

Evening & Day Editions  
Including Works on Paper  
*New York, 26 October 2015*

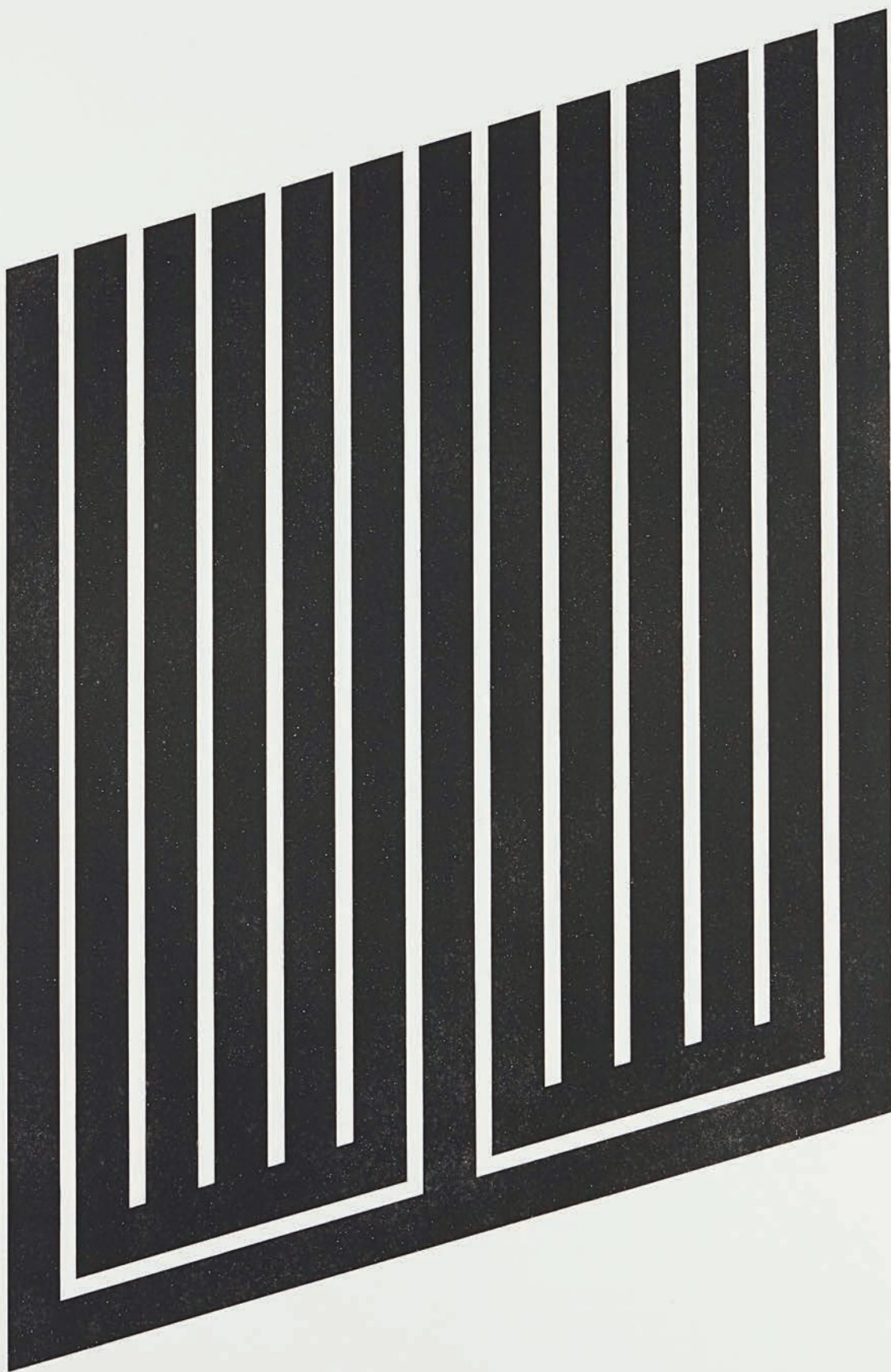


PHILLIPS















**“More than the picture itself, what counts is what it throws off, what it exhales. It doesn’t matter if the picture is destroyed. Art can die; what matters is that it should have sown seeds on the earth... A picture must be fertile. It must give birth to a world.”**

Joan Miró







**Evening & Day Editions**  
**Including Works on Paper**  
*New York, 26 October 2015*

**Auction & Viewing Location**  
450 Park Avenue New York 10022

**Auction**  
26 October 2015 at 11am & 6pm

**Evening Sale**  
Lots 1-106 6pm

**Day Sale**  
Lots 107-354 11am

**Viewing**  
17 - 25 October  
Monday - Saturday 10am - 6pm  
Sunday 12pm - 6pm

**Sale Designation**  
When sending in written bids or making  
enquiries please refer to this sale as  
NY030215 or Editions.

**Absentee and Telephone Bids**  
tel +1 212 940 1228  
fax +1 212 924 1749  
bidsnewyork@phillips.com

**Modern & Contemporary Editions**

**Worldwide Co-Director**  
**Modern Editions**  
Kelly Troester +1 212 940 1221  
ktroester@phillips.com

**Worldwide Co-Director**  
**Contemporary Editions**  
Cary Leibowitz +1 212 940 1222  
cleibowitz@phillips.com

**Specialist**  
Jannah Greenblatt +1 212 940 1332  
jgreenblatt@phillips.com

**Cataloguer**  
Audrey Lindsey +1 212 940 1322  
alindsey@phillips.com

**Administrator**  
Jeffrey Barton-Kang +1 212 940 1220  
jbarton-kang@phillips.com



**I. Joan Miró** 1893-1983

*Le samourai (The Samurai)*, 1968

Aquatint in colors with carborundum, on Mandeure rag paper, the full sheet (deckle on two sides), signed and numbered 10/75 in pencil (there were also some hors commerce), published by Maeght, Paris, unframed.  
S. 30½ x 22¾ in. (77.5 x 56.8 cm)

**Estimate**

\$20,000-30,000

**Literature**

Jacques Dupin 438

Baron Raimund von Stillfried,  
*Samurai in Armor*, 1870-5,  
albumen print with hand-coloring





10/25

Miró.



## 2. Joan Miró 1893-1983

*Le grand sorcier (The Great Wizard)*, 1968  
 Etching and aquatint in colors with carborundum,  
 on Mandeure rag paper, the full sheet (deckle on all  
 sides), signed and numbered 13/75 in pencil (there  
 were also some hors commerce), published by  
 Maeght, Paris, unframed.  
 S. 35¼ x 26¾ in (89.5 x 67.9 cm)

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

**Provenance**  
 Maeght Éditeur, Paris, 1968

**Literature**  
 Jacques Dupin 453





Property from a Private Collection, Detroit

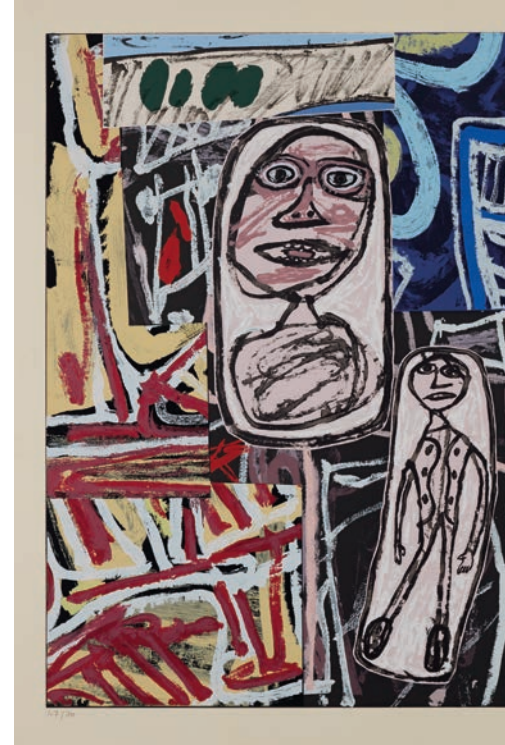
### 3. **Joan Miró** 1893-1983

*Escalade vers la lune* (Climbing to the Moon), 1969  
Etching and aquatint in colors with carborundum,  
on Mandeure rag paper, the full sheet (deckle on  
two sides), signed and annotated 'H.C.' in pencil (an  
hors commerce, the edition was 75), published by  
Maeght, Paris, framed.  
S. 41¼ x 29¾ in. (104.8 x 74.6 cm)

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

**Provenance**  
Galerie Maeght Lelong, Paris, 1985

**Literature**  
Jacques Dupin 496



#### 4. Jean Dubuffet 1901-1985

*Faits mémorables I-III (Memorable Events I-III), 1978*

The complete set of three screenprints in colors, on Arches paper, with full margins, all signed with initials, dated '78' and numbered 47/70 in pencil (there were also 6 artist's proofs for all), published by Pace Editions, New York, all framed.

all I. 25 $\frac{7}{8}$  x 35 $\frac{3}{8}$  in. (65.7 x 89.9 cm)

all S. 29 $\frac{3}{8}$  x 38 $\frac{1}{2}$  in. (74.6 x 97.8 cm)

##### **Estimate**

\$30,000-50,000

##### **Literature**

Sophie Webel 1259-1261





Ryuji Chiba, 1975. The artist on the set of his animated painting *Coucou bazar*.



## 5. Salvador Dalí 1904-1989

### *Visions of Chicago Suite, 1972*

The complete set of four drypoints with hand-coloring, on Rives BFK paper, with full margins, all signed, annotated 'bon à tirer' and 'première épreuve pour l'approbation du Maître Dalí' in red ballpoint pen (the 'good to print' impressions aside from the edition of 100, 50 in Roman numerals and various artist's proofs), published by Merrill Chase Publishing Association, Chicago, each inscribed 'Epreuve en BAT faisant partie de notre Collection Denise Rigal' in pencil on the reverse, with accompanying individual certificates from Nicholas Descharnes, all unframed. all I. 19¾ x 12½ in. (49.2 x 31.8 cm) (two horizontal) all S. 25¾ x 19¾ in. (65.4 x 50.2 cm) (two horizontal)

#### **Estimate**

\$25,000-35,000

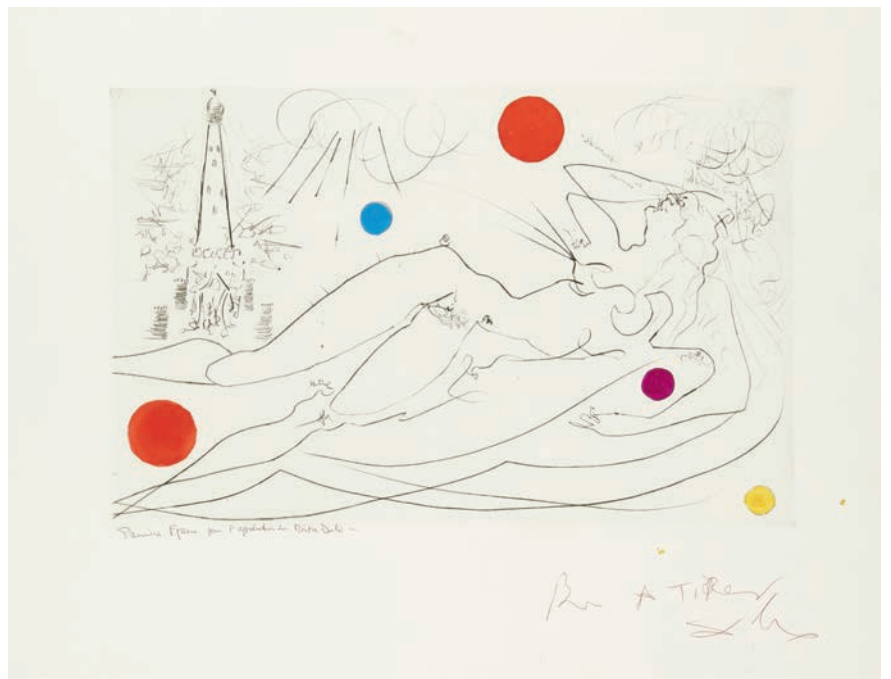
#### **Provenance**

Ateliers Rigal, Paris  
Private Collection, France

#### **Literature**

Ralf Michler and Lutz Löpsinger 529-532

Including: *The Art Institute; Buckingham Fountain; Water Tower; and Museum of Science and Industry*






## Dali Throws a Party

● WELL, SALVADOR DALI came thru on schedule as promised at his dinner at the Spanish Pavillion to say farewell to Ambassador and Senora Jaime De Pinies. Dali, clutching the gold-headed cane that once belonged to Sarah Bernhardt in his left hand, set fire to the striped bass with his right and, for an encore, cut the succulent suckling pig in half with a plate, then dashed the plate to bits—ostensibly for good luck. Actually, he broke two plates. Had to satisfy those photographers, you know.

Chicago Tribune social column, April 1972





Property from a Private New York Collection

## 6. Marc Chagall 1887-1985

*Bouquet multicolore (Multicolored Bouquet)*, 1975  
Lithograph in colors, on Arches paper, with full margins (deckle along the lower sheet), signed and numbered 36/50 in pencil, published by Maeght, Paris, framed.

I. 27 x 21¾ in. (68.6 x 55.2 cm)

S. 32¼ x 25⅞ in. (81.9 x 64.6 cm)

### Estimate

\$20,000-30,000

### Provenance

Christies, New York, *19th & 20th Century Prints*,  
November 2, 1998, lot 162

### Literature

Fernand Mourlot 735





Property from a Private New York Collection

## 7. Marc Chagall 1887-1985

*La lune dans le bouquet* (*The Moon in the Bouquet*), 1971  
Lithograph in colors, on Arches paper (deckle along right and lower sheet), with full margins, the final state, signed and annotated 'épreuve d'artiste' in pencil (an artist's proof, the edition was 50), framed.  
I. 20<sup>3</sup>/<sub>8</sub> x 25<sup>3</sup>/<sub>4</sub> in. (51.8 x 65.4 cm)  
S. 23<sup>1</sup>/<sub>4</sub> x 29<sup>1</sup>/<sub>2</sub> in. (59.1 x 74.9 cm)

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

**Provenance**  
Christie's, New York, *19th & 20th Century Prints*,  
November 2, 1998, lot 157

**Literature**  
Fernand Mourlot 626



Property from a Private New York Collection

## 8. Marc Chagall 1887-1985

*L'Écuyère* (Girl Circus Rider), 1964

Lithograph in colors, on Rives BFK paper (deckle along right and lower sheet), with full margins, signed and annotated 'épreuve d'artiste' in pencil (one of a few artist's proofs, the edition was 50), framed.

I. 25 $\frac{3}{8}$  x 21 in. (64.5 x 53.3 cm)

S. 29 $\frac{3}{4}$  x 22 in. (75.6 x 55.9 cm)

### Estimate

\$12,000-18,000

### Provenance

Sotheby's, London, *Old Master, Modern and Contemporary Prints*, July 1, 2004, lot 131

### Literature

Fernand Mourlot 419





Property from a Private Collection, Detroit

## 9. Marc Chagall 1887-1985

*Le cirque ambulant (The Traveling Circus)*, 1969  
 Lithograph in colors, on Arches paper (deckle along right and lower sheet), with full margins, signed and numbered 37/50 in pencil (there were also 25 artist's proofs in Roman numerals), framed.  
 I. 14¼ x 21 in. (36.2 x 53.3 cm)  
 S. 19½ x 25¾ in. (49.5 x 64.5 cm)

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

**Provenance**  
 Arwin Gallery, Detroit, 1972

**Literature**  
 Fernand Mourlot 583



Property from a Private Collection, New York City

**10. Pablo Picasso** 1881-1973

*Vase deux anses hautes (Vase with Two High Handles, The Queen)*, 1953

White earthenware turned vase, painted in black, white and black patina, with knife engraving and partial brushed glaze, from the edition of 400, inscribed 'Edition Picasso Madoura' in black and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 15½ x 9½ x 7½ in. (39.4 x 24.1 x 19.1 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Acquired directly from the Madoura pottery studio, Vallauris, France

**Literature**

Alain Ramié 213

Georges Ramié 715







Property from a Private Collection, Chicago

## II. Pablo Picasso 1881-1973

*Vase deux anses hautes (Vase with Two High Handles, The King)*, 1952

White earthenware turned vase painted in colors, with knife engraving and partial brushed glaze, from the edition of 400, inscribed 'Edition Picasso' and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

15½ x 10 x 7¼ in. (39.4 x 25.4 x 18.4 cm)

### Estimate

\$15,000-25,000

### Literature

Alain Ramié 141

Georges Ramié 715



## 12. Pablo Picasso 1881-1973

*Visage de faune (Faun's Face)*, 1956

Silver plate, impressed signature and numbered 11/20 on the reverse (there were also 2 artist's proofs and 2 author's proofs), produced by Atelier François and Pierre Hugo, Aix-en-Provence, circa 1980 (with their maker's mark on the reverse).

9 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in. (25.1 x 25.1 cm)

### Estimate

\$30,000-50,000

### Literature

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo*, Paris, 1977 (another example illustrated) see Alain Raimé 282-3 (earthenware versions)

Picasso was already years into his exploration of ceramic objects when he had an inspired discussion with a friend in the mid-1950s about them and how they related to precious metal plates by artists in the 16th and 17th century in Venice, France and Augsburg. This led to an introduction to the accomplished silversmith François Victor Hugo, who Picasso commissioned to create a series of platters, dishes and medallions in gold and silver after original designs by Picasso. The artist explored the process for years, eventually creating several plate versions in small editions of 15 to 20 examples each due to the painstaking process of fabrication. The metal had to be heated and reheated while being hammered into a wax matrix, specifically created for each design. Picasso was encouraged by the results and continued to make other medallions and objects in collaboration with the Hugo studio and later with François' son Pierre.



reverse





**“To me a picture has always been a sum of total destructions.”**

Pablo Picasso

Property from a Private Collection, Detroit

**13. Pablo Picasso** 1881-1973

*Grande tête de femme au chapeau orné (Woman with Ornate Hat)*, 1962

Linocut in colors, on Arches paper, with full margins, signed and numbered 47/50 in pencil (there were also 25 artist's proofs), published by Galerie Louise Leiris, 1963, framed.

I. 25 x 20¾ in. (63.5 x 52.7 cm)

S. 29½ x 24¾ in. (74.9 x 61.9 cm)

**Estimate**

\$100,000-150,000

**Provenance**

Morton Interiors, Hutchison, Kansas, 1969

Ian Mackenzie Fine Art Ltd., London, 2000

**Literature**

Georges Bloch 1077

Brigitte Baer 1317



Jacqueline Roque, photographer





Pablo



Property from a Private Collection, New York City

#### 14. **Pablo Picasso** 1881-1973

*Le repos du sculpteur devant une bacchanale au taureau* (Resting Sculptor Before a Bacchanal Bull), plate 56 from *La suite Vollard*, 1933

Etching, on Montval paper with watermark *Vollard*, with full margins, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), numbered '317' in the Petiet system lower left corner, published by Ambroise Vollard, Paris, 1939, framed.

I. 7 $\frac{7}{8}$  x 10 $\frac{1}{2}$  in. (19.4 x 26.7 cm)

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

#### **Estimate**

\$10,000-15,000

#### **Literature**

Georges Bloch 165

Brigitte Baer 318





*Picasso*

Property from a Private Collection, Detroit

**15. Pablo Picasso** 1881-1973

*Garçon et dormeuse à la chandelle (Boy and Sleeping Woman by Candle Light), plate 26 from La suite Vollard, 1934*

Etching and aquatint, on Montval paper with watermark *Vollard*, with full margins, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), numbered '385' (faint) in the Petiet system lower left corner, published by Ambroise Vollard, Paris, 1939, framed.  
 I. 9¼ x 11½ in. (23.5 x 29.5 cm)  
 S. 13½ x 17½ in. (34.3 x 44.8 cm)

**Estimate**

\$15,000-25,000

**Literature**

Georges Bloch 226

Brigitte Baer 440

**“Love is a disease which fills you with a desire to be desired.”**

Henri de Toulouse-Lautrec



Property from a Private Collection, Detroit

**16. Henri de Toulouse-Lautrec** 1864-1901

*Femme couchée, réveil (Sleeping Woman, Awakening),*  
from *Elles*, 1896

Lithograph in olive green, on wove paper watermark G.  
*Pellet T. Lautrec*, the full sheet, numbered '92' in pencil  
(the edition was 100), published by Gustave Pellet,  
Paris (with monogram inkstamp, faded), framed.  
S. 15 $\frac{1}{8}$  x 20 $\frac{1}{2}$  in. (40.3 x 52.1 cm)

**Estimate**

\$12,000-18,000

**Literature**

Loys Deltiel 182

Götz Adriani 174

Wolfgang Wittrock 158

Colta Ives 59





Property from a Private Collection, Detroit

**17. Henri de Toulouse-Lautrec** 1864-1901

*Frontispiece, from Elles, 1896*

Lithograph in colors, on wove paper, the full sheet, linen-backed, the fourth (final) state with letters, from the edition of 100, published by Gustave Pellet, Paris, framed. S. 25 $\frac{3}{8}$  x 19 $\frac{3}{4}$  in. (64.5 x 50.2 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Henri M. Petiet, Paris (inkstamp on reverse)

**Literature**

Loys Delteil 179

Götz Adriani 171

Wolfgang Wittrock 155

Colta Ives p. 68



*La toilette (Celle qui se peigne)*, 1891, oil on board, Ashmolean Museum





Property from a Private Collection, Detroit

**18. Pierre-Auguste Renoir** 1841-1919

*Les deux baigneuses* (*Two Bathers*), 1895  
Etching, on wove paper, with full margins, initialed and numbered '60' in black crayon, from the edition of 100, published by L'Estampe Originale, Paris (with their blindstamp), framed.

I. 10¼ x 9½ in. (26 x 24.1 cm)

S. 23¼ x 16⅞ in. (59.1 x 42.9 cm)

**Estimate**

\$10,000-15,000

**Literature**

Loys Delteil and Joseph Stella 9





Property from a Private Collection, Detroit

**19. James Jacques Joseph Tissot** 1836-1902

*Le dimanche matin (Sunday Morning)*, 1883  
Etching with drypoint, on laid paper, with full margins,  
signed in pencil and with artist's red inkstamp, the  
edition was between 100-200 impressions (only some  
were selected to be signed with the red stamp), framed.  
I. 15¾ x 7½ in. (40 x 19.1 cm)  
S. 18½ x 12¾ in. (47 x 32.4 cm)

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

**Literature**  
Michael Wentworth 72

**“These women of mine, are unconcerned by any other interests than those involved in their physical condition...It is as if you looked through a keyhole.”**

Edgar Degas

Property from a Private Collection, Detroit

**20. Edgar Degas** 1834-1917

*Femme nue debout, à sa toilette (Nude Woman Standing, Drying Herself)*, 1891-92

Lithograph, transfer from monotype, crayon, tusche, and scraping, on machine-made laid paper, with large margins (irregular), Reed & Shapiro's fourth state (of six), with a pencil signature, one of approximately 20 known impressions of this state, framed.

I. 13¼ x 9⅝ in. (33.7 x 24.4 cm)

S. 19¼ x 11½ in. (48.9 x 29.2 cm)

**Estimate**

\$40,000-60,000

**Provenance**

Sotheby's, New York, *19th and 20th Century and Contemporary Prints*, November 20, 1986, lot 293

**Literature**

Loys Delteil 65

Jean Adhémar and Françoise Cachin 63

Sue Reed and Barbara Shapiro 61

N.G. Stogdon 16 (6th state)

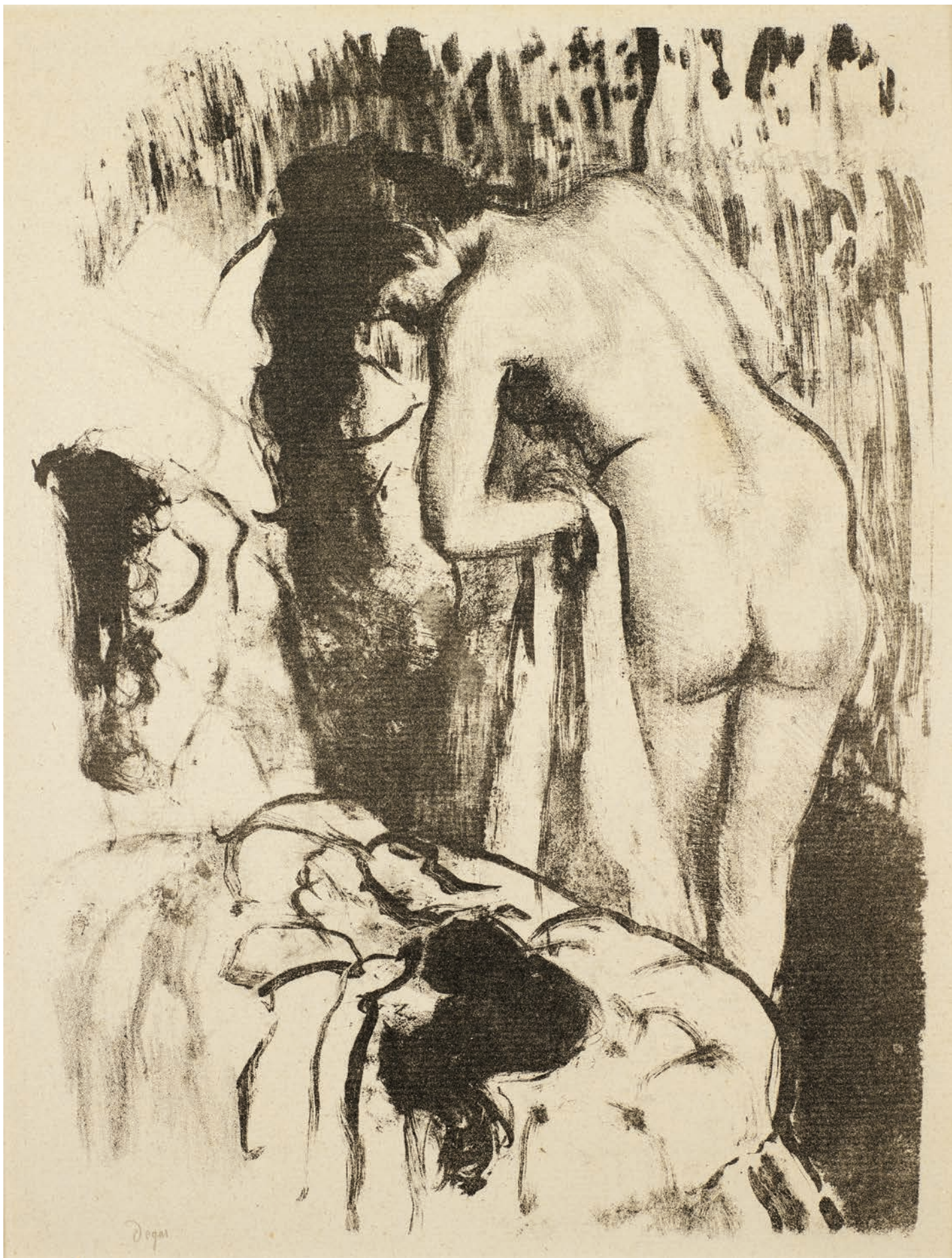
This impression is printed on an irregular sheet of paper and as Barbara Shapiro states “An interesting use of Degas’s use of paper is that he was often quite casual in placing an image on the sheet; sometimes it is placed off-center or tilted with respect to the margins. Also, a number of the prints are on sheets of paper whose decidedly irregular edges suggest that they may have been scraps found in the studio. Apparently Degas regarded these prints as keepsakes or personal records of his exploration of a pictorial idea”. p. 258

Never had such care been taken that one print should differ from another as in France after 1870, nor had the taste for variants been so intense that each proof from a single plate was made into something individual and exceptional. Michael Melot, *The Impressionist Print: Degas and his Group*, 1994, p. 145



Edgar Degas, *Femme prenant un tub*, 1886, pastel









**21. Gustav Klimt** 1862-1918

*Sich umarmendes Paar (Embracing Couple)*, circa 1900-07  
Charcoal drawing, on wove paper, signed in pencil, framed.  
S. 17¼ x 12½ in. (43.8 x 30.6 cm)

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

**Provenance**  
The Galerie St. Etienne, New York  
Mr. and Mrs. Budd Hopkins, New York (acquired  
from the above)  
Assigned to the present owner, 1971

**Exhibited**

The Galerie St. Etienne, New York, *Gustav Klimt  
Drawings*, March-April 1970  
The New School Art Center, New York, *Erotic Art*,  
October 1973- January 1974  
The Galerie St. Etienne, New York, *Gustav Klimt:  
Drawings and Selected Paintings*, September-  
November 1983

**Literature**

Study for *Philosophy (Philosophie)*, see Fritz  
Novotny and Johannes Dobai 105; Alfred  
Weidinger 138  
Alice Strobl 480



The present drawings are studies for figures in the Klimt paintings *Jurisprudence* and *Philosophy*, from the series which has become known as the *Faculty Paintings*. Commissioned in 1894 for the ceiling of the great hall of University of Vienna, Klimt and contemporary artist Franz Matsch were asked to provide a series of large paintings based on the theme “Victory of Light over Darkness”. Surrounding the central panel designed by Matsch were to be four smaller compositions dedicated to the Faculties of Classical Learning: Philosophy, Medicine, Jurisprudence (which were to be executed by Klimt) and Theology (by Matsch). The resulting images were incredibly controversial, particularly the works by Klimt, with critics and the state finding the presentation to be shocking and indecent. The *Faculty Paintings* would not go on display in the University, and after years of drama and controversy, all three paintings were tragically destroyed by a fire during the Second World War.

Klimt described the painting *Philosophy*, the first of the series to be completed and whose unveiling led to the controversy: “On the left a group of figures, the beginning of life, fruition, decay. On the right, the globe as mystery. Emerging below, a figure of light: knowledge.”



## 22. Gustav Klimt 1862-1918

*Weiblicher Akt mit langen Haaren (Female Nude with Long Hair)*, circa 1900-07  
Charcoal drawing, on brown wove paper, inscribed 'Nachlass meines Bruders Gustav' (Estate of my brother Gustav) in black ink by Hermine Klimt, framed.  
S. 17 $\frac{5}{8}$  x 10 $\frac{7}{8}$  in. (44.8 x 27.6 cm)

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

### Provenance

Emil Ranzenhofer, Vienna  
The Galerie St. Etienne, New York  
Mr. and Mrs. Budd Hopkins, New York  
(acquired from the above)  
Assigned to the present owner, 1971

### Literature

Study for *Jurisprudence (Jurisprudenz)*, see Fritz Novotny and Johannes Dobai 128; Alfred Weidinger 166  
To be included in the forthcoming supplement (Volume V) to Alice Strobl's *Catalogue Raisonné*



Property from a Private Collection, Detroit

### 23. **George Grosz** 1893-1959

*Friedrichstrasse*, 1918

Photo-lithograph, on wove paper, with full margins, signed and numbered 25 in pencil (from the edition of 40-50), published by Galerie Alfred Flechtheim, Berlin, unframed.

I. 18 x 12¼ in. (45.7 x 31.1 cm)

S. 26 x 18¾ in. (66 x 47.6 cm)

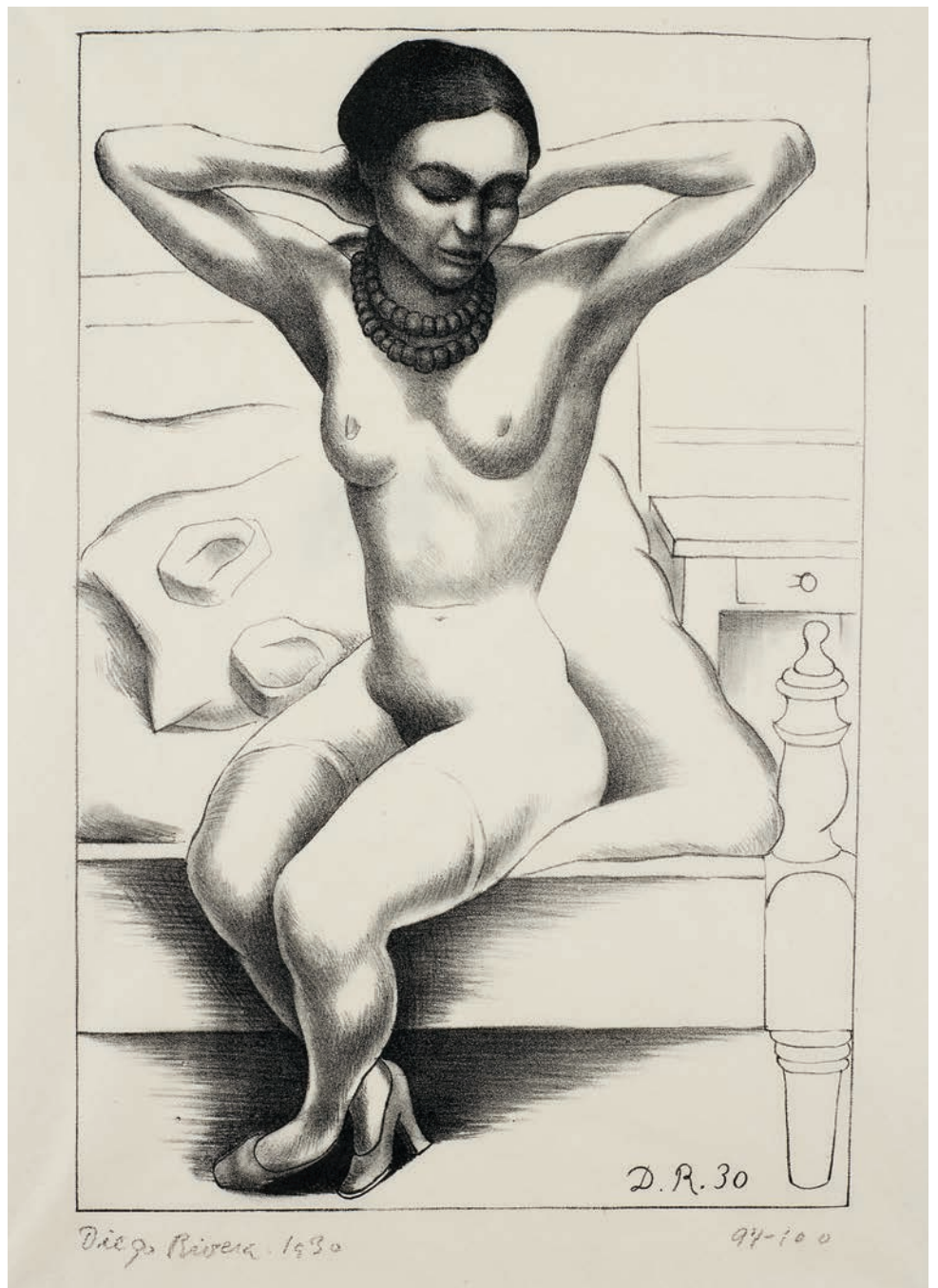
#### **Estimate**

\$10,000-15,000

#### **Literature**

Alexander Dückers E49





Property from a Private Collection, Detroit

## 24. **Diego Rivera** 1887-1959

*Desnudo de Frida Kahlo, 1930*

Lithograph, on thin wove paper, with full margins, signed, dated '1930' and numbered 97-100 in black crayon, published by Weyhe Gallery, New York, framed.

I. 16½ x 10⅞ in. (41.9 x 27.6 cm)

S. 22⅜ x 16⅜ in. (56.8 x 41.6 cm)

### **Estimate**

\$10,000-15,000

### **Literature**

Laura Cortés-Gutiérrez 893

**25. Beatriz Milhazes** b. 1960

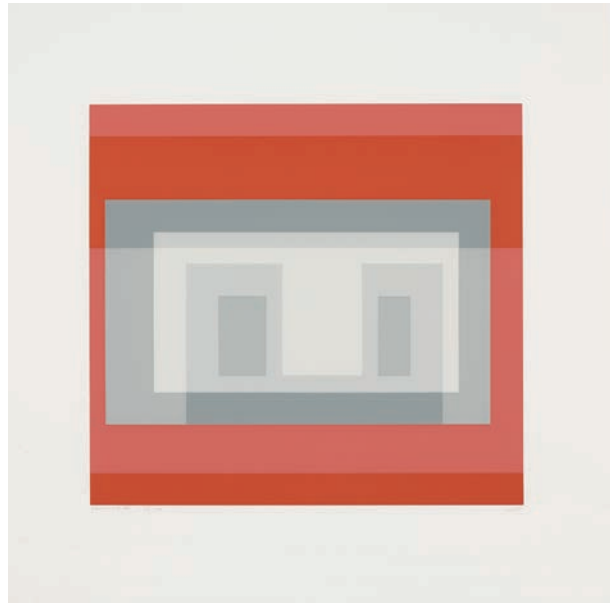
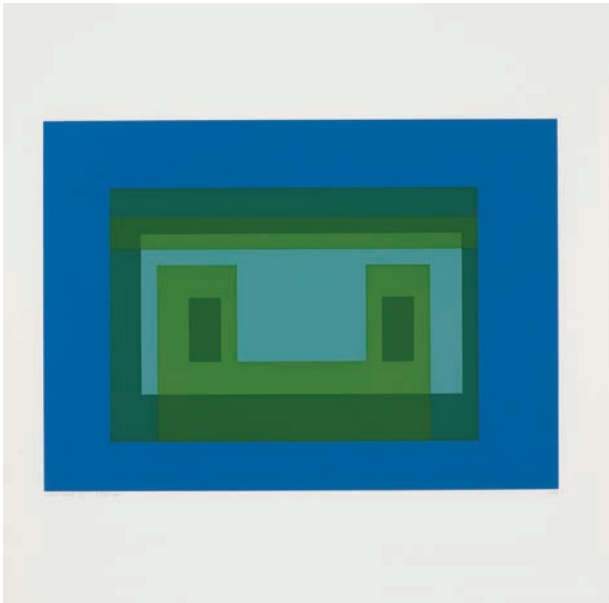
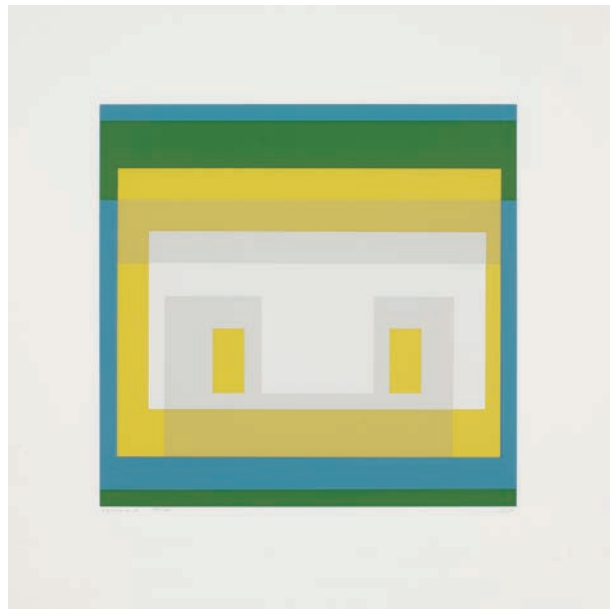
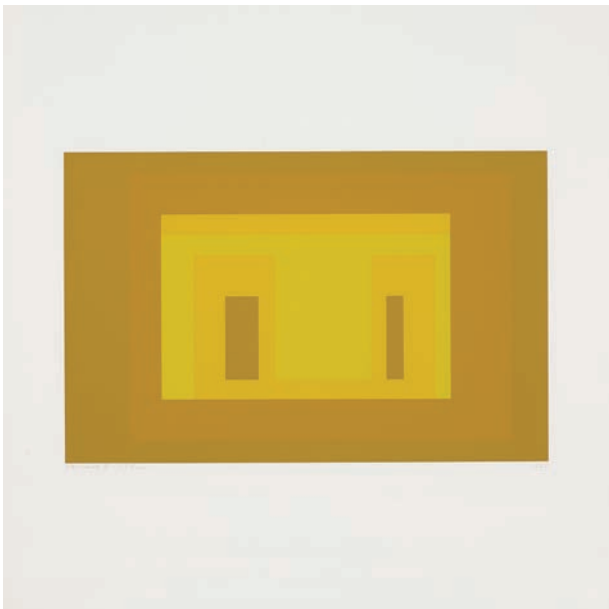
*Cabeça De Mulher (Head of a Woman)*, 1996  
Screenprint in colors, on Somerset Velvet paper, the full sheet, signed, dated '96' and numbered 28/28 in pencil on the reverse (there were also 4 artist's proofs), published by Durham Press, Inc., Durham, Pennsylvania (with their blindstamp), framed.  
S. 39¾ x 59½ in. (101 x 151.1 cm)

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









Property from a Private Collection, Detroit

## 26. Josef Albers 1888-1976

*Ten Variants*, 1966

The complete set of ten screenprints in colors, on Rives BFK paper, with full margins, all signed with initials, titled, dated '66' and numbered 136-200 in pencil, also numbered 136/300 in black ink on the reverse of the title page (there was also an unsigned edition of 100), published by Ives-Sillman, New Haven (with their blindstamp), all contained in original cloth-covered slip case.

17¾ x 17½ in. (45.1 x 44.5 cm)

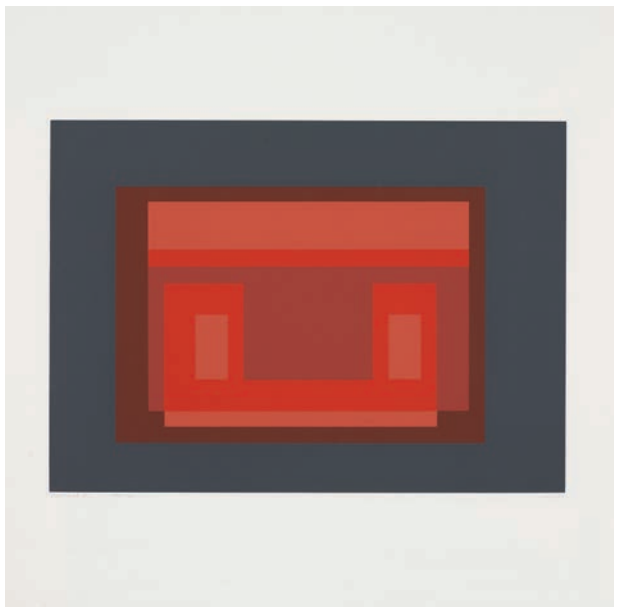
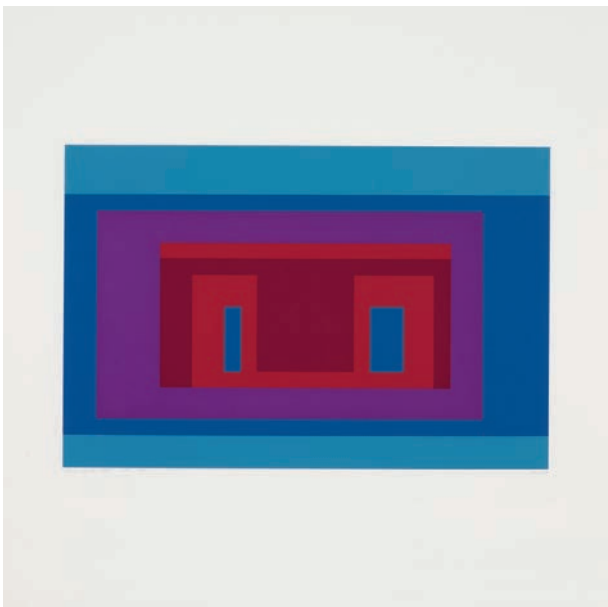
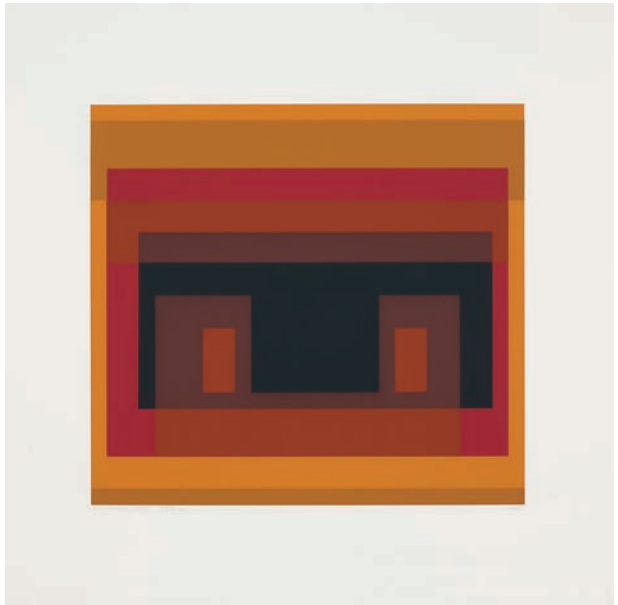
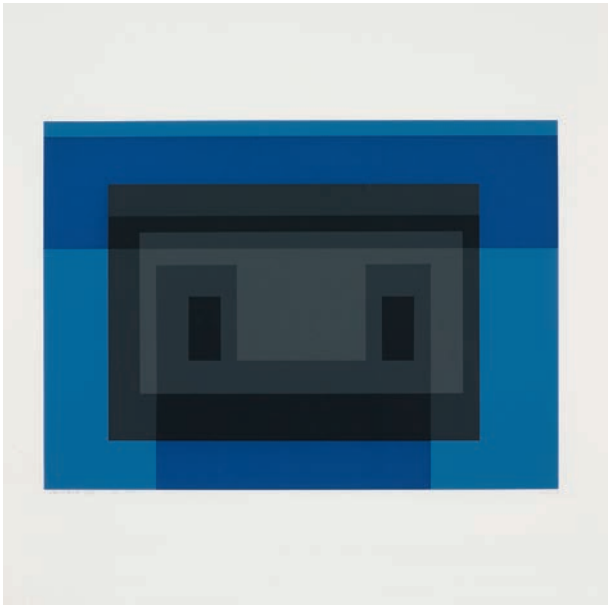
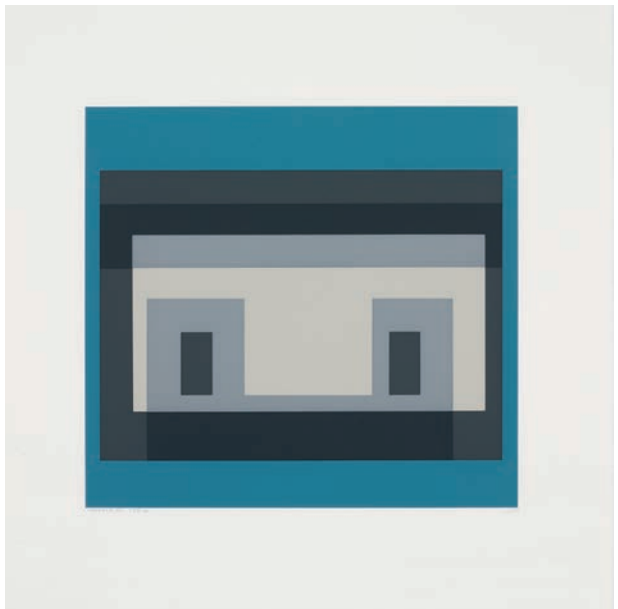
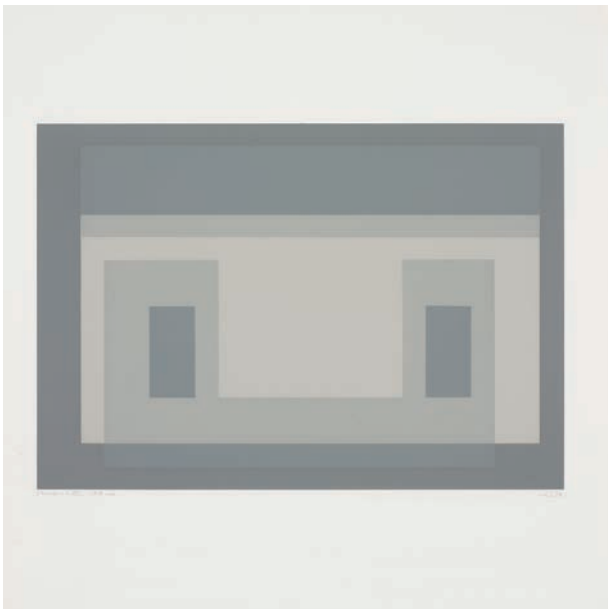
### Estimate

\$15,000-25,000

### Literature

Brenda Danilowitz 173











## 27. Frank Stella b. 1936

*Singerli Variations*, 1977

The complete set of six offset lithographs and screenprints in colors, on Arches Cover paper, with full margins, all signed, dated '77' and numbered 64/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, all framed.

all I. diameter 25 in. (63.5 cm)  
all S. 31 $\frac{1}{8}$  x 42 $\frac{1}{8}$  in. (81 x 107 cm)

### Estimate

\$40,000-60,000

### Literature

Richard Axson 113-118

Including: *Singerli Variation I*; *Singerli Variation Ia*; *Singerli Variation II*, *Singerli Variation IIa*; *Singerli Variation III*; and *Singerli Variation IV*



## 28. Robert Motherwell 1915-1991

*Ulysses: eighteen prints, 1988*

Eighteen etchings (16 in colors), on Johannot paper, with full margins, all signed with initials and numbered 24/40 in pencil (there were also 5 artist's proofs), published by Arion Press, San Francisco, lacking the original box and four prints (Engberg and Banach 446, 462, 464 and 465), all framed.

sixteen l. 4¼ x 6 in. (10.8 x 15.2 cm)

two l. 6 x 6 in. (15.2 x 15.2 cm)

all S. 13 x 10 in. (33 x 25.4 cm)

### Estimate

\$15,000-20,000

### Literature

Siri Engberg and Joan Banach 447-461, 463, 466 and 467





Am  
1970



Am  
1970



Am  
1970



Am  
1970



Am  
1970



Am  
1970



Am  
1970



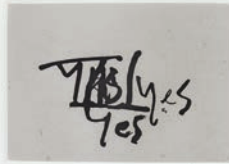
Am  
1970



Am  
1970



Am  
1970



Am  
1970



Am  
1970

**29. Robert Motherwell** 1915-1991

*Redness of Red*, 1985

Screenprint, lithograph and collage in colors, on Arches Cover paper, the full sheet, signed with initials and numbered 'h.c.' in pencil (one of 10 hors commerce, the edition was 100 and 24 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), unframed. S. 24 x 16 in. (61 x 40.6 cm)

**Estimate**

\$10,000-15,000

**Literature**

Tyler Graphics 458

Siri Engberg and Joan Banach 354







Property from the Janet Ginsberg Collection

**30. Robert Motherwell** 1915-1991

*Black For Mozart*, 1991

Lithograph in colors with collage, on TGL handmade, Rives BFK and Kozo handmade paper, with full margins, signed with initials and numbered 36/40 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 60 x 37¾ in. (152.4 x 95.9 cm)

S. 64 x 41 in. (162.6 x 104.1 cm)

**Estimate**

\$10,000-15,000

**Literature**

Siri Engberg and Joan Banach 521

Property from a Distinguished  
Private Collection, Cincinnati

**31. Willem de Kooning** 1904-1997

*Quatre Lithographies*, 1986

The complete set of four lithographs in colors, on Arches paper, the full sheets, all signed, dated '86' and numbered XXV/L in pencil (there were also 100 in Arabic numerals), published by Editions de la Différence, Paris, with the original navy linen-covered portfolio with silver lettering, all framed.  
all S. 28¼ x 24¾ in. (71.8 x 62.9 cm)

**Estimate**

\$40,000-60,000







**“I don’t make art with my wrist. I make art with my  
body’s flow and my gesture; so make me a bigger press..”**

Sam Francis





Property from a Private New York Collection

**32. Sam Francis** 1923-1994

*Untitled (SFM 82-303)*, 1982

Unique monotype in colors with oil, paint, powdered pigment and ink, on handmade paper, the full sheet, signed and annotated 'SFM 82-303' in pencil on the reverse, framed.  
S. 35¾ x 35¾ in. (90.8 x 90.8 cm)

**Estimate**

\$15,000-25,000







**33. Sam Francis** 1923-1994

*Untitled (SF 86-736), 1986*  
Acrylic paint in colors, on wove paper,  
signed, dated '1986' and annotated 'SF86-  
736' in pencil on the reverse, framed.  
S. 25¼ x 3 in. (64.1 x 7.6 cm)

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



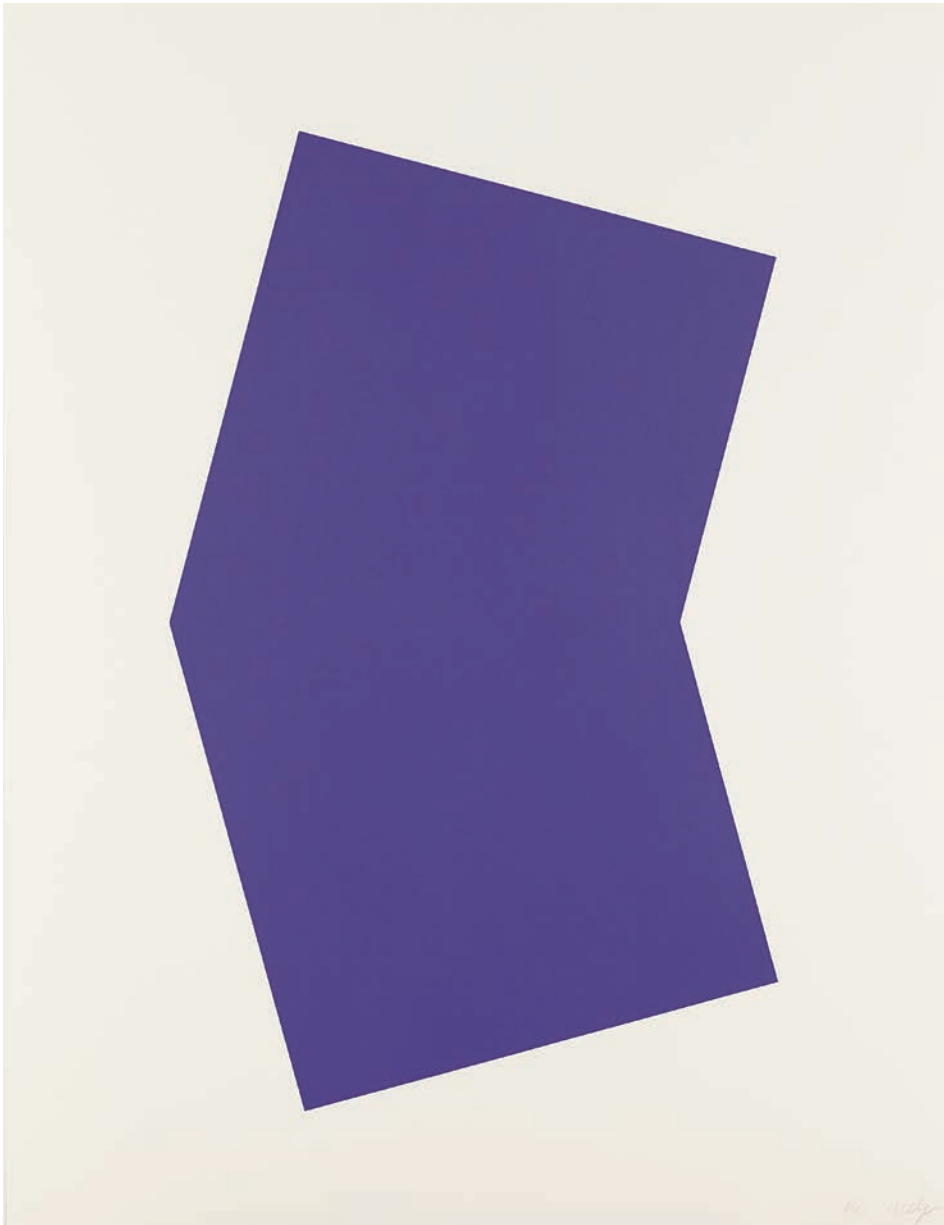
**34. Sam Francis** 1923-1994

*Untitled (SFM 81-013), 1981*

Unique monotype with dry pigments, inks, and oils in colors, on handmade paper, the full sheet, signed in pencil on the front and annotated 'SFM 81-013' in pencil on the reverse, published by the Experimental Workshop, San Francisco, framed. S. 30 x 24 $\frac{5}{8}$  in. (76.2 x 62.5 cm)

**Estimate**

\$12,000-18,000



**35. Ellsworth Kelly** b. 1923

*Purple*, 2001

Lithograph in purple, on Rives BFK paper, with full margins, signed and numbered 8/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 37 x 23 in. (94 x 58.4 cm)

S. 46¾ x 36 in. (118.7 x 91.4 cm)

**Estimate**

\$9,000-12,000

**Literature**

Gemini G.E.L. 1887

Richard Axson 297





**36. Al Held** 1928-2005

*[Untitled]*, 1967

Ink drawing, on heavy wove paper, signed and dated '67' on the reverse, framed.

S. 22½ x 35 in. (57.2 x 88.9 cm)

**Estimate**

\$7,000-10,000



### 37. Donald Judd 1928-1994

*Untitled, 1978-79*

The complete set of fifteen aquatints in black, on etching paper, with full margins, all signed and annotated 'PP 2/4' or 'PP 2/6' in pencil (Schellmann calls for 6 printer's proofs, the edition was 175 (never completed) and 15 artist's proofs), published by the artist, all unframed.

all I. 35¼ x 24⅞ in. (89.5 x 62.5 cm)

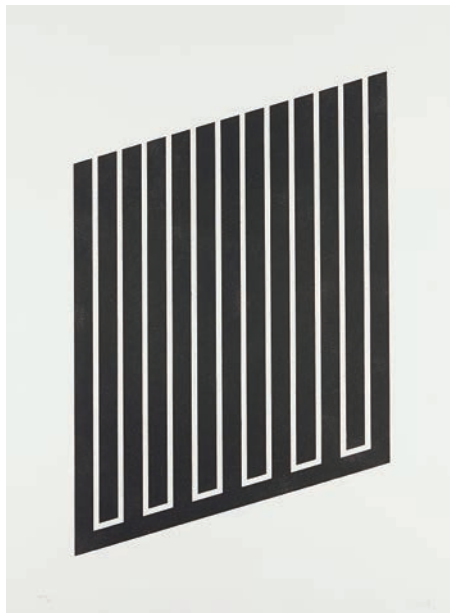
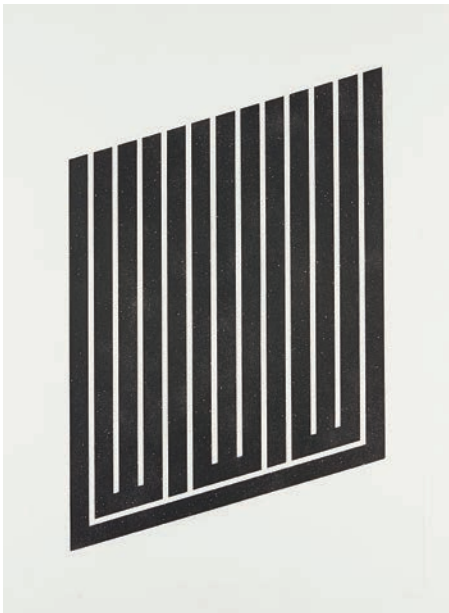
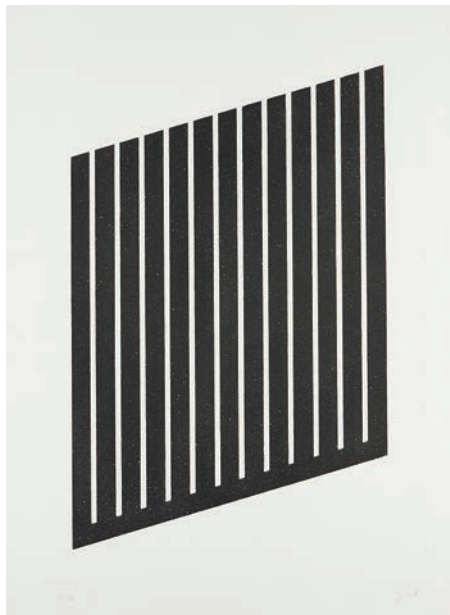
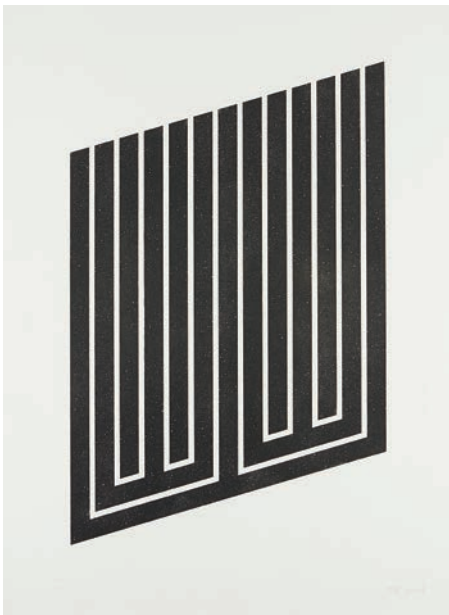
all S. 40 x 29½ in. (101.6 x 74.9 cm)

#### **Estimate**

\$25,000-35,000

#### **Literature**

Jörg Schellmann 87-101





**38. Donald Judd** 1928-1994

*Untitled, 1977-78*

The complete set of 16 etchings, on wove paper, with full margins, all signed, dated '78' and numbered 74/75 in pencil (there were also 10 artist's proofs), published by the artist, all framed.

all I. 22 x 27 in. (55.9 x 68.6 cm)

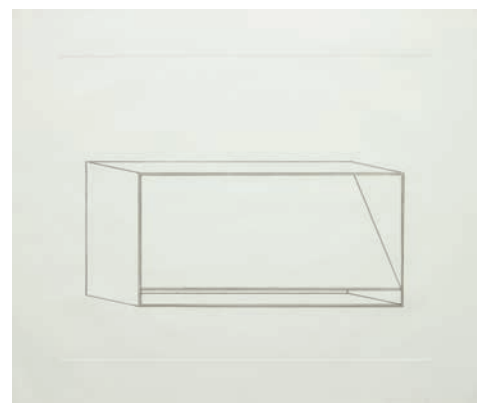
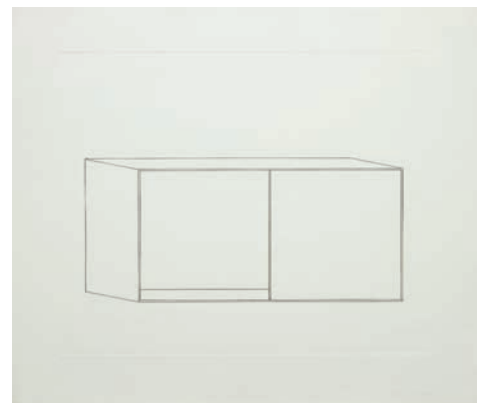
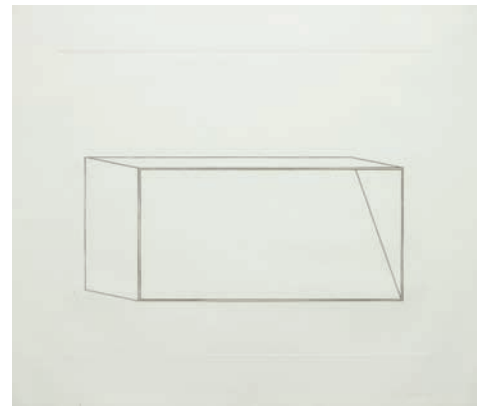
all S. 29½ x 34¼ in. (74.9 x 87 cm)

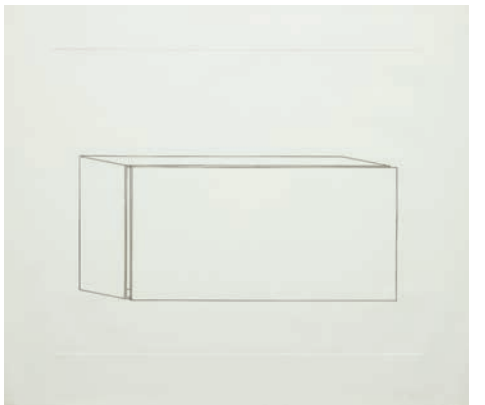
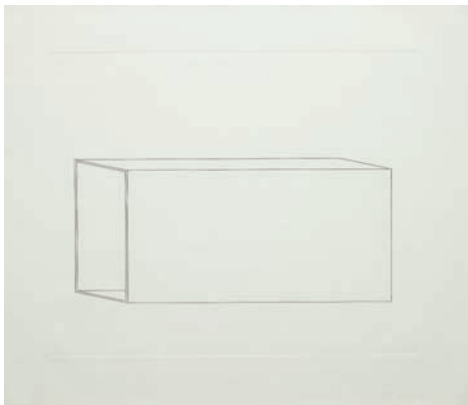
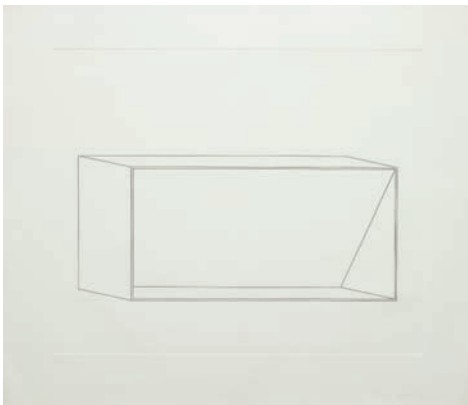
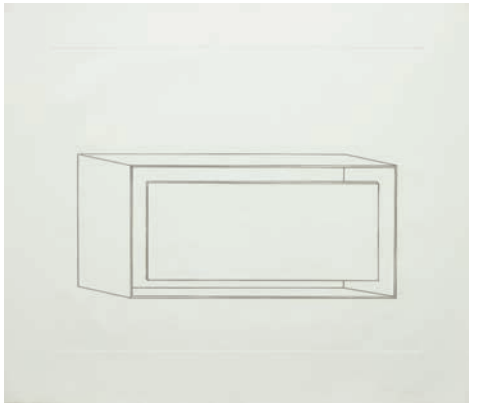
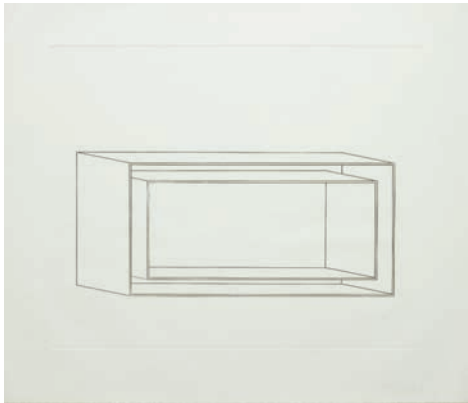
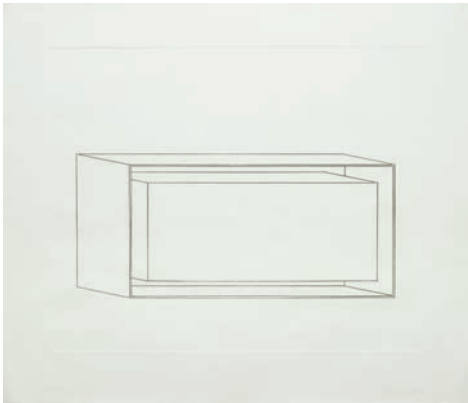
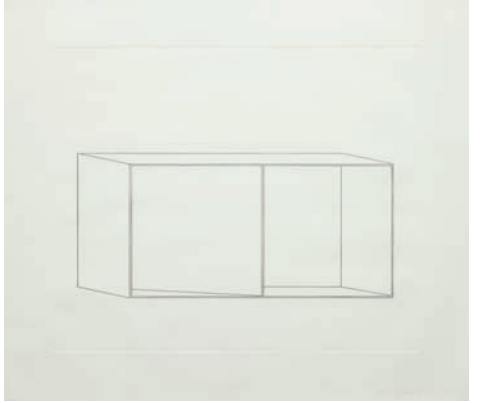
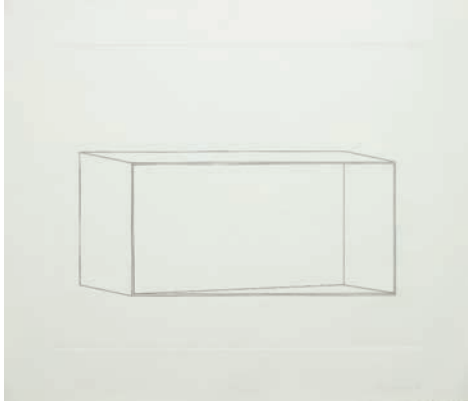
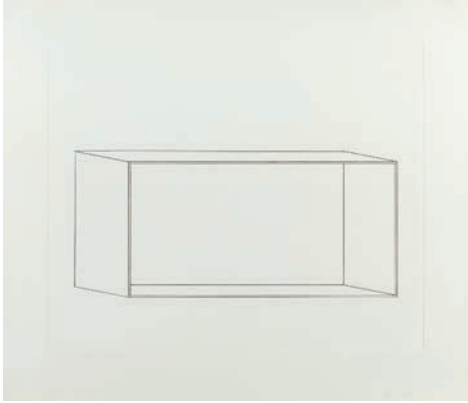
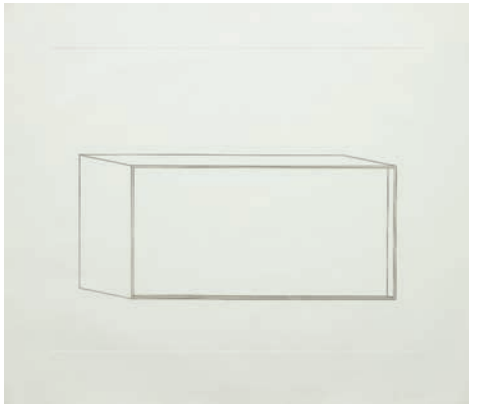
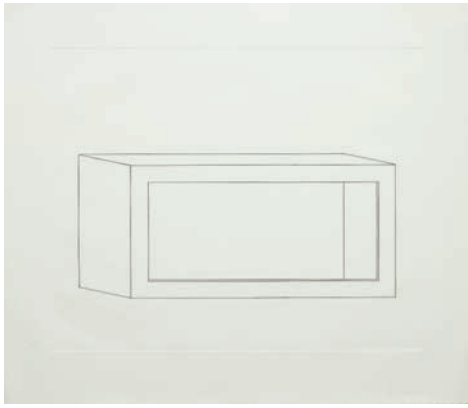
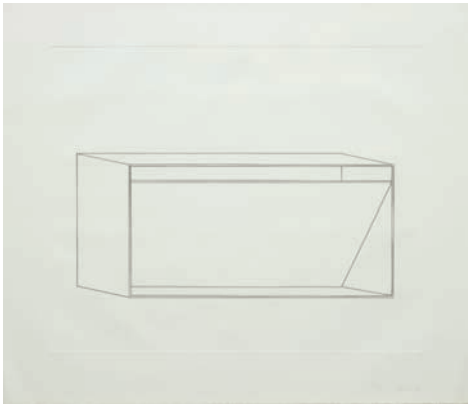
**Estimate**

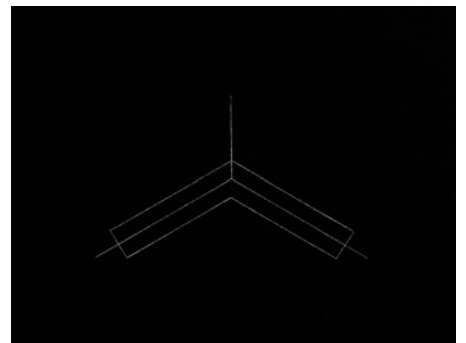
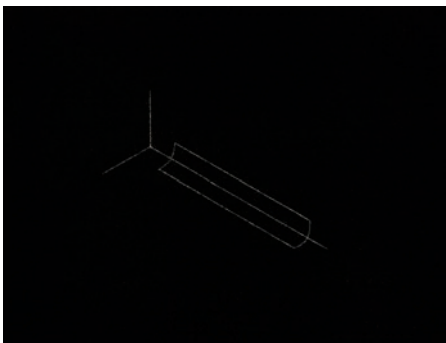
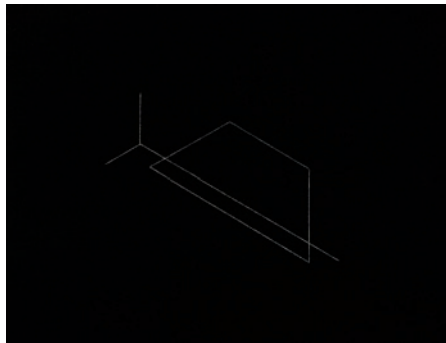
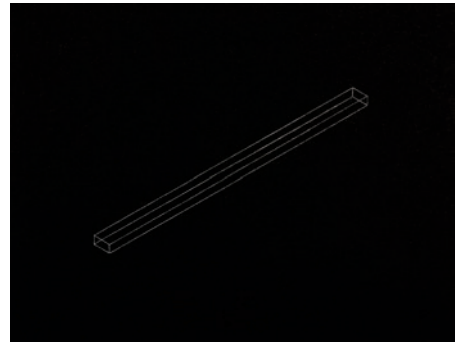
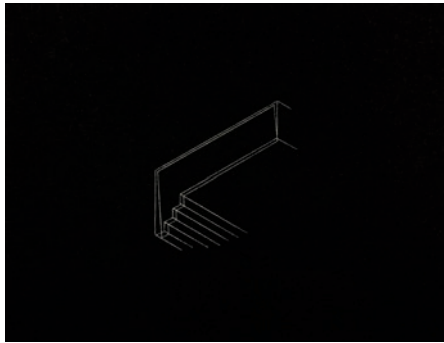
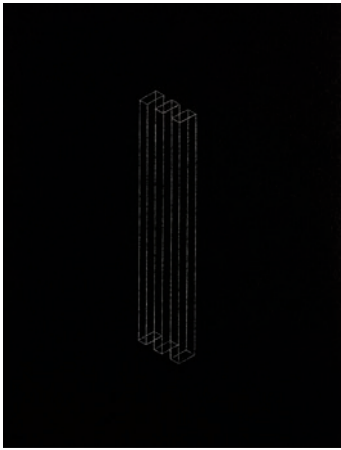
\$15,000-25,000

**Literature**

Jörg Schellmann 102-117







### 39. Fred Sandback 1943-2003

*Twenty-two Constructions from 1967, 1986*

The complete set of 22 lithographs in black, on Japanese paper, the full sheets, all signed, dated '86' and numbered 6/35 in pencil on the reverse, also numbered 6/35 in pencil on the colophon, (there were also 5 artist's proofs in Roman numerals, the edition includes two colors, black 1-18/35 and 3 artist's proofs, and blue 19-35/35 and 2 artist's proofs), published by Fred Jahn, Munich, all contained in the original gray linen-covered portfolio box with white text. 11⅞ x 9¼ in. (30.2 x 23.5 cm)

#### Estimate

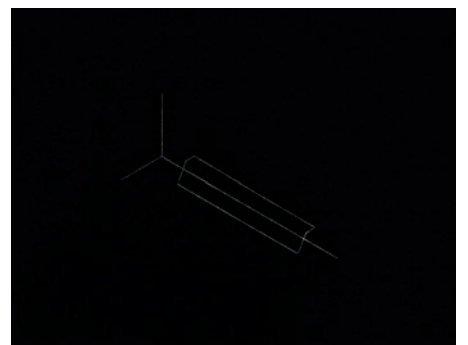
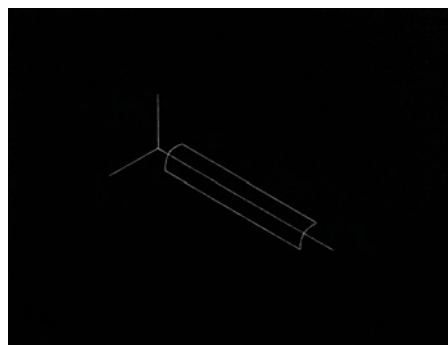
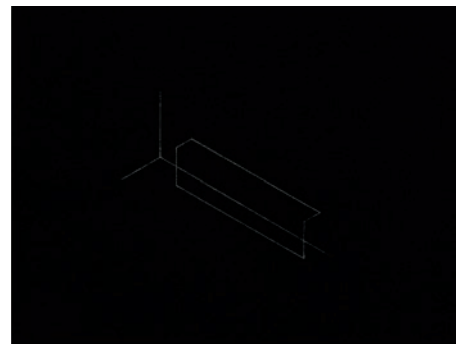
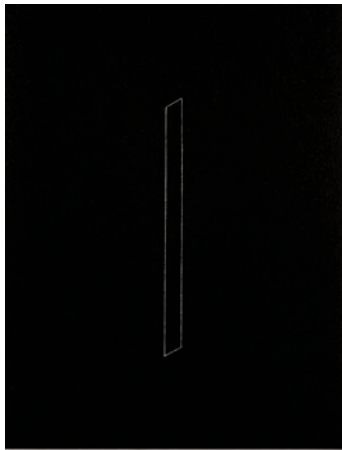
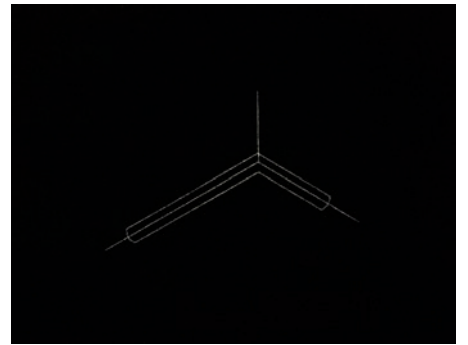
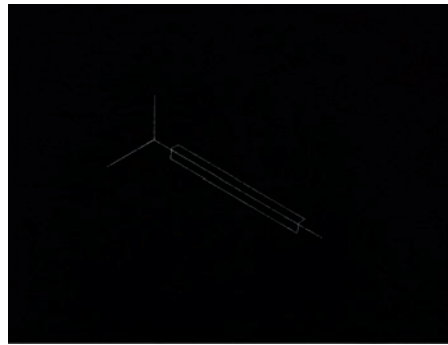
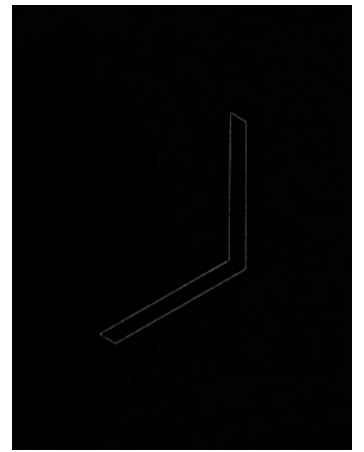
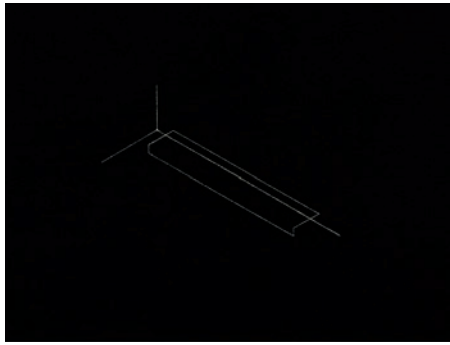
\$25,000-35,000

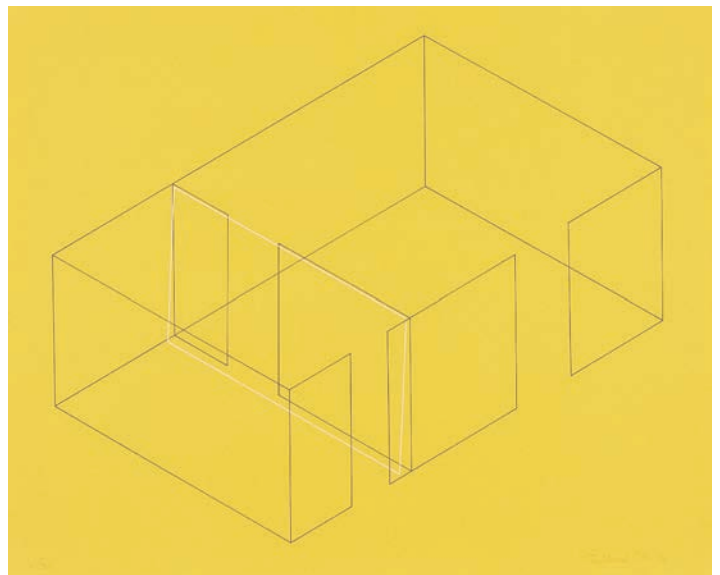
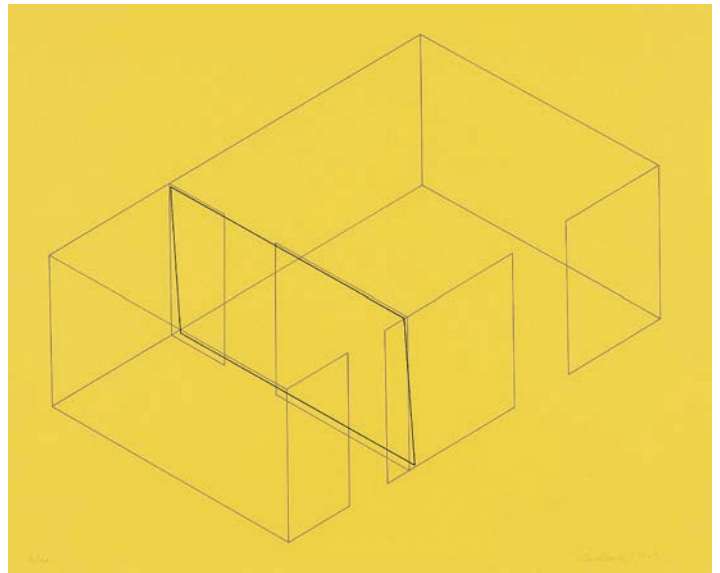
#### Literature

Fred Jahn 113-134









#### 40. **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, dated '71-3' and numbered 4/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Edition Heiner Friedrich, Munich, all framed.

all I. various sizes

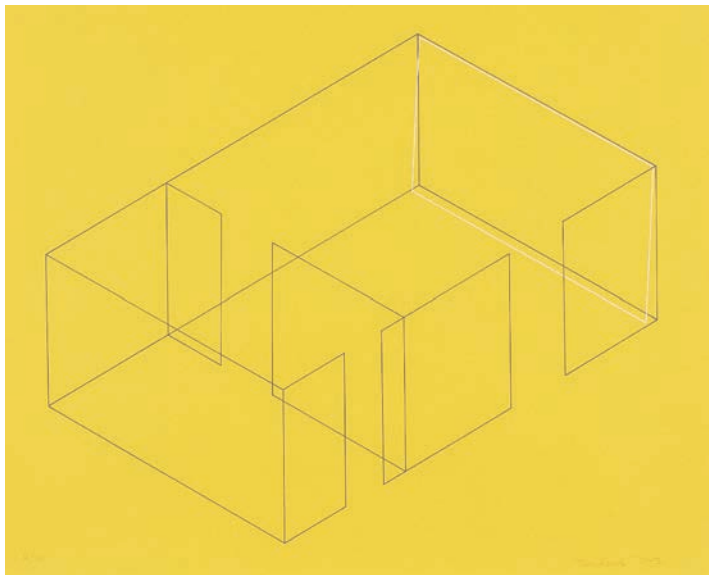
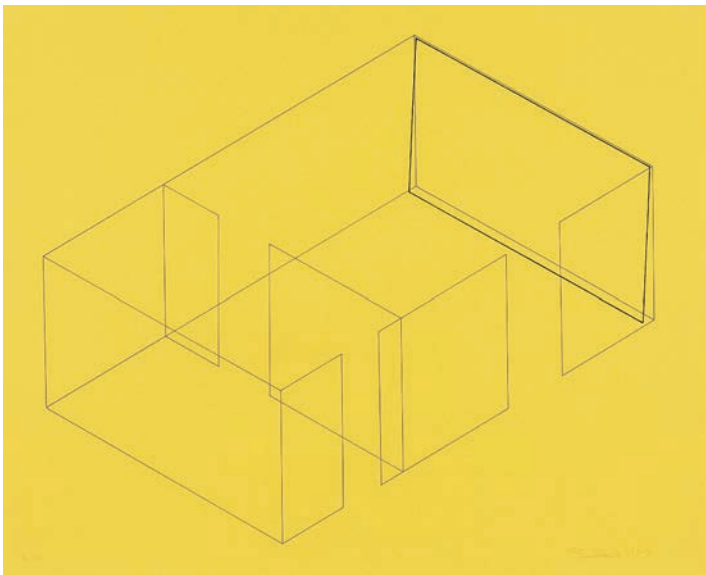
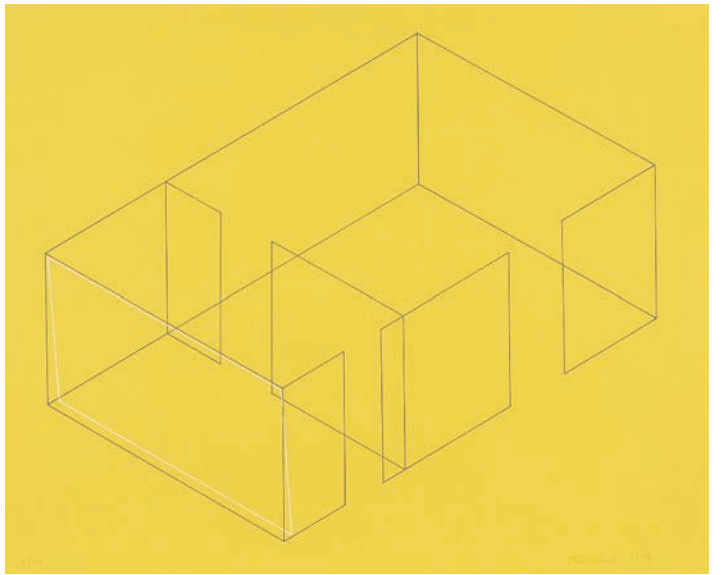
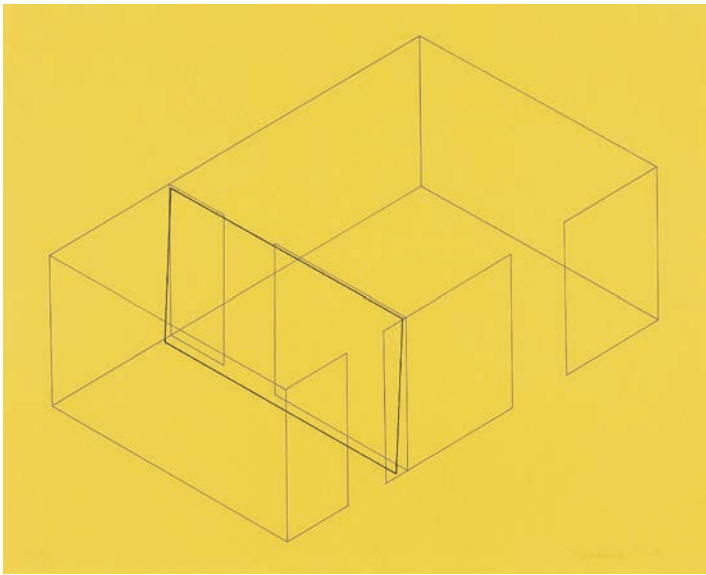
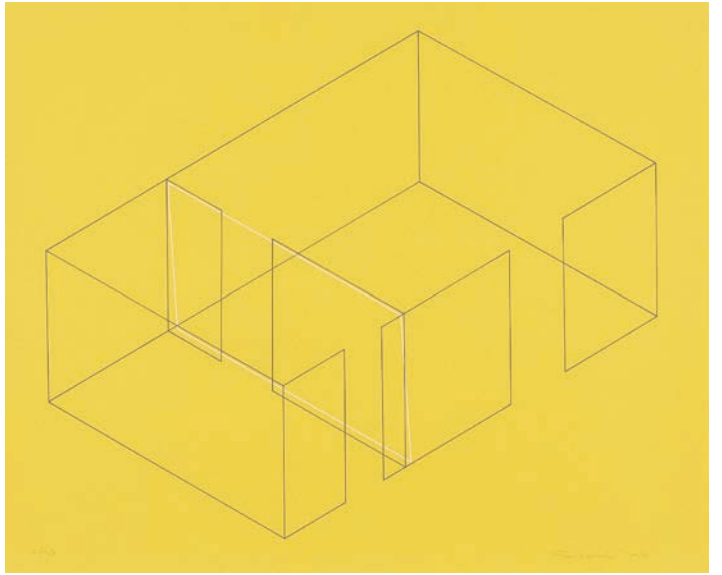
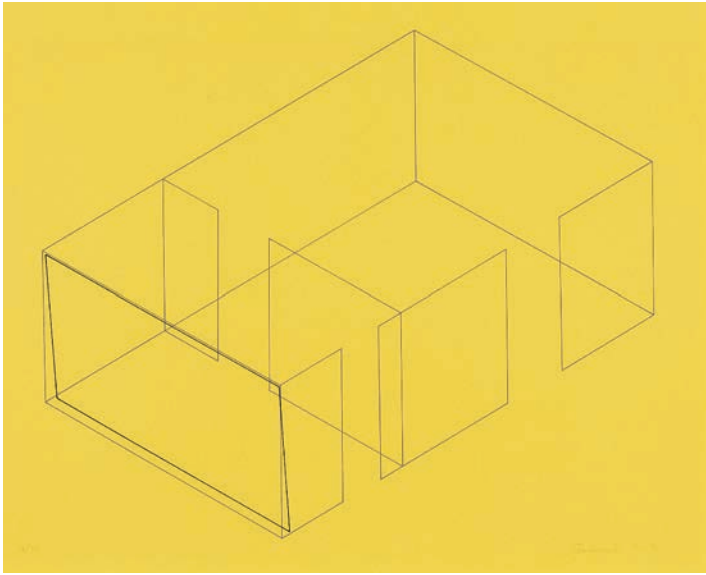
all S. 15 $\frac{3}{8}$  x 18 $\frac{7}{8}$  in. (39.1 x 47.9 cm)

##### **Estimate**

\$12,000-18,000

##### **Literature**

Fred Jahn 3-10





**“Most ideas that are successful are ludicrously simple.  
Successful ideas generally have the appearance of  
simplicity because they seem inevitable.”**

Sol LeWitt

**41. Sol LeWitt** 1928-2007

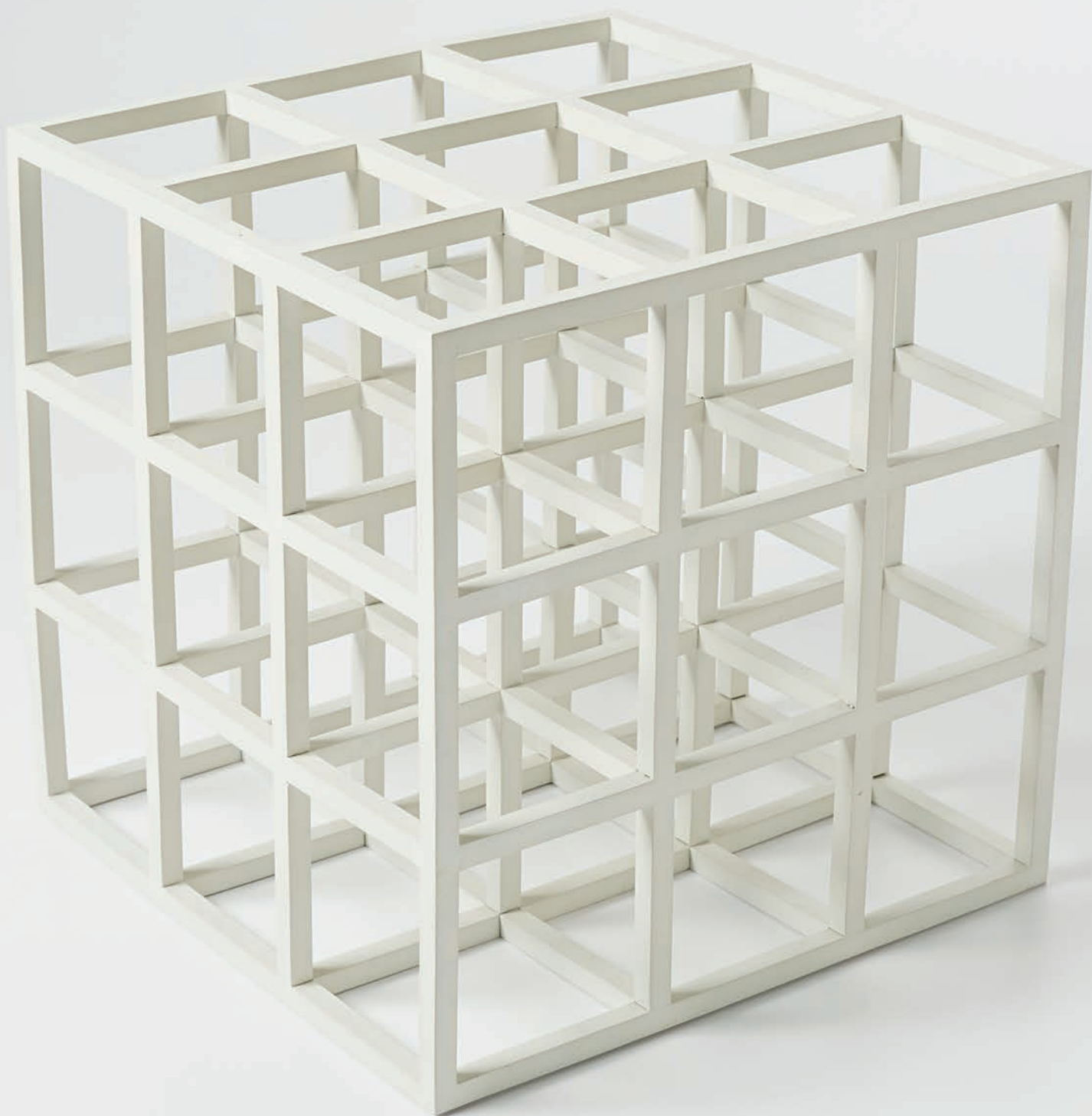
*Untitled (Cube)*, 1979

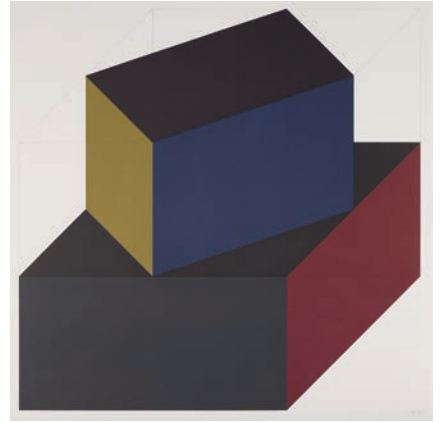
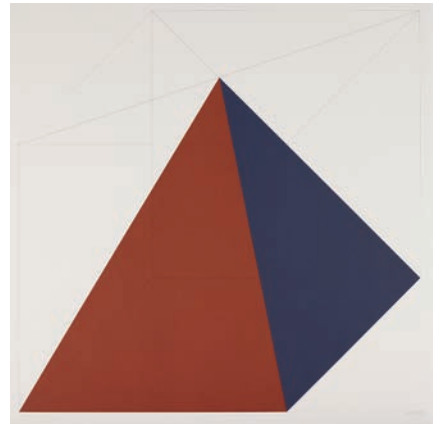
Baked enamel on steel, incised with signature, dated '79' and numbered 6-35 on the underside (there were also 15 artist's proofs), published by the Museum of Contemporary Art, Chicago.

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

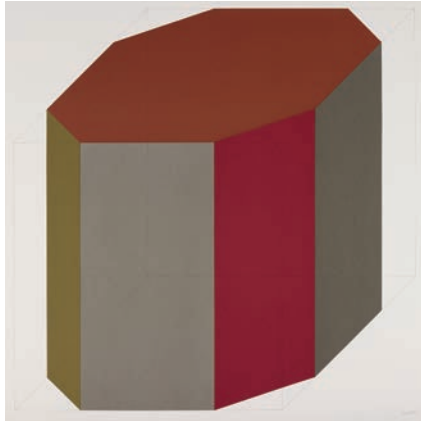
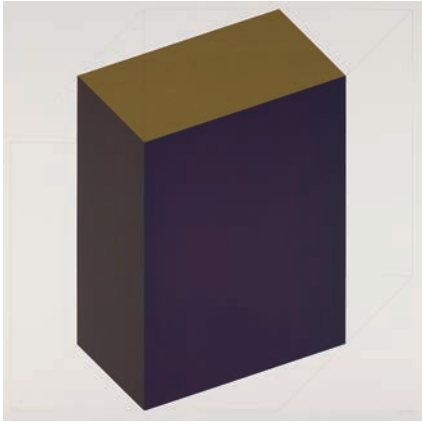
**Estimate**

\$15,000-25,000









#### 42. **Sol LeWitt** 1928-2007

*Forms Derived from a Cube (Colors Superimposed)*, 1991

The complete set of 12 screenprints in colors, on Somerset Textured paper, with full margins, all signed and numbered 19/35 in pencil (there were also 9 artist's proofs), published by Achenbach Graphics, Düsseldorf, all framed.  
all I. 30 x 30 in. (76.2 x 76.2 cm)  
all S. 32 x 32 in. (81.3 x 81.3 cm)

**Estimate**  
\$14,000-18,000

**Literature**  
Barbara Krakow Gallery 1991.15



#### 43. Sol LeWitt 1928-2007

*All Combinations of Arcs from Sides and Corners, Grids and Circles, Using Four Colors, 1972*

The complete set of 24 screenprints in colors, on Strathmore paper, with full margins, all signed and annotated 'AP' in pencil (one of one artist's proof, the edition was 34), published by Pio Monti, Macerata, Italy, all unframed.

all L. 13 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in. (35.2 x 35.2 cm)

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

##### **Estimate**

\$15,000-25,000

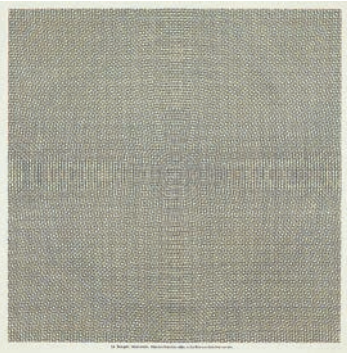
##### **Literature**

Barbara Krakow Gallery 1972.02





12. Beige (darker) - Beige (darker) - Beige (darker)



13. Beige (darker) - Beige (darker) - Beige (darker)



14. Beige (darker) - Beige (darker) - Beige (darker)



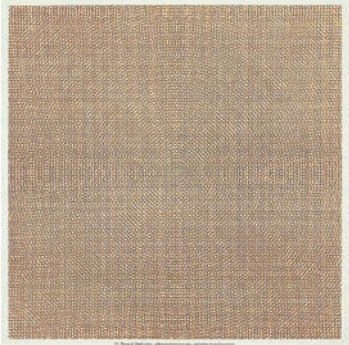
15. Beige (darker) - Beige (darker) - Beige (darker)



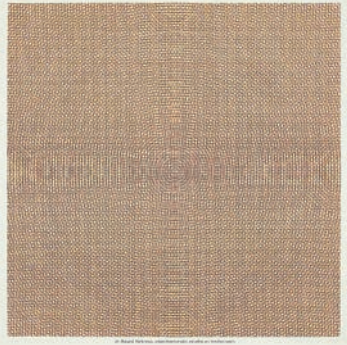
16. Beige (darker) - Beige (darker) - Beige (darker)



17. Beige (darker) - Beige (darker) - Beige (darker)



18. Beige (darker) - Beige (darker) - Beige (darker)



19. Beige (darker) - Beige (darker) - Beige (darker)



20. Beige (darker) - Beige (darker) - Beige (darker)



21. Beige (darker) - Beige (darker) - Beige (darker)



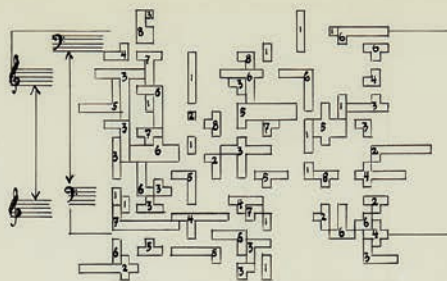
22. Beige (darker) - Beige (darker) - Beige (darker)



23. Beige (darker) - Beige (darker) - Beige (darker)



AY



*The Concert for Piano and Orchestra* was premiered at the concert arranged as a twenty five year retrospective by his friends at Town Hall in New York in May 1958. Robert Rauschenberg, Jasper Johns and Emile de Antonio joined forces to produce the concert, David Todor selected the music and Merce Cunningham agreed to be the conductor. The concert was to include the new work which Cage was freed to complete. Cage's music not only used chance but employed it as a discipline requiring the invention of many new compositional notations, partly in deference, he says, to the abundant variety of Nature. Cage spent several weeks working day and night to complete the manuscript which appears unlike any previous conventionally written music. Since the music is defined by time rather than

movements or bars guided by the conductor, Cunningham's role was to act as a human chronometer. Cage said "The only thing I was being consistent to in this piece was that I did not need to be consistent."

The original score of the *Concert for Piano and Orchestra: Solo for Piano* is in the Northwestern University Music Library, John Cage Notations Collection, Evanston, Illinois. According to Merce Cunningham, who collaborated with the composer for many years, Cage would often duplicate individual pages of a score to give to friends.

Richard Francis, *Dancers on a Plane: Cage-Cunningham-Johns*

#### 44. John Cage 1912-1992

*Concert for Piano and Orchestra, Solo for Piano, 1957-58, Stony Point, New York, 1957-58*

Ink drawing, on cream tracing paper, annotated '40' in black ink and in pencil (page 40 from the score of 63 pages), commissioned by Elaine de Kooning, framed.

S. 11 x 17 in. (27.9 x 43.2 cm)

##### Estimate

\$10,000-15,000

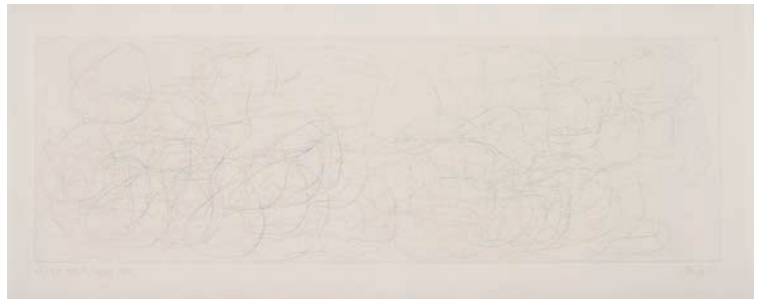
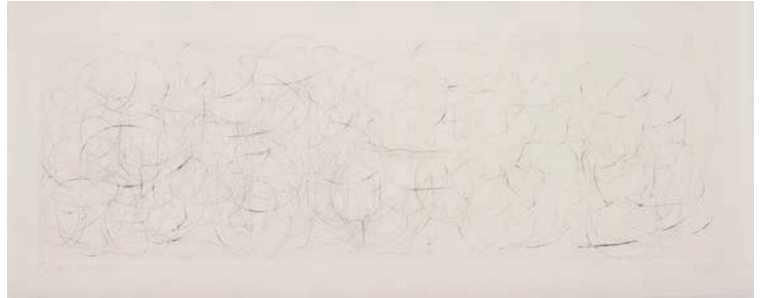
##### Provenance

Stable Gallery, New York, 1958

Private Collection

##### Exhibited

Stable Gallery, New York, May 3-13, 1958



#### 45. John Cage 1912-1992

$R_2^2$  (where  $R$ =Ryoanji);

$R_2^2$  (where  $R$ =Ryoanji);

$2R + 13 \cdot 14$  (where  $R$ =Ryoanji);

$R_2^2$  (where  $R$ =Ryoanji);

$R^3$  (where  $R$ =Ryoanji); and

$(R^3)$  (where  $R$ =Ryoanji), 1983

Six drypoints, on J Whatman paper, with full margins, all signed, titled, dated '83' and numbered 13/25 or 20/25 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), all framed.

all l.  $6\frac{7}{8} \times 21$  in. (17.5 x 53.3 cm)

all S.  $9\frac{1}{8} \times 23\frac{1}{4}$  in. (23.2 x 59.1 cm)

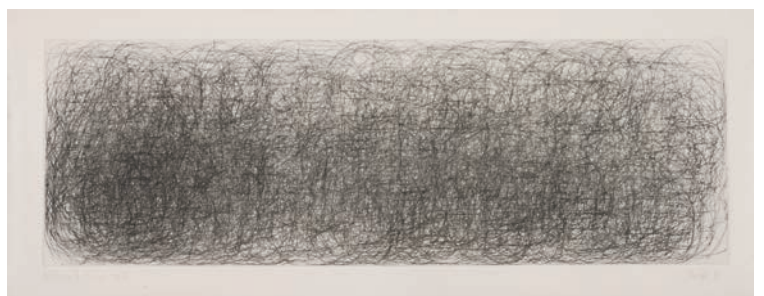
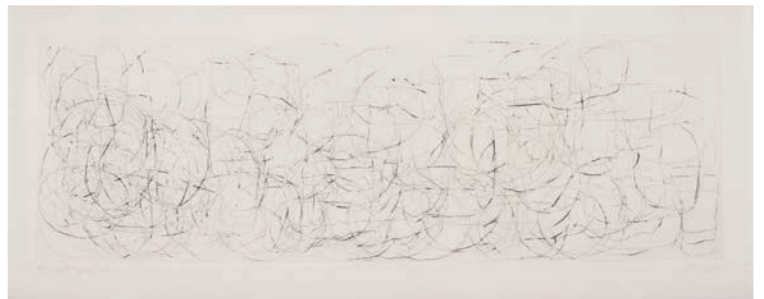
##### Estimate

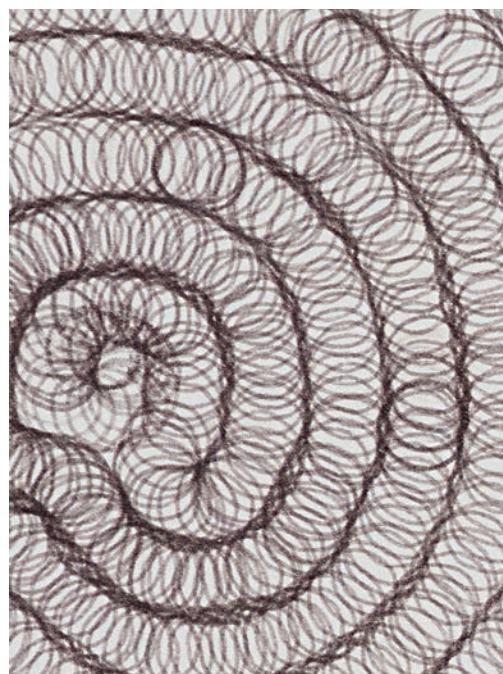
\$8,000-12,000

##### Literature

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

This series takes its title and inspiration from the famous Zen rock garden in Kyoto, Japan where Cage traced a selection of stones positioned by chance calculations. The Ryoanji prints were an extension of a tracing of fifteen stones Cage had made in pencil the year before, and like a mathematical formula, each print's title dictated the number of times each stone was outlined.





detail

**46. Tara Donovan** b. 1969

*Untitled*, 2004

Ballpoint pen drawing, on wove paper, signed and dated '04' in ink, framed.

S. 72 x 59 in. (182.9 x 149.9 cm)

**Estimate**

\$12,000-18,000

**Provenance**

Ace Gallery, Los Angeles

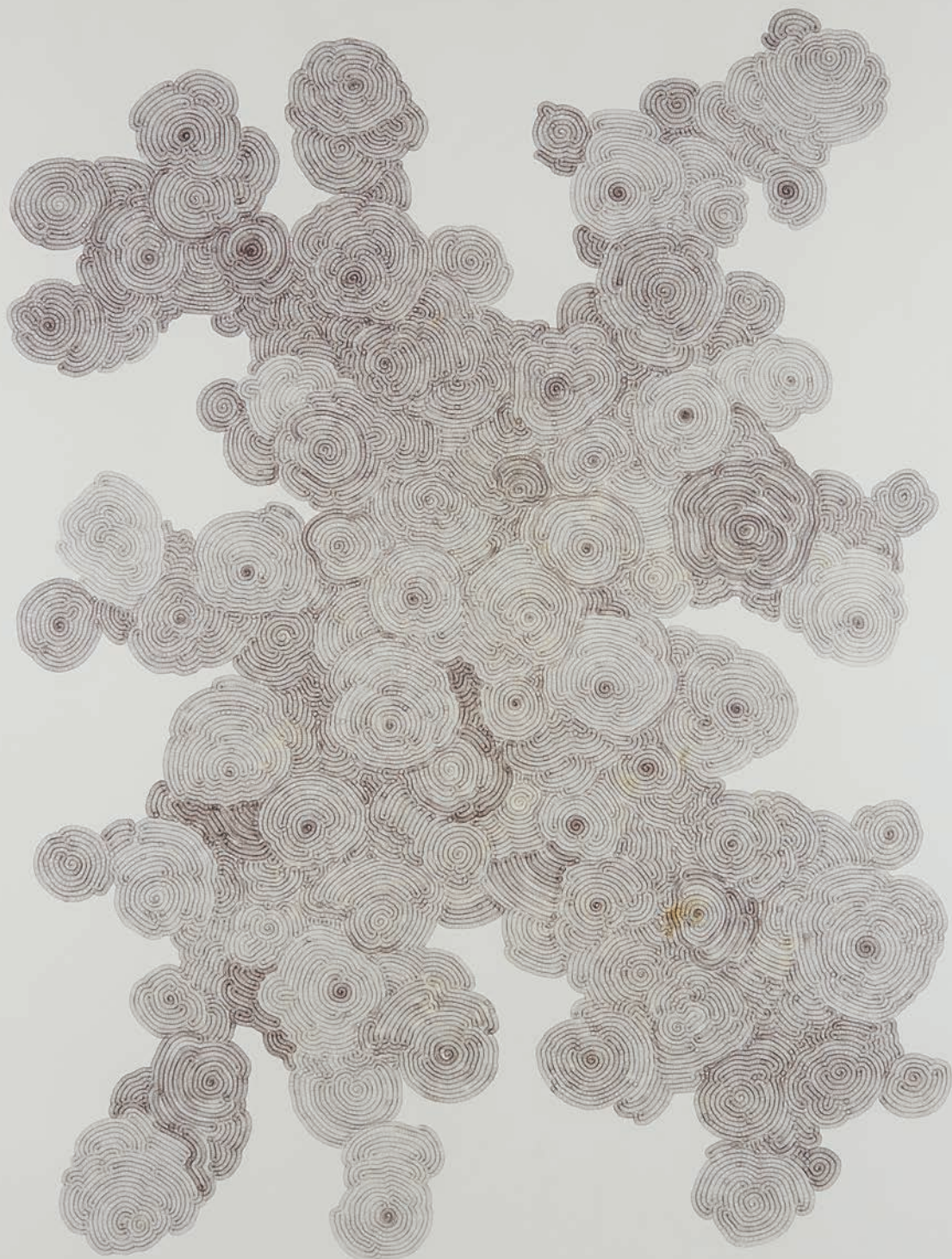
Plane Space, New York

Private Collection

**Exhibited**

Plane Space, New York, *Drawings*, July 1-31, 2004





## 47. Marcel Broodthaers 1924-1976

*Sixteen Photographic Portraits 1957-1967 and One Self-portrait 1974, 1983*

The complete set of 17 photographs, on Agfa Brovira paper, with full margins, with accompanying colophon and text by Wieland Schmied, all with the artist's copyright inkstamp on the reverse and stamp numbered 05 in black on the colophon (the edition was 50 and 7 artist's proofs), co-published by Marian Goodman Gallery and Multiples, Inc, New York, in collaboration with Sander Gallery, New York, all contained in the original blue and black paper and fabric-covered portfolio case.

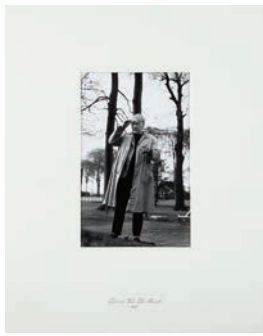
20¾ x 16½ in. (52.7 x 41.9 cm)

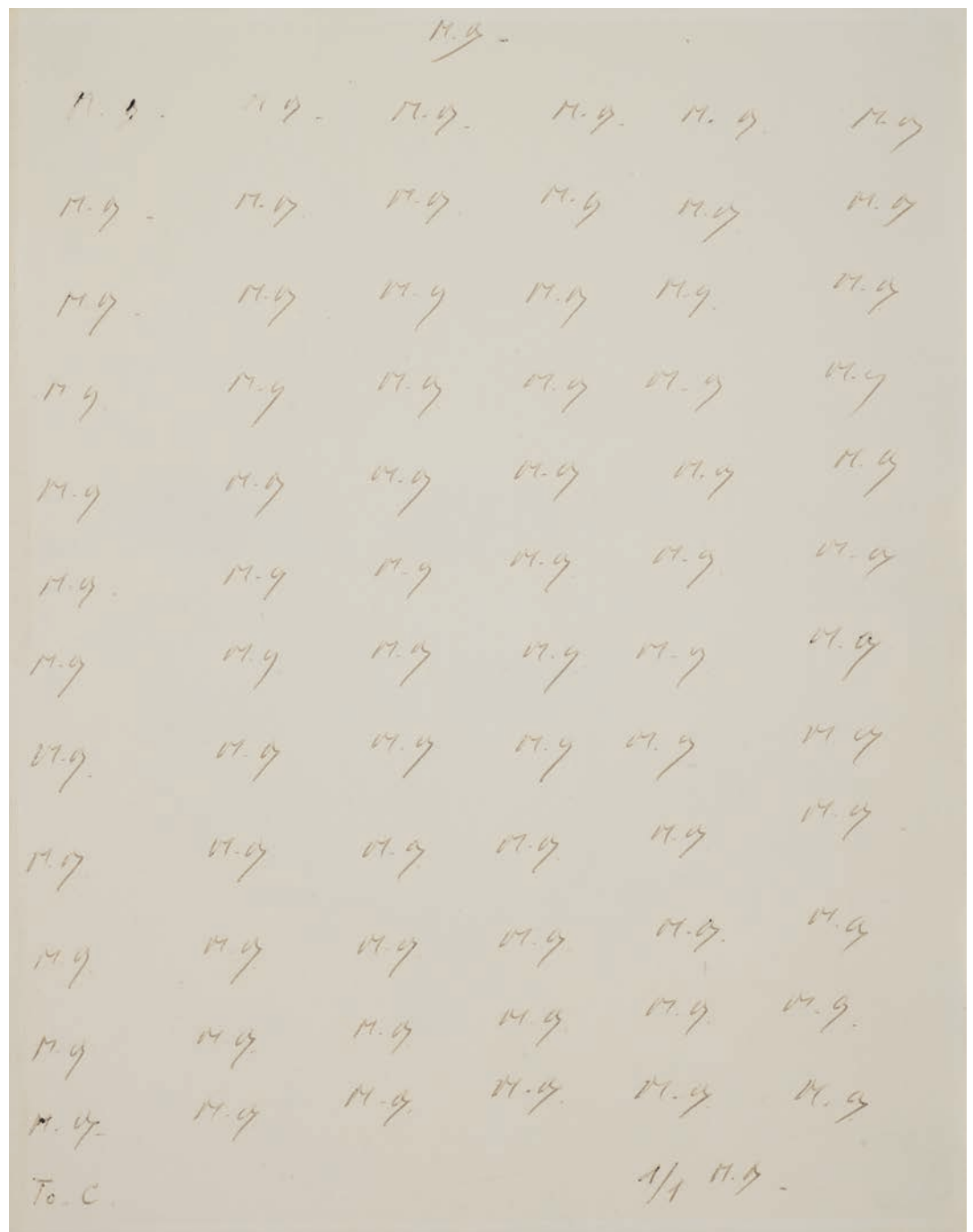
### Estimate

\$7,000-9,000

Including: *Cornelius; Livinus Van de Bundt; Man Ray et Copley; Le Clown Popov; Ossip Zadkine; Victor Brauner; Paul Delvaux; Fernando Lerin; René Magritte; Brunius; Georges Houyoux; Saul Steinberg; Marcel Lecomte; Georges Simenon; David Oistrach; Cladde Vermeylen and Autoportrait*

While occasionally appearing like snapshots, Marcel Broodthaer's photographs are nothing of the kind. They are sudden illuminations of the being of a person and the place where we can meet him. Like everything which this hermetic artist made, his works, his objects and his thoughts, the photographs of Marcel Broodthaers are at one and the same time very simple and very complex. In order to understand them we must first look at the sudden direction in which Broodthaers was thinking and working. Wieland Schmied





#### 48. Marcel Broodthaers 1924-1976

Six Dozen Signatures, 1974

India ink drawing, on Basildon Bond paper, signed with initials, numbered 1/1 and inscribed 'To C.' in ink, framed.

S. 9 x 7 in. (22.9 x 17.8 cm)

#### Estimate

\$10,000-15,000

#### Provenance

Michael Werner, New York





**49. Christopher Wool** b. 1955

*Run Dog Run*, 1991

The complete set of three offset lithographs in colors, on smooth wove paper, with full margins, all signed, dated '1991' and numbered 21/25 in pencil on the reverse (there were also 7 artist's proofs), published by Gisela Capitain, Cologne, all framed.

two L. 34 x 26¾ in. (86.4 x 67.9 cm)

one L. 34 x 23¾ in. (86.4 x 60.3 cm)

two S. 34¾ x 27½ in. (88.3 x 69.9 cm)

one S. 34¾ x 25½ in. (88.3 x 64.8 cm)

**Estimate**

\$60,000-80,000

UN  
GR  
UN

RUN  
DOGR  
UNDO  
GRUN

Property Sold to Benefit the Artists Space Program Fund

**50. Jenny Holzer** b. 1950

*Selections from Survival: You Are So Complex that You Don't Always Respond to Danger*, 2006  
Danby Imperial white marble footstool, incised 'JH 973'  
and numbered 7/10 on the underside (there were also 3  
artist's proofs).  
15 $\frac{5}{8}$  x 23 x 17 in. (39.7 x 58.4 x 43.2 cm)

**Estimate**

\$60,000-90,000

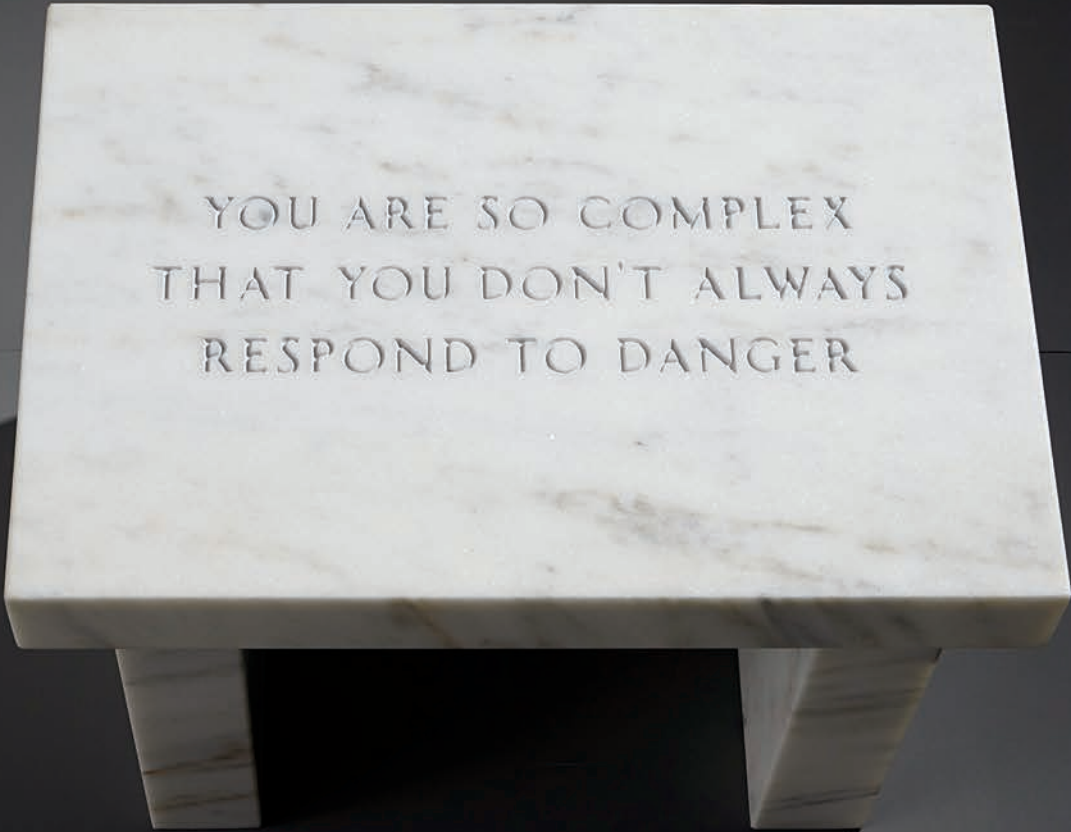
**Provenance**

Gift of the Artist

The buyer of this Lot agrees to enter an agreement with Artists Space, a non-profit art gallery, wherein the buyer agrees to not resell the work for a period of ten (10) years.





A white marble stool with a rectangular top and four thick, tapered legs. The top surface is engraved with a message in a serif font. The stool is set against a dark, reflective background that shows its reflection.

YOU ARE SO COMPLEX  
THAT YOU DON'T ALWAYS  
RESPOND TO DANGER



**51. Gerhard Richter** b. 1932

*Uran*, 1989

Gelatin silver print, on photo paper, the full sheet, with incised signature, dated '1989' and numbered 15/50 (there were also 6 artist's proofs in Roman numerals), published by Museum Boijmans Van Beuningen, Rotterdam, framed. S. 39¼ x 27⅞ in. (99.7 x 70.2 cm)

**Estimate**

\$10,000-15,000

**Literature**

Hubertus Butin 68



**52. Gerhard Richter** b. 1932

*Onkel Rudi (Uncle Rudi)*, 2000

Cibachrome photograph, mounted to Alu-Dibond plate (as issued), the full sheet, signed and numbered 69/80 in black felt-tip pen on the reverse (there were also 25 in Roman numerals), published by Centro Per L'Arte Contemporanea Luigi Pecci, Prato, Italy, framed. S. 34¼ x 19⅝ in. (87 x 49.8 cm)

**Estimate**

\$20,000-30,000

**Literature**

Hubertus Butin 111





**R**AN AWAY, Glenn, a black male, 5'8", very short hair cut, nearly completely shaved, stocky build, 155-165 lbs., medium complexion (not "light skinned," not "dark skinned," slightly orange). Wearing faded blue jeans, short sleeve button-down 50's style shirt, nice glasses (small, oval shaped), no socks. Very articulate, seemingly well-educated, does not look at you straight in the eye when talking to you. He's socially very adept, yet, paradoxically, he's somewhat of a loner.

18/45

Glenn Ligon '93



**R**AN AWAY, Glenn, a young black man twenty-eight years old, about five feet six inches high. Dressed in blue jeans, a blue button-down shirt, black shoes. Medium build. Very short haircut (not quite shaved head). Large neck. Green tinted sunglasses.

18/45

Glenn Ligon '93



**R**AN AWAY, a man named Glenn. He has almost no hair. He has cat-eye glasses, medium-dark skin, cute eyebrows. He's wearing black shorts, black shoes and a short sleeve plaid shirt. He has a really cool Timex silver watch with a silver band. He's sort of short, a little hunky, though you might not notice it with his shirt untucked. He talks sort of out of the side of his mouth and looks at you sideways. Sometimes he has a loud laugh, and lately I've noticed he refers to himself as "mother."

18/45

Glenn Ligon '93



**R**AN AWAY. Young guy - the Oliver North of downtown. 5 feet, + and then some. Medium build, stylishly casual (usually in jeans). Soft-spoken, well-spoken but kinda' quiet. Wears delicate glasses. Moves smoothly, looks like he might have something on his mind - he'll find you.

18/45

Glenn Ligon '93

### 53. Glenn Ligon b. 1960

*Runaways*, 1993

The complete set of 10 lithographs, on wove paper, with full margins, all signed, dated '93' and numbered 18/45 in pencil (there were also 10 artist's proofs), published by Max Protetch, New York, all framed.

all I. various

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

**Estimate**

\$18,000-24,000



**R**AN AWAY, Glenn. Medium height, 5'8", male. Closely-cut hair, almost shaved. Mild looking, with oval shaped, black-rimmed glasses that are somewhat conservative. Thinly-striped black-and-white short-sleeved T-shirt, blue jeans. Silver watch and African-looking bracelet on arm. His face is somewhat wider on bottom near the jaw. Full-lipped. He's black. Very warm and sincere, mild-mannered and laughs often.



**Ran away, Glenn,**  
a black man - early 30's, very short cropped hair, small oval wire-rimmed glasses. Wearing large black linen shirt with white buttons, dark navy shorts, black socks and shoes. Black-and-white head bracelet and silver watch on left wrist. No other jewelry. He has a sweet voice, is quiet. Appears somewhat timid.



**Ran away, Glenn**  
Ligon. He's a shortish broad-shouldered black man, pretty dark-skinned, with glasses. Kind of stocky, tends to look down and turn in when he walks. Real short hair, almost none. Clothes non-descript, something button-down and plaid, maybe, and shorts and sandals. Wide lower face and narrow upper face. Nice teeth.



**R**AN AWAY, Glenn, 5'7" - 5'9", Medium- small build, say 160 lbs. Black linen shirt (with white "C.P. Company" label on skirt of shirt), white buttons. Dark blue-black jean shorts, black socks, low-top black leather shoes with rubber soles (vibram). African-American, with very short cut hair. About 30 years old. Wears glasses - oval shaped, wire (black) rims, tortoise shell effect on the sides. Watch with silver strap, bracelet: black-and-white.



**R**AN AWAY, Glenn. He is black. He has very short hair and eye glasses. He has quite light skin tone (faded bronze). Not tall. No noticeable accent. Wearing a plum-colored shirt, long-sleeved, and shorts. Very casual and stylish in appearance. He is wearing a head bracelet (stones - a mixture of black-and-white). He has big hands and fingers. When he walks his feet cross each other a little bit. When he talks, he usually has a big smile towards you, yet he faces you from a slightly different angle. He looks at you from the corner of his eyes. His voice is very calm.



**R**AN AWAY, a man named Glenn, five feet eight inches high, medium-brown skin, black-framed semi-cat-eyed glasses, close-cropped hair. Grey shirt, watch on left hand. Black shorts, black socks and black shoes. Distinguished looking.





#### 54. **Jan Dibbets** b. 1941

*Leaves*, 2003

The complete set of 10 photographs in colors, on RA-4 processed Kodak digital paper, with full margins, with accompanying colophon, all signed and numbered 7/40 in black ink (there were also 5 artist's proofs), published by Alan Cristea, London, with the original green fabric-covered portfolio case, all framed.

25¼ x 25¼ in. (64 x 64 cm)

#### **Estimate**

\$10,000-15,000







**“...on the one hand, it’s a house, a cave that isolates a person from everybody else. On the other, it is a symbol of the isolation of human beings in our era. Felt plays the part of an insulator.”**

Keto von Waberer, interview with Joseph Beuys, *Eine innere Mongolei*, p. 206

Property from an Important American Collection

**55. Joseph Beuys** 1921-1986

*Felt Suit*, 1970

Felt suit, sewn, numbered 89 in black ink on a label affixed to the inside of the jacket (the edition was 100 and 10 hors commerce), published by Galerie René Block, Berlin.

jacket 33 x 25 in. (83.8 x 63.5 cm)

pants 45 x 23 in. (114.3 x 58.4 cm)

**Estimate**

\$60,000-90,000

**Literature**

Edition Schellmann 26





Property from an Important American Collection

**56. Joseph Beuys** 1921-1986

*Sled*, 1969

Wooden sled, felt, belts, flashlight, fat, rope, and oil paint (brown cross), stamp numbered '04' on a plaque affixed to the sled (the edition was 50 and 5 hors commerce), published by Galerie René Block, Berlin.  
36 x 17 x 13½ in (91.4 x 43.2 x 34.3 cm)

**Estimate**

\$150,000-250,000

**Literature**

Edition Schellmann 12

This is an emergency survival kit for a snow-covered environment. As a sculptural piece however, placed in an interior, the objects and materials employed demand for a metaphorical reading well beyond their practical use. The blanket would grant shelter, the flashlight would allow to see in the dark and the fat provide a basic form of nutrition. As all objects making up this sculpture still remain unused, the vehicle appears to be destined for a journey that seems to either not have as yet begun, or not to have ended.







Ingmar Bergman's *The Silence*, 1963

Property from an Important American Collection

**57. Joseph Beuys** 1921-1986

*The Silence*, 1973

Five reels of Ingmar Bergman's film of the same name, original 35mm theater copies of the German version, lacquered and plated in copper and zinc baths, stamp titled and numbered 9 of 50 on a metal plaque affixed to the reel, co-published by Edition René Block, Berlin and Multiples, New York, with original labeled box.  
all diameter 15 in. (38.1 cm)

**Estimate**

\$40,000-60,000

**Literature**

Edition Schellmann 80





Property from an Important American Collection

**58. Joseph Beuys** 1921-1986

*Evervess II 1*, 1968

Two soda-water bottles, one with felt, in a wooden box with text printed on lid, signed in brown ink on the underside of the lid, from the edition of 40, published by Galerie René Block, Berlin.

10¾ x 6½ x 3½ in. (27.3 x 16.5 x 8.9 cm)

**Estimate**

\$15,000-25,000

**Literature**

Edition Schellmann 6







EVERVESS  
CLUB SODA

PRODUKT DER PEPSI-COLA COMPANY

EVERVESS

EINGETR. WARENZ.

Kohlensäurehaltiges Tafelwasser





Property from an Important American Collection

## 59. Joseph Beuys 1921-1986

*Enterprise 11/18/72, 18:5:16 hours, 1973*

Zinc box with lid, photograph, camera and felt, signed and inscribed in pencil inside the box, numbered 20 on a plaque affixed to the box (from the edition of 24, there were also 5 in Roman numerals and 2 unnumbered proofs), published by Edition Hundertmark, Berlin.

16 1/8 x 12 x 6 1/8 in. (41 x 30.5 x 15.5 cm)

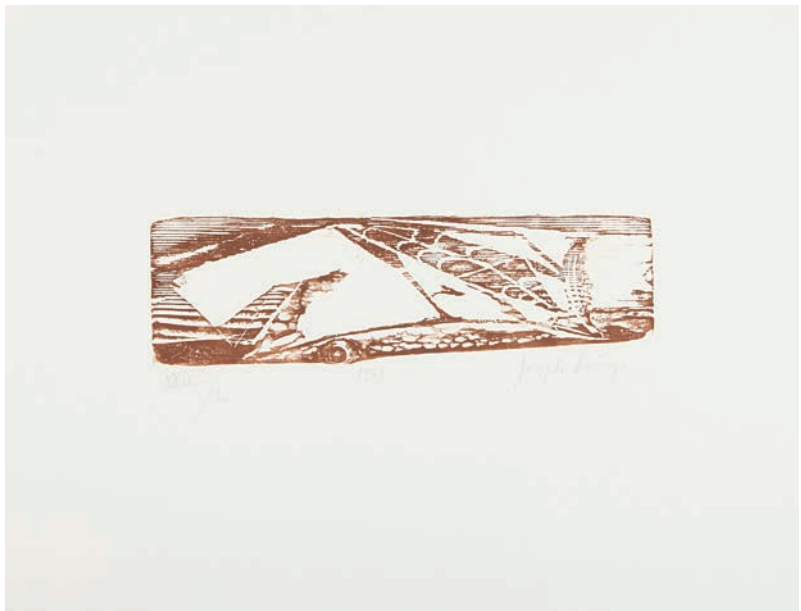
### Estimate

\$12,000-18,000

### Literature

Edition Schellmann 72







Property from an Important American Collection

**60. Joseph Beuys** 1921-1986

*Woodcuts (Holzschnitte)*, 1973-74

The complete set of five woodcuts in brown, on Rives BFK paper, with full margins, all signed, variously dated (to years in which the original woodblocks were carved) and numbered 'XXIX/L' in pencil, also numbered 'XXIX/L' of series 'A' in pencil on a label affixed to the inside of the portfolio cover, published by Propyläen Verlag, Berlin, all contained in the original black and brown fabric and paper-covered portfolio.  
26½ x 20¾ in. (67.3 x 52.7 cm)

**Estimate**

\$8,000-12,000

**Literature**

Edition Schellmann 86-90

Including: *Hirschkuh* 1948; *Wattenmeer* 1949; *Gletscher* 1950; *Esse* 1951; and *Bein* 1961





Property from a Private Collection, Detroit

**61. Jasper Johns** b. 1930

*Periscope I*, 1979

Lithograph in colors, on Japanese Kurotani paper, the full sheet, signed, dated '79' and numbered 17/65 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
S. 50 x 36 in. (127 x 91.4 cm)

**Estimate**

\$15,000-25,000

**Literature**

Gemini G.E.L. 840

Universal Limited Art Editions 200



**62. Jasper Johns** b. 1930

*Periscope*, 1981

Etching in colors, on Rives BFK paper, with full margins, signed, dated '81' and numbered 71/88 in pencil (there were also 12 artist's proofs), published by Petersburg Press, London, framed.

I. 33 $\frac{7}{8}$  x 24 in. (86 x 61 cm)

S. 41 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in. (105.1 x 74.9 cm)

**Estimate**

\$15,000-20,000

**Literature**

Universal Limited Art Editions 218





23/50



**63. Richard Diebenkorn** 1922-1993

*Indigo Horizontal*, 1985

Aquatint and etching in colors, on Somerset paper, with full margins, signed with initials, dated '85' and numbered 23/50 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), framed.

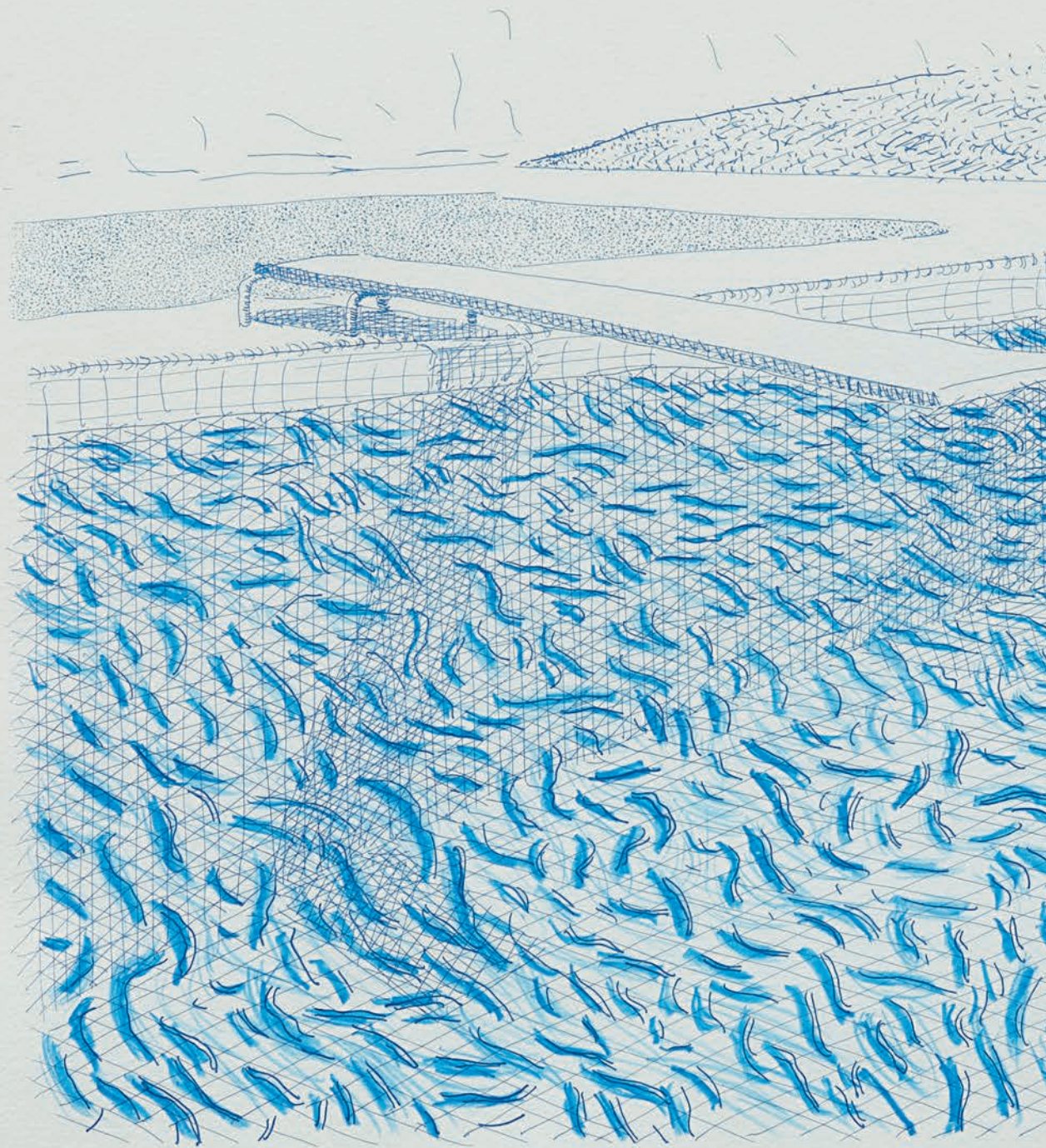
I. 23 $\frac{3}{8}$  x 35 $\frac{5}{8}$  in. (59.4 x 90.5 cm)

S. 35 $\frac{1}{2}$  x 48 $\frac{5}{8}$  in. (90.2 x 123.5 cm)

**Estimate**

\$60,000-90,000

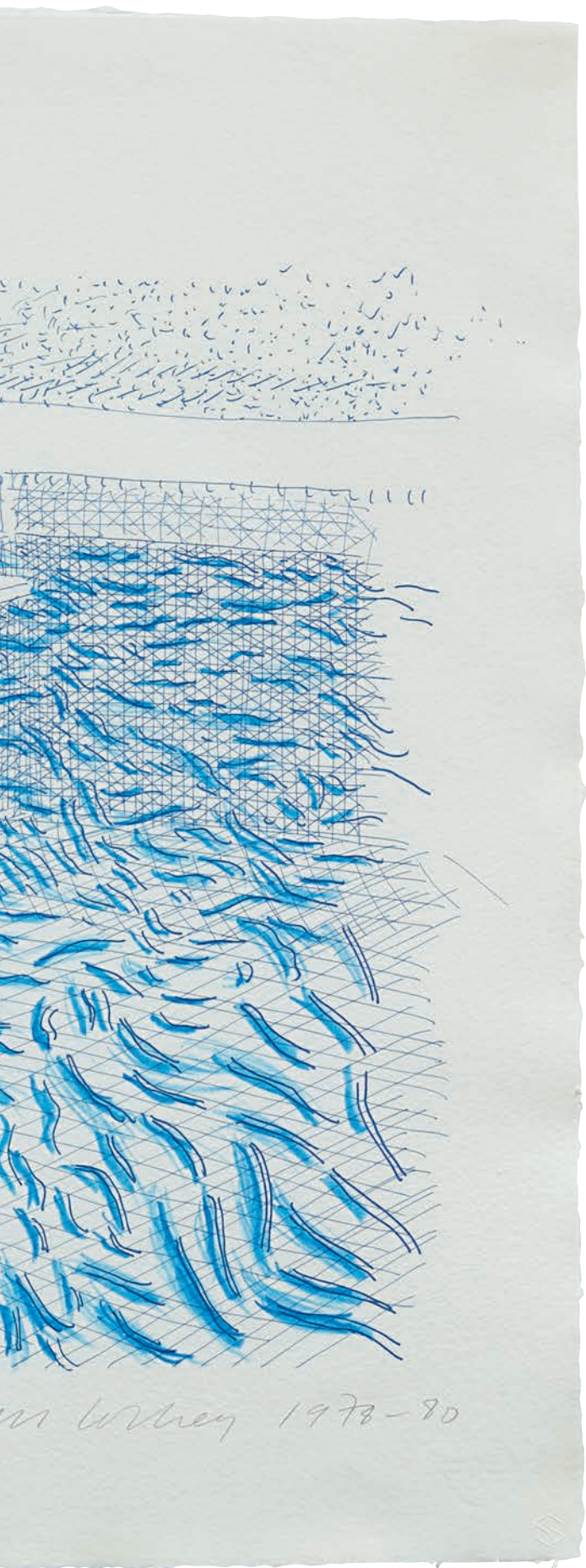




21  
42

6-11-11





**64. David Hockney** b. 1937

*Lithographic Water Made of Lines and Crayon*, 1978-80  
Lithograph in colors, on TGL handmade paper, with full margins, signed, dated '1978-80' and numbered 21/42 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.  
I. 21½ x 29 in. (54.6 x 73.7 cm)  
S. 29 x 34 in. (73.7 x 86.4 cm)

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

**Literature**  
Museum of Contemporary Art Tokyo 211

**“Change me, rework me, overhaul my parts, give me a face-lift,  
they beckoned - either finish me off or complete me.”**

Wayne Thiebaud

Property from a Private Collection, Northern California

**65. Wayne Thiebaud** b. 1920

*Nickel Machine*, 1964/2002

Watercolor over etching, on Rives BFK paper, with full margins, signed, titled, dated '1964/2002', annotated 'watercolor washed over trial proof' and 'T.P.' in pencil (the regular edition without hand-work was 15), framed.  
I. 7 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (20 x 12.4 cm)  
S. 14 $\frac{7}{8}$  x 11 $\frac{1}{4}$  in. (37.8 x 28.6 cm)

**Estimate**

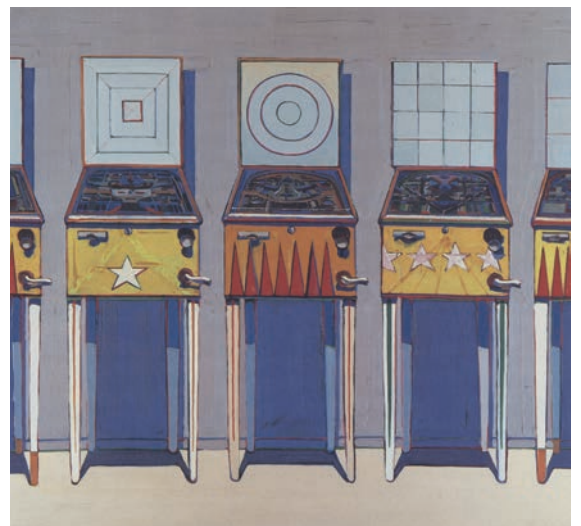
\$90,000-120,000

**Provenance**

Campbell-Thiebaud Gallery, San Francisco  
Acquired from the above by the present owner

**Literature**

Wayne Thiebaud, *Vision and Revision*, 1991, p. 82  
(another example illustrated)



Wayne Thiebaud, *Four Pinball Machines*, 1962, oil on canvas





**66. Wayne Thiebaud** b. 1920

*Candy Apples*, 1987

Woodcut in colors, on Tosa Koza paper, with full margins, signed by the artist and printer, dated '1987' and numbered 60/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 15¼ x 16½ in. (38.7 x 41.9 cm)

S. 23¾ x 24 in. (59.4 x 61 cm)

**Estimate**

\$30,000-50,000



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

Wayne Thiebaud



Property from a Private New York Collection

**67. Jim Dine** b. 1935

*Tooth Brushes and Glass*, 1962

Ink drawing with metal screw, on Strathmore paper, signed and dated '1962' in black ink (faded), framed.

S. 29 $\frac{1}{8}$  x 23 in. (74 x 58.4 cm)

**Estimate**

\$8,000-12,000





**68. Jasper Johns** b. 1930

0-9, 1975

Etching with aquatint, on Barcham Green paper watermark *J. Johns*, with full margins, signed, dated '75' and numbered 46/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York and London, unframed.

S. 16 $\frac{7}{8}$  x 13 $\frac{1}{2}$  in. (42.9 x 34.3 cm)

**Estimate**

\$8,000-12,000

**Literature**

Universal Limited Art Editions 155

**69. Robert Indiana** b. 1928

*Book of Love*, 1996

The complete set of 12 screenprints in colors, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying 12 poems, all signed, dated '96' and numbered 148/200 in pencil (there were also 50 artist's proofs), the poems signed and numbered in pencil (some dated '96' and one poem lacking signature and numbering), published by American Image Editions, New York, lacking the original portfolio, unframed.  
all I. 18 x 18 in (45.7 x 45.7 cm)  
all S. 24 x 20 in (61 x 50.8 cm)

**Estimate**

\$40,000-60,000







**70. Jeff Koons** b. 1955

*Dom Pérignon Balloon Venus (Magenta)*, 2013  
Lacquered polyurethane resin in two parts, with Dom Pérignon Rosé Vintage 2003, and maintenance kit, impressed signature on the suede interior lining of the lower part, from the edition of 650 and 40 artist's proofs, contained in original custom trunk.  
19¼ x 14⅞ x 19¾ in. (48.8 x 35.8 x 50.3 cm)

**Estimate**

\$25,000-35,000









## 71. Jeff Koons b. 1955

*Jeff Koons, 1995-2000*

The complete set of seven offset prints, on Biber GS board, with full margins, with two additional inflatable plastic elephants and air pump, all signed, dated '95' and numbered 32/50 in pencil (there were also 10 artist's proofs), published by Edition Schellmann, New York and Munich, all contained in original mirror-polished stainless steel box with inflatable plastic elephant.

box 39¾ x 27⅞ x 2⅜ in. (101 x 71 x 6 cm)

elephant 38¼ x 29⅞ x 14⅞ in. (97 x 76 x 38 cm)

### Estimate

\$15,000-25,000





**72. Damien Hirst** b. 1965

*The End of Pain, 2004*

Unique spot etching, with collage of pills, medicine box, pack of tablets and leaflet, magazine clippings of gemstones and crystals, post-it note, graph paper, inkstamps in red, and drawings in pencil of pills and skull, on wove paper, with full margins, signed, titled and annotated 'SOLPADEINE' and 'unique print' in pencil, framed.

I. 34 x 70 in. (86.4 x 177.8 cm)

S. 44 $\frac{3}{8}$  x 79 $\frac{1}{8}$  in. (112.7 x 201 cm)

**Estimate**

\$80,000-120,000



**Tuesday, October 11, 1977**

**Cabbed up to Parke Bernet, got a few catalogues because they seem to be the best reference books (cab \$2, books \$24)**

Andy Warhol Diaries p. 80



**73. Andy Warhol** 1928-1987

*Shoes*, 1980

Screenprint in colors with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 60/60 in pencil on the reverse (there were also 10 artist's proofs), published by the artist (with his copyright inkstamp on the reverse), framed.

S. 40 x 59¼ in. (101.6 x 150.5 cm)

**Estimate**

\$60,000-90,000

**Literature**

Frayda Feldman and Jörg Schellmann 257









**74. Andy Warhol 1928-1987**

*Grapes*, 1979

The complete set of six screenprints, on Strathmore Bristol paper, the full sheets, all signed and numbered 'A.P. 4/10' in black ink (artist's proofs, the edition was 50), published by Andy Warhol Enterprises, Inc., New York (all with their copyright inkstamp on the reverse), all framed. all S. 40 x 30 in. (101.6 x 76.2 cm)

**Estimate**

\$100,000-150,000

**Literature**

Frayda Feldman and Jörg Schellmann 190-195









**75. Andy Warhol** 1928-1987

*Flowers*, 1970

Screenprint in colors, on wove paper, the full sheet, signed in black ink and stamp numbered 201/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

S. 36 $\frac{1}{8}$  x 36 $\frac{1}{8}$  in. (91.8 x 91.8 cm)

**Estimate**

\$35,000-45,000

**Literature**

Frayda Feldman and Jörg Schellmann 73

**76. Andy Warhol** 1928-1987

*Flowers*, 1964

Offset lithograph in colors, on wove paper, with full margins, signed and dated '64' in black ink (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, framed.

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

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

**Estimate**

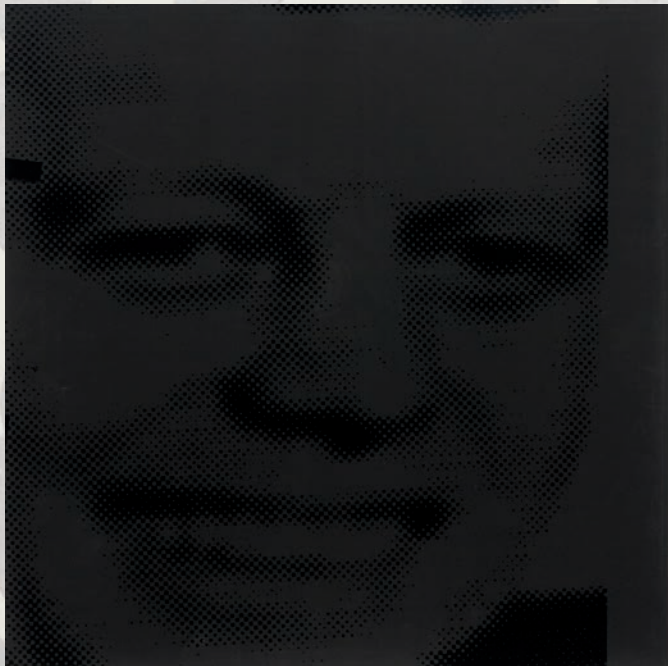
\$15,000-25,000

**Literature**

Frayda Feldman and Jörg Schellmann 6







**77. Andy Warhol** 1928-1987

*Flash - November 22, 1963, 1968*

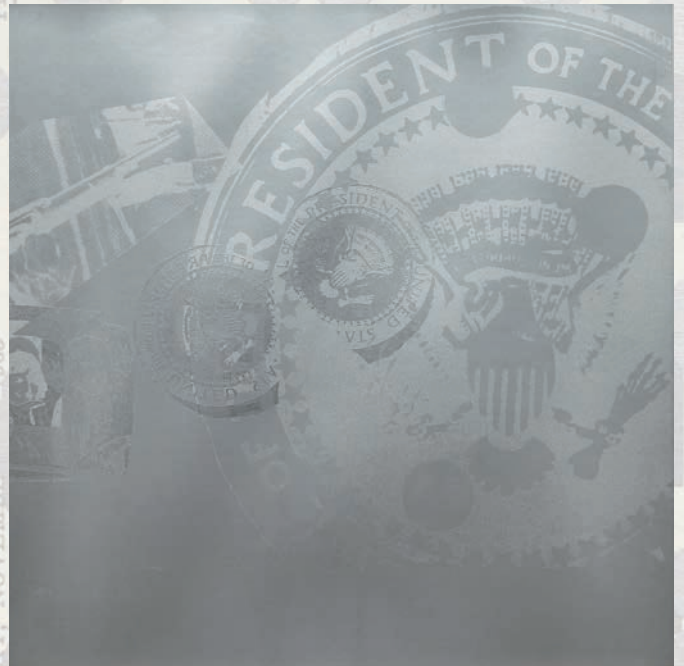
The complete set of 11 screenprints in colors, on wove paper, the full sheets, all signed in blue ball-point pen on the reverse, also signed and numbered 42 in blue ball-point pen on the colophon (there was also an edition of 26 in Roman numerals), published by Racolin Press, Inc., Briarcliff Manor, New York, with individual folders with printed text and original linen-covered hardcover folder screenprinted in silver, with original Plexiglas case, all framed. 22 $\frac{3}{8}$  x 22 $\frac{3}{8}$  in. (56.8 x 56.8 cm)

**Estimate**

\$50,000-70,000

**Literature**

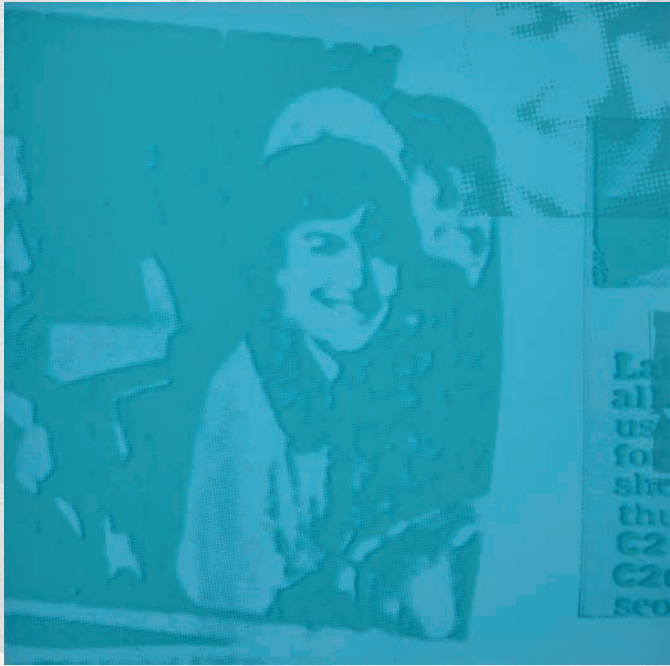
Frayda Feldman and Jörg Schellmann 32-42















**6.5 ITALIAN CARBINE**

military issue. Only over-Weights 7 lbs. Shows only slight test-fired and head space ready shooting. Turned down bolt, 6-clip fed, rear sight.

**\$1278**

**1196** .....  
**750.** Carbine with brand new 4X  
 be—34" dia. (illustrated) **\$19.95**







Property from a Private Collection, Detroit

**78. Andy Warhol** 1928-1987

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

Screenprint in colors, on wove paper, the full sheet, stamp signed and numbered 'XI' in pencil on the reverse (one of 50 in Roman numerals, there was also an edition of 200 in Arabic numerals), published by Original Editions, New York, framed.  
S. 24 x 29<sup>7</sup>/<sub>8</sub> in. (61 x 75.9 cm)

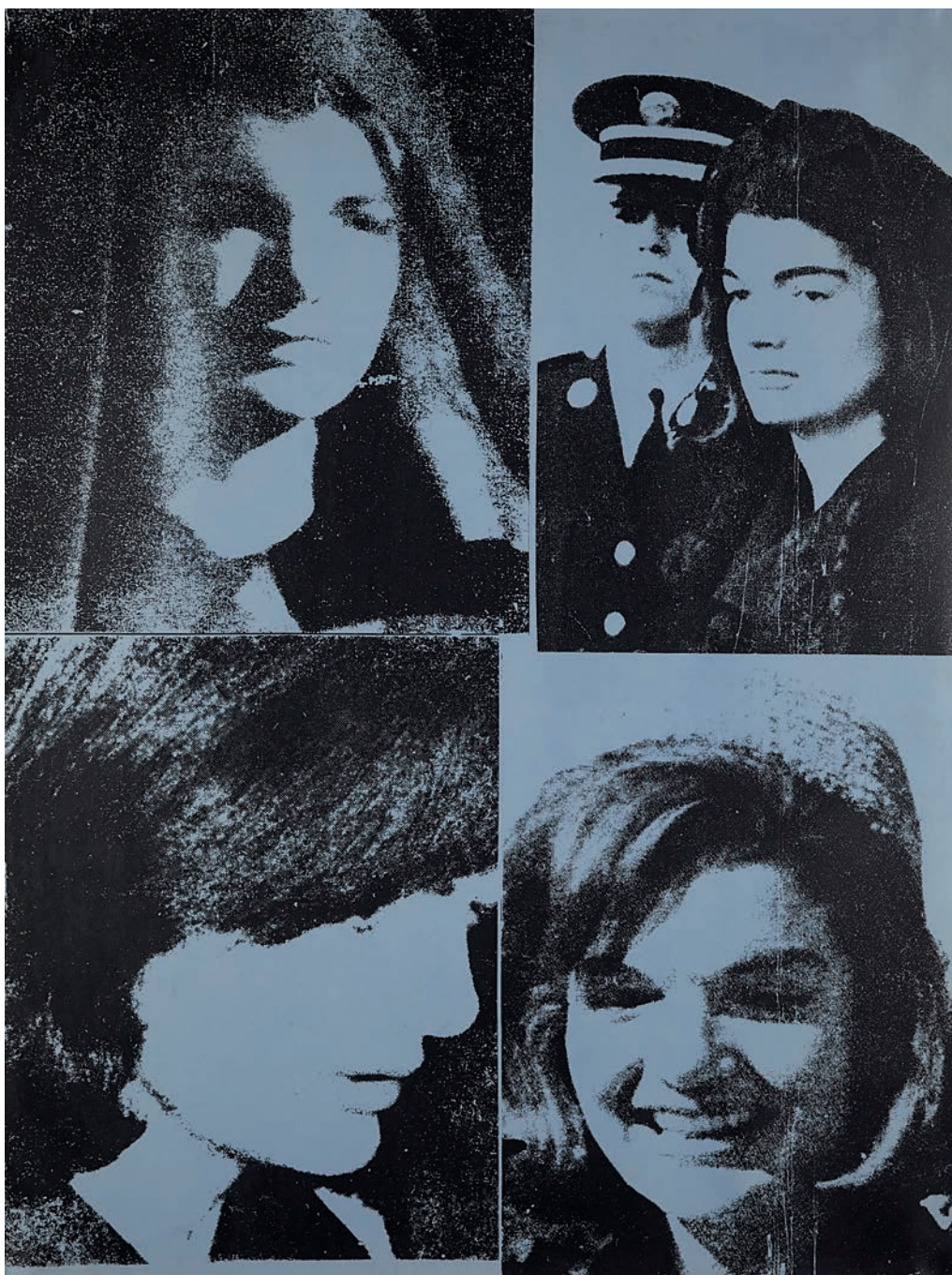
**Estimate**

\$10,000-15,000

**Literature**

Frayda Feldman and Jörg Schellmann 14





Property from a Private Collection, Detroit

**79. Andy Warhol** 1928-1987

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

Screenprint in colors, on wove paper, the full sheet, stamp signed and annotated 'A.P.' in pencil on the reverse (an artist's proof, the edition was 200 in Arabic and 50 in Roman numerals), published by Original Editions, New York, framed.  
S. 39 $\frac{7}{8}$  x 29 $\frac{7}{8}$  in. (101.3 x 75.9 cm)

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

**Literature**  
Frayda Feldman and Jörg Schellmann 15

**80. Andy Warhol** 1928-1987

*Life Savers, from Ads*, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 152/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their blindstamp, and with the publisher's and artist's copyright instamps on the reverse), framed.  
S. 38 x 38 in. (96.5 x 96.5 cm)

**Estimate**

\$35,000-45,000

**Literature**

Frayda Feldman and Jörg Schellmann 353





please do not lick this page!

P.S. Get 'em in the handy roll  
...everywhere



... still only 5¢

*© 1999 Amy W. Hill*



Property from a Private Collection, Detroit

**81. Andy Warhol** 1928-1987

*Alfred Hitchcock*, 1983

Screenprint in colors, on wove paper, with full margins, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. inkstamps, initialed 'T.S.H.' and numbered 'UP41.24' in pencil on the reverse, framed.

I. 20½ x 16¼ in. (52.1 x 41.3 cm)

S. 33⅝ x 24⅞ in. (85.4 x 62.5 cm)

**Estimate**

\$15,000-25,000

**Literature**

Frayda Feldman and Jörg Schellmann 14a





**82. Andy Warhol** 1928-1987

*Truck*, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 8/60 in pencil (there were also 15 artist's proofs), published by Hermann Wünsche, Bonn, Germany, unframed.

S. 39 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in. (100 x 100 cm)

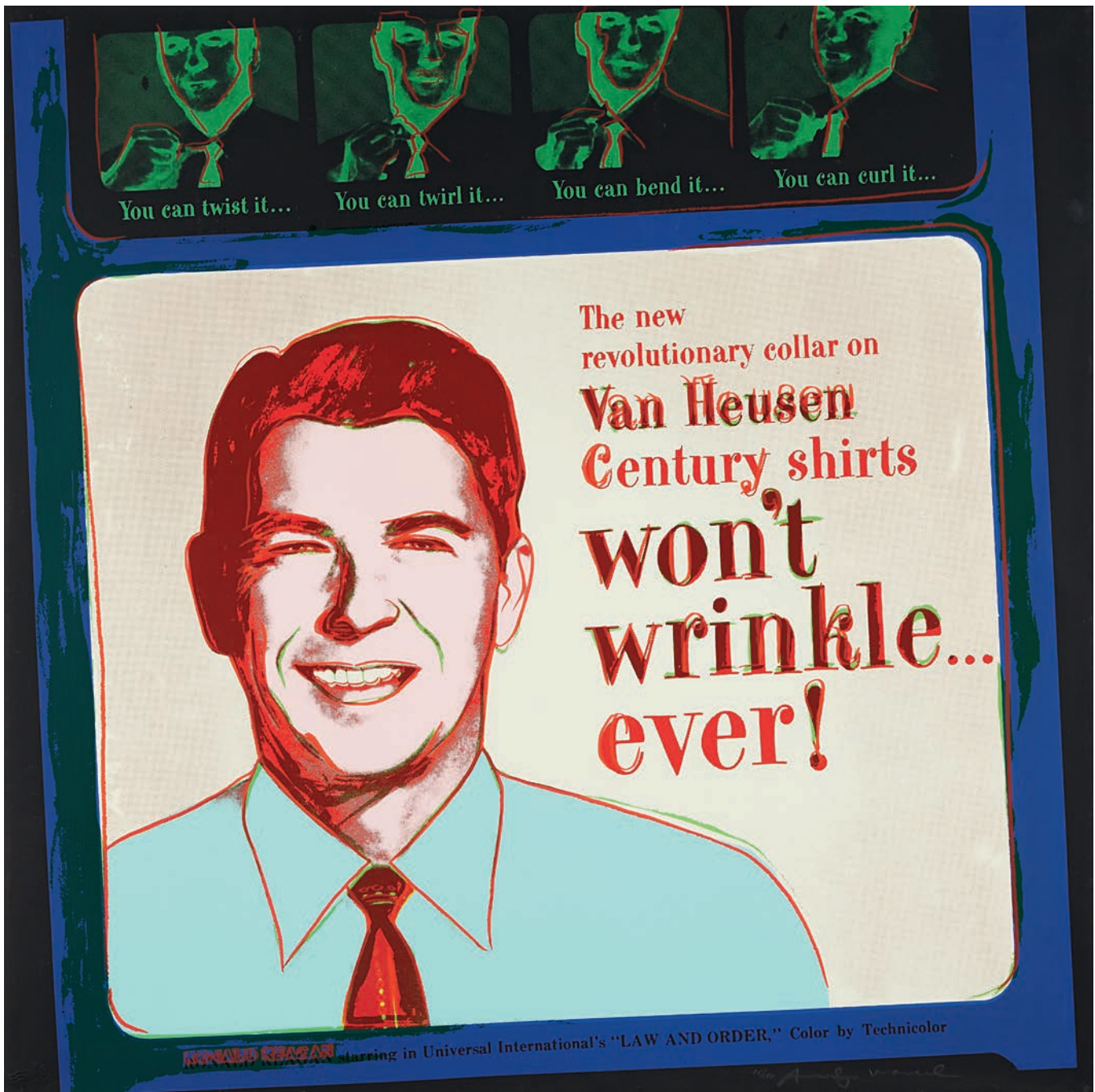
**Estimate**

\$15,000-20,000

**Literature**

Frayda Feldman and Jörg Schellmann 370





Property from a Private Collection, Detroit

### 83. Andy Warhol 1928-1987

*Van Heusen (Ronald Reagan)*, from *Ads*, 1985  
Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 45/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Art, Inc., New York (with their inkstamp), framed.  
S. 38 x 38 in. (96.5 x 96.5 cm)

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

**Literature**  
Frayda Feldman and Jörg Schellmann 356



**84. Andy Warhol** 1928-1987

*Kimiko*, 1981

Screenprint in colors, on Stonehenge paper, the full sheet, signed and numbered 92/250 in pencil on the reverse (there were also 50 artist's proofs), published by Colorado State University, Department of Art to raise money for its Visual Arts Program, unframed.  
S. 36 x 36 in. (91.4 x 91.4 cm)

**Estimate**

\$14,000-18,000

**Literature**

Frayda Feldman and Jörg Schellmann 237





## 85. Andy Warhol 1928-1987

*Sarah Bernhardt, from Ten Portraits of Jews of the Twentieth Century, 1980*

Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 100/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv (with their inkstamp), framed.  
S. 40 x 32 in. (101.6 x 81.3 cm)

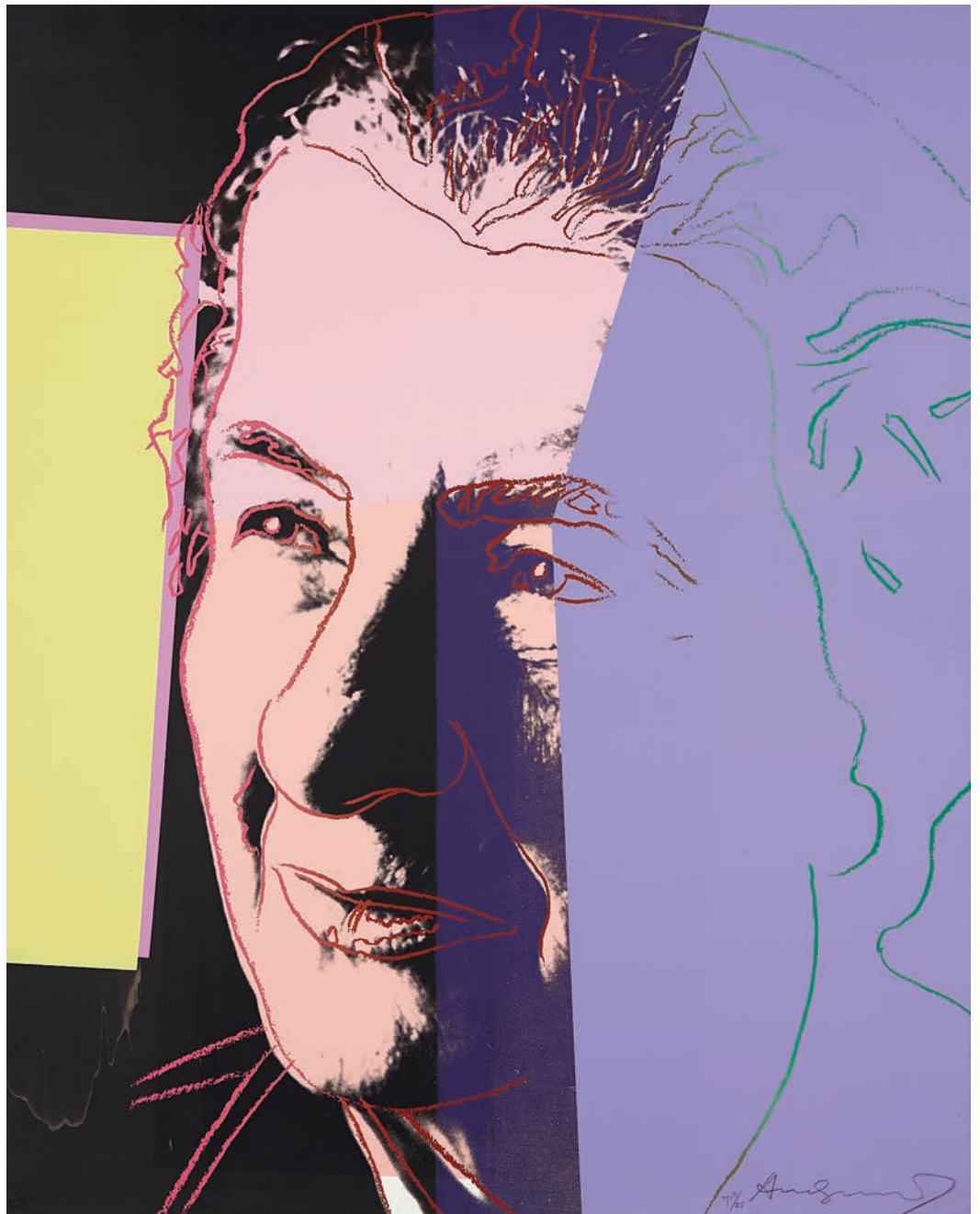
### Estimate

\$12,000-18,000

### Literature

Frayda Feldman and Jörg Schellmann 234





Property from a Private Collection, Detroit

## 86. Andy Warhol 1928-1987

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

Unique screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 'TP 18/25' in pencil (from the unique trial proof edition), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv (with their inkstamp), framed.  
S. 40 x 32 in. (101.6 x 81.3 cm)

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

**Literature**  
Frayda Feldman and Jörg Schellmann 233



Property from a Private Collection, Detroit

## 87. Roy Lichtenstein 1923-1997

*Shipboard Girl*, 1965

Offset lithograph in colors, on white wove paper, with full margins, signed in pencil, the edition size is unknown, published by Leo Castelli Gallery, New York, 1965.

L. 26 x 19¼ in. (66 x 48.9 cm)

S. 27 x 20⅞ in. (68.6 x 51.1 cm)

### Estimate

\$15,000-25,000

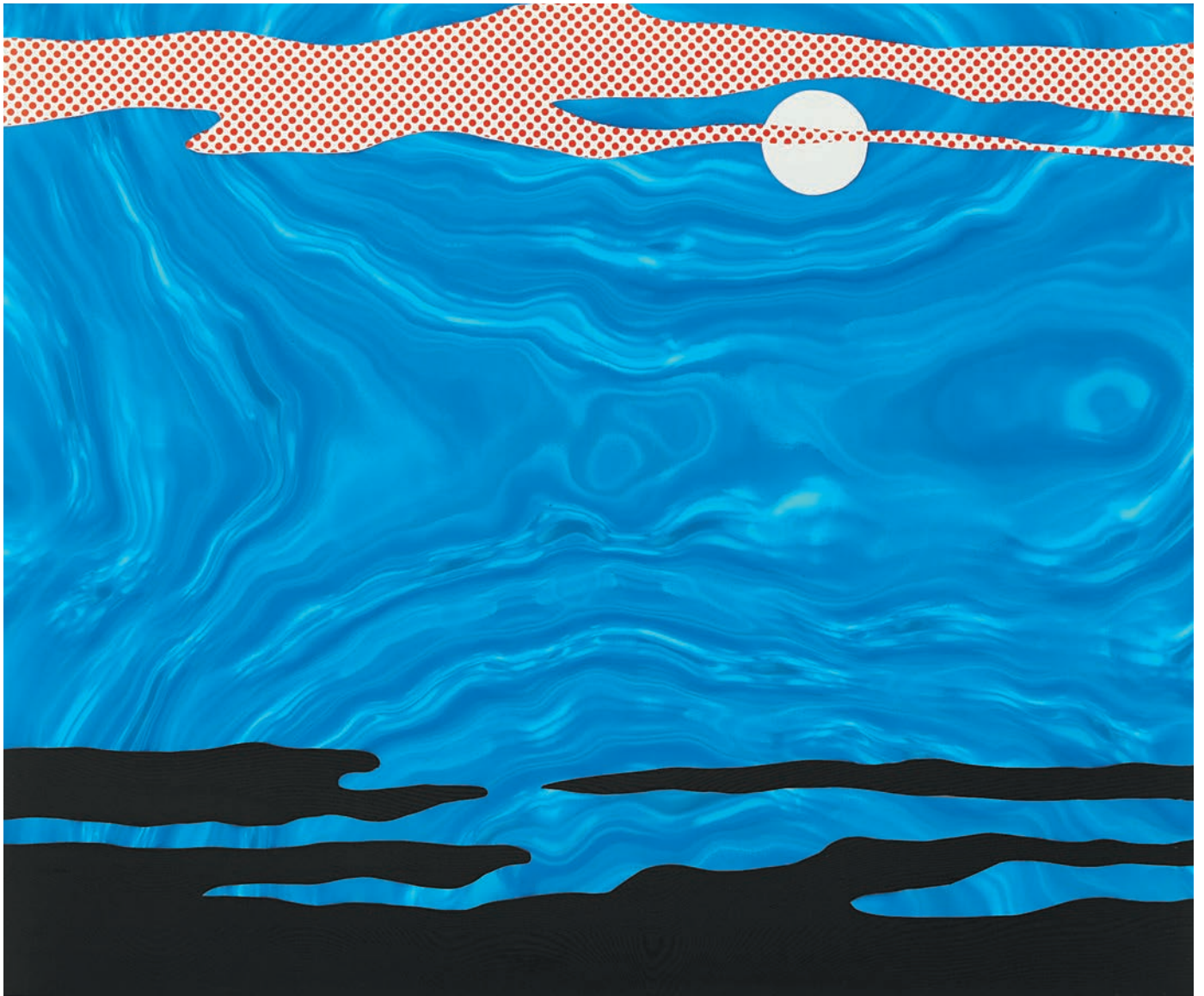
### Provenance

Castelli Gallery, New York, 1964

### Literature

Mary Lee Corlett 6





Property from a Private Mid-Western Collection

**88. 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 66/200 in pencil on the reverse (there were also 50 proofs in Roman numerals), published by Original Editions, New York, framed.  
S. 20 x 23 $\frac{7}{8}$  in. (50.8 x 60.6 cm)

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

**Literature**  
Mary Lee Corlett 37





**89. Roy Lichtenstein** 1923-1997

*Crak!*, 1963-64

Offset lithograph in colors, on lightweight wove paper, with full margins, signed in pencil (from an unknown number of unnumbered proofs, the edition was 300), published by Leo Castelli Gallery, New York, framed.

I. 18 $\frac{5}{8}$  x 26 $\frac{7}{8}$  in. (47.3 x 68.3 cm)

S. 19 $\frac{1}{4}$  x 27 $\frac{1}{2}$  in. (48.9 x 69.9 cm)

**Estimate**

\$20,000-30,000

**Literature**

Mary Lee Corlett 2



**90. Roy Lichtenstein** 1923-1997

*The Student*, from *The Expressionist Woodcut Series*, 1980

Woodcut in colors with embossing, on wove paper, with full margins, signed, dated '80' and numbered 25/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

I. 31¾ x 27¼ in. (80.6 x 69.2 cm)

S. 38¼ x 34 in. (97.2 x 86.4 cm)

**Estimate**

\$15,000-25,000

**Literature**

Gemini G.E.L. 891

Mary Lee Corlett 176



**91. Roy Lichtenstein** 1923-1997

*Tea Set, 1984*

The complete set of 21 glazed ceramic dishes in colors, including one teapot with lid, one sugar bowl with lid, one creamer, six cups, six saucers and six dessert plates, all with the artist's printed signature on the undersides, the teapot numbered 100/13, all with the Rosenthal limitiere Kunststreich Germany stamps on the undersides.  
various sizes

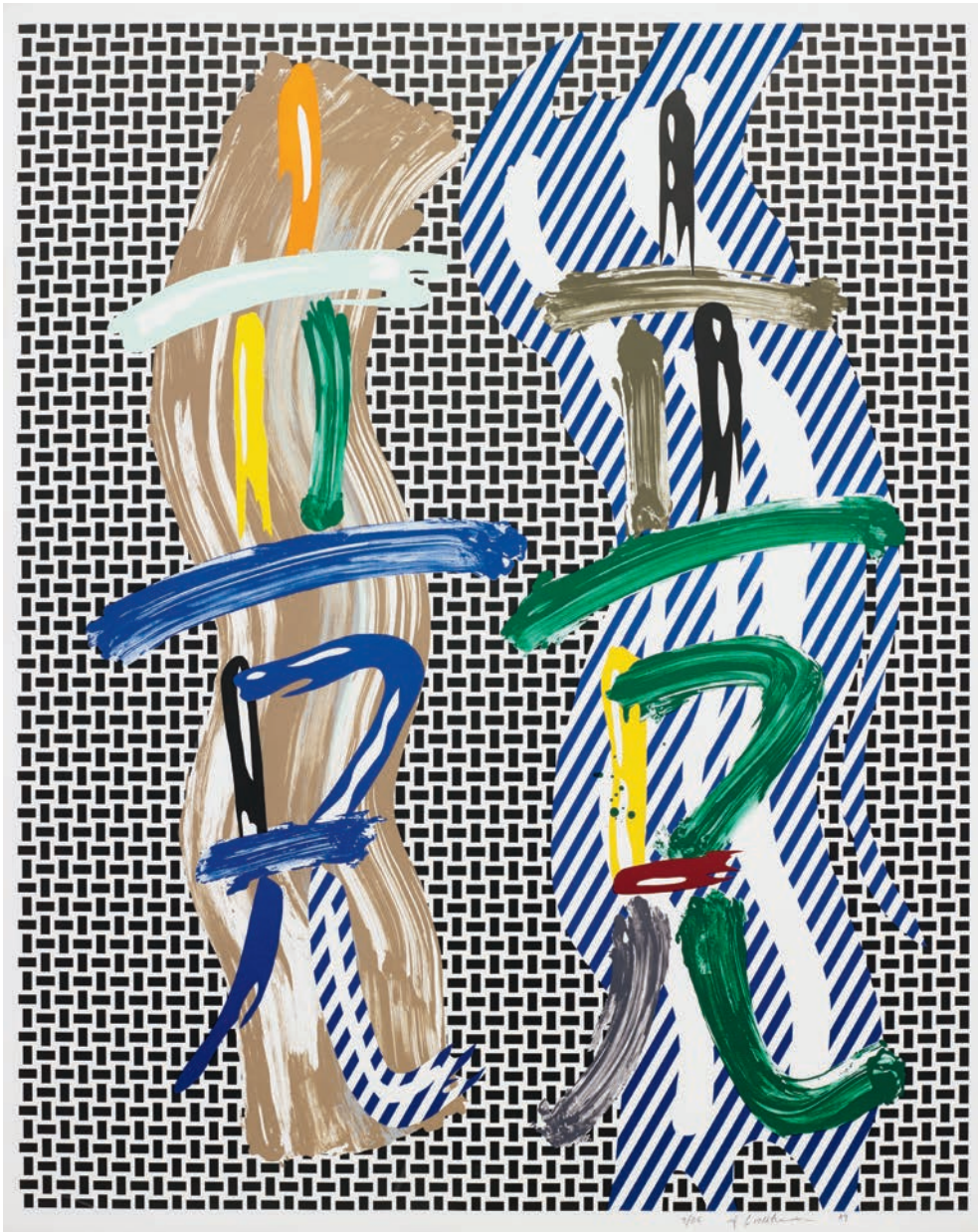
**Estimate**

\$20,000-30,000









Property from the Janet Ginsberg Collection

## 92. Roy Lichtenstein 1923-1997

*Brushstroke Contest*, 1989

Lithograph in colors, on Rives BFK paper, with full margins, signed, dated '89' and numbered 9/36 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.  
 L. 47 $\frac{7}{8}$  x 38 $\frac{1}{16}$  in. (121 x 96.7 cm)  
 S. 50 x 40 in. (127 x 101.6 cm)

### Estimate

\$10,000-15,000

### Literature

Mary Lee Corlett 235





**93. Roy Lichtenstein** 1923-1997

*Study of Hands*, 1981

Lithograph and screenprint in colors, on wove paper, with full margins, signed, dated '81' and numbered 'AP 8/24' in pencil (an artist's proof, the edition was 100), published by Castelli Graphics, New York, unframed.

I. 25 x 26¼ in. (63.5 x 66.7 cm)

S. 31¼ x 32½ in. (79.4 x 82.9 cm)

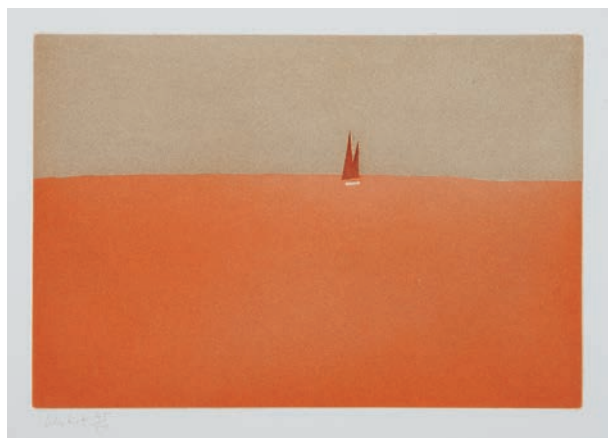
**Estimate**

\$8,000-12,000

**Literature**

Mary Lee Corlett 191





## 94. Alex Katz b. 1927

*Small Cuts*, 2008-09

The complete set of six aquatints in colors, on Cartiere Magnani Carona paper, with full margins, with six poems by John Godfrey, all signed and numbered 48/50 in pencil, and numbered in pencil on the colophon (there was also a special edition of 20 in Roman numerals and 4 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, all contained in the original pale light blue paper-covered portfolio case with orange printed text.

15¼ x 21 in. (38.7 x 53.3 cm)

### Estimate

\$12,000-18,000

### Literature

Klaus Albrecht Schröder 476-481

Including: *Red Sail*, 2008; *Figures on Beach*, 2008; *Sunset Cove*, 2008; *House and Barn*, 2008; *Wildflowers in Vase*, 2008; and *Untitled (Flying Carpet)*, 2009



**95. Alex Katz** b. 1927

*Twilight Series*, 2009-10

The complete set of three woodcuts in colors, on Sunray paper, the full sheets, all signed and numbered 24/25 in pencil (there were also 12 artist's proofs), published by Simmelink/Sukimoto Editions, Kingston, New York, all framed.  
all S. 46¾ x 37½ in. (118.7 x 95.3 cm)

**Estimate**

\$18,000-25,000

**Literature**

Klaus Albrecht Schröder 461-463



**96. Alex Katz** b. 1927

*Brisk Day Series*, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint in colors, on various wove paper, the full sheets, all signed and numbered 100/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all unframed.  
all S. approx. 36 x 29 in. (91.4 x 73.7 cm)

**Estimate**

\$8,000-12,000

**Literature**

Klaus Albrecht Schröder 237-239



**97. Alex Katz** b. 1927

*Yvonne*, from *Black Dress Series*, 2015  
Screenprint in colors, on wove paper, the  
full sheet, signed and numbered 18/35 in  
pencil, published by Lococo Fine Art,  
St. Louis, framed.  
S. 80 x 30 in. (203.2 x 76.2 cm)

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





**98. Donald Sultan** b. 1951

*Silver Lantern Flowers*, 2014

Polished aluminum on painted aluminum base, incised with initials, titled, dated 'May 5, 2014' and numbered 10/12 on the underside, published by Lococo Fine Art, St. Louis (with their incised stamp on the underside). 18 x 19½ x 3 in. (45.7 x 49.5 x 7.6 cm)

**Estimate**

\$10,000-15,000



**99. James Rosenquist** b. 1933

*Crosshatch and Mutations*, 1986

Monoprint and lithograph in colors with collage, on T.H. Saunders HP drawing paper and Arches 88 paper, the full sheet, signed, titled, dated '1986' and numbered '2/2 presentation proof' in pencil (the edition was 29 and no recorded artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed. S. 42¼ x 51¼ in. (107.3 x 130.2 cm)

**Estimate**

\$10,000-15,000

**Literature**

Constance Glenn 207





**100. Robert Longo** b. 1953

*Joanna, from Men in the Cities, 1983*  
Lithograph, on rag paper, the full sheet,  
signed, dated '83' and numbered 38/48  
in pencil (there were also 10 artist's  
proofs), published by Edition Schellmann,  
New York and Munich, framed.  
S. 71¾ x 35¾ in. (182.2 x 90.8 cm)

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



**101. Robert Longo** b. 1953

*Forest of Doxa*, 2014

Archival Pigment Print, on Epson Exhibition Paper, with full margins, signed and numbered in pencil (the edition was 25 and 5 artist's proofs), published by Adamson Editions, Washington DC, framed.

I. 34¾ x 57⅞ in. (88.4 x 147 cm)

S. 36¾ x 59¾ in. (93.4 x 151.7 cm)

**Estimate**

\$8,000-12,000



**102. Robert Longo** b. 1953

*Ivy Mike*, 2010

Archival Pigment Print, on Epson Exhibition Paper, with full margins, signed, dated '2010' and numbered 9/15 in pencil (the edition was 15 and 5 artist's proofs), published by Adamson Editions, Washington DC, framed.

I. 40 $\frac{5}{8}$  x 30 in. (103.2 x 76.2 cm)

S. 44 $\frac{5}{8}$  x 34 in. (113.3 x 86.4 cm)

**Estimate**

\$10,000-15,000





**103. Robert Longo** b. 1953

*Angel's Wing*, 2005

Archival Pigment Print, on Somerset Velvet Enhanced Paper, with full margins, signed and numbered in pencil (the edition was 30 and 5 artist's proofs), published by Adamson Editions, Washington DC, framed.

I. 35 $\frac{7}{8}$  x 61 $\frac{1}{8}$  in. (91.4 x 157.3 cm)

S. 40 x 65 $\frac{7}{8}$  in. (101.6 x 167.4 cm)

**Estimate**

\$12,000-18,000



2005

PHARMACEUTICALS

11/75

*Damien Hirst*

#### 104. **Damien Hirst** b. 1965

*Pharmaceuticals*, 2005

Inkjet print in colors, on Somerset paper, with full margins, signed, titled, dated '2005' and numbered 11/75 in pencil (there were also 10 artist's proofs), published by Other Criteria, Ltd., London, framed.

I. 41 $\frac{1}{8}$  x 33 in. (105.7 x 83.8 cm)

S. 50 x 40 $\frac{1}{4}$  in. (127 x 102.2 cm)

**Estimate**

\$20,000-30,000





**105. Damien Hirst** b. 1965

*Aurous Iodide*, 2009

Screenprint in colors with gold glitter, on wove paper, with full margins, signed and numbered 138/150 in pencil, published by Other Criteria, London, framed.

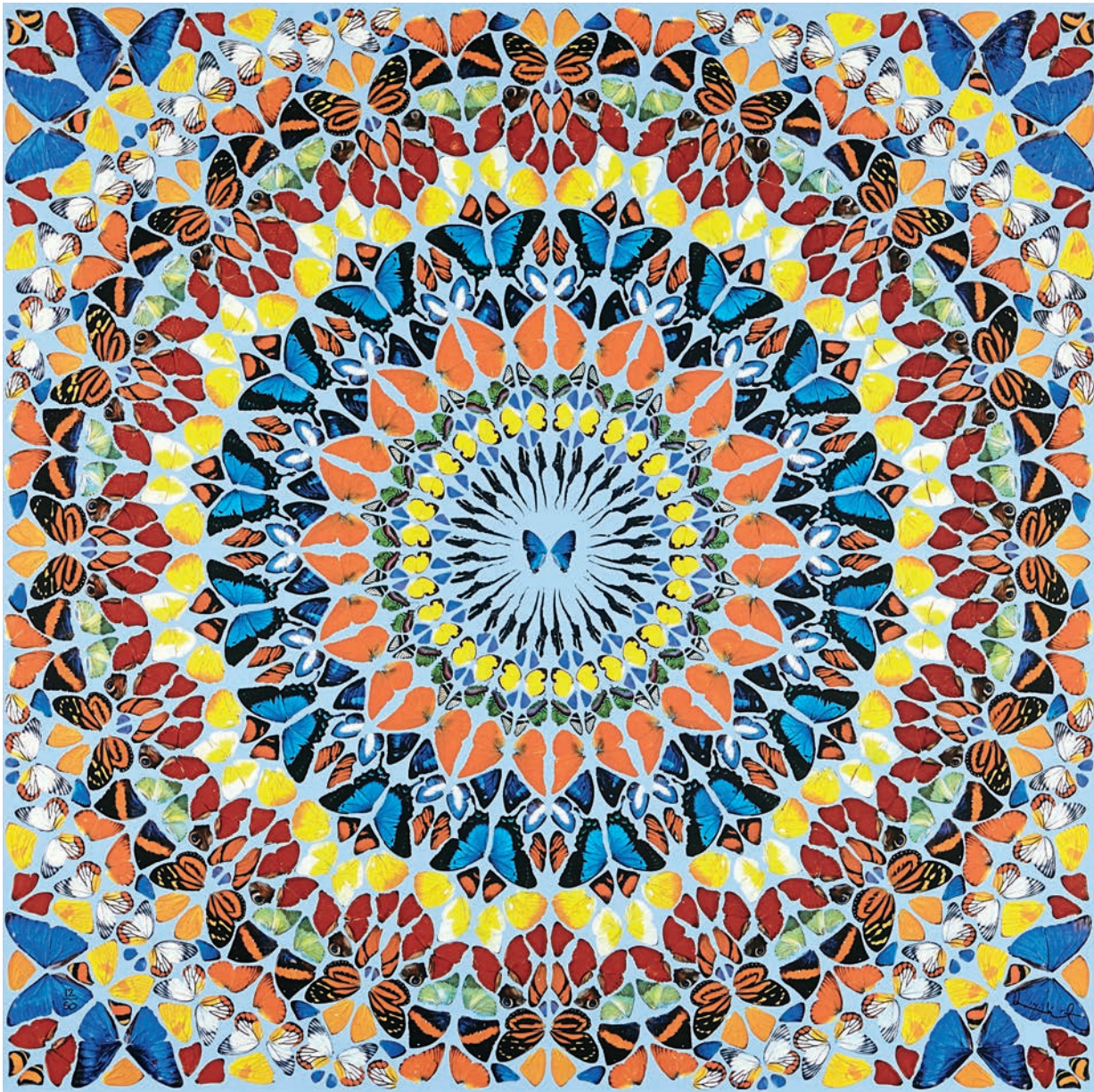
I. 30 x 22 in. (76.2 x 55.9 cm)

S. 38 $\frac{1}{8}$  x 30 in. (98.1 x 76.2 cm)

**Estimate**

\$12,000-18,000





**106. Damien Hirst** b. 1965

*Kindness*, 2011

Screenprint in colors with glaze, on wove paper, the full sheet, signed and numbered 12/50 in black ink (there were also 10 artist's proofs), published by Other Criteria, London, framed.  
S. 36 x 36 in. (91.4 x 91.4 cm)

**Estimate**

\$12,000-18,000

**Evening & Day Editions**  
**Including Works on Paper**  
*New York, 26 October 2015*

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26 October 2015 at 11am & 6pm

**Evening Sale**  
Lots 1-106 6pm

**Day Sale**  
Lots 107-354 11am

**Viewing**  
17 - 25 October  
Monday - Saturday 10am - 6pm  
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**107. Joan Miró** 1893-1983

*Oda a Joan Miró: plate 3, 1973*

Lithograph in colors, on Guarro paper, the full sheet, signed and numbered 19/75 in pencil (there was also an edition of 25 in Roman numerals and 10 hors commerce), published by Edicions Polígrafa, S.A., Barcelona, framed.  
S. 34½ x 24 in. (87.6 x 61 cm)

**Estimate**

\$5,000-7,000

**Literature**

Fernand Mourlot 905

see Patrick Cramer books 175



**108. Joan Miró** 1893-1983

*Homenatge a Joan Prats: plate 12, 1971*

Lithograph in colors, on wove paper, with full margins, signed and numbered 'VIII/XXV' in pencil (there was also an edition of 75 in Arabic numerals and 5 hors commerce), published by Poligrafa, Barcelona, framed.  
I. 21¼ x 29¼ in. (54 x 74.3 cm)  
S. 29⅜ x 39⅞ in. (74.6 x 99.4 cm)

**Estimate**

\$5,000-7,000

**Literature**

Fernand Mourlot 727, see Patrick Cramer books 153



**109. Joan Miró** 1893-1983

*Les perseides: plate 2, 1970*

Lithograph in colors, on wove paper watermark LB, the full sheet, signed and numbered 24/75 in pencil, published by Louis Broder, Paris, framed.  
S. 26 x 20½ in. (66 x 51.1 cm)

**Estimate**

\$4,000-6,000

**Literature**

Fernand Mourlot 658



**110. Joan Miró** 1893-1983

*Mavena, 1960*

Lithograph in colors, on Richard de Bas handmade paper with flower petals, blades of grass and fern tips, the full sheet, signed and numbered 'H.C. 13/20' in pencil (an hors commerce, the edition was 75), published by Éditions Surréalistes, Paris, framed.  
S. 13¼ x 10½ in. (33.7 x 26.7 cm)

**Estimate**

\$2,500-3,500

**Provenance**

Christie's, South Kensington, *Twentieth Century Prints*, April 26, 2001, lot 93

**Literature**

Fernand Mourlot 270, see Patrick Cramer books 61





Property from a Private Collection, Detroit

### III. Georges Braque 1882-1963

*Théière et pommes (Teapot and Apples)*, 1946  
 Lithograph in colors, on Vidalon paper, with full margins,  
 signed and numbered 27/75 in black (there were also 20  
 proofs), published by Maeght, Paris, framed.  
 I. 11½ x 25¾ in. (29.2 x 65.4 cm)  
 S. 21⅞ x 29⅞ in. (55.6 x 75.9 cm)

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

**Literature**  
 Dora Vallier 33

Property from a Private Collection, Chicago

**II2. Pablo Picasso** 1881-1973

*Pitcher gothique avec des oiseaux* (Gothic Pitcher with Birds), 1953

White earthenware turned pitcher painted in colors, knife engraved and partial glaze, numbered 'N° 62/100' and inscribed 'Edition Picasso' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

7 x 10¾ x 10¾ in. (17.8 x 27.3 x 27.3 cm)

**Estimate**

\$9,000-12,000

**Literature**

Alain Ramié 187

Georges Ramié 703, 704

**II3. Pablo Picasso** 1881-1973

*Grasshopper sur une branche* (Grasshopper on a Branch), 1955

White earthenware round cupel painted in colors and glazed, from the edition of 100, with the *Madoura Empreinte Originale Picasso* stamp on the underside.

7 x 2½ in. (17.8 x 6.7 cm)

**Estimate**

\$2,500-3,500

**Literature**

Alain Ramié 258





**114. Pablo Picasso** 1881-1973

*Vase avec décoration pastel (Vase with Pastel Decoration)*, 1953

Red earthenware turned vase with pastels in colors, inscribed 'Edition Picasso' in black and incised 49/200, and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
12½ x 9 x 7 in. (31.8 x 22.9 x 17.8 cm)

**Estimate**

\$7,000-10,000

**Provenance**

Acquired directly from the Madoura pottery studio, Vallauris, France

**Literature**

Alain Ramié 190

**115. Pablo Picasso** 1881-1973

*Petite soleil (Little Sun)*, 1968-69

Red earthenware rectangular plaque, incised 'J. 245' and numbered 34/200 on the underside and with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the reverse.  
6¾ x 3¾ in. (16.2 x 9.5 cm)

**Estimate**

\$1,500-2,500

**Provenance**

Acquired directly from the Madoura pottery studio, Vallauris, France

**Literature**

Alain Ramié 547



**116. Pablo Picasso** 1881-1973

*Picador*, 1952

Red earthenware turned pitcher painted in black, from the edition of 500, inscribed 'Edition Picasso Madoura' in black on the underside. 5¼ x 3¼ x 4¼ in. (13.3 x 8.3 x 10.8 cm)

**Estimate**

\$2,500-3,500

**Literature**

Alain Ramié 162

**117. Pablo Picasso** 1881-1973

*Picador*; and *Picador*, 1952 and 1955

White earthenware ash-tray and round coupel, both from the edition of 500, inscribed 'Edition Picasso', one 'Madoura' and one with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. ash-tray 6¼ x 1¾ in. (15.9 x 4.4 cm) coupel 4⅞ x 2⅝ in. (12.4 x 6.7 cm)

**Estimate**

\$2,500-3,500

**Literature**

Alain Ramié 176 and 289



**118. Pablo Picasso** 1881-1973

*La tête de Faun (Faun's Head)*, 1948

White earthenware rectangular dish painted in colors and glazed, incised 'I 122' and numbered 62/300 and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
15¼ x 12½ in. (38.7 x 31.8 cm)

**Estimate**

\$6,000-8,000

**Literature**

Alain Ramié 51



**119. Pablo Picasso** 1881-1973

*Visage stylisé en Y (Y-Stylized Face)*, 1968-69

Red earthenware square plaque painted in colors with partial brushed glaze, inscribed 'T. 144' and numbered 23/100 in black, and with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.  
6½ x 6¼ in. (16.5 x 15.9 cm)

**Estimate**

\$2,000-3,000

**Literature**

Alain Ramié 565





**120. Pablo Picasso** 1881-1973

*Visage en relief épais (Face in Thick Relief)*, 1963  
White earthenware round plate, inscribed 'T.  
105' and numbered 68/100 in black and with the  
*Madoura Plein Feu* and *Empreinte Original de  
Picasso* pottery stamps on the underside.  
diameter 10½ in. (26.7 cm)

**Estimate**

\$3,000-5,000

**Literature**

Alain Ramié 505

**121. Pablo Picasso** 1881-1973

*Hen sujet (Hen Subject)*, 1954  
White earthenware turned shaped piece painted  
in blue, from the edition of 500, inscribed "Edition  
Picasso Madoura" in black and with the *Edition  
Picasso* and *Madoura Plein Feu* pottery stamps  
on the underside.  
7 x 4¾ x 5¼ in. (17.8 x 11.1 x 13.3 cm)

**Estimate**

\$2,500-3,500

**Literature**

Alain Ramié 250





**122. Salvador Dalí** 1904-1989

*Homme figuier (Fig Man)*, from *Flordali® (Les fruits)*, 1969-70

Lithograph in colors with drypoint and etching, on Rives paper, with full margins, signed, dated '1969' and numbered 167/200 in pencil (there were also a few artist's proofs), published by Werbungs und Commerz Union Anstalt, Basel, unframed.

I. 22 1/4 x 14 1/4 in. (56.5 x 36.2 cm)

S. 29 1/2 x 21 7/8 in. (74.9 x 55.6 cm)

**Estimate**

\$1,000-1,500

**Literature**

Ralf Michler and Lutz Löpsinger 345(c)



**123. Salvador Dalí** 1904-1989

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

Etching with drypoint and pochoir in colors, on Arches paper, with full margins, signed and numbered 67/200 in pencil (there were also 200 on Japanese paper), published by Werbungs und Commerz Union Anstalt, Basel, unframed.

I. 23 1/8 x 15 1/4 in. (58.7 x 38.7 cm)

S. 29 7/8 x 22 1/4 in. (75.9 x 56.5 cm)

**Estimate**

\$1,500-2,500

**Literature**

Ralf Michler and Lutz Löpsinger 233(e)

**124. Salvador Dalí** 1904-1989

*The Face in the Windmill*, 1965

Lithograph in colors, on Rives BFK paper, with full margins, signed and annotated 'E' in pencil (from the group of 10 lettered A through J, aside from the edition of 150), also signed, inscribed and with a remarque drawing in ink, published by Sidney Lucas, New York (with their inkstamp), unframed.

I. 20 1/8 x 26 1/4 in. (51.1 x 66.7 cm)

S. 25 x 38 in. (63.5 x 96.5 cm)

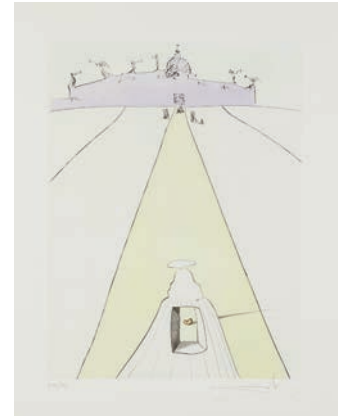
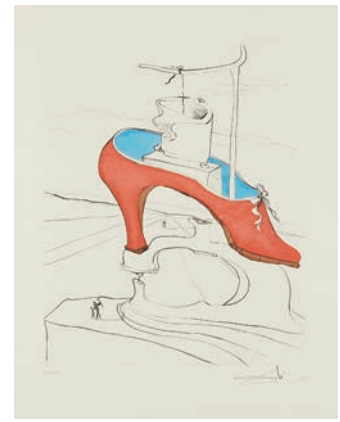
**Estimate**

\$3,000-5,000

**Literature**

Ralf Michler and Lutz Löpsinger 1146





Property from the Estate of Dr. Angelo Bergamo,  
Montclair, New Jersey

## 125. Salvador Dalí 1904-1989

*After 50 Years of Surrealism*, 1974

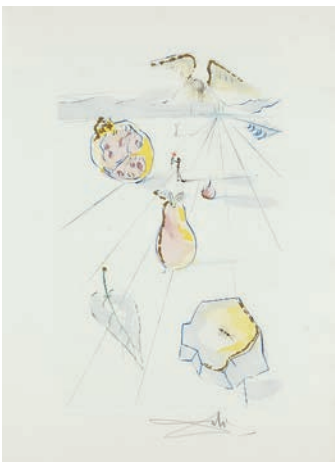
The complete set of 12 etchings with hand-coloring, on Velin d'Arches paper, with full margins, each contained in a folder with text by André Parinaud, all signed and numbered 'A 136/195' in pencil, also signed in pencil and numbered in ink on the colophon (from the English edition of 195 and 35 artist's proofs in Roman numerals; there was also an edition of 29 on Japon nacré, an edition of 195 and 35 artist's proofs in Roman numerals with text in French including a suite on Japon nacré) published by Transworld Art, Fribourg, Switzerland (with their blindstamp), all contained in the original black linen-covered portfolio case.  
28¼ x 21¾ in. (71.8 x 55.2 cm)

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

**Literature**  
Ralf Michler and Lutz Löpsinger 665-676

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





## 126. Salvador Dalí 1904-1989

*Song of Songs: nine plates, 1971*

Nine drypoints with stencil coloring and gold gilding, on Arches paper, with full margins, folded (as issued), with title, colophon and text pages, all signed in pencil and numbered 80 on the colophon (the edition was 250, there were also 6 on parchment and 44 on Japan paper numbered in Roman numerals), published by Leon Amiel, New York (with their blindstamp), all contained in the original blue linen-covered portfolio with decorative bronze medal stamp.

23¼ x 15¾ in. (59.1 x 40 cm)

### Estimate

\$7,000-10,000

### Literature

Ralf Michler and Lutz Löpsinger 470-476, 78-79

Including: *The Shepherd; The King's Dream; The King's Train; The Dovelike Eyes of the Bride; The Bridegroom Leaps upon the Mountains; The Beloved is as Fair as a Company of Horses; Thou art Fair, My Love, and Thy Breasts..., The Fruits of the Valley; and Return, O Shulamite.*

**127. Marc Chagall 1887-1985**

*La prière (Prayer)*, 1983

Lithograph in colors, on Arches paper, with full margins, signed and numbered 48/50 in pencil (there were also 12 proofs in black), framed.

I. 17 x 13¼ in. (43.2 x 33.7 cm)

S. 24½ x 18¾ in. (61.3 x 47.6 cm)

**Estimate**

\$4,000-6,000

**Literature**

Fernand Mourlot 1012



**128. Marc Chagall 1887-1985**

*Page de titre (Title Page)*, from *La Bible*, 1956

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 44/75 in pencil, published by Tériade, Paris, for the review Verve, framed.

S. 14½ x 10½ in. (37.1 x 26.7 cm)

**Estimate**

\$1,500-2,500

**Literature**

Fernand Mourlot 118, see Patrick Cramer books 25

**129. Marc Chagall 1887-1985**

*Repas Pessa'h (Passover Meal)*; and *Le rêve de Salomon (Solomon's Dream)*, from *La Bible*, 1958

Two etchings with hand-coloring, on Arches paper, with full margins, both signed 'M. Ch', annotated '32' and '77' respectively, and numbered 'V/V' in pencil (the edition was 100), framed.

passover I. 11¾ x 9 in. (28.9 x 22.9 cm)

passover S. 21 x 15¼ in. (53.3 x 38.7 cm)

solomon I. 12½ x 8¼ in. (31.8 x 21 cm)

solomon S. 21½ x 15¾ in. (53.7 x 39.1 cm)

**Estimate**

\$3,000-5,000

**Literature**

see Patrick Cramer books 30







Property from a Private New York Collection

**130. Marc Chagall** 1887-1985

*Frontispice, from Daphnis et Chloé*, 1961

Lithograph in colors, on Arches paper, with full margins, signed and numbered 29/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed.

I. 16 $\frac{5}{8}$  x 12 $\frac{5}{8}$  in. (42.2 x 32.1 cm)

S. 21 $\frac{1}{8}$  x 14 $\frac{3}{4}$  in. (53.7 x 37.5 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Sotheby's, New York, *19th & 20th Century Prints*, October 29, 1998, lot 102

**Literature**

Fernand Mourlot 308, see Patrick Cramer books 46





Property from a Private New York Collection

**131. Marc Chagall** 1887-1985

*Chloé, from Daphnis et Chloé, 1961*

Lithograph in colors, on Arches paper, with full margins, signed and numbered 34/60 in pencil (there was also an unsigned edition of 250 without margins), published by Tériade, Paris, framed.

I. 16 $\frac{5}{8}$  x 12 $\frac{1}{2}$  in. (42.2 x 31.8 cm)

S. 21 $\frac{1}{8}$  x 14 $\frac{7}{8}$  in. (53.7 x 37.8 cm)

**Estimate**

\$8,000-12,000

**Literature**

Fernand Mourlot 339, see Patrick Cramer books 46



**132. Marc Chagall** 1887-1985

*Ma belle aura de moi demain une colombe...* (My Beautiful Aura of me Tomorrow a Dove...) from *Sur la terre des Dieux* (The Land of the Gods), 1967

Lithograph in colors, on Arches paper, with full margins, signed and numbered 34/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japanese paper), published by A.C. Mazo, Paris, framed.  
 I. 17½ x 15¼ in. (43.5 x 38.7 cm)  
 S. 25¼ x 19½ in. (64.1 x 49.8 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Sims Reed Gallery, London, 2001

**Literature**

Fernand Mourlot 538, see Patrick Cramer books 72





**133. Marc Chagall** 1887-1985

*Nous habitons parmi les fleurs...* (We Live Among the Flowers...), from *Sur la terre des Dieux* (The Land of the Gods), 1967

Lithograph in colors, on Arches paper, with full margins, signed and numbered 59/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japanese paper), published by A.C. Mazo, Paris, framed.  
 I. 17 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in. (44.8 x 34.9 cm)  
 S. 24 $\frac{7}{8}$  x 19 $\frac{3}{4}$  in. (63.2 x 50.2 cm)

**Estimate**

\$8,000-12,000

**Provenance**

The i.f.a. Galleries, Inc., Washington, D.C., 1969

**Literature**

Fernand Mourlot 531, see Patrick Cramer books 72





Property from a Private Collection, Detroit

# 134. **Henry Moore** 1898-1986

*Standing Figures*, 1949

Lithograph in colors, on English cartridge paper, with full margins, signed, dated '49' and numbered 18/75 in pencil, published by Ganymed Original Editions Ltd., London, framed.

I. 15 x 18½ in. (38.1 x 47 cm)

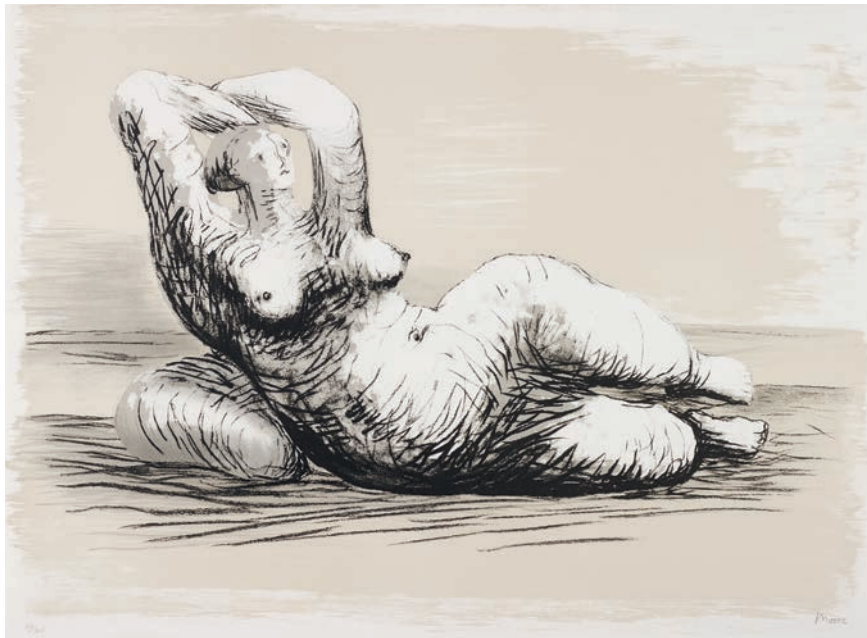
S. 16⅝ x 20⅞ in. (42.2 x 51.1 cm)

## **Estimate**

\$6,000-8,000

## **Literature**

Gérald Cramer 9



Property from a Private Collection, Detroit

**135. Henry Moore** 1898-1986

*Reclining Woman on Beach*, 1980-81  
Lithograph in colors, on TH Saunders paper, the full sheet, signed and numbered 'XII/XV' in pencil, published by Raymond Spencer Company Ltd., for the Henry Moore Foundation, Much Hadham, United Kingdom, unframed.  
S. 22 x 29¾ in. (55.9 x 75.6 cm)

**Estimate**

\$3,500-4,500

**Literature**

Patrick Cramer 595

Property from a Private Collection, Detroit

**136. Henri Matisse** 1869-1954

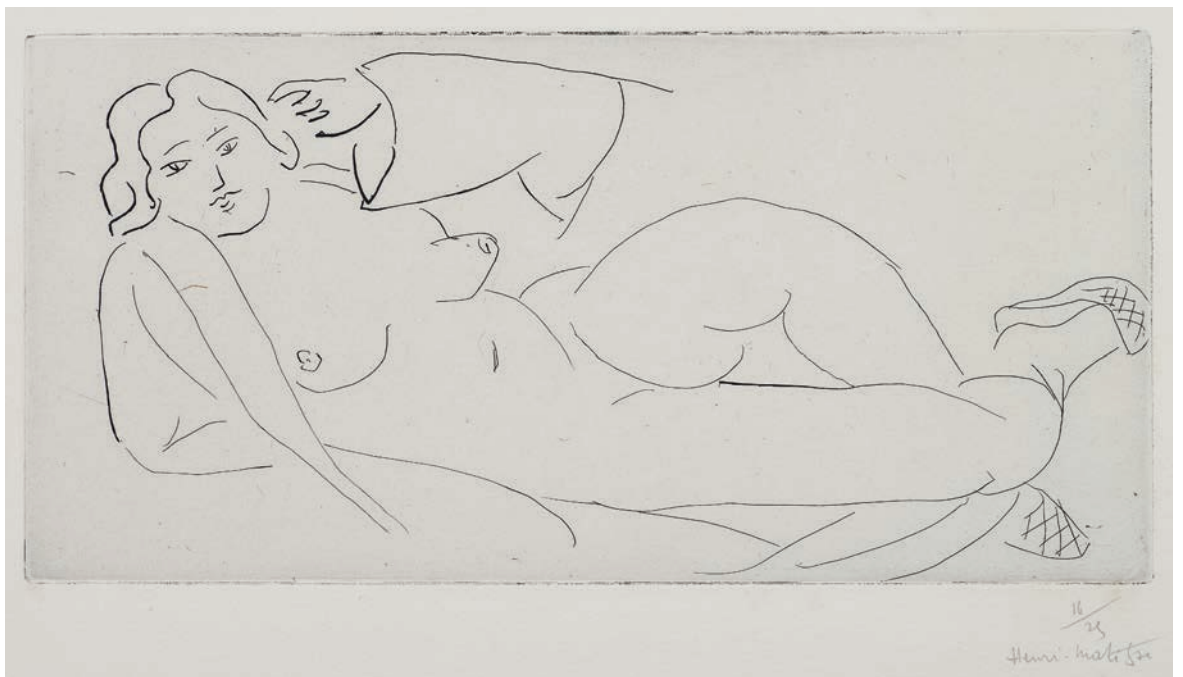
*Nu allongé, aux babouches de paille tressée* (*Lying Nude with Woven Straw Slippers*), 1931  
Etching, on Chine collé to wove paper, with full margins, signed and numbered 16/25 in pencil, framed.  
I. 4¾ x 9¾ in. (12.1 x 24.8 cm)  
S. 11½ x 14¾ in. (28.3 x 37.5 cm)

**Estimate**

\$5,000-7,000

**Literature**

Claude Duthuit 231







**137. Henri Matisse** 1869-1954

*Danseuse étendue (Dancer Extended)*, from *Dix Danseuses (Ten Dancers)*, 1927

Lithograph, on Japanese paper, with full margins, signed and numbered 10/15 in pencil (there was also an edition of 130 on Arches paper and 5 on Chine paper), published by Galerie d'Art Contemporain, Paris, framed.

I. 10 x 16½ in. (25.4 x 41.9 cm)

S. 12⅝ x 19½ in. (32.1 x 49.5 cm)

**Estimate**

\$8,000-12,000

**Provenance**

William Weston Gallery, London

**Literature**

Claude Duthuit 488



Property from an Important New York Collection

**138. Max Pechstein** 1881-1955

*Akt in den Dünen (Woman in the Meadow)*, plate 7  
from *Paraphrasen zur Samländischen Ode*, 1917  
Lithograph, on Van Gelder Zonen paper, with full  
margins, signed in pencil, from the edition of 30 (there  
were also 100 on handmade paper), published by  
Gurlitt, Berlin, framed.  
I. 12½ x 11½ in. (31.8 x 29.2 cm)  
S. 18 x 14½ in. (45.7 x 37.1 cm)

**Estimate**

\$2,000-3,000

**Literature**

Günter Krüger L236



Property from an Important New York Collection

**139. Max Beckmann** 1884-1950

*Portrait of Frau H.M. (Naila)*, 1923  
Woodcut, on velin, with margins (possibly slightly  
trimmed), signed and titled in pencil, the final state  
IVBb, from the edition of 220 (there were also 80  
unnumbered proofs on Japan paper), published by  
Verlag der Marées Gesellschaft, R. Piper & Co., Munich  
(with their blindstamp), framed.  
I. 13¾ x 12¾ in. (34.9 x 32.4 cm)  
S. 17¼ x 14 in. (43.8 x 35.6 cm)

**Estimate**

\$1,000-1,500

**Literature**

Klaus Gallwitz 252  
James Hofmaier 282





Property from an Important New York Collection

**140. Max Beckmann** 1884-1950

*König und Demagoge (King and Demagogue)*, plate 8 from *Day and Dream*, 1946

Lithograph, on enamelled velin, with full margins, signed and numbered 70/90 in pencil, published by Curt Valentin, New York, framed.

I. 14¾ x 10 in. (37.5 x 25.4 cm)

S. 15¾ x 11¾ in. (40 x 29.8 cm)

**Estimate**

\$3,000-5,000

**Literature**

Klaus Gallwitz 296

James Hofmaier 364

Property from an Important New York Collection

**141. Lovis Corinth** 1858-1925

*Chambri and Charmi visiting Judith; Bagoa and the Generals before the Corpse of Holofernes; and The Battle of the Jews*, plate 10, 19 and 20 from *The Book of Judith*, 1910

Three lithographs in colors, on wove paper, with margins (slightly irregularly trimmed), all signed in pencil, from the edition of 250 (there were also 60 on Japanese paper), published by Pan-Press (Verlag Paul Cassirer), Berlin, all framed. various sizes

**Estimate**

\$1,200-1,600

**Literature**

Karl Schwartz L54X; L54XX; and L54XIX





**142. Grace Hartigan** 1922-2008

*After Velázquez, 1953*  
Charcoal drawing, on wove paper, signed  
and dated '53' in pencil, framed.  
S. 8¾ x 11¾ in. (22.2 x 28.9 cm)

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

**Provenance**  
Richard L. Fox, New York, 1974

Based on the 1635 painting by Diego  
Velázquez, *Surrender of Breda*



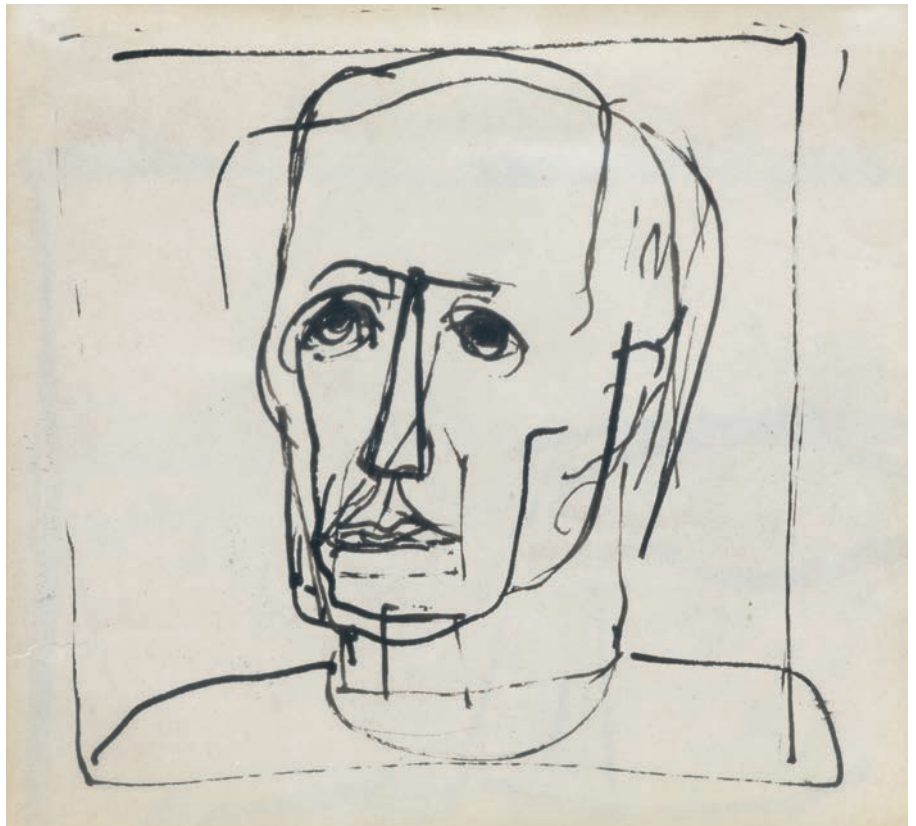
**143. Franz Kline** 1910-1962

*Self-Portrait, circa 1950*  
Ink drawing, on wove paper, framed.  
S. 6½ x 6¾ in. (16.5 x 17.5 cm)

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

**Provenance**  
The Collection of Elizabeth V. Kline  
Prestige Art Ltd., Mamaroneck,  
New York, 1978

**Exhibited**  
The Solomon R. Guggenheim  
Museum, 1978  
Everhart Museum of Natural History,  
Science and Art, Scranton, PA, *Franz  
Kline: Early Works on Paper*, October-  
November, 1986





Property from a Private Collection, Los Angeles

**144. Adolph Gottlieb** 1903-1974

*Portrait of Esther*, 1937

Pencil and gouache in colors, on construction paper, with the © 1979 Adolph & Esther Gottlieb Foundation, Inc. inkstamp on the reverse, framed.

S. 8<sup>15</sup>/<sub>16</sub> x 5<sup>7</sup>/<sub>8</sub> in. (22.7 x 14.9 cm)

**Estimate**

\$3,000-5,000

Property from a Distinguished Private Collection, Cincinnati

**145. Milton Avery** 1885-1965

*Nude*, 1953

Woodcut in gray, on Japanese paper, with full margins, signed, dated '1953' and annotated 'artists proof' in pencil (one of an unknown number of artist's proofs, the edition was 25), framed.

I. 3<sup>3</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>4</sub> in. (9.2 x 27.3 cm)

S. 8<sup>3</sup>/<sub>4</sub> x 16 in. (22.2 x 40.6 cm)

**Estimate**

\$1,800-2,400

**Literature**

Harry H. Lunn, Jr. 49



**146. Romare Bearden** 1911-1988

*Jazz*, 1979

Six lithographs in colors, on Arches Archival paper, the full sheets, all signed and variously numbered from the edition of 175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all unframed. all S. approx. 24¾ x 34¾ in. (62.9 x 87.9 cm)

**Estimate**

\$6,000-9,000

**Literature**

Gail Gelburd and Alex Rosenberg 22-28

Including:

*Bopping at Birdland*; *Brass Section*;  
*Blues Queen*; *Louisiana Serenade*;  
*Rhythm Section*; and *Tenor Sermon*



**147. Ray Johnson** 1927-1995

*Untitled*, 1969

Ink drawing in red (faded), on Strathmore paper, signed and dated '1969' in red ink (faded), framed.

S. 23½ x 14½ in. (58.7 x 36.8 cm)

**Estimate**

\$2,000-4,000

**Provenance**

Best Products Inc., Richmond, VA  
Private collection





Property from a Private Collection, Detroit

**148. Adolph Gottlieb** 1903-1974

*Pink Ground*, 1972

Screenprint in colors, on wove paper, with full margins, signed, dated '1972' and annotated 'Printers Proof' in pencil (the edition was 150 and some artist's proofs), published by Marlborough Graphics, New York and London, unframed.

I. 24 x 17¾ in. (61 x 45.1 cm)

S. 35½ x 27½ in. (90.2 x 69.9 cm)

**Estimate**

\$3,000-5,000

**Literature**

Associated American Artists 77



**149. Joan Mitchell** 1925-1992

*Arbres (Black and Yellow)*, 1991-92

Lithograph in colors, on Arches paper, the full sheet, signed and numbered 42/125 in pencil (there were also 25 artist's proofs), published by Editions Jean Fournier and Editions de la Différence, Paris, unframed.

S. 30 x 22½ in. (76.2 x 56.2 cm)

**Estimate**

\$2,000-3,000





**150. Lee Krasner** 1908-1984

*Obsidian*, 1962

Lithograph, on Arches paper, with full margins, signed, titled, dated '1962' and annotated 'artist proof' in pencil (one of an unknown number of artist's proofs, the edition was 85), published by Rock-Hil-Uris, Inc., New York, unframed.

I. 14¾ x 19¼ in. (37.5 x 48.9 cm)

S. 22 x 28 in. (55.9 x 71.1 cm)

**Estimate**

\$3,000-5,000

**151. Lee Krasner** 1908-1984

*Free Space*, 1975

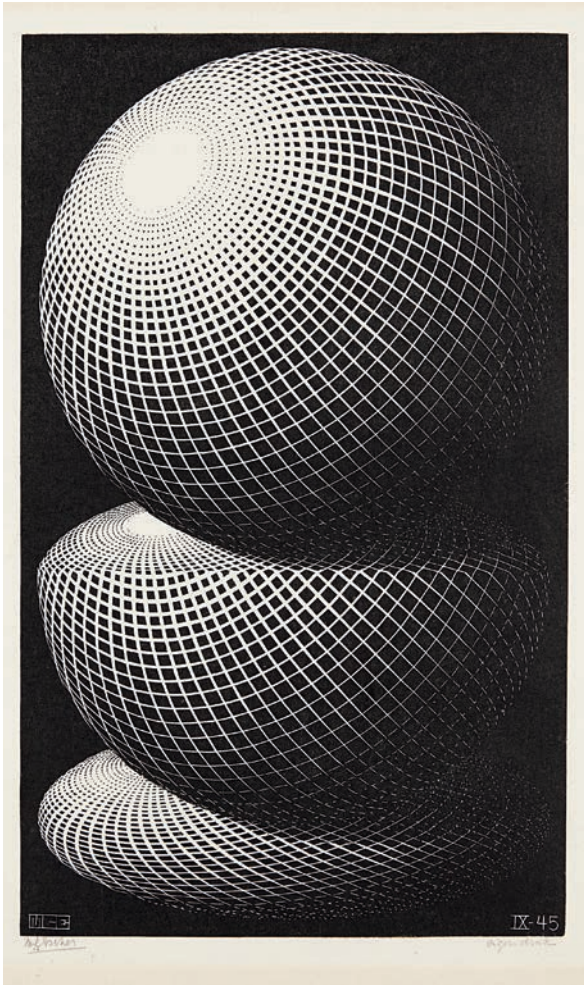
Screenprint in colors with collage, on wove paper, the full sheet, signed and numbered 'XI/L' in pencil (from the deluxe edition, there was also a regular edition of 175), published by Transworld Art, New York (with their inkstamp on the reverse), unframed.

S. 19¾ x 26 in. (49.2 x 66 cm)

**Estimate**

\$1,500-2,500





**152. M.C. Escher** 1898-1972

*Three Spheres I*, 1945

Wood engraving, on wove paper, with full margins, signed and annotated 'eigen druk' in pencil, framed.

I. 10 $\frac{7}{8}$  x 6 $\frac{5}{8}$  in. (27.6 x 16.8 cm)

S. 14 $\frac{3}{8}$  x 8 $\frac{3}{8}$  in. (36.5 x 21.3 cm)

**Estimate**

\$8,000-12,000

**Literature**

Flip H. Bool 336



**153. Louise Nevelson** 1899-1988

*City-Sunscape*, 1979

Black polyester resin multiple, incised with signature, dated '74' and numbered 113/150 on a label affixed to the reverse, published by Pace Editions, Inc., New York to benefit the Louise Nevelson Laboratory for Cancer Immunobiology, Sloan-Kettering Institute.

12 $\frac{3}{4}$  x 9 in. (32.4 x 22.9 cm)

**Estimate**

\$4,000-6,000



**154. Alexander Calder** 1898-1976

*Nid d'araignée (Spider's Nest)*, 1975

Lithograph in colors, on wove paper, the full sheet, signed and numbered 65/95 in pencil, unframed.  
S. 29½ x 43⅞ in. (74.9 x 109.5 cm)

**Estimate**

\$2,500-3,500



**155. Alexander Calder** 1898-1976

*Grande A avec moustaches*, 1969

Lithograph in colors, on wove paper, the full sheet, signed and numbered 28/75 in pencil, unframed.  
S. 21¾ x 29⅝ in. (55.2 x 75.2 cm)

**Estimate**

\$2,000-3,000



**156. Alexander Calder** 1898-1976

*Un clair de lune dans un coup de vent (Moonlight in a Gust of Wind)*, 1965-66

Lithograph in colors, on Rives BFK paper, with full margins, signed (partially) and numbered 55/90 in pencil, unframed.

I. 14 x 22⅞ in. (35.6 x 58.1 cm)

S. 18½ x 25¾ in. (47 x 65.4 cm)

**Estimate**

\$2,000-3,000







## 157. Arman 1928-2005

*Paintbox; and Hommage à Duchamp: To and for Rose Selavy, 1970 and 1972*

Two works, including one complete set comprised of a wooden box containing four accumulations of artist's materials in polyester, two screenprints on Plexiglas, one offset lithograph on Rives BFK paper, and one etching on Arches paper, the full sheets or with full margins, and one set of three accumulations of sliced chess pieces, cigars, and photographs embedded in Plexiglas, in a portable chess board box made of wood, all paintbox accumulations and prints on Plexiglas incised with signature and annotated 'AP 9/10', the prints on paper signed and numbered in pencil (artist's proofs, the edition was 125), edited by Abrams Original Editions and published by The Philadelphia Museum of Art, all Duchamp incised with signature and annotated 'AP' (one of 15 artist's proofs, the edition was 90), *Duchamp* is lacking the leather chessboard and original plastic stands.

paintbox: 16 x 21 in (40.6 x 53.3 cm); Duchamp: 18 x 9 x 3¾ in (45.7 x 22.9 x 9.5 cm)

### Estimate

\$7,000-9,000

Prints in *Paintbox* include: *Brushing Aside; At the Point of the Knife; Sharp Art; and Squeezing the Tube*

*Paintbox* is recorded in the Arman Studio Archives NY under number: APA#8400.70.018

*Hommage à Duchamp* is recorded in the Arman Studio Archives NY under number: APA# 8400.72.036

## 158. Man Ray 1890-1976

*Presse-papier à Priape, 1920/1972*

One hollow marble cylinder and three identical marble balls, incised with initials and numbered 141/500 on the cylinder, conceived in 1920 and executed in 1972.

cylinder 15¼ x 6¾ x 6¾ in. (38.7 x 16.2 x 16.2 cm)  
each ball diameter 6¾ in. (16.2 cm)

### Estimate

\$2,500-3,500

### Provenance

Sotheby's, Amsterdam, November 26, 2002, lot 144

## 159. Marcel Duchamp 1887-1968

*Suite d'ombres transparents (Suite of Transparent Shadows)*, 1967

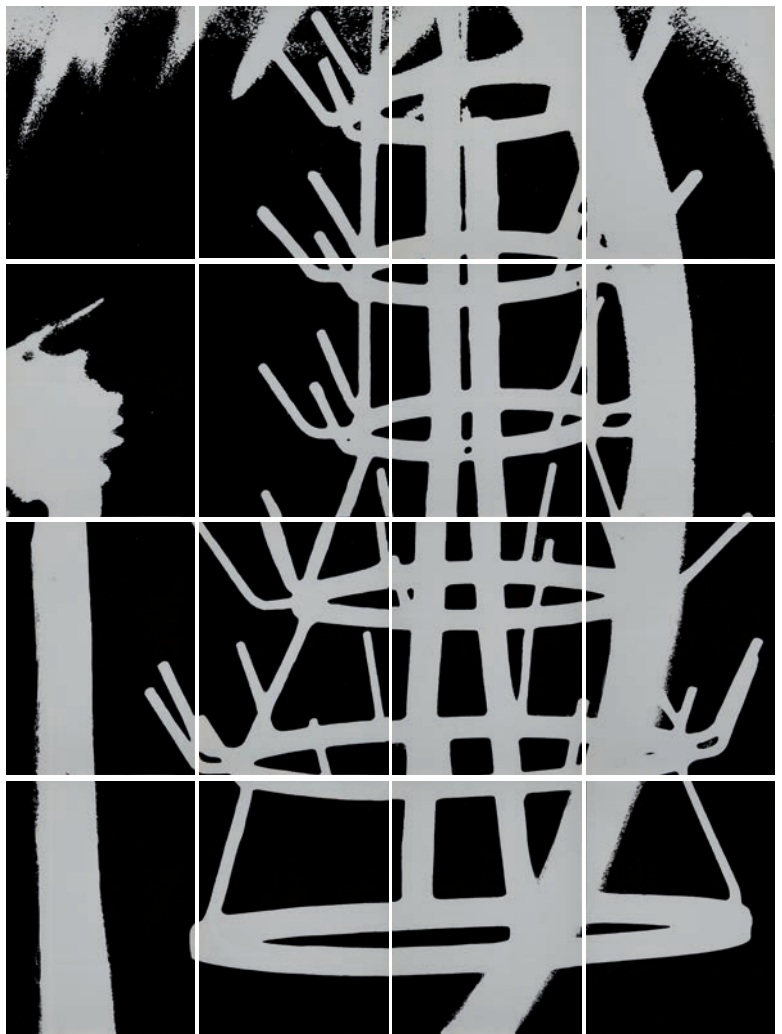
The complete deluxe set of 32 screenprints, including 16 loose screenprints in white and 16 bound (as issued) with *Marcel Duchamp ou le château de la pureté* by Octavio Paz, on clear acetate and wove paper respectively, the full sheets, signed by the artist and author and annotated 'ECG' in ink (one of six collaborator's copies, the edition was 100 with the extra suite, the total edition was 606), published by Éditions Claude Givaudan, Paris, all contained in the original black cardboard slipcase. 9½ x 7¾ in. (24.4 x 18.3 cm)

### Estimate

\$8,000-12,000

### Literature

Arturo Schwarz 641



## 160. Various Artists

*S.M.S. Portfolio #2*, 1968

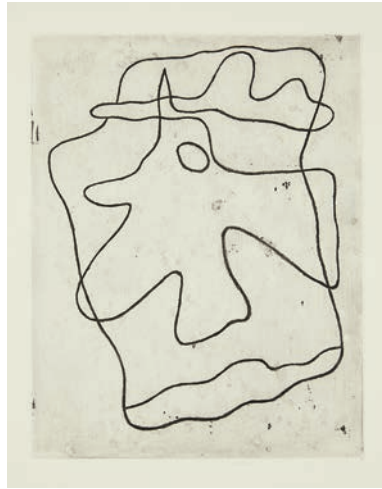
Portfolio of ephemera in various media, from the edition of 200, published by The Letter Edged in Black Press Inc., New York, contained in the original paper folder. 11 x 7 in. (27.9 x 17.8 cm)

### Estimate

\$300-500

Including works by: Marcel Duchamp, Nicolas Calas, Bruce Conner, Marcia Herscovitz, Alain Jacquet, Ray Johnson, Lee Lozano, Meret Oppenheim, Bernard Pfreim, George Reavey and Clovis Trouille





**161. Hans (Jean) Arp** 1886-1966

*Vers le blanc infini (Towards White Infinity)*, 1960  
The complete set of 16 etchings, including eight etchings and the additional suite of eight etchings in colors, on Richard de Bas handmade paper, with full margins, one set folded (as issued), with text by the artist, loose, signed in pencil and numbered XIX on the first folder insert, published by La Rose des Vents, Lausanne and Paris, all contained in the original hardcover folder with gold embossing and cream paper-covered slipcase.  
15½ x 11¾ in. (39.4 x 28.9 cm)

**Estimate**  
\$2,000-4,000



**162. Pierre Soulages** b. 1919

*Etching Xa (Eau-forte Xa)*, 1957  
Etching and aquatint in colors, on Rives paper, with full margins, signed and annotated 'épreuve d'artiste' in pencil (an artist's proof, the edition was 100), published by Berggruen, Paris, framed.  
I. 23¾ x 17½ in. (59.4 x 43.5 cm)  
S. 29¾ x 22½ in. (75.9 x 57.2 cm)

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

**Literature**  
Pierre Encrevé and Marie-Cécile Miessner 10  
Yves Rivière Xa, pp. 46 and 48





Property from a Distinguished Private Collection, Cincinnati

### 163. Afro 1912-1976

*Feticcio (Fetish)*, 1974

Etching and aquatint in colors, on Fabriano paper, with full margins, signed and numbered 20/80 in pencil (there were also 15 artist's proofs in Roman numerals), published by Stamperia 2RC, Rome (with their blindstamp), framed.

I. 25½ x 30¾ in. (63.8 x 78.1 cm)

S. 34¼ x 40¾ in. (87 x 103.5 cm)

#### Estimate

\$2,000-3,000



### 164. Antoni Tàpies 1923-2012

*Rattles Vermelles*; and *Calligraphie Blanche*, 1979 and 1983

Two etchings in colors (*rattles* with resins, carborundum and relief), on Guarro and Arches paper respectively, with full margins, both signed and numbered 71/75 and 31/50 respectively in pencil (there were also 10 artist's proofs for *rattles*), published by Edicions Polígrafa SA, Barcelona and Galerie Lelong, Paris respectively, both framed.

*rattles* I. 13¾ x 20¼ in. (34 x 51.4 cm)

*rattles* S. 21¾ x 28¼ in. (55.6 x 71.8 cm)

*calligraphie* I. 15¾ x 11¾ in. (39.7 x 29.5 cm)

*calligraphie* S. 26¼ x 19¾ in. (66.7 x 50.5 cm)

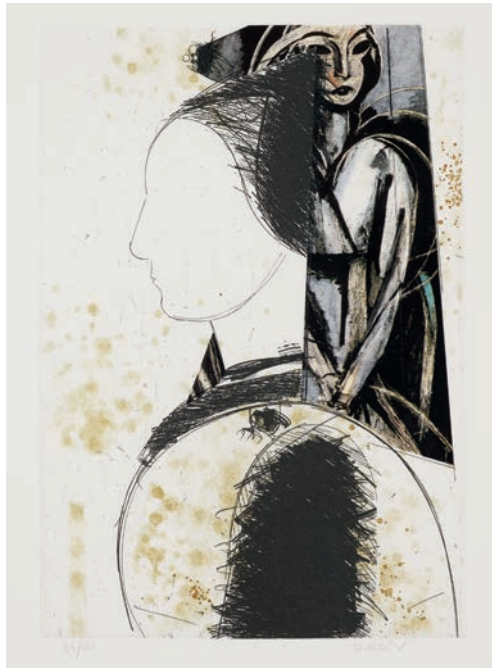
#### Estimate

\$500-800

#### Literature

Mariuccia Galfetti 716 and 906





**165. Manolo Valdés** b. 1942

*Beatrice (4 works), 2002*

Four etchings with unique collage in colors, on wove paper, with full margins, all signed and numbered 22/50, 24/50, 26/50 or 27/50 in pencil (the edition was 50 unique examples), published by the artist, distributed by Marlborough Gallery, New York, all framed.

all I. 17¾ x 12¼ in. (45.1 x 31.1 cm)

all S. 24¾ x 18¾ in. (62.9 x 47.6 cm)

**Estimate**

\$9,000-12,000



**166. Manolo Valdés** b. 1942

*Jarrón de dos Asas*, 1993

Etching with unique color collage, on handmade paper applied with beige tint by the artist before printing, with full margins, signed and numbered 51/55 in pencil, distributed by Marlborough Gallery, New York, unframed.

I. 44¾ x 25¾ in. (113.7 x 64.5 cm)

S. 52½ x 32½ in. (133.4 x 82.6 cm)

**Estimate**

\$4,000-6,000



**167. Julio Larraz** b. 1944

*Still Life*, circa 1980

Unique monotype in colors, on Arches paper, the full sheet, annotated 'JL84--P102' in pencil on the reverse, framed.

S. 31½ x 47 in. (80 x 119.4 cm)

**Estimate**

\$4,000-6,000

**Provenance**

Nohra Haime Gallery, New York, 1987







**168. Roberto Matta** 1911-2002

*Etre hommande, plate VIII, from Hom'mere III, L'Ergonaute, 1976-77*

Etching and aquatint with extensive hand-coloring in pastel, on Arches paper, with full margins, signed in pencil, a unique proof (aside from the numbered edition of 100 and 25 hors commerce in Roman numerals), published by Editions Georges Visat, Paris, inscribed and stamped by the Visat studio saying the etching has been worked in pastel by Matta, unframed.

I. 19¼ x 14¾ in. (48.9 x 37.5 cm)

S. 26 x 19¾ in. (66 x 50.2 cm)

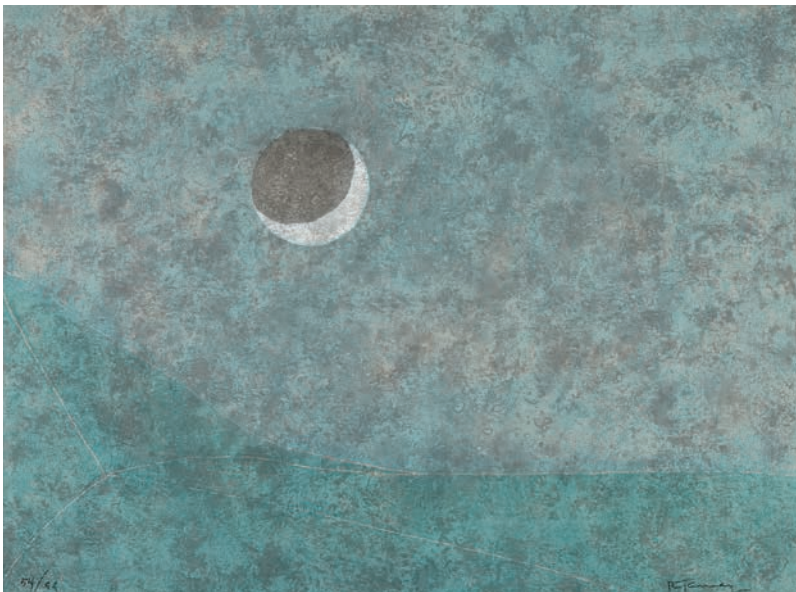
**Estimate**

\$6,000-8,000

**Literature**

Germana Ferrari 211

Roland Sabatier 415



Property from a Distinguished Private Collection, Cincinnati

**169. Rufino Tamayo** 1899-1991

*Eclipse, from Rufino Tamayo 15 Etchings, 1980*  
Etching in colors, on Guarro paper, the full sheet, signed and numbered 54/99 in black crayon (there were also 15 artist's proofs), published by Ediciones Poligrafa, Barcelona, framed.  
S. 22 x 29½ in. (55.9 x 74.9 cm)

**Estimate**

\$1,000-1,500

**Literature**

Juan Carlos Pereda 282

**170. Jules Olitski** 1922-2007

*Evening Mist*, 1996

Pastel drawing, on rag paper, signed and dated '96' in pastel, laid down to mat board, framed.  
S. 23¼ x 31¼ in. (59.1 x 79.4 cm)

**Estimate**

\$5,000-7,000

**Provenance**

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



Property from a Distinguished Private  
Collection, Cincinnati

**171. Robert Motherwell** 1915-1991

*The Razor's Edge*, 1986

Etching and aquatint in colors, on German Etching paper, with full margins, signed and numbered 15/36 in pencil (there were also 8 artist's proofs in Roman numerals), published by the artist (with his blindstamp), framed.

I. 15¾ x 19¾ in. (40 x 50.2 cm)

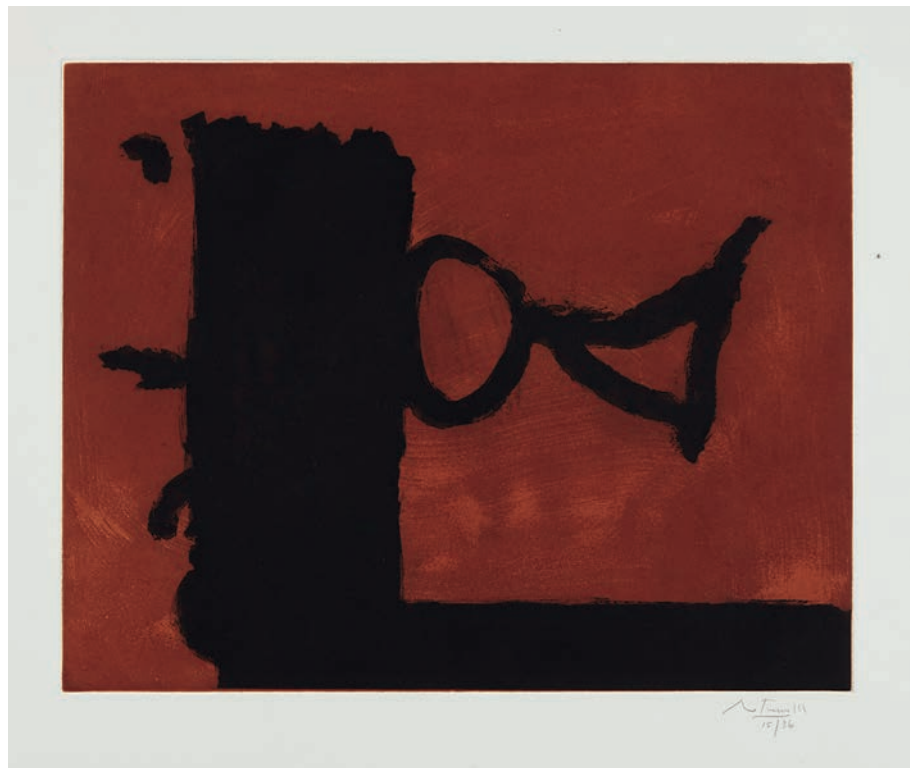
S. 23½ x 26¾ in. (59.7 x 67.9 cm)

**Estimate**

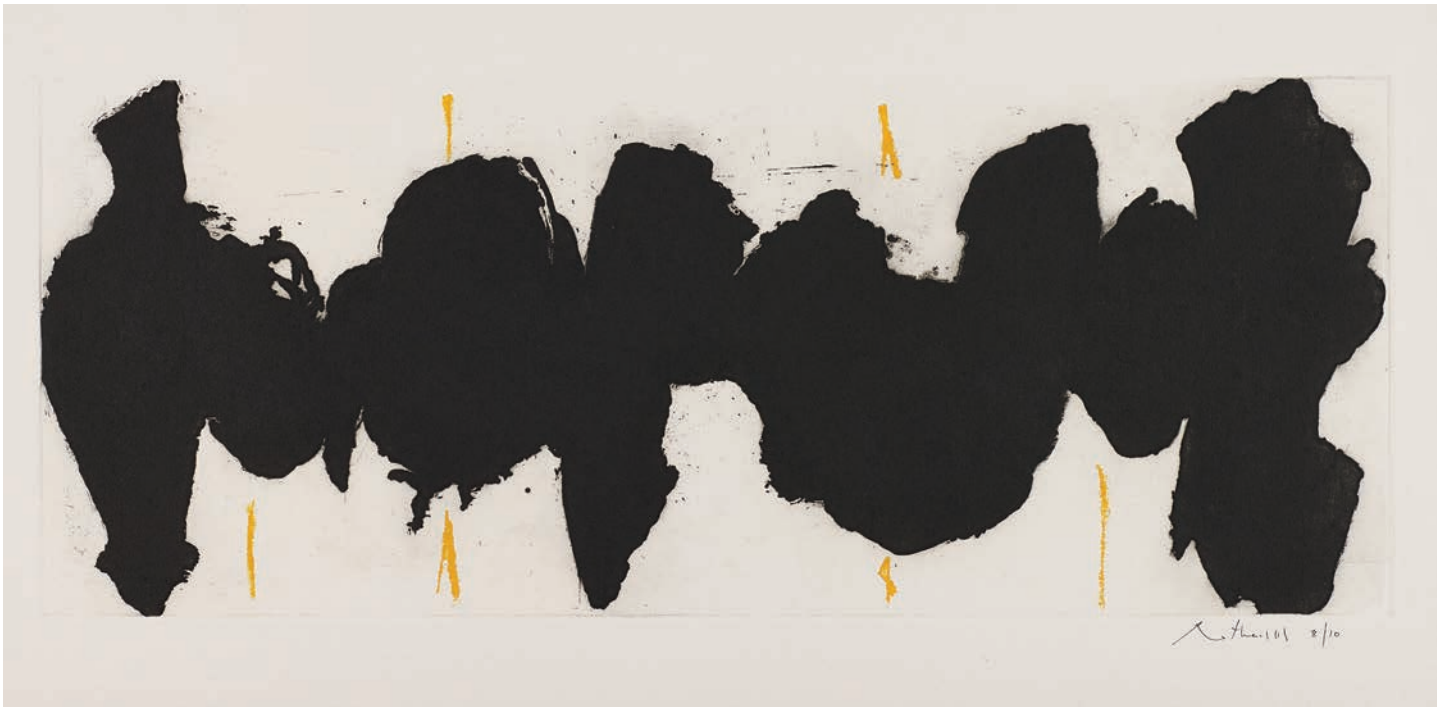
\$6,000-8,000

**Literature**

Siri Enberg and Joan Banach 362







**172. Robert Motherwell 1915-1991**

*Running Elegy II, Yellow State*, 1983

Etching and aquatint in colors, on Georges Duchêne Hawthorne of Larroque paper, with full margins, signed and numbered 8/10 in black ink (there were also 5 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Bedford Village, New York, framed.

I. 11¾ x 29½ in. (29.8 x 74.9 cm)

S. 18 x 35½ in. (45.7 x 90.2 cm)

**Estimate**

\$7,000-10,000

**Literature**

Siri Engberg and Joan Banach 321



**173. Robert Motherwell 1915-1991**

*Gauloises Bleues (White)*, 1970

Aquatint and line-cut in colors, on Richard de Bas handmade paper, with full margins, signed and numbered 28/40 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.

I. 11½ x 6¾ in. (29.2 x 16.2 cm)

S. 22¾ x 15½ in. (57.8 x 39.4 cm)

**Estimate**

\$1,500-2,500

**Literature**

Siri Engberg and Joan Banach 66



**174. Sam Francis** 1923-1994

*And Pink*, 1973

Lithograph in colors, on Rives BFK paper, the full sheet, signed and numbered 18/28 in pencil (there were also 3 artist's proofs), published by The Litho Shop, Inc., Santa Monica (with their blindstamp), unframed.

S. 27½ x 41¼ in. (69.9 x 104.8 cm)

**Estimate**

\$5,000-7,000

**Literature**

Connie Lembark L163



**175. Sam Francis** 1923-1994

*Spun for James Kirsch*, 1972

Screenprint in colors, on Arches 88 paper, the full sheet, signed and numbered 77/100 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

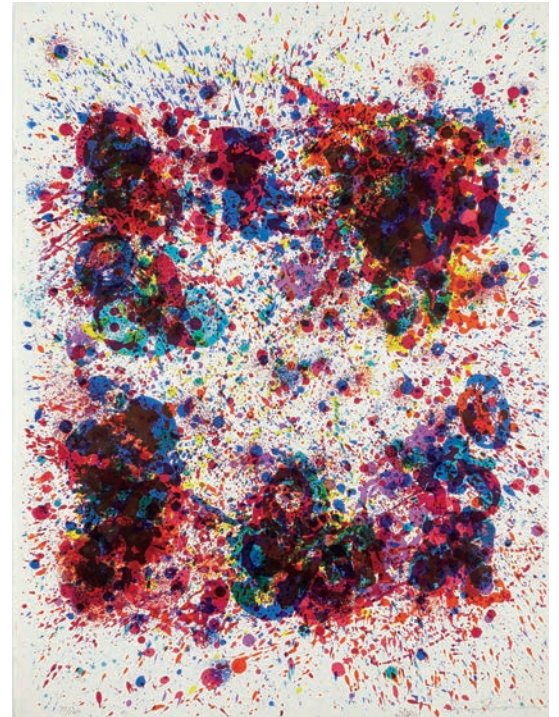
S. 30 x 22½ in. (76.2 x 57.2 cm)

**Estimate**

\$3,000-4,000

**Literature**

Gemini G.E.L. 411; Connie Lembark S3



**176. Sam Francis** 1923-1994

*Untitled SF-341*, 1989

Lithograph in colors, on PTI #120 Waterleaf paper, the full sheet, signed and numbered 37/50 in pencil (there were also 9 artist's proofs), published by The Litho Shop, Inc., Santa Monica (with their blindstamp), framed.

S. 46¼ x 30 in. (117.5 x 76.2 cm)

**Estimate**

\$2,500-3,500

**Literature**

Connie Lembark L282





Property from the Janet Ginsberg Collection

**177. Frank Stella** b. 1936

*Guifà e la beretta rossa*, 1989

Etching and aquatint with embossing in colors, on TGL handmade paper, the full sheet, signed, dated '89' and numbered 16/50 in pencil, published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 77½ x 58¾ in. (196.9 x 148.3 cm)

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





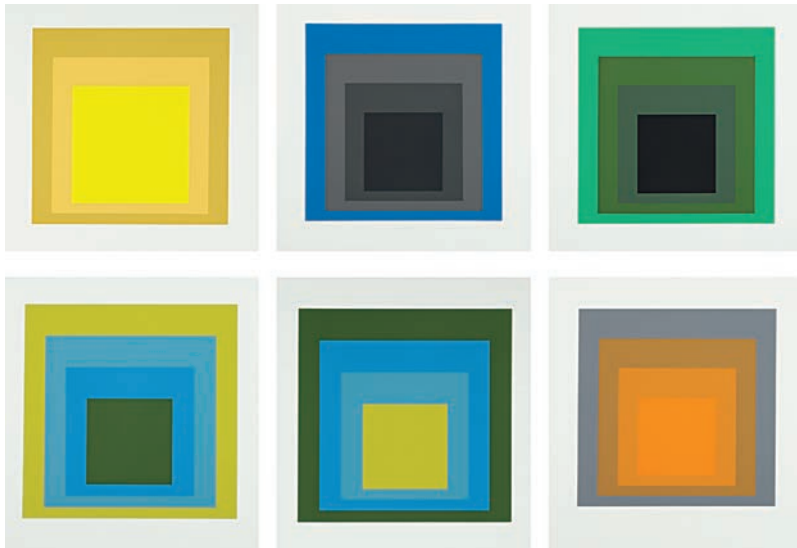
**178. Frank Stella** b. 1936

*Imola Three II*, from the *Circuits Series*, 1984  
Woodcut in colors, on TGL handmade paper, the full sheet, signed, dated '84' and numbered 'A.P. VI' in pencil (one of 10 artist's proofs, the edition was 30), published by Tyler Graphics, Ltd., Bedford, New York, framed.  
S. 66 x 52 in. (167.6 x 132.1 cm)

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

**Literature**  
Richard Axsom 164, Tyler Graphics 602





**179. Josef Albers** 1888-1976

*Formulation Articulation 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, signed and numbered 783 in black ink on the colophon (the edition was 1000), co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, contained in two original linen-covered gray portfolios and slip case.

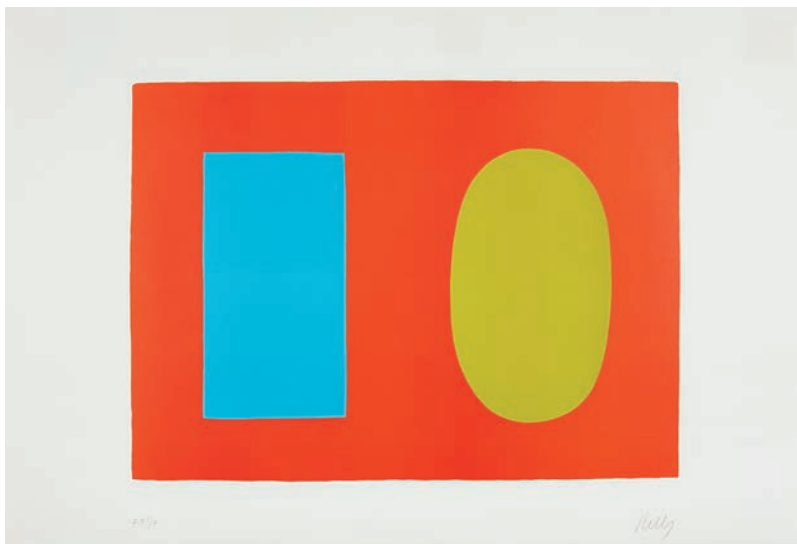
20¾ x 15¾ in. (52.7 x 40 cm)

**Estimate**

\$5,000-7,000

**Literature**

Brenda Danilowitz Appendix C



Property from the Estate of

Dr. Fredric S. Brandt, Miami

o ♦ **180. Ellsworth Kelly** b. 1923

*Blue and Green over Orange (Bleu et vert sur orange)*, from *Suite of Twenty-Seven Color Lithographs*, 1964-65  
Lithograph in colors, on Rives BFK paper, with full margins, signed and numbered 'S.P. 2/7' in pencil (a special proof, the edition was 75 and 7 artist's proofs), published by Maeght, Paris, framed.

I. 16¾ x 23¼ in. (42.5 x 59.1 cm)

S. 23⅝ x 35 in. (60 x 88.9 cm)

**Estimate**

\$3,000-5,000

**Literature**

Richard Axsom 29

Property from a Private Collection, Detroit

**181. Bridget Riley** b. 1931

*Splice*, 1975

Screenprint in colors, on Arches paper, with full margins, signed, titled, dated '75' and numbered 1/45 in pencil (there were also 10 artist's proofs), framed.

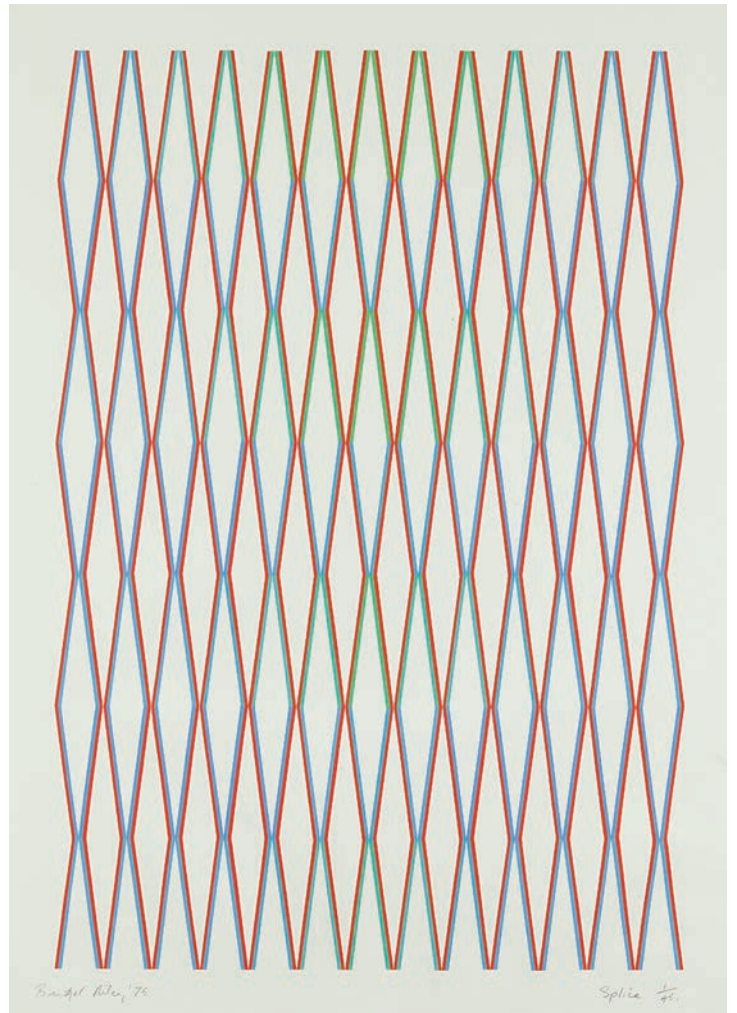
I. 26½ x 18½ in. (67.3 x 46 cm)  
S. 29⅝ x 21¼ in. (75.2 x 54 cm)

**Estimate**

\$4,000-6,000

**Literature**

Lynn MacRitchie, Craig Hartley, Karsten Schubert 21



**182. Victor Vasarely** 1906-1997

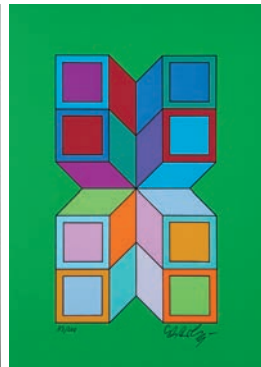
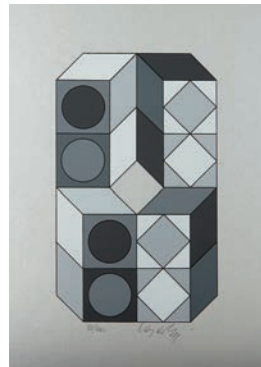
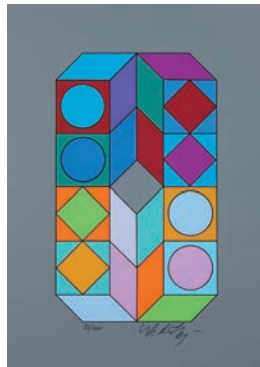
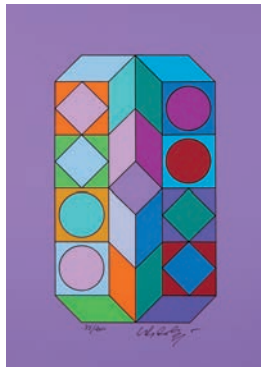
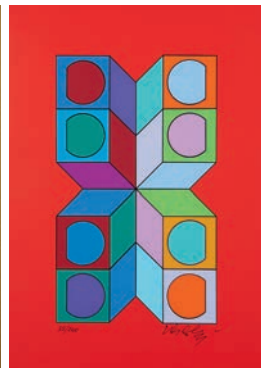
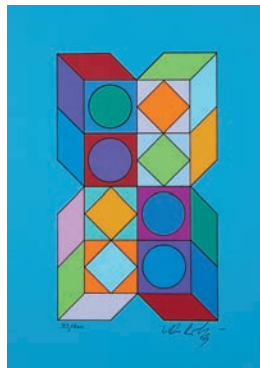
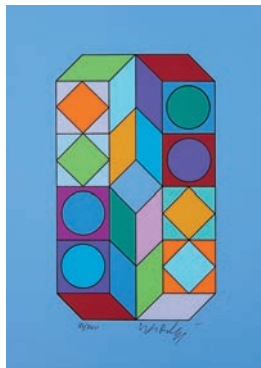
*Sonora*, 1976

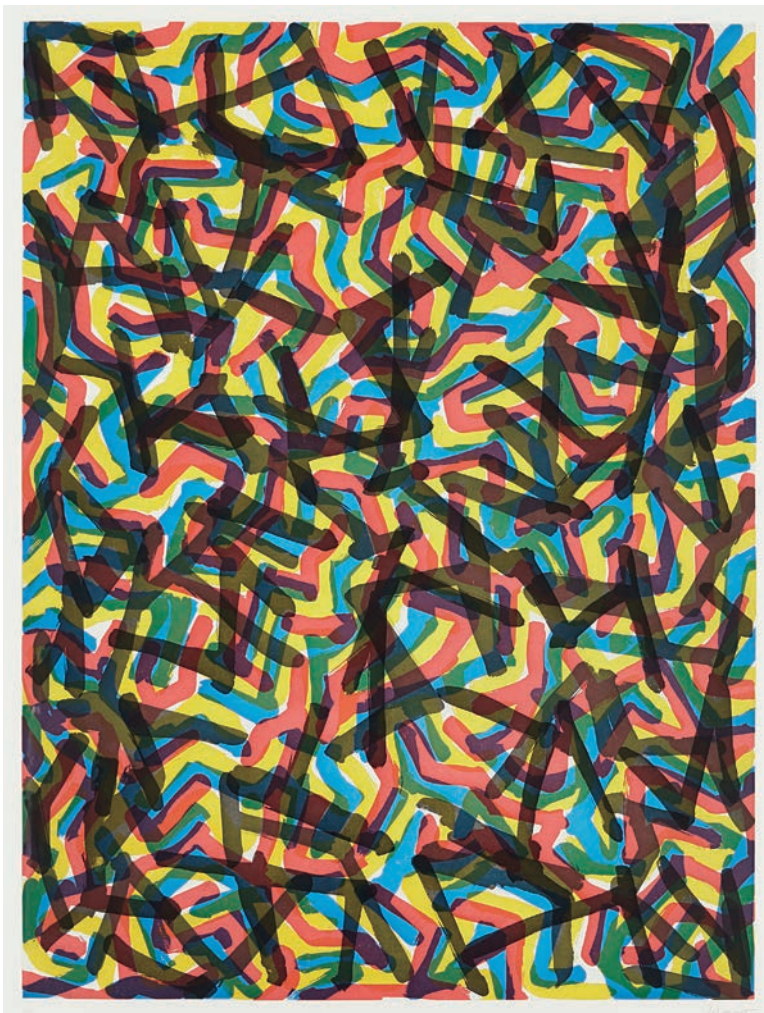
The complete set of eight screenprints in colors, on smooth wove paper, the full sheets, all signed and numbered 39/200 in black ink, all contained in the original white box.

14 x 11¼ in. (35.6 x 28.6 cm)

**Estimate**

\$3,000-5,000





**183. Sol LeWitt** 1928-2007

*Irregular, Angular Brushstrokes*, 1997  
Etching and aquatint in colors, on Somerset paper, with full margins, signed and numbered 13/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), framed.  
I. 39¾ x 29¾ in. (101 x 75.6 cm)  
S. 51½ x 40¾ in. (130.8 x 103.5 cm)

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

**Literature**  
Barbara Krakow Gallery 1997.08



**184. Sol LeWitt** 1928-2007

*Plate #01, from Five Forms Derived from a Cube*, 1982  
Woodcut, on Kizuki Hanga paper, with full margins, signed and numbered 3/25 in pencil (there were also 6 artist's proofs), published by Multiples, Inc. New York (with their blindstamp), framed.  
I. 23⅞ x 23⅞ in. (60.6 x 60 cm)  
S. 28 x 29 in. (71.1 x 73.7 cm)

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

**Literature**  
Barbara Krakow Gallery 1982.03



Property from the Estate of  
Dr. Fredric S. Brandt, Miami

♦ 185. **Robert Mangold** b. 1937

*Multiple Panel Paintings, 1973-1976: A Book of Silk Screen Prints, 1977*

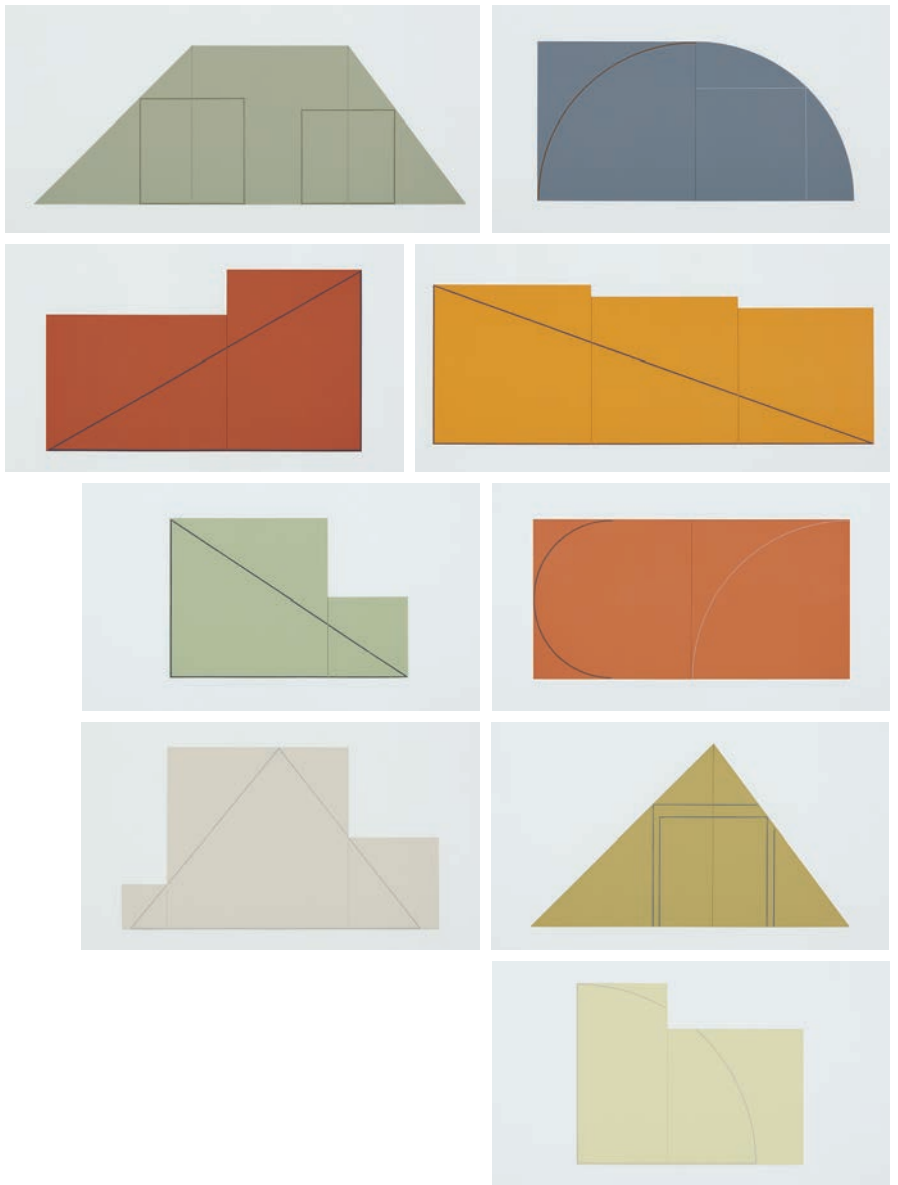
The complete set of nine screenprints in colors, on Fabriano paper, with full margins, one signed and numbered 252/300 in pencil (there was also an unrecorded number of artist's proofs) co-published by Edition Domberger, Filderstadt, West Germany and Parasol Press, New York, all framed.  
all l. various images  
all S. 11 $\frac{1}{2}$  x 23 $\frac{3}{4}$  in. (29.5 x 60.6 cm)

**Estimate**

\$2,000-3,000

**Literature**

Amy Baker Sandback 12.01-12.09A



186. **Dan Flavin** 1933-1996

*(for Gina and DeWain) 1; and (for Gina and DeWain) 2, 1987*

Two relief prints in yellow and orange respectively, on Twinrocker Willow green paper, the full sheets, both signed, dated '1986' and numbered '9 of 15' in pencil on the front and reverse (there were 5 and 4 artist's proofs respectively), published by Gemini G.E.L., Los Angeles, (with their blindstamps), both framed.  
both S. 18 x 21 $\frac{3}{4}$  in. (45.7 x 55.2 cm)

**Estimate**

\$2,000-3,000

**Literature**

Gemini G.E.L. 1313 and 1314





**187. Alan Saret** b. 1944

*Prismatic Window Investiture*, 1970  
Colored pencil drawing, on Hammermill  
Ledger paper, signed, titled and dated  
'1970' in pencil on the reverse, framed.  
S. 24 x 38 in. (61 x 96.5 cm)

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

**188. Richard Tuttle** b. 1941

*Portland Works: Group II #6*, 1976  
Watercolor and graphite drawing,  
on airmail writing paper, in original  
artist's frame.  
S. 9 x 6 in. (22.9 x 15.2 cm)  
frame 12 x 9 in. (30.5 x 22.9 cm)

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

**Provenance**

Christie's, Los Angeles, *20th C &  
Contemporary Art, Including Prints &  
Multiples*, December 14, 1999, lot 287  
Barbara Krakow Gallery, Boston  
Brooke Alexander, New York  
The Greenberg Gallery, St. Louis  
Kohn Abrams Gallery, Los Angeles  
Mark Moore Gallery, Santa Monica

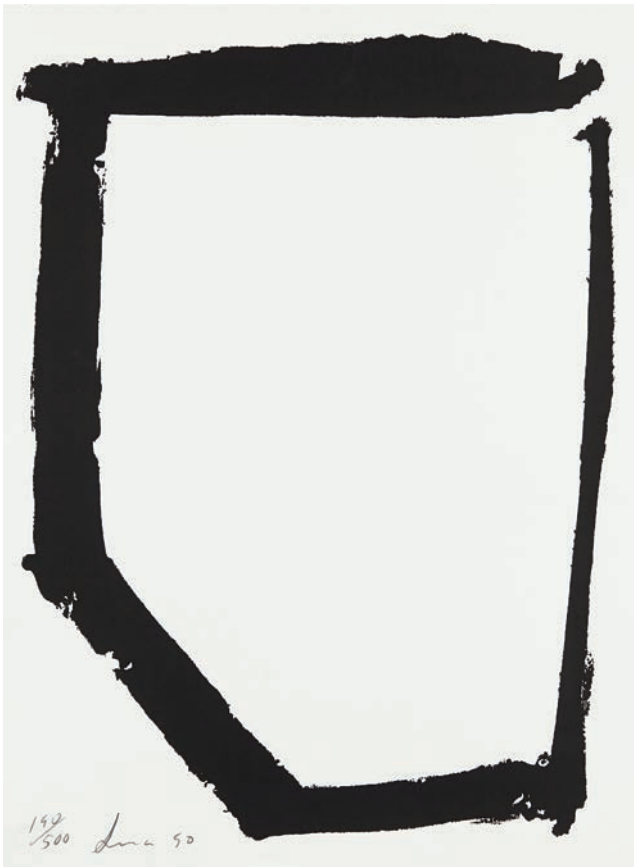


**189. Sam Falls** b. 1984

*Untitled (crack rubbing, black)*, 2013  
Colored pencil drawing, on Rives BFK  
paper, framed.  
S. 41¾ x 29½ in. (106 x 75.2 cm)

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





## 190. Richard Serra b. 1939

*Untitled (Film Forum Print)*, 1990  
Screenprint in black, on PTI Supra paper, with full margins, signed, dated '90' and numbered 190/500 in pencil (there were also 100 artist's proofs), published by Film Forum, New York, framed.  
I. 24¼ x 18 in. (61.6 x 45.7 cm)  
S. 26⅜ x 19⅜ in. (67 x 49.2 cm)

### Estimate

\$1,500-2,000

### Literature

Gemini G.E.L. 1417

Silke von Berswordt-Wallrabe 57

## 191. Günther Förg 1952-2013

*WWM*, 1990

Seven lithographs (including the title page), on Japanese paper, with full margins, all signed, dated '90' and numbered 23/30 in pencil, all unframed.  
all I. 47¾ x 34 in. (121.3 x 86.4 cm)  
all S. 51¼ x 36¼ in. (130.2 x 92.1 cm)

### Estimate

\$3,000-5,000





**192. Günther Förg** 1952-2013

*Untitled*, 1989

Watercolor in colors, on wove paper, signed in blue ink on the reverse, framed.

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

**Estimate**

\$3,000-5,000

**Provenance**

Luhring Augustine, New York





### 193. Robert Rauschenberg 1925-2008

*Samarkand Stitches #IV*, from *Samarkand Stitches*, 1988  
 Unique fabric assemblage with screenprint in colors, signed and dated '88' in embroidery on a fabric label, numbered '#41' in black ink on a fabric label stitched to the reverse, published by Gemini G.E.L., Los Angeles (with their embroidered identification tag), lacking the original hanging rod.  
 61 x 40 in. (154.9 x 101.6 cm)

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

**Literature**  
 Gemini G.E.L. 1402

Ikat silk fabrics imported from Samarkand were sewn together with domestic fabrics that had been screenprinted with photographic images taken during the artist's travels to the former Soviet Union.



**194. Robert Rauschenberg** 1925-2008

*Still, from Reels (B+C), 1968*

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '68' and numbered 15/34 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
S. 30 x 22 in. (76.2 x 55.9 cm)

**Estimate**

\$2,500-3,500

**Literature**

Gemini G.E.L. 103  
Edward Foster 57



**195. Robert Rauschenberg** 1925-2008

*Storyline III, from Reels (B+C), 1968*

Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '68' and numbered 70/72 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
S. 21½ x 17½ in. (54.6 x 44.5 cm)

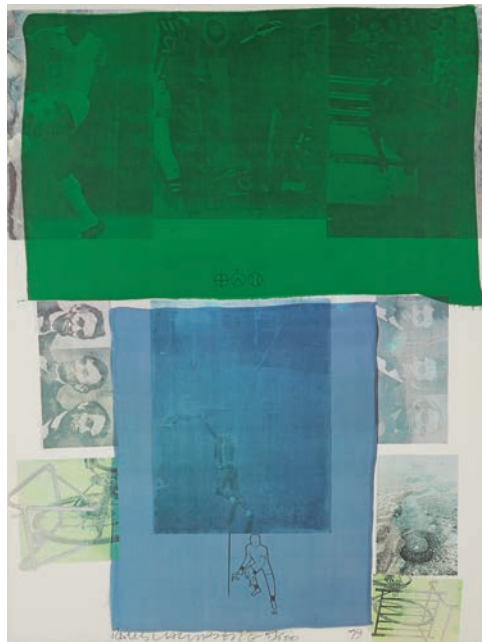
**Estimate**

\$3,000-5,000

**Literature**

Gemini G.E.L. 100  
Edward Foster 54





Property from the Estate of Dr. Fredric S. Brandt, Miami

♦ 196. **Robert Rauschenberg** 1925-2008

*Why You Can't Tell #1; and Shoot from the Main Stem; from The Suite of Nine Prints, 1979*

Two offset lithographs with screenprint in colors, on wove paper, the full sheets, both signed, dated '79' and numbered 57/100 and 31/100 respectively in pencil (there were also an unrecorded number of artist's proofs) published by Multiples, Inc., New York, both framed. both S. 30½ x 23 in. (77.8 x 58.4 cm)

**Estimate**

\$2,500-3,500

197. **Robert Rauschenberg** 1925-2008

*From the Seat of Authority; and One More and We Will be More than Half Way There, from The Suite of Nine Prints, 1979*

Two offset lithographs with screenprint in colors, on Rives BFK paper, the full sheets, both signed, dated '79' and numbered 'HC 2/10' in pencil (hors commerce, the edition was 100 and an unrecorded number of artist's proofs), published by Multiples, Inc., New York, both framed. both S. 30½ x 23 in. (77.5 x 58.4 cm)

**Estimate**

\$3,000-5,000





Property from a Private Collection, Detroit

**198. Robert Rauschenberg** 1925-2008

*Sky Hook*, from *Stoned Moon Series*, 1969

Lithograph, on Arjomari paper, with full margins, signed, dated '69' and numbered 46/52 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

I. 41½ x 32 in. (105.4 x 81.3 cm)

S. 48 x 34 in. (121.9 x 86.4 cm)

**Estimate**

\$2,000-3,000

**Literature**

Gemini G.E.L. 183; Edward Foster 87



**199. Christo** b. 1935

*Wrapped Roses*, 1968

Three plastic roses wrapped in polyethylene with twine, signed, dated '1968' and numbered 32/75 in green pencil, published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

22¾ x 5½ x 2¼ in. (57.8 x 14 x 5.7 cm)

**Estimate**

\$2,500-3,500

**Literature**

Jörg Schellmann and Joséphine Benecke 7



Property from the Estate of Dr. Fredric S. Brandt, Miami

**o ♦ 200. Christo and Jeanne-Claude** b. 1935 and b. 1935

*The Pont Neuf Wrapped*, Project for Paris, 1984

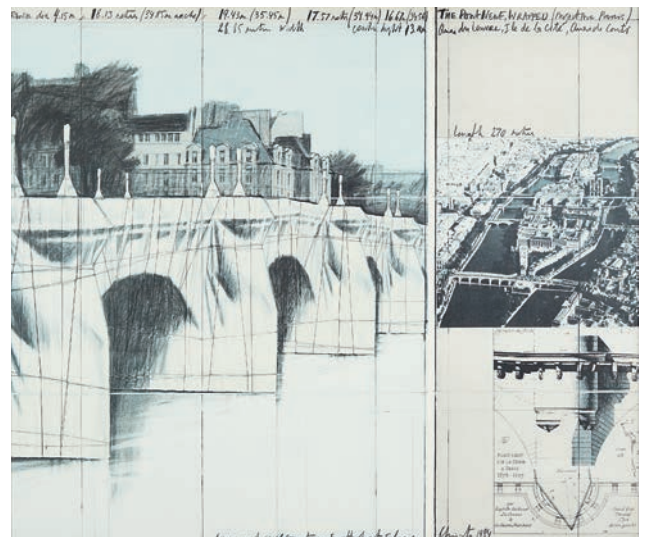
Offset lithograph in colors, on wove paper laid down to the support, with full margins, from an unknown edition, framed.

I. 23⅝ x 27⅝ in. (60 x 70.2 cm)

S. 27½ x 32 in. (69.9 x 81.3 cm)

**Estimate**

\$800-1,200





Property from the  
Janet Ginsberg Collection

**201. Donald Sultan** b. 1951

*Fruit, Flowers and a Fish*, 1989-91  
The complete set of eight screenprints in colors, on Arches 88 paper, with full margins, all signed with initials, titled, variously dated, and numbered 6/125 in pencil, published by Parasol Press, Ltd., New York, all framed.  
all I. 12 x 12 in. (30.5 x 30.5 cm)  
all S. 22 $\frac{7}{8}$  x 21 $\frac{7}{8}$  in. (58.1 x 55.6 cm)

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

Including: *Apples, Blue Flowers, Fish, Pears, Red Flowers, Red Pears, Squash, and Tulips*



**202. Donald Sultan** b. 1951

*Big Red*, 2014

Screenprint in colors with enamel inks and tar-like texture, on 4-ply museum board, with full margins, signed with initials, dated 'Sept 14, 2014' and numbered 12/30 in pencil, published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), unframed.

I. 56 x 56 in. (142.2 x 142.2 cm)

S. 60¼ x 60¼ in. (153 x 153 cm)

**Estimate**

\$5,000-7,000



**203. Donald Sultan** b. 1951

*White Tulips and Vase*, 2014

Screenprint with enamel inks and tar-like texture on 4-ply museum board, with full margins, signed, titled, dated 'Feb 25, 2014' and numbered 20/50 in pencil, published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), unframed.

I. 41⅞ x 41⅞ in. (106.4 x 106.4 cm)

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

**Estimate**

\$3,000-5,000





**204. Donald Sultan** b. 1951

*Cherries*, 1988

Screenprint in colors, on wove paper, with full margins, signed with initials, titled, dated 'Feb 29 1988' and numbered 61/100 in pencil, unframed.

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

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

**Estimate**

\$1,800-2,400



**205. Donald Sultan** b. 1951

*Roses*, 1992

Screenprint in colors, on wove paper, with full margins, signed with initials, titled, dated 'April 10, 1992' and numbered 108/125 in pencil, framed.

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

S. 22 $\frac{7}{8}$  x 22 $\frac{7}{8}$  in. (58.1 x 58.1 cm)

**Estimate**

\$1,500-2,000



**206. Jim Dine** b. 1935

*Lincoln Center Pinocchio*, 2008

Screenprint and woodcut in colors, on wove paper, with full margins, signed and numbered 55/118 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

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

S. 37 x 27 in. (94 x 68.6 cm)

**Estimate**

\$2,000-3,000

**Literature**

Charles Riley p. 207



Property from the Janet Ginsberg Collection

**207. David Hockney** b. 1937

*Two Pembroke Studio Chairs*, from *Moving Focus Series*, 1984

Lithograph in colors, on HMP handmade paper, with full margins, signed, dated '84' and numbered 95/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 15 7/8 x 19 1/8 in. (40.3 x 48.6 cm)

S. 19 x 21 7/8 in. (48.3 x 55.6 cm)

**Estimate**

\$4,000-6,000

**Literature**

Tyler Graphics 276

Museum of Contemporary Art Tokyo 264







**208. Jim Dine** b. 1935

*The Blue Heart, from 2005 Suite, 2005*  
Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '05' and numbered 99/200 in white pencil (there were also 10 artist's proofs), published by Marco Fine Arts (MFA) Contemporary, Hawthorne, California, framed.  
S. 26¼ x 20¾ in. (66.7 x 51.8 cm)

**Estimate**  
\$2,500-3,000

**209. Jim Dine** b. 1935

*Two Hearts at Sunset, from 2005 Suite, 2005*  
Lithograph in colors, on Rives BFK paper, the full sheet, signed, dated '05' and numbered 99/200 in white pencil, (there were also 10 artist's proofs) published by Marco Fine Arts (MFA) Contemporary, Hawthorne, California, framed.  
S. 20¾ x 26¼ in. (51.8 x 66.7 cm)

**Estimate**  
\$2,500-3,000



**210. Jim Dine** b. 1935

*Ginger and Uni, 1996*  
Woodcut, photoengraving and collagraph in colors, on Hahnemühle paper, with full margins, signed, dated '1996' and numbered 30/50 in pencil (there were also 8 artist's proofs), unframed.  
I. 23½ x 18¾ in. (58.7 x 47.6 cm)  
S. 28¾ x 23 in. (73.3 x 58.4 cm)

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

**Literature**  
Elizabeth Carpenter 103

**211. Peter Blake** b. 1932

*I Love You*, 1982

Tapestry in colors, signed, titled, dated '© 1982' and numbered 17/30 in white stitching on the reverse, published by Barry Cronan Fine Art Ltd. in association with Waddington Galleries, London.  
79 x 69 in. (200.7 x 175.3 cm)

**Estimate**

\$6,000-9,000



Property from a Private New York Collection

**212. Jim Dine** b. 1935

*The Woodcut Bathrobe*, 1975

Woodcut and lithograph in colors, on Natsume 4007 paper, the full sheet, signed, dated '1975' and numbered 52/60 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York (with their blindstamp), framed.  
S. 35¾ x 24¾ in. (90.8 x 61.9 cm)

**Estimate**

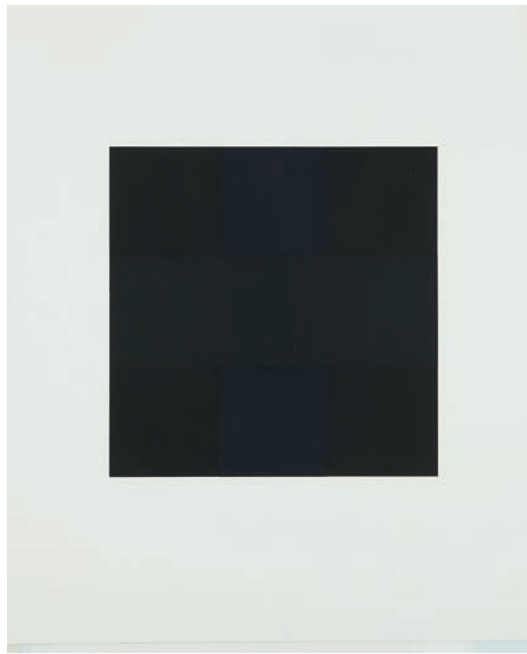
\$4,000-6,000

**Literature**

Williams College 198







## 213. Various Artists

*Ten Works by Ten Painters, 1964*

The complete set of ten screenprints in colors (one with collage), on Mohawk Superfine Cover paper (Lichtenstein on clear Mylar), with full margins and the full sheets, the Warhol with a complimentary signature and dated '67' in blue ink on the reverse, numbered 203 of 500 in black ink the reverse of the title page (there were also artist's proofs), published by Wadsworth Atheneum, Hartford, each in original folders and contained in original linen-covered portfolio with printing on front and spine.  
21½ x 25½ in (54.6 x 65.1 cm)

### Estimate

\$10,000-15,000

### Literature

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

Including: George Ortman, *Untitled*; Frank Stella, *Untitled (Rabat)*; Ellsworth Kelly, *Red/Blue*; Robert Motherwell, *Untitled*; Andy Warhol, *Race Riot*; Stuart Davis, *Composition*; Roy Lichtenstein, *Sandwich and Soda*; Larry Poons, *Untitled*; Robert Indiana, *External Hexagon*; and Ad Reinhardt, *Untitled (Black Square)*

The owner of this portfolio had Andy Warhol sign his print when he and his entourage visited a San Diego State University art class in the 1960's.



**214. Andy Warhol** 1928-1987

*Self-Portrait*, 1966

Offset lithograph, on silver coated paper, with margins, signed and numbered 265/300 in black ink on the reverse, published by Leo Castelli Gallery, New York, framed.

L. 21 $\frac{7}{8}$  x 20 $\frac{3}{4}$  in. (55.6 x 52.7 cm)

S. 22 $\frac{1}{4}$  x 22 $\frac{1}{8}$  in. (56.5 x 56.2 cm)

**Estimate**

\$8,000-12,000

**Literature**

Frayda Feldman and Jörg Schellmann 16





**215. Andy Warhol** 1928-1987

Cow, 1966  
Screenprint in colors, on wallpaper, the full sheet, from the unlimited edition (100 were stamp signed), published by the artist, New York, for an exhibition at Leo Castelli Gallery, New York, framed.  
S. 45½ x 30 in. (115.6 x 76.2 cm)

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

**Literature**  
Frayda Feldman and Jörg Schellmann 11

**216. Andy Warhol** 1928-1987

Cow, 1976  
Screenprint in colors, on wallpaper, the full sheet, from the unlimited edition (approximately 100 were signed in 1979), published by Factory Additions, New York for an exhibition at the Modern Art Pavilion, Seattle, framed.  
S. 45¾ x 29½ in. (116.2 x 74.9 cm)

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

**Literature**  
Frayda Feldman and Jörg Schellmann 12A





**217. Roy Lichtenstein** 1923-1997

*Cow Going Abstract*, 1982

The complete set of three screenprints in colors, on smooth wove paper, with full margins, one signed and all numbered 59/150 in pencil (the edition was at least 450), published by Fratelli Alinari, Florence, all framed.

all I. 23¾ x 28¾ in. (60.3 x 72.1 cm)

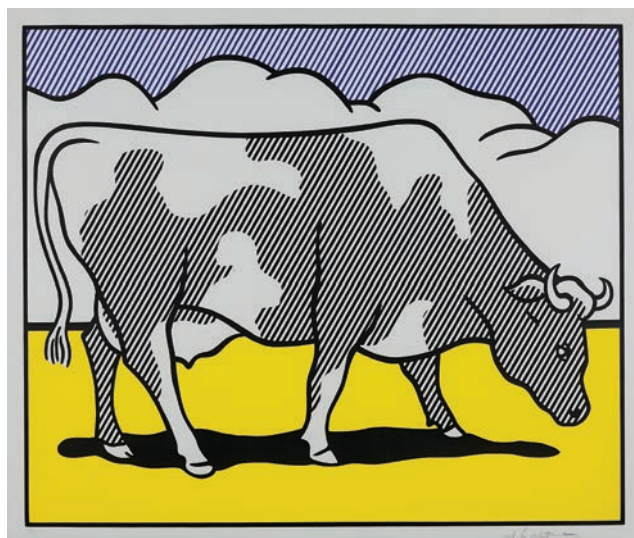
all S. 26 x 30½ in. (66 x 77.5 cm)

**Estimate**

\$8,000-12,000

**Literature**

Mary Lee Corlett Appendix 9



**218. Roy Lichtenstein** 1923-1997

*Haystack*, 1969

Screenprint in colors, on C.M. Fabriano paper, with full margins, signed, dated '69' and numbered 193/250 in pencil, published by Gabriele Mazzotta Editore, Milan (with their blindstamp), framed.

I. 14¾ x 17½ in. (36.5 x 43.5 cm)

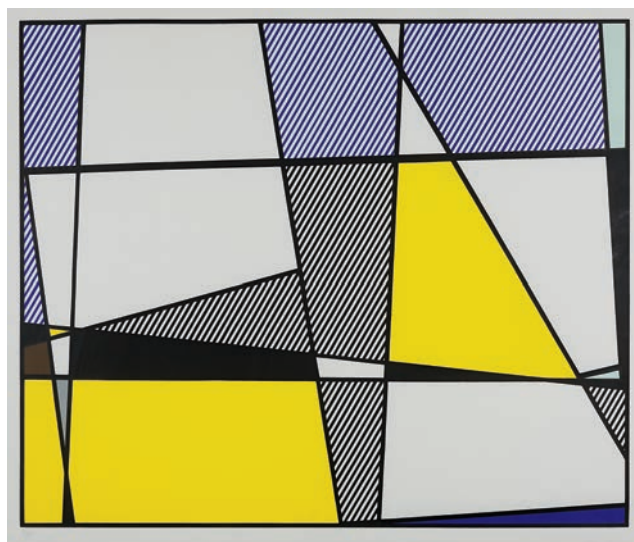
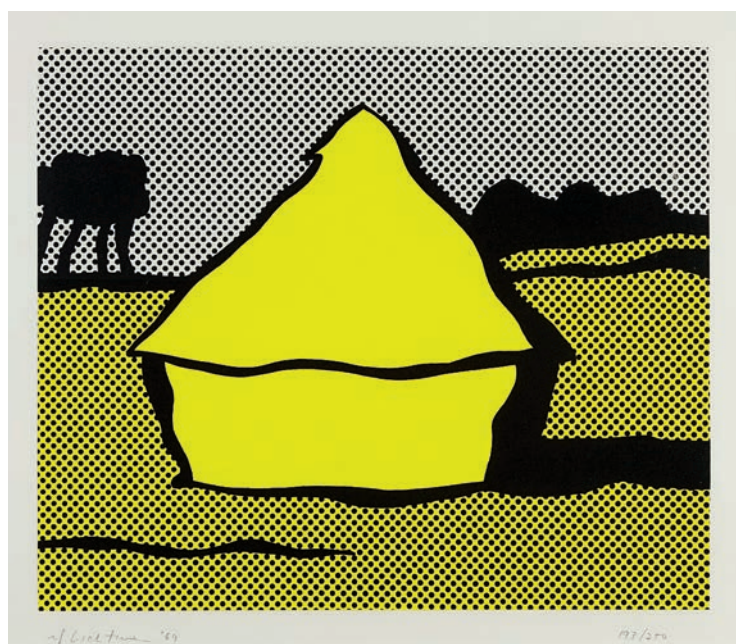
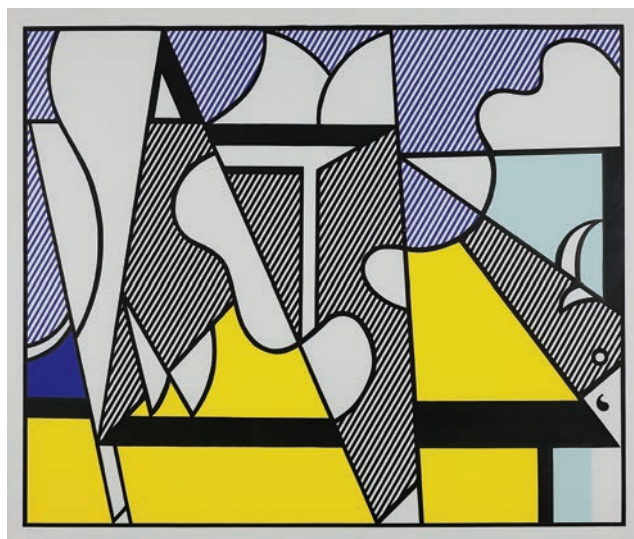
S. 19 x 26 in. (48.3 x 66 cm)

**Estimate**

\$6,000-9,000

**Literature**

Mary Lee Corlett 84





## 219. Andy Warhol 1928-1987

*Tattooed Woman Holding Rose, circa 1955*

Offset lithograph, on green onion skin paper, with full margins, with horizontal folds (as issued), with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. inkstamps, initialed 'TSH' and numbered 'DM 15.0106' in pencil on the reverse, unframed.

I. 26 $\frac{5}{8}$  x 10 $\frac{3}{8}$  in. (67.6 x 26.4 cm)

S. 29 x 11 $\frac{1}{8}$  in. (73.7 x 28.3 cm)

### Estimate

\$4,000-6,000

## 220. Andy Warhol 1928-1987

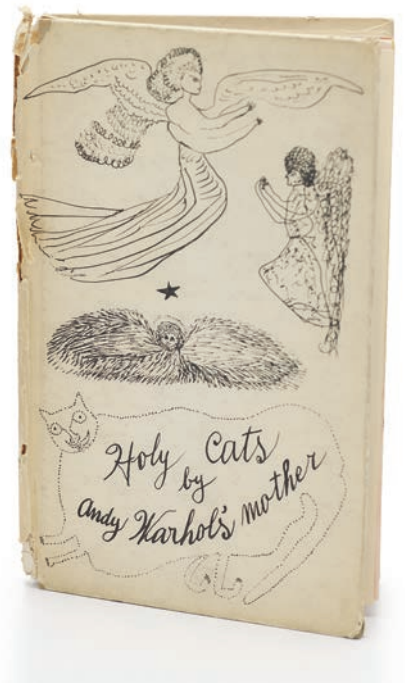
*Holy Cats by Andy Warhol's Mother, 1954*

Artist's book comprised of twenty offset lithographs, on colored wove paper (bound as issued), inscribed 'To George' in black ink on the front page, from the edition of unknown size, with paper-covered hardcover with offset lithograph on the front.

9 x 6 in. (22.9 x 15.2 cm)

### Estimate

\$4,000-6,000





**221. Claes Oldenburg** b. 1929

*Profiterole*, 1989

Cast aluminum edition sculpture hand-painted by the artist, incised with signature, titled, dated '89' and numbered 40/75 on the underside (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles (with their stamp).  
6 x 8½ x 8½ in. (15.2 x 20.6 x 21.9 cm)

**Estimate**

\$5,000-7,000

**Literature**

Gemini G.E.L. 1457







**222. Andy Warhol 1928-1987**

*Campbell's Soup Can (Tomato)*, 1966  
Screenprint in colors, on a paper shopping bag, from an unlimited edition (there was an unknown number signed), published by the Institute of Contemporary Art, Boston, framed. overall 24 x 17 in. (61 x 43.2 cm)

**Estimate**  
\$1,200-1,800

**Literature**  
Frayda Feldman and Jörg Schellmann 4A

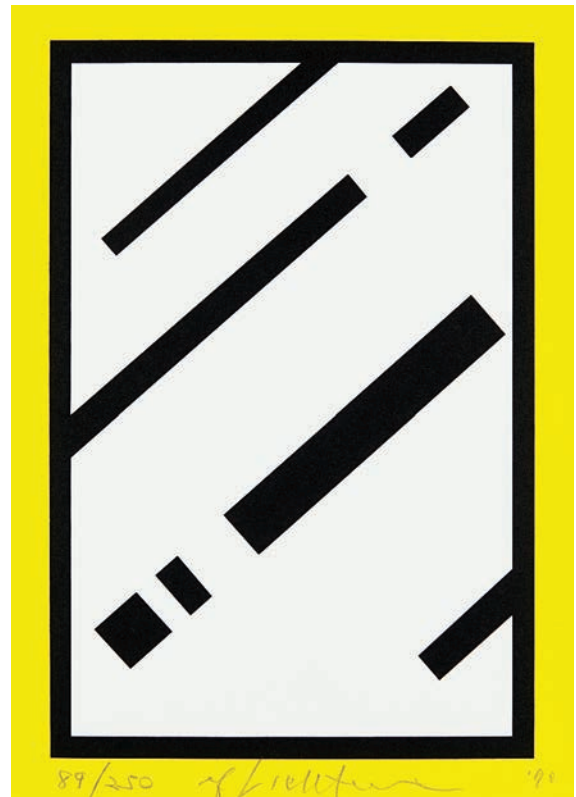


**223. Roy Lichtenstein 1923-1997**

*Mirror*, 1990  
Screenprint in colors, on 4-ply Museum Board, the full sheet, signed, dated '90' and numbered 89/250 in pencil (there were also 50 artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), for the benefit of the Harvey Gantt for Senate Campaign, framed. S. 10 x 7¼ in. (25.4 x 18.4 cm)

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

**Literature**  
Gemini G.E.L. 1450; Mary Lee Corlett 246



**224. Andy Warhol 1928-1987**

*Flowers (Hand-Colored): one plate*, 1974  
Screenprint with hand-coloring, on J. Green paper, the full sheet, signed with initials on the front, also signed and numbered 'A.P. 11/50' in pencil on the reverse (the edition was 250 and 50 artist's proofs), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, framed. S. 40⅞ x 27½ in. (103.8 x 69.9 cm)

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

**Literature**  
Frayda Feldman and Jörg Schellmann 116

**225. Robert Indiana** b. 1928

*Hug*, 1963

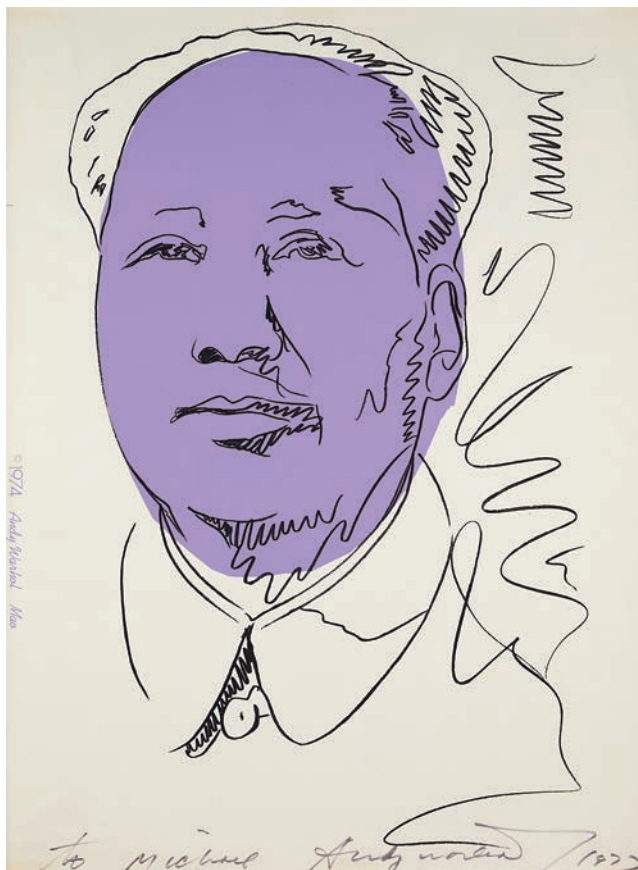
Colored pencil drawing in brown, on laid paper (folded), signed with initials, dated '63' and inscribed 'MY BEST OF THE NEW YEAR TO YOU BOTH,' in black ink, with the artist's embossed stamp, contained in the original envelope with address, return address and postage.

overall 8 x 18¾ in. (20.3 x 47.6 cm)

envelope 4⅞ x 9½ in. (10.5 x 24.1 cm)

**Estimate**

\$3,000-5,000



Property from a Private Collection, Detroit

**226. Andy Warhol** 1928-1987

*Mao*, 1974

Screenprint in colors, on wallpaper, the full sheet, signed, dated '1977' and inscribed 'to Michael' in black marker (from the unlimited edition with approximately 100 signed), published by Factory Additions, New York for a Warhol exhibition at the Musée Galliera, Paris, unframed.

S. 40 x 29½ in. (101.6 x 74.9 cm)

**Estimate**

\$6,000-8,000

**Literature**

Frayda Feldman and Jörg Schellmann 125a





## 227. Robert Indiana b. 1928

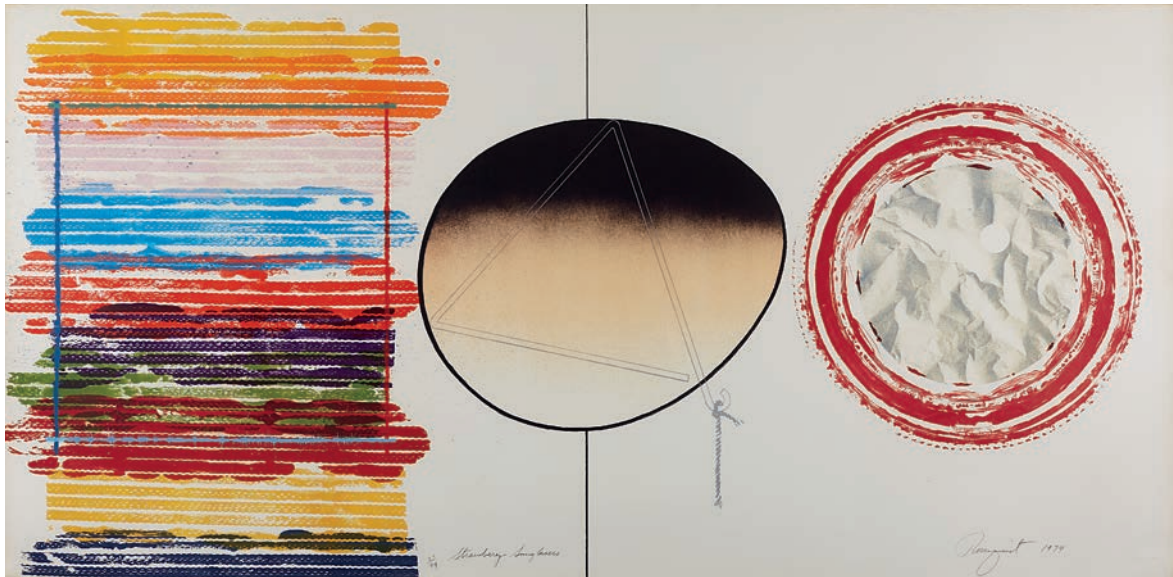
*American Dream*, 1997

The complete set of 30 screenprints in colors, including six loose and 24 prints bound (as issued), on wove paper, with full margins, with title page, text, poems by Robert Creeley, and photographic illustrations, the loose prints signed and numbered 387/395 in pencil and numbered in pencil on the title page (there were also 30 artist's proofs), published by Marco Fine Arts Contemporary Atelier, El Segundo, with their Certificate of Authenticity, all contained in the original black leather binding with the artist's name in red on the front and spine, six prints framed.

22¾ x 17¾ in. (56.8 x 44.1 cm)

**Estimate**

\$8,000-12,000



Property from the Estate of Dr. Fredric S. Brandt, Miami

♦ 228. **James Rosenquist** b. 1933

*Strawberry Sunglasses*, 1974

Lithograph in colors, on Arches Cover paper, the full sheet, signed, titled, dated '1974' and numbered 27/79 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, framed.

S. 36½ x 79 in. (92.7 x 200.7 cm)

**Estimate**

\$1,500-2,500

**Literature**

Constance Glenn 79

Property from the Janet Ginsberg Collection

229. **James Rosenquist** b. 1933

*Caught One Lost One for the Fast Student or Star Catcher*, from *Welcome to the Water Planet*, 1989

Lithograph in colors with pressed paper pulp collage, on C. P. Saunders and TGL handmade paper, with full margins, signed, titled, dated '1989' and numbered 77/92 in pencil (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 51½ x 32½ in. (130.8 x 82.6 cm)

S. 54½ x 38 in. (138.4 x 96.5 cm)

**Estimate**

\$3,000-5,000

**Literature**

Constance Glenn 222







**230. Tom Wesselmann** 1931-2004

*Nude, from 11 Pop Artists, Volume II, 1965*  
Screenprint in colors, on wove paper, the full sheet, signed and numbered 168/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, framed.  
S. 24 x 29½ in. (61 x 75.2 cm)

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

**231. Allen Jones** b. 1937

*French Cooking, from Hommage à Picasso, 1973*  
Screenprint in colors, on wove paper, the full sheet, signed, dated '73' and numbered 30/90 in pencil (there were also 30 artist's proofs), co-published by Propyläen Verlag, Berlin and Pantheon Press, Rome, framed.  
S. 23⅝ x 31¼ in. (60 x 79.4 cm)

**Estimate**  
\$500-700

**Literature**  
Richard Lloyd 66



Property from the Estate of Dr. Fredric S. Brandt, Miami

o ♦ **232. Victoria Gil** b. 1963

*Houdina, 1992*  
Screenprint in colors, on aluminum, with full margins, incised with signature and numbered 23/40 on the reverse, unframed.  
I. 16⅜ x 11 in. (41.6 x 27.9 cm)  
S. 19¾ x 15 in. (50.2 x 38.1 cm)

**Estimate**  
\$200-300

**233. Rupert Jasen Smith** 1953-1988

*Shiseido; Honda; Astro Boy; and Pacman from Homage to Andy Warhol, 1988*

Four screenprints in colors, on Lenox Museum board, the full sheets, all signed and numbered 'PP 5/5' in pencil on the front or reverse (printer's proofs, the edition was 100), published by Galerie Sho, Tokyo, all unframed.  
all S. 36 x 36 in. (91.4 x 91.4 cm)

**Estimate**

\$2,000-3,000



Property from a Private Collection, Los Angeles  
This Lot Is Sold With No Reserve

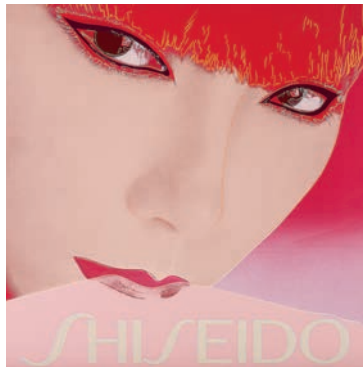
**235. Jane Hammond** b. 1950

*Clown Suit, 1995*

Three-dimensional lithograph and screenprint in colors with collage, on Handmade Chiri paper, signed, dated '1995' and numbered 28/45 in pencil on the back collar, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.  
56 x 46 x 10 in. (142.2 x 116.8 x 25.4 cm)

**Estimate**

\$1,000-1,500 •



**234. Rupert Jasen Smith** 1953-1988

*Homage to Andy Warhol, 1989*

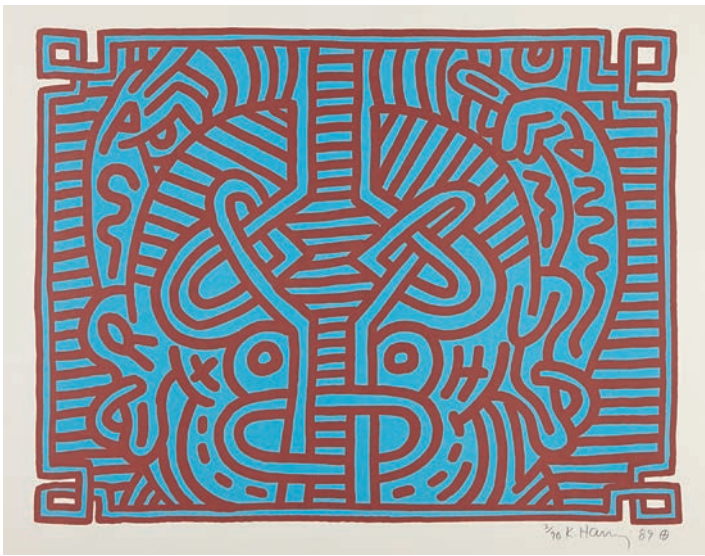
Screenprint in colors with diamond dust, and HEDY KLINEMAN "Fashion Portrait" of Andy Warhol, 1988, screenprint in colors with diamond dust, both on Lenox Museum board, the full sheets, both signed in pencil, *fashion* titled, dated '1988' and numbered 'PP 6/10' in pencil (a printer's proof, the edition was 100), *homage* aside from the numbered edition of 100 (there were also 15 in Roman numerals and 15 artist's proofs), published by the artist and Galerie Sho, Tokyo respectively, both unframed.  
*fashion* S. 40 x 37 in. (101.6 x 94 cm)  
*homage* S. 36 x 36 in. (91.4 x 91.4 cm)

**Estimate**

\$1,500-2,500







## 236. Keith Haring 1958-1990

*Chocolate Buddha: four prints, 1989*

Four lithographs in colors, on Arches paper, with full margins, all signed, dated '89' and numbered 2/90 in pencil on each page and the colophon, annotated 'For Lisa with love - xxx Keith 1989' in pencil on the title page (there were also 15 artist's proofs), published by Editions F.B., Paris, all contained in the original cardboard portfolio.  
24 x 29¾ in. (61 x 75.6 cm)

### Estimate

\$12,000-18,000

### Literature

Klaus Littmann pp. 123-125

**237. Keith Haring** 1958-1990

*Apocalypse: one plate*, 1988

Screenprint in colors, on Museum Board, the full sheet, signed, dated '88' and numbered 'HC 4/5' in pencil (an hors commerce, the edition was 90 and 20 artist's proofs), published by George Mulder Fine Arts, New York (with their copyright inkstamp), unframed.  
S. 38 x 38 in. (96.5 x 96.5 cm)

**Estimate**

\$4,000-6,000

**Literature**

Klaus Littmann pp. 106



Property Sold to Benefit the  
Artists Space Program Fund

**238. Tom Otterness** b. 1952

*Lovers*, 1992

Bronze multiple with silver nitrate patina, incised with initials, dated '© 92' and numbered 11/25 on the underside (there were also 10 artist's proofs), published by Artists Space, New York.  
4 x 4 x 4 in. (10.2 x 10.2 x 10.2 cm)

**Estimate**

\$6,000-9,000







**239. Banksy** b. 1975

*Stop and Search*, 2007

Screenprint in colors, on Arches 88 paper, with full margins, signed in green pencil, numbered 408/500 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 17 $\frac{7}{8}$  x 15 in. (45.4 x 38.1 cm)

S. 30 x 22 $\frac{1}{2}$  in. (76.2 x 57.2 cm)

**Estimate**

\$7,000-9,000



**240. Banksy** b. 1975

*Trolleys*, 2007

Screenprint in colors, on Arches paper, with full margins, signed and numbered 347/750 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 19 $\frac{3}{8}$  x 27 $\frac{1}{8}$  in. (49.2 x 68.9 cm)

S. 22 $\frac{3}{8}$  x 29 $\frac{7}{8}$  in. (56.8 x 75.9 cm)

**Estimate**

\$5,000-7,000

**241. John Baldessari** b. 1931

*Brain/Cloud (With Seascape and Palm Tree)*, 2009  
Archival inkjet print in colors, on Hahnemühle photo rag paper, the full sheet, signed in black ink and numbered 56/145 on the accompanying Certificate of Authenticity, published by Counter Editions, London, unframed.  
S. 29 x 23 in. (73.7 x 58.4 cm)

**Estimate**

\$3,000-5,000

**242. Marcel Dzama** b. 1974

*Untitled; Untitled; and The Creatures of Manitoba Canada*, 2005, 2006 and 2007  
Three drawings, comprised of watercolor and ink in colors and one with graphite, on wove paper, all signed in black ink or pencil, all framed.  
two S. 14 x 11 in. (35.6 x 27.9 cm)  
one S. 13¾ x 10½ in. (34.9 x 26.7 cm)

**Estimate**

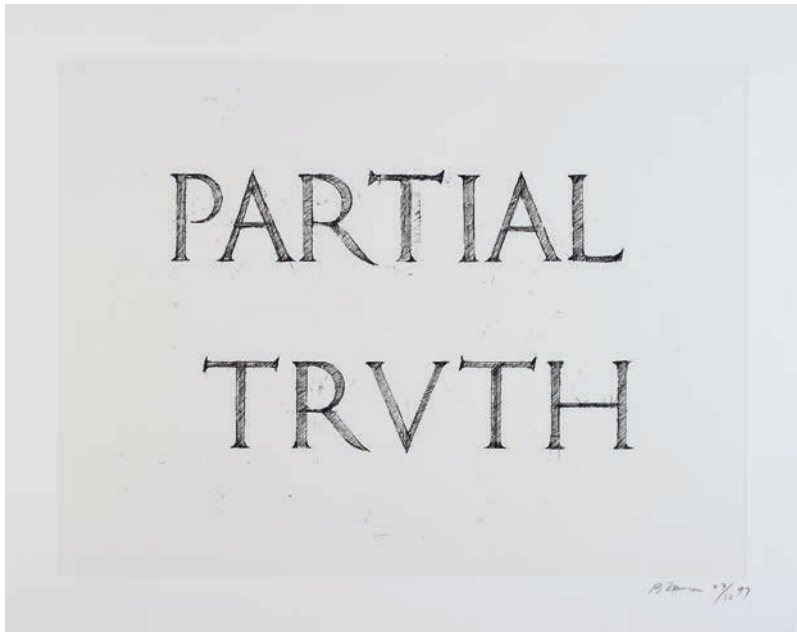
\$3,000-5,000

**Provenance**

David Zwirner, New York







**243. Bruce Nauman** b. 1941

*Partial Truth*, 1997

Screenprint in colors with embossing, on Lana Gravure paper, with full margins, signed, dated '97' and numbered 33/50 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

I. 17 $\frac{7}{8}$  x 23 $\frac{3}{8}$  in. (44.8 x 60 cm)

S. 22 $\frac{1}{8}$  x 28 $\frac{1}{8}$  in. (56.2 x 71.4 cm)

**Estimate**

\$2,000-3,000

**Literature**

Gemini G.E.L. 1715



**244. Bruce Nauman** b. 1941

*Untitled*, 1973

Aquatint and drypoint, on Rives BFK paper, with full margins, signed, dated '73' and annotated 'Printers Proof' in pencil (the edition was 25 and 5 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), unframed.

I. 29 $\frac{3}{8}$  x 20 $\frac{3}{4}$  in. (74.6 x 52.7 cm)

S. 36 x 27 $\frac{1}{4}$  in. (91.4 x 69.2 cm)

**Estimate**

\$3,000-4,000

**Literature**

Christopher Cordes 19

**245. Ed Ruscha** b. 1937

*Library*, 1995

Hard-ground etching in blue, on Dieu Donné handmade cotton paper, with full margins, signed, dated '94' and numbered 29/40 in ink (there were also 8 artist's proofs), published by Hine Editions/Limestone Press, San Francisco, unframed.

I. 11¼ x 14⅞ in. (28.6 x 37.8 cm)

S. 20 x 23⅜ in. (50.8 x 59.4 cm)

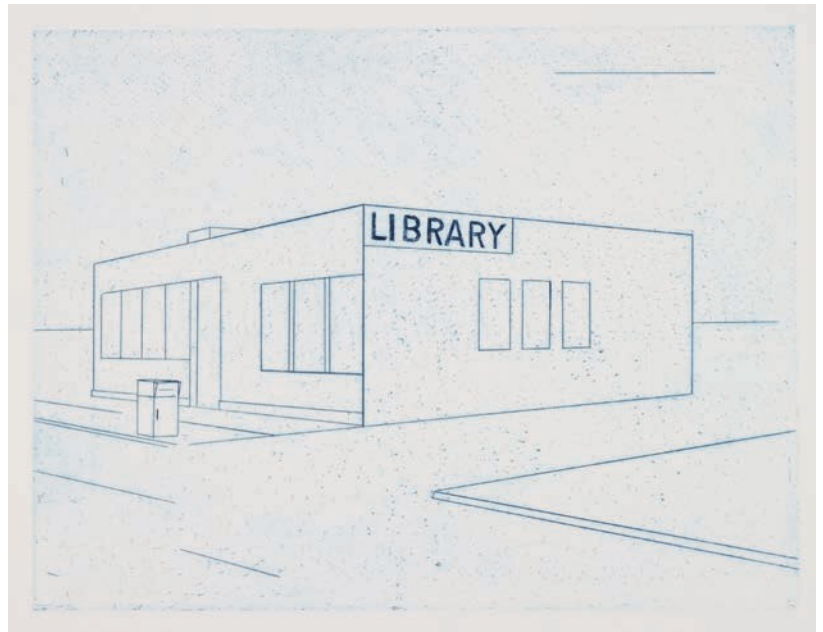
**Estimate**

\$3,000-4,000

**Literature**

Siri Engberg/Walker Art Center 224

This image is based on a library in Joshua Tree, CA.



Property from a Private Collection, Los Angeles

**246. Ed Ruscha** b. 1937

*Unit*, 2004

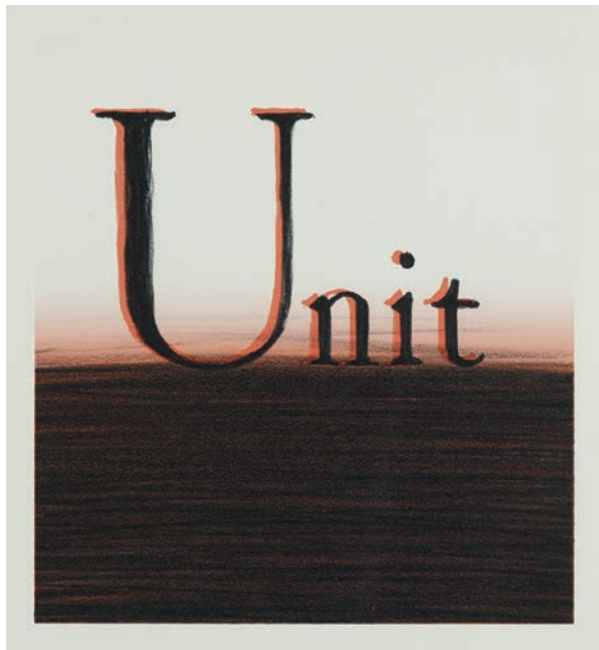
Lithograph in colors, on Hahnemühle German Etching paper, with full margins, signed, dated '2004' and numbered 23/40 in pencil (there were also 10 artist's proofs), published by Hamilton Press, Venice, California (with their blindstamp), framed.

I. 8 x 6⅞ in. (20.3 x 17.5 cm)

S. 14 x 12½ in. (35.6 x 31.8 cm)

**Estimate**

\$1,000-1,500



**247. Ed Ruscha** b. 1937

*America Whistles*, from *America: The Third Century*, 1975

Lithograph in colors, on Arches paper, the full sheet, signed, dated '1975' and numbered 11/200 in pencil (there were also 25 artist's proofs), published by APC Editions, New York, framed.

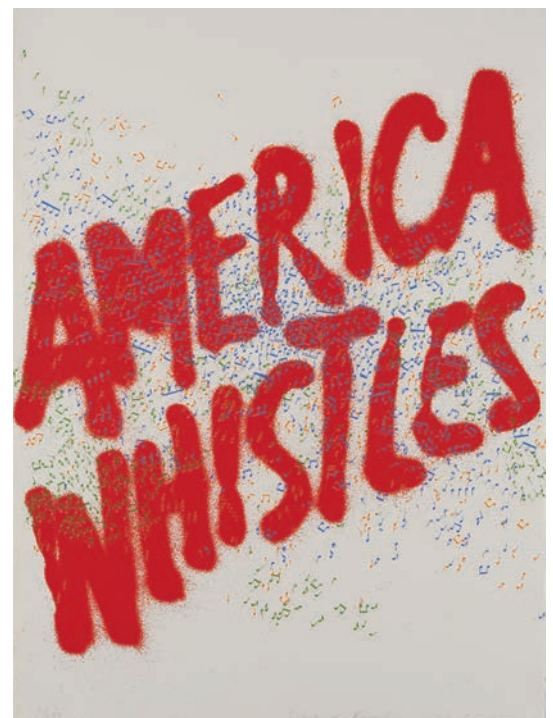
S. 30 x 22⅜ in. (76.2 x 56.8 cm)

**Estimate**

\$2,000-3,000

**Literature**

Siri Engberg/Walker Art Center 84







Property from the Estate of  
Dr. Fredric S. Brandt, Miami

o♦ 248. **Ed Ruscha** b. 1937

*Dog*, 1995

Mixografía® relief print in colors, on handmade paper, the full sheet, signed, dated '94' and numbered 28/75 in pencil (there were also 7 artist's proofs), published by Mixographia Workshop, Los Angeles, framed.

S. 27 x 38½ in. (68.6 x 97.8 cm)

**Estimate**

\$6,000-9,000

**Literature**

Siri Engberg/Walker Art Center 222



Property from the Estate of  
Dr. Fredric S. Brandt, Miami

o♦ 249. **Ed Ruscha** b. 1937

*US*, 1995

Mixografía® relief print in colors, on handmade paper, the full sheet, signed, dated '94' and numbered 28/75 in pencil (there were also 7 artist's proofs), published by Mixographia Workshop, Los Angeles, framed.

S. 23¾ x 32¼ in. (59.4 x 81.9 cm)

**Estimate**

\$6,000-9,000

**Literature**

Siri Engberg/Walker Art Center 221

Patented by Luis Remba, the Mixografía print process produces highly textured, three-dimensional surfaces. Ruscha created the imagery by burnishing the letterforms into a wax plate. Various grasses he collected were pressed into the wax, then a copper printing plate was made from the wax impression.

**250. Vija Celmins** b. 1938

*Concentric Bearings, C*, 1984

Aquatint, drypoint and mezzotint in colors, on Rives BFK paper, with full margins, signed and numbered 22/34 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 8¼ x 13½ in. (21 x 34.3 cm)

S. 20¼ x 20⅞ in. (51.4 x 51.1 cm)

**Estimate**

\$4,000-6,000

**Literature**

Gemini G.E.L. 1223

Samantha Rippner fig. 18 and p. 51



**251. Vija Celmins** b. 1938

*Concentric Bearings, D*, 1985

Mezzotint, aquatint, drypoint, and photogravure, on Rives BFK paper, with full margins, signed and numbered 33/34 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 9⅜ x 16⅜ in. (23.8 x 41.6 cm)

S. 18 x 22⅜ in. (45.7 x 56.8 cm)

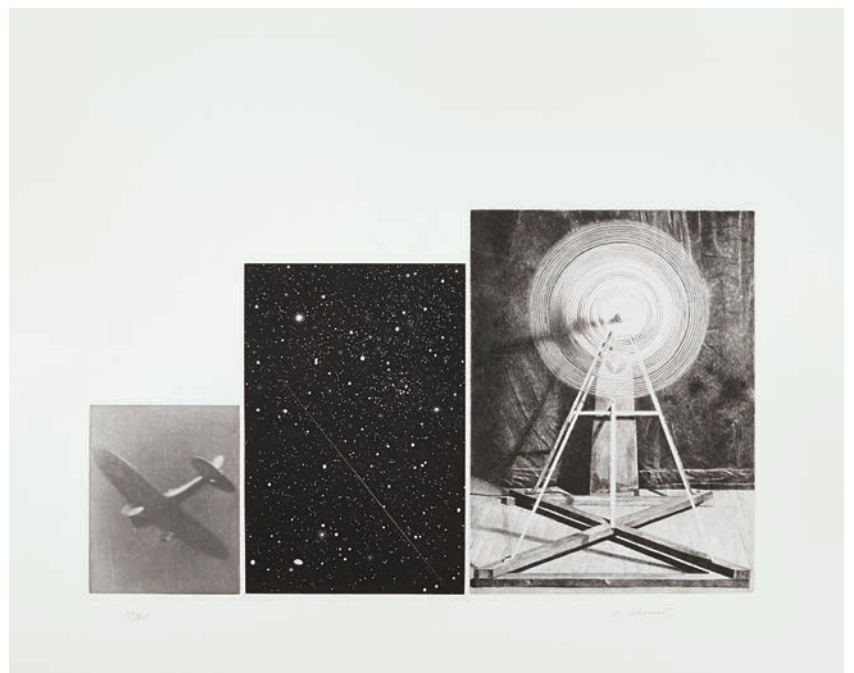
**Estimate**

\$4,000-6,000

**Literature**

Gemini G.E.L. 1222

Samantha Rippner fig. 19 and p. 51





**“Maybe I identify with the spider: I’m the kind of person who works on something forever and then works on the same image again the next day”**

*The Prints of Vija celmins, ‘A Delicate Balance’, interview with Samantha Rippner and Doris Semmelink, pp 28-30*

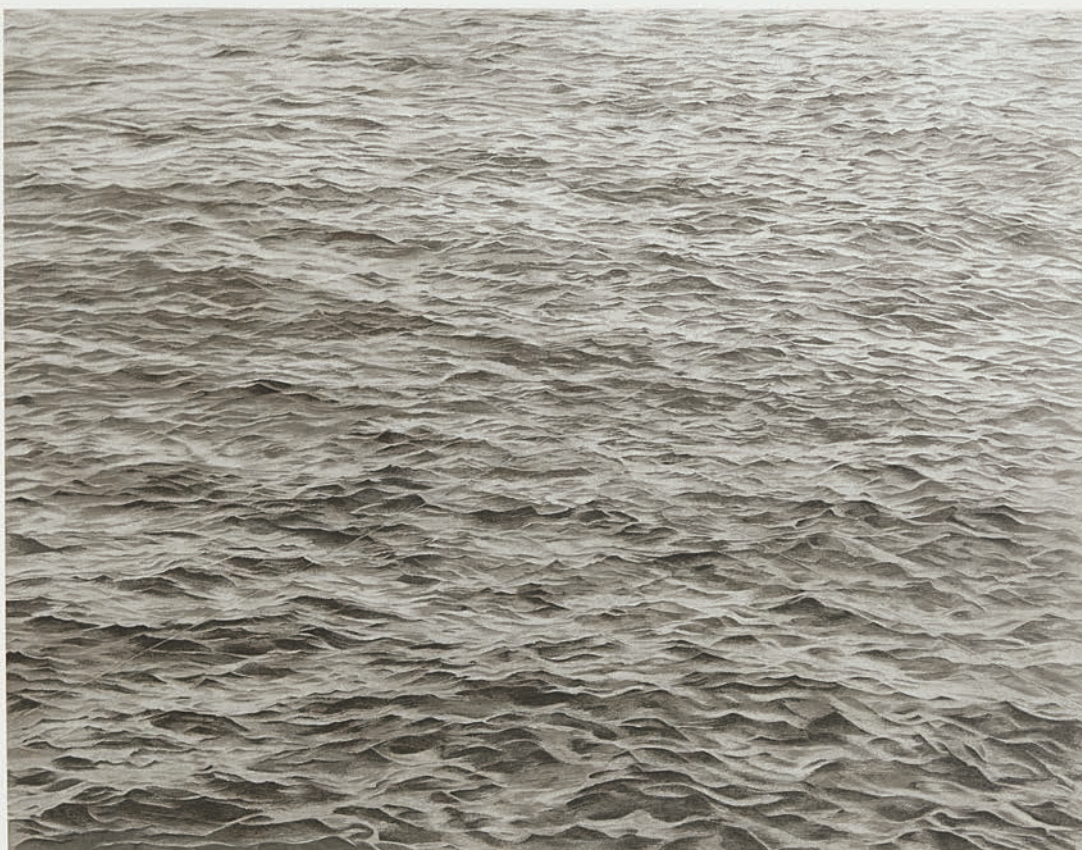






1970

2. 10/10/70



**252. Vija Celmins** b. 1938

*Drypoint - Ocean Surface*, 1983

Drypoint, on Arches Satine paper, with full margins, signed and numbered 52/75 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

I. 7¾ x 9¾ in. (19.7 x 24.8 cm)

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

**Estimate**

\$12,000-18,000

**Literature**

Gemini G.E.L. 1055

Samantha Rippner p. 50

**253. Vija Celmins** b. 1938

*Ocean with Cross #1*, 2005

Screenprint, on wove paper, with full margins, signed and numbered 72/108 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

I. 17½ x 22½ in. (44.5 x 57.2 cm)

S. 24⅞ x 28⅝ in. (61.3 x 72.7 cm)

**Estimate**

\$7,000-10,000

**Literature**

Charles Riley p. 200



**254. Vija Celmins** b. 1938

*Night Sky 1 (Reversed)*, 2003

Photoetching in colors with aquatint, photogravure and drypoint, on Hahnemühle Copperplate paper, with full margins, signed, dated '02' and numbered 45/65 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 15 $\frac{7}{8}$  x 19 $\frac{1}{2}$  in. (40.3 x 49.5 cm)

S. 21 x 24 $\frac{1}{2}$  in. (53.3 x 62.2 cm)

**Estimate**

\$6,000-9,000

**Literature**

Gemini G.E.L. 1932

Samantha Rippner fig. 38, pp. 42, 54

Julia Friedrich *Vija Celmins: Wüste, Meer & Sterne*, Museum Ludwig, Cologne, p. 113



**255. Vija Celmins** b. 1938

*Night Sky 2 (Reversed)*, 2003

Photoetching in colors with aquatint, photogravure and drypoint, on Hahnemühle Copperplate paper, with full margins, signed, dated '02' and numbered 45/65 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 15 $\frac{3}{4}$  x 19 $\frac{1}{2}$  in. (40 x 49.5 cm)

S. 20 $\frac{3}{4}$  x 24 $\frac{3}{4}$  in. (52.7 x 62.9 cm)

**Estimate**

\$6,000-9,000

**Literature**

Gemini G.E.L. 1933

Samantha Rippner fig. 41, pp. 46, 54

Julia Friedrich *Vija Celmins: Wüste, Meer & Sterne*, Museum Ludwig, Cologne, p. 113



**256. Vija Celmins** b. 1938

*Untitled (Web 3)*, 2003

Aquatint with burnishing, scraping and drypoint, on Hahnemühle Copperplate paper, with full margins, signed, dated '02' and numbered 45/65 in pencil (there were also 10 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 15½ x 19 in. (38.4 x 48.3 cm)

S. 20½ x 24½ in. (51.1 x 61.3 cm)

**Estimate**

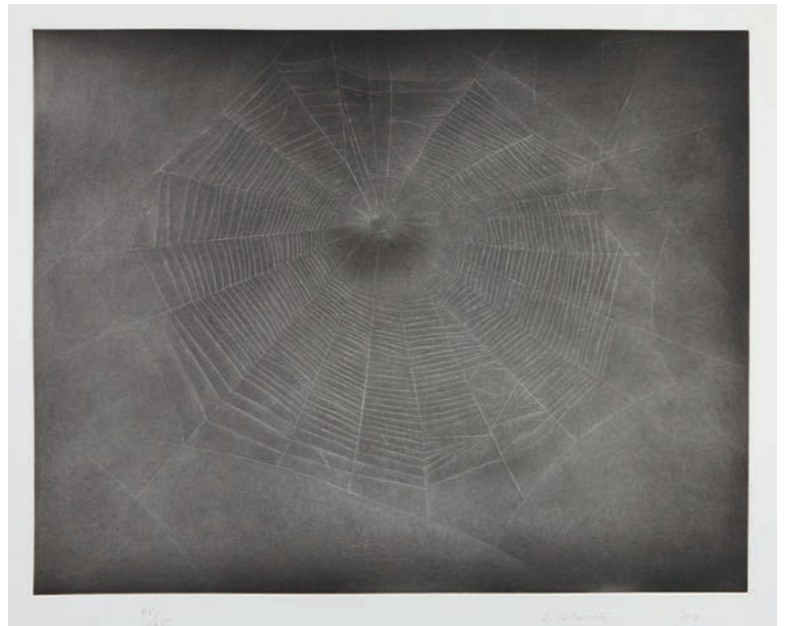
\$6,000-9,000

**Literature**

Gemini G.E.L 1931

Samantha Rippner fig. 37, pp. 41 and 54

Julia Friedrich *Vija Celmins: Wüste, Meer & Sterne*, Museum Ludwig, Cologne, 2011, pp. 110-111



**257. Vija Celmins** b. 1938

*Untitled (Web 4)*, 2002

Photogravure with burnishing and drypoint on Hahnemühle Copperplate paper, with full margins, signed, dated '02' and numbered 45/65 in pencil (there were also 10 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 15½ x 19¼ in. (39.4 x 48.9 cm)

S. 20½ x 24½ in. (52.1 x 62.2 cm)

**Estimate**

\$6,000-9,000

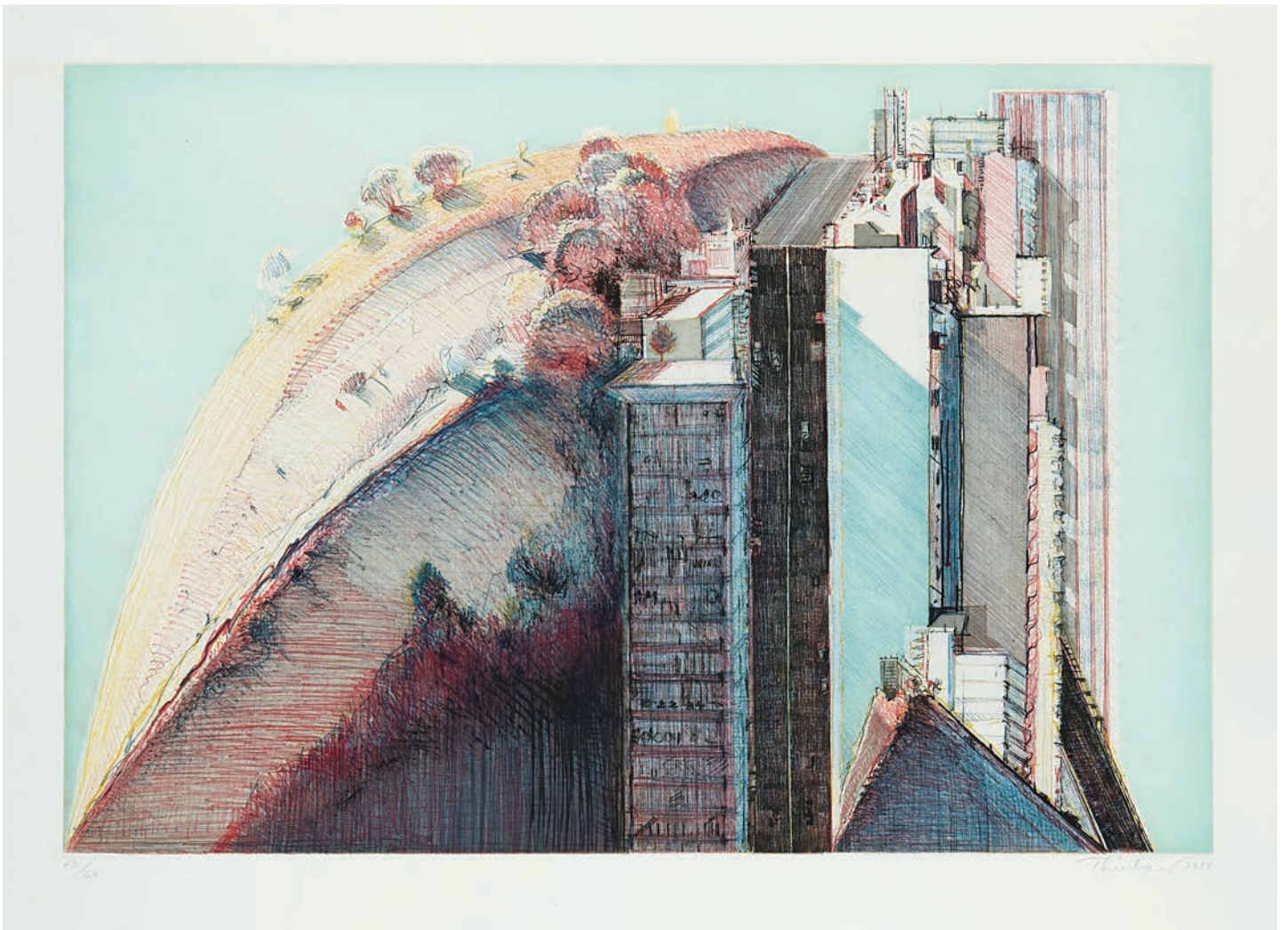
**Literature**

Gemini G.E.L 1930

Samantha Rippner fig. 40, pp. 45 and 54

Julia Friedrich *Vija Celmins: Wüste, Meer & Sterne*, Museum Ludwig, Cologne, 2011, pp. 110-111





**258. Wayne Thiebaud** b. 1920

*Country City, 1988*

Etching and aquatint in colors, on Somerset Satin paper, with full margins, signed, dated '1988' and numbered 43/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 21¾ x 31¾ in. (55.2 x 80.6 cm)

S. 30¾ x 40¾ in. (78.1 x 103.5 cm)

**Estimate**

\$8,000-12,000



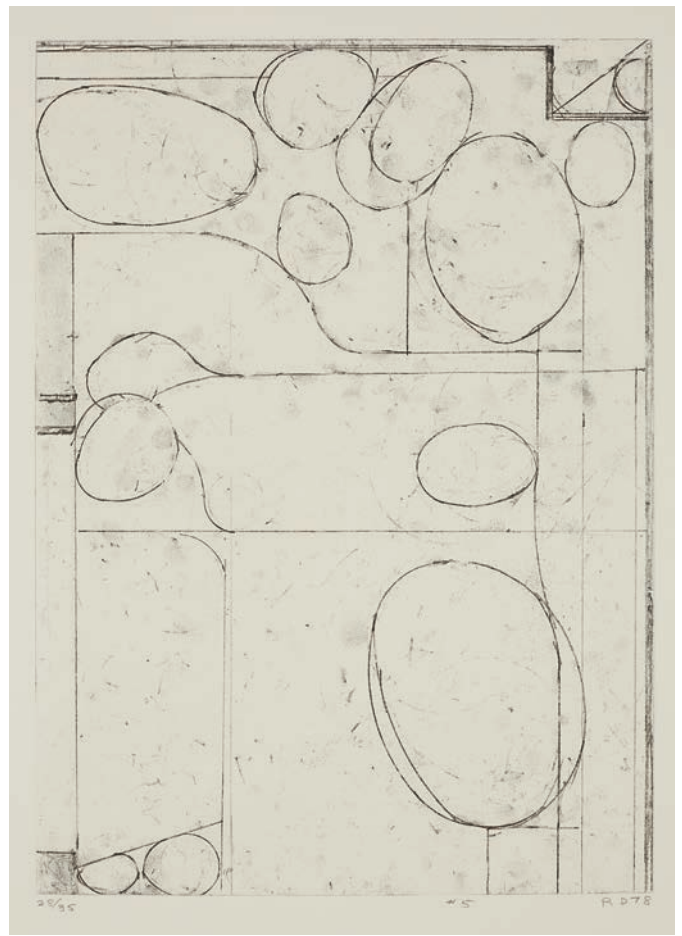
**259. Richard Diebenkorn** 1922-1993

*Six Softgrounds #5, 1978*

Soft-ground etching, on Rives paper, with full margins, signed with initials, titled, dated '78' and numbered 28/35 in pencil (there were also 10 artist's proofs), published by Crownpoint Press, San Francisco, framed.  
I. 17 $\frac{3}{8}$  x 12 $\frac{1}{2}$  in. (44.1 x 31.8 cm)  
S. 39 $\frac{3}{4}$  x 25 $\frac{3}{4}$  in. (101 x 65.4 cm)

**Estimate**

\$3,000-5,000



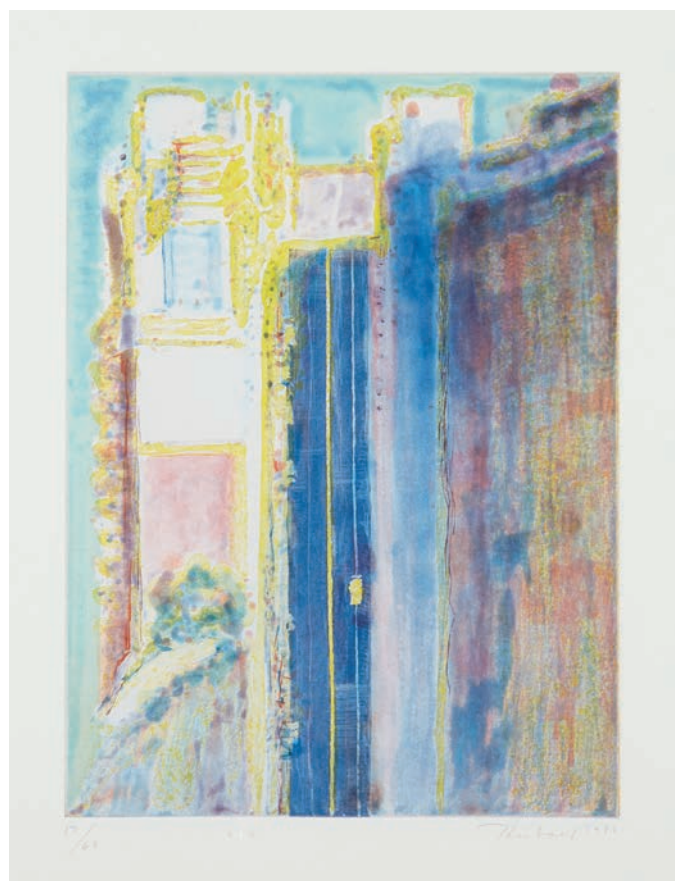
**260. Wayne Thiebaud** b. 1920

*City Edge, 1988*

Aquatint in colors, on wove paper, with full margins, signed, dated '1988' and numbered 17/60 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), unframed.  
I. 11 $\frac{1}{8}$  x 8 $\frac{7}{8}$  in. (30.2 x 22.5 cm)  
S. 19 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (49.8 x 40.3 cm)

**Estimate**

\$4,500-5,500







**261. Alex Katz** b. 1927

*Moose*, 2013

Woodcut in colors, on wove paper, the full sheet, signed and numbered 30/70 in pencil (there were also 12 artist's proofs), published by Simmelink/Sukimoto Editions, Kingston, New York, unframed. S. 21¾ x 29⅞ in. (55.2 x 75.2 cm)

**Estimate**

\$3,000-4,000



**262. Alex Katz** b. 1927

*Harbor*, 2006

Aquatint in colors, on Cartiere Magnani Carona paper, with full margins, signed and numbered 43/50 in pencil (there were also 4 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, unframed.

I. 11⅞ x 16½ in. (29.5 x 41.9 cm)

S. 19¾ x 23⅞ in. (50.2 x 60 cm)

**Estimate**

\$2,500-3,500

**Literature**

Klaus Albrecht Schröder 438

**263. Alex Katz** b. 1927

*Reflection 1*, 2010

Aquatint and photoengraving in colors, on relief blend roll paper, with full margins, signed and numbered 30/45 in pencil (there were also 7 artist's proofs), published by Peter Blum Edition, New York, unframed.

I. 13½ x 9½ in. (34.3 x 24.1 cm)

S. 18½ x 13½ in. (47 x 34.3 cm)

**Estimate**

\$2,000-3,000

**Literature**

Klaus Albrecht Schröder 474



**264. Chuck Close** b. 1940

*Self-Portrait*, 2007

Lithograph and screenprint in colors, on Somerset paper, with full margins, signed, dated '2007' and numbered 35/118 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.

I. 30 x 24 in. (76.2 x 61 cm)

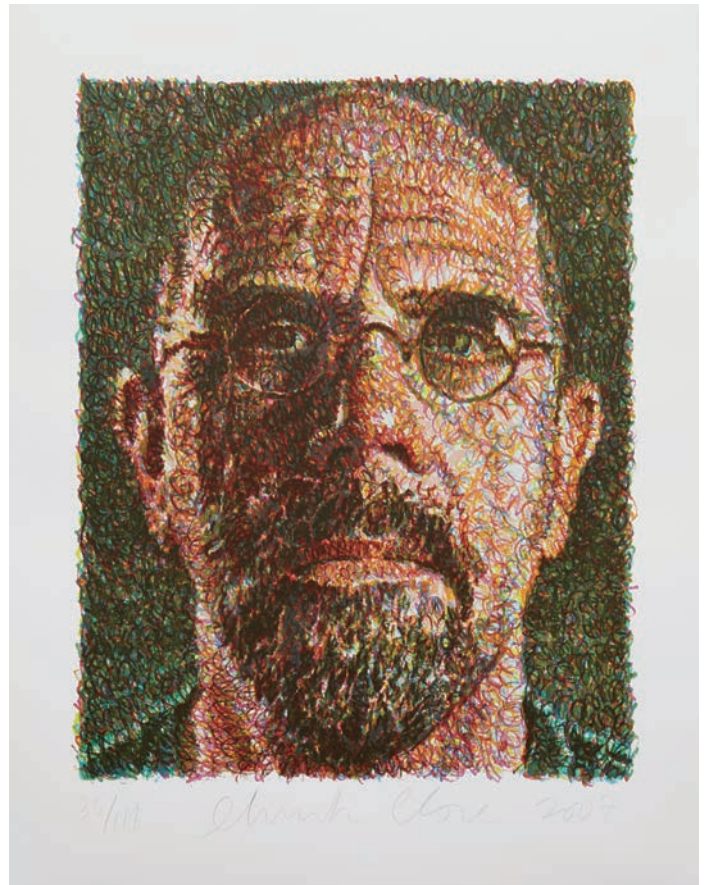
S. 38 x 30 in. (96.5 x 76.2 cm)

**Estimate**

\$5,000-7,000

**Literature**

Charles Riley p. 205



**265. Francesco Clemente** b. 1952

*Self-Portrait with Lemon Heart*, 2008

Woodcut in colors, on wove paper, the full sheet, signed and numbered from the edition of 51 in pencil (there were also 12 artist's proofs), published by Pace Editions, Inc., New York.

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

**Estimate**

\$2,500-3,500





**266. Kiki Smith** b. 1954

*Untitled (Mermaids)*, 1994

Unique transfer image with pencil drawing and paper collage, on Japanese paper, signed and dated '1994' in pencil, framed.

S. 20 x 29¾ in. (50.8 x 75.6 cm)

**Estimate**

\$3,000-5,000



**Property from the Estate of  
Dr. Fredric S. Brandt, Miami**

o ♦ **267. Kiki Smith** b. 1954

*Ginzer and the Birds*, 1996

Lithograph with collage, on Japanese paper, the full sheet, signed, dated '1996' and numbered 31/50 in pencil, published by Artists Space, New York, framed.

S. 17½ x 20¾ in. (44.5 x 52.7 cm)

**Estimate**

\$2,000-3,000

**Literature**

Wendy Weitman 77



**Property from the Estate of  
Dr. Fredric S. Brandt, Miami**

o ♦ **268. Kiki Smith** b. 1954

*Untitled (Bird and Butterfly)*, 1998

Etching, on mould-made Rives Paper, with full margins, signed, dated '1998' and numbered in 4/20 in pencil (there were also 9 artist's proofs), published to benefit the Lower East Side Printshop, New York (with their blindstamp), framed.

I. 14¾ x 24¾ in. (37.5 x 62.9 cm)

S. 19¾ x 26 in. (50.2 x 66 cm)

**Estimate**

\$1,200-1,800

**Literature**

Wendy Weitman 89





## 269. Niki de Saint Phalle 1930-2002

*Group of seven prints, 1998-2000*

Seven etchings with aquatint and hand-coloring in colors, on wove paper, with full margins, all signed and variously annotated printer's proofs or bon à tirer in pencil (the editions were 40 or 10), published by Lapis Press, Los Angeles (with their blindstamp), all unframed, various sizes

### Estimate

\$6,000-9,000

Including: *& Goliath* (LP 18), 1998; *Le Cirque* (LP 19), 1998; *The Aeïou* (LP 20), 1998; *Snake Lady* (LP 27), 1999; *La Reine* (LP 29), 1999; *The Lovers* (LP 30), 1999; and *Buddha/Nature* (LP 35), 2000.





**270. James Lee Byars** 1932-1997

*The Black Paper on Art*, 1987

Gold leaf, on tissue paper, with full margins, framed.  
diameter 9 $\frac{3}{4}$  in. (23.8 cm)

**Estimate**

\$4,000-6,000

**Provenance**

Galerie Wanda Reiff, Maastricht



**271. Paul McCarthy** b. 1945

*Brancusi Tree*, 2007

Self-inflatable gold mylar fabric sculpture with  
integrated fan, signed, dated '2007,' and numbered  
1/75 in black ink (there were also 20 artist's proofs),  
contained in original custom mylar fabric carrier bag.  
80 x 40 x 40 in. (203.2 x 101.6 x 101.6 cm)

**Estimate**

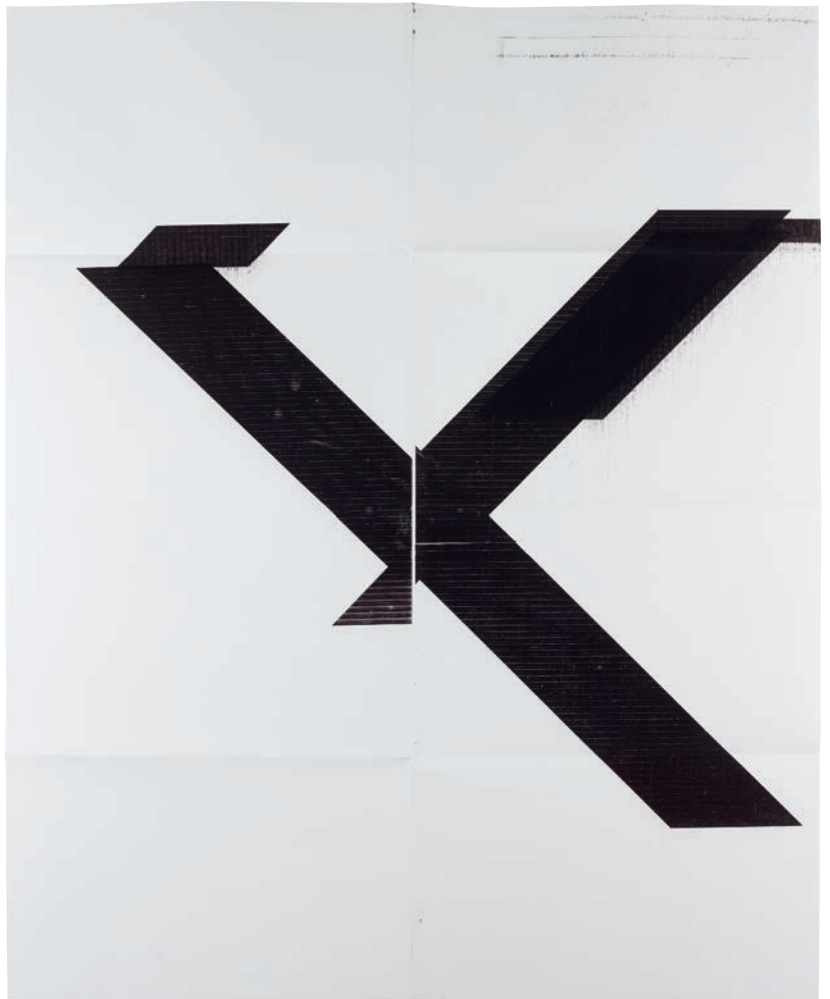
\$3,000-5,000

**272. Wade Guyton** b. 1972

*X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1209), 2013*  
Digital print with archival UV curable inks, the full sheet, hand-folded (as issued), signed in black ink and numbered 86/100 in pencil on a label affixed to the sleeve, published by Printed Matter, Inc., New York, contained in the original white cardboard sleeve.  
S. 84 x 69 in. (213.4 x 175.3 cm)

**Estimate**

\$5,000-10,000



**273. Darren Almond** b. 1971

*Prime, 2007*  
Cast aluminum painted in maroon, signed, dated '2007' and numbered 2/7 in black ink on the reverse (there were also 2 artist's proofs).  
10 x 31½ in. (25.4 x 79.1 cm)

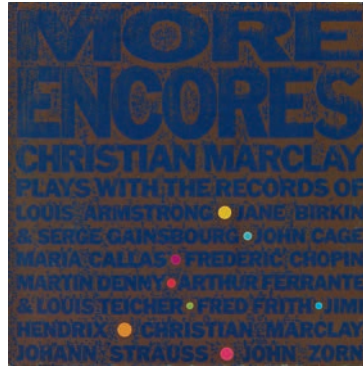
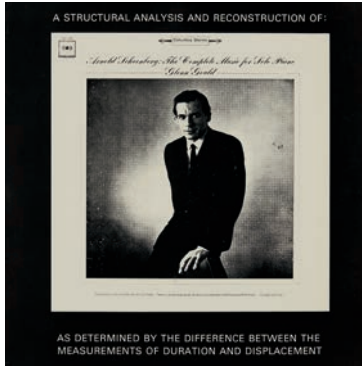
**Estimate**

\$5,000-7,000

**Provenance**

Galerie Max Hetzler, Berlin





## 274. Vito Acconci b. 1940

*SKATE-BOWLS SAN JUAN: WORDS FOR IMAGE*, 2004-09  
Mixed media drawing with handwritten pastel lettering, on two digital prints, signed, titled, dated '04-09' and annotated 'Acconci Studio (V.A., Darío Núñez, Sehzaat Oner, Jeremy Linzee, Peter Dorsey)' in black pastel, framed. overall S. 16¼ x 50½ in. (41.3 x 128.3 cm)

### Estimate

\$2,500-3,500

### Provenance

Lucky Draw to benefit Sculpture Center, Long Island City, New York, 2009

## 275. Stephen Prina and Christian Marclay b. 1954 and b. 1955

*A Structural Analysis and Reconstruction of...; Record Without a Cover; and More Encores*, 1980, 1985 and 1989  
Three vinyl artists records, two with offset record cover, *Without a Cover* released by Recycled Records with support from Hallwalls Contemporary Arts Center's performance program, Buffalo, New York, *Encores* released by No Man's Land, Würzburg, Germany.  
Prina diameter 12 in. (30.5 cm)  
both Marclay diameter 9¾ in. (24.8 cm)

### Estimate

\$2,000-3,000

As the title suggests, Marclay's *Record Without a Cover* was released without any protective packaging, such that the damage from shipping, storing, and playing the record becomes a part of the work.

## 276. Haim Steinbach b. 1944

*Untitled (female mannequin right hands)*, 1991  
Ash-veneered wood shelf and objects, signed, dated '90' and numbered 24/40 in black ink on the reverse of the shelf (there were also 12 artist's proofs), published by the New Museum, New York, contained in the original wooden crate with instructions.  
overall 13¾ x 17¼ x 6½ in. (34.9 x 43.8 x 16.5 cm)

### Estimate

\$3,000-4,000



Property from the Estate of  
Dr. Fredric S. Brandt, Miami

♦ 277. **Kenneth Goldsmith** b. 1961

*Untitled, from Selections from 73 Poems, 1992*  
Lithograph, on wove paper, the full sheet, signed,  
dated '1992' and numbered 'II/X' in pencil (an  
artist's proof, the edition was 45), published by  
Permanent Press, Brooklyn, New York, framed.  
S. 30¼ x 22½ in. (76.8 x 56.2 cm)

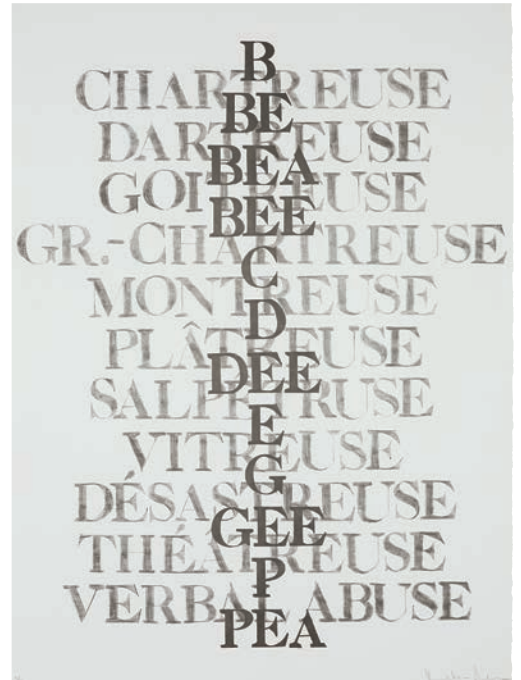
**Estimate**  
\$800-1,200

Property from the Estate of  
Dr. Fredric S. Brandt, Miami

♦ 278. **Kenneth Goldsmith** b. 1961

*Untitled, from Selections from 73 Poems, 1992*  
Lithograph, on wove paper, with full margins,  
signed, dated '1992' and numbered 'II/X' in pencil  
(an artist's proof, the edition was 45), published by  
Permanent Press, Brooklyn, New York, framed.  
L. 26½ x 21¾ in. (67.3 x 54.3 cm)  
S. 30¼ x 22 in. (76.8 x 55.9 cm)

**Estimate**  
\$800-1,200



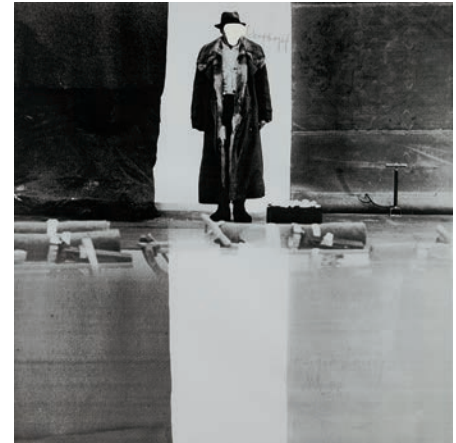
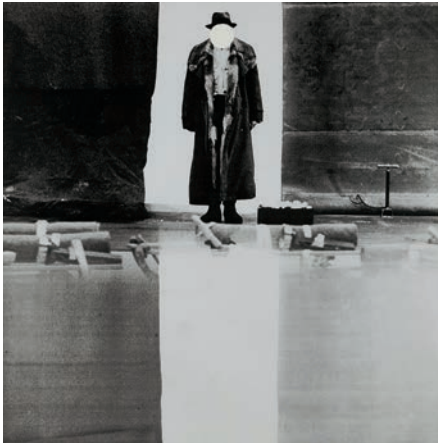
Property from a Private Collection, Los Angeles  
This Lot Is Sold With No Reserve

279. **Jonathan Borofsky** b. 1942

*Pied Piper #3,785,264, 1990*  
Lithograph in colors, on gray handmade paper, the  
full sheet, signed and numbered 63/100 in pencil,  
published as a fundraiser for Inner-City Arts, Los  
Angeles, framed.  
S. 25½ x 18 in. (64.8 x 45.7 cm)

**Estimate**  
\$600-800 •





Property from an Important American Collection

## 280. Joseph Beuys 1921-1986

3 Ton Edition, 1973-85

Five double-sided screenprints (two with a cut-out, three with brown oil paint hand-additions), on vinyl, the full sheets, all signed, one annotated and all variously numbered in pencil (from the planned edition of 4800, maximum of 1150 completed) published by Edition Staack, Heidelberg, Germany, all framed. all S. 18½ x 17½ in. (46 x 45.4 cm)

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

**Literature**  
Edition Schellmann 74





Property from an Important American Collection

## 281. 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 50/77 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.  
14½ x 14½ x 2 in. (36.8 x 36.8 x 5.1 cm)

### Estimate

\$6,000-9,000

### Literature

Edition Schellmann 85

Property from an Important American Collection

## 282. 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, signed, titled, annotated in German and numbered 'XIII/XX' in red ink, published by Edition Staack, Heidelberg (with their inkstamp on the reverse), unframed.  
S. 31½ x 21½ in. (80 x 55 cm)

### Estimate

\$2,000-3,000

### Literature

Edition Schellmann 61



Property from an Important American Collection

**283. Joseph Beuys 1921-1986**

*Hare Sugar*, 1972

Screenprint, on cardstock, with full margins, and a sugar cube, stamped, in cardboard box with cotton wool, signed, titled and numbered 38/40 in pencil on the print and on the cardboard box (there were also 15 in Roman numerals), published by Edition Staeck, Heidelberg, Germany, unframed.

I. 18¼ x 33¾ in. (46.4 x 85.7 cm)

S. 20 x 35 in. (50.8 x 88.9 cm)

**Estimate**

\$3,000-5,000

**Literature**

Edition Schellmann 54



Property from an Important American Collection

**284. Joseph Beuys 1921-1986**

*Noiseless Blackboard Eraser*, 1974

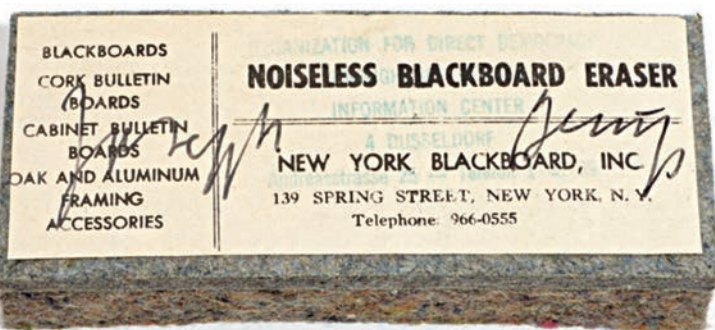
Felt blackboard eraser, signed in black ink, (the numbered edition was 550), published by Ronald Feldman Fine Arts, New York. 2 x 5 x 1 in. (5.1 x 12.7 x 2.5 cm)

**Estimate**

\$800-1,200

**Literature**

Edition Schellmann 101



Property from an Important American Collection

**285. Joseph Beuys 1921-1986**

*Print 1; and Print 2, 1971*

Two letterpress prints, on coated heavy paper or cardstock respectively, with full margins, *Print 1* annotated in German and with the Hauptstrom stamp, *Print 2* signed and numbered 101/202 in pencil, published by Edition Tangente, Heidelberg, Germany, both unframed.

print 1 l. 16¼ x 11½ in. (41.3 x 28.3 cm)

print 2 l. 17⅝ x 11½ in. (44.8 x 28.3 cm)

both S. approx. 31⅜ x 22⅜ in. (79.7 x 56.8 cm)

**Estimate**

\$800-1,200

**Literature**

Edition Schellmann 36



Property from an Important American Collection

**286. Joseph Beuys 1921-1986**

*Group of seven posters, circa 1971 and 1974*

Seven offset lithographs (six in colors), on wove paper, the full sheets, (*Galerie*) *art intermedia* signed in pencil, all unframed.

all S. various sizes

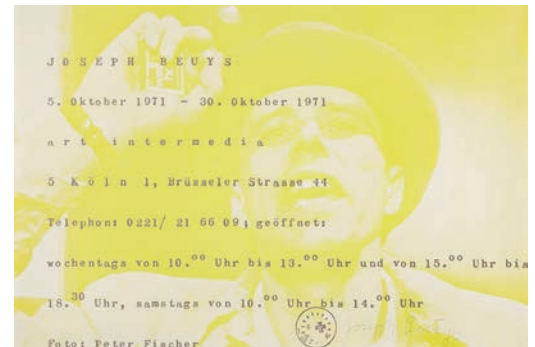
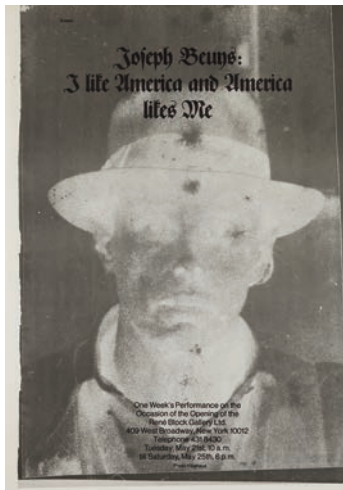
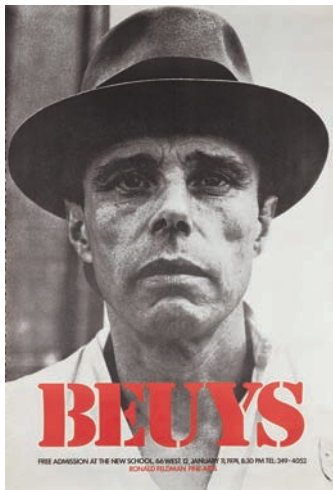
**Estimate**

\$500-1,000

**Literature**

Isabel Siben 27, 46, 52, 57, and 146; Peter Weiss and Florian Britsch 20, 32, 38, 41 and 98

Including (*Galerie*) *art intermedia*; *The New School* and Ronald Feldman Fine Arts (three copies); *I Like America and America likes Me*; *Incontro con Beuys*; and *Andy Warhol & Joseph Beuys*







Property from the Estate of Dr. Fredric S. Brandt, Miami

## ♦ 287. Various Artists

1989, 2000

The complete set of 11 prints in various media in colors, on various papers, with full margins, all signed, titled, dated and numbered 11/75 in ink or pencil, published by The Estate Project for Artists with Aids, a program of the Alliance for the Arts, New York, four contained in the original black paper-covered portfolio with text in white and green, seven framed.

25½ x 21½ in. (65.1 x 53.7 cm)

### Estimate

\$12,000-18,000

Including: Cindy Sherman, *Untitled*; Robert Wilson, *Untitled*; Chuck Close, *Untitled*; Jim Hodges, *Reality*; Frank Moore, *Radio Pudding*; Nan Goldin, *Untitled*; Jorge Pardo, *Untitled*; Jack Pierson, *Johnnie Ray*; Lari Pittman, *All That Glitters is Gold*; Laurie Simmons, *Untitled*; and Kiki Smith, *Untitled*



**288. Cindy Sherman** b. 1954

*Untitled (Marilyn Monroe)*, 1982

Chromogenic print, on Kodak paper, with full margins, signed with initials, dated '82' and numbered 76/125 in black ink (there were also 10 artist's proofs), framed.

I. 15½ x 9¼ in. (39.4 x 23.5 cm)

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

**Estimate**

\$15,000-25,000





**289. Cindy Sherman** b. 1954

*Untitled, 1975*

Gelatin silver print, on photo paper, with full margins, signed, dated '1975' and numbered 35/125 in pencil on the reverse, framed.

I. 16 $\frac{3}{8}$  x 11 $\frac{1}{4}$  in. (41.6 x 28.6 cm)

S. 16 $\frac{7}{8}$  x 14 in. (42.9 x 35.6 cm)

**Estimate**

\$5,000-7,000

**290. Cindy Sherman** b. 1954

*Untitled (Ancestor), 1985*

Chromogenic print, on photo paper, with full margins, signed, titled, dated '1985' and numbered 53/72 in blue ink (faded) on the reverse, framed.

I. 28 x 17 $\frac{1}{8}$  in. (71.1 x 43.5 cm)

S. 30 x 19 $\frac{3}{4}$  in. (76.2 x 50.2 cm)

**Estimate**

\$3,000-5,000





**291. Cindy Sherman** b. 1954

*Untitled (Self-Portrait with Sun Tan)*, 2003  
Chromogenic print, on photo paper, with full margins, signed, dated '2003' and numbered 44/350 in black ink on the reverse, published by The Serpentine Gallery, on the occasion of their 2003 Cindy Sherman retrospective, framed.  
I. 25 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in. (65.7 x 40.3 cm)  
S. 30 x 20 in. (76.2 x 50.8 cm)

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

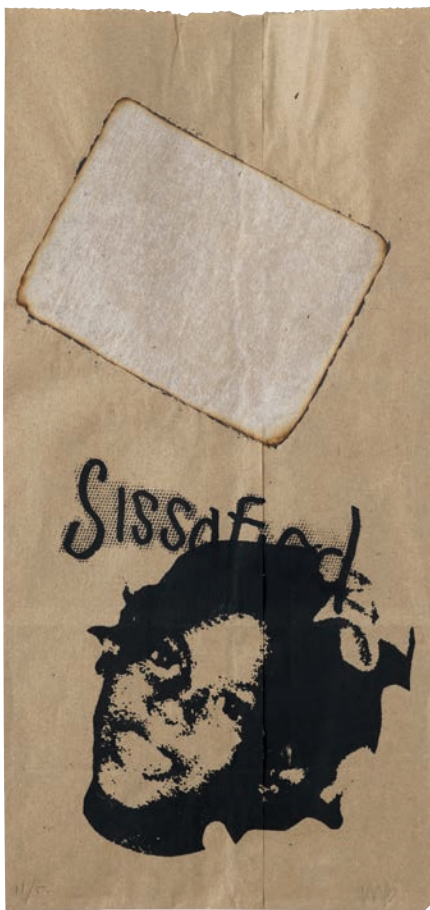


**292. Cindy Sherman** b. 1954

*Untitled (Doll with Mask)*, 1987  
Chromogenic print, on Fujicolor paper, the full sheet, signed and numbered 54/125 in black ink on the reverse, framed.  
S. 23 $\frac{7}{8}$  x 20 in. (60.6 x 50.8 cm)

**Estimate**  
\$800-1,200







**293. Mark Bradford** b. 1961

*Can You Feel It (Sissddied; Putcho  
Dress Down; Big daddy; fasss 2; and  
mijo)*, 2009

Five lithographs with hand applied  
endpaper, on five brown paper bags,  
all signed with initials and variously  
numbered in pencil (all unique variants  
from the edition of 50), published by  
Artists Space, New York, all framed.  
all 10¾ x 5½ in. (27.3 x 13 cm)

**Estimate**

\$12,000-18,000

**294. Kehinde Wiley** b. 1977

*Sophie Arnould*, 2009

Archival pigment print in colors, on wove  
paper, with full margins, signed, dated '09'  
and numbered 5/10 in pencil, framed.

L. 30 x 19⅞ in. (76.2 x 50.5 cm)

S. 34½ x 23⅞ in. (87.6 x 60.6 cm)

**Estimate**

\$2,500-3,500



**295. Andy Warhol** 1928-1987

*Sex Parts: one plate*, 1978

Screenprint, on HMP paper, the full sheet,  
signed and numbered 15/30 in pencil (there  
were also 5 artist's proofs), published by Andy  
Warhol Enterprises, Inc., New York (with their  
copyright inkstamp on the reverse), framed.  
S. 31 x 23¼ in. (78.7 x 59.1 cm)

**Estimate**

\$6,000-9,000

**Literature**

Frayda Feldman & Jörg Schellmann 174





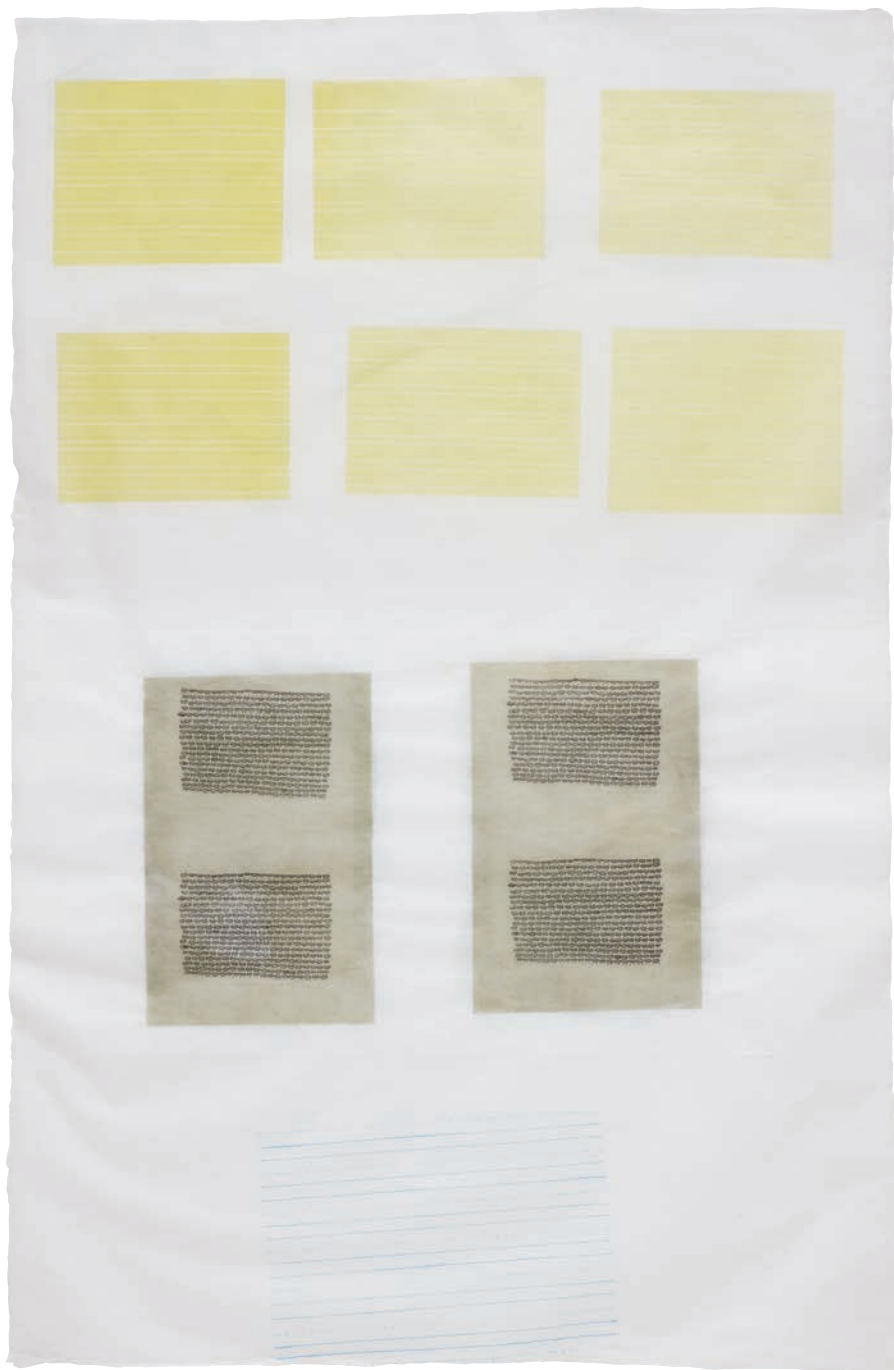


**296. Ellen Gallagher** b. 1965

*Ssblak!Ssblak!!Ssblakallblak!Wonder#9*, 2000  
The complete set of 10 prints in various media, on various paper (four with Chine collé), the full sheet or with full margins, with colophon and an additional presentation proof, one signed and dated '2000' and one numbered 1/27, also numbered on the colophon in pencil (there were also 9 artist's proofs), published by the LeRoy Neiman Center for Print Studies at Columbia University, New York, all contained in the original beige fabric-covered portfolio.  
37¾ x 27 in. (95.9 x 68.6 cm)

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

Including: *Image #I*; *Image #I* (presentation proof); *Image #II*; *Image #III*; *Image #IV*; *Image #V*; *ssblak!* *Image #VI*, i; *ssblak!!* *Image #VI*, ii; *ssblakallblak!!* *Image #VI*, iii; *Wonder #9* *Image #VI*, iv; *Image #VII*; and *Ssblak! Ssblak!! Ssblakallblak! Wonder #9*, 2000 (colophon sheet)



Property Sold to Benefit the  
Artists Space Program Fund

**297. Ellen Gallagher** b. 1965

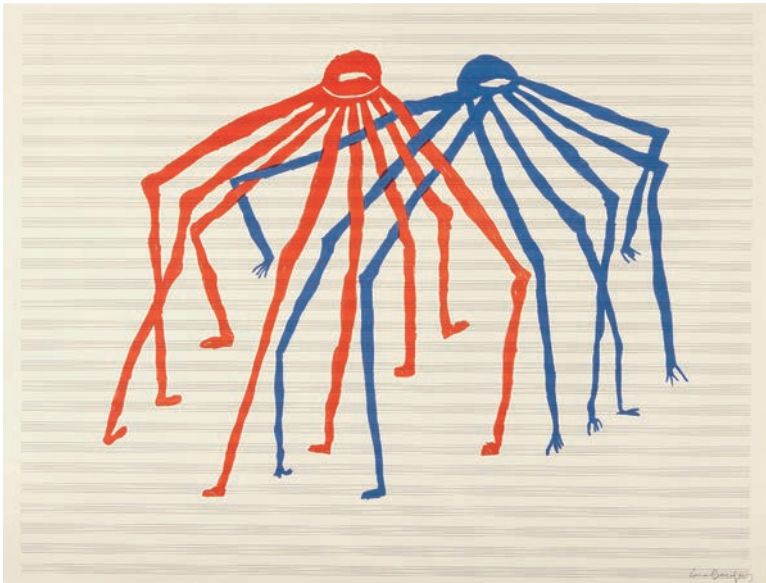
*Untitled, 1997*

Lithograph with watercolor in colors, on misu paper, the full sheet, embossed signature, dated '1997' and numbered 2/25 in pencil (there was also an unknown number of artist's proofs), published by Artists Space, New York, framed.

S. 38¾ x 25½ in. (98.4 x 64.8 cm)

**Estimate**

\$5,000-7,000



Property Sold to Benefit the  
Artists Space Program Fund

**298. Louise Bourgeois** 1911-2010

*Jitterbugging Spiders*, 1998

Lithograph in colors, on Rives paper, the full sheet, signed in pencil, a proof aside from the edition of 50 and 19 artist's proofs, published by Artists Space, New York, framed.

S. 18¼ x 24 in. (46.4 x 61 cm)

**Estimate**

\$5,000-7,000

**Literature**

Museum of Modern Art 3



**299. Louise Bourgeois** 1911-2010

*Mirror for Red Room; and Insomnia*, 1996

Two lithographs in red, on wove paper, with full margins, both signed and numbered 'HC 4/5' and 'HC 1/5' in pencil respectively (hors commerce, the editions were 25 and 5 artist's proofs), published by Fundação Bienal de São Paulo, São Paulo, both framed.

mirror I. 23½ x 17 in. (58.7 x 43.2 cm)

mirror S. 25 x 19½ in. (63.5 x 49.5 cm)

insomnia I. 16½ x 15¾ in. (41.9 x 39.1 cm)

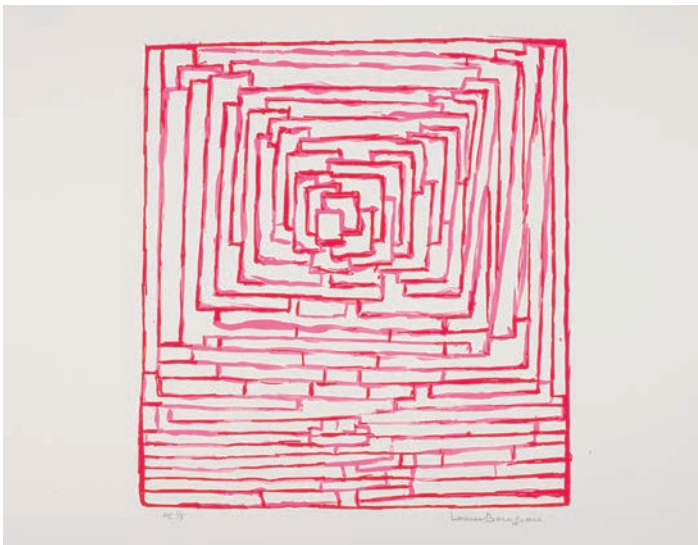
insomnia S. 19½ x 25 in. (49.5 x 63.5 cm)

**Estimate**

\$5,000-7,000

**Literature**

Museum of Modern Art 544 and 557





### 300. Louise Bourgeois 1911-2010

*Couples*, 2001

Lithograph in colors with gold acrylic hand additions, on Rives BFK paper, the full sheet, signed and numbered 115/150 in pencil (there were also 25 artist's proofs), published by Bermuda Editions, St. George, Bermuda, framed.

S. 44½ x 26 in. (113 x 66 cm)

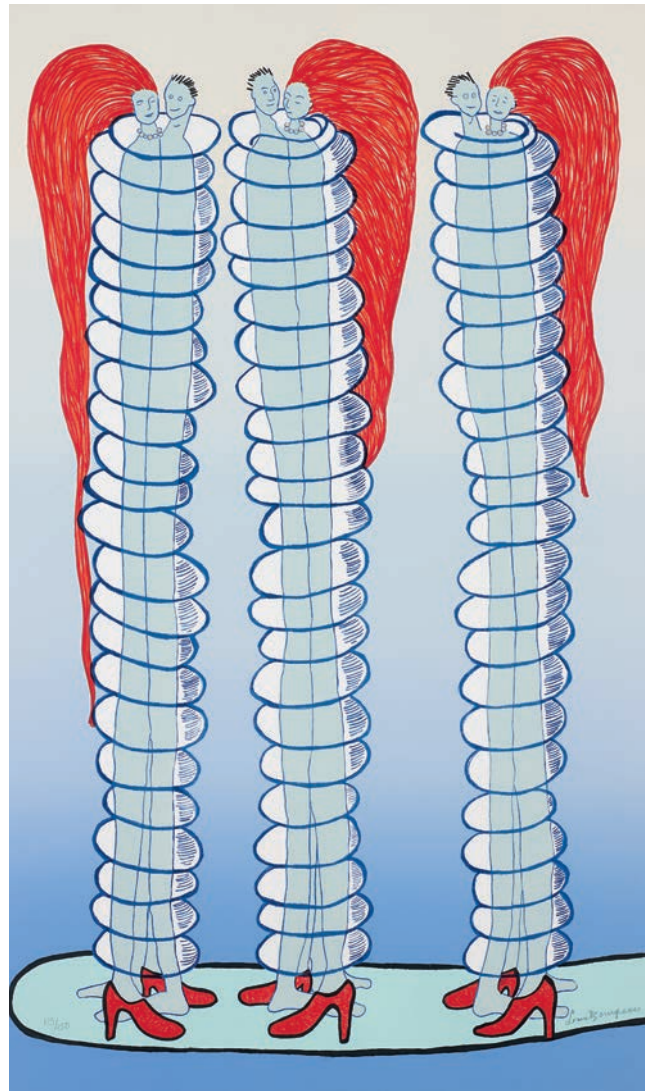
#### Estimate

\$3,000-5,000

#### Literature

Museum of Modern Art 547.2

The imagery of wrapped couples in this composition is related to a performance piece Bourgeois created in 1992. At that time, she executed a 178-foot long cloth banner with a red screen-printed text, titled "She Lost It." On December 5, 1992, the artist orchestrated a multi-part performance in Philadelphia with the banner as the centerpiece. The performance began with the banner fully wrapped around a single performer. Slowly the banner was unwrapped by other performers and re-wrapped around a standing and embracing couple.



### 301. Ghada Amer b. 1963

*Untitled Suite*, 2000

The complete set of four aquatints with engraving, etching and drypoint in colors, on Hahnemühle-Durer etching paper, with full margins, all signed, dated '00' and numbered 'P.P. 2' in pencil (printer's proofs, the edition was 40 and no artist's proofs), published by MS Editions, New York, all unframed.

all I. 7¾ x 9⅞ in. (19.7 x 25.1 cm)

all S. 18¼ x 15⅜ in. (46.4 x 39.1 cm)

#### Estimate

\$3,000-5,000

Including: *Amalia and I*; *Black Rose*; *Pink Wallpaper*; and *Souvenirs d'enfance*





**302. Wangechi Mutu** b. 1972

*Homeward Bound*, 2010

Archival print with screenprint in colors, on archival paper, with full margins, signed, dated '2010' and annotated 'PP 2' in black ink (a printer's proof, the edition was 45), published by the artist, unframed.  
 L. 24 x 18¼ in. (61 x 46.4 cm)  
 S. 25 x 19¼ in. (63.5 x 48.9 cm)

**Estimate**

\$2,000-3,000

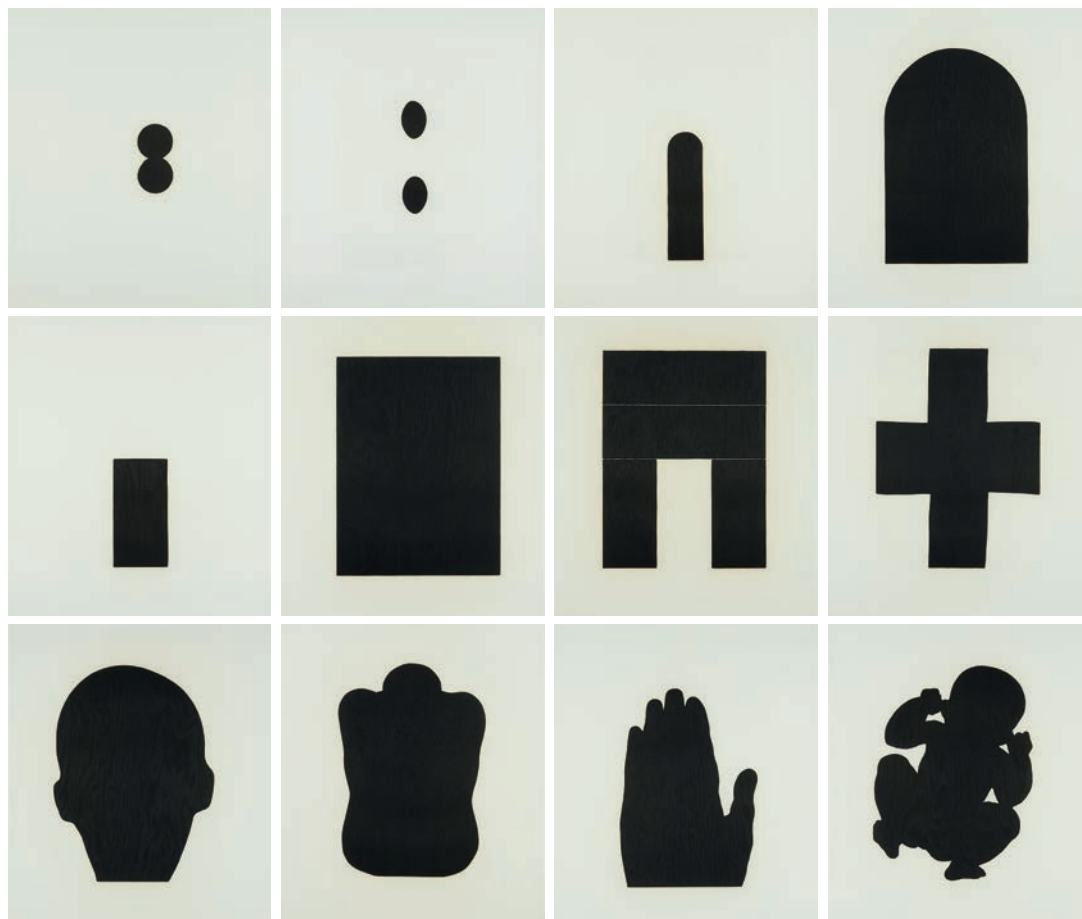
**303. Antony Gormley** b. 1950

*Bearing Light*, 1990

The complete set of 12 woodcuts, on Stonehenge paper, with full margins, all signed, dated '91', annotated 'I-XII' respectively, and numbered 'PP II' in pencil on the reverse, also numbered 'PPII' in pencil on the reverse of the colophon, (a printer's proof, the edition was 30 and 6 artist's proofs), published by Okeanos Editions, Los Angeles, all contained in the original black fabric covered portfolio case.  
 23½ x 20¼ in (58.7 x 51.4 cm)

**Estimate**

\$7,000-9,000





**304. Gabriel Orozco** b. 1962

*Light through Leaves (for Parkett)*, 1996  
Iris computer print in colors, on Somerset paper, with full margins, signed, inscribed 'Edition for Parkett no. 48' and numbered 18/60 in pencil on the reverse (there were also 20 artist's proofs in Roman Numerals), published by Parkett Editions, Zurich and New York, framed.  
I. 20 $\frac{1}{8}$  x 30 $\frac{1}{8}$  in. (51.1 x 76.5 cm)  
S. 22 $\frac{1}{8}$  x 32 $\frac{1}{8}$  in. (56.2 x 81.6 cm)

**Estimate**

\$6,000-9,000

**Literature**

Edition for Parkett 48



**305. Shirin Neshat** b. 1957

*Hands*, 2005

Digital inkjet print, on wove paper, with full margins, signed by Shirin Neshat, Rafael Fuchs and Izhar Patkin, and numbered 68/100 in pencil, framed.  
I. 17 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (44.8 x 30.2 cm)  
S. 22 x 17 $\frac{1}{4}$  in. (55.9 x 43.8 cm)

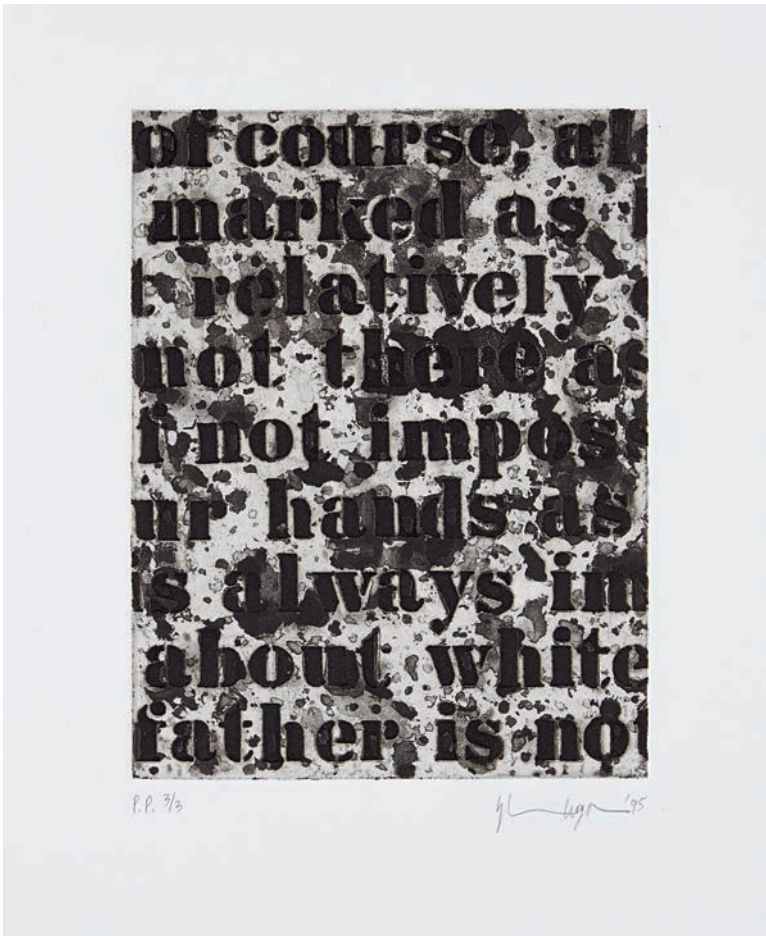
**Estimate**

\$4,000-6,000

This print was originally created for Witness, an organization dedicated to shedding light on human rights violations around the world. Founded by Israeli artist Izhar Patkin, Artists Support Witness was a limited edition project that paired together artists from diverse backgrounds to create joint photographs. In the present lot, the Iranian contemporary artist Shirin Neshat collaborated with Patkin on the concept for the work, which was then photographed by Rafael Fuchs. This image demonstrates the artistic possibilities under mutual tolerance and acceptance.







**306. Glenn Ligon** b. 1960

*White #1, 1995*

Etching with aquatint, sugarlift and softground, on Somerset Textured paper, with full margins, signed, dated '95' and numbered 'P.P 3/3' in pencil (a printer's proof, the edition was 35 and 10 artist's proofs), with the Burnet Editions, New York blindstamp, unframed.  
 I. 8 $\frac{7}{8}$  x 6 $\frac{7}{8}$  in. (22.5 x 17.5 cm)  
 S. 19 $\frac{1}{2}$  x 14 $\frac{3}{8}$  in. (49.5 x 36.5 cm)

**Estimate**

\$4,000-6,000



**Property Sold to Benefit the  
 Artists Space Program Fund**

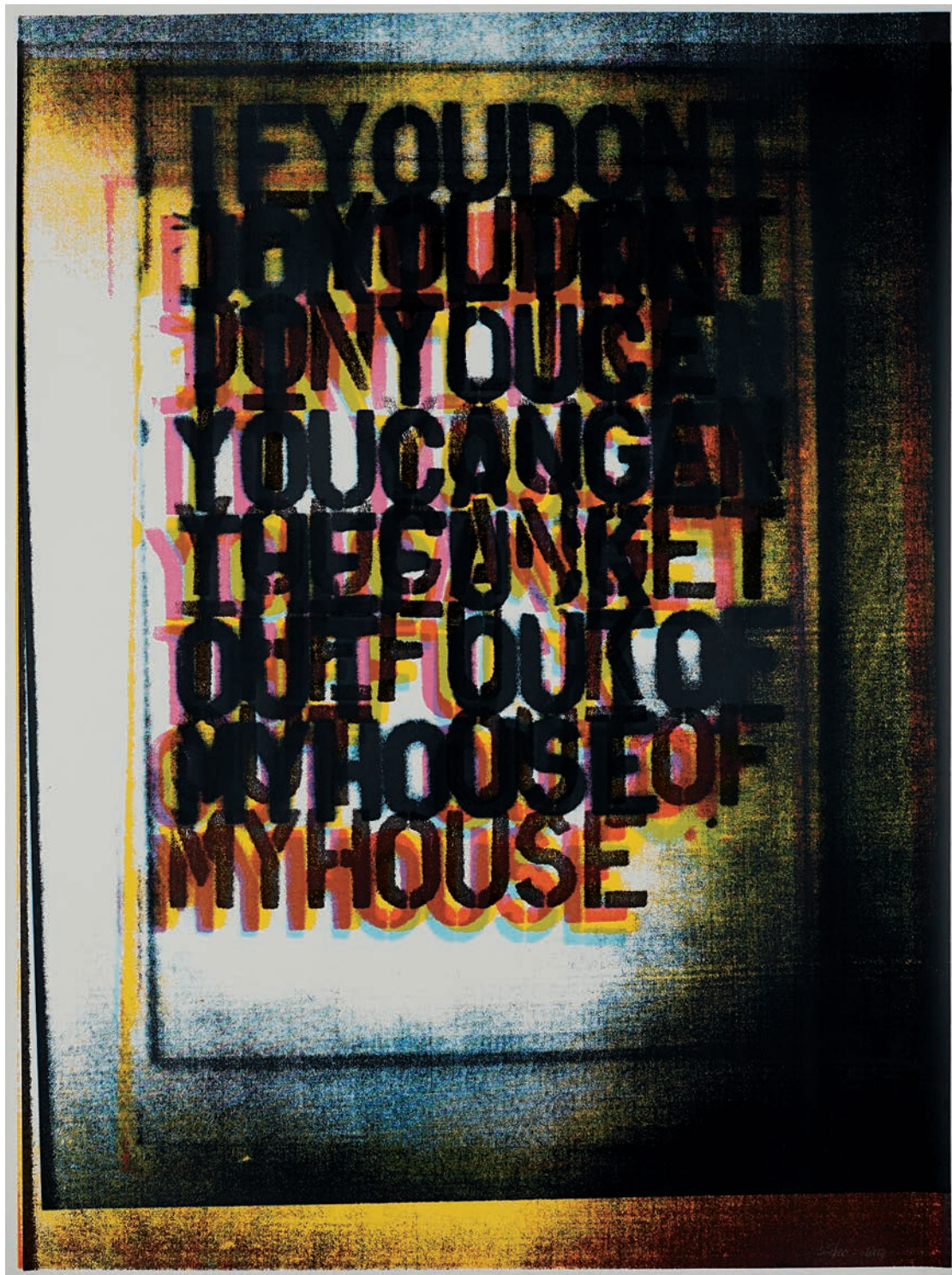
**307. Carrie Mae Weems** b. 1953

*Jim, if you choose to accept, the mission is to land on your own two feet, 1989*

Gelatin silver print, on Agfa paper, with full margins, signed, dated '1988-89' and numbered 42/50 in pencil on the reverse, published by Artists Space, New York, framed.  
 I. 15 $\frac{1}{8}$  x 15 $\frac{1}{8}$  in. (38.4 x 38.4 cm)  
 S. 19 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in. (49.5 x 40 cm)

**Estimate**

\$5,000-7,000



**308. Christopher Wool** b. 1955

*My House I, 2000*

Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 35/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, framed.

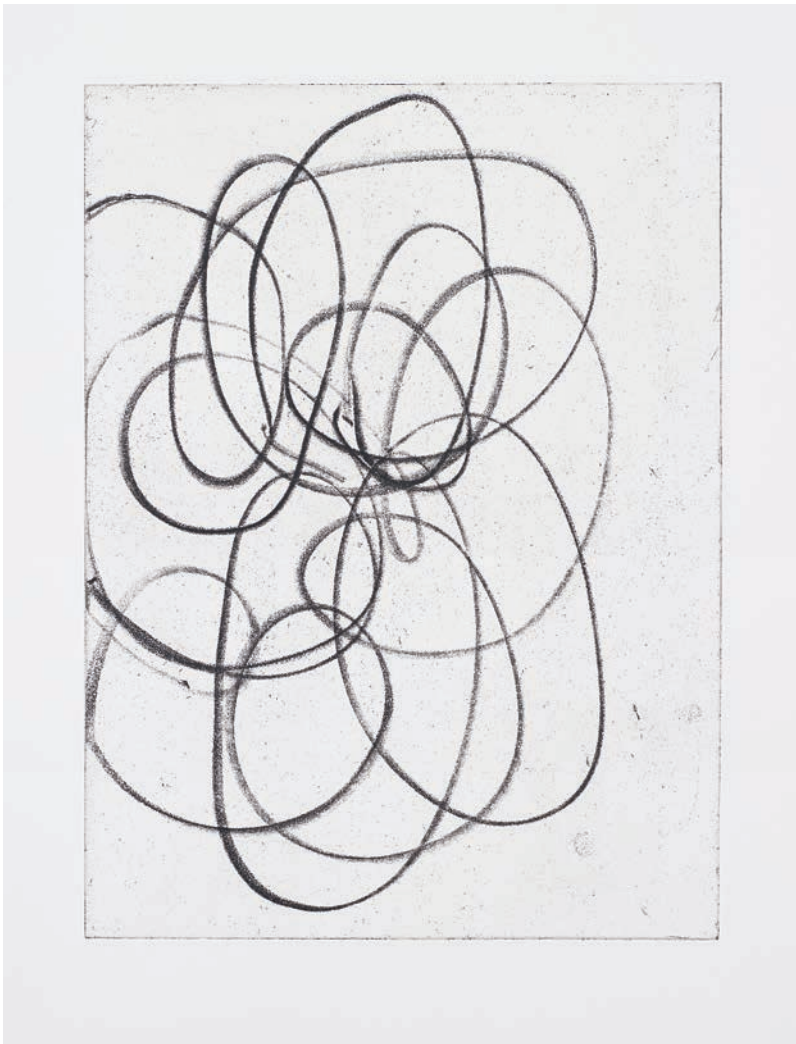
I. 39 x 29 in (99.1 x 73.7 cm)

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

**Estimate**

\$12,000-18,000





**309. Christopher Wool** b. 1955

*Untitled, from Untitled (Triptych)*, 1998  
Soft ground etching, on Strathmore 500 Bristol paper, with full margins, signed, dated '1998' and numbered 1/30 in pencil (there were also 9 artist's proofs), published by Lapis Press, Los Angeles (with their blindstamp), framed.

I. 15 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in. (40.3 x 29.8 cm)

S. 25 x 20 in. (63.5 x 50.8 cm)

**Estimate**

\$6,000-9,000

**310. Katharina Fritsch** b. 1956

*Madonna; Brain; Vase; Scarf; Black Cat; and Money*, 1981-89

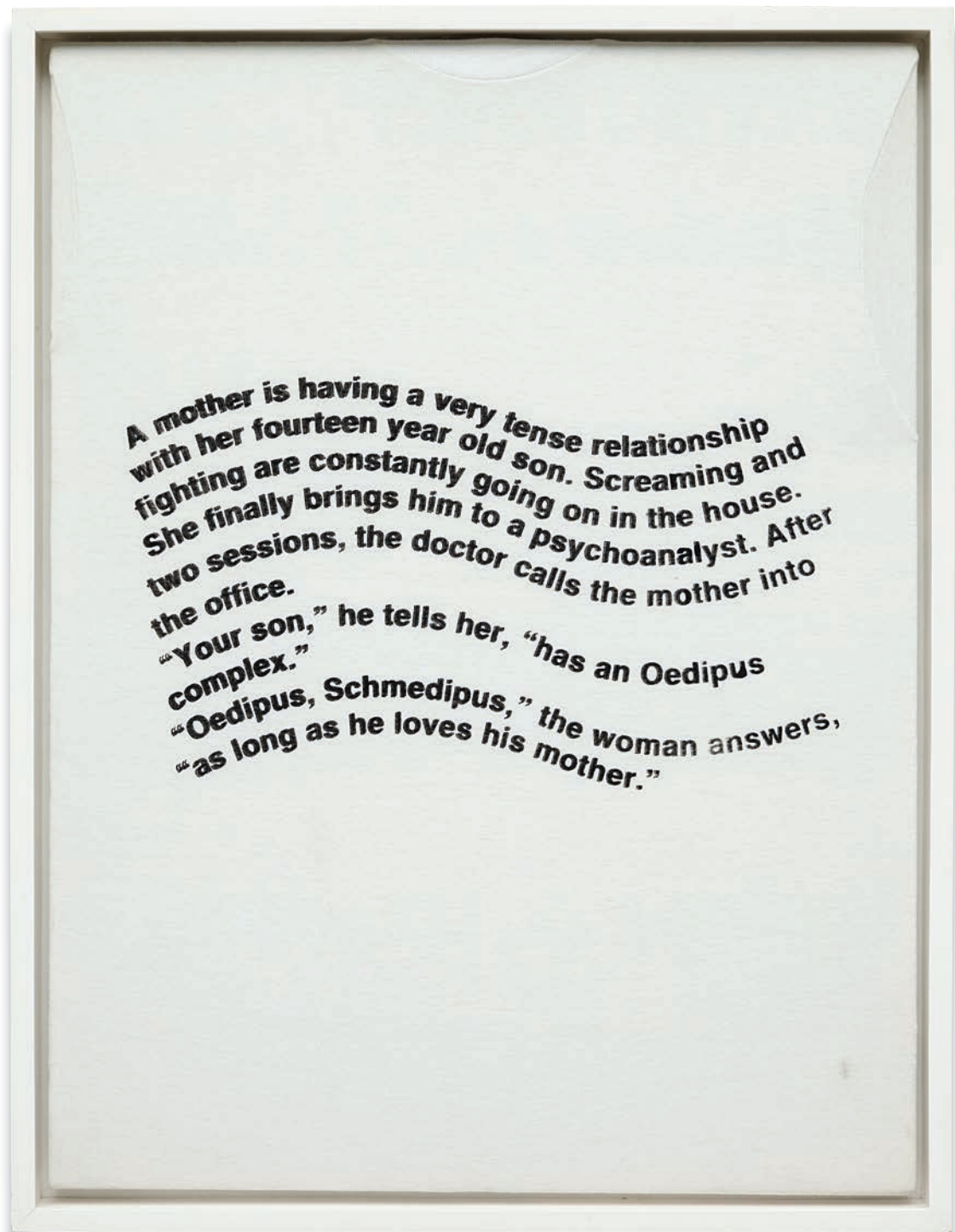
The complete set of six multiples in various media, including plaster, plastic, metal and screenprint on silk, from the unlimited edition (the edition is no longer in production), published by the artist. various sizes

**Estimate**

\$5,000-7,000







Property Sold to Benefit the  
Artists Space Program Fund

**311. Richard Prince** b. 1949

*Oedipus Schmedipus*, 1994

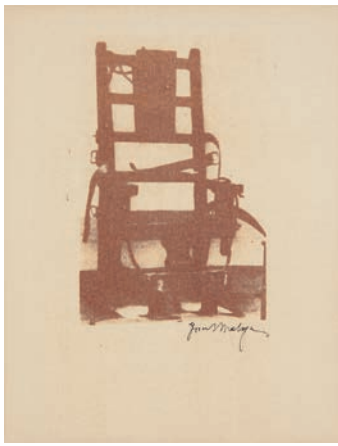
Screenprint, on a t-shirt, stretched onto canvas with  
stretcher (as issued), signed and annotated 'ap' in  
black ink on the reverse (an artist's proof, the edition  
was 26 lettered A-Z), published by Artists Space,  
New York, framed.

I. 9 x 14¼ in (22.9 x 36.2 cm)

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

**Estimate**

\$12,000-18,000



### 312. Gerard Malanga b. 1943

*Thermofax*, 2008

The complete set of nine hand-pulled Thermofax prints, including the rare ninth print (Andy and Gerard) additional to the published set of eight, on thin wove paper (original 1968 paper), with full margins, all signed and one numbered 13/15 in black ink (there were also 5 artist proofs), published by Dagon James, New York, each wrapped in individual impact bags.

all l. various sizes

all S. 11 x 8½ in. (27.9 x 21.6 cm)

**Estimate**

\$3,000-5,000

Property from a Private Collection, Detroit

**313. Andy Warhol 1928-1987**

*Electric Chair*, 1971

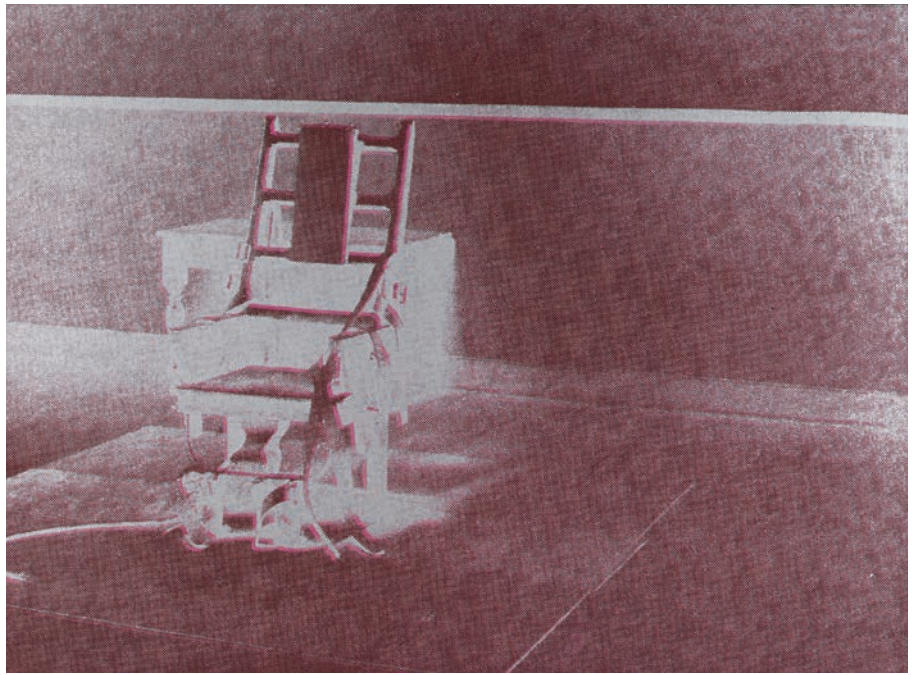
Screenprint in colors, on wove paper, the full sheet, signed in black ball-point pen and stamp numbered 054/250 on the reverse (there were also 50 artist's proofs), published by Bruno Bischofberger, Zurich (with their inkstamp), framed.  
S. 35½ x 48 in. (90.2 x 121.9 cm)

**Estimate**

\$6,000-9,000

**Literature**

Frayda Feldman and Jörg Schellmann 78



**314. Andy Warhol 1928-1987**

*Electric Chair*, 1971

Screenprint in colors, on wove paper, the full sheet, signed and dated '71' in black ball-point pen and stamp numbered 'A.p. XLIII/L' on the reverse (an artist's proof, the edition was 250), published by Bruno Bischofberger, Zurich (with their inkstamp), unframed.  
S. 35½ x 48 in. (90.2 x 121.9 cm)

**Estimate**

\$7,000-9,000

**Literature**

Frayda Feldman and Jörg Schellmann 74







**315. Matthew Barney** b. 1967

*Sweet Bolus (for Parkett)*, 1995

Cast sugar and Viratex epoxy resin on satin ribbon with single cultured pearl, signed and numbered 44/50 in black ink on the Certificate of Authenticity (there were also 25 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich.

overall 26½ x 3½ x 3½ in. (67.3 x 8.9 x 8.9 cm)

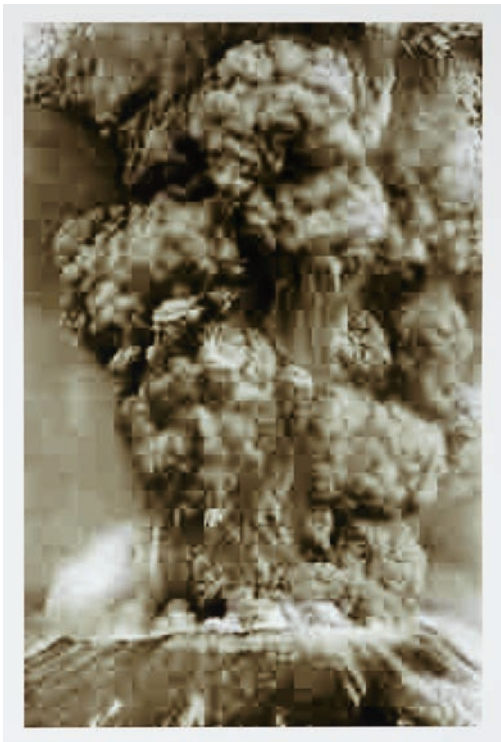
**Estimate**

\$2,500-3,500

**Literature**

Edition for Parkett 45

A crystallization of energies. A cast-sugar dumbbell appears as a scepter waiting to be wielded, cushioned on a white satin ribbon, studded with a perfect pearl.



**316. Thomas Ruff** b. 1958

*Jpegs*, 2006

Digital pigment print in colors, on photo paper, with full margins, signed and numbered 29/45 in pencil on the reverse (there were also 8 artist's proofs), published by Edition Schellmann, Munich and New York, framed.

I. 43¼ x 28½ in. (109.9 x 71.4 cm)

S. 47¼ x 35¼ in. (120 x 89.5 cm)

**Estimate**

\$2,000-3,000

**Literature**

Jörg Schellmann 146



**317. Sigmar Polke** 1941-2010

*Price Comparison (Preisvergleich)*, 2001

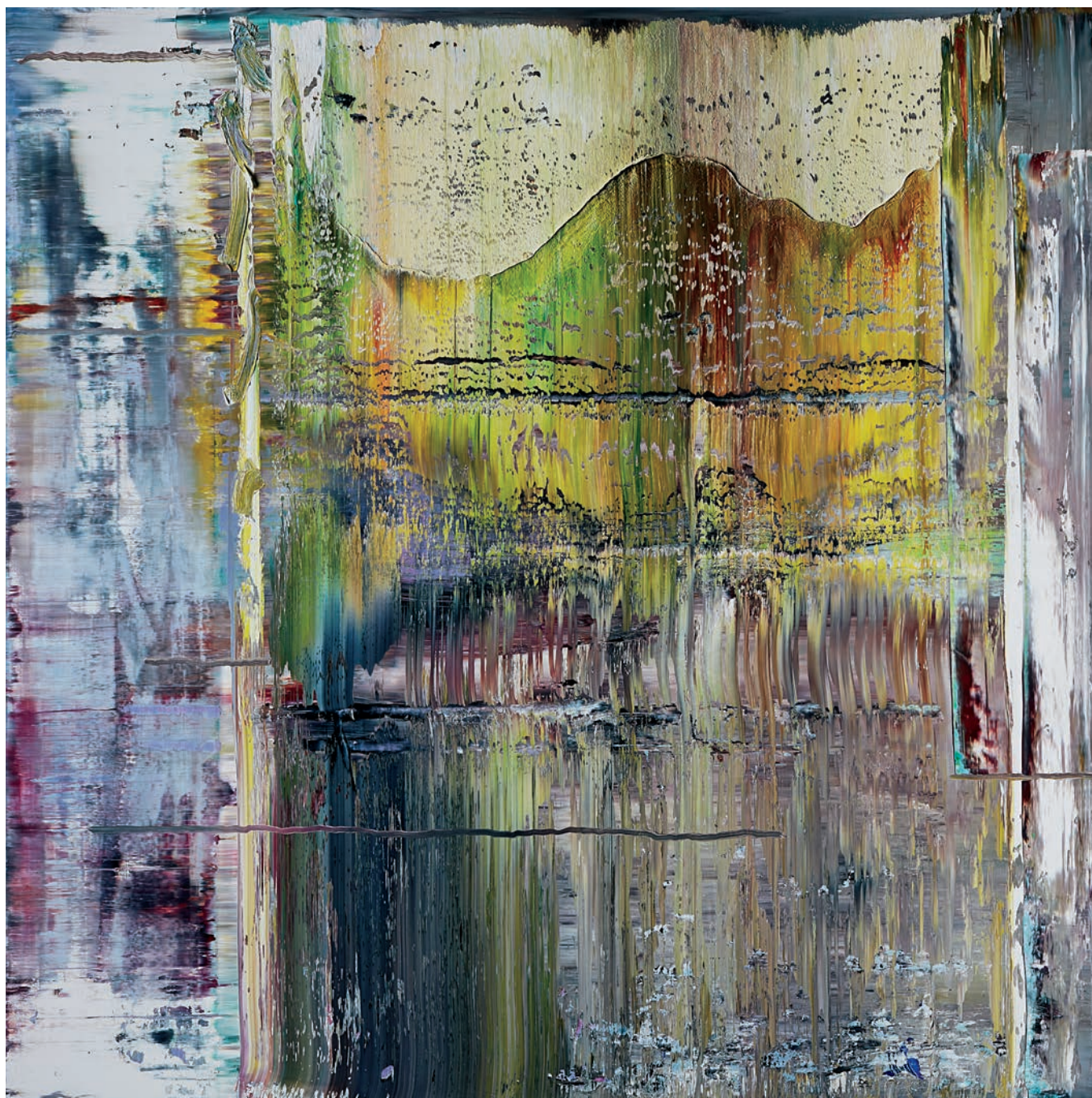
Offset lithograph in colors, on Schoellershammer paper, the full sheet, signed, dated '2001' and numbered 42/75 in black ink, unframed.

S. 39¾ x 27 in. (101 x 68.6 cm)

**Estimate**

\$2,000-3,000





**318. Gerhard Richter** b. 1932

*Haggadah (P2)*, 2006

Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued), the full sheet, numbered 168/500 in black ink on the reverse, co-published by the artist and Fondation Beyeler, Basel, 2013, unframed.

S. 39¼ x 39¼ in. (99.7 x 99.7 cm)

**Estimate**

\$10,000-15,000

**Literature**

Heni Productions P2





Property from the Estate of  
Dr. Fredric S. Brandt, Miami

o ♦ **319. Marilyn Minter** b. 1948

*Hands Dumping; Hands Washing; and Hands Folding, 1989*

Three screenprints in colors, on aluminum panel mounted to metal strainer (as issued), the full sheets, all signed, dated '89' and numbered 19/35, 19/35 and 19/47 respectively in black ink on the reverse (there were also 5 artist's proofs), published by Landfall Press, Inc., Chicago (with their inkstamp on the reverse).

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

**Estimate**

\$5,000-7,000



Property from the Estate of  
Dr. Fredric S. Brandt, Miami

o ♦ **320. Komar and Melamid** b. 1943 and b. 1945

*Head of Worker, Bergen Point Brass Foundry, 1988*

The complete set of two lithographs, one woodcut on brass leaf, and one brass stamping, on Arches, Japanese paper and leather, the full sheets, one sheet signed in pencil, numbered 40/40 on another in brown pencil, co-published by Solo Press and State Editions, New York, framed together.

two S. 24 x 24 in. (61 x 61 cm)

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

**Estimate**

\$1,000-2,000





Property from the Estate of  
Dr. Fredric S. Brandt, Miami

♦ 321. **Robert Longo** b. 1953

*Jules*, 1982-83

Lithograph with embossing, on Arches paper, with full margins, signed, dated '03' and numbered 41/45 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Gallery, Inc., New York, framed.  
I. 30 x 15 in. (76.2 x 38.1 cm)  
S. 36¾ x 21 in. (93.3 x 53.3 cm)

**Estimate**

\$4,000-6,000



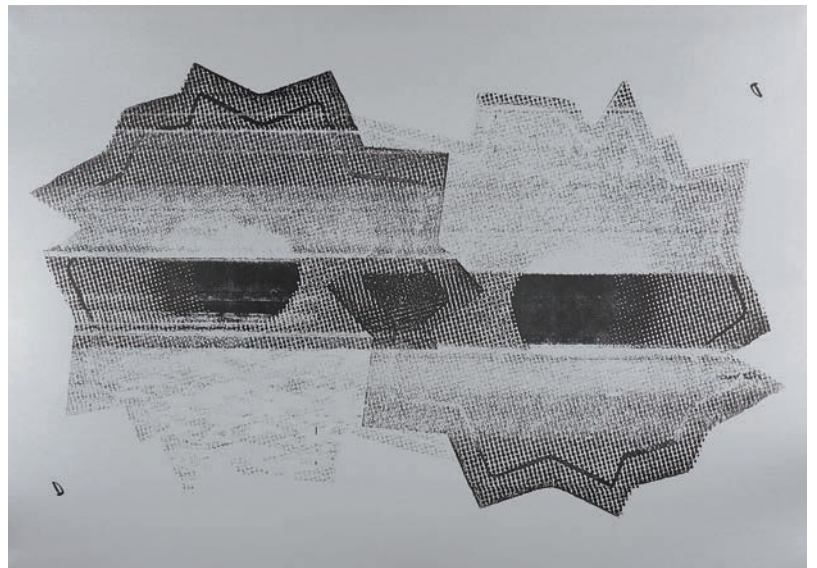
322. **Nate Lowman** b. 1979

*Bullet Hole*, 2010

Screenprint, on silver metallic paper, with full margins, signed, dated '2010' and numbered 23/50 in black ink on the reverse, published by The Details Guild, New York, framed.  
I. 18½ x 32½ in. (47 x 82.6 cm)  
S. 24⅞ x 34⅞ in. (63.2 x 88.6 cm)

**Estimate**

\$2,000-3,000





**323. Robert Longo** b. 1953

*Saturn*, 2006

Archival pigment print, on Epson Exhibition paper, with full margins, signed, dated '2006' and numbered 6/30 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington DC, unframed.

I. 11 $\frac{5}{8}$  x 20 in. (29.5 x 50.8 cm)

S. 15 $\frac{5}{8}$  x 23 $\frac{1}{2}$  in. (39.7 x 59.7 cm)

**Estimate**

\$3,000-5,000

**324. Robert Longo** b. 1953

*Angels Wing (small version)*, 2013

Archival pigment print, on Epson Exhibition paper, with full margins, signed, dated '2013' and numbered 27/30 in pencil (there were also 5 artist's proofs), published by the artist, unframed.

I. 17 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in. (45.4 x 64.1 cm)

S. 21 $\frac{3}{4}$  x 29 $\frac{3}{4}$  in. (55.2 x 75.6 cm)

**Estimate**

\$4,000-6,000





This Lot Is Sold With No Reserve

**325. Michael Scott** b. 1952

*Black/Silver Line; Color Line; House; and Pink Pony*, 1995

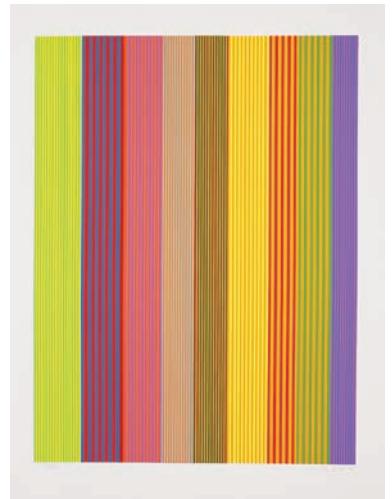
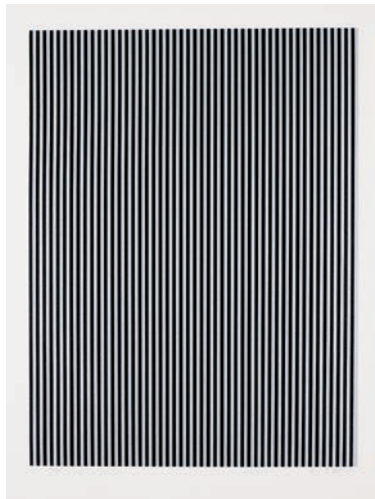
Four screenprints in colors, on Arches cover paper, with full margins, all signed, dated '95' and numbered 71/75 in pencil (there were also 8 artist's proofs), published by Rogue Fine Art, New York, all framed.

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

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

**Estimate**

\$1,000-1,500 •



**326. Ryan McGinness** b. 1972

*Untitled, from Fabricated Cultural Belief Systems*, 2004

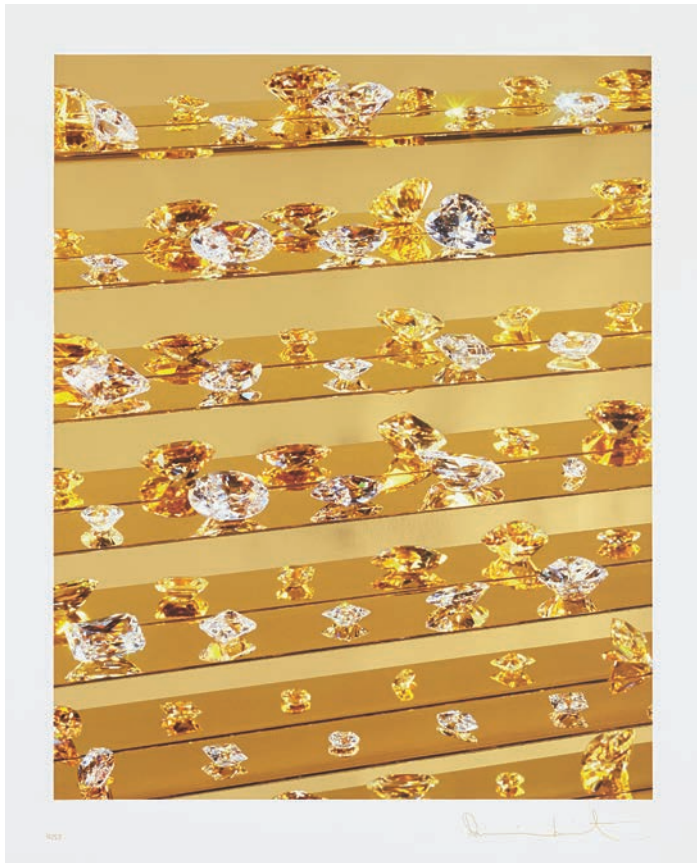
Unique screenprint in colors, on heavy wove paper, with full margins, signed, titled, dated '2004' and numbered 'VE 84/100' in pencil (the edition was 100 unique examples), unframed.

I. 26 x 24 in. (66 x 61 cm)

S. 40 x 26½ in. (101.6 x 67.3 cm)

**Estimate**

\$2,000-3,000



**327. Damien Hirst** b. 1965

*Gold Tears*, 2012

Inkjet print with glaze and foilblock, on Hahnemühle photo rag ultra smooth paper, with full margins, signed and numbered 10/55 in gold ink (there were also 10 artist's proofs), co-published by Paul Stolper and Other Criteria, Ltd., London, unframed.

I. 27 x 21¾ in. (68.6 x 55.2 cm)

S. 33¾ x 27¾ in. (85.7 x 70.5 cm)

**Estimate**

\$8,000-12,000



Property from a Private Collection, Detroit

**328. Damien Hirst** b. 1965

*Prairie Copper/Oriental Gold/Imperial Purple, from The Souls I*, 2010

Foil block print in colors, on Arches 88 Archival paper, with full margins, signed and numbered 11/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

I. 12 x 16¾ in. (30.5 x 41.6 cm)

S. 28¾ x 20½ in. (72.1 x 51.1 cm)

**Estimate**

\$3,500-4,500

**329. Damien Hirst** b. 1965

*Loganberry Pink / Lime Green Skull, from  
The Sick Dead, 2009*

Foil block print in colors, on Arches 88 paper,  
with full margins, signed and numbered 4/15  
in pencil, co-published by Other Criteria and  
Paul Stolper, London, unframed.

I. 16¼ x 11¼ in. (41.3 x 29.8 cm)

S. 28¼ x 20 in. (71.8 x 50.8 cm)

**Estimate**

\$4,000-6,000



**330. Damien Hirst** b. 1965

*Pharmacy; Home Sweet Home; and Opium,*  
1992 and 1996

Three works, including one offset lithograph  
in colors, one screenprint in colors, and one  
gloss-finish Lamda print in colors, on 4-ply  
board with cut-out, porcelain plate, and  
Fujicolor Professional paper respectively, the  
full sheets, *pharmacy* signed and numbered  
115/200 in black ink, *home* numbered  
1240/1500 on the reverse, and *opium* signed  
on the front and numbered 10/500 in black ink  
(faded) on the reverse, published by Sid  
Powell for Gagosian Gallery and Eyestorm,  
London respectively, all framed.

*pharmacy* S. 8½ x 8½ in. (21.6 x 21.6 cm)

*home* diameter 8¼ in. (21 cm)

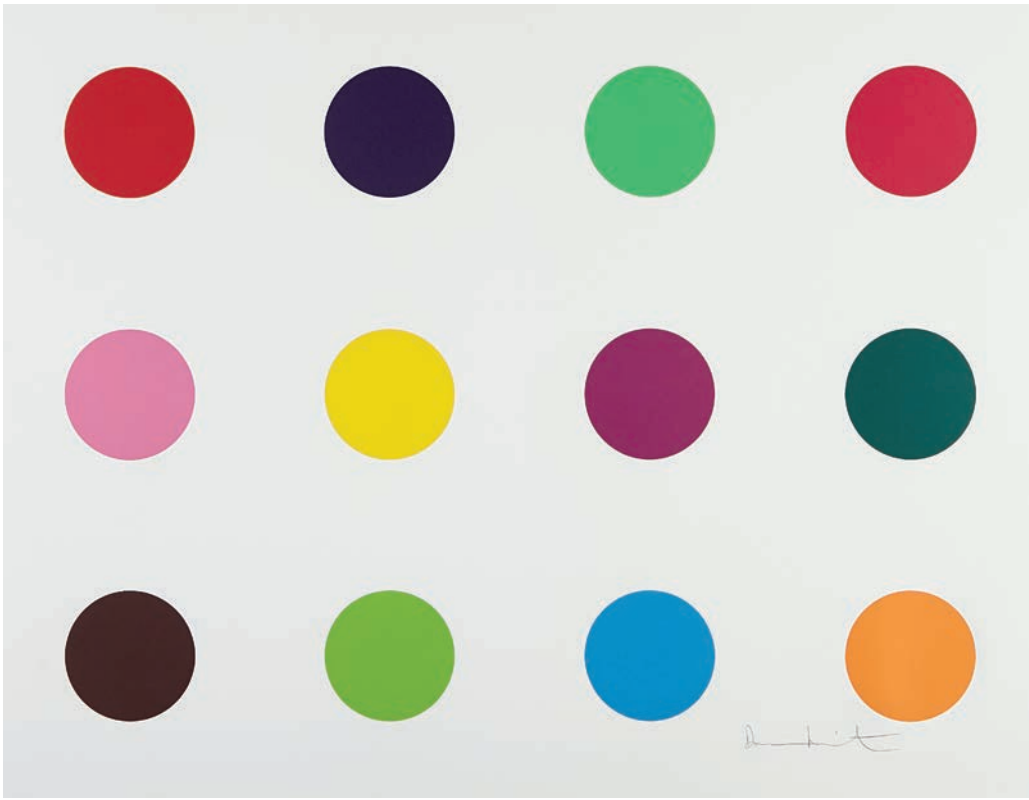
*opium* S. 19 x 17 in. (48.3 x 43.2 cm)

**Estimate**

\$5,000-7,000







**331. Damien Hirst** b. 1965

*Methionine*, from *Woodcut Spots*, 2010

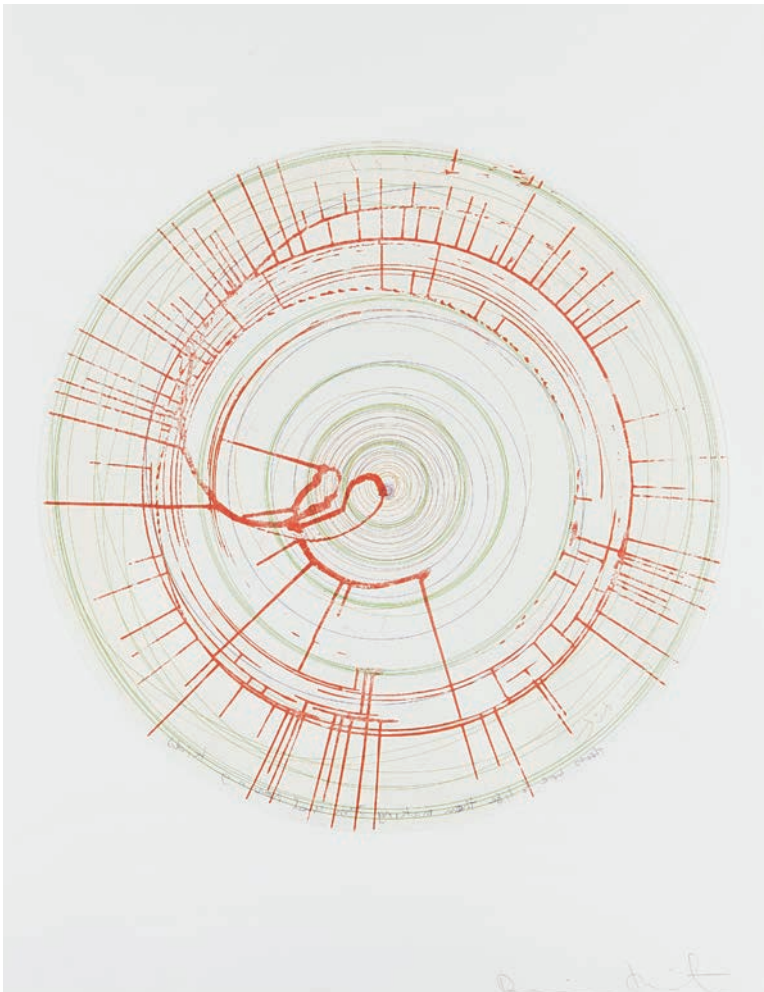
Woodcut in colors, on Somerset Textured paper, with full margins, signed on the front and numbered 30/48 in pencil on the reverse, published by The Paragon Press, London, unframed.

I. 19 $\frac{7}{8}$  x 27 $\frac{3}{4}$  in. (50.5 x 70.5 cm)

S. 24 $\frac{5}{8}$  x 32 in. (62.5 x 81.3 cm)

**Estimate**

\$6,000-8,000



**332. Damien Hirst** b. 1965

*There's more to Life Than Making Jam and Having Kids*, from *In a Spin, The Action of the World on Things Vol. I*, 2002

Etching in colors, on Hahnemühle paper, with full margins, signed in pencil, from the edition of 68, published by The Paragon Press, London, unframed.

I. diameter 24 $\frac{3}{4}$  in. (62.9 cm)

S. 35 $\frac{3}{4}$  x 28 in. (90.8 x 71.1 cm)

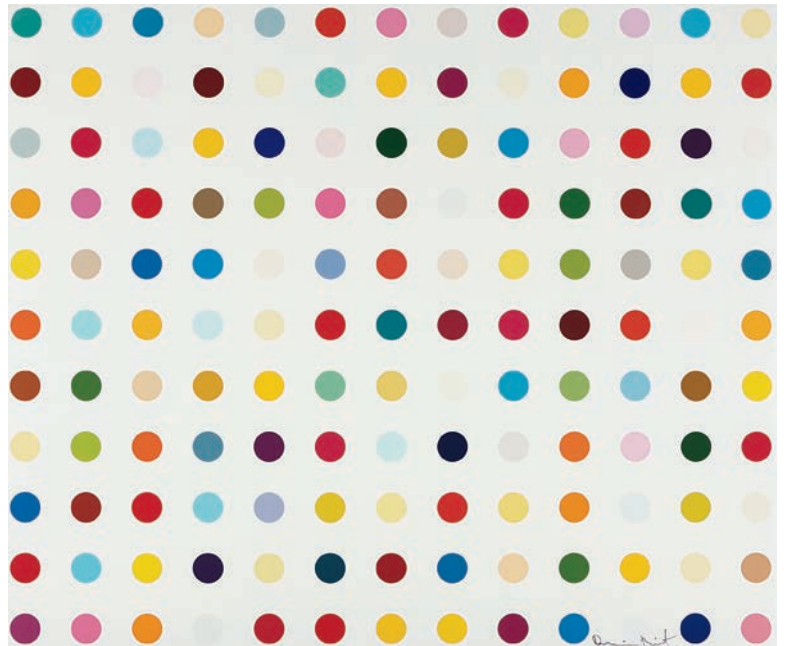
**Estimate**

\$3,000-5,000

**333. Damien Hirst** b. 1965

*Lysergic Acid Diethylamide (LSD)*, 2000  
Full color gloss finish lambda, on Fujicolor  
photo paper, the full sheet, signed in black pen  
and numbered 205/300 in ink on the reverse,  
published by Eyestorm, London, framed.  
S. 41¾ x 50 in. (106 x 127 cm)

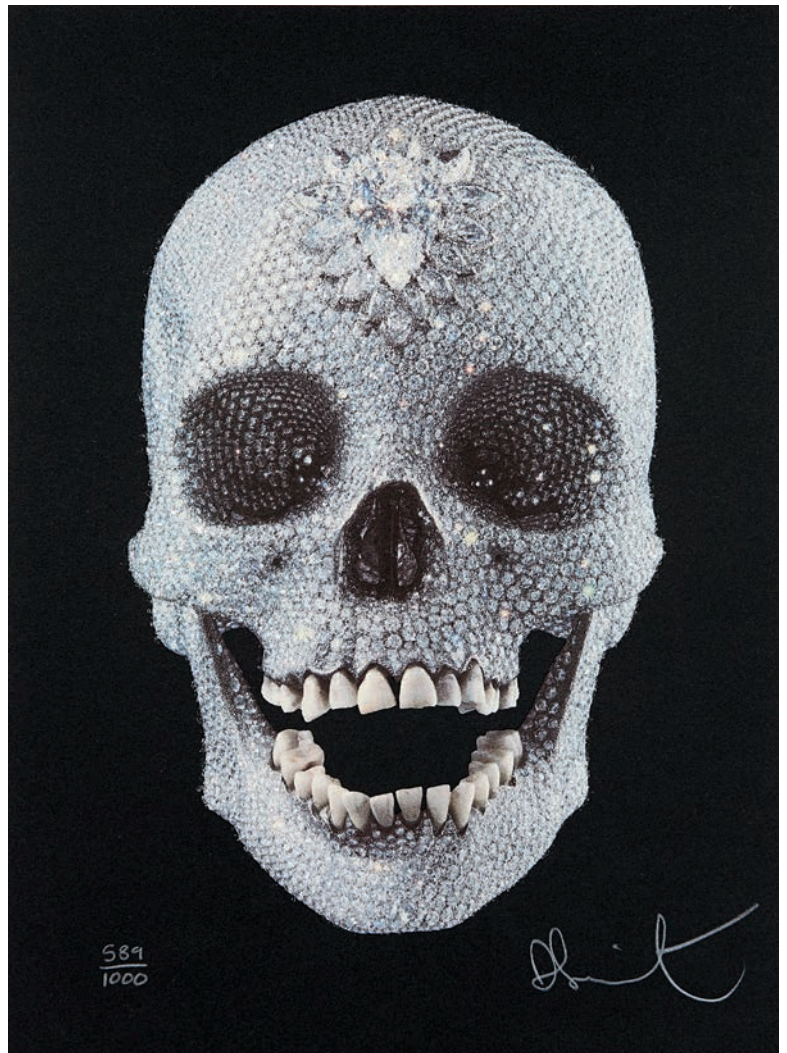
**Estimate**  
\$5,000-7,000



**334. Damien Hirst** b. 1965

*For the Love of God*, 2009  
Screenprint in colors with diamond dust,  
on wove paper, the full sheet, signed and  
numbered 589/1000 in white pencil, published  
by Other Criteria, London, unframed.  
S. 12⅞ x 9½ in. (32.7 x 24.1 cm)

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







Property from a Private Collection, Detroit

**335. Robert Cottingham** b. 1935

*Bud*, 1996

Lithograph in colors, on Rives BFK paper, with full margins, signed, titled, dated '1996', and numbered 'AP 4/5' in pencil (an artist's proof, the edition was 60), published by Landfall Press, Chicago (with their inkstamp on the reverse), framed.  
I. 42½ x 42 in. (107 x 106.7 cm)  
S. 46 x 46 in. (116.8 x 116.8 cm)

**Estimate**

\$1,500-2,500

Property from a Private Collection, Detroit

**336. Richard Haas** b. 1936

*Manhattan View, Battery Park*, 1980

Photo-etching with aquatint in colors, on Arches Cover paper, with full margins, signed, titled, dated '1980' and numbered 73/78 in pencil (there were also 10 artist's proofs), published by Brooke Alexander, Inc., New York, unframed.  
I. 21¼ x 42¾ in. (54 x 107.6 cm)  
S. 26½ x 47¾ in. (67.6 x 121.6 cm)

**Estimate**

\$1,000-1,500

**Literature**

John Szoke 87





♦ 337. **Stephen Johnson**

*Happy Happy*, 2012

Mirror polished aluminum, signed, titled and dated  
'2012' in black ink and incised on the underside, from the  
edition of 10.

27½ x 27½ x 13½ in. (69.9 x 69.9 x 34.3 cm)

**Estimate**

\$150-200



338. **Jeff Koons** b. 1955

*Cut Out*, 2000

High gloss Fujiflex print in colors, on photo paper, with  
full margins, signed, dated '00' and numbered 6/1000 in  
black ink on the reverse, published by Eyestorm, London,  
with accompanying Certificate of Authenticity, framed.

I. 34 x 24¾ in. (86.4 x 62.9 cm)

S. 34½ x 25¾ in. (87.6 x 64.5 cm)

**Estimate**

\$3,000-5,000





**339. Jeff Koons** b. 1955

*Balloon Dog (Red)*, 1995

Porcelain multiple painted in chrome, numbered 1770/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles, with the original plastic stand, contained in original foam-lined cardboard box. diameter 10½ in. (26.7 cm)

**Estimate**

\$5,000-7,000



Property from the Janet Ginsberg Collection

**340. Jeff Koons** b. 1955

*Balloon Dog (Blue)*, 2002

Porcelain multiple painted in chrome, numbered 1836/2300 in black ink on the underside, published by the Museum of Contemporary Art, Los Angeles, with original plastic stand, contained in original foam-lined cardboard box. diameter 10½ in. (26.7 cm)

**Estimate**

\$5,000-7,000



**341. Jeff Koons** b. 1955

*Puppy Vase, 1998*

Glazed white ceramic vase, with incised signature, dated '98' and stamp numbered 2369/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), contained in original Styrofoam-lined white and blue cardboard box. 17½ x 11 x 16½ in. (44.5 x 27.9 x 41.9 cm)

**Estimate**

\$7,000-9,000



**342. Jeff Koons** b. 1955

*Goat: A Tribute to Muhammed Ali (Champ's edition) book; with Radial Champs, 2004*

The complete deluxe "Champ's Edition" set, including Radial Champ comprised of a wooden stool, inflatable dolphin and tire floatie, air pump and lucite, accompanied by installation directions and original cardboard boxes, four gelatin silver prints signed in black marker by Howard L. Bingham and Muhammad Ali, and large book of photographs and text, signed by artist and subject in black ink and stamp numbered 00772 on the book's title page (the edition was 10,000), published by Taschen, contained in original boxes. book: 22 x 22 x 5 in. (55.9 x 55.9 x 12.7 cm)

**Estimate**

\$3,000-5,000

G.O.A.T. - Greatest of All Time

**343. Yoshitomo Nara** b. 1959

*Sleepless Night Sitting*, 2007

Mixed media multiple, signed in black ink and numbered 106/300 on the wooden Certificate of Authenticity, published by How2work, Hong Kong, all contained in the original veneer-covered wood box.

14⅞ x 9⅜ x 10¼ in. (35.9 x 23.8 x 26 cm)

**Estimate**

\$10,000-15,000





This Lot Is Sold With No Reserve

**344. Takashi Murakami** b. 1962

*Project KO<sup>2</sup> Perfect*, 1999

Plastic and wood model painted in colors, from the edition of 200, lacking the Certificate of Authenticity, master model made by BOME (Kaiyodo).

18¼ x 8½ x 5¾ in. (46.4 x 21.6 x 14.6 cm)

**Estimate**

\$8,000-12,000 •

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This Lot Is Sold With No Reserve

**345. Takashi Murakami** b. 1962

*And Then, When That's Done.....I Change What I Was Yesterday Is Cast Aside, Like An Insect Shedding Its Skin; And Then, And Then And Then And Then And Then, Yellow Universe.; And Then x 6 (Blue: The Superflat Method); and And Then x6 Blue, 2009 and 2013*

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed, one dated '09' and all numbered 218/300, 129/300, 135/300 or 85/300 respectively in silver or black ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.

all S. 19½ x 19½ in. (49.8 x 49.8 cm)

**Estimate**

\$4,000-6,000 •

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This Lot Is Sold With No Reserve

**346. Takashi Murakami** b. 1962

*DOB in Pure White Robe (Navy & Vermillion); DOB in Pure White Robe (Pink & Blue); And Then x6 Red; and And Then x 6 (White: The Superflat Method, Blue and Yellow Ears, 2013*

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 72/300, 84/300, 83/300, or 78/300 respectively in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

all S. 19½ x 19½ in. (49.8 x 49.8 cm)

**Estimate**

\$4,000-6,000 •

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This Lot Is Sold With No Reserve

**347. Takashi Murakami** b. 1962

*Red Flower Ball (3-D); and Flower Ball (3-D) Sequoia sempervirens*, 2013

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 62/300 or 56/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both diameter 28 in. (71.1 cm)

**Estimate**

\$2,000-3,000 •

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This Lot Is Sold With No Reserve

**348. Takashi Murakami** b. 1962

*Flower Ball (Lots of Colors); and Flower Ball (3-D) Autumn 2004*, 2013

Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 54/300 or 165/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, both framed. both diameter 28 in. (71.1 cm)

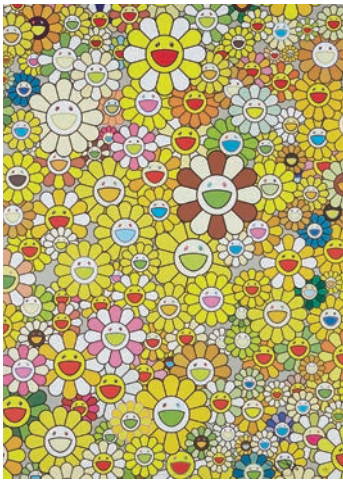
**Estimate**

\$2,000-3,000 •

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This Lot Is Sold With No Reserve

### 349. Takashi Murakami b. 1962

*An Homage to Monopink 1960 C; An Homage to IKB 1957 C; An Homage to Yves Klein, Multicolor C; and An Homage to Mangold 1960 C, 2012*

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 181/300, 189/300, 151/300 or 154/300 respectively in silver or black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.  
all S. 29 x 20¾ in. (73.7 x 52.7 cm)

#### Estimate

\$4,000-6,000 •

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This Lot Is Sold With No Reserve

### 350. Takashi Murakami b. 1962

*Jellyfish Eyes - Black 2; Jellyfish Eyes - White4; and Jellyfish Eyes, 2004, 2006 and 2013*

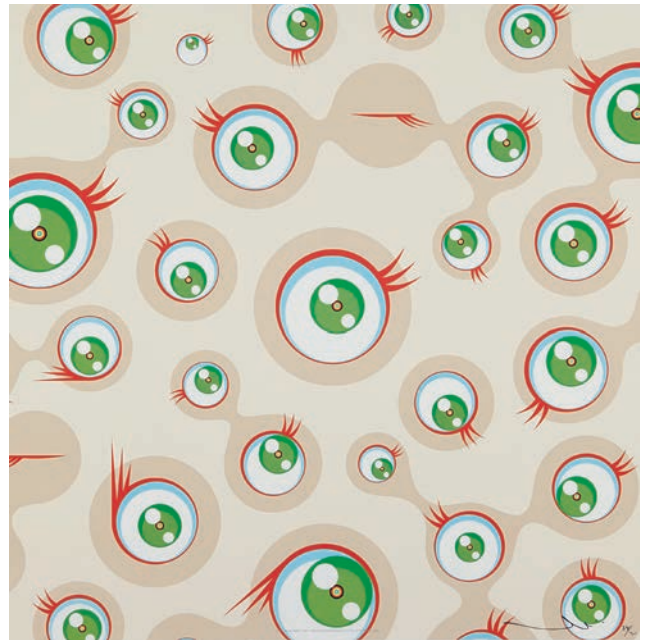
Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 178/300, 14/300, or 188/300 respectively in silver or black ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.  
all S. 19½ x 19½ in. (49.8 x 49.8 cm)

#### Estimate

\$3,000-5,000 •

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This Lot Is Sold With No Reserve

**351. Takashi Murakami** b. 1962

*Jellyfish Eyes Cream; and Jellyfish Eyes*, 2001  
Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 34/300 in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, both framed.  
both S. 19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in. (49.8 x 49.8 cm)

**Estimate**  
\$2,000-3,000 •

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**352. Takashi Murakami** b. 1962

*Oval (Peter Norton Christmas Project 2000)*, 2000  
Polychrome plastic multiple presumably containing a mini CD (contained in original manufacturer's shrink-wrap packaging), from the edition of 2000, published by Peter Norton Family Christmas Project, Santa Monica.  
10 $\frac{1}{2}$  x 7 x 7 $\frac{1}{2}$  in. (26.7 x 17.8 x 19.1 cm)

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

Artwork ©2000 Takashi Murakami/Kaikai Kiki Co., Ltd.,  
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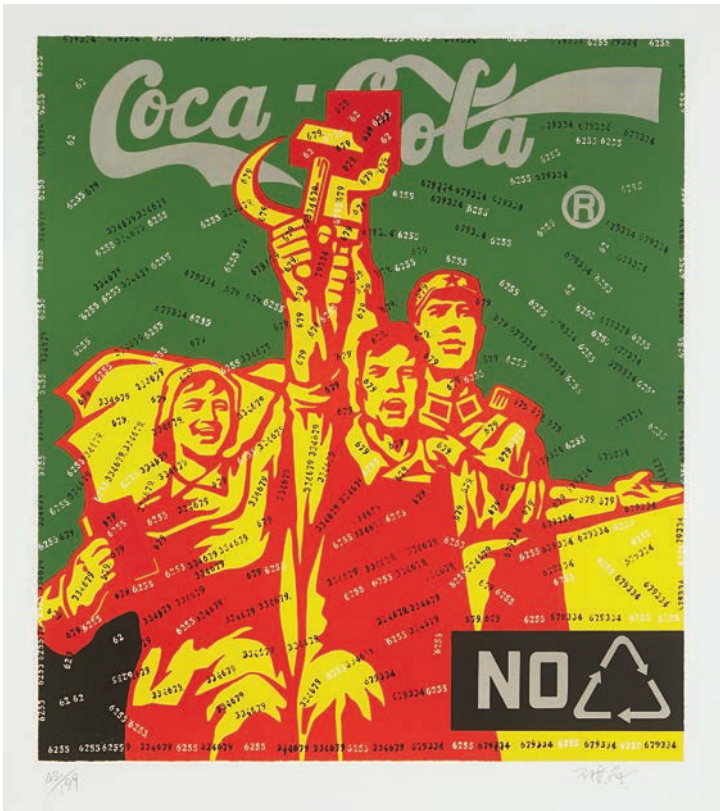


Property from the Estate of  
Dr. Fredric S. Brandt, Miami

o♦ **353. Jiji** b. 1972

*Wounded Panda, from Hi Panda, 2006*  
Painted resin multiple, signed and numbered  
101/500 in white ink on the underside.  
20½ x 18 x 13 in. (52.1 x 45.7 x 33 cm)

**Estimate**  
\$500-700



**354. Wang Guangyi** b. 1957

*Coca Cola (Green), from Great Criticism, 2006*  
Lithograph in colors, on Rives BFK paper, with  
full margins, signed and numbered 42/199  
in pencil, published by Idem, Paris (with their  
blindstamp), framed.  
I. 29⅝ x 26⅜ in. (75.2 x 67 cm)  
S. 35¼ x 30⅜ in. (89.5 x 77.2 cm)

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

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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. 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 generally acts as agent for the seller.

## Buyer's Premium

Phillips 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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000.

## 1 Prior to Auction

### Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips 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 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 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 designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

### Δ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips 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 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.

### Σ 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, by telephone, online 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. 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 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 \$1,000. 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.

ifpda

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**Wednesday, November 4**

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FAMILY FOUNDATION LECTURE**  
**A Conversation with Kiki Smith**  
Moderated by Wendy Weitman  
Saturday, November 7, 11am

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Peter Halley  
Exploding Cell #11, 2013–2014,  
Pearlescent acrylic paint (#204/213)  
on digitally milled polystyrene



Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Live Auctions’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips 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 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.

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 will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

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 in writing in advance of the sale. Payment 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 will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips 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 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

# THE JORDAN SCHNITZER FAMILY FOUNDATION



## A Passion for Sharing Art

The Jordan Schnitzer Family Foundation is a non-profit organization whose mission it is to make the contemporary prints and multiples from the collections of Jordan D. Schnitzer and the Jordan Schnitzer Family Foundation accessible to qualified museums in diverse communities. Since the program's inception, the Foundation has organized over 90 exhibitions that have been held at over 72 museums.

[jordanschnitzer.org](http://jordanschnitzer.org)



## Current US Exhibitions

Portland Museum of Art, *Anish Kapoor: Prints from the Collection of Jordan Schnitzer* until December 31, 2015

Jordan Schnitzer Museum of Art, *Enrique Chagoya: Adventures of Modernist Cannibals* until December 6, 2015

Springfield Art Museum, *Emancipating the Past: Kara Walker's Tales of Slavery and Power* until January 3, 2016

Philbrook Museum of Art, *In Living Color: Andy Warhol and Contemporary Printmaking* until January 17, 2016

Kimball Art Center, *Andy Warhol to Kara Walker: Picturing the Iconic* until January 3, 2016

Pacific Northwest College of Art, *Wangechi Mutu: Tales in Phenomenon* January 19-March 12, 2016

The Fralin Museum of Art at the University of Virginia, *Richard Serra: The Prints* January 22-May 8, 2016

University of Wyoming Art Museum, *Emancipating the Past: Kara Walker's Tales of Slavery and Power* January 30-May 14, 2016

Madison Museum of Contemporary Art, *Frank Stella Prints: A Retrospective* February 6-May 15, 2016



## 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 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 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 and the seller contract with the buyer.

### 2 Phillips as Agent

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips 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.

(h) Employees of Phillips 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 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 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 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips 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 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 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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  
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee of 3.5% will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, 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 will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, 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 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 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. 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 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, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. 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, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 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 may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips'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 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 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 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 and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

#### **10 Rescission by Phillips**

Phillips 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's election to rescind the sale, the

buyer will promptly return the lot to Phillips, 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 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 US 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, Brazilian rosewood, 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 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.

#### **12 Data Protection**

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

#### **13 Limitation of Liability**

(a) Subject to subparagraph (e) below, the total liability of Phillips, 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, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.

#### 17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado or Florida sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado or Florida.

## Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **bold** or CAPITALIZED type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

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## Worldwide Offices

#### London

30 Berkeley Square

London W1J 6EX, United Kingdom

tel +44 20 7318 4010

fax +44 20 7318 4011

#### Berlin

Kurfürstendamm 193

10707 Berlin, Germany

tel +49 30 887 297 44

#### Brussels

rue Jean Baptiste Colyns 72

1050 Brussels, Belgium

tel +32 486 43 43 44

#### Geneva

23 quai des Bergues

1201 Geneva, Switzerland

tel +41 22 906 80 00

fax +41 22 906 80 01

15 quai de l'Île

1204 Geneva, Switzerland

fax +41 22 317 81 80

#### Hong Kong

Room 1301-13/F, York House,

The Landmark Building,

15 Queen's Road Central, Hong Kong

tel +852 2318 2000

fax +852 2318 2002

#### New York

450 Park Avenue

New York, NY 10022, USA

tel +1 212 940 1200

fax +1 212 940 1378

#### Istanbul

Meclisi Mebusan Caddesi

Deniz Apartmani No. 79/8

Beyoglu 34427, Istanbul, Turkey

tel +90 533 374 1198

#### Moscow

Nikolskaya Str 19-21, 5th floor,

109012 Moscow, Russia

tel +7 495 225 88 22

fax +7 495 225 88 87

#### Paris

46 rue du Bac,

75007 Paris, France

tel +33 1 42 78 67 77

fax +33 1 42 78 23 07

#### Zurich

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#### Including Works on Paper

### Auction & Viewing Location

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### Auction

26 October 2015 at 11am & 6pm

### Evening Sale

Lots 1-106 6pm

### Day Sale

Lots 107-354 11am

### Viewing

17 – 25 October

Monday – Saturday 10am - 6pm

Sunday 12pm - 6pm

### Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY030215 or Editions.

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tel +1 212 940 1228

fax +1 212 924 1749

bidnewyork@phillips.com

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#### Modern Editions

Kelly Troester +1 212 940 1221

ktroester@phillips.com

### Worldwide Co-Director

#### Contemporary Editions

Cary Leibowitz +1 212 940 1222

cleibowitz@phillips.com

### Specialist

Jannah Greenblatt +1 212 940 1332

jgreenblatt@phillips.com

### Cataloguer

Audrey Lindsey +1 212 940 1322

alindsey@phillips.com

### Administrator

Jeffrey Barton-Kang +1 212 940 1220

jbarton-kang@phillips.com

### Photography

Kent Pell

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### Auctioneers

August O. Uribe - 0926461

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### Catalogues

Emma Miller Gelberg +1 212 940 1240

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### Absentee and Telephone Bids

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**Front cover** Frank Stella, *Sinjerli Variations*, 1977, lot 27 (detail)

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**Back Cover** Wayne Thiebaud, *Nickel Machine*, 1964/2002, lot 65

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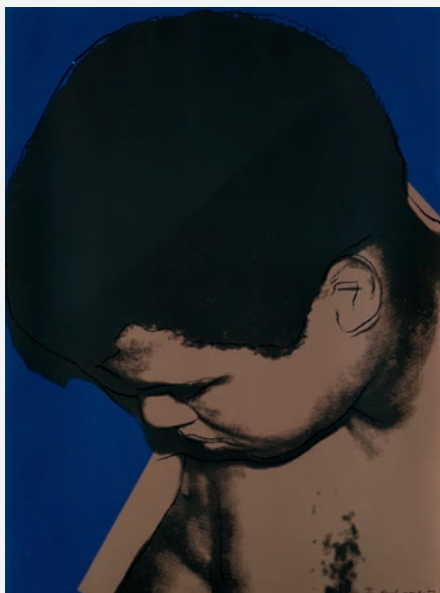
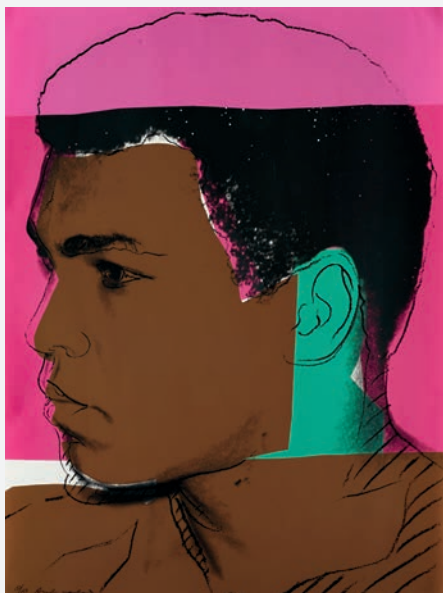
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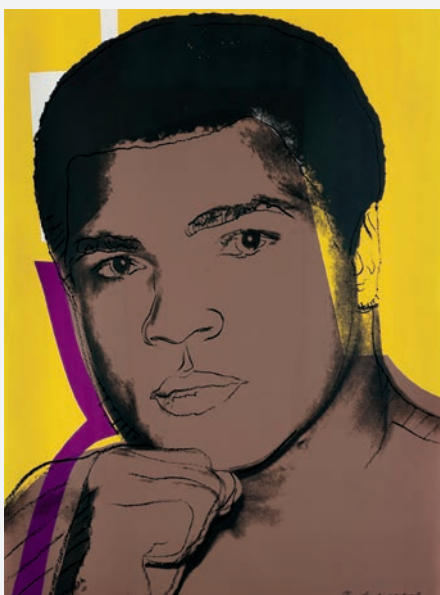
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**Andy Warhol**  
*Muhammad Ali*, 1978  
Estimate £50,000 – 70,000

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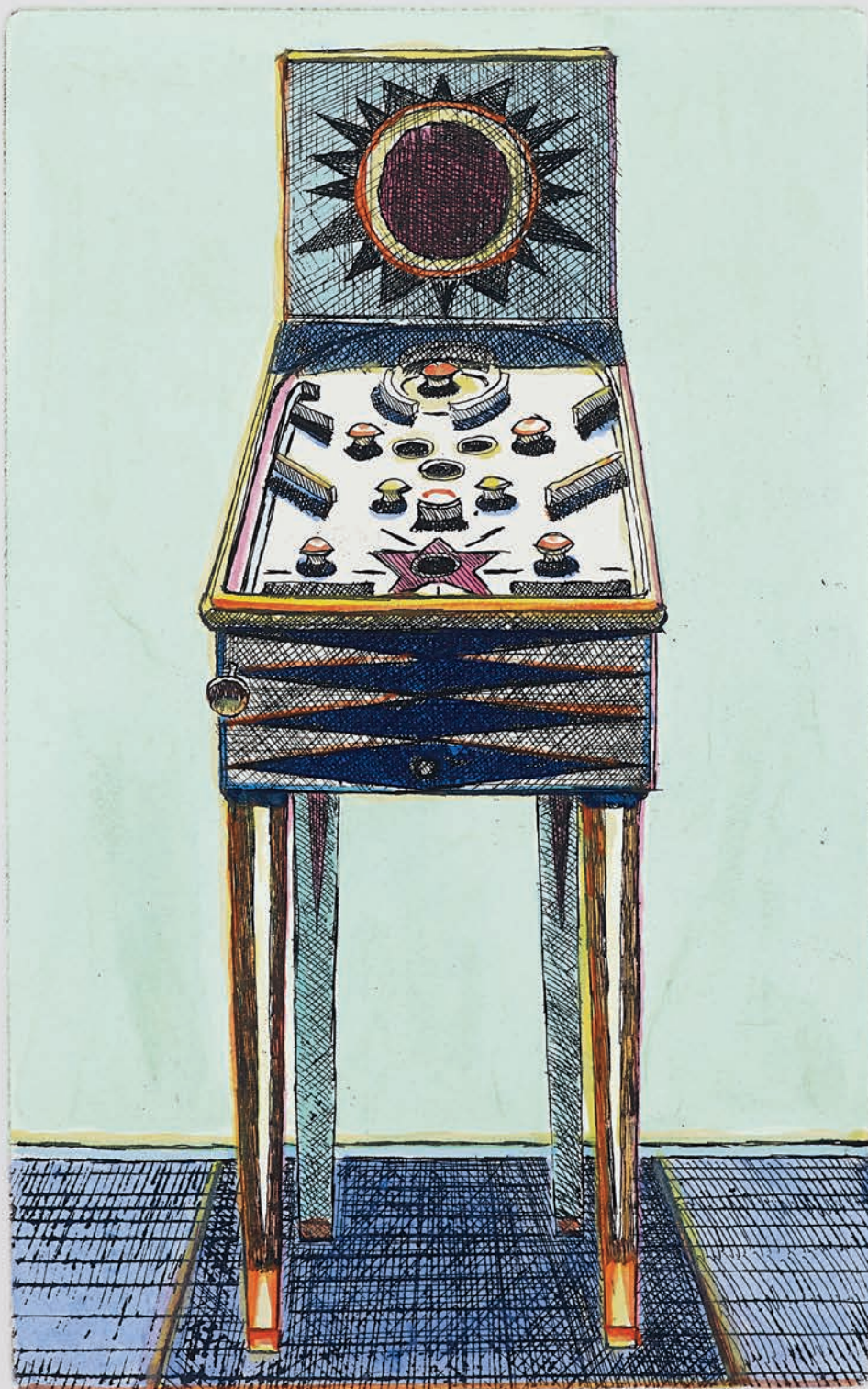
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"Nickel Machine"

T.P.

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2002