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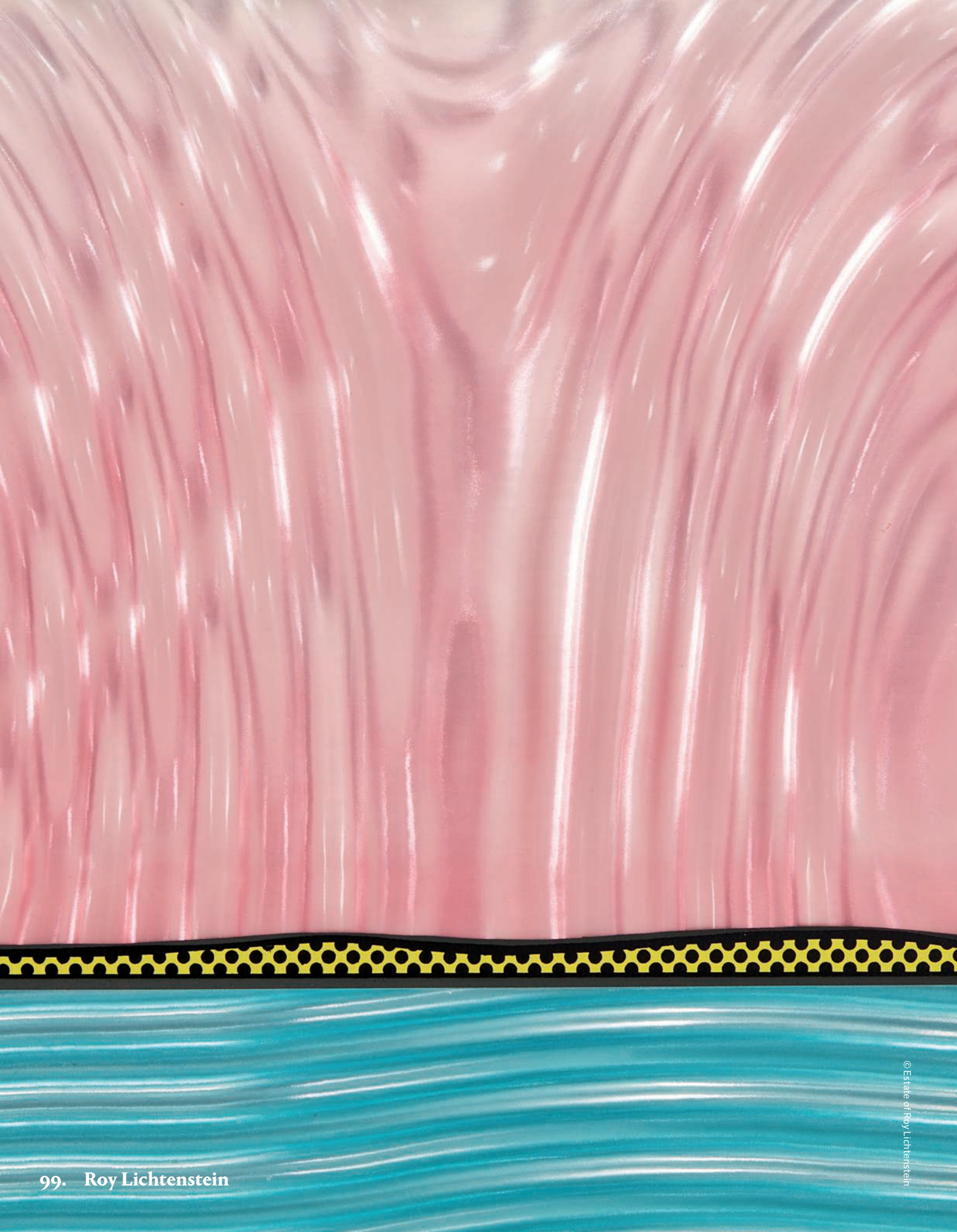
Evening & Day Editions
Including Works on Paper
New York, 26 October 2016



WHOLESOME • DELICIOUS







Evening & Day Editions

New York, 26 October 2016

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Auction & Viewing Location

450 Park Avenue New York 10022

Auctions

Day Sale 26 October 2016

10am (lots 117-282) and 2pm (lots 283-406)

Evening Sale 26 October 2016 6pm (lots 1-116)

Viewing

17 - 26 October

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making
enquiries please refer to this sale as
NY030216 or Editions.

Absentee and Telephone Bids

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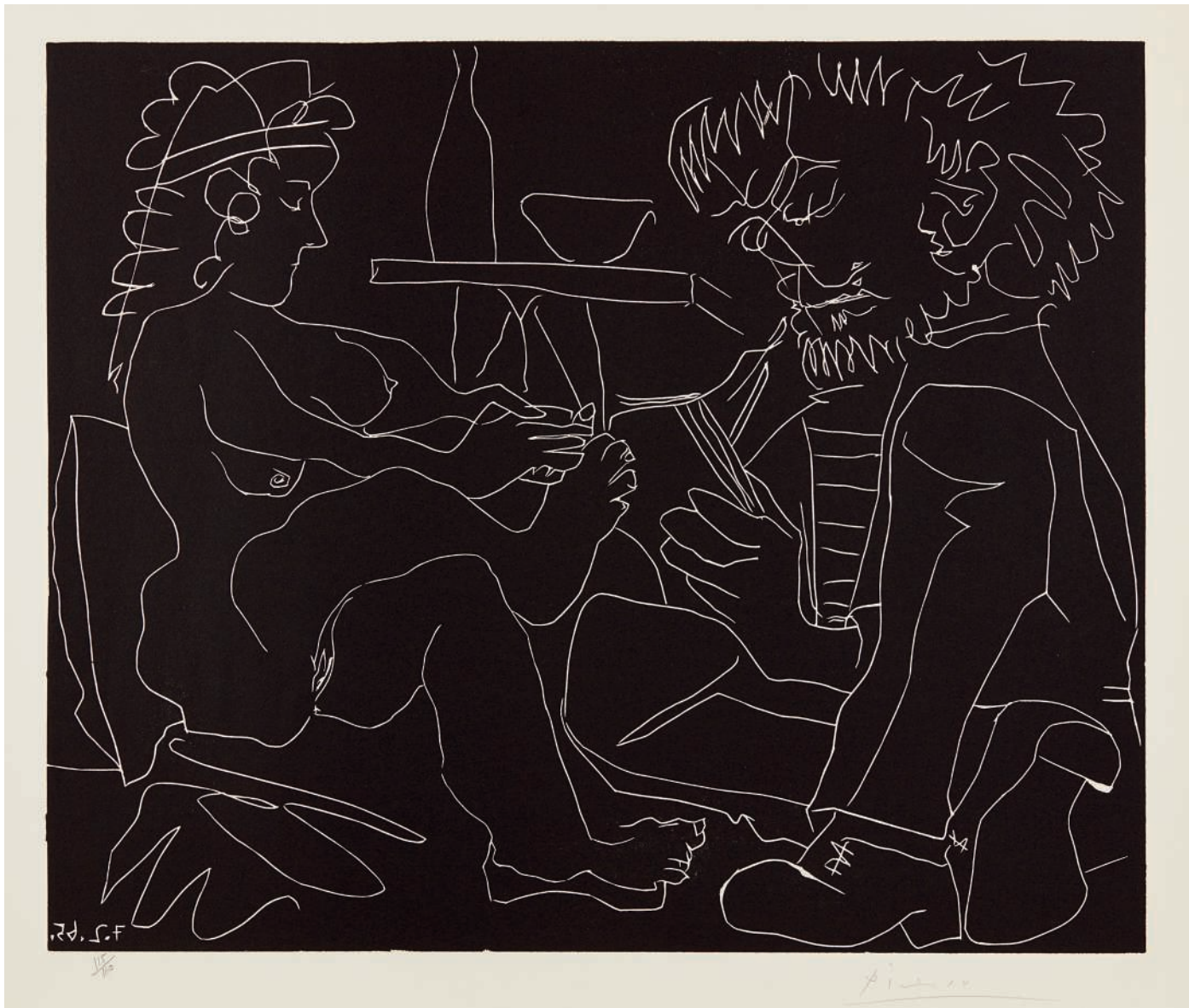
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PHILLIPS





I. Pablo Picasso 1881-1973

Peintre dessinant et modèle nu au chapeau (Painter Drawing a Nude Woman in a Hat), 1965

Linocut, on Arches paper, with full margins. Signed and numbered 115/160 in pencil (there were also 35 artist's proofs), framed.

I. 20¾ x 25 in. (52.7 x 63.5 cm)

S. 24 x 29¾ in. (61 x 75.6 cm)

Estimate

\$10,000-15,000

Literature

Brigitte Baer 1357 Ba

Georges Bloch 1194



2. Pablo Picasso 1881-1973

Deux femmes avec un vase à fleurs (Two Women with a Vase of Flowers), 1959

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

Signed and numbered 33/50 in pencil (there were approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1960, framed.

I. 21 x 25 in. (53.3 x 63.5 cm)

S. 24 x 29¾ in. (61 x 75.6 cm)

Estimate

\$25,000-35,000

Literature

Brigitte Baer 1239 IVBa

Georges Bloch 915

Property from a Private Midwestern Collection

3. Pablo Picasso 1881-1973

Deux modèles vêtus (Two Dressed Models), plate 42 from *La suite Vollard*, 1933

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

I. 10¼ x 7½ in. (26 x 19.1 cm)

S. 19½ x 15 in. (49.5 x 38.1 cm)

Estimate

\$9,000-12,000

Provenance

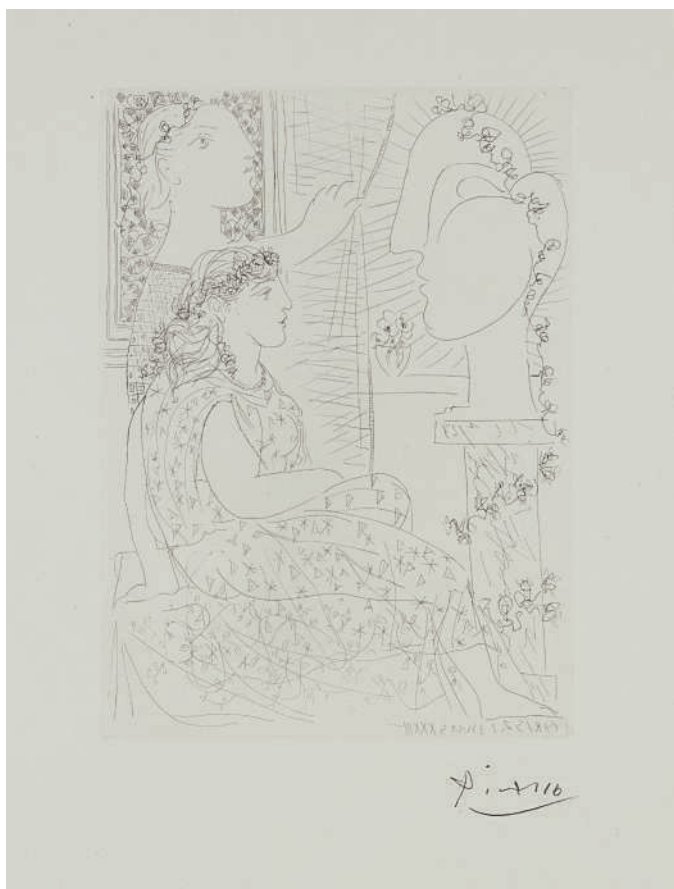
Henri Petiet, Paris

Marc Rosen Fine Art, New York, 2003

Literature

Brigitte Baer 302 Bc

Georges Bloch 150



Property from a Private Midwestern Collection

4. Pablo Picasso 1881-1973

Femme nue assise devant un rideau (Nude Woman Sitting in Front of a Curtain), plate 4 from *La suite Vollard*, 1931

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

I. 12¼ x 8¾ in. (31.1 x 22.2 cm)

S. 19¾ x 15 in. (50.2 x 38.1 cm)

Estimate

\$6,000-8,000

Provenance

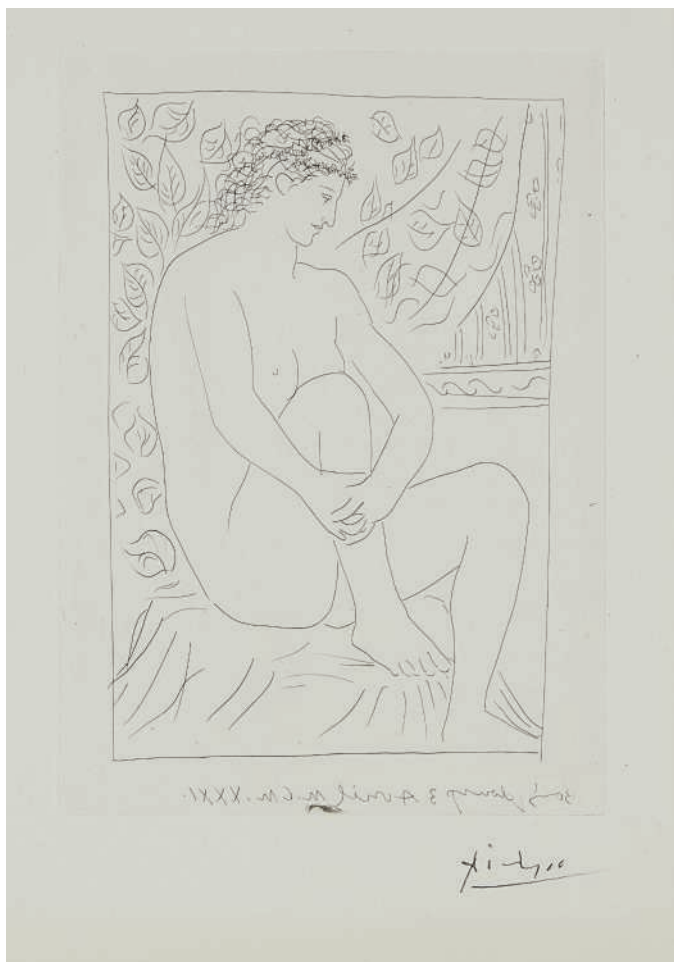
Henri Petiet, Paris

Marc Rosen Fine Art, New York, 2003

Literature

Brigitte Baer 202 Bc

Georges Bloch 137





5. Pablo Picasso 1881-1973

Femme au chignon (Woman with Chignon), 1957
Lithograph, on Arches paper, with full margins.
Signed with initials by Fernand Mourlot (printer) in
pencil, numbered 4/6 and inscribed '310/1er état'
and '50588' in pencil on the reverse (one of 6 proofs
aside from the signed and numbered edition of 50),
framed.

I. 21¼ x 17¼ in. (55.3 x 43.8 cm)
S. 26½ x 19⅞ in. (66.3 x 50.5 cm)

Estimate

\$10,000-15,000

Provenance

Marina Picasso (inkstamp on the reverse,
Fritz Lugt 3698)

Literature

Georges Bloch 853
Fernand Mourlot 310
Felix Reuße 740



Property from a Private East Coast Collection

6. Henri Matisse 1869-1954

Patitcha. Masque, 1947

Aquatint, on Rives BFK paper, with full margins. Signed and numbered 3/25 in pencil (there were also 5 artist's proofs), framed.

I. 13 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (35.2 x 27.6 cm)

S. 22 $\frac{1}{8}$ x 15 in. (56.2 x 38.1 cm)

Estimate

\$12,000-18,000

Literature

Claude Duthuit 786



Property from a Private Midwestern Collection

7. Jean Dubuffet 1901-1985

L'Enfle-chique II (The Inflated Snob II), 1961-63
Lithograph in colors, on Arches paper, with full margins.
Signed, dated and numbered 18/20 in pencil (there were also 5 hors commerce in Roman numerals), framed.
I. 23 x 14 in. (58.4 x 35.6 cm)
S. 25½ x 19¾ in. (64.8 x 50.2 cm)

Estimate
\$12,000-18,000

Literature
Sophie Webel 814

8. Käthe Kollwitz 1867-1945

Selbstbildnis (Self-Portrait), model conceived 1926-36,
cast from 1937-39
Bronze with dull brown patina and shell limestone base.
One of three located lifetime casts, up to eight were
cast in total during the lifetime of the artist, plus a
posthumous edition of 37 to 45 bronzes.
sculpture 14 $\frac{5}{8}$ x 9 $\frac{1}{4}$ x 11 $\frac{5}{8}$ in. (37.1 x 23.5 x 29.5 cm)
with base H. 18 $\frac{3}{4}$ in. (47.6 cm)

Estimate

\$40,000-60,000

Provenance

Unidentified fine art dealer, Los Angeles
Hauswedell & Nolte, June 2, 1978, lot 738, Hamburg
Dr. Hauswedell auction, June 4, 1977, lot 873, Hamburg
Mr. Erich Cohn, New York
before probably:
private collector, US, by gift
business man, Hannover, Germany
purchased directly from the artist
(the two latter are unknown by name, but documented
as persons by a contemporary friend of Käthe Kollwitz,
Fritz Homeyer, and confirmed indirectly by a letter of the
artist to her friend Anna Karbe from December 17, 1937)

Literature

Annette Seeler No. 26

We would like to give sincere thanks to
Dr. Annette Seeler for her thorough research and
confirmation that this example is a lifetime cast,
after examining the work in person. Another cast
from the posthumous edition of this sculpture
is on the cover of *Käthe Kollwitz. Die Plastik -
Werkverzeichnis*, conceived and compiled by
Dr. Annette Seeler (author) and edited by the
Käthe Kollwitz Museum, Cologne, Munich, 2016.
This example will be cited in the updated version
spring of 2017.

The other two known lifetime casts are in a
private collection in Bern, Switzerland and the
Baltimore Museum of Art.

***“I thought I was a revolutionary
and was only an evolutionary.”***

Käthe Kollwitz



Lotte Jacobi *Käthe Kollwitz*, 1930, gelatin silver print
© 2014 The University of New Hampshire
Photo: akg-images





9. Egon Schiele 1890-1918

Das Graphische Werk von Egon Schiele, 1914-18/1922

The complete set of eight prints, including five drypoints, one etching and two lithographs, on Japanese and wove papers, with full margins, title page, justification and introduction by Arthur Roessler in German, the sheets loose (as issued), held with paper corners within the original cardboard mounts, contained in the original green paper-covered portfolio with label on the front. All with the artist's signature stamp, numbered 56 in ink on the justification (from the edition of 80), published by Rikola Verlag, Vienna, Berlin, Leipzig and Munich.

all I. various sizes

all S. various sizes

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

Estimate

\$80,000-120,000

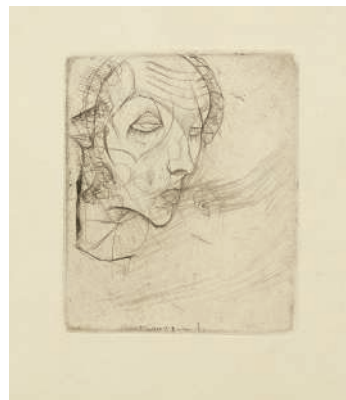
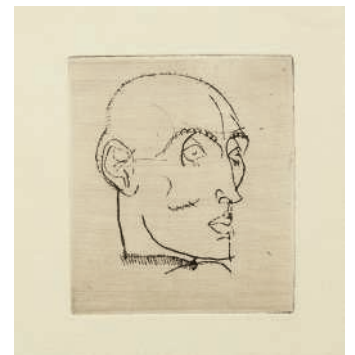
Literature

Jane Kallir 3-8, 16-17

Including: *Männliches Bildnis* (K. 3b), 1914, etching; *Selbstbildnis* (K. 4b), 1914, drypoint; *Bildnis Franz Hauer* (K. 5c), 1914, drypoint; *Kauernde* (K. 6b), 1914, drypoint; *Kümmernis* (K. 7b), 1914, drypoint; *Bildnis Arthur Roessler* (K. 8b), 1914, drypoint; *Bildnis Paris von Gütersloh* (K. 16b), lithograph; and *Mädchen* (K. 17b), lithograph, 1918.

Egon Schiele here explored his typical genres, nudes and psychologically penetrating portraits, in the medium of printmaking. Schiele carefully manipulated the sinuous lines of *Kauernde* (*Squatting woman*) after observing nudes in the studio. The compositions of this print and *Kümmernis* (*Sorrow*) are closely related to two of his paintings of mothers, potent symbols for artistic creation in his work, while the portraits of Arthur Roessler and Franz Hauer honor two of his most important patrons. The portfolio includes two lithographs that Schiele made for a commission in 1918 and that were ultimately rejected, one of which, *Mädchen* (*Girl*), due to its graphic depiction of adolescent sexuality, another characteristic of his work.

Schiele made only seventeen prints during his abbreviated career. Roessler had encouraged him to try the medium, touting its financial rewards



and the access it gave to the lucrative German art market. Roessler provided the plates for the prints in this portfolio, and Schiele incised them in 1914, although none were published during his lifetime. Four years after Schiele's untimely death from influenza in 1918 at age twenty-eight, Otto Nirenstein acquired the artist's prints for publication by the Verlag Neuer Graphik, the fine arts imprint of the Rikola Verlag in Vienna. *Das Graphische Werk von Egon Schiele* (*The graphic work of Egon Schiele*) contains Schiele's last two lithographs and his entire oeuvre of six drypoints.

Publication excerpt from Heather Hess, *German Expressionist Digital Archive Project, German Expressionism: Works from the Collection*. 2011. The Museum of Modern Art website

Property from a Private Pacific Northwest Collection

10. Henri de Toulouse-Lautrec 1864-1901

La loge au mascaron doré (*The Box with the Gilded Mask*), 1893

Lithograph in colors, on Japanese paper, the full sheet. Signed and numbered 'No 37' in blue crayon, from the first edition of 100 before letters, published by E. Kleinmann, Paris (with partial blindstamp), framed. S. 16¼ x 12¾ in. (41.3 x 32.4 cm)

Estimate

\$14,000-18,000

Literature

Wolfgang Wittrock and Loys Deteil 16
Götz Adriani 69



Property from a Private Midwestern Collection

11. Henri de Toulouse-Lautrec 1864-1901

A la souris - Madame Palmyre (*In the Cabaret "La Souris" (The Mouse) - Mrs. Palmyre*), 1897

Lithograph in violet-black, on China paper, with full margins. Signed and numbered 'No. 24' in pencil (the edition was 25), the second (final) state, framed. I. 13⅞ x 9½ in. (35.2 x 24.1 cm)
S. 17 x 13⅞ in. (43.2 x 34.6 cm)

Estimate

\$8,000-12,000

Provenance

Pace Prints, New York

Literature

Wolfgang Wittrock 184
Loys Deteil 210
Götz Adriani 209





12. Marc Chagall 1887-1985

Le rêve de Paris (*The Dream of Paris*), 1969-70
Lithograph in colors, on Arches paper, with full margins. Signed and numbered 28/75 in pencil, published by Maeght, Paris, framed.
I. 35 x 25 in. (88.9 x 63.5 cm)
S. 40 x 28 in. (101.6 x 71.1 cm)

Estimate
\$15,000-20,000

Literature
Fernand Mourlot 600

Visions de Paris qui sont peut-être les mêmes et qui ne sont pas les mêmes. Paris reflet de mon cœur. Je voudrais m'y fondre, ne point être seul avec moi-même. (Visions of Paris which are perhaps the same and also different. Paris, reflection of my heart. I'd like to fade into it, not be alone with myself.)

Marc Chagall

Property from a Private Collection, New York

13. Marc Chagall 1887-1985

Maternité rouge (Red Maternity), 1980

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

Signed and numbered 15/50 in pencil, published by Maeght, Paris, framed.

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

S. 45 x 28½ in. (114.3 x 72.4 cm)

Estimate

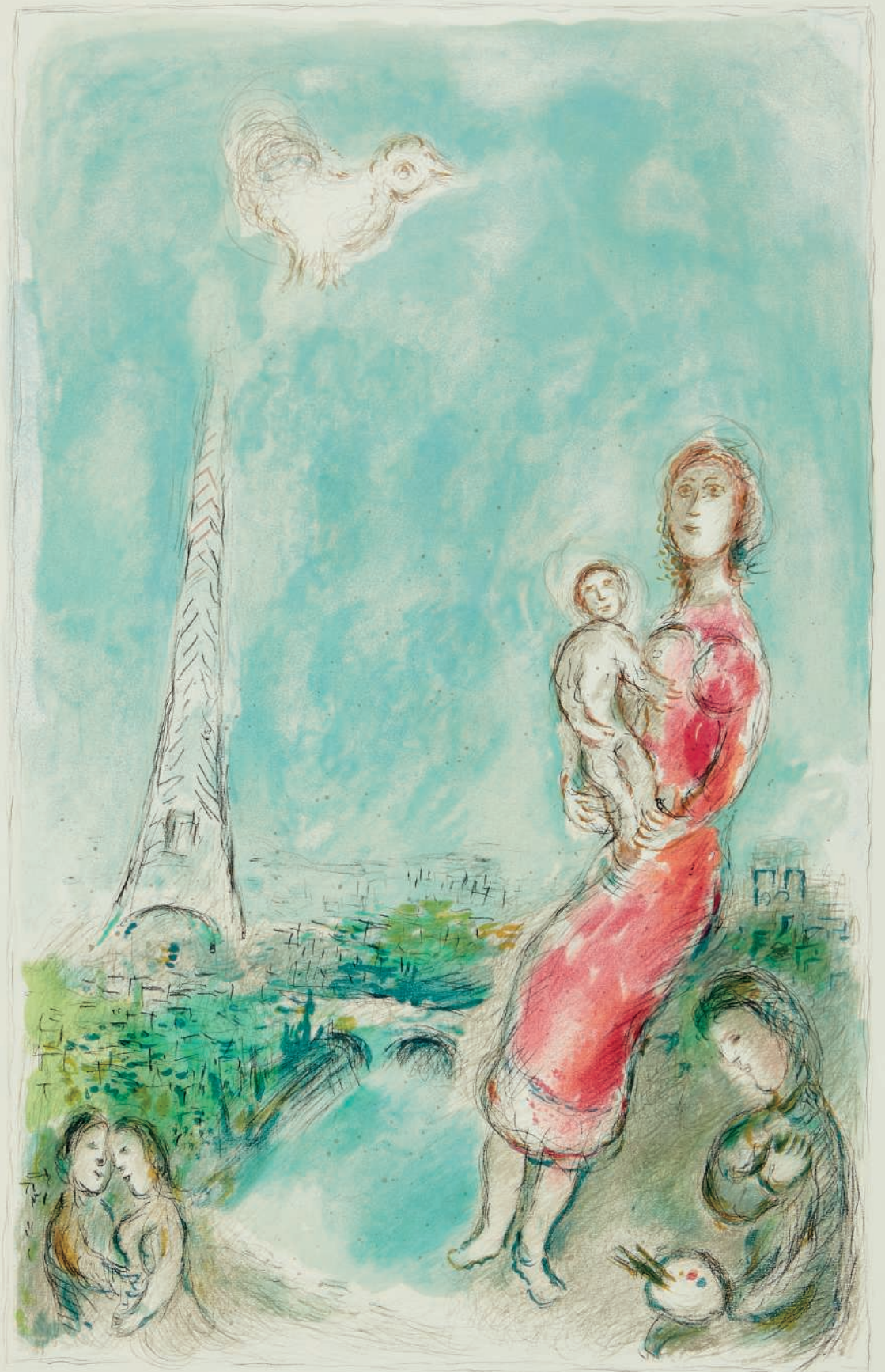
\$50,000-70,000

Literature

Fernand Mourlot 984

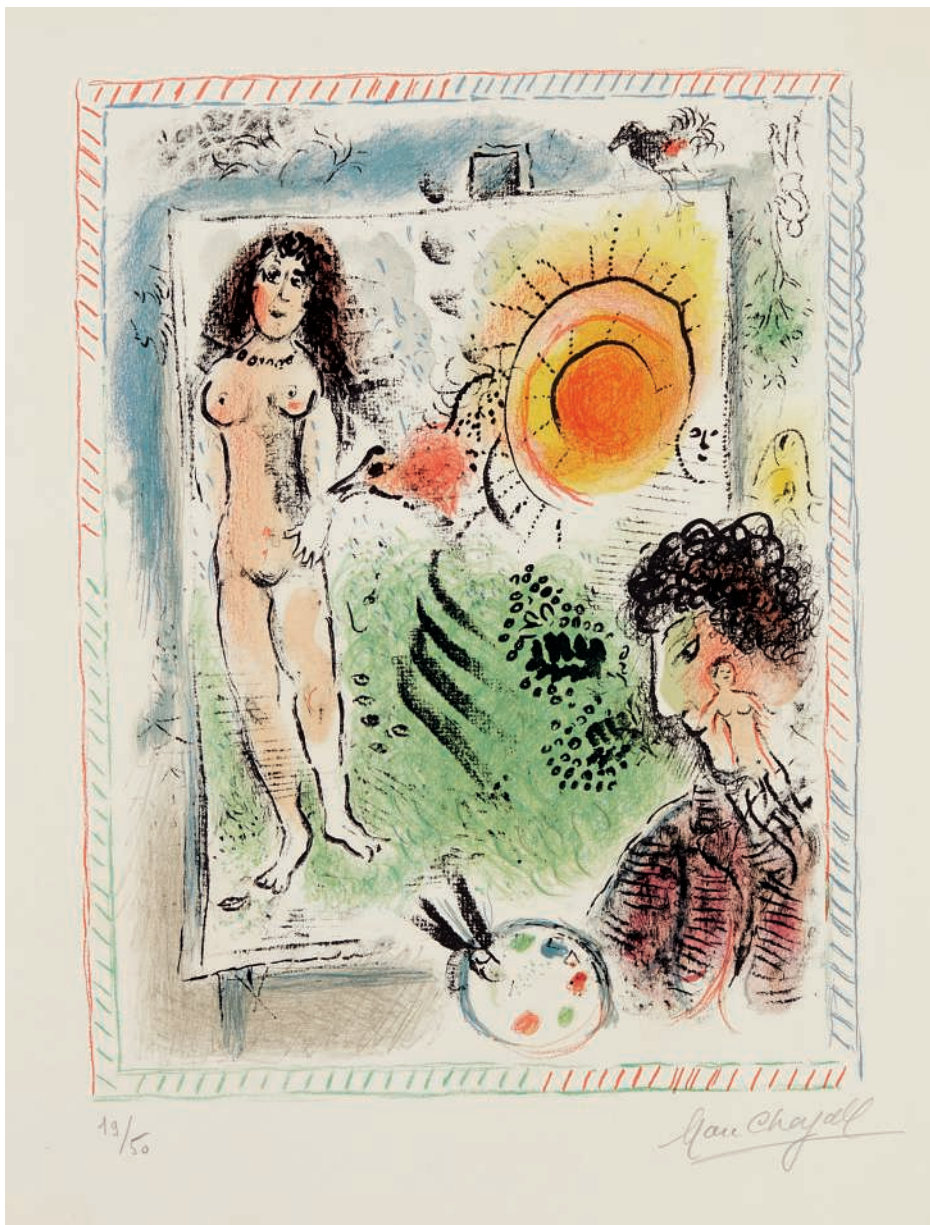


Raphael *The Niccolini-Cowper Madonna*, 1508,
oil on panel, National Gallery of Art, Washington D.C.,
The Andrew W. Mellon Collection



15/50

Marc Chagall



14. Marc Chagall 1887-1985

Le Soleil de l'atelier (Sun in the Workshop), 1971
 Lithograph in colors, on Arches paper, with full margins.
 Signed, titled and numbered 19/50 in pencil, unframed.
 I. 18 x 13¾ in. (45.7 x 34.9 cm)
 S. 25½ x 19¾ in. (64.8 x 50.2 cm)

Estimate
 \$8,000-10,000

Literature
 Fernand Mourlot 638



15. Pablo Picasso 1881-1973

Le vieux roi (The Old King), 1963

Linocut in colors, on Arches paper, with full margins. Signed and numbered 14/160 in pencil (there were also 30 artist's proofs), published by Le Patriote, Nice, unframed.

I. 25 x 20¾ in. (63.5 x 52.7 cm)

S. 29½ x 24½ in. (74.9 x 62.2 cm)

Estimate

\$12,000-18,000

Literature

Brigitte Baer 1338 Bi3

Georges Bloch 1152



16. Salvador Dalí 1904-1989

L'Ampoule à incandescence (The Electric Lightbulb), for Hommage à Leonardo da Vinci (American Inventions), 1975

Drypoint with extensive hand-coloring in watercolor and ink, on Rives BFK paper, with full margins. Signed and inscribed 'Bon a tirer' in pencil (the 'good to print' impression, aside from the edition of 450 and 60 artist's proofs on Arches, published by Editions de Francony/ Editions Graphiques Internationales), with further pencil annotations in the margins, printed by Ateliers Rigal, Paris, inscribed 'Epreuve rehaussée à la main par S. Dalí pour essai en couleurs en BAT. Epreuve faisant partie de notre Collection Denise Rigal' by Denise Rigal in pencil on the reverse, including the Certificate of Authenticity from Archives Descharnes, unframed.

I. 20 x 14 $\frac{3}{8}$ in. (50.8 x 36.5 cm)

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

Estimate

\$10,000-15,000

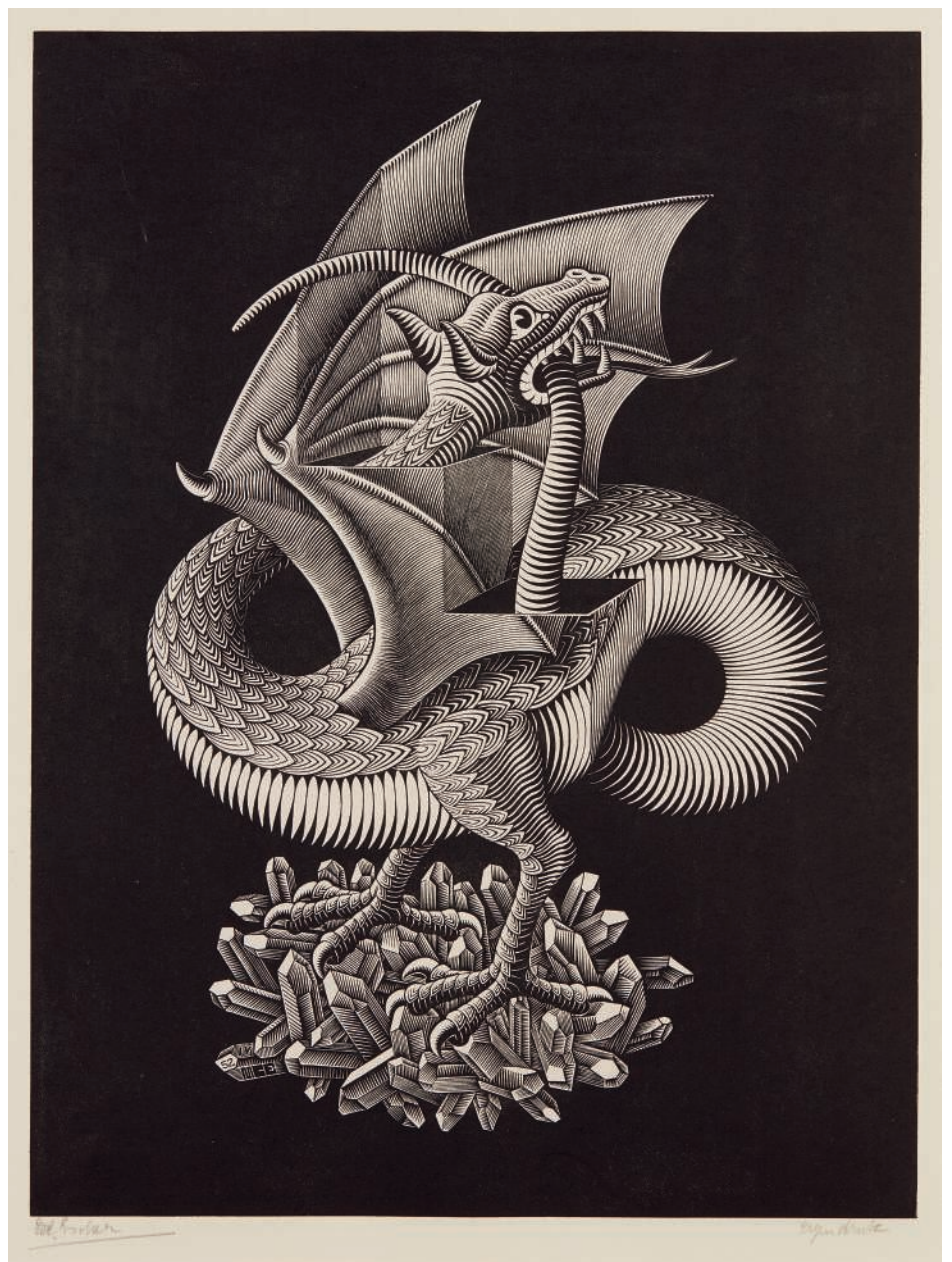
Provenance

Ateliers Rigal, Paris
Private Collection, France

Literature

see Ralf Michler and Lutz W. Löpsinger 811

This work is registered in the Archive Descharnes under number d5613.



17. M.C. Escher 1898-1972

Dragon, 1952

Wood-engraving, on Japanese paper, with full margins.

Signed and annotated 'eigen druk' in pencil, framed.

I. 12 $\frac{5}{8}$ x 9 $\frac{3}{8}$ in. (32.1 x 23.8 cm)

S. 14 $\frac{1}{8}$ x 11 $\frac{5}{8}$ in. (35.9 x 29.5 cm)

Estimate

\$12,000-18,000

Literature

Flip H. Bool 379



18. Man Ray 1890-1976

Chess Set, 1971

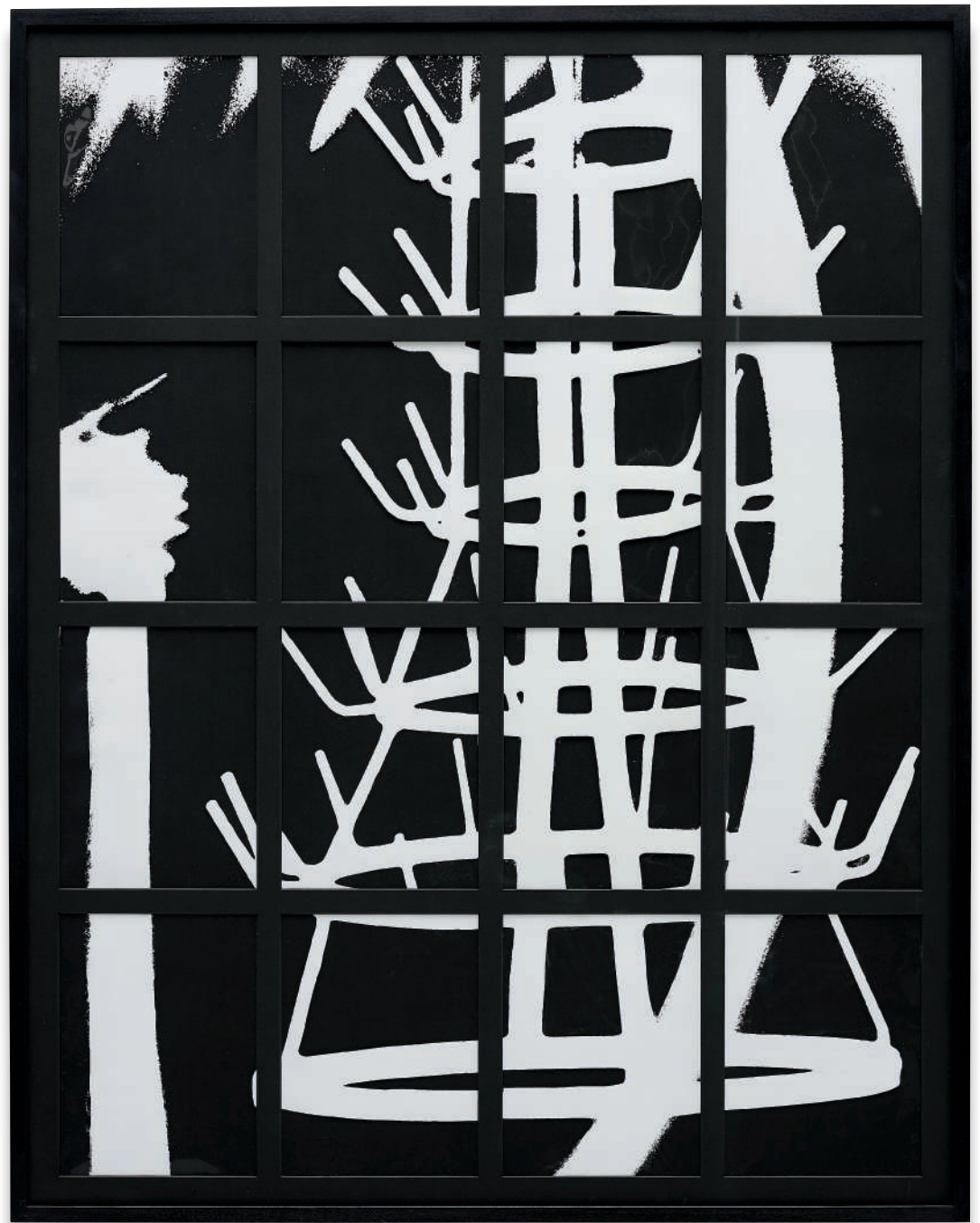
Chess set comprised of 32 pieces in precious metal, contained in the original gray felted box with brass fastening and blue baize lining. Signed and numbered 3/4 on a plaque on underside of the lid, all individual pieces marked '925' and '859MI' on the underside.
 smallest piece: 1 x ¾ x ¾ in. (2.5 x 1.9 x 1.9 cm)
 largest piece: 1½ x 1 x 1 in. (3.8 x 2.5 x 2.5 cm)
 case: 8½ x 12 x 1¾ in. (20.6 x 30.5 x 4.5 cm)

Estimate

\$18,000-25,000

Provenance

Made by Man Ray on request and acquired directly from the artist
 Galleria il Fauno, Turin
 Private Collection
 Phillips Editions London, February 27, 2013, lot 3



19. 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 numbered 34/100 in ink (the first 100 contained the extra suite, the total edition was 606), published by Editions Claude Givaudan, Paris, the screenprints framed together, original black portfolio included.
all S. 9⁵/₈ x 7³/₁₆ in. (24.4 x 18.3 cm)

Estimate

\$8,000-12,000

Literature

Arturo Schwarz 64

The loose suite of clear acetates showing details of the 'transparent shadows' cast by the *Readymades Bicycle Wheel* (S. 278), 1913 and *Bottle Dryer* (S. 306), 1914.

20. Yves Klein 1928-1962

Table Bleue, 1961

IKB pigment, glass, Plexiglas and chrome-plated metal.
Signed by R. Klein Moquay in black ink with serial number
EN-NUTO on a label affixed to the underside.
39 $\frac{3}{8}$ x 49 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in. (100 x 125.1 x 36.2 cm)

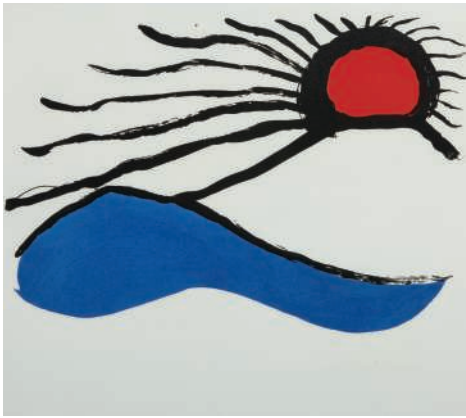
Estimate

\$15,000-20,000

Literature

Barbara Bloemink and Joseph Cunningham, *Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread*, exh. cat., Cooper-Hewitt Design Museum, New York, 2004, p. 27, fig. 14





21. Alexander Calder 1898-1976

The Sacrilege of Alan Kent, 1976

The complete set of 40 aquatints in colors, on Rives BFK paper, the full sheets, 20 of the prints folded (as issued) with accompanying text by Erskine Caldwell, all loose (as issued) and contained in two original blue linen covered portfolios. Twenty prints signed and numbered 33/60 in pencil, also signed by the artist and author in pencil and black ink on the justification (from the edition of 200), published by Maeght, Paris.
 five S. 16 x 36 in. (40.6 x 91.4 cm)
 fifteen S. 16¼ x 17¾ in. (41.3 x 45.1 cm)

Estimate

\$15,000-25,000





22. Jean Dubuffet 1901-1985

Faits mémorables I (Memorable Events I), 1978

Screenprint in colors, on Arches paper, with full margins. Signed with initials, dated and numbered 47/70 in pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, unframed.
 I. 26 x 35¼ in. (66 x 89.5 cm)
 S. 29¾ x 38½ in. (74.6 x 97.8 cm)

Estimate
 \$8,000-12,000

Literature
 Sophie Webel 1259

23. Jean Dubuffet 1901-1985

Faits mémorables II (Memorable Events II), 1978

Screenprint in colors, on Arches paper, with full margins. Signed with initials, dated and numbered 47/70 in pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, unframed.
 I. 26 x 35¼ in. (66 x 89.5 cm)
 S. 29¾ x 38½ in. (74.6 x 97.8 cm)

Estimate
 \$8,000-12,000

Literature
 Sophie Webel 1260

24. Jean Dubuffet 1901-1985

Faits mémorables III (Memorable Events III), 1978

Screenprint in colors, on Arches paper, with full margins. Signed with initials, dated and numbered 47/70 in pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, unframed.
 I. 26 x 35¼ in. (66 x 89.5 cm)
 S. 29¾ x 38½ in. (74.6 x 97.8 cm)

Estimate
 \$8,000-12,000

Literature
 Sophie Webel 1261



25. Joan Miró 1893-1983

Le Caissier (The Cashier), 1969

Etching and aquatint in colors with carborundum, on Mandeure rag paper, the full sheet. Signed, inscribed and numbered 65/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.
S. 35½ x 27 in. (90.2 x 68.6 cm)

Estimate

\$15,000-25,000

Literature

Jacques Dupin 487



26. Joan Miró 1893-1983

La Contre-balancée (Counter-Balanced), 1975
Etching and aquatint in colors, on Arches paper, with full margins. Signed and numbered 32/50 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.

I. 45 x 29 in. (114.3 x 73.7 cm)

S. 54 x 37½ in. (137.2 x 95.3 cm)

Estimate

\$15,000-25,000

Literature

Jacques Dupin 754



27. Joan Miró 1893-1983

Le Samourai (The Samurai), 1968

Aquatint in colors with carborundum, on Mandeure rag paper, the full sheet. Signed and numbered 33/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.

S. 30 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in. (77.2 x 56.8 cm)

Estimate

\$20,000-30,000

Literature

Jacques Dupin 438

28. Joan Miró 1893-1983

Le Jardin de mousse (The Moss Garden), 1968

Aquatint in colors with carborundum, on Mandeure rag paper, with full margins. Signed and numbered 25/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.

I. 13½ x 18 in. (34.3 x 45.7 cm)

S. 23 x 29 in. (58.4 x 73.7 cm)

Estimate

\$6,000-8,000

Literature

Jacques Dupin 454



29. Joan Miró 1893-1983

Tête flèche (Arrowhead), 1968

Aquatint in colors with carborundum, on Mandeure rag paper, with full margins. Signed and numbered 42/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.

I. 15½ x 11½ in. (39.4 x 29.2 cm)

S. 26 x 19½ in. (66 x 49.5 cm)

Estimate

\$8,000-10,000

Literature

Jacques Dupin 460





30. Robert Motherwell 1915-1991

Lament for Lorca, 1982

Lithograph in colors, on TGL handmade paper, with full margins. Signed with initials, dated and numbered 23/52 in pencil (there were also 17 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Bedford Village (with their blindstamp), framed.

I. 40 x 56 in. (101.6 x 142.2 cm)

S. 44 x 60 in. (111.8 x 152.4 cm)

Estimate

\$12,000-18,000

Literature

Siri Engberg and Joan Banach 289



31. Robert Motherwell 1915-1991

Elegy Black Black, 1983

Lithograph in colors, on TGL handmade paper, the full sheet. Signed and numbered 39/98 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 15¼ x 37½ in. (38.7 x 95.3 cm)

Estimate

\$12,000-18,000

Literature

Siri Engberg and Joan Banach 309



R. Motherwell
18/70

32. Robert Motherwell 1915-1991

Mexican Night II, 1984

Etching and aquatint in colors, on Whatman paper, with full margins. Signed and numbered 18/70 in pencil (there were also 10 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 17¾ x 17½ in. (45.1 x 44.5 cm)

S. 24¾ x 24 in. (62.9 x 61 cm)

Estimate

\$12,000-18,000

Literature

Siri Engberg and Joan Banach 348



33. Robert Motherwell 1915-1991

At the Edge, 1948

Etching and aquatint in colors, on Auvergne à la Main Richard de Bas handmade paper, with full margins.

Signed and numbered 19/34 in pencil (there were also 7 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 15½ x 18½ in. (39.4 x 47 cm)

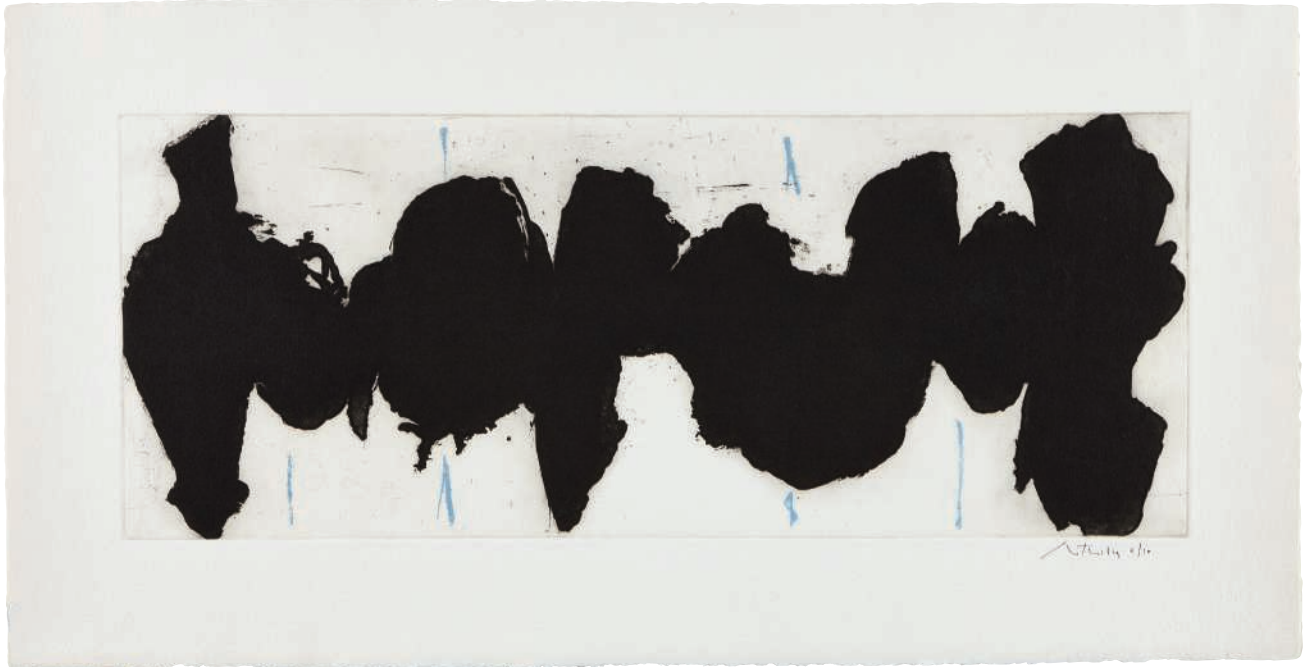
S. 22½ x 25 in. (57.2 x 63.5 cm)

Estimate

\$8,000-12,000

Literature

Siri Engberg and Joan Banach 345



34. Robert Motherwell 1915-1991

Running Elegy II, Blue State, 1983

Etching and aquatint in colors, on George Duchêne Hawthorne of Larrouque handmade paper, with full margins. Signed and numbered 3/10 in pencil (there were also 5 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 11¾ x 29¼ in. (29.8 x 74.3 cm)

S. 18 x 36 in. (45.7 x 91.4 cm)

Estimate

\$7,000-10,000

Literature

Siri Engberg and Joan Banach 320



35. Robert Motherwell 1915-1991

Pull Out All Flags, 1980

Etching and aquatint in colors, on German Etching paper, with full margins. Signed and numbered 12/50 in pencil (there were also 10 artist's proofs), published by the American Federation for the Arts, New York, framed.

I. 11¾ x 19½ in. (29.8 x 49.5 cm)

S. 21 x 29 in. (53.3 x 73.7 cm)

Estimate

\$7,000-10,000

Literature

Siri Engberg and Joan Banach 263



36. **Friedel Dzubas** 1915-1994

Untitled, 1984

Monotype in colors, on heavy wove paper, the full sheet. Signed and dated in pencil on the front, annotated 'GTW-F.D.-03-#1-1984' in pencil on the reverse, printed at Garner Tullis Workshop, Santa Barbara, California, framed.
S. 60 x 27 in. (152.4 x 68.6 cm)

Estimate

\$8,000-12,000

Provenance

Irving Galleries, Palm Beach, Florida

37. **Sam Francis** 1923-1994

Untitled, 1986

Screenprint in colors, on Inveresk Exeter paper, the full sheet. Signed and numbered 27/56 in pencil (there were also 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 84 x 60 in. (213.4 x 152.4 cm)

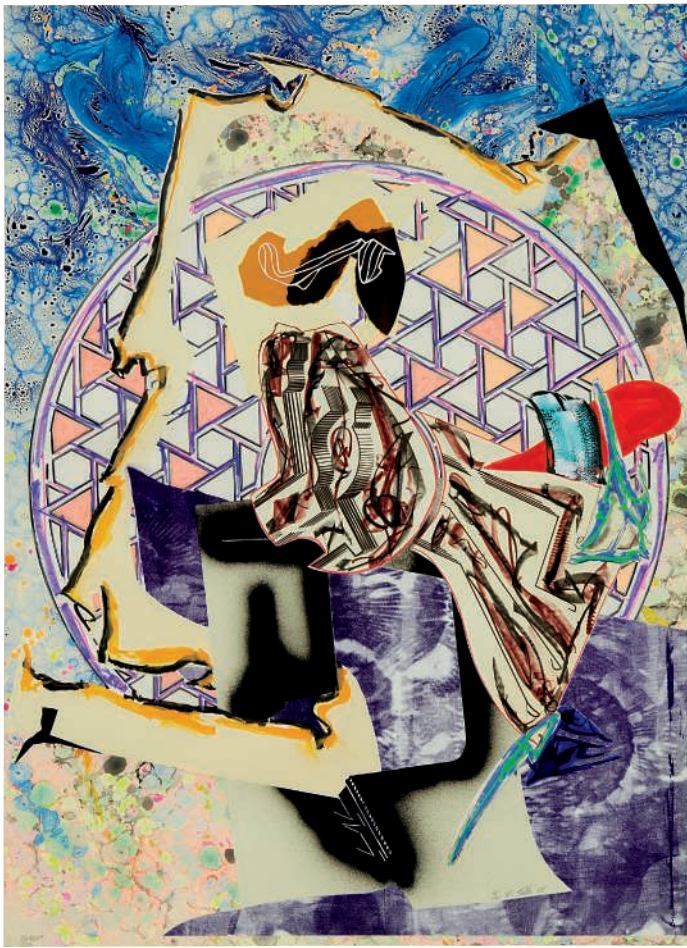
Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 1298
Connie Lembark S18





38. Frank Stella b. 1936

Waves I, 1985-89

The complete set of six screenprints with lithograph and linocut in colors with hand-coloring, marbling and collage, on T.H. Saunders and Somerset paper, the full sheet. All signed, dated '88' or '89' and numbered 4/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, all framed.

all S. various sizes

largest S. 74 $\frac{7}{8}$ x 55 in. (190.2 x 139.7 cm)

Estimate

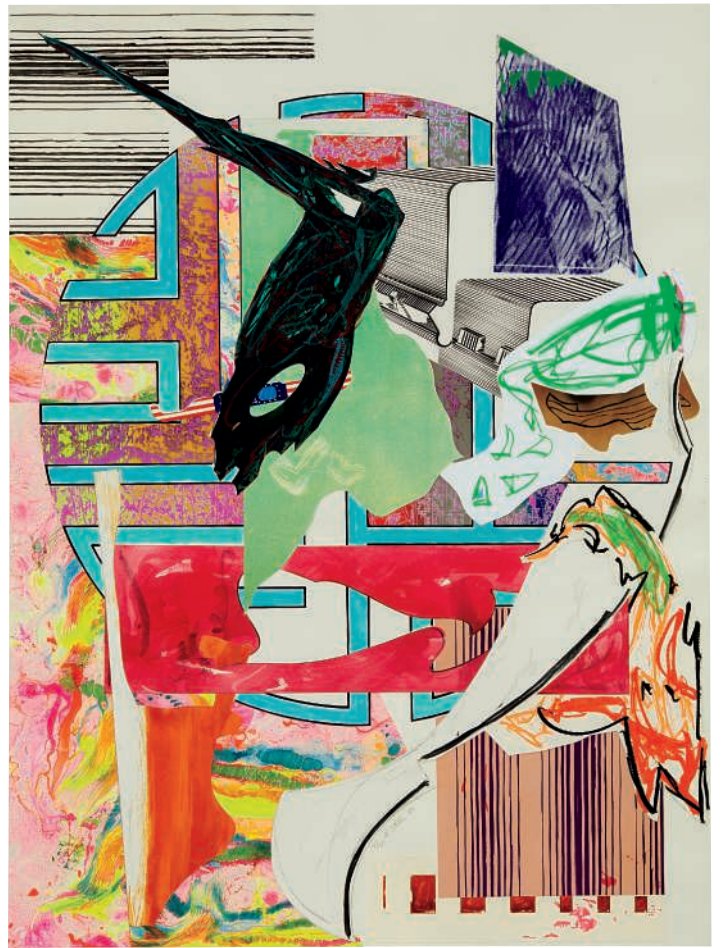
\$50,000-70,000

Literature

Richard Axsom and Leah Kolb 186-191

Including:

The Great Heidelberg Tun; The Pacific; Squid; The Quarter-Deck; The Counterpane; and The Whale as a Dish





39. Frank Stella b. 1936

Waves II: six prints, 1985-1989

Six screenprints with lithograph and linocut in colors with hand-coloring, marbling and collage, on T.H. Saunders paper, the full sheets. All signed, dated '88' or '89' and numbered 4/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, all framed, lacking *Hark!*.

all S. various sizes

largest S. 73½ x 54¼ in. (186.7 x 137.8 cm)

Estimate

\$50,000-70,000

Literature

Richard Axsom and Leah Kolb 192-198

Including:

Ahab; Moby Dick; The Hyena; Going Abroad; A Squeeze of the Hand; and Ahab's Leg



40. Frank Stella b. 1936

Black Series I, 1967

The complete set of nine lithographs, on J. Barcham Green paper, with full margins, contained in the original black portfolio. All signed, dated and numbered 90/100 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps).

all I. various sizes

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

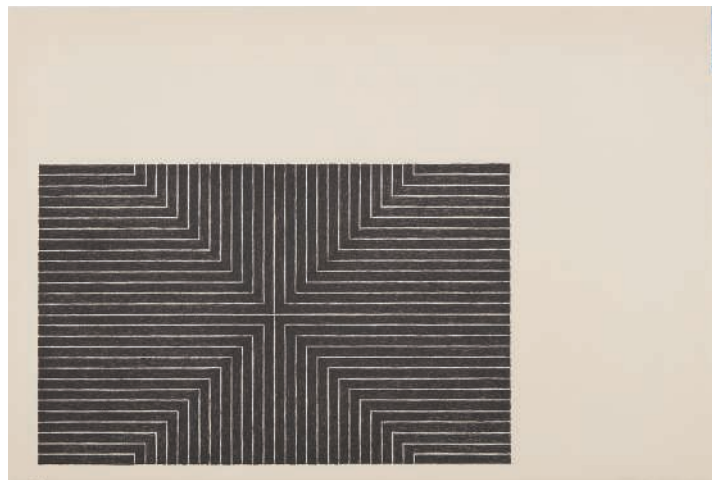
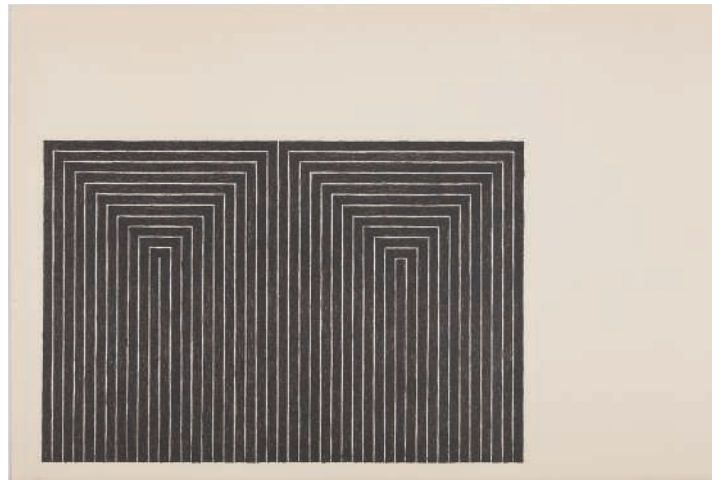
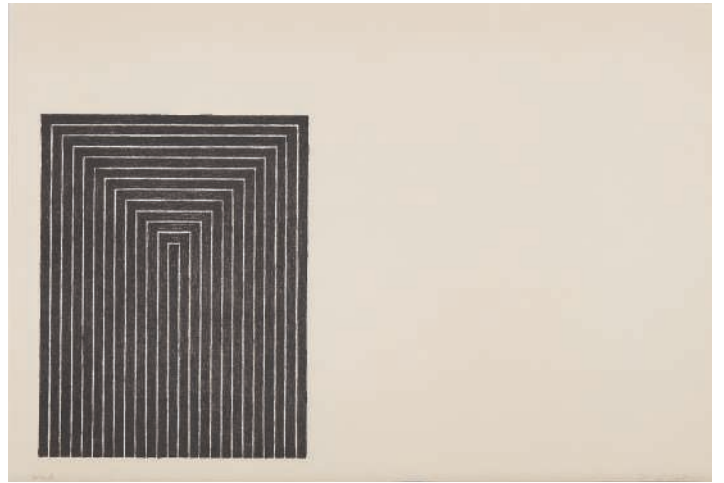
Estimate

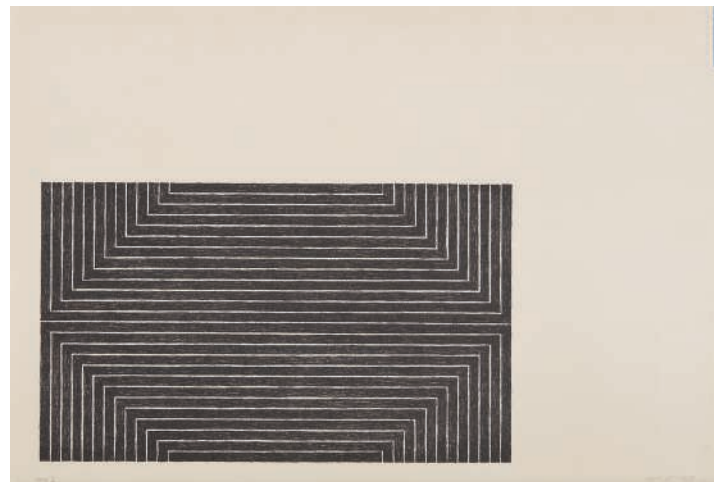
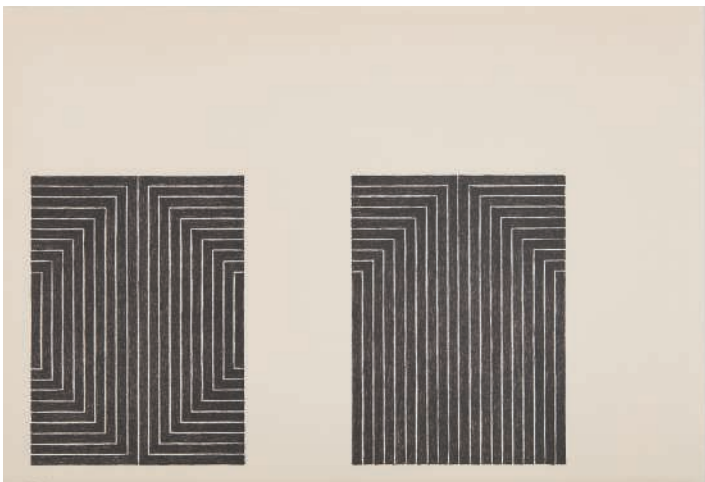
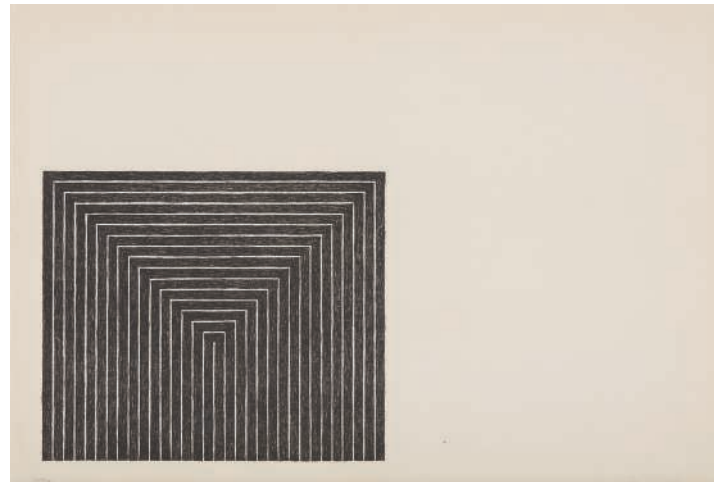
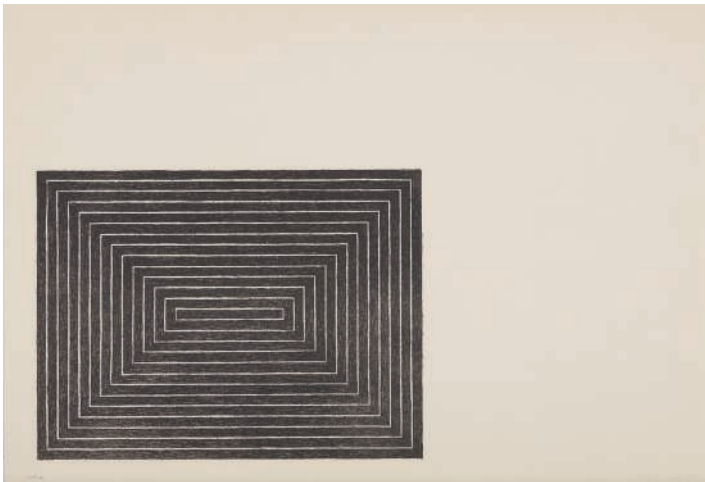
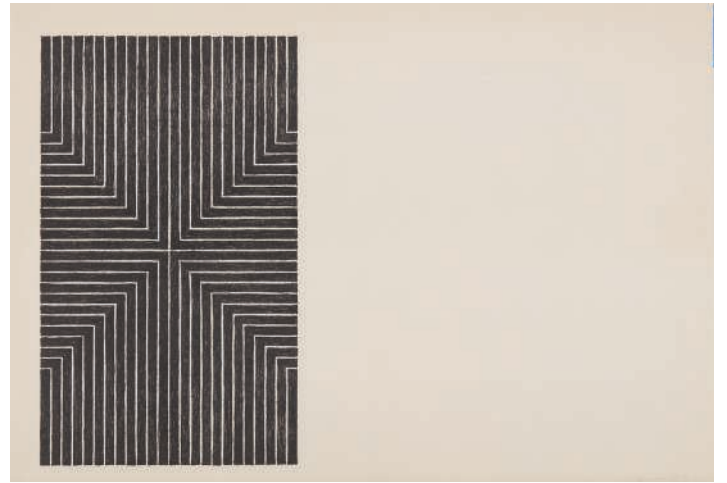
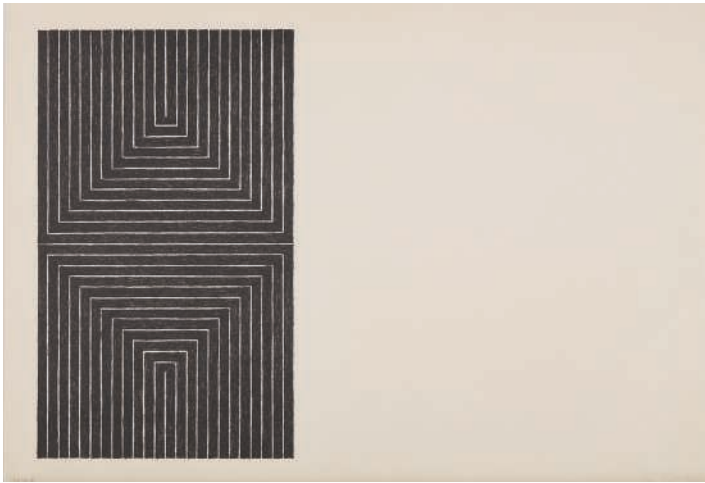
\$10,000-15,000

Literature

Richard Axsom and Leah Kolb 4-12

Including: *Clinton Plaza*; *Arundel Castle*; *Die Fahne Hoch!*; *Marriage of Reason and Squalor*; *Tomlinson Court Park*; *Getty Tomb*; *Arbeit Macht Frei*; *Club Onyx-Seven Steps*; and *Bethlehem's Hospital*







41. Richard Serra b. 1939

Vesturey, 1991

Intaglio Construction, on Meirat Velasquez paper, the full sheet. Signed, dated and numbered 14/35 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed. S. 71¼ x 35¼ in. (181 x 89.5 cm)

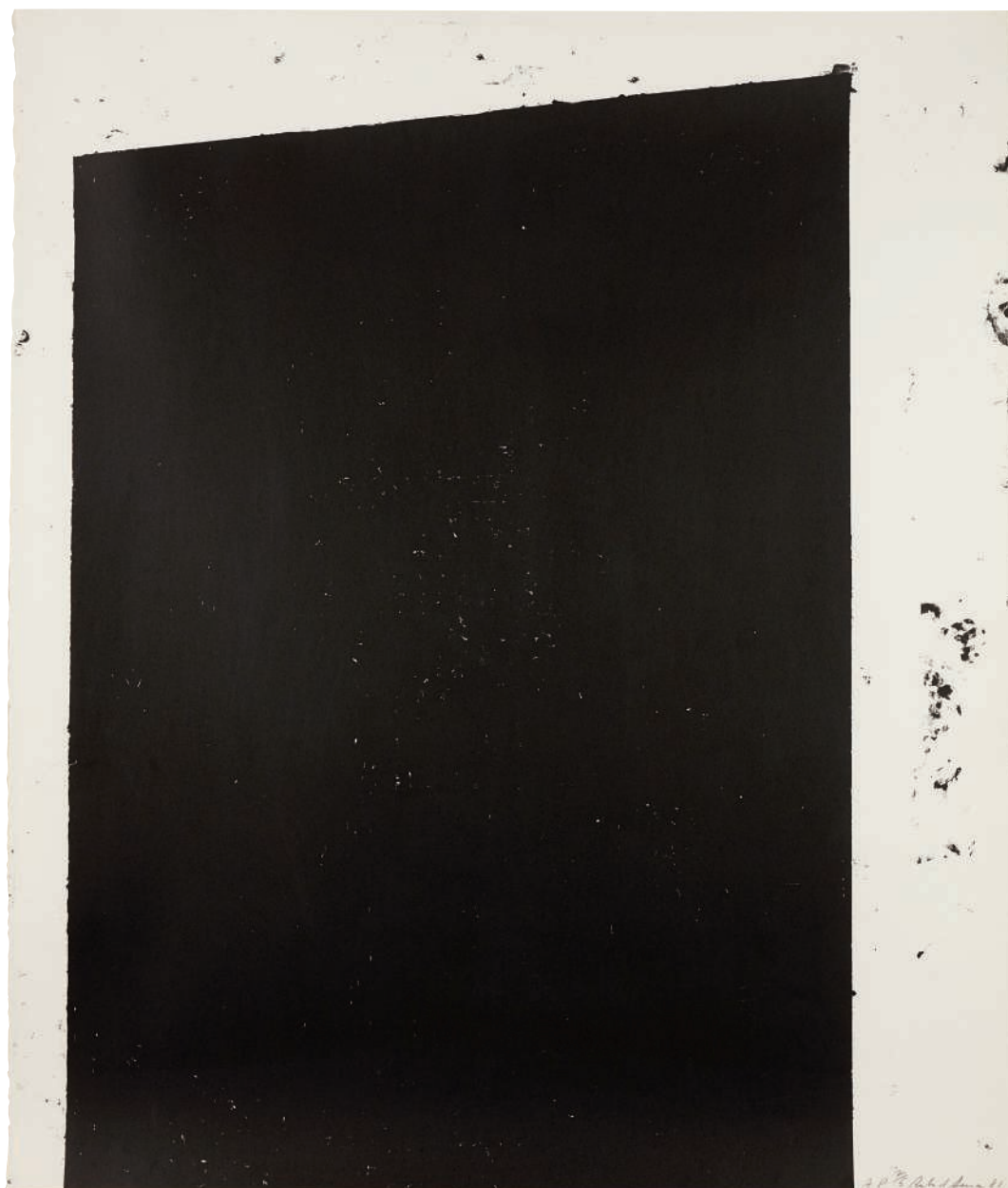
Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 1546

Intaglio Construction is a process employed by Richard Serra in his *Hrepopholar* series of 1991 (47.60 - 47.67). The process required that the intaglio plate be deeply etched in order to create texture and therefore retain a large quantity of ink. Next, in order to fulfill the artist's desire to give the prints more mass, paper heavier than the support sheet was cut to the shape of the image area. Edges of this sheet were shaved for a smooth transition. The entire assembly was finally run through the press while printing and lamination were simultaneously taking place.



Property from a Private Collection, New York

42. Richard Serra b. 1939

Malcolm X, 1981

Lithograph, on Arches Cover paper, the full sheet.

Signed, dated and numbered 'AP 2/5' in pencil (an artist's proof, the edition was 14), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 60 x 52 in. (152.4 x 132.1 cm)

Estimate

\$6,000-8,000

Literature

Gemini G.E.L. 970

Silke von Berswordt-Wallrabe 22



43. Richard Serra b. 1939

Weight III, 2009

Etching, on heavy wove paper, the full sheet. Signed, dated and numbered 'S.P. 4/5' in black crayon on the reverse (a special proof, the edition was 22 and artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), framed.
S. 75½ x 59½ in. (190.8 x 151.1 cm)

Estimate

\$9,000-12,000

44. Sean Scully b. 1945

This Way Up, 1993

Monotype in colors, on wove paper, with full margins. Signed, dated, inscribed 'For Benjamin' and numbered 1/2 in pencil (one of two variants), published by the artist and printed by Garner Tullis at Garner Tullis Workshop, Santa Barbara, framed.
I. 43¾ x 33 in. (111.1 x 83.8 cm)
S. 50 x 36¾ in. (127 x 93.3 cm)

Estimate

\$20,000-30,000

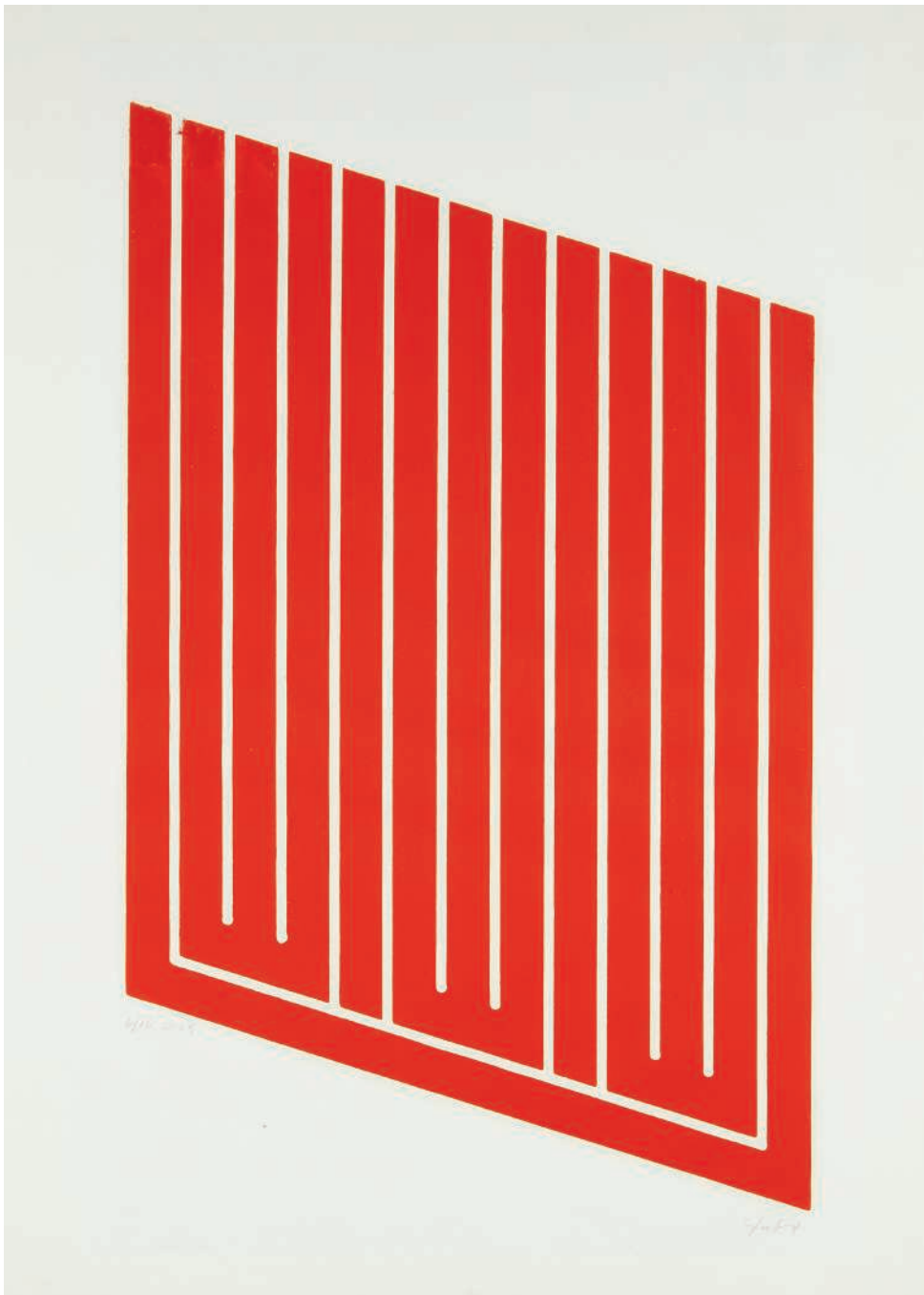


This Way Up is one of a series of thirty-nine monotypes which Scully made over a period of eleven days at the Garner Tullis Workshop.

Scully had previously made etchings and woodcuts but this series marked his first attempt to make monotypes. The series was printed from pieces of Douglas Fir timber which were painted and pressed onto paper. This wood has a hard grain and a soft heart, and is indigenous to the West Coast of America. The pieces of wood were cut initially in the proportion of three to one, that is their length was three times their width. Some were then cut to shorter lengths, but always as a proportion of the width. The use of wood

blocks has given the image a grained texture which has an affinity with the combed and rubbed surface of Scully's paintings.

The printing was achieved as follows: the blocks were laid down like a jigsaw, inked and then paper laid on top and pressed. The paper was taken off, and then a freshly inked board was placed on top of the paper and pressed, superimposing a layer of color. Subsequent layers of color were then added using blocks laid down in exactly the configuration of the first printing. While the first printing was in ink, the later printings may have been in ink or oil paint.



45. Donald Judd 1928-1994

Untitled, 1961-69

Woodcut in cadmium red, on cartridge paper, with full margins. Signed, dated '61-65' and numbered 6/10 in pencil, published by the artist, framed.

I. 25½ x 16 in. (64.8 x 40.6 cm)

S. 30½ x 22 in. (77.5 x 55.9 cm)

Estimate

\$12,000-18,000

Literature

Jörg Schellmann 57



46. 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 'P.P. 4/6' in pencil (a printer's proof, the edition was 75 and 10 artist's proofs), published by the artist, all unframed.
all I. 22 x 27 in. (55.9 x 68.6 cm)
all S. 29½ x 34¼ in. (74.9 x 87 cm)

Estimate

\$20,000-30,000

Literature

Jörg Schellmann 102-117



47. **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 numbered 23/34 in pencil (there was also 1 artist's proof), published by Pio Monti, Macerata, Italy, all unframed.

all I. 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

48. Sol LeWitt 1928-2007

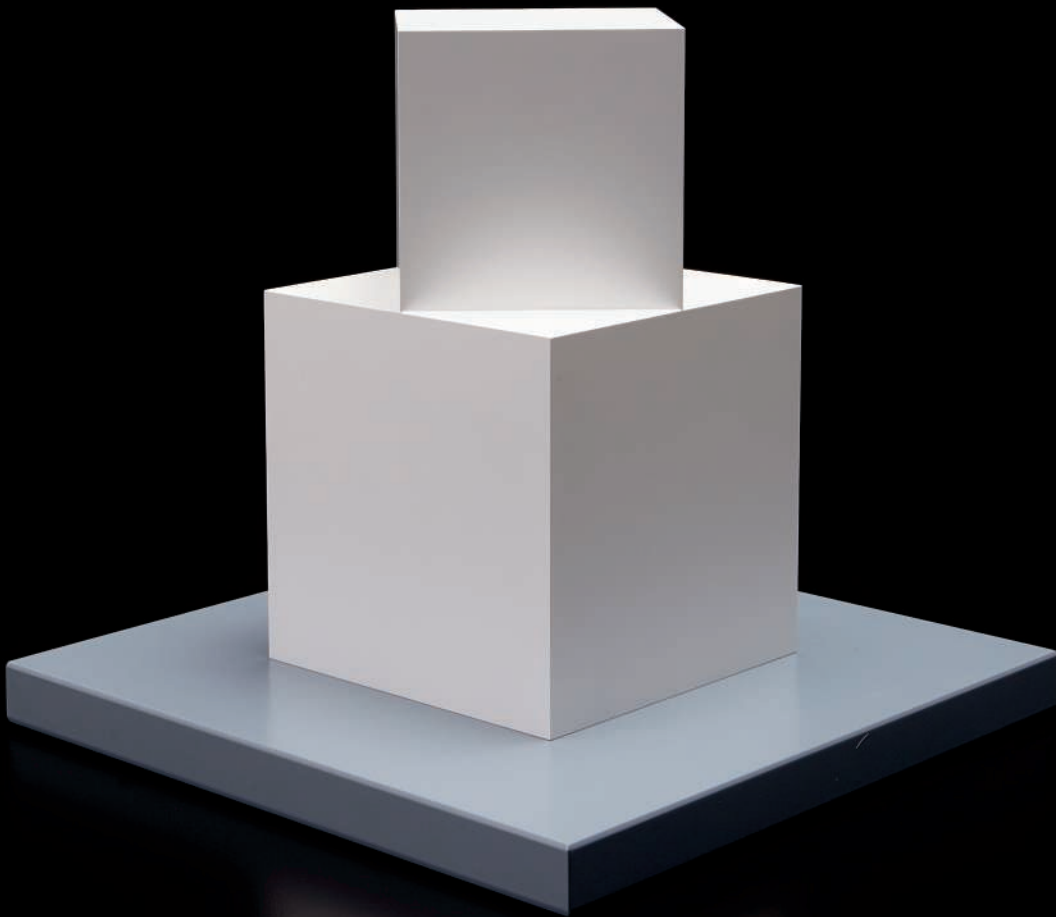
Cube on a Cube, 2005

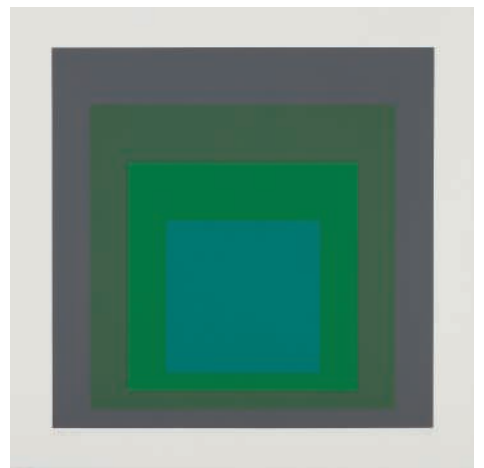
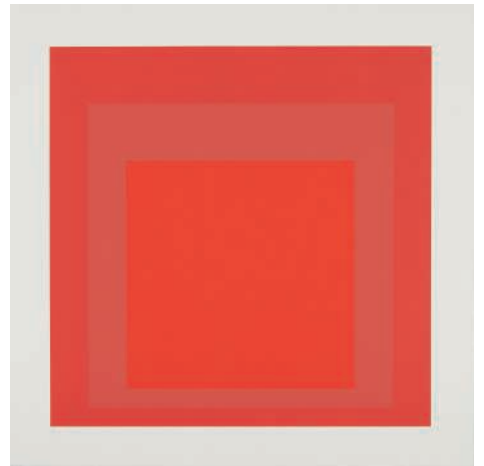
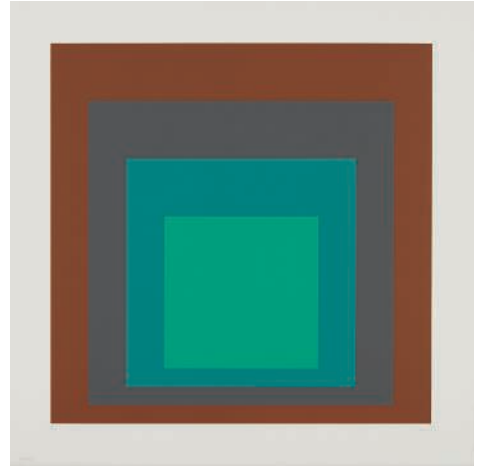
Sculpture comprised of shaped solid slabs of syntactic polyurethane and painted in lacquer. Signed, dated, and numbered 6/6 in black ink on the underside of the base (there were also 2 artist's proofs), published by Barbara Krakow Gallery, Boston.

11½ x 12 x 12 in. (29.2 x 30.5 x 30.5 cm)

Estimate

\$10,000-15,000





49. **Josef Albers** 1888-1976

SP, 1967

The complete set of 12 screenprints in colors, on Schöllers Hammer Board, with full margins, the sheets loose (as issued), all contained in the original black vinyl-covered portfolio. All signed, titled, dated and numbered 43/125 in pencil (there were also some artist's proofs), published by Editions Domberger, Stuttgart, for Galerie der Spiegel, Cologne.

all I. 19½ x 19½ in. (49.5 x 49.5 cm)

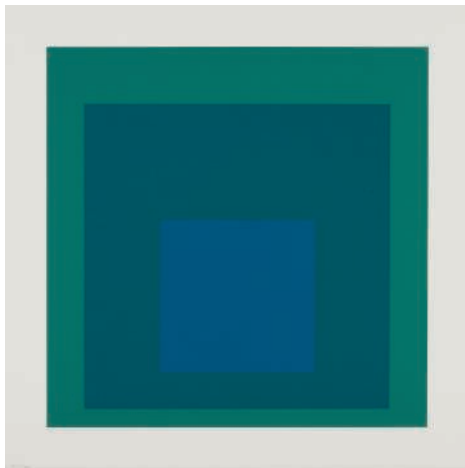
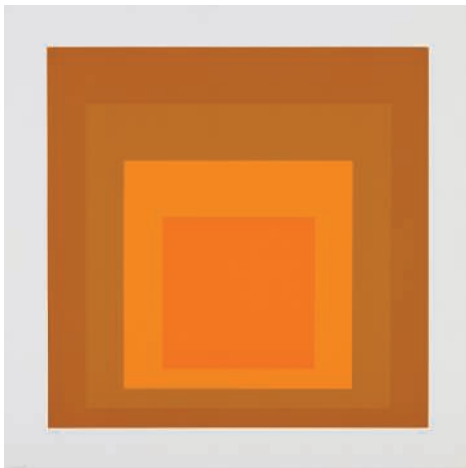
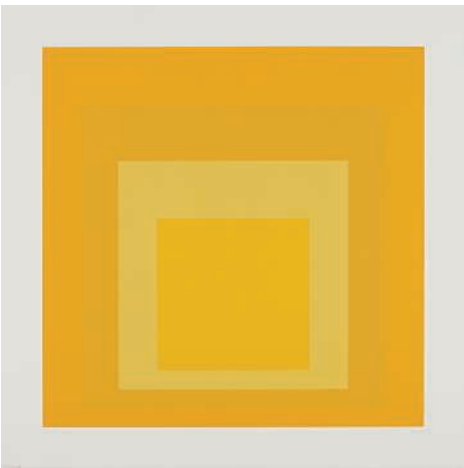
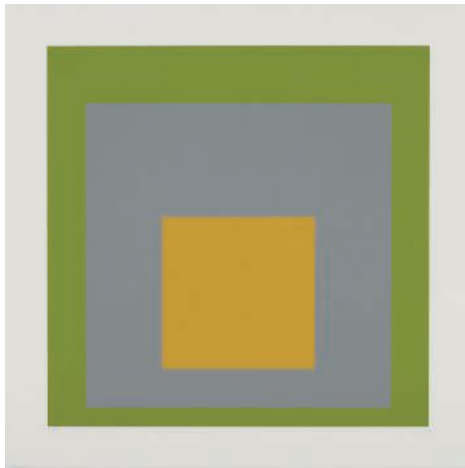
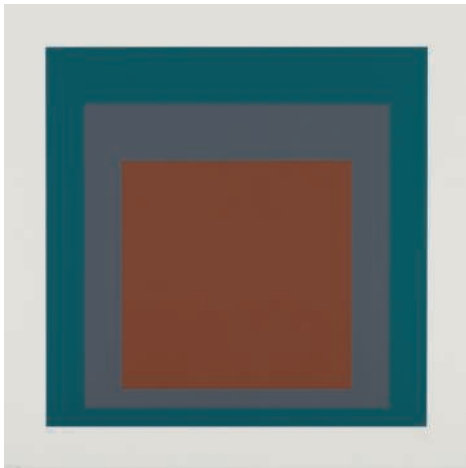
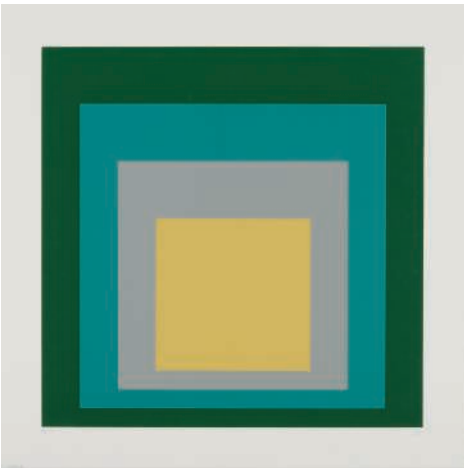
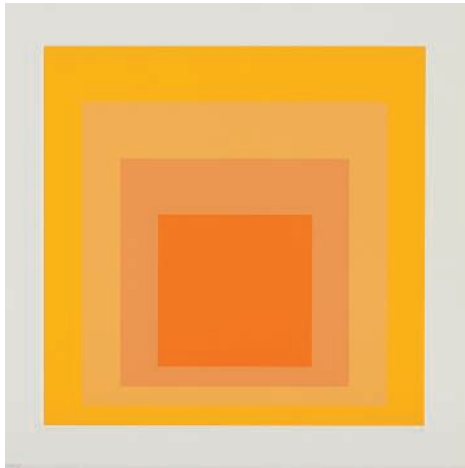
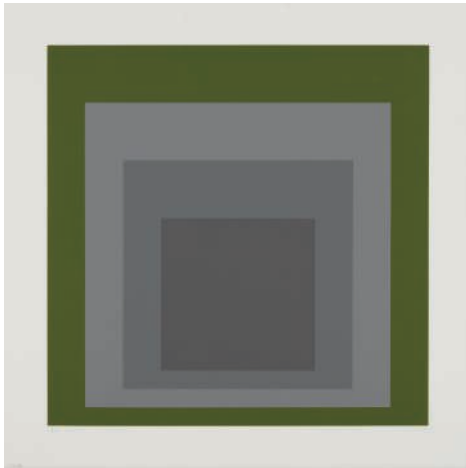
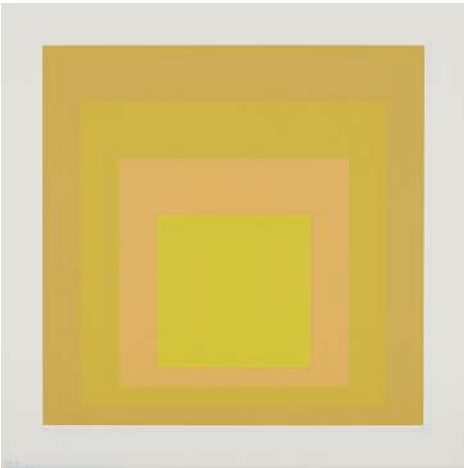
all S. 24 x 24 in. (61 x 61 cm)

Estimate

\$30,000-50,000

Literature

Brenda Danilowitz 175



Property from a Private Midwestern Collection

50. Robert Mangold b. 1937

Untitled (three Column drawings), 2003-05

Three pastel and pencil drawings in colors, on wove paper.

All signed with initials and dated 2003, 2004 and 2005 in pencil respectively, all framed.

all S. 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 20 cm)

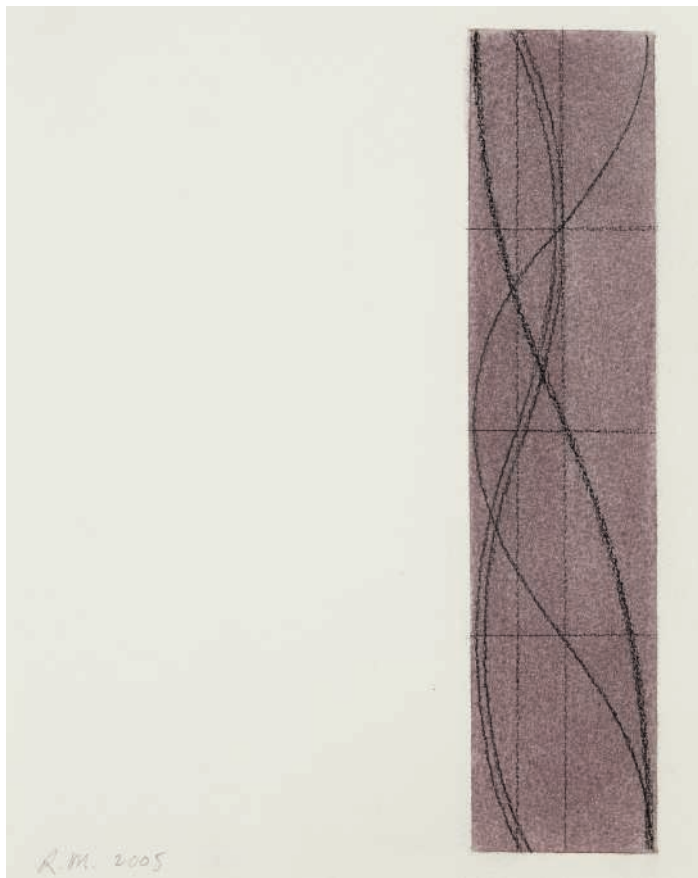
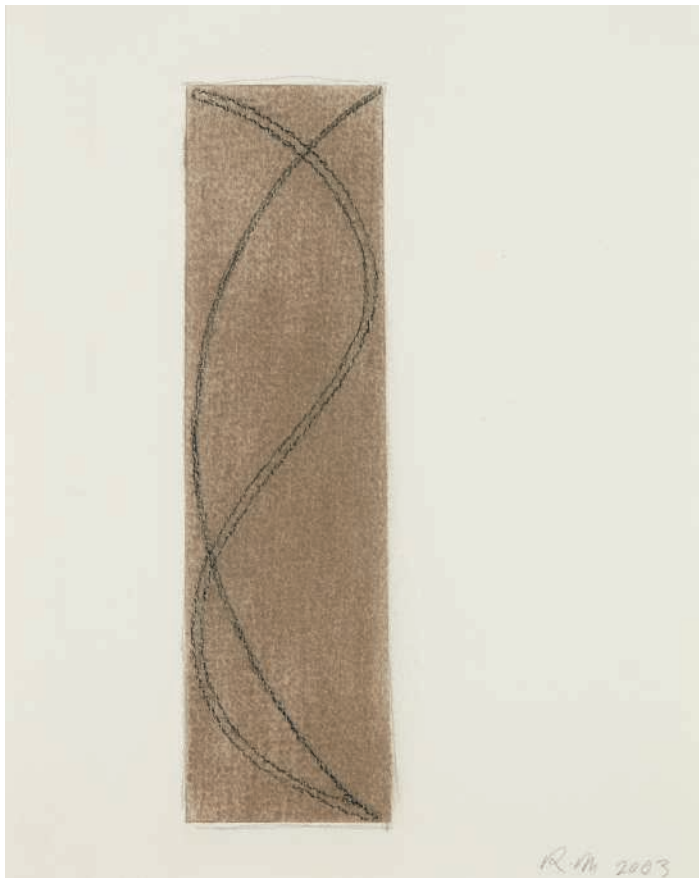
Estimate

\$15,000-25,000

Provenance

Donald Young Gallery, Chicago

Acquired from the above by the present owner



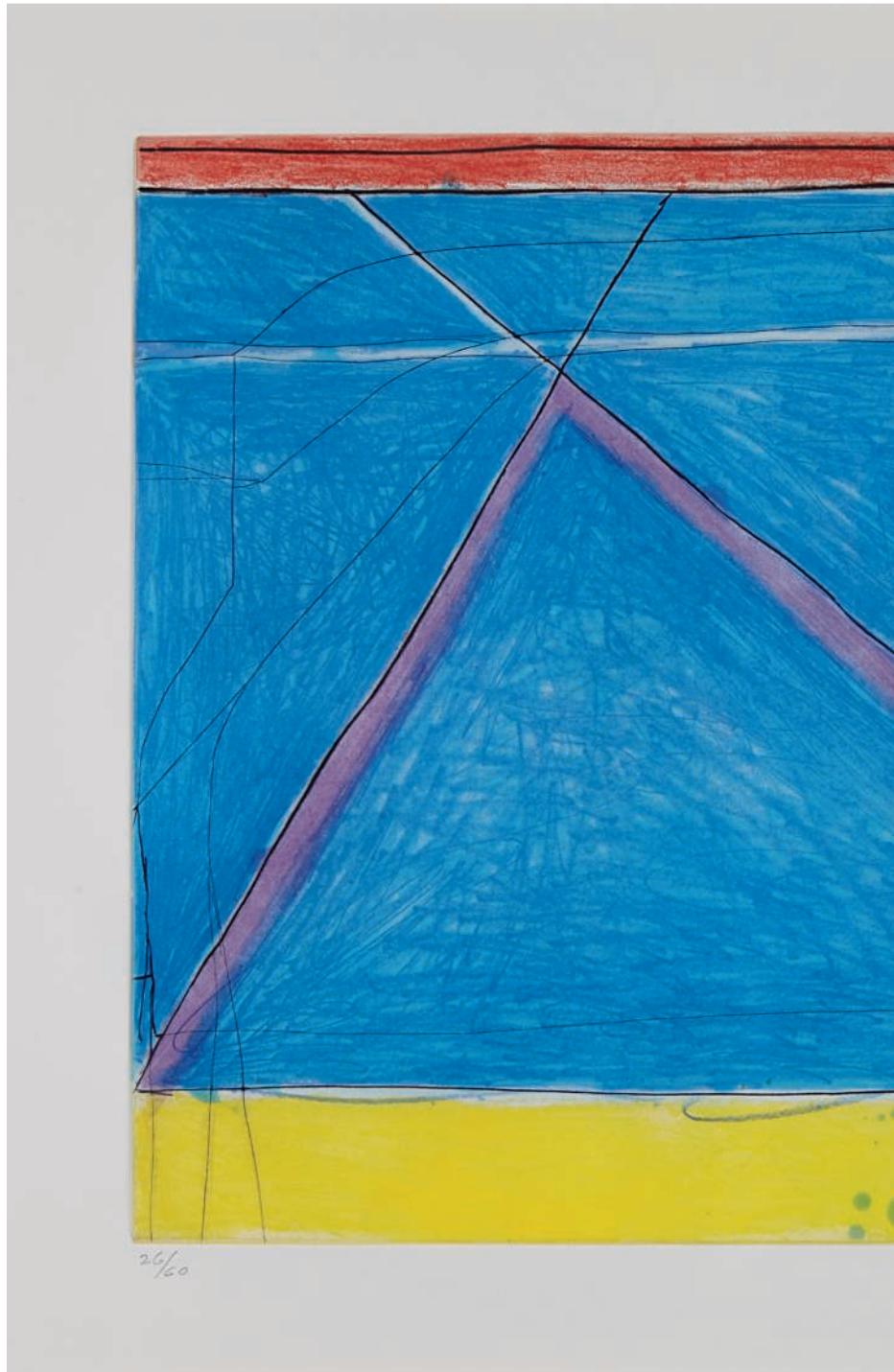
51. Richard Diebenkorn 1922-1993

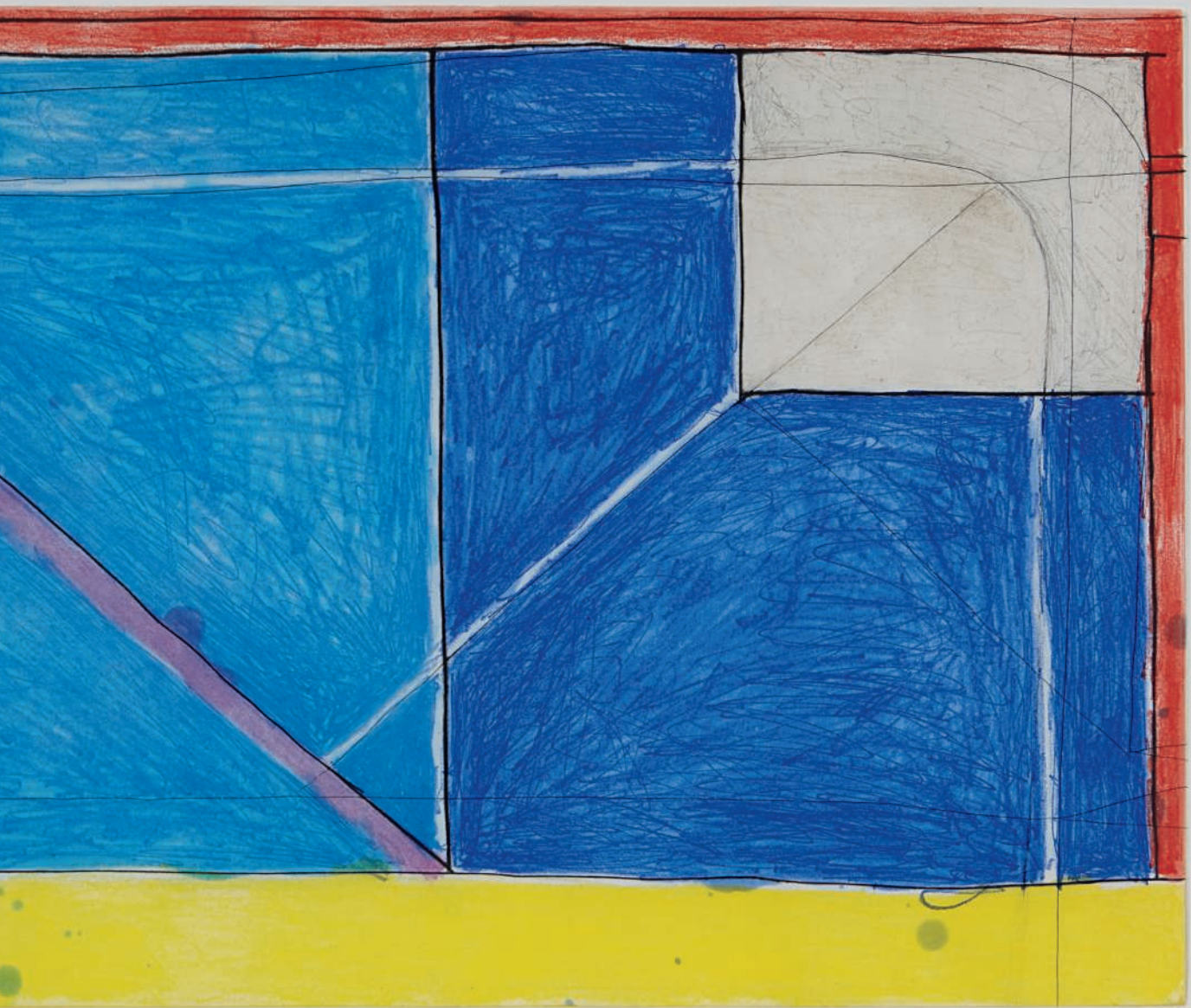
Red-Yellow-Blue, 1986

Etching, aquatint and drypoint in colors, on Rives BFK paper, with full margins. Signed with initials, dated and numbered 26/60 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.
I. 16 x 30 in. (40.6 x 76.2 cm)
S. 26½ x 40 in. (67.3 x 101.6 cm)

Estimate

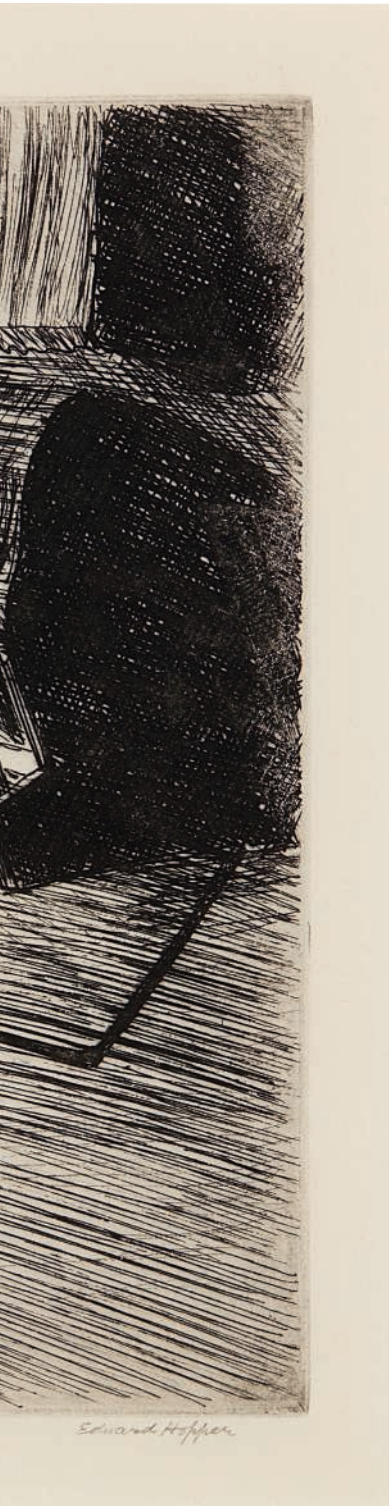
\$30,000-50,000





RD86





52. Edward Hopper 1882-1967

Night Shadows, 1921

Etching, on wove paper, with margins. Signed in pencil, from the edition of approximately 500, published for *The New Republic*, New York, 1924, framed.

I. 6 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (17.5 x 21 cm)

S. 10 x 11 $\frac{1}{2}$ in. (25.4 x 29.2 cm)

Estimate

\$30,000-40,000

Literature

Carl Zigrosser 22

Gail Levin 82



Edward Hopper *New York Corner (Corner Saloon)*, 1913, oil on canvas, Cantor Arts Center at Stanford University, California

“I embraced Hopper completely....It was his use of light and shade and the atmosphere...kind of drenched, saturated with mood, and its kind of austerity. It was the kind of work that just seemed made for me. I looked at it and it was mine.”

Richard Diebenkorn



Works on Paper from the Schulhof Collection

53. Morris Graves 1910-2001

Summer Bouquets, 1978

Tempera in colors, on wove paper. Signed and dated in tempera and titled in black ink, framed.

I. 26 x 44½ in. (66 x 113 cm)

S. 31 x 48½ in. (78.7 x 123.2 cm)

Estimate

\$15,000-25,000

Provenance

Willard Gallery, New York

Foster/White Gallery, Seattle

Exhibited

New York, Whitney Museum of American Art, *Morris Graves*, September 14-November 27, 1983



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

Wayne Thiebaud

54. Wayne Thiebaud b. 1920

Candy Apples, 1987

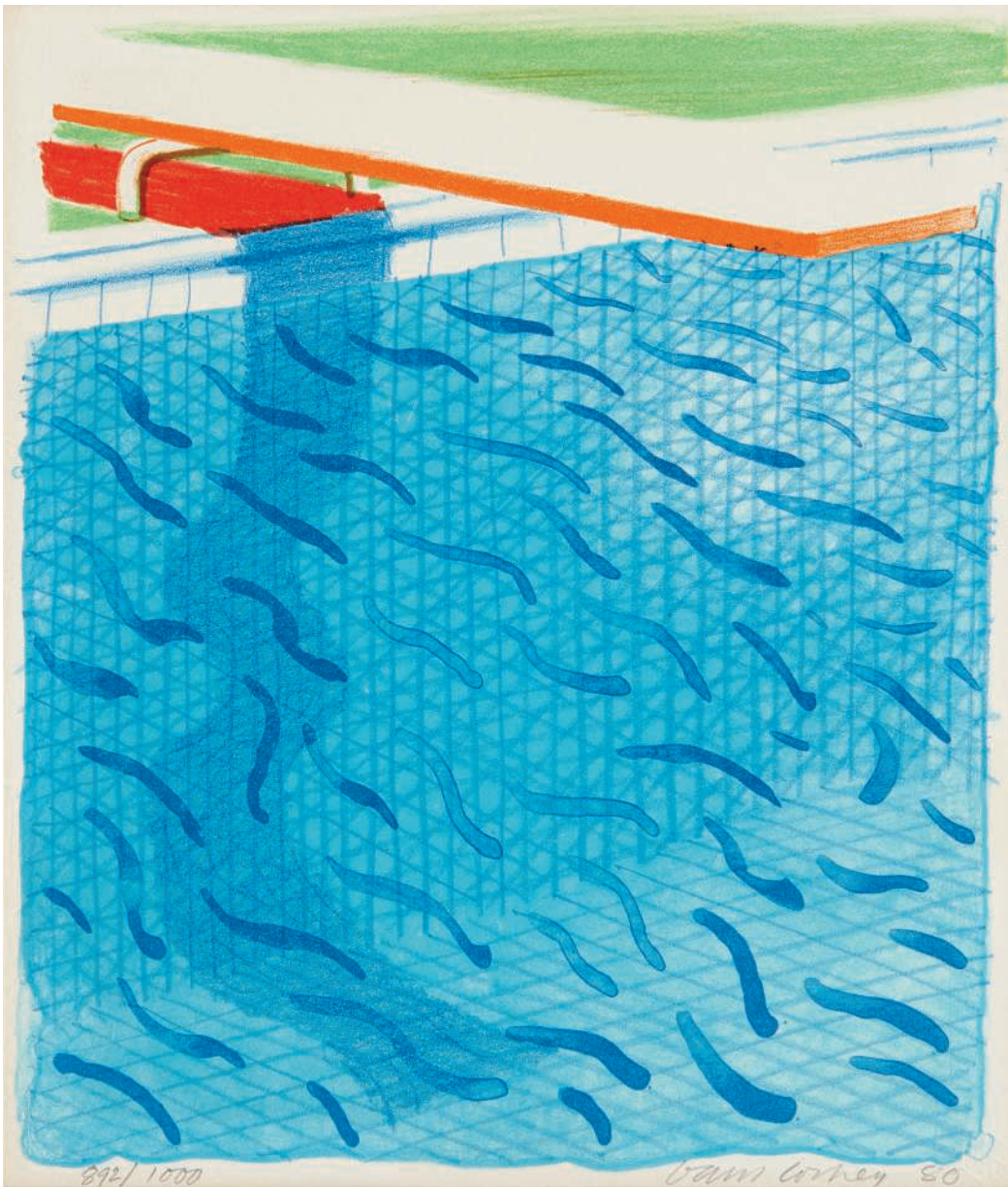
Woodcut in colors, on Tosa Koza paper, with full margins. Signed by the artist and printer, dated and numbered 44/200 in pencil (there were also 20 artist’s proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 15¼ x 16½ in. (38.7 x 41.9 cm)

S. 23½ x 24 in. (59.7 x 61 cm)

Estimate

\$25,000-35,000



55. David Hockney b. 1937

Pool Made with Paper and Blue Ink for Book, 1980
Lithograph in colors, on Arches Cover paper, the full sheet.
Signed, dated and numbered 892/1000 in pencil (there were also 100 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.
S. 10 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in. (26.4 x 22.2 cm)

Estimate
\$6,000-9,000

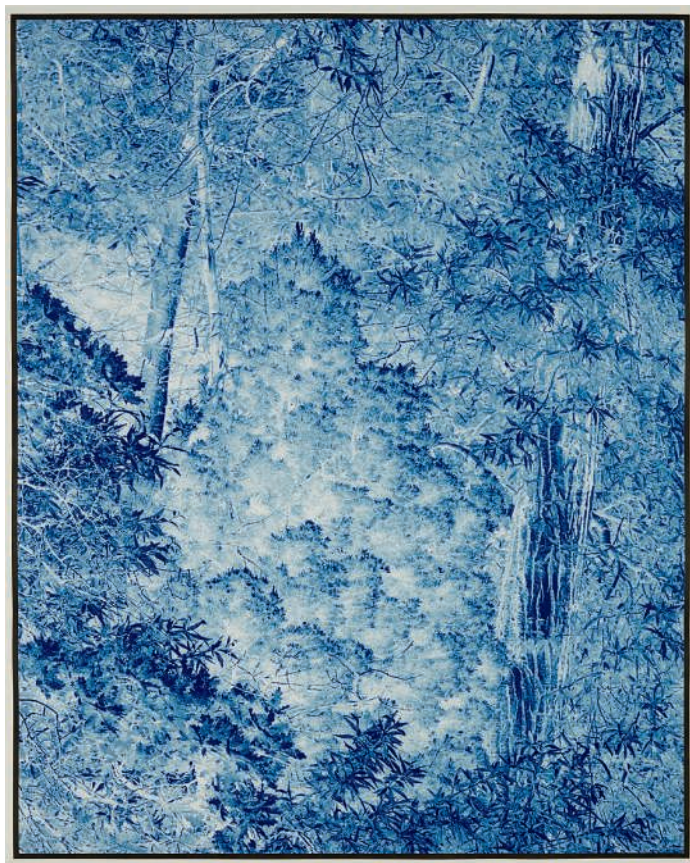
Literature
Tyler Graphics 269
Museum of Contemporary Art Tokyo 234

56. David Hockney b. 1937

Untitled No. 6 from the Yosemite Suite, 2010
iPad drawing in colors, printed on wove paper, with full margins. Signed, dated, and numbered 11/25 in pencil, published by the artist (with his blindstamp), framed.
I. 32 x 24 in. (81.3 x 61 cm)
S. 37 x 28 in. (94 x 71.1 cm)

Estimate
\$20,000-25,000





Property from a Private Canadian Collection

57. **Clifford Ross** b. 1952

Harmonium I; III; and V, 2008

Three archival pigment ink prints, on Japanese paper, with full margins, all in the artist's designed frames.

All signed in black ink and numbered 4/6 on the printed label attached to the reverse of the frame.

all I. 39½ x 31¼ in. (100.3 x 80.6 cm)

all S. 40½ x 33 in. (102.9 x 83.8 cm)

Estimate

\$20,000-30,000

Provenance

Sonnabend Gallery, New York

Exhibited

Massachusetts Museum of Contemporary Art, North Adams, *Clifford Ross: Landscape Seen & Imagined*, May 23, 2015 - April 17, 2016



58. David Hockney b. 1937

Big Celia Print #2, 1982

Lithograph, on Arches Cover paper, the full sheet. Signed, dated '81' and numbered 49/100 in pencil, (there were also 20 artist proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 52½ x 57½ in. (133.4 x 146.1 cm)

Estimate

\$15,000-25,000

Literature

Gemini G.E.L. 981

Museum of Contemporary Art Tokyo 253



59. Alex Katz b. 1927

Red Coat, 1983

Screenprint in colors, on Stonehenge paper, the full sheet. Signed and numbered 70/73 in pencil (there were also 12 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York (with their blindstamp), framed. S. 58 x 29 in. (147.3 x 73.7 cm)

Estimate

\$25,000-35,000

Literature

Klaus Albrecht Schröder 164

60. Julian Opie b. 1958

Kiera Gets Undressed, 2004

Lenticular acrylic panel comprised of Lambda print mounted to fifteen line lenses, back mounted with Dibond board, the full sheet, presented in a ramon wood frame specified by the artist. Signed and numbered 20/25 in black ink on the reverse of the frame (there were also 4 artist's proofs), published by Alan Cristea Gallery, London.

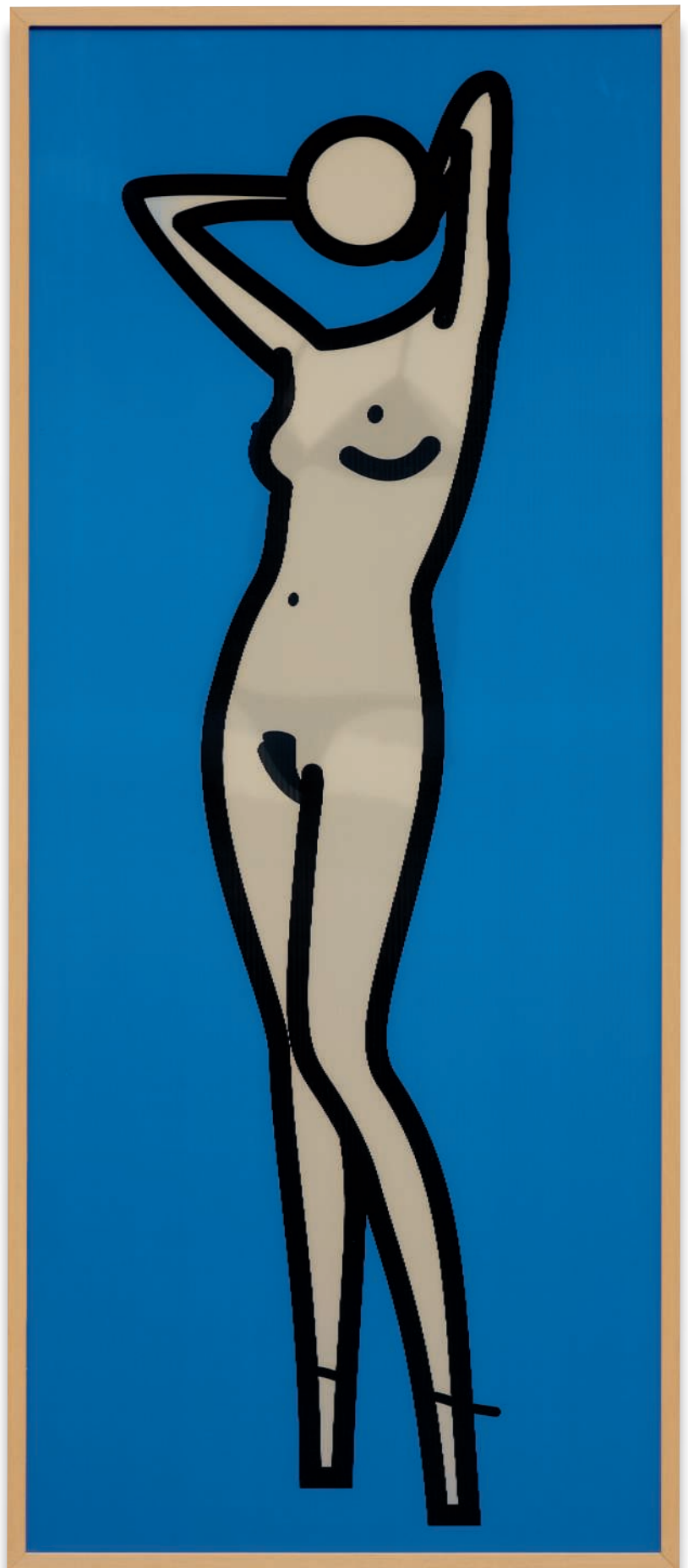
S. 76½ x 32½ in. (194.3 x 81.6 cm)

Estimate

\$20,000-30,000

Literature

Alan Cristea 47





61. Tom Wesselmann 1931-2004

Claire with Robe Half Off (Vivienne), from *Portfolio 90*, 1993

Screenprint in colors, on Museum Board, with full margins.

Signed and numbered 78/90 in pencil (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont (with their blindstamp), framed.

I. 50¼ x 38 in. (127.6 x 96.5 cm)

S. 61 x 48¼ in. (154.9 x 122.6 cm)

Estimate

\$8,000-12,000



62. Tom Wesselmann 1931-2004

Big Blonde with Choker, 1992

Screenprint in colors, on Museum Board, with full margins. Signed and numbered 25/90 in pencil (there were also 12 artist's proofs), published by International Images Inc., Putney, Vermont (with their blindstamp), framed.

I. 42 x 62 $\frac{7}{8}$ in. (106.7 x 159.7 cm)

S. 49 $\frac{3}{8}$ x 69 $\frac{7}{8}$ in. (125.4 x 177.5 cm)

Estimate

\$10,000-15,000



63. Beatriz Milhazes b. 1960

Uva Selvagem (Wild Grape), 1996-98

Screenprint in colors, on Somerset paper, the full sheet. Signed, dated, titled and numbered 9/20 in pencil on the reverse (there were also artist's proofs), published by Durham Press, Pennsylvania (with their blindstamp), framed.

S. 40 x 60 in. (101.6 x 152.4 cm)

Estimate

\$20,000-30,000

64. Beatriz Milhazes b. 1960

Havai (Hawaii), 2003

Screenprint in colors, on Waterford paper, the full sheet. Signed, dated, titled, and numbered 11/40 in pencil on the reverse (there were also 8 artist's proofs), published by Durham Press, Pennsylvania (with their blindstamp), framed.

S. 52 x 46 in. (132.1 x 116.8 cm)

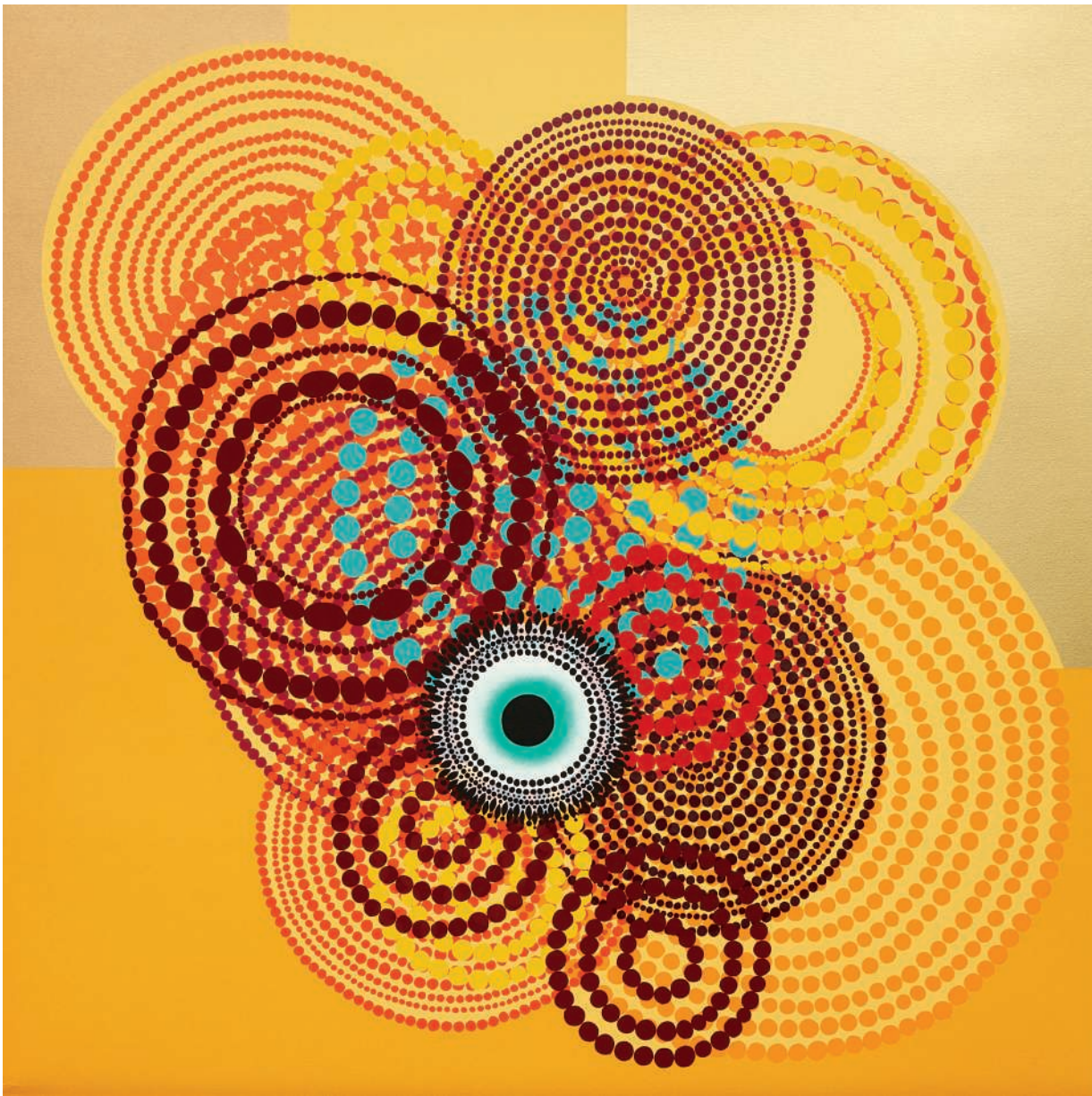
Estimate

\$15,000-25,000



...I have always felt like an abstract painter. Abstraction has always been my reference. European and, later on, Brazilian modernism might both be references for my work. Especially one painter, Tarsila de Amaral, was very influential. She started in Brazil and mixed all the knowledge she acquired in Europe with her culture in Brazil. It was also what she did: first the real link was color. It is as if it is color what makes everything happen. I could not be geometric in

the way of using cubes, squares, rectangles or triangles, my work cannot think only in terms of geometry and geometric shapes. I needed elements that I could develop and use like the shape of a flower representing some motif. But the shape of this flower is less important than its color; even if I had a good, beautiful shape of a flower, it would never work unless I had chosen the perfect color. (*RES Art World/World Art*, No. 2, May 2008, p. 4)



65. Beatriz Milhazes b. 1960

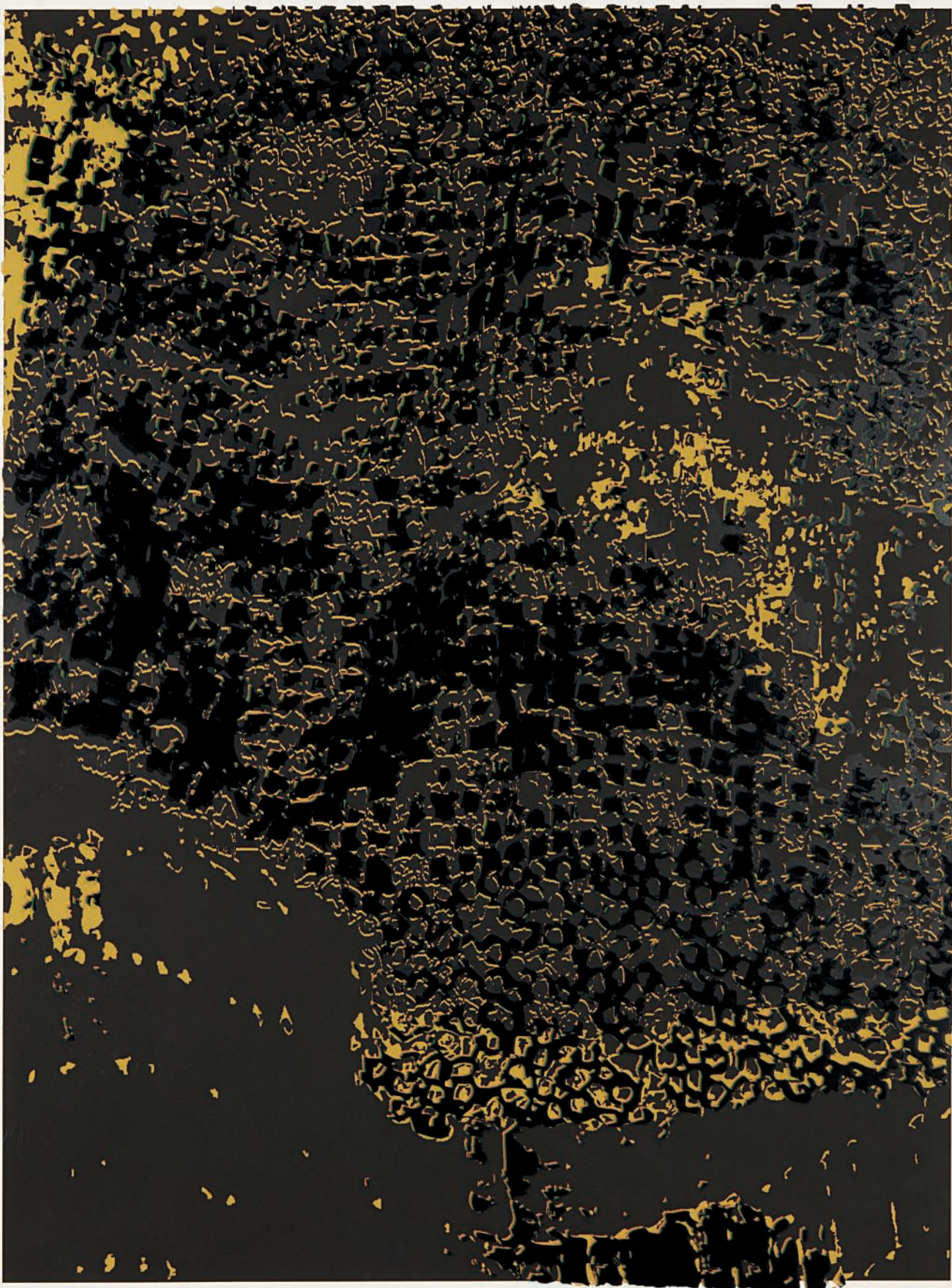
Serpentina (Serpentine), 2003
Screenprint in colors, on Waterford paper, the full sheet.
Signed, dated, titled and numbered 11/40 in pencil on
the reverse (there were also 8 artist's proofs), published
by Durham Press, Durham, Pennsylvania (with their
blindstamp), framed.
S. 52 x 52 in. (132.1 x 132.1 cm)

Estimate
\$9,000-12,000

66. El Anatsui b. 1944

Untitled (Black Edge with Pearl), 2013
Screenprint in colors with hand-stenciling, on black
Rives BFK paper, the full sheet. Signed, dated 'Apr
2013' and numbered 5/5 in pencil (there were no
artist's proofs), published by The Benefit Print
Project, New York, framed.
S. 54 x 42 in. (137.2 x 106.7 cm)

Estimate
\$20,000-30,000





Property from a Private Canadian Collection

67. Huma Bhabha b. 1962

Untitled, 2009

India ink and colored ink drawing, on color photograph.
Signed, titled and dated in black ink on the reverse, framed.
60¾ x 40½ in. (154.3 x 103.2 cm)

Estimate

\$8,000-12,000

Provenance

Peter Blum Gallery, New York

Property from a Private Canadian Collection

68. Huma Bhabha b. 1962

Reconstructions, 2007

The complete set of 18 prints, including 16 photogravures and 2 woodblock prints, on Hahnemühle and Tosa Hanga paper respectively, the full sheet and with full margins, the sheets loose (as issued), all contained in the original linen-covered portfolio box with embossed text in green on the front. All signed, dated and numbered 30/35 in pencil (there were also 10 artist's proofs), published by Peter Blum Edition, New York.

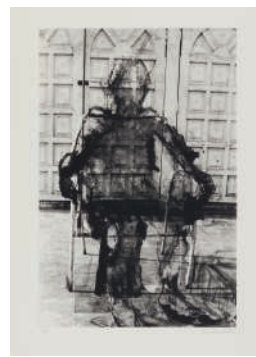
two S. 25¾ x 34¼ in. (64.5 x 87 cm)

sixteen I. 22¾ x 30½ in. (57.8 x 77.5 cm) (two vertical)

sixteen S. 29¾ x 36¾ in. (74.6 x 93.3 cm) (two vertical)

Estimate

\$8,000-12,000





69. Louise Bourgeois 1911-2010

Ode à l'oubli (Ode to Forgetting), 2004

The complete hand-made cloth book with 35 compositions: 30 fabric collages with archival dyes and 5 lithographs on fabric. With the artist's name and numbered 17/25 on cloth labels affixed to the inside of the back cover (there were also 7 artist's proofs), published by Peter Blum Edition, New York, fabrication, dyeing and digital printing by Solo Impression workshop and Dyenamix, New York. 10½ x 14 x 3 in. (26.7 x 35.6 x 7.6 cm)

Estimate

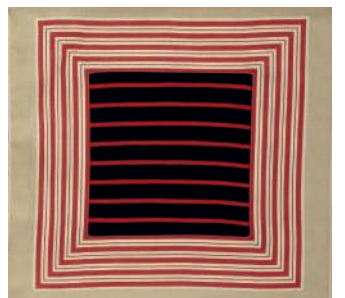
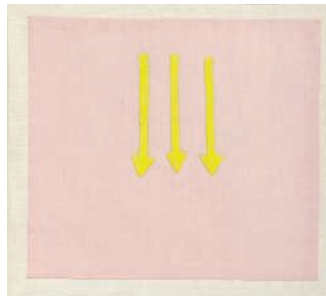
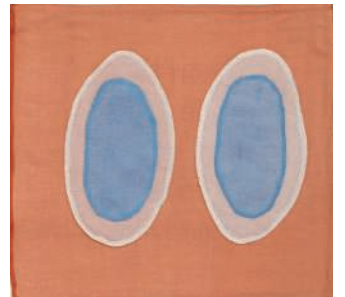
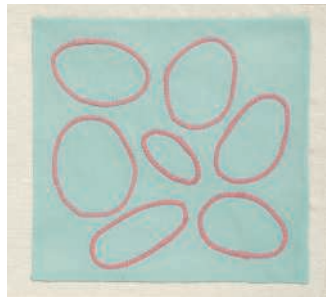
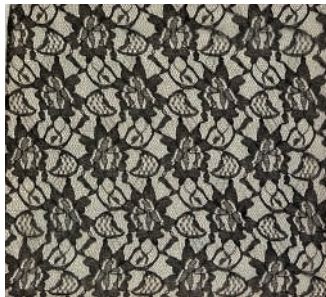
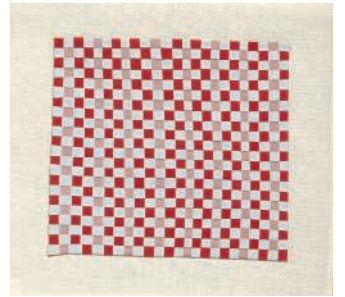
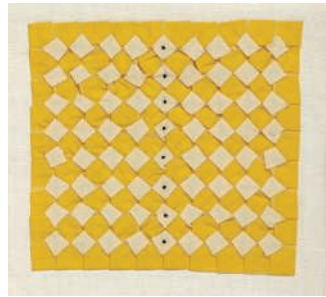
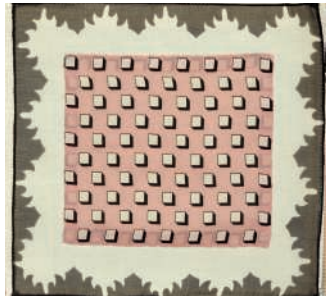
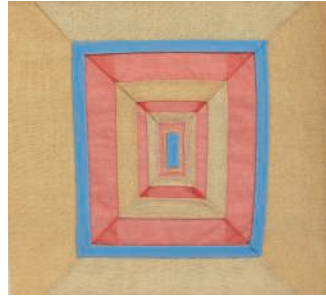
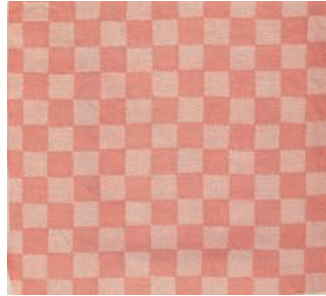
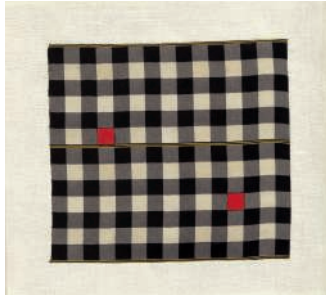
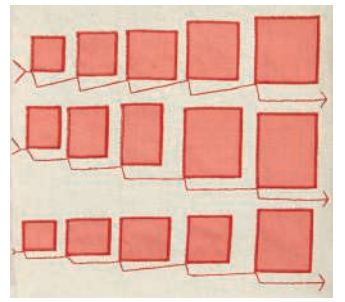
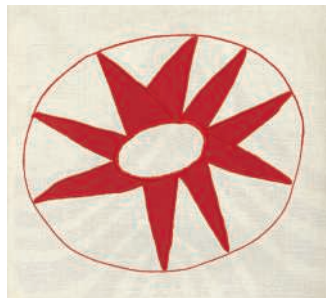
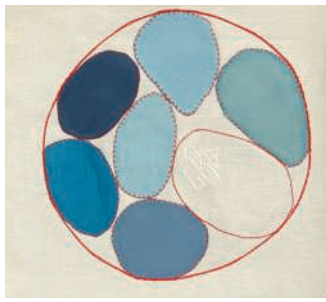
\$80,000-120,000

Literature

Museum of Modern Art Cat. No. 61b-95b
Deborah Wye, *Louise Bourgeois (American, born France 1911)*, in Cornelia Butler and Alexandra Schwartz, eds., *Modern Women: Women Artists at The Museum of Modern Art*. New York: The Museum of Modern Art, 2010, pp. 274-277
Germano Celant, *Louise Bourgeois, The Fabric Works*, 2010, no. 145

This editioned fabric volume is modeled after a unique book she made in 2002 (MOMA collection) using textiles she had saved throughout her life, including scraps of nightgowns, scarves, and hand towels from her wedding trousseau, monogrammed with her initials. Bourgeois spent her childhood around fabric—her family had a tapestry restoration business—and she used the material for years in sculptures and as the support for prints and drawings.





70. Jasper Johns b. 1930

Skin with O'Hara Poem, 1963-65
Lithograph, on KE Albanene Engineers'
Standard Form paper, the full sheet. Signed by
the artist and poet and numbered 3/30 in ink
(there were also 8 artist's proofs), published by
Universal Limited Art Editions, West Islip, New
York (with their blindstamp), framed.
S. 22 x 34 in. (55.9 x 86.4 cm)

Estimate

\$30,000-50,000

Literature

Universal Limited Art Editions 21



DATE	REVISION	RECORD	AUTH	OR	CH



The clouds go soft
 puff up, disperse
 change color and so many kinds
 sink into the sea
 the heavens go out of hither
 an insane remark grows
 the monkey on the moon
 In a season of all
 It is all demolished
 or more fragrant
 autism is only the word for "trawling communion"
 here on earth
 at 16 you weigh 145 pounds and at 36
 the shirts change, sailboats cross oceans,
 but they are all used 14 above 37
 and holes appear and are filled
 anonymous filler
 the eye holds
 no more conversation
 the sand inevitably cracks the eye
 and it is the same eye



TOLERANCES EXCEPT AS NOTED		SCALE	<i>1/2" = 1'</i>
DECIMAL			
+			
FRACTIONAL	TITLE	SKIN WITH OHARA POEM	
±	DATE	6-7-65	
ANGULAR	DRAWING NUMBER	730	
±			



Property from a Private Canadian Collection

71. Jasper Johns b. 1930

Target with Plaster Casts, 1979-80

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 59/88 in pencil (there were also 13 artist's proofs), published by Petersburg Press, New York, framed.

I. 23¼ x 17½ in. (59.1 x 44.5 cm)

S. 29½ x 22 in. (74.9 x 55.9 cm)

Estimate

\$18,000-24,000

Literature

Universal Limited Art Editions 208



Property from a Private Canadian Collection

72. Jasper Johns b. 1930

Within, 2007

Etching and aquatint in colors, on Hahnemühle paper, with full margins. Signed, dated and numbered 53/61 in pencil, published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 32¾ x 24½ in. (83.2 x 62.2 cm)

S. 42½ x 32½ in. (108 x 82.6 cm)

Estimate

\$12,000-18,000

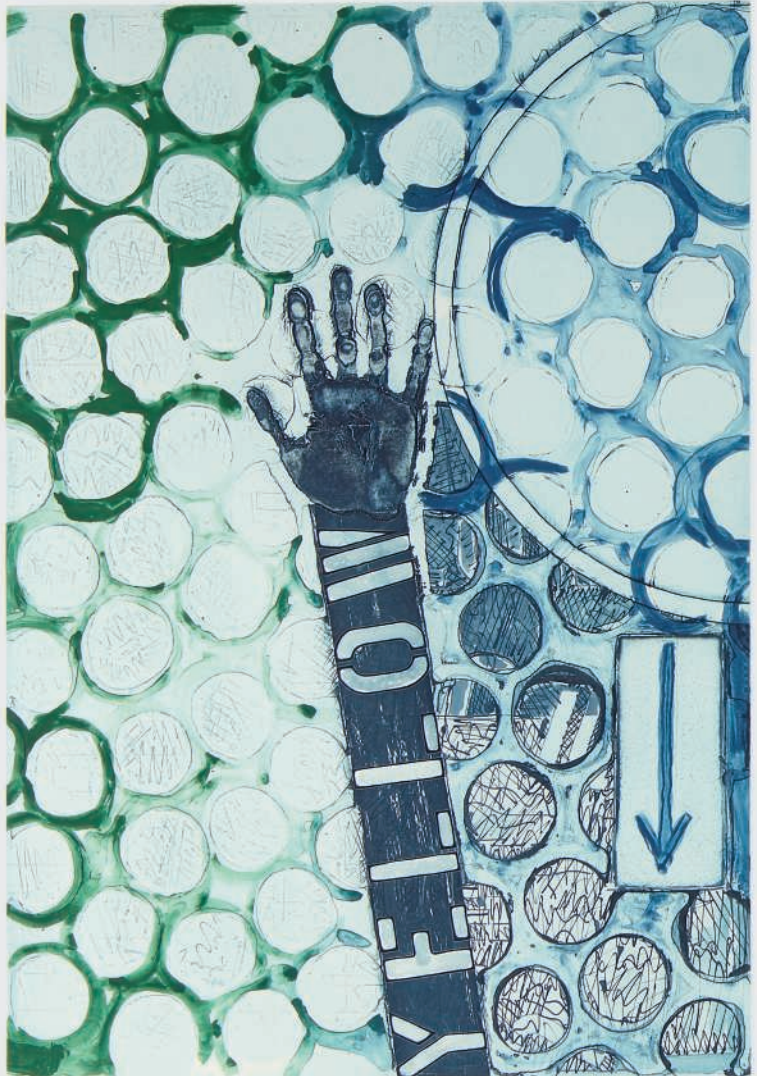
73. Jasper Johns b. 1930

Untitled, 1998

Intaglio in colors, on Hahnemühle paper, with full margins. Signed, dated and numbered 17/44 in pencil (there were also 12 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed. I. 74¼ x 34 in. (188.6 x 86.4 cm) S. 81 x 41½ in. (205.7 x 105.4 cm)

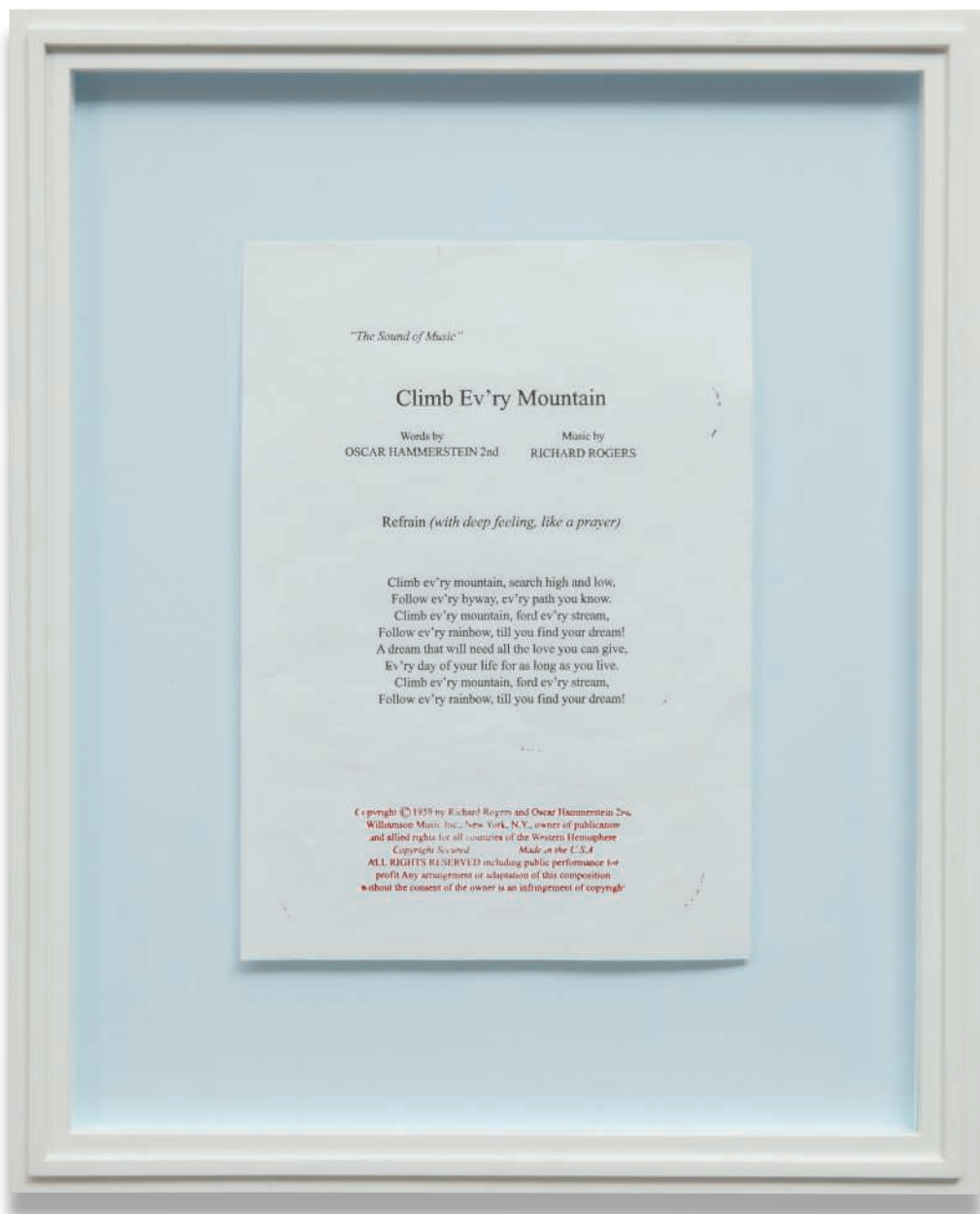
Estimate

\$20,000-30,000





88



74. Robert Gober b. 1954

Untitled, 2011

Potato print in red and black, on Borden and Riley Bond paper, with full margins, in the frame specified by the artist. Signed, dated, numbered 1/3 and annotated 'publishers proof' in pencil on the reverse (the edition was 15), published by The Grenfell Press, New York.

I. 9¼ x 5 in. (23.5 x 12.7 cm)

S. 12 x 8½ in. (30.5 x 21.6 cm)

Estimate

\$15,000-25,000

Exhibited

Museum of Modern Art, New York, *Robert Gober: The Heart Is Not a Metaphor*, October 4, 2014-January 18, 2015, p. 233 (another example exhibited and illustrated)



PAUL SMITH 8/55 EE/89



76. Robert Rauschenberg 1925-2008

Soviet American Array #1, 1988-89

Etching in colors with collage, on Saunders and Oriental rice paper, the full sheet. Signed, dated and numbered 8/55 in pencil (there were also 11 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

S. 88¼ x 53 in. (224.2 x 134.6 cm)

Estimate

\$12,000-18,000

77. Gerhard Richter b. 1932

Kugelobjekt I (Spherical Object I), 1970

Black and white photograph, wooden box, three panes of glass and three steel balls of various sizes. Signed, dated, inscribed 'I' and numbered 5/30 in white pencil on the reverse, published by Galerie René Block, Berlin.

7 x 5 x 2 in. (17.8 x 12.7 x 5.1 cm)

Estimate

\$15,000-25,000

Literature

Hubertus Butin 28

The box contains a photograph taken by Gerhard Richter of the staircase in his first Düsseldorf studio at Fürstenwall 204.

79. Joseph Beuys 1921-1986

Capri Batterie, 1985

Multiple comprising light bulb (Mazda) with manufacturer's inkstamp, plug socket, and exchangeable lemon, contained in the original wooden box. Signed and numbered 166/200 in pencil on the accompanying Certificate of Authenticity (there were also some artist's proofs), published by Edizioni Lucio Amelio, Naples. 4 $\frac{5}{8}$ x 2 $\frac{5}{8}$ x 2 $\frac{1}{4}$ in. (11.7 x 6.7 x 5.7 cm)

Estimate

\$12,000-18,000

Literature

Jörg Schellmann 546





80. Salvatore Scarpitta 1919-2007

Red Friar (Sci Ribelle), 1990

Painted fiberglass ski, wood, leather, and galvanized metal. With incised signature, date and numbered '1' on the underside (the edition was 6).

84 x 5 x 5 in. (213.4 x 12.7 x 12.7 cm)

Estimate

\$8,000-12,000



Mario Giacomelli *Untitled from Io non ho mani che mi accarezzino il volto (I have no hands that caress my face)*, circa 1958
Gelatin silver print



81. Richard Artschwager 1923-2013

Exclamation Point, 2006

Rubberized horsehair, paint and masonite. Signed, dated, and annotated 'PP' in white paint on the reverse of the upper element (a printer's proof, the edition was 12), also initialed on the lower element, published by Brooke Alexander, New York.

upper: 21½ x 8 x 1 in. (54.6 x 20.3 x 2.5 cm)

lower: 5 x 5 x 1 in. (12.7 x 12.7 x 2.5 cm)

Estimate

\$20,000-30,000





82. Richard Artschwager 1923-2013

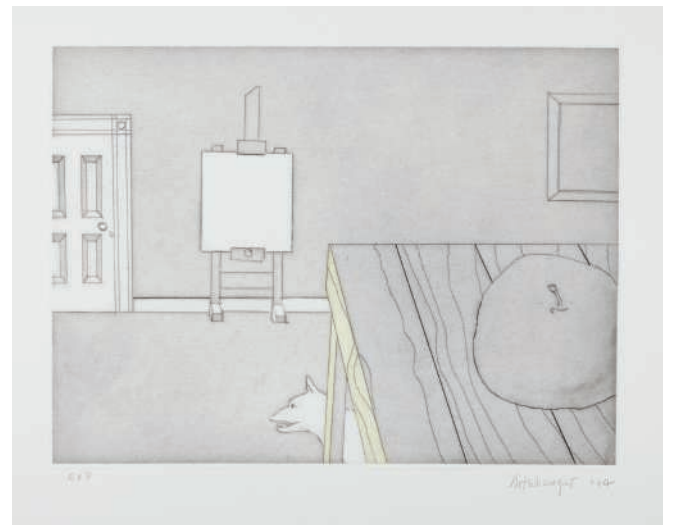
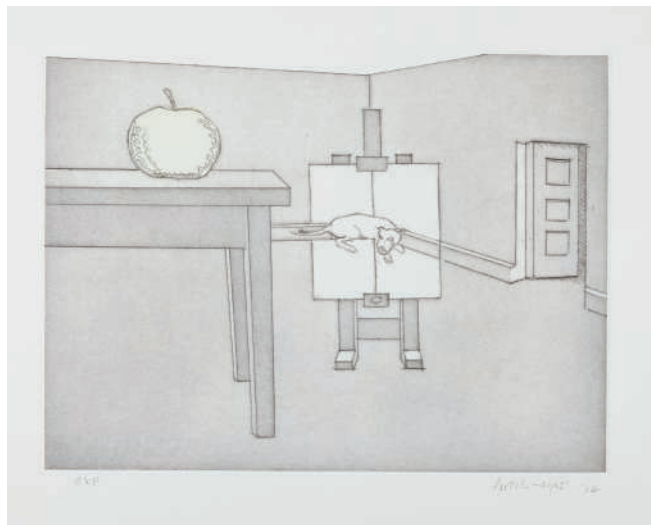
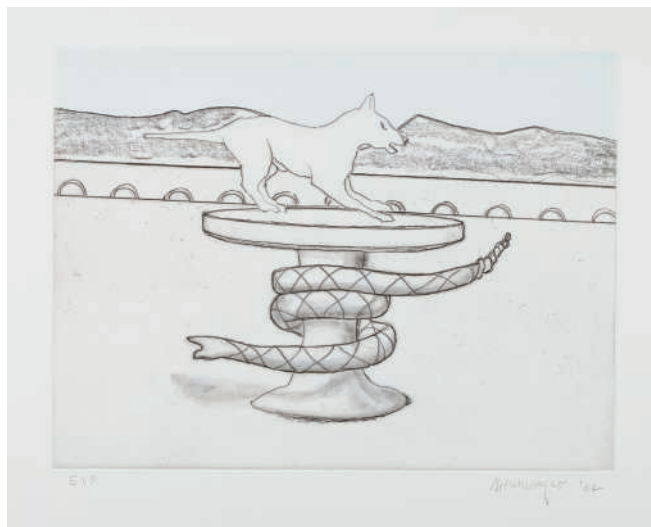
Book, 1987

Formica and wood. Signed and numbered '3' in black ink on a label affixed to the underside (from the edition of 40), published by Brooke Alexander to benefit the New Museum, New York.

5 x 20 x 12 in. (12.7 x 50.8 x 30.5 cm)

Estimate

\$7,000-10,000



83. Richard Artschwager 1923-2013

Zeno's Paradox, 2004

The complete set of four etchings and aquatint in colors, on Somerset paper, with full margins, all contained in the wall-mountable portfolio box of rubberized horsehair. All signed, dated, and annotated 'EXP' in pencil (an exhibition proof, the edition was 25 and 10 artist's proofs), also signed, dated and annotated 'Ex. P.' on a label on the box, published by Brooke Alexander, New York.

I. 11¼ x 16 in. (29.8 x 40.6 cm)

S. 19 x 22 in. (48.3 x 55.9 cm)

box: 25 x 22 x 5 in. (63.5 x 55.9 x 12.7 cm)

Estimate

\$8,000-12,000





84. Ed Ruscha b. 1937

Sin, 1970

Screenprint in colors, on Louvain Opaque Cover paper, with full margins. Signed, dated and numbered 55/150 in pencil (there were also 5 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.

I. 13 x 21½ in. (33 x 54.9 cm)

S. 19 x 26¾ in. (48.3 x 67 cm)

Estimate

\$10,000-15,000

Literature

Siri Engberg 41

85. Andy Warhol 1928-1987

Hamburger (Double), 1986

Screenprint in fluorescent red, on HMP paper, the full sheet. One of a small number of examples, with the Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts, Inc. inkstamps and annotated 'UP 15.14' in pencil on the reverse, framed.

S. 31¾ x 24 in. (79.7 x 61 cm)

Estimate

\$25,000-35,000

Literature

Frayda Feldman and Jörg Schellmann IIIA.67



HAMBURGER

WHOLESOME • DELICIOUS



HAMBURGER

WHOLESOME • DELICIOUS

86. Andy Warhol 1928-1987

Mickey Mouse, from Myths, 1981

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet. Signed and numbered 'AP 25/30' in pencil (an artist's proof, the edition was 30), published by Ronald Feldman Fine Arts, Inc., New York (with the artist's and publisher's copyright inkstamps on the reverse), framed.

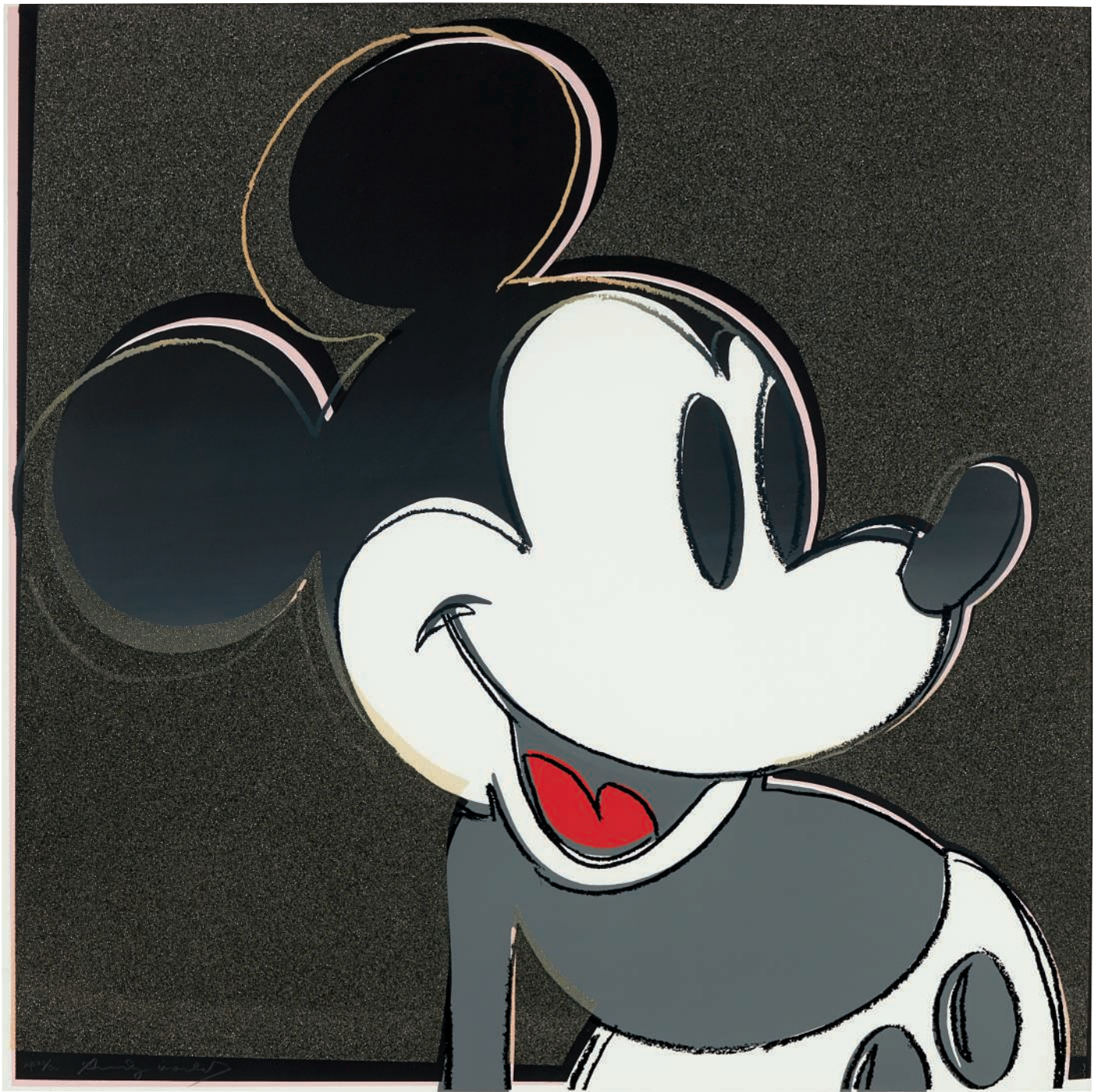
S. 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (96.2 x 96.2 cm)

Estimate

\$100,000-150,000

Literature

Frayda Feldman and Jörg Schellmann 265



87. **Andy Warhol** 1928-1987

Rebel Without a Cause (James Dean), from *Ads*, 1985
Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 25/190 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamps on the reverse), framed.
S. 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (96.1 x 96.3 cm)

Estimate

\$70,000-90,000

Literature

Frayda Feldman and Jörg Schellmann 355



Ray Johnson *James Dean (Lucky Strike)*, 1957,
collage on cardboard panel © The Ray Johnson
Estate, Courtesy Richard L Feigen & Co.
Photo: ak-g-images

理由なき反抗

ジーンズ・スリム

俺たちはこの反抗心を忘れてはいないから



88. Andy Warhol 1928-1987

Queen Elizabeth II of the United Kingdom, from Reigning Queens, 1985

Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 4/40 in pencil (there were also 10 artist's proofs), published by George C.P. Mulder, Amsterdam, framed.

S. 39⅞ x 31½ in. (99.4 x 80 cm)

Estimate

\$50,000-70,000

Literature

Frayda Feldman and Jörg Schellmann 336



89. Andy Warhol 1928-1987

The Shadow, 1981

Unique screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 'TP 11/30' in pencil (from the unique trial proof edition, the regular edition was 200 and 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, framed.

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

Estimate

\$50,000-70,000

Literature

Frayda Feldman and Jörg Schellmann 267

Friday, September 19, 1986

You know, I do think I started this whole bluejeans-with-a-tuxedo-jacket thing because years ago after i wore that to a few big events and was photographed, all the kids began doing it and they're *still* doing it....

and the MTV deal---Vincent says its happening, they're sending us contracts this week...

The Andy Warhol Diaries p. 759





90. Andy Warhol 1928-1987

Mammy, from Myths, 1981

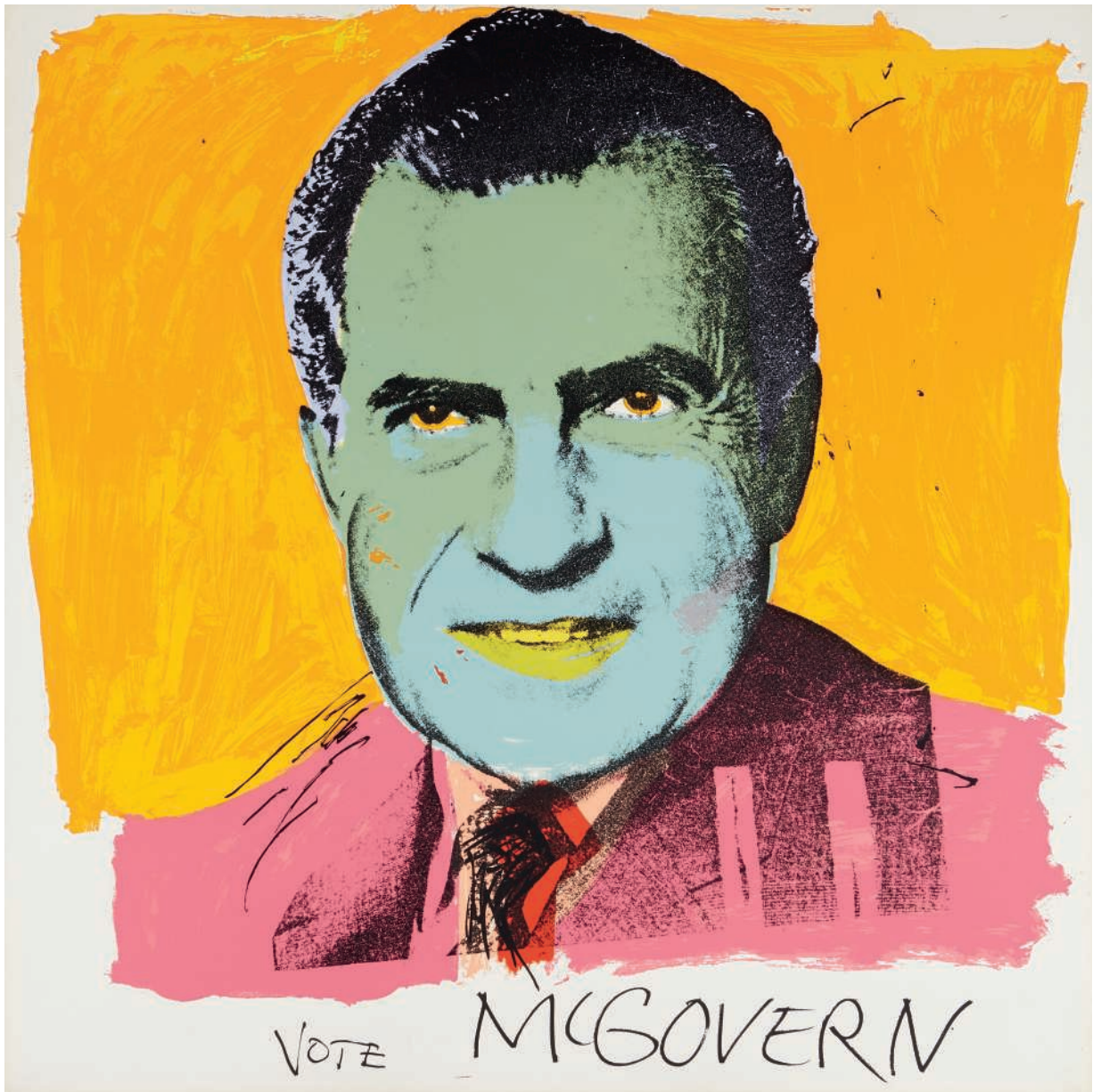
Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet. Signed and numbered 195/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed.
S. 37¾ x 37¾ in. (95.9 x 95.9 cm)

Estimate

\$20,000-30,000

Literature

Frayda Feldman and Jörg Schellmann 262



91. Andy Warhol 1928-1987

Vote McGovern, 1972

Screenprint in colors, on Arches 88 paper, the full sheet. Signed and numbered 192/250 in blue ink on the reverse, published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

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

Estimate

\$15,000-25,000

Literature

Gemini G.E.L. 396

Frayda Feldman and Jörg Schellmann 84



92. Andy Warhol 1928-1987

Kachina Doll, from *Cowboys and Indians*, 1986

Unique screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 'TP 34/36' in pencil (from the unique trial proof edition, the regular edition was 250 and 50 artist's proofs), published by Gaultney-Klineman Art Inc., New York (with their inkstamp on the reverse), framed. S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$25,000-35,000

Literature

Frayda Feldman and Jörg Schellmann 381



93. Andy Warhol 1928-1987

Teddy Roosevelt, from Cowboys and Indians, 1986
Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 210/250 in pencil (there were also 50 artist's proofs), published by Gaultney-Klineman Art, Inc., New York (with their inkstamp on the reverse), framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate
\$20,000-30,000

Literature
Frayda Feldman and Jörg Schellmann 386





94. Andy Warhol 1928-1987

Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet. Signed in blue ink and numbered 185/250 with an inkstamp on the reverse (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, framed.
S. 35¾ x 36 in. (90.8 x 91.4 cm)

Estimate

\$35,000-45,000

Literature

Frayda Feldman and Jörg Schellman 92

95. Roy Lichtenstein 1923-1997

Mao, 1971

Lithograph in colors, on Arches paper, with full margins, accompanied by the deluxe hard-cover book *The Adventures of Mao on the Long March* by Frederic Tuten. The lithograph signed, dated and numbered 10/150 in pencil (there were also an unknown number of artist's proofs), with the artist's blindstamp, the book signed by the author and numbered 10/150 in black ink, co-published by Richard Kasak and Citadel Press, Inc., New York, the print framed.
I. 23 x 16¾ in. (58.4 x 42.5 cm)
S. 26¼ x 19¾ in. (66.7 x 50.2 cm)
book: 11¼ x 8¼ x ½ in. (28.6 x 21 x 1.3 cm)

Estimate

\$12,000-18,000

Literature

Mary Lee Corlett 104

96. Roy Lichtenstein 1923-1997

Reflections on Soda Fountain, from The Reflection Series, 1991

Screenprint in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 16/85 in pencil (there were also 30 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps) for the benefit of the Jewish Fund for Justice, New York, framed.

I. 28½ x 30¼ in. (72.4 x 76.8 cm)

S. 36¾ x 38½ in. (93.3 x 97.8 cm)

Estimate

\$35,000-45,000

Literature

Gemini G.E.L. 1498

Mary Lee Corlett 257



Lana Turner in a publicity photo for *Slightly Dangerous* (1943)



16/05 of Brooklyn 1971

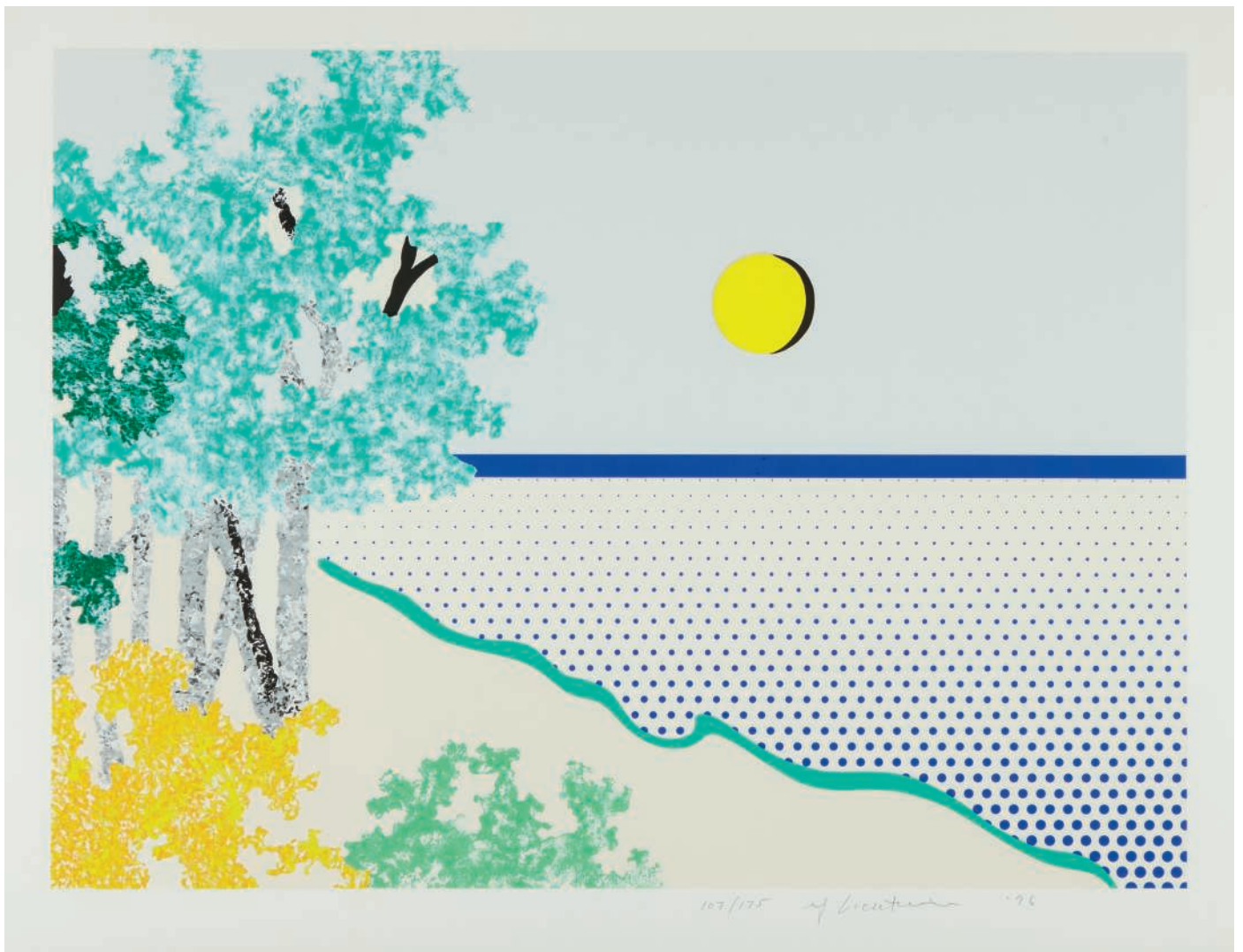


97. Roy Lichtenstein 1923-1997

Moonscape, from *11 Pop Artists, Volume I*, 1965
 Screenprint in colors, on blue Rowlux, the full sheet. Signed, dated and numbered 'XLIX' in pencil on the reverse (one of 50 artist's proofs in Roman numerals, the edition was 200), published by Original Editions, New York, framed.
 S. 19¹⁵/₁₆ x 23¹⁵/₁₆ in. (50.6 x 60.8 cm)

Estimate
 \$12,000-18,000

Literature
 Mary Lee Corlett 37



98. Roy Lichtenstein 1923-1997

Titled, 1996

Screenprint in colors, on Coventry Rag paper, with full margins. Signed, dated and numbered 107/175 in pencil (there were also 25 artist's proofs), co-published by the artist and Ronald Feldman Fine Arts, Inc., New York, to benefit the Campaign for Freedom of Expression, framed.

I. 24 x 32½ in. (61 x 82.6 cm)

S. 31½ x 39½ in. (80 x 100.3 cm)

Estimate

\$15,000-25,000

Literature

Mary Lee Corlett 307

99. Roy Lichtenstein 1923-1997

Ten Landscapes, 1967

The complete set of 10 screenprints with photo-collage in colors, on various wove papers and materials, mounted to composition board (as issued), with full margins, with title page, the sheets loose and contained in the original blue cloth bound portfolio. All signed, dated and numbered 59/100 on the reverse in pencil (there were also 10 in Roman numerals), co-published by Original Editions and Leo Castelli Gallery, New York.

all I. various sizes

all S. 19½ x 25½ in. (49.5 x 64.8 cm)

portfolio: 20 x 26 x 2 in. (50.8 x 66 x 5.1 cm)

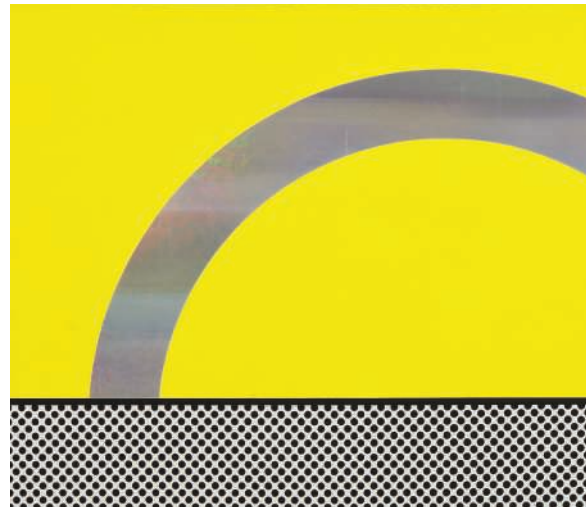
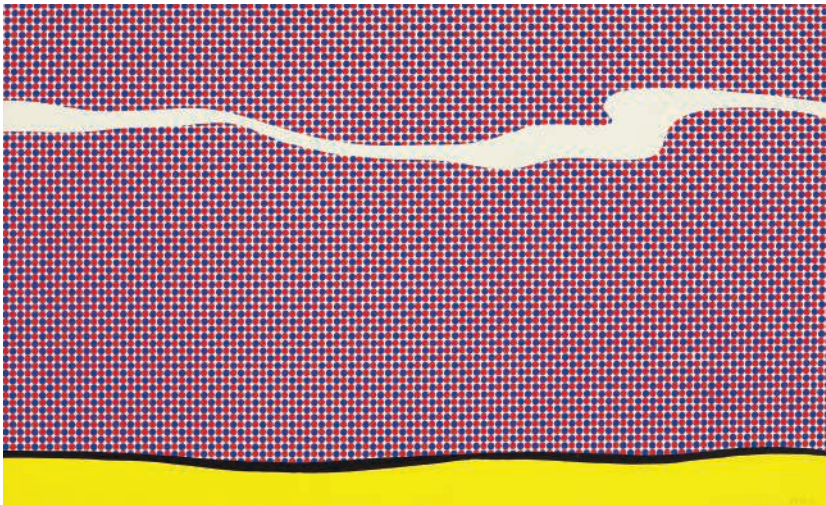
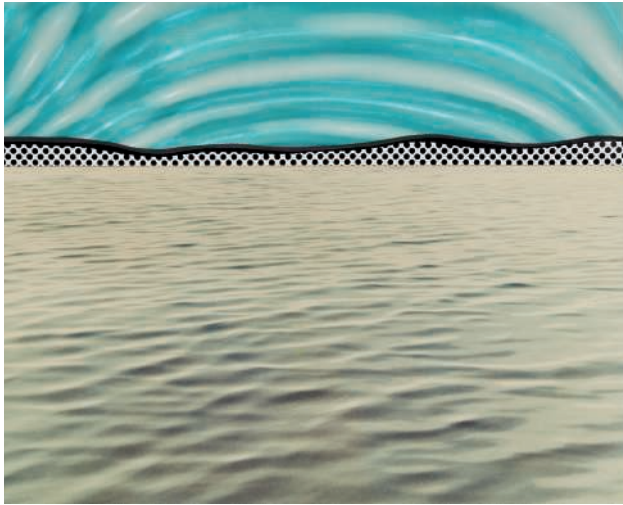
Estimate

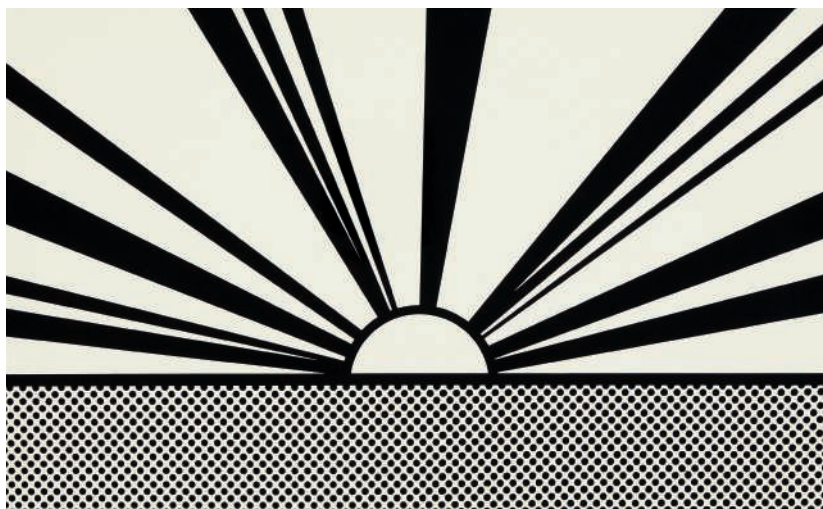
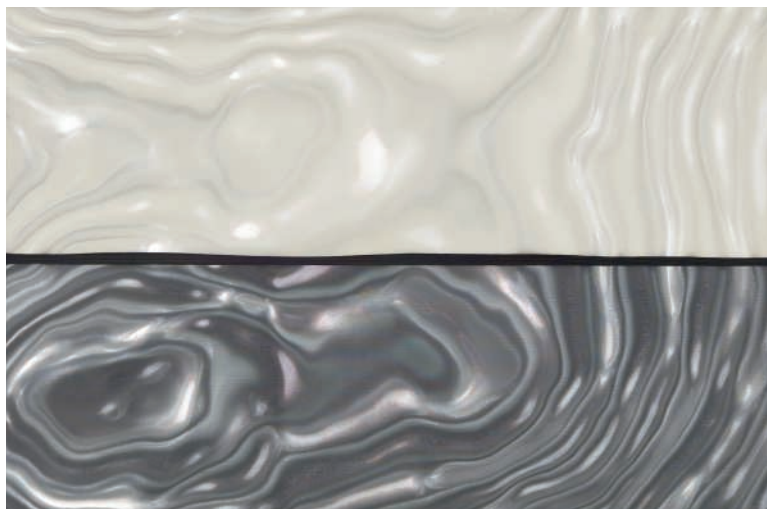
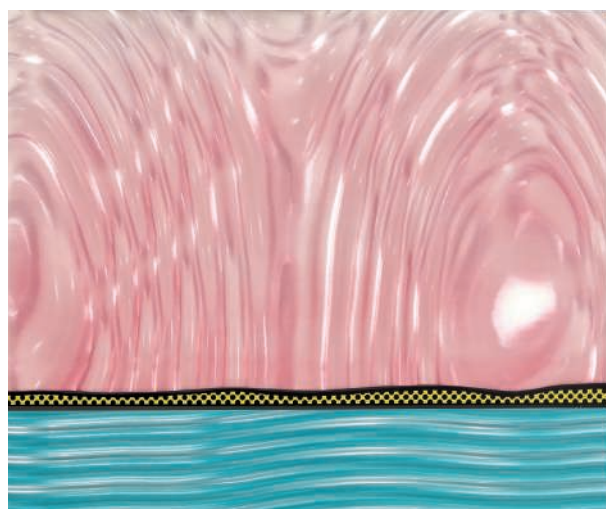
\$70,000-100,000

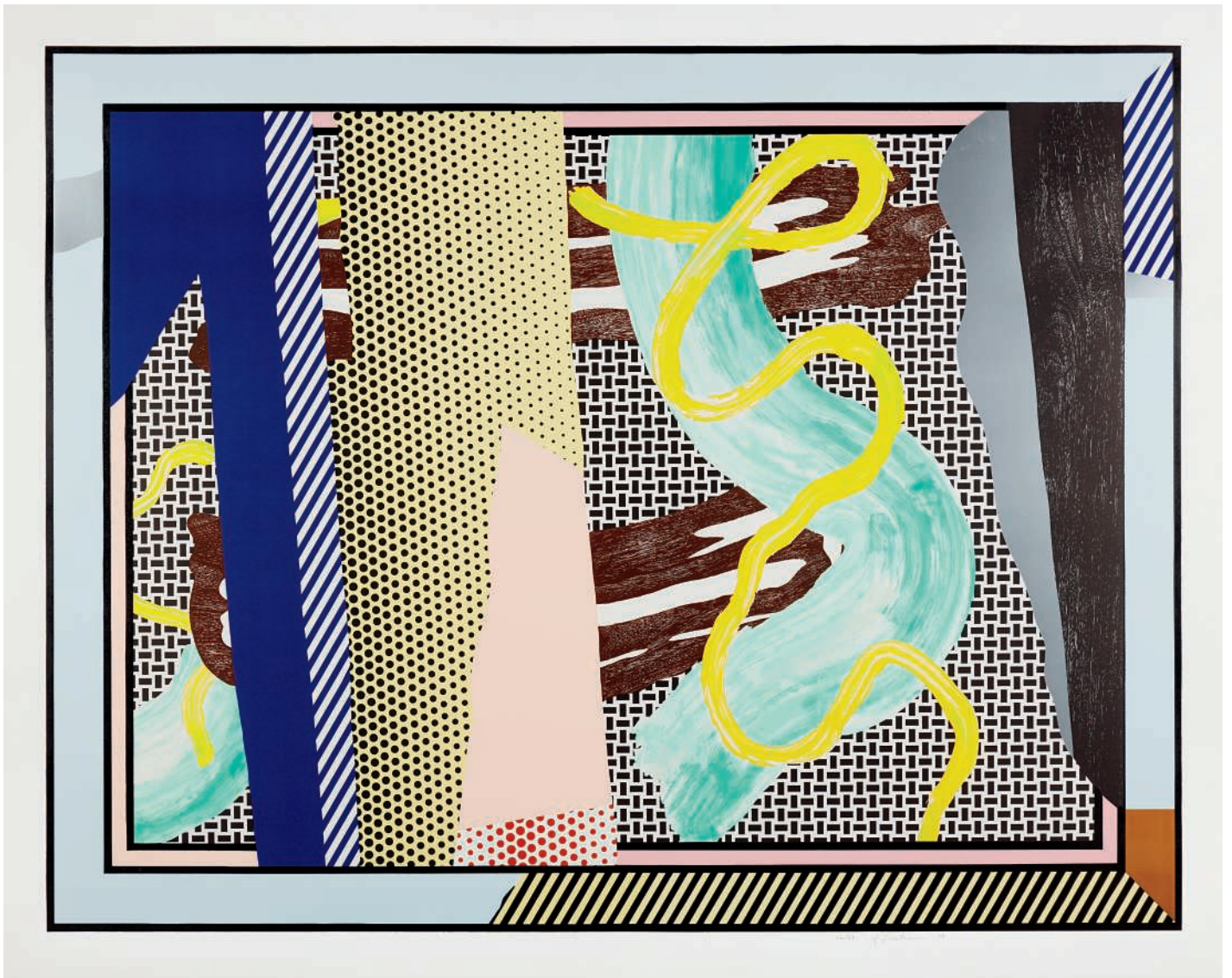
Literature

Mary Lee Corlett 51-60









100. Roy Lichtenstein 1923-1997

Reflections on Brushstrokes, from the Reflection Series, 1990

Lithograph, screenprint and woodcut in colors with collage and embossing, on Somerset paper, with full margins. Signed, dated and numbered 12/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 50½ x 65 in. (128.3 x 165.1 cm)

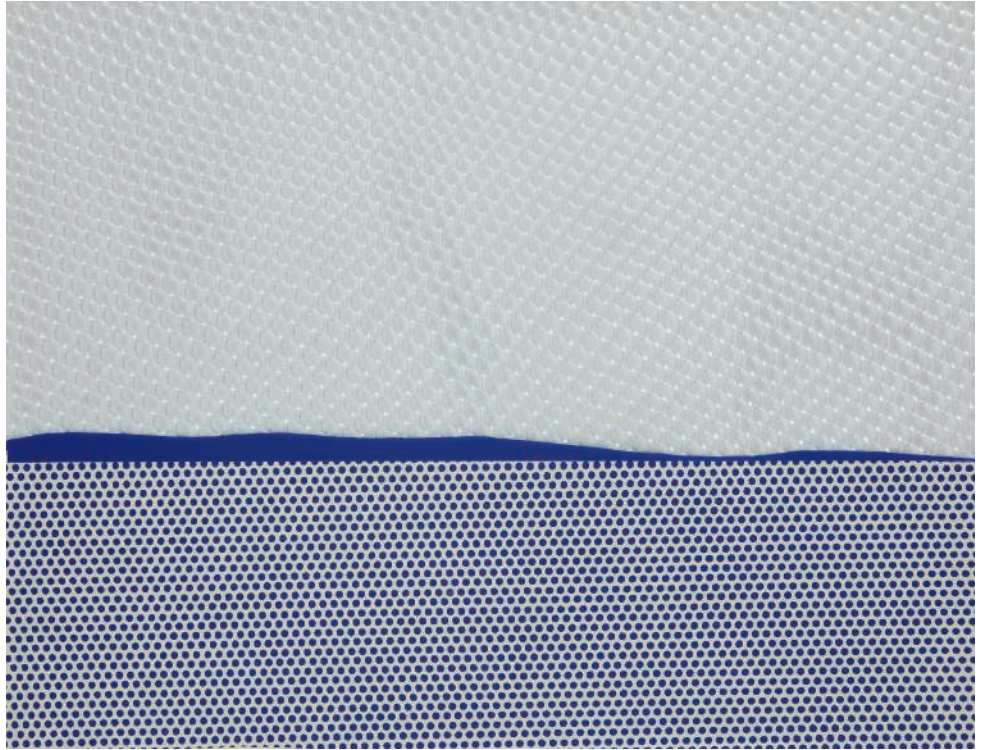
S. 57 x 71 in. (144.8 x 180.3 cm)

Estimate

\$25,000-35,000

Literature

Mary Lee Corlett 242



Works on Paper from the Schulhof Collection

101. Various Artists

New York 10 Portfolio, 1965

The complete set of 10 prints in various media, with full margins and the full sheets, all loose (as issued), with title page and introductory text, contained in the original portfolio. All signed, dated and numbered 200/200 in various mediums (there were also 25 artist's proofs), published by Tanglewood Press Inc., New York.

all I. various sizes

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

portfolio: 22½ x 17½ in. (57.2 x 44.5 cm)

Estimate

\$10,000-15,000

Literature

(Dine) Galerie Mikro 26; (Frankenthaler) Pegram Harrison 6; (Lichtenstein) Mary Lee Corlett 36; (Oldenburg) Richard Axsom and David Platzker 33

Including: Richard Anuskievich, *Diamond Chroma*; Jim Dine, *Self Portrait*; Helen Frankenthaler, *Air Frame*; Nicholas Krushenick, *James Bond Meets Pussy Galore*; Robert Kulicke, *Dum-Dum Rose*; Mon Levinson, *Untitled #1*; Roy Lichtenstein, *Seascape I*; Claes Oldenburg, *Flying Pizza*; George Segal, *Woman Brushing Her Hair*; and Tom Wesselmann, *Still Life*.



102. Various Artists

Eight by Eight to Celebrate the Temporary Contemporary, 1983-84

The complete set of eight prints, including six lithographs, one screenprint and one etching, on various papers, the full sheets, all contained in original gray linen-covered portfolio with yellow printed title designed by Joseph Kosuth. Three signed, dated and numbered 141/250 in pencil, four signed and numbered 141/250 in pencil and one signed and numbered 141/300 in white ink (there were various numbers of artist's proofs for each), published by The Museum of Contemporary Art, Los Angeles.
all S. 42 x 29 in. (106.7 x 73.7 cm)
portfolio: 44 x 31¼ x 1½ in. (111.8 x 79.4 x 4.1 cm)

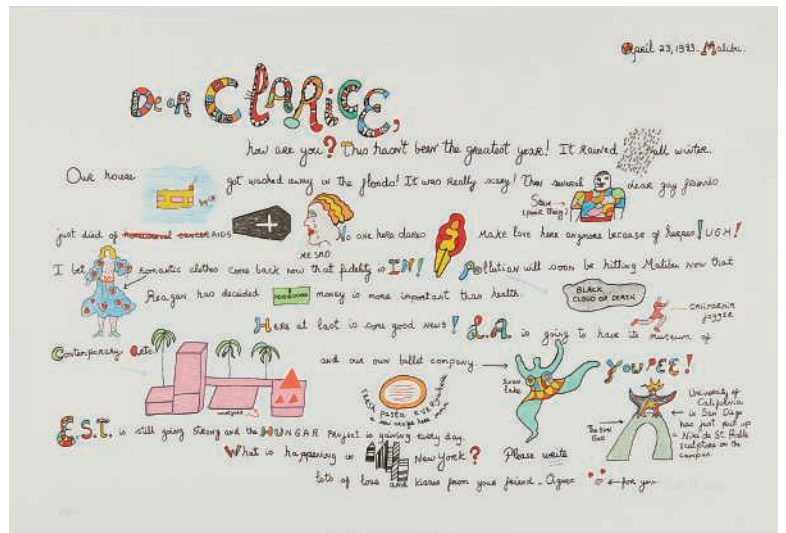
Estimate

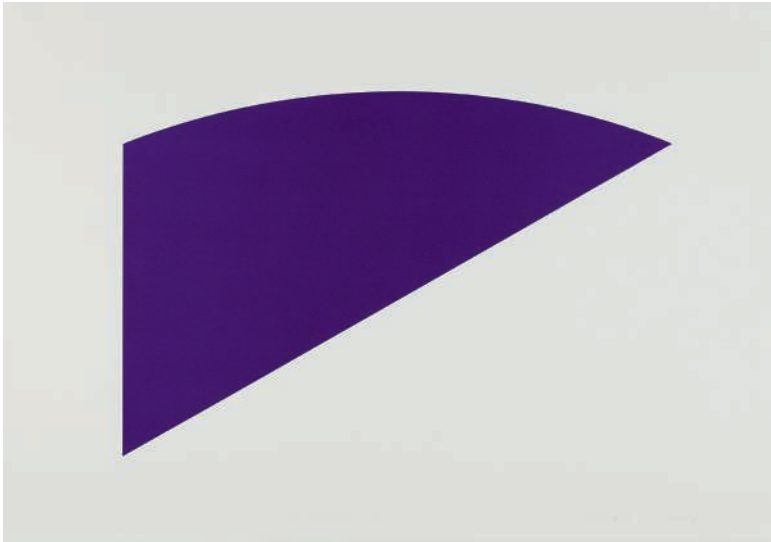
\$20,000-30,000

Literature

(Diebenkorn) Gemini G.E.L. 1148; (Kelly) Richard Axsom and Leah Kolb 201; (Warhol) Frayda Feldman and Jörg Schellmann 304

Including: Richard Diebenkorn, *Untitled*, from *Club/Spade Group '81-82*; Sam Francis, *Untitled*; David Hockney, *My Pool and Terrace*; Ellsworth Kelly, *Untitled*; Niki de Saint Phalle *Untitled*; Jean Tinguely, *Fontaine Joe Syffert*; Robert Rauschenberg, *Untitled*; and Andy Warhol, *Sidewalk*





103. Jeff Koons b. 1955

Flower Drawing (Blue), 2011

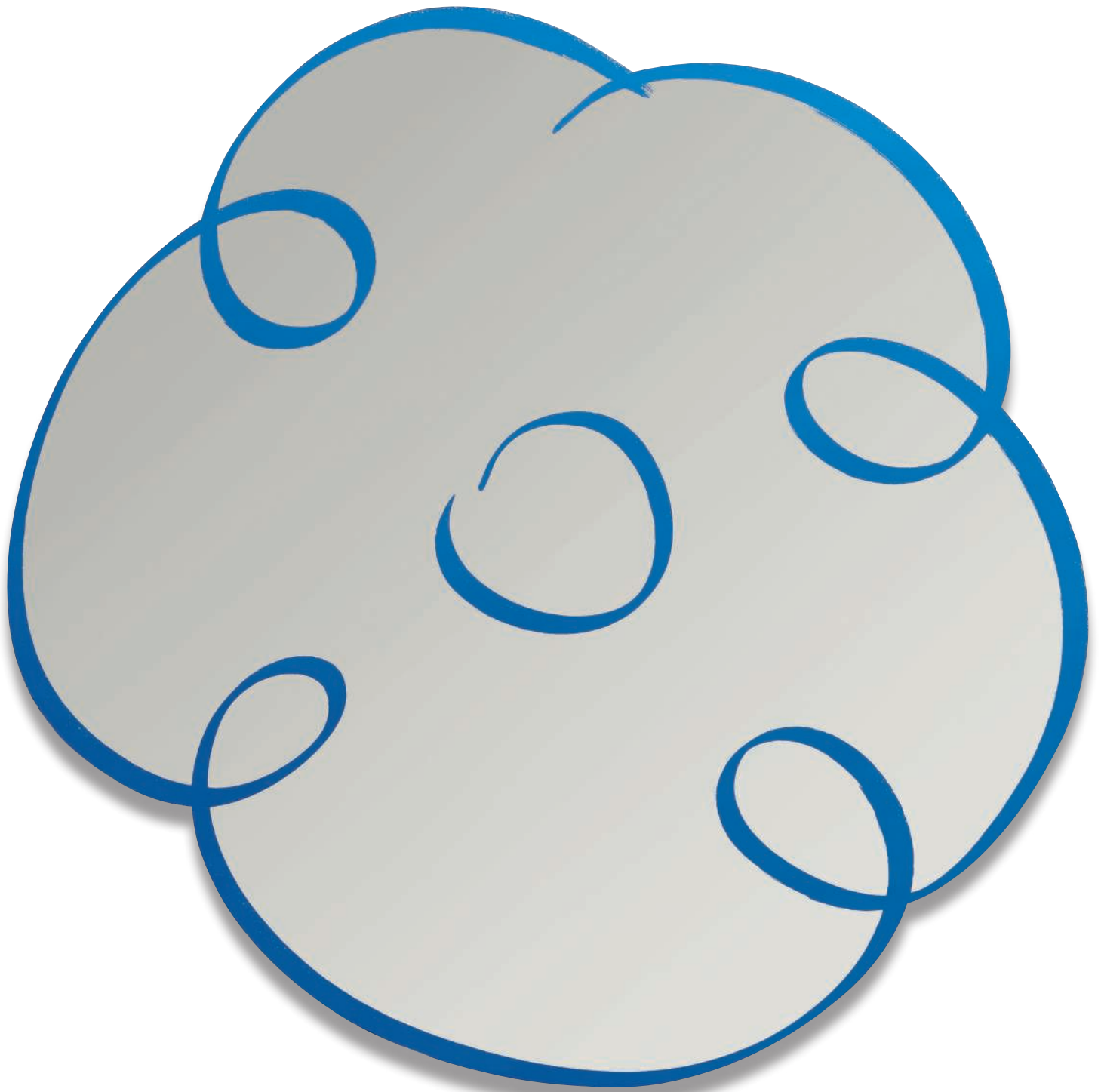
Mirror-polished stainless steel with transparent color coating. Signed, dated and numbered 11/13 in black ink on the reverse (there were also 2 artist's proofs).
29 $\frac{4}{5}$ x 29 $\frac{3}{4}$ x $\frac{5}{8}$ in. (75.7 x 75.6 x 1.6 cm)

Estimate

\$60,000-90,000



Jeff Koons *Inflatables Flower and Bunny (Tall White, Pink Bunny)*, 1979
vinyl and mirrors
© Jeff Koons



104. Jeff Koons b. 1955

Truck, from the Equilibrium Series, 1985

Offset lithograph in colors, on thin wove paper, the full sheet. Signed and numbered 1/2 in black ink on the accompanying Certificate of Authenticity, framed to artist's specifications.

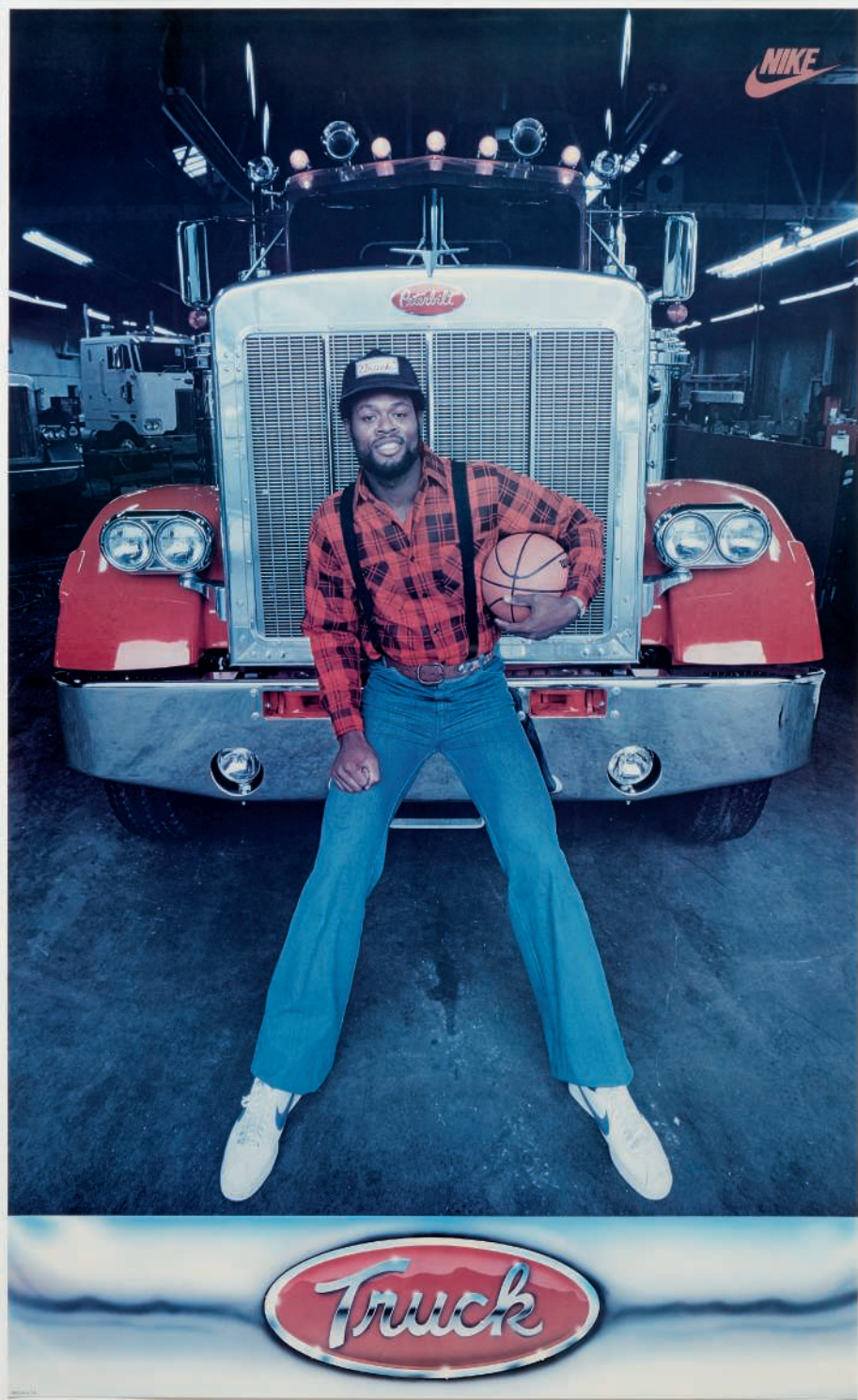
S. 36 x 22 in. (91.4 x 55.9 cm)

Estimate

\$20,000-30,000

Provenance

The New Museum, New York





105. Jeff Koons b. 1955

Monkey Train (Blue), 2007

Screenprint and inkjet print in colors, on Somerset paper, with full margins. Signed, dated and numbered 38/40 in pencil, published by American Friends of the Tel Aviv Museum of Art, New York, unframed.

I. 28 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (71.4 x 55.6 cm)

S. 32 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in. (82.9 x 65.7 cm)

Estimate

\$15,000-25,000



106. Urs Fischer b. 1973

Stonewaller; Cakesniffer; Pet Parade; Goodnight; Spaghetti Cat; and Pigmaid, 2015

Six screenprints with acrylic, on wove paper, with full margins. All signed and numbered 1/20, 3/20, 3/20, 4/20, 5/20 and 3/20 respectively in pencil (there were also 5 artist's proofs for all), published by the artist, all unframed.

all I. various sizes

all S. various sizes

largest: S. 51 x 40 in. (129.5 x 101.6 cm)

Estimate

\$12,000-18,000



107. Mickalene Thomas b. 1971

I Have Been Good to Me, 2015

Unique mixed media print including screenprint, monoprint, silica flocking, wood veneer and digital printing in colors, on museum board, with full margins. Signed, dated and numbered 14/20 in pencil, published by Benefit Print Project, New York, unframed.

I. 51½ x 40¼ in. (130.8 x 102.2 cm)

S. 56½ x 45 in. (143.5 x 114.3 cm)

Estimate

\$15,000-25,000



Gift of the artist to benefit Friends Seminary, New York

108. David Levinthal b. 1949

Barbie Series: Four Untitled prints, 2016

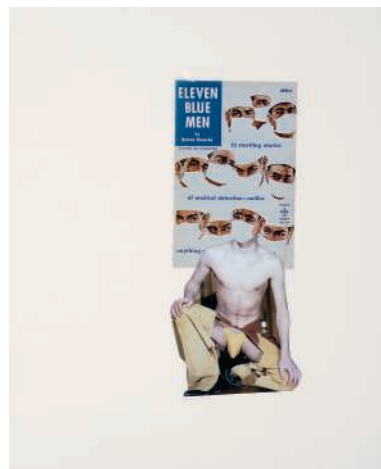
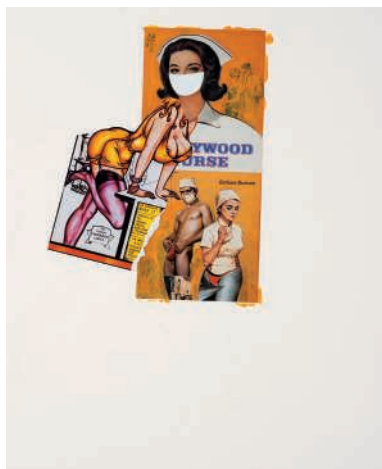
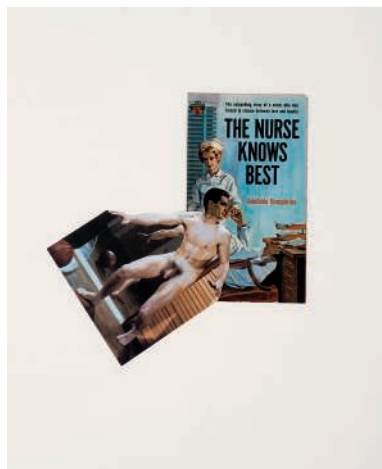
Four pigment prints in colors, on photo paper, with full margins. All signed, dated 2016 and numbered 1/10 in pencil, all framed.

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

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

Estimate

\$10,000-15,000



109. Richard Prince b. 1949

Good Nurse, 2007

The complete set of 19 collages with offset lithograph in colors, with hand-painting and hand-cutting, on wove paper, with full margins, including a starched white nurse cap selected by the artist, with the original natural wood vitrine with drawer and UV-Plexiglas top. *Harbor Nurse* signed in pencil and all annotated 'E' on a label affixed to the reverse of each print (from the edition of 26 lettered prints and 5 artist's proofs), published by Two Palms Press, New York, 12 framed.

case: 17 x 15¾ x 18½ in. (43.2 x 40 x 47 cm)

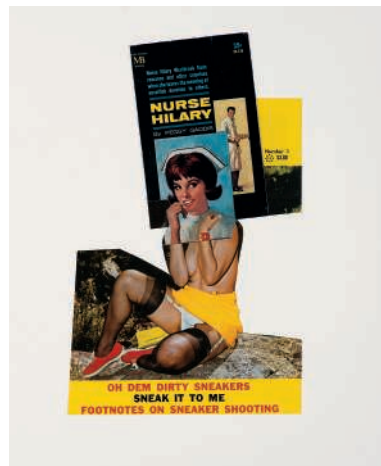
all S. 17 x 14 in. (43.2 x 35.6 cm)

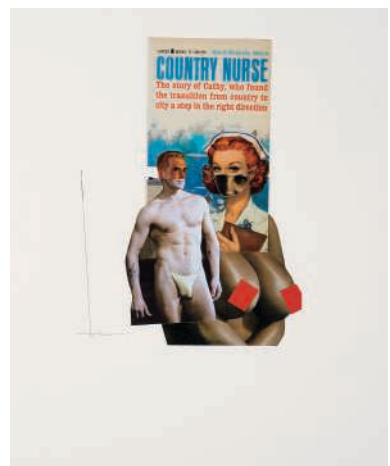
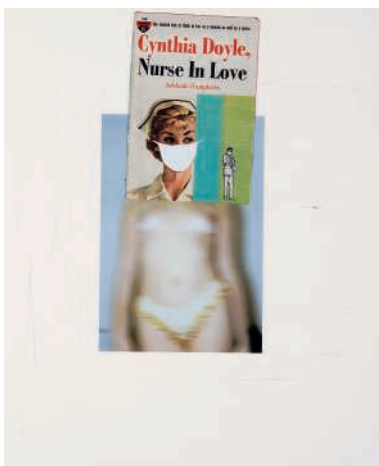
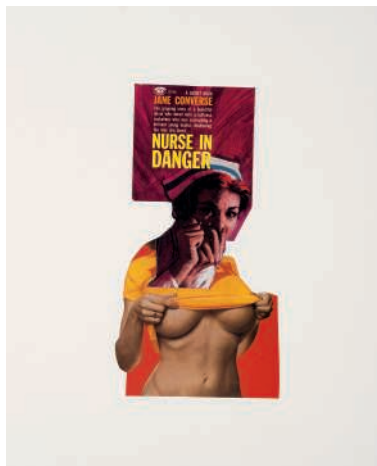
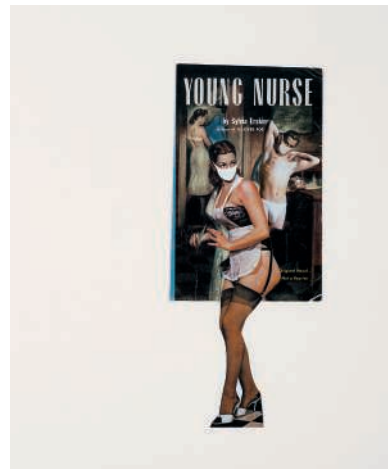
Estimate

\$50,000-70,000

Including:

Harbor Nurse, *City Hospital Nurse*, *Man's Nurse*, *Young Nurse*, *Nurse Craig*, *Lesbo Nurse*, *The Nurse Knows Best*, *Hollywood Nurse*, *Eleven Blue Men*, *Bachelor Nurse*, *Island Nurse*, *Nurse in Danger*, *Nurse Hilary*, *Nurses Dormitory*, *Cindy Very Private Nurse*, *Lesbian Nurse*, *Nurse in Love*, *Emergency Nurse* and *Country Nurse*







no. Mel Bochner b. 1940

It Doesn't Get Any Better Than This, 2014

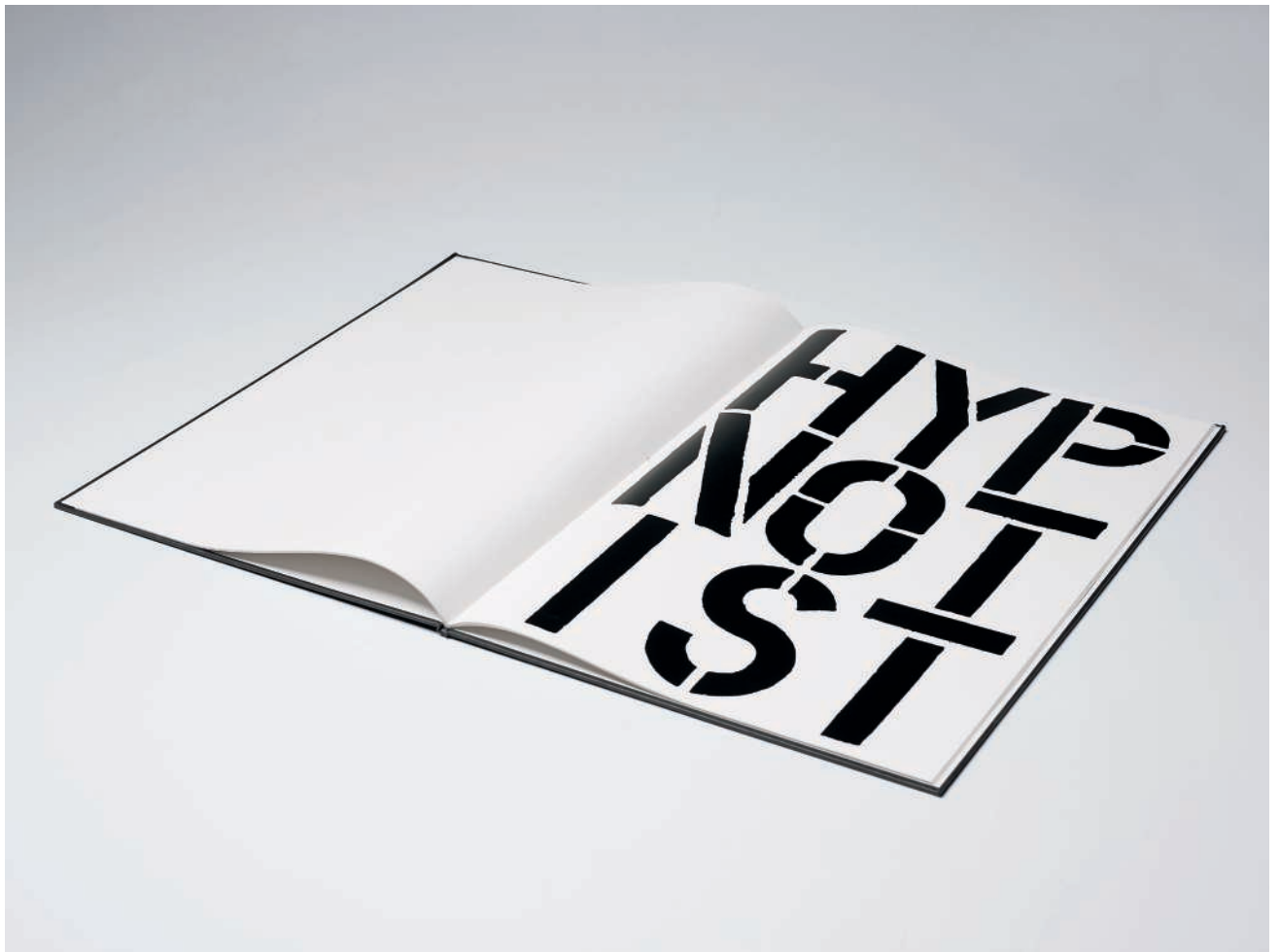
Screenprint in colors, on wove paper, the full sheet.

Signed, dated and numbered 5/30 in pencil (there were also 8 artist's proofs), published by Two Palms Press, New York, framed.

S. 44½ x 54 in. (113 x 137.2 cm)

Estimate

\$25,000-35,000

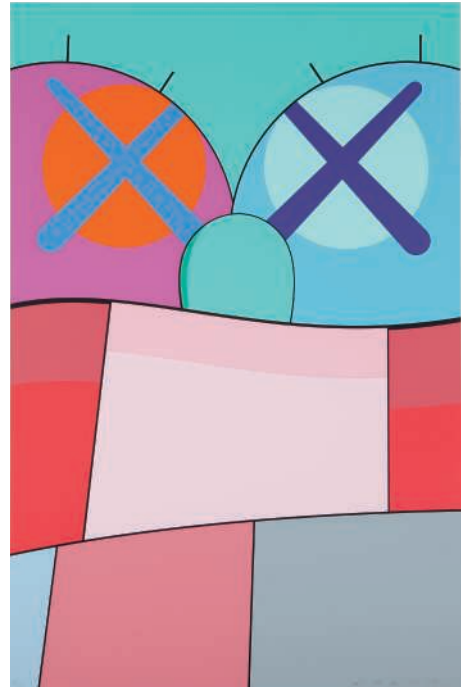
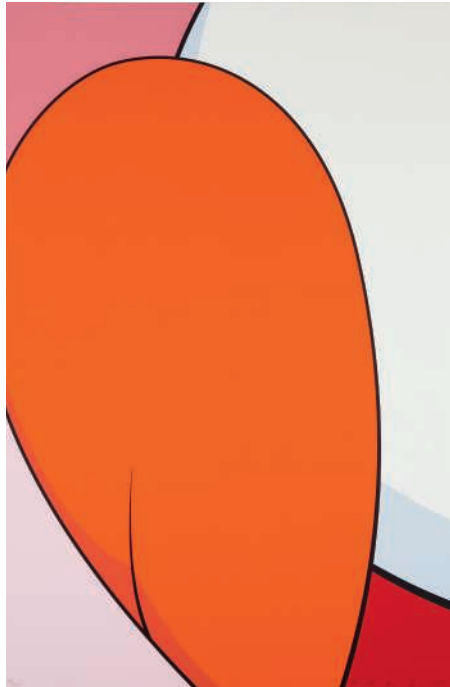
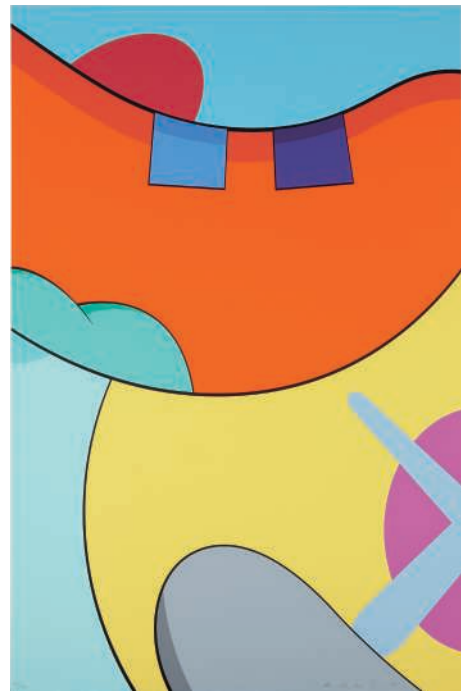
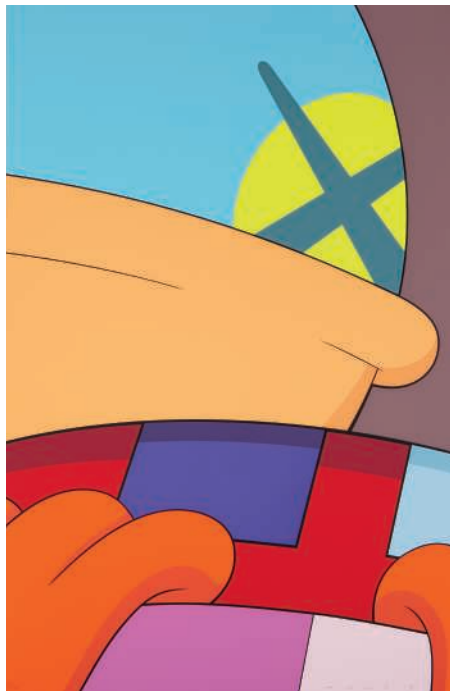


III. Christopher Wool b. 1955

Black Book, 1989

Book with 17 text images, on smooth wove paper, the full sheets, bound (as issued) in the original black paper-covered hardcover. Signed and numbered 223/350 in black ink on the justification (there were also 8 artist's proofs), published by Gisela Capitan and Thea Westreich, New York. 23 x 16 in. (58.4 x 40.6 cm)

Estimate
\$20,000-30,000



112. **KAWS** b. 1974

No Reply, 2015

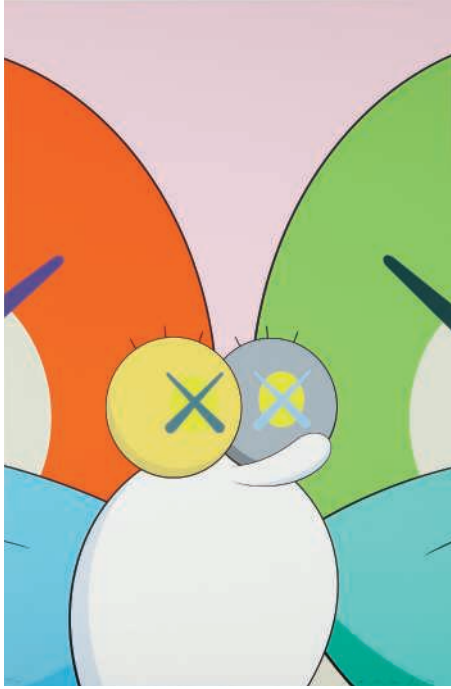
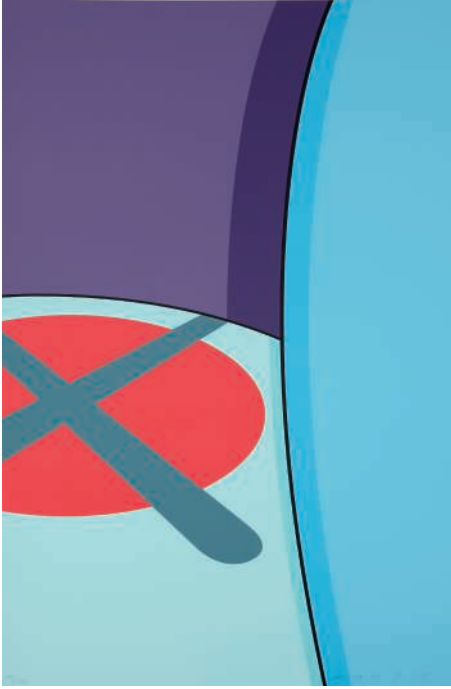
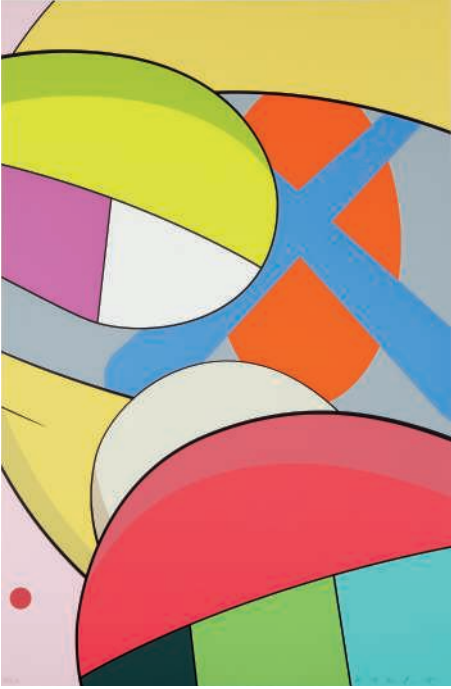
The complete set of 10 screenprints in colors, on wove paper, the full sheets, contained in the original blue fabric-covered portfolio. All signed, dated and numbered 34/100, published by Pace Editions, Inc., New York, all unframed.

all S. 34¾ x 23 in. (88.3 x 58.4 cm)

portfolio: 36¼ x 24½ x 1½ in. (92.1 x 62.2 x 3.8 cm)

Estimate

\$30,000-50,000





113. Banksy b. 1975

Soup Cans Quad (Cream paper), 2006

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

Signed, dated, and numbered 7/54 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

I. 16½ x 10 in. (41.9 x 25.4 cm)

S. 27¾ x 19½ in. (69.5 x 49.5 cm)

Estimate

\$12,000-18,000



114. Damien Hirst b. 1965

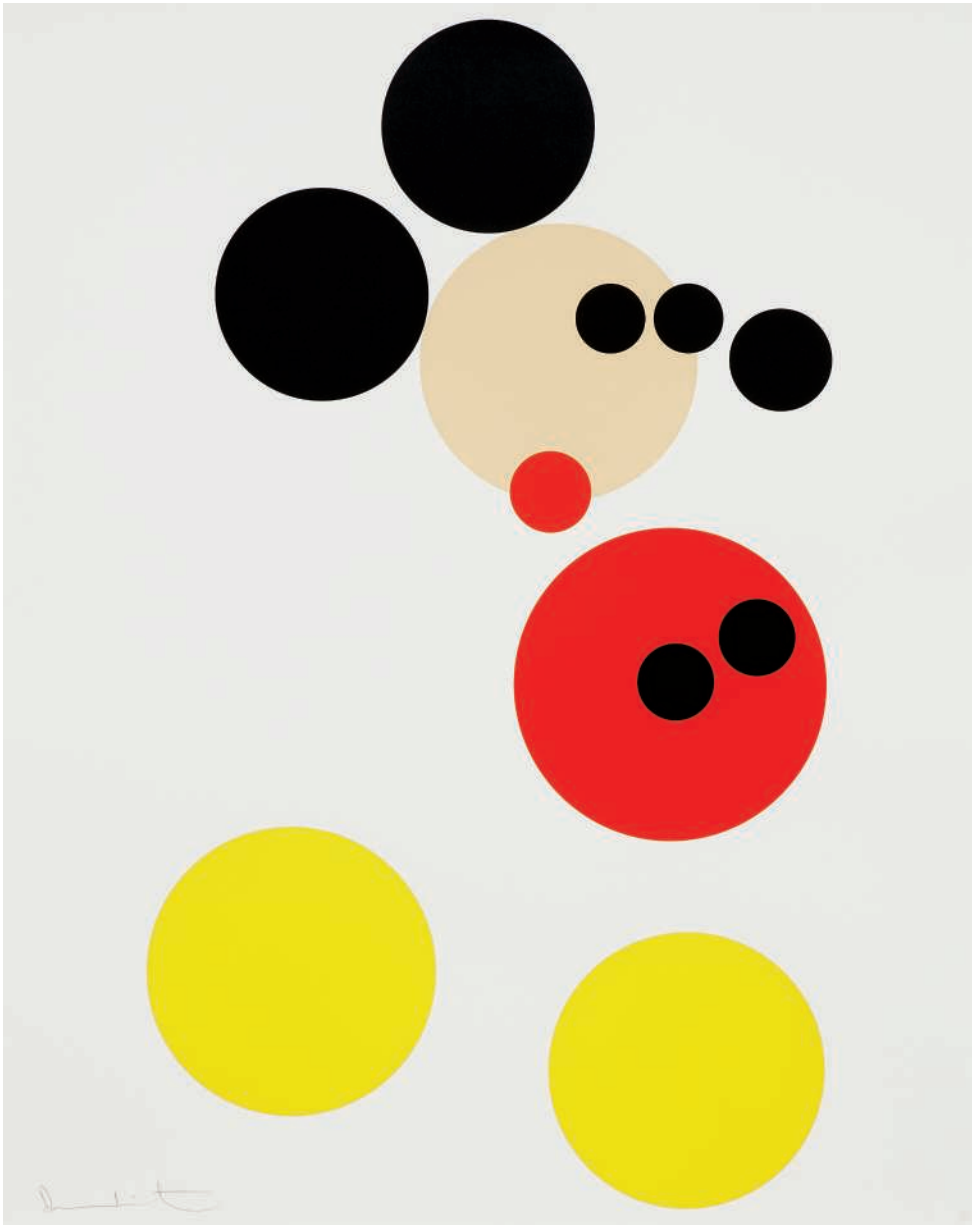
Deific, 2013

Screenprint in colors with glitter, on wove paper, the full sheet. Signed and numbered 2/50 in black felt-tip pen (there were also 10 artist's proofs), published by Other Criteria, London, framed.

S. 64 x 53½ in. (162.6 x 135.9 cm)

Estimate

\$18,000-25,000



115. Damien Hirst b. 1965

Mickey, 2014

Screenprint in colors with glaze, on wove paper, with full margins. Signed and numbered 27/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their blindstamp), framed.

I. 58 x 33 in. (139.7 x 83.8 cm)

S. 60 x 48 in. (152.4 x 121.9 cm)

Estimate

\$35,000-45,000



116. Damien Hirst b. 1965

Beautiful Mickey, 2015

Screenprint in colors, on wove paper, with full margins. Signed and numbered 25/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their blindstamp), framed. diameter 1. 49¼ in. (124.5 cm) S. 53½ x 53⅞ in. (135.9 x 135.6 cm)

Estimate

\$25,000-35,000

This Lot is Sold with No Reserve

117. Salvador Dalí 1904-1989

Tienta, 1967

Etching with drypoint in colors, on Rives BFK paper, with full margins. Signed and numbered 91/170 in pencil (Michler and Löpsinger calls for an edition of 200 and a few artist's proofs on Arches paper), published by Werbungs und Commerz Union Anstalt, Basel, framed.

I. 16 x 20¾ in. (40.6 x 52.7 cm)

S. 22 x 29¾ in. (55.9 x 75.6 cm)

Estimate

\$800-1,200 •

Literature

Ralf Michler and Lutz Löpsinger 207



This Lot is Sold with No Reserve

118. Salvador Dalí 1904-1989

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

Etching with drypoint in colors, on Arches paper, with full margins. Signed and numbered 69/200 in pencil (there were also 200 on Japanese paper), published by Werbungs und Commerz Union Anstalt, Basel, unframed.

I. 23 x 15¼ in. (58.4 x 38.7 cm)

S. 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate

\$1,500-2,500 •

Literature

Ralf Michler and Lutz Löpsinger 233



This Lot is Sold with No Reserve

119. Georges Braque 1882-1963

Bouquet. Fleurs à l'aquarelle, 1957

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 283/300, published by Maeght, Paris (with their blindstamp), framed.

I. 15¾ x 12½ in. (40 x 30.8 cm)

S. 25¼ x 20 in. (64.1 x 50.8 cm)

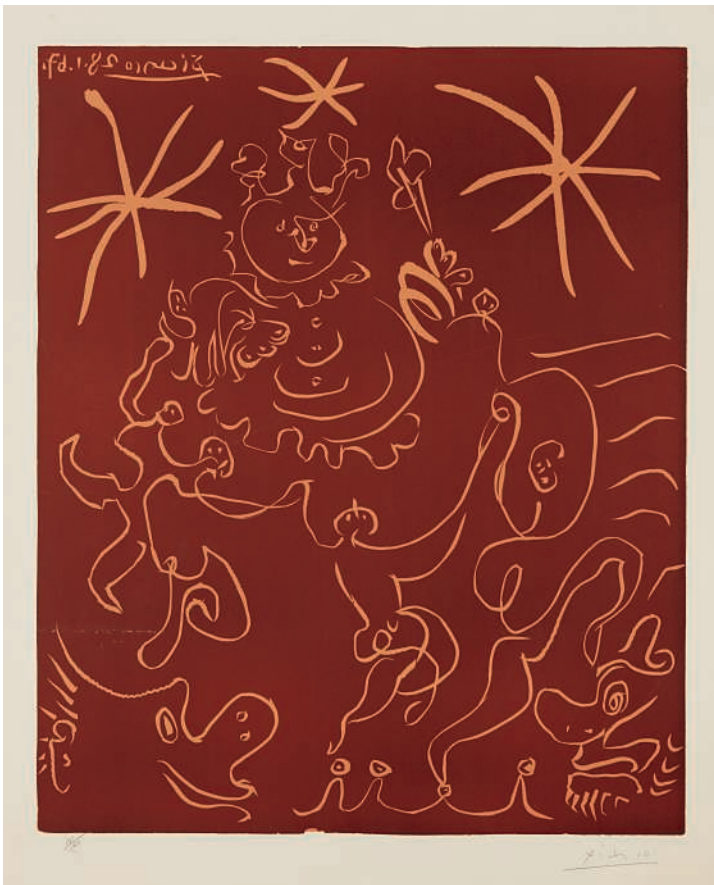
Estimate

\$800-1,200 •

Literature

Maeght n. 1025





120. Pablo Picasso 1881-1973

Carnival, 1967

Linocut in colors, on Arches paper, with full margins. Signed and numbered 141/160 in pencil (there were probably 30 artist's proofs), published by Le Patriote, Nice, unframed.

I. 25 x 20¾ in. (63.5 x 52.7 cm)

S. 29½ x 24¼ in. (74.9 x 61.6 cm)

Estimate

\$6,000-8,000

Literature

Brigitte Baer 1852 Ba

Georges Bloch 1242



121. Pablo Picasso 1881-1973

Toros (Bulls), 1957

Linocut in colors, on wove paper, with full margins. Signed and numbered 159/198 in colored pencil (there were also 20 artist's proofs), published by Association des potiers de Vallauris, France, unframed.

I. 25¼ x 21 in. (64.1 x 53.3 cm)

S. 31⅞ x 25⅝ in. (81 x 65.1 cm)

Estimate

\$4,000-6,000

Literature

Brigitte Baer 1045 B

Georges Bloch 1276

122. Pablo Picasso 1881-1973

Mains au poisson (Hands with Fish), 1953
Red earthenware round dish painted in colors, with engraving and partial brushed glazed. Inscribed 'I 117', 'MADOURA', numbered 153/250 in black and with *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside. diameter 11¾ in. (29.8 cm)

Estimate
\$4,000-6,000

Literature
Alain Ramié 214
Georges Ramié 276



123. Pablo Picasso 1881-1973

Vieux beau saluant très bas une pupille de la Célestine (Old Man Bowing to Celestine's Pupil), plate 113 from *La série 347*, 1968
Aquatint with drypoint, on Rives paper, with full margins. Signed and numbered 4/50 in pencil (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, unframed.
I. 2½ x 4⅝ in. (6.4 x 11.7 cm)
S. 10 x 13 in. (25.4 x 33 cm)

Estimate
\$2,500-3,500

Literature
Georges Bloch 1593
Brigitte Baer 1609 Bb



124. Man Ray 1890-1976

One Hand, 1966
Screenprint, on Plexiglas. Incised with signature and numbered 9/40 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, framed.
I. 20 x 16 in. (50.8 x 40.6 cm)
S. 26 x 20 in. (66 x 50.8 cm)

Estimate
\$1,500-2,500

Literature
Gemini G.E.L. 22





Works on Paper from the Schulhof Collection

125. Pablo Picasso 1881-1973

Les trois baigneuses III (Three Bathers III), 1923

Etching printed with tone, on wove paper, with full margins (folded back). Signed and numbered 2/100 in pencil (there were also 15 artist's proofs), published by Marcel Guiot, Paris, framed.

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

S. 12¼ x 10½ in. (31.1 x 26.7 cm)

Estimate

\$4,000-6,000

Provenance

Knoedler Gallery, New York

Literature

Georges Bloch 62

Brigitte Baer 108 Ba

126. Ewald Mataré 1887-1965

Drei Pferde (Three Horses), 1932-3
Woodcut over monotype in colors, on wove paper, with full margins. Signed, titled and annotated 'handdrück m' in pencil, one of approximately 11 known impressions, framed.
I. 16 x 18 in. (40.6 x 45.7 cm)
S. 20¾ x 31 in. (52.7 x 78.7 cm)

Estimate
\$4,000-6,000

Provenance
Grace Borgenicht Gallery Inc., New York, 1962

Literature
Sonja Mataré and Guido De Werd 308



127. Ewald Mataré 1887-1965

Zwei Kühe im Nebel (Two Cows in the Mist), 1952
Woodcut over monotype in colors, on wove paper, with full margins. Signed, annotated 'zirkade C' and 'handdrück m' in pencil, one of approximately 3 known impressions, framed.
I. 13½ x 21¾ in. (34.3 x 54.3 cm)
S. 20 x 28¾ in. (50.8 x 73 cm)

Estimate
\$2,500-3,500

Provenance
Grace Borgenicht Gallery Inc., New York, 1962

Literature
Sonja Mataré and Guido De Werd 382





Works on Paper from the Schulhof Collection

128. Afro 1912-1976

Untitled, 1955

Watercolor, graphite and oil pastel, on wove paper. Signed, dated and inscribed 'à Hannaelore(sic) e Rudolph avec amitié - afro.' in pencil, unframed.

S. 6½ x 9½ in. (16.5 x 24.1 cm)

Estimate

\$6,000-8,000

Works on Paper from the Schulhof Collection

129. Afro 1912-1976

Untitled, from Antologia del Campiello, 1970

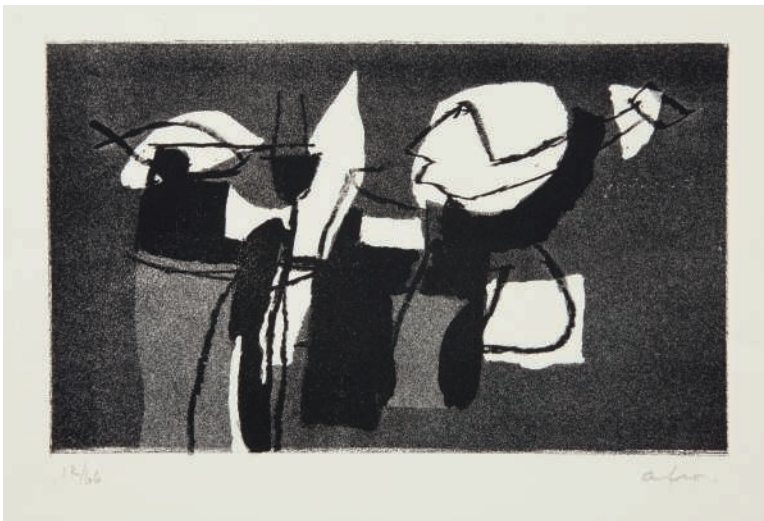
Lithograph, on wove paper, with full margins. Signed and numbered 12/66 in pencil, published by Fondazione Giorgio Cini, Venice, unframed.

I. 6 x 9¾ in. (15.2 x 24.8 cm)

S. 9⅞ x 14 in. (25.1 x 35.6 cm)

Estimate

\$1,000-1,500



Works on Paper from the Schulhof Collection

130. Alberto Burri 1915-1995

Combustione, 1963-64

Etching and aquatint in colors, on Fabriano Rosapina paper, with full margins. Signed, inscribed 'A Annelore(sic) e Rudolph' and numbered 63/110 in pencil (there were also 17 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), moisture stain in the lower right corner (not affecting image), framed.
I. 13½ x 10⅞ in. (34.3 x 25.7 cm)
S. 28 x 20 in. (71.1 x 50.8 cm)

Estimate

\$2,000-3,000

Literature

Bruno Corà and Chiara Sarteanesi 10

Works on Paper from the Schulhof Collection

131. Alberto Burri 1915-1995

Lettere, 1969

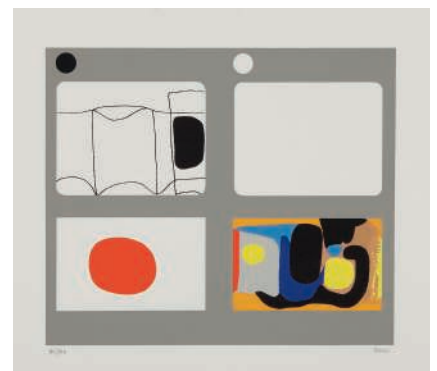
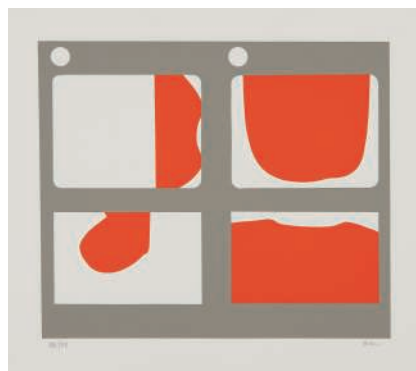
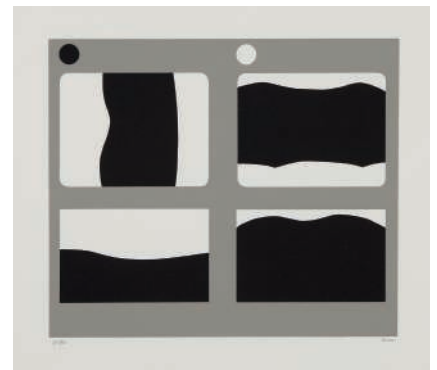
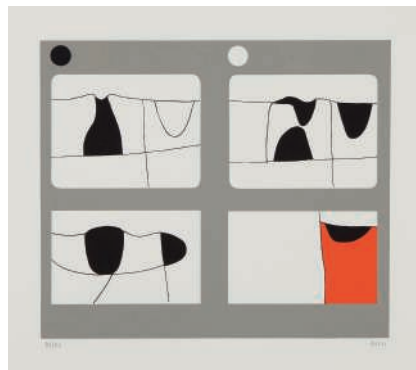
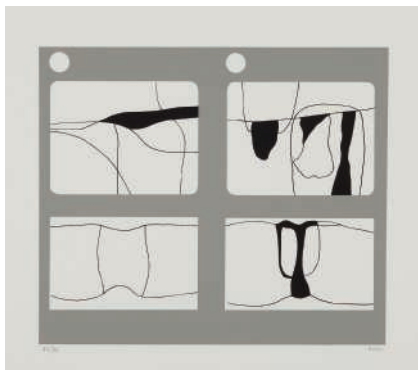
The complete set of six screenprints in colors, on C.M. Fabriano paper, with full margins, including justification page, contained in the original matching paper portfolio sleeve. All signed and numbered 86/90 in pencil (there were also 15 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome (with their blindstamp), all unframed.
all I. 7¾ x 9 in. (19.7 x 22.9 cm)
all S. 13¾ x 19¾ in. (34.9 x 50.2 cm)

Estimate

\$3,000-5,000

Literature

Bruno Corà and Chiara Sarteanesi 15a-f





Works on Paper from the Schulhof Collection

132. Giuseppe Capogrossi 1900-1972

Superficie Asos (red and black), 1963
Watercolor and graphite, on wove paper. Signed in pencil, framed.
S. 7½ x 7½ in. (18.1 x 18.1 cm)

Estimate
\$8,000-12,000

Provenance
Galleria d'Arte del Naviglio, Milan, Italy

Works on Paper from the Schulhof Collection

133. Giuseppe Capogrossi 1900-1972

Superficie Asos (red), 1963
Watercolor and graphite, on wove paper. Signed in pencil, taped along the edges on the reverse to the overmat, framed.
S. 8¾ x 8¾ in. (22.2 x 22.2 cm)

Estimate
\$5,000-7,000

Provenance
Galleria d'Arte del Naviglio, Milan, Italy



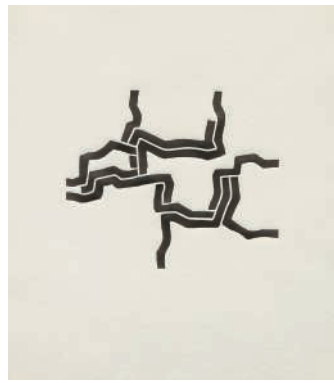
Works on Paper from the Schulhof Collection

134. Eduardo Chillida 1924-2002

Mas Allá (Beyond), 1973
The complete set of 16 woodcuts (3 embossed without ink), on handmade paper, with full margins, all contained in the original embossed cream colored portfolio designed by the artist. The justification signed by the artist and Jorge Guillén and numbered 93 in pencil (of 150, there were also 25 artist's proofs in Roman numerals), published by Maeght, Paris.
all l. various sizes
all S. 15 x 25 in. (38.1 x 63.5 cm)

Estimate
\$5,000-7,000

Literature
Martin van der Koelen 73024-73039



Works on Paper from the Schulhof Collection

135. Eduardo Chillida 1924-2002

Ibili II (Walk II), 1963

Etching, on Rives BFK paper, with full margins. Signed and numbered 7/50 in pencil (there were also some artist's proofs), published by Maeght, Paris, framed.

I. 12½ x 9½ in. (31.8 x 24.1 cm)

S. 24⅝ x 17⅞ in. (62.5 x 44.8 cm)

Estimate

\$2,500-3,500

Literature

Martin van der Koelen 63001



Works on Paper from the Schulhof Collection

136. Eduardo Chillida 1924-2002

Esku XXX (Hand XXX), 1992

Drypoint, on Paperki paper, with full margins. Signed and numbered 6/50 in pencil (there were also 14 artist's proofs), published by Gobierno Vasco, Vitoria, Spain, unframed.

I. 4¾ x 3¾ in. (12.1 x 9.5 cm)

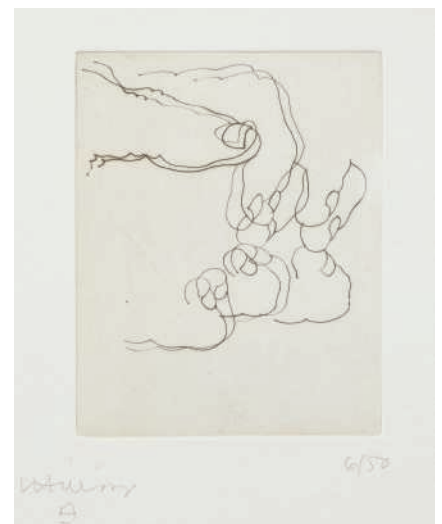
S. 8¼ x 11 in. (21 x 27.9 cm)

Estimate

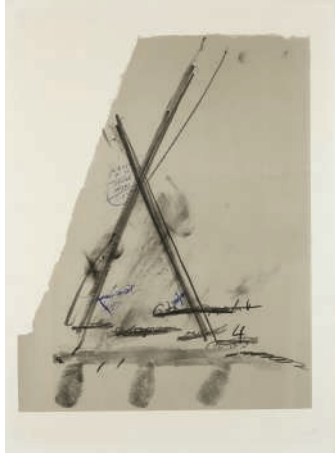
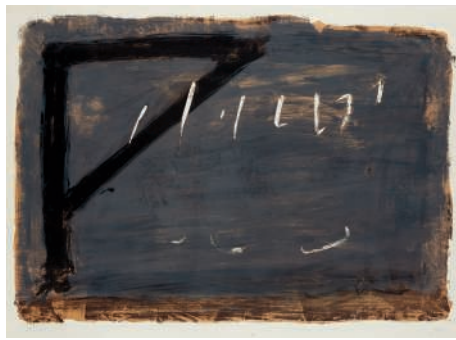
\$800-1,200

Literature

Martin van der Koelen 92005



137.



Works on Paper from the Schulhof Collection

137. Antonio Tápies 1923-2012

Album St. Gallen: nine plates, 1965

Nine lithographs in colors, on Rives BFK paper, with full margins, title page, all contained in the original heavy paper portfolio. All signed and numbered 66/75 in pencil, published by Erker-Press, St. Gallen (with their blindstamp), lacking one plate, four framed.

all l. various sizes

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

Estimate

\$2,000-4,000

Literature

see Mariucci Galfetti 122-132

138.



Works on Paper from the Schulhof Collection

138. Stanislaw Kolibal b. 1925

Untitled: three works, 1975

Three ink drawings, on Fabriano paper. All unsigned, all framed.

all. S. 17 x 12¼ in. (43.2 x 31.1 cm)

Estimate

\$1,000-2,000

Provenance

Livingston-Learmonth Gallery, New York

Works on Paper from the Schulhof Collection

139. K.R.H. Sonderborg 1923-2008

Black and White, 1965

Ink drawing, on wove paper. Signed and dated in pencil, laid down to the support, framed.

S. 41 x 29½ in. (104.1 x 74.9 cm)

Estimate

\$2,000-4,000

Provenance

Gallery Lefebvre, New York, 1965



140. Pierre Soulages b. 1919

Eau-forte XVIII, 1962

Etching in colors, on wove paper, the full sheet.

Signed and numbered 43/100 in pencil (there were also artist's proofs), framed.

S. 25½ x 19½ in. (63.8 x 48.6 cm)

Estimate

\$3,000-5,000

Works on Paper from the Schulhof Collection

141. Pierre Soulages b. 1919

Sur le mur d'en face (On the Opposite Wall), 1979

The complete set of three screenprints in colors, on Arches paper (folded), with full margins, all contained in the original cloth-covered portfolio.

All signed and numbered 'EA 9/15' in pencil (an artist's proof, the edition was 75), also inscribed 'Pour Ruda et Hannelore, Paris, 3 Mai 79, Pierre' on the justification, published by Bernard Frize, Paris.

all I. various sizes

all S. 20½ x 29½ in. (52.1 x 74.9 cm)

Estimate

\$5,000-7,000





Works on Paper from the Schulhof Collection
This Lot is Sold with No Reserve

142. Antonio Saura 1930-1998

Nudo Disteso (Lying Nude), 1958
Gouache and pastel painting in colors, on wove paper, mounted to canvas, in a white wooden artist's frame. Signed in pencil, framed.
S. 3¼ x 12¾ in. (8.3 x 31.4 cm)

Estimate
\$2,000-4,000 •

Provenance
Galleria D'Arte Del Cavallino, Venice, Italy

Works on Paper from the Schulhof Collection

143. Pierre Alechinsky b. 1927

Untitled, 1986
Etching and postage stamp, on Rives BFK paper, with full margins. Signed, inscribed 'pour Hannelore et Rudy, avec l'amitié du Pierre, NY - 29 janvier 1986' and numbered 16/90 in pencil, unframed.
I. 8 x 4 in. (20.3 x 10.2 cm)
S. 13 x 10 in. (33 x 25.4 cm)

Estimate
\$200-400

Works on Paper from the Schulhof Collection

144. Zao Wou-Ki 1921-2013

Untitled, 1990
Lithograph in colors, on Arches paper (folded), with full margins. Signed, dated and annotated E.A. in pencil (aside from the numbered edition 60 signed artist's proofs, presumably one of the 450 unsigned and unnumbered greeting cards), published by Paul Prouté, Paris, unframed.
I. 8½ x 6¼ in. (21.6 x 15.9 cm)
S. 11 x 17½ in. (27.9 x 44.5 cm)

Estimate
\$1,500-2,500

Literature
Jørgen Ågerup 344

Works on Paper from the Schulhof Collection

145. Morris Graves 1910-2001

Animal, 1954
Sumi ink drawing, on tissue-thin Japanese paper backed to wove paper. Signed and dated in black ink, framed.
S. 16¾ x 22½ in. (42.9 x 57.2 cm)

Estimate
\$1,500-2,500

Provenance
Willard Gallery, New York

Works on Paper from the Schulhof Collection

146. Max Weber 1881-1961

Five Prints by Max Weber, 1956

The complete set of five woodcuts, on Japanese paper, with full margins, all contained in the original textured paper portfolio with printed label, lacking the bound book *Woodcuts and Linoleum Blocks by Max Weber*. All signed in pencil, from the edition of 25 included with the first 25 of 225 copies of the book edition, published by E. Weyhe, New York.

all I. various sizes

all S. 12½ x 9 in. (31.8 x 22.9 cm)

Estimate

\$3,000-5,000



Works on Paper from the Schulhof Collection

147. Louise Nevelson 1899-1988

Magic Garden, 1953-55

Etching and aquatint, on laid paper, with full margins. Signed, titled, dated '1951' in the upper margin, inscribed 'To the Schulhofs with Love Louise June 23-71. E102 D/2' and numbered 1/20, printed by the artist and Irwin Hollander, New York, framed.

I. 5¾ x 9 in. (14.6 x 22.9 cm)

S. 8½ x 11½ in. (21.6 x 29.2 cm)

Estimate

\$800-1,200

Literature

Gene Baro 12



148. Louise Nevelson 1899-1988

Nevelson's World, 1983

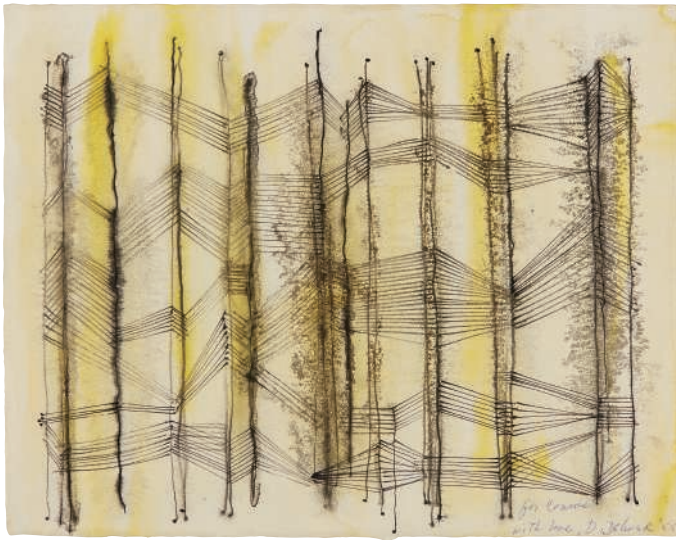
The complete deluxe set comprised of a black polyester-resin multiple, book, and screenprint in colors, on wove paper, with full margins, all contained within the original black linen-covered case. Incised with initials and numbered 14/100 on a brass plaque affixed to the inside of the portfolio, also signed on the book's flyleaf in black ink, and signed, dated '83' and numbered 14/100 in pencil on the print (there were also 20 artist's proofs), co-published by Hudson Hills Press and Pace Editions, Inc., New York.

14¼ x 13 in. (36.2 x 33 cm)

Estimate

\$2,000-3,000





149. Dorothy Dehner 1901-1994

Untitled (black/yellow); and Untitled (red/black),
1955 and 1959

Two ink drawings with watercolor, on paper. Both signed, dated and inscribed 'for Connie with love' and 'My dearest friend Connie' in ink, both unframed.
Black/Yellow S. 9 x 11½ in. (22.9 x 29.2 cm)
Red/Black S. 11 x 16 in. (27.9 x 40.6 cm)

Estimate

\$2,000-3,000



150. Aliye Berger 1903-1991

Woman in Bath; Family [Gok]; and [Untitled], circa 1960
Three works, including two monoprints in colors and one painting, on handmade paper and sandpaper, with full margins and the full sheet. *Bath* and *Family* signed and titled in pencil, *Bath* framed.

Bath S. 11¾ x 15¼ in. (28.9 x 38.7 cm);
Family I. 9¾ x 13¾ in. (25.1 x 34.9 cm);
Family S. 10¾ x 17 in. (27.6 x 43.2 cm);
Untitled S. 9 x 12 in. (22.9 x 30.5 cm)

Estimate

\$1,500-2,500





This Lot is Sold with No Reserve

151. Matta 1911-2002

Centre noeuds, 1974

The complete set of 10 etchings in colors, on Arches paper, with full margins. All signed and numbered 93/125 in pencil (there were also 30 hors commerce in Roman numerals), co-published by Editions Alexander Kahan, New York and Editions Georges Visat, Paris, all unframed.

I. 13 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in. (35.2 x 26.7 cm)

S. 23 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (60.6 x 44.5 cm)

Estimate

\$4,000-6,000

Literature

Bruno Sabatier 393-402

Germana Ferrari 88-97

152. Henry Moore 1898-1986

Six Reclining Figures with Red Background, 1981

Lithograph in colors, on T H Saunders paper, with full margins. Signed and numbered 33/50 in pencil (there were also 15 artist's proofs), published by Raymond Spencer Company Ltd. for The Henry Moore Foundation, Much Hadham, framed.

I. 8 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in. (21.9 x 24.4 cm)

S. 16 $\frac{1}{2}$ x 18 in. (41.9 x 45.7 cm)

Estimate

\$500-700 •

Literature

Patrick Cramer 618



This Lot is Sold with No Reserve

153. Henry Moore 1898-1986

Three Reclining Figures, 1971

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 68/75 in pencil (there were also 10 artist's proofs), published by Il Bisonte, Florence, framed.

I. 11 $\frac{3}{4}$ x 9 in. (29.8 x 22.9 cm)

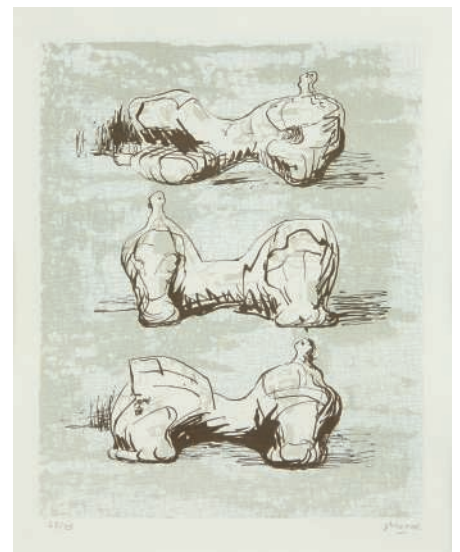
S. 20 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (52.1 x 39.4 cm)

Estimate

\$800-1,200 •

Literature

Patrick Cramer 183





154. Gordon Onslow Ford 1912-2003

Untitled, 1939

Watercolor, on watercolor paper. Signed and dated 'XXXIX' in pencil, framed.

S. 20¾ x 13 in. (52.7 x 33 cm)

Estimate

\$4,000-6,000



155. Sonia Delaunay 1885-1979

Plougastel, 1970

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 30/75 in pencil (there were also 20 hors commerce in Roman numerals), published by Galerie de Varenne, Paris, unframed.

I. 24 x 19¼ in. (61 x 48.9 cm)

S. 29¾ x 22 in. (75.6 x 55.9 cm)

Estimate

\$1,000-2,000



156. Joan Miró 1893-1983

Les magdaléniens (The Magdalenians), 1958
 Etching and aquatint in colors, on Rives paper, with full margins. Signed and numbered 50/75 in pencil (there were also some hors commerce), published by Maeght, Paris, unframed.
 I. 4½ x 5½ in. (11.4 x 14 cm)
 S. 11 x 15 in. (27.9 x 38.1 cm)

Estimate
 \$3,000-5,000

Literature
 Jacques Dupin 154

157. Joan Miró 1893-1983

A toute épreuve: one plate, 1958
 Woodcut in colors, on Auvergne vellum paper, with full margins. Signed and numbered 17/30 in pencil, from the separate suite of four images and aside from the book edition of 130, published by Gérald Cramer, Geneva, unframed.
 I. 13½ x 10 in. (34.3 x 25.4 cm)
 S. 18½ x 14½ in. (47 x 36.8 cm)

Estimate
 \$3,000-5,000

Literature
 Jacques Dupin 168
 see Patrick Cramer books 49





158. Joan Miró 1893-1983

Signes et météores (Signs and Meteors), 1958

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 16/100 in pencil, published by Maeght, Paris, unframed.

l. 17 x 19 in. (43.2 x 48.3 cm)

S. 19½ x 25½ in. (49.5 x 64.8 cm)

Estimate

\$3,000-5,000

Literature

Fernand Mourlot 256



159. Joan Miró 1893-1983

Regne vegetal (Plant Kingdom), 1968

Aquatint and carborundum in colors,
on Arches paper, with full margins.

Signed and numbered 33/75 in pencil
(there were also some hors commerce),
published by Maeght, Paris, unframed.

l. 18¼ x 13½ in. (46.4 x 34.3 cm)

S. 29½ x 22½ in. (74 x 57.2 cm)

Estimate

\$3,500-4,500

Literature

Jacques Dupin 462

160. Joan Miró 1893-1983

Fissures: one plate, 1969

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 44/75 in pencil (there were also 20 in Roman numerals), published by Maeght, Paris, unframed.

I. 15 x 18½ in. (38.1 x 47 cm)

S. 19 x 22¾ in. (48.3 x 57.8 cm)

Estimate

\$2,500-3,500

Literature

Jacques Dupin 468

see Patrick Cramer 130



161. Joan Miró 1893-1983

Le bijou (The Jewel), 1966

Etching, aquatint, carborundum in colors with embossing, on Mandeure rag paper, with full margins. Signed and numbered 94/75 in pencil, published by Maeght, Paris, unframed.

I. 6½ x 8 in. (16.5 x 20.3 cm)

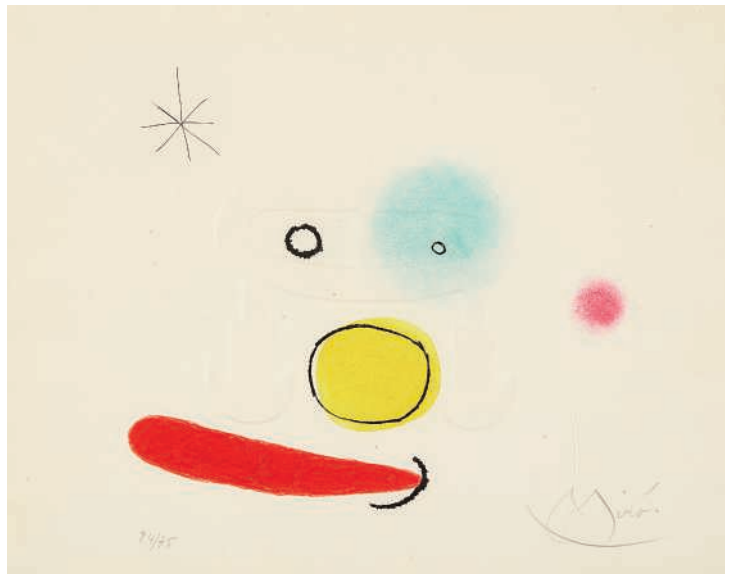
S. 9 x 11 in. (22.9 x 27.9 cm)

Estimate

\$3,000-4,000

Literature

Jacques Dupin 491



162. Joan Miró 1893-1983

Joan Miró, Grand Palais, Paris, 1974

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 53/100 in pencil, before the poster edition with letters, published by Réunion des Musées Nationaux, Paris, unframed.

I. 23½ x 16½ in. (59.7 x 41.9 cm)

S. 25½ x 20½ in. (64.8 x 52.1 cm)

Estimate

\$1,000-2,000

Literature

Fernand Mourlot 942



163.



163. Robert Motherwell 1915-1991

Summer Sign, 1990

Carborundum in colors, on Whatman paper, with full margins. Signed with initials and numbered 10/38 in pencil (there were also 10 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 17¾ x 23½ in. (45.1 x 59.7 cm)

S. 25 x 31 in. (63.5 x 78.7 cm)

Estimate

\$4,000-6,000

Literature

Siri Engberg and Joan Banach 494

164. Robert Motherwell 1915-1991

El General, State I, 1980

Lithograph, on natural Sekishu handmade paper, with full margins. Signed and numbered 4/4 in pencil (there were also 6 trial proofs) published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 35¼ x 23 in. (89.5 x 58.4 cm)

S. 54 x 27½ in. (137.2 x 69.9 cm)

Estimate

\$3,000-5,000

Literature

Siri Engberg and Joan Banach 247

164.



165.



165. Robert Motherwell 1915-1991

Gauloises Bleues, 1968

Etching, aquatint and collage in colors, on Dutch Copperplate Etching paper, with full margins. Signed and numbered 49/75 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 10 x 5⅝ in. (25.4 x 13.7 cm)

S. 22¼ x 14¼ in. (56.5 x 36.2 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 59

166. Robert Motherwell 1915-1991

Untitled, 1975

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed, dated, annotated 'presentation proof' and inscribed 'for Mildred Constantine' in pencil (the edition was 69 and 12 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 9¼ x 11¾ in. (23.5 x 29.8 cm)

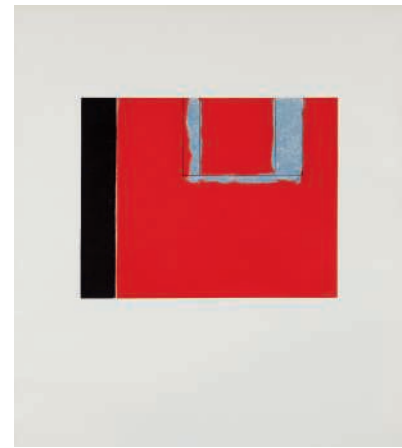
S. 25½ x 19½ in. (64.8 x 49.5 cm)

Estimate

\$3,000-5,000

Literature

Siri Engberg and Joan Banach 181



167. Robert Motherwell 1915-1991

Africa Suite: Africa 9, 1970

Screenprint in colors, on J. G. Green paper, with full margins. Signed with initials, dated and numbered 40/150 in pencil (there were also an unrecorded number of artist's proofs), published by Marlborough Graphics, Inc., New York, framed.

I. 31½ x 23½ in. (80 x 59.7 cm)

S. 40½ x 28¼ in. (102.9 x 71.8 cm)

Estimate

\$2,500-3,500

Literature

Siri Engberg and Joan Banach 77



168. Robert Motherwell 1915-1991

Roth Handle II (Crimson), 1975

Aquatint in colors with hand-coloring, on buff Dewint handmade paper, with full margins. Signed and numbered 6/6 in pencil (there was also 1 artist's proof), published by the artist (with his blindstamp), framed.

I. 8½ x 12¾ in. (21.6 x 32.4 cm)

S. 24¾ x 21 in. (62.9 x 53.3 cm)

Estimate

\$1,800-2,400

Literature

Siri Engberg and Joan Banach 185



169. Robert Motherwell 1915-1991

House of Atreus; and España II, 1983

Two etchings with aquatint in colors, on Moulin du Gué Rives de Lin paper, with full margins. Both signed and numbered 29/40 and 27/40 in pencil (there were also 6 and 10 artist's proofs respectively), both published by the artist (with his blindstamps), *España II* framed.

España I. 7¾ x 5¾ in. (19.7 x 14.6 cm)

House I. 4¾ x 3¾ in. (12.1 x 9.5 cm)

both approx. S. 12¼ x 10¼ in. (31.1 x 26 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 296 and 298





170. Helen Frankenthaler 1928-2011

Sanguine Mood, 1971

Pochoir and screenprint in colors, on J. B. Green Hayle Mill English handmade paper, the full sheet. Signed, dated and numbered 64/75 in pencil (there were also 5 artist's proofs), published by Women's Board Commission, San Francisco Museum of Art, framed. S. 22¾ x 18 in. (57.8 x 45.7 cm)

Estimate

\$5,000-7,000

Literature

Pegram Harrison 33



171. Helen Frankenthaler 1928-2011

Barcelona, 1977

Lithograph in colors, on cream HMP handmade paper, with full margins. Signed, dated and numbered 6/30 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

I. 31¾ x 23½ in. (80.6 x 59.7 cm)

S. 40¼ x 32 in. (102.2 x 81.3 cm)

Estimate

\$5,000-7,000

Literature

Pegram Harrison 55

172. Helen Frankenthaler 1928-2011

Madame de Pompadour, 1985-90

Lithograph in colors, on Arches Cover paper, the full sheet.
Signed, dated and numbered 8/60 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), unframed.
S. 43¼ x 29¾ in. (109.9 x 74.6 cm)

Estimate

\$4,000-6,000

Literature

Pegram Harrison 170



173. Helen Frankenthaler 1928-2011

Tribal Sign, 1987

Lithograph in colors, on TGL handmade paper, the full sheet.
Signed, dated and numbered 33/47 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.
S. 24 x 18¼ in. (61 x 46.4 cm)

Estimate

\$4,000-6,000

Literature

Pegram Harrison 132





174. Willem de Kooning 1904-1997

Quatre Lithographies: one print, 1986

Lithograph in colors, on Arches paper, the full sheet. Signed, dated and numbered XV/L in pencil (there were also 100 in Arabic numerals), published by Editions de la Différence, Paris, with an expertly restored tear in the lower right corner, unframed. S. 28 x 24½ in. (71.1 x 62.2 cm)

Estimate

\$7,000-10,000

175. Willem de Kooning 1904-1997

Paris Review, 1979

Offset lithograph in colors, on smooth wove paper, with full margins. Signed and annotated 'printer's copy' in pencil (the edition was 200), published by the Paris Review, New York, framed.

I. 22¾ x 28¾ in. (57.8 x 73 cm)

S. 27¾ x 33¾ in. (70.5 x 85.7 cm)

Estimate

\$4,000-6,000

This Lot is Sold with No Reserve

176. Willem de Kooning 1904-1997

Washington Monument, 1970
Offset lithograph, on wove paper, the full sheet. Signed and numbered 44/50 in pencil, framed.
S. 31 $\frac{1}{8}$ x 24 $\frac{7}{8}$ in. (81 x 63.2 cm)

Estimate
\$1,500-2,000 •



177. Sam Francis 1923-1994

Trio 5, 1991
Aquatint in colors, on Fabriano paper, with full margins.
Signed and numbered 34/68 in pencil (there were also 14 artist's proofs), published by Editions 2RC, Rome (with their blindstamp), framed.
I. 38 x 47 in. (96.5 x 119.4 cm)
S. 64 x 53 in. (162.6 x 134.6 cm)

Estimate
\$6,000-9,000





A Group of Edition MAT Collection 64 Multiples From a Private American Collection

178. Niki de Saint Phalle 1930-2002

[Untitled], 1964

Paint, plastic and plaster, on wood backing, in the original wood frame. Signed and numbered 77/100 in black ink on a label affixed to the reverse, published by Edition MAT (Multiplication d'Art Transformable), Paris. 28¼ x 21¼ x 2¾ in. (71.8 x 54 x 7 cm)

Estimate

\$10,000-15,000



179. Man Ray 1890-1976

Lampshade (Abat-Jour), 1964

Enamel on metal. Signed and numbered 77/100 in black ink on a label affixed to the interior, published by Edition MAT (Multiplication d'Art Transformable), Paris. 14¾ x 13 x 13 in. (37.5 x 33 x 33 cm)

Estimate

\$3,000-5,000



180. Arman 1928-2005

Poubelle, 1964

Paper refuse in Plexiglas box mounted on black wood panel (as issued). Signed and numbered 77/100 in black ink on a label affixed to the reverse, published by Édition MAT (Multiplication d'Art Transformable), Paris. 28¼ x 20½ x 4½ in. (71.8 x 52.1 x 11.4 cm)

Estimate

\$3,000-5,000

Literature

Galerie Morgan, Stockholm

181. Arnulf Rainer b. 1929

Miro Übermalt, 1965

Etching with gouache and hand-additions, on wove paper, the full sheet, contained in the original matting and frame. Signed in ink and numbered 77/100 on a label affixed to the back of the frame, published by Edition MAT (Multiplication d'Art Transformable), Paris.
overall 15¾ x 15⅝ in. (40 x 39.1 cm)

Estimate

\$5,000-7,000



182. Jesús Rafael Soto 1923-2005

[Untitled], 1964

Two-sided multiple, comprised of screenprinted Plexiglas and wood. Signed and numbered 77/100 in black ink on a label affixed to the underside, published by Edition MAT (Multiplication d'Art Transformable), Paris.
12¼ x 12¼ x 6 in. (31.1 x 31.1 x 15.2 cm)

Estimate

\$7,000-9,000



183. Jean Arp 1886-1966

Untitled, 1964

Mixed media including paper, wood and plexiglass. Signed and numbered 77/100 in blue ink on a label affixed to the reverse, published by Edition MAT (Multiplication d'Art Transformable), Paris.
15¾ x 15¾ x 1¾ in. (40 x 40 x 4.4 cm)

Estimate

\$2,000-3,000



184. Paul Talman 1932-1987

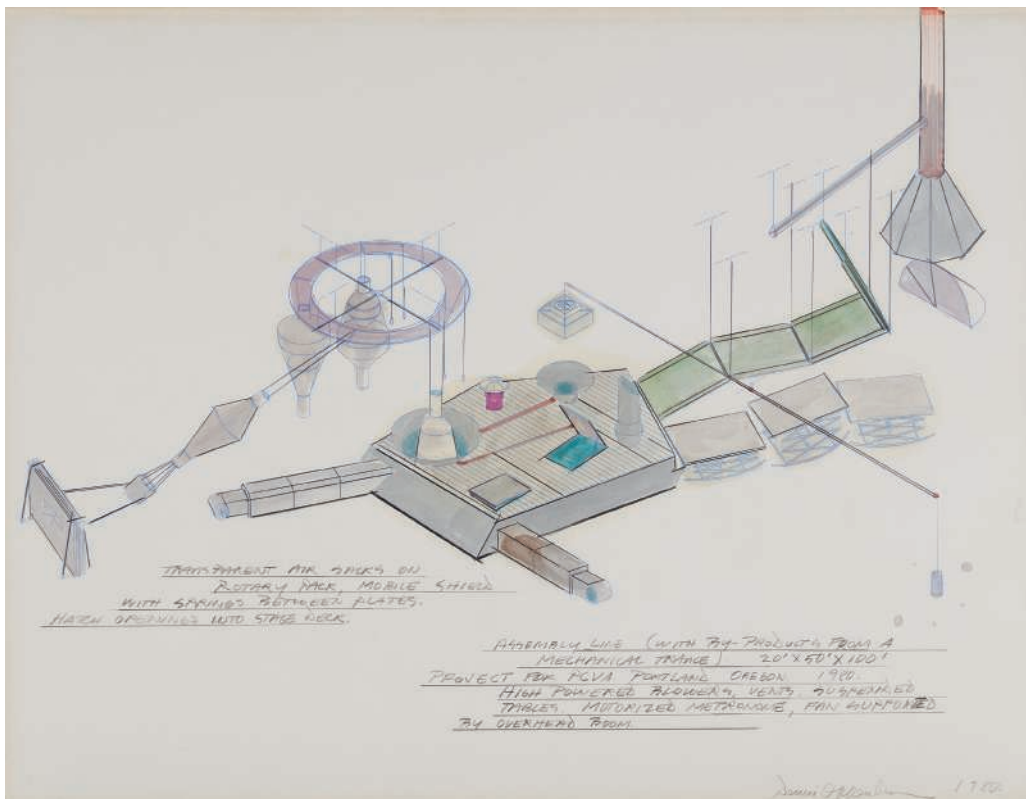
Objekt, 1964

Two-sided black and white Plexiglas with inset painted ping pong balls. Presumably number 77 from the edition of 100, lacking the signed and numbered label, published by Edition MAT (Multiplication d'Art Transformable), Paris.
15⅞ x 15⅞ in. (40.3 x 40.3 cm)

Estimate

\$1,000-2,000





Works on Paper from the Schulhof Collection

185. Dennis Oppenheim 1938-2011

Assembly Line (With By-Products from a Mechanical Trance), Project for PCVA, Portland Oregon., 1980

Blue ink, pencil and watercolor drawing, on wove paper. Signed, titled, dated and annotated in pencil, framed.
S. 38 x 50 in. (96.5 x 127 cm)

Estimate
\$1,000-2,000

Works on Paper from the Schulhof Collection
This Lot is Sold with No Reserve

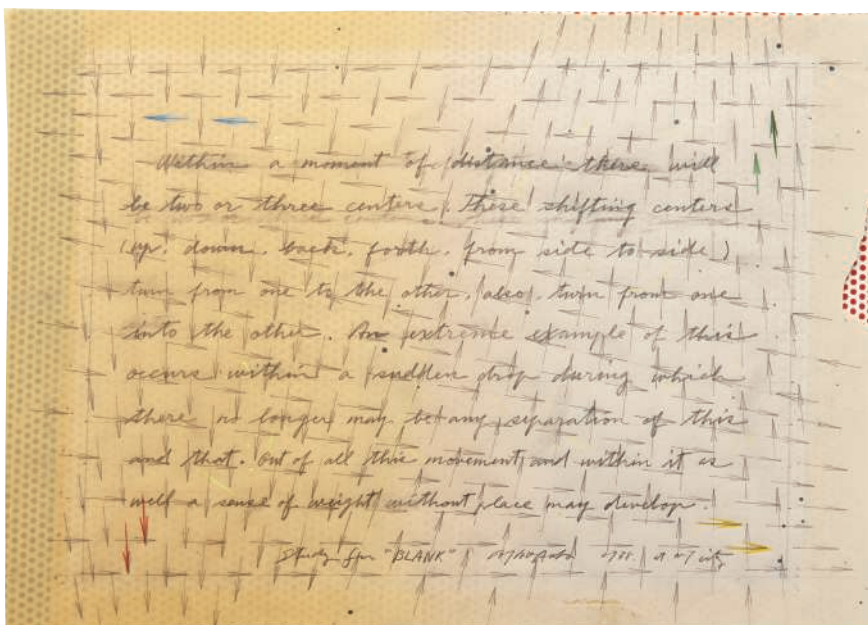
186. Arakawa 1936-2010

Study for "Blank", 1978

Mixed media with graphite and colored pencil, on semi-transparent vellum to screenprinted red-dot patterned paper. Signed, titled, dated and annotated 'at NY city' in pencil, uneven staining and a paper loss at right, framed.
S. 12 x 16 in. (30.5 x 40.6 cm)

Estimate
\$800-1,200 •

Provenance
Leo Castelli Gallery, New York, 1980



Works on Paper from the Schulhof Collection

187. Bruce Boice b. 1941

Untitled (4-8-74); and Untitled (5-30-74), 1974

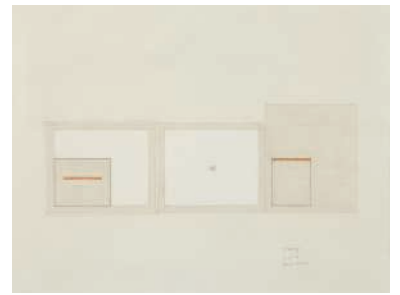
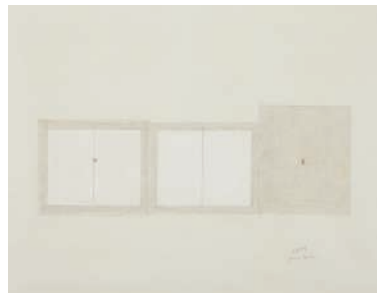
Two ink and pencil drawing in colors, on Sphinx copy paper. Both signed and dated in pencil, *Untitled (5-30-74)* also dated '6-27-74', both framed. both S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate

\$600-900

Provenance

Sonnabend Gallery, New York, 1976



Works on Paper from the Schulhof Collection

188. Robert Rauschenberg 1925-2008

Dante's Inferno, 1964

The complete set of 35 prints, including *Plank* lithograph in black and 34 facsimiles in colors, on Angoumois à la main and wove paper respectively, with full margins and the full sheets, all contained in the original portfolio. *Plank* signed, dated and numbered 40/43 in pencil, also signed in pencil on the justification (the facsimile edition was 300 with one of seven lithographs), co-published by Universal Limited Art Editions, West Islip, New York (with their blindstamp) and Harry N. Abrams Inc., New York.

Plank I. 14 x 15 in. (35.6 x 38.1 cm)

Plank S. 15½ x 16 in. (39.4 x 40.6 cm)

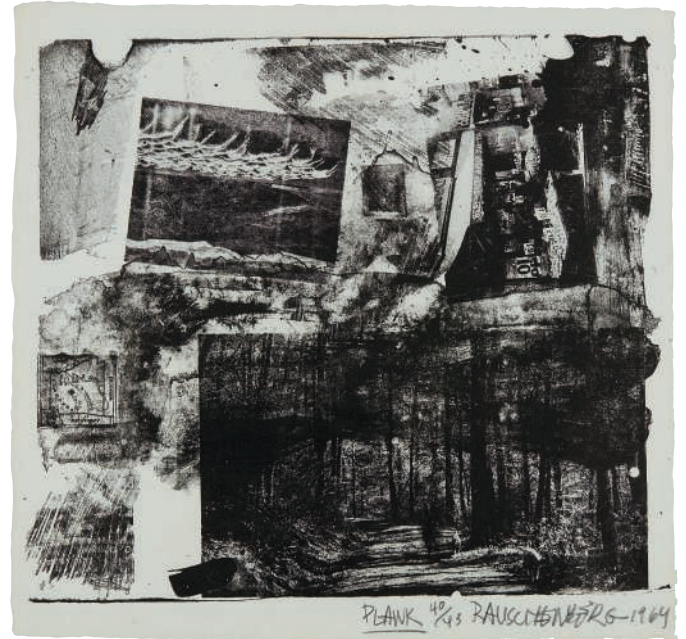
all facsimile S. 14¼ x 11½ in. (36.2 x 29.2 cm)

Estimate

\$4,000-6,000

Literature

Edward Foster 15



Property from a Private Canadian Collection

189. Jasper Johns b. 1930

Land's End, 1979

Lithograph, on Kurotani paper, the full sheet. Signed and numbered 64/70 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 52 x 36 $\frac{3}{8}$ in. (132.1 x 92.4 cm)

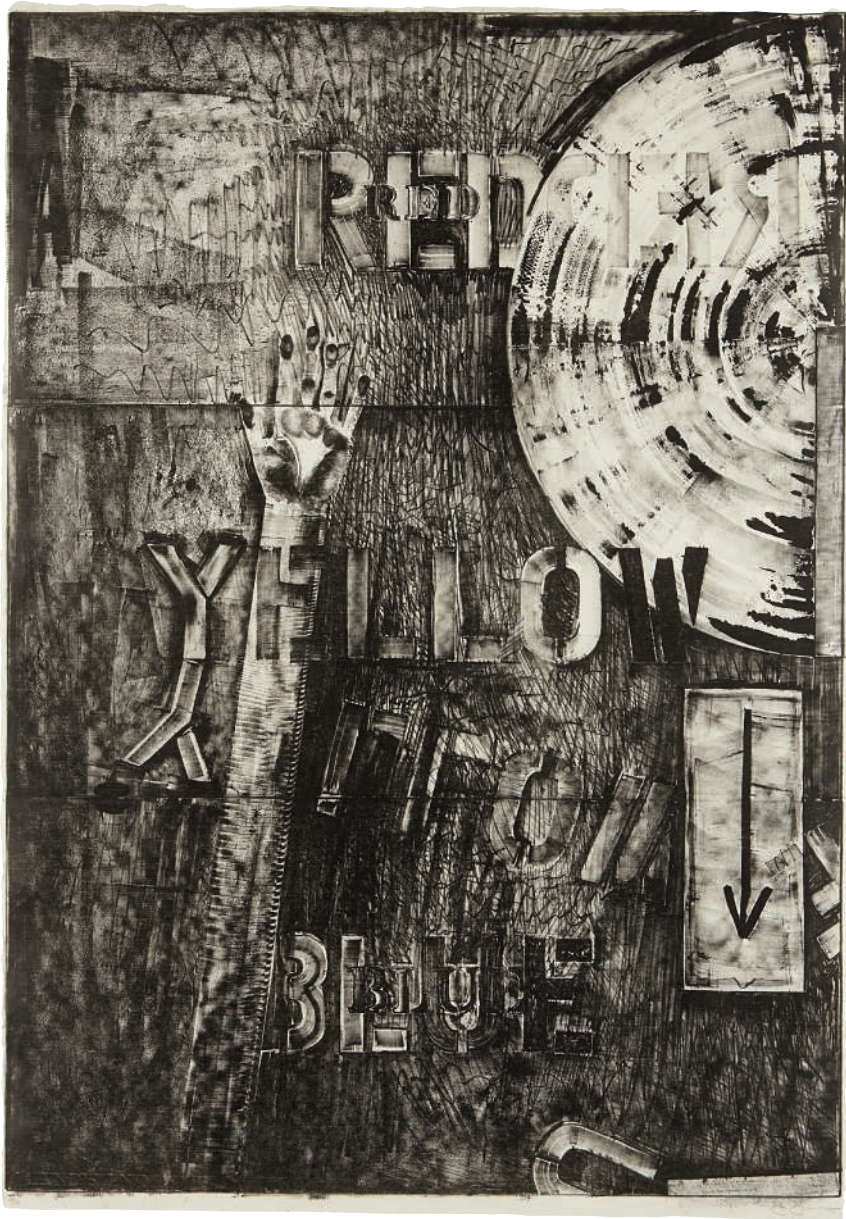
Estimate

\$6,000-9,000

Literature

Gemini G.E.L. 831

Universal Limited Art Editions 199



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

190. After Jasper Johns

Gray (Within) exhibition posters: four copies, 2008

Four offset lithographic posters, on smooth wove paper, the full sheet. Licensed by VAGA, co-published by The Metropolitan Museum of Art, New York, and The Art Institute of Chicago, all unframed.
all S. 42 $\frac{3}{8}$ x 29 in. (107.6 x 73.7 cm)

Estimate

\$200-300 •



191. Jasper Johns b. 1930

Summer, 1985

Etching and aquatint, on T. Edmunds paper, with full margins, with the complete book of Wallace Stevens poems, bound (as issued) in the original buckram-covered hardcover with leather trim. Signed in pencil in the lower right margin and numbered 131 of 300 in black ink on the justification, published by Arion Press, San Francisco.

12 x 9 x 1¼ in. (30.5 x 22.9 x 3.2 cm)

Estimate

\$2,000-3,000

Literature

Universal Limited Art Editions 234



Property from a Private Canadian Collection

This Lot is Sold with No Reserve

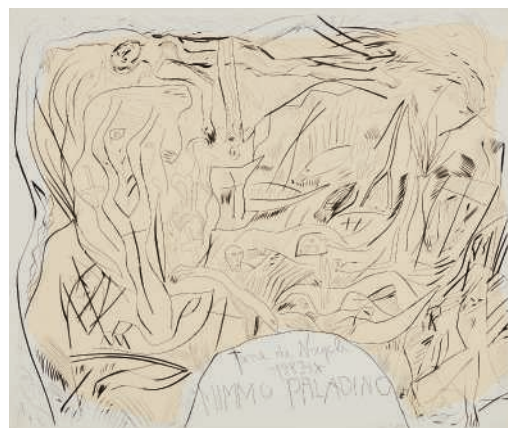
192. Mimmo Paladino b. 1948

Tane di Napoli portfolio cover, 1983

Etching and drypoint, on cream Chine collé to wove paper, the full sheet, folded and mounted to the colophon (as issued). Signed with initials and numbered 'P.A. 1/3' in pencil (an artist's proof, the edition was 33), published by Figura Editions, New York, unframed. S. 19⅞ x 23½ in. (50.5 x 59.7 cm)

Estimate

\$300-500 •



193. Alex Katz b. 1927

Late July 2, 1971

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 30/120 in pencil (there were also some artist's proofs), published by Brooke Alexander, Inc., New York, framed. S. 22 x 28⅞ in. (55.9 x 72.1 cm)

Estimate

\$1,500-2,500

Literature

Klaus Albrecht Schröder 39





194. Alex Katz b. 1927

Brisk Day Series, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint in colors, on various papers, the full sheets. All signed and numbered 78/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all unframed.
all S. 36 x 29 in. (91.4 x 73.7 cm)

Estimate

\$8,000-10,000

Literature

Klaus Albrecht Schröder 237-239

195. Alex Katz b. 1927

Gray Umbrella, 1979

Lithograph in colors, on Arches paper, the full sheet. Signed and numbered 93/120 in pencil (there were also 25 artist's proofs), published by GHJ Graphics, Inc., New York, unframed.
S. 20 x 30 in. (50.8 x 76.2 cm)

Estimate

\$3,000-5,000

Literature

Klaus Albrecht Schröder 123



196. Alex Katz b. 1927

Day Lily 2, 1969

Lithograph in colors, on Arches paper, the full sheet. Signed, and numbered 26/90 in pencil (there were also 8 artist's proofs), co-published by Brooke Alexander, Inc. and Fischbach Gallery, New York, unframed.

S. 20¾ x 28 in. (52.7 x 71.1 cm)

Estimate

\$3,000-5,000

Literature

Klaus Albrecht Schröder 26



197. Alex Katz b. 1927

Blueberry Field, 1968

Screenprint in colors, on wove paper, the full sheet. Signed and numbered 83/100 in pencil (there was also one artist's proof), published by Fischbach Gallery, New York, framed.

S. 14 x 17 in. (35.6 x 43.2 cm)

Estimate

\$2,000-3,000

Literature

Klaus Albrecht Schröder 17



198. Alex Katz b. 1927

Give Me Tomorrow: two plates, 1983

Two etchings with aquatint, on Hahnemühle paper, with full margins. Both signed and numbered 40/40 in pencil (there were also 10 artist's proofs), co-published by the artist and Marlborough Graphics Inc., New York, both framed.

both I. 12 x 10¾ in. (30.5 x 26.7 cm)

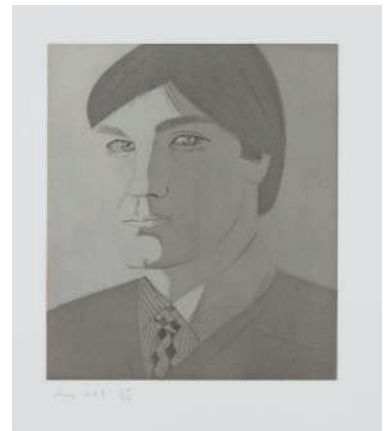
both S. 18 x 15¾ in. (45.7 x 39.1 cm)

Estimate

\$800-1,200

Literature

Klaus Albrecht Schröder 171 and 178





199. Alex Katz b. 1927

Large Birch, 2005

Linocut, on Hiromi Mulberry Heavyweight paper, with full margins. Signed and numbered 'P.P. 2/2' in pencil (a printer's proof, the edition was 25 and 6 artist's proofs), published by Sabine Knust, Munich, framed.
I. 60½ x 36¼ in. (153.7 x 92.1 cm)
S. 63 x 38 in. (160 x 96.5 cm)

Estimate

\$4,000-6,000

Literature

Klaus Albrecht Schröder 394



200. Alex Katz b. 1927

Twilight 2, 2008

Linocut and monotype in colors, on Rives BFK paper, the full sheet. Signed and annotated 'BAT' in pencil (a bon a tirer, the edition was 20 and 4 artist's proofs), published by the artist, framed.
S. 50½ x 36¼ in. (128.3 x 92.1 cm)

Estimate

\$4,000-6,000

Literature

Klaus Albrecht Schröder 451



201. Alex Katz b. 1927

Large Black Hat Ada 2, 2013

Screenprint, on brown kraft paper, the full sheet. Signed and numbered 'PP 1/2' in pencil (a printer's proof, the edition was 10), published by Lococo Fine Art, St. Louis, framed. S. 62 x 58 in. (157.5 x 147.3 cm)

Estimate

\$6,000-8,000

202. Alex Katz b. 1927

Black Scarf, 1996

Screenprint in colors, on Arches paper, the full sheet. Signed and numbered 61/75 in pencil (there were also 14 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, unframed. S. 46¼ x 30¾ in. (117.5 x 78.1 cm)

Estimate

\$3,000-5,000

Literature

Klaus Albrecht Schröder 299





203. Romare Bearden 1911-1988

Morning of the Rooster, 1980

Lithograph in colors, on wove paper, with full margins. Signed and inscribed 'Louis' in pencil (the edition was 175 and 30 artist's proofs), unframed.

I. 23½ x 18 in. (59.7 x 45.7 cm)

S. 28¼ x 21½ in. (71.8 x 54.6 cm)

Estimate

\$3,000-5,000

204. Romare Bearden 1911-1988

The Conversation, 1979

Lithograph in colors, on wove paper, with full margins. Signed and inscribed 'For Louis' in pencil (the edition was 175 and 30 artist's proofs), unframed.

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

S. 21¾ x 28¼ in. (54.3 x 71.8 cm)

Estimate

\$2,000-3,000



205. Romare Bearden 1911-1988

Slave Ship, 1972

Screenprint in colors, on wove paper, with full margins.
Signed and numbered 64/144 in pencil, published by Pace
Editions, Inc., New York, framed.
I. 28½ x 18½ in. (72.4 x 46 cm)
S. 32¾ x 21¾ in. (83.2 x 54.3 cm)

Estimate

\$2,500-3,500



206. Romare Bearden 1911-1988

Morning, 1979

Lithograph in colors, on Somerset paper, with full margins.
Signed and numbered 86/175 in pencil (there were also 30
artist's proofs), unframed.
I. 19¼ x 24¾ in. (48.9 x 62.9 cm)
S. 21¾ x 27¾ in. (55.2 x 70.5 cm)

Estimate

\$2,000-3,000





207. David Hockney b. 1937

Celia Amused, 1979

Lithograph, on Japanese Toyoshi 80 paper, the full sheet. Signed, dated and numbered 24/100 in red pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

S. 40 x 29¼ in. (101.6 x 74.3 cm)

Estimate

\$6,000-9,000

Literature

Gemini G.E.L. 834; Museum of Contemporary Art Tokyo 222

208. David Hockney b. 1937

Diptychon, 1989

Photocopy in colors, on two sheets of laid paper, the full sheets. Signed, dated '89' and numbered 21/50 in pencil, unframed.

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

Estimate

\$3,000-5,000

Literature

not in Museum of Contemporary Art Tokyo



209. David Hockney b. 1937

Smaller Study of Lightning, 1973

Lithograph in colors, on Moulin du Verger du Puymoyen handmade paper, with full margins. Signed, dated and numbered 16/75 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 13 x 9¼ in. (33 x 23.5 cm)

S. 20 x 15¾ in. (50.8 x 40 cm)

Estimate

\$2,000-4,000

Literature

Gemini G.E.L. 456; Museum of Contemporary Art Tokyo 124



210. Francis Bacon 1909-1992

Study for Self-Portrait, 1982

Offset lithograph in colors, on wove paper, with full margins. Signed and numbered 112/182 in pencil (there were also artist's proofs), published by Marlborough Graphics, New York, framed.

I. 32 x 24 in. (81.3 x 61 cm)

S. 37 x 25½ in. (94 x 64.8 cm)

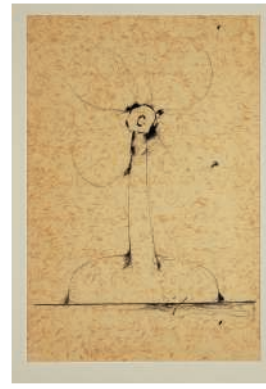
Estimate

\$4,000-6,000

Literature

Bruno Sabatier 35





This Lot is Sold with No Reserve

211. Jim Dine b. 1935

Lithographs of the Sculpture: The Plant Becomes a Fan, 1975

The complete set of five lithographs with varnish, on Natsume paper, with full margins. All signed, dated and numbered XII/XX in pencil (Williams College calls for 16 artist's proofs, the edition was 60), published by Petersburg Press, London, all framed. all I. various sizes
all S. 36 x 24¼ in. (91.4 x 61.6 cm)

Estimate

\$2,000-3,000 •

Literature

Williams College 171-5



212. Jim Dine b. 1935

Eight Hearts, 1969

Etching with hand-coloring, on Chrisbrook handmade paper, with full margins. Signed, dated and numbered 39/50 in pencil, framed.
I. 13⅝ x 21¼ in. (34.6 x 54 cm)
S. 23 x 30¾ in. (58.4 x 78.1 cm)

Estimate

\$2,000-3,000

Literature

Gallery Mikro 60



213. Jim Dine b. 1935

Printing Outdoors, 1980

Etching and electric tool abrasion in colors with hand-coloring, on Copperplate Deluxe paper, with full margins. Signed, dated and numbered 22/40 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
I. 28 x 22 in. (71.1 x 55.9 cm)
S. 42⅜ x 29¾ in. (107.6 x 75.6 cm)

Estimate

\$1,500-2,500

Literature

Ellen D'Oench and Jean Feinberg 65



214. Jim Dine b. 1935

Atheism, 1986

Lithograph in colors with hand-coloring, on Arches Cover paper, the full sheet. Signed, dated and numbered 22/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed. S. 67 x 48 in. (170.2 x 121.9 cm)

Estimate

\$4,000-6,000

Literature

Elizabeth Carpenter 2

216. Michael Mazur 1935-2009

Ladder Cyclamen II, 1981

Monotype in colors, on Arches paper, the full sheet. Signed, titled and dated in pencil, unframed. S. 42 x 31¼ in. (106.7 x 79.4 cm)

Estimate

\$1,000-1,500



This Lot is Sold with No Reserve

215. Michael Mazur 1935-2009

Tall Calla II; and Tall Calla II, 1985

Two monotypes in colors, on wove paper, with full margins. Both signed and titled, one annotated 'monotype' and one dated and annotated 'b/b' in pencil. both I. 71½ x 23½ in. (181.6 x 59.7 cm) both S. 77¼ x 29¾ in. (196.2 x 75.6 cm)

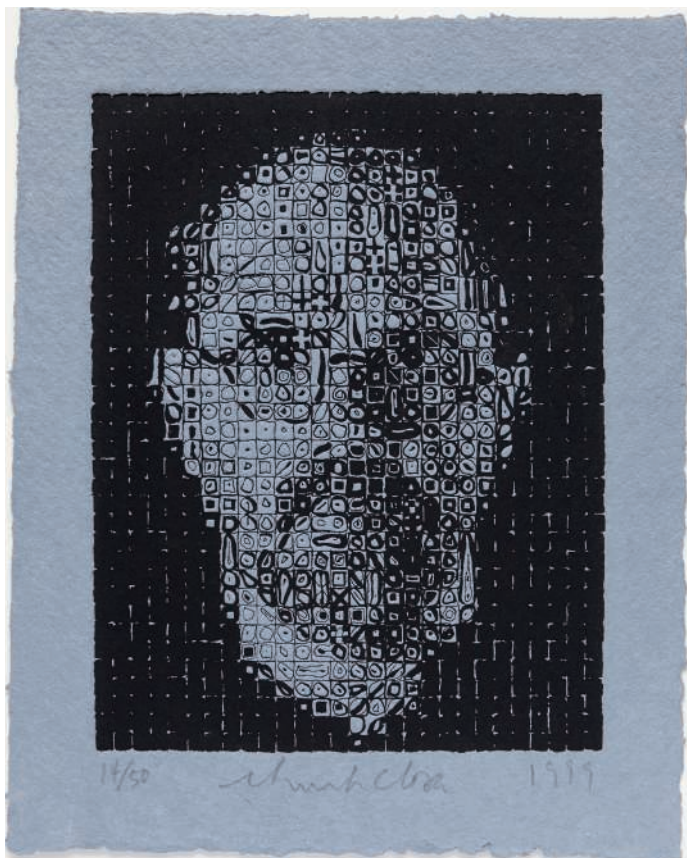
Estimate

\$1,500-2,500 •

Provenance

John C. Stoller & Co, Gallery, Minneapolis, Minnesota





217. Chuck Close b. 1940

Self-Portrait, 1999

Relief print with embossment, on handmade gray paper, with full margins. Signed, dated and numbered 14/50 in pencil (there were also 7 artist's proofs), published by Two Palms Press, New York, framed.

I. 20 x 15¼ in. (50.8 x 38.7 cm)

S. 25½ x 20½ in. (64.8 x 52.1 cm)

Estimate

\$5,000-7,000



This Lot is Sold with No Reserve

218. Chuck Close b. 1940

Phil; and Defile, from *Brooklyn Academy of Music Artist's Print Portfolio*, 1990-1991

Two works, a silk tapestry in black and red, together with **Claudia Hart** b. 1955, *Defile*, a woodcut in colors, on wove paper with full margins. *Phil* signed, titled 'Phil/BAM', dated '1991' and numbered 21/75 in black ink (there were also 16 artist's proofs), *Defile* signed, dated, and numbered 21/75 in pencil on the reverse, published by Parasol Press, New York, unframed.

Phil S. 51½ x 38½ in. (130.8 x 97.8 cm)

Defile I. 9½ x 53 in. (24.1 x 134.6 cm)

Defile S. 16 x 59½ in. (40.6 x 151.1 cm)

Estimate

\$2,000-3,000 •



219. Marilyn Dintenfass b. 1942

Good and Plenty 34 #5; and #9, 2003
Two oil monotypes in colors, on wove paper, with full margins. Both signed, titled and dated in pencil, both framed.
both I. 33½ x 33½ in. (85.1 x 85.1 cm)
both S. 35¾ x 35¾ in. (90.8 x 90.8 cm)

Estimate
\$3,000-5,000

220. Donald Sultan b. 1951

Red Poppies, July 24 2012, 2012
Screenprint in red with tar and flocking, on buff heavy board, with full margins. Signed and numbered 'ap 5/8' in pencil (an artist's proof, the edition was 75), published by the Adrienne Arsht Center for the Performing Arts of Miami-Dade County, Florida, in consortium with Benefit Print Project, framed.
I. 19 x 36½ in. (48.3 x 92.7 cm)
S. 23 x 39⅛ in. (58.4 x 99.4 cm)

Estimate
\$1,500-2,500

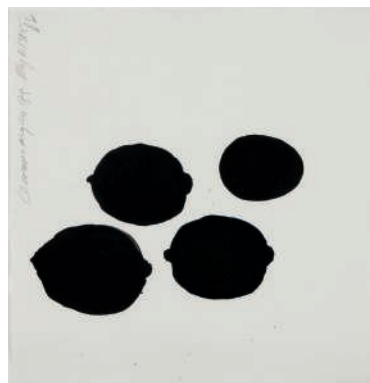


221. Donald Sultan b. 1951

Lemon and Tulip; and Lemons and an Egg, 1985
Two ink drawings, on Arches Paper. Both signed with initials, titled and dated in pencil, both framed.
both S. 15⅜ x 15 in. (39.1 x 38.1 cm)

Estimate
\$3,000-5,000

Provenance
Blum Helman Gallery, New York





Works on Paper from the Schulhof Collection

222. Susan Rothenberg b. 1945

Untitled, 1983

Oil and charcoal drawing, on Rives BFK paper. Signed, dated and inscribed 'Summer' in pencil on the reverse, framed.
S. 30 x 44 in. (76.2 x 111.8 cm)

Estimate

\$10,000-15,000

Provenance

Willard Gallery, New York

Exhibited

Ithaca, New York, Herbert F. Johnson Museum of Art at Cornell University, *Susan Rothenberg Drawings and Prints*, August 22-October 25, 1998; Honolulu, Contemporary Museum, January 13-March 14, 1999; Santa Fe, Museum of Fine Arts, March 26-May 31, 1999

Works on Paper from the Schulhof Collection

223. Julian Schnabel b. 1951

Untitled (Agony in the Garden), 1981
Ink and graphite drawing, on wove paper.
Signed, dated and inscribed 'to the Schulhofs'
in pencil, framed.
S. 49¾ x 38 in. (126.4 x 96.5 cm)

Estimate
\$8,000-12,000

Provenance
Mary Boone Gallery, New York



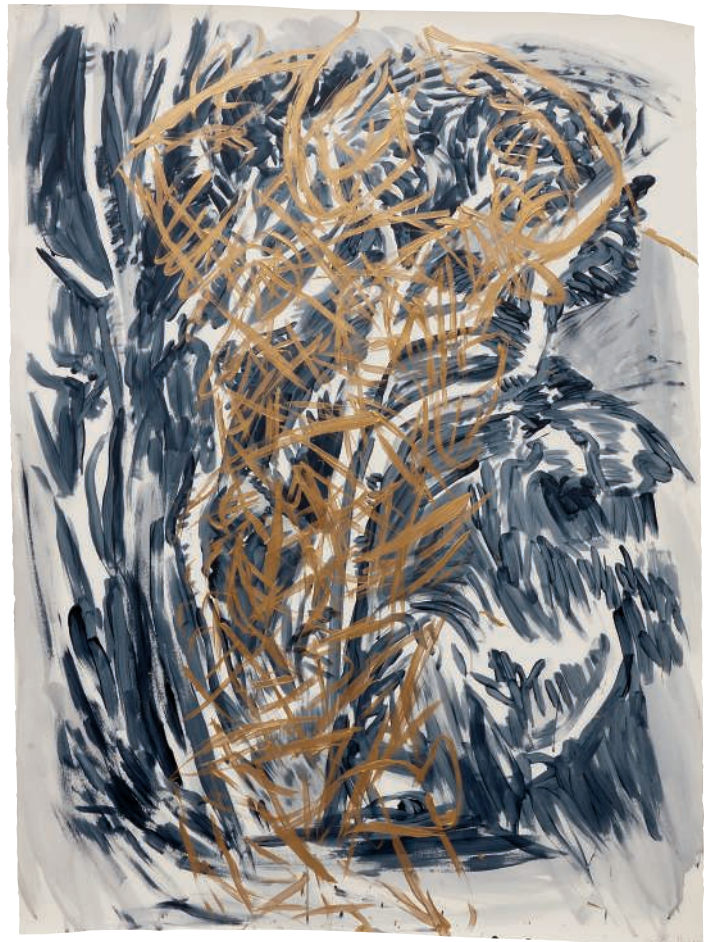
Works on Paper from the Schulhof Collection

224. David Salle b. 1952

Untitled, 1981
Acrylic drawing, on wove paper. Signed and
dated, framed.
S. 57 x 42 in. (144.8 x 106.7 cm)

Estimate
\$3,000-5,000

Provenance
Mary Boone Gallery, New York





225. Elizabeth Murray 1940-2007

Down Dog, 1988

Lithograph and collage in colors, on Arches paper, the full sheet. Signed, titled, dated, and numbered 61/65 on the reverse in pencil, published by Universal Limited Art Editions Inc., West Islip, New York (with their blindstamp), framed.

S. 41 x 50¾ in. (104.1 x 128.9 cm)

Estimate

\$1,500-2,500

Literature

Barbara Krakow 17

226. Elizabeth Murray 1940-2007

Undoing, 1990

Lithograph in colors, on shaped Somerset paper, the full sheet. Signed, titled, dated and numbered 50/60 in pencil on the reverse (there were also artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

overall S. 29 x 23 in. (73.7 x 58.4 cm)

Estimate

\$1,000-1,500

Property from a Private Canadian Collection

This Lot is Sold with No Reserve



227. Robert Jack b. 1971

Masts Founded in a Horizon; Time to Put it Back; Striated Buildup; and Previous Balance, 2006 and 2009

Four works, including three metallic ink drawings, on black pastel paper, and one casein painting, on wood. All drawings signed, titled, dated and annotated with medium, dimension information and inventory numbers (2009-075, 2009-084, and 2009-121) in pencil and metallic ink on the reverse, the painting signed, titled, dated, with artwork detail and inventory number 2006.089 in ink on the reverse, the painting framed.

Striated 12 x 18 in. (30.5 x 45.7 cm)

Time and Masts 11½ x 9 in. (29.2 x 22.9 cm)

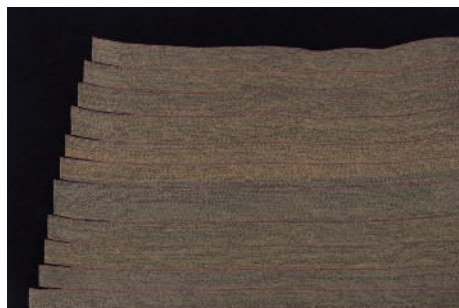
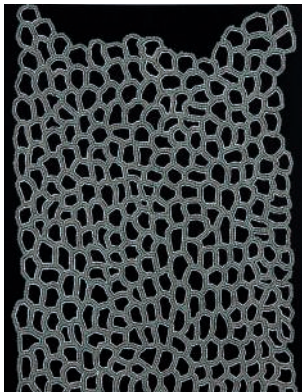
Balance 11¾ x 11⅞ in. (29.8 x 30.2 cm)

Estimate

\$1,000-2,000 •

Provenance

Josée Bienvenu Gallery, New York



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

228. David Rabinowitch b. 1943

Tondo, 2008

Mixed media, including charcoal, graphite, oil pastel, water based paint, sandpaper, collage, and enamel, on paper.
Signed and dated in pencil on the reverse, framed.
diameter S. 23¼ in. (59.1 cm)

Estimate

\$2,000-3,000 •

Provenance

Peter Blum Gallery, New York



229. Pat Steir b. 1938

Untitled (Blue Waterfall), 1997

Lithograph in colors with hand coloring, on wove paper, the full sheet. Signed, dated and numbered 'TP 2' in white pencil (a trial proof, the edition was 30), published by Pace Editions, Inc., New York, unframed.
S. 23¾ x 23¾ in. (60.3 x 60.3 cm)

Estimate

\$2,000-3,000



230. Pat Steir b. 1938

Long Vertical Falls #4, 1991

Aquatint, on wove paper, with full margins. Signed, dated and annotated 'TPA' in pencil (a trial proof, the edition was 20 and 10 artist's proofs), published by Crown Point Press, Oakland, California (with their blindstamp), unframed.
I. 44½ x 22½ in. (113 x 57.2 cm)
S. 53 x 30¼ in. (134.6 x 76.8 cm)

Estimate

\$2,000-3,000



231. Howard Hodgkin b. 1932

Bamboo, 2000

Screenprint in colors, on wove paper, with full margins.
Signed with initials, dated and numbered 106/108 in pencil
(there were also 18 artist's proofs), published by Lincoln
Center List Poster and Print Program, New York, framed.
I. 26¼ x 30½ in. (66.7 x 77.5 cm)
S. 33¾ x 36½ in. (84.8 x 93 cm)

Estimate

\$2,500-3,500

Literature

Charles Riley p. 188; Lisbeth Heenk p. 225



232. Howard Hodgkin b. 1932

Early Evening in the Museum of Modern Art; and
All Alone in the Museum of Modern Art, from *In the
Museum of Modern Art*, 1979

Two soft-ground etchings, on Rives BFK mould-made
paper, the full sheets. Both signed, dated and annotated
AP in red crayon (each one of 20 artist's proofs, the
edition was 100 for both editions), published by
Petersburg Press, New York, both unframed.
Evening S. 30 x 39½ in. (76.2 x 100.6 cm)
Alone S. 29½ x 38¾ in. (74.9 x 98.4 cm)

Estimate

\$1,200-1,800

Literature

Liesbeth Heenk 51 and 53



233. Howard Hodgkin b. 1932

A Furnished Room, 1977

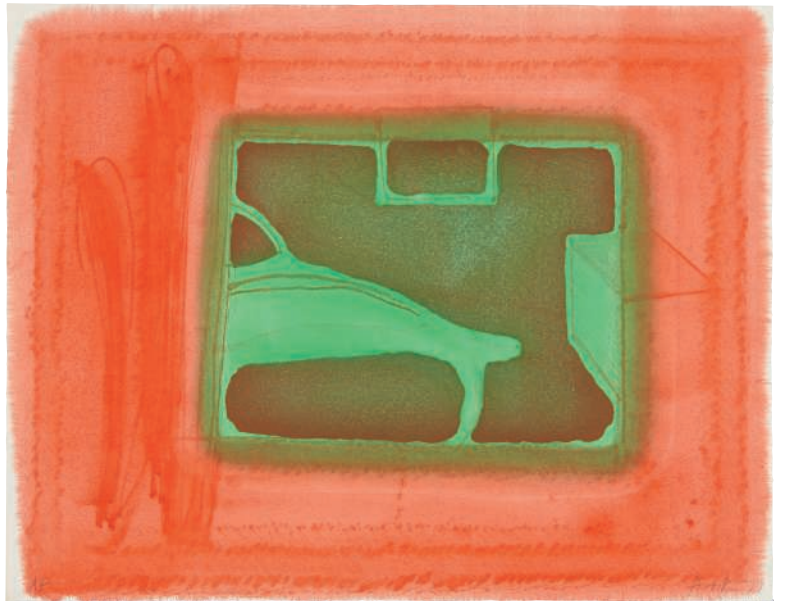
Etching and aquatint in colors with hand-coloring, on Arches mould-made paper, the full sheet. Signed, dated '77' and annotated 'AP' in pencil (one of 14 artist's proofs, the edition was 100), published by Petersburg Press, London, unframed.
S. 21¼ x 27¼ in. (54 x 69.2 cm)

Estimate

\$1,500-2,000

Literature

Liesbeth Heenk 33



234. Howard Hodgkin b. 1932

Artist and Model, 1980

Soft-ground etching in sepia with hand-coloring in watercolor and gouache, on Stoneridge mould-made etching paper, the full sheet. Signed with initials, dated '1980' and numbered 76/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed.
S. 32¼ x 40⅞ in. (81.9 x 103.8 cm)

Estimate

\$1,500-2,000

Literature

Liesbeth Heenk 60



235. Howard Hodgkin b. 1932

Early Evening in the Museum of Modern Art, 1979

Soft-ground etching, on BFK Rives paper, the full sheet. Signed, dated and numbered 20/100 in red crayon (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
S. 29¼ x 38¼ in. (74.3 x 98.4 cm)

Estimate

\$800-1,200

Literature

Liesbeth Heenk 51



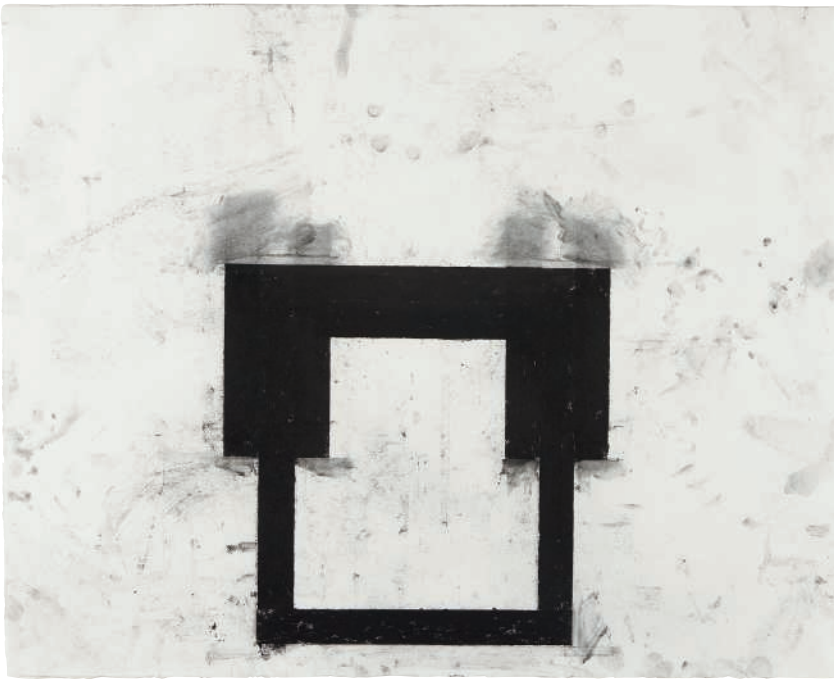
236. Joel Shapiro b. 1941

Untitled, 1979

Charcoal drawing, on paper. Signed and dated '1979' in pencil on the reverse, framed.
S. 20 x 25 in. (50.8 x 63.5 cm)

Estimate

\$3,000-5,000



237. Mel Bochner b. 1940

Okto, 1974

Pastel drawing in colors, on wove paper. Signed and dated in pencil, framed.
S. 38 x 50 in. (96.5 x 127 cm)

Estimate

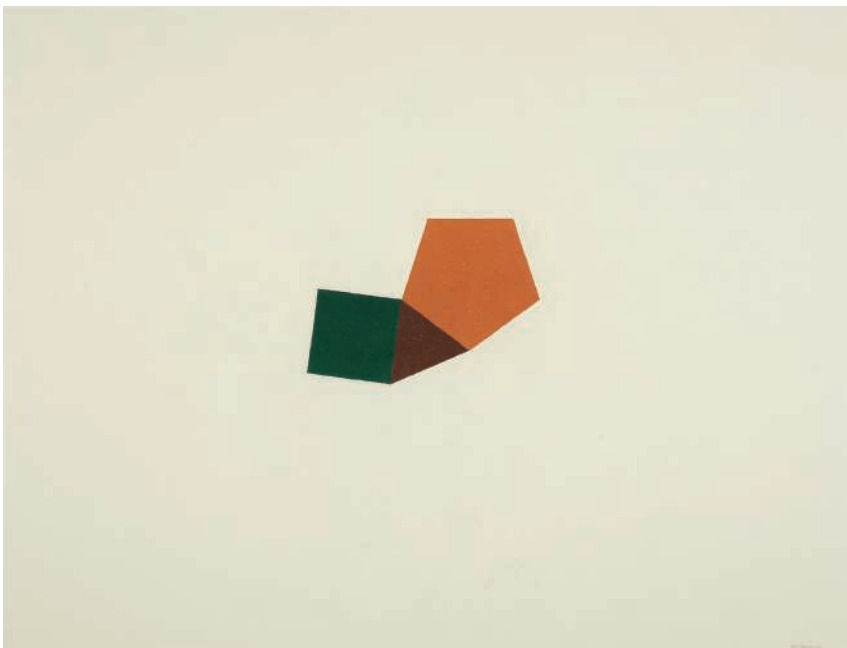
\$3,000-5,000

Provenance

Daniel Weinberg Gallery, San Francisco, 1974
Sonnabend Gallery, New York, 1977

Exhibited

Grand Rapids, Michigan, Grand Rapids Art Museum, *14 American Artists - A New Decade*, February-March 1977



238. Dorothea Rockburne b. 1932

Golden Section #8, 1975

Collage with brown craft paper and blue pencil, on wove paper. Signed, titled and dated in pencil, framed.

S. 28¾ x 38¾ in. (73 x 98.4 cm)

Estimate

\$3,000-5,000

Provenance

John Weber Gallery, New York.



239. Richard Smith 1931-2016

Appia 6, 1970

Gouache, colored pencil, graphite and collage, on cut paper. Initialed and dated in brown pencil, framed.

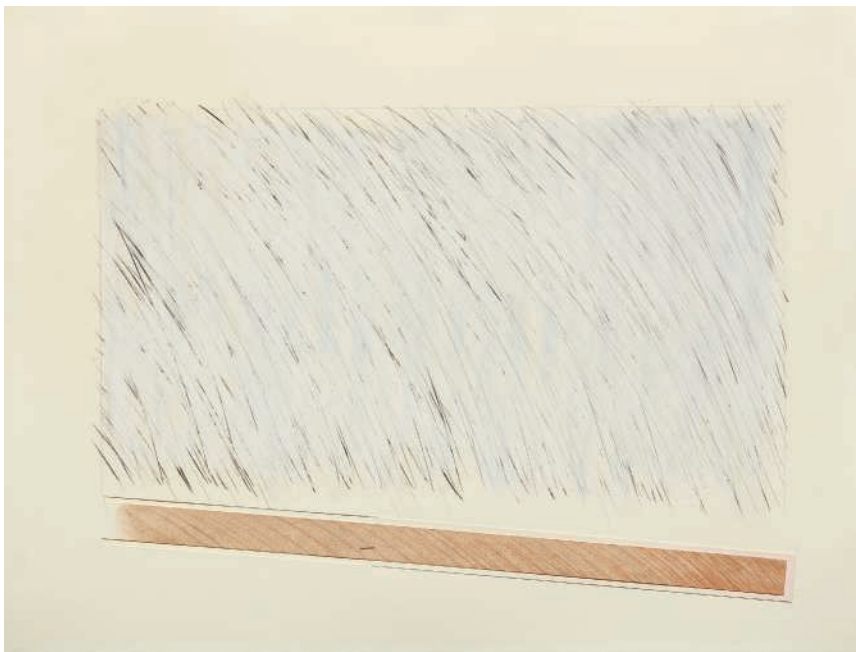
23¼ x 30½ in. (59.1 x 77.5 cm)

Estimate

\$2,500-3,500

Provenance

Richard Feigen Gallery, New York, 1971





240. Mark di Suvero b. 1933

Stainless, 1981

Nickel-plated aluminum multiple in six parts. Incised signature, stamped 'MdS', 'S', dated and numbered 15/75 (there were also 11 artist's copies), published by Gemini G.E.L., Los Angeles (with their stamped marks). 26 x 16 x 1/2 in. (66 x 40.6 x 1.3 cm) or dimensions variable

Estimate

\$3,000-5,000

Literature

Gemini G.E.L. 936



241. Mark di Suvero b. 1933

Moon Dog, 1981

Nickel-plated aluminum multiple in five parts. Incised signature, stamped 'MdS', 'S', dated and numbered 15/75 (there were also 11 artist's copies), published by Gemini G.E.L., Los Angeles (with their stamped marks). 19 x 16 x 5/8 in. (48.3 x 40.6 x 1.6 cm) or dimensions variable

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 933



242. Cy Twombly 1928-2011

Untitled, 1970

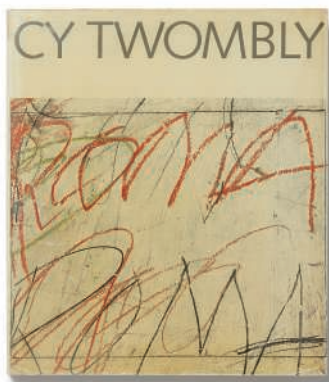
Offset lithograph in colors, on heavy wove paper, the full sheet, in the original paper folder. Signed with initials and numbered 48/250 in ink on a label affixed to the reverse (there were also 30 artist's proofs in Roman numerals), published by Verein Progressiver Galerien, Köln, unframed. S. 12½ x 16⅞ in. (31.8 x 42.9 cm)

Estimate

\$6,000-9,000

Literature

Heiner Bastian 28



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

243. After Cy Twombly

Zeichnungen 1953-1973, 1973

Hardcover book, containing text and illustrations of the artist's work from the time period, text in German, with title page and colophon, in the original dust jacket. From the first edition, edited by Heiner Bastian, published by Propyläen Verlag, Berlin. 11⅞ x 10⅜ x 1 in. (30.2 x 26.4 x 2.5 cm)

Estimate

\$300-500 •

244. Agnes Martin 1912-2004

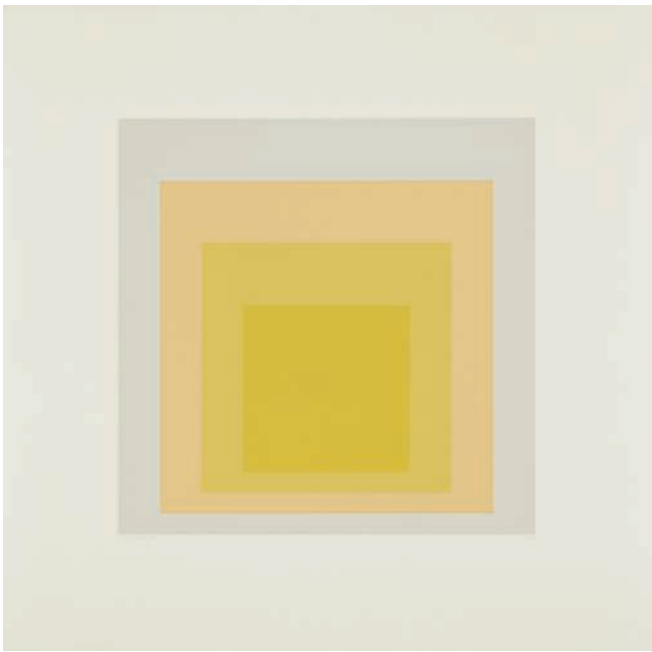
Untitled, 1973

Screenprint in gray, on Japanese rag paper, with full margins, in the original matting. Signed, dated and numbered 33/50 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, unframed. I. 6¾ x 7⅞ in. (17.1 x 20 cm) S. 12 x 12 in. (30.5 x 30.5 cm)

Estimate

\$2,000-4,000





Works on Paper from the Schulhof Collection

245. Josef Albers 1888-1976

I-S LXXIIIa; and I-S LXXIIIb, 1973

Two screenprints in colors, on German Etching paper, with full margins. Both signed with initials, titled, dated and numbered 91/100 in pencil (there were also 35 hors commerce), both published by Ives-Sillman, Inc., New Haven (with their blindstamp), both with moisture stains in the lower margin, both framed.

both I. 17 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (44.1 x 44.1 cm)

both S. 27 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in. (70.8 x 70.8 cm)

Estimate

\$1,000-1,500

Literature

Brenda Danilowitz 218-219



246. Josef Albers 1888-1976

White Line Squares: White Line Square VII, 1966

Lithograph in colors, on Arches Cover paper, with full margins. Signed with initials, titled, dated, and numbered '86-125' in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

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

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

Estimate

\$2,000-3,000

Literature

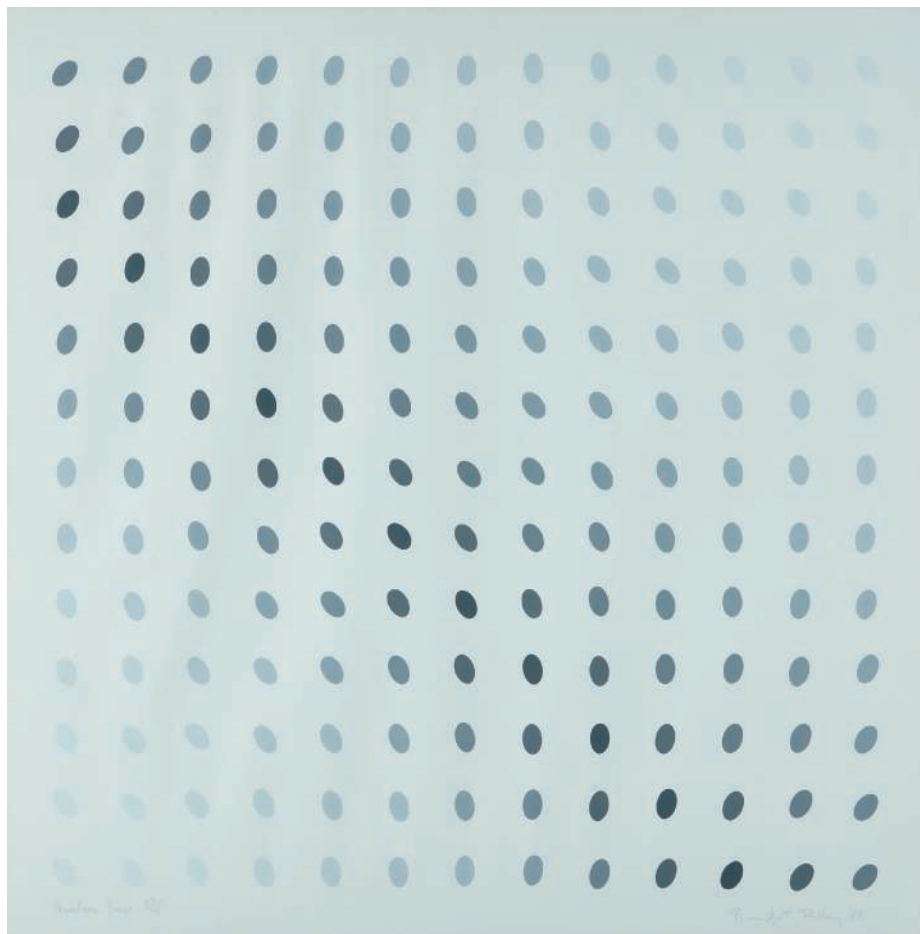
Gemini G.E.L. 8; Brenda Danilowitz 171.7

247. Bridget Riley b. 1931

Untitled (Nineteen Greys B), 1968
Screenprint in colors, on card, the full sheet. Signed, titled, dated and numbered 45/75 in pencil (there were also 6 artist's proofs), framed. S. 29¾ x 29½ in. (75.6 x 74.9 cm)

Estimate
\$6,000-8,000

Literature
Karsten Schubert 8b
Arts Council 1980, no.8



248. Carlos Cruz-Diez b. 1923

Cromointerferencia, 1978
Screenprint in colors, on Plexiglas, contained in the original artist's frame. Signed, dated and numbered 9/100 in black ink on a label affixed to the reverse. 11⅞ x 11⅞ in. (30.2 x 30.2 cm)

Estimate
\$5,000-7,000



249. Julio le Parc b. 1928

Serie 15 No. 3; and No. 7, 1972

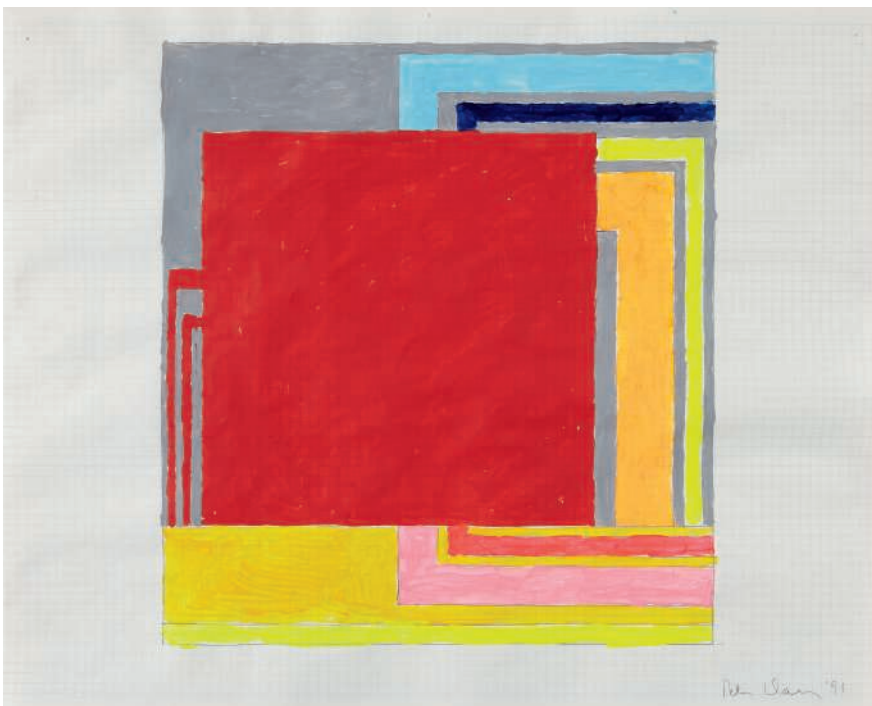
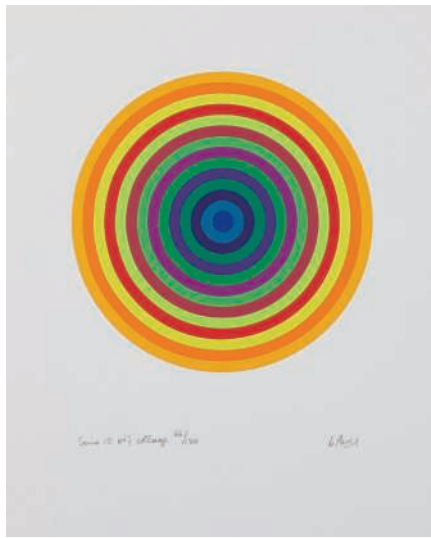
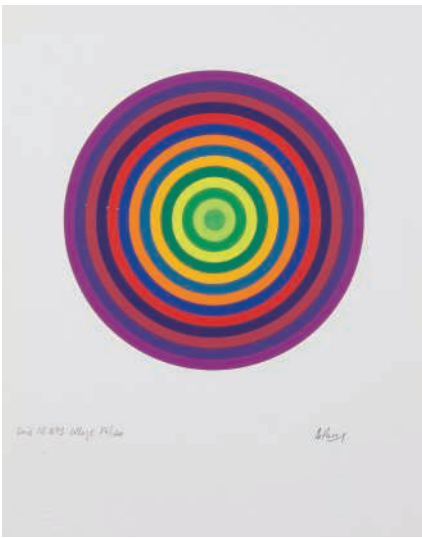
Two screenprints with collage in colors, on wove paper, with full margins. Both signed, titled and numbered 86/120 and 66/120 in pencil respectively, published by Galerie Denise René, Paris (with their blindstamp), both framed.

both diameter 1. 5½ in. (14 cm)

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

Estimate

\$1,000-1,500



250. Peter Halley b. 1953

Untitled, 1991

Mixed media painting in colors, on graph paper. Signed and dated in pencil, framed. S. 18 x 22¼ in. (45.7 x 56.5 cm)

Estimate

\$2,500-3,500

Provenance

Jason Rubell Gallery, Palm Beach, Florida, 1992

Exhibited

Pully, Switzerland, FAE Musée d'Art Contemporain, *Peter Halley Retrospective*, April 3-May 13, 1992; Madrid, Museo Nacional Centro de Arte Reina Sofía, June 23-August 31, 1992, cat. p. 119 (illustrated in color)

251. Frank Stella b. 1936

Referendum '70, 1970

Screenprint in colors, on Special Arjomari paper, with full margins. Signed, dated and numbered 140/200 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 31½ x 31½ in. (80 x 80 cm)

S. 39½ x 39½ in. (100.3 x 100.3 cm)

Estimate

\$6,000-9,000

Literature

Gemini G.E.L. 229

Richard Axsom and Leah Kolb 49



252. Frank Stella b. 1936

Sinjerli Variation 1a, from *Sinjerli Variations*, 1977

Lithograph and screenprint in colors, on Arches Cover paper, with full margins. Signed, dated, and numbered 'A.P. IX' in pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, New York, framed.

diameter I. 25 in. (63.5 cm)

S. 31⅞ x 42 in. (81 x 106.7 cm)

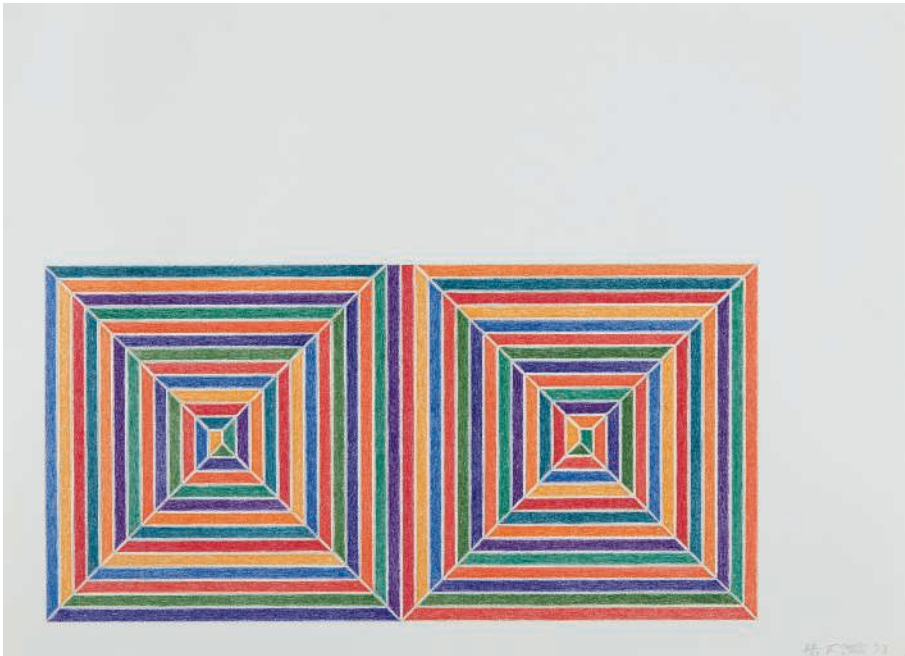
Estimate

\$5,000-7,000

Literature

Richard Axsom and Leah Kolb 114



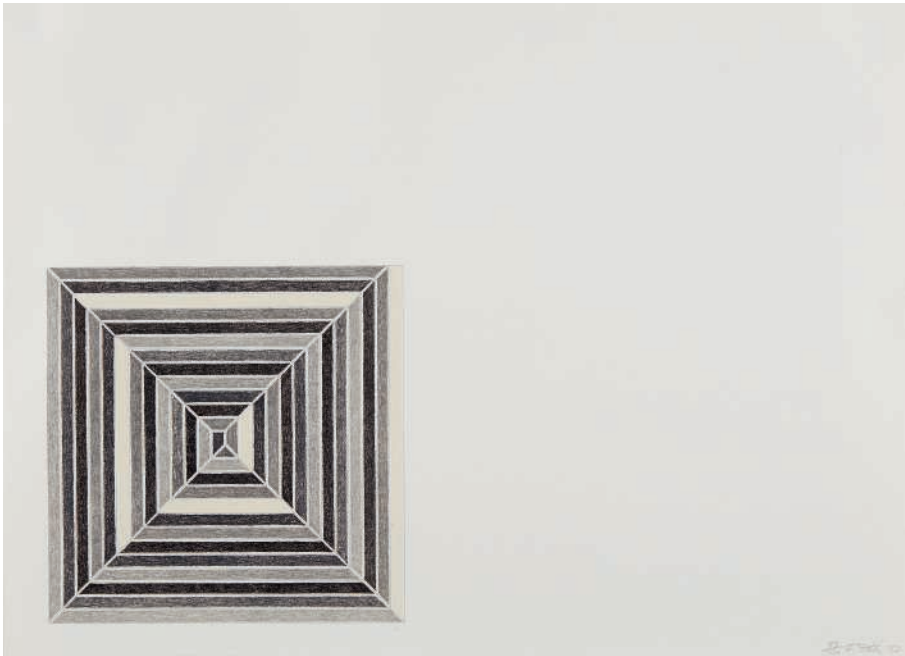


253. Frank Stella b. 1936

Fortin de las Flores, from Jasper's Dilemma, 1973
 Lithograph in colors, on J. Green Paper, with full margins. Signed, dated, and numbered 33/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, framed.
 I. 8½ x 17¼ in. (21.6 x 43.8 cm)
 S. 16 x 22 in. (40.6 x 55.9 cm)

Estimate
 \$2,000-3,000

Literature
 Richard Axsom and Leah Kolb 84



254. Frank Stella b. 1936

Hyena Stomp, from Jasper's Dilemma, 1973
 Lithograph in colors, on J. Green paper, with full margins. Signed, dated and numbered 33/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London (with their blindstamp), framed.
 I. 8⅝ x 8⅝ in. (21.9 x 21.9 cm)
 S. 16 x 22 in. (40.6 x 55.9 cm)

Estimate
 \$2,000-3,000

Literature
 Richard Axsom and Leah Kolb 83

255. Frank Stella b. 1936

*Honduras Lottery Co., from
Multicolored Squares, 1972*

Lithograph in colors, on J. Green mould-
made paper, with full margins. Signed,
dated and numbered 89/100 in pencil
(there were also 20 artist's proofs),
published by Petersburg Press Ltd.,
London, framed.

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

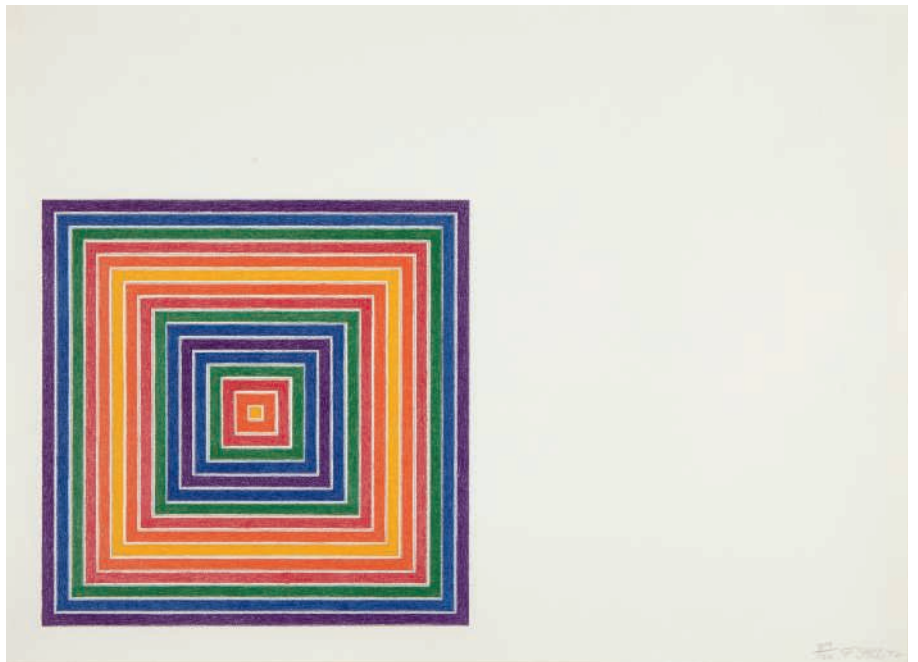
S. 16 x 21 $\frac{3}{4}$ in. (40.6 x 55.2 cm)

Estimate

\$3,000-5,000

Literature

Richard Axsom and Leah Kolb 76



256. Frank Stella b. 1936

Empress of India I, from V Series, 1968

Lithograph with varnish in colors, on
Lowell paper, with full margins. Signed,
dated, and numbered 37/100 in pencil
(there were also 16 artist's proofs),
published by Gemini G.E.L., Los Angeles
(with their blindstamps), framed.

I. 11 x 32 in. (27.9 x 81.3 cm)

S. 16 x 35 in. (40.6 x 88.9 cm)

Estimate

\$3,000-5,000

Literature

Richard Axsom and Leah Kolb 27





257. Frank Stella b. 1936

Guifà e la berretta rossa, from *Italian Folktales*, 1989
Etching, aquatint, relief and engraving in colors, on
TGL handmade paper, the full sheet. Signed, dated and
numbered 33/50 in pencil (there were also 18 artist's
proofs), 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

\$8,000-12,000

Literature

Richard Axsom and Leah Kolb 185

258. Frank Stella b. 1936

B. Had Gadya: Back Cover, from Illustrations After El Lissitzky's Had Gadya, 1982-84
Lithograph, linocut and screenprint in colors with handcoloring and collage, on T.H. Saunders and Somerset paper, the full sheet. Signed, dated and numbered 24/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.
S. 60½ x 53 in. (153.7 x 134.6 cm)

Estimate

\$6,000-8,000

Literature

Richard Axsom and Leah Kolb 181.B



259. Frank Stella b. 1936

Swan Engraving Square II, from Swan Engravings, 1982
Etching and relief, on TGL handmade paper, the full sheet. Signed, dated and numbered 17/20 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Bedford Villiage, New York, framed.
S. 53½ x 52 in. (135.9 x 132.1 cm)

Estimate

\$3,000-5,000

Literature

Richard Axsom and Leah Kolb 158



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

260. Christopher Wool b. 1955

Untitled, 2008

Screenprint, on fine art paper, with full margins, from the deluxe edition with the accompanying book *Wool*, a monograph edited by Hans Werner Holzwarth, all contained in the original gray cloth-covered clamshell box. The print signed, dated and numbered 7/100 in pencil (there were also 20 artist's proofs), the book signed by the artist in ink on the title page, copy 7 of 1,100 and 200 artist's proofs, published by Taschen, New York.

L. 7¾ x 5¾ in. (19.7 x 14.6 cm)

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

Estimate

\$3,000-5,000 •



261. Brice Marden b. 1938

Etchings to Rexroth #5, 1986

Etching with aquatint, on Rives BFK paper, with full margins. Signed, dated, annotated '5' and numbered 'PP1' in pencil (a printer's proof, the edition was 45 and 10 artist's proofs), published by Peter Blum Edition, New York, unframed.

L. 8 x 7 in. (20.3 x 17.8 cm)

S. 19½ x 16 in. (49.8 x 40.6 cm)

Estimate

\$3,000-5,000

Literature

Jeremy Lewison 40/5



262. Richard Serra b. 1939

Untitled, 1996

Etching, on Fabriano Murillo paper, with full margins. Signed and numbered 35/100 in pencil (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 8½ x 11½ in. (21.6 x 29.2 cm)

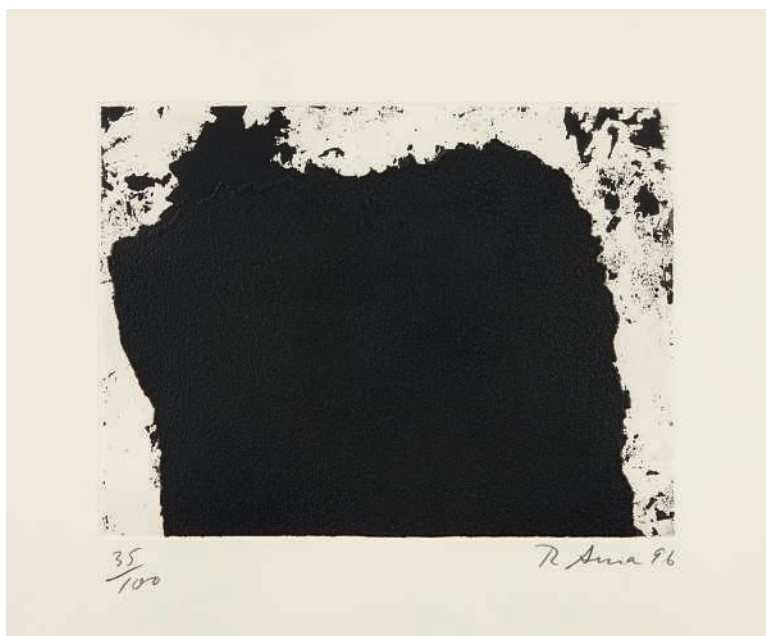
S. 14¾ x 17½ in. (37.5 x 44.5 cm)

Estimate

\$2,500-3,500

Literature

Gemini G.E.L. 1680



This Lot is Sold with No Reserve

263. Anish Kapoor b. 1954

Untitled, from 12 Etchings, 2007

Etching in colors, on Somerset paper, with full margins. Signed and numbered 20/40 in pencil on the reverse (there were also 6 artist's proofs), published by The Paragon Press, London, unframed.

I. 20¾ x 27¾ in. (52.7 x 69.5 cm)

S. 30½ x 35¼ in. (77.5 x 89.5 cm)

Estimate

\$2,000-3,000 •

Literature

Contemporary Art in Print 2006-2010 p. 102





264. Sol LeWitt 1928-2007

Stars - Light Center, 1983

The complete set of seven etchings with aquatint, on Arches 88 paper, with full margins. All signed and numbered 6/10 in pencil (there were also 8 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), all framed.

all I. 16½ x 16½ in. (41.9 x 41.9 cm)

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

Estimate

\$6,000-9,000

Literature

Barbara Krakow Gallery 1983.05



265. Sol LeWitt 1928-2007

Tumblers, 2003

The full set of four mouth-blown, hand engraved crystal tumblers. One with engraved signature and dated '2002', another numbered 216/250 on the undersides, produced by ARTEL, Prague. all 5 x 3¼ x 3¼ in. (12.7 x 8.3 x 8.3 cm)

Estimate

\$800-1,200

266. Sol LeWitt 1928-2007

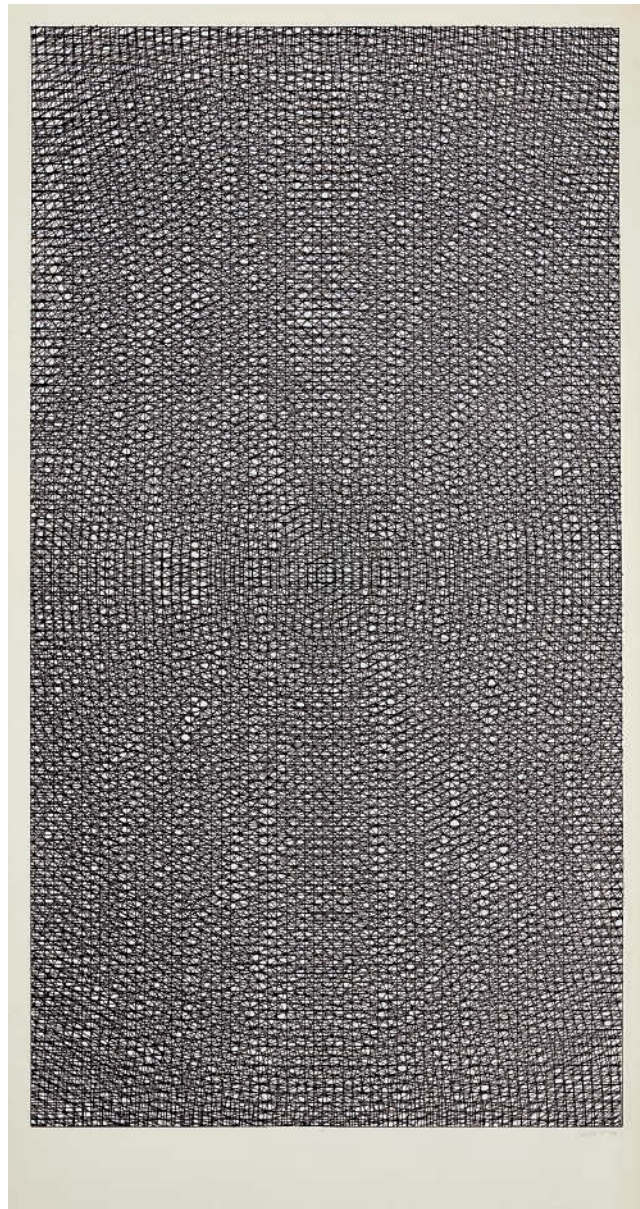
Arcs, Circles & Grids (Avery Fisher Hall), 1972
Screenprint, on Strathmore paper, with full margins. Signed and numbered 'AP 10/18' in pencil (an artist's proof, the edition was 144), published by Lincoln Center Poster and Print Program, New York, framed.
I. 68 x 36 in. (172.7 x 91.4 cm)
S. 81 x 40 in. (205.7 x 101.6 cm)

Estimate

\$4,000-6,000

Literature

Charles Riley p. 138; Barbara Krakow Gallery 1972.08





267. Sol LeWitt 1928-2007

Circle with Broken Bands Within a Square, 2003
 Linocut in colors, on Somerset Satin paper, with full margins. Signed and numbered 11/25 in pencil (there were also 8 artist's proofs), published by WNYC, New York, framed.
 I. 15 x 15 in. (38.1 x 38.1 cm)
 S. 24 x 24 in. (61 x 61 cm)

Estimate
 \$2,000-3,000

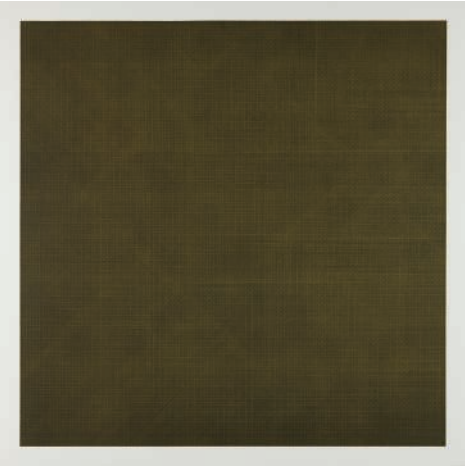
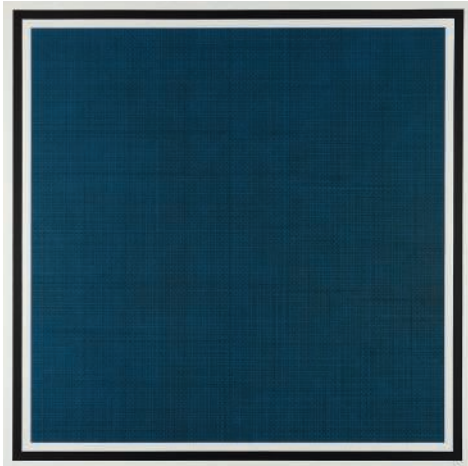
Literature
 Barbara Krakow Gallery 2003.07

268. Sol LeWitt 1928-2007

Colors with Lines in Four Directions, Within a Black Border (Blue); Colors with Lines in Four Directions, Within a Black Border (Red); and Colors with Lines in Four Directions: one plate, 1990 and 1991
 Three screenprints in colors, on Somerset Textured paper, with full margins. All signed and numbered TP 4/6, TP 4/5, TP 3/3 respectively in pencil (trial proofs, the editions were 100, 75, 30, and 15, 25, 8 artist's proofs respectively) *blue* published by Parasol Press, New York, *red* by Danielle Mitterand, Paris, France and *green* by Marilena Bonomo, Bari, Italy, all unframed.
 two I. 45½ x 45½ in. (115.6 x 115.6 cm)
 two S. 47¾ x 47¾ in. (121.3 x 121.3 cm)
 one I. 42 x 42 in. (106.7 x 106.7 cm)
 one S. 46¾ x 46¾ in. (118.7 x 118.7 cm)

Estimate
 \$3,000-5,000

Literature
 Barbara Krakow Gallery 1990.09, 1990.10 and 1991.14 plate #1



269. Sol LeWitt 1928-2007

Complex Forms: Plate 1, 1990

Etching with aquatint in colors, on Somerset paper, with full margins. Signed and numbered 26/27 in pencil (there were also 5 artist's proofs), published by Osiris Editions, New York, unframed.

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

S. 35 $\frac{3}{8}$ x 35 in. (89.9 x 88.9 cm)

Estimate

\$2,000-3,000

Literature

Barbara Krakow Gallery 1990.11 plate #1



270. Sol LeWitt 1928-2007

Parallel Curves, 2000

Lithograph and aquatint in colors, on wove paper, with full margins. Signed and numbered 19/30 in pencil, published by Landfall Press Inc., Santa Fe, New Mexico (with their inkstamp), unframed.

I. 30 $\frac{3}{4}$ x 30 $\frac{3}{4}$ in. (78.1 x 78.1 cm)

S. 35 $\frac{1}{2}$ x 35 $\frac{1}{8}$ in. (90.2 x 91.1 cm)

Estimate

\$2,000-4,000

Literature

Barbara Krakow 2000.02





271. Ellsworth Kelly 1923-2015

Blue Yellow Red, 1970

Lithograph in colors, on Special Arjomari paper, with full margins. Signed and numbered 7/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 31¼ x 14½ in. (79.4 x 36.8 cm)

S. 42⅝ x 30 in. (108.3 x 76.2 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 230; Richard Axsom 61

272. Ellsworth Kelly 1923-2015

Black over Light Yellow, 1964-65

Lithograph in colors, on Rives BFK paper, with full margins. Signed, and numbered 55/75 in pencil (there were also 6 artist's proofs), published by Maeght, Paris, framed.

I. 22½ x 15½ in. (57.2 x 39.4 cm)

S. 35 x 23½ in. (88.9 x 59.7 cm)

Estimate

\$3,000-5,000

Literature

Richard Axsom 24



273. Ellsworth Kelly 1923-2015

Red-Orange over Black, 1970

Screenprint in colors, on Special Arjomari paper, with full margins. Signed and numbered 112/250 in pencil (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 16¾ x 21 in. (41.6 x 53.3 cm)

S. 25⅝ x 30¼ in. (63.8 x 76.8 cm)

Estimate

\$4,000-6,000

Literature

Gemini G.E.L. 240; Richard Axsom 71



274. Ellsworth Kelly 1923-2015

Red Curve, 1996-97

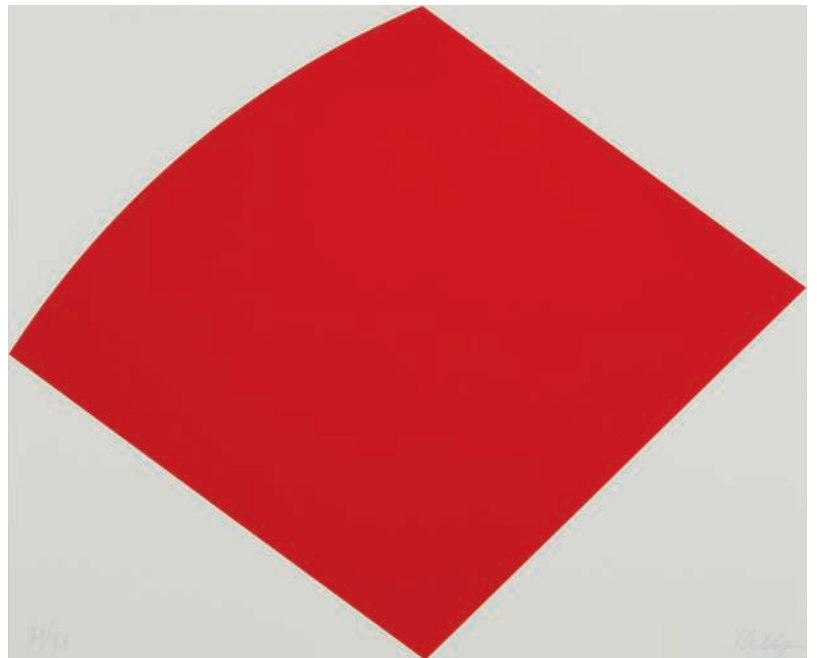
Lithograph in Red, on Rives BFK paper, the full sheet. Signed and numbered 23/47 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 16 x 19½ in. (40.6 x 49.5 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 1705; Richard Axsom 274



275. Ellsworth Kelly 1923-2015

Green Curve, 1996

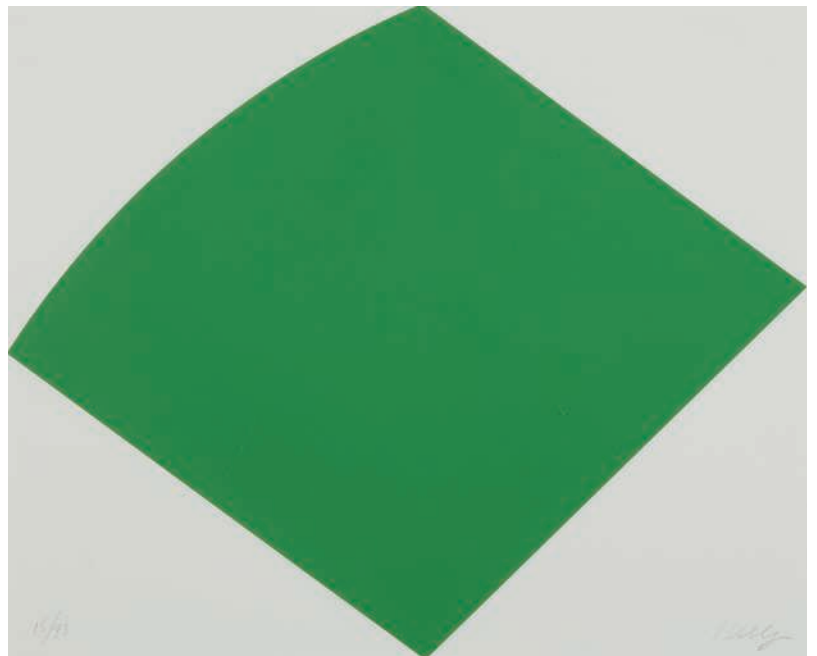
Lithograph, on Rives BFK paper, the full sheet. Signed and numbered 15/75 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 16 x 19½ in. (40.6 x 49.5 cm)

Estimate

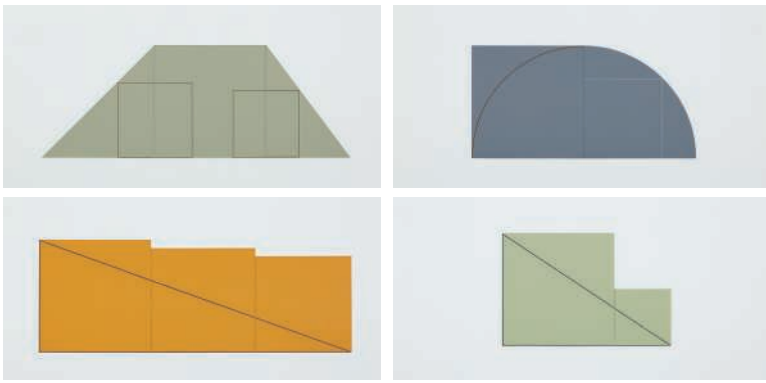
\$3,000-5,000

Literature

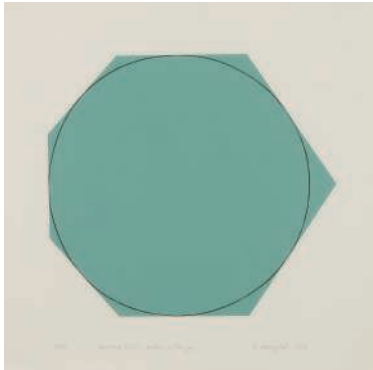
Gemini G.E.L. 1702; Richard Axsom 272



276.



277.



276. 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 294/300 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 unframed.

all I. various sizes

all S. 11½ x 23⅞ in. (29.5 x 60.6 cm)

Estimate

\$2,000-3,000

Literature

Amy Baker Sandback 12.01-12.09A

277. Robert Mangold b. 1937

Distorted Circle Within a Polygon (Green), 1973

Screenprint in green and black, on Rives BFK paper, with full margins. Signed, titled, dated, and numbered 31/50 in pencil (there were also 15 artist's proofs), published by Fischbach gallery, New York, framed.

I. 10 x 11 in. (25.4 x 27.9 cm)

S. 14½ x 14½ in. (36.8 x 36.8 cm)

Estimate

\$1,000-1,500

Literature

Amy Baker Sandback 4

278. Al Held 1928-2005

Liv, 1992

Etching and aquatint in colors, on wove paper, with full margins. Signed, dated and numbered 18/30 in pencil on the reverse, published by Crown Point Press, San Francisco (with their blindstamp), framed.

I. 35½ x 44¾ in. (90.2 x 113.7 cm)

S. 40½ x 54¼ in. (102.9 x 137.8 cm)

Estimate

\$1,500-2,500

Property from a Private Midwestern Collection

279. Al Held 1928-2005

Russell's Way, 1989

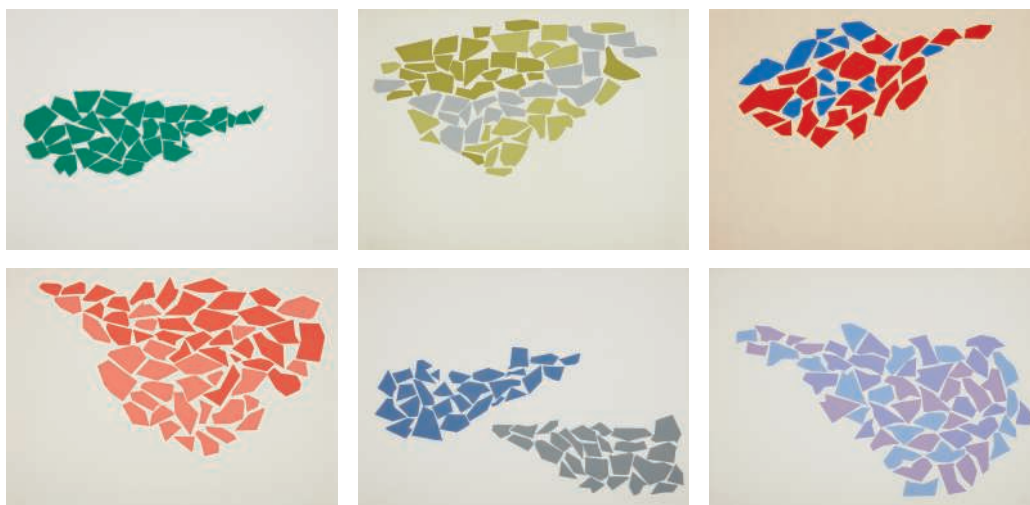
Aquatint in colors, on Somerset paper, with full margins. Signed, dated and numbered 43/50 in pencil on the reverse, published by Crown Point Press, San Francisco (with their inkstamp), framed.

I. 35½ x 44½ in. (90.2 x 113 cm)

S. 41 x 54 in. (104.1 x 137.2 cm)

Estimate

\$2,500-3,500



280. Robert Goodnough 1917-2010

One Two Three, 1968

The complete set of 12 screenprints, with one additional screenprint in colors, on wove paper, the full sheets, all contained in the original gray vinyl portfolio. Signed, dated and numbered 98/150 (11) and 76/150 (2) in pencil, published by Tibor De Nagy Editions, New York. all S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$4,000-6,000

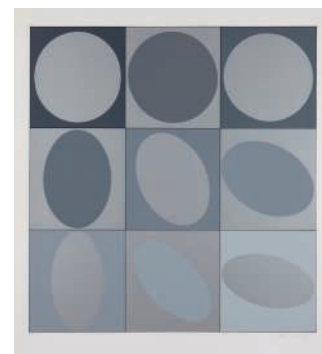
281. Victor Vasarely 1906-1997

Lapidaire: two prints; and *Diaf*: one print, 1968

Three screenprints in colors, on wove paper, with full margins. All signed and numbered 11/150, 21/150 and 148/200 in pencil, published by Denise René, Paris (with their blindstamp), *Diaf* framed. both *Lapidaire* I. 27 x 25½ in. (68.6 x 64.8 cm) both *Lapidaire* S. 32½ x 29½ in. (82.6 x 74.9 cm) *Diaf* I. 23½ x 23½ in. (59.7 x 59.7 cm) *Diaf* S. 26¾ x 26¾ in. (67.9 x 67.9 cm)

Estimate

\$700-900



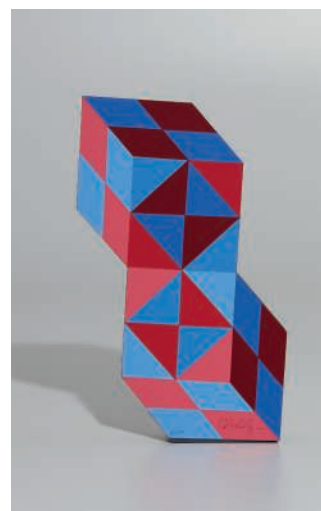
282. Victor Vasarely 1906-1997

Stèle, 1988

Wood multiple, painted in colors. Signed and numbered 62/100 in black ink. 12 x 7½ x 1⅞ in. (30.5 x 19.4 x 4.8 cm)

Estimate

\$2,000-3,000



other view

Start of 2pm Session



283. Alexander Calder 1898-1976

Nez et oreilles très gais (Very Gay Nose and Ears), 1969
Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 75/75 in pencil, unframed.
S. 29½ x 43 in. (74.9 x 109.2 cm)

Estimate
\$2,500-3,500



284. Alexander Calder 1898-1976

Black Face/Sun, 1969
Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 26/75, unframed.
S. 29½ x 43 in. (74.9 x 109.2 cm)

Estimate
\$2,000-3,000



285. Alexander Calder 1898-1976

Rondelles de fumée (Smoke Rings), 1960
Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 24/90 in pencil, published by
Maeght, Paris, framed.
S. 35 x 24 in. (88.9 x 61 cm)

Estimate
\$2,000-3,000

Literature
Maeght 658

286. Alexander Calder 1898-1976

Untitled (Spirals and Forms), circa 1965
Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 15/125 in pencil, unframed.
S. 26 x 38 in. (66 x 96.5 cm)

Estimate
\$1,500-2,500



287. Alexander Calder 1898-1976

Untitled (Pinwheels and Pyramids), circa 1970
Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 37/95 in pencil, unframed.
S. 29 $\frac{3}{8}$ x 43 $\frac{1}{2}$ in. (74.6 x 110.5 cm)

Estimate
\$2,000-3,000



288. Alexander Calder 1898-1976

Nid d'araignée (Spider's Nest), 1975
Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 64/95 in pencil, unframed.
S. 29 $\frac{1}{2}$ x 43 in. (74.9 x 109.2 cm)

Estimate
\$2,000-3,000





289. Alexander Calder 1898-1976

Zebra juane et zebra noir, 1976

Lithograph in colors, on wove paper, the full sheet.
Signed and numbered 11/75 in pencil, published by
Maeght, Paris (with their blindstamp), framed.
S. 30½ x 22½ in. (77.5 x 57.5 cm)

Estimate

\$1,500-2,500

290. Karel Appel 1921-2006

Six abstract prints, circa 1978

Six lithographs in colors, on Arches, Somerset or wove
paper, the full sheets. All signed and five inscribed 'for
Luis' in pencil or white crayon (all proofs aside from
the editions), all unframed.

all S. 21½ x 29½ in. (54.9 x 75.2 cm)

Estimate

\$2,000-3,000



291. Karel Appel 1921-2006

Close Together, 1977

Wood multiple hand-painted in colors. Signed in black paint on the front and annotated 'HC' in red paint on the underside (an hors commerce, the edition was 50 and 7 artist's proofs), published by Editions Press, San Francisco (with their signed Certificate on the underside).

31 x 28½ x 14 in. (78.7 x 72.4 x 35.6 cm)

Estimate

\$6,000-8,000

292. Karel Appel 1921-2006

Four figural prints, circa 1973

Four lithographs in colors, on Somerset paper, the full sheets. All signed and inscribed 'To Louis' in pencil (all proofs aside from the editions), all unframed.

all S. 29 x 21¼ in. (73.7 x 54 cm)

Estimate

\$1,500-2,500







293. Tom Wesselmann 1931-2004

Scribble Version of Still Life no.58, 1991
Screenprint in colors, on Museum Board, with full margins.
Signed and numbered 57/90 in pencil (there were also 12
artist's proofs), published by International Images, Inc.,
Vermont (with their blindstamp), framed.
I. 43 x 50 in. (109.2 x 127 cm)
S. 53½ x 65 in. (135.9 x 165.1 cm)

Estimate
\$5,000-7,000

294. Tom Wesselmann 1931-2004

Nude (For SEDFRE), 1969
Screenprint in colors, on Strathmore paper, with full
margins. Signed, dated and numbered 95/100 in pencil
(there were no artist's proofs), published by Chiron Press,
New York (with their blindstamp), framed.
I. 16⅞ x 22⅞ in. (42.9 x 58.1 cm)
S. 23 x 29 in. (58.4 x 73.7 cm)

Estimate
\$4,000-6,000

295. Tom Wesselmann 1931-2004

Judy Reaching Over Table, 1997
Screenprint in colors, on Coventry Rag paper, with
full margins. Signed and numbered 'PP 2/5' in
pencil (a printer's proof, the edition was 65 and 10
artist's proofs), published by Alliance Art Group,
New Jersey, unframed.
I. 34½ x 44 in. (87.6 x 111.8 cm)
S. 42 x 53 in. (106.7 x 134.6 cm)

Estimate
\$7,000-10,000



296. Andy Warhol 1928-1987

Cow, 1971

Screenprint in colors, on wallpaper, the full sheet. Signed in ink (one of approximately 100 signed in 1979), published by Factory Additions, New York, for a Warhol exhibition at the Whitney Museum of American Art, New York, framed.
S. 45½ x 29¾

Estimate

\$10,000-15,000

Provenance

Gift of the artist to the present owner.

Literature

Frayda Feldman and Jörg Schellmann 11A

297. Andy Warhol 1928-1987

After the Party, 1979

Screenprint in colors, on Arches 88 paper, the full sheet. Signed and numbered 467/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, framed.
S. 21¼ x 30½ in. (54 x 77.5 cm)

Estimate

\$8,000-12,000

Literature

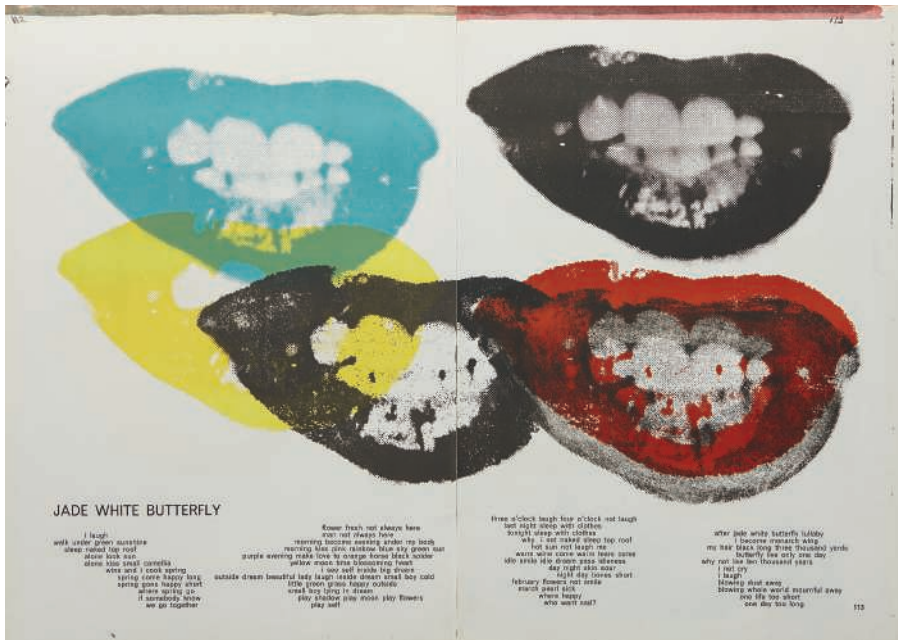
Frayda Feldman and Jörg Schellman 183



298. Andy Warhol 1928-1987

Holy Cats by Andy Warhol's Mother, 1954
Artist's book comprised of 20 offset lithographs (one with hand-coloring), on colored wove paper, bound (as issued), with original paper-covered hardcover with offset lithograph and hand-coloring on the front. Inscribed 'To Bouty From a.w. mother' in black ink on the first page, from the edition of unknown size.
9 x 5 3/4 in. (22.9 x 14.6 cm)

Estimate
\$6,000-8,000



299. Andy Warhol 1928-1987

I Love Your Kiss Forever Forever, 1964
Lithograph in colors, on two sheets of wove paper, the full sheets. From the unsigned edition of 2000, framed.
S. 16½ x 22⅞ in. (41 x 58.1 cm)

Estimate
\$1,000-2,000

Literature
Frayda Feldman and Jörg Schellmann 5



300. Andy Warhol 1928-1987

Ladies and Gentlemen, 1975
Screenprint in colors, on textured wove paper, the full sheet. Signed, dated and numbered 18/250 in pencil on the reverse (there were also 50 artist's proofs), published by Mazzotta Editore, Milan, Italy, framed.
S. 37 x 25½ in. (94 x 64.8 cm)

Estimate
\$4,000-6,000

Literature
Frayda Feldman and Jörg Schellmann 127



301. Andy Warhol 1928-1987

Lincoln Center Ticket, 1967
Offset lithograph in colors, on light-weight wove paper, the full sheet. From the unsigned edition of 500 (there was also a signed edition of 200 screenprints on opaque acrylic), published by Lincoln Center List Poster and Print Program, New York, framed.
S. 45¾ x 24 in. (116.2 x 61 cm)

Estimate
\$1,000-2,000

Literature
Frayda Feldman and Jörg Schellmann 19;
Charles Riley p. 130

302. Deborah Kass b. 1952

The Deb Suite, 2012

The complete set of four screenprints in colors, on Museum board, the full sheets. All signed, dated and numbered 38/60 in pencil on the reverse, published by Lococo Fine Art, St. Louis (with their inkstamp on the reverse), all framed.

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

Estimate

\$4,000-6,000



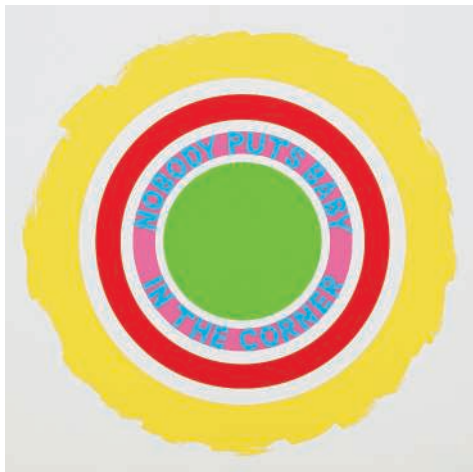
303. Deborah Kass b. 1952

Nobody Puts Baby in the Corner; and Enough Already, 2009 and 2014

Two screenprints in colors, on Museum Board, the full sheets. Both signed and numbered on the reverse (from the edition of 40 and 10 artist's proofs), both published by Lococo Fine Art, St. Louis, *Enough* to benefit Visual AIDS, New York, both framed. Baby S. 19 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (50.5 x 50.5 cm) Enough 16 x 22 $\frac{1}{4}$ in. (40.6 x 56.5 cm)

Estimate

\$2,000-3,000





304. Roy Lichtenstein 1923-1997

Foot Medication Poster, 1963

Offset lithograph, on wove paper, with full margins. Signed in pencil, from the unnumbered edition of unknown size with and without printed text (there were also 100 numbered impressions without text), published by Leo Castelli Gallery, New York, framed.

I. 15 $\frac{5}{8}$ x 15 $\frac{7}{8}$ in. (39.7 x 40.3 cm)

S. 22 $\frac{15}{16}$ x 16 $\frac{15}{16}$ in. (58.3 x 43 cm)

Estimate

\$4,000-6,000

Literature

Mary Lee Corlett Appendix 3



305. Roy Lichtenstein 1923-1997

Mirror, from Harvey Gantt, 1990

Screenprint in colors, on 4-ply board, the full sheet. Signed, dated and numbered 'AP 38/50' in pencil (an artist's proof, the edition was 250), co-published by the artist and Gemini G.E.L., Los Angeles, for the benefit of the Harvey Gantt for Senate Campaign, framed.

S. 10 x 7 $\frac{1}{4}$ in. (25.4 x 18.4 cm)

Estimate

\$3,000-5,000

Literature

Gemini G.E.L. 1450

Mary Lee Corlett 246

306. Roy Lichtenstein 1923-1997

Eight abstract service plates, 1990

Set of eight porcelain plates glazed in colors, all contained in the original individual boxes. All numbered 0748/3000, 0739/3000, 0583/3000, 1019/3000, 0697/3000, 0747/3000, 0779/3000, 0716/3000 on the undersides, published by Rosenthal, Hamburg. all diameter 12¼ in. (31.1 cm)

Estimate

\$3,000-5,000



307. Robert Indiana b. 1928

Love, from Book of Love, 1996

Screenprint in colors, on A.N.W Crestwood Museum Edition Paper, with full margins. Signed, dated and numbered 'PP 3/10' in pencil (a printer's proof, the edition was 200 and 50 artist's proofs), published by American Image Editions, New York, framed.

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

S. 23⅞ x 19¾ in. (60.6 x 50.2 cm)

Estimate

\$3,000-5,000



308. Robert Indiana b. 1928

Chosen Love (Philadelphia), 1995

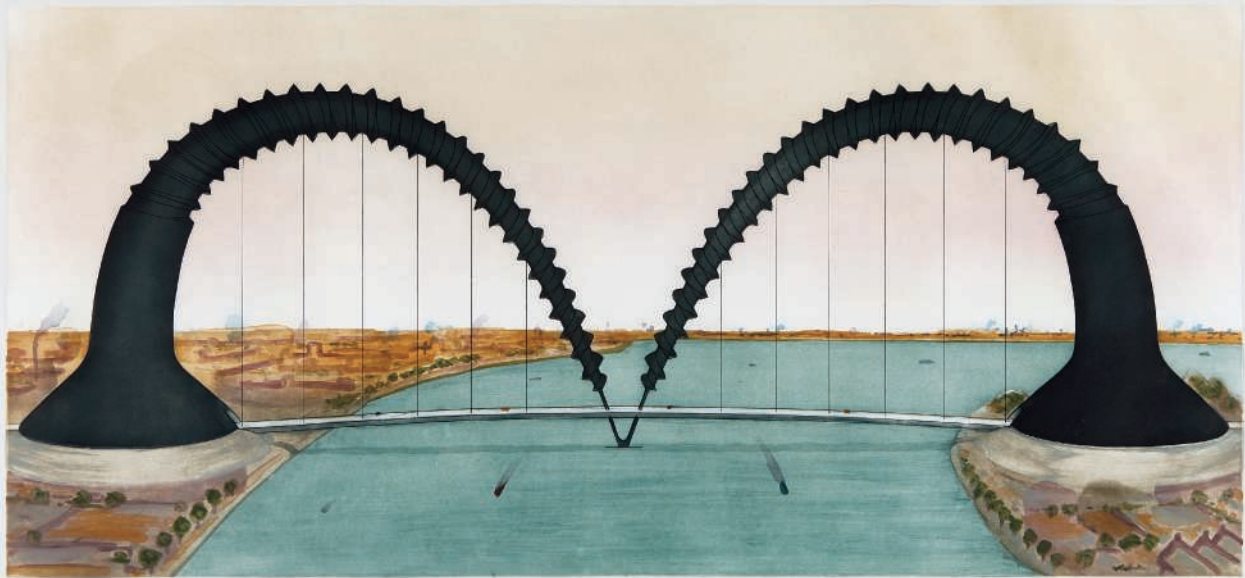
Skein dyed, hand carved and hand tufted archival New Zealand wool, with natural latex backing. Signed and numbered 26/175 on a canvas label affixed to the reverse in black ink.

96 x 96 in. (243.8 x 243.8 cm)

Estimate

\$4,000-6,000





309. Claes Oldenburg b. 1929

Screwarch Bridge (state III), 1981

Aquatint, etching and monoprint in colors, on Arches paper, with full margins. Signed, dated and numbered 'B.A.T' in pencil (a bon a tirer, the edition was 25), published by Multiples, Inc., New York (with their blindstamp), pale moisture stain in the upper left image, framed.

I. 23½ x 50½ in. (59.7 x 128.3 cm)

S. 33 x 60 in. (83.8 x 152.4 cm)

Estimate

\$10,000-15,000

Literature

Richard Axsom and David Platzker 174

Property from a Private Canadian Collection

This Lot is Sold with No Reserve

310. Walton Ford b. 1960

Limed Blossoms, 2007

Etching and aquatint in colors, on Rives BFK paper, with full margins, from the deluxe edition with the accompanying book *Walton Ford: Pancha Tantra*, including reproductions of the artist's work and an essay by Bill Buford, all contained in the original brown cloth-covered clamshell box. The print signed and numbered 17/100 in pencil (there were also 20 artist's proofs), the book signed in ink on the colophon, copy 17 of 1,600 and 220 artist's proofs, published by Taschen, New York.

I. 12 x 8¾ in. (30.5 x 22.2 cm)

S. 18½ x 14 in. (47 x 35.6 cm)

Estimate

\$3,000-5,000 •



311. James Rosenquist b. 1933

Zone, 1972

Lithograph, on Hodgkinson handmade paper, with full margins, signed, titled, dated '1972', numbered 30/66 in pencil (there were also 10 artist's proofs), published by Petersburg Press, London, unframed.

I. 27 $\frac{7}{8}$ x 28 $\frac{1}{4}$ in. (70.8 x 71.8 cm)

S. 31 x 30 in. (78.7 x 76.2 cm)

Estimate

\$3,000-5,000

Literature

Constance Glenn 53



312. James Rosenquist b. 1933

Katonah Muse, 1993

Offset lithograph in colors, on wove paper, the full sheet. Signed, titled, dated and numbered 39/100 in pencil, published by Tyler Graphics, Ltd. Mount Kisco, New York (with their blindstamp), framed.

S. 27 $\frac{1}{2}$ x 21 $\frac{1}{4}$ in. (69.9 x 54 cm)

Estimate

\$1,000-1,500



This Lot is Sold with No Reserve

313. James Rosenquist b. 1933

Woman in the Sun, 1991

Lithograph in colors, on Rives BFK paper, the full sheet. Signed, dated, titled and annotated 'printers proof I' in pencil (the edition was 60 and 20 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

S. 33 x 42 $\frac{1}{2}$ in. (83.8 x 108 cm)

Estimate

\$2,000-3,000 •

Literature

Constance Glenn 225





314. Ed Ruscha b. 1937

A collection of thirteen artist's books, 1964-78
A group of 13 artist's books by Ed Ruscha, including one collaboration with Lawrence Weiner, all in soft cover, several with the original glassine dust jackets. Seven from the first editions, published by the artist.
various sizes
eight 7½ x 5½ in. (18.1 x 14.3 cm)

Estimate
\$6,000-9,000

Literature
Siri Engberg B1-B6, B8, B10, B12, B13, and B15-B17

Including:
Twentysix Gasoline Stations; *Various Small Fires and Milk*; *Some Los Angeles Apartments*; *Every Building on the Sunset Strip*; *Thirtyfour Parking Lots in Los Angeles*; *Royal Road Test*; *Nine Swimming Pools and a Broken Glass*; *Crackers*; *Real Estate Opportunities*; *A Few Palm Trees*; *Records*; *Colored People*; and *Hard Light*

315. Ed Ruscha b. 1937

Hell ½ Way Heaven, 1988
Lithograph in colors, on Rives paper, the full sheet, folded in two places and bound (as issued) into the Parkett No. 18 issue. Signed, dated and numbered 2/100 in pencil (there were also 18 artist's proofs), published by Parkett Editions, Zurich and New York, unframed.
S. 8¾ x 28¾ in. (22.5 x 73.3 cm)

Estimate
\$2,500-3,500

Literature
Edition for Parkett 18; Siri Engberg 162



316. Ed Ruscha b. 1937

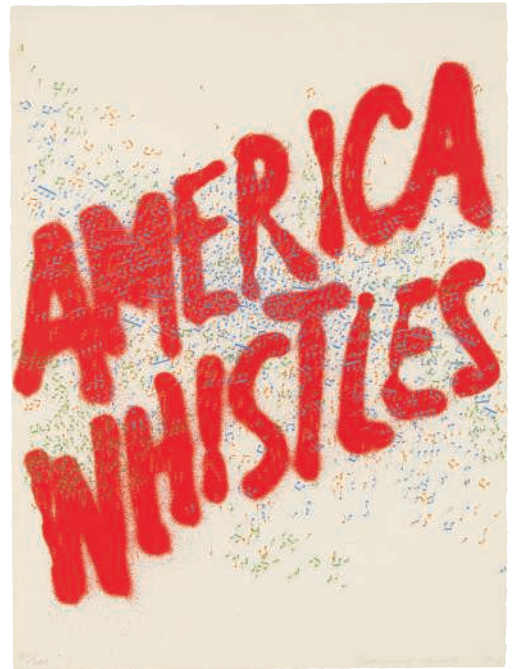
America Whistles, from *America: The Third Century*, 1976
Lithograph in colors, on Arches paper, the full sheet.
Signed, dated '1975' and numbered 53/200 in pencil
(there were also 25 artist's proofs), published by APC
Editions, New York, framed.
S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg 84



317. Ed Ruscha b. 1937

Zoot Soot, 2015
Die-Cut letterpress, on handmade paper with colored
threads, the full sheet. Signed, dated and numbered 10/40
in black ink (there were also 8 artist's proofs), published by
Bert Green Fine Art, Chicago, framed.
S. 10¾ x 13¾ in. (27.3 x 34.9 cm)

Estimate

\$4,000-6,000



318. Ed Ruscha b. 1937

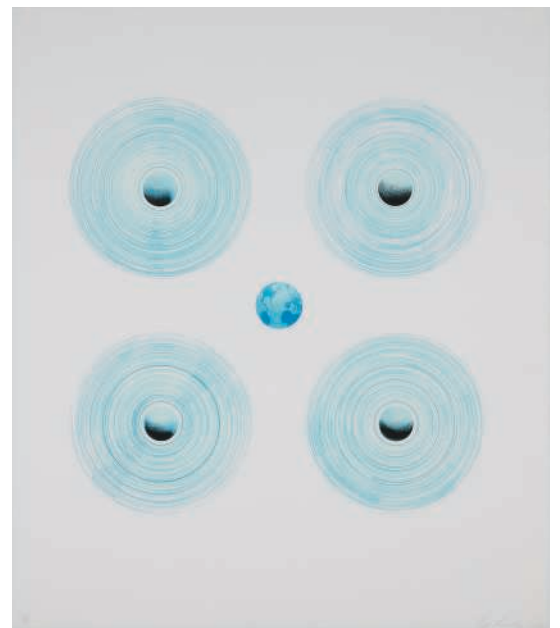
Fans of the World, 1982
Lithograph in colors, on Rives BFK paper, with full margins.
Signed, dated and numbered 53/55 in pencil (there were
also 11 artist's proofs), published by Bernard Jacobson, Ltd.,
London, framed.
L. 24½ x 24½ in. (62.2 x 62.2 cm)
S. 37 x 31¾ in. (94 x 80.6 cm)

Estimate

\$1,500-2,500

Literature

Siri Engberg 124





Property from a Private Canadian Collection
This Lot is Sold with No Reserve

319. Dennis Hopper 1936-2010

Ed Ruscha, 1964/2009

Gelatin silver print, on matte photo paper, the full sheet. Signed, dated '1964' and numbered 2/8 in pencil on the reverse, unframed.

S. 20 x 30¼ in. (50.8 x 76.8 cm)

Estimate

\$4,000-6,000 •

Property from a Private Canadian Collection
This Lot is Sold with No Reserve

320. Dennis Hopper 1936-2010

Biker Couple, 1961/2009

Gelatin silver print, on photo paper, with full margins, from the deluxe art edition with the accompanying book *Dennis Hopper. Photographs 1961-1967*, including illustrations of the artist's photographs and essays by Dennis Hopper, Walter Hopps, Victor Bockris and Jessica Hundley, all contained in the original cloth-covered clamshell box. The photograph signed in black ink on the reverse and numbered 36/100 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), the book signed by the artist in blue ink on the title page, copy 36 of 1,600 and 250 artist's proofs, published by Taschen, New York.

I. 8 x 12 in. (20.3 x 30.5 cm)

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

Estimate

\$1,800-2,400 •





321. Nam June Paik 1932-2006

Untitled, 1992

The complete set of 10 offset lithographs in colors, on wove paper, with full margins, with colophon, accompanied by the catalogue *Il Novecento di Nam June Paik*, all contained in the original red linen-covered portfolio case with gold stamped lettering. All signed and numbered 5/130 in pencil, published by Edizioni Carte Segrete, Rome.
portfolio: 19 x 14 $\frac{7}{8}$ in. (48.3 x 37.8 cm)

Estimate

\$4,000-6,000

This Lot is Sold with No Reserve

322. Nam June Paik 1932-2006

Smiling Face, 1986

Screenprint with drawing in black ink, on silver paper, with full margins. Signed in black ink, one of 40 unique examples, framed.

I. 7 x 7 in. (17.8 x 17.8 cm)

S. 11 x 8 $\frac{1}{2}$ in. (27.9 x 21.6 cm)

Estimate

\$1,000-2,000 •





323. Thomas Hirschhorn b. 1957

Swiss Made, 1999

Multiple comprised of cardboard, aluminum foil, felt, wood, plastic, and transparent foil. Signed, dated '2000' and numbered XII/XX in black ink (an artist's proof, the edition was 50), published by Parkett Editions, New York and Zurich.
89½ x 21 x 2¼ in. (227.3 x 53.3 x 5.7 cm)

Estimate

\$3,000-5,000

Literature

Edition for Parkett 57

324. Thomas Hirschhorn b. 1957

CNN, 2002

Multiple comprised of cardboard, foil, plastic, gold wrapping paper and tape. Signed and numbered 14/50 in black marker on the reverse, published by Edition Schellmann, New York and Munich, the gold attenuated. dimensions variable, overall: 120 x 84 x 8 in. (304.8 x 213.4 x 20.3 cm)

Estimate

\$3,000-5,000



325. Thomas Hirschhorn b. 1957

Echarpe (Scarf), 1996

Unique object, comprised of duct tape on fabric.
8 x 48 in. (20.3 x 121.9 cm)

Estimate

\$3,000-5,000



326. Cildo Meireles b. 1948

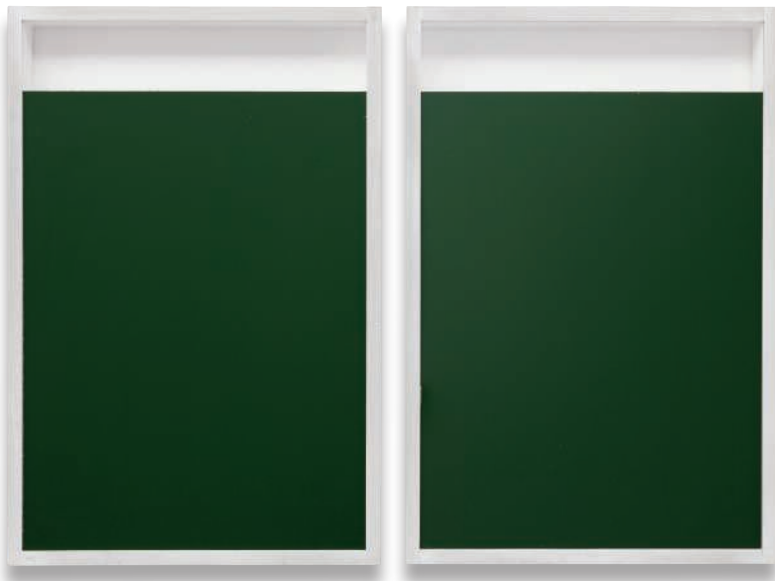
Zero Dollar, 1978-84

Offset lithograph in colors, on wove paper, with full margins. Signed and dated in black ink, from the unnumbered edition of 1000, framed.
I. 2½ x 5½ in. (5.4 x 14.3 cm)
S. 2½ x 6½ in. (6.7 x 15.6 cm)

Estimate

\$1,000-1,500





This Lot is Sold with No Reserve

327. Christo b. 1935

Double Show Window, 1972

The complete set of two multiples, comprised of Plexiglas painted with green paint, in the artist's original aluminum frames. One signed and dated, both numbered 38/65 in pencil on the interior of the frame (one of 20 painted with green paint, there were also 30 painted with white paint and 15 collaged with brown wrapping paper taped to the Plexiglas), published by Tanglewood Press, New York. both 35½ x 24 x 3 in. (89.2 x 61 x 7.6 cm)

Estimate

\$3,000-5,000 •

Literature

Jörg Schellmann and Joséphine Benecke 47



328. Julian Opie b. 1958

View of Loop Bridge Seen from Route 41 in the Seven Falls Area, from Japanese Landscapes, 2009

Lenticular acrylic panel, comprised of an inkjet print in colors, on specialist paper mounted to twenty line 3D and iMotion lenses, in the original white sprayed aluminium frame specified by the artist. Signed in black ink and numbered 20/50 on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London. 35¾ x 49¼ x 1½ in. (89.9 x 125.1 x 4.1 cm)

Estimate

\$3,000-5,000

Literature

Alan Cristea 142



Property from a Private Collection, New York

329. Stephen Prina b. 1954

Combat de Taureaux (Le Toreador Mort); and Bullfight (The Dead Toreador) 1864, from the series Exquisite Corpse: The Complete Paintings of Manet, 1989

Diptych, including one offset lithograph and one ink wash, on wove and rag paper, the full sheets. Signed, titled, dated, and numbered '75 of 556' in pencil on the reverse, both framed.

one S. 26 x 32½ in. (66 x 82.6 cm)

two S. 29½ x 60½ in. (74.9 x 153.7 cm)

Estimate

\$3,000-5,000

330. Josh Smith b. 1976

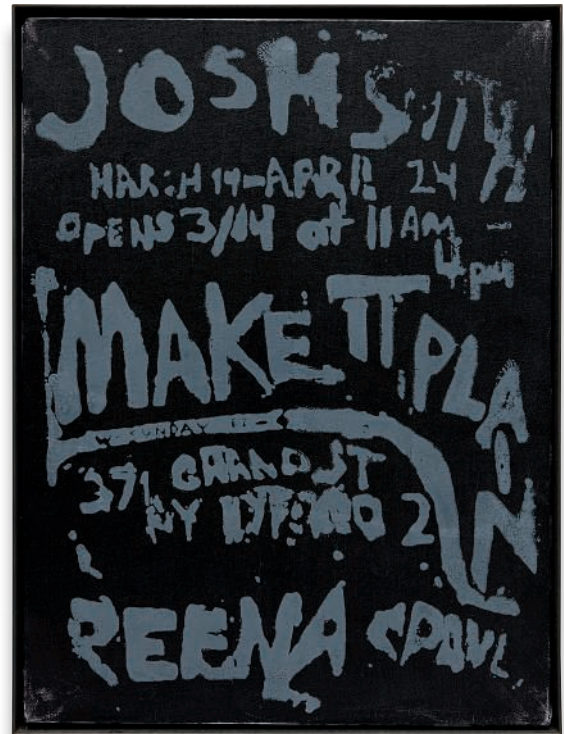
Untitled, 2006

Unique screenprint on canvas in black and gray, stretched onto stretcher bars. Signed and dated in pencil on the reverse, annotated 'JS10' in black ink on the stretcher, framed.

23¾ x 17¾ in. (60.3 x 45.1 cm)

Estimate

\$3,000-5,000



331. Richard Prince b. 1949

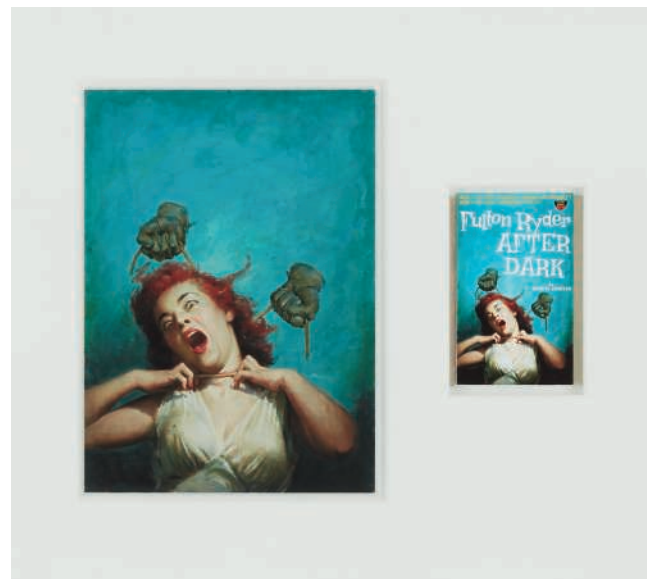
Fulton Ryder After Dark, 2012

Offset lithograph in colors, on wove paper, the full sheet. Signed, dated '2012' and numbered 64/100 in pencil, framed.

S. 30 x 26 in. (76.2 x 66 cm)

Estimate

\$1,000-2,000





Property from a Private Canadian Collection
This Lot is Sold with No Reserve

332. Vija Celmins b. 1938

Untitled (Web #5), 2009

Mezzotint, on Hahnemühle paper, with full margins. Signed and numbered 'AP 6/30' in pencil (an artist's proof, the edition was 50), published by Simmelink Sukimoto, Kingston, New York, unframed.

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

S. 21 x 17½ in. (53.3 x 44.8 cm)

Estimate

\$3,000-5,000 •



333. Louise Bourgeois 1911-2010

Storm at Saint Honoré, 1994

Engraving and drypoint, on smooth wove paper, with full margins, the eighth (final) state. Signed, dated and numbered 78/100 in pencil (there were also 25 artist's proofs), published by Editions de la Tempete, Paris, framed.

I. 20¾ x 32½ in. (52.7 x 82.6 cm)

S. 24½ x 35¾ in. (62.2 x 90.8 cm)

Estimate

\$2,000-3,000

Literature

Deborah Wye 146; Museum of Modern Art Cat. No. 700/VIII



334. Amy Sillman b. 1966

Untitled Big #1, 1999

Monotype in colors, on wove paper, with full margins. Signed, titled and dated '99' in pencil, printed by Riverhouse Editions, Colorado (with their blindstamp), unframed.

I. 24¾ x 16¾ in. (62 x 41.7 cm)

S. 34¾ x 27½ in. (88.5 x 70 cm)

Estimate

\$3,000-5,000

335. John Cage 1912-1992

EninKa No. 11, 1986

Monotype with branding, on Chine collé to smoked gampi paper, the full sheet. Signed, dated and titled in pencil, published by Crown Point Press, San Francisco (with their inkstamps), framed.

S. 24 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (61.9 x 46.7 cm)

Estimate

\$6,000-8,000



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

336. Ólafur Eliasson b. 1967

An Encyclopedia, 2008

Book, comprised of 26 offset lithographs, on wove paper, with text by Philip Ursprung, all bound (as issued) in the original artist designed high gloss polished cold formed steel cover and contained in the original clamshell box. Signed in ink on the title page, copy 6 of 200 and 50 artist's proofs, published by Taschen, New York.

all S. 15 $\frac{1}{8}$ x 12 in. (38.4 x 30.5 cm)

portfolio: 16 $\frac{1}{2}$ x 13 x 2 $\frac{3}{4}$ in. (41.9 x 33 x 7 cm)

Estimate

\$1,000-2,000 •





337. Glenn Ligon b. 1960

Self Portrait at Nine Years Old (James Brown), 2008

Stenciled linen pulp painting in colors, on pigmented cotton sheet, the full sheet. Signed, dated and numbered in pencil, published by Art in General, New York, framed.

S. 11¾ x 12 in. (29.8 x 30.5 cm)

Estimate

\$3,000-5,000



Doll Birth, 1972 His mother caught him going with a doll. He was banned from playing with the doll until dawn again.



The Wizard of Oz, 1956 He was playing Dorothy in the school production of the Wizard of Oz. His father got angry at him for getting dressed too early.

338. Tracey Moffatt b. 1960

Wizard of Oz and Doll Birth, from Scarred for Life, 1994

Two photolithographs in colors, on wove paper, the full sheet. *Wizard of Oz* signed, dated and numbered A/P and *Doll Birth* signed, dated and numbered 11/50, both in pencil on the reverse, published by the artist, both framed.

both S. 31½ x 23½ in. (80 x 59.7 cm)

Estimate

\$1,000-1,500



339. Cindy Sherman b. 1954

Untitled (Doctor and Nurse diptych), 1980-87

Gelatin silver print diptych, on semi-gloss double weight photo paper, with full margins. Both signed, dated '1980-7' and numbered 34/125 in pencil on the reverse (there were also 15 artist's proofs), *Nurse* with moisture staining in the lower sheet, both framed.

both I. 7½ x 5½ in. (19.1 x 14 cm)

both S. 9¾ x 7¾ in. (25.1 x 20 cm)

Estimate

\$3,000-5,000

340. Jack Pierson b. 1960

Bullshit, 2011

Screenprint and collage in colors, on black archival digital fine art paper, with full margins. Signed, dated, and numbered 'PP 3/3' in pencil on the reverse (a printer's proof, the edition was 21), published by Sabine Knust, Munich, unframed.

I. 23 x 32 in. (58.4 x 81.3 cm)

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

Estimate

\$3,000-5,000



341. Jack Pierson b. 1960

The Poet; and Glory, 2011

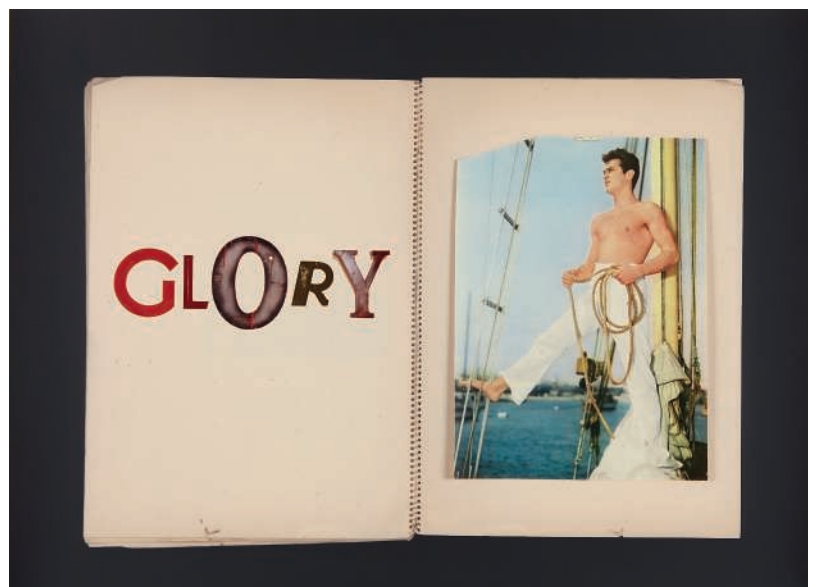
Two screenprints with collage in colors, on black archival digital fine art paper, with full margins. Both signed, dated, and numbered 'PP 3/3' in pencil (printer's proofs, the edition was 21 for both), published by Sabine Knust, Munich, both unframed.

both I. 22½ x 32 in. (57.2 x 81.3 cm)

both S. 29 x 39 in. (73.7 x 99.1 cm)

Estimate

\$4,000-6,000





342. Kiki Smith b. 1954

My Blue Lake, 1995

Photogravure with à la poupée inking and lithograph in colors, on mould-made En Tout Cas paper, with full margins. Signed, dated and numbered 'PP#4' in pencil (a printer's proof, the edition was 41 and 7 artist's proofs), published by Universal Limited Art Editions, Inc., West Islip, New York (with their blindstamp), framed.
I. 33½ x 45½ in. (85.1 x 115.6 cm)
S. 43½ x 54½ in. (110.5 x 138.4 cm)

Estimate
\$8,000-12,000

Literature
Wendy Weitman 71

343. Kiki Smith b. 1954

Ballerina (stretching right), 2000

Etching with aquatint and collage of tissue paper and glitter, on Somerset paper, with full margins. Signed, dated and numbered 19/24 in pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, framed.
I. 19¾ x 14¾ in. (50.2 x 37.5 cm)
S. 31 x 22¼ in. (78.7 x 56.5 cm)

Estimate
\$4,000-6,000

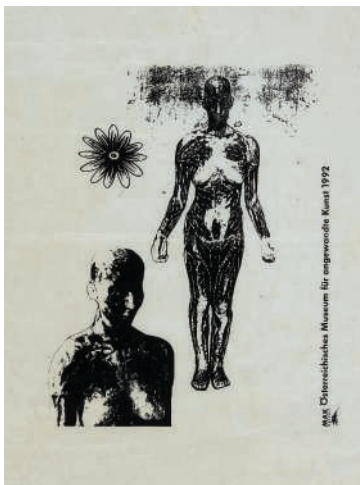
344. Kiki Smith b. 1954

Silent Work, 1992

The complete two part set, including screenprint and rubber stamp, on handmade Nepalese paper, with full margins, and multiple screenprinted candle with white metal leaf additions. Signed, dated and numbered 10/15 in pencil (an artist's proof, the edition was 150), published by MAK Galerie Österreichisches Museum für angewandte Kunst, Vienna, unframed.
I. 16 x 13 in. (40.6 x 33 cm)
S. 29 x 19¾ in. (73.7 x 50.2 cm)
candle 14 x 7/8 in. (35.6 x 2.2 cm)

Estimate
\$900-1,200

Literature
Wendy Wietman 117



345. Kiki Smith b. 1954

Sitting with a Snake, 2007

Digital acid-based Inkjet dye print in colors, on silk charmeuse. Signed, dated, and numbered 18/18 in blue ink on the reverse, published by Pace Editions, Inc., New York, unframed. 68 x 48 in. (172.7 x 121.9 cm)

Estimate

\$5,000-7,000

346. Kiki Smith b. 1954

Hello, Hello, 2011

Watercolor potato monprint in colors, on wove paper, with full margins. Signed, dated and numbered 5/18 in pencil (there were also 4 artist's proofs), published by 13 Moons, New York, unframed. I. 7 x 1½ in. (17.8 x 2.9 cm) S. 12 x 17 in. (30.5 x 43.2 cm)

Estimate

\$1,500-2,500



347. Kiki Smith b. 1954

Miracle; and Cloud, 2012

Two Photopolymer prints in colors, on Hahnemühle paper, with full margins. Both signed, dated and numbered 4/13 in pencil (there were also 8 artist's proofs), published by KIDO Press Inc., Tokyo (with their blindstamp), unframed. both I. 9¾ x 13 in. (25.1 x 33 cm) (one vertical) both S. 15 x 18 in. (38.1 x 45.7 cm) (one vertical)

Estimate

\$1,500-2,500

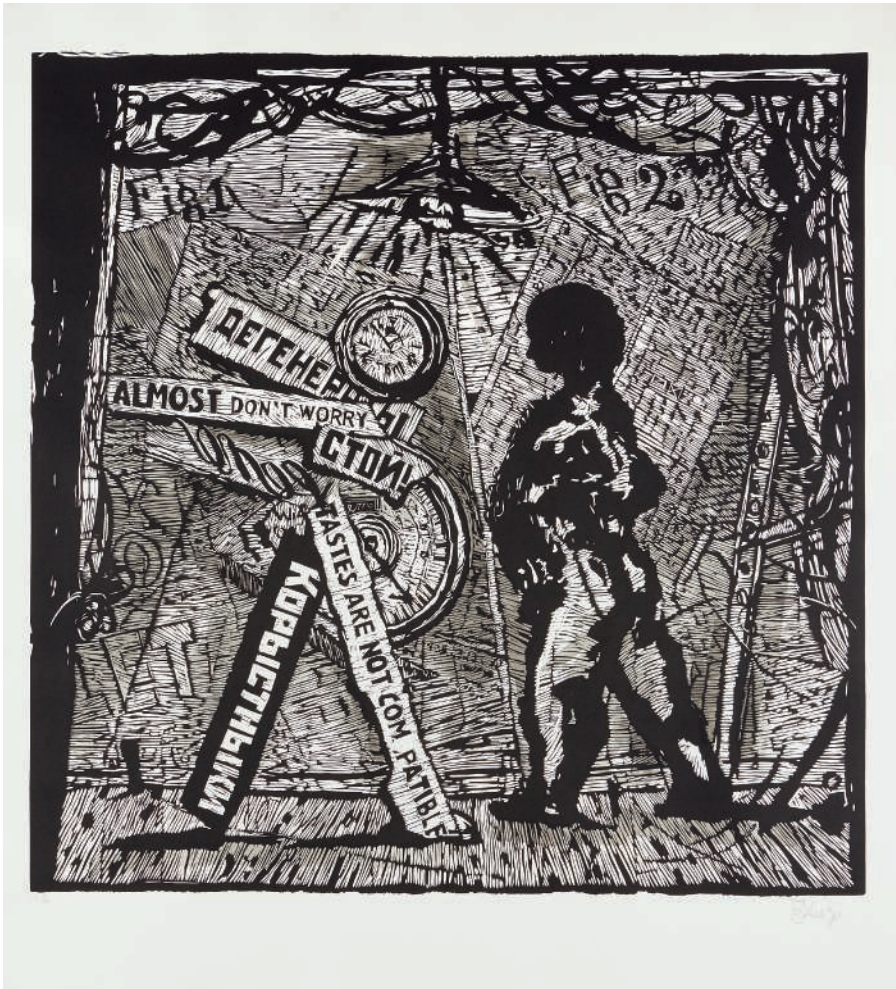




348. Franz West 1947-2012

Untitled (Hanging Lamp), 1991
Welded iron multiple, electrical ceiling fittings. Published by Metamemphis, Milan.
76¼ x 13½ x 14 in. (193.7 x 34.3 x 35.6 cm)

Estimate
\$2,500-3,500



349. William Kentridge b. 1955

Almost Don't Worry, 2010
Linocut with hand-painting, on Hahnemüle paper, with full margins. Signed, annotated 'EV' and numbered 7/40 in pencil, unframed.
I. 39¼ x 39 in. (99.7 x 99.1 cm)
S. 47 x 42½ in. (119.4 x 108 cm)

Estimate
\$5,000-7,000

350. Swoon b. 1978

Monica, 2010

Linocut with hand-coloring, on paper mounted to shaped wood. Signed and dated in pencil.
S. 83 x 51 x 1 in. (210.8 x 129.5 x 2.5 cm)

Estimate

\$6,000-8,000



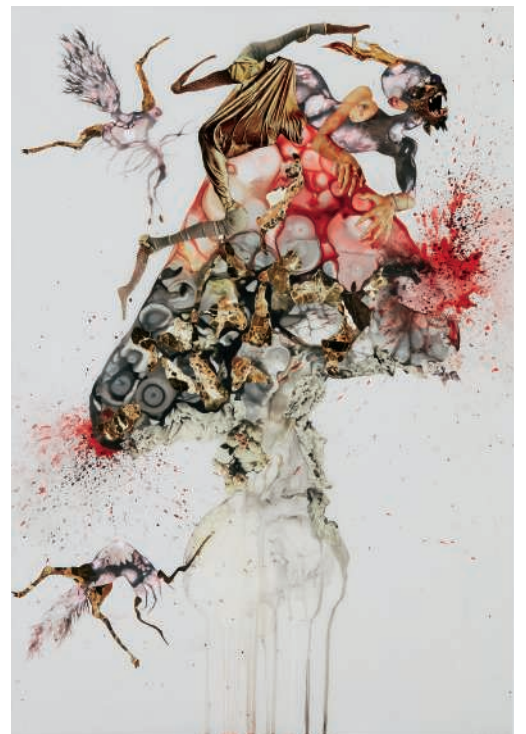
351. Wangechi Mutu b. 1972

Howl, 2006

Archival pigment print with screenprint in colors, on smooth wove paper, with full margins. Signed, dated and numbered 26/40 in pencil, published by MoCA Projects Council, Los Angeles, framed.
I. 35 x 24 in. (88.9 x 61 cm)
S. 39¾ x 27¾ in. (101 x 70.5 cm)

Estimate

\$3,000-5,000





Property from a Private Canadian Collection

352. Tacita Dean b. 1965

Palast, 2005

The complete set of six photogravures, on Somerset paper, the full sheets. All signed, dated and numbered 17/24 in pencil on the reverse, published by Niels Borch Jensen Editions, Copenhagen, all unframed.
all S. 19½ x 27½ in. (49.5 x 69.9 cm)

Estimate

\$8,000-12,000

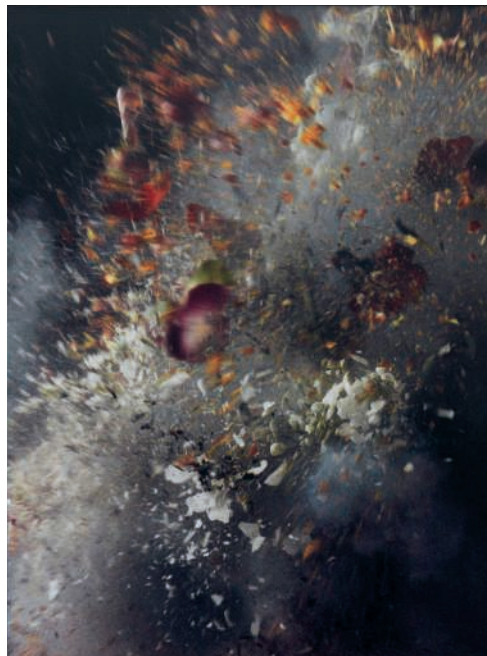
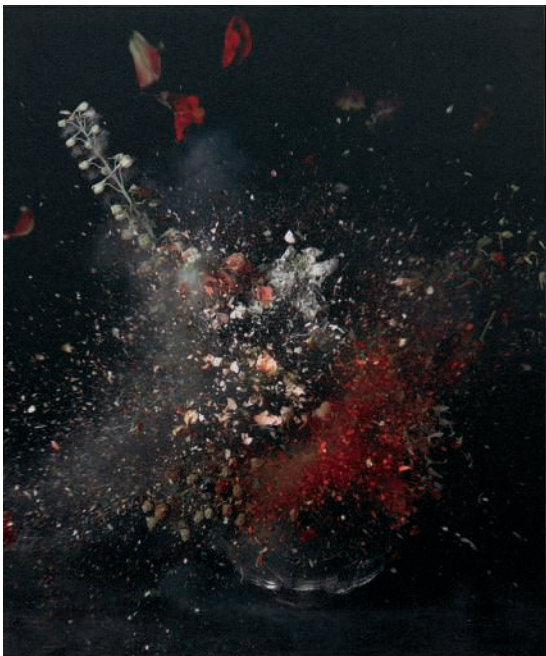
353. Ori Gersht b. 1967

Time After Time: Untitled 11; and Untitled 21, 2006-7

Two chromogenic prints, one mounted to Dibond, one to aluminum, the full sheets. *Untitled 11* signed in black ink and numbered 'AP 2/2' on a Certificate of Authenticity affixed to the reverse, *Untitled 21* dated and numbered '1/2 AP' on a label affixed to the reverse (the edition was 6), both framed.
Untitled 11 S. 14½ x 12 in. (36.8 x 30.5 cm)
Untitled 21 S. 14¼ x 10½ in. (36.2 x 40.1 cm)

Estimate

\$3,000-5,000



354. Lesley Dill b. 1950

Leave Me Ecstasy, 1997

Lithograph, etching and screenprint with wire and thread, on mulberry paper, with full margins.

Signed, dated and numbered 33/35 in pencil, published by Landfall Press, Chicago, framed
I. 32 x 26½ in. (81.3 x 67.3 cm)
S. 38 x 32 in. (96.5 x 81.3 cm)

Estimate

\$2,000-3,000



355. Lesley Dill b. 1950

Homage to N.S., 1997

Screenprint and lithograph in colors with thread and wire, on Japanese paper, with full margins.

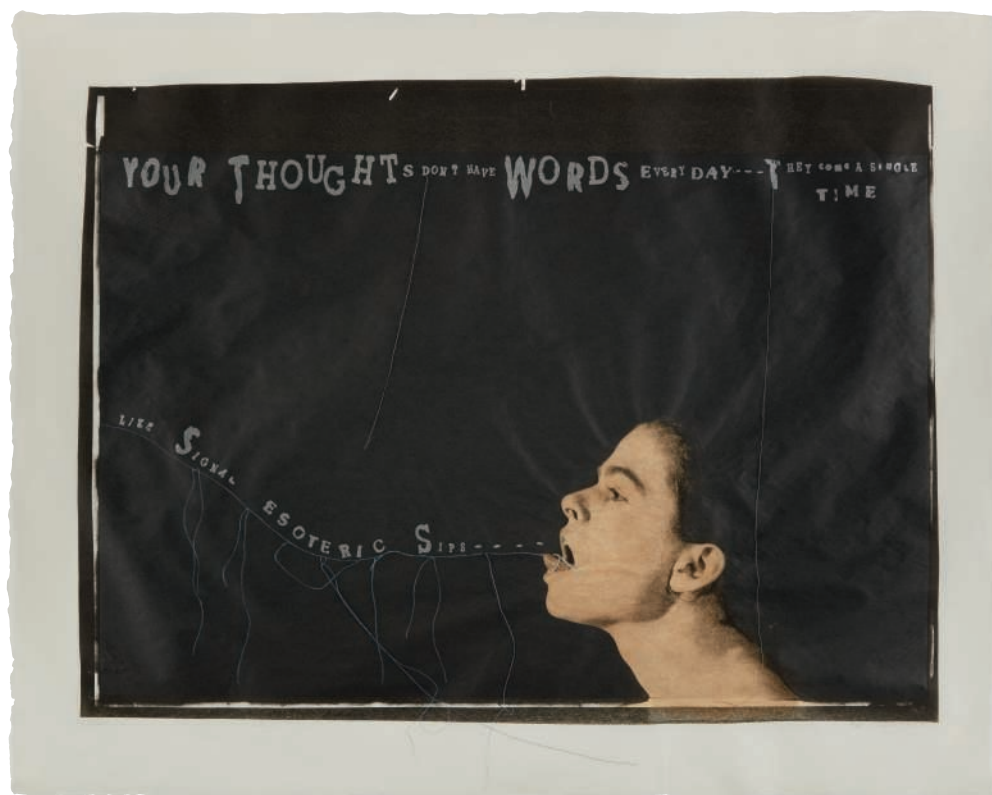
Signed, dated and numbered 22/35 in pencil, published by Landfall Press, Chicago, framed.

I. 27¾ x 37½ in. (70.5 x 95.3 cm)

S. 34¼ x 43¼ in. (87 x 109.9 cm)

Estimate

\$2,000-3,000





Property from a Private Canadian Collection
This Lot is Sold with No Reserve

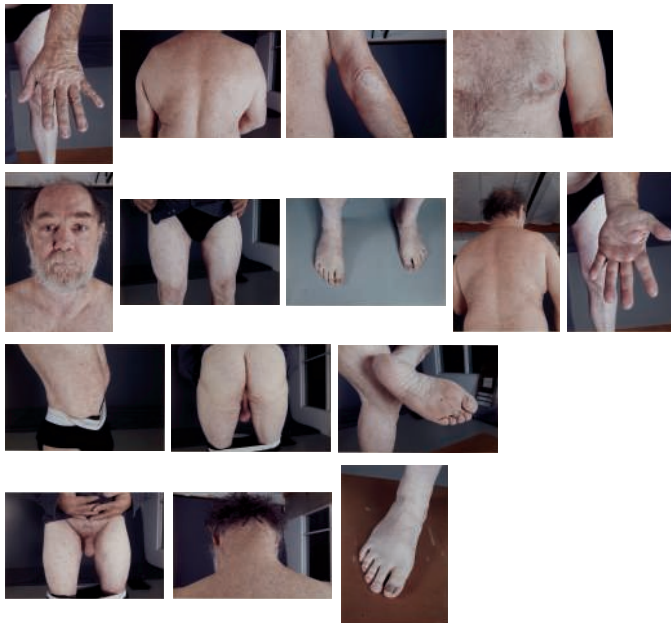
356. Neo Rauch b. 1960

Heimkehr, 2010

Lithograph in green, on handmade paper, with full margins, from the deluxe art edition with the accompanying book *Rauch*, a monograph including reproductions of the artist's work, all contained in the original crimson cloth-covered clamshell box. The print signed, titled, dated and numbered 99/100 in pencil (there were also 20 artist's proofs), the book signed in blue pencil on the colophon, copy 99 of 1,100 and 100 artist's proofs, published by Taschen, New York. I. 14 x 10 in. (35.6 x 25.4 cm)
S. 17 x 13 in. (43.2 x 33 cm)

Estimate

\$4,000-6,000 •



357. Paul McCarthy b. 1945

Peter Paul Skin Sample, 2005

The complete set of 15 digital laser prints in colors, on Kodak Professional Endura paper, the full sheets. Signed and numbered 28/36 in on the Certificate of Authenticity (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, all framed, lacking the original box. all S. 6 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (16.8 x 25.1 cm)

Estimate

\$2,500-3,500

Literature

Edition for Parkett 73

Property from a Private Canadian Collection
This Lot is Sold with No Reserve

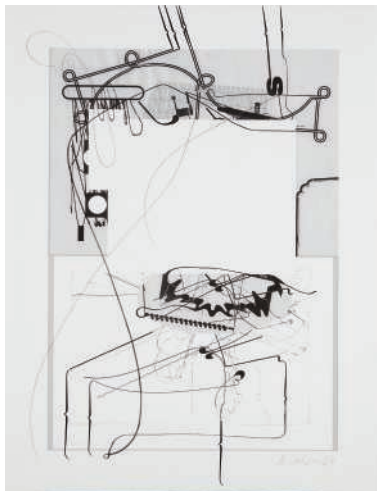
358. Albert Oehlen b. 1954

Untitled, 2009

Digital print, on Archival Photo Carton paper, the full sheet, from the deluxe edition with the accompanying book *Oehlen*, a monograph with contributions by Roberto Ohrt, Klaus Kertess, Martin Prinzhorn and John Corbett, all contained in the original orange cloth-covered clamshell box. The print signed and dated in pencil on the front, and numbered 57/100 on a label affixed to the reverse in black ink (there were also 20 artist's proofs), the book signed by the artist in ink on the title page, copy 57 of 1,100 and 100 artist's proofs, published by Taschen, New York. S. 25 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (65.1 x 50.2 cm)

Estimate

\$800-1,200 •



This Lot is Sold with No Reserve

359. Chris Burden b. 1946

Two World War I Tanks, 2010

Cast steel multiples, contained in the original handmade wood box. Signed and numbered 13/100 in silver ink on the box (there were also 20 artist's proofs), published by the Frostig Collection, Pasadena, California (with their accompanying Certificate of Authenticity).

tanks. $2\frac{1}{4} \times 4 \times 1\frac{1}{4}$ in. (5.7 x 10.2 x 3.2 cm)

box. $4\frac{1}{2} \times 9\frac{1}{2} \times 7\frac{1}{2}$ in. (11.4 x 24.1 x 19.1 cm)

Estimate

\$1,200-1,800 •



360. Gerhard Richter b. 1932

Prisma I (Prism I), 2002

Heavy flint glass prism, in the original dark gray cloth-lined presentation case. Signed and numbered 10/80 in black ink (there were also 20 artist's proofs in Roman numerals), published by Deutsche Guggenheim, Berlin.

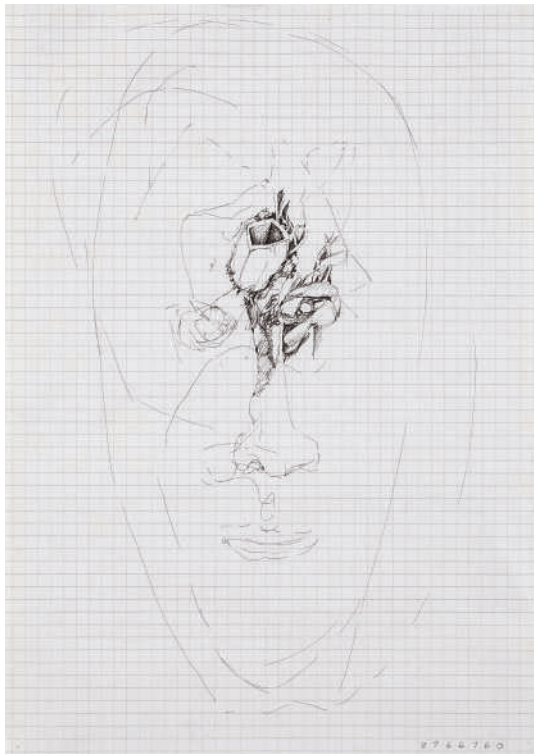
$1\frac{3}{4} \times 1\frac{3}{4} \times 6\frac{1}{2}$ in. (4.4 x 4.4 x 16.5 cm)

Estimate

\$2,000-3,000

Literature

Hubertus Butin 120



361. Jonathan Borofsky b. 1942

Drawing, 2766760, 1981

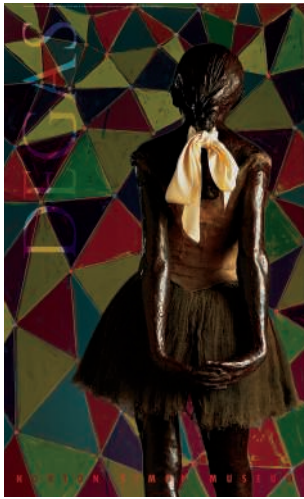
Ink on graph paper, the full sheet. Signed, dated and annotated '2766760' in black ink, framed.

S. $11\frac{3}{4} \times 8\frac{1}{4}$ in. (29.8 x 21 cm)

Estimate

\$1,000-1,500

362.



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

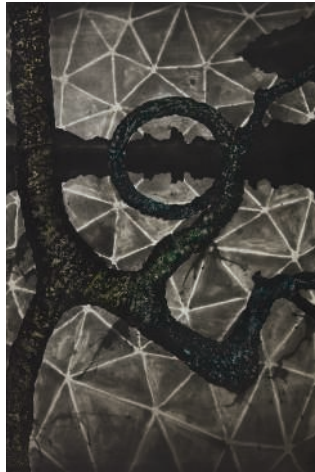
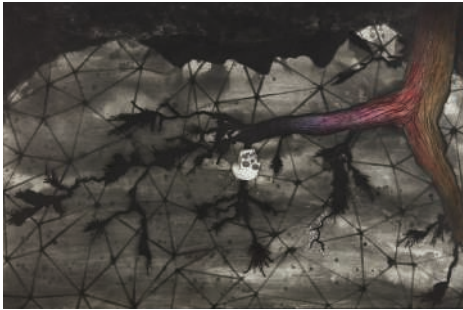
362. Matthew Day Jackson b. 1974

Missing Link (Lady Liberty) from *The Dymaxion Series*, 2007

The complete set of three prints, comprised of screenprint, collage, etching, and hand-painting, on Hahnemühle Copperplate and found poster laminated on Coventry Rag paper, the full sheets. All signed (two with initials), one titled, dated and all numbered 10/35 in pencil on the reverse (there were also 5 artist's proofs), published by Peter Blum Edition, New York, all unframed.
one S. 36¼ x 22½ in. (92.1 x 56.2 cm)
two S. 35¾ x 23½ in. (90.8 x 60 cm)

Estimate

\$4,000-6,000 •



Property from a Private Canadian Collection
This Lot is Sold with No Reserve

363. Matthew Day Jackson b. 1974

Metamorphosis, 2007

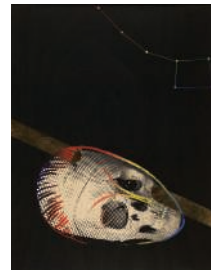
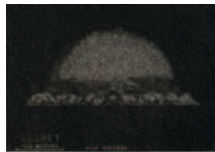
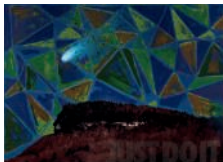
The complete set of seven prints, including aquatints, etchings, screenprints and archival inkjets in colors with gold leaf and hand additions, on various papers, the full sheets and with full margins. One signed, titled, dated '2007', all annotated 'A-G' respectively and numbered 12/16 in pencil (there were also 4 artist's proofs), published by Lower East Side Printshop, New York (with their blindstamp), all framed.
overall 73 x 154 in. (185.4 x 391.2 cm)

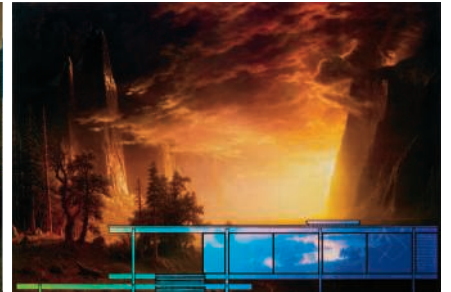
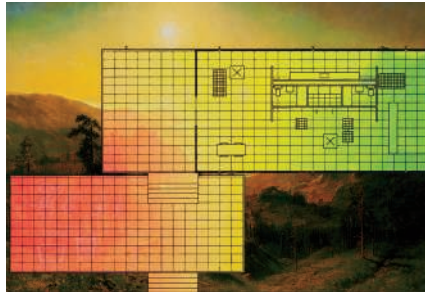
Estimate

\$5,000-10,000 •



363.





Property from a Private Canadian Collection

364. Matthew Day Jackson b. 1974

Das Wochenendhaus from *The Dymaxion Series*, 2007

The complete set of 16 prints, comprised of etching, archival inkjet, screenprint, lithographs, and C-Print in colors, on Hahnemühle Copperplate, Durotone Newsprint Aged and photo paper, the full sheets, the C-print mounted to board (as issued). All signed (15 with initials), one titled, dated, all sequentially annotated A-P and numbered 30/35 in pencil or ink on the reverse (there were also 5 artist's proofs), published by Peter Blum Edition, New York, all unframed.
eleven S. 10¾ x 8¼ in. (27.3 x 21 cm);
three S. 24 x 35½ in. (61 x 89.2 cm);
one S. 25½ x 21¾ in. (64.8 x 54.3 cm);
one S. 19½ x 28½ in. (49.8 x 72.7 cm)

Estimate

\$8,000-12,000

Property from a Private Canadian Collection

This Lot is Sold with No Reserve

365. Matthew Day Jackson b. 1974

Bucky (ROYGBIV) from *The Dymaxion Series*, 2007-08

Etching and screenprint in colors, on shaped Hahnemühle Copperplate paper, the full sheet. Signed, titled, dated and numbered 30/35 in pencil on the reverse (there were also 5 artist's proofs), published by Peter Blum Edition, New York, unframed.
overall S. 23 x 17½ in. (58.4 x 44.5 cm)

Estimate

\$1,000-2,000 •





366. David LaChapelle b. 1963

First I Need Your Hand, Then Forever Can Begin, 2009
Chromogenic print, on photo paper, the full sheet, mounted to Plexiglas. Signed in black ink and numbering printed 'DP 1/2' on label affixed to the reverse of the mount (aside from the edition of 30), published to benefit the American Friends of Tel Aviv Museum, New York, framed.
S. 23¾ x 23¾ in. (60.3 x 60.3 cm)

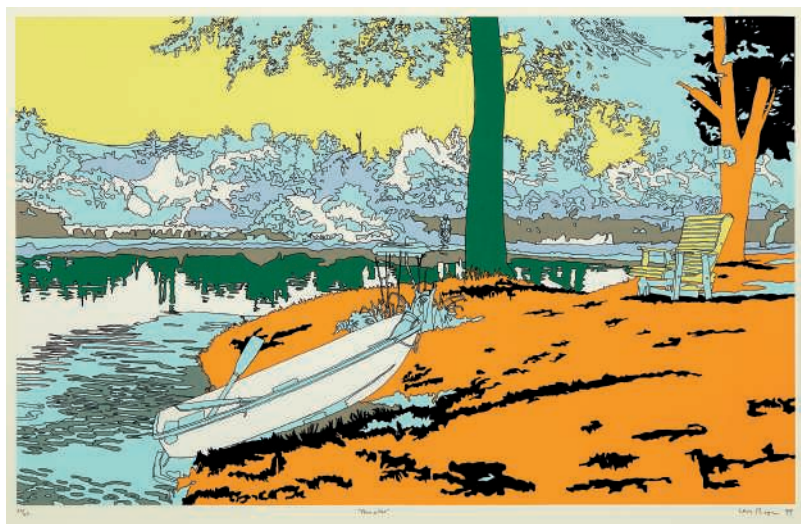
Estimate
\$2,500-3,500



367. Mickalene Thomas b. 1971

Portrait of Marie Sitting in Black and White, 2012
Photogravure, on Chine-collé to wove paper, with full margins. Signed, dated and numbered 'RP 3/4' in pencil (the edition was 20), published by Momenta Art, NYC, in consortium with Benefit Print Project, unframed.
I. 20¾ x 16¾ in. (52.7 x 42.5 cm)
S. 27 x 22½ in. (68.6 x 57.2 cm)

Estimate
\$2,500-3,500



368. Lisa Ruyter b. 1968

Peckinpah, 1999
Screenprint in colors, on Moulin des Berger paper, with full margins. Signed, titled, dated '99' and numbered 30/60 in pencil (there were also 10 artist's proofs), published by Rouge Fine Art, Long Island City, New York, framed.
I. 22½ x 36 in. (57.2 x 91.4 cm)
S. 30 x 42¼ in. (76.2 x 107.3 cm)

Estimate
\$1,000-1,500

369. Donald Baechler b. 1956

Chocolate Cone, 2007

Screenprint in colors, on wove paper, the full sheet. Signed, dated and numbered 'PP 4/4' in pencil (a printer's proof, the edition was 69 and 15 artist's proofs), published by Pace Editions, Inc., New York, framed.
S. 57¾ x 40½ in. (146.7 x 102.9 cm)

Estimate

\$3,000-5,000



370. Donald Baechler b. 1956

Flowers and Fruits: three plates, 1990

Three lithographs in colors with relief printing, on wove paper, the full sheets. All signed and dated, one numbered 4/35, two annotated 'BAT' in pencil (a bon a tirer, the edition was 35 and 3 artist's proofs) published by AC&T corporation, Tokyo, all unframed.
all S. 36 x 28 in. (91.4 x 71.1 cm)

Estimate

\$2,000-3,000



371. Donald Baechler b. 1956

The Counterfeiters, 1991

The complete set of four etchings, on Somerset paper, with full margins, all contained in the original light blue linen-covered portfolio. All signed, dated and numbered 14/24 in pencil (there were also 4 artist's proofs), published by Baron/Boisante, New York.
all I. 23¾ x 29¾ in. (60.3 x 75.6 cm)
all S. 30½ x 38 in. (77.5 x 96.5 cm)

Estimate

\$1,000-2,000





372. Keith Haring 1958-1990

Blueprint Drawing: one plate, 1990
Screenprint, on wove paper, the full sheet. Signed, dated and numbered 12/33 in pencil, published by Durham Press, Durham, Pennsylvania, framed. S. 42½ x 52 in. (108 x 132.1 cm)

Estimate
\$10,000-15,000

373. Keith Haring 1958-1990

Best Buddies, from Pop Shop I, 1987
Screenprint in colors, on Conventry rag paper, with full margins. Inscribed 'Merry Christmas Lysa 1987 Keith + Juan' in ink (one of an unknown number of cards personally inscribed, the edition was 200 and 20 artist's proofs), published by the artist, framed.
I. 10¼ x 13¼ in. (26 x 33.7 cm)
S. 12 x 15 in. (30.5 x 38.1 cm)

Estimate
\$4,000-6,000



374. Keith Haring 1958-1990

Untitled (Man on Dolphin), 1987

Lithograph, on wove paper, with full margins. Signed, dated, and numbered 'AP 24/25' in red pencil (an artist's proof, the edition was 170), framed.

I. 28 x 31 in. (71.1 x 78.7 cm)

S. 29½ x 35½ in. (74.9 x 90.2 cm)

Estimate

\$8,000-12,000

Literature

Klaus Littmann p. 84

375. Keith Haring 1958-1990

Untitled (Pop Shop Tokyo, Rice Bowl), 1987

Unique ceramic bowl and lid painted in dark teal with glaze. Signed and dated '87' in dark teal on the underside, from the series of unknown size each hand-painted by the artist in a unique design, produced for the opening of Keith Haring's Tokyo based Pop Shop.

4¼ x 5¾ x 5¾ in. (10.8 x 14.6 x 14.6 cm)

Estimate

\$6,000-9,000





376. Jeff Koons b. 1955

Puppy Vase, 1998

Glazed ceramic vase, contained in original polystyrene-lined white cardboard box. With incised signature and date and stamp numbered 2511/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp).

17½ x 11 x 16½ in. (44.5 x 27.9 x 41.9 cm)

Estimate

\$7,000-9,000



Property from a Private Canadian Collection

This Lot is Sold with No Reserve

377. Jeff Koons b. 1955

Waterfall, 2008

Silver foil print, on Rives paper by Arches, with full margins, from the deluxe edition with the accompanying book *Koons*, including reproductions of the artist's work and essays by Ingrid Sischy, Eckhard Schneider and historical analysis by Katy Siegel, all contained in the original red cloth-covered clamshell box. The print signed with initials, dated and numbered 29/100 in pencil (there were also 20 artist's proofs), the book signed with initials in ink on the colophon, copy 29 of 1,600 and 200 artist's proofs, published by Taschen, New York.

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

S. 17 x 12½ in. (43.2 x 31.8 cm)

Estimate

\$2,000-3,000 •



378. Jeff Koons b. 1955

Pink Bow, from the Celebration Series, 2013

Pigment print in colors, on Japanese watercolor paper, with full margins. Signed, dated '13' and numbered 34/50 in pencil, published by New Art Editions, The Hague, Netherlands, framed.

I. 32 $\frac{3}{8}$ x 41 $\frac{5}{8}$ in. (82.1 x 105.6 cm)

S. 37 x 44 $\frac{1}{4}$ in. (94 x 112.3 cm)

Estimate

\$8,000-12,000

379. Jeff Koons b. 1955

Flowers, 2001

Lithograph in colors, on Somerset Velvet paper, with full margins. Signed, dated '01' and numbered 'HC 8/10' in pencil (an hors commerce, the edition was 150 and 10 artist's proofs), published by Art of This Century, New York, framed.

I. 37 $\frac{1}{2}$ x 27 in. (95.3 x 68.6 cm)

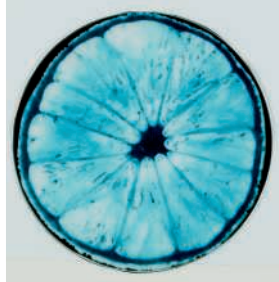
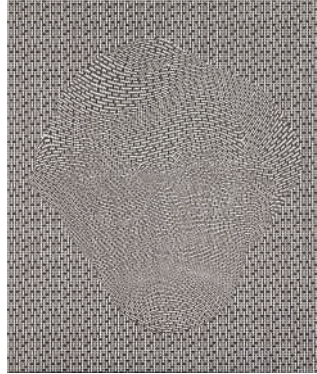
S. 41 $\frac{1}{2}$ x 29 $\frac{5}{8}$ in. (105.4 x 75.2 cm)

Estimate

\$5,000-7,000



380.



381.



382.



380. Various Artists

Four Artists Space Annual Edition Portfolios, 2010, 2011, 2012 and 2013
Four complete portfolios, including six, six, five, and six works respectively, in various mediums, all contained in their original artists' box. Works from each portfolio signed and numbered 48/100, 12/100, 6/100, and 26/100 respectively in pencil or ink (some on an accompanying Certificate of Authenticity, some also dated, Tillmans from the 2012 portfolio numbered from the edition of 170, as issued) published by and to benefit Artists Space, New York, all of the prints framed.

each box: 24¾ x 21 x 1¼ in. (62.9 x 53.3 x 4.4 cm)

Estimate

\$5,000-7,000

2010 Portfolio including works by: Liam Gillick; Rachel Harrison; Adam Pendleton; Seth Price; Frances Stark and Claire Fontaine
2011 Portfolio including works by: Anne Collier; Dexter Sinister (Stuart Bailey and David Reinfurt); Guyton/Walker; T.J. Wilcox; Trisha Donnelly; and Danh Vo

2012 Portfolio including works by: Allora & Calzadilla; Paul Chan; Wolfgang Tillmans; Rirkrit Tiravanija; and Thomas Bayrle

2013 Portfolio including works by: Angela Bulloch; Richard Hawkins; Klara Lidén; Nick Mauss; Collier Schorr; and Karl Holmqvist

Property from a Private Canadian Collection

This Lot is Sold with No Reserve

381. Norman Mailer 1923-2007

Moonfire, 2009

The deluxe art edition, comprised of a hardcover book and photographic print, all contained in the original custom-molded white resin box with a convex Plexiglas window. The print signed by astronaut Buzz Aldrin in ink on the reverse, numbered 330 of 1969, the book from the edition of 1,969 plus 200 artist's proofs, published by Taschen, New York.

box: 18 x 15½ x 2¼ in. (45.7 x 39.4 x 5.7 cm)

photo: 15½ x 12⅝ in. (39.7 x 32.1 cm)

Estimate

\$800-1,200 •

Property from a Private Canadian Collection

This Lot is Sold with No Reserve

382. Naomi Harris b. 1973

Viking, 2008

C-print, on photo paper, with full margins, from the deluxe art edition with the accompanying book *America Swings*, including illustrations of the artist's photographs and an interview and essays by Richard Prince, contained in the original American flag patterned cloth-covered clamshell box. The photograph signed, titled, dated '2003', inscribed 'Viking and his Girlfriend/Swingstock/ Black River Falls WI' and numbered 1/50 in black ink on the reverse (there were also 10 artist's proofs), the book signed by Harris and Prince in ink on the colophon, copy 15 of 1100 and 220 artist's proofs, published by Taschen, New York.

I. 9¾ x 13 in. (24.8 x 33 cm)

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

Estimate

\$300-500 •

Property from a Private Canadian Collection
This Lot is Sold with No Reserve

383.

383. Francesco Clemente b. 1952

Alcuni Telefonini, 2008

The complete set of 19 offset lithographs in colors, on Hahnemühle paper, with full margins, bound (as issued), with text by Vincent Katz, in the original copper cloth-covered cover with text and offset lithograph on the front. Signed by the artist and author and numbered 31/70 in pencil on the colophon, published by Granary Books, New York.

all I. various sizes

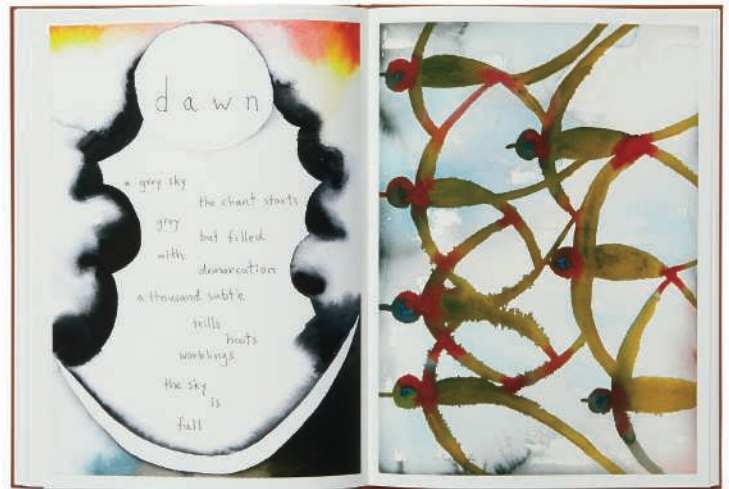
all S. 13 $\frac{7}{8}$ x 10 in. (35.2 x 25.4 cm)

Estimate

\$2,000-3,000

Property from a Private Canadian Collection

This Lot is Sold with No Reserve



384. Various Artists

A collection of four film related books, 2008-2010

Four film related volumes, including two deluxe art editions, comprised of their respective books and bonus material (two photographs by Steve Schapiro) and contained in their original clamshell portfolios, one film kit including various objects, and one book with a film strip and dvd. Al Pacino and Robert De Niro photographs signed by the artist in pencil and numbered 147/200 and 78/100 in black ink on labels affixed to the reverse (there were also 10 and 25 artist's proofs respectively), their books numbered 147 of 1,200 and 120 artist's proofs, and 78 of 1200 and 140 artist's proofs, the Kubrick kit numbered 316 of 1000 and 100 artist's proofs, all published by Taschen, New York.

Al Pacino: 17 $\frac{3}{4}$ x 11 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in. (45.1 x 29.8 x 7 cm)

Taxi Driver: 17 $\frac{1}{4}$ x 12 x 2 $\frac{1}{4}$ in. (43.8 x 30.5 x 5.7 cm)

Kubrick: 15 x 12 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. (38.1 x 31.8 x 11.4 cm)

Bergman: 11 $\frac{3}{4}$ x 16 $\frac{1}{2}$ x 2 in. (29.8 x 41.9 x 5.1 cm)

Estimate

\$2,500-3,500 •

including: *Steve Schapiro. Taxi Driver. Art Edition 'Robert DeNiro'*, 2010; *Stanley Kubrick's Napoleon: The Greatest Movie Never Made*, 2009; *The Godfather. Art Edition 'Al Pacino'*, 2008; *The Ingmar Bergman Archives*, 2008

Property from a Private Canadian Collection

This Lot is Sold with No Reserve

384.



385. Alex Steinweiss 1917-2011

The Firebird Suite, 2009

Screenprint in colors, on wove paper, with full margins, from the deluxe art edition with the accompanying hardcover book *Alex Steinweiss. The Inventor of the Modern Album Cover*, including reproductions of the artist's album covers and an introduction by Steven Heller, all contained in the original brown cloth-covered slipcase. The print signed in ink on the front and numbered 56/100 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), the book signed in ink on the title page, copy 56 of 1600 and 225 artist's proofs, published by Taschen, New York.

I. 11 $\frac{1}{4}$ x 11 $\frac{1}{2}$ in. (28.6 x 29.2 cm)

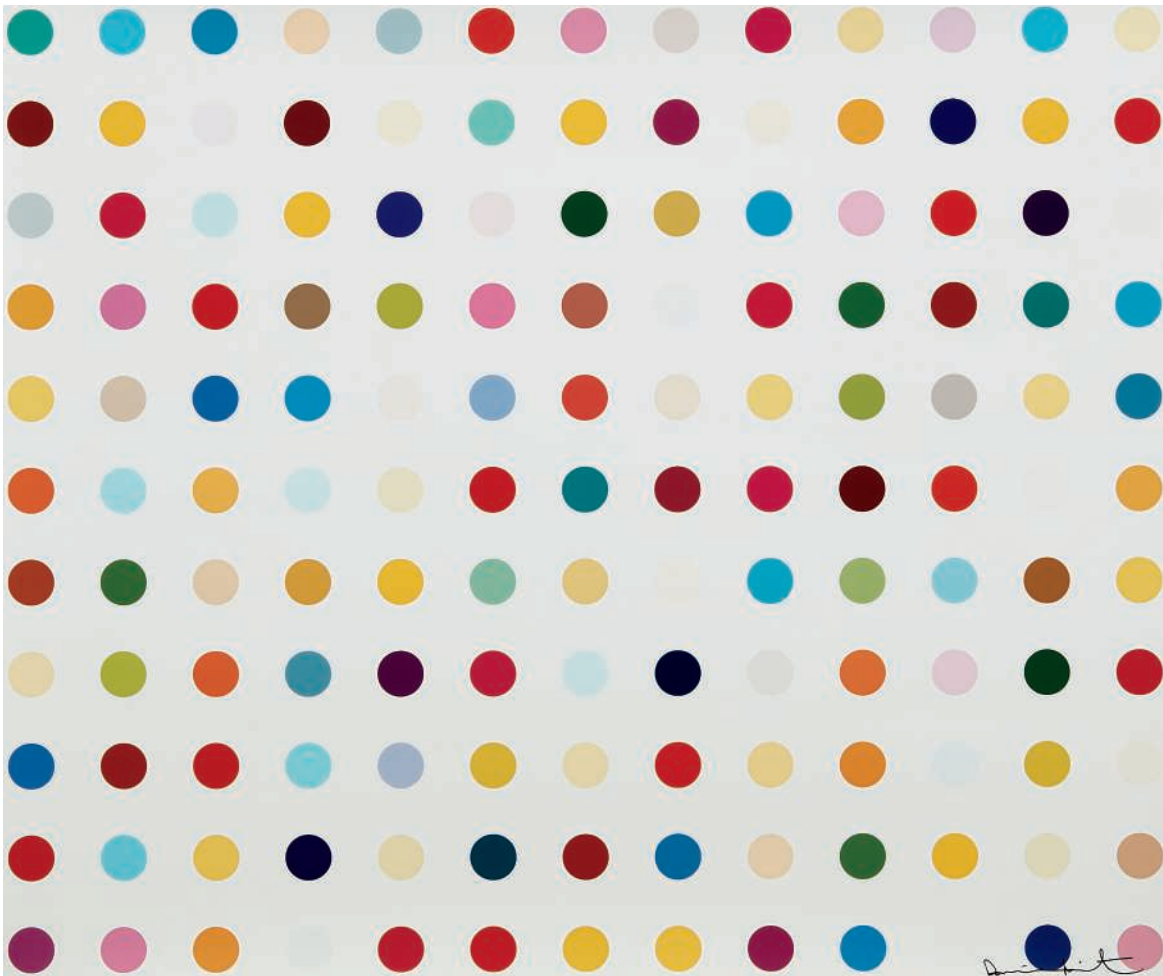
S. 13 x 13 in. (33 x 33 cm)

Estimate

\$200-300 •

385.





386. Damien Hirst b. 1965

Lycergic Acid Diethylamide (LSD), 2000
Full color gloss finish lambda, on Fujicolor photo paper, the full sheet. Signed in black pen on the front and numbered 134/300 in ink on the reverse, published by Eyestorm, London, framed.
S. 41¾ x 50 in. (106 x 127 cm)

Estimate
\$8,000-12,000



387. Allan McCollum b. 1944

More Visible Markers in Twelve Exciting Colors, 2000
Hydrocal and oil based enamel. All signed, dated and numbered VM564.7.00, VM396.5.00, VM816.10.00, and VM732.9.00 in black marker on the underside (from the unlimited edition), published by I.C. Editions, Inc., New York.
all 1¾ x 4 x 4 in. (4.4 x 10.2 x 10.2 cm)

Estimate
\$700-1,000

388. Leo Villareal b. 1967

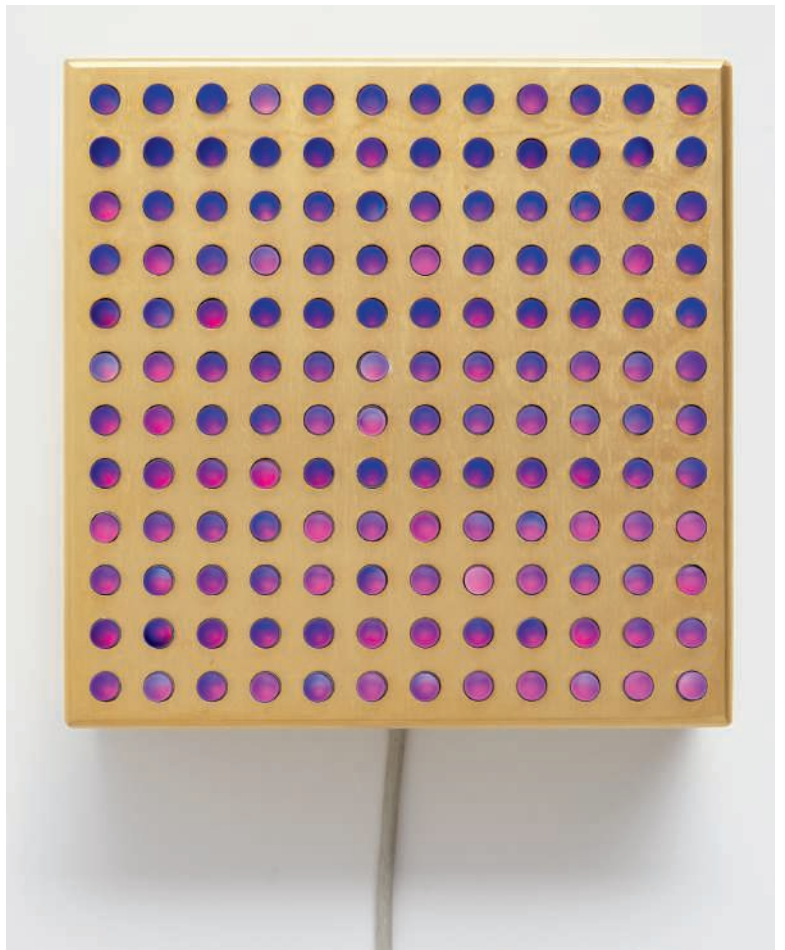
Bulbox 4.0, 2007

Gold-plated aluminum, LEDs, microcontroller and circuitry. Incised with signature and date on the reverse, numbered 2/25 on a label affixed to the reverse.

9 x 9 x 3 in. (22.9 x 22.9 x 7.6 cm)

Estimate

\$2,500-3,500



389. Russell Young and Mick Rock b. 1959 and b. 1949

David Bowie: three prints, 2008

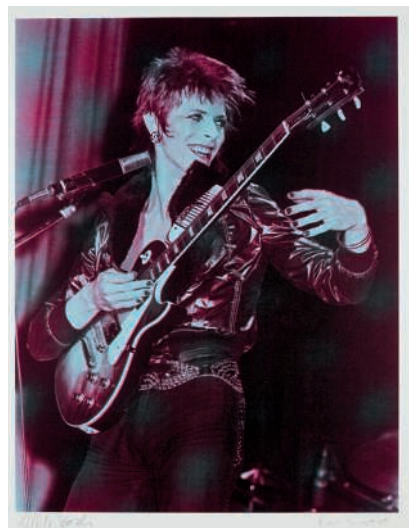
Three screenprints in colors, on heavy wove paper, with full margins. All signed, dated '2008' and numbered 'PP 1/2' and 'PP 2/2' in pencil (printer's proofs, the edition was 20 for each color combination), published by Bankrobber, London, all framed.

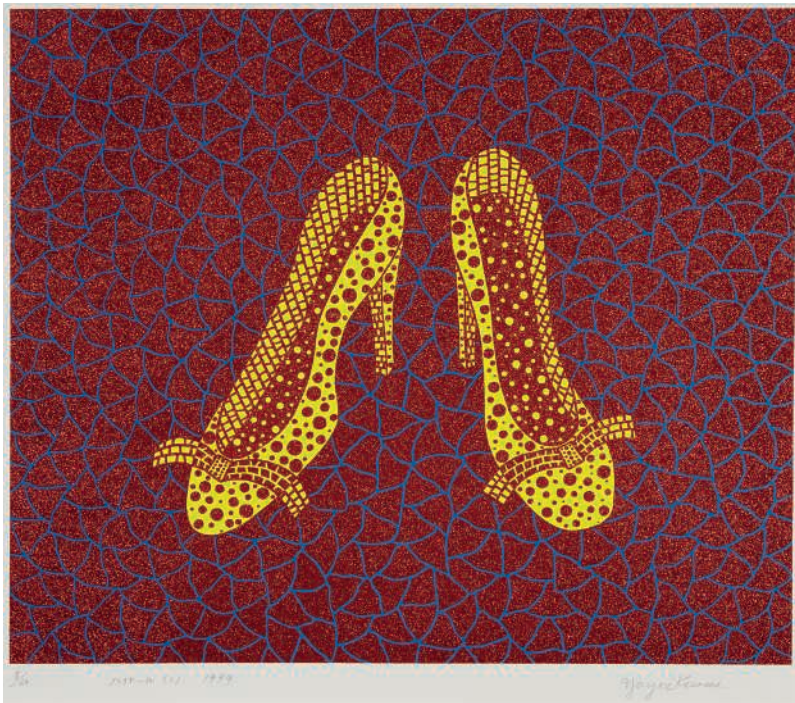
all I. 37 $\frac{3}{8}$ x 28 $\frac{1}{8}$ in. (94.9 x 73.3 cm)

all S. 44 $\frac{1}{4}$ x 34 $\frac{1}{8}$ in. (112.4 x 88.6 cm)

Estimate

\$4,000-6,000





390. Yayoi Kusama b. 1929

High Heels (1), 1999

Screenprint in colors with Lamé, on Kakita-shi paper, with full margins. Signed, titled in Japanese, dated and numbered 5/60 (there were also 11 artist's proofs), framed.

I. 17 $\frac{5}{8}$ x 21 in. (44.8 x 53.3 cm)

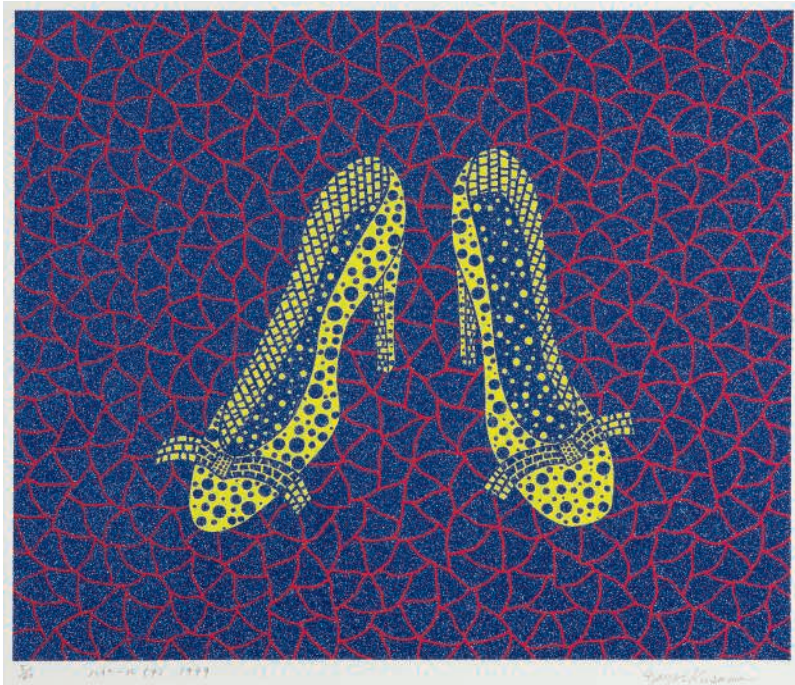
S. 23 $\frac{3}{4}$ x 26 $\frac{5}{8}$ in. (60.3 x 68.2 cm)

Estimate

\$6,000-9,000

Literature

Yayoi Kusama 259



391. Yayoi Kusama b. 1929

High Heels (4), 1999

Screenprint in colors with Lamé, on Kakita-shi paper, with full margins. Signed, titled in Japanese, dated and numbered 5/60 in pencil (there were also 6 artist's proofs), framed.

I. 17 $\frac{3}{4}$ x 21 in. (45.1 x 53.3 cm)

S. 23 $\frac{5}{8}$ x 26 $\frac{3}{4}$ in. (60 x 67.9 cm)

Estimate

\$6,000-9,000

Literature

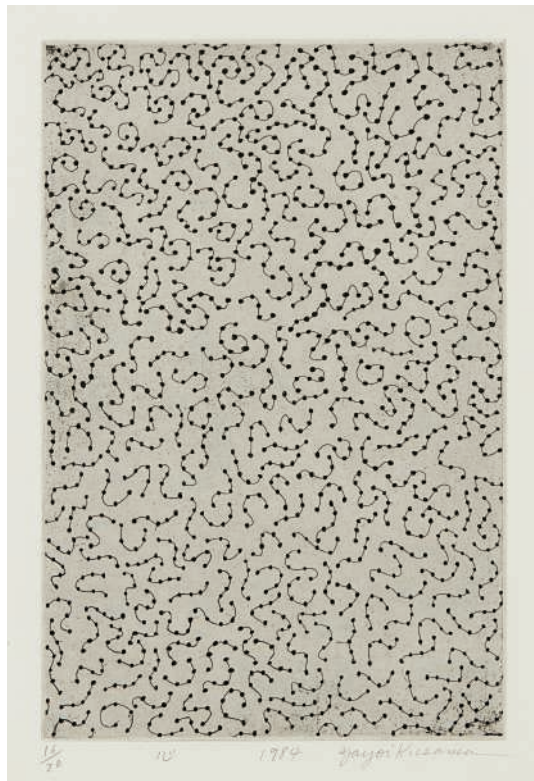
Yayoi Kusama 262

392. Yayoi Kusama b. 1929

Heart, 1984
Etching, on Arches paper, with full margins.
Signed, titled in Japanese, dated and numbered 16/20 in pencil (there were also 2 artist's proofs), unframed.
I. 11 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in. (29.5 x 19.5 cm)
S. 21 $\frac{1}{8}$ x 15 $\frac{3}{4}$ in. (55 x 40 cm)

Estimate
\$1,000-2,000

Literature
Yayoi Kusama 64

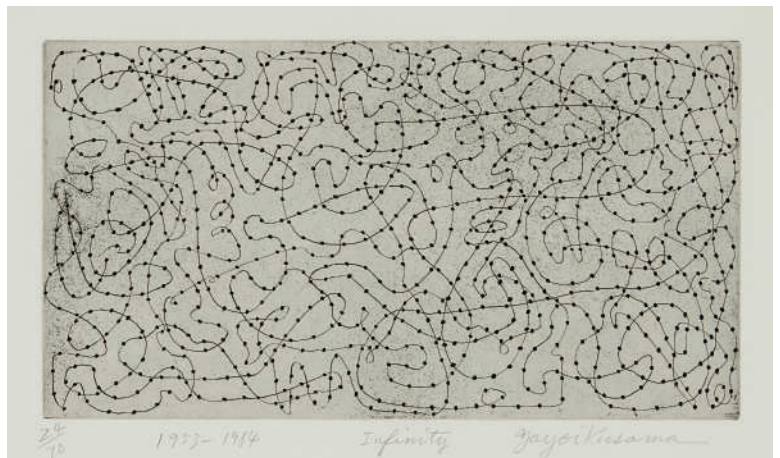


393. Yayoi Kusama b. 1929

Infinity, 1953-1984
Etching, on Arches paper, with full margins.
Signed, titled, dated and numbered 24/30 in pencil (there were also 3 artist's proofs), unframed.
I. 7 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in. (19.5 x 36.3 cm)
S. 17 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in. (45.5 x 63 cm)

Estimate
\$1,500-2,500

Literature
Yayoi Kusama 57



394. Keiichi Tanaami b. 1936

Blessing of the forest, 1991
The complete set of 30 screenprints in colors, on wove paper, the sheets loose with full margins, with a booklet and two accessories, all contained in the original cloth bound portfolio. All signed, dated and numbered 60/300 in pencil or red crayon (there were also 30 artist's proofs).
all I. various sizes
all S. 24 $\frac{1}{4}$ x 34 in. (61.6 x 86.4 cm)

Estimate
\$2,500-3,500





395. **Takashi Murakami** b. 1962

Snow Moon Flower, 2002

The complete set of three screenprints in colors, 2002, on wove paper, with full margins. All signed, dated '02' and annotated 'PP1' in pencil (a printer's proof, the edition was 50), co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, all unframed.

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

all S. 28 x 28 in. (71.1 x 71.1 cm)

Estimate

\$10,000-15,000

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

396. Takashi Murakami b. 1962

Super Flat, First Love, Flower, 2010
Screenprint in colors with platinum leaf, on wove paper, with full margins. Signed, dated '10' and numbered 41/50 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo, framed.
diameter I. 23½ in. (59.7 cm)
diameter S. 27½ in. (69.9 cm)

Estimate
\$2,500-3,500

Artworks ©2010 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

This Lot is Sold with No Reserve

397. Takashi Murakami b. 1962

And Then, and then and then and then and then / Yellow Jelly; And Then, and then and then and then and then / Original Blue, 2006
Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 142/300 and 80/300 in silver ink, published by Kaikai Kiki Co., Ltd. Tokyo, both framed.
both S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate
\$2,000-3,000 •

Artworks ©2006 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

This Lot is Sold with No Reserve

398. Takashi Murakami b. 1962

Flower Ball (3D)-Turn Red!; Hey! You! Do You Feel What I Feel?; Flower Ball (3D) - Blue, Red; Letter to Picasso; Groping for the Truth, 2013-14
Five offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 112/300, 49/300, 87/300, 139/300, and 87/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd. Tokyo, all framed.
all diameter S. 27⅞ in. (70.8 cm)

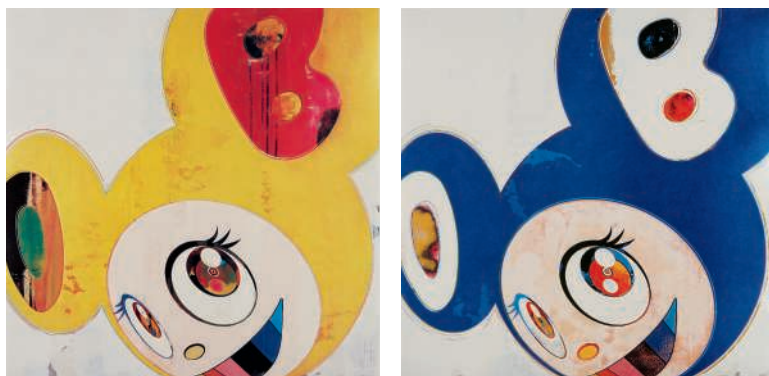
Estimate
\$5,000-7,000 •

Artworks ©2013 - 2014 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

396.



397.



398.



Lots 399-406
Sold with No Reserve

399.



399. Takashi Murakami b. 1962

An Homage to Yves Klein, Multicolor C; An Homage to Monogold 1960 C; An Homage to Monopink 1960 C; and An Homage to IKB 1957 C, 2012

Four offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 176/300, 180/300, 196/300 and 207/300 respectively, three in silver ink and one in black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all S. 29 x 20¾ in. (73.7 x 52.7 cm)

Estimate

\$3,000-5,000 •

Artworks ©2012 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

400.



400. Takashi Murakami b. 1962

Kaikai and Kiki: Lots of Fun; Kaikai Kiki and Me-For Better Or Worse, In Good Times and Bad. The Weather Is Fine; and Kaikai Kiki and Me - The Shocking Truth Revealed!, 2009-2010

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 48/300, 76/300, 234/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all S. 26¾ x 26¾ in. (67.9 x 67.9 cm)

Estimate

\$3,000-5,000 •

Artworks ©2009 - 2010 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

401.



401. Takashi Murakami b. 1962

Open Your Hands Wide; and Flowerball Brown, 2007-10

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 28/300 and 188/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. Flowerball Brown S. 30 x 36 in. (76.2 x 91.4 cm) Open Your Hands Wide diameter: S. 27⅞ in. (70.8 cm)

Estimate

\$2,000-3,000 •

Artworks ©2007 - 2010 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

402.



402. Takashi Murakami b. 1962

When I Close My Eyes I See Shangri-la; and The Creative Mind, 2012-2015

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 175/700 and 163/700 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S. 26½ x 26½ in. (67.3 x 67.3 cm)

Estimate

\$1,500-2,500 •

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403. Takashi Murakami b. 1962

Maiden in the Yellow Straw Hat; Open your Hands Wide; and Such Cute Flowers, 2010

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 149/300, 130/300 and 154/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

Maiden in the Yellow Straw Hat S. 23½ x 23½ in. (59.7 x 59.7 cm)

Open your Hands Wide S. 30 x 36 in. (76.2 x 91.4 cm)

Such Cute Flowers S. 19½ x 19½ in. (49.8 x 49.8 cm)

Estimate

\$3,000-5,000 •

Artworks ©2010 Takashi Murakami/Kaikai Kiki Co. Ltd.,
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403.



404. Takashi Murakami b. 1962

Flower Ball (3-D) Autumn 2004; Flowerball sexual Violet No.1 (3D); and Right There, The Breadth of the Human Heart, 2013

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 50/300, 50/300 and 118/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.

all diameter S. 27¾ in. (70.5 cm)

Estimate

\$3,000-5,000 •

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404.



405. Takashi Murakami b. 1962

Even The Digital Realm Has Flowers to Offer; Purple Flowers in A Bouquet; and Kansei: Fresh Blood, 2010-2014

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 206/300, 198/300, 74/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

all diameter S. 27¾ in. (70.5 cm)

Estimate

\$3,000-5,000 •

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405.



406. Takashi Murakami b. 1962

4 Arhats, One With Four Eyes; 2 Arhats Mediating Amid the Hellfire of the Mound of the Dead; Phantasma; and Clairvoyance, 2013-15

Four offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 33/300, 71/300, 78/300, and 83/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

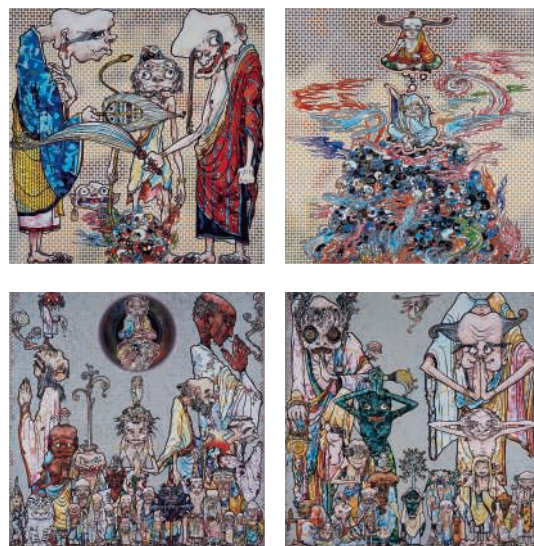
all S. 26½ x 26½ in. (67.6 x 67.6 cm)

Estimate

\$2,000-4,000 •

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406.



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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

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.



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Editions Evening & Day Auctions *London, 19 January 2017*

Phillips defines the Editions category. Our 2016 London auctions achieved a record-breaking sales total of £5.8m with 86% sold by lot and 92% by value. Our January sales will present museum-quality, original artist prints and multiples - inviting collectors to add the heavyweights of contemporary and modern art to their collections.

If you would like to sell a work of art through us in our upcoming auction, please contact:
Robert Kennan, Head of Editions, Europe
editionslondon@phillips.com

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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. 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 ‘Digital Saleroom’ 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. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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.

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. 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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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 (the 'Privacy Policy') and available on request by emailing 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. 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

(a) Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

(c) If the buyer arranges shipping for any purchased lot in New York by: (i) a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination; or (ii) a freight forwarder registered with the Transportation Security Administration ("TSA") to be delivered outside of the United States, then the sale is not subject to New York sales tax.

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.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

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