



PHILLIPS

Editions and Works on Paper
New York, 17 October 2017





Executives.



Edward Dolman
Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
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Cheyenne Westphal
Chairman
+44 20 7318 4044
cwestphal@phillips.com

New York.



Cary Leibowitz
Worldwide Co-Head,
Editions
cleibowitz@phillips.com
+1 212 940 1222



Kelly Troester
Worldwide Co-Head,
Editions
ktroester@phillips.com
+1 212 940 1221



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



Jason Osborne
Cataloguer
josborne@phillips.com
+1 212 940 1332

London.



Robert Kennan
Head of Editions, Europe
rkennan@phillips.com
+44 20 7318 4075



Anne Schneider-Wilson
Senior Specialist
aschneider-wilson@phillips.com
+44 20 7318 4042



Ross Thomas
Specialist
rthomas@phillips.com
+44 20 7318 4077



Rebecca Tooby-Desmond
Associate Specialist
rtooby-desmond@phillips.com
+44 20 7318 4079

Deputy Chairmen.



Svetlana Marich
Worldwide Deputy
Chairman
smarich@phillips.com



Jean-Paul Engelen
Deputy Chairman,
Worldwide Co-Head
of 20th Century &
Contemporary Art
+1 212 940 1390
jpengelen@phillips.com



Robert Manley
Deputy Chairman,
Worldwide Co-Head
of 20th Century &
Contemporary Art
+1 212 940 1358
rmanley@phillips.com



Alexander Payne
Deputy Chairman,
Europe and Worldwide
Head of Design
+44 20 7318 4052
apayne@phillips.com



Peter Sumner
Deputy Chairman, Europe
+44 20 7318 4063
psumner@phillips.com



Miety Heiden
Deputy Chairman,
Head of Private Sales
+44 20 7901 7943
mhaiden@phillips.com



Vanessa Hallett
Deputy Chairman,
Americas and Worldwide
Head of Photographs
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer
Deputy Chairman,
Americas and Head of
Business Development,
Americas
+1 212 940 1392
vpfeiffer@phillips.com



Jonathan Crockett
Deputy Chairman,
Asia and Head of 20th
Century & Contemporary
Art, Asia
+852 2318 2023
jcrockett@phillips.com

Editions and Works on Paper
New York, 17 October 2017, 10am, 2pm & 6:30pm

Auction and Viewing Location
450 Park Avenue New York 10022

Auctions
17 October 2017

Day Sale
Morning Session 10am
Bernard Buffet Collection Lots 104 -134
followed by lots 135-264
Afternoon Session 2pm Lots 265-411

Evening Sale
Auction 6:30pm Lots 1 - 103

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

Sale Designation
In sending in written bids or making
enquiries please refer to this sale as
NY030217 or Editions.

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

Modern and Contemporary Editions

**Worldwide Co-Director
Contemporary Editions**
Cary Leibowitz
cleibowitz@phillips.com

**Worldwide Co-Director
Modern Editions**
Kelly Troester
ktroester@phillips.com

Specialist
Jannah Greenblatt
jgreenblatt@phillips.com

Cataloguer
Jason Osborne
josborne@phillips.com

Administrator
Dakota Peschel
dpeschel@phillips.com

Property Manager
Paul Steffens
psteffens@phillips.com

A selection of prints and portfolios by Bernard Buffet



Loomis Dean, *Bernard Buffet sitting on the set of Françoise Sagan's ballet 'Le rendez-vous manqué'*, February 1958
©Loomis Dean/The LIFE Picture Collection/Getty Images

10 am Session
Lots 104-134

A selection of prints and portfolios by Richard Estes



6:30 pm Session Lots 56-58
10 am Session Lots 340-349



Evening Editions 6:30pm
Lots 1-103

Day Editions: Bernard Buffet Collection 10am
Lots 104-134

Day Editions: Various Owner 10am
Lots 135-264

Day Editions: Various Owner 2pm
Lots 265-411



I. Paul Cézanne 1839-1906

Les baigneurs (grande planche) (*The Large Bathers*),
circa 1896-98
Lithograph in colors, on MBM laid paper with watermark,
with full margins, the colors strong. Druick's third (final)
state, from the edition of 100, published by Ambroise
Vollard, printed by Auguste Clot, Paris, framed.
I. 16½ x 20¼ in. (41.9 x 51.4 cm)
S. 19 x 21½ in. (48.3 x 54.9 cm)

Estimate

\$20,000-30,000

Provenance

Private Collection, New York
Pace Master Prints, New York, 2009
Private Collection, New York, 2010

Literature

Ambroise, Vollard, *Recollections of a Picture Dealer*,
London, 1936, pp. 247-248
Lionello, Venturi, *Cézanne: son Art - son Oeuvre*, No.
1157, Vol. 1, Paris, 1936, p. 287
Alphonse Kann maquette repr. Vol. 2, pl. 332
Una E. Johnson, *Ambroise Vollard, Editeur, 1867-1939*,
New York, 1944, No. 30, pp. 15,
68-9, 193
Melvin Waldfogel, *Caillebotte, Vollard and Cézanne's*
"Baigneurs au Repos", *Gazette*
des Beaux-Arts, February 1965, pp. 113-20, repr. p. 114
Jean Cherpin, *L'Oeuvre gravé de Cézanne, Arts et Livres*
de Provence: Bulletin, No. 82,
1972, No. 7, pp. 47-58, 68-9, first state repr. p. 53
Douglas W. Druick, *Cézanne, Vollard and Lithography:*
the Ottawa Maquette for the
"Large Bathers" Colour Lithograph, *The National Gallery*
of Canada Bulletin, 19, 1972,
1974, pp. 1-36, repr. p. 8
Douglas Druick and William Rubin (ed.), *Cézanne's*
Lithographs, Cézanne: the Late
Work, London, 1978, pp. 119-37, first state repr. p. 125



'Redoute' was the name for a carnival parade and includes two of Lautrec's iconic women, the dancer, La Goulue, and the female clown, Cha-U-Kao, who can be seen riding up front along with other circus performers in fancy dress. The occasion for this gala was the autumn celebration at the Moulin Rouge dance-hall of the Franco-Russian alliance agreed in mid-July 1893.

2. Henri de Toulouse-Lautrec 1864-1901

Une redoute au Moulin Rouge (A Gala Evening at the Moulin Rouge), 1893

Lithograph in black, on lightweight wove paper, with full margins. With the artist's red monogram stamp (faded) (Fritz Lugt 1338), numbered 'No. 3' in blue crayon (the edition was 50), published and distributed by Edouard Kleinmann (with his blindstamp), less than half the edition have the blindstamp and were numbered, the sheet backed, framed.

I. 11¾ x 18½ in. (29.8 x 47 cm)

S. 14⅞ x 21⅝ in. (37.8 x 54.9 cm)

Estimate

\$20,000-30,000

Literature

Loys Delteil 65

Götz Adriani 54

Wolfgang Wittrock 42



3. Edvard Munch 1863-1944

The Girl at the Window (Das Mädchen am Fenster), 1894

Drypoint, roulette and burnishing in dark brown, on heavy wove paper, with full margins (the lower edge very slightly trimmed). Signed in pencil (lightly rubbed), additionally signed by the printer, Otto Felsing, Woll's state VI/c, aside from the edition of 65 included in the Meier-Graefe portfolio, framed.

I. 8 $\frac{5}{8}$ x 6 $\frac{1}{4}$ in. (21.9 x 15.9 cm)

S. 19 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (50.5 x 34 cm)

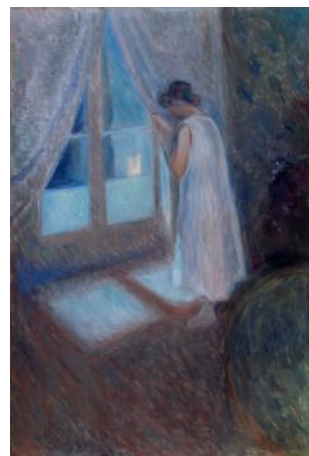
Estimate

\$15,000-25,000

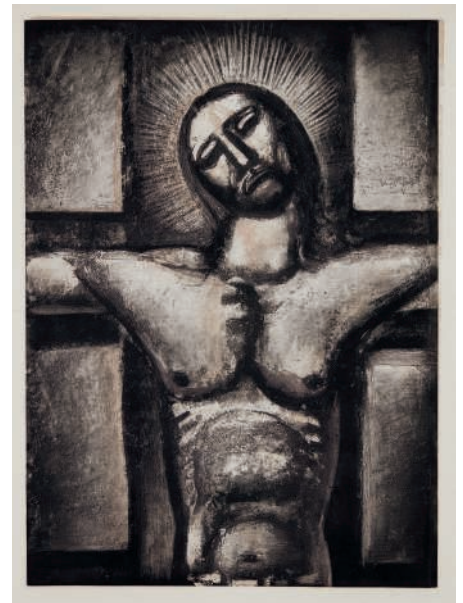
Literature

Gustav Schiefler 5

Gerd Woll 5



Edvard Munch, *The Girl by the Window*, 1893, oil on canvas, The Art Institute of Chicago / Art Resource, NY



“They give me a copper plate, and I just dig into it.”

Georges Rouault

4. Georges Rouault 1871-1958

Miserere (Have Mercy), 1922-27

The complete set of 58 aquatints with drypoint and burnishing over heliogravure, on laid paper watermark Ambroise Vollard, with full margins, loose (as issued), hors-texte, with title, text and justification pages, contained in the original rust-colored linen and parchment-covered portfolio with title in gilt. Copy number 208 (of 425) on the justification page (there were also 25 hors commerce in Roman numerals), published by Editions de l'Etoile Filante, Paris.
portfolio 28 x 21 x 4½ in. (71.1 x 53.3 x 11.4 cm)

Estimate

\$15,000-25,000

Literature

Francois Chapon and Isabelle Rouault 54-111

It is a magic world the circus, a millennial game that dances, or men and smiles, the play of legs and arms take the form of a great art. The circus is the representation that seems to me the most tragic. Through centuries, is the most sharp cry in the search for the amusement and joy of man. It often takes the form of high poetry. I seem to see a Don Quixote in search of an ideal like this genial clown who has wept and dreams of human love.

Marc Chagall



5. Marc Chagall 1887-1985

Le Cirque (The Circus), 1967

The complete set of 38 lithographs (23 in colors), on Arches paper, the full sheets, loose (as issued), in- and hors-texte, title page, text in French and justification, within original paper wrapper, beige cloth-covered boards with title stamped in gilt on the spine and matching slipcase. Signed in pencil on the justification, copy number VI of 250 (there was also a signed edition of 24 with margins), published by Tériade Editeur, Paris. portfolio 17¾ x 13½ x 2¾ in. (45.1 x 34.6 x 6 cm)

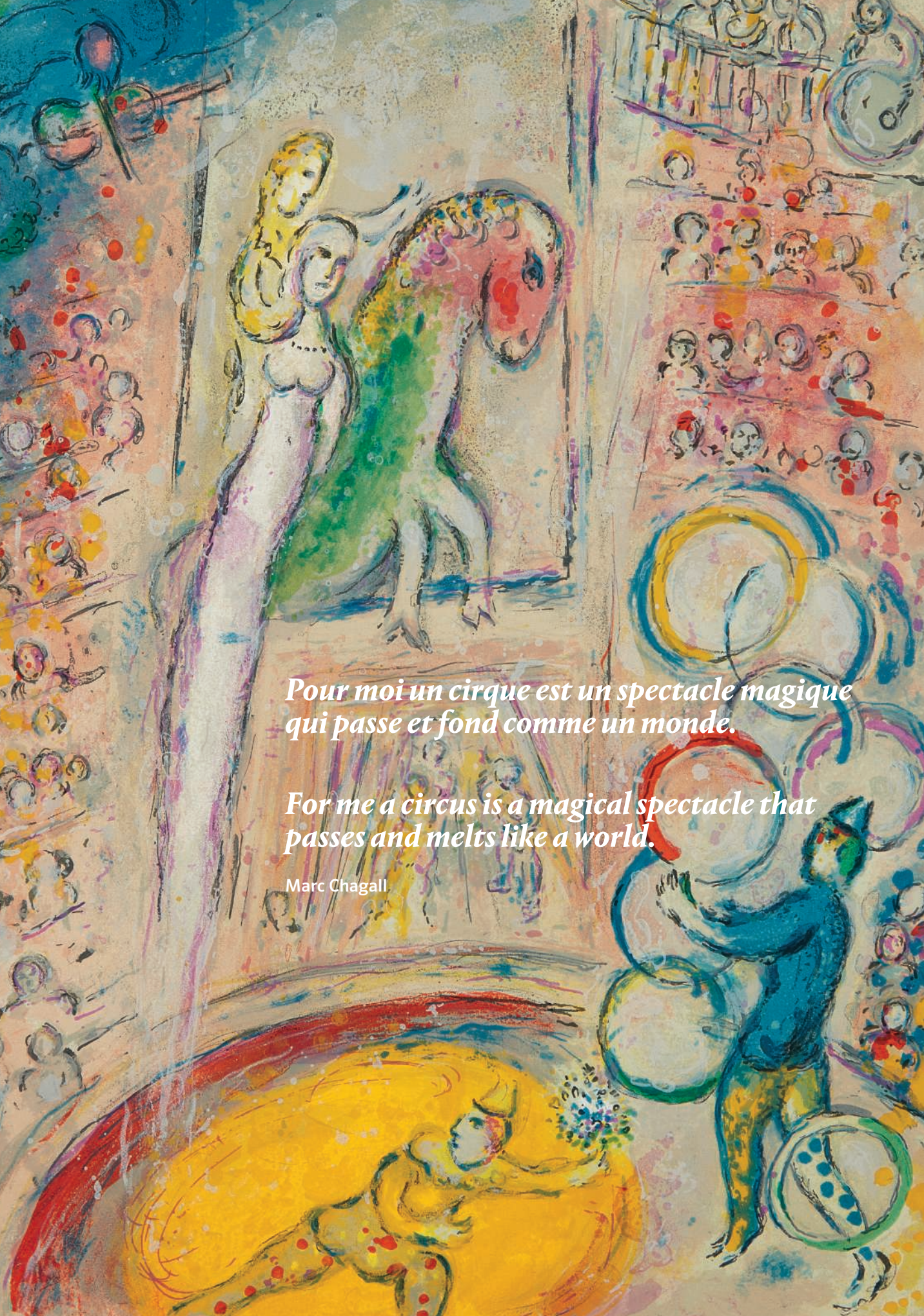
Estimate

\$120,000-180,000

Literature

Fernand Mourlot 490-527

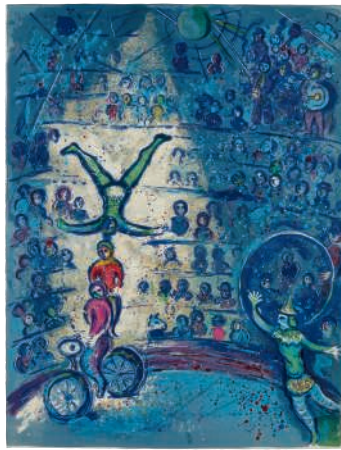
Patrick Cramer Books 68



*Pour moi un cirque est un spectacle magique
qui passe et fond comme un monde.*

*For me a circus is a magical spectacle that
passes and melts like a world.*

Marc Chagall







Property from a Private American Collection

6. After Marc Chagall 1887-1985

Carmen, 1967

Lithograph in colors, on Arches paper, the full sheet.

Signed in black crayon and numbered 101/150 in white crayon (there was also an edition of 200 without text and a poster edition of 3,000), published by the Metropolitan Opera, New York, framed.

I. 39½ x 25⅝ in. (100.3 x 65.1 cm)

S. 40¼ x 26¼ in. (102.2 x 66.7 cm)

Estimate

\$12,000-18,000

Literature

Charles Sorlier p. 108-109

see Fernand Mourlot CS 39



8. Pablo Picasso 1881-1973

Mère, Danseur et Musicien (Mother, Dancer and Musician), 1959

Linocut in colors, on Arches paper, with full margins.
Signed and numbered 5/50 in pencil (there were also approximately 20 artist's proofs), published by galerie Louise Leiris, 1960, framed.

I. 25½ x 20⅞ in. (63.8 x 53 cm)

S. 29½ x 24½ in. (74.9 x 62.2 cm)

Estimate

\$12,000-18,000

Literature

Georges Bloch 929

Brigitte Baer 1254 B/a



9. Pablo Picasso 1881-1973

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

Linocut, on Arches paper, with full margins. Signed and numbered 156/160 in pencil (there were also 35 artist's proofs), unframed.

I. 20 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in. (53 x 63.8 cm)

S. 24 $\frac{1}{2}$ x 29 $\frac{5}{8}$ in. (62.2 x 75.2 cm)

Estimate

\$8,000-12,000

Literature

Georges Bloch 1194

Brigitte Baer 1357



Property from a Private Collection, Atlanta

10. Pablo Picasso 1881-1973

Minotaure attaquant une amazone (Minotaure Attacking an Amazon), plate 87 from *La suite* Volland, 1933

Etching, on Montval paper with watermark Picasso, with full margins (deckle on all sides). Signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by Ambroise Volland, Paris, 1939, numbered '357' in pencil by Henri Petiet in the lower left corner according to his numbering system, framed.

I. 7 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in. (19.4 x 27 cm)

S. 13 $\frac{1}{4}$ x 17 $\frac{7}{8}$ in. (33.7 x 44.8 cm)

Estimate

\$15,000-20,000

Literature

Georges Bloch 195

Brigitte Baer 356

11. Henri Matisse 1869-1954

Nadia regardant à droite (Nadia Looking Right), 1948
Aquatint, on Marais paper, with full margins. Signed and numbered 3/25 in pencil (there were also 5 artist's proofs), framed.

I. 17 x 13 $\frac{3}{4}$ in. (43.2 x 34.9 cm)

S. 26 x 19 $\frac{1}{8}$ in. (66 x 50.5 cm)

Estimate

\$10,000-15,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Claude Duthuit 809



Henri Matisse
3/27

We're all animals, more or less," he said, "and about three-quarters of the human race look like animals. But you don't. You're like a growing plant and I'd been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents you.

Picasso to Françoise Gilot in *Life with Picasso*, Françoise Gilot and Carlton Lake, 1964, p. 119

12. Pablo Picasso 1881-1973

Buste modern style (Modern Style Bust), 1949

Lithograph, on Arches paper, the full sheet. Signed in black ink and numbered 44/50 in pencil in the upper left margin (there were also 5 artist's proofs), framed.
S. 25 $\frac{5}{8}$ x 19 $\frac{3}{8}$ in. (65.1 x 49.2 cm)

Estimate

\$40,000-60,000

Literature

George Bloch 595

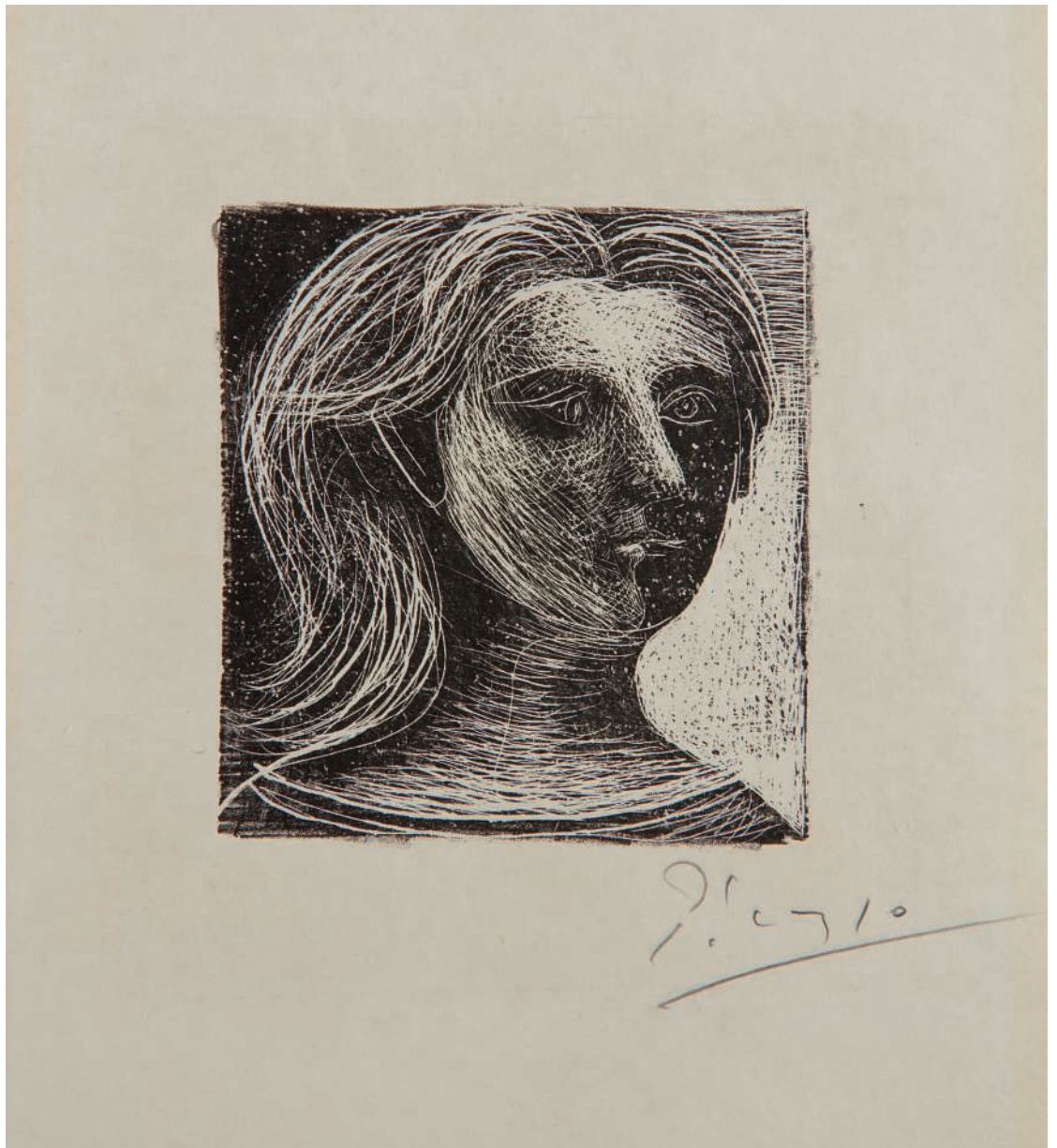
Fernand Mourlot 164

Felix Reuße 479

Mourlot referred to this image and *Buste au fond étoilé* (M. 163) as “au point de vue métier une réussite remarquable (a high quality piece with remarkable success)”. This was probably in reference to a new brush technique using lavis and gouache on lithograph paper then blotted onto the stone.







13. Pablo Picasso 1881-1973

Tête de jeune femme (Head of a Young Woman), 1947
Lithograph, on Arches paper, with full margins. Signed and numbered 32/50 in pencil (there were also 20 artist's proofs), framed.

I. 23¾ x 17½ in. (60.3 x 45.4 cm)
S. 26 x 19¾ in. (66 x 50.2 cm)

Estimate

\$25,000-35,000

Literature

Georges Bloch 458
Fernand Mourlot 106
Felix Reuße 240

14. Pablo Picasso 1881-1973

Tête de femme (Head of a Woman), from *Picasso, dessins (Picasso, Drawings)*, 1925
Lithograph, on Japanese Impérial paper, with full margins. Signed in pencil, from the edition of 100 (there were also 25 in Roman numerals), published by Daniel Henry Kahnweiler, Paris, framed.

I. 5 x 4½ in. (12.7 x 11.7 cm)
S. 10¼ x 8¼ in. (26 x 21 cm)

Estimate

\$8,000-12,000

Literature

Georges Bloch 73
Brigitte Baer 240
Fernand Mourlot XX
see Patrick Cramer books 14
Felix Reuße 20

9551



16/50

P. 11



Property from a Private Collection, Atlanta

15. Pablo Picasso 1881-1973

Tête de jeune fille (Head of a Young Girl), 1949

Lithograph, on Arches paper, with full margins. Signed and numbered 16/50 in pencil (there were also 5 artist's proofs), framed.

L. 15½ x 11¼ in. (39.7 x 29.8 cm)

S. 22½ x 15 in. (57.2 x 38.1 cm)

Estimate

\$18,000-24,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Georges Bloch 589

Fernand Mourlot 149

Felix Reuße 456

16. Pablo Picasso 1881-1973

Le peintre et son modèle (The Painter and his Model), 1954

Lithograph in colors, on Arches paper, with full margins. An unrecorded proof printed in olive, black and yellow, aside from the numbered edition of 50 (there were also 5 artist's proofs), unframed.

L. 19½ x 25 in. (49.5 x 63.5 cm)

S. 22½ x 30 in. (57.2 x 76.2 cm)

Estimate

\$10,000-15,000

Provenance

Marina Picasso inkstamp on the reverse (Lugt 3698)
Sotheby's, New York, *Picasso Through the Eyes of a Connoisseur*, November 3, 2014, lot 52
Private Collection

Literature

see Georges Bloch 765

see Fernand Mourlot 262

Felix Reuße 654



Property of Mr. and Mrs. S. Taplin, Miami

17. **Salvador Dalí** 1904-1989

Transfiguration, 1972

Drypoint and aquatint in colors, with extensive hand-coloring, on Rives BFK paper, with full margins. Signed, annotated 'B.A.T.' and 'Avec variations de Rigal' in pencil, additionally annotated 'BAT aquarellé et rehaussé à la feuille d'or faisant partie de notre collection Nicole Rigal' in pencil on the reverse (the good-to-print proof impression before the total edition of 430 published by Ateliers Rigal), unframed

I. 22¾ x 14¾ in. (57.8 x 37.5 cm)

S. 29⅞ x 22⅞ in. (75.9 x 56.2 cm)

Estimate

\$8,000-12,000

Provenance

Ateliers Rigal, Paris
Private Collection, France

Literature

Ralf Michler and Lutz Löpsinger 566

18. **Henry Moore** 1898-1986

Page from Sketchbook: Two Sculptural Figures on Green Background, 1948

Drawing in pencil, wax crayon and watercolor, on wove paper. Signed and dated in black ink.

11½ x 9½ in. (29.2 x 24.1 cm)

Estimate

\$25,000-35,000

Provenance

Charles Rosner, London (gifted by the artist)
Private Collection, United Kingdom (thence by descent)
Sotheby's, London, June 29, 1994, lot 295
Private Collection
Evelyn Aimis Fine Art, Miami
Acquired from the above by the present owner

Literature

Ann Garrould, *Henry Moore: Complete Drawings 1940-49*, vol. 3, London, 2001, no. AG 47-49.43, p. 269 (illustrated)

This work is registered in the Henry Moore Foundation Archives under number HMF 2433A



19. **Joan Miró** 1893-1983

Le Somnambule (The Sleepwalker), 1974

Etching and aquatint in colors, on Arches paper, with full margins. Signed and numbered 4/50 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.

I. 45¼ x 29¾ in. (114.9 x 74.6 cm)

S. 54⅞ x 37¾ in. (137.5 x 95.9 cm)

Estimate

\$40,000-60,000

Literature

Jacques Dupin 656

**Green, how I want you green.
Green wind. Green branches.
The ship out on the sea
and the horse on the mountain.
With the shade around her waist
she dreams on her balcony,
green flesh, her hair green,
with eyes of cold silver.
Green, how I want you green.
Under the gypsy moon,
all things are watching her
and she cannot see them**

***Verde que te quiero verde.
Verde viento. Verdes ramas.
El barco sobre la mar
y el caballo en la montaña.
Con la sombra en la cintura
ella sueña en su baranda,
verde carne, pelo verde,
con ojos de fría plata.
Verde que te quiero verde.
Bajo la luna gitana,
las cosas la están mirando
y ella no puede mirarlas.***

Sleepwalking ballad, *Romance Sonámbulo*, 1928, by Federico García Lorca



4/50

Miró



J. Miró



20. Joan Miró 1893-1983

La femme toupie (The Spinning Woman), 1974
Etching and aquatint in colors, on Arches paper, with full margins. Signed and numbered 4/50 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.
I. 46½ x 29¼ in. (118.1 x 74.3 cm)
S. 54¾ x 37¾ in. (139.1 x 95.9 cm)

Estimate
\$30,000-50,000

Literature
Jacques Dupin 652

21. Joan Miró 1893-1983

Le grand ordonnateur (The Great Computer), 1969
Etching with aquatint in colors and carborundum, on Arches paper, the full sheet. Signed and numbered 53/75 in pencil (there were also some hors commerce), published by Maeght, Paris, framed.
S. 41½ x 26⅝ in. (105.4 x 67.6 cm)

Estimate
\$10,000-15,000

Provenance
Sotheby's, London, *Old Master, Decorative, 19th and 20th Century Prints*, June 30, 1987, lot 901
Private Collection, New York

Literature
Jacques Dupin 503



22. Robert Motherwell 1915-1991

Redness of Red, 1985

Screenprint, lithograph and collage in colors, on Arches Cover paper, the full sheet, the colors bright and fresh.

Signed with initials and numbered 35/100 in pencil (there were also 24 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), unframed.

S. 24 x 16 in. (61 x 40.6 cm)

Estimate

\$12,000-18,000

Literature

Tyler Graphics 458

Siri Engberg and Joan Banach 354



Property from the Collection of Teddy Romanik, Florida

23. Robert Motherwell 1915-1991

Elegy Black Black, 1983

Lithograph in colors, on TGL handmade paper, the full sheet. Signed and numbered 51/98 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed. S. 15 x 37¾ in. (38.1 x 95.9 cm)

Estimate

\$10,000-15,000

Literature

Siri Engberg and Joan Banach 309



Property from a Private New England Collection

24. Robert Motherwell 1915-1991

Lyric Suite Brown #4, 1965
Drawing in ink, on rice paper. Signed with initials in pencil, framed.
9 x 11 in. (22.9 x 27.9 cm)

Estimate
\$12,000-18,000

Provenance
Obelisk Gallery, Boston

The *Lyric Suite* is a series of more than five hundred improvisational drawings in colored inks on rice paper, all completed in six weeks during April and May. The title is taken from the string quartet by Alban Berg to which Motherwell listened while he worked on the series.



Property from a Private Collection, Atlanta

25. Robert Motherwell 1915-1991

London Series I, 1971

The complete set of five screenprints in colors, on J.B. Green mould-made paper, with full margins. All signed, two numbered 19/150 and 35/150, two annotated 'artist's proof' and one annotated 'proof' in pencil (the edition was 150 and 10 artist's proofs), published by Marlborough Graphics, Inc., New York, all framed.
all I. 24 x 36 in. (61 x 91.4 cm)
all S. 41 x 28¼ in. (104.1 x 71.8 cm)

Estimate

\$8,000-12,000

Literature

Siri Engberg and Joan Banach 89-93

26. Josef Albers 1888-1976

SP, 1967

The complete set of 12 screenprints in colors, on Schöllers Hammer Board, with full margins, loose (as issued), with title page, all contained in original black vinyl-covered portfolio. All signed, dated and titled 'SP I' through 'SP XII' and numbered 104/125 or 105/125 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)

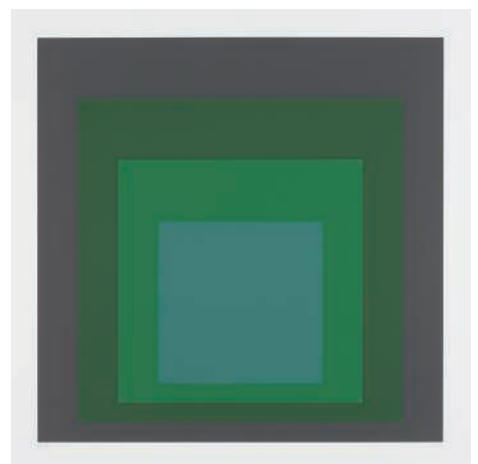
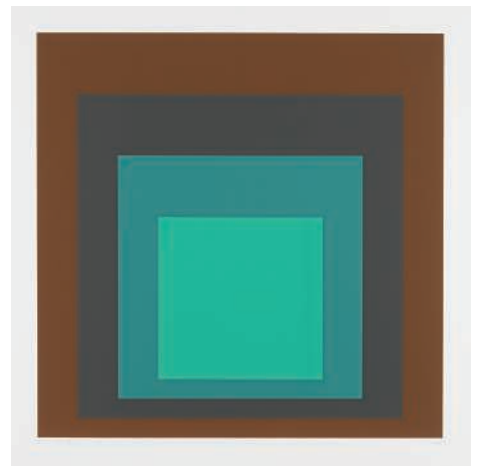
all S. 24¼ x 24¼ in. (61.6 x 61.6 cm)

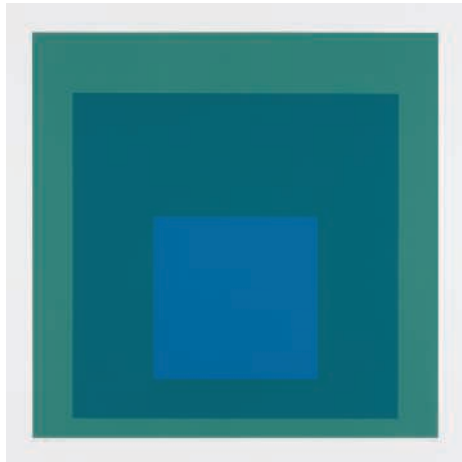
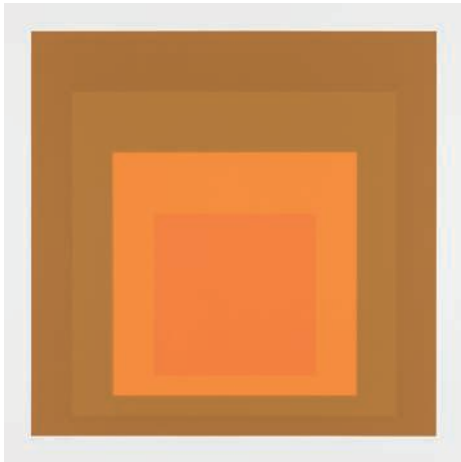
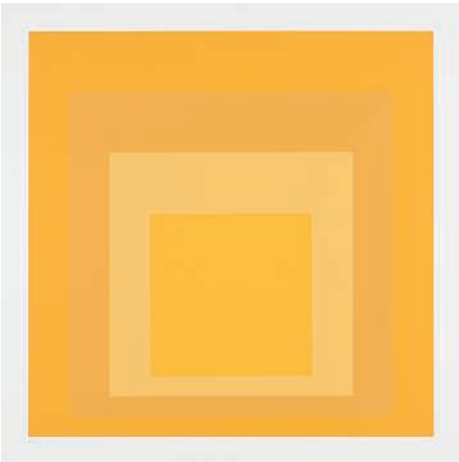
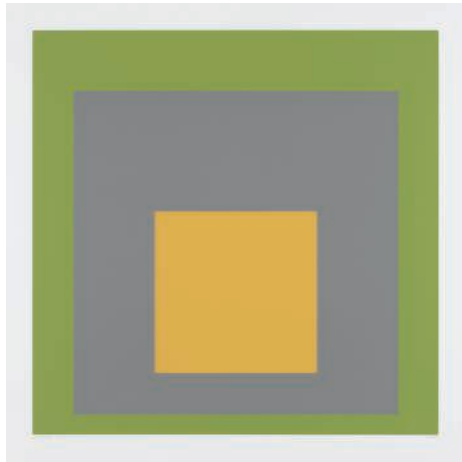
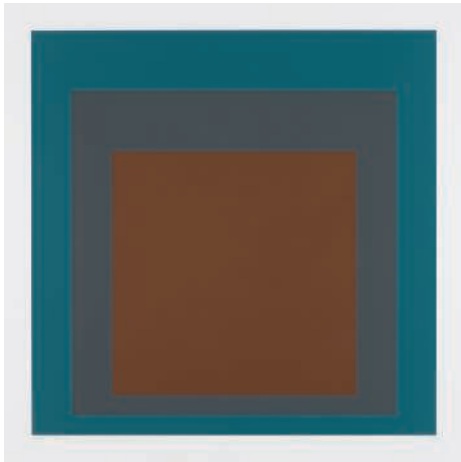
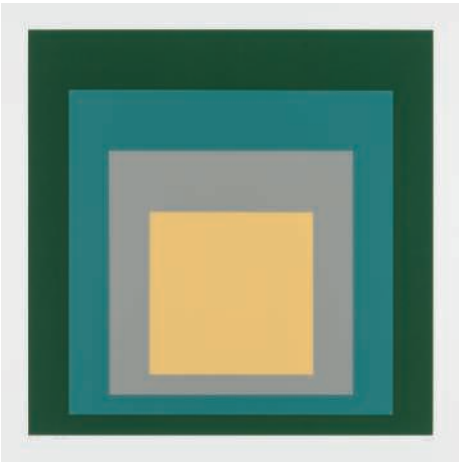
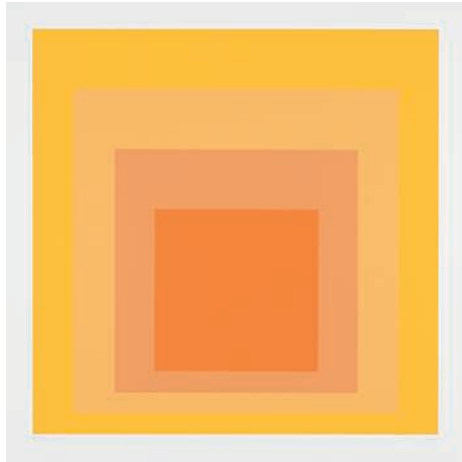
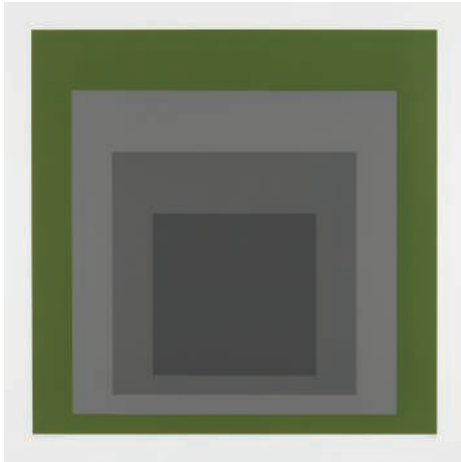
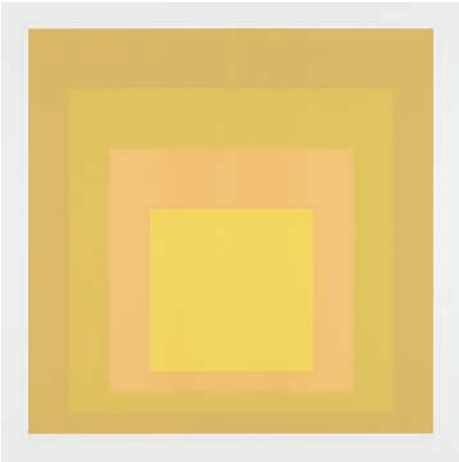
Estimate

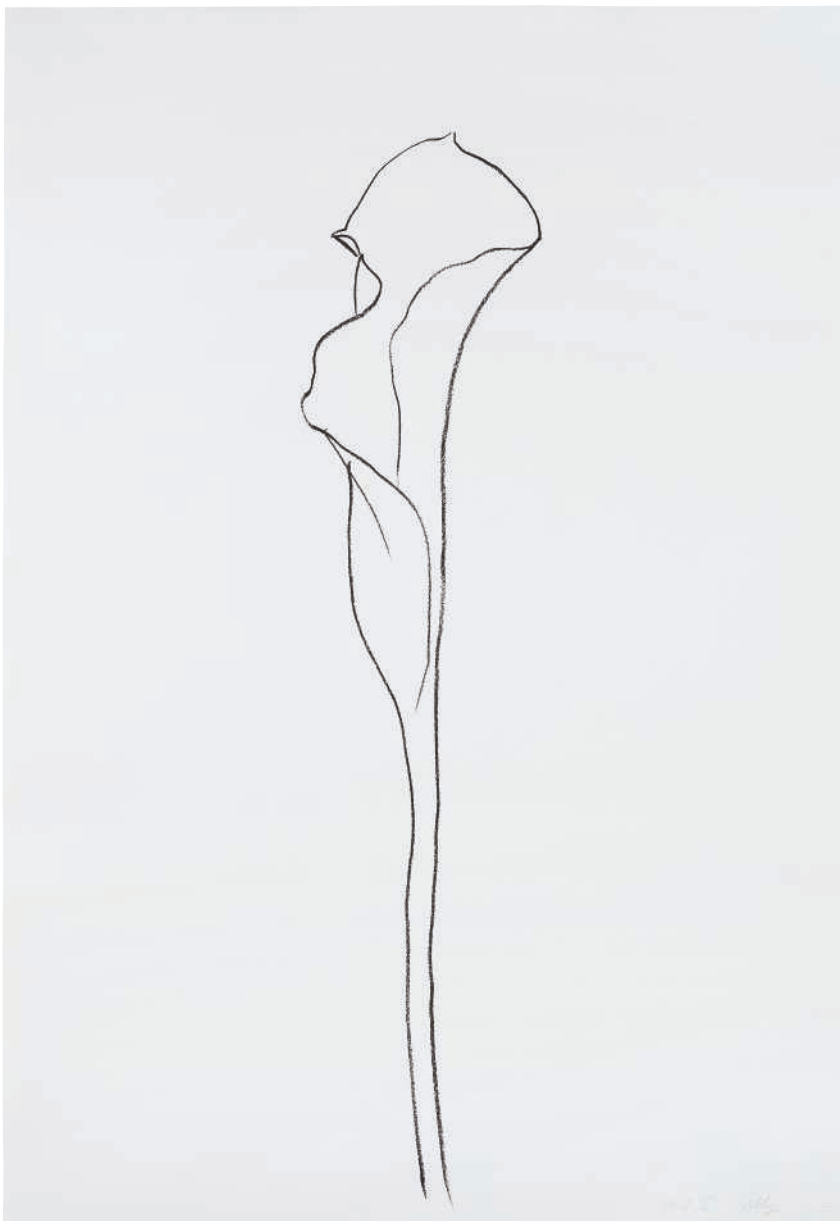
\$30,000-50,000

Literature

Brenda Danilowitz 175







Property from a Private Collection, Atlanta

27. Ellsworth Kelly 1923-2015

Calla Lily III, from *Series of Plant and Flower Lithographs*,
1983-85

Lithograph, on Rives BFK paper, the full sheet. Signed
and numbered 'PP II' in pencil (one of 2 printers proofs,
the edition was 30 and 9 artist's proofs), published by
Gemini G.E.L., Los Angeles (with their blindstamps),
framed.

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

Estimate

\$10,000-15,000

Provenance

Pace Gallery, New York, 1990

Literature

Gemini G.E.L. 1206

Richard Axsom 211



28. Richard Diebenkorn 1922-1993

Ochre, 1983

Woodcut in colors, on Mitsumata paper, with full margins. Signed with initials, dated and numbered 106/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, Oakland (with their blindstamp), framed.

I. 25 x 35¾ in. (63.5 x 90.8 cm)

S. 27¾ x 38½ in. (69.5 x 96.8 cm)

Estimate

\$15,000-25,000

Provenance

Private Collection, New York



A. P. VIII
X

L.F.

Property from the Estate of
Mrs. Anne Marie Aberbach, New York

29. Lucian Freud 1922-2011

Lord Goodman in His Yellow Pyjamas, 1987

Etching with hand-coloring in yellow watercolor, on Rives BFK paper, the full sheet. Signed with initials and numbered 'A.P. VIII/X' in pencil (an artist's proof, the edition was 50), co-published by James Kirkman, London and Brooke Alexander, New York, framed.

I. 12¼ x 15¾ in. (31.1 x 40 cm)

S. 18⅞ x 21⅞ in. (47.9 x 55.6 cm)

Estimate

\$40,000-60,000

Literature

Craig Hartley 32



Property from the Estate of
Mrs. Anne Marie Aberbach, New York

30. Lucian Freud 1922-2011

Large Head (State II), 1995

Etching, on Somerset Satin Textured paper, with full margins, the second (final) state (there was an unpublished trial state of 1 or 2 proofs before the lines on the sitter's right shoulder were cleaned). Signed with initials and numbered 3/40 in pencil (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, framed.

I. 27 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in. (69.5 x 54.6 cm)

S. 31 $\frac{3}{8}$ x 25 in. (79.7 x 63.5 cm)

Estimate

\$15,000-25,000

Literature

Craig Hartley 47



Property from the Estate of
Mrs. Anne Marie Aberbach, New York

31. Lucian Freud 1922-2011

Blond Girl, 1985

Etching, on Somerset Satin paper, the full sheet. Signed with initials and numbered 24/50 in pencil (there were also 15 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, framed.

I. 27½ x 21½ in. (69.9 x 54.6 cm)

S. 34⅝ x 28 in. (87.9 x 71.1 cm)

Estimate

\$20,000-30,000

Literature

Craig Hartley 24



Property from the Estate of
Mrs. Anne Marie Aberbach, New York

32. Lucian Freud 1922-2011

Head and Shoulders of a Girl, 1990

Etching, on Somerset Satin paper, with full margins.
Signed with initials and numbered 8/50 in pencil (there were also 10 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, framed.

I. 27¼ x 21½ in. (69.2 x 54.6 cm)

S. 30½ x 24¾ in. (77.5 x 62.9 cm)

Estimate

\$25,000-35,000

Literature

Craig Hartley 41

33. **Francis Bacon** 1909-1992

Étude pour une corrida (after Study for a Bullfight No. 1, 1969), 1971

Lithograph in colors, on Arches paper, with full margins.
Signed in black felt-tip pen (slightly faded) and numbered 115/150 in pencil (there were no known artist's proofs), published by the Musée du Grand Palais, Paris, for the retrospective of 1971, framed.

I. 50 x 45¼ in. (127 x 114.9 cm)

S. 62⅞ x 47¼ in. (159.7 x 120 cm)

Estimate

\$50,000-70,000

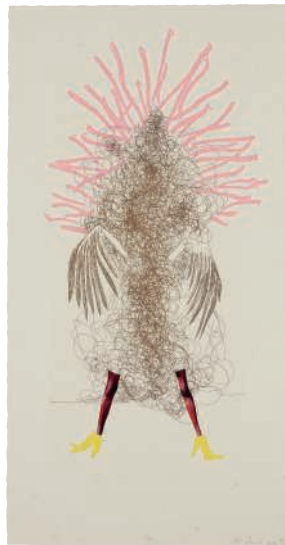
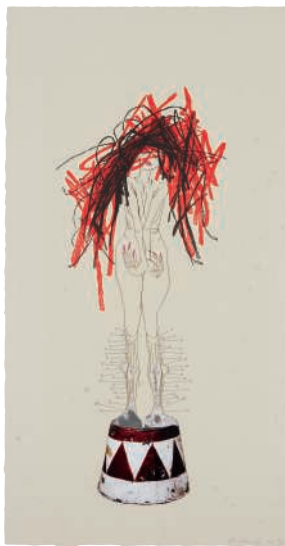
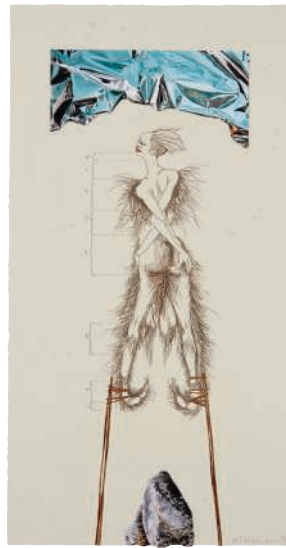
Literature

Bruno Sabatier 10

Alexandre Tacou 2



Francis Bacon



34. Wangechi Mutu b. 1972

The Original Nine Daughters, 2012

The complete set of nine etchings with screenprint, collage, letterpress, carborundum crystals and hand-coloring, on wove paper, the full sheets. All signed, dated and numbered 'P.P. 2/3' in pencil (a printer's proof, the edition was 30 and 11 artist's proofs), published by Pace Editions, Inc., New York, all framed. all S. 19 x 10 in. (48.3 x 25.4 cm)

Estimate

\$10,000-15,000

The Nine Daughters are part of the Kenyan creation myth, our Adam and Eve. The nine original tribes and clans come from there. They are all freakish poetic hybrids, not literal. Some prints make connections between Renaissance and Victorian etchings, but they are all esoteric. None of the scientific information is accurate. They also have pins in the body as markers of body parts and body types, which recur in my work. - Wangechi Mutu



35. Louise Bourgeois 1911-2010

Ode à ma mère (Ode to My Mother): three plates, 1995
 Three drypoints, on Dieu Donné paper, with full margins.
 All signed with initials and numbered XVII/XXXV in pencil (an hors commerce, the edition was 45, there was also an illustrated book version), published by Les Éditions du Solstice, Paris, all framed.
 two l. 8½ x 6¼ in. (21.6 x 15.9 cm)
 one l. 7 x 5 in. (17.8 x 12.7 cm)
 all S. 11⅞ x 11⅞ in. (30.2 x 30.2 cm)

Estimate
 \$9,000-12,000

Literature
 The Museum of Modern Art Cat. No. 6b, 7b and 10b



Youth
Je suis là, et tu ne vois pas.

L. Bourgeois 5/7
1944

36. Louise Bourgeois 1911-2010

Jeunesse (Youth), 1944

Etching aquatint and drypoint, on wove paper, with full margins. Signed, dated, titled, inscribed 'Youth' in pencil and 'Je suis là, et tu ne vois pas.' (I am here, but you do not see me.) in black ink, and numbered 5/7 in pencil, one of six known variants of the tenth (final) state, framed.

I. 5 x 7½ in. (12.7 x 19.1 cm)

S. 7⅞ x 11⅜ in. (20 x 28.9 cm)

Estimate

\$8,000-12,000

Literature

Museum of Modern Art Cat. No. 418/X

37. Louise Bourgeois 1911-2010

Hang On!, 2002

Aquatint, on Twinrocker handmade paper, with full margins. Signed, titled, dedicated 'for twinrocker' and annotated 'First proof' in pencil (presumably a unique proof of which there were at least 5, there was also a unique book edition of 9 variants which used the same matrix), unframed.

I. 29¾ x 21¾ in. (75.6 x 55.2 cm)

S. 38⅞ x 25⅞ in. (98.7 x 65.1 cm)

Estimate

\$10,000-15,000

Provenance

Gift of the artist



hang on!
First proof

for twinrocker

Louise Bourgeois



38. Julie Mehretu b. 1970

Auguries, 2010

The complete 12-part aquatint with spit-bite etching in colors, on Hahnemühle Museum paper, the full sheets. The lower right panel signed, dated and numbered 21/24 in pencil (there were also 4 artist's proofs), published by Gemini, G.E.L. Los Angeles (with their blindstamps), all framed. overall S. 89 x 182 in. (226.1 x 462.3 cm)

Estimate

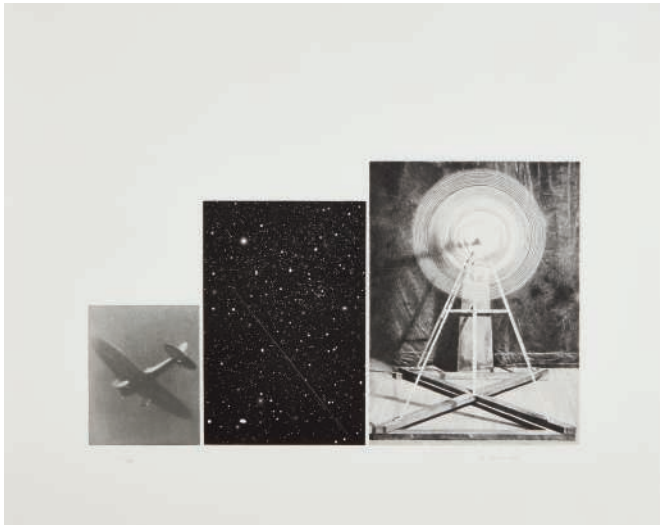
\$80,000-120,000

Exhibited

University of Denver, Victoria H. Myhren Gallery, 4 x 4
Collector Series, April 5, 2012 - May 6, 2012



This monumental work was commissioned for The Metropolitan Opera's, Gallery Met, *Notations After the Ring*, Julie Mehretu, September 27, 2010 - January 29, 2011 in Lincoln Center, to accompany the opening of Robert Lepage's updated production of Richard Wagner's *Das Rheingold*, the first installment of the *Ring* cycle.



39. Vija Celmins b. 1938

Concentric Bearings A, B, C, and D, 1984

Four prints, including one aquatint, photogravure and drypoint and three aquatint, drypoint and mezzotints, on Rives BFK paper, with full margins. All signed and numbered 3/34, 21/35, 3/34 and 21/34 in pencil respectively (there were also 6 artist's proofs for A, B C, and 8 artist's proofs for D), published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.

all I. various sizes

all S. various sizes

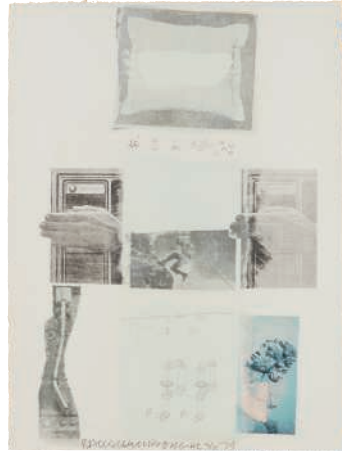
largest S. 24 x 18½ in. (61 x 47 cm)

Estimate

\$18,000-25,000

Literature

Gemini G.E.L. 3096, 1221, 1223, and 1222



Including: *From the Seat of Authority*; *One More and We Will be More than Half Way There*; *People Have Enough Trouble Without Being Intimidated by an Artichoke*; *Two Reasons Birds Sing*; *Back Out*; *Shoot from the Main Stem*; *More Distant Visible Part of the Sea* and *Why You Can't Tell #1*

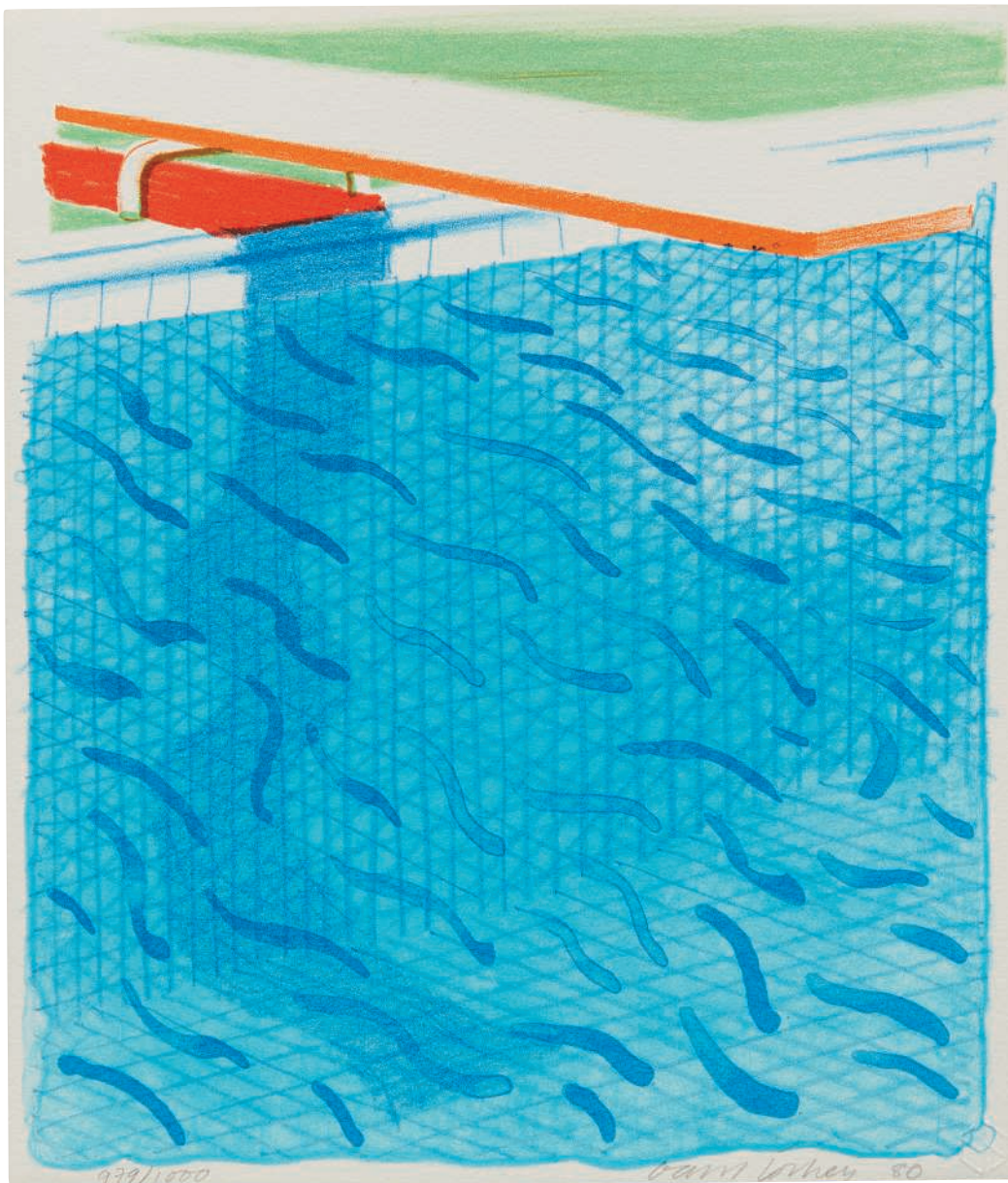
40. Robert Rauschenberg 1925-2008

The Suite of Nine Prints: eight plates, 1979

Eight offset lithographs with screenprint in colors (two with fabric collage), on Rives BFK paper, the full sheets. All signed, dated, six numbered 'HC 2/10' and two numbered 'HC 4/10' in pencil (each an hors commerce, the edition was 100 and an unrecorded number of artist's proofs), published by Multiples, Inc., New York, two framed, lacking *Why You Can't Tell #2*. all S. 30½ x 23 in. (77.5 x 58.4 cm)

Estimate

\$18,000-24,000



41. David Hockney b. 1937

Pool Made with Paper and Blue Ink for Book, from Paper Pools, 1980

Lithograph in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 979/1000 in pencil (there were also 100 artist's proofs), published by Tyler Graphics, Ltd., Mt. Kisco, New York (with their blindstamp), framed.
S. 10½ x 9 in. (26.7 x 22.9 cm)

Estimate

\$8,000-12,000

Literature

Tyler Graphics 269

Museum of Contemporary Art Tokyo 234

42. Yves Klein 1928-1962

Table Bleu Klein™ / Klein Blue® Table, designed 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



43. David Hockney b. 1937

Amaryllis in Vase, from Moving Focus, 1985

Lithograph in colors, on TGL handmade paper, with full margins. Signed, dated and numbered 51/80 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed.

I. 46 x 32½ in. (116.8 x 82.6 cm)

S. 50 x 36 in. (127 x 91.4 cm)

Estimate

\$50,000-70,000

Literature

Tyler Graphics 272

Museum of Contemporary Art Tokyo 266

The synaesthetic experience of Hockney's *Amaryllis in Vase*: the color, vibration and scent, pours out of the picture and envelops the viewer. Luscious, jewel-toned hues echo the joyous freedom and variety of mark-making that Hockney explored during the 1980s in painting, photography, and experimental lithography at the studio of Kenneth Tyler in California. It was with Tyler that Hockney embarked upon his ambitious *Moving Focus* series exploring his enduring concern with the construction of images, the complexities of space and the assembly of multiple perspectives.

For Hockney, single-point perspective is a limited, constrictive way of communicating our experience of the world around us, which he likens to "looking at the world from the point of view of a paralyzed Cyclops - for a split second." Drawing inspiration from the Cubism of Picasso's 1980 retrospective at the Museum of Modern Art, New York, Hockney embraced a pictorial structure that could accommodate multiple viewpoints and perspectives as well as time and movement.

For *Amaryllis in Vase*, Hockney uses reverse perspective, placing the shorter end of the table closer to the viewer in the foreground of the composition, with the longer side at the back of the picture space. By reversing the traditional vanishing point, Hockney exploits the fluctuations of deep and shallow space, pushing everything into the foreground and directly involving the viewer. The hazy chequerboard background (reminiscent of Persian miniature paintings) bulges and recedes in optical illusion as our eye flits across the surface. The wallpaper appears to melt into the flowers rather than sitting passively behind them and as the table tilts forwards, the eye calculates the possibility of the vase smashing onto the floor.

Hockney recognises that we see both geometrically and psychologically and uses that knowledge to create images of sensuous line and color, through which the eye dances and where edges of viewpoints fold into and across each other. Hockney compared the human experience of looking as a matter of layering, of understanding the present by comparing it with the past - layer upon layer. When we look at his *Amaryllis in Vase* we are seeing not only what is in front of us, but all of the vases of flowers that we have ever seen.



Joan Whitney 64



Property from a Private New England Collection

44. David Hockney b. 1937

Celia with Green Plant, 1980

Lithograph in colors, on Arches Cover paper, the full sheet. Signed, dated and numbered 22/90 in pencil (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 29¾ x 39½ in. (75.6 x 100.3 cm)

Estimate

\$10,000-15,000

Literature

Gemini G.E.L. 919

Museum of Contemporary Art Tokyo 240

45. Alex Katz b. 1927

Samantha, 1987

Screenprint in colors, on wove paper, the full sheet.
Signed and numbered 36/80 in pencil (there were also
12 artist's proofs), published by Simca Print Artists, Inc.,
New York (with their blindstamp), framed.
S. 66½ x 28⅝ in. (168.9 x 72.7 cm)

Estimate

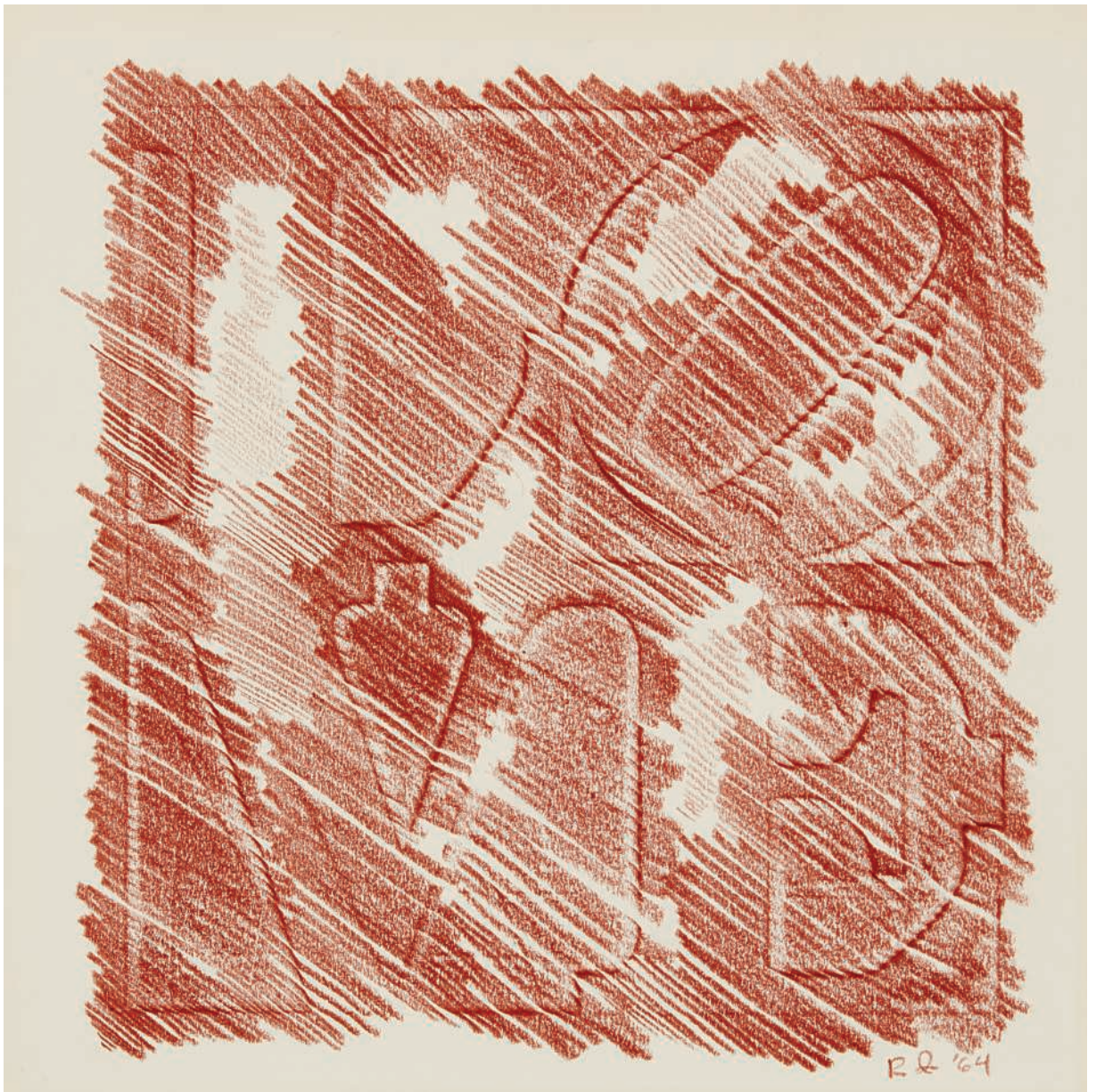
\$10,000-15,000

Literature

Klaus Albrecht Schröder 212







Property from a Private New England Collection

46. Robert Indiana b. 1928

Book of Love: four plates, 1996
Four screenprints in colors, on A.N.W. Crestwood Museum Edition paper, with full margins. All signed, dated and numbered 121/200 in pencil (there were also 50 artist's proofs), published by American Image Editions, New York, all framed.
all I. 18 x 18 in. (45.7 x 45.7 cm)
all S. 24 x 20 in. (61 x 50.8 cm)

Estimate
\$10,000-15,000

47. Robert Indiana b. 1928

Love, 1964
Drawing by frottage in colored pencil, on folded wove paper (as a card). Signed with initials and dated in red colored pencil on the front, dedicated in black ink on the interior, with the artist's blindstamp, framed.
8¼ x 8¼ in. (21 x 21 cm) (folded)

Estimate
\$12,000-18,000



48. Jasper Johns b. 1930

Painting with Two Balls, 1971

Screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 38/59 in pencil (there were also 10 artist's proofs), published by the artist, framed.

I. 29½ x 24½ in. (74.9 x 62.2 cm)

S. 37 x 30¾ in. (94 x 78.1 cm)

Estimate

\$12,000-18,000

Literature

Universal Limited Art Editions 87

Property from a Private New England Collection

49. Jasper Johns b. 1930

Two Flags (Whitney Anniversary), 1980

Lithograph in colors, on Arches 88 paper, with full margins. Signed, dated and numbered 38/51 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, framed.

I. 44 x 28¾ in. (111.8 x 73 cm)

S. 50 x 33½ in. (127 x 85.1 cm)

Estimate

\$25,000-35,000

Literature

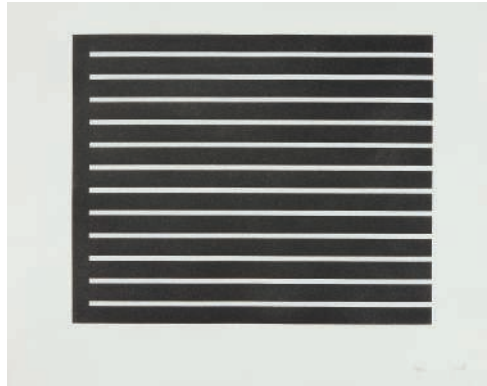
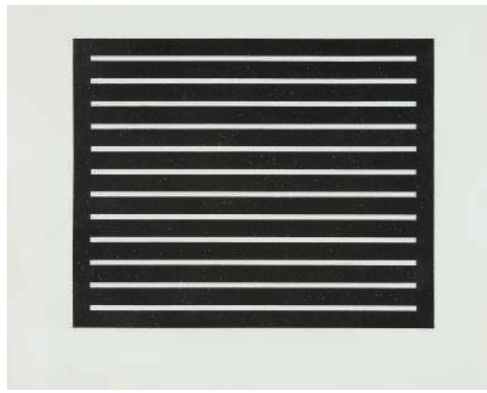
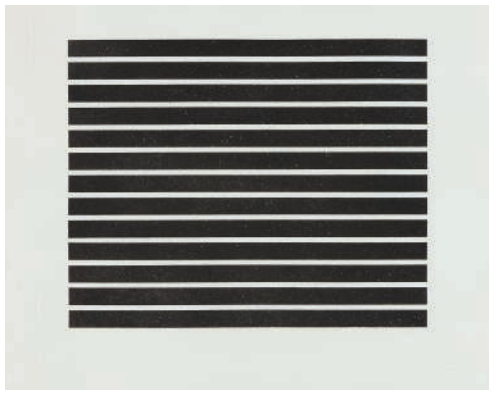
Gemini G.E.L. 854

Universal Limited Art Editions 207



1980 THE 50TH ANNIVER
SARY OF THE WHITNEY M
USEUM OF AMERICAN ART

Handwritten signature



50. Donald Judd 1928-1994

Untitled, 1980

The complete set of six aquatints, on wove paper, with full margins. All signed, three numbered 44/150 and three numbered 106/150 in pencil (there were also 20 artist's proofs), published by the artist, all framed.

all I. 24½ x 29½ in. (62.2 x 74.9 cm)

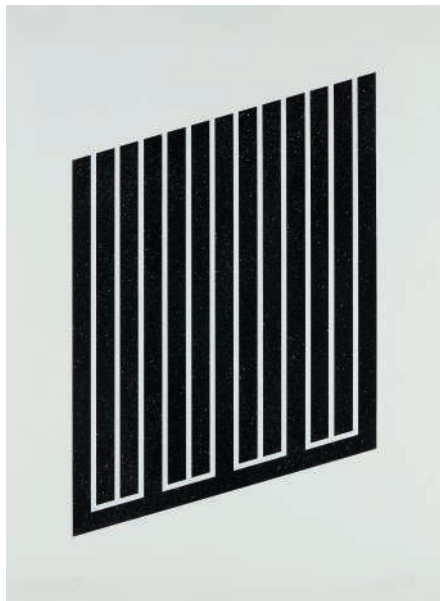
all S. 29⅜ x 34⅜ in. (74.6 x 87.3 cm)

Estimate

\$20,000-30,000

Literature

Jörg Schellmann 118-123



Property from a Private New England Collection

51. Donald Judd 1928-1994

Untitled: four plates, 1978-79

Four aquatints, on etching paper, with full margins. All signed and numbered 53/175 in pencil (the edition was never completed, there were also 15 artist's proofs), published by the artist, all framed.

all I. 35¼ x 24½ in. (89.5 x 62.5 cm)

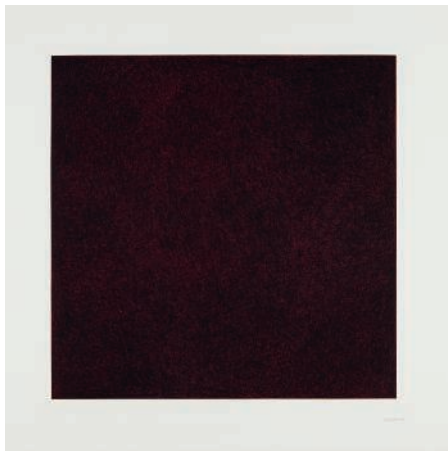
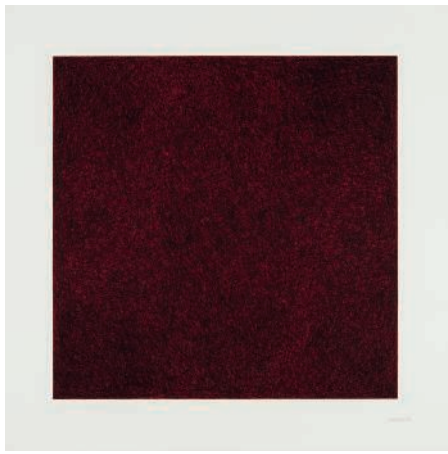
all S. 40 x 29¼ in. (101.6 x 74.3 cm)

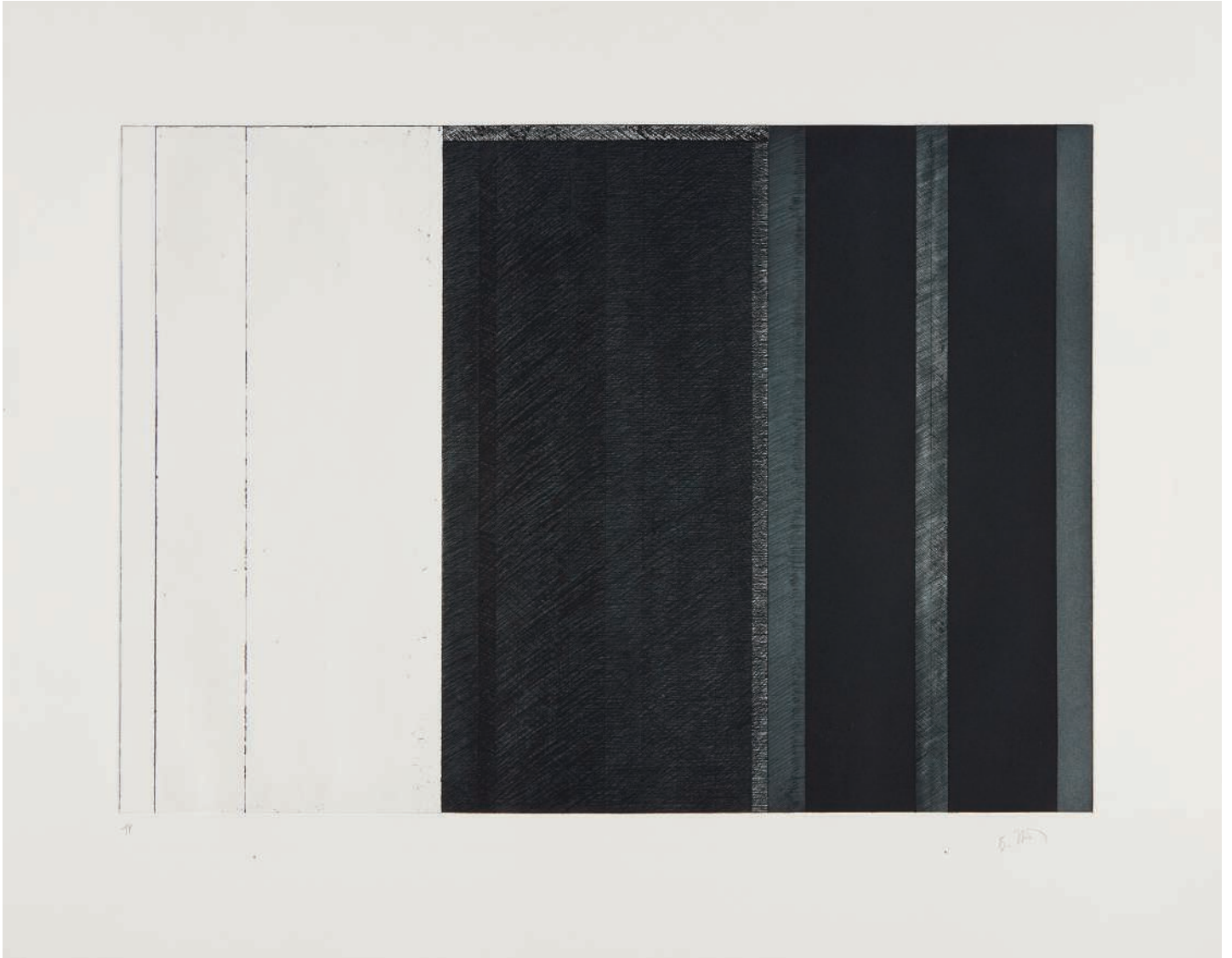
Estimate

\$10,000-15,000

Literature

Jörg Schellmann 89, 97, 100 and 117





52. Sol LeWitt 1928-2007

All Combinations of Red, Yellow and Blue with Scribbles, 1991

The complete set of seven etching and aquatints in colors, on Somerset Satin paper, with full margins, all contained in the original black cloth-covered portfolio. All signed and numbered 10/30 in pencil (there were also 12 artist's proofs), published by Creative Works Editions, Osaka, Japan.

all I. 21¾ x 21¾ in. (55.2 x 55.2 cm)
all S. 29 x 29 in. (73.7 x 73.7 cm)

Estimate
\$10,000-15,000

Literature
Barbara Krakow Gallery 1990.02

53. Brice Marden b. 1938

Untitled, for Five Threes, 1976-77

Unique etching and aquatint, on Stonehenge paper, with full margins. Signed and annotated 'T.P' in pencil (a unique early trial proof for *Five Threes*), unframed.

I. 20¾ x 29¾ in. (52.7 x 74.6 cm)
S. 32 x 39¾ in. (81.3 x 100 cm)

Estimate
\$10,000-15,000

Provenance
Bob Feldman, Parasol Press, New York

Literature
see Jeremy Lewison 28b



54. Agnes Martin 1912-2004

Untitled, 1998

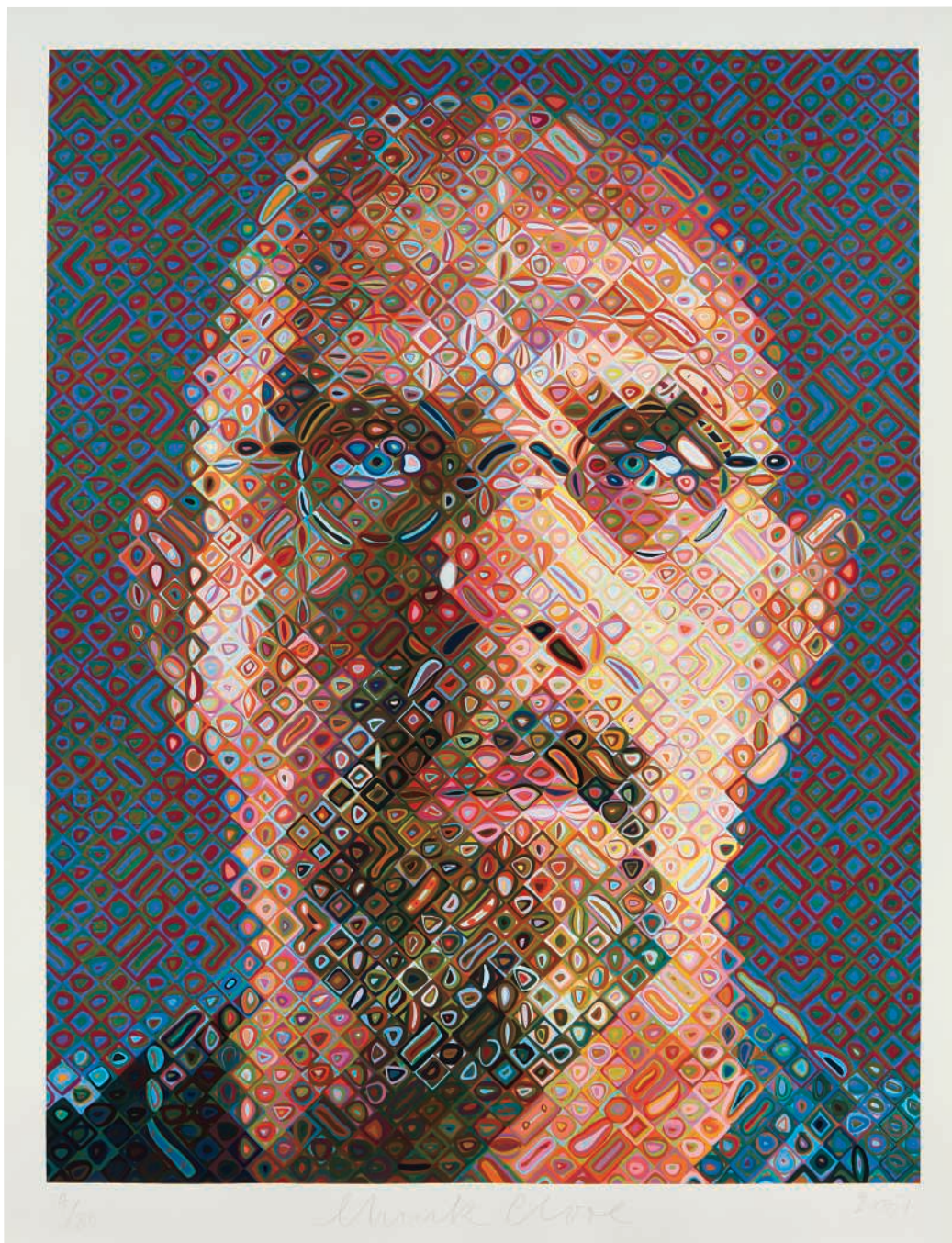
The complete set of four lithographs in colors, on Vellum, with full margins. All signed with initials and numbered 15/75 in pencil (there were also 23 artist's proofs), published by Pace Editions, Inc., New York, all framed.

all I. 9 $\frac{1}{8}$ x 9 $\frac{1}{8}$ in (23.2 x 23.2 cm)

all S. 12 $\frac{1}{8}$ x 12 $\frac{1}{8}$ in (30.8 x 30.8 cm)

Estimate

\$30,000-50,000



Property from a Private Collection, California

55. Chuck Close b. 1940

Self-Portrait, 2007

Screenprint in colors, on Saunders Waterford HP paper, with full margins. Signed, dated and numbered 34/80 in pencil (there were also 18 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 68 x 52 $\frac{3}{8}$ in. (172.7 x 133 cm)

S. 74 $\frac{1}{2}$ x 57 $\frac{7}{8}$ in. (189.2 x 147 cm)

Estimate

\$50,000-70,000



56. Richard Estes b. 1932

Holland Hotel, 1980

Screenprint in colors, on Rives BFK paper, with full margins. Signed and numbered 96/100 in gold ink (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.

I. 45 x 71¾ in. (114.3 x 182.2 cm)

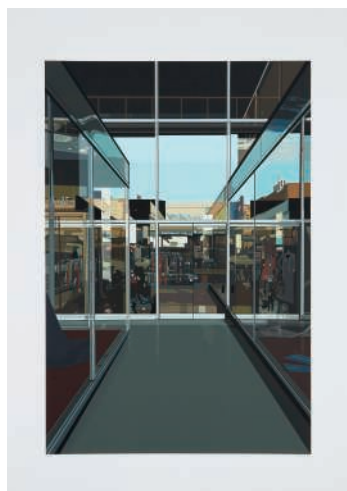
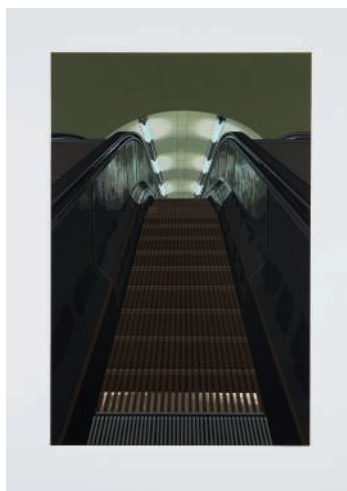
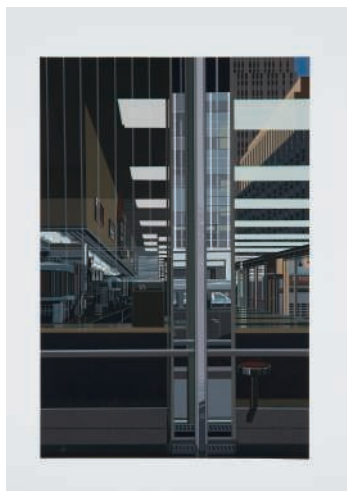
S. 46½ x 76 in. (118.1 x 193 cm)

Estimate

\$10,000-15,000

Literature

John Arthur p. 127



57. Richard Estes b. 1932

Urban Landscapes No. 2, 1979

The complete set of eight screenprints in colors, on Fabriano Cottone paper, with full margins, with the original pale green cloth covered portfolio. All signed and annotated 'A.P.' in pencil (one of 15 artist's proofs, the edition was 100), published by Parasol Press, Ltd., New York, all framed.

all I. 20 x 13 in. (50.8 x 33 cm)

all S. 27½ x 19½ in. (69.9 x 49.8 cm)

Estimate

\$8,000-12,000

Literature

John Arthur pp. 116-119

Including: *Big Diamonds*; *Choc Full O'Nuts*; *4 1/2 % Interest*; *Pressing Machinery*; *Piccadilly Station*; *Venezia Murano*; *The Ginger Man*; and *Supermarket, San Francisco*

58. Richard Estes b. 1932

Urban Landscapes No. 3, 1981

The complete set of eight screenprints in colors, on Fabriano Cottone paper, with full margins, with the original green cloth covered portfolio. All signed and annotated 'A.P.' in pencil (one of 15 artist's proofs, the edition was 250), published by Parasol Press, Ltd., New York, all framed.

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

all S. 19¾ x 27¾ in. (50.2 x 70.2 cm)

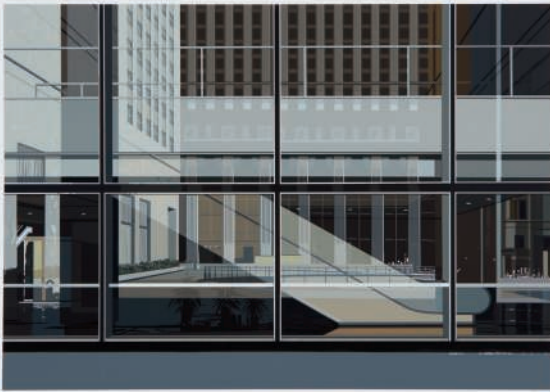
Estimate

\$8,000-12,000

Literature

John Arthur pp. 121-123

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





59. Jonas Wood b. 1977

Untitled, 2014

The complete set of four lithographs and screenprints in colors, on Coventry Rag paper, with full margins. All signed, dated and numbered 'PP 1' in pencil (printer's proofs, the edition was 50), published by Cirrus Editions, Los Angeles (with their blindstamp), all unframed.

all I. various sizes

all S. 48 x 37½ in. (121.9 x 94.3 cm)

Estimate

\$25,000-35,000

60. Julian Opie b. 1958

Tina Walking, 2010

Lenticular acrylic panel, comprised of a color inkjet print, back mounted and contained in a brushed aluminum frame specified by the artist. Signed in black ink and numbered 8/35 on a label affixed to the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London.
S. 32¾ x 16¾ in. (83.2 x 42.5 cm)

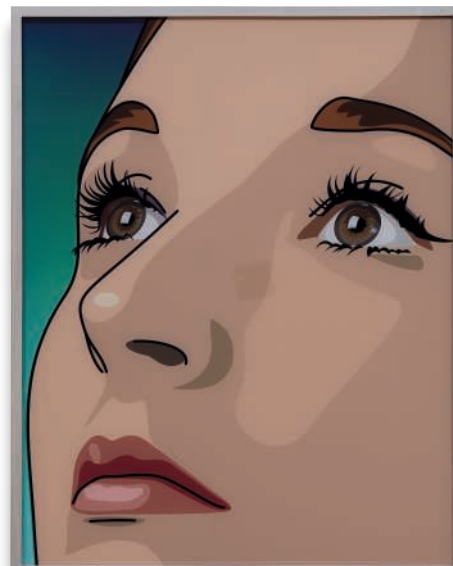
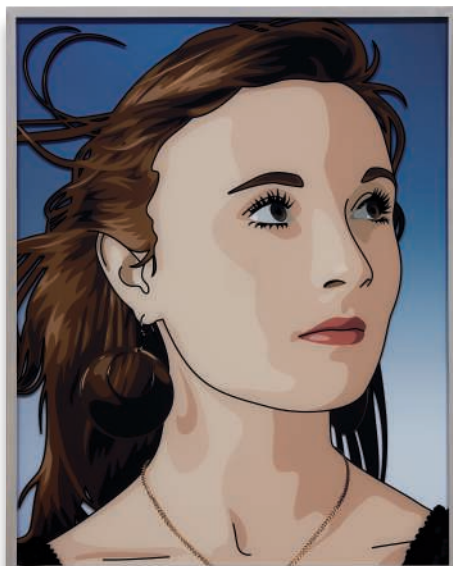
Estimate

\$15,000-25,000

Literature

Alan Cristea Gallery 143





61. Julian Opie b. 1958

Elena and Cressie get Ready for the Party 1-6, 2011

The complete set of six screenprints, on Perspex with background inkjet print in colors on paper, the full sheets, contained in the original aluminum frames specified by the artist. All signed in black ink and numbered 11/30 on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London.

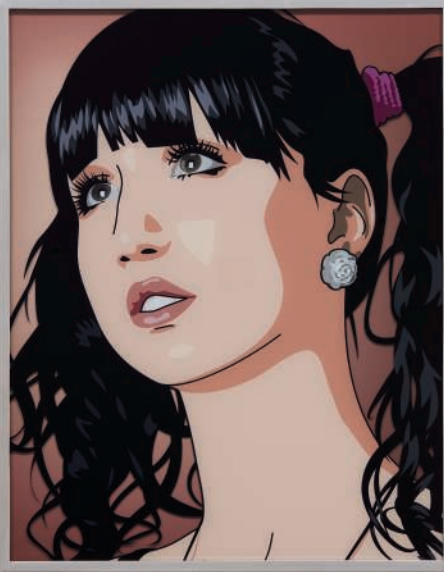
all S. 30¾ x 24½ in. (78.1 x 62.2 cm)

Estimate

\$20,000-30,000

Literature

Alan Cristea Gallery 164-169





62. James Rosenquist 1933 - 2017

Flowers and Females, 1986

Monoprint and lithograph in colors with collage, on T.H. Saunders HP drawing paper and Arches 88 paper, the full sheet. Signed, titled, dated and numbered 27/29 in pencil, published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.
S. 60 x 70½ in. (152.4 x 179.1 cm)

Estimate

\$20,000-30,000

Literature

Constance Glenn 208



63. Claes Oldenburg b. 1929

Spentcock Man, 1966

Drawing in gouache and crayon, on wove paper. Signed, titled and dated in black crayon, framed.
22 x 30 in. (55.9 x 76.2 cm)

Estimate

\$20,000-30,000

Provenance

Hirschl & Adler Modern, New York
Paula Cooper Gallery, New York

Property from a Private New England Collection

64. Claes Oldenburg b. 1929

Soft Screw, 1976

Cast elastomeric urethane multiple with mahogany base. Signed, titled, dated and numbered 23/24 on the underside (there were also 3 artist's copies), published by Gemini G.E.L., Los Angeles.
48½ x 11½ x 11½ in. (123.2 x 29.2 x 29.2 cm)

Estimate

\$30,000-40,000

Literature

Gemini G.E.L. 705

Claes Oldenburg, witty and inventive, decontextualized mundane objects in ways that stretched them to absurdity. A pop art pioneer, he continually questioned the inherent distinction between high art and the everyday, challenging our assumptions of and our relationships to objects and our environments, through appropriating aesthetic forms typically overlooked and underappreciated. The screw is one such form that Oldenburg referenced throughout his oeuvre. The screw has been represented on paper and in three dimensions, constantly reimagined and re-contextualized in Oldenburg's mind. Playing with scale and material, the screw has been reinterpreted as a bridge, an arch, and here as a nearly 4 foot high monument cast in elastomeric urethane, a tactile and rubberlike material.

The form of the editioned work (this example) recall classical monumental obelisks, such as those originally built by Egyptians, or a more contemporary example, the Washington Monument. Echoing this form as such, Oldenburg seemingly makes a statement exalting the everyday building blocks of our lives - the simple screw becomes a monument to human accomplishment and infrastructure. Although one is tempted to read it in such a way, the droopy nature of the form reminds one of the impending decay - a Vanitas of sorts.

The present editioned sculpture was created in collaboration with Gemini G.E.L., Los Angeles, who are known for their inventive and risk-taking approach to object making. Oldenburg worked with Gemini on just over 70 editions, both prints and editioned sculptures, from 1968 to 1994.







Property from a Private New England Collection

65. Robert Longo b. 1953

Joanna and Larry, from *Men in the Cities*, 1983
The complete set of two lithographs, on Arches paper, the full sheets. Both signed, dated and numbered 35/48 in pencil (there were also 10 in Roman numerals and 10 artist's proofs), published by Edition Schellmann, New York and Munich, both framed.
both S. 71¾ x 35¾ in. (182.2 x 90.8 cm)

Estimate
\$40,000-60,000

Literature
Edition Schellmann p. 222



66. Robert Longo b. 1953

Men in the Cities, 1990

The complete set of five lithographs, on Arches paper, with full margins, all contained in the original dark blue linen-covered portfolio. All signed, dated, annotated 'I-V' and numbered 30/48 in pencil (there were also 12 artist's proofs), published by Seibu Department Stores Ltd., Tokyo.

all I. various sizes

all S. 26 x 40 in. (66 x 101.6 cm) (two vertical)

Estimate

\$25,000-35,000





Property from a Private Collection, Atlanta

67. Cy Twombly 1928-2011

Natural History Part II: Some Trees of Italy, 1975-76

The complete set of eight collotype and lithographs in colors, on Fabriano Bütten paper, the title print with a transparent paper overlay, the full sheets, with the original portfolio bound in green Zerkall-Bütten paper. All signed and numbered 14/98 in pencil (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, all framed.

all S. 29 7/8 x 22 1/8 in. (75.9 x 56.2 cm)

Estimate

\$50,000-70,000

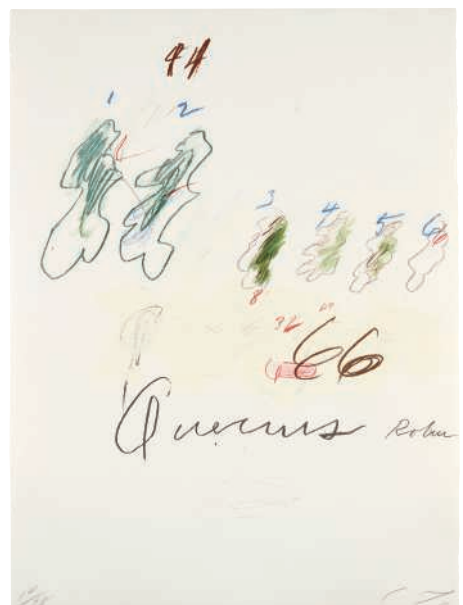
Provenance

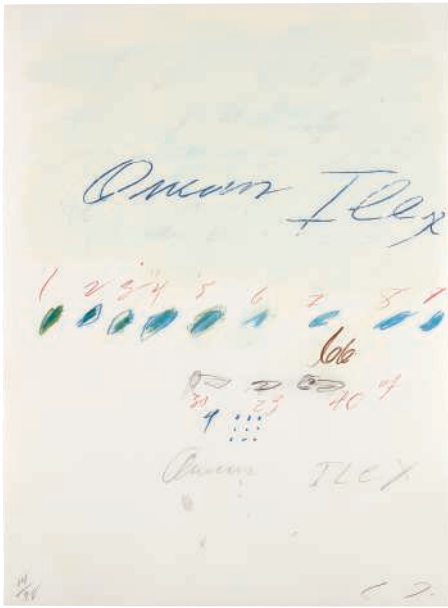
Fay Gold Gallery, Atlanta

Literature

Heiner Bastian 52-59

Including: *Title Print*, *Quercus Ilex*, *Fagus Silvatica*, *Castanea Sativa*, *Quercus Robur*, *Laurus Nobilis*, *Tilia Cordata*, *Ficus Carica*





68. Gerhard Richter b. 1932

Kerze II (Candle II), 1989

Uniquely applied black oil paint by squeegee over offset print in colors, on white offset cardboard coated with clear, glossy nitro varnish, mounted on white plastic board (as issued), the full sheet. Signed and dated in pencil on the front, and signed, dated and numbered 'II/IX' in black felt-tip pen on the reverse (there were also 50 in Arabic numerals), published by Achenbach Art Edition, Düsseldorf, framed.

S. 35½ x 35½ in. (90.2 x 90.2 cm)

Estimate

\$60,000-90,000

Literature

Hubertus Butin 66

The translucent light of a single, flickering candle demands an emotional response. Feelings of serenity, hope, even determination are irrevocably twinned with an undercurrent of isolation, evoking the mourning and nostalgia of remembrance. We are drawn into the image by all that the candle has symbolised in the media, in the muscle memory of repeated religious traditions, and in art history.

Dutch painters of the 17th Century employed the image of the candle (particularly the extinguished candle) to draw attention to the fleeting nature of mortality - the impermanence and futility of all earthly things. However, the candle was rarely depicted by itself. More often the image was accompanied by a host of other symbols, skulls, hourglasses, withered flowers and rotting fruit, which combined created the Vanitas allegory.

Richter does away with the additional props that create this moralising visual tableau. His application of black oil paint with a squeegee over the top of the photomechanical image quite literally wipes away the detritus of this allegory, denying and (by the very nature of negation) alluding to the wider visual history that this image occupies.

However, Richter is asking more of the viewer than simply to infer the allegorical meaning of the candle's depiction. In *Kerze II*, two different layers of reality engage on one sheet of paper. The figurative realism of the candle against the abstraction of the oil paint are opposing positions that Richter playfully asks the viewer to turn on their head. The candle is an illusion, a reproduction of a painting, a fictive image - the oil paint however, is real in a physical way, tangible on the paper, a thickly applied obstruction between us and the image.

Kerze II exemplifies the fundamental ambivalence towards abstraction and figuration, to appearance and reality that underpins Richter's approach to image-making. What is an image? This is the question that *Kerze II* asks of us, and that Richter has repeatedly asked of his viewer throughout his œuvre.







69. Gerhard Richter b. 1932

Ravine, 1997

Cibachrome photograph, on paper mounted between Plexiglas plates (as issued). Signed, dated and numbered 28/45 in black felt-tip pen on the back of the photograph (there were also 5 in Roman numerals and 1 artist's proof), published by Marian Goodman Gallery, New York. S. 29 $\frac{5}{8}$ x 21 $\frac{1}{16}$ in. (75.2 x 54.1 cm)

Estimate

\$12,000-18,000

Literature

Hubertus Butin 90

Richter photographed this spot in the Engadin, Switzerland.

70. Gerhard Richter b. 1932

Abstraktes Foto, 1989

Gelatin silver print, mounted to white plastic board with white mat (as issued). Signed, dated and numbered 6/50 in black ink (there were also 7 artist's proofs), published by Galerie Fred Jahn, Munich, framed. S. 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (49.8 x 69.9 cm)

Estimate

\$10,000-15,000

Provenance

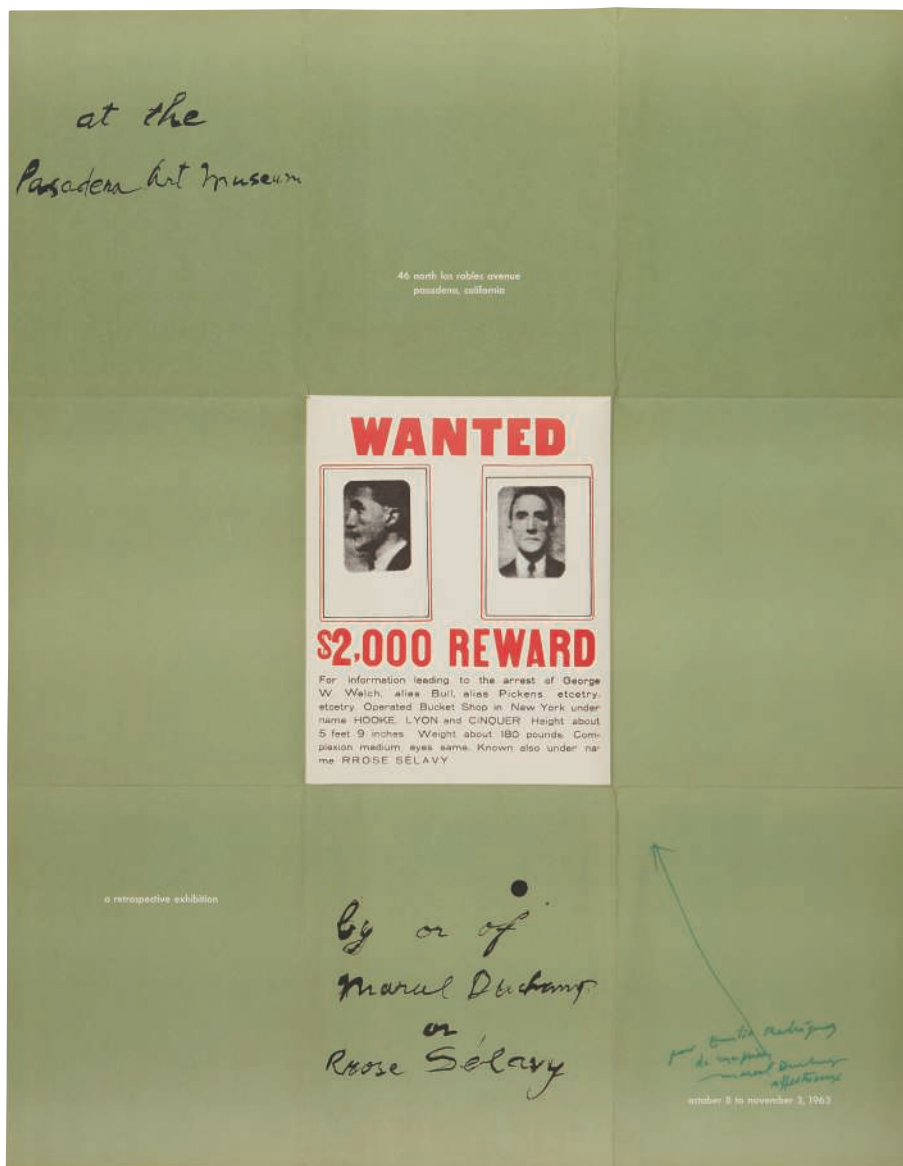
Marian Goodman Gallery, New York
Pace Wildenstein MacGill, Beverly Hills

Exhibited

Jane Voorhees Zimmerli Art Museum, *A New Reality: Black-and-White Photography in Contemporary Art*, September 1, 2007-November 18, 2007

Literature

Hubertus Butin 69



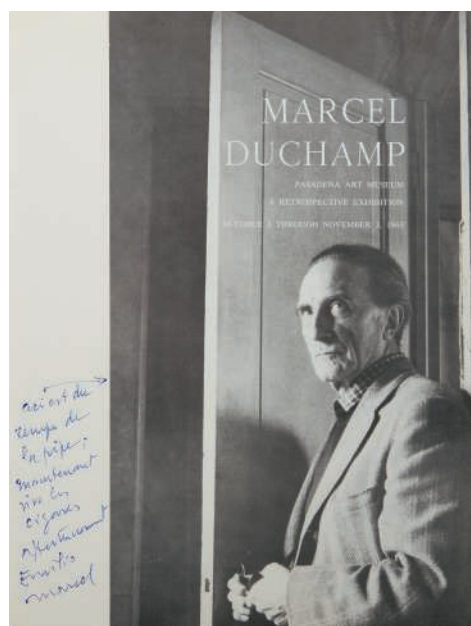
Peruvian born artist, Emilio Rodríguez-Larraín, is considered one of the most innovative artists of his generation, who was exhibited extensively in Peru and internationally. He, like many of his contemporaries, would study in Europe and live abroad for thirty years before returning to Peru. While in Europe, he met the intelligentsia of the time and was particularly influenced by Marcel Duchamp whom he met in 1960 and formed a profound friendship.

Rodríguez-Larraín drew upon traditional Peruvian art and ideas explored while in European artistic and intellectual circles, to produce a varied and impressive oeuvre. In one important example *La Monnaie du Pape* (*The Pope's Coin*), Duchamp and his concept of the 'readymade' is the subject of work. Duchamp dramatically influenced Rodríguez-Larraín both in art and chess, which the two artists played together.

In a charming anecdote, Herman Braun-Vega (a fellow artist and close friend of Rodríguez-Larraín) recounted a chess tournament in Llança reserved only for Spaniards. Rodríguez-Larraín had the idea of taking both Marcel Duchamp and Man Ray to compete and when registering the two for the tournament changed their names to Manolo Rayo and Marcelo del Campo and said they were both deaf mutes so that the Spaniards wouldn't identify their accents. Rodríguez-Larraín orchestrated the whole thing and Duchamp and Man Ray finished each respectively in 1st and 2nd place.

This playful mischief is exemplified also in the inscription from Duchamp to Rodríguez-Larraín, on the *A Poster within a Poster*, Duchamp (translated from French) writes: "For Emilio Rodriguez from my jail Much love from Marcel Duchamp" and on the catalogue: "This was at the time of the pipe; now long live to cigars much love from Emilio Marcel"

For more information about the career of Emilio Rodríguez-Larraín and his friendship with Marcel Duchamp, please visit Phillips.com



Alexina "Teeny" Duchamp, Marcel Duchamp and Emilio Rodríguez Larraín, circa 1965

71. Marcel Duchamp 1887-1968

A Poster Within a Poster; and Cover for "Marcel Duchamp: A Retrospective Exhibition", 1963
Offset lithograph in colors, on wove paper, the full sheet, folded (as issued), together with the paperback catalogue for *Marcel Duchamp: A Retrospective Exhibition*, Pasadena Art Museum, October 8-November 3, 1963, the complete catalogue with cover and transparent dust jacket, inscribed in red. The poster signed and dedicated 'Pour Emilio Rodriguez de ma prison marcel Duchamp affectueux' in green ink, from the edition of 300, the exhibition catalogue signed, inscribed and dedicated 'Ceci est du temps de la pipe; maintenant vive les cigares Affectueusement Emilio marcel' in blue ink on the inside cover, the poster unframed.
poster S. 34½ x 26½ in. (86.7 x 67.6 cm)
catalogue 11 x 8½ x ¼ in. (27.9 x 21.6 x .6 cm)

Estimate
\$12,000-18,000

Provenance
The Collection of Emilio Rodríguez-Larain
by decent to the present owner

Literature
Arturo Schwarz 588 and 589

72. Joseph Beuys 1921-1986

Capri Batterie, 1985
Multiple comprising light bulb (Mazda) without the 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.
4⅝ x 2⅝ x 2¼ in. (11.7 x 6.7 x 5.7 cm)

Estimate
\$8,000-12,000

Literature
Jörg Schellmann 546





Ed Ruscha, *Twentysix Gasoline Stations*, 1963 ©Ed Ruscha

Property from a Private Collection, New York

73. **Ed Ruscha** b. 1937

Twentysix Gasoline Stations, from *Book Covers*, 1970

Lithograph in colors, on Arches paper, with full margins. Signed with initials, dated and numbered 'U.S.F. V' in pencil (one of 10 University of South Florida impressions, the edition was 30 and 3 artist's proofs), published by Graphicstudio, University of South Florida, Tampa, framed.

I. 8½ x 11½ in. (21.6 x 29.2 cm)

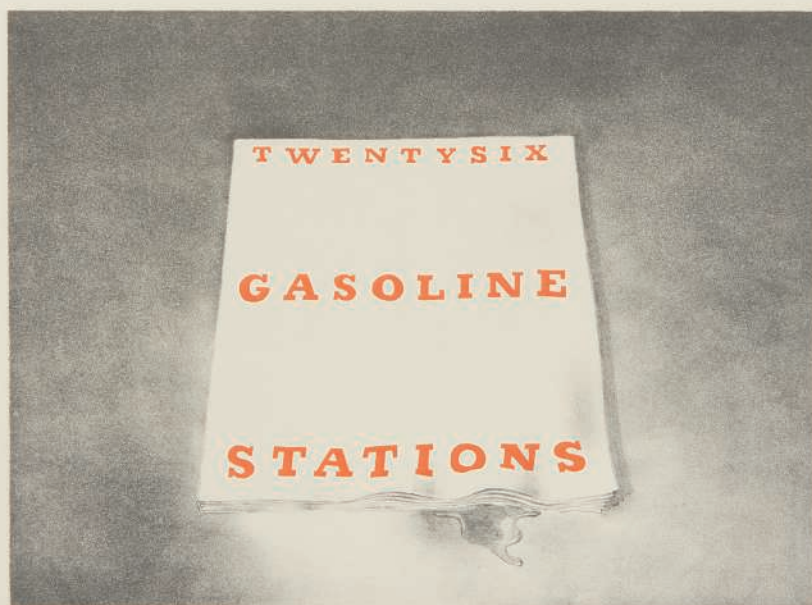
S. 16 x 20 in. (40.6 x 50.8 cm)

Estimate

\$20,000-30,000

Literature

Siri Engberg 45



U.S. D. S. R. 1920





74. Ed Ruscha b. 1937

Pepto-Caviar Hollywood, 1970

Screenprint with Pepto-Bismol and caviar in colors, on Copperplate Deluxe paper, with full margins. Signed, dated and numbered 11/50 in pencil (there were also 18 artist's proofs), published by Cirrus Editions, Los Angeles, framed.

I. 10 x 37½ in. (25.4 x 95.3 cm)

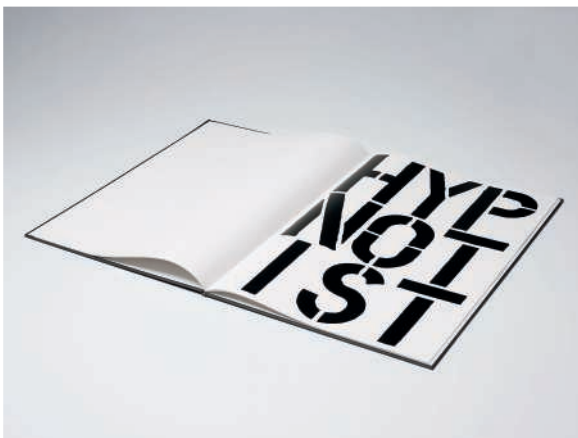
S. 15 x 42¾ in. (38.1 x 107.6 cm)

Estimate

\$14,000-18,000

Literature

Siri Engberg 42



75. 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 324/350 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

SWEET
DREAMS,
BABY!

POW!





Property from a Private Collection, California

76. Roy Lichtenstein 1923-1997

Sweet Dreams Baby!, from *Eleven Pop Artists*, Volume III, 1965

Screenprint in colors, on wove paper, with full margins. Signed and numbered 103/200 in pencil (there were also approximately 5 artist's proofs), published by Original Editions, New York, framed.

I. 35½ x 25½ in. (90.2 x 64.8 cm)

S. 37¾ x 27¾ in. (95.6 x 70.2 cm)

Estimate

\$90,000-120,000

Literature

Mary Lee Corlett 39

Property from a Private Collection, California

77. Roy Lichtenstein 1923-1997

Crying Girl, 1963

Offset lithograph in colors, on light-weight wove paper, with full margins. Signed in pencil, from an unknown edition size, published by Leo Castelli Gallery, New York, framed.

I. 17¼ x 23½ in. (43.8 x 58.7 cm)

S. 18¼ x 24 in. (46.4 x 61 cm)

Estimate

\$30,000-50,000

Literature

Mary Lee Corlett II.1

78. Roy Lichtenstein 1923-1997

Ten Landscapes, 1967

The complete set of 10 screenprints with photo-collage in colors, on various wove papers and materials, the full sheets, mounted to museum board (as issued), with the original blue cloth bound portfolio. All signed, dated and numbered 93/100 in pencil on the reverse (there were also 10 in Roman numerals), co-published by Original Editions and Leo Castelli Gallery, New York.

largest S. 14¾ x 17¾ in. (37.5 x 45.1 cm)

smallest S. 10¾ x 18¼ in. (27.3 x 46.4 cm)

Estimate

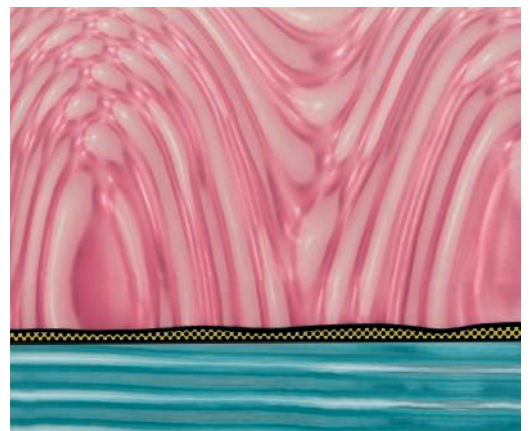
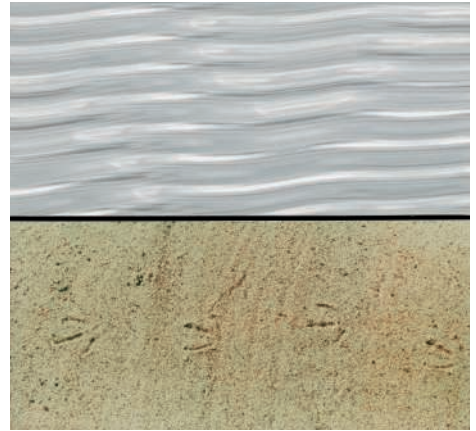
\$80,000-120,000

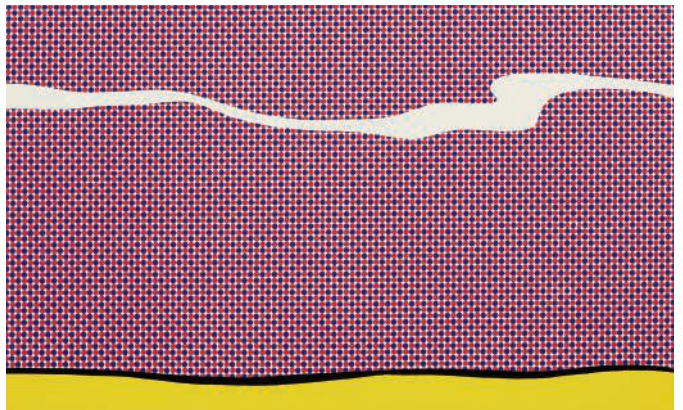
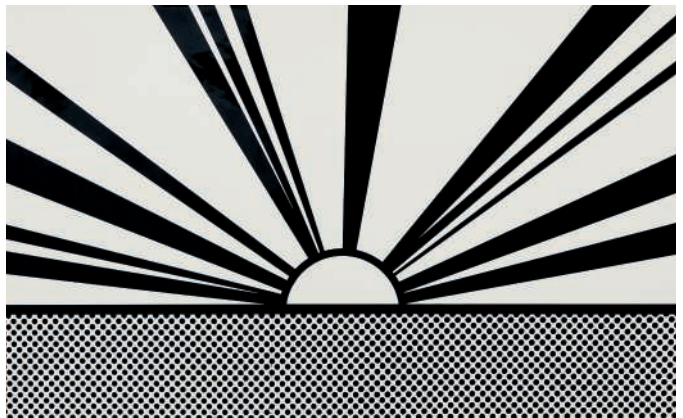
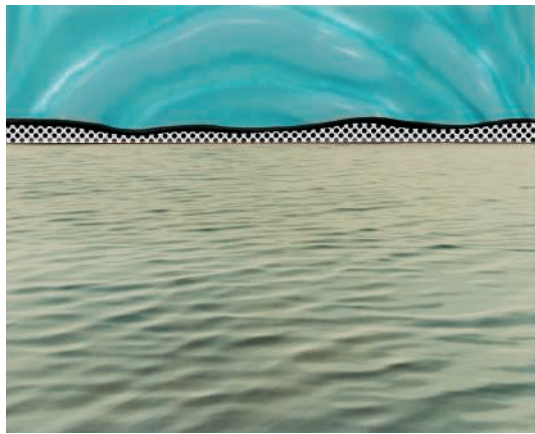
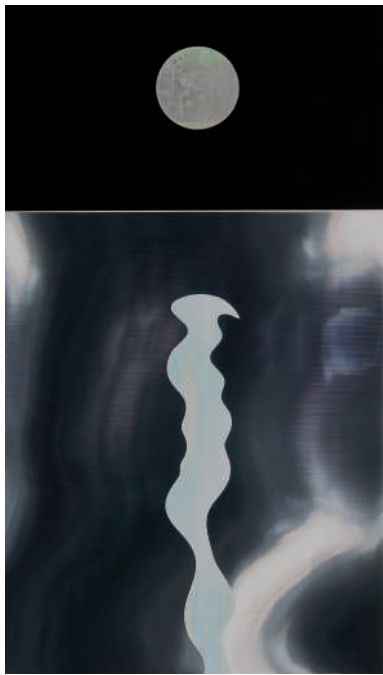
Provenance

Ileana Sonnabend and the Estate of Nina Castelli Sundell
Christie's, New York, *Prints and Multiples*, October 27-28, 2015, lot 194

Literature

Mary Lee Corlett 51-60







95/130 of Lichtenstein '93

79. Roy Lichtenstein 1923-1997

Water Lily, 1993

Screenprint in colors, on Lana Royale paper, with full margins. Signed, dated and numbered 95/130 in pencil (there were also 28 artist's proofs), published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps) in support of the campaign of Los Angeles City Councilman Joel Wachs, framed.

I. 12 $\frac{5}{8}$ x 17 in. (32.1 x 43.2 cm)
S. 16 $\frac{1}{2}$ x 23 in. (41.9 x 58.4 cm)

Estimate

\$10,000-15,000

Literature

Gemini G.E.L. 1582
Mary Lee Corlett 281

80. Roy Lichtenstein 1923-1997

Painting on Canvas, from *Paintings series*, 1984

Woodcut, lithograph, screenprint and collage in colors, on Arches 88 paper, with full margins. Signed, dated and numbered 59/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

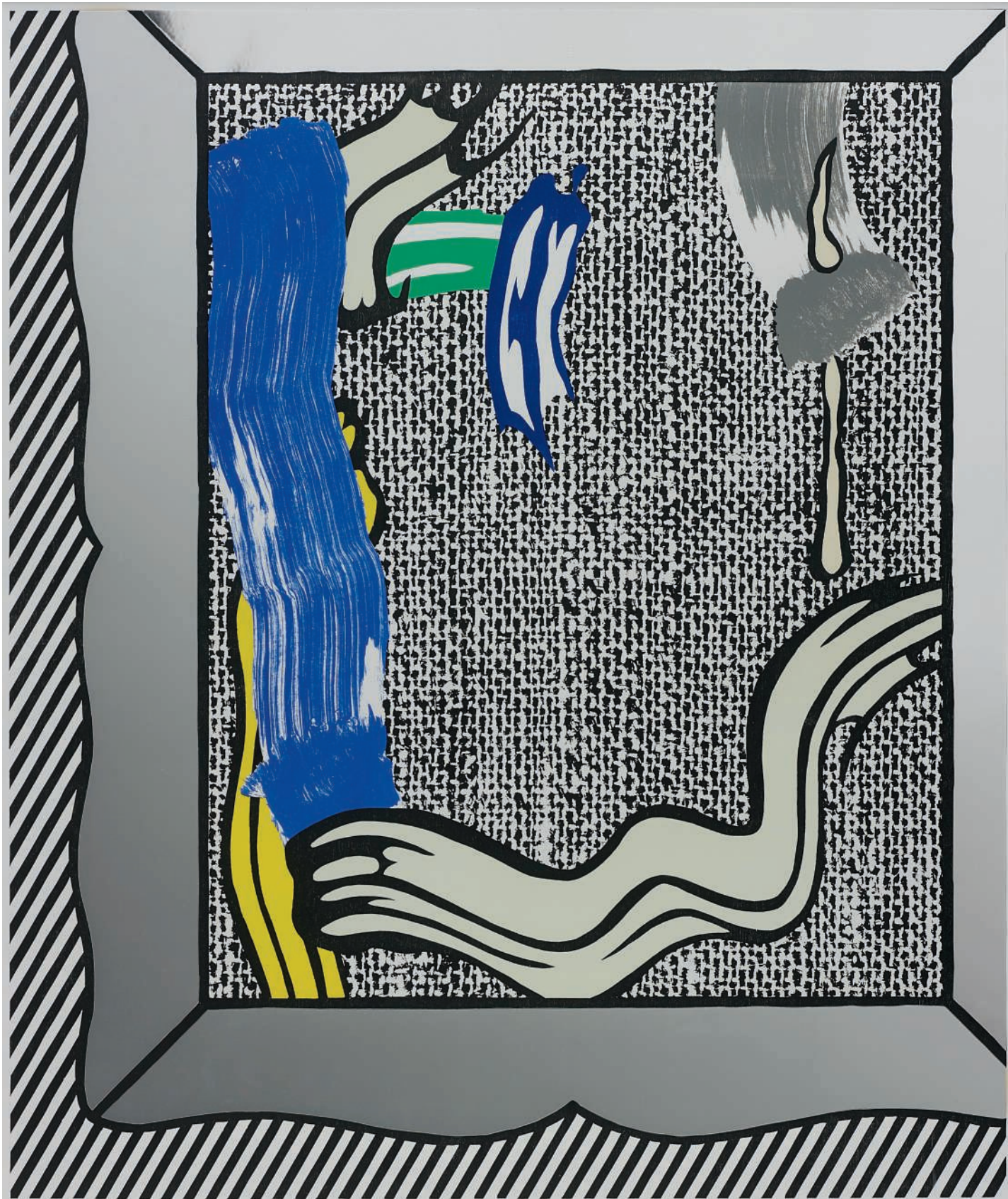
I. 30 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in. (78.5 x 65.7 cm)
S. 33 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in. (86.2 x 73.4 cm)

Estimate

\$12,000-18,000

Literature

Gemini G.E.L. 1141
Mary Lee Corlett 202



59/60 of Cretaceous '60



Property from a Private New England Collection

81. Roy Lichtenstein 1923-1997

At the Beach, from Surrealist series, 1978

Lithograph in colors, on Arches 88 paper, with full margins. Signed, dated and numbered 21/38 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 17½ x 34 in. (44.5 x 86.4 cm)

S. 26 x 42 in. (66 x 106.7 cm)

Estimate

\$7,000-10,000

Literature

Gemini G.E.L. 794

Mary Lee Corlett 156



82. Roy Lichtenstein 1923-1997

Industry and the Arts (I), 1969

Screenprint in colors, on aluminum, with C.M. Fabriano paper mat (as issued), with full margins. Signed, dated and numbered 43/100 in pencil on the mat, published by Gabriele Mazzotta, Milan (with their blindstamp), framed.

I. 17¼ x 14¼ in. (43.8 x 36.2 cm)

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

Estimate

\$12,000-18,000

Provenance

Ileana Sonnabend and the Estate of Nina Castelli Sundell
Christie's, New York, *Prints and Multiples*, October 27-28, 2015, lot 199

Literature

Mary Lee Corlett 85

Property from a Private Collection, California

83. Keith Haring 1958-1990

Andy Mouse: one plate, 1986

Screenprint in colors, on Lenox Museum Board, with full margins. Signed by the artist and subject Andy Warhol, dated, and numbered 15/30 in pencil, published by George Mulder, New York, framed.

L. 36 x 35¾ in. (91.4 x 90.8 cm)

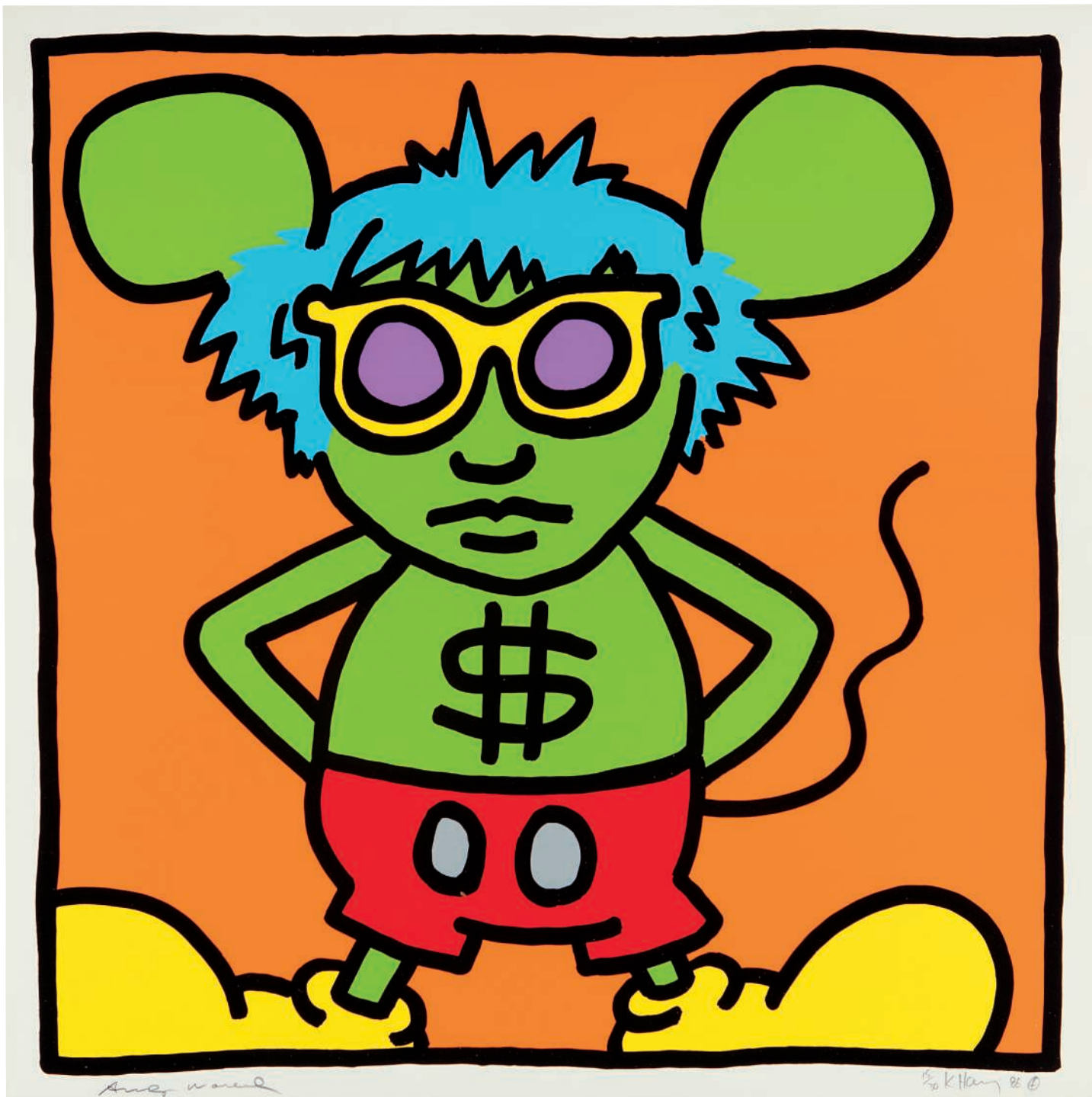
S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate

\$120,000-180,000

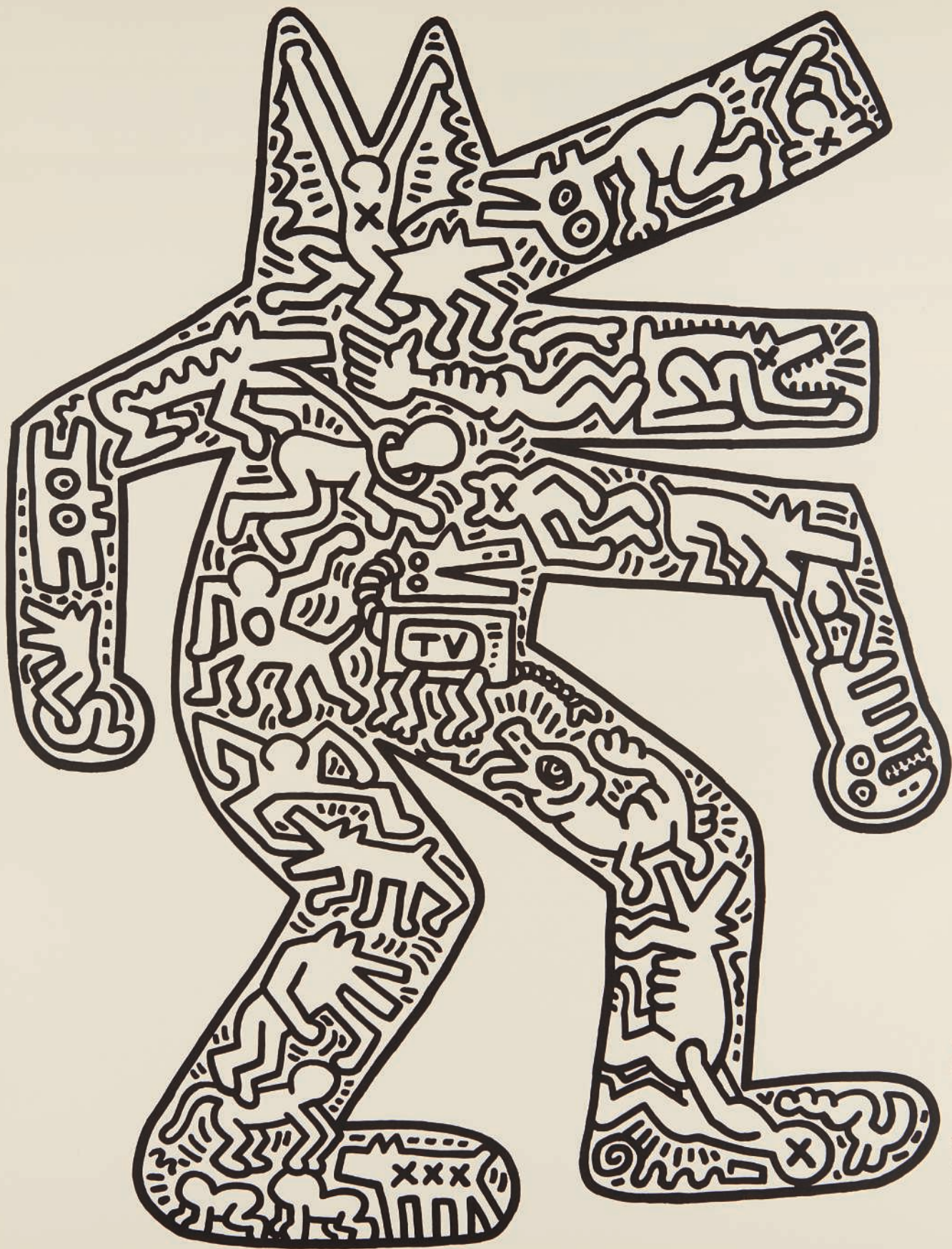
Literature

Klaus Littman p. 65



Andy Warhol

30 K. Hany 86 ©





Property from a Private Collection, California

84. Keith Haring 1958-1990

Dog, 1985-86

Lithograph, on Rives BFK paper, with full margins.
Signed, dated and numbered 'AP IV/X' in red pencil (an artist's proof, aside from the edition of 40), published by Edition Schellmann, Munich and New York, framed.

I. 43½ x 33 in. (110.5 x 83.8 cm)

S. 45¾ x 35¾ in. (116.2 x 89.9 cm)

Estimate

\$25,000-35,000

Literature

Klaus Littman pp. 48-49

85. Keith Haring 1958-1990

Untitled, 1985

Screenprint in colors, on Rives BFK paper, with full margins. Signed, dated and annotated 'H.C.' in pencil (an hors commerce, the edition was 150 and 20 artist's proofs), framed.

I. 21½ x 28⅞ in. (53.7 x 73.3 cm)

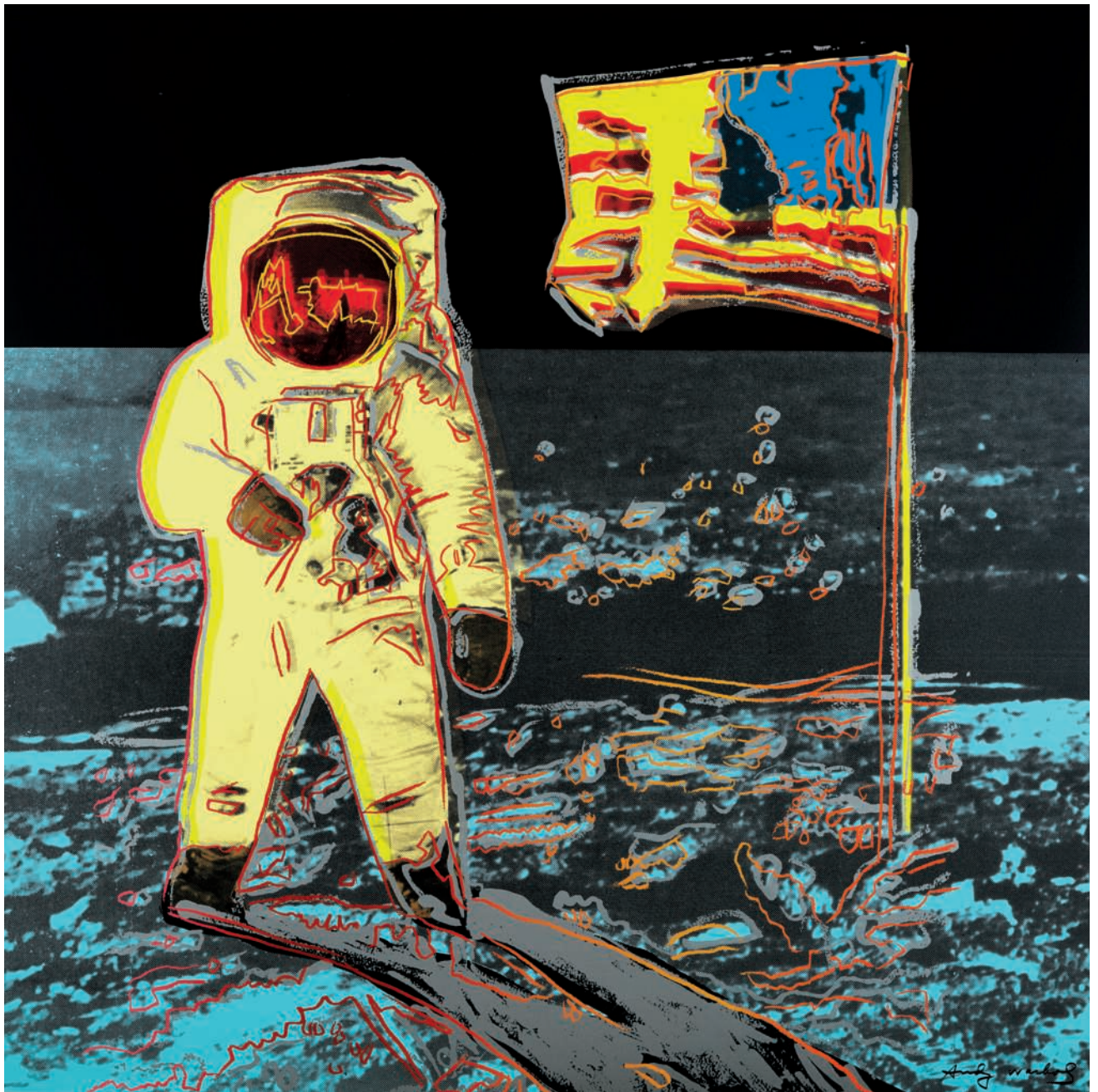
S. 23½ x 31⅞ in. (59.7 x 79.7 cm)

Estimate

\$15,000-25,000

Literature

Klaus Littmann p. 50



86. Andy Warhol 1928-1987

Moonwalk, 1987

The complete set of two screenprints in colors, on Lenox Museum Board, the full sheets. Both stamp signed and numbered 19/160 in pencil (there were also 31 artist's proofs), with the stamped Certificate of Authenticity, numbered and signed in pencil by Frederick Hughes (executor of the Estate), Rupert Jasen Smith (printer) and Ronald Feldman (publisher) on the reverse, published by Ronald Feldman Fine Arts Inc., New York, framed.

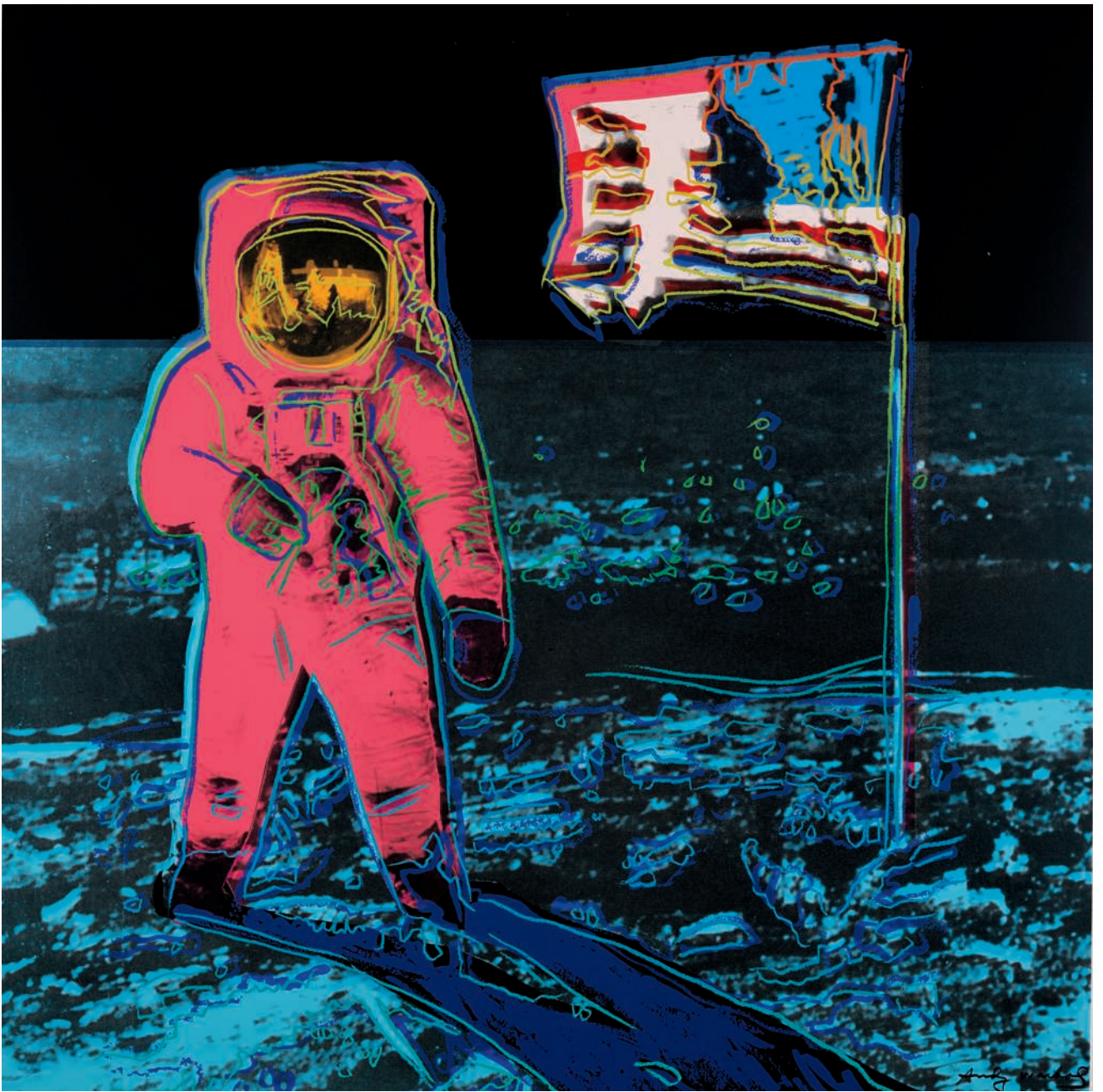
both S. 38 x 38 in (96.5 x 96.5 cm)

Estimate

\$200,000-300,000

Literature

Frayda Feldman and Jörg Schellmann 404 and 405



87. **Andy Warhol** 1928-1987

Superman, from Myths, 1981

Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet. Signed and numbered 37/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their inkstamp on the reverse), framed.
S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate

\$150,000-200,000

Literature

Frayda Feldman and Jörg Schellmann 260

Superman, German Übermensch, in philosophy, the superior man, who justifies the existence of the human race. "Superman" is a term significantly used by Friedrich Nietzsche, particularly in *Also sprach Zarathustra* (1883-85), although it had been employed by J.W. von Goethe and others. This superior man would not be a product of long evolution; rather, he would emerge when any man with superior potential completely masters himself and strikes off conventional Christian "herd morality" to create his own values, which are completely rooted in life on this earth. Nietzsche was not forecasting the brutal superman of the German Nazis, for his goal was a "Caesar with Christ's soul." George Bernard Shaw popularized the term "superman" in his play *Man and Superman* (1903).



Property from a Private New England Collection

88. Andy Warhol 1928-1987

Brooklyn Bridge, 1983

Screenprint in colors, on Lenox Museum Board, the full sheet. Signed and numbered 'AP 19/20' in pencil (an artist's proof, the edition was 200), published by the 1983 Brooklyn Bridge Centennial Commission, Inc., New York, with the Andy Warhol Copyright inkstamp on the reverse, framed.

S. 39¼ x 39¼ in. (99.7 x 99.7 cm)

Estimate

\$20,000-30,000

Literature

Frayda Feldman and Jörg Schellmann 290



Angela
10/1/20



89. Andy Warhol 1928-1987

Sandro Botticelli, Birth of Venus, 1482, from Details of Renaissance Paintings, 1984

Screenprint in colors, on Arches Aquarelle paper, with full margins. Signed and numbered 69/70 in pencil (there were also 18 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York (with their and the Andy Warhol Copyright inkstamp on the reverse), framed.

I. 27¼ x 40 in. (69.2 x 101.6 cm)

S. 32½ x 44½ in. (81.6 x 112.1 cm)

Estimate

\$50,000-70,000

Literature

Frayda Feldmann and Jörg Schellmann 318



90. Andy Warhol 1928-1987

Marilyn, 1967

Screenprint in colors, on wove paper, the full sheet.
Signed and annotated 'E' in pencil on the reverse (one
of 26 artist's proofs lettered A-Z, the edition was 250),
published by Factory Additions, New York, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$60,000-90,000

Literature

Frayda Feldman and Jörg Schellmann 29



Actual size

91. **Andy Warhol** 1928-1987

Marilyn, 1969

Screenprint in colors, on wove paper, the full sheet.
Signed and dated in pencil on the reverse (from the
edition of 100, there were also some artist's proofs),
published by Factory Additions, New York, framed.
S. 6 x 6 in. (15.2 x 15.2 cm)

Estimate

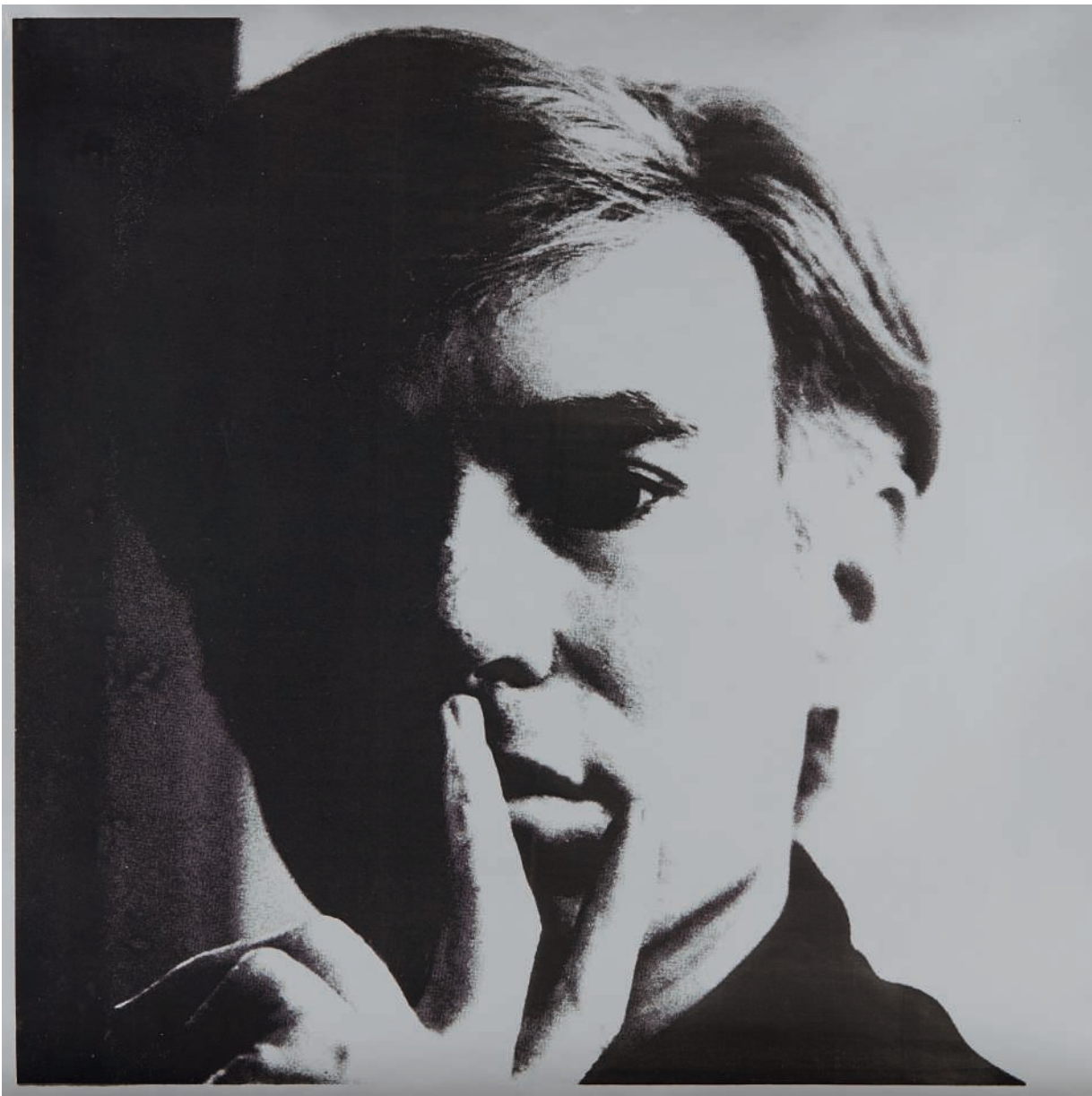
\$25,000-35,000

Provenance

Judith Goldberg Fine Art, New York, 1986

Literature

Frayda Feldman and Jörg Schellmann 21



92. Andy Warhol 1928-1987

Self Portrait, 1966

Offset lithograph, on silver-coated paper, with full margins. Signed and numbered 263/300 in black ball-point pen on the reverse, published by Leo Castelli Gallery, New York, framed.

I. 22 x 20¾ in. (55.9 x 52.7 cm)

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

Estimate

\$10,000-15,000

Literature

Frayda Feldman and Jörg Schellmann 16



93. Andy Warhol 1928-1987

Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamp-numbered 151/250 on the reverse (there were also 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, published by Castelli Graphics and Multiples, Inc., New York, framed.
S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$30,000-40,000

Literature

Frayda Feldman and Jörg Schellmann 96



94. Andy Warhol 1928-1987

Mao, 1972

Screenprint in colors, on Becket High White paper, the full sheet. Signed in blue ball-point pen and stamp numbered 186/250 on the reverse (there were also 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed. S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$30,000-40,000

Literature

Frayda Feldman and Jörg Schellmann II.98



Property from a Private Collection, California

95. Andy Warhol 1928-1987

Mao, 1972

Screenprint in colors, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamp numbered 219/250 on the reverse (there were also 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed. S. 36 x 36 in. (91.4 x 91.4 cm)

Estimate

\$30,000-40,000

Literature

Frayda Feldman and Jörg Schellmann 94

96. Andy Warhol 1928-1987

Red Lenin, 1987

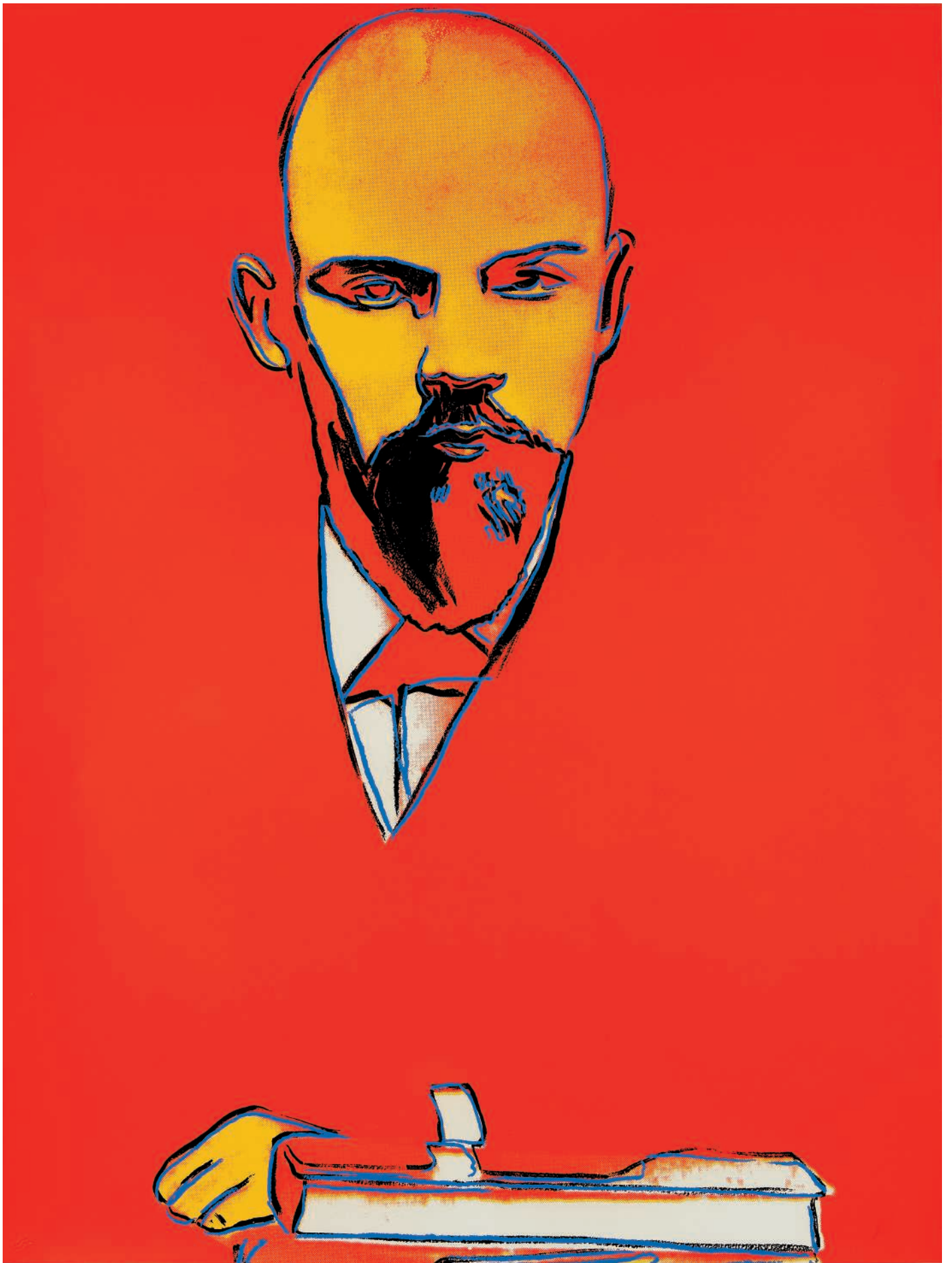
Screenprint in colors, on Arches 88 paper, the full sheet. Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol), and numbered 85/120 in pencil on a stamped Certificate of Authenticity on the reverse (there were also 24 artist's proofs), published by Andy Warhol, New York, framed. S. 39 $\frac{3}{8}$ x 29 $\frac{3}{8}$ in. (100 x 74.6 cm)

Estimate

\$40,000-60,000

Literature

Frayda Feldman and Jörg Schellmann 403





97. **Andy Warhol** 1928-1987

Martha Graham, 1986

The complete set of three screenprints in colors, on Lenox Museum Board, the full sheets. All signed and numbered 29/100 in pencil on the reverse (there were also 25 artist's proofs for each), published by Martha Graham Center of Contemporary Dance, Inc., New York, all framed.
all S. 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (91.1 x 91.1 cm)

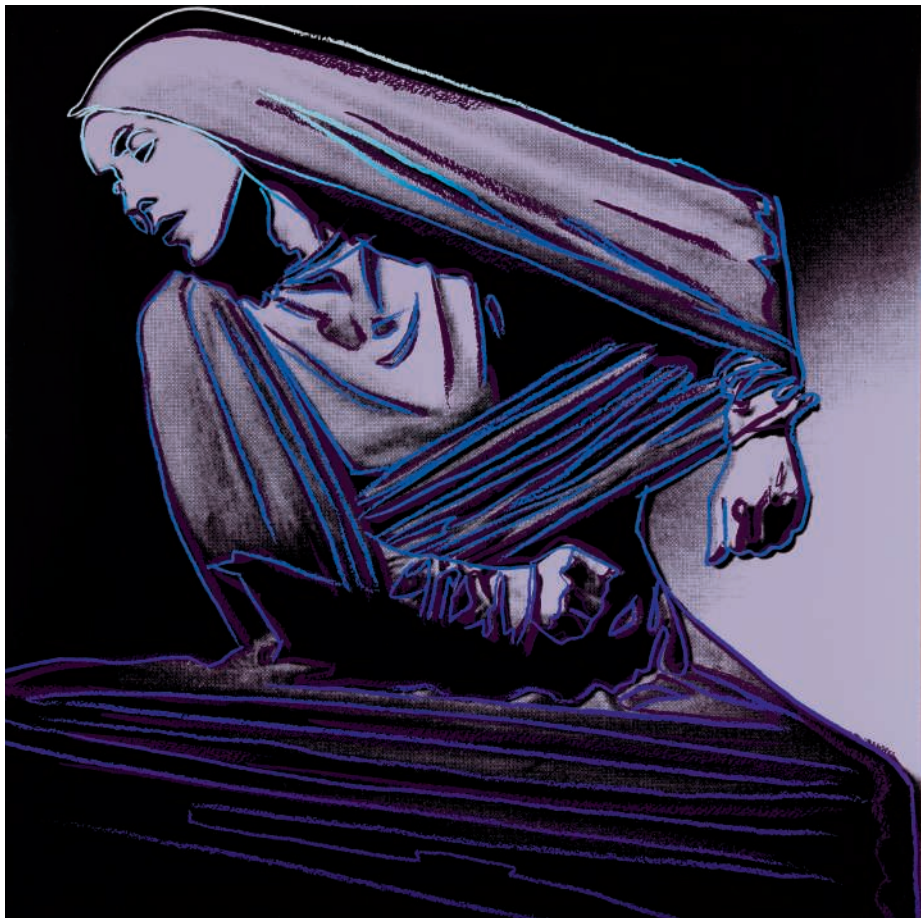
Estimate

\$50,000-70,000

Literature

Frayda Feldman and Jörg Schellmann 387-389

Including: *Satyric Festival Song; Lamentation;*
and *Letter to the World (The Kick)*



98. Niki de Saint Phalle 1930-2002

Lion, 1979

Painted polyester and gold leaf. Signed in pencil and numbered 6/10 in black ink on the underside (there were also 2 artist's proofs).

4 x 7 x 8¾ in. (10.2 x 17.8 x 22.2 cm)

Estimate

\$7,000-9,000



99. Karel Appel 1921-2006

Amsterdam Clown, from Circus, 1978

Hand painted wood multiple in two parts. *Trumpet* and *Clown* signed, numbered 3/8 and dated in black paint.
clown 48 x 52½ x 11½ in. (121.9 x 133.4 x 29.2 cm)
trumpet 48 x 26⅞ x 6 in. (121.9 x 67.6 x 15.2 cm)
overall 48 x 73 x 11½ in. (121.9 x 185.4 x 29.2 cm)

Estimate

\$15,000-25,000

Literature

Harriet De Visser and Roland Hagenberg, *Karel Appel: The Complete Sculpture 1936-1990*, New York, 1990, no. 78-009





100. KAWS b. 1974

No One's Home; Stay Steady; and The Things That Comfort, 2015

The complete set of three screenprints in colors, on Saunders Waterford paper, with full margins. All signed, dated, and numbered 162/250 in pencil (there were also 50 artist's proofs), published by Pace Editions, Inc., New York, all unframed.

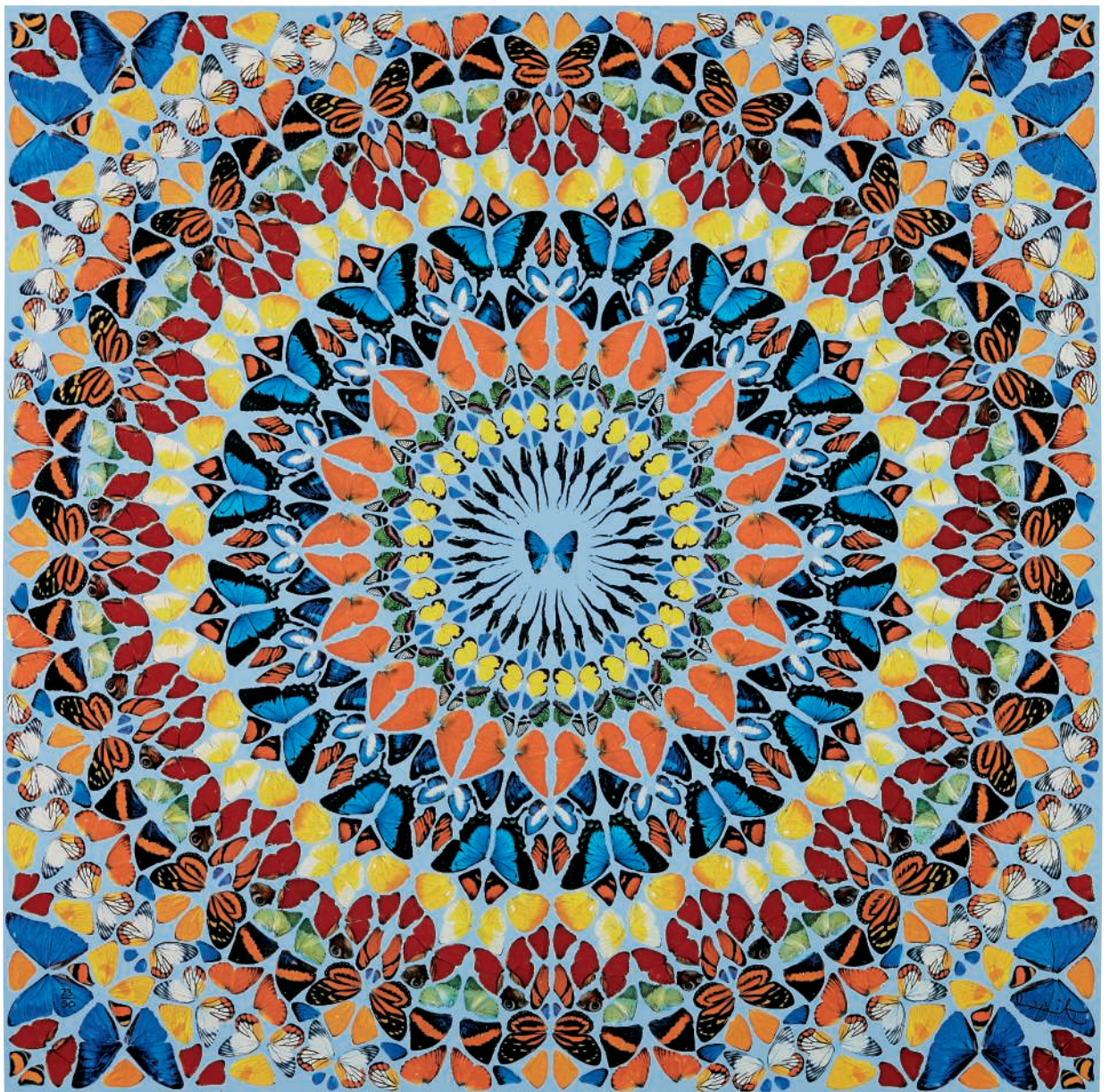
all 1. various sizes

one S. 29 x 33½ in. (73.7 x 85.1 cm)

two S. 36 x 29 in. (91.4 x 73.7 cm),

Estimate

\$15,000-25,000



101. Damien Hirst b. 1965

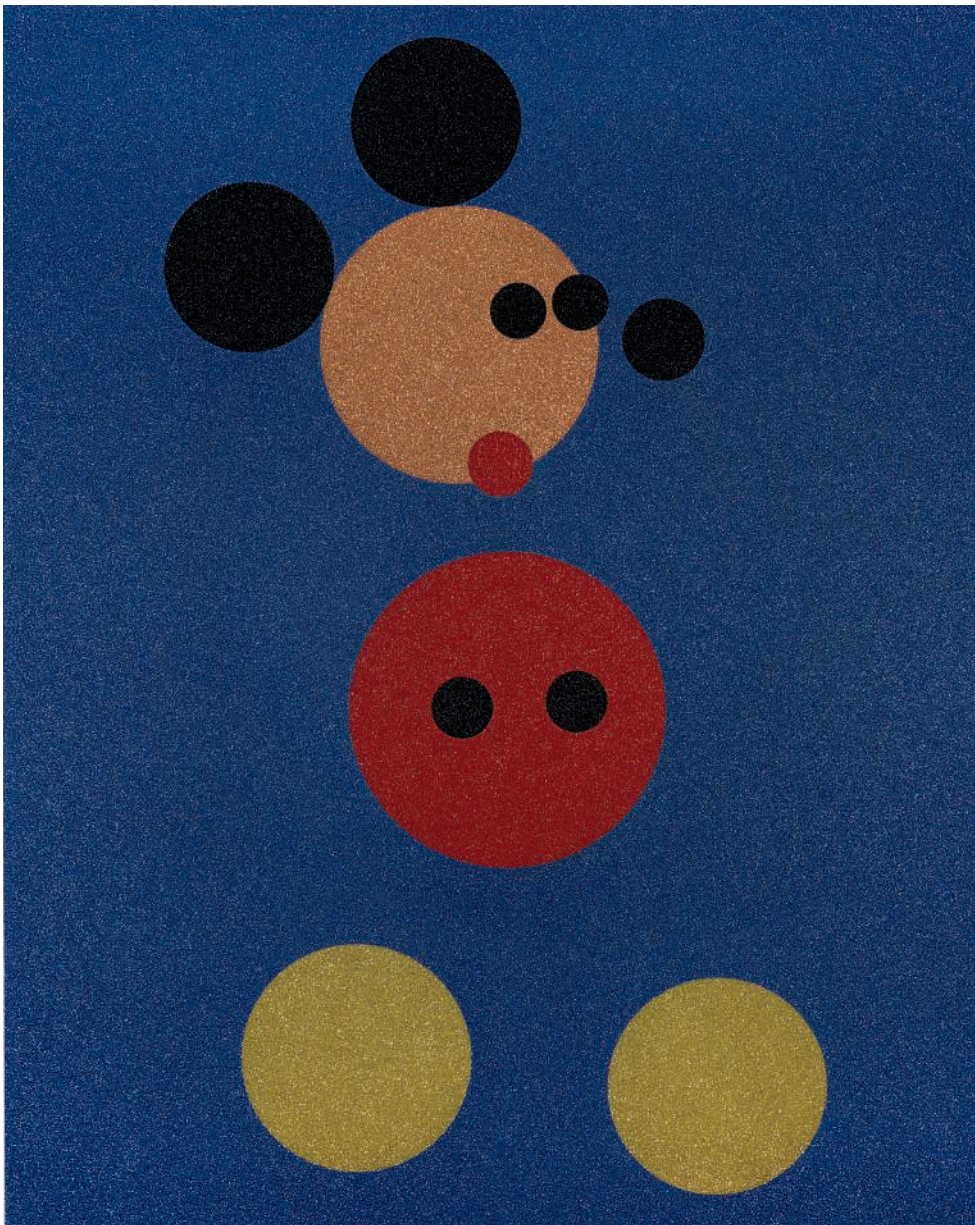
Kindness, 2011

Screenprint in colors with glaze, on wove paper, the full sheet. Signed and numbered 23/50 in black ink (there were also 10 artist's proofs), published by Other Criteria, London, framed.

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

Estimate

\$12,000-18,000



102. Damien Hirst b. 1965

Mickey (Blue Glitter), 2016

Screenprint in colors with glitter, on wove paper, the full sheet. Signed and numbered 86/150 in pencil on the reverse (there were also 10 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Other Criteria, London, framed.

S. 34½ x 27½ in. (87.6 x 69.9 cm)

Estimate

\$20,000-30,000



103. Damien Hirst b. 1965

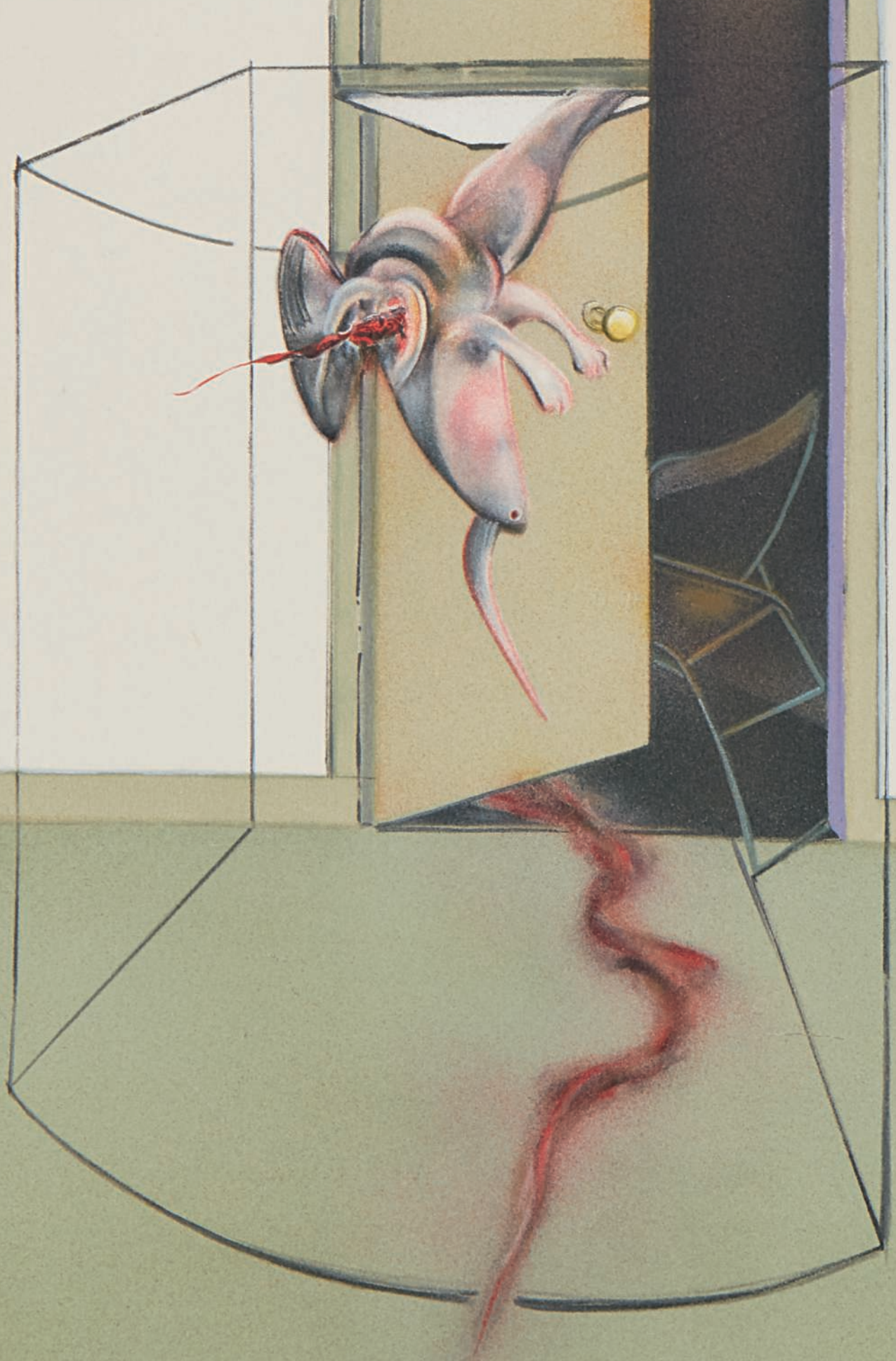
Minnie, 2016

Screenprint in colors with glitter, on wove paper, the full sheet. Signed and numbered 86/150 in pencil on the reverse (there were also 10 artist's proofs), with the artist's inkstamp on the reverse, published by Other Criteria, London, framed.

S. 34½ x 27½ in. (87.6 x 69.9 cm)

Estimate

\$20,000-30,000



Day Editions: Bernard Buffet Collection 10am
Lots 104-134

Day Editions: Various Owner 10am
Lots 135-264

Day Editions: Various Owner 2pm
Lots 265-411

Bernard Buffet

A collection of original lithographs and etchings by Bernard Buffet featuring unique dedicated proofs to printers, Roger Lacourière and Fernand and Jacques Murlot.

“The French do really have one good painter, Buffet.”

Andy Warhol

Almost 60 years ago, in January 1958, the drab mood of Paris in winter was enlivened by an event that galvanized a city still bearing the physical and emotional scar tissue of the Occupation. Beyond ‘visits by the Queen of England and the Liberation of Paris, I have rarely seen so many people in one place in our capital’ ran one newspaper report. ‘Neither Brigitte Bardot, nor Françoise Sagan nor la Callas could have hoped for more’ observed another. Traffic was solid from the Elysee Palace to the Rue de la Paix, as thousands gathered in the center of the French capital.

But this was no state visit. Nor was it a public appearance by a film star. It was the opening of a retrospective of the work of young artist not yet thirty. A painter known, according to the journal ‘Arts’, as ‘the most talked about

artist in France after Picasso’; he was part of the constellation of young talent The New York Times named ‘France’s Fabulous Young Five’ along with Bardot, Vadim, Saint Laurent and Sagan. He lived in a castle in the South of France and was driven in a Rolls Royce.

Today it is difficult to imagine the scale of the impact that Bernard Buffet had on mid-century France. He came to prominence in the years of post-war austerity, capturing the harshness of those times with still lifes of the mean objects that were part of Parisians’ lives: stumps of candles, etiolated cutlery, coffee grinders, desiccated scraps of food, empty bottles, forlorn gas stoves - representing a world ordinary people could relate to.



Daniel Frasnay, *Bernard Buffet, The 1960's*, 1965
©Daniel Frasnay/akg-images



Paul Almay, *Bernard Buffet in his Studio in Château l'Arc*, 1958
©akg-images/Paul Almay



Laurent Maous, Jean Cocteau, Annabel and Bernard Buffet in Paris, February 1, 1962
©Laurent MAOUS/Gamma-Rapho via Getty Images

By the age of 20 he was famous as the joint winner of the Prix de la Critique. By the age of 27 he had been named France's most important post-war painter by Connaissance des Arts

He had the good fortune to be discovered early by two of the great collectors of pre-war France: Maurice Girardin and Roger Dutilleul, who had bought Picasso, Modigliani, Braque, Utrillo, Leger and Miró when they had been affordable, and who, in their final years saw Buffet something similar to what they had seen in Picasso.

As well as popular appeal and critical validation he had the backing of leading intellectuals and writers: Aragon, Mauriac and Cocteau.

He was as productive as he was precocious. His lover for most of the fifties, Pierre Bergé, recalled how he could finish twenty or thirty drawings in a day.

His talent as a draughtsman and his stark line can be particularly appreciated in his engravings and lithographs.

It was a skill that never left him, his series of works interpreting *Dante's Inferno* are masterpieces of emotionally expressive anatomical drawing:

the twisting muscles of a neck; a bared row of teeth; a head arched back in agony until it is an almost abstract depiction of sternocleidomastoid tension: all these manifestations of mental and physical agony are perfect for the harsh, unforgiving technique of Buffet the engraver, with his mastery of light and shade.

His *Inferno* was created two decades after his moment of apotheosis in 1958 and his subsequent fall.

His sin was to be young, successful and rich. When Bergé left him, he married a fast-living Saint-Germain, chanteuse, novelist and fashion model named Annabel Schwob. With her at his side, he became a part of the Paris Match society of millionaires and glossy vedettes seen at Maxim's and Castel.

The cultural elite never forgave him and he paid with his reputation; a reputation that is only beginning to be reassessed today.

Nicholas Foulkes, September 2017



104. Bernard Buffet 1928-1999

Escamillo, 1967

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

Signed and dated in pencil (a proof of variant with a purple jacket; there were five color variants, each an edition of 50 and 25 artist's proofs), published by Fernand Mourlot, Paris, unframed.

I. 39½ x 25¾ in. (100.3 x 65.4 cm)

S. 41¾ x 28¼ in. (105.1 x 71.8 cm)

Estimate

\$2,000-4,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7189)

Private Collection

Literature

Charles Sorlier 121



105. Bernard Buffet 1928-1999

Carmen, 1967

Lithograph in colors, on Arches paper, with full margins. Signed and dated in pencil (a proof of the variant with a yellow veil, hot yellow robe and pink fan; there were five color variants, each an edition of 50 and 25 artist's proofs), published by Fernand Mourlot, Paris, unframed.
 I. 39¼ x 26¼ in. (99.7 x 66.7 cm)
 S. 41 x 28 in. (104.1 x 71.1 cm)

Estimate

\$2,000-4,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7190)
 Private Collection

Literature

Charles Sorlier 122



106. Bernard Buffet 1928-1999

Arums, fond jaune (Arums, Yellow Background);
and *Lys et iris* (Lilies and Iris), 1980

Two lithographs in colors, on de Greyse and Arches paper, with full margins. Both signed, *Arums, fond jaune* annotated 'E.A.' and *Lys et iris* numbered 140/150 in pencil (*Arums* an artist's proof, the edition was 150, there were also 30 artist's proofs for *Lys et iris*), published by Editions Mourlot, Paris, both unframed.

arums I. 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65.1 x 49.8 cm)

arums S. 29 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (75.6 x 54 cm)

lys I. 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65.1 x 49.8 cm)

lys S. 29 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (75.6 x 54 cm)

Estimate

\$2,000-3,000

Provenance

Private Collection

Literature

Charles Sorlier 335 and 341

107. Bernard Buffet 1928-1999

Annabel, by Charles Sorlier, 1979

Lithograph in colors, on Arches paper, with full margins. Signed, dedicated 'Pour Jacques amicalement' and annotated 'E.A.' in pencil (an artist's proof, the edition was 150), published by Editions Moulot, Paris, unframed.

I. 20¾ x 19½ in. (52.7 x 49.5 cm)

S. 30 x 21¼ in. (76.2 x 54 cm)

Estimate

\$1,500-2,500

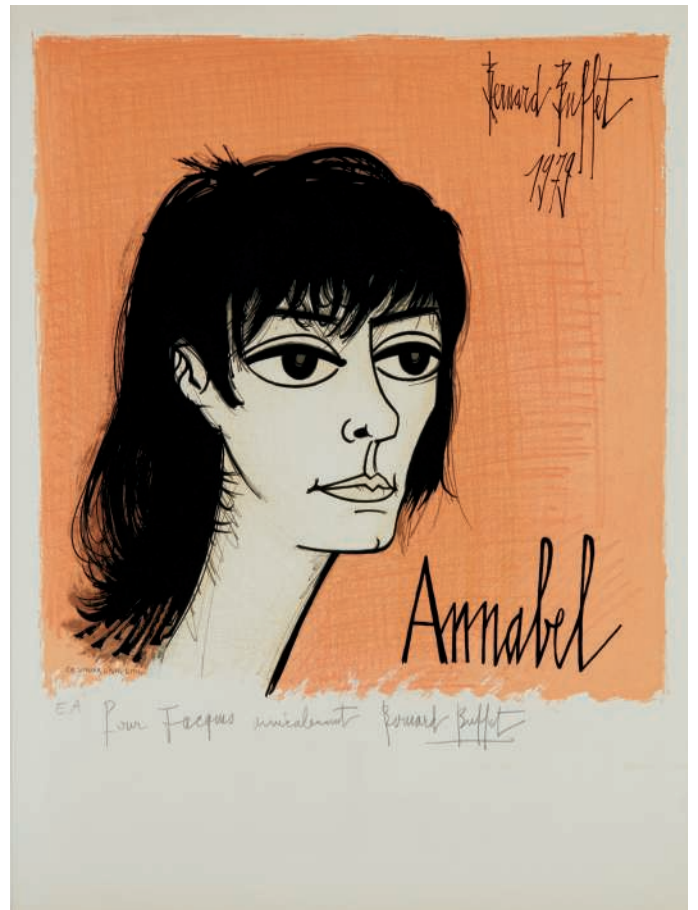
Provenance

Atelier Moulot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7192)

Private Collection

Literature

Charles Sorlier 500



108. Bernard Buffet 1928-1999

Tête de femme (Head of a Woman), 1980

Lithograph in colors, on Greysse paper, with full margins. Signed, dedicated 'Pour Jacques amicalement' and annotated 'E.A.' in pencil (one of 30 artist's proofs, the edition was 150), published by Editions Moulot, Paris, unframed.

I. 25½ x 19¾ in. (64.8 x 50.2 cm)

S. 29⅝ x 21⅜ in. (75.2 x 54.3 cm)

Estimate

\$2,000-4,000

Provenance

Atelier Moulot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7193)

Private Collection

Literature

Charles Sorlier 337





109. Bernard Buffet 1928-1999

Marianne, 1988-89

Lithograph in colors, on wove paper, with full margins.
Signed and dedicated 'Pour Jacques Mourlot' in pencil
(a proof, aside from the edition of 450), published by
Editions Mourlot, Paris, unframed.
I. 25½ x 19¾ in. (64.8 x 50.2 cm)
S. 30⅝ x 20¾ in. (77.8 x 52.7 cm)

Estimate

\$2,000-4,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp
on the reverse and accompanying certificate #7196)
Private Collection

110. Bernard Buffet 1928-1999

La prise des Tuileries (The Capture of the Tuileries), 1978

Lithograph in colors, on Arches paper, with full margins.
Signed, dedicated 'Pour Jacques Mourlot amicalement'
and annotated 'H.C.' in pencil (an hors commerce, the
edition was 100 and 25 artist's proofs), published by
Maurice Garnier, Paris, unframed.
I. 20¾ x 36¼ in. (52.7 x 92.1 cm)
S. 25⅝ x 41⅞ in. (65.1 x 105.7 cm)

Estimate

\$3,000-5,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp
on the reverse and accompanying certificate #7180)
Private Collection

Literature

Charles Sorlier 251





III. Bernard Buffet 1928-1999

La prise de la Bastille (*The Storming of the Bastille*), 1978
Lithograph in colors, on Arches paper, with full margins.
Signed, dedicated 'Pour Jacques Mourlot' and annotated
'H.C.' in pencil (an hors commerce, the edition was 100
and 25 artist's proofs), published by Maurice Garnier,
Paris, unframed.

I. 19 x 41¼ in. (48.3 x 104.8 cm)

S. 25½ x 44 in. (64.8 x 111.8 cm)

Estimate

\$3,000-5,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp
on the reverse and accompanying certificate #7182)
Private Collection

Literature

Charles Sorlier 250

III. Bernard Buffet 1928-1999

La bataille de Valmy (*The Battle of Valmy*), 1978
Lithograph in colors, on Arches paper, with full margins.
Signed, dedicated 'Pour Jacques Mourlot amicalement'
and annotated 'H.C.' in pencil (an hors commerce, the
edition was 100 and 25 artist's proofs), published by
Éditions Maurice Garnier, Paris, unframed.

I. 19¼ x 41¼ in. (48.9 x 104.8 cm)

S. 25½ x 44¼ in. (64.8 x 112.4 cm)

Estimate

\$3,000-5,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp
on the reverse and accompanying certificate #7181)
Private Collection

Literature

Charles Sorlier 252





113. Bernard Buffet 1928-1999

Printemps (Springtime); and Eté (Summer), from Jeux de dames (Checkers Game), 1970

Two lithographs in colors, on Arches paper, with full margins. Both signed and annotated 'Bon à Tirer' in pencil, *Eté* additionally annotated 'noir après' (after black) in ball-point ink (good-to-print proofs, the edition was 250, there were also 30 hors commerce), published by André Sauret, les Editions du Livre, Monte-Carlo, both unframed.

Printemps I. 23 x 19 in. (58.4 x 48.3 cm)

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

Eté I. 23 x 19 in. (58.4 x 48.3 cm)

Eté S. 29 x 21½ in. (73.7 x 54.6 cm)

Estimate

\$2,000-4,000

Provenance

Atelier Murlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7186 and #7187)
Private Collection

Literature

Charles Sorlier 212 and 214



114. Bernard Buffet 1928-1999

Deux toréadors (Two Bullfighters), from *Album Toréros*, 1966

Lithograph in colors, on Arches paper, with full margins. Signed and numbered VIII/XXX in pencil (one of 30 variants of the purple and yellow costume; there was another edition of 30 in yellow and blue and 150 in blue and green), published by Fernand Mourlot, Paris, unframed.

I. 27½ x 19¾ in. (69.9 x 50.2 cm)

S. 29¾ x 21¼ in. (74.6 x 54 cm)

Estimate

\$2,000-4,000

Provenance

Private Collection

Literature

Charles Sorlier 96



115. Bernard Buffet 1928-1999

Carmen, Decors et Costumes (*Carmen, Decorations and Costumes*), by Charles Sorlier, 1981

The complete set of 15 lithographs in colors, on Arches paper, with full margins, all contained in the original paper covered portfolio. All signed and annotated 'E.A.' in pencil, additionally signed on the colophon in pencil (an artist's proof, the edition was 180 and 30 in Roman numerals), published by Editions A.C. Mazo et Cie, Paris. all I. various sizes
all S. 30 x 22 in. (76.2 x 55.9 cm) (six horizontal)

Estimate

\$15,000-20,000

Provenance

Private Collection

Literature

Charles Sorlier 501-515

Including: frontispiece; *La Loge d'Honneur* - premier rideau de scène; *La Place* - Décor du premier acte.; *Carmen*; *Don José*; *La Taverne* - Décor du deuxième acte.; *Mercédès et Frasquita*; *Le Picador* - Deuxième rideau de scène.; *Dans la Montagne* - Décor du troisième acte.; *Carmen en contrebandière*; *Micaela*; *La Place des Arènes* - Décor du quatrième acte.; *Picador et Cigarière*; *Le Matador* and *Escamillo*





116. Bernard Buffet 1928-1999

Marguerites rouges (Red Daisies), and Fleurs oranges dans un pot (Orange Flowers in a Pot), 1983

Two lithographs in colors, on Arches paper, with full margins. Both signed and annotated E.A. and H.C. respectively in pencil (one of 25 artist's proofs, aside from the edition of 125; and aside from the edition of 125 and 30 artist's proofs in Roman numerals, respectively), published by Editions Moulot, Paris, both unframed.

oranges I. 26½ x 20 in. (67.3 x 50.8 cm)

oranges S. 30 x 23 in. (76.2 x 58.4 cm)

rouges I. 25¾ x 19¾ in. (65.4 x 50.2 cm)

rouges S. 30 x 23 in. (76.2 x 58.4 cm)

Estimate

\$3,000-4,000

Provenance

Private Collection

Literature

Charles Sorlier 422 and 523



117. Bernard Buffet 1928-1999

Le château de Culan (Culan Castle); and Le Moulin de la Galette, by Charles Sorlier, 1965

Two lithographs in colors, on Rives BFK and Arches paper, with full margins. *Le château* signed and dedicated 'Pour Fernand' in pencil (a proof, the edition was 300, there were also some artist's proofs), *Le Moulin* signed and numbered 66/300 in pencil (there were also some artist's proofs), published by Fernand Mourlot, Paris, one framed.

château I. 25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (65.1 x 49.8 cm)

château S. 31 $\frac{3}{8}$ x 22 $\frac{3}{4}$ in. (79.7 x 57.8 cm)

moulin I. 25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (65.7 x 50.2 cm)

moulin S. 31 x 22 $\frac{3}{4}$ in. (78.7 x 57.8 cm)

Estimate

\$2,500-4,500

Provenance

Le château de Culan: Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7185)
Private Collection

Literature

Charles Sorlier 307 and 308



118. Bernard Buffet 1928-1999

Ayez Pitié (Have Mercy), by Charles Sorlier, 1961
Lithograph in colors, on Arches paper, with full margins.
Signed and dedicated 'Pour Fernand' in pencil (a proof aside from the edition of 450 and some artist's proofs, there was also a poster edition of 1,000 with text), published by Fernand Mourlot, Paris, unframed.
I. 20 x 20 in. (50.8 x 50.8 cm)
S. 30 x 22 in. (76.2 x 55.9 cm)

Estimate

\$1,500-2,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7191)
Private Collection

Literature

Charles Sorlier 304

119. Bernard Buffet 1928-1999

Vanité au crânes (Vanitas), 1985
Lithograph in colors, on wove paper, with full margins.
Signed and annotated 'E.A.' in pencil (an artist's proof), published by Editions Mourlot, Paris, unframed.
I. 19 5/8 x 25 5/8 in. (49.8 x 65.1 cm)
S. 22 3/4 x 29 3/4 in. (57.8 x 75.6 cm)

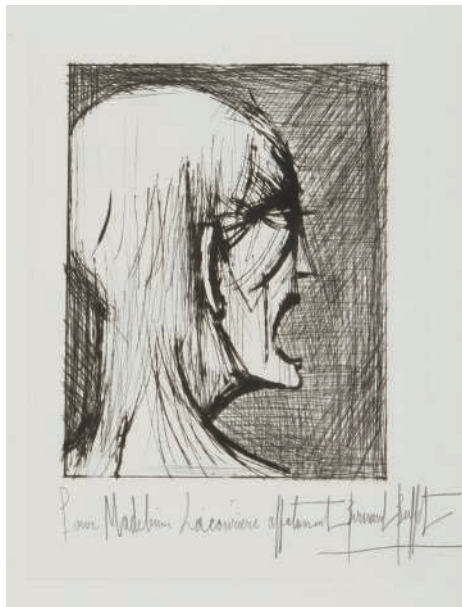
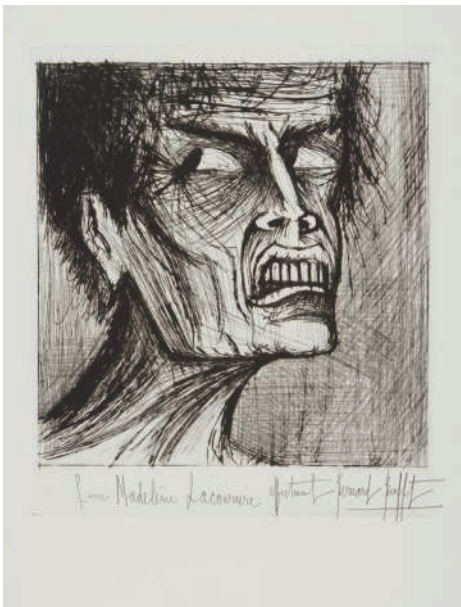
Estimate

\$1,500-2,500

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7205)
Private Collection





120. Bernard Buffet 1928-1999

L'Enfer de Dante (Dante's Inferno); L'Enfer Angelo (The Angel of Hell); and L'Enfer damné ricanant (The Damned Hell Laughing), from L'Enfer de Dante (Dante's Inferno), 1977

Three drypoints, on Rives BFK paper, with full margins.

All signed and dedicated 'Pour Madeliene Lacourière affectueusement' in pencil, all unframed.

all l. various sizes

all S. 29¾ x 22½ in. (75.6 x 57.2 cm)

Estimate

\$2,500-4,500

Provenance

Private Collection

121. Bernard Buffet 1928-1999

L'Enfer - tête (Hell's Head), from L'Enfer de Dante (Dante's Inferno), 1977

Drypoint, on wove paper, with full margins. Signed and dedicated 'Pour Madeliene Lacourière affectueusement' in pencil, unframed.

l. 25½ x 19½ in. (64.8 x 49.5 cm)

S. 29¾ x 22½ in. (75.2 x 57.2 cm)

Estimate

\$1,500-2,500

Provenance

Private Collection





122. Bernard Buffet 1928-1999

Don Quixote recontre avec les muletiers (*Don Quixote with the Mule Drivers*); *Don Quixote dans la bibliotheque II* (*Don Quixote in Library II*); and *Don Quixote et les moutons* (*Don Quixote and the Sheep*), from *Don Quixote*, 1989

Three lithographs in colors, on Arches paper, with full margins All signed, *les muletiers* annotated 'Epreuve de L'Atelier Mourlot' (by another hand), *la bibliotheque* annotated 'H.C.', and *les moutons* annotated 'C' in pencil (an hors commerce and two proofs, aside from the edition of 200), published by Editions Mourlot, Paris, all unframed.
two I. 26¼ x 19¾ in. (66.7 x 50.2 cm)
one I. 25¾ x 19¾ in. (65.4 x 50.2 cm)
all. S. 30 x 22¾ in. (76.2 x 57.8 cm)

Estimate

\$5,000-7,000

Provenance

Atelier Mourlot Collection and Archive, Paris
(inkstamp on the reverse and accompanying certificate #7199, #7197, and #7202)
Private Collection





123. Bernard Buffet 1928-1999

Don Quixote et les moulins (Don Quixote and the Mills); Sancho Panza et la huppe (Sancho Panza and the Hoopoe); and Don Quixote en cage (Don Quixote in a Cage), from Don Quixote, 1989

Three lithographs in colors, on Arches paper, with full margins. All signed, *Don Quixote et les Moulins* annotated 'E.A.' and *Cage* annotated 'H.C.' in pencil, (an artist's proof, proof and hors commerce respectively, aside from the edition of 200), published by Editions Mourlot, Paris, all unframed.
all I. 26 x 19¾ in. (66 x 50.2 cm)
all S. 30 x 22¾ in. (76.2 x 57.8 cm)

Estimate

\$5,000-7,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7201, #7200, and #7198)
Private Collection

124. Bernard Buffet 1928-1999

Don Quixote avec chapeau (Don Quixote with Hat); and Don Quixote et la Duena (Don Quixote and the Duena), from Don Quixote, 1989

Two lithographs, on Arches paper, with full margins. Both signed and annotated 'H.C.' in pencil (an hors commerce, aside from the edition of 200), published by Editions Mourlot, Paris, both unframed.
both I. 26 x 19½ in. (66 x 49.5 cm)
both S. 30 x 23¾ in. (76.2 x 60.3 cm)

Estimate

\$2,500-4,500

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7208 and #7203)
Private Collection





125. Bernard Buffet 1928-1999

New York, Coca-Cola, 1986

Lithograph in colors, on Arches paper, with full margins. Signed and annotated 'Bon à Tirer' in pencil (the good-to-print proof), published by Editions Moulrot, Paris, unframed.

I. 25½ x 19⅞ in. (64.8 x 50.5 cm)

S. 29⅞ x 22 in. (75.9 x 55.9 cm)

Estimate

\$1,500-2,500

Provenance

Atelier Moulrot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7206)
Private Collection

126. Bernard Buffet 1928-1999

Album San Francisco: Oakland Bridge, 1966

Lithograph in colors, on Arches paper, with full margins. Signed and numbered 84/150 in pencil (there were also 20 artist's proofs), published by Éditions San Francisco Grafic, unframed.

I. 18⅞ x 27 in. (47.3 x 68.6 cm)

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

Estimate

\$1,000-1,500

Provenance

Atelier Moulrot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate # 7207)
Private Collection

Literature

Charles Sorlier 88



127. Bernard Buffet 1928-1999

Japonaises (Japanese Women), 1981

Lithograph in colors, on Arches paper, with full margins. Signed, dedicated 'Pour Jacques amicalement', and annotated 'E.A.' in pencil (one of 30 artist's proofs, the edition was 150, there was also a poster edition of 3,000 with text), published by Editions Mourlot, Paris, unframed.

I. 26 x 19½ in. (66 x 49.5 cm)

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

Estimate

\$2,000-4,000

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7195)
Private Collection

Literature

Charles Sorlier 354

128. Bernard Buffet 1928-1999

Vue de l'hôtel, Kyoto (Hotel View, Kyoto); and L'Hôtel Fujita à Kyoto (The Hotel Fujita in Kyoto), from *Le Voyage au Japon (The Journey to Japan)*, 1981

Two lithographs in colors, on Arches paper, with full margins. Both signed and annotated 'E.A.' in pencil (one of 20 artist's proofs, aside from the edition of 80 accompanying the portfolio edition of 180), published by Éditions A.C. Mazo, Paris, both unframed.

both I. 19 x 26 in. (48.3 x 66 cm)

both S. 21 x 28 in. (53.3 x 71.1 cm)

Estimate

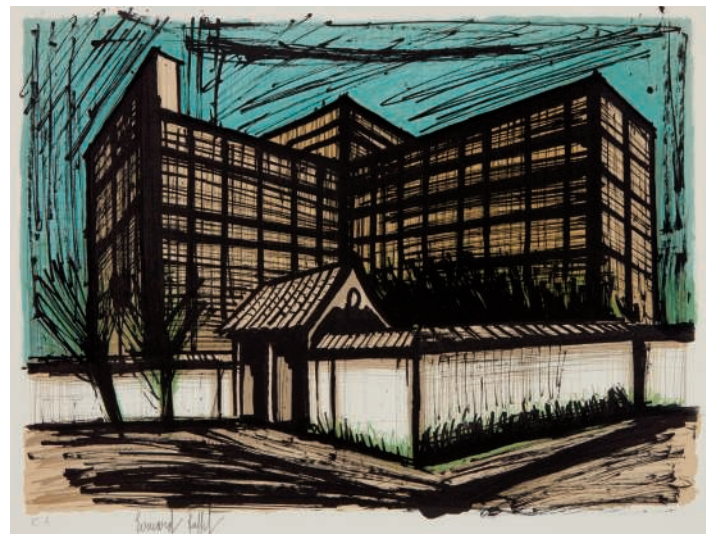
\$2,500-3,500

Provenance

Atelier Mourlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7213 and #7194)
Private Collection

Literature

Charles Sorlier 372 and 380





129. Bernard Buffet 1928-1999

Affiche d'Exposition - Le pain et le vin (Bread and Wine), by Charles Sorlier; and La cafetière rouge (The Red Coffee-Maker), 1964 and 1982

Two lithographs in colors, on Rives BFK and Arches paper, with full margins. Both signed, *Le pain* from the edition of 500, *La cafetière* numbered 103/125 in pencil (there was also a numbered edition of 250 and poster edition of 3,000 for *Le pain* with text, and 25 artist's proofs for *La cafetière*), published by Fernand Mourlot, Paris, both unframed.

Le pain I. 22 x 17 in. (55.9 x 43.2 cm)

Le pain S. 28 x 20 in. (71.1 x 50.8 cm)

La cafetière I. 26¼ x 20 in. (66.7 x 50.8 cm)

La cafetière S. 29¾ x 22¾ in. (75.9 x 57.8 cm)

Estimate

\$2,000-3,000

Provenance

Private Collection

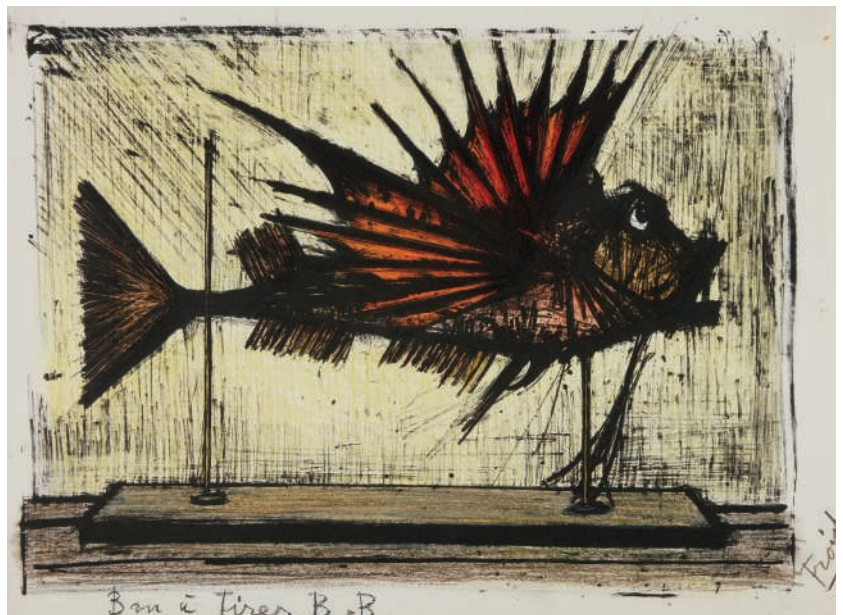
Literature

Charles Sorlier 306 and 411

The Buffet cocktail

Rencontre au sommet, or Summit Meeting

- one part Cognac
- one part whisky
- one part Cointreau
- two parts Champagne.



130. **Bernard Buffet** 1928-1999

Le papillon rouge et jaune (Red and Yellow Butterfly);
and *La rascasse* (Scorpion Fish), 1964

Two lithographs in colors, on Arches paper, *Le papillon* with full margins, *La rascasse* with margins. Both signed with initials, *La rascasse* annotated 'Bon à Tirer' in black crayon, *Le papillon* annotated 'Bon' in purple crayon and additionally annotated 'Rouge plus soutenu' (heavier red) and 'Bonne pour les 4 couleurs' (good for the four colors) in pencil (good-to-print proofs, the editions were 150 and some artist's proofs), published by Éditions David et Garnier, Paris, both unframed.

papillon I. 19½ x 26½ in. (49.5 x 67.3 cm)

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

rascasse I. 19½ x 26½ in. (49.5 x 67.3 cm)

rascasse S. 21½ x 29 in. (54.6 x 73.7 cm)

Estimate

\$3,000-5,000

Provenance

Atelier Mourlot Collection and Archive, Paris
(inkstamp on the reverse and accompanying
certificate # 7183 and # 7184)
Private Collection

Literature

Charles Sorlier 43 and 49



131. Bernard Buffet 1928-1999

Le clown au fond rouge (The Red Clown); and Le clown JoJo (The Clown JoJo), 1967

Two lithographs in colors, on Arches paper, with full margins. Both signed and numbered 116/125 in pencil (there were also some artist's proofs, there was an edition of 3,000 in smaller format for *Bernard Buffet-Oeuvre Gravé*), published by Editions A.C. Mazo, Paris, both framed.

clown rouge I. 13½ x 10½ in. (34.3 x 26.7 cm)

clown rouge S. 22¾ x 17⅞ in. (57.8 x 44.8 cm)

JoJo I. 14½ x 11¾ in. (36.8 x 29.8 cm)

JoJo S. 22¾ x 17½ in. (57.8 x 44.5 cm)

Estimate

\$1,500-2,500

Provenance

Private Collection

Literature

Charles Sorlier 108 and 112



132. Bernard Buffet 1928-1999

La parade (The Parade), from *Mon cirque (My Circus)*, 1968

Lithograph in colors, on Arches paper, with full margins, with central fold (as issued) and printed title on the reverse. Signed in black ink and numbered 36/120 in pencil (there were also some artist's proofs, there was also an unsigned edition of 120), published by Fernand Mourlot, Paris, unframed.

I. 27 x 38¾ in. (68.6 x 98.4 cm)

S. 28¼ x 40 in. (71.8 x 101.6 cm)

Estimate

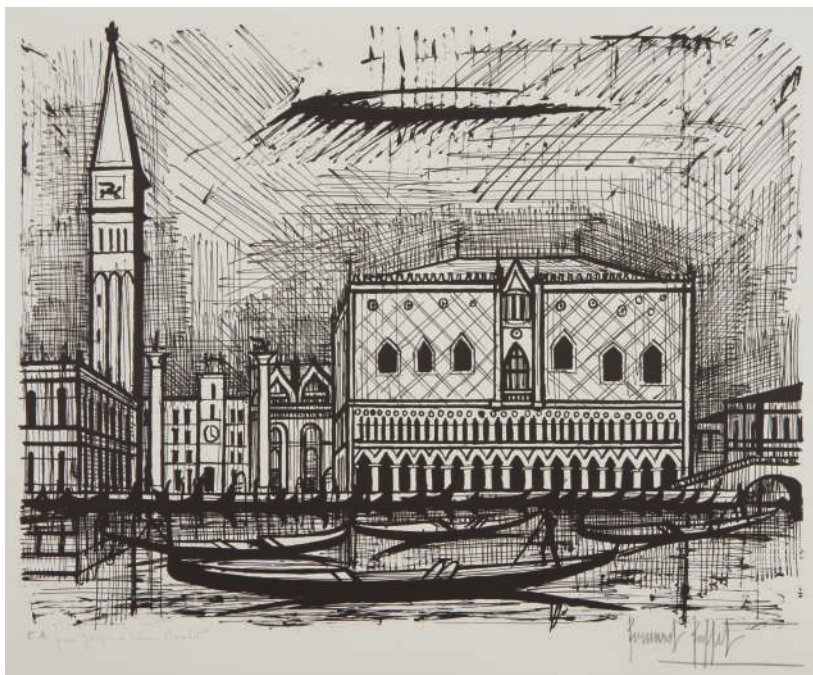
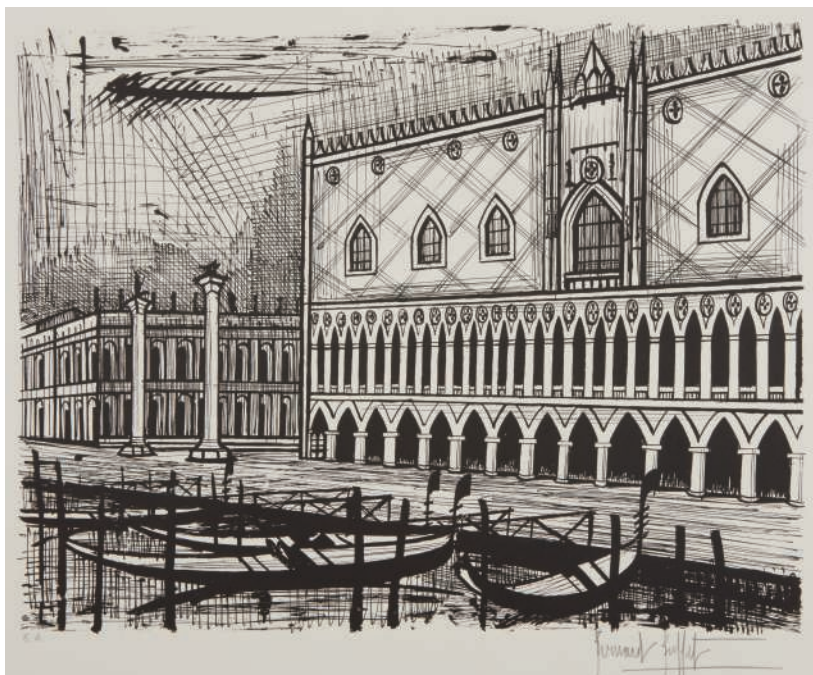
\$2,500-4,500

Provenance

Private Collection

Literature

Charles Sorlier 143



133. **Bernard Buffet** 1928-1999

Le Palais des Doges (The Doge's Palace); and Le campanile et le Palais des Doges (The Bell Tower and Doge's Palace), from Venise (Venice), 1986
Two lithographs, on Arches paper, with full margins. Both signed and annotated 'E.A.', *Le Palais des Doges* dedicated 'Pour Jacques et Liliane Mourlot' in pencil (artist's proofs, the edition was 30 in black, there was also an edition of 150 in colors), both unframed.
both I. 20 x 25½ in. (50.8 x 64.8 cm)
both S. 22¾ x 30 in. (58.1 x 76.2 cm)

Estimate
\$1,500-2,500

Provenance

Atelier Mourlot Collection and Archive, Paris
(inkstamp on the reverse and accompanying certificate #7210 and #7211)
Private Collection

Literature

Charles Sorlier 490 and 497



134. **Bernard Buffet** 1928-1999

La rue et l'église de la Miséricorde (The Street and the Church of Mercy), from St. Tropez; and Morgan, 1979 and 1985

Two lithographs in colors, on Arches paper, with full margins. Both signed and annotated 'E.A.' in pencil (each one of 30 artist's proofs, the editions were 180 and 150 respectively), published by Éditions A.C. Mazo et Cie, Paris, both unframed.

St. Tropez I. 18½ x 25¾ in. (47 x 65.4 cm)

St. Tropez S. 21 x 28 in. (53.3 x 71.1 cm)

Morgan I. 19¾ x 26 in. (50.2 x 66 cm)

Morgan S. 22¾ x 29⅞ in. (57.8 x 75.9 cm)

Estimate

\$2,000-4,000

Provenance

Atelier Murlot Collection and Archive, Paris (inkstamp on the reverse and accompanying certificate #7214 and #7212)
Private Collection

Literature

Charles Sorlier 277 and 452

Property from the Estate of Martin Lipton, Boca Raton

135. Richard Lindner 1901-1978

Untitled (Eugène Ionescu), 1975

The complete set of ten lithographs in colors, on Arches paper, with full margins, with text, title, justification and individual folio pages, contained in the original cloth-covered portfolio. All signed and numbered 80/125 in pencil, also signed with initials by Fernand Mourlot (there were also 25 hors commerce in Roman numerals), published by Fernand Mourlot, Paris, one framed. all S. 28¼ x 20¼ in. (71.8 x 51.4 cm)

Estimate

\$4,000-6,000

Including: *A Letter from New York*; *Woman on Yellow Background*; *Untitled*; *Ace*; *Woman with Yellow Handbag*; *Clouds*; *Front and Profil*; *Amazon*; *Blondie*; and *Arizona*



Property from the Estate of Martin Lipton, Boca Raton

136. Richard Lindner 1901-1978

Fun City, 1971

The complete set of 14 lithographs with collotype in colors, on various papers, two mounted to Rowlux supports (as issued), the full sheets, seven contained in the original green cloth-covered portfolio. All signed and numbered 6/26, XLII/LXXV, LXXV/LXXV, 10/175, IX/LXXV, XLV/LXXV, IX/LXXV and seven numbered 24/26 in pencil respectively (the editions were 26, 175 in Arabic numerals, 75 in Roman numerals and 15 artist's proofs), published by Shorewood Publishers Inc., New York, seven framed.

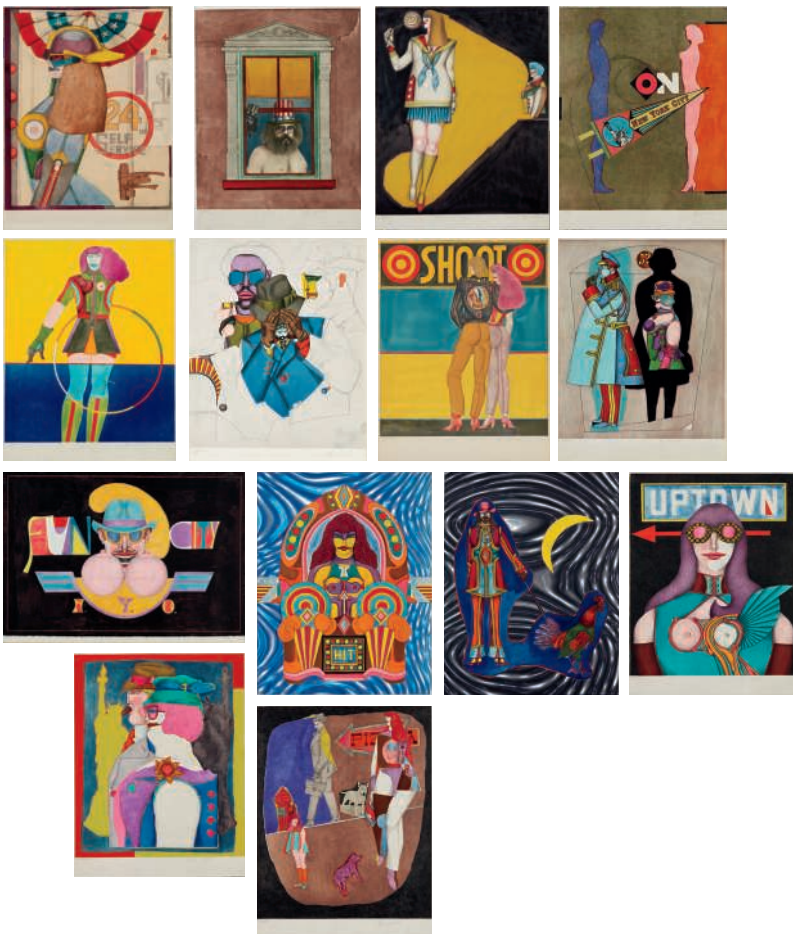
all S. various sizes

smallest S. 26½ x 20 in. (67.3 x 50.8 cm)

Estimate

\$3,000-5,000

Including: *Hit*; *Uptown*; *Shoot*; *Fun City*; *NY Men*; *Fifth Avenue*; *24 Hr. Self Service*; *Out of Towners*; *Poet*; *First Avenue*; *Man Walking...*; *Lollipop*; *On*; and *Girl with a Hoop*



Property from the Estate of Martin Lipton, Boca Raton

137. Richard Lindner 1901-1978

After Noon, 1976

The complete set of eight lithographs in colors, on Arches paper, with full margins, with title page and justification, contained in the original black vinyl portfolio. All signed and numbered 117/250 in pencil (there were also 15 artist's proofs), published by Shorewood Publishers Inc., New York. all S. 28 x 21¾ in. (71.1 x 55.2 cm)

Estimate

\$2,000-3,000

Including: *Circle and Pillow*; *Heart*; *Man's Best Friend*; *Profile*; *Portrait No. 2*; *How It All Began*; *Miss American Indian*; and *Portrait No. 1*



Property from the Estate of Martin Lipton, Boca Raton

138. Red Grooms b. 1937

Dali Salad II, 1980

Three-dimensional screenprint and lithograph in colors, on Arches paper, Japanese paper, vinyl cut-outs, and Ping-Pong balls mounted to white painted museum board backing, contained in the original Plexiglas dome frame. Signed and dated in pencil and numbered 47/55 on a metal plaque affixed to the reverse (there were also 12 artist's proofs), co-published by Brooke Alexander, Inc., New York and Marlborough Gallery, Inc., New York, framed. 26½ x 27½ x 12½ in. (67.3 x 69.9 x 31.8 cm)

Estimate

\$2,500-3,500

Literature

Walter Knestrick 85

For this remarkably complex project, Grooms used fresh vegetables he purchased at a Minneapolis supermarket as the models for his salad ingredients, which were recreated as screenprints on vinyl. Painted ping pong balls were used for Dali's intense gaze.



Property from the Estate of Martin Lipton, Boca Raton

139. Red Grooms b. 1937

Little Italy, 1989

Three-dimensional lithograph in colors with die-cut, on Rives BFK paper, cut-out, glued and mounted in the original Plexiglas case. Signed and numbered 6/90 in red crayon (there were also 10 artist's proofs), co-published by the artist and Shark's Inc., Boulder, Colorado. 36 x 25½ x 13 in. (91.4 x 64.8 x 33 cm)

Estimate

\$2,000-3,000

Literature

Walter Knestrick 117





140. Giorgio de Chirico 1888-1978

I Cavalli, 1948

The complete set of 10 lithographs (three with hand-coloring), on Fabriano paper, with full margins, with title page and colophon, with the original paper covered portfolio. All signed and numbered 80/94 in pencil (there were also 11 artist's proofs), published by Carlo Bestetti, Rome, all framed.

all I. 18½ x 12 in. (47 x 30.5 cm) (five vertical)

all S. 27 x 19 in. (68.6 x 48.3 cm)

Estimate

\$4,000-6,000

Literature

Alfonso Ciranna 113-122

Including: *Castore*; *I monómachi*; *Polluce*; *I nictómachi*; *La sfida in riva all'Egeo*; *Aléxandros*; *Narciso Ippofilo*; *I figli dell' Arconte*; *Ippolito*; and *Ritorno alla sponda di Corinto*



141. Marino Marini 1901-1980

Gran Cavaliere, 1978

Etching and aquatint in colors, on Rives BFK paper, with full margins. Signed and annotated 'I/L' in pencil (there were also 20 artist's proofs and an edition of 75 in Arabic numerals), published by ZWR, London, unframed.

I. 38 x 26 in. (96.5 x 66 cm)

S. 47½ x 31½ in. (120.7 x 80 cm)

Estimate

\$1,500-2,500

Literature

Giorgio and Guido Guastalla A220



142. After Fernand Léger 1881-1955

La parade, circa 1953

Lithograph with stencil hand-coloring, on wove paper, with full margins. Signed and numbered 45/285 in ball point pen (numbering faded), framed.

I. 13⅝ x 17⅞ in. (34.6 x 44.8 cm)

S. 19½ x 24⅜ in. (49.5 x 61.9 cm)

Estimate

\$1,500-2,500

Literature

Lawrence Saphire Estampes 25





Property from the Collection of Teddy Romanik, Florida

143. Jean Dubuffet 1901-1985

Evocations (Conjuring), from *Fables*, 1976

Screenprint, on Arches paper, with full margins. Signed with initials, dated and numbered 17/50 in pencil (there were also 2 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 19 $\frac{3}{8}$ x 31 $\frac{3}{8}$ in. (49.2 x 79.7 cm)

S. 26 x 34 $\frac{3}{8}$ in. (66 x 87.9 cm)

Estimate

\$1,000-1,500

Literature

Sophie Webel 1178



144. Jean Dubuffet 1901-1985

Site avec five personnages (Site with Five Characters), 1981

Lithograph and screenprint in colors, on Rives BFK paper, with full margins. Signed with initials, dated and numbered 17/90 in pencil (there were also 10 hors commerce in Roman numerals), published by the Louisiana Museum, Humlebæk, Denmark, unframed.

I. 26 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in. (67 x 49.8 cm)

S. 32 x 24 $\frac{3}{8}$ in. (81.3 x 61.9 cm)

Estimate

\$2,500-3,500

Literature

Sophie Webel 1267



145. Jean Dubuffet 1901-1985

Quatre personnages (Four Characters), 1974
Screenprint in colors, on Arjomari, the full sheet.
Signed with initials, dated and numbered 4/50 in pencil (there were also 8 artist's proofs), published by Editions Beyeler, Basel, framed.
S. 25½ x 36 in. (63.8 x 91.4 cm)

Estimate
\$2,000-3,000

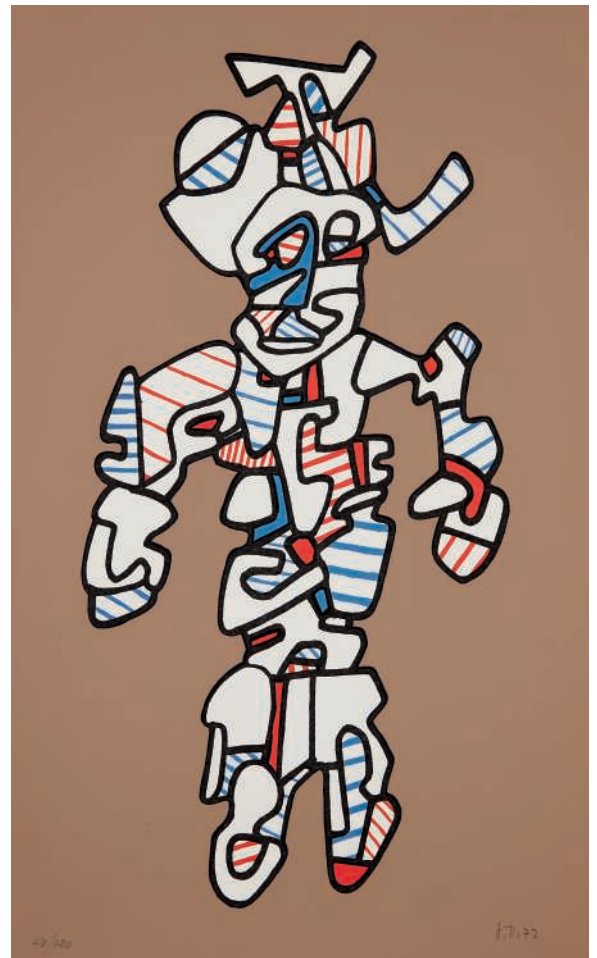
Literature
Sophie Webel 1166

146. Jean Dubuffet 1901-1985

Le surintendant (The Superintendent), 1972
Screenprint in colors, on Bristol paper, the full sheet.
Signed with initials, dated and numbered 40/120 in pencil (there were also 30 hors commerce in Roman numerals), co-published by éditions Jeanne Bucher, Paris and Pace Editions, Inc., New York, framed.
S. 20 x 12½ in. (50.8 x 30.8 cm)

Estimate
\$2,000-3,000

Literature
Sophie Webel 1098





147. M.C. Escher 1898-1972

Fiumara (of Stilo), Calabria, 1930

Lithograph, on wove paper, with full margins. Signed and numbered 'No 24/40' in pencil, framed.

I. 9 x 11¾ in. (22.9 x 29.8 cm)

S. 12½ x 15 in. (31.8 x 38.1 cm)

Estimate

\$2,500-3,500

Literature

Flip H. Bool 138



148. Friedensreich Hundertwasser

1928-2000

Das Haus sieht einen Menschen Brennen (The House Looks at a Burning Man), 1962

Etching, on wove paper, with full margins. Signed and numbered 27/60 in pencil (there were also some artist's proofs), published by Galleria Schwarz, Milan, framed.

I. 5¾ x 4½ in. (14.6 x 11.4 cm)

S. 10¼ x 7½ in. (25.7 x 19.4 cm)

Estimate

\$2,000-4,000

Literature

Walter Koschatzky 17

149. Zao Wou-Ki 1920-2013

Untitled, 1986

Etching and aquatint in colors, on Guarro paper, with full margins. Signed, dated and numbered 7/99 in pencil (there were also 15 artist's proofs), published by Ediciones Poligrafa S.A., Barcelona, framed.

I. 22¼ x 14⅞ in. (56.5 x 37.1 cm)

S. 30 x 22½ in. (76.2 x 57.2 cm)

Estimate

\$3,000-5,000

Literature

Jørgen Ågerup 327



150. Zao Wou-Ki 1920-2013

Untitled, 1991

Lithograph in colors, on Rives BFK paper, with full margins. Signed in pencil and imprinted 'Hommage à Nobutaka Shikanai' (from the edition of 2,757, there were also 30 artist's proofs), published by Fuji Télévision Gallery, Tokyo, framed.

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

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

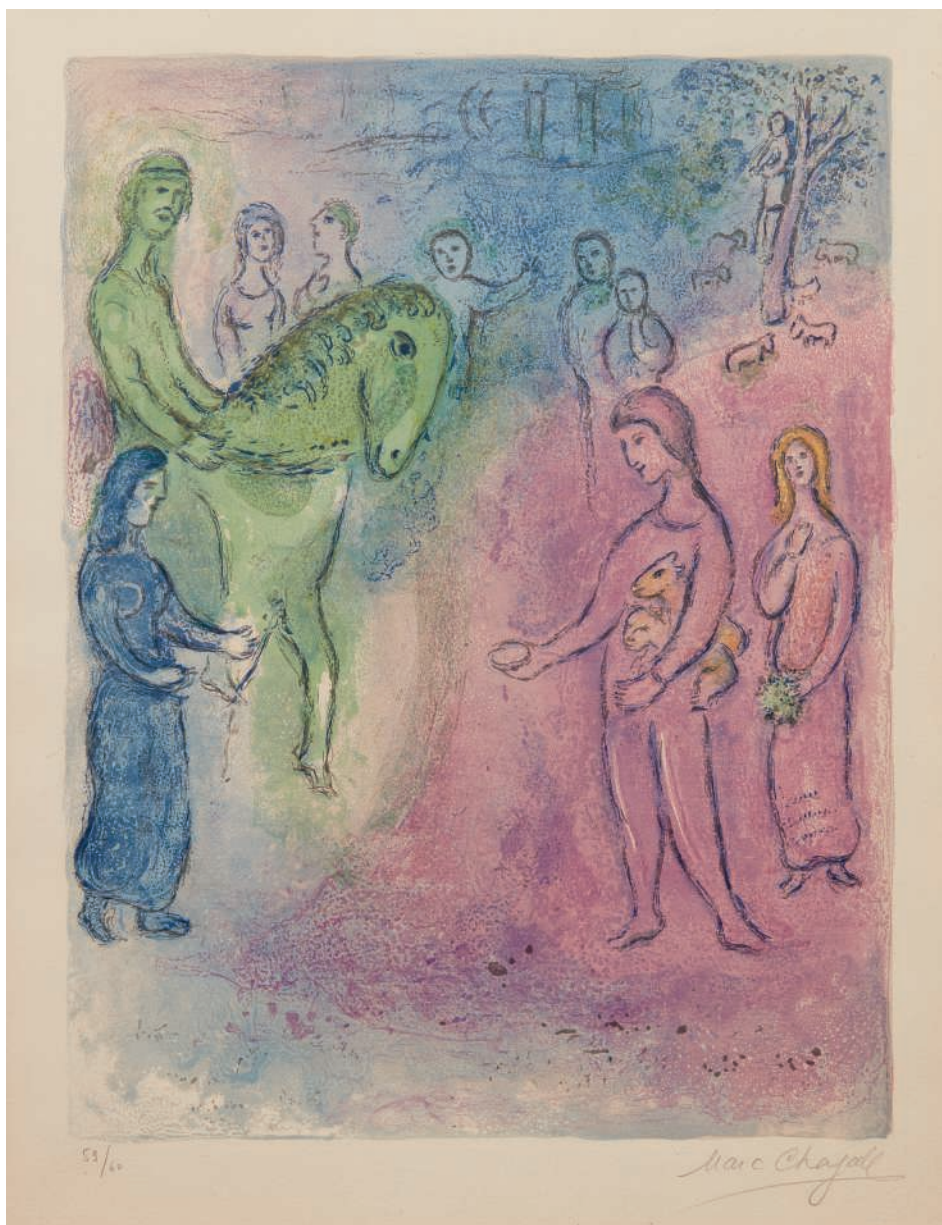
Estimate

\$1,500-2,500

Literature

Jørgen Ågerup 354





151. Marc Chagall 1887-1985

Arrivée de Dionysophane (The Arrival of Dionysophanes),
from *Daphnis and Chloé*, 1961

Lithograph in colors, on Arches paper, with full margins.
Signed and numbered 59/60 in pencil (there was also an
unsigned edition of 250 without margins), published by
Tériade Editeur, Paris, framed.

I. 16½ x 12¾ in. (41.9 x 32.4 cm)

S. 21¼ x 15 in. (54 x 38.1 cm)

Estimate

\$8,000-12,000

Provenance

Sindin Galleries, New York

Literature

Fernand Mourlot 344

see Patrick Cramer books 46



152. Marc Chagall 1887-1985

The Wolf and the Stork, plate 34; *The Hen that Laid Golden Eggs*, plate 59; and *The Ass in the Lion's Skin*, plate 64, from *Fables de la Fontaine*, 1927-30

Three etchings, on laid paper (one with the Montval watermark), with full margins. All signed and annotated '34', '59' and '64' in pencil (from the edition of 100, there was also an edition of 40 with hand-coloring and 45 on Japanese paper), published by Tériade, Paris, all framed.
all I. 11½ x 9¾ in. (29.2 x 23.8 cm)
all S. 16½ x 13¼ in. (41.9 x 33.7 cm)

Estimate

\$1,500-2,500

Literature

see Patrick Cramer books 22

Property from an East Coast Collection

153. Henri Matisse 1869-1954

Visage souriant (Smiling Face), 1946

Etching, on Rives BFK paper, with full margins. Signed and annotated 'Bon a Tirer' and '(illegible)' in pencil (the good-to-print proof, the edition was 25 and 5 artist's proofs), framed.

I. 5⅞ x 4⅜ in. (14.9 x 11.1 cm)

S. 12⅞ x 9⅞ in. (32.7 x 25.1 cm)

Estimate

\$5,000-7,000

Literature

Claude Duthuit 298





154. Alberto Giacometti 1901-1966

Buste I (Bust I), 1960

Lithograph, on Rives BFK paper, with full margins.
Signed and numbered 21/90 in pencil, published by
Maeght, Paris, unframed.

I. 14 x 10 in. (35.6 x 25.4 cm)

S. 25¾ x 19⅞ in. (65.4 x 50.5 cm)

Estimate

\$3,500-4,500

Literature

Herbert Lust 30



Property from the Collection of Teddy Romanik, Florida

155. Alberto Giacometti 1901-1966

Buste d'homme (Bust of a Man), 1964

Lithograph, on wove paper, with full margins. Signed and
numbered 56/75 in pencil, published by Maeght, Paris,
framed.

I. 23½ x 17½ in. (59.7 x 44.5 cm)

S. 26¾ x 19¾ in. (67.9 x 50.2 cm)

Estimate

\$4,000-6,000

Literature

Herbert Lust 42

156. Salvador Dalí 1904-1989

Manifeste mystique (Mystic Manifesto), 1951
Etching, on wove paper, with wide margins. Signed and dated in pencil, from the edition of 150 (there were also 25 hors commerce), published by Robert J. Godet, Paris, framed
I. 5¾ x 8 in. (14.6 x 20.3 cm)
S. 15 x 11 in. (38.1 x 27.9 cm)

Estimate
\$2,000-3,000

Literature
Ralf Michler and Lutz W. Löpsinger 62



157. Salvador Dalí 1904-1989

Esplanade des Invalides, plate 2 from the *Paris Series*, by Lluís Bracons, 1963
Etching and aquatint in colors, on Richard de Bas paper, with full margins. Signed, dated and numbered 17/100 in pencil, published by Duplessis et Berggruen, framed.
I. 17¾ x 23¼ in. (44.1 x 59.1 cm)
S. 22½ x 29¼ in. (57.5 x 74.3 cm)

Estimate
\$1,000-1,500

Literature
Ralf Michler and Lutz Löpsinger 92



158. Joan Miró 1893-1983

La Creole (The Creole), 1958
Etching and aquatint, on Arches paper, with full margins. Signed and numbered 24/75 in pencil, published by Maeght, Paris, framed.
I. 12½ x 5¼ in. (30.8 x 13.3 cm)
S. 19⅞ x 12⅞ in. (50.5 x 32.7 cm)

Estimate
\$2,000-3,000

Literature
Jacques Dupin 147





Property from a Private Collection

159. Salvador Dalí 1904-1989

After 50 Years of Surrealism, 1974

The complete set of 12 etchings with stencil hand-coloring, on Velin d'Arches paper, with full margins, each contained in a folder with text by André Parinaud, all contained in the original black linen-covered portfolio case. All signed and numbered 'A 106/195' in pencil, also signed in pencil and numbered in ink on the colophon (from the English edition of 195 and 35 artist's proofs in Roman numerals; there was also an edition of 29 on Japon nacré, an edition of 195 and 35 artist's proofs in Roman numerals with text in French including a suite on Japon nacré) published by Transworld Art, Fribourg, Switzerland (with their blindstamp).

all I. approximately 15¾ x 11¾ in. (40 x 29.8 cm)

all S. 25¾ x 19¾ in. (65.4 x 50.2 cm)

Estimate

\$7,000-9,000

Literature

Ralf Michler and Lutz Löpsinger 665-676

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



Property from a Private Collection

160. Salvador Dalí 1904-1989

Our Historical Heritage, 1975

The complete set of 11 etchings with stencil hand-coloring, on Arches paper, with full margins, contained in the original blue cloth covered portfolio with copper relief. All signed and numbered 389/400 in pencil, from the edition of 450 with color variations (there was also an edition of 300 reserved for South America), published by Léon Amiel, Paris.

all I. approximately 15¾ x 22¾ in. (40 x 57.8 cm)

all S. 26 x 19½ in. (66 x 49.8 cm)

Estimate

\$5,000-7,000

Literature

Ralf Michler and Lutz Löpsinger 752-763

Including: *King Saul*; *Joseph*; *The Rock*; *Adam and Eve*; *King Solomon*; *Jeremiah*; *Elijah*; *Jonah and the Whale*; *Moses*; *King David*; and *Noah's Ark*

161. Salvador Dalí 1904-1989

La Conquête du Cosmos II (Conquest of the Cosmos II), 1974

The complete set of six drypoint and lithographs with embossing in colors, on Arches and Rives BFK paper, with full margins, contained in the original dark blue velvet-covered portfolio. All signed and numbered LX/CLXXXXV in pencil, additionally signed by Jean Lavigne (there were also 195 on Arches and 195 proofs on Arches and Rives BFK paper), published by Jean Lavigne, Paris, two framed.

all I. 29¾ x 22 in. (75.6 x 55.9 cm)

all S. 39¼ x 27½ in. (99.7 x 69.9 cm)

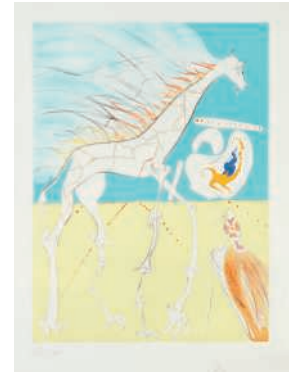
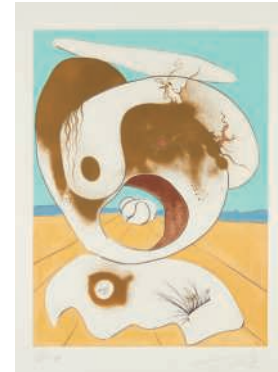
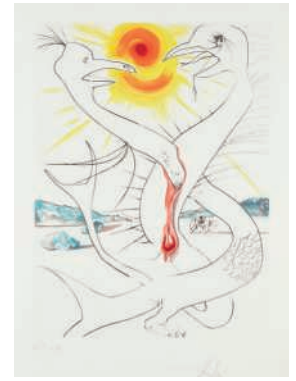
Estimate

\$8,000-12,000

Literature

Ralf Michler and Lutz Löpsinger 641, 645-46, 650-52

Including: *Latecomer from the Last Planet*; *Planetary and Scatological Vision*; *The Unicorn Laser Disintegrates the Horns of Cosmic Rhinoceroses*; *The Caduceus of Mars Nourished by Jupiter's Ball of Fire*; *Saturnian Giraffe* and *The Blood of Yin and Yang*



162. Joan Miró 1893-1983

Le lézard aux plumes d'or: one plate, 1969

Lithograph in colors, on Japanese handmade paper, the full sheet. Signed and numbered 8/50 in pencil (there was also an edition of 30 on parchment paper), framed. S. 16 x 21¾ in. (40.6 x 55.2 cm)

Estimate

\$1,500-2,500

Literature

Fernand Mourlot 524





163. Joan Miró 1893-1983

Passage de l'Égyptienne (The Egyptian Woman Passes): three plates, 1985

Three etchings with aquatint in colors, on Japanese nacré paper, the full sheets. All signed in pencil, from the edition of 115 (there were also 21 hors commerce lettered A-U and 10 in Roman numerals), published by Robert Lydie Dutroux, Paris, all unframed.
all S. 23 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in. (60 x 41.9 cm)

Estimate

\$7,000-10,000

Literature

Jacques Dupin 1185, 1186 and 1190
see Patrick Cramer books 257



164. Joan Miró 1893-1983

Oda à Joan Miró (Ode to Joan Miró): plate VII, 1973

Lithograph in colors, on Guarro paper, the full sheet.
Signed and numbered 23/75 in pencil (there was also an edition of 25 in Roman numerals and 10 hors commerce), published by Edicions Polígrafa, S.A., Barcelona, framed.
S. 34 $\frac{1}{2}$ x 24 in. (87.6 x 61 cm)

Estimate

\$4,000-6,000

Literature

Fernand Mourlot 909
see Patrick Cramer books 175

165. Joan Miró 1893-1983

Emehpylop (Cyclops), 1968

Etching, drypoint and cement print in colors, on Madeure rag paper, the full sheet. Signed and numbered 38/75 in pencil (there were also a few hors commerce), published by Maeght, Paris, framed.
S. 40¾ x 28¾ in. (103.5 x 73 cm)

Estimate

\$4,000-6,000

Literature

Jacques Dupin 451



166. Joan Miró 1893-1983

Tête flèche (Arrow Head), 1968

Aquatint in colors with carborundum, on Arches paper, with full margins. Signed and annotated 'H.C.' in pencil (an hors commerce, the edition was 75), with a *Fundacio Joan Miró* inkstamp signed by Rosa Maria Malet on in black ink on the reverse, published by Maeght, Paris, framed.
I. 15½ x 11⅝ in. (39.4 x 29.5 cm)
S. 26 x 19¾ in. (66 x 50.2 cm)

Estimate

\$6,000-8,000

Literature

Jacques Dupin 460





167. Pablo Picasso 1881-1973

Woman's Face (Visage de femme), 1953
White earthenware turned pitcher, with decoration in engobes and knife engraving under partial brushed glaze. Annotated 'Edition Picasso' and numbered 6/200 in black paint and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.
12½ x 7¾ x 10¾ in. (31.8 x 19.7 x 27.3 cm)

Estimate
\$12,000-16,000

Literature
Alain Ramié 192
Georges Ramié 702



168. Pablo Picasso 1881-1973

Gothic Pitcher with Leaves (Pichet gothique aux feuilles), 1952
White earthenware turned pitcher painted in colors, knife engraved and glazed in the interior. Incised 'Edition Picasso', '91/100' and 'Madoura' and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.
11¾ x 7 x 10⅝ in. (28.9 x 17.8 x 27 cm)

Estimate
\$8,000-12,000

Literature
Alain Ramié 178

169. Pablo Picasso 1881-1973

Motifs no. 17, 1963

White earthenware plate painted in colors, with brushed glaze. Numbered 111/150 and inscribed 'N° 17', 'EDITION PICASSO' and 'MADOURA' in black on the underside. diameter 9¾ in. (24.8 cm)

Estimate

\$3,000-5,000

Literature

Alain Ramié 462



Property from the Collection of Teddy Romanik, Florida

170. Pablo Picasso 1881-1973

Bird with Worm (Oiseau au ver), 1952

White earthenware turned round ash-tray painted in white and black. From the edition of 500, annotated 'Edition Picasso' in black paint and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

1½ x 6⅛ x 6⅛ in. (3.8 x 15.6 x 15.6 cm)

Estimate

\$1,500-2,500

Literature

Alain Ramié 172



Property from a Private Collection, Atlanta
This Lot is to be Sold with No Reserve

171. Pablo Picasso 1881-1973

Sala Gaspar poster, 1961

Lithograph in colors, on Rives BFK paper, the full sheet. From the unsigned edition of 250, unframed.

S. 29⅞ x 20½ in. (75.2 x 52.1 cm)

Estimate

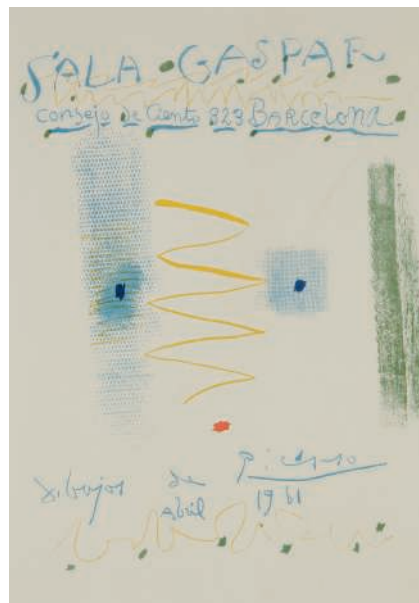
\$700-1,000 •

Provenance

Marina Picasso Collection inkstamp on the reverse (Lugt 3698)

Literature

Fernand Mourlot 339; Georges Bloch 1293





172. Pablo Picasso 1881-1973

Woman Lamp (Lampe femme), 1958

White earthenware turned vase, painted in colors, with knife engraving and glazed on the interior. From the edition of 100, inscribed 'Edition Picasso' in black and with *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

14¼ x 7½ x 4¼ in. (36.2 x 18.1 x 10.8 cm)

Estimate

\$10,000-15,000

Literature

Alain Ramié 294/298

Property from a Private Collection, Atlanta



173. Pablo Picasso 1881-1973

Head with Mask (Tête au masque), 1956

White earthenware round plate, with decoration in engobes under partial brushed glaze in ivory, green and black on the underside. Incised 38/100 and 'B. 100 Bis.' on the underside, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.

11¾ x 11¾ x 1½ in. (29.8 x 29.8 x 4.1 cm)

Estimate

\$6,000-8,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Alain Ramié 363 and 364



(back side)

174. Pablo Picasso 1881-1973

Sculpteur et son modèle devant une fenêtre (Sculptor and his Model in Front of a Window), plate 59 from *La suite Vollard*, 1933

Etching, on Montval laid paper with watermark Vollard, with full margins. Signed in pencil, from the edition of 260 (there was also an edition of 50 with larger margins), numbered '321' in pencil by Henri Petiet in the lower left corner according to his numbering system, published by Ambroise Vollard, Paris, 1939, framed.

I. 7¾ x 10⅝ in. (19.7 x 27 cm)

S. 13¼ x 17⅝ in. (33.7 x 44.8 cm)

Estimate

\$4,000-6,000

Literature

Georges Bloch 168; Brigitte Baer 321



175. Pablo Picasso 1881-1973

Peintre et son modèle (Painter and his Model), 1965
Aquatint, on Richard de Bas paper, with full margins. Signed and numbered 38/50 in pencil (there were also 15 artist's proofs), published by galerie Louise Leiris, Paris, framed.

I. 8¾ x 12¾ in. (22.2 x 32.4 cm)

S. 13 x 17¾ in. (33 x 45.1 cm)

Estimate

\$5,000-7,000

Literature

Georges Bloch 1209; Brigitte Baer 1191 B/b/1



176. Pablo Picasso 1881-1973

Le modèle (The Model), 1965

Etching and aquatint, on Richard de Bas paper, with full margins. Signed and numbered 38/50 in pencil, published by galerie Louise Leiris, Paris, framed.

I. 15⅞ x 10⅞ in. (38.4 x 27.6 cm)

S. 22⅞ x 17⅞ in. (58.1 x 43.5 cm)

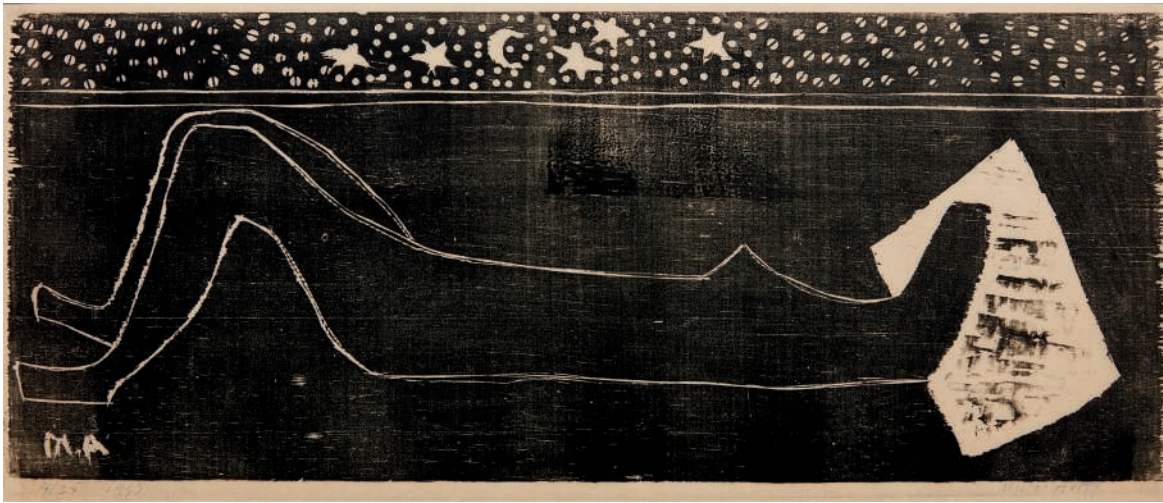
Estimate

\$3,000-5,000

Literature

Georges Bloch 1205; Brigitte Baer 1187 B/b/1





Property from a Private Collection, Atlanta

177. Milton Avery 1885-1965

Night Nude, 1953

Woodcut, on Japanese paper, with full margins. Signed, dated and numbered 4/25 in blue ink (there was also an edition of 20 in blue and black), published by the artist, framed.

I. 9 $\frac{5}{8}$ x 24 in. (24.4 x 61 cm)

S. 11 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in. (30.2 x 73 cm)

Estimate

\$4,000-6,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Harry H. Lunn Jr. 48

Property from a Private Collection, Atlanta

178. Milton Avery 1885-1965

Nude, 1953

Woodcut in green, on Japanese paper, with full margins. Signed, dated and numbered 18/20 in pencil (there were also editions of 20 in black, 20 in blue and black, 25 in gray, and 500 in blue published by *Art in America*), published by the artist, framed.

I. 3 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (8.9 x 26.7 cm)

S. 8 $\frac{3}{8}$ x 16 in. (21.3 x 40.6 cm)

Estimate

\$1,500-2,500

Provenance

Associated American Artists, New York

Literature

Harry H. Lunn Jr. 49



Property from a Private Collection, Atlanta

179. Milton Avery 1885-1965

March at a Table (March on Terrace), from *Laurels Portfolio*, No. 4, 1948

Drypoint, on wove paper, with full margins. Signed in pencil, from the edition of 100, published by the artist, framed.

I. 8¾ x 6 in. (22.2 x 15.2 cm)

S. 16¾ x 13 in. (41.6 x 33 cm)

Estimate

\$4,000-6,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Harry H. Lunn Jr. 28

Property from a Private Collection, Atlanta

180. Milton Avery 1885-1965

Little Girl; and Helen and Lily, 1936-41

Two drypoints, on wove paper, with full margins. Both signed, dated and numbered 34/60 and 40/60 in pencil respectively, both framed.

Girl I. 8¾ x 4¾ in. (22.2 x 12.1 cm)

Helen and Lily I. 6¾ x 5¾ in. (17.5 x 14.6 cm)

both S. 14¾ x 13 in. (37.8 x 33 cm)

Estimate

\$2,000-3,000

Provenance

Fay Gold Gallery, Atlanta

Literature

Harry H. Lunn Jr. 11 and 23





181. Alex Katz b. 1927

Maria I, 1992

Etching and aquatint in colors, on wove paper, the full sheet. Signed and numbered 15/75 in pencil (there were also 12 artist's proofs), published by Chalk & Vermillion Fine Arts, Greenwich, Connecticut, framed.
S. 17 x 21¼ in. (43.2 x 55.2 cm)

Estimate

\$2,500-3,500

Literature

Klaus Albrecht Schröder 264

182. Alex Katz b. 1927

Harbor, 2006

Aquatint in colors, on Cartiere Magnani Carona paper, with full margins. Signed and numbered 43/50 in pencil (there were also 4 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, framed.
I. 11⅝ x 16½ in. (29.5 x 41.9 cm)
S. 19¾ x 23⅝ in. (50.2 x 60 cm)

Estimate

\$3,000-4,000

Literature

Klaus Albrecht Schröder 438





183. 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 83/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all framed. all S. 36 x 29 in. (91.4 x 73.7 cm)

Estimate

\$7,000-10,000

Literature

Klaus Albrecht Schröder 237-239

184. Alex Katz b. 1927

The Red Cap, 1989

Drawing in graphite, on Arches paper. Signed and dated in pencil, framed. 15¼ x 22 in. (38.7 x 55.9 cm)

Estimate

\$4,000-6,000

Provenance

Richard Gray Gallery, Chicago, Illinois





185. Victoria Gitman b. 1972

A Beauty, 2007

Drawing in graphite, on mylar. Signed with initials, framed.

4 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in. (11.1 x 11.1 cm)

Estimate

\$1,000-2,000

Provenance

David Nolan Gallery, Inc., New York

186. Ben Nicholson 1894-1982

Turkish Sundial Between Two Turkish Forms, 1967

Etching, on wove paper, with full margins. Signed, dated and numbered 29/50 in pencil, co-published by Ganymed Original Editions and Marlborough Fine Art, London, framed.

I. 10 x 13 $\frac{5}{8}$ in. (25.4 x 34.6 cm)

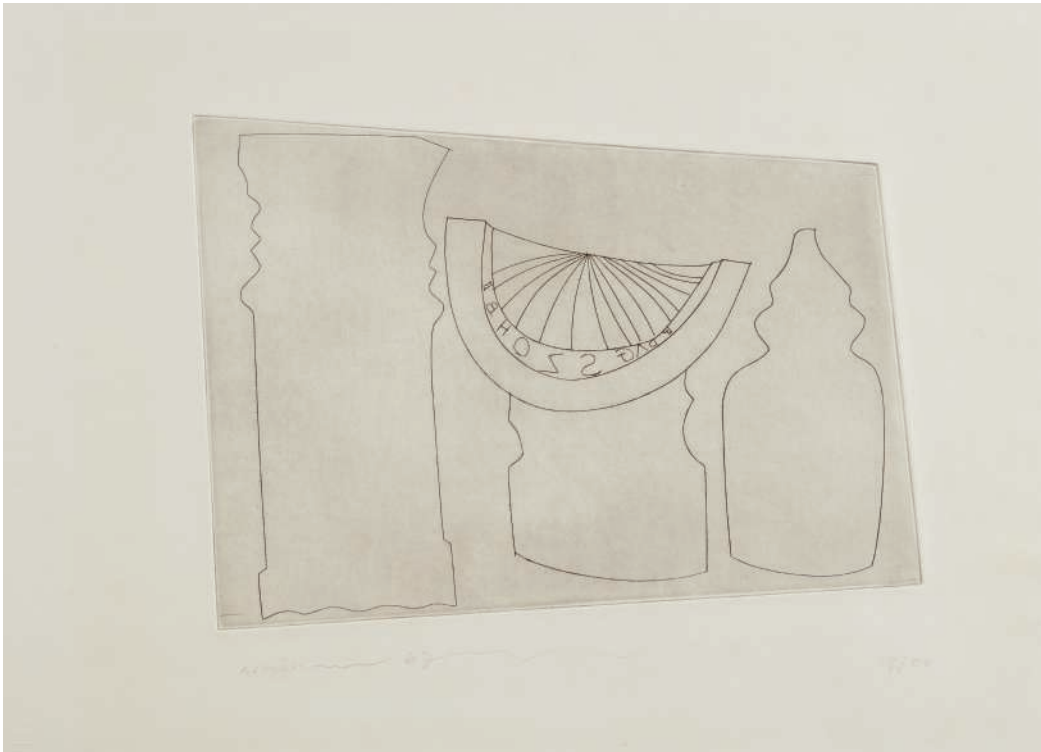
S. 14 $\frac{7}{8}$ x 20 $\frac{1}{2}$ in. (37.8 x 52.1 cm)

Estimate

\$1,500-2,500

Literature

François Lafranca 72



187. David Hockney b. 1937

Deux (Second Part), 1991

Lithograph in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 'A.P. IX/X' in pencil (an artist's proof, the edition was 35), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 44 x 31½ in. (111.8 x 80 cm)

S. 48½ x 35¾ in. (123.2 x 90.8 cm)

Estimate

\$4,000-6,000

Literature

Museum of Contemporary Art Tokyo 330



188. David Hockney b. 1937

Celia Amused, 1979

Lithograph, on Japanese Toyoshi paper, the full sheet.

Signed, dated and numbered 3/100 in red pencil (slightly faded, there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

S. 40 x 29 in. (101.6 x 73.7 cm)

Estimate

\$4,000-6,000

Literature

Gemini G.E.L. 834

Museum of Contemporary Art Tokyo 222





189. David Hockney b. 1937

Dog Etching No. 15, from Dog Wall, 1998
 Etching, on Somerset paper, with full margins.
 Signed, dated and numbered 8/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
 I. 18 x 25½ in. (45.7 x 64.8 cm)
 S. 22¼ x 29¾ in. (56.5 x 75.6 cm)

Estimate
 \$4,000-6,000

190. David Hockney b. 1937

Dog Etching No. 12, from Dog Wall, 1998
 Etching, on somerset paper, with full margins.
 Signed, dated and numbered 8/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
 I. 17¾ x 25½ in. (44.1 x 64.8 cm)
 S. 22¼ x 29¾ in. (56.5 x 75.6 cm)

Estimate
 \$4,000-6,000



191. David Hockney b. 1937

Dog Etching No. 10, from Dog Wall, 1998
Etching, on Somerset paper, with full margins.
Signed, dated and numbered 8/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
I. 19 x 16½ in. (48.3 x 41.9 cm)
S. 25½ x 22¼ in. (64.8 x 56.5 cm)

Estimate
\$4,000-6,000

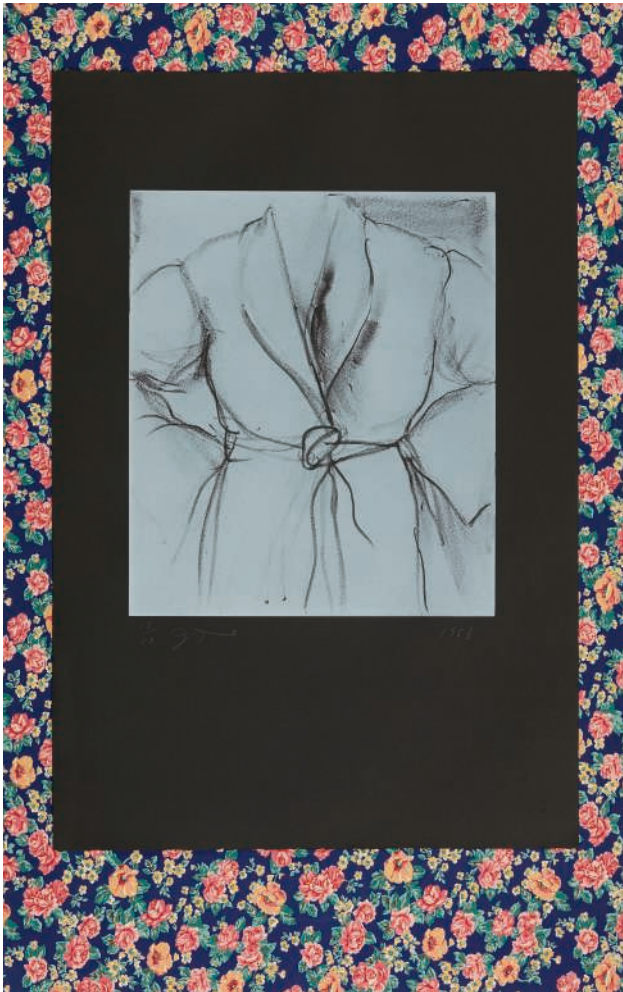


192. David Hockney b. 1937

Dog Etching No. 6, from Dog Wall, 1994
Etching, on Somerset paper, with full margins.
Signed, dated, and numbered 8/35 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
I. 8⅝ x 10⅝ in. (21.9 x 27 cm)
S. 12¾ x 14¼ in. (32.4 x 36.2 cm)

Estimate
\$4,000-6,000





193. Jim Dine b. 1935

The Robe Goes to Town, 1983

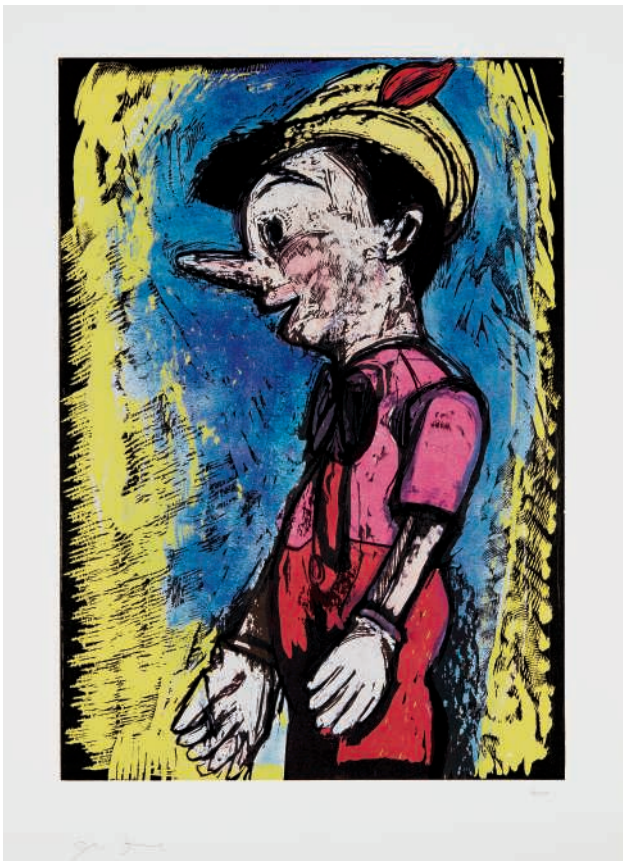
Aquatint and screenprint in colors, on Arches Cover black to screenprinted Arches Cover buff, the full sheet. Signed, dated and numbered 18/59 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
S. 57 x 36 in. (144.8 x 91.4 cm)

Estimate

\$2,500-3,500

Literature

Ellen D'Oench and Jean Feinberg 144



Property from the Estate of Martin Lipton, Boca Raton

194. Jim Dine b. 1935

Lincoln Center Pinocchio, 2008

Screenprint and woodcut in colors, on wove paper, with full margins. Signed and numbered 66/118 in pencil (there were also 18 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.
I. 30 x 21 in. (76.2 x 53.3 cm)
S. 37 x 27 in. (94 x 68.6 cm)

Estimate

\$1,800-2,400

Literature

Charles Riley p. 207



Property from the Estate of Martin Lipton, Boca Raton

195. Jim Dine b. 1935

Henry Street Robes, 2006

Aquatint and digital color print, on Strathmore coated paper, with full margins. Signed, dated and numbered 1/50 in pencil, published by Pace Editions, New York, framed.

I. 13 x 21 in. (33 x 53.3 cm)

S. 17¾ x 25⅜ in. (45.1 x 64.5 cm)

Estimate

\$2,000-3,000

This Lot is to be Sold with No Reserve

196. Jim Dine b. 1935

Olympic Robe, 1988

Lithograph in colors, on wove paper, the full sheet. Signed, dated and numbered 195/300 in pencil (there was also an edition of 300 in Roman numerals), co-published by the Olympic Games Committee, Seoul and Lloyd Shin Gallery, Chicago and Seoul (with their blindstamp), framed.

S. 35 x 27 in. (88.9 x 68.6 cm)

Estimate

\$1,000-1,500 •





197. Romare Bearden 1911-1988

Morning, 1979

Lithograph in colors, on Somerset paper, with full margins. Signed and numbered 97/175 in pencil (there were also 30 artist's proofs), unframed.

I. 19¼ x 24¾ in. (48.9 x 62.9 cm)

S. 21¾ x 27½ in. (55.2 x 70.8 cm)

Estimate

\$2,500-3,500

Literature

Gail Gelburd and Alex Rosenberg 62

198. Romare Bearden 1911-1988

Conversation, 1979

Lithograph in colors, on Somerset paper, with full margins. Signed and numbered 82/75 in pencil (there were also 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

\$2,500-3,500

Literature

Gail Gelburd and Alex Rosenberg 86



199. Beatriz Milhazes b. 1960

O Passeio em Rosa e Marrom (The Ride in Pink and Brown), 2016

Screenprint in colors, on wove paper, the full sheet.
Signed, titled, dated and numbered 38/50 in pencil
on the reverse (there were also 17 artist's proofs),
published by the Pinacoteca do Estado, São Paulo, Brazil,
unframed.
S. 21½ x 16 in. (53.7 x 40.6 cm)

Estimate

\$3,000-5,000



200. Sonia Delaunay 1885-1979

New York II, 1973

Lithograph in colors, on Arches paper, with full margins.
Signed and numbered 36/75 in pencil, unframed.
I. 21 x 16½ in. (53.3 x 41.9 cm)
S. 29¾ x 22 in. (75.6 x 55.9 cm)

Estimate

\$1,500-2,500





201. Howard Hodgkin 1932-2017

Still Life, 1980

Screenprint in colors, on Arches paper, the full sheet. Signed with initials, dated and numbered 36/100 in pencil (there were also some artist's proofs), published by Bernard Jacobson, Ltd, London, framed. S. 31 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in. (79.7 x 72.7 cm)

Estimate

\$1,000-1,500

Literature

Liesbeth Heenk p. 222

Property from the Estate of Martin Lipton, Boca Raton

202. Howard Hodgkin 1932-2017

The Hospital Room was Choked with Flowers Everybody Likes Flowers Surplus Flowers The Room... was Filling up with Flowers, from *The Way We Live Now*, 1990

Etching and aquatint with hand-coloring, on laid paper, the full sheet. Signed with initials and numbered 34/50 in pencil, published by Karsten Schubert, London, framed.

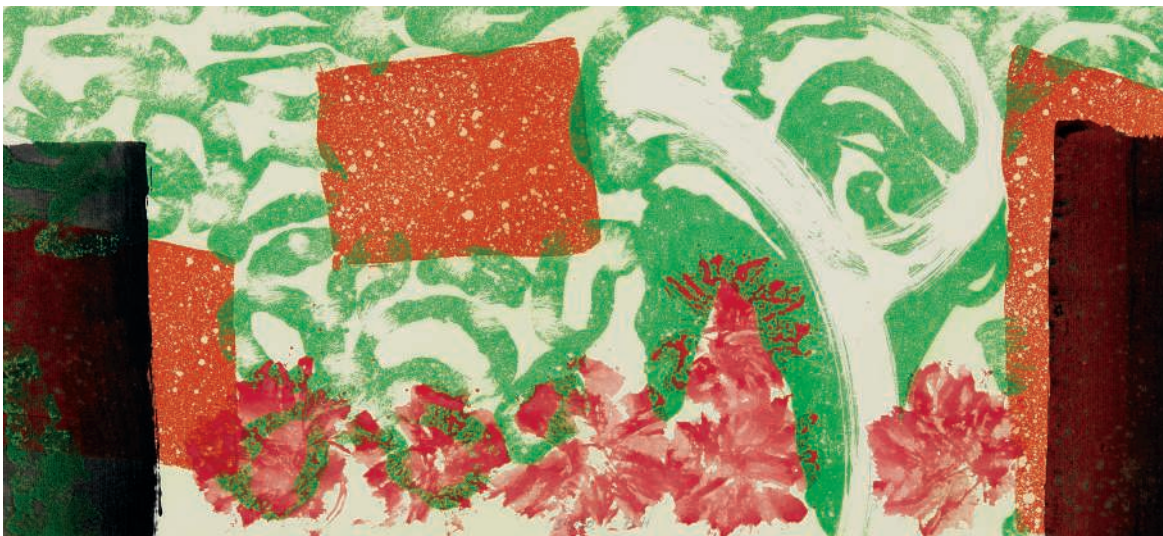
S. 11 $\frac{1}{2}$ x 24 $\frac{7}{8}$ in. (29.2 x 63.2 cm)

Estimate

\$1,000-2,000

Literature

Liesbeth Heenk p. 217





203. Howard Hodgkin 1932-2017

In the Museum of Modern Art, 1979

The complete set of four soft-ground etchings, three on Rives BFK mould-made paper and one on Hodgkinson handmade paper, the full sheets. All signed, dated and annotated 'A.P.' in red crayon (the editions were 100 and 20 artist's proofs), published by Petersburg Press, New York, all unframed.

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

Estimate

\$2,000-3,000

Literature

Liesbeth Heenk 50-53

Including: *Late Afternoon in the Museum of Modern Art*; *Early Evening in the Museum of Modern Art*; *Thinking Aloud in the Museum of Modern Art*; and *All Alone in the Museum of Modern Art*

204. Howard Hodgkin 1932-2017

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 and numbered 86/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed.

S. 32 x 40½ in. (81.3 x 102.9 cm)

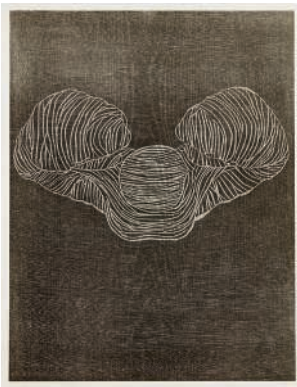
Estimate

\$1,000-1,500

Literature

Liesbeth Heenk 60





Property from an Important New York Collection

205. Terry Winters b. 1949

Furrows, 1989

The complete set of five woodcuts in colors, on heavy wove paper, with full margins, all contained in the original hand-made paper portfolio designed by the artist and cardboard box. All signed, annotated I-V sequentially and numbered 35/45 in pencil (there were also 12 artist's proofs), published by Peter Blum Edition, New York, all unframed.

all I. 25½ x 19½ in. (64.8 x 49.5 cm)

all S. 26½ x 21¼ in. (67.3 x 54 cm)

Estimate

\$3,000-5,000

Literature

Nancy Sojka 49-53

Property from the Estate of Martin Lipton, Boca Raton

206. Donald Sultan b. 1951

Six Black Eggs, 1989

Drawing in charcoal, on heavy wove paper. Signed, titled and dated in pencil, framed.

60 x 47½ in. (152.4 x 120.7 cm)

Estimate

\$8,000-12,000

Provenance

M. Knoedler & Co., Inc., New York





Property from an Important New York Collection

207. Donald Sultan b. 1951

Black Roses (October); Black Roses (November); and Black Roses (December), 1989

Three aquatints, on Twinrocker Paper, with full margins. All signed, dated, titled and numbered 6/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, all unframed.

all I. 21¾ x 29½ in. (55.2 x 75.2 cm)

all S. 32½ x 39½ in. (81.6 x 100.6 cm)

Estimate

\$1,500-2,500

Property from an Important New York Collection

208. Donald Sultan b. 1951

Dominoes, 1990

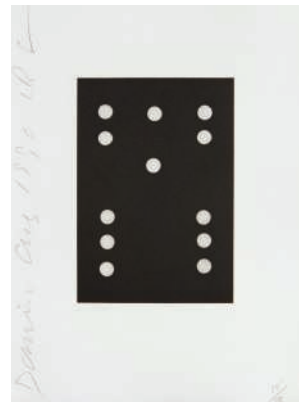
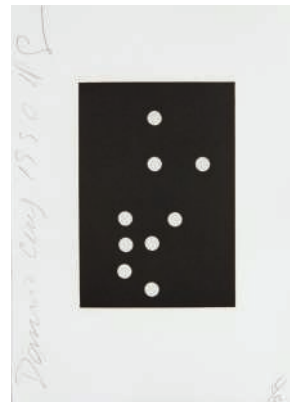
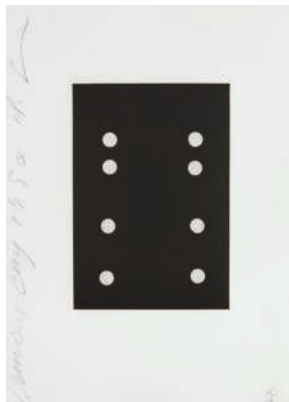
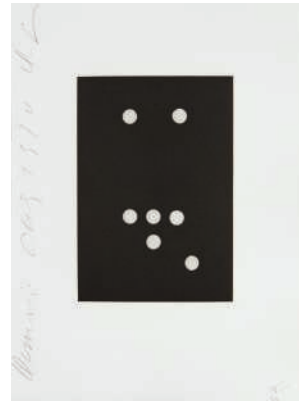
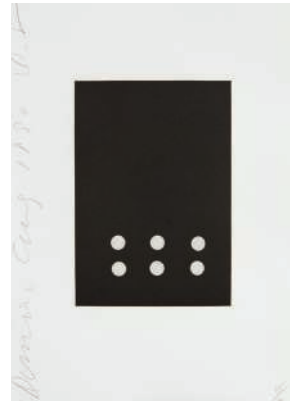
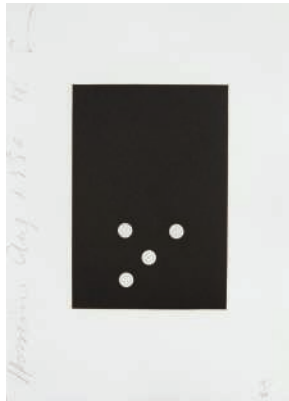
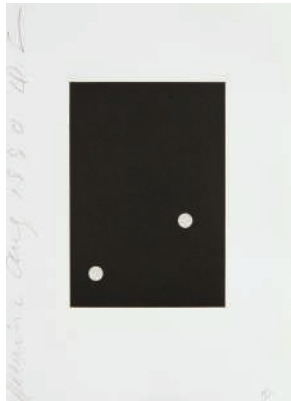
The complete set of 28 aquatints, on Twinrocker paper, with full margins, all contained in the original dark gray portfolio. All signed with initials, titled, dated '1990' and numbered 17/53 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York.

all I. 11⅜ x 8 in. (28.9 x 20.3 cm)

all S. 21 x 15 in. (53.3 x 38.1 cm)

Estimate

\$3,000-5,000





209. Rufino Tamayo 1899-1991

Dos Hermanos (Two Brothers), 1987
Mixografía® print in colors, on heavy handmade paper, the full sheet. Signed and numbered 54/100 in white crayon (there were also 23 artist's proofs), published by Taller de Gráfica Mexicana, Mexico City, framed.
S. 41 x 34 in. (104.1 x 86.4 cm)

Estimate
\$4,000-6,000

Literature
Juan Carlos Pereda 331

210. Diane Victor b. 1964

Scavenger, 2004
Etching, aquatint and embossing, on wove paper, with full margins. Signed, titled and numbered 6/10 in pencil, framed.
L. 36 x 62 in. (91.4 x 157.5 cm)
S. 39½ x 77½ in. (100.3 x 196.9 cm)

Estimate
\$3,000-5,000

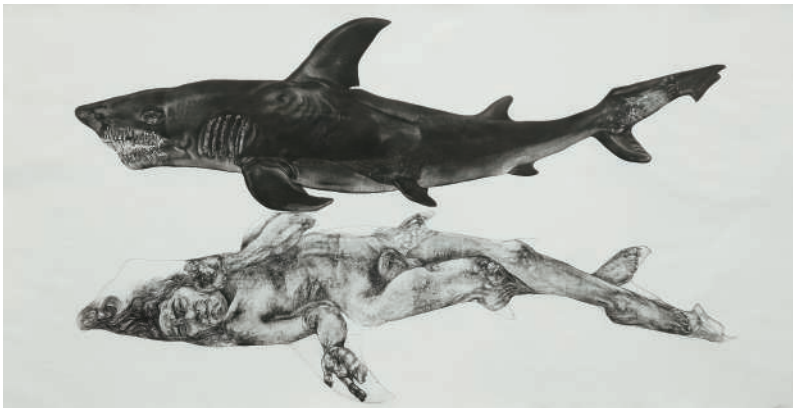
Property from the Estate of Martin Lipton, Boca Raton

211. Robert Longo b. 1953

Wave, 2003
Lithograph and screenprint, on wove paper, with full margins. Signed, dated and numbered 41/108 in pencil (there were also 18 artist's proofs), published by the Lincoln Center List Poster and Print Project, New York, framed.
S. 15¼ x 40 in. (38.7 x 101.6 cm)

Estimate
\$2,000-3,000

Literature
Charles Riley p. 196





212. Robert Longo b. 1953

Tenth Anniversary Benefit for the Kitchen, 1981
Screenprint in colors, on wove paper, the full sheet.
Signed, dated and numbered 291/300 in pencil,
published by Paula Cooper Gallery, New York, unframed.
S. 27 $\frac{7}{8}$ x 18 in. (70.8 x 45.7 cm)

Estimate
\$800-1,200



213. Robert Longo b. 1953

Untitled (Men in the Cities-5); and Untitled (Men in the Cities-20), from *Men in the Cities*, 2005

Two archival pigment prints in colors, on wove paper,
with full margins. Both signed, dated and numbered 4/15
in pencil, published by Adamson Editions, Washington
DC, both framed.

both I. 40 x 26 $\frac{1}{2}$ in. (101.6 x 67.3 cm)
both S. 44 x 30 $\frac{1}{2}$ in. (111.8 x 77.5 cm)

Estimate
\$8,000-12,000



214. Robert Rauschenberg 1925-2008

Sub-Total, from Stoned Moon Series, 1971
Lithograph in colors, on Rives BFK paper, the full sheet.
Signed, dated and numbered 335/500 in pencil (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 11¼ x 12½ in. (28.6 x 31.8 cm)

Estimate
\$1,000-2,000

Literature
Gemini G.E.L. 429

215. Robert Rauschenberg 1925-2008

Sink, 1964
Lithograph, on Rives BFK paper, with full margins.
Signed, titled, dated, and numbered 'A.P. 1/2' in pencil (an artist's proof, the edition was 43), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
L. 16⅜ x 14 in. (41.6 x 35.6 cm)
S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate
\$3,000-5,000

Literature
Esther Sparks 13



216. Jasper Johns b. 1930

Untitled, 1977

Screenprint in colors, the catalogue cover on Patapar printing parchment, the full sheet, folded (as issued), with the catalogue, accompanied by an invitation card. From the edition of 3000 for *Jasper Johns/Screenprints*, published by Brooke Alexander Gallery, Inc., New York.
I. 9 x 9 in. (22.9 x 22.9 cm)
S. 10 x 10 in. (25.4 x 25.4 cm)

Estimate

\$1,200-1,800

Literature

Universal Limited Art Editions S13



217. Jasper Johns b. 1930

Voice 2, 1982

Lithograph in colors, on Auvergne paper, with full margins. Signed, dated and numbered 17/38 in pencil (there were also 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 8¾ x 18¾ in. (22.2 x 46.7 cm)

S. 19½ x 25¾ in. (49.5 x 64.5 cm)

Estimate

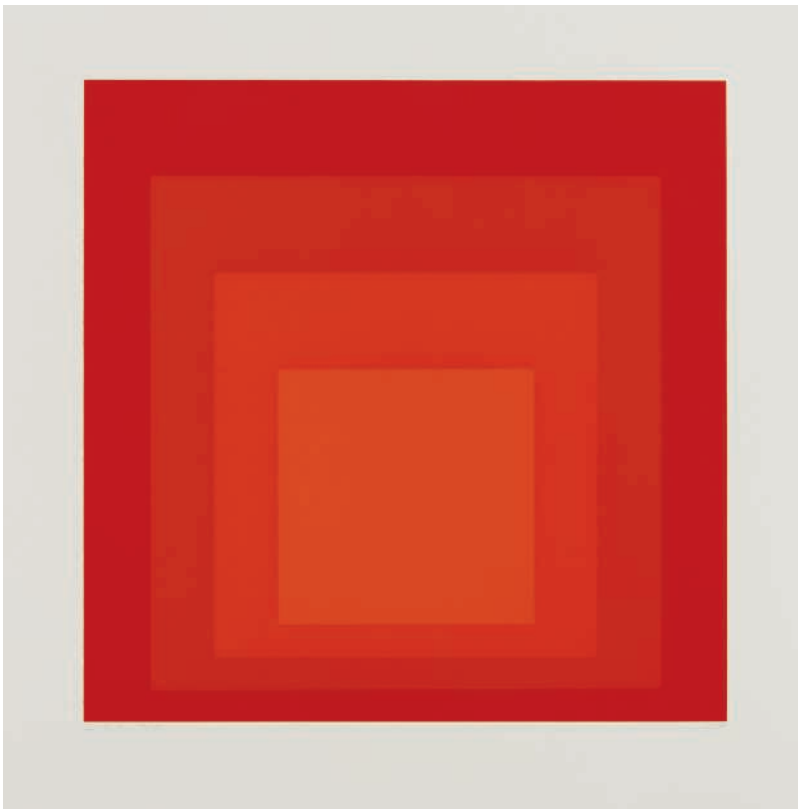
\$3,000-5,000

Literature

Universal Limited Art Editions 230

The total edition was printed from nine aluminum plates, the order of the three panels within the image varies throughout the edition. A repetition occurred every fourth print.





218. Josef Albers 1888-1976

I-S a, 1968

Screenprint in colors, on German Etching paper, with full margins. Signed with initials, dated and numbered 33/75 in pencil, published by Ives-Sillman, Inc., New Haven, for Brooke Alexander, Inc., New York, framed.

I. 13¾ x 13¾ in. (34.9 x 34.9 cm)

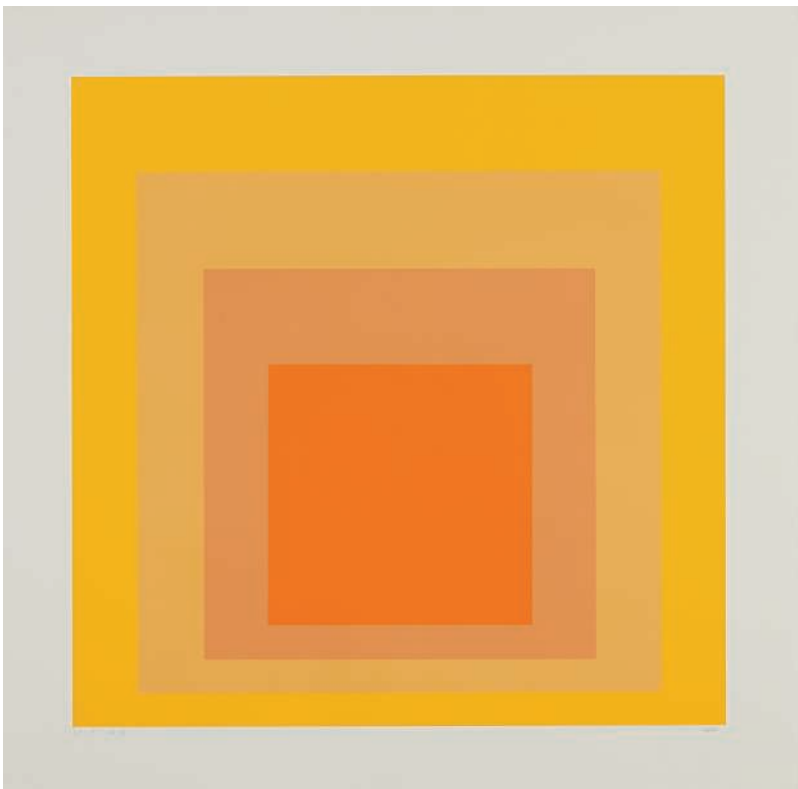
S. 21⅜ x 21⅜ in. (54.3 x 54.3 cm)

Estimate

\$3,000-5,000

Literature

Brenda Danilowitz 184



219. Josef Albers 1888-1976

SP IV, 1967

Screenprint in colors, on Schöllers Hammer Board, with full margins. Signed, titled, dated and numbered 123/125 in pencil (there were also some artist's proofs), published by Editions Domberger, Stuttgart, for Galerie der Spiegel, Cologne, unframed.

I. 19½ x 19½ in. (49.5 x 49.5 cm)

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

Estimate

\$3,000-5,000

Literature

Brenda Danilowitz 175.4

220. Josef Albers 1888-1976

I-S LXXI b, 1971

Screenprint in colors, on American Etching paper, with full margins. Signed, titled, dated and numbered 59/125 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), framed.

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

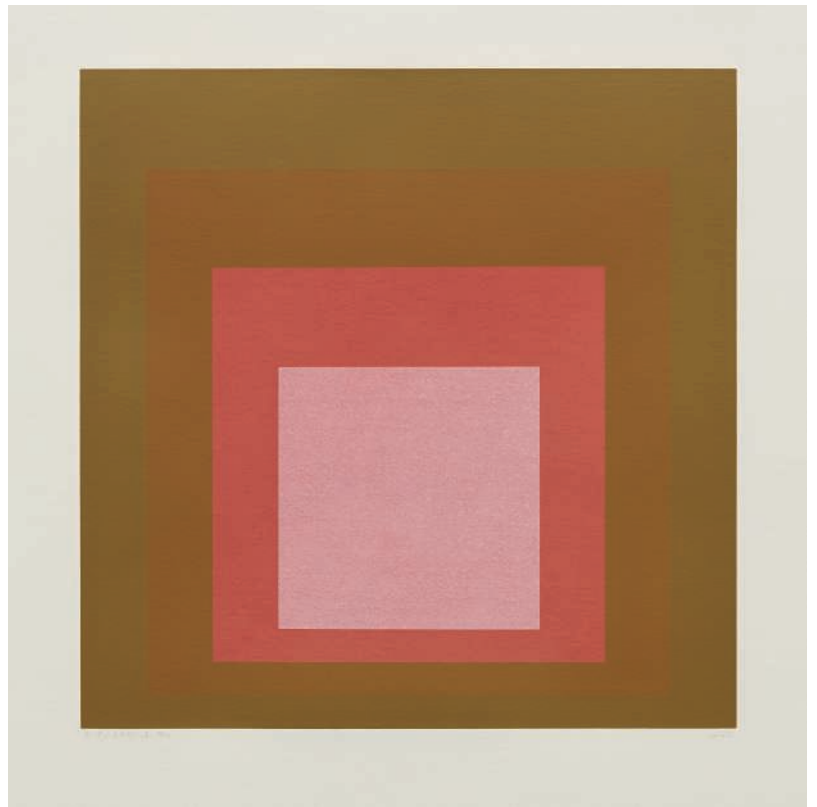
S. 23 x 23 in. (58.4 x 58.4 cm)

Estimate

\$1,500-2,500

Literature

Brenda Danilowitz 206



Property from the Estate of Martin Lipton, Boca Raton

221. Josef Albers 1888-1976

Variant V, from Ten Variants, 1967

Screenprint in colors, on Rives BFK paper, with full margins. Signed with initials, titled, dated and numbered 51/200 in pencil, published by Ives-Sillman, Inc., New Haven, framed.

I. 10 x 14 in. (25.4 x 35.6 cm)

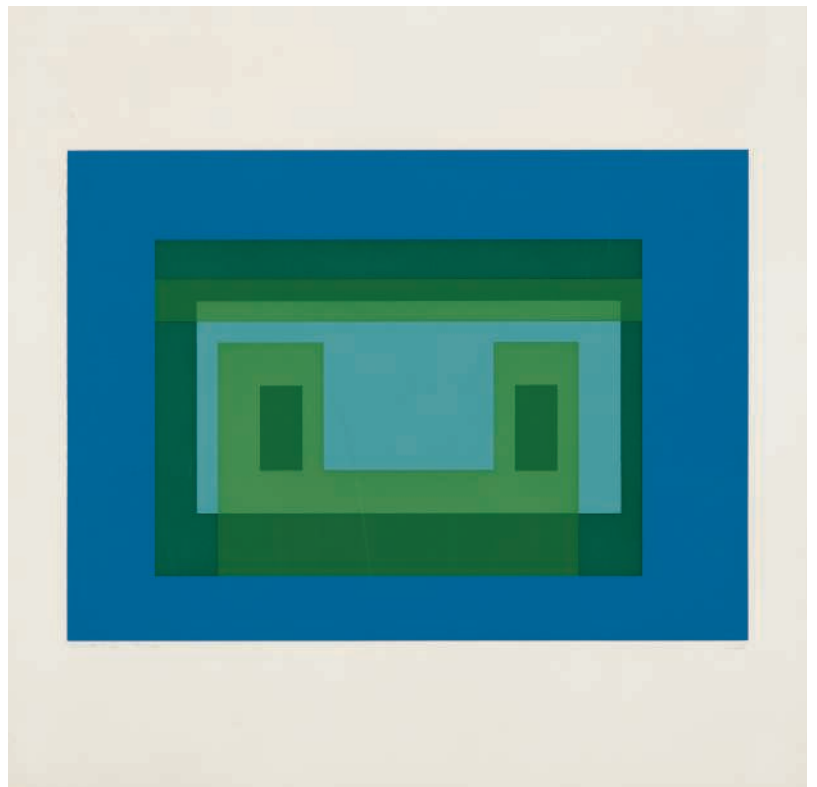
S. 17 x 17 in. (43.2 x 43.2 cm)

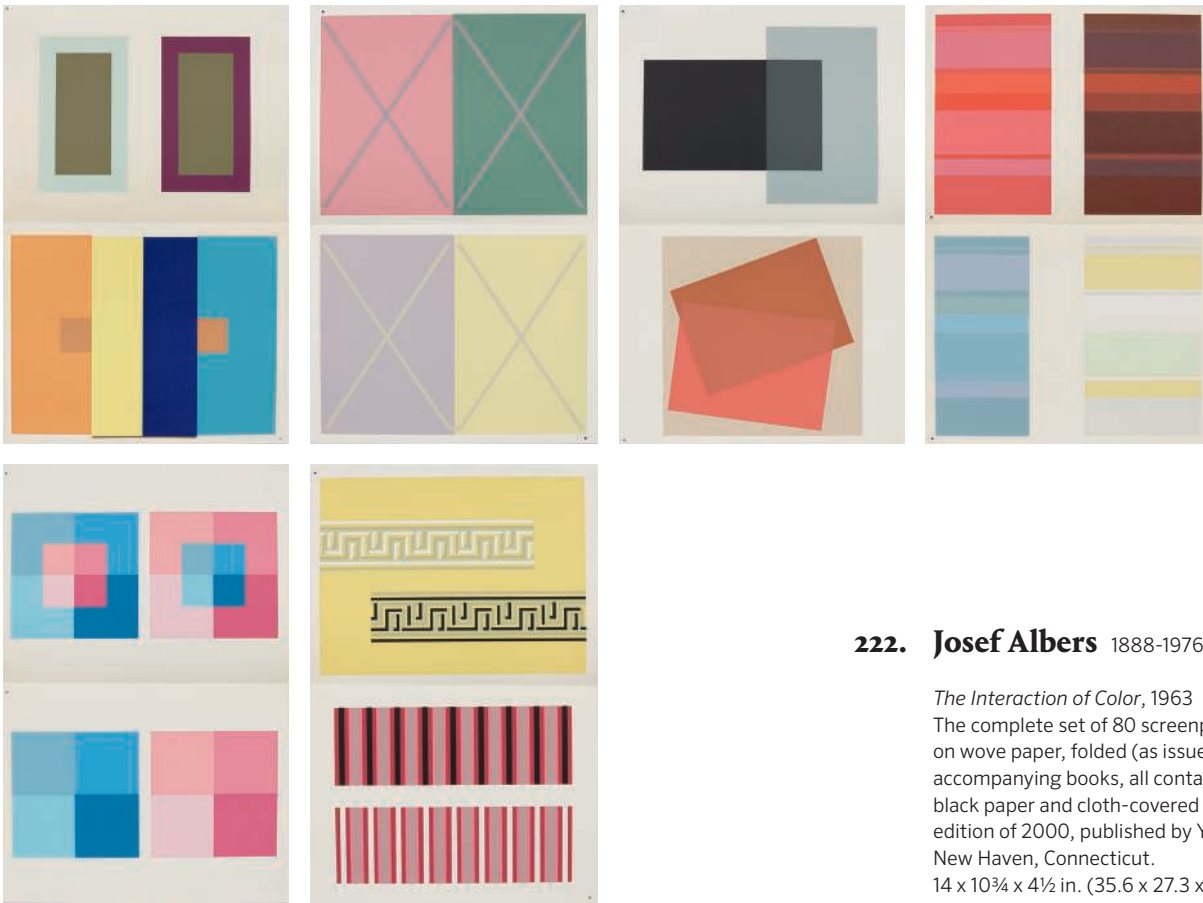
Estimate

\$1,200-1,800

Literature

Brenda Danilowitz 173.5





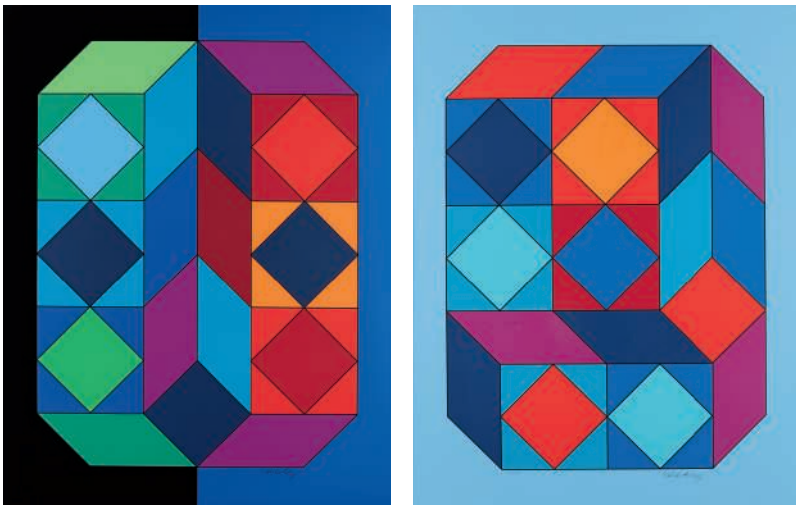
222. Josef Albers 1888-1976

The Interaction of Color, 1963

The complete set of 80 screenprints in colors, on wove paper, folded (as issued), with the accompanying books, all contained in the original black paper and cloth-covered slipcase. From the edition of 2000, published by Yale University Press, New Haven, Connecticut.
14 x 10¾ x 4½ in. (35.6 x 27.3 x 11.4 cm)

Estimate

\$5,000-7,000



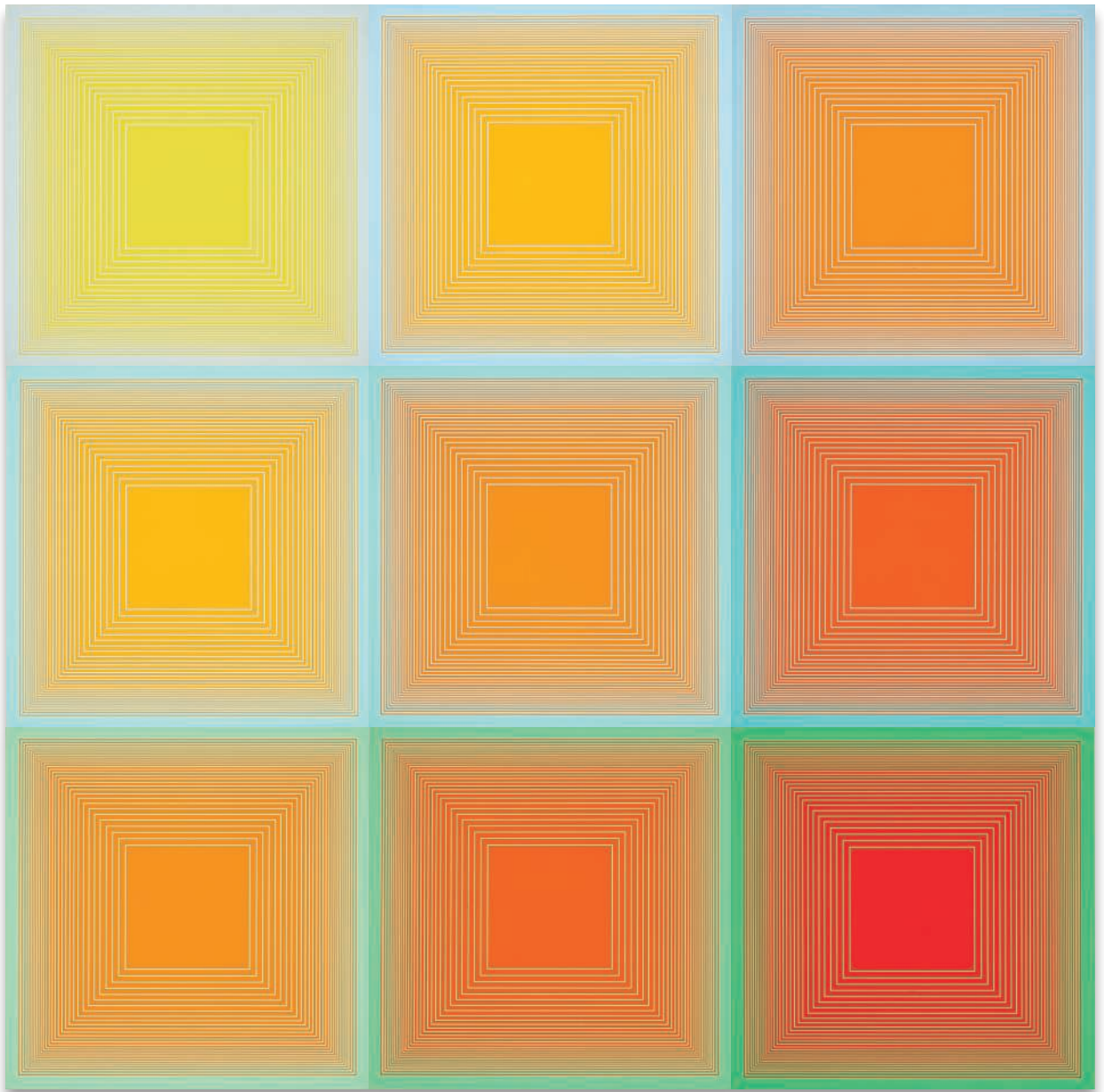
223. Victor Vasarely 1906-1997

VY-29-F; and VY-29-G, from XICO portfolio, 1973

Two screenprints in colors, on wove paper, the full sheets. Both signed in black ink and numbered 43/250 in pencil, published by Denise René, Paris (with their blindstamp), both framed.
both S. 35½ x 28¼ in. (90.2 x 71.8 cm)

Estimate

\$500-700



224. Richard Anuszkiewicz b. 1930

Spectral 9 - A Variable Multiple, 1969

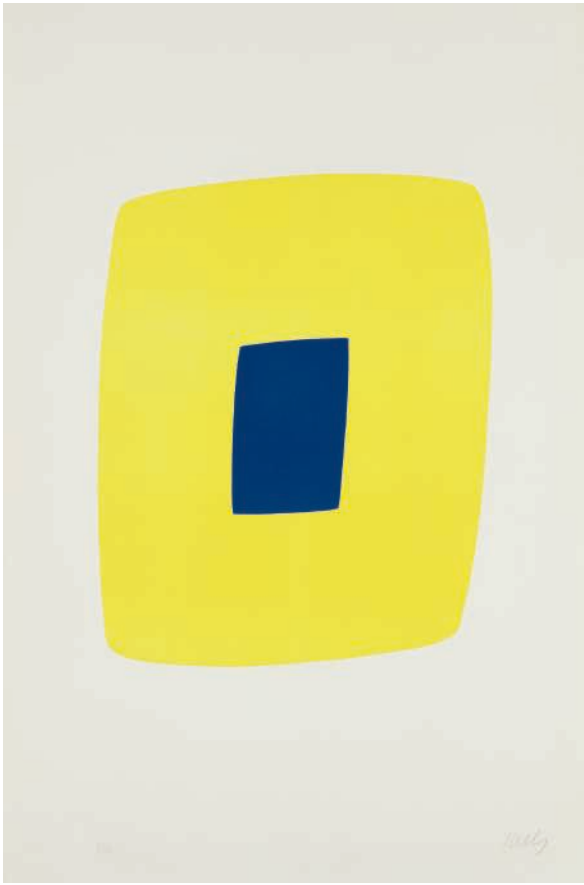
The complete set of nine screenprints in colors, on plastic panels, all contained in the original white plastic box. Seven signed, dated, annotated A-I respectively and numbered 120/125 in blue ink on labels affixed to the reverse, additionally signed and dated in pencil on the accompanying title page (there were also 5 artist's proofs), published by Contemporary Collections, Inc. New York.

all 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in. (49.8 x 49.8 x 2.9 cm)

overall 58 $\frac{7}{8}$ x 58 $\frac{7}{8}$ in. (149.5 x 149.5 cm)

Estimate

\$5,000-7,000



225. Ellsworth Kelly 1923-2015

Yellow with Dark Blue (Jaune avec Bleu Foncé), from the *Suite of Twenty-Seven Color Lithographs*, 1964-65
Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 72/75 in pencil (there were also 6 artist's proofs), published by Maeght, Paris, unframed.

I. 18 $\frac{7}{8}$ x 14 $\frac{1}{2}$ in. (47.9 x 36.8 cm)

S. 35 x 23 $\frac{3}{8}$ in. (88.9 x 59.4 cm)

Estimate

\$5,000-7,000

Literature

Richard Axsom 15



226. Ellsworth Kelly 1923-2015

Light Blue with Orange (Bleu Clair avec Orange), from the *Suite of Twenty-Seven Color Lithographs*, 1964-65
Lithograph in colors, on Rives BFK paper, with full margins. Signed and numbered 58/75 in pencil (there were also 11 artist's proofs), published by Maeght, Paris, framed.

I. 19 x 15 in. (48.3 x 38.1 cm)

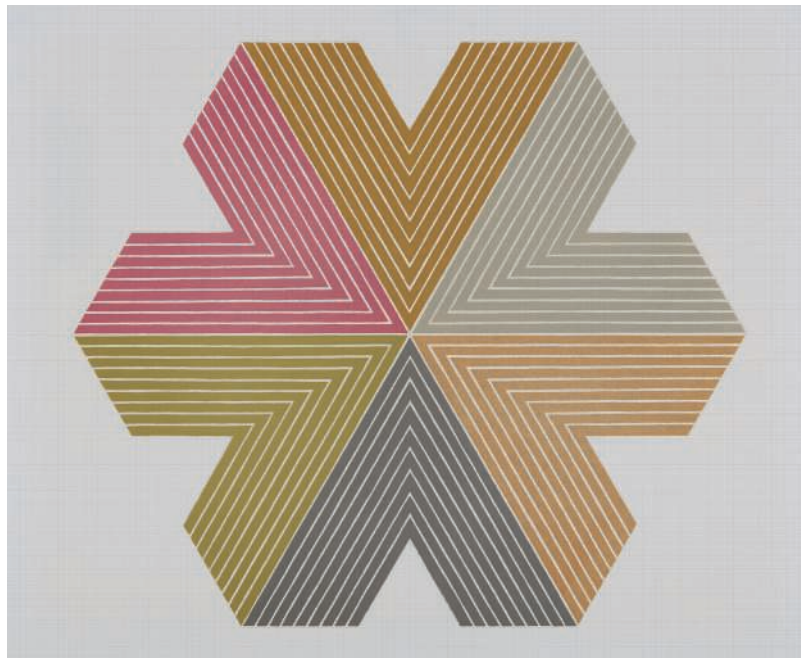
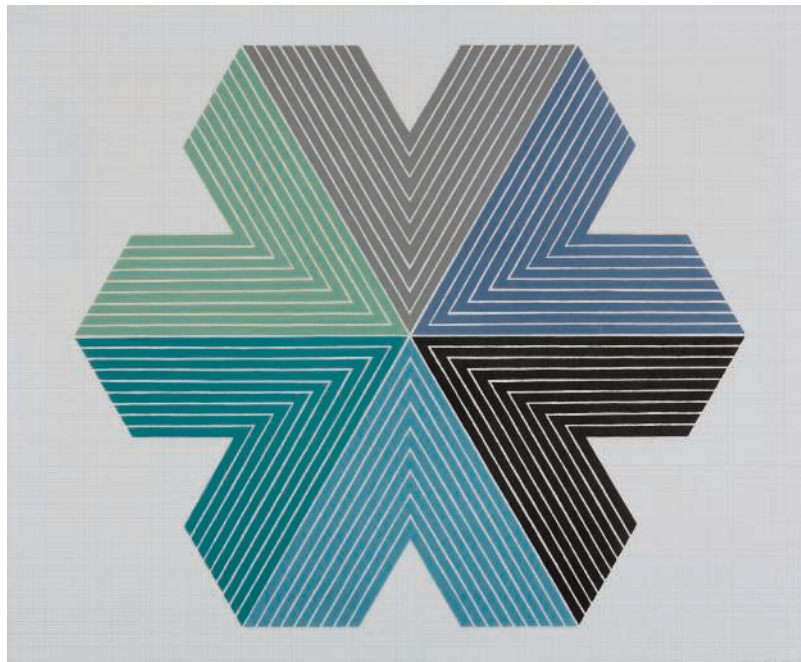
S. 35 x 23 $\frac{1}{2}$ in. (88.9 x 59.7 cm)

Estimate

\$6,000-9,000

Literature

Richard Axsom 14



227. Frank Stella b. 1936

Star of Persia I; and II, 1967

Two lithographs in colors, on English Vellum graph paper, with full margins. Both signed, dated and numbered 79/92 and 73/93 in pencil (there were also 9 and 10 artist's proofs respectively), published by Gemini G.E.L., Los Angeles (with their blindstamps), both unframed.
 both I. 22½ x 26 in. (57.2 x 66 cm)
 both S. 26 x 32 in. (66 x 81.3 cm)

Estimate

\$8,000-12,000

Literature

Gemini G.E.L. 46 and 47; Richard Axsom and Leah Kolb 1 and 2



228. Frank Stella b. 1936

Noguchi's Okinawa Woodpecker, from the Exotic Bird Series, 1977

Lithograph and screenprint in colors, on Arches 88 mould-made paper, the full sheet. Signed, dated and numbered 39/50 pencil (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.

I. 32¾ x 44½ in. (83.2 x 113.3 cm)

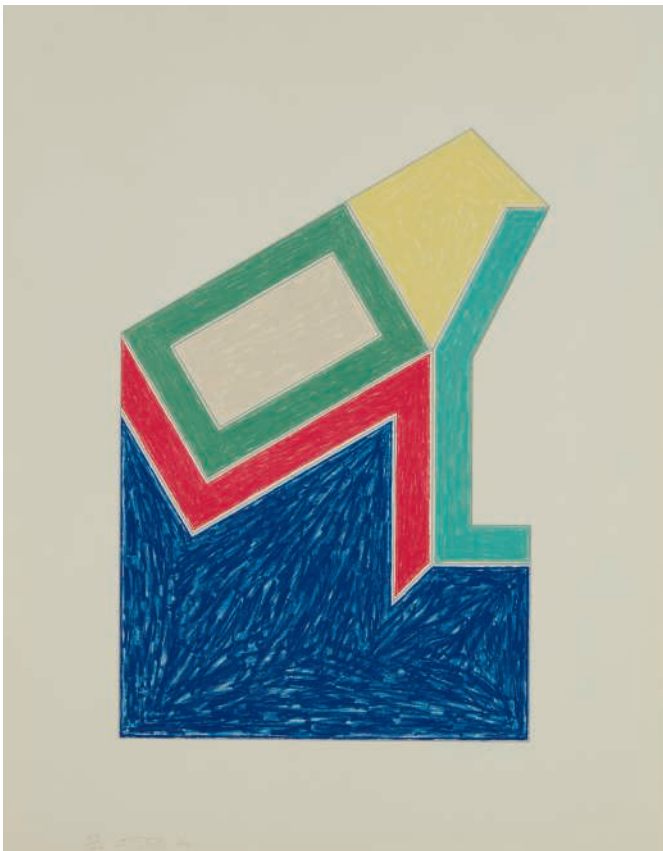
S. 33⅝ x 45⅝ in. (85.4 x 115.9 cm)

Estimate

\$2,500-3,500

Literature

Tyler Graphics 550; Richard Axson and Leah Kolb 109



229. Frank Stella b. 1936

Moultonville, from Eccentric Polygons, 1974

Lithograph and screenprint in colors, on Arches paper, with full margins. Signed, dated and numbered 83/100 in pencil (there were also 8 artist's proofs) published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 15¾ x 10⅝ in. (40 x 27 cm)

S. 22¼ x 17¼ in. (56.5 x 43.8 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L 547; Richard Axson and Leah Kolb 101

230. Frank Stella b. 1936

Shards Variant Ia, from Shards, 1982
Offset lithograph and screenprint in colors, on Arches
Cover paper, the full sheet. Signed, dated and numbered
9/38 in pencil (there were also 10 artist's proofs),
published by Petersburg Press, New York, framed.
S. 45¼ x 39¾ in. (114.9 x 101 cm)

Estimate
\$5,000-7,000

Literature
Richard Axson and Leah Kolb 149



231. Frank Stella b. 1936

Shards Variant IIIa, from Shards, 1982
Lithograph and screenprint in colors, on Arches paper,
the full sheet. Signed, dated and numbered 7/27 in
pencil (there were also 10 artist's proofs), published by
Petersburg Press, New York, framed.
S. 45¼ x 39¾ in. (114.9 x 101 cm)

Estimate
\$5,000-7,000

Literature
Richard Axson and Leah Kolb 150





Sold to benefit the Dubin Breast Center at the Mount Sinai Health System

232. Frank Stella b. 1936

La penna di hu, from *Italian Folktales*, 1988

Relief, etching, woodcut, screenprint, stencil, hand-coloring, on white TGL handmade paper, the full sheet. Signed, dated and numbered 49/50 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their bindstamp), framed. S. 55 x 65½ in. (139.7 x 166.4 cm)

Estimate

\$8,000-12,000

Literature

Richard Axsom and Leah Kolb 182

233. Frank Stella b. 1936

Swan Engraving Blue, from *Swan Engravings*, 1983
Etching, relief, engraving in colors, on TGL handmade paper, the full sheet. Signed, dated and numbered 14/30 in pencil (there were also 6 artist's proofs), published by Tyler Graphics, Mount Kisco, New York (with their blindstamp), framed.
S. 38¾ x 31½ in. (98.4 x 80 cm)

Estimate
\$2,500-3,500

Literature
Tyler Graphics 576; Richard Axsom and Leah Kolb 164



Property from the Estate of Martin Lipton, Boca Raton

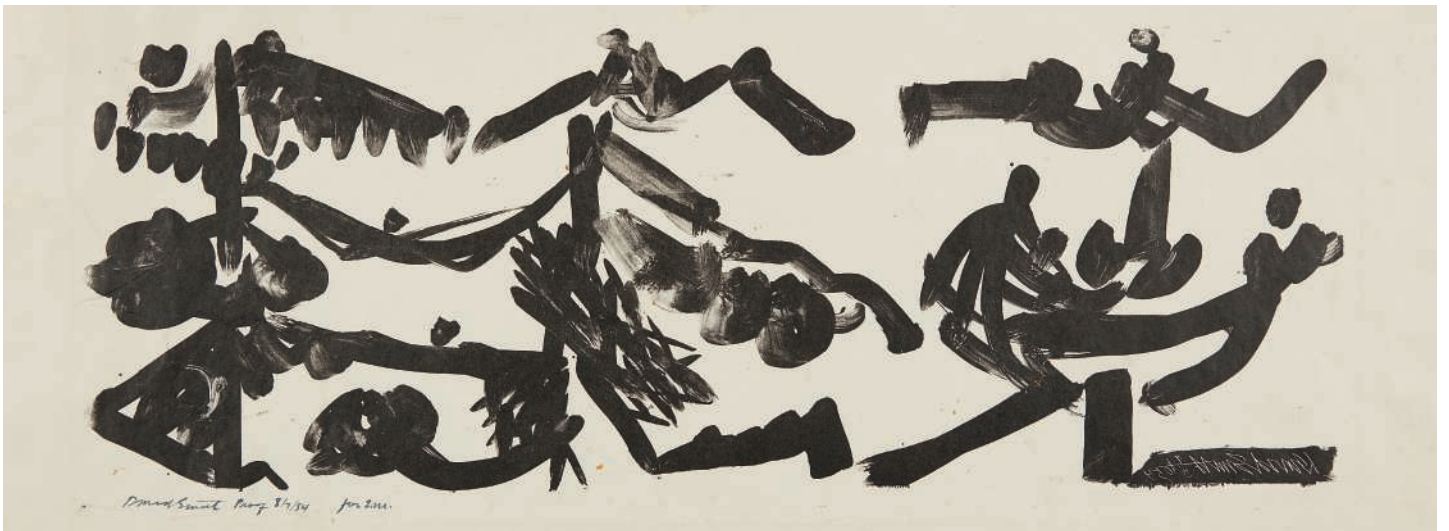
234. Frank Stella b. 1936

Swan Engraving III, from *Swan Engravings*, 1982
Etching, on TGL handmade paper, the full sheet. Signed, dated and numbered 30/30 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.
S. 65 x 51½ in. (165.1 x 130.8 cm)

Estimate
\$2,000-3,000

Literature
Tyler Graphics 569; Richard Axsom and Leah Kolb 155





235. David Smith 1906-1965

Untitled (Family), 1954

Lithograph, on wove paper, with full margins. Signed, dated, dedicated 'for E.M.' and annotated 'proof' in black ink (a proof aside from the unsigned edition of 20), framed.

I. 8¼ x 22¼ in. (21 x 56.5 cm)

S. 10 x 25⅞ in. (25.4 x 65.7 cm)

Estimate

\$4,000-6,000

236. David Smith 1906-1965

Fishdocks, 1952

Lithograph with hand-coloring, on Basingwerk Parchment paper, with full margins. Signed, dated and annotated 'E23' in black ink (the edition was approximately 25), framed.

I. 8⅝ x 22¼ in. (21.9 x 56.5 cm)

S. 10 x 26 in. (25.4 x 66 cm)

Estimate

\$3,000-5,000



237. Various Artists

X + X (Ten Works by Ten Painters): three works, 1964
Three screenprints, one with die-cut and one with collage in colors, on wove paper, with full margins, two contained in the original wove paper folders. From the edition of 500 and 10 artist's proofs, published by Wadsworth Atheneum, Hartford, Connecticut, all unframed.
all I. various sizes
all S. 24 x 20 in. (61 x 50.8 cm)

Estimate

\$1,500-2,500

Literature

Sylvan Cole 27 (Davis); Siri Engberg and Joan Banach 16 (Motherwell)

Including works by: Stuart Davis, Robert Motherwell and George Ortman



Property from the Estate of Martin Lipton, Boca Raton

238. Antoni Tàpies 1923-2012

Formes i vernis, 1986
Etching, aquatint, resin, carborundum and embossing in colors, on handmade paper, the full sheet. Signed and numbered 63/99 in pencil (there were also 16 artist's proofs in Roman numerals), published by Ediciones Polígrafa S.A., Barcelona, unframed.
S. 38 x 51 in. (96.5 x 129.5 cm)

Estimate

\$1,500-2,500

Literature

Mariuccia Galfetti and Núria Homs 1065



Property from the Estate of Martin Lipton, Boca Raton

239. Robert Motherwell 1915-1991

St. Michael III, 1979

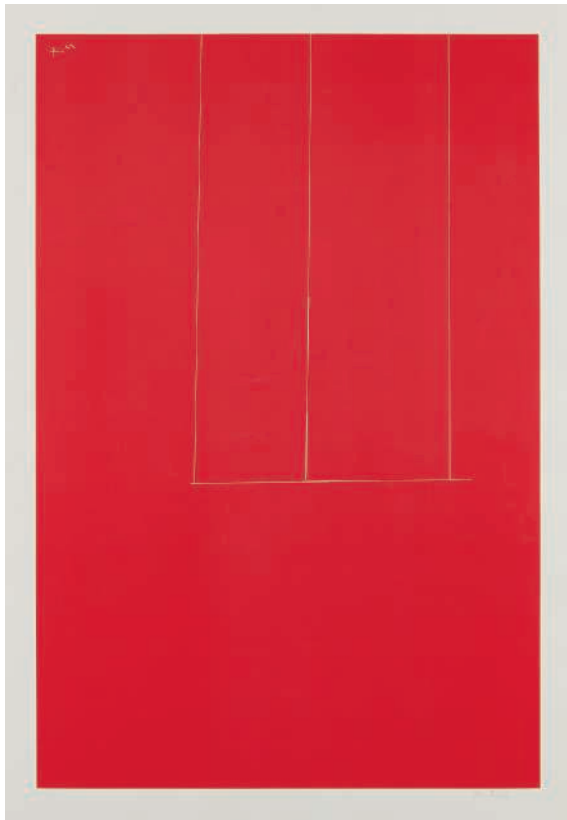
Lithograph and screenprint in colors, on gray HMP handmade paper, the full sheet. Signed and numbered 99/99 in white crayon (there were also 20 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed. S. 41 x 33 in. (104.1 x 83.8 cm)

Estimate

\$3,000-5,000

Literature

Tyler Graphics 398; Siri Engberg and Joan Banach 237



Property from a Private Collection, Atlanta

240. Robert Motherwell 1915-1991

Untitled, from London Series I, 1971

Screenprint in colors, on J.B. Green mould-made paper, with full margins. Signed in pencil, presumably a proof aside from the edition of 150 and 10 artist's proofs, published by Marlborough Graphics, Inc., New York, framed.

I. 36 x 24 in. (91.4 x 61 cm)

S. 41 x 28¼ in. (104.1 x 71.8 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 90

241. Robert Motherwell 1915-1991

Beau Geste pour Lucrece, 1989

The complete set of six lithographs in colors, on various papers, the full sheets, with the accompanying six poems by Marcelin Pleynet, contained in the original orange cloth-covered portfolio. All signed and numbered 96/100 in pencil (there were also 15 artist's proofs), published by the artist (with his blindstamp).
all S. 22 x 15 in. (55.9 x 38.1 cm)

Estimate

\$4,000-6,000

Literature

Siri Engberg and Joan Banach 480-485



242. Robert Motherwell 1915-1991

Black Concentrated, from *El Negro*, 1983

Lithograph, on TGL handmade paper, with full margins. Signed and numbered 29/98 in pencil (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York (with their blindstamp), framed.

I. 10½ x 19⅝ in. (26.7 x 49.8 cm)

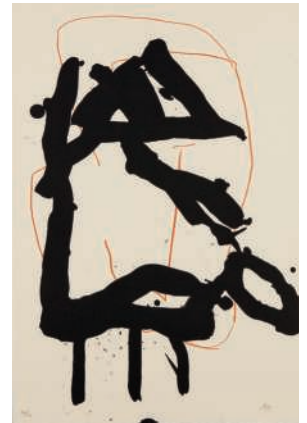
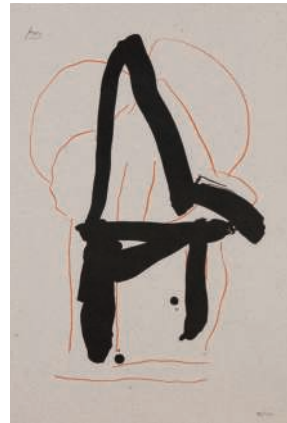
S. 15 x 37½ in. (38.1 x 95.3 cm)

Estimate

\$2,000-3,000

Literature

Tyler Graphics 429; Siri Engberg and Joan Banach 312





243. Robert Motherwell 1915-1991

Mezzotint in Crimson, 1969

Mezzotint in colors, on Chatham British handmade paper, with full margins. Signed and numbered 7/9 in pencil (there was also 1 artist's proof), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 8¾ x 5⅞ in. (22.2 x 14.9 cm)

S. 25¼ x 20 in. (64.1 x 50.8 cm)

Estimate

\$2,500-3,500

Literature

Esther Sparks 6; Siri Engberg and Joan Banach 63

Property from a Private Collection, Atlanta



244. Robert Motherwell 1915-1991

Calligraphic Study I, 1976

Etching and aquatint, on HMP handmade paper, with full margins. Signed and numbered 25/30 in black ink (there were also 10 artist's proofs in 2 groups of 5 numbered I/V-V/V each), published by the artist (with his blindstamp), framed.

I. 5⅞ x 7⅞ in. (14.9 x 20 cm)

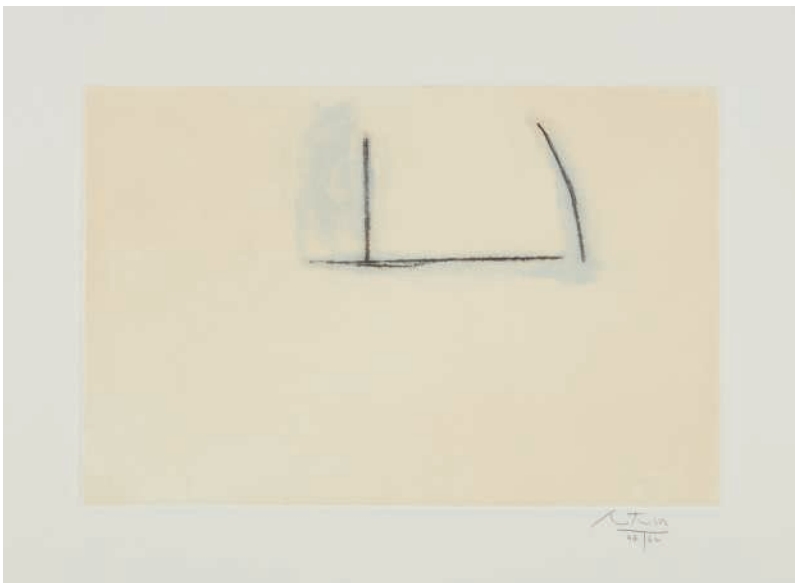
S. 21¾ x 18 in. (55.2 x 45.7 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 194



245. Robert Motherwell 1915-1991

Naples Yellow Open, 1984

Etching and aquatint in colors, on German Etching paper, with full margins. Signed and numbered 37/62 in pencil (there were also 10 artist's proofs), published by the artist (with his blindstamp), unframed.

I. 11¾ x 17¾ in. (29.8 x 45.1 cm)

S. 19¾ x 25 in. (49.2 x 63.5 cm)

Estimate

\$1,000-1,500

Literature

Siri Engberg and Joan Banach 341

Property from a Private Collection, Atlanta

246. Robert Motherwell 1915-1991

Dutch Linen Suite: one plate, 1974

Etching and aquatint, on Dutch Linen paper, with full margins. Signed and numbered 'IV/VII ap' in pencil (an artist's proof, the edition was 26), published by the artist (with his blindstamp), framed.

I. 19 $\frac{5}{8}$ x 15 $\frac{7}{8}$ in. (49.8 x 40.3 cm)

S. 29 x 24 $\frac{3}{4}$ in. (73.7 x 62.9 cm)

Estimate

\$2,000-3,000

Literature

Siri Engberg and Joan Banach 155



247. Robert Motherwell 1915-1991

Gauloises bleues (Raw Umber Edge), 1971

Aquatint and line-cut in colors, on Richard de Bas handmade paper, with full margins. Signed and numbered 18/38 in pencil (there were also 6 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.

I. 11 $\frac{1}{2}$ x 6 $\frac{1}{2}$ in. (29.2 x 16.5 cm)

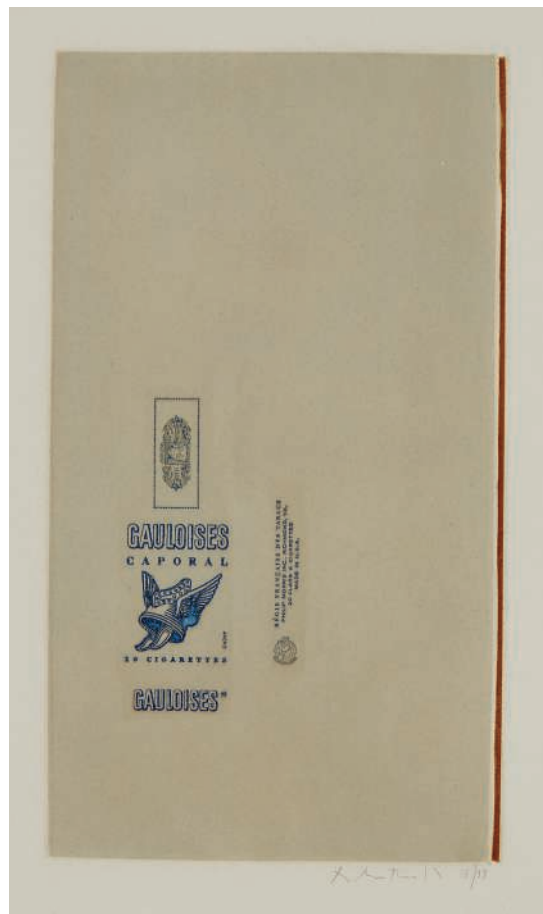
S. 22 $\frac{3}{4}$ x 15 $\frac{1}{2}$ in. (57.8 x 39.4 cm)

Estimate

\$2,500-3,500

Literature

Esther Sparks 9; Siri Engberg and Joan Banach 99





248. Sam Francis 1923-1994

Untitled (SFE-031), 1985

Aquatint in colors, on Rives BFK paper, with full margins. Signed and numbered 16/23 in pencil (there were also 4 artist's proofs), published by The Litho Shop, Inc., Santa Monica, California, unframed.

I. 36 x 24 in. (91.4 x 61 cm)

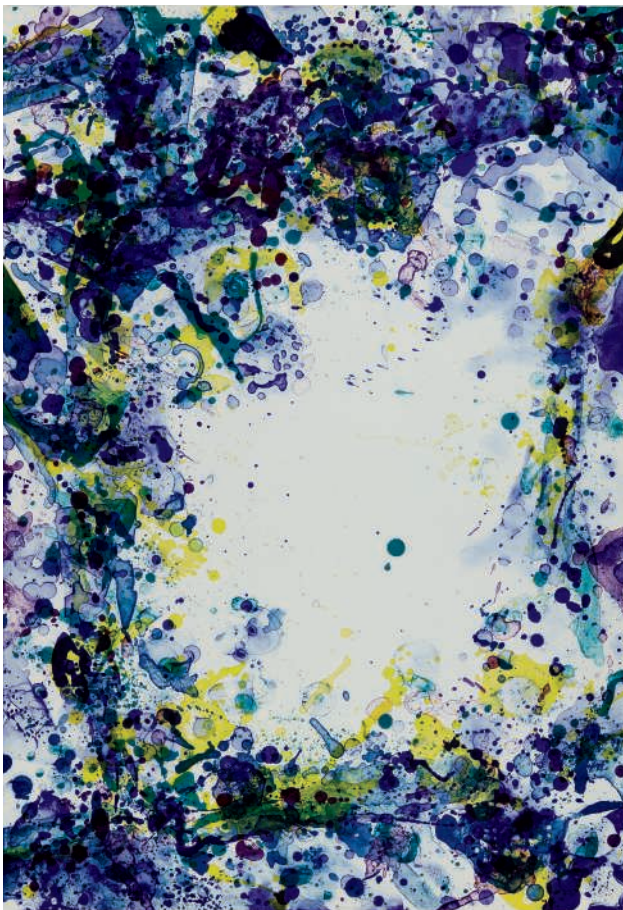
S. 45 x 32 in. (114.3 x 81.3 cm)

Estimate

\$3,000-5,000

Literature

Connie Lembark I 65



249. Sam Francis 1923-1994

Cut Throat, 1971

Lithograph in colors, on Arjomari paper, the full sheet. Signed and annotated 'AP VIII' in pencil (one of 9 artist's proofs, the edition was 62), published by Gemini G.E.L., Los Angeles, (with their blindstamps), unframed.

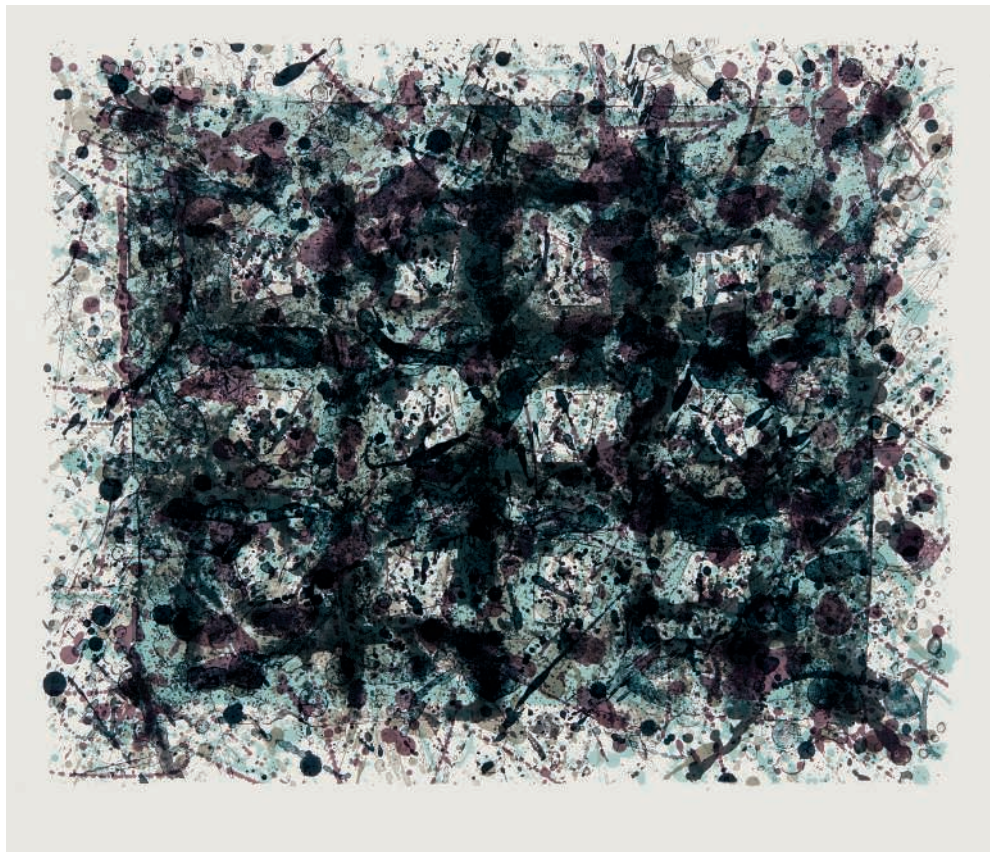
S. 45½ x 31¼ in. (114.6 x 79.4 cm)

Estimate

\$3,000-5,000

Literature

Gemini G.E.L. 312; Connie Lembark L 132



Property from the Estate of Martin Lipton, Boca Raton

250. Sam Francis 1923-1994

Untitled, 1979

Lithograph in colors, on Fabriano Artístico, with full margins. Signed and numbered 44/75 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Gallery, New York, framed.

I. 18½ x 22½ in. (47 x 57.2 cm)

S. 25 x 28¼ in. (63.5 x 71.8 cm)

Estimate

\$1,000-2,000

Literature

Connie Lembark L 234

Property from the Estate of Martin Lipton, Boca Raton

251. Adolph Gottlieb 1903-1974

Untitled, from *Prints for Phoenix House*, 1972

Etching and aquatint in colors, on wove paper, with full margins. Signed, dated and numbered 8/125 in pencil, published by Brooke Alexander Gallery, New York, framed.

I. 23⅝ x 17¾ in. (60 x 45.1 cm)

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

Estimate

\$1,000-2,000





252. Grace Hartigan 1922-2008

The Archaics, 1966

The complete set of seven lithographs, on Italia Magnani paper, with full margins. All signed, titled, dated, and numbered 'Special Edition 8/10' in pencil (the regular editions were 18, 19 or 20 and 1 artist's proof for all), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), all framed.

all I. approximately 17 x 13 in. (43.2 x 33 cm)

(two horizontal)

all S. 25½ x 19½ in. (64.8 x 49.5 cm)

Estimate

\$6,000-9,000

Literature

Esther Sparks 7-13

Including: *Atlanta in Arcadia*; *From Eyes Blue and Cold*; *Green Awnings*; *Who Will Accept our Offering at this End of Autumn?*; *Dido to Aeneas*; *Palm Trees*; and *In the Campagna*



253. Helen Frankenthaler 1928-2011

Aerie, 2009

Screenprint in colors, on wove paper, the full sheet. Stamp signed and numbered 55/128 in pencil (there were also 9 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, unframed.

S. 29½ x 39 in. (74.9 x 99.1 cm)

Estimate

\$2,000-3,000

254. 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 41/75 in pencil (there were also 5 artist's proofs), published by Women's Board Commission, San Francisco Museum of Art, framed. S. 22½ x 18 in. (57.2 x 45.7 cm)

Estimate

\$2,500-3,500

Literature

Pegram Harrison 33



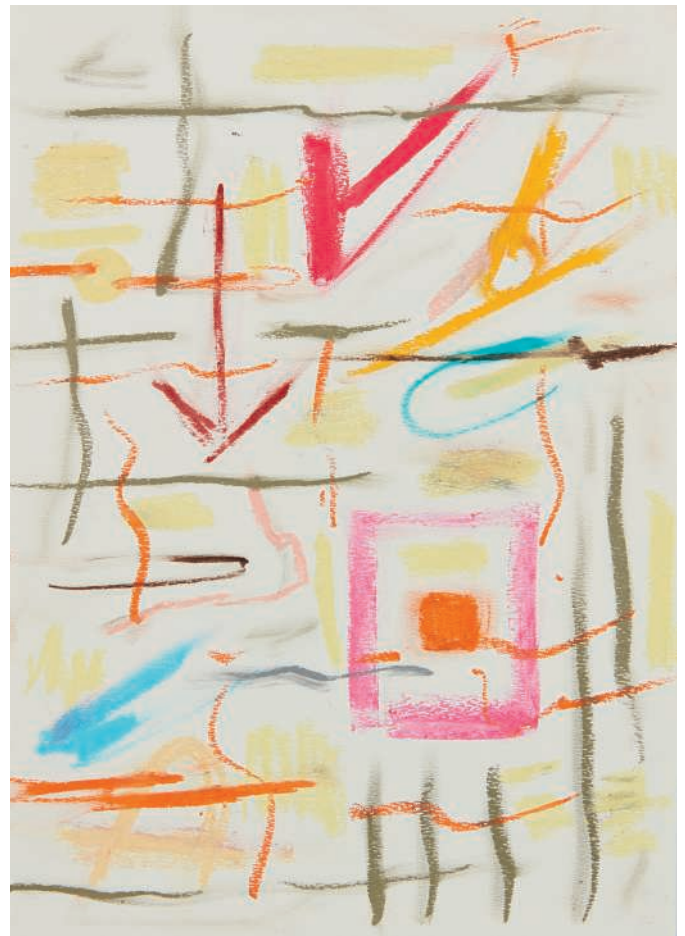
255. Etel Adnan b. 1925

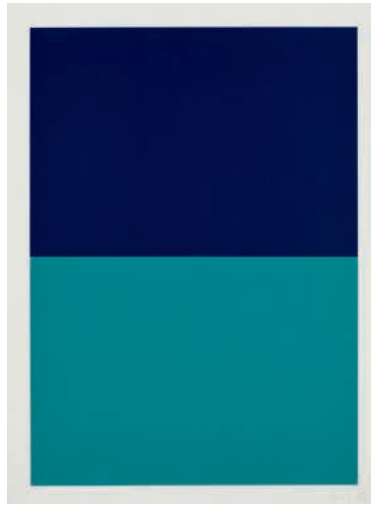
Untitled; and *Le prix que nous ne voulons pas payer pour l'amour* (*The Price We Do Not Want to Pay for Love*), 2015

Drawing in pastel in colors, on wove paper, loose, with the soft cover bound book, all contained in the original light blue linen-covered portfolio. Signed in pencil on the reverse of the drawing, further signed and numbered 7/10 in pencil on the justification page, published by Galerie Lelong, New York. drawing 11½ x 8¼ in. (29.5 x 21 cm) portfolio 12½ x 9 in. (31.8 x 22.9 cm)

Estimate

\$2,000-3,000





This Lot is to be Sold with No Reserve

256. Günther Förg 1952-2013

Untitled, 1987

The complete set of four screenprints in colors, on J Perrigot Arches Special paper, the full sheets. All signed and dated in pencil (presumably a proof aside from the edition of 20 and 5 in Roman numerals), published by Galerie Gisela Capitain, Cologne, all unframed.

all I. 26¾ x 19 in. (67.9 x 48.3 cm)

all S. 30 x 22¼ in. (76.2 x 56.5 cm)

Estimate

\$2,500-3,500 •

Literature

Karel Schampers I.18

This Lot is to be Sold with No Reserve

257. Günther Förg 1952-2013

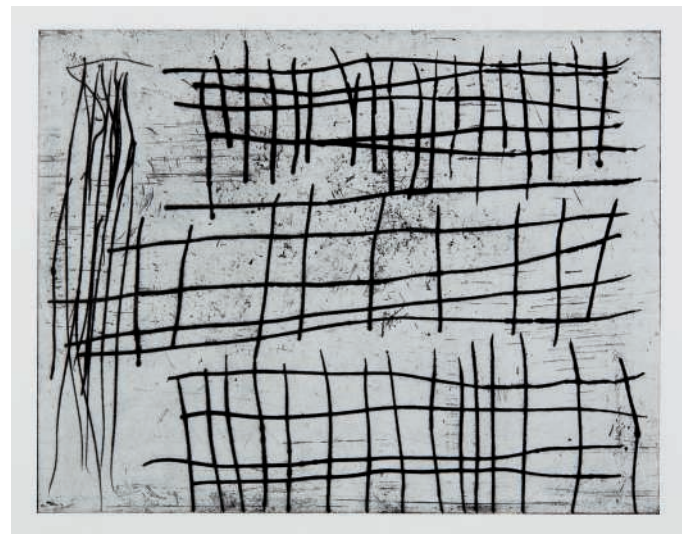
Alba, 1996

Two lithographs (one in colors), on wove paper, the full sheet and with full margins, folded (as issued), all contained in the original grey, heavy board portfolio. The color lithograph signed and dated in pencil (presumably a proof aside from the editions of 260, 60 and 30), published by Buchhandlung Walther König, Cologne, Germany.

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

Estimate

\$2,000-3,000 •





This Lot is to be Sold with No Reserve

258. Günther Förg 1952-2013

Formen, 1987

The complete set of five lithographs in colors, on Rives BFK paper, with full margins. From the edition of 25 (there was also a signed and numbered edition of 5 in Roman numerals), published by Galerie Borgmann-Capitain, Cologne, all unframed.
all I. 9 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in. (24.4 x 40 cm)
all S. 28 x 23 $\frac{5}{8}$ in. (71.1 x 60 cm)

Estimate

\$3,000-5,000 •

Literature

Karel Schampers I.13



This Lot is to be Sold with No Reserve

259. Günther Förg 1952-2013

Köpfe (Heads), 1990

The complete set of four lithographs, on Rives BFK paper, with full margins. All signed, dated and annotated 'ea' in pencil (an artist's proof, the edition was 25 and 7 in Roman numerals), published by Galerie Gisela Capitain, Cologne, all unframed.
all I. 19 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in. (49.2 x 37.5 cm)
all S. 22 $\frac{5}{8}$ x 17 $\frac{7}{8}$ in. (57.5 x 45.4 cm)

Estimate

\$2,000-3,000 •

This Lot is to be Sold with No Reserve

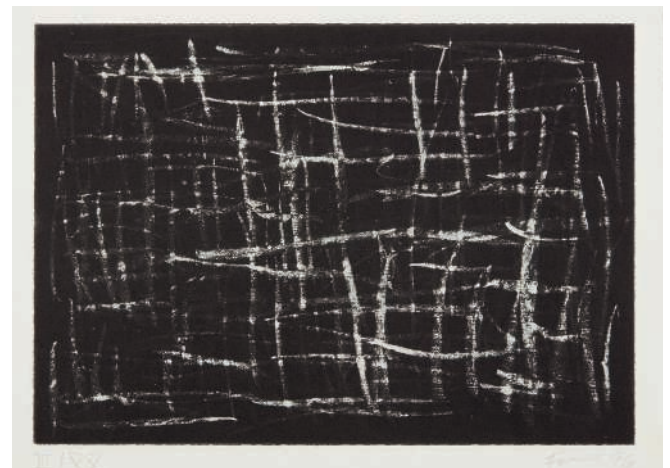
260. Günther Förg 1952-2013

Untitled, 1996

Lithograph, on wove paper, with full margins. Signed, dated and numbered III/XX in pencil, unframed.
I. 7 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in. (19.1 x 27.3 cm)
S. 8 $\frac{5}{8}$ x 12 in. (21.9 x 30.5 cm)

Estimate

\$800-1,200 •





261. Brice Marden b. 1938

Tiles: three plates, 1979

Three etchings, on Somerset paper, with full margins. All signed and annotated 'TP' in pencil (trial proofs, the edition was 50 and 12 artist's proofs), published by Parasol Press, Ltd., New York, all unframed.
all I. 8 x 8 in. (20.3 x 20.3 cm)
all S. 29½ x 22½ in. (75.2 x 57.2 cm)

Estimate

\$7,000-10,000

Literature

Jeremy Lewison 31 a, b and d

262. Brice Marden b. 1938

Untitled, 1971-82

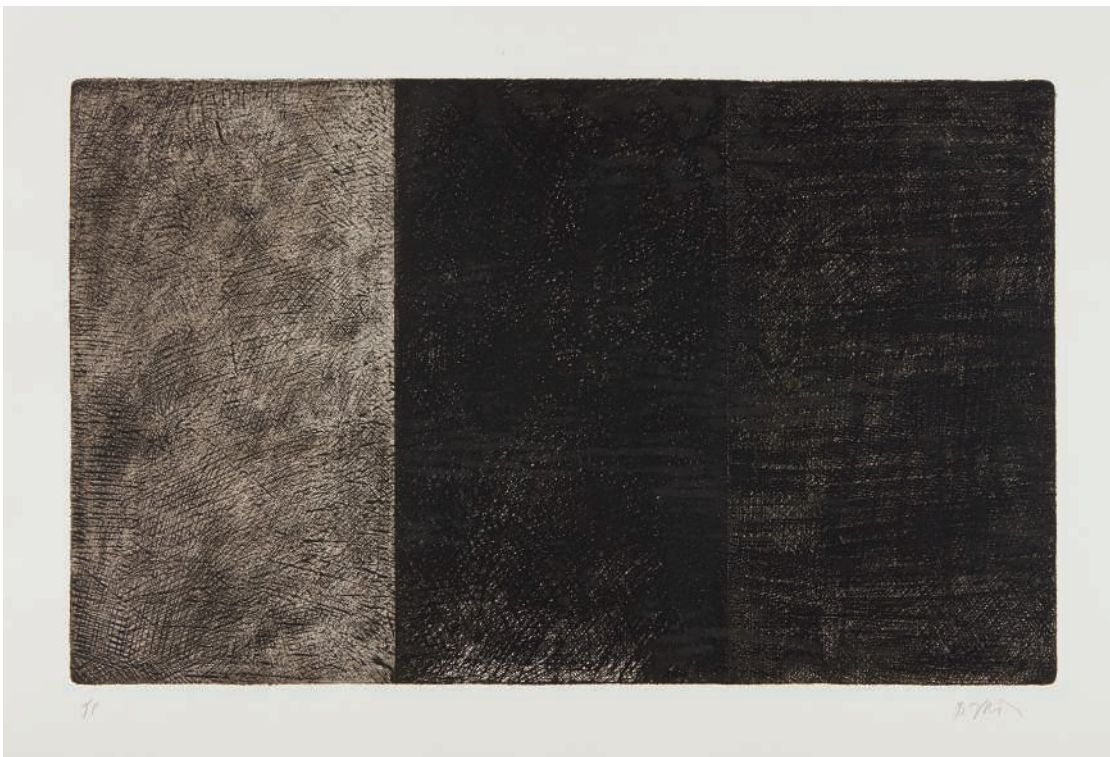
Etching, on Rives BFK paper, with full margins. Signed and annotated 'T.P.' in pencil (a trial proof, the edition was 50 and some artist's proofs), published by Parasol Press, Ltd., New York, unframed.
I. 14½ x 23¾ in. (36.8 x 60.3 cm)
S. 22¼ x 30 in. (56.5 x 76.2 cm)

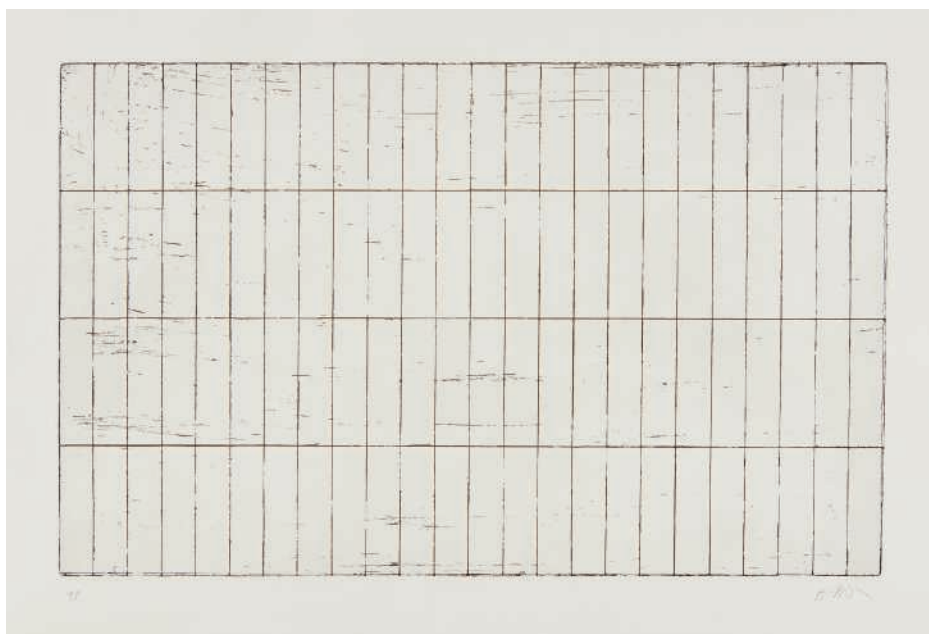
Estimate

\$4,000-6,000

Literature

Jeremy Lewison 19





263. Brice Marden b. 1938

Grid I, 1971

Etching, on Arches paper, with full margins. Signed, dated and annotated 'T.P.' in pencil (a trial proof, the edition was 50 and 1 artist's proof), published by Parasol Press, Ltd., New York, unframed.

I. 14 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (37.8 x 60.3 cm)

S. 22 $\frac{1}{4}$ x 30 in. (56.5 x 76.2 cm)

Estimate

\$3,000-5,000

Literature

Jeremy Lewison 17

264. Brice Marden b. 1938

Tu Fu, 1987

Etching, on Arches paper, with full margins, bound (as issued), in a book of *Thirty-six Poems* by Tu Fu translated by Kenneth Rexroth, contained in the original blue paper covered slipcase. Signed, dated and numbered 29/140 in pencil, published by Peter Blum Edition, New York.

I. 6 $\frac{3}{4}$ x 4 $\frac{5}{8}$ in. (17.1 x 11.7 cm)

S. 9 $\frac{1}{2}$ x 7 in. (24.1 x 17.8 cm)

Book 10 x 7 $\frac{1}{4}$ x 1 in. (25.4 x 18.4 x 2.5 cm)

Estimate

\$1,500-2,500

Literature

Jeremy Lewison 41



Property from a Private New England Collection

265. Sol LeWitt 1928-2007

Curvy Brushstrokes I, 1997

Etching and aquatint in colors, on Somerset Textured White paper, with full margins. Signed and numbered 9/25 in pencil (there were also 5 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.
I. 39¾ x 15 in. (101 x 38.1 cm)
S. 52 x 26 in. (132.1 x 66 cm)

Estimate

\$2,000-3,000

Literature

Barbara Krakow Gallery 1997.14

266. Sol LeWitt 1928-2007

Untitled, 2003

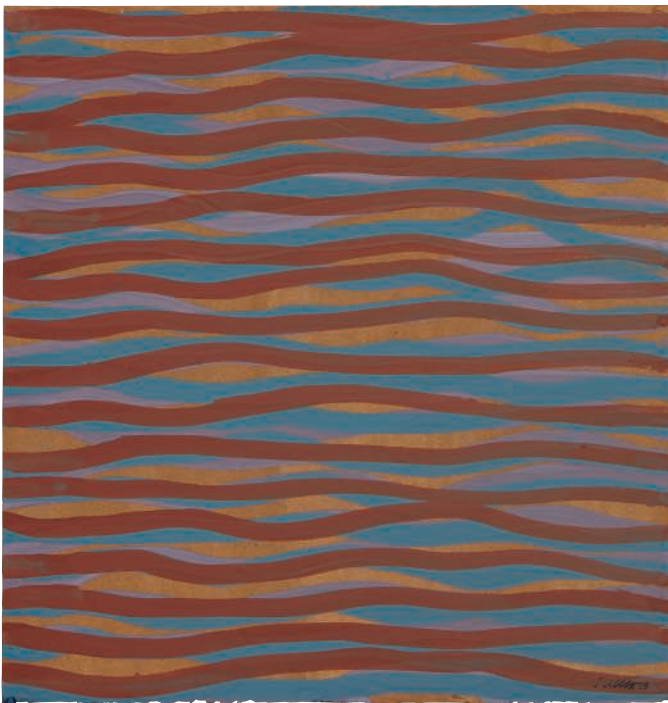
Drawing in gouache in colors, on Fabriano paper. Signed and dated in pencil, framed.
11⅞ x 10⅞ in. (28.9 x 27.6 cm)

Estimate

\$5,000-8,000

Provenance

Gift of the Artist





267. Donald Judd 1928-1994

Untitled, from Ten from Leo Castelli, 1967
 Folded stainless steel multiple, contained in the original gray linen covered box. Signed in black ink and numbered 43/200 in blue ink on a label affixed to the reverse (there were also 25 artist's proofs), published by Tanglewood Press, Inc., New York.
 20 x 24 x 2½ in. (50.8 x 61 x 6.4 cm)

Estimate
 \$5,000-7,000

Literature
 Jörg Schellmann I



268. Agnes Martin 1912-2004

Untitled, 1973
 Screenprint in gray, on Japanese rag paper, with full margins, in the original matting. Signed and numbered 19/50 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)

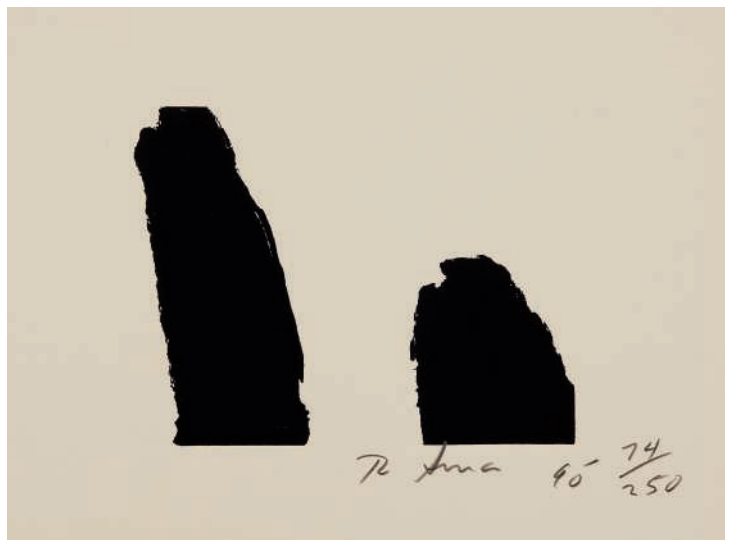
Estimate
 \$2,500-3,500

269. Richard Serra b. 1939

Fuck Helms, from Harvey Gantt, 1990
 Screenprint and embossing, on Arches Cover paper, with full margins. Signed, dated and numbered 74/250 in pencil (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.
 I. 6½ x 9 in. (16.5 x 22.9 cm)
 S. 14 x 15 in. (35.6 x 38.1 cm)

Estimate
 \$1,000-1,500

Literature
 Gemini G.E.L. 1454





270. Vija Celmins b. 1938

Untitled, 1995

Mezzotint, on Rives BFK paper, with full margins. Signed and numbered XXV/XXV in pencil (an artist's proof, the edition was 60), published by Parkett Editions, Zurich and New York, framed.

I. 5½ x 5¼ in. (13 x 13.3 cm)

S. 16 x 14 in. (40.6 x 35.6 cm)

Estimate

\$5,000-7,000

Exhibited

The Metropolitan Museum of Art, *The Prints of Vija Celmins*, October 15 to December 29, 2002.

Literature

Edition for Parkett 44; Samantha Rippner Figure 31



271. Vija Celmins b. 1938

Untitled (Web 1), from MOCA portfolio, 2001

Mezzotint in gray, on Hahnemühle

Copperplate paper, with wide margins.

Signed and numbered 'AP II/XV' in pencil (an artist's proof, there were also 12 artist's proofs in Arabic numerals and an edition of 80), published by Lapis Press, Los Angeles, framed.

I. 7 x 7¾ in. (17.8 x 19.7 cm)

S. 18 x 14¾ in. (45.7 x 37.5 cm)

Estimate

\$5,000-7,000

Exhibited

The Metropolitan Museum of Art, *The Prints of Vija Celmins*, October 15 to December 29, 2002.

Literature

Samantha Rippner p. 54

272. Vija Celmins b. 1938

Night Sky 2 (Reversed), 2003
Photoetching in colors with aquatint,
photogravure and drypoint, on Hahnemühle
Copperplate paper, with full margins. Signed,
dated '02' and numbered 36/65 in pencil
(there were also 10 artist's proofs), published
by Gemini G.E.L., Los Angeles (with their
blindstamps), framed.
I. 15¼ x 19 in. (38.7 x 48.3 cm)
S. 20¾ x 24¾ in. (52.7 x 61.9 cm)

Estimate

\$5,000-7,000

Literature

Gemini G.E.L. 1933; Samantha Rippner fig.
41, pp. 46 and 54

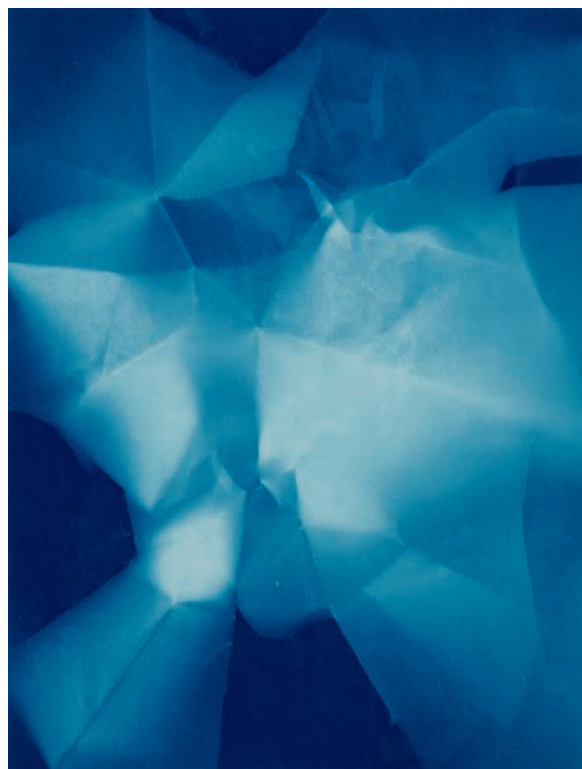
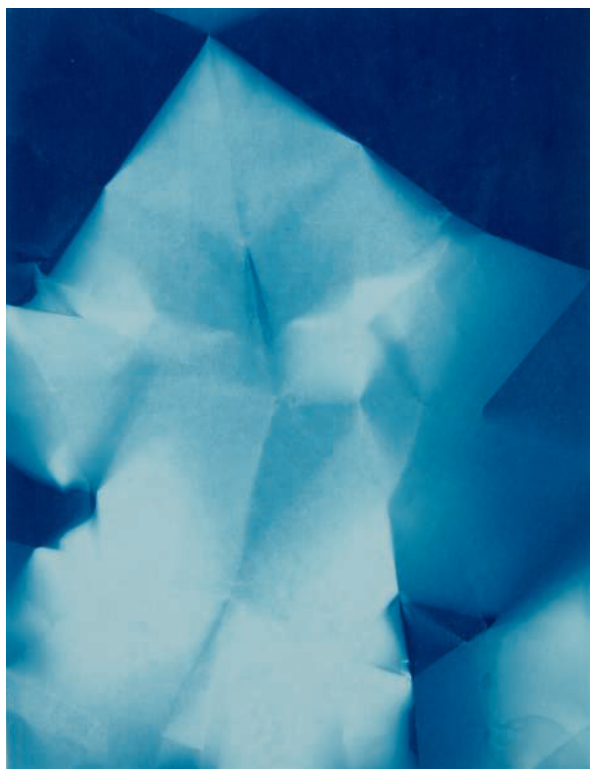


273. Walead Beshty b. 1976

Untitled, 2009
Two cyanotypes with unique folds, on
lightweight wove paper, the full sheets. Both
signed with initials, dated and numbered
28 and 29 on the reverse in pencil (from the
edition of 100), published by Side Street
Projects, Pasadena, California.
both S. 7¾ x 6 in. (19.7 x 15.2 cm)

Estimate

\$3,000-5,000





274. Uta Barth b. 1958

Field #10, 1995

Chromogenic print, on panel. Signed, dated, and numbered 2/8 in black ink on the reverse.

23 x 28¾ in. (58.4 x 73 cm)

Estimate

\$4,000-6,000



275. Uta Barth b. 1958

Ground #57, 1995

Chromogenic print, on panel. Signed, dated and numbered 4/8 in black ink on the reverse.

20 x 23 in. (50.8 x 58.4 cm)

Estimate

\$4,000-6,000

276. James Casebere b. 1953

Untitled (Abadia), 2004-5
Archival pigment print. Signed, dated,
titled, and numbered 32/50 in pencil on
the reverse, framed.
21 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (55.6 x 53 cm)

Estimate
\$2,000-3,000

Provenance
Sean Kelly Gallery, New York

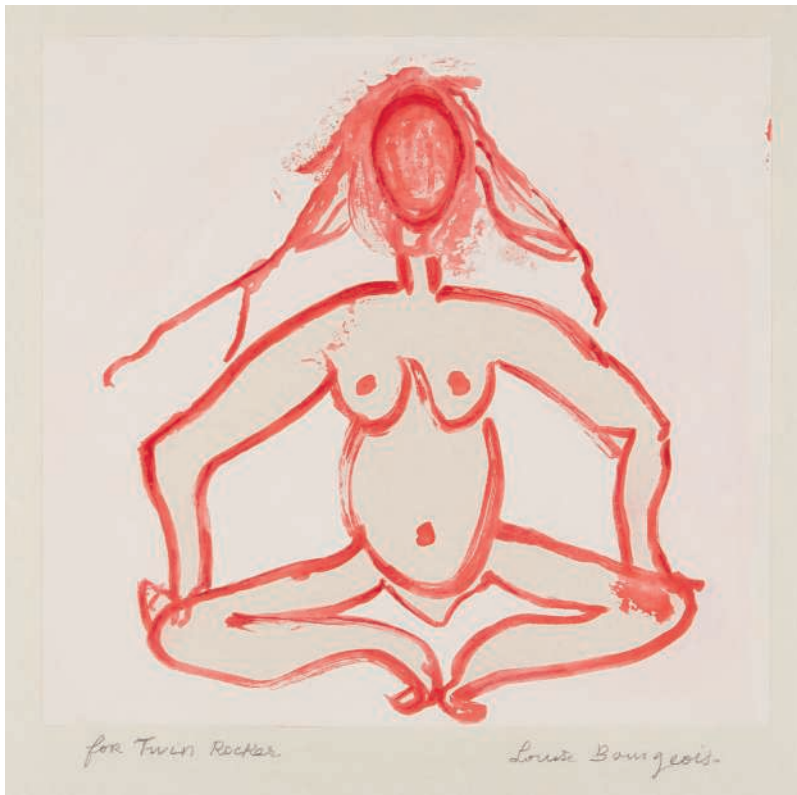
277. James Casebere b. 1953

Toilets, 1995
Dye destruction print, flush-mounted.
Signed, titled, dated and numbered 3/5 in
pencil on the reverse, framed.
24 x 30 in. (61 x 76.2 cm)

Estimate
\$2,000-3,000

Literature
Casebere, *James Casebere: The Spatial
Uncanny*, pp. 112-113





278. Louise Bourgeois 1911-2010

Woman, 2004

Aquatint with red watercolor additions, on Twinrocker handmade paper, with full margins. Signed, dedicated 'for Twin Rocker' on the front and annotated 'study 1/3' in pencil on the reverse (there was also an edition of 8 in Roman numerals and an edition of 6 printed in black in Arabic numerals), published by Osiris, New York, unframed.

I. 17¼ x 18¼ in. (43.8 x 46.4 cm)

S. 29¼ x 21¾ in. (74.3 x 55.2 cm)

Estimate

\$5,000-7,000

Provenance

Gift of the artist

Literature

Museum of Modern Art Cat. No. 1108



279. Louise Bourgeois 1911-2010

The Smile, 2001

Lithograph, on wove paper, with full margins. Signed and numbered 21/25 in pencil (there were also 4 artist's proofs), published by the artist, framed.

I. 8¾ x 7 in. (22.2 x 17.8 cm)

S. 11 x 8¾ in. (27.9 x 21.9 cm)

Estimate

\$1,500-2,500

Literature

Museum of Modern Art Cat. No. 150



280. Louise Bourgeois 1911-2010

Beautiful Night, from *BAM portfolio*, 2004
Lithograph in colors, on Somerset paper, the full sheet. Signed and annotated 'PP' in pencil (one of 5 printer's proofs, the edition was 50 and 15 artist's proofs), published by the Brooklyn Academy of Music, New York, framed.
S. 20¾ x 27¾ in. (52.7 x 70.5 cm)

Estimate
\$3,000-4,000

Literature
Museum of Modern Art Cat. No. 837

281. Louise Bourgeois 1911-2010

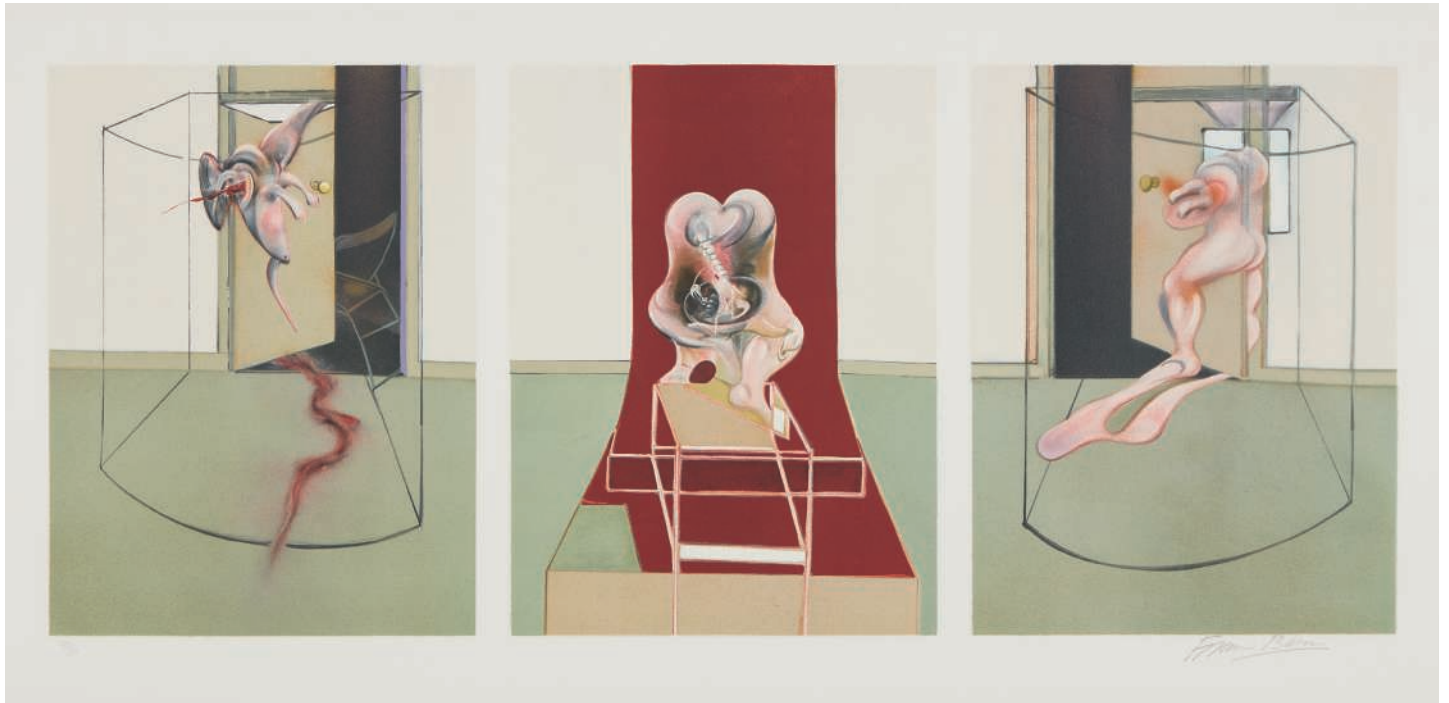
La petite pousse II (The Little Shoot II), 2005
Aquatint, on music paper (staves drawn in pencil) to handmade Twinrocker paper, with full margins. Signed, dedicated 'for Twins Rocker' and numbered 22/25 in pencil (there was also an edition of 9 with hand additions), published by Osiris, New York, unframed.
I. 15⅝ x 11¼ in. (39.1 x 28.6 cm)
S. 19⅝ x 14 in. (49.8 x 35.6 cm)

Estimate
\$3,000-5,000

Provenance
Gift of the artist

Literature
Museum of Modern Art Cat. No. 1008





282. Francis Bacon 1909-1992

L'Orestie d'Eschyle (Oresteia of Aeschylus), 1981
 Lithograph in colors, on Arches paper, with full margins. Signed and numbered 70/150 in pencil (there were also some artist's proofs), published by Éditions de la Différence, Paris, framed.
 overall I. 15¾ x 37½ in. (40 x 95.3 cm)
 S. 21⅞ x 40¾ in. (53.7 x 103.5 cm)

Estimate
 \$6,000-8,000

Literature
 Bruno Sabatier 16

283. Francis Bacon 1909-1992

Triptych (After the Left Panel of Triptych, 1971, In Memory of George Dyer), 1975

Offset lithograph in colors, on wove paper, with full margins. Signed in black ink (slightly faded) and numbered 66/200 in pencil (there were also some artist's proofs), published by Marlborough Graphics, Zurich, framed.

I. 29¾ x 21⅞ in. (75.6 x 55.6 cm)

S. 33¾ x 24 in. (85.7 x 61 cm)

Estimate

\$2,000-3,000

Literature

Bruno Sabatier 32



284. Francis Bacon 1909-1992

Triptych 1991 (After the Right Panel), 1992

Aquatint in colors, on Fabriano paper, with full margins. Stamp-signed and numbered 73/84 in pencil (there were also 26 artist's proofs), co-published by Marlborough Graphics, New York and 2RC Edizioni, Rome (with theirs and the Francis Bacon estate blindstamp), framed.

I. 53 x 38¾ in. (134.6 x 98.4 cm)

S. 64 x 47½ in. (162.6 x 120.7 cm)

Estimate

\$8,000-12,000

Literature

Bruno Sabatier 9



Property from a Private New England Collection

285. Jonathan Borofsky b. 1942

I Dreamed I Found A Red Ruby, 1984

Lithograph in colors, on Arches 88 paper, the full sheet. Signed, dated '1979-82' and numbered 27/27 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

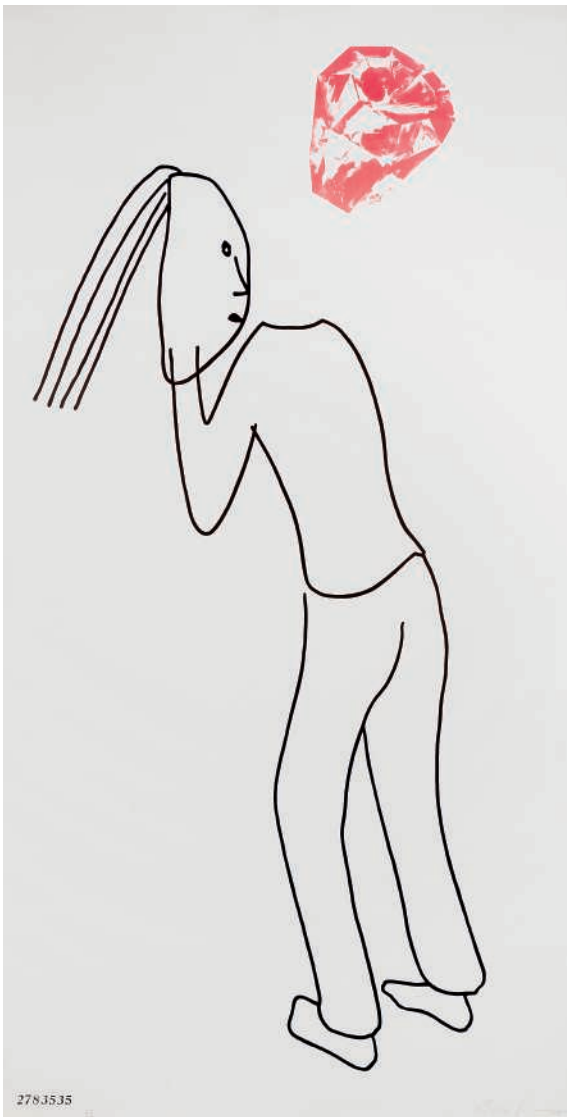
S. 76 x 39½ in. (193 x 100.3 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 1030



286. Francesco Clemente b. 1952

Morning, 1982

Woodcut in colors, on Kozo paper, with full margins. Signed and numbered 54/100 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, framed.

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

S. 17 x 22½ in. (43.2 x 57.2 cm)

Estimate

\$2,000-3,000



287. Francesco Clemente b. 1952

Untitled, 1987

The complete set of five etchings, on handmade paper, with full margins. All signed and numbered 41/50 in pencil (there were also 10 artist's proofs), published by Raymond Foye Editions, New York, all framed, lacking the original green linen portfolio.
all I. 15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (39.7 x 39.7 cm)
all S. 25 $\frac{1}{2}$ x 20 in. (64.8 x 50.8 cm)

Estimate

\$1,000-2,000



288. Annie Sprinkle b. 1954

LSD Tit Print, 2001

Monoprint and fingernail polish glitter in colors, on blotter paper, with full margins. Signed, titled and dated in purple ink, unframed.

I. 7 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (19.1 x 19.1 cm)

S. 9 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (24.1 x 24.1 cm)

Estimate

\$500-700



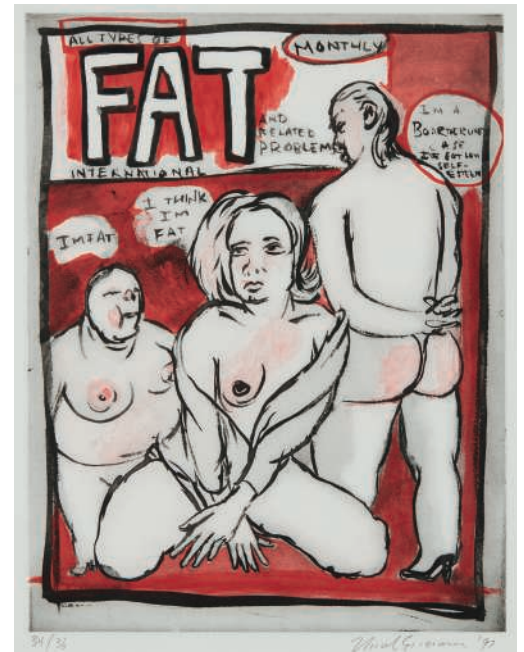


289. Philip Guston 1913-1980

Shoes, 1980
Lithograph, on Rives BFK paper, with full margins. Signed, dated, titled and numbered 36/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. S. 20 x 30 in. (50.8 x 76.2 cm)

Estimate
\$3,000-5,000

Literature
Gemini G.E.L. 930; Michael Semff 36



290. Nicole Eisenman b. 1965

Untitled, 1997
Etching in colors, on Somerset paper, with full margins. Signed, dated and numbered 34/36 in pencil, unframed. I. 15 x 11¾ in. (38.1 x 29.8 cm)
S. 20 x 14¾ in. (50.8 x 37.5 cm)

Estimate
\$1,000-2,000



291. Nicole Eisenman b. 1965

Better Face FANTASY, from *WAY COOL*, 1995
Screenprint with extensive hand additions in black ink, on wove paper, the full sheet. Signed and numbered 70 in black ink (the edition was 75), published by Exit Art/The First World, New York, adhered to a backing board, framed. S. 13¾ x 8 in. (34 x 20.3 cm)

Estimate
\$600-900

292. Mike Kelley 1954-2012

Master Dik, from *Pansy Metal/Cloved Hoof*, 1989
Screenprint, on silk. Signed, dated and numbered 30/40 in black ink on the hanging strips (there were also 10 artist's proofs), published by Julie Sylvester Cabot, New York, unframed.
51½ x 37¾ in. (130.8 x 95.9 cm)

Estimate
\$5,000-7,000

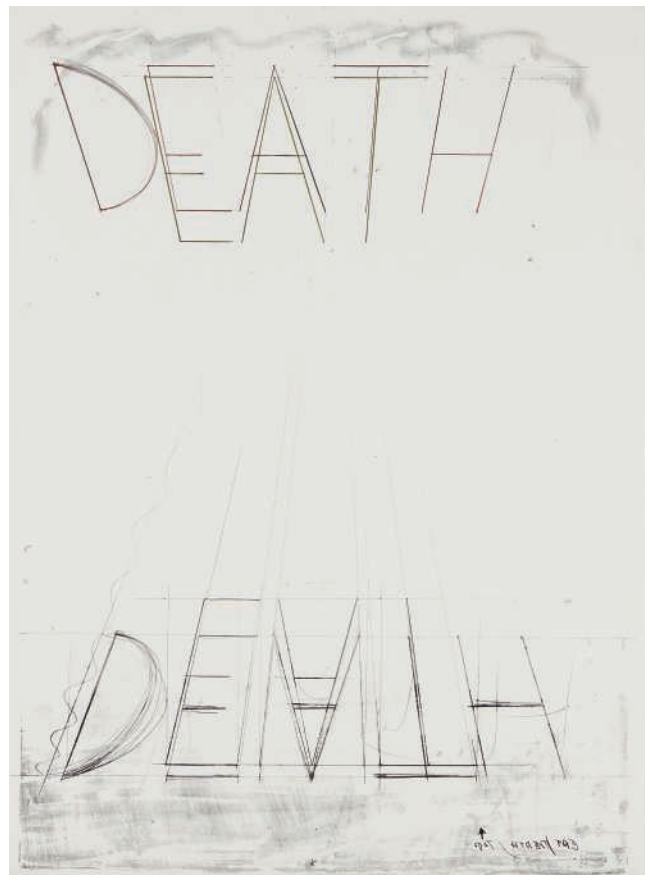


293. Bruce Nauman b. 1941

Eat Death, 1973
Lithograph in colors, on Arjomari paper, the full sheet.
Signed, dated and numbered 65/68 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 42½ x 31 in. (108 x 78.7 cm)

Estimate
\$2,500-3,500

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





recto



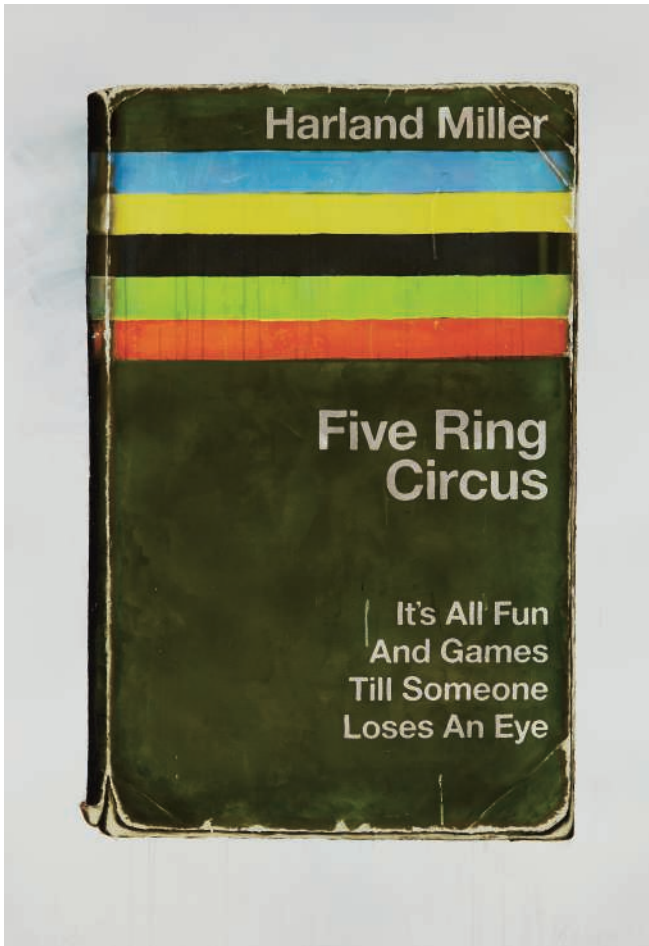
verso

294. Sigmar Polke 1941-2010

Leave the Lab and Enter the Office, 1991
Offset lithograph in colors, on tracing paper printed on both sides, the full sheet. Signed, dated and numbered 13/100 in black ink, published by the Brooklyn Museum, New York, framed.
S. 23½ x 35¾ in. (60 x 89.9 cm)

Estimate
\$3,000-5,000

Literature
Jürgen Becker and Claus von der Osten 92



295. Harland Miller b. 1964

Five Ring Circus-It's All Fun and Games Till Someone Loses an Eye, 2012
Giclée print in colors, on German etching paper, the full sheet. Signed, dated and numbered 30/50 in pencil, published by Ingleby Gallery, Edinburgh, Scotland.
S. 37½ x 26 in. (96.2 x 66 cm)

Estimate
\$5,000-7,000

296. Richard Hamilton 1922-2011

The Beatles, 2007

Inkjet digital print in colors, on Somerset Enhanced Radiant White Velvet paper, with full margins. Signed and numbered 28/80 in pencil (there were also 8 artist's proofs), published by Alan Cristea Gallery, London, framed.

I. 34 x 22½ in. (86.4 x 57.2 cm)

S. 41¾ x 29¾ in. (105.1 x 75.6 cm)

Estimate

\$3,500-4,500

Literature

Alan Cristea Gallery, *Word and Image: Prints 1963-2007*, exh. cat., London, 14th February - 22nd March 2014, p.155

Property from a Private New England Collection

297. Nam June Paik 1932-2006

V-IDEA; a priori, 1984

The complete set of 10 etchings and aquatints in colors, on Rives BFK paper, with full margins, with the colophon and title page. All signed and numbered 9/58 in pencil, co-published by Carl Solway Gallery, Cincinnati, Ohio, and Galerie Watari, Tokyo, all framed.

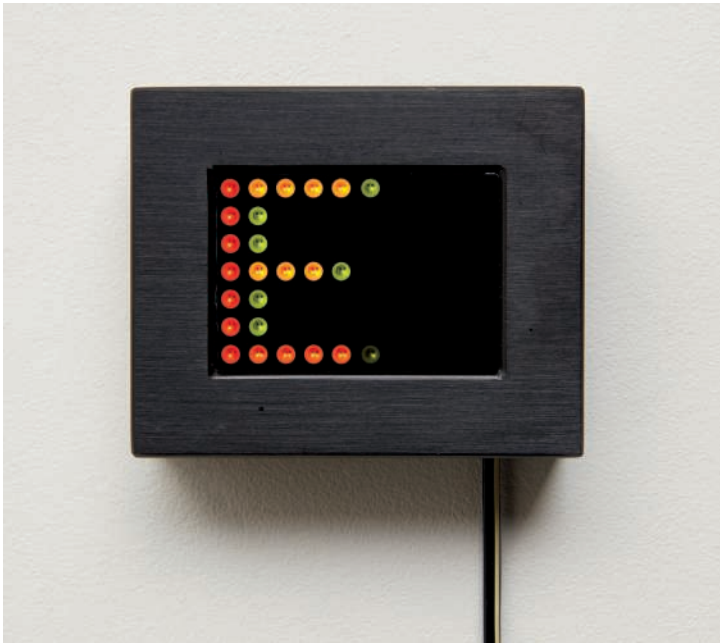
all I. 11¾ x 14⅞ in. (29.8 x 37.8 cm)

all S. 18¾ x 21¾ in. (47.6 x 55.2 cm)

Estimate

\$4,000-6,000





298. Jenny Holzer b. 1950

Truisms 5, 1992

Electronic mini LED screen with color-changing diodes, contained in the original black painted metal frame specified by the artist. Signed in black ink, titled and numbered 53/100 on a label affixed to the reverse. 4 x 5 x 1½ in. (10.2 x 12.7 x 3.8 cm)

Estimate

\$2,000-3,000



299. Jenny Holzer b. 1950

Untitled, 1993

Electronic mini LED screen with red diodes, contained in a handmade, ebonized cherrywood frame. From an open edition, published by Barbara Gladstone Gallery, New York.

3½ x 4¼ x 1 in. (9.2 x 10.8 x 2.5 cm)

Estimate

\$2,000-3,000

'The things themselves, which only the limited brains of men and animals believe fixed and stationary, have no real existence at all. They are the flashing and sparks of drawn swords, the glow of victory in the conflict of opposing qualities.'

NIETZSCHE

The savage lives within himself, while social man lives constantly outside himself and only knows how to live in the opinion of others, so that he seems to receive the consciousness of his own existence merely from the judgment of others concerning him.

Jean Jacques Rousseau

What you are regarding as a gift is a problem for you to solve.
—Wittgenstein

ANYONE who possesses science and art has religion as well, anyone who possesses neither of these had better have religion.
JOHANN WOLFGANG GOETHE

300. Joseph Kosuth b. 1945

Ex Libris for the The Brooklyn Museum (two plates); [Wittgenstein]; [Goethe]; and [Nietzsche], 1990; and 1989

Five screenprints, three on wove paper, two on vellum, the full sheets. All signed and numbered 85/100, 63/100, 51/60, 55/60 and 'A.P. #7 of 10' in pencil or ink, *Ex Libris* created for the exhibition curated by Kosuth, *The Brooklyn Museum Collection: The Play of the Unmentionable (Joseph Kosuth)*, September 28-December 1, 1990 (both examples with the blindstamp), all unframed.

Ex Libris (two) S. 22 x 28 in. (55.9 x 71.1 cm)

[Wittgenstein]; and [Goethe] S. 22½ x 28½ in. (57.2 x 72.4 cm)

[Nietzsche] S. 15 x 28 in. (38.1 x 71.1 cm)

Estimate

\$3,000-5,000

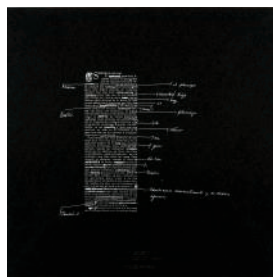
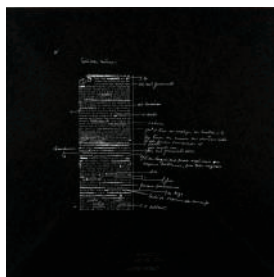
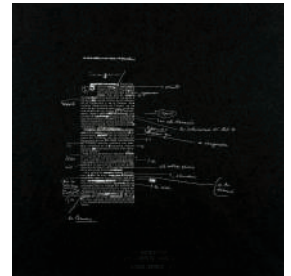
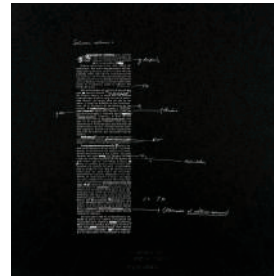
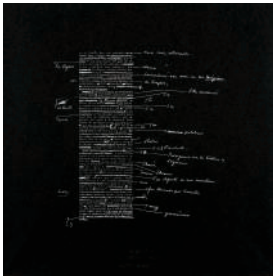
301. Joseph Kosuth b. 1945

10 Unnumbered Corrections (7 nights), 1991

The complete set of 10 screenprints, on wove paper, the full sheets. All signed, annotated 1-10 respectively and numbered 17/25 in pencil on the reverse, all unframed. all S. 9⅞ x 9⅞ in. (25.1 x 25.1 cm)

Estimate

\$2,000-3,000





302. John Baldessari b. 1931

Falling Star, 1989-90

Aquatint and photogravure in colors, on Somerset Satin paper, with full margins. Signed, dated and annotated 'B.A.T.' in pencil (the good-to-print proof, the edition was 45 and 11 artist's proofs), published by Brooke Alexander Editions, New York, framed.

I. 62 $\frac{5}{8}$ x 20 $\frac{3}{4}$ in. (159.1 x 52.7 cm)

S. 64 $\frac{5}{8}$ x 23 in. (164.1 x 58.4 cm)

Estimate

\$3,000-5,000

Literature

Sharon Coplan Hurowitz 43

303. John Baldessari b. 1931

Five Pickles (With Fingerprints in the Shape of a Hand), from *Artists & Photographers*, 1975

Five color photographs, mounted to one sheet of German etching paper (as issued), the full sheet. Signed, titled, dated and numbered 27/60 in pencil (there were also 21 artist's proofs), published by Multiples Inc., New York (with their and the artist's inkstamps), framed.

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

Estimate

\$2,000-3,000

Literature

Sharon Coplan Hurowitz 2



304. Buckminster Fuller 1895-1983

Dymaxion Air - Ocean World Map, 1980

Screenprint in colors, on Arches paper, with full margins. Signed, dated and numbered 'A.P. 2/20' in black ink (an artist's proof, the edition was 85), framed.

I. 42½ x 67 in. (108 x 170.2 cm)

S. 50 x 72 in. (127 x 182.9 cm)

Estimate

\$3,000-5,000



305. Louise Lawler b. 1947

This Way I Can't Fight, 2002

Gelatin silver print. Signed, dated and numbered 87/100 in pencil on the reverse, published by Printed Matter, New York, unframed.

8 x 10 in. (20.3 x 25.4 cm)

Estimate

\$1,000-1,500



306. Gerhard Richter b. 1932

Fence (P-13), 2015

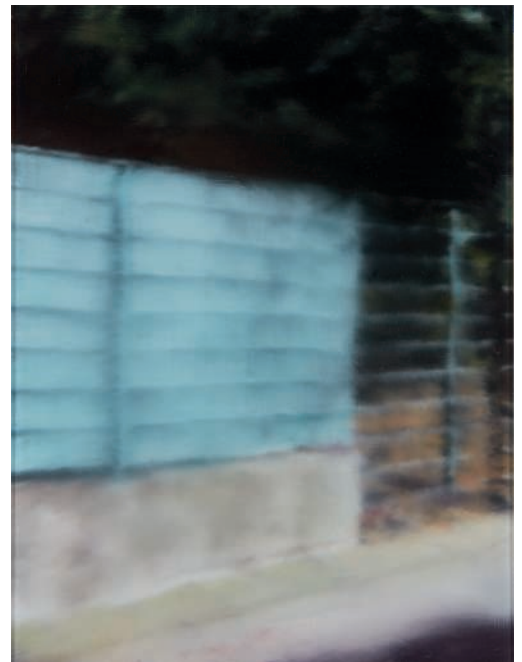
Giclée print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 273/500 in black ink on the reverse, published by The Serpentine Galleries, London. 14 x 10½ in. (35.6 x 27 cm)

Estimate

\$2,500-3,500

Literature

Heni Productions P13





307. Bernd and Hilla Becher

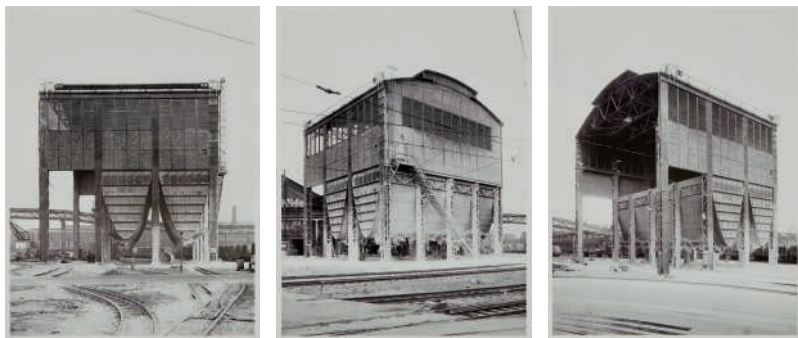
1931-2007 and 1934-2015

*Kies-und Schotterwerke (Gravel Plants),
Image III, from Typologies, 2006*

Digital pigment print. Signed and numbered
38/40 in pencil on the reverse, framed.
35 $\frac{3}{8}$ x 44 $\frac{1}{4}$ in. (89.9 x 112.4 cm)

Estimate

\$3,000-5,000



308. Bernd and Hilla Becher

1931-2007 and 1934-2015

*5 Ansichten eines Kalksilos in Duisburg-
Ruhrort Suite, 1974*

The complete set of five offset lithographs,
on smooth wove paper, with full margins.

One signed and numbered 82/85 in pencil,
published by the artists, all unframed.

all I. 15 $\frac{3}{4}$ x 11 $\frac{7}{8}$ in. (40 x 30.2 cm)

all S. 20 x 13 $\frac{7}{8}$ in. (50.8 x 35.2 cm)

Estimate

\$600-900

309. Christian Holstad b. 1972

Disarray and Hot Air; Horde Days; and Humility with Three Staffs, 2003

Three drawings in graphite, on newspaper. All signed, titled and dated in pencil on the reverse, all framed.

disarray 5½ x 8¾ in. (13 x 21.3 cm)

horde days 4¾ x 8¾ in. (12.1 x 21.3 cm)

humility 5½ x 7¾ in. (13 x 20 cm)

Estimate

\$3,000-5,000



310. Georg Herold b. 1947

Realer Realismus-Gebirge (Real Realism-Mountains), 1987

Copper armature, spray painted textile, and marble base. Signed and numbered 1/9 in black ink on the underside of the textile, additionally signed in black ink (slightly faded) and incised with title and number on a plate affixed to the marble base.

14¼ x 12 x 12 in. (36.2 x 30.5 x 30.5 cm)

Estimate

\$3,000-5,000





311. Mona Hatoum b. 1952

T42, 1993-98
 Fine stoneware multiple in two parts (cup and saucer).
 Signed, dated and numbered 22/100 in black ink on the
 accompanying Certificate of Authenticity, published by
 Alexander and Bonin, New York.
 cup 2 x 8¾ x 3⅝ in. (5.1 x 22.2 x 9.2 cm)
 saucer ¾ x 9⅝ x 5½ in. (1.9 x 24.4 x 14 cm)

Estimate
 \$1,500-2,500

This Lot is to be Sold with No Reserve

312. Nayland Blake b. 1960

The Little One, 1994
 Porcelain and nylon multiple. From the edition of 15
 (there were also 5 artist's proofs).
 24 x 11½ x 4¾ in. (61 x 29.2 x 12.1 cm)

Estimate
 \$500-700 •

Literature
 Ian Barry, *Nayland Blake: Some Kind of Love: Performance Video 1989-2002* pp. 2 and 4



313. Maurizio Cattelan b. 1960

The 1:6 Scale Wrong Gallery, 2006

Multiple comprised of wood, brass, steel, aluminum, resin, plastic, glass and electric lighting, with accompanying copy of the *Wrong Gallery Times*, all contained in the original box. Numbered 233/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia.

18½ x 11 x 2¾ in. (46 x 28 x 6 cm)

Estimate

\$1,200-1,800



314. Sherrie Levine b. 1947

Two Shoes, 1992

Children's leather shoes with cloth shoe laces. Stamp signed and numbered 43/99 on the underside of the right shoe (there were also 36 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York.

each 2¼ x 2¼ x 6¼ in. (5.7 x 5.7 x 15.9 cm)

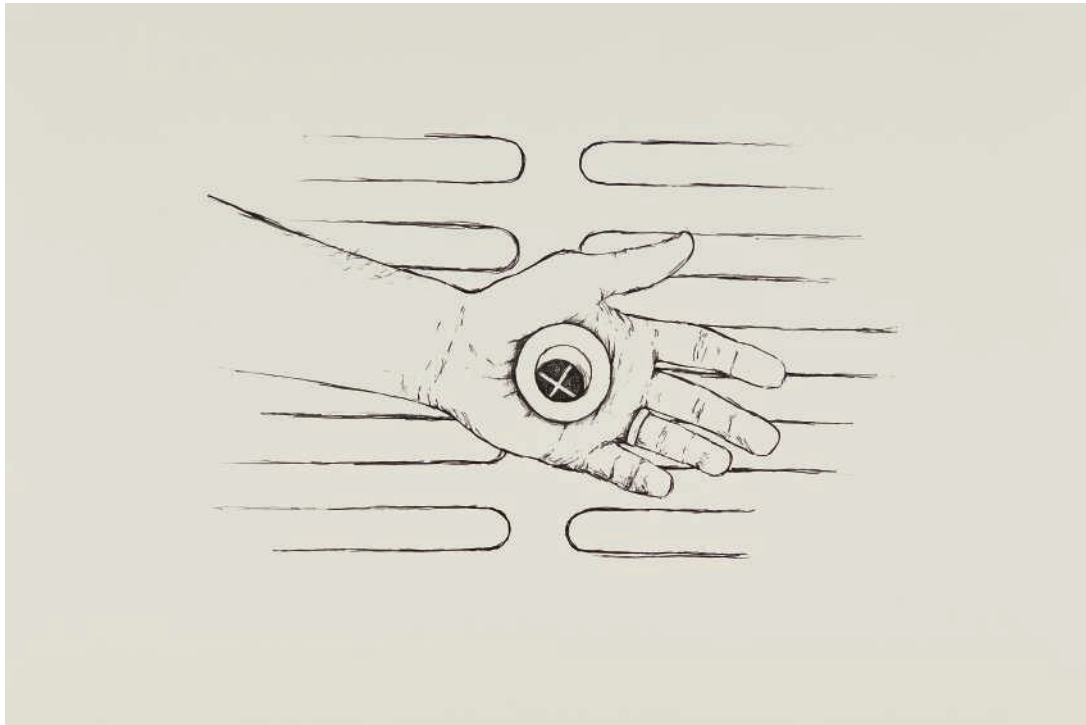
Estimate

\$2,000-3,000

Literature

Edition for Parkett 32





315. Robert Gober b. 1954

Untitled (Hand Drain), 2000

Lithograph, on Fabriano Tiepolo paper, with full margins.

Signed, dated and numbered 31/50 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

I. 15½ x 26½ in. (39.4 x 67.3 cm)

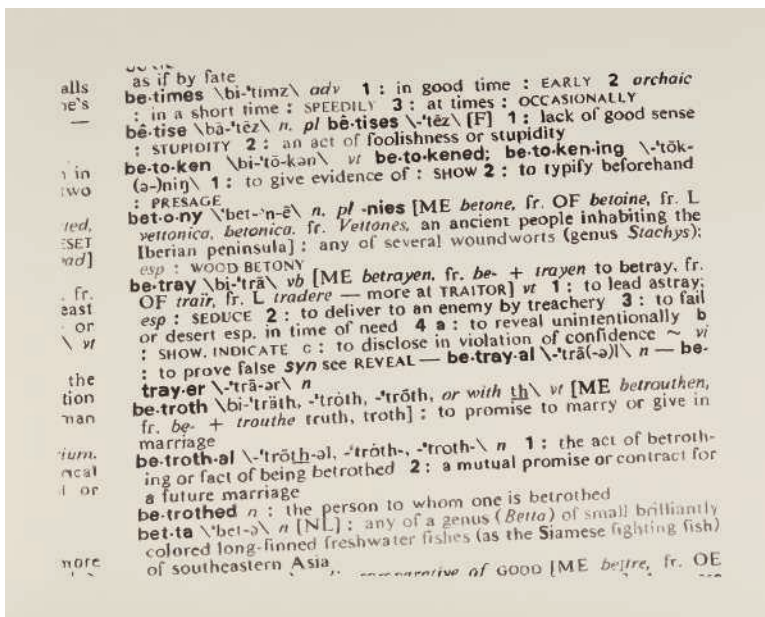
S. 30¼ x 44¼ in. (76.8 x 112.4 cm)

Estimate

\$3,000-5,000

Literature

Gemini G.E.L 1816



316. Robert Gober b. 1954

Untitled (Definition), 2000

Lithograph, on Arches Cover paper, with full margins.

Signed, dated and numbered 31/50 in pencil (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.

I. 29¾ x 38½ in. (75.6 x 97.8 cm)

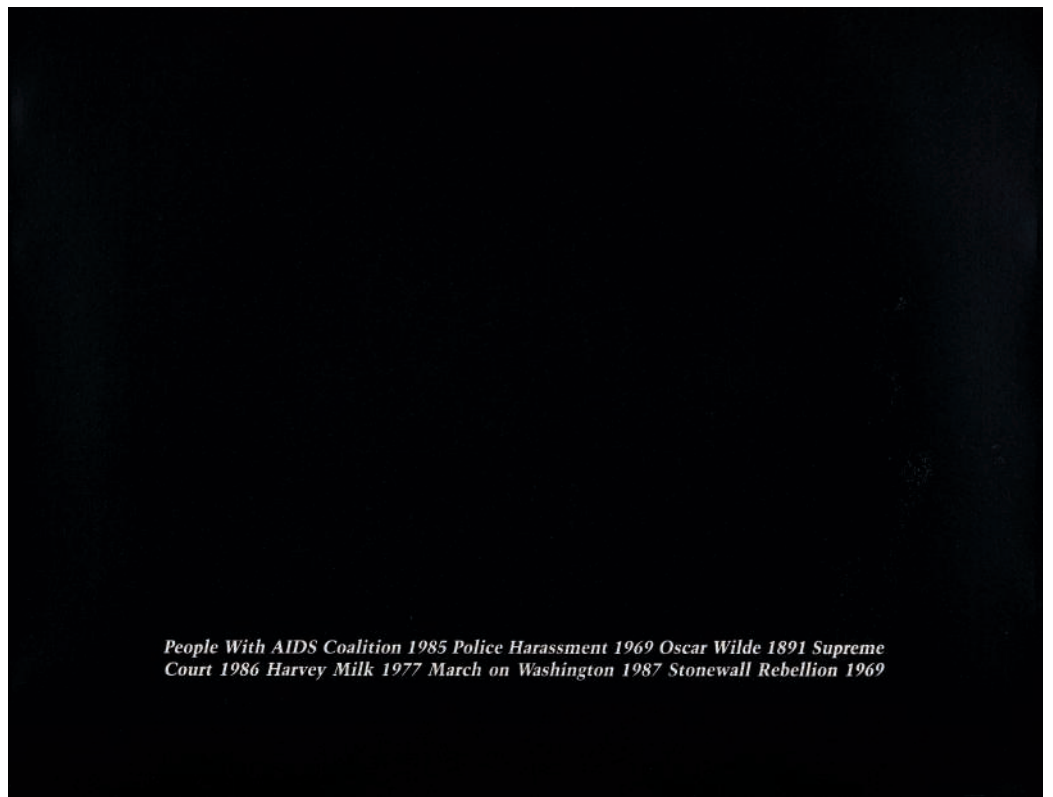
S. 38 x 46¾ in. (96.5 x 117.8 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L 1818



317. Felix Gonzalez-Torres 1957-1996

Untitled (Billboard Project), 1989
Screenprint, on Westwinds paper, the full sheet. Signed, dated, annotated 'nyc' and numbered 65/250 in pencil on the reverse (there were also 10 artist's proofs), published by Public Art Fund, New York, framed.
S. 16¾ x 21¾ in. (42.5 x 55.2 cm)

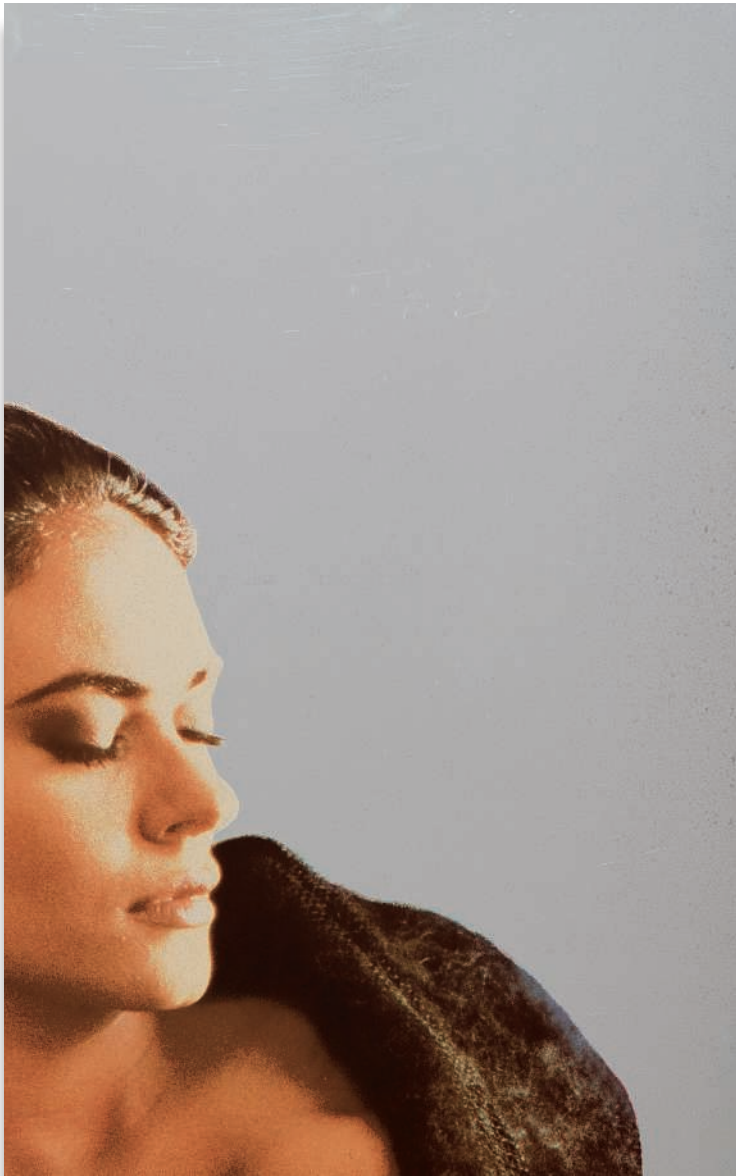
Estimate
\$3,000-5,000

318. Jack Pierson b. 1960

Boy, 1999
Chromogenic print. Signed, titled and dated in black ink on the reverse, framed.
11 x 14 in. (27.9 x 35.6 cm)

Estimate
\$2,500-3,500





319. Michelangelo Pistoletto b. 1933

Pagina Di Specchio (Mirrored Page), 1996
Screenprint, on reflective surface, the full sheet, mounted to backing board (as issued), with the colophon, contained in the original case. Signed and numbered 43/50 on the reverse in black ink, also numbered in black ink on the colophon (there were also some artist's proofs), published by Publikompass spa, Milan.
S. 16 $\frac{3}{8}$ x 10 $\frac{3}{8}$ x $\frac{1}{2}$ in. (41.6 x 26.4 x 1.3 cm)

Estimate
\$5,000-7,000



320. Nan Goldin b. 1953

Simon on the Subway, 1998
Dye destruction print. Signed, titled, dated and numbered 136/150 in black ink on the reverse, unframed.
16 x 20 in. (40.6 x 50.8 cm)

Estimate
\$1,200-1,800



321. Cindy Sherman b. 1954

Untitled (Artist in her Studio), 1983

Chromogenic print. Signed, dated and numbered 73/125 in black ink, framed.

15 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (39.1 x 27 cm)

Estimate

\$5,000-7,000

Literature

ARTnews, September 1983, cover



322. Cindy Sherman b. 1954

Untitled (Madonna), 1975/97
Gelatin silver print. Signed and dated '1975/97' in pencil on the reverse, framed.
10 x 8 in. (25.4 x 20.3 cm)

Estimate
\$3,000-5,000



323. Cindy Sherman b. 1954

Untitled (Ice Skater), 1979
Gelatin silver print. Signed and numbered 20/100 in red ink, unframed.
9¾ x 8 in. (24.8 x 20.3 cm)

Estimate
\$3,000-5,000



324. Cindy Sherman b. 1954

Untitled (Doctor and Nurse diptych), 1980-87

Two gelatin silver prints. Both signed, dated and numbered 92/125 in pencil on the reverse (there were also 15 artist's proofs), both unframed.
both 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (25.1 x 20 cm)

Estimate

\$5,000-7,000

325. Cindy Sherman b. 1954

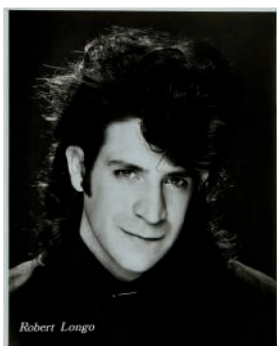
Untitled (Country Girl), 1975

Gelatin silver print. Signed, dated and numbered 74/125 in pencil on the reverse, framed.
17 x 14 in. (43.2 x 35.6 cm)

Estimate

\$3,000-5,000





Robert Longo



David Robbins



Jenny Holzer



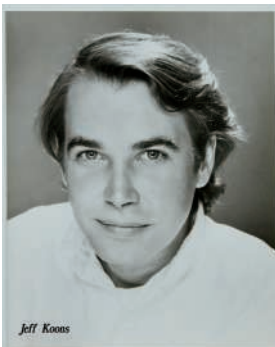
Larry Johnson



Michael Byron



Cindy
Sherman



Jeff Koons



Steven Parrino



Gretchen Bender



Joel Otterson



Ashley Bickerton



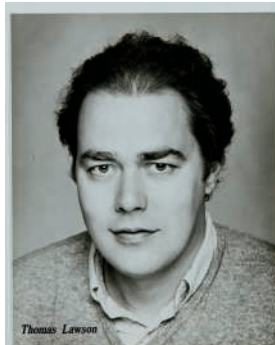
Alan Becker



Peter Nagy



Allan McCollum



Thomas Lawson



Robin Wieganski



Jennifer Bolande



Clegg and Guttman

326. David Robbins b. 1957

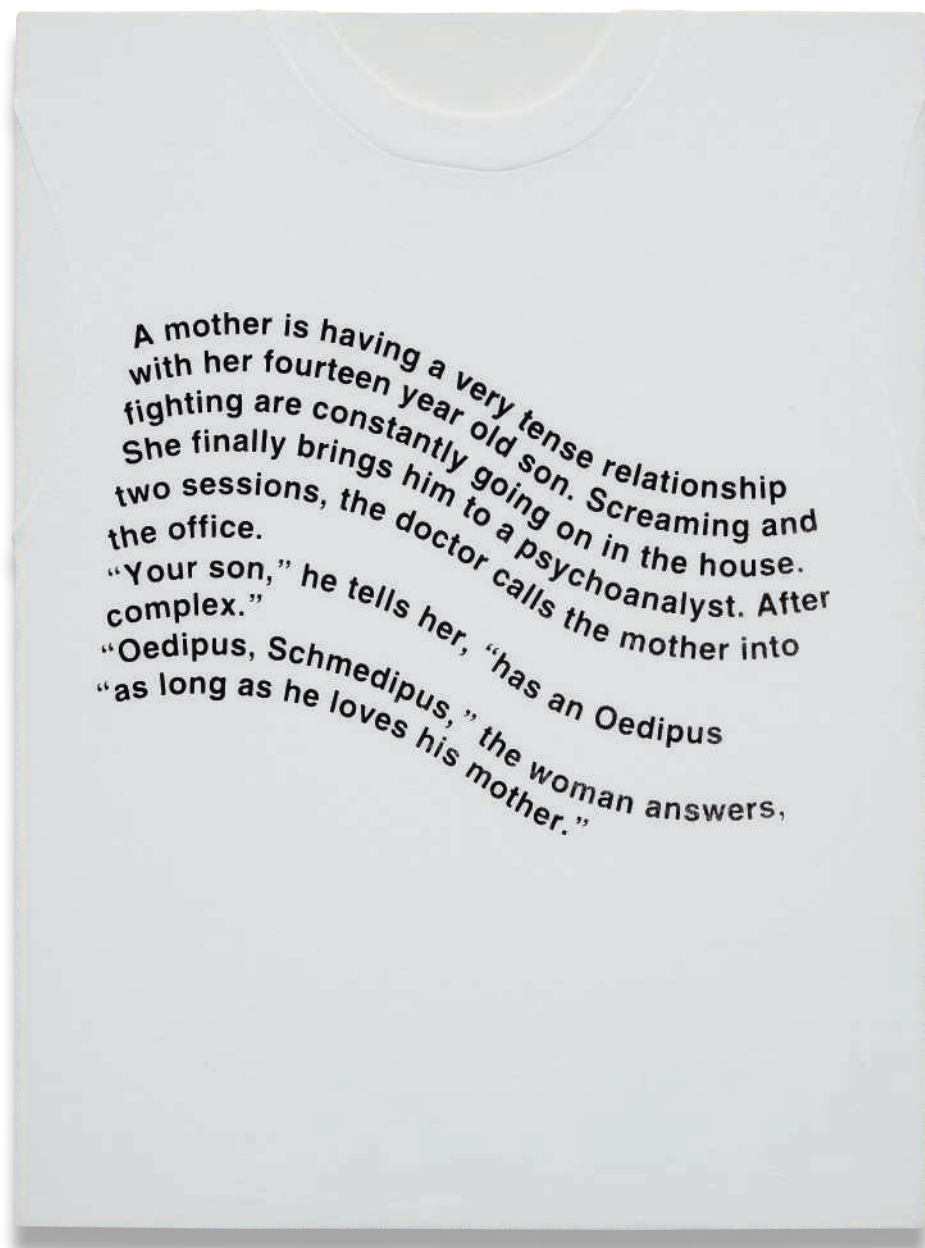
Talent, 1986-87

The complete set of 18 gelatin silver prints. All signed with initials and numbered 53/100 in pencil, further signed and titled with inkstamp on the reverse, all unframed.

all 10 x 8 in. (25.4 x 20.3 cm)

Estimate

\$5,000-7,000



327. Richard Prince b. 1949

Oedipus Schmedipus, 1994

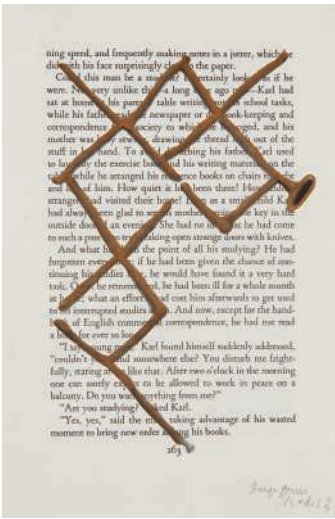
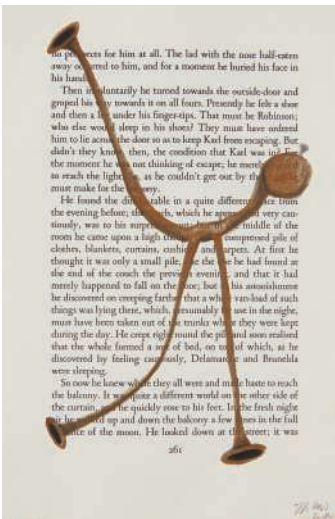
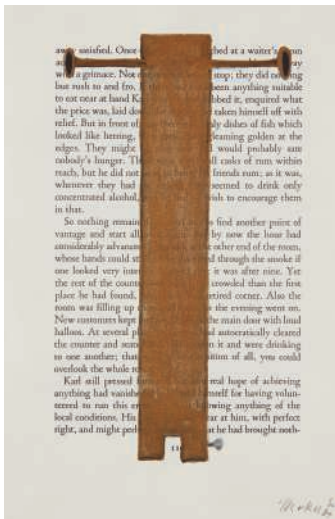
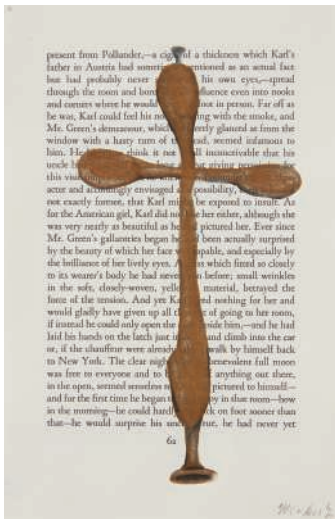
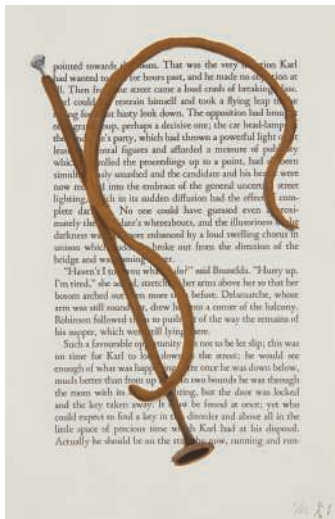
Screenprint, on a t-shirt, stretched onto canvas with stretcher (as issued). Signed and annotated 'ap 6' in black ink on the reverse (an artist's proof, the edition was 26 lettered A-Z), published by Artists Space, New York, framed.

I. 10 x 14 in. (25.4 x 35.6 cm)

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

Estimate

\$8,000-12,000



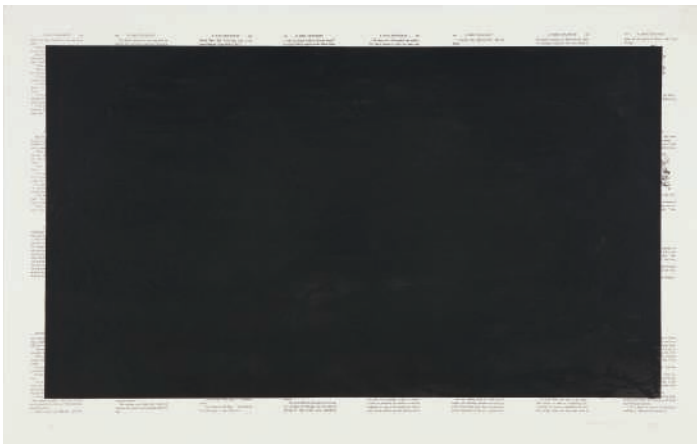
328. Tim Rollins and K.O.S. b. 1955 and Unknown

Amerika: ten works, 1988

Ten drawings in metallic ink and graphite, on book pages from Franz Kafka's 'Amerika'. All signed 'TR KOS' and dated in pencil, others additionally signed or initialed in pencil from KOS collaborators, all framed. all 8 x 5 1/4 in. (20.3 x 13.3 cm)

Estimate

\$8,000-12,000



329.

329. Tim Rollins and K.O.S. b. 1955 and Unknown

Black Alice; and White Alice, 1989

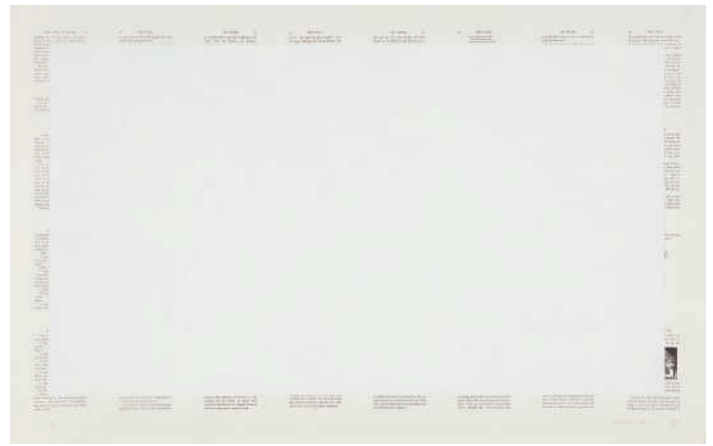
Two offset lithographs with screenprint and hand-painting with gesso, on Saunders rag paper, with full margins. Signed, dated, and numbered 36/50 in pencil (there were also 10 artist's proofs), published by Edition Schellmann, Munich, Germany, both unframed.

both L. 28 x 48 in. (71.1 x 121.9 cm)

both S. 33 x 52 in. (83.8 x 132.1 cm)

Estimate

\$1,000-2,000



330. Tim Rollins and K.O.S. b. 1955 and Unknown

Black Alice; and A Journal of the Plague Year, 1988

Two works, including one screenprint, and one drawing in goat's blood, on book pages, the full sheets. Both signed with initials, one annotated 'K.O.S.', dated and numbered 20/100 and 3/100 respectively in pencil, both published by The Art and Knowledge Workshop, New York, both unframed.

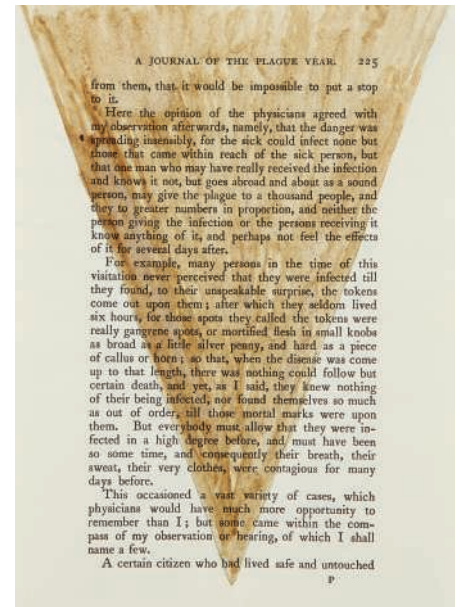
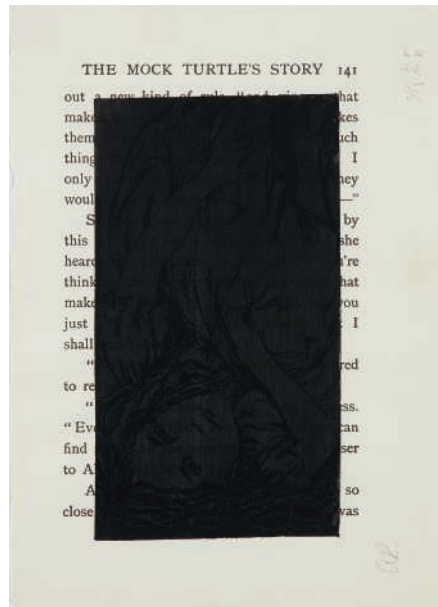
Alice 8 x 5 3/4 in. (20.3 x 14.6 cm)

journal 6 3/4 x 5 in. (17.1 x 12.7 cm)

Estimate

\$2,000-3,000

330.



331.



331. Tim Rollins and K.O.S. b. 1955 and Unknown

By Any Means Necessary, 1985-86

Screenprint, on book page to laid paper, the full sheet.

Signed, dated and numbered 33/100 in pencil, published by Fashion Moda, New York, framed.

S. 18 3/8 x 14 in. (46.7 x 35.6 cm)

Estimate

\$600-900



332. Kara Walker b. 1969

Testimony Suite, 2005

The complete set of five photogravures, on Hahnemühle Copperplate paper, with full margins. All signed with initials, dated and numbered 'AP 6/6' in pencil (an artist's proof, the edition was 40), published by the Lower East Side Print Shop, New York (with their blindstamp), all framed.

one l. 6 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in. (16.8 x 22.2 cm)

four l. 16 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (41.6 x 55.6 cm)

all S. 22 $\frac{3}{8}$ x 31 in. (56.8 x 78.7 cm)

Estimate

\$8,000-12,000

333. Kara Walker b. 1969

Freedom: A Fable, 1997

Laser-cut paper pop-up book, bound in brown leather (as issued), contained in the original cardboard packing box. From the edition of 4000, published by Peter Norton Family Christmas Project, Santa Monica. 9 3/8 x 8 3/8 x 5/8 in. (23.8 x 21.3 x 1.6 cm)

Estimate

\$1,800-2,400



334. Kara Walker b. 1969

Untitled (Canisters), 1997

The complete set of six etched glass canisters. From the edition of 100, published by The Renaissance Society at the University of Chicago. all 11 x 4 x 4 in. (27.9 x 10.2 x 10.2 cm)

Estimate

\$3,000-5,000



This Lot is to be Sold with No Reserve

335. Fred Wilson b. 1954

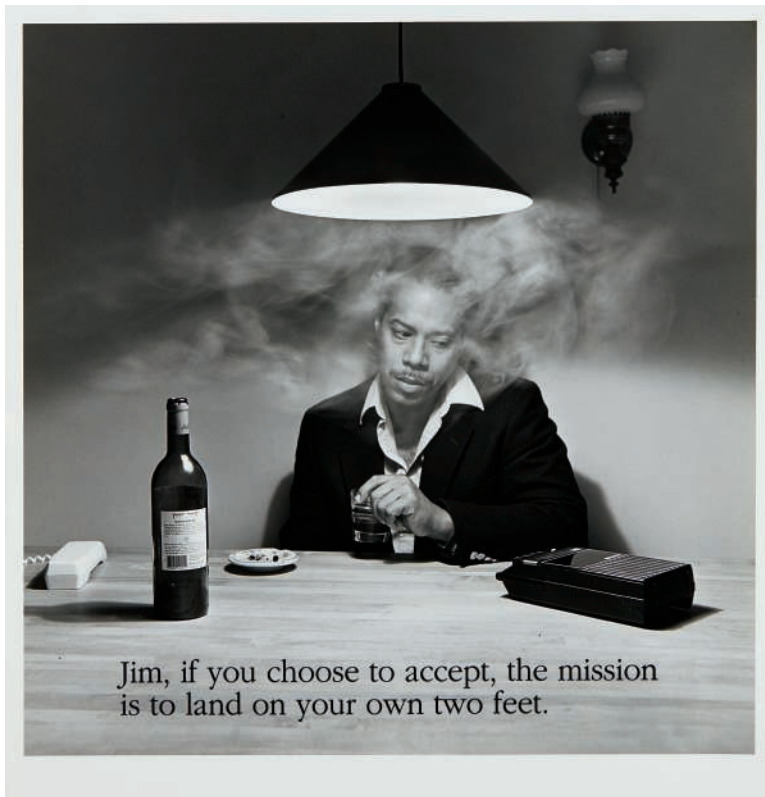
Untitled, 2003

Chromogenic print, on Kodak Professional paper, with full margins. Signed, dated and numbered 43/125 in black ink on the reverse, co-published by Dinaburg Arts, New York and MIT List Visual Arts Center, Cambridge, Massachusetts, framed. I. 16 1/4 x 23 in. (41.3 x 58.4 cm) S. 20 x 24 in. (50.8 x 61 cm)

Estimate

\$1,000-1,500 •





336. Carrie Mae Weems b. 1953

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

Gelatin silver print. Signed, dated and numbered 19/50 in pencil on the reverse, published by Artists Space, New York, framed.

19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in. (50.5 x 40.3 cm)

Estimate

\$1,200-1,800



337. Glenn Ligon b. 1960

White #1, 1995

Etching with aquatint, sugarlift and softground, on Somerset Textured paper, with full margins. Signed, dated and numbered 16/35 in pencil (there were also 10 artist's proofs), Published by Burnet Editions, New York (with their blindstamp), framed.

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

S. 19 $\frac{1}{2}$ x 14 $\frac{1}{2}$ in. (49.5 x 36.8 cm)

Estimate

\$4,000-6,000

338. Gary Simmons b. 1964

Everforward...(Neverback), 1993

Pair of white leather boxing gloves with metallic gold thread and satin. Signed, dated and numbered 'AP 4/4' in black ink inside one glove, also numbered inside the other glove (an artist's proof, the edition was 20), published by Permanent Press, Brooklyn.
both 13 x 7 x 5½ in. (33 x 17.8 x 14 cm)

Estimate

\$3,000-5,000



339. Joel Sternfeld b. 1944

The National Civil Rights Museum, Formerly the Lorraine Motel, 450 Mulberry Street, Memphis Tennessee, August 1993, 1993

Chromogenic print. Signed, titled and dated in black ink on the reverse, framed.
18½ x 23¾ in. (47 x 59.4 cm)

Estimate

\$4,000-6,000

Provenance

Pace/MacGill Gallery, New York
Haines Gallery, San Francisco

Literature

Joel Sternfeld: Sweet Earth, Steidl, 2006, p. 111





340. Richard Estes b. 1932

Lakewood Mall, from *Urban Landscapes No. 3*, 1981
Screenprint in colors, on Fabriano Cottone paper, with full margins. Signed and numbered 89/250 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, unframed.
I. 14 x 20 in. (35.6 x 50.8 cm)
S. 19¾ x 27½ in. (50.2 x 69.9 cm)

Estimate
\$1,200-1,800

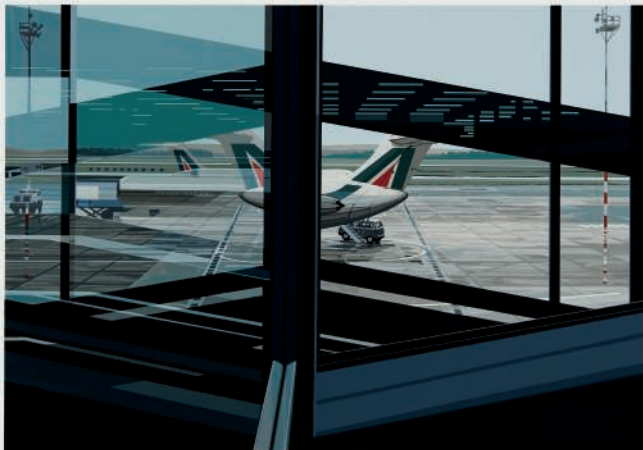
Literature
John Arthur p. 123

341. Richard Estes b. 1932

Flughafen; and *Cafeteria Vatican*, from *Urban Landscapes No. 3*, 1981
Two screenprints in colors, on Fabriano Cottone paper, with full margins. Both signed, *Flughafen* numbered 162/250 and *Cafeteria* annotated 'AP' in pencil (an artist's proof, both from the edition of 250 and 15 artist's proofs), published by Parasol Press, Ltd., New York, both unframed.
both I. 14 x 20 in. (35.6 x 50.8 cm)
both S. 19¾ x 27½ in. (50.2 x 70.2 cm)

Estimate
\$2,000-3,000

Literature
John Arthur p. 121



342. Richard Estes b. 1932

Danbury Tile, from *Urban Landscapes*, 1972

Screenprint in colors, on Schoeller's Parole paper, with full margins. Signed and numbered 11/75 in pencil (there were also 25 artist's proofs) published by Parasol Press, Ltd., New York, unframed.

I. 15 x 20 in. (38.1 x 50.8 cm)

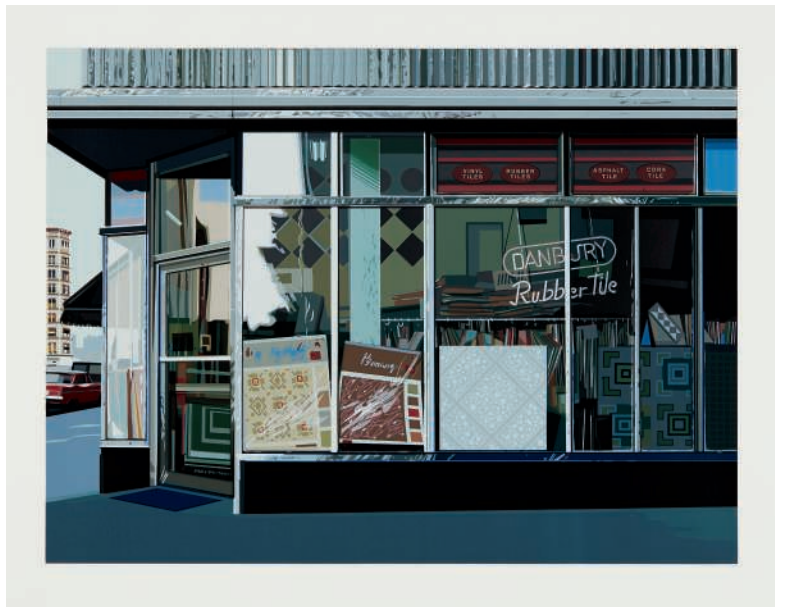
S. 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (49.8 x 69.9 cm)

Estimate

\$1,200-1,800

Literature

John Arthur p. 113



343. Richard Estes b. 1932

Oriental Cuisine, from *Urban Landscapes*, 1972

Screenprint in colors, on Schoeller's Parole paper, with full margins. Signed and numbered 12/75 in pencil (there were also 25 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

I. 13 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in. (34 x 51.4 cm)

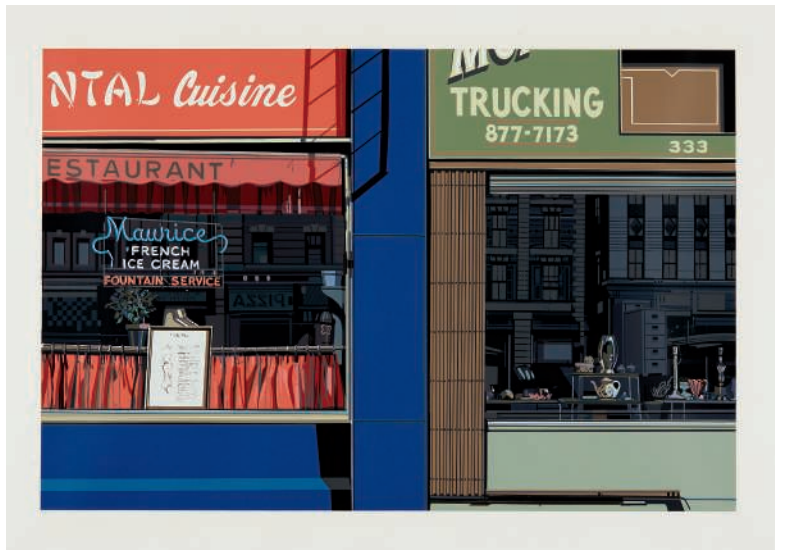
S. 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (49.8 x 69.9 cm)

Estimate

\$1,200-1,800

Literature

John Arthur p. 112



344. Richard Estes b. 1932

Ten Doors, from *Urban Landscapes*, 1972

Screenprint in colors, on Schoeller's Parole paper, with full margins. Signed and numbered 17/75 in pencil (there were also 25 artist's proofs), published by Parasol Press, Ltd., New York.

I. 14 $\frac{1}{2}$ x 21 $\frac{3}{8}$ in. (36.8 x 54.3 cm)

S. 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (49.8 x 70.2 cm)

Estimate

\$3,000-5,000

Literature

John Arthur p. 112





345. Richard Estes b. 1932

Qualicraft Shoes, 1974

Screenprint in colors, on Fabriano Cottone paper, laminated to Schoeller's rag board with an aluminum inlay (as issued), the full sheet. Signed in pencil (presumably a proof aside from the edition of 100 and 25 artist's proofs), published by Parasol Press, Ltd., New York, unframed.
S. 33 $\frac{3}{8}$ x 46 $\frac{1}{8}$ in. (84.8 x 119.1 cm)

Estimate

\$2,000-3,000

Literature

John Arthur p. 115

346. Richard Estes b. 1932

Manhattan, from *Urban Landscapes No. 3*, 1981

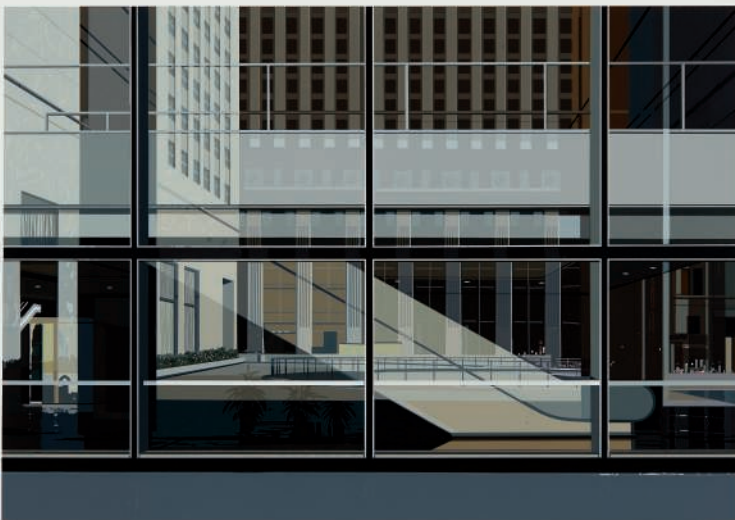
Screenprint in colors, on Fabriano Cottone paper, with full margins. Signed and annotated 'A.P' in pencil (one of 15 artist's proofs, the edition was 250), published by Parasol Press, Ltd., New York, unframed.
I. 14 x 20 in. (35.6 x 50.8 cm)
S. 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (49.8 x 69.9 cm)

Estimate

\$1,200-1,800

Literature

John Arthur p. 121



347. Richard Estes b. 1932

Nass Linoleum, from *Urban Landscapes*, 1972
Screenprint in colors, on Schoeller's Parole paper, with full margins. Signed and numbered 12/75 in pencil (there were also 25 artist's proofs), published by Parasol Press, Ltd., New York, framed.
I. 15 x 18 in. (38.1 x 45.7 cm)
S. 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (49.8 x 69.9 cm)

Estimate
\$1,200-1,800

Literature
John Arthur p. 112

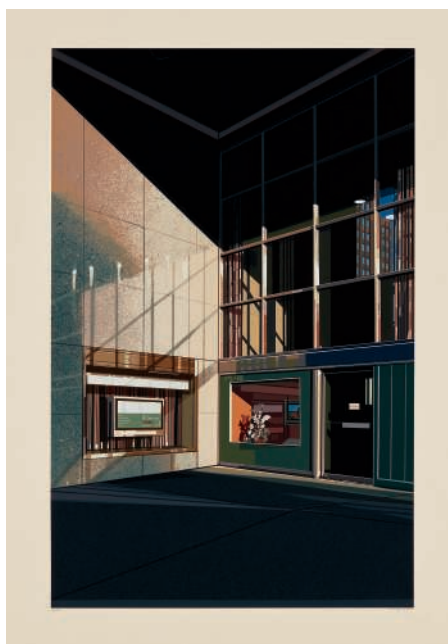


348. Richard Estes b. 1932

4 1/2% Interest, from *Urban Landscapes No. 2*, 1979
Screenprint in colors, on Fabriano Cottone paper, with full margins. Signed, and annotated 'A.P.' in pencil (one of 15 artists's proofs, the edition was 100) published by Parasol Press, Ltd., New York, unframed.
I. 20 x 13 in. (50.8 x 33 cm)
S. 27 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in. (69.9 x 49.8 cm)

Estimate
\$1,200-1,800

Literature
John Arthur p. 116



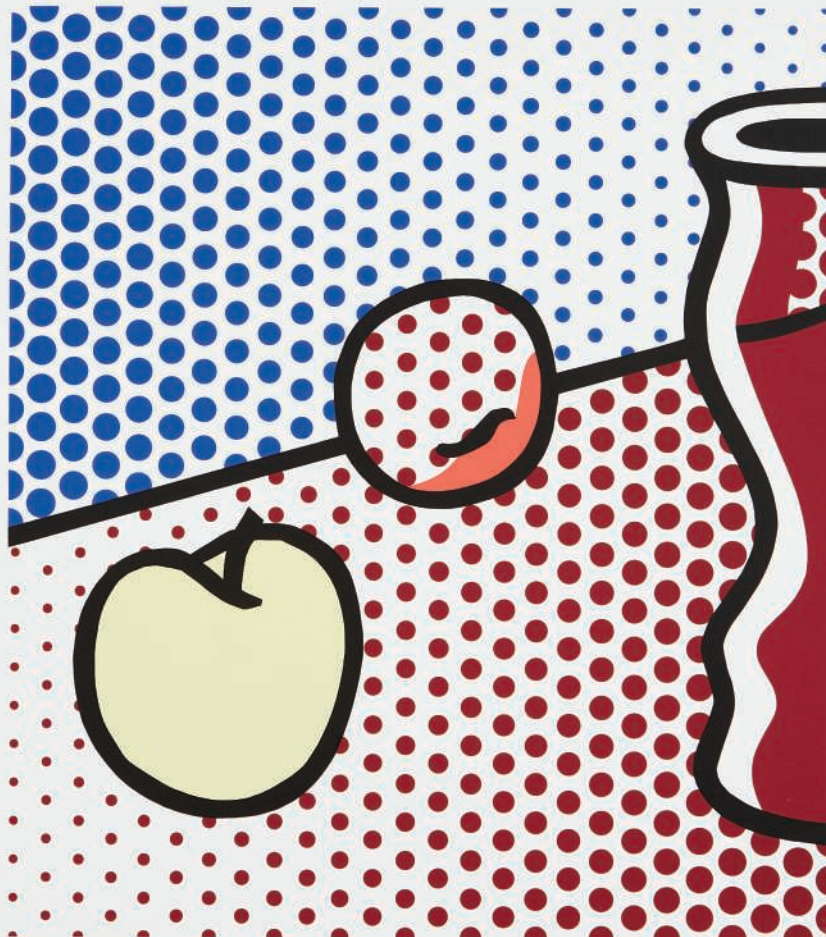
349. Richard Estes b. 1932

Venezia-Murano, from *Urban Landscapes No. 2*, 1979
Screenprint in colors, on Fabriano Cottone paper, with full margins. Signed in pencil (presumably a proof aside from the edition of 100 and 25 artist's proofs), published by Parasol Press, Ltd., New York, unframed.
I. 20 x 14 $\frac{1}{4}$ in. (50.8 x 37.1 cm)
S. 27 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in. (69.9 x 49.8 cm)

Estimate
\$1,200-1,800

Literature
John Arthur p. 118





143/250 of Lichtenstein '94

Property from a Private Collection, California

350. Roy Lichtenstein 1923-1997

Still Life with Red Jar, 1994

Screenprint in colors, on Lanaquarelle Watercolor paper, with full margins. Signed, dated and numbered 143/250 in pencil (there were also 50 artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 15 x 13¼ in. (38.1 x 33.7 cm)

S. 21⅜ x 19⅜ in. (54.3 x 49.2 cm)

Estimate

\$7,000-10,000

Literature

Gemini G.E.L. 1621; Mary Lee Corlett 291

Property from a Private Collection, Atlanta

351. Roy Lichtenstein 1923-1997

Against Apartheid, 1983

Lithograph in colors, on Arches paper, the full sheet.
Signed, dated and numbered 99/100 in pencil (there were also 30 artist's proofs), co-published by the artist and Galerie Maeght-Lelong, Paris, for the benefit of Artists of the World against Apartheid, in cooperation with the United Nations Committee against Apartheid, framed.
S. 33½ x 23⅝ in. (85.1 x 60 cm)

Estimate

\$7,000-10,000

Literature

Mary Lee Corlett 200

Property from a Private Collection, California

352. Roy Lichtenstein 1923-1997

Composition IV, 1995

Screenprint in colors, on Rives BFK paper, with full margins. Signed, dated and numbered 27/120 in pencil (there were also 30 artist's proofs), co-published by the artist and Kennedy for Senate, framed.
I. 13½ x 19¼ in. (33.3 x 48.9 cm)
S. 22¼ x 27⅜ in. (56.5 x 69.5 cm)

Estimate

\$6,000-9,000

Literature

Mary Lee Corlett 293





353. Roy Lichtenstein 1923-1997

Modern Art Poster, 1967

Screenprint in colors, on smooth, ivory wove paper, the full sheet. Signed in black ink (a proof aside from the signed and numbered edition of 300), published by Leo Castelli Gallery, New York, framed.
S. 8 x 11 in. (20.3 x 27.9 cm)

Estimate

\$5,000-7,000

Provenance

Ileana Sonnabend and the Estate of Nina Castelli Sundell
Christie's, New York, *First Open: Editions*, March 1, 2016, lot 230

Literature

Mary Lee Corlett II.8

Property from a Private Collection, California

354. Roy Lichtenstein 1923-1997

Foot and Hand, 1964

Offset lithograph in colors, on white wove paper, with full margins. Signed, dated and numbered 106/300 in pencil (there were also an unknown number of proofs), published by Leo Castelli Gallery, New York, framed.
I. 16 $\frac{5}{8}$ x 21 in. (42.2 x 53.3 cm)
S. 17 $\frac{1}{4}$ x 21 $\frac{1}{2}$ in. (43.8 x 54.6 cm)

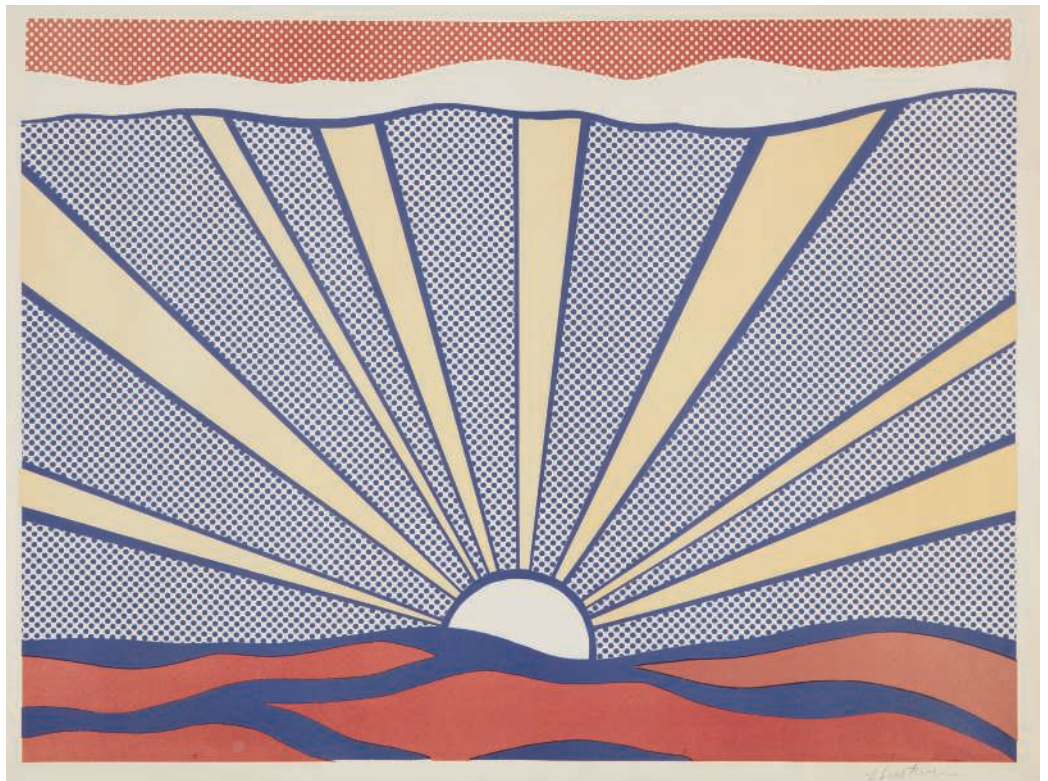
Estimate

\$5,000-7,000

Literature

Mary Lee Corlett 4





Property from a Private Collection, California

355. Roy Lichtenstein 1923-1997

Sunrise, 1965

Offset lithograph in colors, on lightweight wove paper, with full margins. Signed in pencil, from an unknown edition size, published by Leo Castelli Gallery, New York, framed.

I. 17¼ x 23½ in. (43.8 x 58.7 cm)

S. 18¾ x 24¼ in. (46.7 x 61.6 cm)

Estimate

\$4,000-6,000

Literature

Mary Lee Corlett 7

356. Roy Lichtenstein 1923-1997

Fish and Sky, from *Ten from Leo Castelli*, 1967

Screenprint on gelatin silver print, mounted onto a lenticular offset lithograph, on white composition board with window mount (as issued), the full sheet. Signed and annotated 'a./p.' in pencil on the window mount (an artist proof, aside from the edition of 200 and 25 proofs lettered A-Y), published by Tanglewood Press, Inc., New York (inkstamp on reverse), framed.

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

mat 23¾ x 20 in. (60.3 x 50.8 cm)

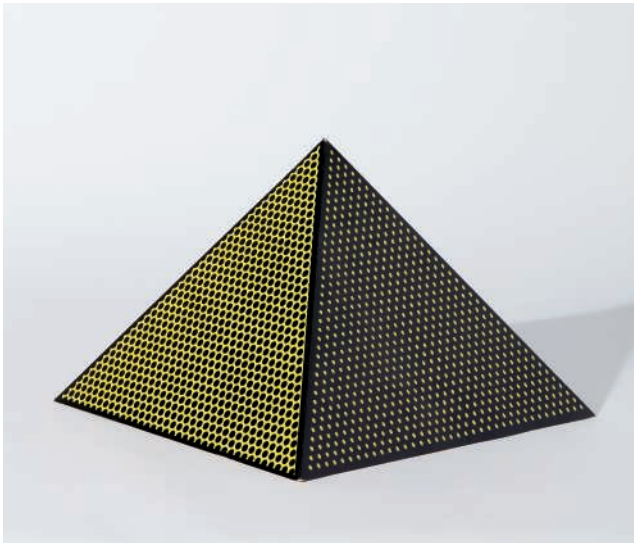
Estimate

\$5,000-7,000

Literature

Mary Lee Corlett 50





357. Roy Lichtenstein 1923-1997

Pyramid, 1968

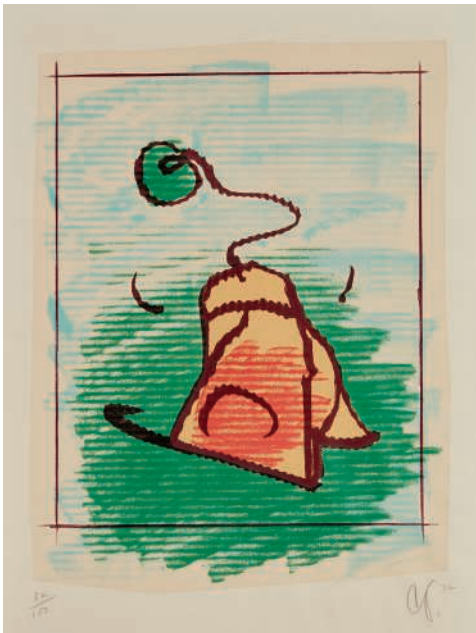
Screenprint in colors, on lightweight board folded into a three-dimensional pyramid. Signed, dated and annotated 'A/P' in pencil inside the pyramid (an artist's proof, the edition was 300), published by the artist. 20 x 20 x 14¼ in. (50.8 x 50.8 x 36.2 cm)

Estimate

\$1,500-2,500

Literature

Mary Lee Corlett 62



358. Claes Oldenburg b. 1929

Tea Bag, 1972

Lithograph in colors, on Auvergne handmade paper, with full margins. Signed, dated and numbered 52/100 in pencil (there were also some artist's proofs), published by Petersburg Press, London, framed.

I. 25 x 18¾ in. (63.5 x 47.6 cm)

S. 30⅞ x 22½ in. (78.4 x 57.2 cm)

Estimate

\$700-900

Literature

Richard Axsom and David Platzker 82



Property from a Private New England Collection

359. Claes Oldenburg b. 1929

Apple Core - Winter, 1990

Lithograph in colors, on Arches Cover Black paper, with full margins. Signed with initials and numbered 34/59 in white crayon (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 28 x 21½ in. (71.1 x 54.6 cm)

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

Estimate

\$1,200-1,800

Literature

Gemini G.E.L. 1441

Property from a Private New England Collection

360. Claes Oldenburg b. 1929

Colossal Screw in Landscape-Type 1, 1976

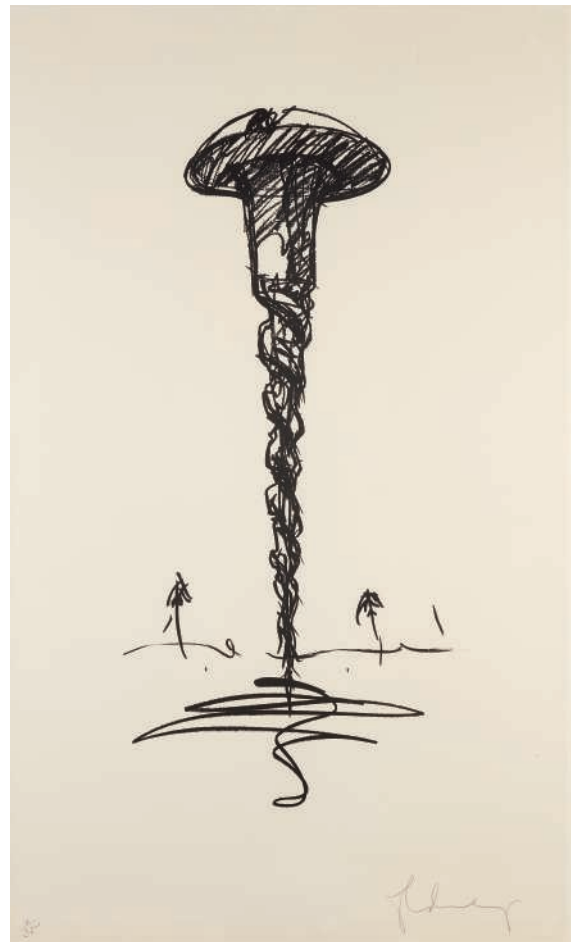
Lithograph, on Arches Roll paper, with full margins.
Signed and numbered 9/35 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 50 x 24¾ in. (127 x 62.9 cm)
S. 67⅜ x 40⅜ in. (171.1 x 102.6 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 699; Richard Axsom and David Platzker 142



Property from a Private New England Collection

361. Claes Oldenburg b. 1929

Soft Screw as Balloon, Ascending, 1976

Lithograph, on Arches Roll paper, with full margins.
Signed and numbered 29/35 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 59 x 39¾ in. (149.9 x 101 cm)
S. 67⅜ x 45⅞ in. (171.1 x 114.6 cm)

Estimate

\$2,000-3,000

Literature

Gemini G.E.L. 701; Richard Axsom and David Platzker 144





362. Andy Warhol 1928-1987

Liz, 1967

Offset lithograph in colors, on wove paper, with full margins. Signed and dated in black ball-point pen (from the edition of approximately 300), published by Leo Castelli, New York, framed.

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

S. 23½ x 23½ in. (58.7 x 58.7 cm)

Estimate

\$8,000-12,000

Literature

Freyda Feldman and Jörg Schellmann 7

363. Andy Warhol 1928-1987

Marilyn (Announcement), 1981

Offset lithograph in colors, on wove paper, the full sheet, with text printed on the reverse. Signed in black marker, produced as an announcement for the *Warhol: A Retrospective 1863-1981* exhibition held at Castelli Graphics, New York, 21 November - 22 December, 1981, framed.

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

Estimate

\$6,000-9,000



364. Andy Warhol 1928-1987

Flowers, 1964

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

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

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

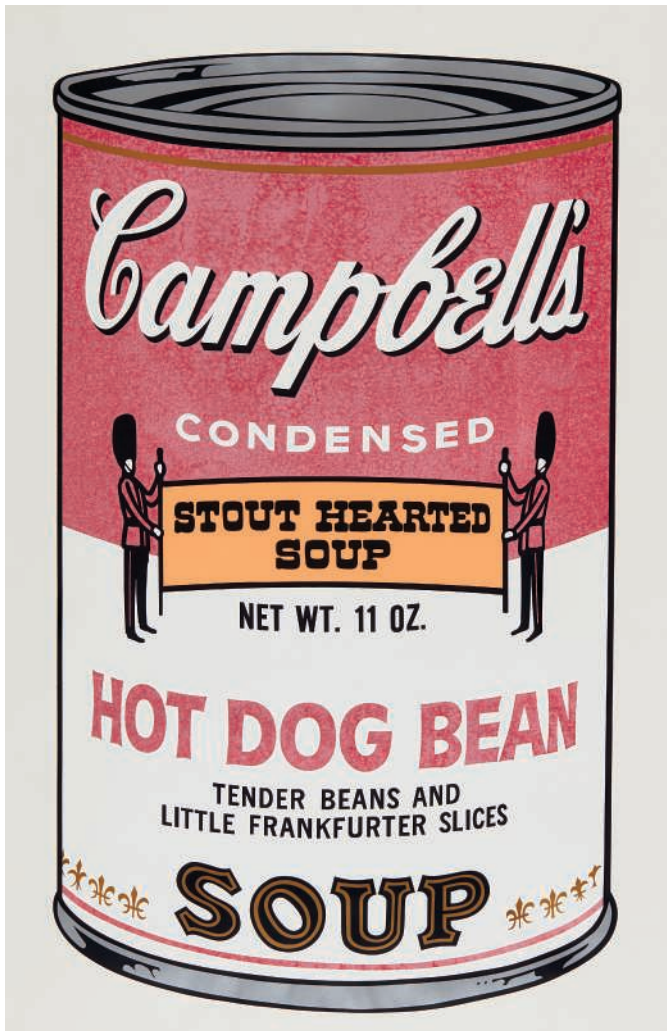
Estimate

\$6,000-9,000

Literature

Frayda Feldman and Jörg Schellmann 6





365. Andy Warhol 1928-1987

Hot Dog Bean, from Campbell's Soup II, 1969
Screenprint in colors, on wove paper, with full margins.
Signed in black ball point pen and stamp numbered 128/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.
L. 31 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (81 x 47 cm)
S. 35 x 23 in. (88.9 x 58.4 cm)

Estimate
\$6,000-9,000

Literature
Frayda Feldman and Jörg Schellmann 59

366. Andy Warhol 1928-1987

Mildred Scheel, 1980
Screenprint in colors with diamond dust, on Arches 88 paper, the full sheet. Signed and numbered 'P.P. 4/5' in pencil (one of the unique printer's proof/trial proofs aside from the edition of 15 T.P. trial proofs, there were also 50 artist's proofs, there was no edition), published by Deutsche Krebshilfe e.V., Cologne (with the artist's copyright inkstamp on the reverse), framed.
S. 30 $\frac{3}{8}$ x 43 $\frac{1}{8}$ in (77.2 x 109.5 cm)

Estimate
\$10,000-15,000

Literature
Frayda Feldman and Jörg Schellmann 239



367. Andy Warhol 1928-1987

Campbell's Soup Can Drawing, 1978

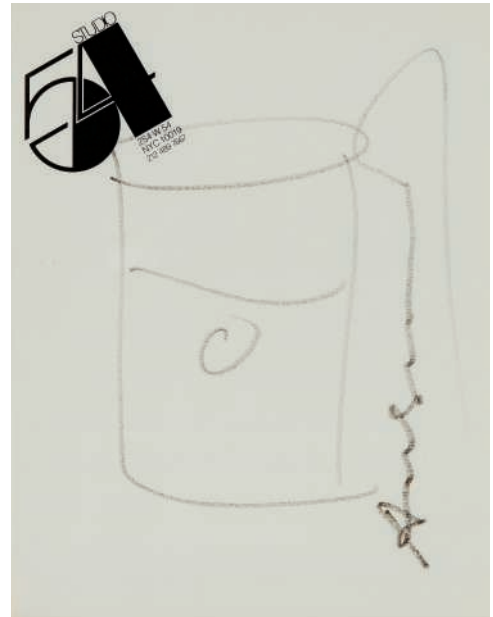
Drawing in black marker, on Studio 54 stationery with printed text. Signed in black marker, framed.
11 x 8½ in. (27.9 x 21.6 cm)

Estimate

\$2,000-3,000

Provenance

Strodes Mill Gallery, West Chester, Pennsylvania



368. Andy Warhol 1928-1987

Mao, from *The New York Collection for Stockholm*, 1973
Xerox, on xerox paper, the full sheet, contained in the original wove paper folio (with an accompanying reference image of Mao). Signed and numbered 222/300 in black ink (there were also 25 artist's proofs) published by Experiments in Art and Technology, New York, unframed.

S. 11 x 8½ in. (27.9 x 21.6 cm)

Estimate

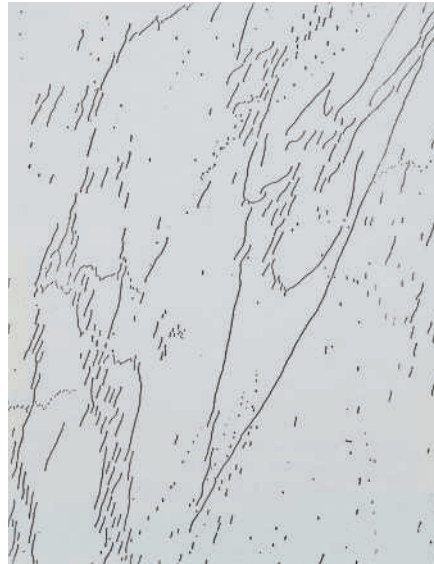
\$2,000-4,000

Provenance

Sotheby's, New York, *Prints & Multiples*, April 2016, lot 230

Literature

Frayda Feldman and Jörg Schellman 89



369. Andy Warhol 1928-1987

Cow, 1971

Screenprint in colors, on wallpaper, the full sheet. From the edition of unknown size, published by Factory Additions, New York, framed.
S. 45¾ x 29¾ in. (115.3 x 75.6 cm)

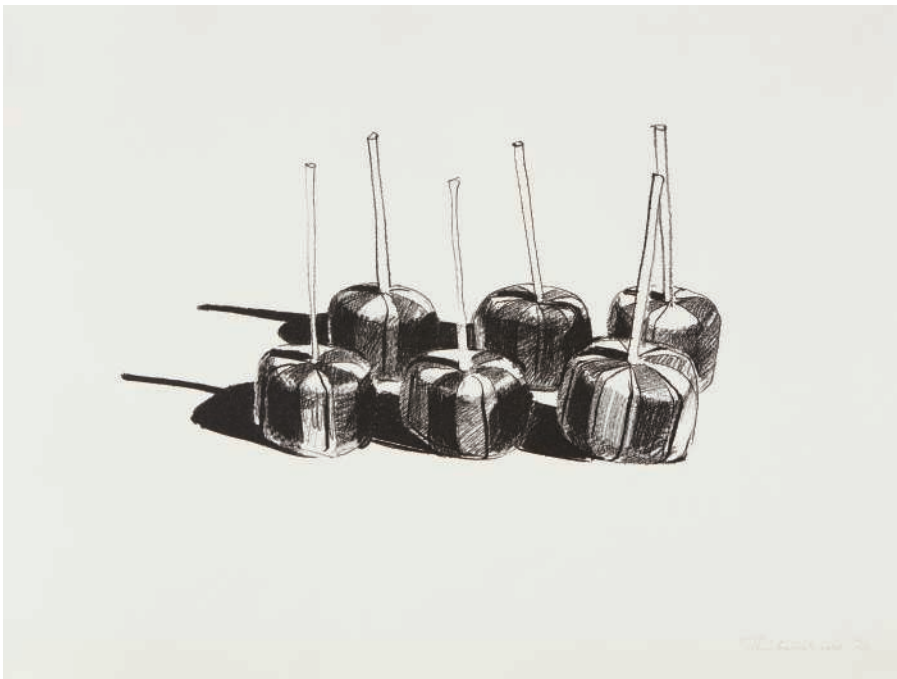
Estimate

\$4,000-6,000

Literature

Frayda Feldman and Jörg Schellmann 12





370. Wayne Thiebaud b. 1920

Suckers (State I), 1968

Lithograph, on Rives BFK paper, with full margins. Signed, annotated 'State I' and numbered 141/150 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 14¼ x 8 in. (36.2 x 20.3 cm)

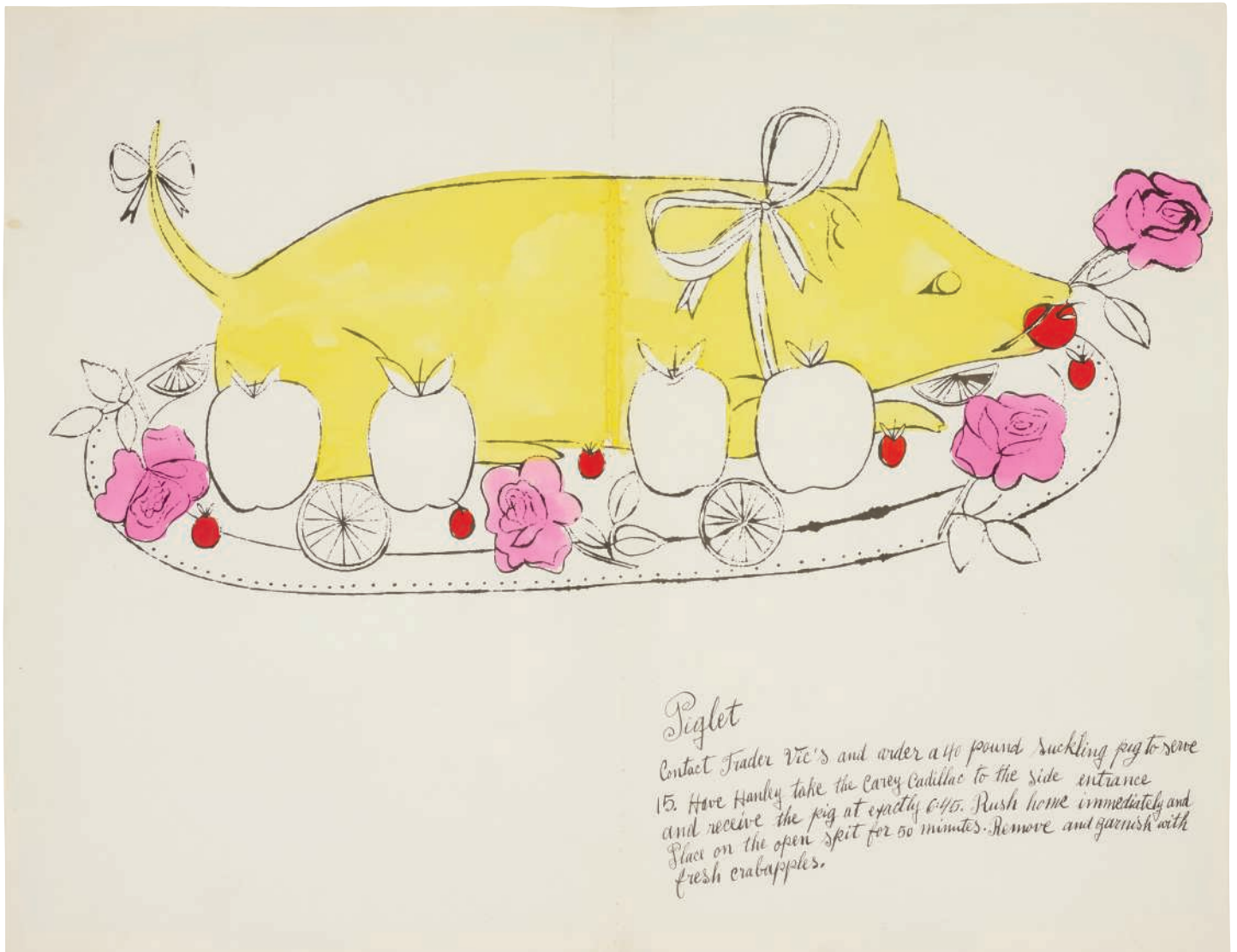
S. 16 x 22 in. (40.6 x 55.9 cm)

Estimate

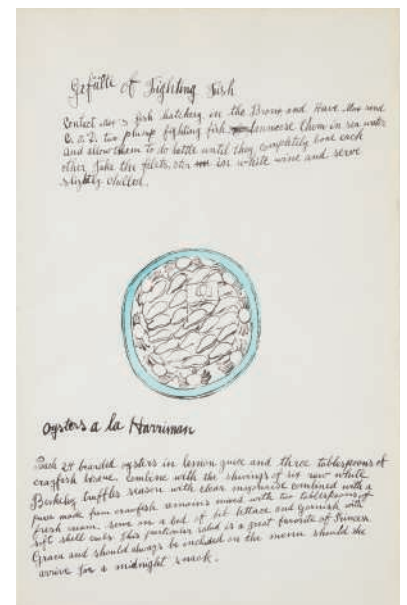
\$5,000-7,000

Literature

Gemini G.E.L. 85



374. Andy Warhol 1928-1987





375.

375. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs (one with hand-coloring), on wove paper, the full sheets. Both from the original bound book, one framed.
colored S. 8½ x 10⅝ in. (21.6 x 27 cm)
uncolored S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate
\$2,500-3,500

Literature
Freyda Feldman and Jörg Schellmann IV.98 and IV.99

376. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs (one with hand-coloring), on wove paper, the full sheets. Both from the original bound book, one framed.
colored S. 8½ x 10⅝ in. (21.6 x 27 cm)
uncolored S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate
\$2,500-3,500

Literature
Freyda Feldman and Jörg Schellmann IV.95 and IV.96



376.



377.

377. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs (one with hand-coloring), on wove paper, the full sheets. Both from the original bound book, one framed.
colored S. 8½ x 10¾ in. (21.6 x 27.3 cm)
uncolored S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate
\$2,500-3,500

Literature
Freyda Feldman and Jörg Schellmann IV.94 and IV.102



378. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs (one with hand-coloring), on wove paper, the full sheets. Both from the original bound book, one framed.
colored S. 8½ x 10½ in. (21.6 x 26.7 cm)
uncolored S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate
\$2,500-3,500

Literature
Freyda Feldman and Jörg Schellmann IV.100 and IV.101



378.





379.

379. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs (one with hand-coloring), on wove paper, the full sheets. Both from the original bound book, one framed.
colored S. 8½ x 10⅝ in. (21.6 x 27 cm)
uncolored S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate
\$2,500-3,500

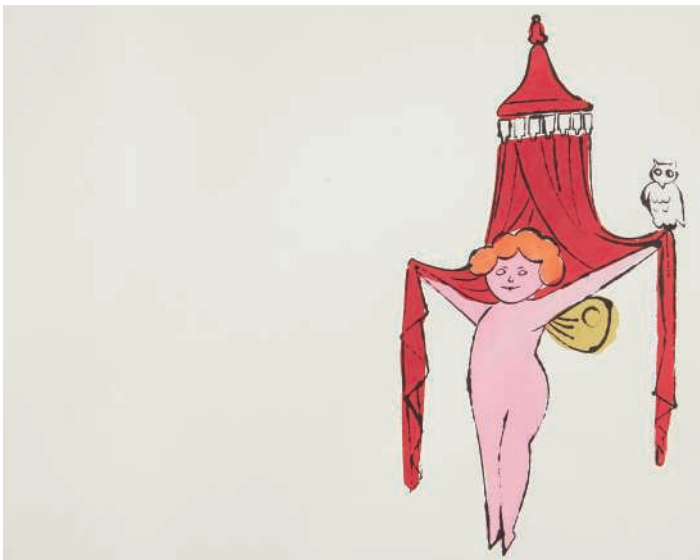
Literature
Freyda Feldman and Jörg Schellmann IV.93 and IV.105

380. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs (one with hand-coloring), on wove paper, the full sheets. Both from the original bound book, one framed.
colored S. 8½ x 10⅝ in. (21.6 x 27 cm)
uncolored S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate
\$2,500-3,500

Literature
Freyda Feldman and Jörg Schellmann IV.86 and IV.97



380.



381.

381. Andy Warhol 1928-1987

In the Bottom of My Garden: two plates, circa 1956
Two offset lithographs, on wove paper, the full sheets.
Both from the original bound book, both unframed.
both S. 8½ x 11 in. (21.6 x 27.9 cm)

Estimate

\$1,000-2,000

Literature

Freyda Feldman and Jörg Schellmann IV.103 and IV.104

Property from an Important New York Collection

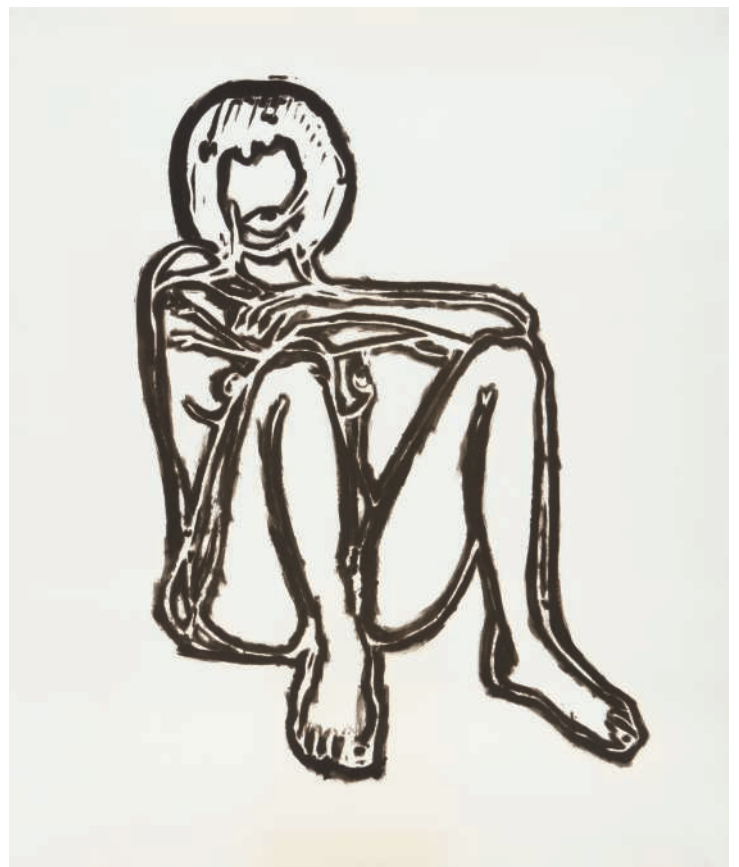
382. Various Artists

Brooklyn Academy of Music Portfolio III: four works, 1991
Four works, including two woodcuts, one etching and
aquatint and one lithograph in colors, on various papers,
with full margins. All signed, two dated and all numbered
24/75 in pencil (there were also 16, 15, 16 and 12 artist's
proofs respectively), published by Parasol Press, Ltd.,
New York, all unframed.
all various sizes
largest S. 45½ x 38 in. (115.6 x 96.5 cm)

Estimate

\$2,000-3,000

Including works by: Claudia Hart, Sol Lewitt, Will
Mentor and Tom Wesselmann





383. Tom Wesselmann 1931-2004

Bedroom Blonde Doodle with Photo, 1988
Screenprint in colors, on wove paper, with full margins. Signed, dated and numbered 62/100 in pencil (there were also 12 artist's proofs), published by International Images Inc., Putney, Vermont, framed.
I. 42½ x 52½ in. (108 x 133.4 cm)
S. 58 x 67⅞ in. (147.3 x 172.4 cm)

Estimate
\$8,000-10,000



384. Tom Wesselmann 1931-2004

Nude, from 11 Pop Artists, Volume II, 1965
Screenprint in colors, on wove paper, the full sheet. Signed and numbered 183/200 in pencil (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, framed.
S. 24 x 29⅝ in. (61 x 75.2 cm)

Estimate
\$4,000-6,000

385. Mel Ramos b. 1935

Tabacco Rhoda, from *11 Pop Artists, Volume II*, 1965
Screenprint in colors, on wove paper, with full margins.
Signed, dated and numbered 71/200 in pencil (there were also 50 artist's proofs), published by Original Editions, New York, framed.
I. 28 x 22 in. (71.1 x 55.9 cm)
S. 30 x 24 in. (76.2 x 61 cm)

Estimate

\$1,000-1,500

Literature

Ernst Hilger 41



386. Jeff Koons b. 1955

Flowers, 2001
Lithograph in colors, on Somerset Velvet paper, with full margins. Signed, dated and numbered '1/2 WKSHP' in pencil (a proof, the edition was 150 and 10 artist's proofs), published by Art of This Century, New York, framed.
I. 37½ x 27 in. (95.3 x 68.6 cm)
S. 41½ x 29½ in. (105.4 x 75.2 cm)

Estimate

\$5,000-7,000





387. Robert Indiana b.1928

Book of Love: one plate, 1996
Screenprint in colours, on A.N.W. Crestwood Museum Edition paper, with full margins. Signed, dated and numbered 73/200 in pencil (there were also 50 artist's proofs), published by American Image Editions, New York, framed.
I. 18½ x 18 in. (46 x 45.7 cm)
S. 24 x 20 in. (61 x 50.8 cm)

Estimate
\$3,000-5,000



388. Robert Indiana b.1928

Chosen Love, 1995
Skein dyed, hand carved and hand tufted archival New Zealand wool, with canvas and natural latex backing. Signed and numbered 102/175 in black ink on a canvas label affixed to the reverse.
96 x 96 in. (243.8 x 243.8 cm)

Estimate
\$4,000-6,000



389. Robert Indiana b. 1928

Hexagon; Octagon; and Nonagon, from Polygons, 1975
Three screenprints in colors, on Arches 88 paper, with full margins. All signed, dated, and numbered 29/100 in pencil (there were also 25 artist's proofs in Roman numerals), published by Editions Denise René, New York (with their blindstamp), all framed.
all L. 24 x 22 in. (61 x 55.9 cm)
all S. 30¾ x 27⅞ in. (78.1 x 70.8 cm)

Estimate

\$3,000-5,000

Literature

Susan Sheehan 88, 90 and 91



390. Julian Opie b. 1958

Ruth With Cigarette, 2005-06
Lambda print in colors, on Fujicolour digital archival paper, matt-sealed and drymounted to Dibond (as issued), contained in the original aluminum frame specified by the artist. Signed and numbered 28/50 in black ink on the reverse of the artist's frame (there were also 11 artist's proofs), published by Alan Cristea Gallery, London.
S. 34⅞ x 25⅞ in. (87.3 x 65.7 cm)

Estimate

\$5,000-7,000

Literature

Alan Cristea Gallery 86

391. Julian Opie b. 1958

Twenty Six Portraits, 2006
The complete book of 26 prints in colors, including five screenprints tipped-in and five Lambda prints, and 16 lithographs, bound (as issued), on wove paper, the full sheets, with text by the artist, bound in the original cloth cover, contained in the original navy silk-covered slipcase. Signed and numbered 147/250 in pencil on the justification page (there were also 50 artist's proofs), published by Alan Cristea Gallery.
portfolio 16¾ x 12 x ¾ in. (42.5 x 30.5 x 1.9 cm)

Estimate

\$2,000-4,000

Literature

Alan Cristea Gallery 95





392. KAWS b. 1974

Be@rbrick 400%, 2005

Stained Karimoku wood multiple, contained in the original red and white cardboard box. Fabricator laser engraved signature and date on the reverse, additionally signed, dated and dedicated in black ink on the interior of the box, from the edition of 150.

11 x 5½ x 2¼ in. (27.9 x 14 x 5.7 cm)

Estimate

\$5,000-7,000

393. KAWS b. 1974

Six Works: (Real) Companion; CHUM; Bendy; Companion (Five Years Later); PUSHEAD; and THE TWINS, 1999-2006

Seven works, including five cast and painted soft vinyl multiples and two plastic, painted multiples, six contained in their original cardboard or Plexiglas boxes. (Real) Companion and CHUM signed and dated in black or white ink on the underside of the right foot respectively, four with the fabricators stamp on the underside, all with the artist's copyright stamp and date on the underside.

smallest 7½ x 4¼ x 2 in. (19.1 x 10.8 x 5.1 cm)

largest 14¾ x 6½ x 2½ in. (37.5 x 16.5 x 6.4 cm)

Estimate

\$5,000-7,000



394. KAWS b. 1974

Presenting the Past, 2014

Screenprint in colors, on Sanders Waterford paper, the full sheet. Signed, dated and numbered 16/250 in pencil (there were also 50 artist's proofs), published by the artist, framed.

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

Estimate

\$5,000-7,000



395. Keith Haring 1958-1990

Untitled (New Years), 1988

Screenprint in black and red, on wove paper, the full sheet. Signed and dated in pencil, from the edition of 150, framed.

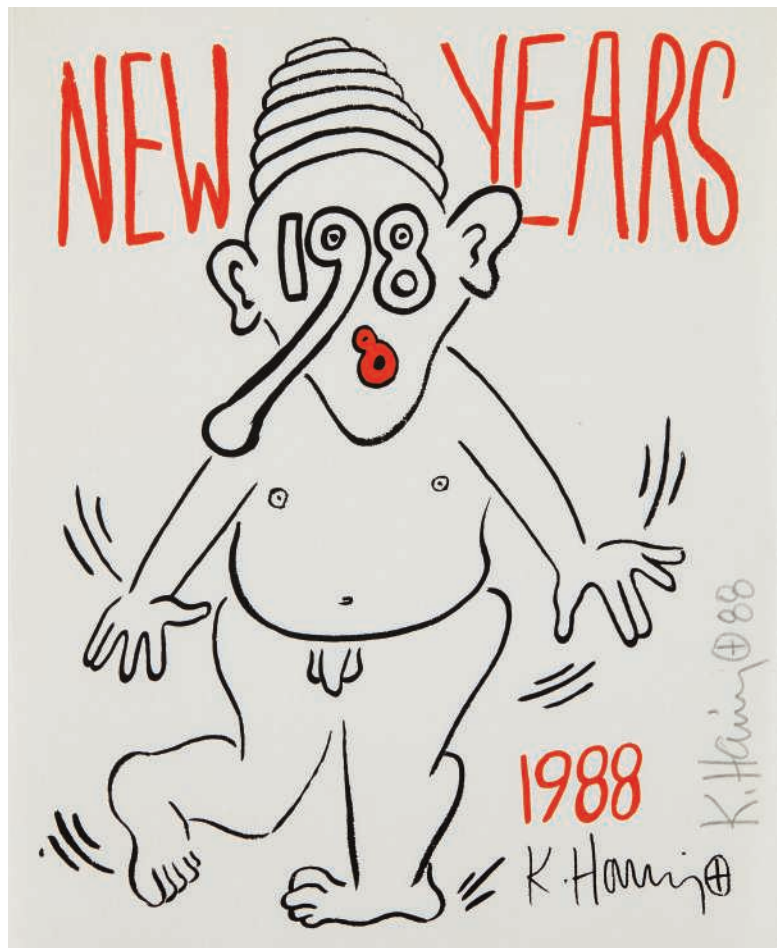
S. 10¼ x 8¼ in. (26 x 21 cm)

Estimate

\$1,000-1,500

Literature

Klaus Littmann p. 92





396. Keith Haring 1958-1990

Apocalypse 3; 4; and 8, 1988

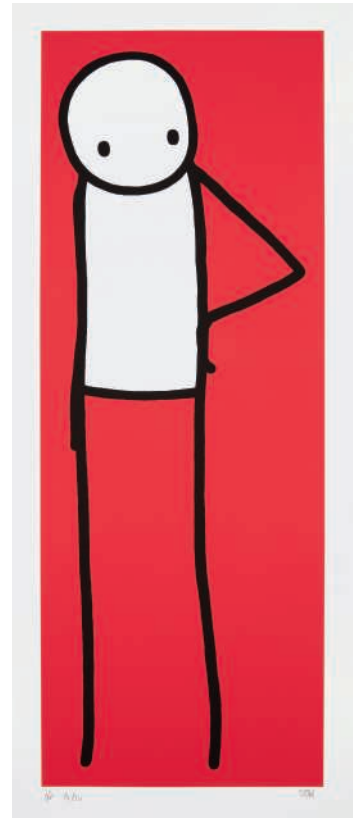
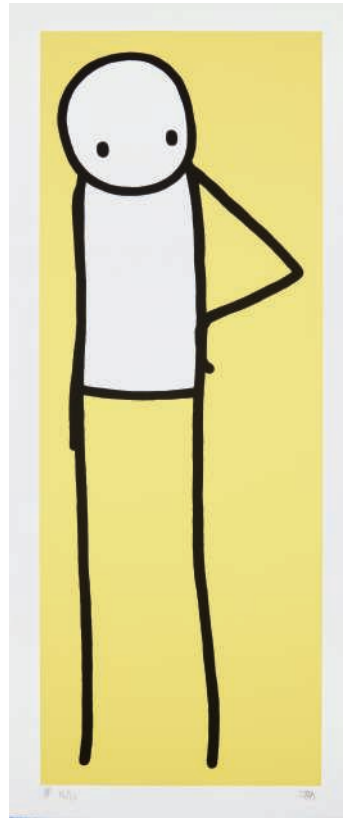
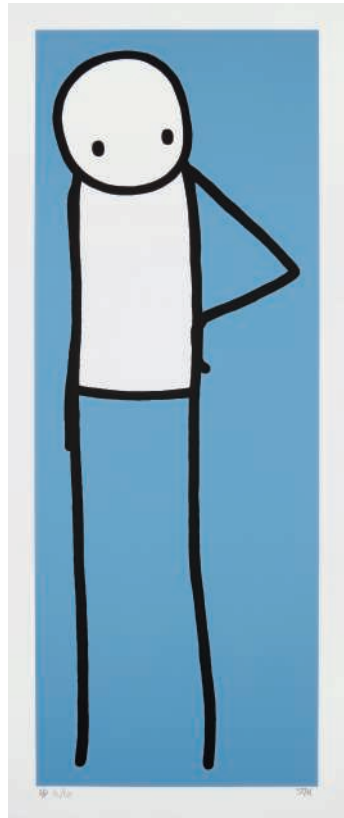
Three screenprints in colors, on wove paper, the full sheets. All signed, dated and numbered 59/90, 31/90 and 31/90 respectively in pencil (there were also 20 artist's proofs and 5 hors commerce), published by George Mulder Fine Arts, New York (with their and the artist's copyright inkstamp on the reverse), all framed. all S. 37 7/8 x 38 in. (96.2 x 96.5 cm)

Estimate

\$9,000-12,000

Literature

Klaus Littmann pp. 102 and 106



397. **Stik** b. 1979

Hip, 2013

The complete set of four Giclée prints in colors, on wove paper, with full margins. All signed and numbered 'A/P 14/20' in pencil (from the limited edition of 20 made for BIG ISSUE magazine), published by Blue Noise Ltd, Yokohama, Japan, each with the accompanying Certificate of Authenticity, all framed.

I. 21¾ x 8 in. (55.2 x 20.3 cm)

S. 23⅝ x 10 in. (60 x 25.4 cm)

Estimate

\$10,000-15,000



398. Yoshitomo Nara b. 1959

In the Clouds, 2003

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

Signed, dated and numbered 14/150 in pencil, published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, framed.

I. 12¼ x 9¾ in. (31.1 x 23.8 cm)

S. 16⅝ x 13 in. (42.2 x 33 cm)

Estimate

\$8,000-12,000

399. Yoshitomo Nara b. 1959

Star Island, 2003

Screenprint in colors, on wove paper, the full sheet.
Signed, dated and numbered 44/100 in pencil on the reverse, framed.
S. 11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (30.2 x 30.2 cm)

Estimate

\$4,000-6,000

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400. Chiho Aoshima b. 1974

Sky, 2005

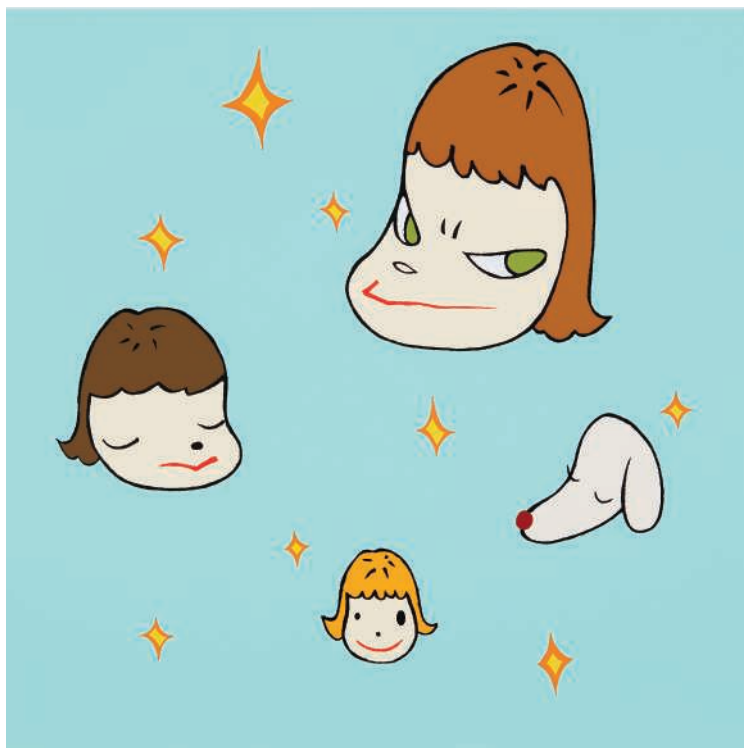
Chromogenic print, face-mounted to Plexiglas, flush-mounted and with hanging cleat/strainer on the reverse.
One of 2 artist's proofs (the edition was 6), lacking the original signed and numbered Certificate of Authenticity.
67 x 67 in. (170.2 x 170.2 cm)

Estimate

\$2,000-3,000 •

Provenance

Emmanuel Perrotin, Miami (Invoice # 275)
Sotheby's New York *Contemporary Art*: Thursday, March 7, 2013, Lot 222



401. Takashi Murakami b. 1962

Oval (Peter Norton Christmas Project 2000), 2000

Polychrome plastic multiple containing a mini CD. From the edition of 2000, published by Peter Norton Family Christmas Project, Santa Monica.
10 $\frac{1}{2}$ x 7 x 7 $\frac{1}{2}$ in. (26.7 x 17.8 x 19.1 cm)

Estimate

\$2,000-3,000

Artwork ©2000 Takashi Murakami/Kaikai Kiki Co., Ltd., All Rights Reserved.



The image consists of four panels arranged in a 2x2 grid, each showing a different color variation of a stylized, pop art face. The face is characterized by large, expressive eyes with prominent eyelashes and a wide, toothy smile. The background and the face's features are rendered in bold, primary colors (red, blue, yellow) and white, with a textured, painterly quality. The overall style is reminiscent of mid-20th-century pop art, specifically the work of Roy Lichtenstein.

And then, and then and then and then and then; And then, and then and then and then and then and then; And then, and then and then and then and then; And then, and then and then and then and then, 1996
Four offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 147/300, 150/300, 150/300 and 181/300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 19½ x 19½ in. (49.8 x 49.8 cm)

- \$4,000-6,000 •

Artworks ©1996 Takashi Murakami/Kaikai Kiki Co. Ltd.,
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Lotus Flower (Pink); and *Lotus Flower White*, 2008 and 2009
Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 136/300 and 109/300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.
both diameter S. 28 in. (71.1 cm)

\$2,000-3,000 •

Artworks ©2008 and 2009 Takashi Murakami/Kaikai Kiki Co. Ltd.,
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I Know Not. I Know.; and *Poporoke Forest*, 2010 and 2011
Two offset lithographs in colors, on smooth wove paper,
the full sheets. Both signed, dated and numbered
80/300 and 71/300 in silver ink, published by Kaikai Kiki
Co., Ltd., Tokyo, both framed.
I Know Not S. 30¾ x 23½ in. (77.2 x 59.7 cm)
Poporoke S. 34 x 26¾ in. (86.4 x 68.3 cm)

\$1,500-2,500 •

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405. Takashi Murakami b. 1962

A Red River is Visible; Kansei: The Golden Age; Hokkyo Takashi - Kansei; Kansei: Wildflowers Glowing in the Night; and Korin: Stellar River in the Heavens, 2014 and 2015

Five offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 51/300, 60/300, 43/300, 70/300 and 86/300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. all diameter S. 27 $\frac{7}{8}$ in. (71 cm)

Estimate

\$3,000-5,000 •

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This Lot is to be Sold with No Reserve

406. Takashi Murakami b. 1962

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

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed and numbered 165/300 and 153/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

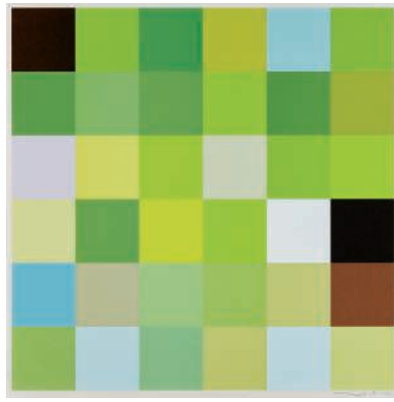
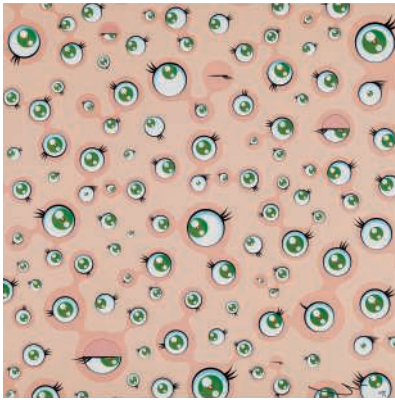
both S. 26 $\frac{5}{8}$ x 26 $\frac{5}{8}$ in. (67.6 x 67.6 cm)

Estimate

\$3,000-4,000 •

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This Lot is to be Sold with No Reserve

407. Takashi Murakami b. 1962

Jellyfish Eyes; and Acupuncture painting "Opening Wide, Squeezing Tight - Terre Verte (Squeezing Tight)", 2001 and 2006

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed, dated and numbered 204/300 and 176/300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S.19 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (50.5 x 50.5 cm)

Estimate

\$2,000-3,000 •

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408. Takashi Murakami b. 1962

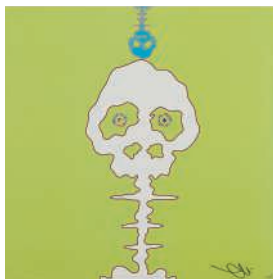
Jellyfish Eyes-White 5; and Acupuncture Painting "Opening Wide, Squeezing Tight" - Smell of Blood (Squeezing Tight), 2006

Two offset lithographs in colors, on smooth wove paper, the full sheets. Both signed, dated and numbered 234/300 and 170/300 in silver or black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S. 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (49.8 x 49.8 cm)

Estimate

\$2,000-3,000 •

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409. Takashi Murakami b. 1962

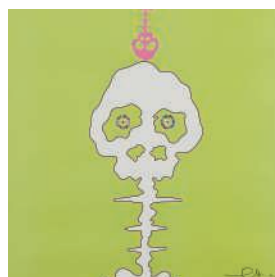
Time Bokan-blue; Time Bokan-red; Time Bokan-green; LIME GREEN-TIME; RED-TIME, 2001; 2006 and 2008

Five offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 89/300, 20/300, 132/300, 74/300 and 114/300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. all S. 19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (49.8 x 49.8 cm)

Estimate

\$3,000-5,000 •

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410. Takashi Murakami b. 1962

Korin: Dark Matter; Korin: Pure White; and Korin: The Time of Celebration, 2015

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 30/300, 60/300 and 30/300 in black or white ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
all S. 30 x 28³/₈ in. (76.2 x 72.1 cm)

Estimate

\$3,000-5,000 •

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411. Takashi Murakami b. 1962

12 Arhats; Behold! Tis the Netherworld; and Assignment of a Spirit!, 2010; 2013 and 2014

Three offset lithographs in colors, on smooth wove paper, the full sheets. All signed and numbered 20/300, 50/300 and 29/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 26³/₄ x 26³/₄ in. (67.9 x 67.9 cm)

Estimate

\$3,000-4,000 •

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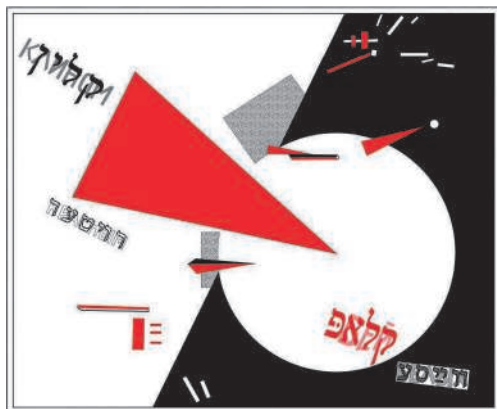
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Left: Yevgeniy Fiks. *Beat the Whites with the Red Wedge*, 2015. Screenprint. 30 x 36 in.
Right: Anton Ginzburg. *Zaum ESL#2*. 2017. Anodized print on aluminum. 12 x 24 in.
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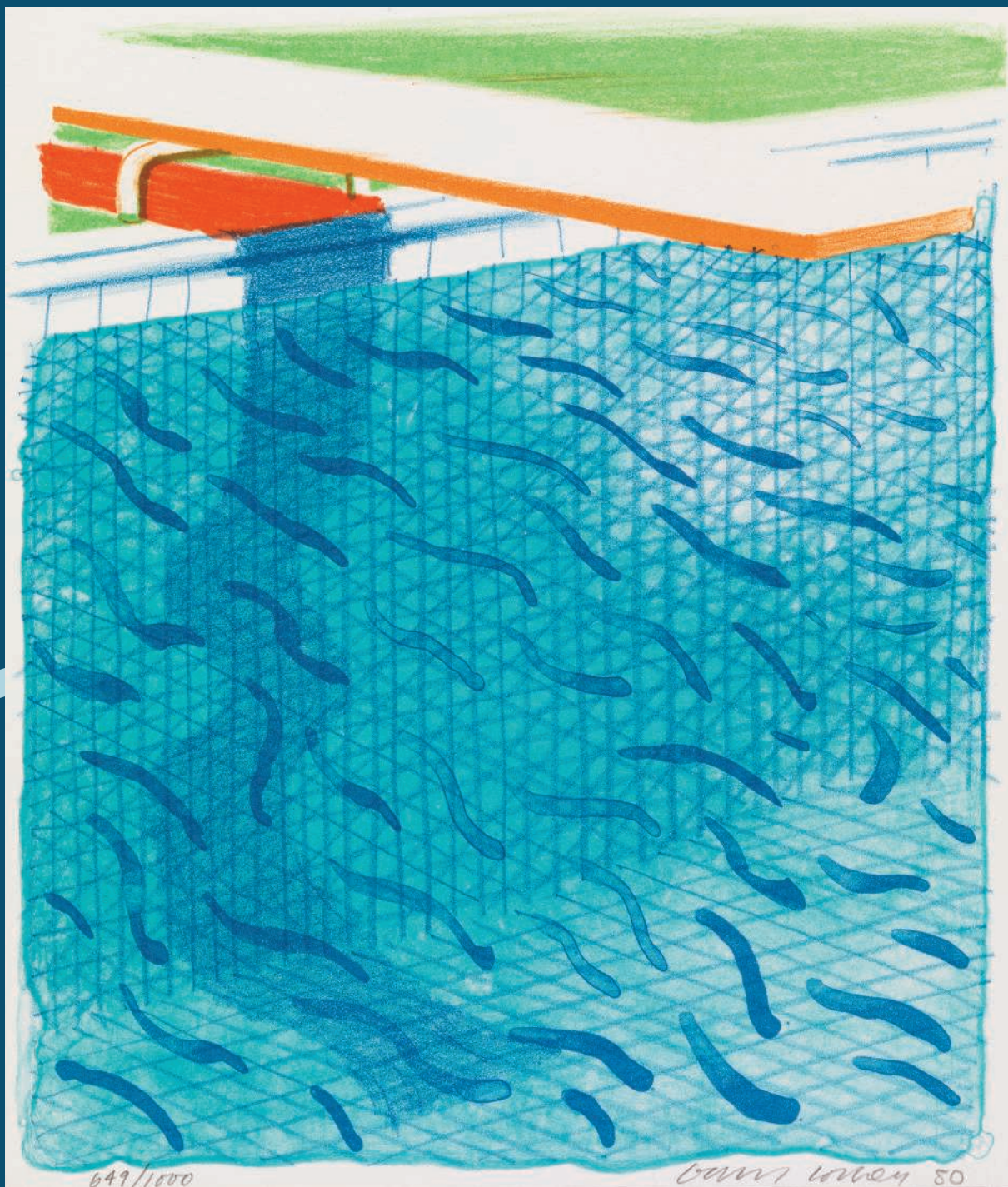
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David Hockney, Paper Pool Deluxe Book with "Pool Made with Paper and Blue Ink for Book" 1980, Book with lithograph, Edition of 1000, 10 1/2 x 9" © David Hockney / Tyler Graphics Ltd. Photo Credit: Richard Schmidt

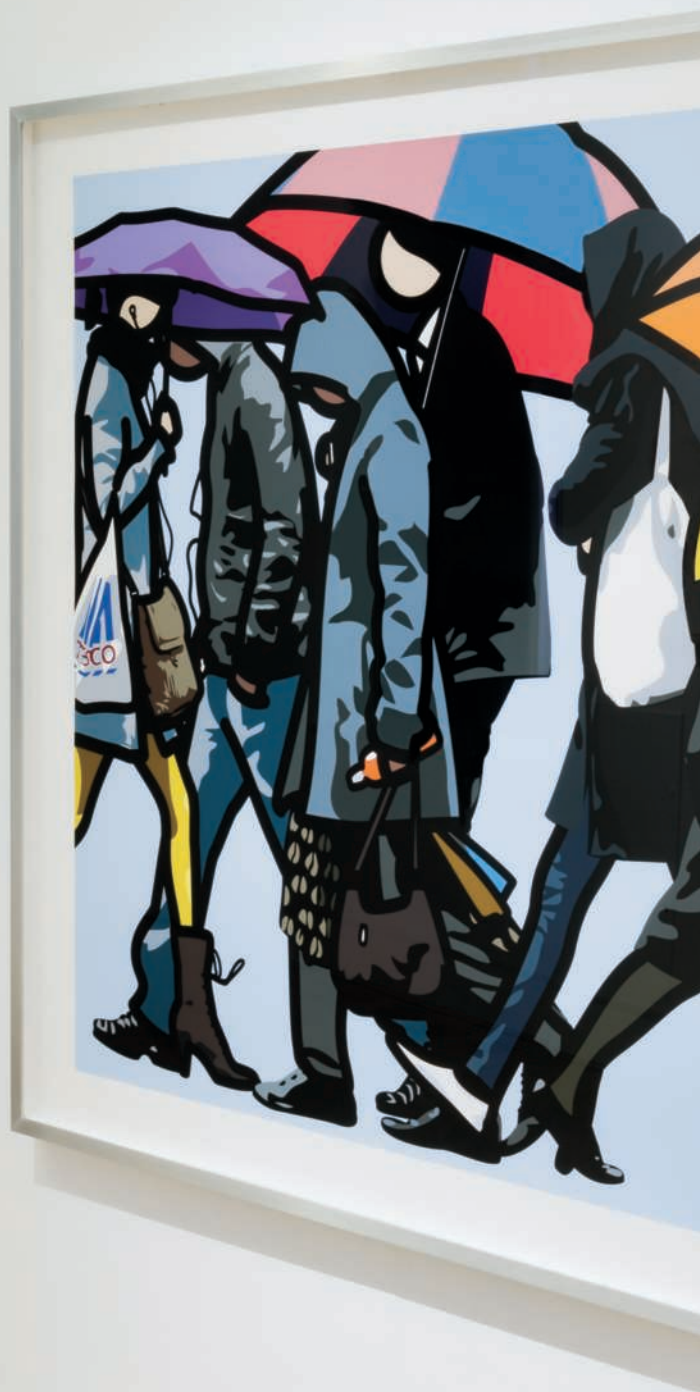
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josborne@phillips.com

Administrator

Dakota Peschel +1 212 940 1238

dpeschel@phillips.com

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Front cover Gerhard Richter, *Kerze II (Candle II)*, 1989, lot 68

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Back Cover Joan Miró, *Le Somnambule (The Sleepwalker)*, 1974, lot 19

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Index

- Adnan, E 255
Albers, J 26, 218-222
Anuszkiewicz, R 224
Aoshima, C 400
Appel, K 99
Avery, M 177-180
- Bacon, F 33, 282-284
Baldessari, J 302, 303
Barth, U 274, 275
Bearden, R 197, 198
Beaudin, A 7
Becher, B & H 307, 308
Beshty, W 273
Beuys, J 72
Blake, N 312
Borofsky, J 285
Bourgeois, L 35-37, 278 -281
Braque, G 7
Brianchon, M 7
Buffet, B 104-134
- Casebere, J 276, 277
Cattelan, M 313
Celmins, V 39, 270-272
Cézanne, P 1
Chagall, M 5, 7, 151, 152
Chagall, M (After) 6
Chirico, G de 140
Clemente, F 286, 287
Close, C 55
Corzou, J 7
- Dalí, S 17, 156, 157, 159-161
Davis, S 237
Delaunay, S 200
Diebenkorn, R 28
Dine, Jim 193-196
Dongen, K van 7
Dubuffet, J 143, 146
Duchamp, M 71
- Eisenman, N 290, 291
Escher, M.C. 147
Estes, R 56-58, 340-349
- Förg, G 256-260
Francis, S 248-250
Frankenthaler, H 253, 254
Freud, L 29-32
Fuller, B 304
- Giacometti, A 154, 155
Gitman, V 185
Gober, R 315, 316
Goldin, N 320
Gonzalez-Torres, F 317
Gottlieb, A 251
Grooms, R 138, 139
Guston, P 289
- Hamilton, R 296
Haring, ,K 83-85, 395, 396
Hart, C 382
Hartigan, G 252
Hatoum, M 311
Herold, G 310
Hirst, D 101-103
Hockney, D 41, 43, 44, 187-192
Hodgkin, H 201-204
Holstad, H 309
Holzer, J 298, 299
Hundertwasser, F 148
- Indiana, R 46, 47, 387-389
- Johns, J 48, 49, 216, 217
Judd, D 50, 51, 267
- Katz, A 45, 181-184
KAWS 100, 392-394
Kelley, M 292
Kelly, E 27, 225, 226
Klein, Y 42
Koons, J 386
Kosuth, J 300, 301
- Lawler, L 305
Léger, F (After) 142
Levine, S 314
LeWitt, S 52, 265, 266, 382
Lichtenstein, R 76-82, 350-357
Ligon, G 337
Lindner, R 135-137
Longo, R 65, 66, 211-231
- Marden, B 53, 261-264
Marini, M 141
Martin, A 54, 268
Masson, A 7
Matisse, H 11, 153
Mehretu, J 38
Mentor, W 382
Milhazes, B 199
Miller, H 295
Miró, J 19-21, 158, 162-166
Moore, H 18
Motherwell, R 22-25, 237, 239-247
Munch, E 3
Murakami, T 401-411
Mutu, W 34
- Nara, Y 398, 399
Nauman, B 293
Nicholson, B 186
- Oldenburg, C 63, 64, 358-361
Opie, J 60, 61, 390, 391
Ortman, G 237
- Paik, N J 297
Picasso, P 7-10, 12-16, 167-176
Pierson, J 318
Pistoletto, M 319
Polke, S 294
Prince, R 327
- Ramos, M 385
Rauschenberg, R 40, 214, 215
Richter, G 68-70, 306
Robins, D 326
Rollins, T and K.O.S. 328-331
Rosenquist, J 62
Rouault, G 4
Ruscha, E 73, 74
- Saint Phalle, N de 98
Segonzac, D de 7
Serra, R 269
Sherman, C 321-325
Simmons, G 338
Smith, D 235, 236
Sprinkle, A 288
Stella, F 227-234
Sternfeld, J 339
Stik 397
Sultan, D 206-208
- Tamayo, R 209
Tàpies, A 238
Thiebaud, W 370
Toulouse-Lautrec, H de 2
Twombly, C 67
- Various Artists 7, 237, 382
Vasarely, V 223
Victor, D 210
Villon, J 7
- Walker, K 332-334
Warhol, A 86-97, 362-369, 371-381
Weems, C.M. 336
Wesselmann, T 382-384
Wilson, F 335
Winters, T 205
Wood, J 59
Wool, C 75
- Zao Wou-Ki 149, 150

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Company (if applicable)		Account Number	
Address			
City		State/Country	
Zip Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			
Phone number to call at the time of sale (for Phone Bidding only)			
1.		2.	

Please complete the following section for telephone and absentee bids only

[illegible]

* Excluding Buyer's Premium and sales or use taxes

Signature

Date _____

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

450 Park Avenue New York 10022
phillips.com +1 212 940 1200
bidsnewyork@phillips.com

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- 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 \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- If you write an amount, it shall be treated as an absentee bid if we cannot reach you.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to bidsnewyork@phillips.com or by fax at +1 212 924 1749 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- 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.

T W E
G A S
S T A

N T Y S I X

O L I N E

T I O N S



