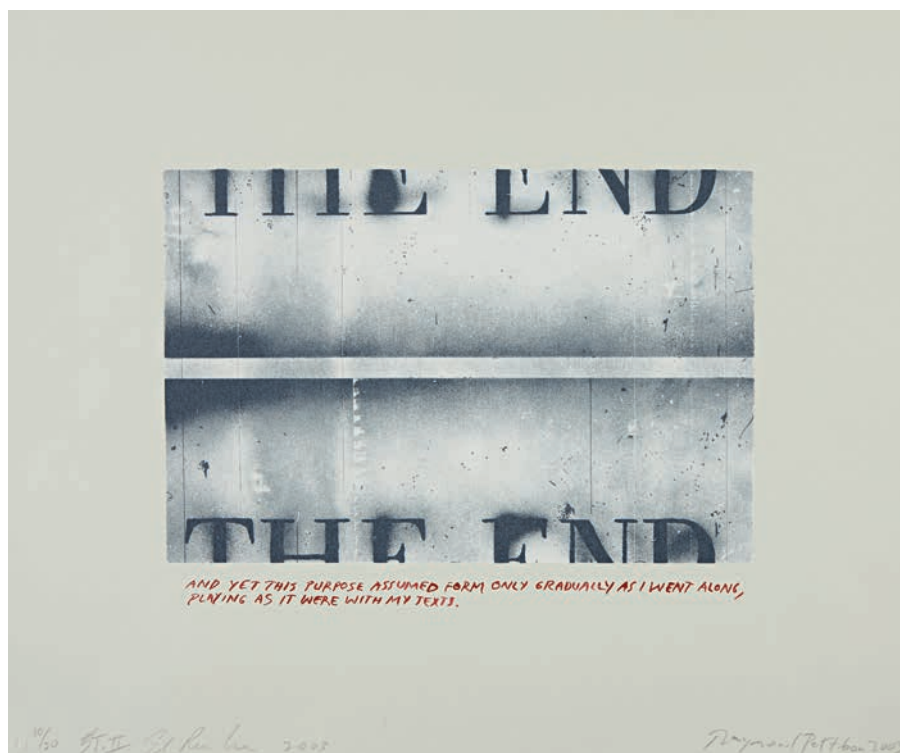
*Black Jokes portfolio: three prints, 1992*

Three etchings with drypoint, photoetching and aquatint, on Somerset Satin paper, with full margins, all signed and numbered 7/40 and 5/40 (two) in pencil (there were also 10 artist's proofs), published by Edition Julie Sylvester, New York, all with minor soiling in the margins, otherwise all in very good condition, all contained in original black linen-covered folder with embossed cover.

all I. 11 x 16 in (27.9 x 40.6 cm)

all S. 18 x 21 5/8 in (45.7 x 54.9 cm)

**Estimate \$6,000-9,000**



234 **ED RUSCHA** b. 1937

*Dutch Details*, 1971

Artist book comprised of offset photographs in oblong format, on heavyweight paper, with softcover, from the edition of 3000 (of which approximately 200 exist), published by Octopus Foundation, Deventer, The Netherlands, pale time staining, wear to the edges, binding separated in places, an area of skinning on the reverse on the first page, otherwise in very good condition.

4 1/2 x 15 in (11.4 x 38.1 cm)

**Estimate \$6,000-9,000**

**LITERATURE**

Walker Art Center/Siri Engberg B14

One of only approximately 200 copies which survived when 'most of the edition was accidentally discarded from the warehouse where it had been stored'<sup>1</sup>. 'The unique place of Dutch Details among Ruscha's books and its emphatic horizontality reflect Ruscha's response to the Dutch landscape around Groningen, where he was invited to work.'<sup>2</sup> <sup>1</sup> Andrew Roth, *The Open Book*, pp 198-99; <sup>2</sup> Siri Engberg, *Ed Ruscha Editions*, B14

235 **ED RUSCHA** b. 1937  
**and RAYMOND PETTIBON** b. 1957

*The End - State II*, 2003

Screenprint in colors with unique lettering by Pettibon, on gray Rives BFK paper, with full margins, signed and dated by both artists, annotated '3T II' and numbered 10/20 in pencil (there were also 4 artist's proofs), published by Hamilton Press, Venice, California, in excellent condition, framed

L. 10 x 13 1/2 in (25.4 x 34.3 cm)

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

**Estimate \$3,000-4,000**





236 **ED RUSCHA** b. 1937

*a group of ten artist's books, 1963-1978*

Ten artist's books, from various editions, some first editions, all generally in very good condition.

various sizes

**Estimate \$6,000-9,000**

**LITERATURE**

Walker Art Center/Siri Engberg B1, B2, B3, B8, B10, B11, B12, B13, B15 and B17

Including: *Twenty Six Gasoline Stations*; *Various Small Fires*; *Some Los Angeles Apartments*; *Nine Swimming Pools*; *Crackers*; *Babycakes*; *Real Estate Opportunities*; *A Few Palm Trees*; *Records*; and *Hard Light*



237 **CINDY SHERMAN** b. 1954

*Untitled (Lucy)*, 1975/2001

Gelatin silver print, with full margins, signed and dated '1975/2001' in ink on the reverse, from the unlimited edition, in very good condition, framed.

I. 10 1/2 x 8 3/8 in (26.7 x 21.3 cm)

S. 12 x 9 1/2 in (30.5 x 24.1 cm)

**Estimate \$5,000-7,000**

**PROVENANCE**

Metro Pictures, New York

**LITERATURE**

Gabriele Schor 16

The Museum of Modern Art, New York, *Cindy Sherman*, 2012, fig. 1, p 68

238 **CINDY SHERMAN** b. 1954

*Untitled (Secretary)*, 1978/1993

Gelatin silver print, on matte paper, with full margins, signed, dated '1978/93' and numbered 104/125 in pencil on the reverse, in very good condition, framed.

I. 11 x 9 in (27.9 x 22.9 cm)

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

**Estimate \$5,000-7,000**

**LITERATURE**

Gabriele Schor p 38

The Museum of Modern Art, New York, *Cindy Sherman*, 2012, fig. 7, p. 18





239 **CINDY SHERMAN** b. 1954

*Untitled*, 1975/97

Gelatin silver print, on photo paper, with full margins, signed and dated '1975/97' in pencil on the reverse, from the unlimited edition, in excellent condition, framed.

L. 6 7/8 x 4 7/8 in (17.5 x 12.4 cm)

S. 9 7/8 x 7 7/8 in (25.1 x 20 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Gabriele Schor 14



240 **DUANE MICHALS** b. 1932

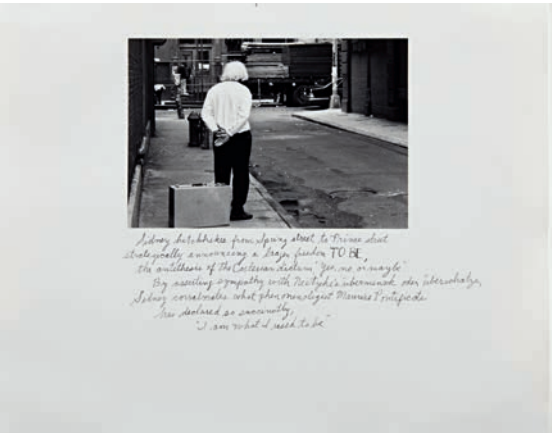
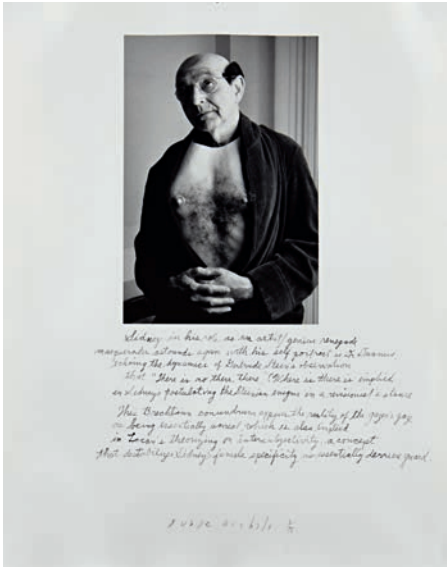
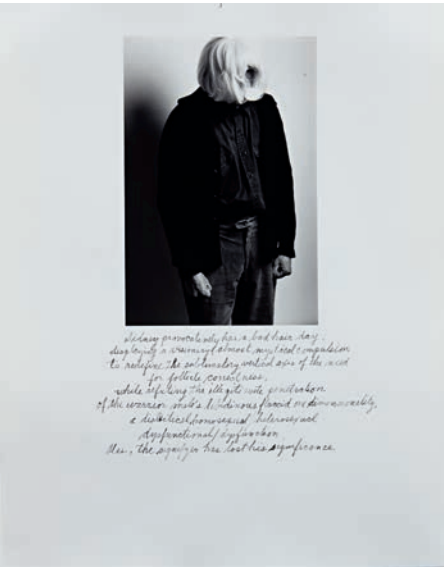
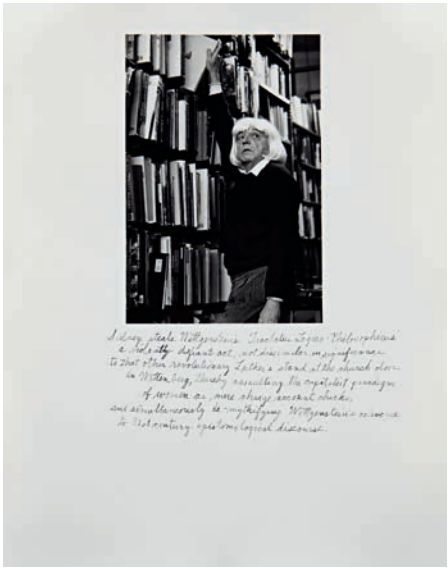
*Who is Sidney Sherman?*, 2000

The complete set of six gelatin silver prints, on photo paper, the full sheets, one signed and numbered 3/25 in black ink, all in very good condition, all framed.

all S. 14 x 11 in (35.6 x 27.9 cm) (two horizontal)

**Estimate \$3,000-4,000**

240





241 **MARGARET KILGALLEN** 1967-2001

*Untitled*, 1999

Aquatints in colors, on Chine collé to one sheet of Somerset paper, with full margins, signed with initials, dated '99' and numbered 20/30 in pencil (there were also 10 artist's proofs), published by Paulson Press, Berkeley, California, in very good condition, framed.

I. 23 1/2 x 47 in (59.7 x 119.4 cm)

S. 31 x 54 in (78.7 x 137.2 cm)

**Estimate \$6,000-9,000**

Margaret Kilgallen was a fervent surfer and banjo player...many of the women who appeared in her work were depicted doing one or the other. Her early experiences as a librarian and bookbinder combined with her love of "old-time music" and women musicians, especially Matokie Slaughter contributed to her images. Primarily recognized for painting directly on the wall—mostly outdoors, mostly 'noncommissioned' (graffiti). Kilgallen also created room-size murals shown at the Drawing Center in 1997 and Deitch Projects in 1999. She lived in San Francisco with her husband, Barry McGee. She gave birth to their daughter on June, 7, 2001 and died less than a month later from breast cancer.



Mural by Margaret Kilgallen and Barry McGee Los Angeles County Museum parking garage (destroyed 2005)





242 **LAURIE SIMMONS** b. 1949  
*Lying Objects*, 1992  
The complete set of four offset prints in colors, on Luxus Satin paper, with full margins, all signed, dated '1992' and numbered 3/50 in pencil (there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York, in very good condition, all unframed, contained in original folder.  
all I. 9 3/8 x 14 1/4 in (23.8 x 36.2 cm)  
all S. 15 1/4 x 20 1/8 in (38.7 x 51.1 cm)  
**Estimate \$3,000-4,000**

243 **MIKE KELLEY** 1954-2012  
*Bowling Ball, Bag, Shirt and Catalog*, 1991  
The complete set of four objects including a customized bowling shirt, bowling ball, bag and book, the ball engraved with signature and numbered 11/50, published by A.R.T. Press, Los Angeles, generally all in very good condition. dimensions variable  
**Estimate \$5,000-7,000**







244 **ALEX KATZ** b. 1927

*Samantha*, 1987

Screenprint in colors, on wove paper, the full sheet, signed and numbered 10/80 in pencil (there were also 12 artist's proofs), published by Simca Print Artists, Inc., New York (with their blindstamp), in very good condition, framed.  
S. 66 1/2 x 28 1/2 in (168.9 x 72.4 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Klaus Albrecht Schröder 212

245 **ALEX KATZ** b. 1927

*Large Head of Vincent*, 1982

Etching and aquatint in colors, on Arches Cover paper, with full margins, signed and numbered 'A.P. 1/10' in pencil (an artist's proof, the edition was 50), published by Brooke Alexander Editions, Inc., New York, a few soft handling creases, occasional soiling in the margins, otherwise in very good condition, unframed.  
I. 54 x 28 5/8 in (137.2 x 72.7 cm)  
S. 61 x 35 1/4 in (154.9 x 89.5 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Nicholas Maravell 131

Klaus Albrecht Schröder 155

246 **ALEX KATZ** b. 1927

*Song*, 1980-81

Lithograph with screenprint in colors, on Arches Roll Cover paper, the full sheet, signed and numbered 7/15 A.P. Editions in pencil (an artist's proof, the edition was 99), published by Brooke Alexander, Inc., New York, in very good condition, framed.

S. 33 x 43 7/8 in (83.8 x 111.4 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Nicholas Maravell 126

Klaus Albrecht Schröder 127

245



246





**ALEX KATZ** b. 1927

*Good Morning*, 1975

Screenprint in colors, on Arches paper, the full sheet, signed and numbered '15/16 A.P.' in pencil (an artist's proof, the edition was 91), co-published by Brooke Alexander Editions, Inc. and Marlborough Graphics, Inc., New York, in very good condition, framed.  
S. 37 1/2 x 28 1/2 in (95.3 x 72.4 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Nicholas Maravell 79

Klaus Albrecht Schröder 81

**ALEX KATZ** b. 1927

*Good Afternoon*, 1974

Screenprint and lithograph in colors, on Arches Cover paper, the full sheet, signed and numbered '5/12 A.P.' in pencil (an artist's proof, the edition was 80), co-published by Brooke Alexander Editions, Inc. and Marlborough Graphics, Inc., New York, in very good condition, framed.

S. 27 1/2 x 36 in (69.9 x 91.4 cm)

**Estimate \$4,000-6,000**

**LITERATURE**

Nicholas Maravell 69

Klaus Albrecht Schröder 70







249 **ALEX KATZ** b. 1927

*Dog at Ducktrap*, 1975-76

Lithograph in colors, on Arches Cover paper, the full sheet, signed and numbered 39/90 in pencil (there were also 18 artist's proofs), co-published by Brooke Alexander Editions, Inc. and Marlborough Graphics, Inc., New York, in very good condition, framed.

S. 29 1/4 x 43 in (74.3 x 109.2 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Nicholas Maravell 81

Klaus Albrecht Schröder 83

250 **ALEX KATZ** b. 1927

*Rowboat*, 1966

Screenprint in colors, on yellow wove paper, the full sheet, signed and numbered 45/50 in pencil (there were also artist's proofs), published by Fischbach Gallery, New York, very minor wear at sheet edges, otherwise in very good condition, framed.

S. 8 1/4 x 10 7/8 in (21 x 27.6 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Nicholas Maravell 13

Klaus Albrecht Schröder 14



251 **ALEX KATZ** b. 1927

*Ada Four Times series*, 1979-80

The complete set of four screenprints and lithographs in colors, on Arches paper, the full sheets, all signed, three annotated 'a.p.' and all numbered 4/25 in pencil (all are artist's proofs, the edition was 120), published by GHJ Graphics, Inc., New York, all in very good condition, all unframed.

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

**Estimate \$4,000-6,000**

**LITERATURE**

Nicholas Maravell 117-120

Klaus Albrecht Schröder 118-121

252 **ALEX KATZ** b. 1927

*Sunset: Lake Wassernutt 3*, 1972

Screenprint in colors, on yellowish Arches paper, the full sheet, signed and numbered 49/60 in pencil (there were also artist's proofs), co-published by Brooke Alexander, Inc., and Marlborough Graphics, Inc., New York, minor wear at the edges, otherwise in very good condition, unframed.

S. 29 7/8 x 35 7/8 in (75.9 x 91.1 cm)

**Estimate \$1,000-1,500**

**LITERATURE**

Nicholas Maravell 60

Klaus Albrecht Schröder 61







**253     ALEX KATZ**   b. 1927  
*Grey Umbrella*, 1979-80  
Lithograph in colors, on Arches paper, the full sheet, signed and numbered 'A.P. 9/25' in pencil (an artist's proof, the edition was 25), published by GHJ Graphics, Inc., New York, in very good condition, framed.  
S. 20 x 30 in (50.8 x 76.2 cm)

**Estimate \$3,000-5,000**

**LITERATURE**  
Nicholas Maravell 122  
Klaus Albrecht Schröder 123



**254     ALEX KATZ**   b. 1927  
*Striped Jacket*, 1981  
Lithograph in colors, on Arches Roll Cover paper, the full sheet, signed and numbered 15/58 in pencil (there were also 11 artist's proofs), published by the artist, a handling crease at lower right sheet edge (with associated cracking in the inks), minor wear at the sheet edges, otherwise in very good condition, unframed.  
S. 29 3/8 x 37 1/8 in (74.6 x 94.3 cm)

**Estimate \$2,000-3,000**

**LITERATURE**  
Nicholas Maravell 129  
Klaus Albrecht Schröder 130



**255     ALEX KATZ**   b. 1927  
*Susan*, 1976  
Screenprint in colors, Tronko Japan paper, the full sheet, signed and numbered 13/25 in pencil (an artist's proof, the edition was 50), published by Alex Rosenberg, Trans World Art, New York, in very good condition, framed.  
S. 26 x 19 1/2 in (66 x 49.5 cm)

**Estimate \$1,000-1,500**

**LITERATURE**  
Nicholas Maravell 90  
Klaus Albrecht Schröder 91



256 **ALEX KATZ** b. 1927

*Marigold*, 2004

Screenprint in colors, on Saunders Waterford HP paper, the full sheet, signed and numbered 'AP 7/17' in pencil (an artist's proof, the edition was 50), published by F.A.P.E., in excellent condition, framed.  
S. 24 3/4 x 58 1/2 in (62.9 x 148.6 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Klaus Albrecht Schröder 383

257 **ALEX KATZ** b. 1927

*Five Women*, 1977

Screenprint in colors, on Japanese paper, the full sheet, signed and numbered '15/20 A.P.' in pencil (an artist's proof, the edition was 100), published by Harry N. Abrams, Inc., New York, in very good condition, framed.  
S. 18 x 46 1/2 in (45.7 x 118.1 cm)

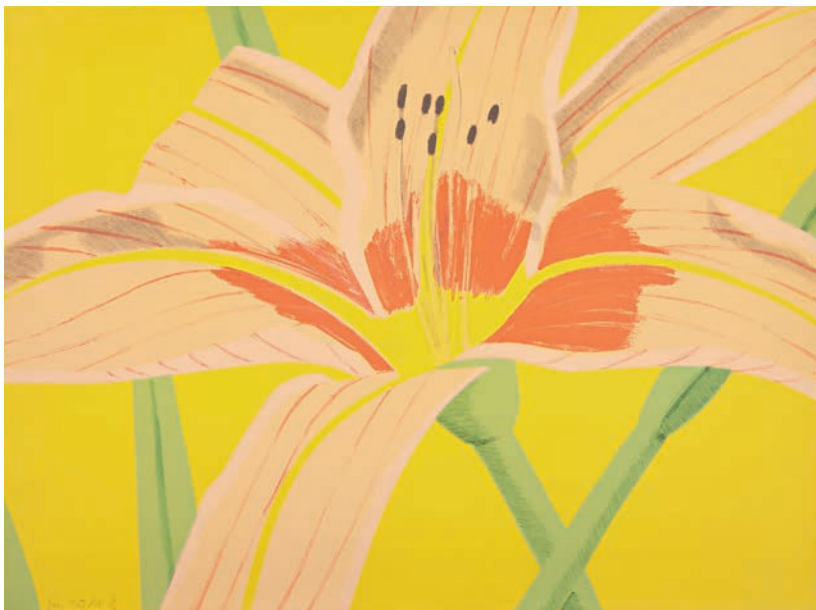
**Estimate \$2,000-3,000**

**LITERATURE**

Nicholas Maravell 94

Klaus Albrecht Schröder 94





258 **ALEX KATZ** b. 1927

*Day Lily 1; and Day Lily 2, 1969*

Two lithographs in colors, on Arches paper, the full sheet, signed and annotated 'A.P. 2/8' and 'artist proof 2' respectively in pencil (each are artist's proofs, the edition was 90 for both), both co-published by Brooke Alexander Editions, Inc. and Fischbach Gallery, New York, both in very good condition, framed and unframed. both S. 20 1/2 x 28 in (52.1 x 71.1 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Nicholas Maravell 23 and 24

Klaus Albrecht Schröder 25 and 26

259 **ALEX KATZ** b. 1927

*Supurb Lillies, 1972*

Lithograph in colors, on Arches paper, the full sheet, signed and numbered '5/11 A.P.' in pencil (an artist's proof, the edition was 90), published by Marlborough Graphics, Inc., New York, the sheet slightly toned, otherwise in very good condition, unframed.

S. 19 x 20 in (48.3 x 50.8 cm)

**Estimate \$2,500-3,500**

**LITERATURE**

Nicholas Maravell 62

Klaus Albrecht Schröder 63



260 **ALEX KATZ** b. 1927  
*Gray Interior; and Orange Interior, 1968*  
Two screenprints in colors, on Beckett paper, with full margins, both signed and numbered 50/50 and 21/50 respectively in pencil (there were also artist's proofs for both), both published by Fischbach Gallery, New York, both generally in very good condition, unframed and framed.  
both l. 16 3/4 x 21 3/4 in (42.5 x 55.2 cm)  
both S. 19 5/8 x 24 5/8 in (49.8 x 62.5 cm)  
**Estimate \$3,000-5,000**  
**LITERATURE**  
Nicholas Maravell 17 and 18  
Klaus Albrecht Schröder 18 and 19



261 **ALEX KATZ** b. 1927  
*Red Sails, 1973*  
Screenprint in colors, on J. Green paper, with full margins, signed and numbered '8/10 A.P.' in pencil (an artist's proof, the edition was 60), co-published by Brooke Alexander Editions, Inc. and Marlborough Graphics, Inc., New York, two very small spots of minor rubbing in lower left (with associated minor soiling), a few soft handling creases, otherwise in very good condition, unframed.  
l. 18 x 24 in (45.7 x 61 cm)  
S. 23 x 29 in (58.4 x 73.7 cm)  
**Estimate \$1,500-2,500**  
**LITERATURE**  
Nicholas Maravell 68  
Klaus Albrecht Schröder 69







262 **ALEX KATZ** b. 1927

*Twilight Series*, 1978

The complete set of three screenprints in colors, on Stonehenge paper, the full sheets, all signed and numbered A.P. 1/7, 1/12 and 2/9 respectively in pencil (all are artist's proofs, the editions were 50, 65 and 55 for each respectively), all co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), all in very good condition, all framed.  
all S. 40 x 30 in (101.6 x 76.2 cm)

**Estimate \$5,000-7,000**

**LITERATURE**

Nicholas Maravell 111-113  
Klaus Albrecht Schröder 112-114

263 **ALEX KATZ** b. 1927

*Black and White Sunny*, 1976

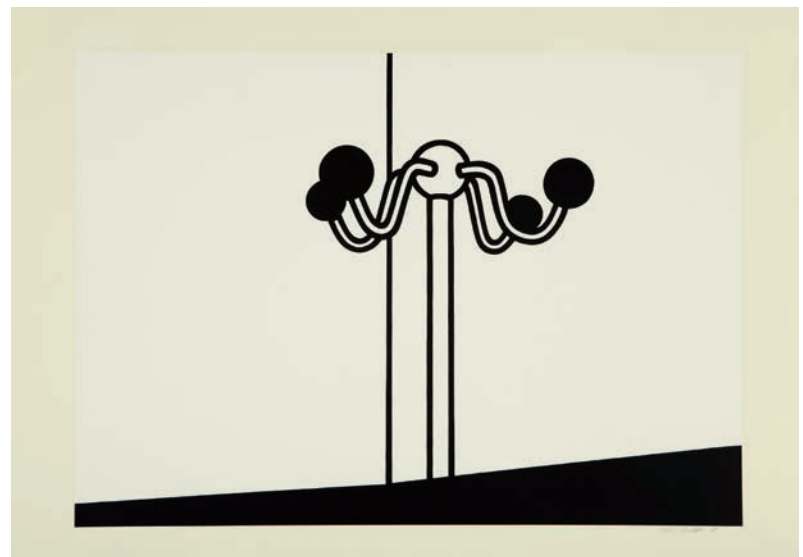
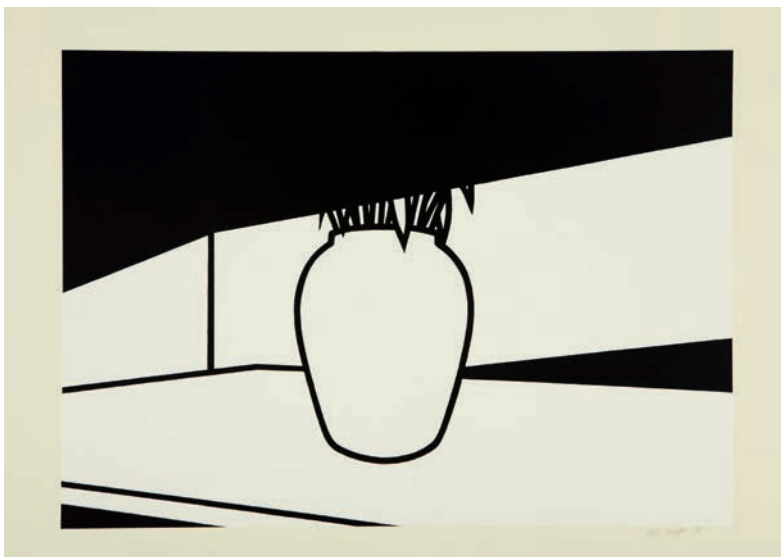
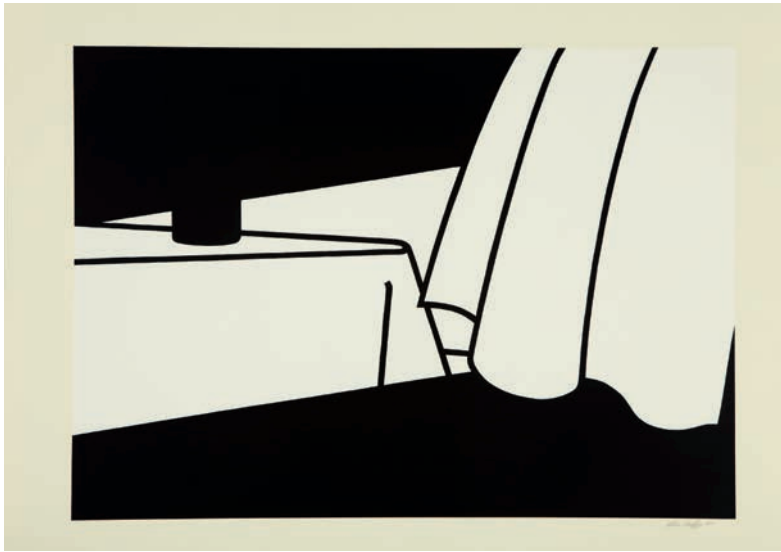
Lithograph in colors, on Arches Cover paper, the full sheet, signed and numbered 26/40 in pencil (there were also 12 artist's proofs), co-published by Brooke Alexander Editions, Inc. and Marlborough Graphics, Inc., New York, in very good condition, unframed.  
S. 25 x 23 in (63.5 x 58.4 cm)

**Estimate \$2,000-3,000**

**LITERATURE**

Nicholas Maravell 84  
Klaus Albrecht Schröder 85





264 **PATRICK CAULFIELD** 1936-2005

*Tulips; Coat Stand; Curtain and Bottle; Spider Plant; Paris Separates; and Pipe and Jug, 1973*

The complete series of six screenprints, on wove paper, with full margins, all signed and annotated 'AP' in pencil (all one of 15 artist's proofs, the edition was 72 for all), published by Waddington Graphics, London, occasional soiling in the margins, otherwise all in very good condition, all unframed.

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

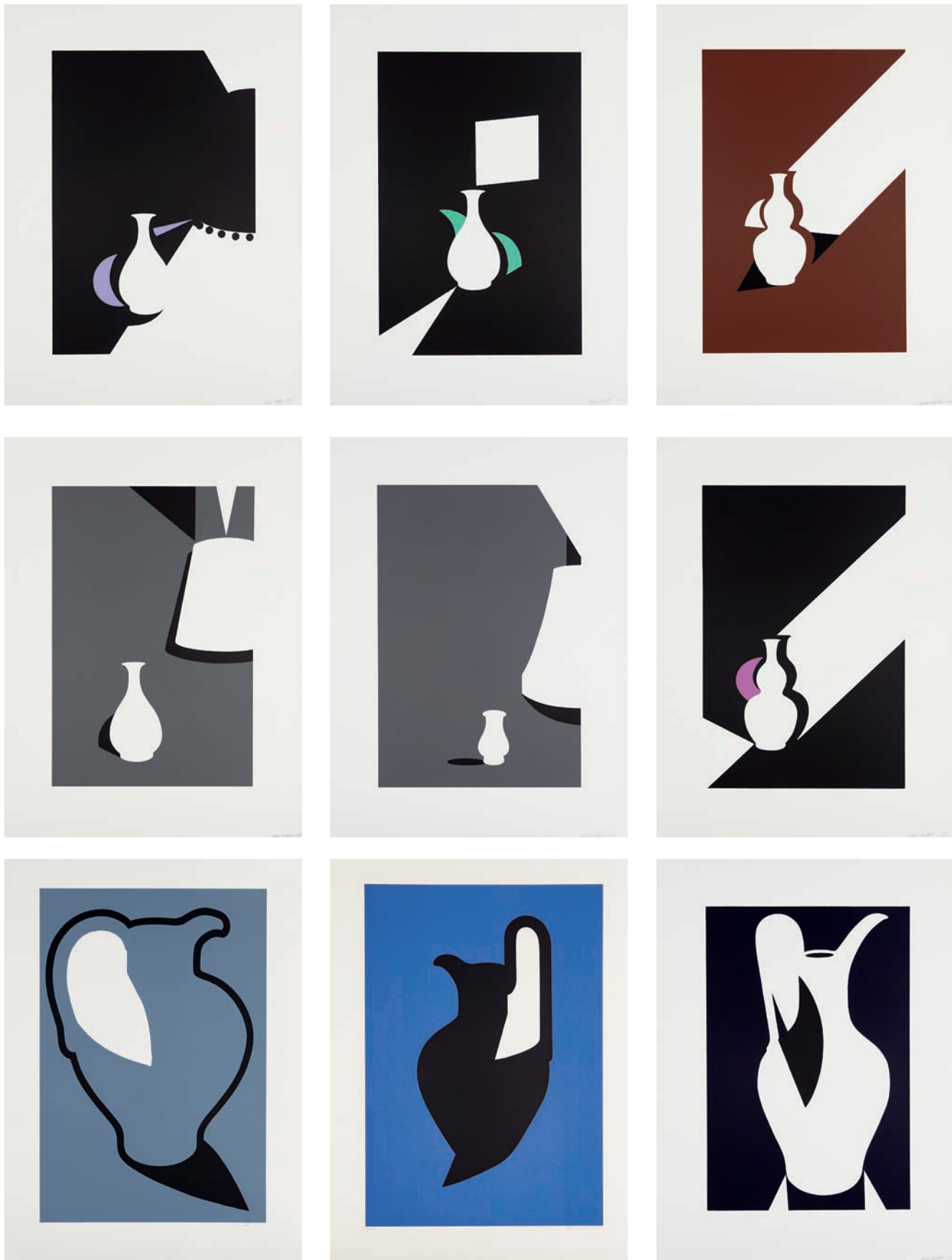
all S. 28 3/4 x 37 1/2 in (73 x 95.3 cm)

**Estimate \$7,000-10,000**

**LITERATURE**

Alan Cristea Gallery 32-37





265 **PATRICK CAULFIELD** 1936-2005

*Large Jug; Vessel; and White Ware Prints: seven prints, 1983-90*

Nine screenprints in colors, on wove paper and heavy board, with full margins, all signed and variously numbered from the editions of 80, 35 and 45 respectively in pencil (there were also 14, 15 and 13 artist's proofs respectively), published by Waddington Graphics, London, all in very good condition, all unframed, lacking *Sue Ware Jar* from *White Ware Prints*.

two L. 36 3/4 x 25 in (93.3 x 63.5 cm)

two S. 46 x 33 in (116.8 x 83.8 cm)

seven L. 31 1/4 x 21 in (79.4 x 53.3 cm)

seven S. 42 1/4 x 32 in (107.3 x 81.3 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Alan Cristea Gallery 69, 74-80 and 82

White Ware Prints include: *Large White Jug; Arita Flask; Lung Ch'uan Ware and Window; Lamp and Lung Ch'uan Ware; Lung Ch'uan Ware and Black Lamp; Lamp and Kuan Ware; and Arita Flask-black*



266 **ROY LICHTENSTEIN** 1923-1997

*Still Life with Red Jar, 1994*

Screenprint in colors, on Lanaquarelle Watercolor paper, with margins, signed, dated '94' and numbered 'SP 29/30' in pencil (a special proof, the edition was 250 and 50 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 15 x 13 1/4 in. (38.1 x 33.7 cm)

S. 21 1/4 x 19 3/8 in (54 x 49.2 cm)

**Estimate \$7,000-9,000**

**LITERATURE**

Gemini G.E.L. 1621

Mary Lee Corlett 291

267



267 **ROY LICHTENSTEIN** 1923-1997

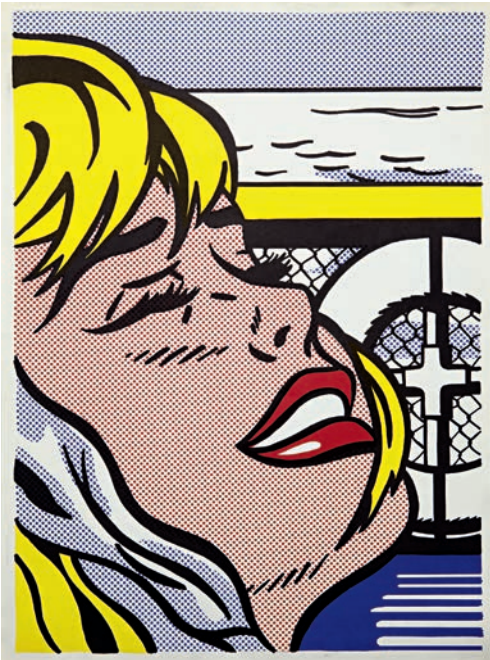
*Water Lilies: twelve service dishes, 1990*

Twelve glazed porcelain plates, all variously numbered from the edition of 3000 on the underside, published by Rosenthal, Germany, all in very good condition, each contained in original gray boxes (wear).

all diameter 12 1/4 in (31.1 cm)

**Estimate \$3,000-5,000**





PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

268 **ROY LICHTENSTEIN** 1923-1997

*The Solomon R. Guggenheim Museum poster, 1969*  
Screenprint in colors, on Rives paper, with full margins, signed, dated '69' and numbered 209/250 in pencil (there were also an unknown number of artist's proofs), co-published by the artist and Leo Castelli Gallery, New York, for the Solomon R. Guggenheim Museum, New York, the colors bright and fresh in very good condition, unframed.  
I. 23 1/4 x 23 1/4 in (59.1 x 59.1 cm)  
S. 28 3/4 x 28 3/4 in (73 x 73 cm)

**Estimate \$4,000-6,000**

LITERATURE  
Mary Lee Corlett 83

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

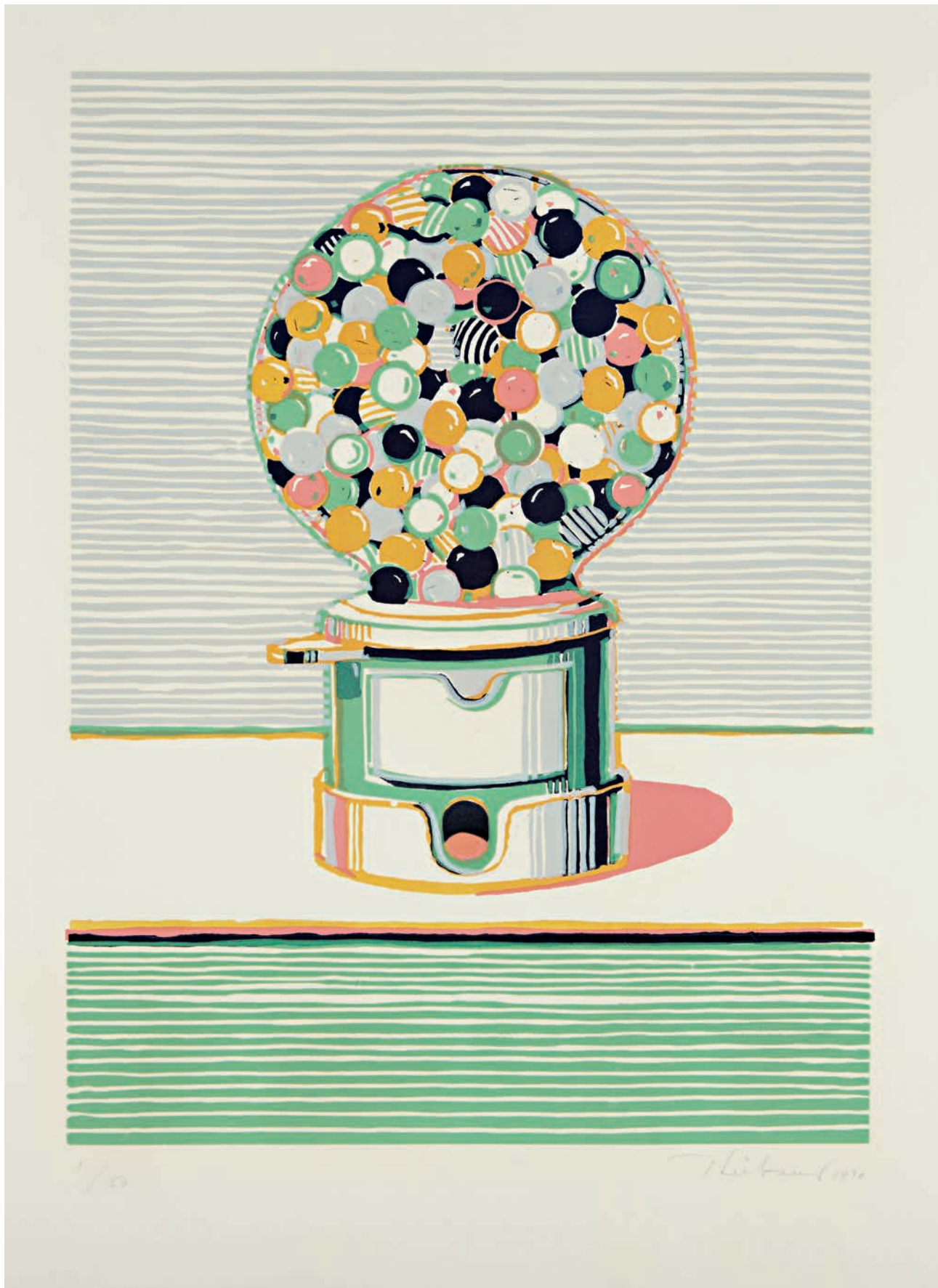
269 **ROY LICHTENSTEIN** 1923-1997

*Crying Girl invitation; Temple invitation; and Shipboard Girl, 1963; 1964; and 1965*  
Three unsigned offset lithographs in colors, on wove paper, with full margins and the full sheet, *crying girl* and *temple* folded (as issued), all the colors fresh, *shipboard girl* with occasional dark scuffing in the margins, all with minor soiling and wear at the sheet edges, otherwise all in very good condition, all unframed.  
shipboard I. 26 1/8 x 19 1/4 in (66.4 x 48.9 cm)  
shipboard S. 27 1/8 x 20 3/8 in (68.9 x 51.8 cm)  
crying and temple S. 17 x 23 in (43.2 x 58.4 cm) (temple vertical)

**Estimate \$5,000-7,000**

LITERATURE  
Mary Lee Corlett II.1; II.3; and II.6





270 **WAYNE THIEBAUD** b. 1920

*Gumball Machine*, 1970

Linoleum cut in colors, on Arches paper, with full margins, signed, dated '1970' and numbered 1/50 in pencil (there were also artist's proofs), the colors slightly attenuated published by Parasol Press, Inc., New York, in very good condition, framed.

I. 24 1/2 x 18 1/8 in (62.2 x 46 cm)

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

**Estimate \$8,000-12,000**





271 **WAYNE THIEBAUD** b. 1920

*Peppermint*, 1964

Etching, on wove paper, with full margins, signed, dated '1964' and numbered 9/15 in pencil, very pale mat staining, very minor soiling in the margins, otherwise in very good condition, framed.

I. 4 3/4 x 6 in (12.1 x 15.2 cm)

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

**Estimate \$5,000-7,000**

272 **WAYNE THIEBAUD** b. 1920

*Banana Split*, from *Delights* portfolio, 1965

Etching, on wove paper, with full margins, signed, dated '1964' and annotated 'A.P.' in pencil (an artist's proof, the edition was 100), very pale mat staining, occasional minor soiling in the margins, otherwise in very good condition, framed.

I. 4 x 4 7/8 in (10.2 x 12.4 cm)

S. 14 3/4 x 11 in (37.5 x 27.9 cm)

**Estimate \$3,000-4,000**



I'll be there \_\_\_\_\_

Sorry, Can't make it \_\_\_\_\_

Name \_\_\_\_\_

Affiliation \_\_\_\_\_

273 **ANDY WARHOL** 1928-1987

*[Launching at The Plaza]*, circa 1960

Offset lithograph in colors, with reply card, on laid paper, the full sheet, the print sheet slightly toned, occasional soft handling creases, the palest time staining, a very minor abrasion/raised paper fiber in lower right, minor creasing near sheet edges, otherwise both in very good condition, both unframed.

invitation S. 8 1/2 x 11 in (21.6 x 27.9 cm)

reply S. 4 1/8 x 5 1/2 in (10.5 x 14 cm)

**Estimate \$3,000-5,000**

**PROVENANCE**

Gift of the Artist

By decent to current owner

The event never took place and only a few invitations survived.

274 **ANDY WARHOL** 1928-1987

*Love is a Pink Cake*, 1953

The complete set of 25 offset lithographs, on pale blue paper, the full sheets, unbound (as issued), in collaboration with Ralph Thomas Ward (Corkie) who wrote the poems, all with occasional wear to sheet edges, time staining, one with flattened creasing and a scuff along right sheet edge, one with a repaired tear, otherwise all in very good condition, all unframed.

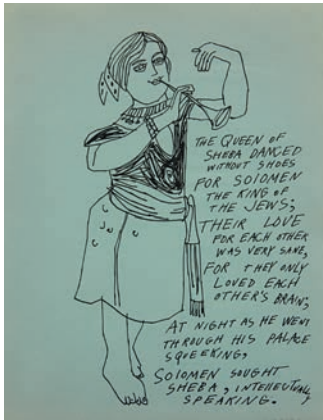
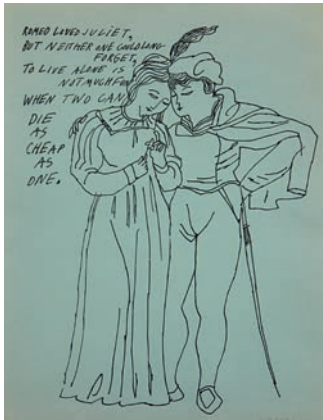
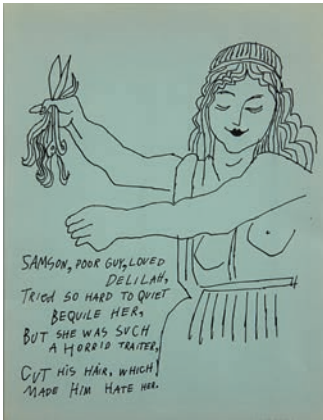
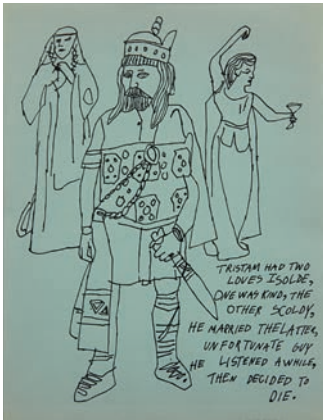
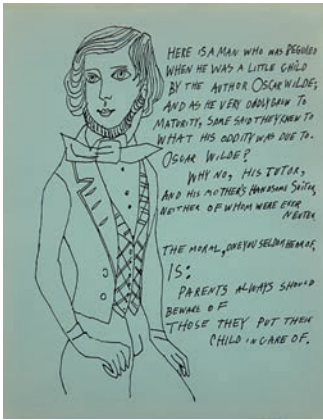
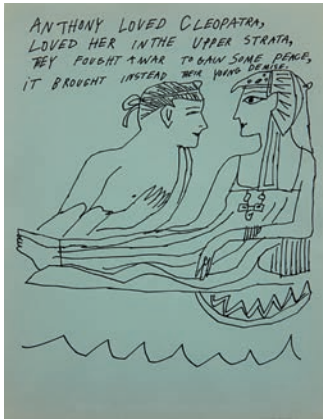
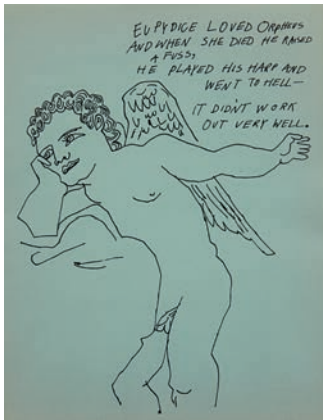
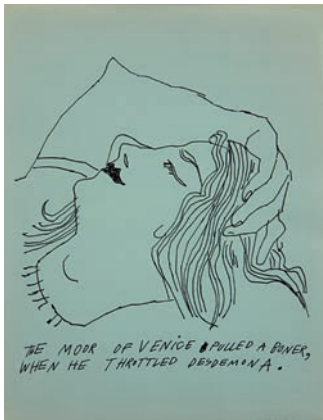
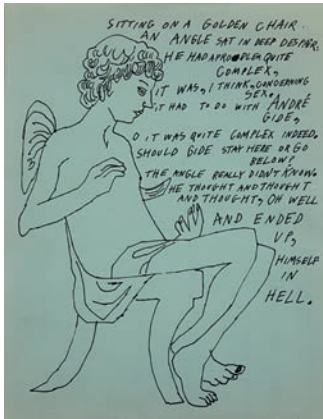
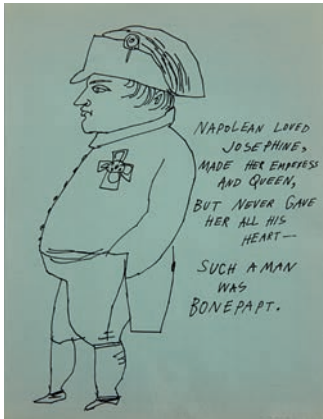
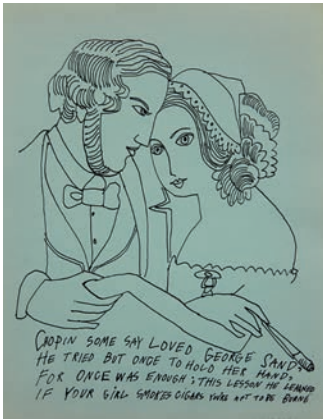
all S. 11 x 8 1/2 in (27.9 x 21.6 cm)

**Estimate \$3,000-5,000**

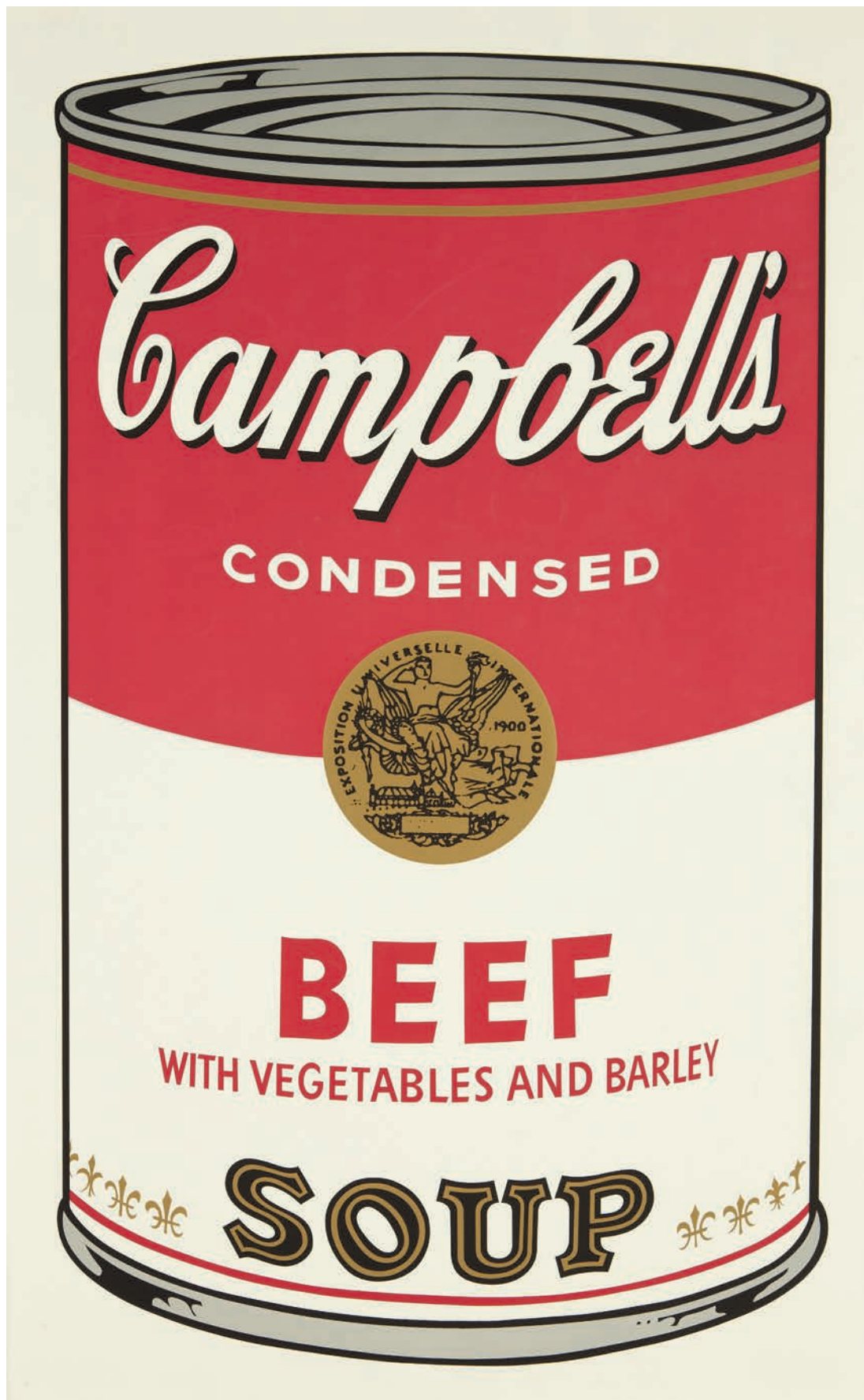
**LITERATURE**

Frayda Feldman and Jörg Schellmann IV. 27-50









275 **ANDY WARHOL** 1928-1987

*Beef with Vegetables and Barley, from Campbell's Soup I, 1968*

Screenprint in colors, on wove paper, with full margins, signed in ink and stamp numbered 132/250 on the reverse (there were also 26 artist's proofs), published by Factory Additions, New York, generally in very good condition, framed.

I. 31 7/8 x 18 7/8 in (81 x 47.9 cm)

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

**Estimate \$8,000-12,000**

#### LITERATURE

Frayda Feldman and Jörg Schellmann 49





276 **ANDY WARHOL** 1928-1987

*Cow*, 1971

Screenprint in colors, on wallpaper, the full sheet, signed, dated '71' and inscribed 'To Steve A' in ink (from an unlimited edition of which approximately 100 were signed, published for a Warhol exhibition at the Whitney Museum of American Art, New York, 1971), published by Factory Additions, New York, generally in very good condition, framed.

S. 45 1/2 x 29 3/8 in (115.6 x 74.6 cm)

**Estimate** \$7,000-9,000

**PROVENANCE**

Gift from the artist

**LITERATURE**

Frayda Feldman and Jörg Schellmann 11A





PROPERTY FROM A MIDWEST COLLECTION

277 **ANDY WARHOL** 1928-1987

*The Marx Brothers, from Ten Portraits of Jews of the Twentieth Century*, 1980  
Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 62/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, the lavender and pink inks slightly attenuated, otherwise in very good condition, framed.

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

**Estimate** \$20,000-30,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 232





PROPERTY FROM A MIDWEST COLLECTION

278 **ANDY WARHOL** 1928-1987

*Sigmund Freud, from Ten Portraits of Jews of the Twentieth Century, 1980*  
Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 62/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, a crescent shaped crease in the lower right corner (with associated cracking in the ink), otherwise in very good condition, framed.  
S. 40 x 32 in (101.6 x 81.3 cm)

**Estimate \$10,000-15,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 235



PROPERTY FROM A MIDWEST COLLECTION

279 **ANDY WARHOL** 1928-1987

*Franz Kafka, from Ten Portraits of Jews of the Twentieth Century, 1980*

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 62/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, in very good condition, framed.

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

**Estimate** \$7,000-10,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 226





PROPERTY FROM A MIDWEST COLLECTION

280 **ANDY WARHOL** 1928-1987

*Martin Buber, from Ten Portraits of Jews of the Twentieth Century, 1980*

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 62/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, in very good condition, framed.

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

**Estimate \$4,000-6,000**

#### LITERATURE

Frayda Feldman and Jörg Schellmann 228





PROPERTY FROM A MIDWEST COLLECTION

281 **ANDY WARHOL** 1928-1987

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

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 62/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, the reds slightly attenuated, otherwise in very good condition, framed.

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

**Estimate \$6,000-9,000**

#### LITERATURE

Frayda Feldman and Jörg Schellmann 233



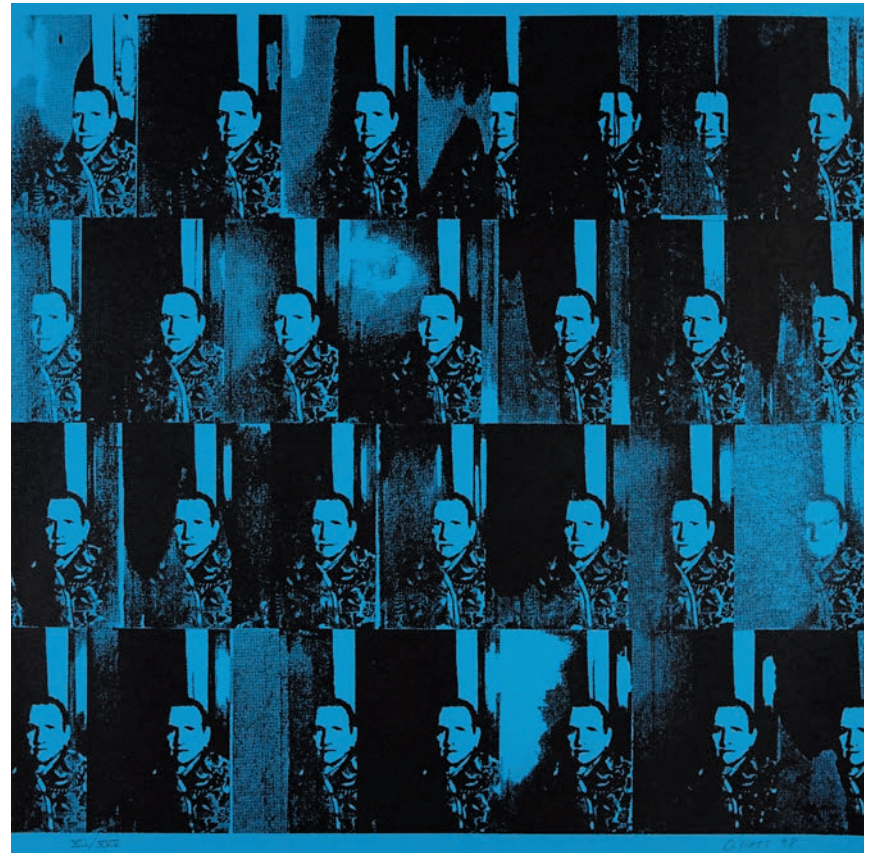
282 **DEBORAH KASS** b. 1952

*Parisian, Gertrude Stein, 1998*

Screenprint, on blue coated heavy wove paper, the full sheet, signed, dated '98' and numbered XII/XXX in pencil, (there were two editions of 30 and 10 artist's proofs), published by Astraea Foundation, New York, in excellent condition, framed.

S. 31 1/2 x 31 3/4 in (80 x 80.6 cm)

**Estimate \$800-1,200**

283 **ANDY WARHOL** 1928-1987

*Ladies and Gentlemen: one plate, 1975*

Screenprint in colors, on Arches paper, with full margins, signed, dated, inscribed (illegible) and numbered 'ap 21/25' in pencil on the reverse (an artist's proof, the edition was 250), published by Luciano Anselmino, Milan, in very good condition, framed.

L. 38 3/8 x 27 in (97.5 x 68.6 cm)

S. 43 3/4 x 28 7/8 in (111.1 x 73.3 cm)

**Estimate \$3,000-5,000**

**LITERATURE**

Frayda Feldman and Jörg Schellmann 128



284 **TOM WESSELMANN** 1931-2004

*Monica Sitting with Mondrian, 1989*

Screenprint in colors, on heavy board, with full margins, signed, dated '89' and numbered 38/100 in pencil, (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), occasional soiling in the margins, otherwise in very good condition, unframed.

I. 40 1/2 x 27 1/2 in (102.9 x 69.9 cm)

S. 51 x 37 in (129.5 x 94 cm)

**Estimate \$12,000-18,000**





285 **MEL RAMOS** b. 1935

*Peek a Boo Marilyn 1; 2; and 3, 2002*

Three lithographs in colors, on wove paper, with full margins, all signed and numbered 189/199 (two) and 73/199 in pencil (there were also 50 artist's proofs), published by Galerie Ernst Hilger, Vienna, all in excellent condition, all unframed.

all I. 24 1/8 x 15 7/8 in (61.3 x 40.3 cm)

all S. 31 1/2 x 23 in (80 x 58.4 cm)

**Estimate \$5,000-7,000**

286 **JIM DINE** b. 1935

*Eight Hearts, 1969*

Etching with hand-coloring, on Chrisbrook handmade paper, with full margins, signed, dated '1969' and numbered 34/50 in pencil, a few dark foxmarks in the margins, minor surface soiling, taped to the overmat at center upper sheet edge, otherwise in very good condition, framed.

I. 13 3/4 x 21 3/8 in (34.9 x 54.3 cm)

S. 22 1/2 x 31 in (57.2 x 78.7 cm)

**Estimate \$2,500-3,500**

LITERATURE

Gallery Mikro 60



287 **TOM WESSELMANN** 1931-2004

*Cynthia in the Bedroom*, 1982

Screenprint in colors, on wove paper, with full margins, signed and numbered 83/100 in pencil (there were also 25 artist's proofs), published by Transworld Art, New York, occasional very minor scuffing, mat staining, otherwise in very good condition, framed.

I. 27 x 30 1/2 in (68.6 x 77.5 cm)

S. 33 1/4 x 36 1/2 in (84.5 x 92.7 cm)

**Estimate \$5,000-7,000**



288 **JOHN WESLEY** b. 1928

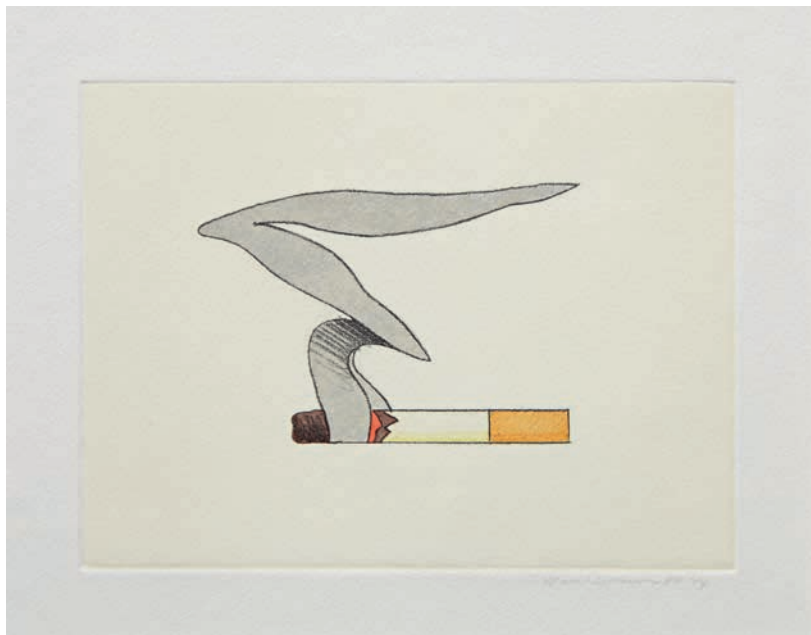
*Bird Lady*, from *11 Pop Artists, Volume II*, 1965

Screenprint in colors, on heavy wove paper, the full sheet, signed, dated '65' and numbered 69/200 in pencil (there were also 50 artist's proofs), published by Original Editions, New York, a few very soft scuffs in the blue inks, minor soiling in center upper sheet near edge, otherwise in very good condition, unframed.

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

**Estimate \$1,200-1,800**





289 **TOM WESSELMANN** 1931-2004

*Smoking Cigarette 1; and 2, 1991*

Two aquatints in colors, on wove paper, with full margins, both signed and numbered 'pp 1/4' in pencil (printer's proofs, the edition was 65 and 8 artist's proofs), published by Brandstead Studio, New York, both in very good condition, both framed.

both I. 6 x 8 in (15.2 x 20.3 cm)

both S. 15 x 17 in (38.1 x 43.2 cm)

**Estimate \$3,000-5,000**

290 **TOM WESSELMANN** 1931-2004

*Still Life with Radio, from New York Ten portfolio, 1965*

Embossing with pencil additions, on wove paper, with full margins, signed, dated '65' and numbered 179/200 in pencil, published by Tanglewood Press, New York, a few minute foxmarks, minor surface soiling, pressure marks and minor creasing near the sheet edges, otherwise in very good condition, framed.

I. 15 3/4 x 20 3/4 in (40 x 52.7 cm)

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

**Estimate \$2,000-3,000**



291 **DAVID HOCKNEY** b. 1937

*An Image of Celia Study, from Moving Focus Series, 1986*  
Lithograph, etching and aquatint in colors, on Koller HMP handmade paper, the full sheet, signed, dated '1986' and numbered 33/60 in pencil (there were also 23 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), very minor surface soiling, otherwise in very good condition, framed.  
S. 22 3/4 x 17 3/4 in (57.8 x 45.1 cm)

**Estimate \$4,000-6,000**

**LITERATURE**  
Museum of Contemporary Art, Tokyo 280



292 **DAVID HOCKNEY** b. 1937

*A Picture of Two Chairs, from Moving Focus series, 1985-86*  
Lithograph and etching in colors, on Koller HMP handmade paper, the full sheet, signed, dated '1985-6' and numbered 31/60 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), a few pale stains on the reverse, in very good condition, framed  
S. 18 3/4 x 22 in. (47.6 x 55.9 cm)

**Estimate \$4,000-6,000**

**LITERATURE**  
Museum of Contemporary Art, Tokyo 286



293 **DANA SCHUTZ** b. 1976

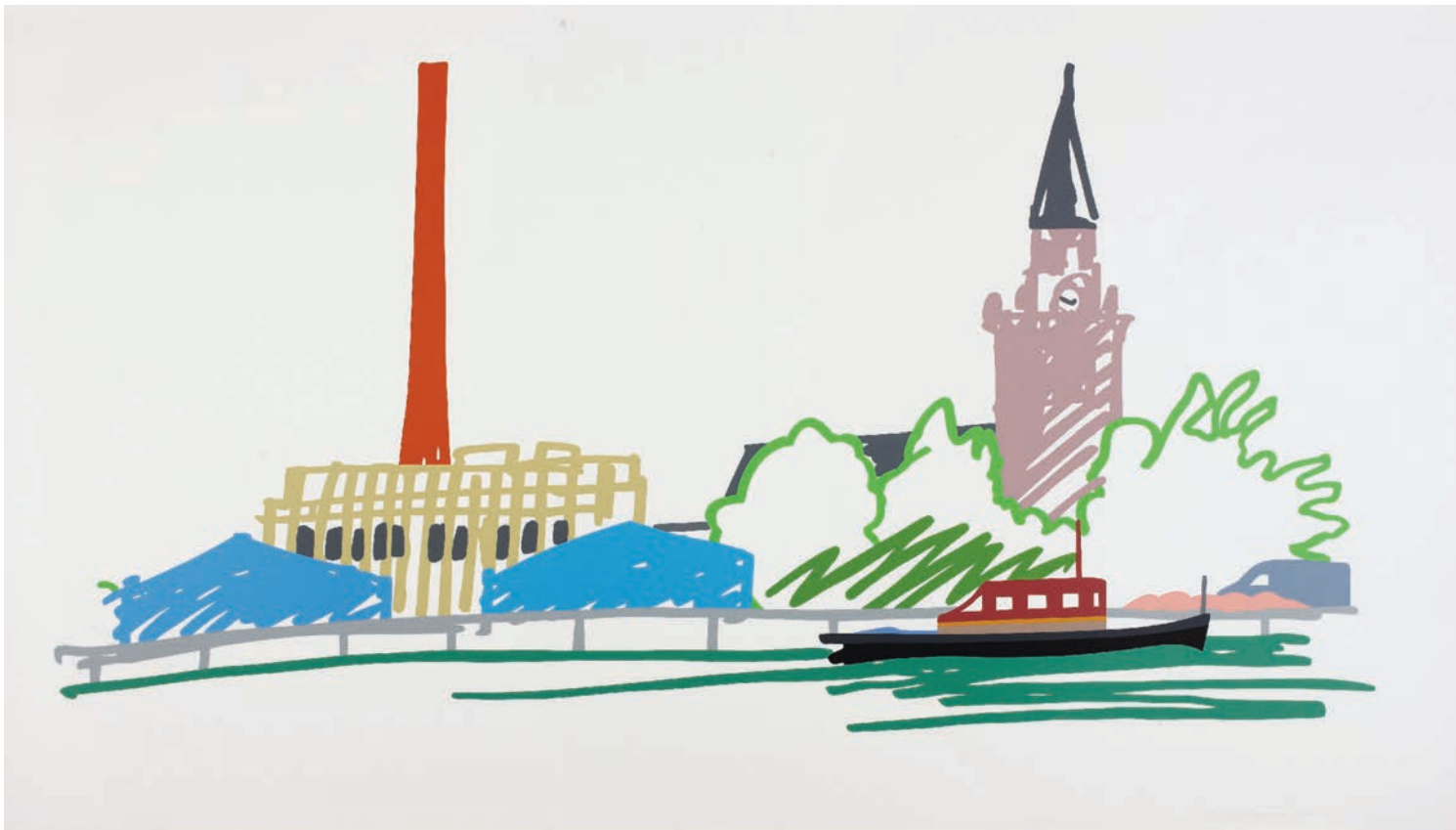
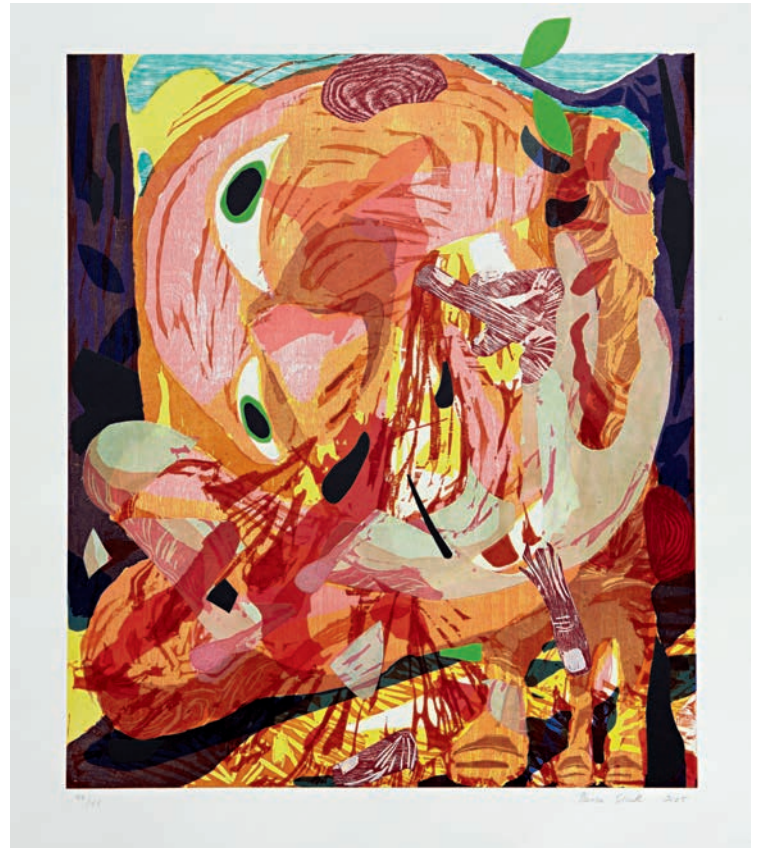
*Self Eater*, 2005

Woodcut in colors, on Chine collé of Yatsuo paper, Somerset Book and Arches Cover Blackto Rives BFK paper, with full margins, signed, dated '2005' and numbered 40/48 in pencil, published by Neiman Center for Print Studies, Columbia University, New York, in excellent condition, framed.

I. 29 x 23 5/8 in. (73.7 x 60 cm)

S. 38 x 33 in. (96.5 x 83.8 cm)

**Estimate \$1,500-2,500**

294 **TOM WESSELMANN** 1931-2004

*Thames Scene with Power Station*, 1990

Screenprint in colors, on Museum Board, with full margins, signed and numbered 4/8 in pencil (a proof aside from the edition of 60 and 12 artist's proofs), published by International Images, Putney, Vermont (with their blindstamp), in very good condition, unframed.

I. 44 3/8 x 89 7/8 in. (112.7 x 228.3 cm)

S. 57 x 99 1/2 in. (144.8 x 252.7 cm)

**Estimate \$4,000-6,000**



## 295 VARIOUS ARTISTS

*The Metropolitan Scene, 1968*

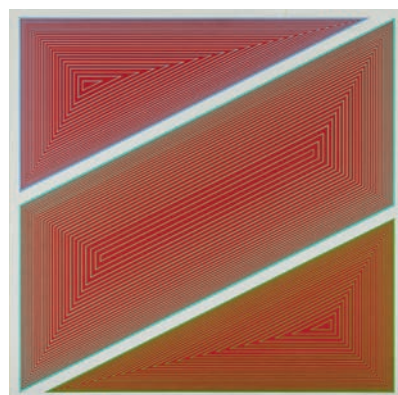
The complete set of five screenprints in colors, on aluminum panel, with full margins, all signed, dated '68' and variously numbered in ink or engraved (from the edition of 50 and 10 artists proofs), published by Tanglewood Press, Inc., New York, surface soiling, occasional scuffing, occasional staining and abrasions, wear to edges, otherwise all in good condition, all framed.  
all I. various sizes; all S. 36 x 36 in (91.4 x 91.4 cm)

**Estimate \$10,000-15,000**

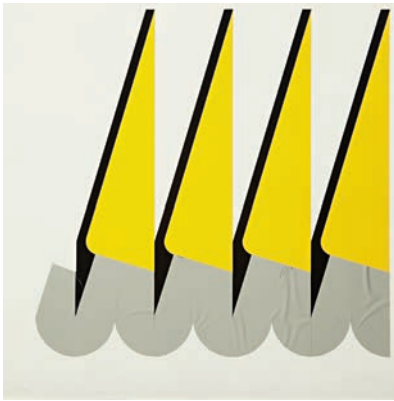
### LITERATURE

Mary Lee Corlett 64 (Lichtenstein); Pegram Harrison 12 (Frankenthaler)

Including: Richard Anuskievich, *Zonal*; Helen Frankenthaler, *Sun Corner*; Nicholas Krushenick, *Turn Back Orange*; Roy Lichtenstein, *Still Life*; and George Segal, *Girl in a Chair*







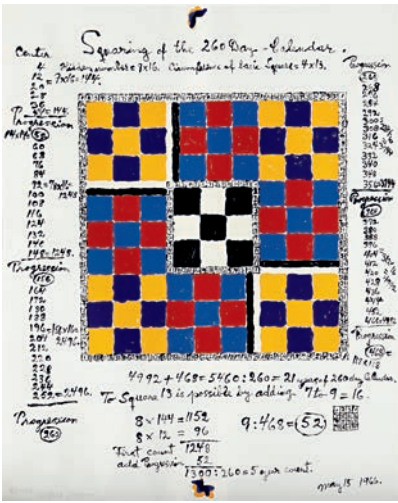
296 **VARIOUS ARTISTS**

*On the Bowery portfolio: nine prints, 1971*  
Nine screenprints in colors (one with mylar collage), on wove paper, the full sheets, all signed, some dated, most annotated 'A.P' and numbered XII/XX in pencil (artist's proofs, the edition was 100), published by Edition Domberger, Bonlanden, West Germany (with their blindstamp), occasional very minor wear in places, otherwise all in very good condition, each contained in original brown paper folders with biographical text and photographs screenprinted on the cover and contained in original corrugated cardboard folder with box (wear along edges, soiling), lacking the Cy Twombly print.  
26 x 26 1/4 in (66 x 66.7 cm)

**Estimate \$3,500-4,500**

**LITERATURE**  
Sheehan 73 (Indiana)

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



297 **VARIOUS ARTSITS**

*Graphic USA portfolio, 1968*  
The complete set of eight screenprints in colors, on Schoeller shammer Karton paper, the full sheets and with full margins, all signed and numbered 93/100 in various mediums (there were also 20 artist's proofs in Roman numerals), published by Edition Plus, Baden-Baden, West Germany, all in very good condition, contained in original black fabric-covered portfolio (minor soiling and wear).  
31 1/4 x 25 in (79.4 x 63.5 cm)

**Estimate \$4,000-6,000**

**LITERATURE**  
Susan Sheehan 42 (Indiana)

Including: Allan D'Arcangelo; Robert Indiana; Mario Yrizarry; Marvin Israel; Alfred Jensen; Richard Lindner; Ad Reinhardt; and Tom Wesselmann



298 **BANKSY** b. 1975

*Gold Flag*, 2007  
Screenprint, on metallic coated paper, with full margins, signed in black ink on the front, numbered 17/112 in black ink on the reverse, published by P.O.W. printmaking (with their blindstamp), with accompanying Certificate of Authenticity, minor scuffing, slight pressure marks in places along the margin, several abrasions in the margins (one touched-in at left), otherwise in good condition, framed.  
I. 18 1/2 x 26 3/8 in (47 x 67 cm)  
S. 19 5/8 x 27 1/2 in (49.8 x 69.9 cm)

**Estimate \$4,000-6,000**

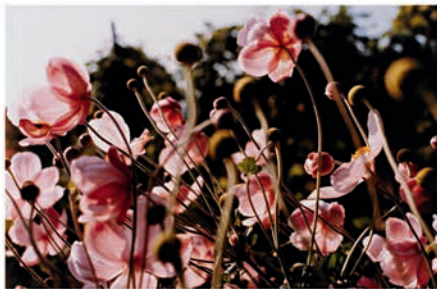
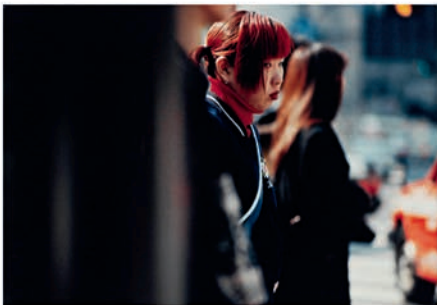
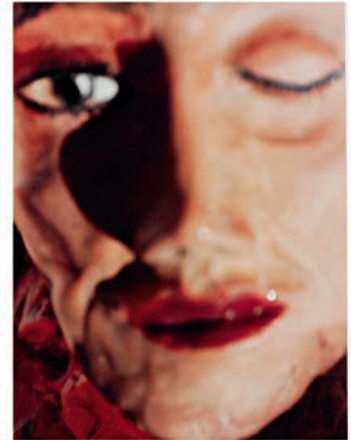
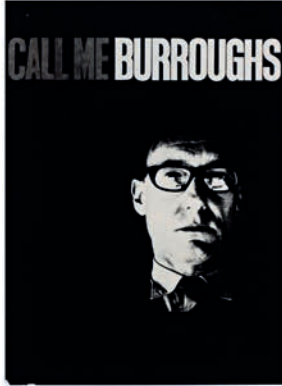


299 **GABRIEL OROZCO** b. 1962

*Black Kites Print*, circa 1997  
Digital print in colors, on wove paper, with full margins, signed and numbered 88/175 in pencil, a scuff in black lower image, otherwise in very good condition, framed.  
I. 11 x 7 3/4 in (27.9 x 19.7 cm)  
S. 12 x 10 in (30.5 x 25.4 cm)

**Estimate \$1,500-2,000**





### 300 VARIOUS ARTISTS

*Walchturm portfolio, 1997*

The complete set of 13 photographs, on photo paper, with full margins, all signed and numbered 13/60 on the reverse, published by Galerie Walchturm, Zürich, all in very good condition, all framed.  
various sizes

**Estimate \$8,000-12,000**

Including: Hugo Markl, *Dont blow your top*; Douglas Gordon, *one hour in two days*; Urs Fischer, *la rosa blanca*; Franz west, *der weg zur Knödelhütte*; Urs Frei, *Ohne Titel*; Beat Streuli, *Tokyo...*; Ugo Rondinone, *Call me burroughs*; Maria Eichorn, *Ohne Titel*; Gerwald Rockenschaub, *Ohne Titel*; Karen Kilimnik, *Berklex Square*; Fischli & Weiss, *Ohne Titel*; Candida Höfer, *Zoologischer Garten Paris*; and Angela Bulloch, *working manicure*



301 MICHELANGELO PISTOLETTO b. 1933

*Cartella A portfolio*, 1983  
The complete set of four screenprints in colors, on reflective mylar, with full margins, signed and numbered 99 in ink on the title page, from the edition of 500, published by Fratelli Alinari Stamperia D'Arte, Firenze, all in very good condition, contained in original brown folder with linen spine.  
20 3/8 x 16 1/2 in (51.8 x 41.9 cm)

**Estimate \$2,500-3,500**

Including: *The BlackBird (Uccello Nero)*; *The Head (La Testa)*; *The Shoulder (La Spalla)*; and *The Mask (La Maschera)*

302 MICHELANGELO PISTOLETTO b. 1933

*Cartella B portfolio*, 1983  
The complete set of four screenprints in colors, on reflective mylar, with full margins, signed and numbered 147 in ink on the title page, from the edition of 500, published by Fratelli Alinari Stamperia D'Arte, Firenze, all in very good condition, contained in original brown folder with linen spine.  
20 3/8 x 16 1/2 in (51.8 x 41.9 cm)

**Estimate \$2,500-3,500**

Including: *The Spectacles and the Yardstick (Gli Occhiali E Il Metro)*; *Children's Hands (Mani di Bimbo)*; *Hand with Mirror (Mano con Specchio)*; and *The Arm (Il Braccio)*





303 **ALIGHIERO BOETTI** 1940-1994

*Orologio Annuale*, 1986

Manual winding timepiece with leather strap and original card box with certificate, numbered 39/200 on the accompanying certificate, produced by Alessandra Bonomo, Rome and Locus Solus, Genoa, wear to the card box, otherwise in very good condition.

watch length: 9 in (22.9 cm)

box: 2 1/4 x 6 1/4 x 3/8 in (5.7 x 15.9 x 1 cm)

**Estimate \$3,000-4,000**



304 **DAMIEN HIRST** b. 1965

*Fuchsia Pink| Lime Green Skull; and Imperial Purple| Oriental Gold Skull, from The Dead portfolio, 2009*

Two foil block prints in colors, on Arches 88 paper, with full margins, both signed and numbered 11/15 in pencil, published by Other Criteria and Paul Stolper, London, both in excellent condition, both unframed.

both I. 16 3/8 x 11 7/8 in (41.6 x 30.2 cm)

both S. 28 3/8 x 20 1/8 in (72.1 x 51.1 cm)

**Estimate** \$7,000-10,000





305 **VIK MUNIZ** b. 1961

*Gummy Bears*, 2002

The complete set of four Duraflex prints, on smooth photo paper, with full margins, all with label printed with artist's name, title, medium, print number and numbered 7/100 on the reverse, one signed and dated '2002' in black ink on the label, published by Brooklyn Academy of Music and Public Art Fund, New York, all in excellent condition, all unframed.

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

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

**Estimate \$5,000-7,000**



306 **JEFF KOONS** b. 1955

*Puppy*, 1998

Glazed white ceramic vase, with incised signature, dated '98' and stamp numbered 2142/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), in excellent condition, with original custom styrofoam-lined white cardboard box.

17 3/8 x 16 x 11 in (44.1 x 40.6 x 27.9 cm)

**Estimate \$6,000-8,000**

307 **JEFF KOONS** b. 1955

*Rabbit, From Jeff Koons, 1993*

Offset lithograph in colors, on Biber GS 300 G board, with full margins, signed, dated '93' and numbered 30/50 in pencil (there were also 10 artist's proofs), published by the artist, two minute accretions in upper right quadrant (not distracting), otherwise in very good condition, framed.

I. 32 x 15 in (81.3 x 38.1 cm)

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

**Estimate \$2,500-3,500**

307





308



309



308 **JEFF KOONS** b. 1955

*Balloon Dog (red)*, 1995

Porcelain multiple painted in chrome, numbered 275/2300, published by the Museum of Contemporary Art, Los Angeles, the red slightly attenuated, occasional minor scuffing and soiling, otherwise in good condition, with original plastic stand, in original styrofoam lined cardboard box (soiling and wear).

10 x 10 x 5 in (25.4 x 25.4 x 12.7 cm)

**Estimate \$4,000-6,000**

309 **JEFF KOONS** b. 1955

*Balloon Dog (blue)*, 2002

Porcelain multiple painted in chrome, numbered 660/2300 (faded) on the underside, published by the Museum of Contemporary Art, Los Angeles, in very good condition, with original plastic stand, contained in original foam-lined cardboard box.

10 x 10 x 5 in (25.4 x 25.4 x 12.7 cm)

**Estimate \$4,000-6,000**



310 **JEFF KOONS** b. 1955

*Inflatable Balloon Flower (Yellow)*, 1997

Yellow PVC balloon, signed, dated '97' and numbered 71/100 in red marker on the balloon (there was also 40 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, the signature and numbering slightly smudged, otherwise in very good condition, contained in original printed cardboard box with electric inflator.

box: 12 x 12 x 27 5/8 in (30.5 x 30.5 x 70.2 cm)

inflated: approx. 51 x 59 x 70 in (129.5 x 149.9 x 177.8 cm)

**Estimate \$8,000-12,000**

**LITERATURE**

Edition for Parkett 50/51



311 **JEFF KOONS** b. 1955

*Loopy*, 2000

High-gloss Fujiflex print in colors, on glossy photo paper, with full margins, signed, dated '00' and numbered 40/1000 in black marker on the reverse, published by Eyestorm, London, in very good condition, framed.

I. 34 x 24 3/4 in (86.4 x 62.9 cm)

S. 34 5/8 x 25 1/4 in (87.9 x 64.1 cm)

**Estimate \$3,000-5,000**

312 **JEFF KOONS** b. 1955

*Bread with Egg set*, 1995

The complete set of three hydrocal multiples hand-painted with tempera, all signed, dated '95', annotated 'SPECIAL EDITION FOR ARMITAGE FOUNDATION' and numbered 105/250 (green), 207/250 (red) and 221/250 (yellow) in metallic ink on the undersides (there were also editions of 30 for each color), published by Armitage Foundation, New York, all in very good condition.

all: 1 3/4 x 5 1/2 x 5 3/4 in (4.4 x 14 x 14.6 cm)

**Estimate \$5,000-7,000**

312





313 **YAYOI KUSAMA** b. 1929

*Pumpkins set, 2002*

The complete set of five glazed porcelain multiples in colors, all with the artist's stamped signature, date and numbered 104/130 and with the *Limoges France* stamp on the underside, published by FMR Trading, Hirakata, Japan, all in very good condition, all with their original colored paper-covered box (very slight wear). all 3 1/2 x 3 x 3 in. (8.9 x 7.6 x 7.6 cm)

**Estimate \$5,000-7,000**

314 **TAKASHI MURAKAMI** b. 1929

*Oval (Peter Norton Christmas Project), 2000*

Polychrome plastic multiple containing a mini CD, from the edition of 2000, published by Peter Norton Family Christmas Project, in very good condition. 11 x 7 x 7 1/2 in. (27.9 x 17.8 x 19.1 cm)

**Estimate \$2,000-3,000**

**PROVENANCE**

Gift from the Norton Family  
Collection of Dave Hickey



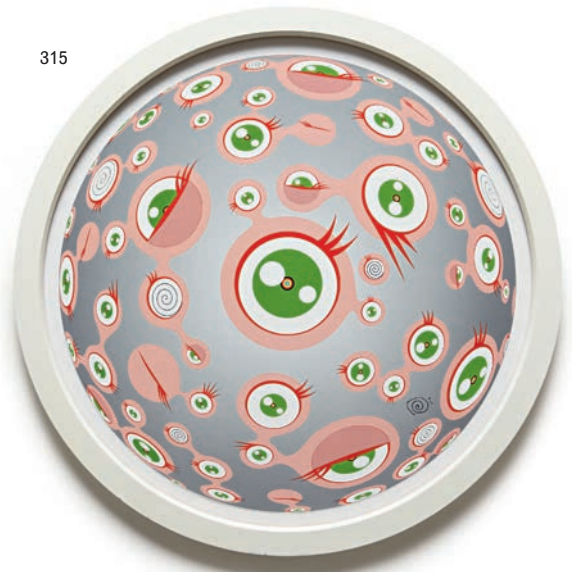
315 **TAKASHI MURAKAMI** b. 1962

*Jellyfish Eyes, 2002*

Offset lithograph in colors, on smooth wove paper, the full sheet, marked with the artist's swirl symbol, numbered 169/250 in black ink on a label affixed to the reverse of the frame, published by Kaikai Kiki, Tokyo, in very good condition, contained in artist's original circular frame.

diameter S. 22 in. (55.9 cm)  
frame diameter 26 1/8 in. (66.4 cm)

**Estimate \$2,500-3,500**





316 **TAKASHI MURAKAMI** b. 1962

*Eco Eco Rangers Earth Force*, 2005

Screenprint in colors, on wove paper, with full margins, signed, dated '05' and numbered 'XP 7/70' in pencil, published by Kaikai Kiki, Tokyo, very minor surface soiling in the margins, otherwise in very good condition, framed.

I. 13 3/4 x 18 5/8 in (34.9 x 47.3 cm)

S. 17 3/4 x 22 5/8 in (45.1 x 57.5 cm)

**Estimate \$2,500-3,500**

317 **TAKASHI MURAKAMI** b. 1962

*Making a U-Turn, the Lost Child Finds His Way Home*, 2004

Screenprint in colors and metallic ink, on wove paper, with full margins, signed, dated '04' and numbered 23/50 in pencil, published by Kaikai Kiki, Tokyo, in excellent condition, framed.

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

S. 31 1/2 x 31 1/2 in (80 x 80 cm)

**Estimate \$6,000-8,000**

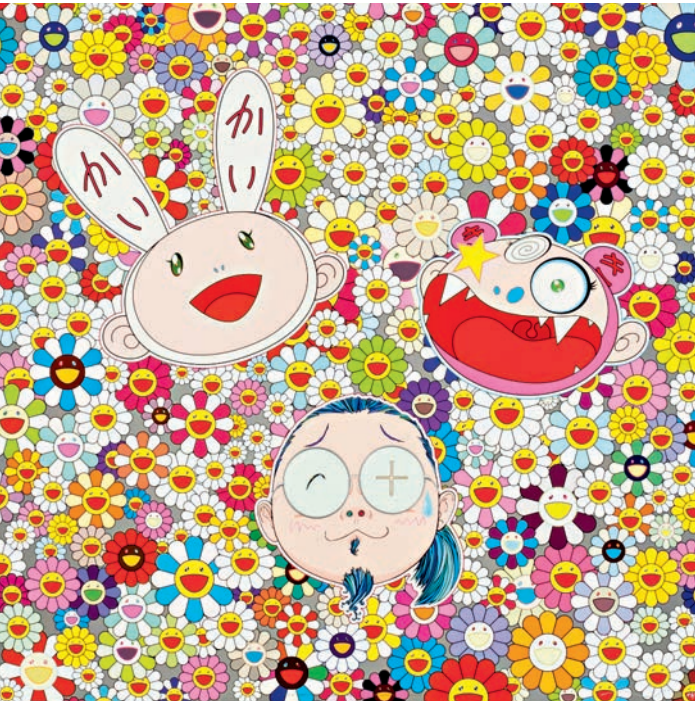




THIS LOT WILL BE OFFERED WITHOUT RESERVE

318 **TAKASHI MURAKAMI** b. 1962  
*Flower Ball (3-D); Flowerball Blood (3-D) V; Flower Ball (3-D) Kindergarten; and Flower Ball Cosmos (3D)*, 2002-2008  
Four offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 42/300, 92/300, 18/300 and 18/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all S. diameter 28 in (71.1 cm)  
**Estimate \$5,000-7,000** ●

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THIS LOT WILL BE OFFERED WITHOUT RESERVE

319 **TAKASHI MURAKAMI** b. 1962  
*Me and Mr. DOB; Kaikai Kiki And Me –For Better Or Worse In Good Times And Bad. The Weather is Fine; and Kaikai Kiki And Me –The Shocking Truth Revealed!*, 2009-10  
Three offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 154/300, 86/300 and 163/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all S. 26 3/4 x 26 3/4 in (67.9 x 67.9 cm)  
**Estimate \$4,000-6,000** ●

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320



321



THIS LOT WILL BE OFFERED WITHOUT RESERVE

**320 TAKASHI MURAKAMI** b. 1962  
*And then and then and then and then and then (Blue); And then and then and then and then and then (Aqua Blue); and And then and then and then and then and then (Red),* 1999  
Three offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 180/300, 19/300 and 107/300 respectively in black ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed all S. 26 3/4 x 26 3/4 in (67.9 x 67.9 cm)

**Estimate \$4,000-6,000 ●**

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THIS LOT WILL BE OFFERED WITHOUT RESERVE

**321 TAKASHI MURAKAMI** b. 1962  
*Maiden In The Yellow Straw Hat; Flowers, Flowers, Flowers; Open Your Hands Wide; Flower Smile; and Popovoke Forest,* 2010-11  
Five offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 208/300, 181/300, 69/300, 41/300 and 29/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed. smallest S. 19 5/8 x 19 5/8 in (49.8 x 49.8 cm) largest S. 30 1/8 x 36 1/4 in (76.5 x 92.1 cm)

**Estimate \$5,000-7,000 ●**

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322



THIS LOT WILL BE OFFERED WITHOUT RESERVE

322 **TAKASHI MURAKAMI** b. 1962

*Kansei Platinum; Kansei Gold; I Recall The Time When My Feet Lifted Off The Ground, Ever So Slightly- Körin –Chrysanthemum; and Kansei Körin Gold*, 2008-09  
Four offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 197/300, 197/300, 190/300 and 230/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
two S. 30 x 28 1/4 in (76.2 x 71.8 cm)  
two S. diameter 28 in (71.1 cm)

**Estimate \$4,000-6,000 ●**

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THIS LOT WILL BE OFFERED WITHOUT RESERVE

323 **TAKASHI MURAKAMI** b. 1962

*Melting DOB D; and Melting DOB E*, 2001  
Two offset lithographs in colors, on smooth wove paper, the full sheet, both signed and numbered 213/300 in black ink, published by Kaikai Kiki, Ltd., Tokyo, both in excellent condition, both framed.  
both S. 26 3/4 x 26 3/4 in (67.9 x 67.9 cm)

**Estimate \$2,000-3,000 ●**

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THIS LOT WILL BE OFFERED WITHOUT RESERVE

324 **TAKASHI MURAKAMI** b. 1962

*Dumb Compass, Genome No. 10 -7x2—122; and NGC 2371-2 (Gemini Nebula)*, 2008-09  
Three offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 137/300, 35/300 and 20/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
all S. approx. 34 1/4 x 26 3/4 in (87 x 67.9 cm)

**Estimate \$2,000-3,000 ●**

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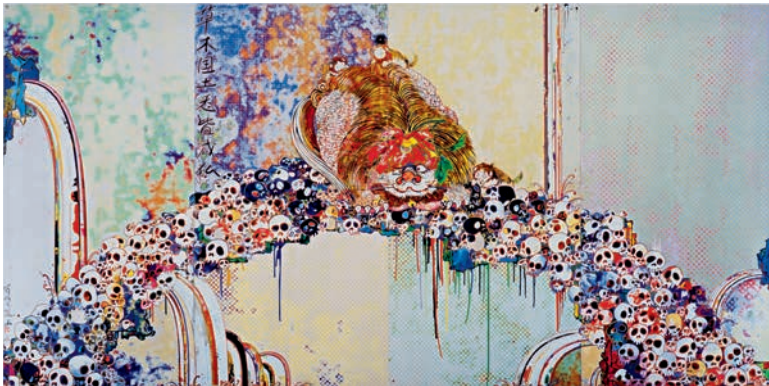
323



324







THIS LOT WILL BE OFFERED WITHOUT RESERVE

**325 TAKASHI MURAKAMI** b. 1962  
*A Picture Of The Blessed Lion Who Stares At Death; MCBST, 1959?2011; I Know Not. I Know.,*  
Three offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 50/300, 205/300 and 126/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
smallest S. 29 x 23 in (73.7 x 58.4 cm)  
largest S. 28 x 55 1/8 in (71.1 x 140 cm)  
**Estimate \$3,000-5,000 ●**

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THIS LOT WILL BE OFFERED WITHOUT RESERVE

**326 TAKASHI MURAKAMI** b. 1962  
*Jellyfish Eyes-Black 5; Exclusively for Magazine Alive; and Nirvana, 2004-09*  
Three offset lithographs in colors, on smooth wove paper, the full sheet, all signed and numbered 35/300, 220/300 and 193/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all in excellent condition, all framed.  
smallest S. 19 5/8 x 19 5/8 in (49.8 x 49.8 cm)  
largest S. 25 3/4 x 51 3/4 in (65.4 x 131.4 cm)  
**Estimate \$3,000-5,000 ●**

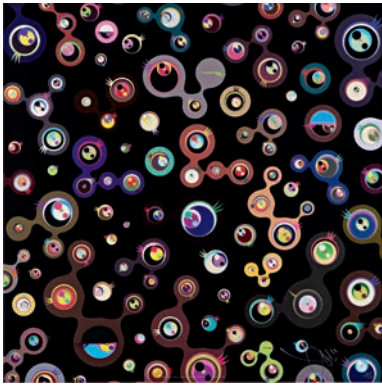
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**327 TAKASHI MURAKAMI** b. 1962  
*RED-TIME ; and BOKAN –camouflage pink, 2008-09*  
Two offset lithographs in colors, on smooth wove paper, the full sheet, both signed and numbered 53/300 in black ink, published by Kaikai Kiki, Ltd., Tokyo, both in excellent condition, both framed.  
both S. 19 5/8 x 19 5/8 in (49.8 x 49.8 cm)  
**Estimate \$2,000-3,000 ●**

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# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

## BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

## 1 PRIOR TO AUCTION

### Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

### Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

### Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

### Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

### Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

### Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

### Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

### Symbol Key

The following key explains the symbols you may see inside this catalogue.

### O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

### Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

### Ω Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

## 2 BIDDING IN THE SALE

### Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. **Proof of identity in the form of government issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. 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.

### Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

### Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

### Employee Bidding

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.

### Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.



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**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.

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The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

**4 AFTER THE AUCTION**

**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips 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.

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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.

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

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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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company does not accept liability for errors or for failing to mark lots containing protected or regulated species.



**PHILLIPS**  
de PURY & COMPANY



**EVENING SALE**  
**CONTEMPORARY ART**

**AUCTION** 15 NOVEMBER 2012 **NEW YORK**  
**Viewing** 3–14 November

**PHILLIPSDEPURY.COM**

**CHRISTOPHER WOOL** *Untitled (P 492)*, 2005 **Estimate** \$1,000,000 – 1,500,000

## 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 directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips de Pury & Company may own a lot, in which case we will act as agent for that company, or Phillips de Pury & Company or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips 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) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) 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.

(g) 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. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips de Pury & Company provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(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



**PHILLIPS**  
de PURY & COMPANY



DAY SALE  
**CONTEMPORARY ART**

**AUCTION** 16 NOVEMBER 2012 **NEW YORK**

**Viewing** 3–14 November 450 West 15 Street

**PHILLIPSDEPURY.COM**

**ROY LICHTENSTEIN** *Untitled (Landscape Red Sunset)*, 1964 **Estimate** \$120,000 – 180,000

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 de Pury & Company 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.

(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) 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.

(e) 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips 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) seven 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. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips 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 seven 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips 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

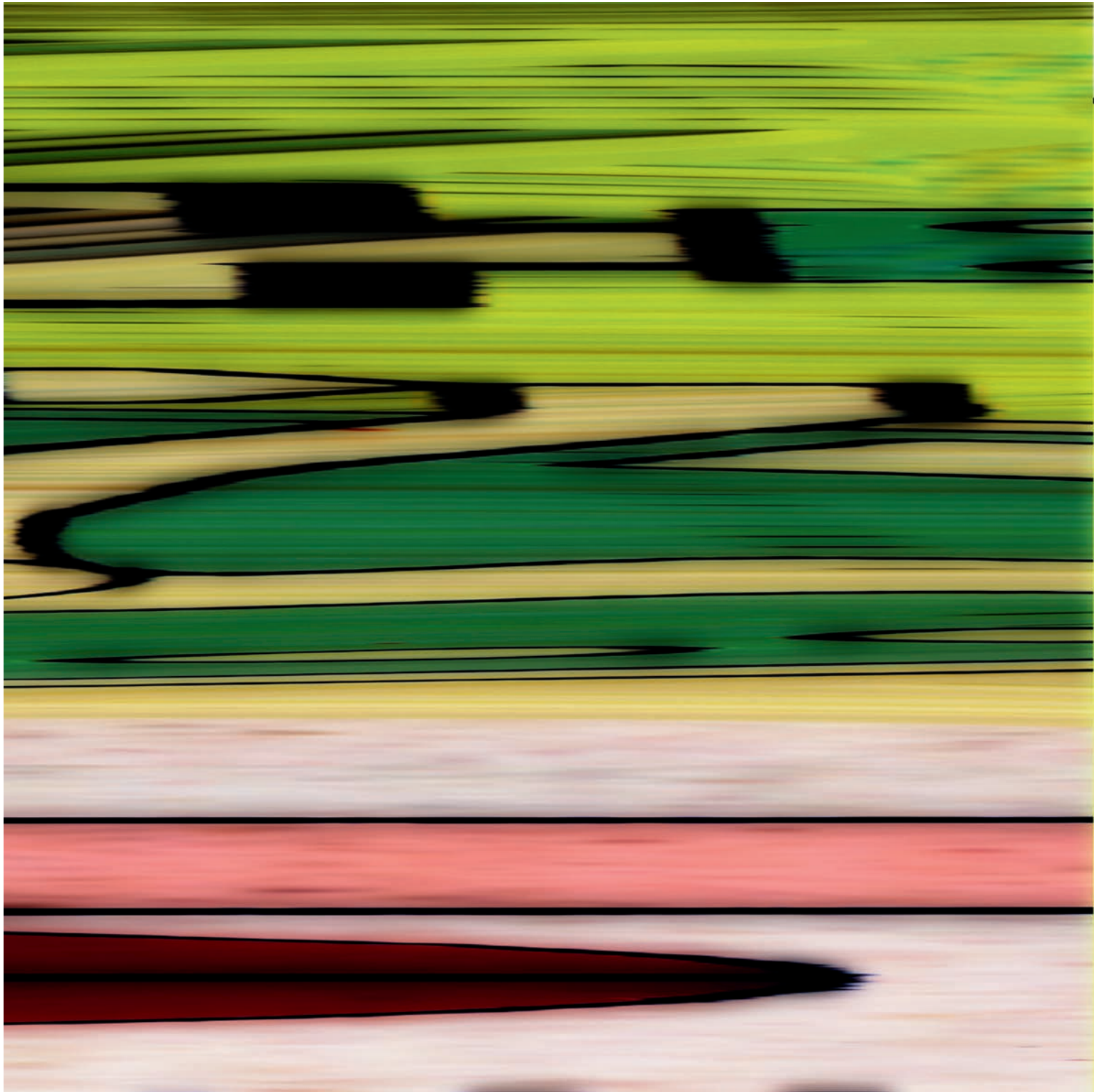
Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating 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. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.





*New Prints 2012/Autumn: Oct. 20 – Nov. 17, 2012*

*Benefit Exhibition + Silent Auction: Nov. 29 – Dec. 15, 2012*



Rosaire Appel, *Cold Summer Series #2*, 2012. *Archival Digital Print. Edition of 10. 13 x 13 inches. Printed and published by the artist.*

International Print Center New York • 508 West 26th Street 5th Floor NYC 10001  
212-989-5090 • [www.ipcny.org](http://www.ipcny.org) • Tuesday –Saturday, 11-6

## 12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

## 13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

## 14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

## 15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

## 16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

## AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(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.



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## Collectors & Curators Breakfast

Thursday, November 1, 11 am  
Sponsored by Chubb Insurance and  
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Register at [printfair.com](http://printfair.com)

Announcing  
The Champion & Partners  
Acquisition Prize in honour  
of Richard Hamilton

## Programs at the Fair

Saturday, November 3

*Conversation with a Curator:*  
Louis Marchesano with Susan Tallman,  
Editor-in-Chief of *Art in Print* magazine  
11:00 am

*Collecting Essentials: Artists Collect*  
Moderated by Sarah Suzuki,  
Associate Curator in the Department  
of Prints and Illustrated Books at  
The Museum of Modern Art  
2:00 pm

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CITY NATIONAL BANK  
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Roland Fischer, Facades on Paper IV - Black Forest #2, 2012, Screenprint, Edition of 100.



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DANA SCHUTZ, *Backstroke*, 2012. Three color woodblock with one color photo-litho on Coventry paper, 17.75 by 12.25 inches. Edition of 200.

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Day Sale 29 October 2012, 11am Lots 74-327

Evening Sale 29 October 2012, 6pm Lots 1-73

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**Inside Back Cover** Margaret Kilgallen, *Untitled*, 1999, lot 241 (detail)

**Back Cover** Gerhard Richter, *Grün-Blau-Rot (Green-Blue-Red)*, 1993, lot 22



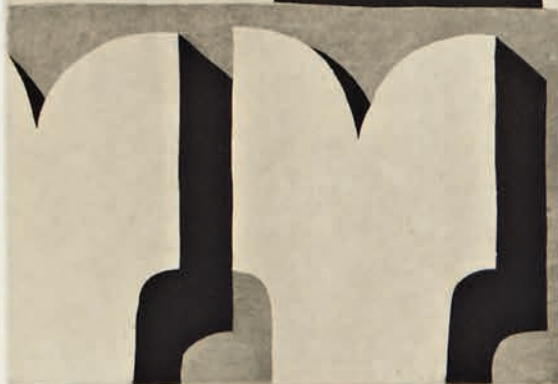
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