

An abstract artwork by Robert Rauschenberg, featuring vibrant colors and gestural brushstrokes. The composition is dominated by a central blue field, which is framed by thick, expressive bands of orange, red, and pink. A prominent diagonal band of blue and white, outlined in green, stretches across the upper portion of the image. In the lower left, there are large, overlapping circular forms in red and pink, with intricate, dark, scribbled patterns inside. The overall style is characteristic of Rauschenberg's 'Color/Line' series, emphasizing color and texture through layered, gestural applications of paint.

Bonhams

Modern & Contemporary
Prints & Multiples

New York | May 21, 2019







LUCKY STRIKE
IT'S TOASTED

K. Horning

1973

© K. Horning 87

Modern & Contemporary Prints & Multiples

New York | Tuesday May 21, 2019 at 2pm

BONHAMS

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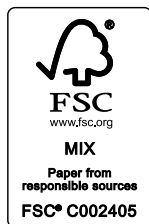
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19th Century & Modern



1^w

JEAN (HANS) ARP (1887-1966)

Plakat Basel (A.345), 1961

Lithograph in colors on wove paper, signed in pencil and numbered 41/75 (the deluxe edition before letters), published/printed by Kunsthalle/Wasserman, Basel, printed to three edges, framed.

35 1/2 x 35 1/8in (90.1 x 89.2cm)

sheet 49 3/4 x 35 1/8in (126.3 x 89.2cm)

\$3,000 - 4,000

This deluxe edition of 75 left space at the bottom of the sheet for later runs to include text advertising Arp's exhibition at the Kunsthalle, Basel from June 2nd to July 15th, 1962.



1

**PROPERTY FROM THE COLLECTION OF
BARBARA AND MILFORD NEMER, MICHIGAN**

2

MILTON AVERY (1885-1965)

Nude (L. 49iii), 1953

Woodcut in blue and black ink on Japan paper, signed in pencil, dated and numbered 11/20 (there were also an unknown number of artist's proofs), with wide margins, framed.

3 3/4 x 10 3/4in (9.5 x 27.3cm)

sheet 9 1/4 x 16in (23.4 x 40.6cm)

\$5,000 - 7,000



2



3

PROPERTY OF VARIOUS OWNERS

3

MILTON AVERY (1885-1965)

Seated Woman, 1950

Unique monotype in colors on Gilbert Bond paper, signed in pencil and dated, the full sheet, framed.

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

\$8,000 - 12,000



4

4

ROMARE BEARDEN (1914-1988)

Jazz Series (GR. 22-25; 27-28), 1979

6 (from the group of 7) lithographs in colors on wove paper, each signed in pencil and variously numbered out of 175, published by London Arts, Inc., Detroit, each the full sheet. (6 works) each sheet approximately 24 x 33 1/2in (60.9 x 85cm)

\$7,000 - 9,000



4



4

5

ROMARE BEARDEN (1914-1988)

Blue Carolina Morning, c. 1979

Screenprint in colors on wove paper, signed in pencil, titled and numbered 1/5 AP (an artist's proof aside from the edition of 45), with the blindstamp of the printer New York Institute of Technology's Print Workshop, with full margins, framed.

13 5/8 x 18 3/8in (34.6 x 46.4cm)

sheet 18 1/8 x 22in (46 x 55.8cm)

\$3,500 - 5,500



5



6

GEORGES BRAQUE (1882-1963)

Athene (V. 19), 1932

Lithograph in colors on Arches paper, signed in pencil, numbered 7/11 H.C. (*an hors commerce* aside from the edition of 75), printed by Berdon, Paris, with full margins, framed.

14 3/8 x 11 3/4in (36.5 x 29.8cm)

sheet 22 1/16 x 15 1/8in (56 x 38.4cm)

\$2,000 - 3,000

6



7

BERNARD BUFFET (1928-1999)

Escamillo (C.S. 121), 1967

Lithograph in colors on Arches paper, signed in pencil and dated, from the red coat edition (there were five color variants, each an edition of 50 and 25 artist's proofs), published by Fernand Mourlot, Paris, with the inkstamp of Atelier Mourlot Collection and Archive, Paris, verso, with wide margins, framed.

39 x 25 1/2in (99 x 64.7cm)

sheet 41 1/4 x 28 1/4in (104.7 x 71.7cm)

\$2,500 - 3,500

7



8

BERNARD BUFFET (1928-1999)

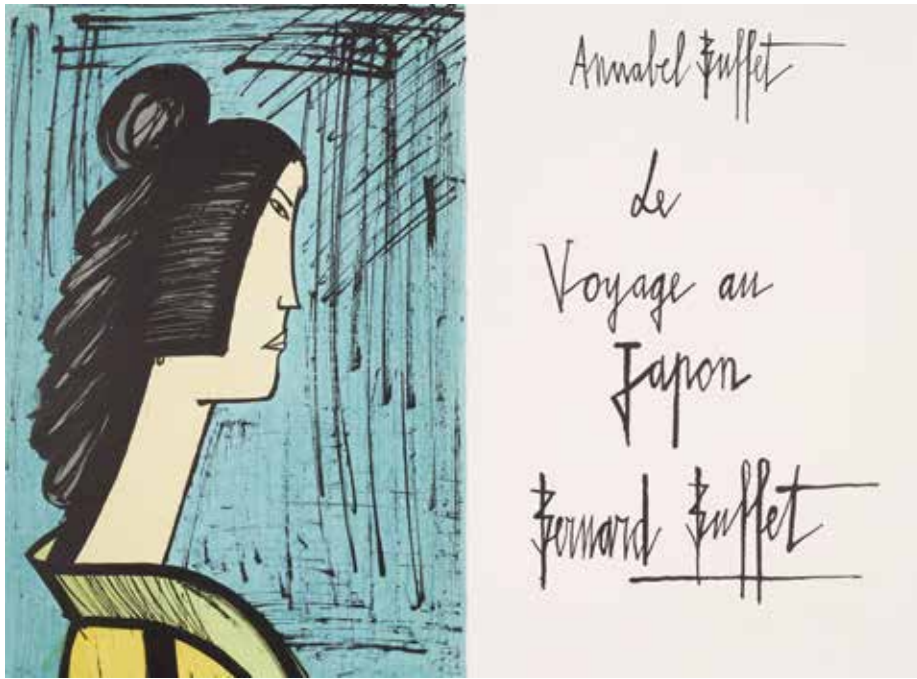
Carmen, Decors et Costumes (Carmen, Decorations and Costumes),
by Charles Sorlier (S. 501-515), 1981

The complete set of 15 lithographs in colors on Arches paper, each signed in pencil and annotated 'E.A.' (an *épreuve d'artiste*, aside from the edition of 180 and 30 in Roman numerals) and additionally signed in pencil and annotated 'E.A.' on the colophon, published/printed by Editions A.C. Mazo et Cie/Charles Sorlier, Paris, each with full margins; all contained in the original paper covered portfolio with text pages. (15 works)

all images various sizes

each sheet 30 x 22in (76.2 x 55.9cm) or the reverse

\$12,000 - 18,000



9

BERNARD BUFFET (1928-1999)

Le Voyage au Japon (S. 365-388) 1981

24 lithographs in colors on wove paper, signed by the artist in pencil, and the author, Annabel Buffet, in ink, numbered 92 on the justification page, from the regular edition of 180, published/printed by l'Imprimerie Mourlot/A.G. Mazo, Paris, with title, text, justification, and list of contents loose, as issued, in yellow silk-covered box.

sheet 18 1/2 x 25in (46.9 x 63.5cm)

\$10,000 - 15,000

10

ALEXANDER CALDER (1898-1976)

Galactic System, 1974

Lithograph in colors on Arches paper, signed in pencil and numbered 88/100, published by Éditions de la Différence, Paris, the full sheet.
sheet 20 1/2 x 28 1/4in (51.5 x 71.7cm)

\$2,000 - 3,000



10



11

**PROPERTY FROM AN IMPORTANT
MIDWESTERN COLLECTION**

11

ALEXANDER CALDER (1898-1976)

Plankton (Plankton), 1976

Lithograph in colors on Maeght paper, signed in pencil and numbered 15/75, published by Maeght, Paris, the full sheet, framed.
sheet 22 3/4 x 30 3/4in (57.8 x 78.1cm)

\$2,000 - 3,000

PROPERTY OF VARIOUS OWNERS

12

SIR ANTHONY CARO (1924-2013)

Book of Eden (B.2653), 1999

Lithographic multiple on two sheets of handmade Okawara paper, mounted to two panels of four layer TGL plaster paper, signed in pencil on the right sheet, dated and numbered 44/50 (there were also 20 artist's proofs), with the blindstamp of the publisher/fabricator Tyler Graphics, Ltd., Mount Kisco, New York, in custom Plexiglas box and wooden mount as issued.
each 10 x 13 3/8in (25.2 x 34cm)

\$3,000 - 4,000



12



13

13

MARC CHAGALL (1887-1985)

La Bible: Five Plates (V.211, 238, 283, 296, 301; C. bk. 30), 1931-39
Etchings and aquatint with hand-coloring on Arches paper, each
initialed in pencil and numbered 83/100, published/printed by Tériade/
Raymond Haasen, Paris, 1958, each with full margins.

Titles include: *Jacob Blessed by Isaac*; *The suffering of Jeremiah*; *The
calling of Jeremiah*; *Aaron and the Menorah*; *The offering of Elijah* (5
works)

11 1/2 x 9 5/8in (29.2 x 24.5cm)

sheet 21 x 15 3/8in (53.3 x 39cm)

\$10,000 - 12,000

14

MARC CHAGALL (1887-1985)

Bible, Verve 33-34, 1956

The complete book with 28 lithographs on wove paper, signed twice
by the artist in ink, dated '1960', inscribed and with original ink
drawing on the title page, published/printed by Mourlot, Paris, bound
as issued.

sheet 25 x 16 1/4in (63.5 x 41.2cm)

\$3,500 - 4,500



14

15

MARC CHAGALL (1887-1985)

L'Accordéoniste (M. 204), 1957

Lithograph in colors on Arches paper, signed in pencil and numbered 22/90, published by Maeght, Paris, with full margins, framed.

9 7/8 x 15 7/8in (24.8 x 40cm)

sheet 14 7/8 x 19 7/8in (37.8 x 50.5 cm)

\$4,000 - 6,000



15

16

MARC CHAGALL (1887-1985)

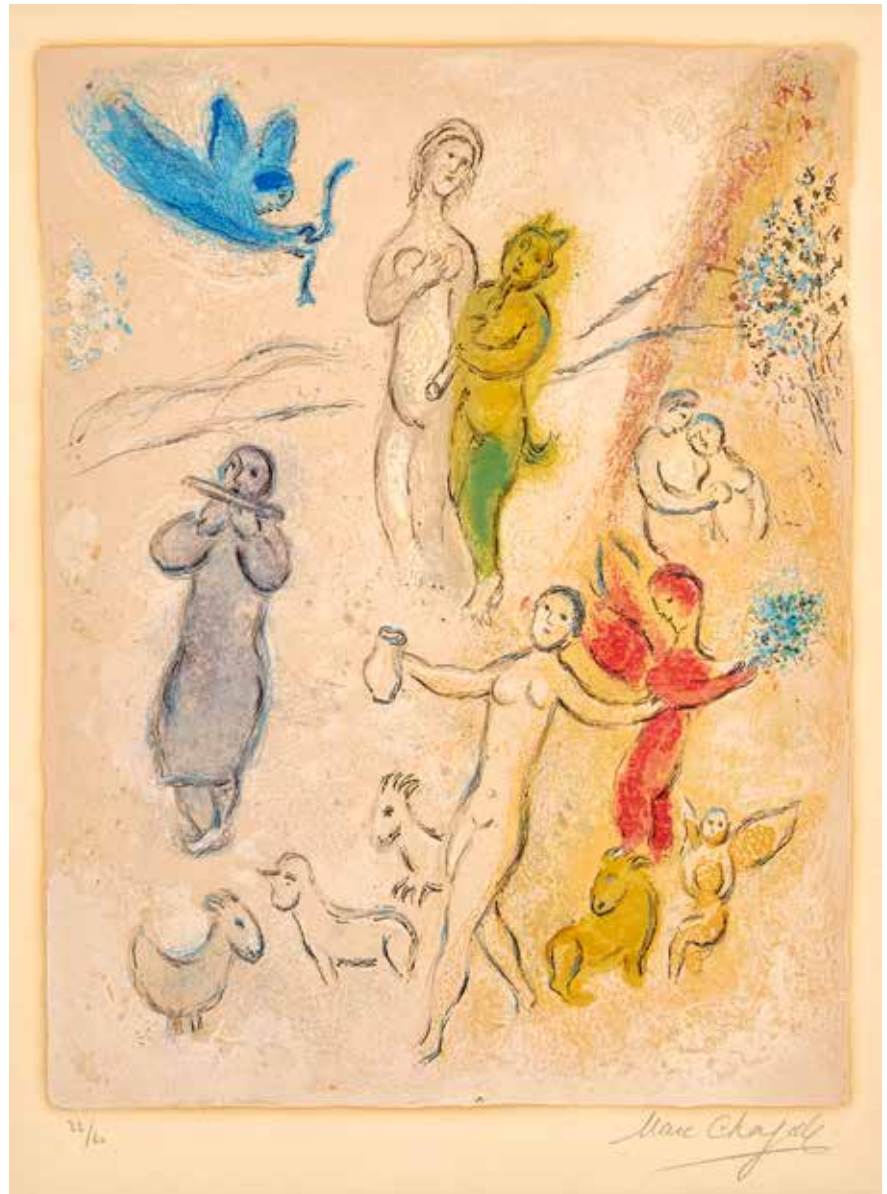
La Fable de Syrinx, from Daphnis and Chloe (M.332), 1961

Lithograph in colors on Arches paper, signed in pencil and numbered 32/60 (there was also an unsigned, unnumbered book edition of 250 without margins and 20 *hors commerce* in Roman numerals), published by Tériade Éditeur, Paris, with margins, framed.

16 7/8 x 12 7/8in (42.6 x 32.5cm)

sheet 21 1/2 x 15in (54.1 x 38.1cm)

\$10,000 - 15,000



16

PROPERTY FROM A PRIVATE TEXAS COLLECTION

17

SALVADOR DALÍ (1904-1989)

Alice in Wonderland, 1977

Bronze sculpture with patina, with the artist's incised signature, stamped number 81/350 (there were also 35 artist's proofs), with the foundry mark on the bronze base.

36 x 17 1/2 x 6in (99.4 x 44.4 x 15.2cm)

\$12,000 - 18,000



17



18

PROPERTY FROM A PRIVATE TEXAS COLLECTION

18

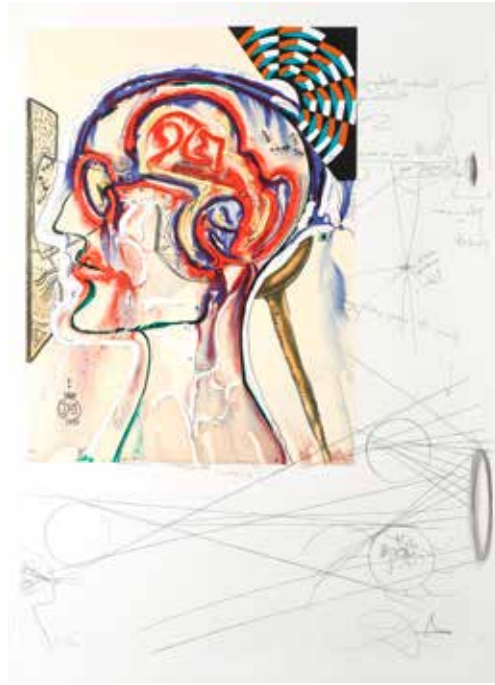
SALVADOR DALÍ (1904-1989)

Space Elephant, 1980

Bronze sculpture with patina, with the artist's incised signature, stamped 192/350 and 'Venturiente' on the bronze base.

37 x 16.5 x 6in (94 x 41.9 x 15.2cm)

\$8,000 - 12,000



PROPERTY OF VARIOUS OWNERS

19

SALVADOR DALÍ (1904-1989)

Imaginations and Objects of the Future (F. 75-11), 1975-76

Complete set comprising 10 etchings with lithography and screenprint in colors (6 with collage), on Rives paper, with text in French (there was also an edition of 250 on Arches paper with text in English), each signed in pencil and numbered 70/250, published by Merrill Chase, Chicago, lithography by Desjoubert, Paris, etching by Ateliers Rigal, Paris, screenprint by Chicago Serigraphy Workshop, Chicago, each housed in a paper folio, with full margins.

each image 30 3/8 x 22in (77 x 56cm)

each sheet 34 1/4 x 26 3/4in (87 x 68cm)

\$20,000 - 30,000



20

JEAN DUBUFFET (1901-1985)

Parade Nuptiale (W. 1099), 1972-1973

Silkscreen in colors on tan Canson paper, initialed, dated and numbered 15/85 (aside from 15 proofs annotated A-O and 13 *hors commerce* proofs in Roman numerals), with full margins, framed.

9 7/8 x 7 7/8in (25 x 20 cm)

sheet 15 1/2 x 13 1/4in (39.4 x 33.4cm)

\$4,000 - 6,000

21

MAX ERNST (1891-1976)

Dent Prompte, with poem by René Char, 1969

Portfolio of 11 lithographs in colors on Arches paper with poem by René Char, signed by the artist and poet on the justification page, number 78 from the edition of 240 (there was also an edition of 50 in Roman numerals) published by Galerie Lucie Weill au pont des Arts, Paris, and Leon Amiel, New York, printed by Mourlot, Paris, with title page, colophon and text housed in cloth-covered clamshell case, as issued.

18 1/2 x 15 3/4in (46.6 x 40cm)

sheet 18 1/2 x 30 3/4in (46.6 x 78.1cm)

\$2,000 - 3,000

20



21



21

22

LOUIS ICART (1888-1950)

Melody Hour; Mardi Gras (l. 6, l. 3), 1934

Two etchings with aquatint and drypoint with hand-coloring on wove paper, signed in pencil, both with copyright and date in the plate, with the blindstamp of the artist, with full margins. (2 works)

Melody Hour image 19 x 23 1/4in (48.3 x 59.1cm)

sheet 23 1/2 x 28in (59.7 x 71.1cm)

Mardi Gras image 18 1/2 x 18 1/4in (47 x 46.4cm)

sheet 22 7/8 x 21 1/2in (58.1 x 54.6cm)

\$5,000 - 8,000



22

PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA

23

KÄTHE KOLLWITZ (1867-1945)

Selbstbildnis (Self-portrait) (K. 198; Kn. 209), 1924

Lithograph on *japon* paper, signed in pencil, an unnumbered proof (aside from the numbered edition of 25 on *japon*, there was also a regular signed edition of 150 on handmade paper and an unsigned edition of 100 on machine-made paper), published by Arndt Beyer, Leipzig, with margins, framed.

11 1/4 x 9in (28.5 x 22.8cm)

sheet 18 1/8 x 13 3/4in (46 x 34.9cm)

\$1,200 - 1,500



23

PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM AND RUTH MALENKA

24

KÄTHE KOLLWITZ (1867-1945)

Selbstbildnis im Profil (K. 227; Kn. 235c), 1927

Lithograph on *japon* paper, signed in pencil, dated, with full margins, framed.

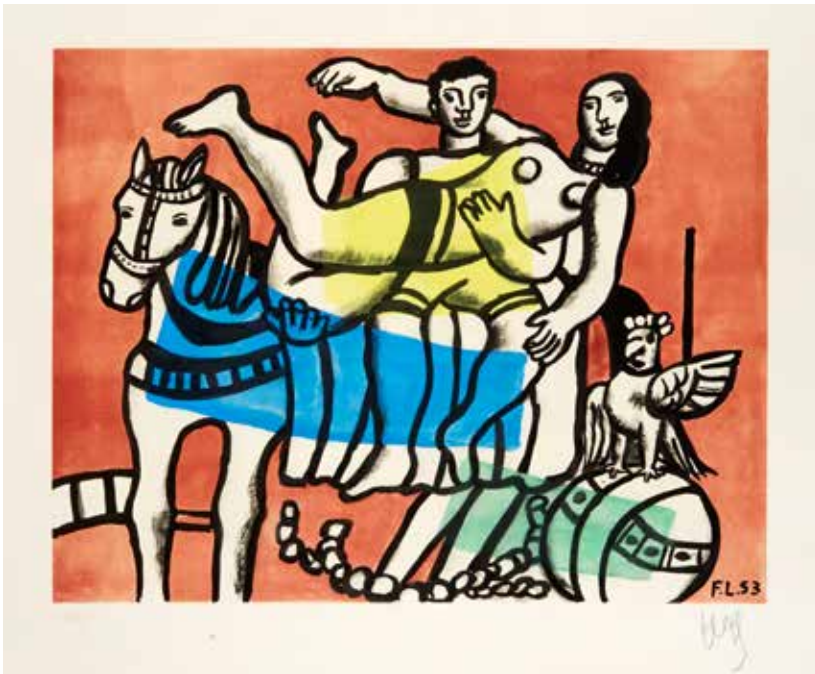
11 1/4 x 9in (28.5 x 22.8cm)

sheet 18 1/8 x 13 3/4in (46 x 34.9cm)

\$2,000 - 4,000



24



PROPERTY OF VARIOUS OWNERS

25

AFTER FERNAND LÉGER (1881-1955)

La Parade, 1953

Lithograph with stencil coloring on wove paper, signed in ink and numbered 88/285, with wide margins.

13 5/8 x 17 5/8in (34.6 x 44.76cm)

sheet 18 5/8 x 22in (47.3 x 55.8cm)

\$2,500 - 3,500

25



PROPERTY FROM AN IMPORTANT
MIDWESTERN COLLECTION

26

FERNAND LÉGER (1881-1955)

Les Constructeurs (S. 128), 1953

Aquatint and screenprint in colors on wove paper, signed in ink and numbered 20/75, printed by Haasen, Paris, with full margins, framed.

24 1/2 x 18in (62.2 x 45.7cm)

sheet 30 x 22in (76.2 x 55.8cm)

\$2,500 - 3,500

26

PROPERTY OF VARIOUS OWNERS

27

RENÉ MAGRITTE (1898-1967)

Le Prêtre Marie, from *Signe de Survie au Temps d'Amour* by Guy Rosey (K. 13), 1968

Etching in colors on *japon nacré*, with artist's stamped signature, annotated 'H.C.' (an *hors commerce* aside from the edition of 150, there was also an edition of 150 on Rives), published by Éditions Georges Visat, Paris, with the blindstamp 'Gravure Originale Atelier René Magritte,' the full sheet, framed.

image 3 1/4 x 5in (8.2 x 12.7cm)

plate edge 3 5/8 x 5 1/2in (9.2 x 13.9cm)

sheet 11 x 8 3/4in (27.9 x 22.2cm)

\$3,000 - 5,000



27

28

RENÉ MAGRITTE (1898-1967)

La Leçon de Musique (K. & B. 15), 1968

Etching and aquatint in colors on *japon nacré* paper, with the artist's stamped signature and numbered 37/150, published by Éditions Georges Visat, Paris, with the blindstamp 'Gravure Original Atelier René Magritte', with full margins, framed.

5 7/8 x 4in (14.9 x 10.1cm)

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

\$2,000 - 3,000



28

29

RENÉ MAGRITTE (1898-1967)

L'Art de Vivre, from *Le Lien de Paille* (K. & B. 16), 1969

Etching in colors on Rives BFK paper, with artist's stamped signature and numbered in pencil 86/150, published by Éditions Georges Visat, Paris, with the blindstamp 'Gravure Originale Atelier René Magritte,' with full margins, framed.

5 1/2 x 4 1/4in (13.9 x 10.7cm)

sheet 11 x 8 7/8in (27.9 x 22.5cm)

\$2,000 - 3,000



29



30

31

RENÉ MAGRITTE (1898-1967)

Poire et Rose, from *Moyens d'Existence* (K. & B. 20), 1968

Etching and aquatint in colors on Rives BFK paper with artist's stamped signature and annotated 'H.C.' (an *hors commerce* aside from the edition of 150) published/printed by Éditions Georges Visat, Paris, with full margins, framed.

6 1/4 x 4 1/4 in (15.8 x 10.7cm)

sheet 10 7/8 x 8 1/2 in (27.6 x 21.5cm)

\$2,000 - 3,000



32

30

RENÉ MAGRITTE (1898-1967)

La Folie Almayer, plate III from *Le Lien de Paillé*, by Louis Scutenaire (K. & B. 18A), 1968

Etching with aquatint in colors on *japon nacré*, with artist's stamped signature and numbered 34/150, published by Éditions Georges Visat, Paris, with the blindstamp 'Gravure Original Atelier René Magritte,' with wide margins, framed.

7 3/4 x 5 3/8 in (19.6 x 13.6cm)

sheet 11 x 8 1/2 in (27.9 x 21.5cm)

\$2,000 - 3,000



31

32

EDOUARD MANET (1832-1883)

Le Chat et les Fleurs (G. 53), 1869

Etching and aquatint on wove paper, signed in the plate, with margins, framed.

plate 7 3/4 x 6 in (19.6 x 15.2cm)

\$1,000 - 1,500



33



33



33

33

ROBERTO MATTA (1911-2002)

Centre noeuds, 1974

The complete set of 10 etchings in colors on Arches paper, each signed in pencil and numbered 70/125 (there were also 30 *hors commerce* in Roman numerals), co-published by Editions Alexander Kahan, New York and Éditions Georges Visat, Paris, in paper portfolio cover as issued. (10 works)

each 13 7/8 x 10 1/2in (35.2 x 26.7cm)

each sheet 23 7/8 x 17 1/2in (60.6 x 44.5cm)

\$6,000 - 8,000

34

ROBERTO MATTA (1911-2002)

Cherche Eve; Jazz Band; Grand Circus (S. 257; 339; 149), 1971; 1973; 1975

3 etchings with aquatint in colors on wove paper, all signed in pencil and annotated 'EA' (*épreuve d'artiste* aside from the edition of 100); VII/X (aside from the edition of 100); 98/100, respectively, with full margins. (3 works)

various sizes

sheet various sizes

\$2,000 - 2,500



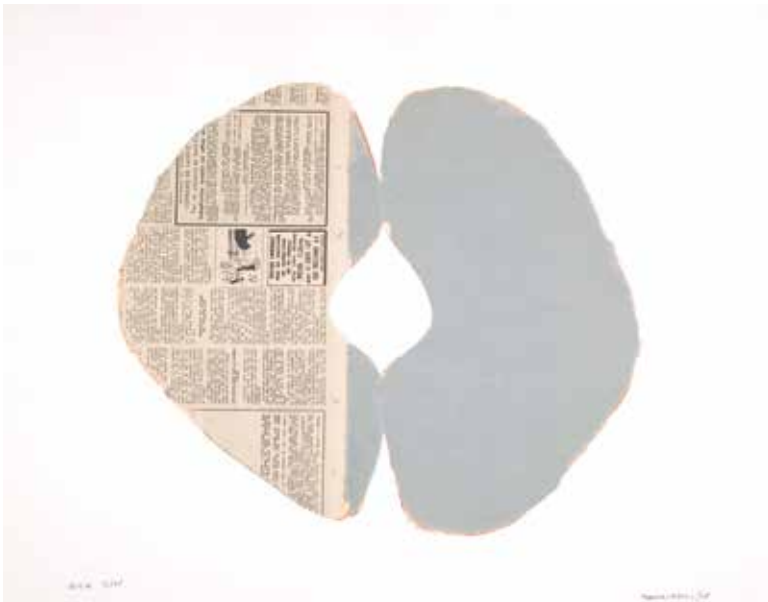
34



34



34



35

35

CONRAD MARCA-RELLI (AMERICAN, 1913-2000)

Ibiza II, 1968

Collaged paper multiple on wove paper, signed in pencil, titled 'Ibiza,' dated and numbered 17/35, the full sheet.

15 x 17in (38.1 x 43.1cm)

sheet 20 1/2 x 25 3/4in (50.8 x 63.5cm)

\$2,000 - 3,000

36

CONRAD MARCA-RELLI (1913-2000)

Villa Nueve, 1982

Lithograph in colors on Somerset paper, signed in pencil and numbered 175/250, the full sheet.

sheet 22 x 27in (55.8 x 68.5cm)

\$1,000 - 1,200



36



37

**PROPERTY FROM AN IMPORTANT
MIDWESTERN COLLECTION**

37

JOAN MIRÓ (1893-1983)

L'Oiseau Mangeant Le Feu (M. 626), 1969

Lithograph in colors on Rives vellum, signed in pencil and numbered 32/75, published by Gérald Cramer, Geneva/printed by Maeght, Paris, the full sheet, framed.

sheet 21 5/8 x 30 5/8in (54.2 x 77.6cm)

\$2,000 - 4,000

PROPERTY OF VARIOUS OWNERS

38

JOAN MIRÓ (1893-1983)

L'Oiseau Mongol (D.513), 1969

Etching and aquatint in colors with carborundum on wove paper, signed in pencil and annotated 'H.C.' (an *hors commerce* aside from the edition from 75), published/printed by Maeght/Morsang, Paris, with full margins, framed.

36 1/4 x 23in (92 x 58.5cm)

sheet 40 3/4 x 27 3/4in (103.5 x 70.5cm)

\$12,000 - 18,000



38

39

JOAN MIRÓ (1893-1983)

Couple d'Oiseaux III (D. 416), 1966

Etching and aquatint in colors on Mandeure rag paper, signed in pencil and numbered 45/50, published/printed by Maeght Editeur/Arte Adrien Maeght, Paris, with full margins.

22 3/4 x 36 1/4in (57.7 x 92cm)

sheet 28 7/8 x 41 1/4in (73.3 x 104.7cm)

\$3,000 - 5,000



39



40

JOAN MIRÓ (1893-1983)

Barcelona VIII (D. 600, C. 173), 1972-73

Etching, engraving, and aquatint in colors with carborundum on Guarro paper, signed in pencil and numbered 35/50, published/printed by Sala Gaspar/J.J. Torralba, Barcelona, deckle on three sides, the full sheet, framed.

sheet 40 3/4 x 27 3/8in (103.5 x 69.5cm)

\$18,000 - 22,000



41^W

JOAN MIRÓ (1893-1983)

Le Courtisan Grotesque (D. 660, 661, 663, 665, 667, 669, 671, 673), 1974

A group of seven etchings and aquatints in colors on ancient Japan paper plus the cover on parchment, and a section of the frontispiece signed by the artist and the publisher, numbered 16 (out of 110), published/printed by Iliazd/Lacourrière et Frelaut, Paris, framed together in one frame. (8 works)

various sizes

framed together 51 x 108in (129.5 x 274.3cm)

\$30,000 - 35,000



42

42

AFTER CLAUDE MONET (1840-1926)

Vetheuil, l'Abbaye dans la Brume, from L'Album de 20 lithographs d'après les tableaux de Claude Monet, c.1892

Lithograph printed in blue on *chine applique* on thick wove paper, signed in pencil by Claude Monet and his lithographer, George-William Thornley, from an edition of 25, published by J. Mancini, with the blindstamp of the printer Belfond & Cie, Paris, with full margins.
 8 1/2 x 11 1/2in (21.5 x 29.2cm)
 sheet 15 7/8 x 22 1/4in (40.3 x 56.5cm)

\$8,000 - 12,000

William Thornley was a painter and lithographer who printed the artist's only lifetime graphic works, a portfolio of 20 prints after Monet's paintings, entitled *L'Album de 20 lithographs d'après les tableaux de Claude Monet*, made between 1877-1892. Very rare.

43

AFTER CLAUDE MONET (1840-1926)

La Creuse from L'Album de 20 Lithographies d'après les Tableaux de Claude Monet, c. 1892

Lithograph printed in bluish-green on *chine applique* on thick wove paper, signed in pencil by Claude Monet and his lithographer, George-William Thornley, from an edition of 25, published by J. Mancini, with the blindstamp of the printer Belfond & Cie, Paris, with full margins.
 7 7/8 x 9 7/8in (20 x 22.9cm)
 sheet 9 1/4 x 22in (23.5 x 55.9cm)

\$8,000 - 12,000

William Thornley was a painter and lithographer who printed the artist's only lifetime graphic works, a portfolio of 20 prints after Monet's paintings, entitled *L'Album de 20 lithographs d'après les tableaux de Claude Monet*, made between 1877-1892. Very rare.



43

44

AFTER CLAUDE MONET (1840-1926)

Bateaux de Pêche, Etretat, from L'Album de 20 Lithographies d'après les tableaux de Claude Monet, c.1892

Lithograph printed in sanguine on *chine applique* on thick wove paper, signed in pencil by Claude Monet and his lithographer, George-William Thornley, from an edition of 25, published by J. Mancini, with the blindstamp of the printer Belfond & Cie, Paris, with full margins.
 7 1/4 x 9 7/8in (18.5 x 24.9cm)
 sheet 15 1/2 x 22 1/4in (39.8 x 56.7cm)

\$8,000 - 12,000

William Thornley was a painter and lithographer who printed the artist's only lifetime graphic works, a portfolio of 20 prints after Monet's paintings, entitled *L'Album de 20 lithographs d'après les tableaux de Claude Monet*, made between 1877-1892. Very rare.



44



45

46

AFTER PABLO PICASSO (1881-1973)

Bacchanale, 1963

Aquatint on Richard de Bas handmade paper, signed in pencil and annotated 'H.C.' (an *hors commerce* aside from the edition of 250), with the blindstamp of the publisher/printer Atelier Crommelynck, Paris, with wide margins, framed.

18 1/2 x 22in (47 x 56cm)

sheet 23 x 31 1/8in (58.4 x 79.2cm)

\$5,000 - 7,000



47

45

AFTER PABLO PICASSO (1881-1973)

Père Noël, 1957

Lithograph in colors on wove paper, signed in pencil and in the plate, numbered 156/200, with full margins, framed.

13 1/4 x 13in (79.3 x 78.7cm)

sheet 21 1/2 x 15 1/8in (54.6 x 38.4cm)

\$6,000 - 9,000



46

47

AFTER PABLO PICASSO (1881-1973)

Tête de Faune, 1958

Soft ground etching and aquatint on *japon nacré* paper, signed in pencil and annotated 'H.C.' (an *hors commerce* aside from the edition of 200), with the blindstamp of the publisher/printer Atelier Crommelynck, Paris, with full margins, framed.

11 7/8 x 9 7/8in (30.2 x 25.1cm)

sheet 21 5/8 x 17in (54.9 x 43.1cm)

\$5,000 - 10,000



48

48

AFTER PABLO PICASSO (1881-1973)

Nature Morte au Citron et au Pichet Rouge, c. 1960

Aquatint in colors on Rives BFK paper, signed in pencil and numbered 213/300, with the blindstamp of the publisher/printer, Atelier Crommelynck, Paris, with wide margins, framed.

13 1/8 x 16 1/8in (33.3 x 41cm)

sheet 18 1/4 x 21 1/4in (46.4 x 54cm)

\$7,000 - 9,000

49

AFTER PABLO PICASSO (1881-1973)

Imaginary Portraits: Two Plates, 1969-1973

Two offset lithographs in colors, both signed in the plate, both annotated 'H.C.' (*hors commerce* impressions aside from the total edition of 500), published by Harry N. Abrams, New York, printed by Marcel Salina, Mougins, with their blindstamp, both the full sheets, both framed. (2 works)

each sheet 25 3/4 x 19 7/8in (65.6 x 50cm)

\$3,000 - 5,000



49



49



50

50

PABLO PICASSO (1881-1973)

Minotaure vaincu, pl. 89 from *La Suite Vollard* (B. 197; Ba. 365), 1933

Etching on Montval laid paper with the Vollard watermark, signed in pencil, from the edition of 250 (there was also an edition of 50 with the wide margins), published/printed by Vollard/Lacourière, Paris, with full margins, framed.

7 5/8 x 10 1/2in (19.3 x 26.6cm)

sheet 13 3/8 x 17 1/2in (33.9 x 44.1cm)

\$6,000 - 9,000

51

PABLO PICASSO (1881-1973)

Espectadores (B. 1010), 1961

Lithograph on Guarro paper, signed in pencil and numbered 13/50 (there were also 10 *hors commerce*), published/printed by Sala Gaspar/Damian Caus, Barcelona, with wide margins, framed.

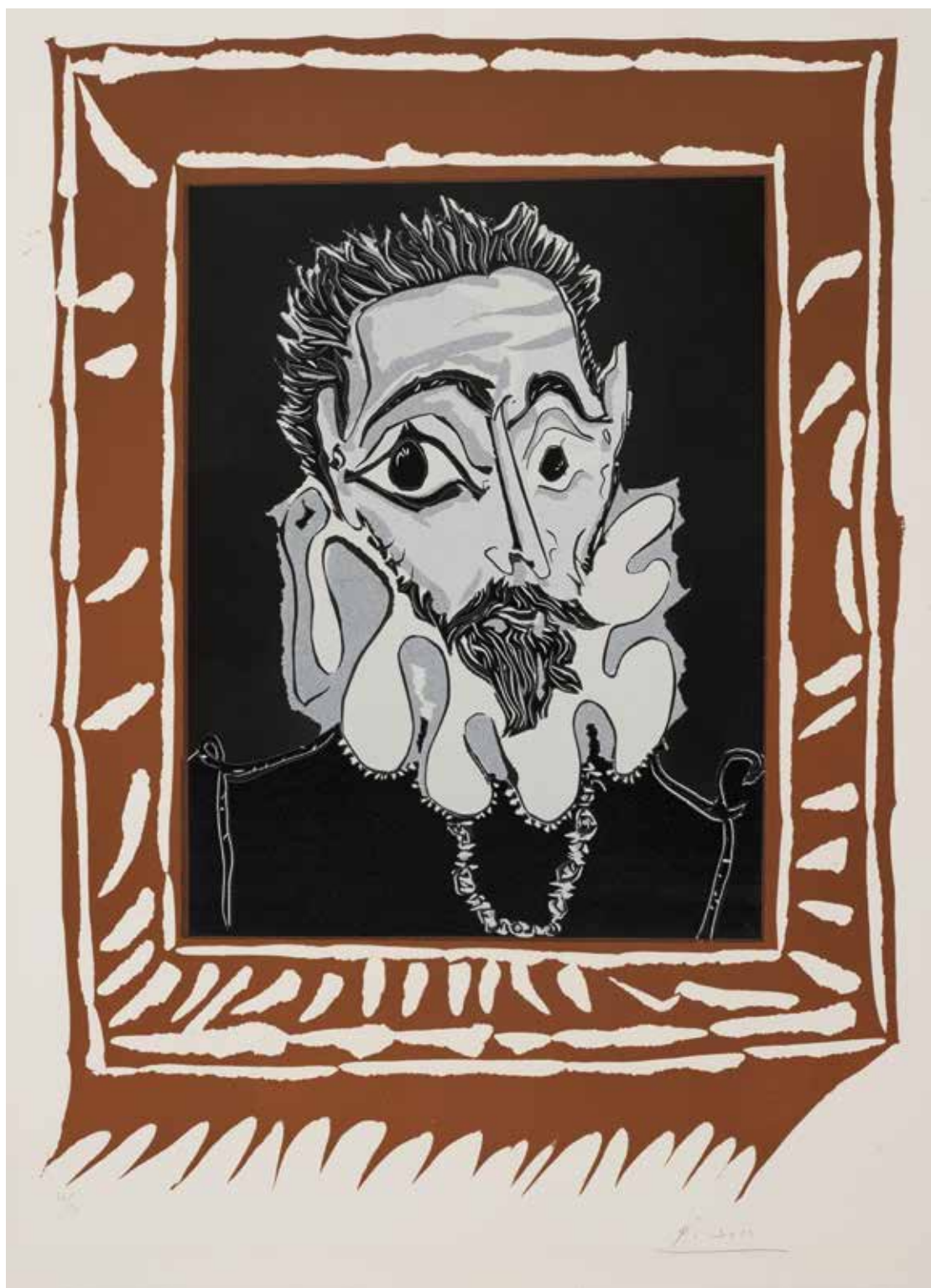
11 3/8 x 4in (28.8 x 10.1cm)

sheet 18 1/8 x 13 1/2in (46 x 34.2cm)

\$2,000 - 4,000



51



52

PABLO PICASSO (1881-1973)

L'Homme à la Fraise (B. 1148), 1963

Linocut in colors on Arches paper, signed in pencil and numbered 44/50, published by Galerie Louise Leiris, Paris, with full margins, framed.

21 x 15 1/2in (53.3 x 39.4cm)

sheet 24 1/2 x 17 1/2in (62.2 x 44.5cm)

\$50,000 - 70,000



53

PABLO PICASSO (1881-1973)

Le Thé: Deux Femmes Nues et Un Chat (B. 1851; Ba. 1358), 1965
Linocut on Arches paper, signed in pencil, numbered 22/50 (there were also 5 artist's proofs), published by Galerie Louise Leiris, Paris, printed by Arnéra, Vallauris, France, with full margins, framed.

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

sheet 24 x 29in (60.9 x 73.6cm)

\$15,000 - 20,000



54

PABLO PICASSO (1881-1973)

Homme Accoudé et à demi agenouillé sur une chaise, Pl. 228, from La Série 347 (B. 1708), 1968

Etching with drypoint on wove paper, signed in red pencil, and numbered 48/50, published by Galerie Louise Leiris, Paris, with full margins, framed.

8 3/4 x 7 1/8in (22.2 x 18.1cm)

sheet 14 3/4 x 12 1/4in (37.4 x 31.1cm)

\$2,000 - 4,000

54

55

PABLO PICASSO (1881-1973)

Vieux Roi (B. 869, M. 317), 1959

Lithograph on Arches paper, with the artist's red ink stamped signature, from the edition of 1,000 (aside from the signed and numbered edition of 200), with the watermark of the printer, Mourlot, Paris, with full margins.

25 3/4 x 19 1/2in (65.4 x 49.5cm)

sheet 26 1/4 x 20 1/8 (66.7 x 51.1cm)

\$2,000 - 3,000



55

56

PABLO PICASSO (1881-1973)

Dove at the dormer (A.R. 78), 1949

Glazed white earthenware rectangular dish, painted in red, yellow, blue and black, numbered 153/200, with 'Edition Picasso Madoura,' 'Madoura Plein Feu' and 'Edition Picasso' stamps on the underside.
12 1/2 x 15 1/4in (31.7 x 38.7cm)

\$5,000 - 7,000



56

57

PABLO PICASSO (1881-1973)

Visage de Femme (A.R.92; B.5), 1949

Pendant medallion in silver, stamped 'Madoura Empreinte Originale de Picasso', verso.
1 3/4 x 1 1/2in (4.4 x 3.8cm)

\$5,000 - 8,000



57

58

PABLO PICASSO (1881-1973)

Blue fish (A.R.180; B.39), 1953

White earthenware oval dish, glazed in blue, green, ivory and grey, numbered 102/200, with *Madoura Plein Feu* and *Empreinte original de Picasso* stamps on the underside.
12 3/4 x 15 1/2in (32.3 x 39.3cm)

\$6,000 - 8,000



58

59

PABLO PICASSO (1881-1973)

Landscape (A.R.208; R.733), 1953

White earthenware round dish, painted in blue, green, brown, white and black, numbered 89/200, inscribed 'Edition Picasso' and 'Madoura', with the 'Madoura Plein Feu' and 'Edition Picasso' stamps on the underside.

diameter 17in (43.1cm)

\$7,000 - 9,000

59



60

60

PABLO PICASSO (1881-1973)

Tormented Faun's face (A.R.320; B.88; R.413), 1956

White earthenware round dish glazed in brown, green, and ivory, numbered 86/200, annotated 'F.210', with the 'Madoura Plein Feu' and 'Emprents original de Picasso' stamps on the underside.

\$6,500 - 8,500

61

PABLO PICASSO (1881-1973)

Face (A.R.243), 1954

Medallion in red earthenware clay, numbered 182/500 in glaze and stamped 'Madoura Empreinte Originale de Picasso', verso.

2 1/2 x 2in (6.3 x 5cm)

\$1,200 - 1,600



61

62

PABLO PICASSO (1881-1973)

Picador (A.R.289), 1955

Turned round cupel in white earthenware glazed in red and black, inscribed 'Edition Picasso' and 'Madoura' in black glaze and stamped 'Madoura Plein Feu', on the underside.
diameter 5in (12.7cm)

\$2,000 - 3,000



62

63

PABLO PICASSO (1881-1973)

Vallauris (A.R.330; B.92; R.407), 1956

White earthenware round dish, numbered 65/100 in black glaze, verso, incised 'C.103', with 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps on the underside.
diameter 16 1/2in (41.1cm)

\$8,000 - 10,000



63

64

PABLO PICASSO (1881-1973)

Jacqueline at the easel (A.R.335; B.107, Va.; R.421, Va.), 1956

White earthenware round dish partially glazed with ivory, black and green glaze on the reverse, numbered 7/100, incised 'C.119 BY', with 'Madoura Plein Feu' and 'Empreinte Originale de Picasso' stamps on the underside.
diameter 16 3/4in (42.4cm)

\$6,000 - 8,000



64 (reverse)



64



65

65

ARNALDO POMODORO (BORN 1926)

Ruota piccola per Alfa Romeo, 1984

Bronze sculpture with the artist's incised signature, numbered 74/100 (there were also an unknown number of artist's proofs), and stamped copyright symbol on the base.

height 4 3/4in (12cm) excluding base

\$3,000 - 6,000

This work is recorded in the Fondazione Arnaldo Pomodoro Archives, Milano, Italy under number: M/84/6.

66

PORTFOLIO

Flight, 1971

The complete portfolio comprising eleven lithographs and one screenprint in colors on Arches, Rives or Fabriano paper, with title, introduction, justification pages and folders, the Chagall unsigned as issued, the others signed in pencil and numbered 199/250 (aside from the deluxe edition of 50), published by the International Rescue Committee, New York, each framed, including original cloth-covered portfolio box. (12 works)

sheet approx. 25 1/2 x 19 3/4in (73.7 x 55cm)

\$6,000 - 8,000

Artists include: Eugene Berman; Alexander Calder; Marc Chagall; Viera da Silva; Adolph Gottlieb; Wifredo Lam; Jacques Lipschitz; Andre Masson; Joan Miró; Robert Motherwell; Edouardo Pignon; Fritz Wotruba.



66



66



66



67

67

AFTER CAMILLE PISSARRO (1830-1903)

La Rue Lazare, Plate 15 from 25 Lithographes par W. Thornley d'après Pissarro (D. 184), 1890

Lithograph printed in brown on *chine-collé* mounted to cream wove paper, signed in pencil by Pissarro and his lithographer W. Thornley, with plate number stamped above right corner of image, from the edition of c. 108, published/printed by Ch. Hesséle/R. Engelmann, Atelier Belfond, Paris, with full margins.

6 7/8 x 5 3/8in (17.5 x 13.7cm)

sheet 22 3/8 x 15 7/8in (56.8 x 40.3cm)

\$6,000 - 8,000

68

AUGUSTE RODIN (1840-1917)

Le Printemps (D. 4; T. 4), 1882-88

Drypoint on parchment, signed in pencil, published by Gazette Des Beaux Arts, Paris in 1902, with wide margins, framed.

5 7/8 x 3 7/8in (14.5 x 9.5cm)

sheet 8 x 6 1/4in (20.5 x 15.8cm)

\$4,000 - 6,000

Provenance

Roger-Marx (L. 2229)



68

Pierre - Auguste Renoir

Lots 69 - 86





69

PIERRE-AUGUSTE RENOIR (1841-1919)

Baigneuse debout à mi-jambes; Baigneuse Assise (D. 23; D. 11), 1897; 1919

One etching and one soft ground etching both on cream wove paper, *Baigneuse debout à mi-jambes* published in Théodore Duret's "Monet and the French Impressionists," with wide margins, *Baigneuse Assise* with the artist's stamped signature, published by Ambroise Vollard, Paris, from the edition of 1,000. (2 works)

Baigneuse Debout plate 6 1/2 x 4 1/2in (16.5 x 11.4cm)

sheet 9 3/4 x 6 3/4in (24.8 x 17.1cm)

Baigneuse Assise plate 18 5/8 x 5 1/2in (47.3 x 14cm)

sheet 12 3/4 x 9 3/4in (32.4 x 24.8cm)

\$1,500 - 2,500

69

69

70

PIERRE-AUGUSTE RENOIR (1841-1919)

Baigneuse Assise, from "Art et Nature" (D. 11), c. 1897

Soft ground etching printed in greyish blue on cream wove paper, from the edition of 525, published in L. Roger-Miles "Art et Nature," Paris, with full margins.

8 5/8 x 5 3/8in (21.7 x 13.2cm)

sheet 12 1/2 x 9 3/4in (31.7 x 24.6cm)

\$2,500 - 3,500

Very rare.



70

71

PIERRE-AUGUSTE RENOIR (1841-1919)

Le Chapeau Epinglé (La Fille de Berthe Morisot et sa Cousine) (D. 8), c. 1894

Etching and drypoint on cream laid paper, signed in the plate, with full margins, framed.

4 5/8 x 3 3/8in (11.5 x 8cm)

sheet 12 1/2 x 9 7/8in (31.7 x 25.1cm)

\$800 - 1,200



71



72



73



74



75

72

PIERRE-AUGUSTE RENOIR (1841-1919)

Le Fleuve Scamandre (D. 25), c. 1900

Soft ground etching on cream vellum, second (final) state, with the artist's printed signature, from the edition of 1,000, to be included in the deluxe edition *Tableaux Pastels et Dessins de Pierre-Auguste Renoir* published by Ambroise Vollard, Paris, in 1918 (the portfolio was never completed).

9 7/8 x 7 5/8in (25.2 x 19.3cm)

sheet 12 7/8 x 9 7/8in (32.5 x 24.7cm)

\$2,500 - 3,000

74

PIERRE-AUGUSTE RENOIR (1841-1919)

Odalisque (D. 35), 1904

Lithograph on *chine volant* paper with the artist's printed signature, from the edition of 75, with wide margins, framed.

4 x 5 1/2in (10 x 13.6cm)

sheet 7 1/2 x 9 1/2in (19 x 24.1cm)

\$2,000 - 2,500

73

PIERRE-AUGUSTE RENOIR (1841-1919)

Sur la plage, à Berneval (D.; S. 5), c.1892

Etching on laid Arches paper, the third (final) state (with beveled edges), with wide margins.

5 1/2 x 3 3/4in (13.9 x 9.5cm)

sheet 12 3/4 x 9 7/8in (32.3 x 25cm)

\$1,200 - 1,500

75

PIERRE-AUGUSTE RENOIR (1841-1919)

Étude de Femme Nue Assise Variante from *L'Album des Douze*

Lithographes (D. 43), c. 1904

Lithograph on wove paper, with the artist's stamped signature, from the edition of 1,000, published/printed by Ambroise Vollard/Auguste Clot, Paris, the full sheet.

sheet 12 7/8 x 9 3/4in (32.8 x 24.9cm)

\$1,500 - 2,000

76

PIERRE-AUGUSTE RENOIR (1841-1919)

Richard Wagner (D. 23), c. 1900

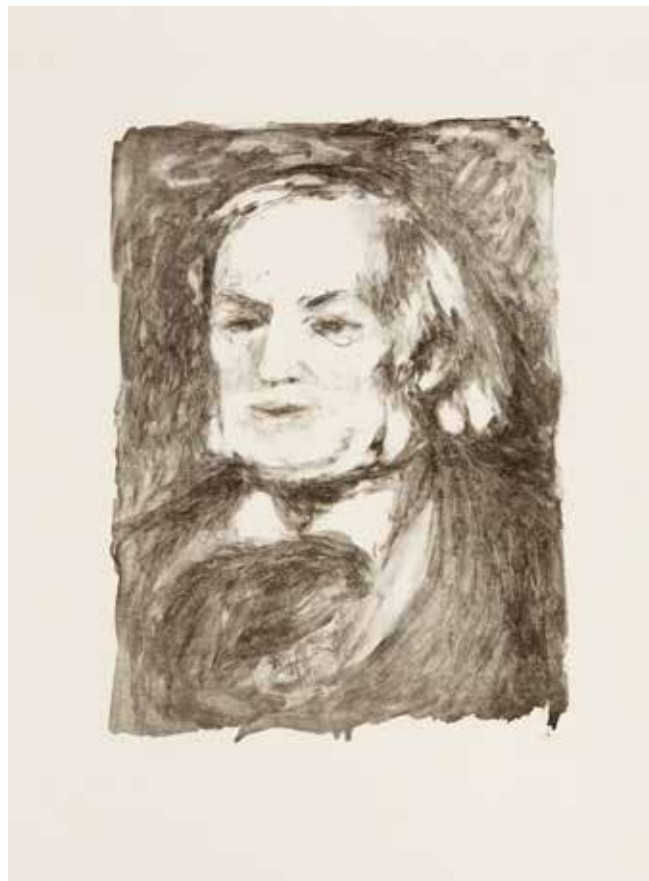
Lithograph on cream Japan paper, unsigned, as issued, from the edition of 100, published/printed by Ambroise Vollard/Auguste Clot, Paris, with full margins, framed.

16 x 12 1/2in (40.6 x 31.8cm)

sheet 25 x 18 5/8in (63.5 x 47.3cm)

\$1,500 - 2,000

In 1882, Renoir traveled to Palermo, in the south of Italy, where he visited Wagner and, after several attempts, convinced the composer to sit briefly for his portrait. Upon viewing it, Wagner groused that he looked like a "Protestant minister." The print was created in 1900, (after Wagner's death in 1883).



76



77

PIERRE-AUGUSTE RENOIR (1841-1919)

Louis Valtat, from *L'Album des Douze Lithographes* (D. 38), c. 1904

Lithograph on laid paper with signature in the stone, from the total edition of 1,000, publisher/printer Ambroise Vollard/Auguste Clot, Paris, with full margins.

11 3/4 x 9 1/4in (29.8 x 23.4cm)

sheet 13 x 10in (33 x 25.4cm)

\$2,000 - 2,500

77



78

78

PIERRE-AUGUSTE RENOIR (1841-1919)

L'Enfant au Biscuit (Jean Renoir) (D. 31), c. 1898-99

Lithograph in colors on MBM Ingres D'Arches laid paper, from the edition of 100, published/printed by Ambroise Vollard/Auguste Clot, Paris, with full margins, deckle on three sides.

12 3/8 x 10 1/2in (31.4 x 25.9cm)

sheet 24 1/4 x 18 5/8in (61.5 x 47.3cm)

\$6,000 - 9,000

79

PIERRE-AUGUSTE RENOIR (1841-1919)

Maternité, Grand Planche (D. 50), c. 1912

Lithograph on cream wove paper, second state (of 2), signed in the stone, from the edition of 200, published/printed by Ambroise Vollard/Auguste Clot, Paris, with full margins, framed.

19 3/4 x 19 1/8in (50 x 48.5cm)

sheet 25 7/8 x 19 3/4in (65.5 x 50cm)

\$2,000 - 2,500



79



80

80

PIERRE-AUGUSTE RENOIR (1841-1919)

Une Mère et Deux Enfants (D. 54), c. 1912

Lithograph on MBM Ingres D'Arches cream laid paper, signed in the plate, from the edition of c. 50, the full sheet.

13 3/4 x 17 1/2in (35 x 44.4cm)

sheet 18 5/8 x 24 5/8in (47.3 x 62.5cm)

\$2,500 - 3,000



81

81

PIERRE-AUGUSTE RENOIR (1841-1919)

Claude Renoir, de Trois-Quarts à Droite (D. 18), 1908

Soft ground etching on laid paper, with the artist's printed signature, the second (final) state, printed before the numbered edition of 100, with wide margins.

6 1/2 x 5 1/4in (16.5 x 13.2cm)

sheet 12 1/4 x 8 1/2in (31 x 21.5cm)

\$2,000 - 2,500

82

PIERRE-AUGUSTE RENOIR (1841-1919)

Claude Renoir, Tourné à Gauche (D. 40), c. 1904

Lithograph on vellum, with the artist's printed signature, from the edition of 1000, published by Ambroise Vollard for "Douze Lithographes Originales de Pierre-Auguste Renoir," printed by Auguste Clot, Paris, the full sheet.

sheet 13 x 9 7/8in (33 x 25cm)

\$1,500 - 2,000

83

PIERRE-AUGUSTE RENOIR (1841-1919)

Claude Renoir, La Tête Baissée (D. 39), 1904

Lithograph on cream wove paper, the second (final) state from the edition of 1,000, with the artist's printed signature, published by Ambroise Vollard for "Douze Lithographes Originales de Pierre-Auguste Renoir," printed by Auguste Clot, Paris, the full sheet.

sheet 12 1/2 x 9 7/8in (33 x 25.1cm)

\$1,500 - 2,000



82



83



84

84

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme Au Cep de Vigne, 1ere Variante (D. 46), c. 1904

Lithograph on vellum, signed in the stone, from the edition of 1,000 published in 1919 by Ambroise Vollard, Paris for "Douze Lithographies Originales de Pierre-Auguste Renoir," printed by Auguste Clot, Paris, the full sheet, framed.

sheet 13 x 9 7/8in (33 x 24.8cm)

\$1,500 - 2,000

85

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme Nue Couchée (Tourné à Droite) (D. 13), c. 1906

Drypoint on cream wove paper, with the artist's stamped signature, with full margins.

5 1/8 x 7 5/8in (12.9 x 19.3cm)

sheet 9 7/8 x 12 7/8in (25 x 32.4cm)

\$2,000 - 2,500



85

86

PIERRE-AUGUSTE RENOIR (1841-1919)

Étude pour une Baigneuse (D. 16), c. 1906

Etching on cream wove paper with the artist's stamped signature, with wide margins.

8 7/8 x 6 1/2in (22.5 x 16.6cm)

sheet 12 7/8 x 9 7/8in (32.7 x 25cm)

\$2,500 - 3,500



86

87

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Antoine (W. 43; D. 63; Adr. 41), 1893

Lithograph on wove paper, with the artist's red monogram stamp (L. 1338), from the edition of 50, annotated 'N. 20' in blue crayon, with the blindstamp of the publisher E. Kleinman, Paris, with full margins, framed.

11 3/4 x 14 5/8in (29.8 x 37cm)

sheet 15 x 22in (38 x 56cm)

\$2,000 - 3,000



87

88

JAMES ABBOTT MCNEILL WHISTLER (1834-1903)

The Girl (S. 47, W. 159, L. 188), 1896-1898

Lithograph on antique cream laid paper, signed in the stone with the butterfly monogram, with margins, framed.

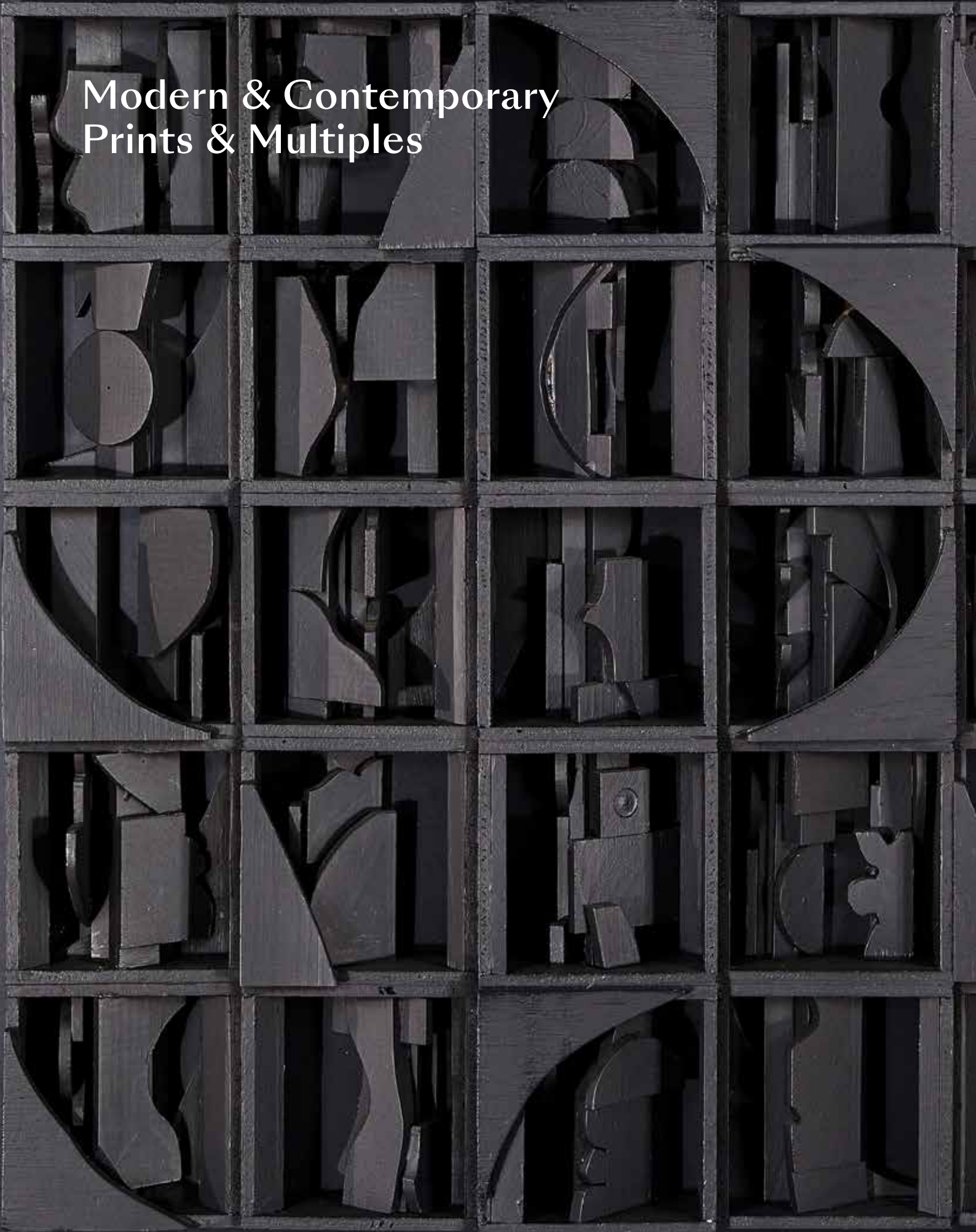
8 1/2 x 3 3/4in (21.5 x 9.5cm)

\$4,000 - 6,000



88

Modern & Contemporary
Prints & Multiples





89



89

89

YAACOV AGAM (BORN 1928)

Time, from the *Mobility Within* series; *In Deep Prayer*, from the *Tefila* series, c.2000; 1991

Two Agamographs, each signed in black ink and numbered 42/99, 3/25 H.C. (an *hors commerce* aside from the edition of 99), respectively, each the full sheet, each framed. (2 works)

Time 11 x 11 5/8in (27.9 x 29.5cm)

In Deep Prayer 12 5/8 x 12 5/8in (32 x 32cm)

\$2,000 - 3,000

90

ANNI ALBERS (1899-1994)

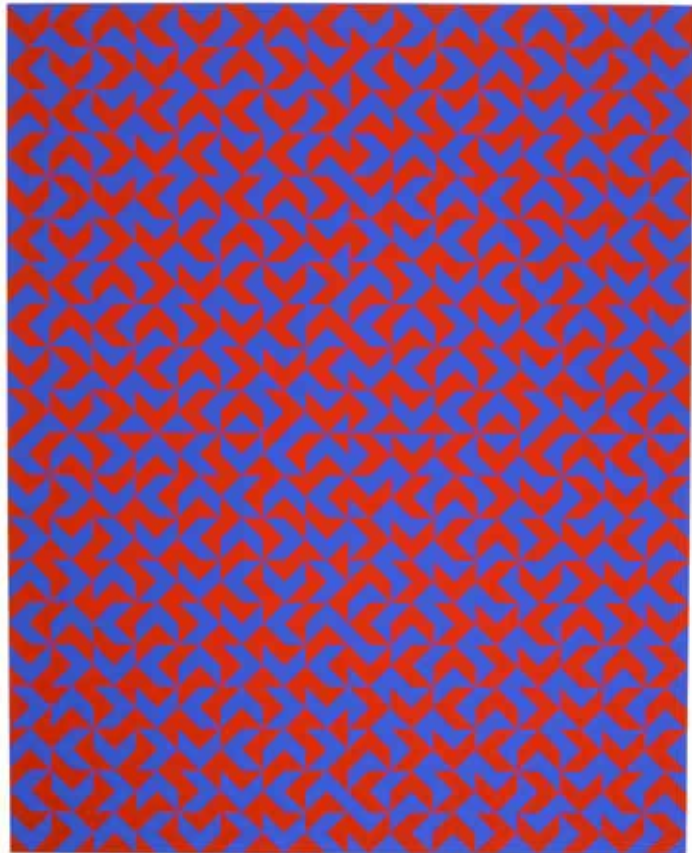
GRI, 1970

Screenprint in colors on Arches paper, signed in pencil, titled, dated and numbered 59/100, with full margins.

20 x 16 1/8in (50.8 x 40.9cm)

sheet 29 x 24in (73.6 x 60.9cm)

\$2,000 - 3,000



90

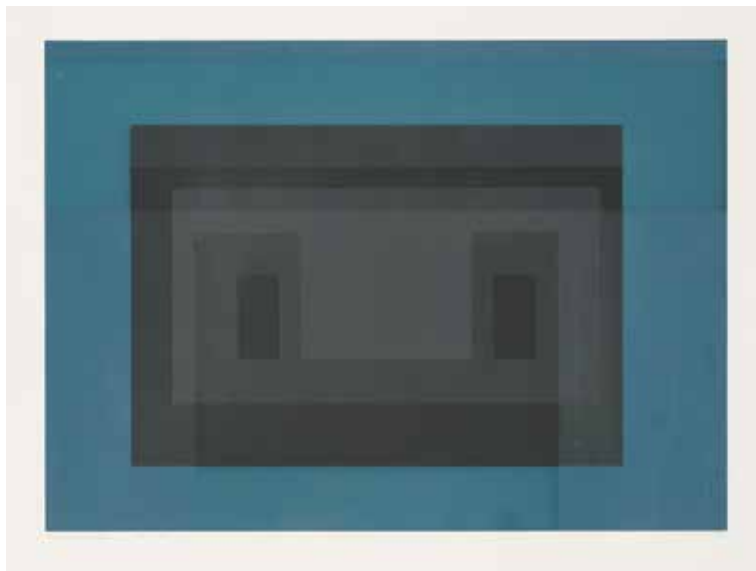
**PROPERTY FROM AN IMPORTANT
MIDWESTERN COLLECTION**

91

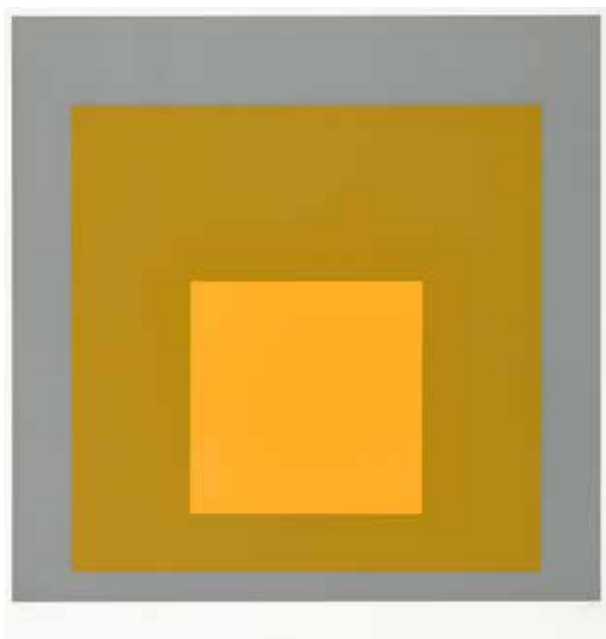
JOSEF ALBERS (1888-1976)

Variant VII, from Ten Variants (D. 173.7), 1966
Screenprint in colors on Rives BFK paper, initialed
in pencil, titled, dated and numbered 150/200,
with the blindstamp of the publisher Ives-Sillman,
Inc., New Haven, Connecticut, printed by Sirocco
Screenprints, New York, with full margins, framed.
9 7/8 x 13 7/8in (25 x 35.2cm)
sheet 17 x 17in (43.1 x 43.1cm)

\$2,000 - 3,000



91



92

**PROPERTY FROM AN IMPORTANT MIDWESTERN
COLLECTION**

92

JOSEF ALBERS (1888-1976)

FGa (D. 179), 1968
Screenprint in colors on Mohawk Superfine bristol paper, initialed in
pencil, titled, dated and numbered 49/100, published/printed by Ives-
Sillman, Inc., New Haven, Connecticut/Sirocco Screenprints, New
York, with full margins, framed.
11 x 11in (27.9 x 27.9cm)
sheet 17 x 17in (43.1 x 43.1cm)

\$3,000 - 5,000

PROPERTY OF VARIOUS OWNERS

93

PETER ALEXANDER (B. 1939)

Palmdale, 1990
Lithograph in colors on wove paper, initialed in
pencil, titled, dated and annotated 'T.P.' (a trial
proof, aside from the edition of 30), the full sheet,
framed.
sheet 30 x 40in (76.2 x 101.6cm)

\$2,000 - 3,000



93



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

94

ARMAN (1928-2005)

Untitled, 1994

Bronze statue of Pan with sliced violins and trumpet, incised signature, stamped 1/8 and foundry '(illegible) BONVICINI (illegible) CAMPAGNA' on top of base.

33 3/4 x 17 3/4 x 17in (85.7 x 45 x 43.1cm)

\$20,000 - 30,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8309.94.015

Provenance

Reflex Modern Art Gallery, Amsterdam

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

95

ARMAN (1928-2005)

Untitled (paint tubes), 2004

Accumulation of paint tubes in polyester, incised signature, lower right recto, and numbered XXIII/XXX (aside from the edition of 99 in Roman numerals), lower right side, with metal stand.

19 15/16 x 14 1/16 x 2 3/8in (50.6 x 35.7 x 6cm)

\$3,000 - 5,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.04.012



95



96

PROPERTY OF VARIOUS OWNERS

96

ARMAN (1928-2005)

Tulips, 1995

Accumulation of silk tulips embedded in polyester resin, incised signature on embedded plaque and numbered 44/100 (there were also 10 artist's proofs).

16 1/2 x 11 7/8 x 4in (41.9 x 30.1 x 10.1cm)

\$3,000 - 5,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.95.001

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

97

ARMAN (1928-2005)

Untitled (Clocks), 2001

Accumulation of sliced alarm clocks embedded in polyester resin, incised signature lower right corner, numbered 72/100 (there are also 30 in Roman numerals) lower left corner.

16 x 11 7/8 x 1 3/4in (40.6 x 30.1 x 4.4cm)

\$1,500 - 2,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8403.01.001



97



PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

98

ARMAN (1928-2005)

Untitled (spools of thread), 2002

Accumulation of spools of thread in resin, incised signature, lower right recto and numbered 4/8 (there were also 2 artist's proofs), lower right verso.

16 1/2 x 11 3/4 x 4in (41.9 x 29.8 x 10.1cm)

\$5,000 - 7,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8003.02.008

98



PROPERTY OF VARIOUS OWNERS

99

FRANCIS BACON (1909-1992)

Three Studies for a Self-portrait (S. 15), 1981

Three lithographs in colors printed on one sheet of Arches paper, signed in pencil and annotated 'E.A.' (an *épreuve d'artiste* aside from the edition of 150), published/printed by Éditions de la Différence/Arts Litho, Paris, with their blindstamp, with full margins, framed.

each 12 3/4 x 11in (32.5 x 28cm)

sheet 18 1/2 x 40 3/4in (46.9 x 103.5cm)

\$20,000 - 30,000



100

100

LYNDA BENGLIS (BORN 1941)

Dual Natures, 1991

4 lithographs with gold leaf on hand-tinted Arches papers, signed in pencil, dated and numbered 21/25 on verso of each, with the inkstamp of the publisher/printer Solo Press, New York, the full sheets. (4 works)

each sheet 31 3/4 x 24in (80.6 x 60.9cm)

\$2,000 - 3,000

101

MAX BILL (1908-1994)

Combillation 1970, 1970

4 silkscreens on plastic panels, each signed in ink and numbered 186/210 A-D, respectively, on publisher label, verso (there were also 25 artist's proofs), published by Contemporary Collections, Inc., Larchmont, New York, printed by Domberger, Bonlanden, West Germany, the full sheet, with colophon and housed in yellow acrylic box as issued.

23 1/2 x 11 3/4in (59.6 x 29.8cm)

\$3,000 - 5,000

102

MEL BOCHNER (BORN 1940)

Crazy (with background noise), 2018

Screenprint in colors with black gloss on wove paper, signed in pencil, dated and numbered 20/30, published by Two Palms, New York, to benefit IPCNY, printed by Luther Davis, BRT Printshop, New York, the full sheet.

sheet 21 3/4 x 23 5/8in (55.2 x 60cm)

\$6,000 - 8,000



101



102



103

103

CHRISTO (B. 1935)

Wrapped Walk Ways (Project for St. Stephen's Green Park in Dublin) (S. 111), 1983

Lithograph in colors on wove paper with white cloth collage, signed in pencil, dated and numbered 63/100 (there were also 20 artist's proofs, plus 25 in Roman numerals), published by Schellmann & Klüser, Munich, New York, printed by Landfall Press, Chicago, the full sheet, mounted on cardboard as issued.

sheet 28 1/8 x 44 1/4in (71.3 x 112.3cm)

\$2,000 - 3,000

104

CHUCK CLOSE (BORN 1940)

Phil (Grey), 2002

Relief print with embossing on handmade paper, signed in pencil and numbered 7/40, published/printed by Two Palms Press, New York, with full margins, framed.

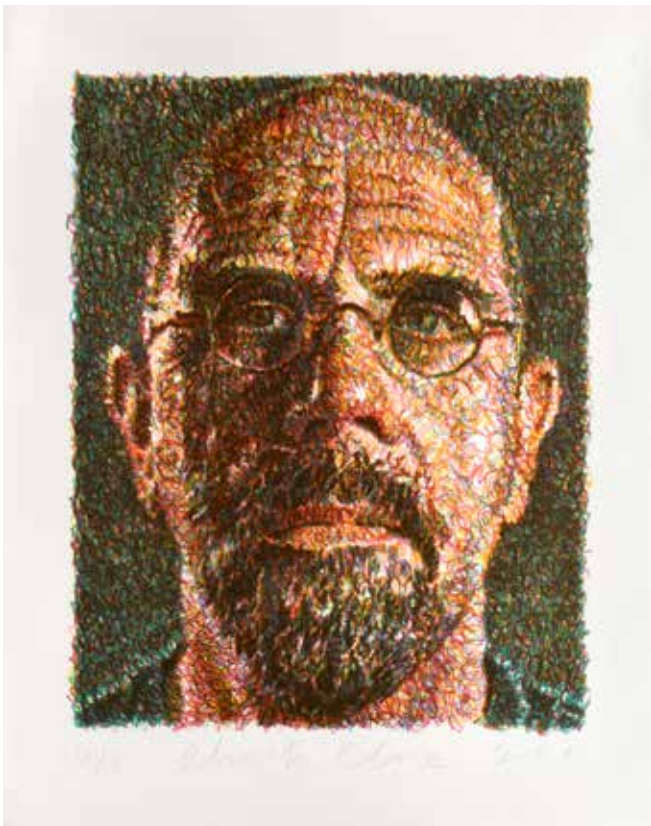
20 3/4 x 16 1/4in (51.9 x 41.3cm)

sheet 26 1/2 x 21 1/4in (67.4 x 54cm)

\$5,500 - 6,500



104



105

105

CHUCK CLOSE (BORN 1940)

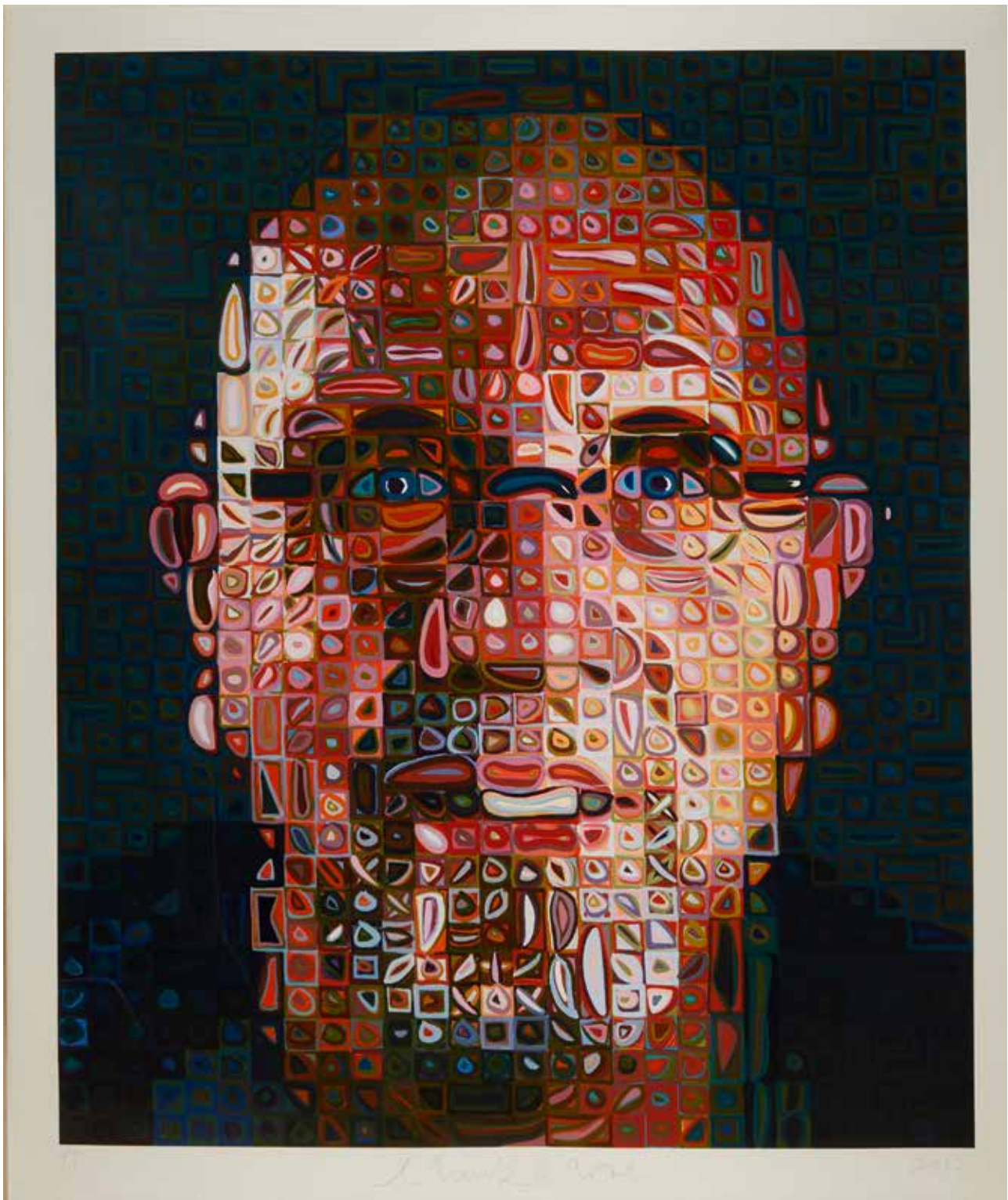
Self Portrait, 2007

Lithograph and screenprint in colors on Somerset paper, signed in pencil, dated and numbered 61/118 (there were also 18 artist's proofs), published/printed by Lincoln Center List Poster and Print Program/ Brand X Editions, New York, with full margins, framed.

30 x 24in (76.2 x 61cm)

sheet 38 x 30in (96.5 x 76.2cm)

\$4,000 - 6,000



106^W

CHUCK CLOSE (BORN 1940)

Self-Portrait, 2012

Screenprint in colors on wove paper, signed in pencil, dated and annotated 'T.P.' (a trial proof aside from the edition of 80), published by Pace Editions, Inc., New York, with full margins, framed.

59 3/4 x 50in (151.7 x 127cm)

sheet 66 1/2 x 55in (168.9 x 139.7cm)

\$25,000 - 35,000



107

107

GEORGE CONDO (BORN 1957)

More Sketches of Spain - For Miles Davis, 1991

4 etchings on Guarro paper from the set of six, all signed in pencil and numbered 16/40, 29/40, 32/40, 39/40 respectively, published by Alexander Kahan, New York, all with full margins. (4 works)
each image 19 x 22 1/4in (48.2 x 56.5cm)
each sheet 27 1/4 x 30 1/4in (69.2 x 76.8cm)

\$3,500 - 4,500

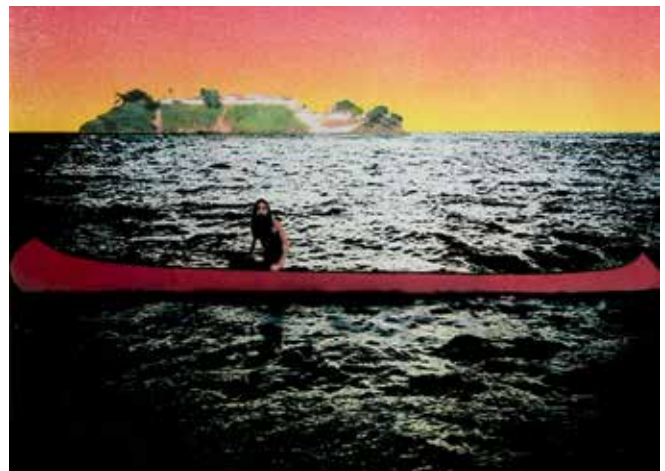
108

PETER DOIG (BORN 1959)

Canoe Island, 2000

Screenprint in colors on Somerset paper, signed in pencil and numbered 271/300, verso, published/printed by Counter Editions/ Coriander Studios, London, the full sheet, framed.
sheet 28 7/8 x 39 3/8in (73.3 x 100cm)

\$5,000 - 7,000



108



109

PROPERTY OF VARIOUS OWNERS

110

SAM FRANCIS (1923-1994)

Untitled, from Eight by Eight to Celebrate the Temporary Contemporary (L.263), 1984

Lithograph in colors on Rives BFK paper, signed in pencil and numbered 176/250 (there were also 30 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, the full sheet.
sheet 42 x 28 7/8 in (106.6 x 73.1cm)

\$3,000 - 5,000



111

PROPERTY FROM THE COLLECTION OF BARBARA AND MILFORD NEMER, MICHIGAN

109

SAM FRANCIS (1923-1994)

Untitled (L. 1.69), 1986

Aquatint in colors on Rives BFK paper, signed in pencil and numbered 15/20 (there were also 4 artist's proofs), with the blindstamp of the publisher/printer The Litho Shop, Inc., Santa Monica, California, with full margins, framed.

29 7/8 x 41 3/8in (75.9 x 105.1cm)

sheet 33 1/4 x 46 3/8in (84.5 x 117.8cm)

\$10,000 - 15,000



110

111

SAM FRANCIS (1923-1994)

For Thirteen (S.20), 1989

Screenprint in colors on PTI Supra paper, signed in pencil and numbered 96/115, published/printed by La Paloma, Tujunga, California, the full sheet.

sheet 27 3/4 x 37 1/2in (70.4 x 95.2cm)

\$3,000 - 5,000



112

HELEN FRANKENTHALER (1928-2011)

Ponti, 1973

Etching and aquatint in colors on wove paper, signed in pencil, dated and numbered 14/21 (there were also 3 artist's proofs), with the blindstamp of the publisher 2RC Editions, Rome, with full margins, framed.

19 7/8 x 27 3/4in (50.5 x 70.5cm)

sheet 27 5/8 x 35 5/8in (70.2 x 90.5cm)

\$4,000 - 6,000



113

PROPERTY FROM THE COLLECTION OF BARBARA AND MILFORD NEMER, MICHIGAN

113

HELEN FRANKENTHALER (1928-2011)

A Page from a Book II, from This is Not a Book, 1997

Etching and aquatint in colors on TGL handmade paper, signed in pencil, dated and numbered 10/60 (there were also 16 artist's proofs), with the blindstamp of the publisher Tyler Graphics Ltd., Mount Kisco, New York, with full margins, framed.

4 x 18in (10.1 x 45.7cm)

sheet 10 x 24 1/2in (25.4 x 62.2cm)

\$3,000 - 5,000

PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

114

HELEN FRANKENTHALER (1928-2011)

The Red Sea (H. 89), 1978-82

Lithograph in colors on HMP handmade paper, signed in pencil, dated and numbered 43/58 (there were also 14 artist's proofs), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.

15 3/4 x 20 3/4in (40 x 52.7cm)

sheet 24 x 28in (61 x 71.1cm)

\$3,000 - 5,000



114

PROPERTY OF VARIOUS OWNERS

115

KEITH HARING (1958-1990)

Lucky Strike (L. 78), 1987

Screenprint in colors on wove paper, signed in pencil and numbered 19/30, published by B. A. T. Suisse SA, Geneva, with full margins.

11 3/8 x 8in (28.8 x 20.3cm)

sheet 11 3/4 x 8 1/4in (29.8 x 20.9cm)

\$14,000 - 18,000



115

116

KEITH HARING (1958-1990)

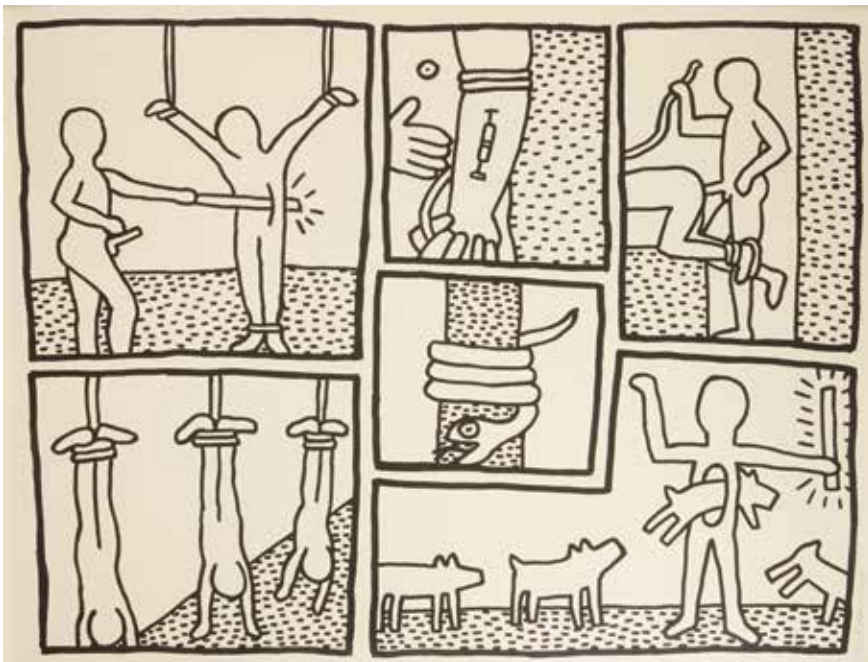
Untitled, from *The Blueprint Drawings* (L. 177), 1990

Screenprint on Arches cover paper, signed in pencil, dated and numbered 21/33 (there were also 5 artist's proofs), with the blindstamp of the publisher/printer Durham Press, Durham, Pennsylvania, with full margins, framed.

38 x 50 1/2in (96.5 x 128.2cm)

sheet 42 1/2 x 53 5/8in (107.9 x 136.2cm)

\$18,000 - 20,000



116



117

117

DAMIEN HIRST (BORN 1965)

The Hours Spin Skull, 2009

Unique multiple with household gloss on plastic skull with metallic watch faces, inscribed in paint 'The Hours', one of 210 variably painted examples, published by Other Criteria, London.
7 3/8 x 5 x 7 5/8in (19 x 12.5 x 19.5cm)

\$5,000 - 8,000

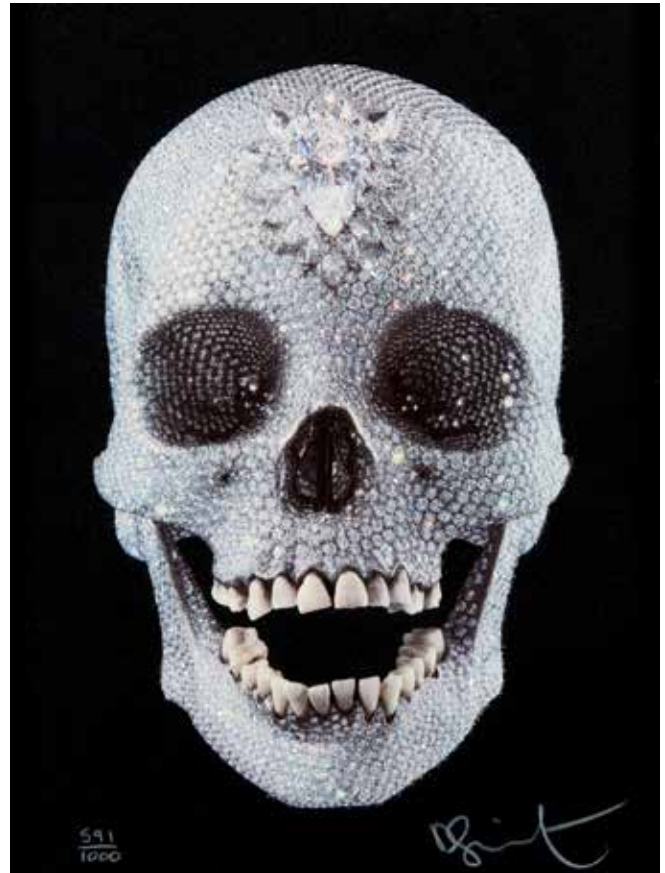
118

DAMIEN HIRST (BORN 1965)

For the Love of God, 2009

Screenprint in colors with diamond dust on wove paper, signed in white crayon and numbered 591/1000, published by Other Criteria, London, the full sheet, framed.
sheet 12 7/8 x 9 3/8in (32.7 x 23.8cm)

\$2,000 - 4,000



118



119

119

DAMIEN HIRST (BORN 1965)

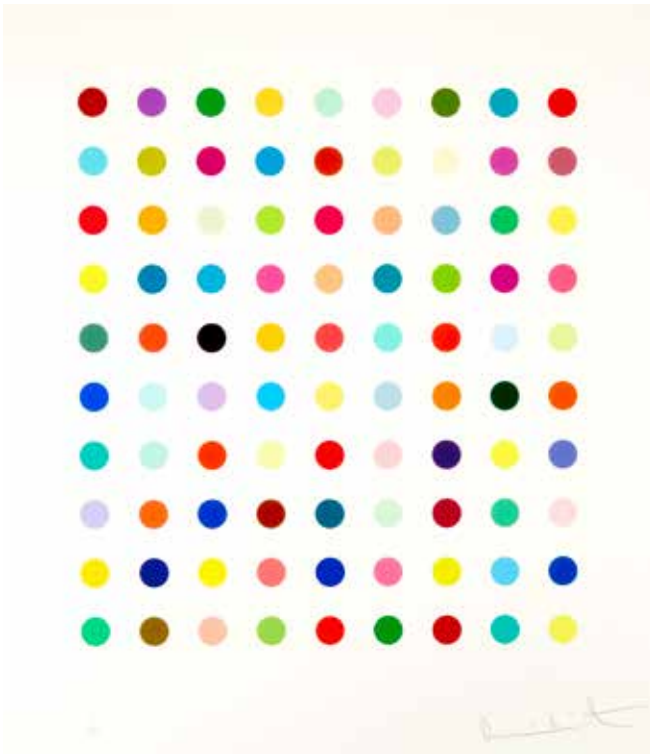
Burgundy/Chilli Red, from The Souls III, 2010

Foil block print in colors on Arches paper, signed in pencil and numbered 9/15 (there were also 5 artist's proofs), published by Other Criteria, London, with full margins.

13 1/2 x 13 1/2in (34.2 x 34.2cm)

sheet 28 3/8 x 20 1/8in (72 x 51.1cm)

\$4,000 - 6,000



120

120

DAMIEN HIRST (BORN 1965)

Lanatoside B, 2011

Screenprint in colors on wove paper, signed in pencil and numbered 9/100, with the blindstamps of the publisher Other Criteria, and the artist, London, with full margins, framed.

19 x 17in (48.2 x 43.1cm)

sheet 27 1/2 x 24 7/8in (69.8 x 63.1cm)

\$10,000 - 12,000



121

121^W

HOWARD HODGKIN (1932-2017)

Red Palm (H.75), 1986

Lithograph in colors with hand-coloring on Arches paper, initialed in pencil, dated and numbered 24/85 (there were also 15 artist's proofs), published by Waddington Graphics, London, with the blindstamp of the printer Solo Press, Inc., New York, the full sheet, framed.

sheet 42 x 53in (106 x 134.6cm)

\$4,000 - 6,000

122

HOWARD HODGKIN (1932-2017)

David's Pool at Night (H. 54), 1979-85

Soft ground etching and aquatint with hand-coloring on Hahnemüle mould-made paper, initialed in pencil, dated '85' and numbered A.P. 17/30 (an artist's proof, aside from the edition of 100), published/printed by Petersburg Press, Inc., New York, London/Atelier Crommelynck, Paris, the full sheet, framed.

sheet 25 1/4 x 31in (64.1 x 79cm)

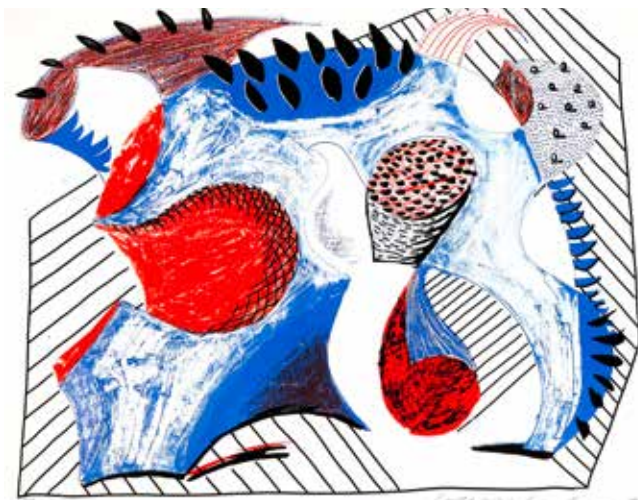
\$3,500 - 5,500



122



123



124

123^W

DAVID HOCKNEY (BORN 1937)

*Big Celli*print #2 (G. 981; M.C.A.T. 253), 1982

Lithograph on Arches Cover paper, signed in pencil, dated and numbered AP XV/XX (an artist's proof aside from the edition of 100), with the blindstamp of the publisher/printer Gemini G.E.L., Los Angeles, the full sheet, framed.

sheet 52 1/2 x 57 1/2in (133.3 x 146.1cm)

\$12,000 - 18,000

124

DAVID HOCKNEY (BORN 1937)

Untitled for Joel Wachs (G. 93-1348), 1993

Lithograph and screenprint in colors on Arches paper, signed in pencil, dated and numbered 62/130, co-published by the artist and Gemini G.E.L., Los Angeles, with their blindstamps, with full margins, framed.

19 3/4 x 23 3/4in (50.1 x 60.3cm)

sheet 21 1/2 x 25 1/4in (53.9 x 64.1cm)

\$2,800 - 3,200



125

125

ROBERT INDIANA (1928-2018)

One; Picasso and High Ball Manifest, from The American Dream Portfolio, 1997

3 screenprints in colors on wove paper, each signed in pencil and numbered 289/395 (there were also 30 artist's proofs), published by Marco Fine Arts Contemporary Atelier, El Segundo, California, with full margins. (3 works)

from 14 x 14in (35.5 x 35.5cm) to 17 x 14in (43.1 x 35.5cm) sheet from 16 x 16in (40.6 x 40.6cm) to 19 x 16in (48.2 x 40.6cm)

\$2,000 - 3,000



125

125



125

126

JASPER JOHNS (BORN 1930)

Summer (Blue) (U.L.A.E. 254), 1985-91

Lithograph on pale blue J. Whatman paper, signed in pencil, dated and numbered 91/225 (there were also 19 artist's proofs), published/printed by Brooke Alexander Editions, U.L.A.E., New York, with their blindstamp, with full margins.

9 1/2 x 6 1/4in (24.1 x 15.8cm) sheet 16 1/4 x 11 1/8in (41.2 x 28.2cm)

\$3,000 - 4,000



126



127^W

ALEX KATZ (BORN 1927)

Yellow Tulips, 2014

Screenprint in colors on wove paper, signed in pencil and numbered
37/50 (there were also 15 artist's proofs), published by Lococo Fine Art
Publisher, St. Louis, the full sheet, framed.
sheet 48 1/4 x 77in (122.5 x 195.7cm)

\$18,000 - 20,000

128

ALEX KATZ (BORN 1927)

Sasha 2, 2016

Archival pigment print in colors on Crane Museo Max paper, signed in pencil and numbered 92/100, with the inkstamp of the publisher Lococo Fine Art, St. Louis, verso, the full sheet.
sheet 34 x 34in (86.3 x 86.3cm)

\$3,500 - 5,500



128



129

129

ALEX KATZ (BORN 1927)

Night: William Dunas Dance 4 (Pamela), 1983

Lithograph in colors on Arches paper, signed in pencil and numbered 114/125 (there were also 17 artist's proofs), published/printed by Jackie Fine Arts Inc./ Christopher Erikson and Joseph Petruzzelli at Siena Studio, Inc., New York, the full sheet.
sheet 25 x 31 1/4in (63.5 x 79.3cm)

\$2,500 - 3,500

130

ALEX KATZ (BORN 1927)

Sissel (S. 439), 2006

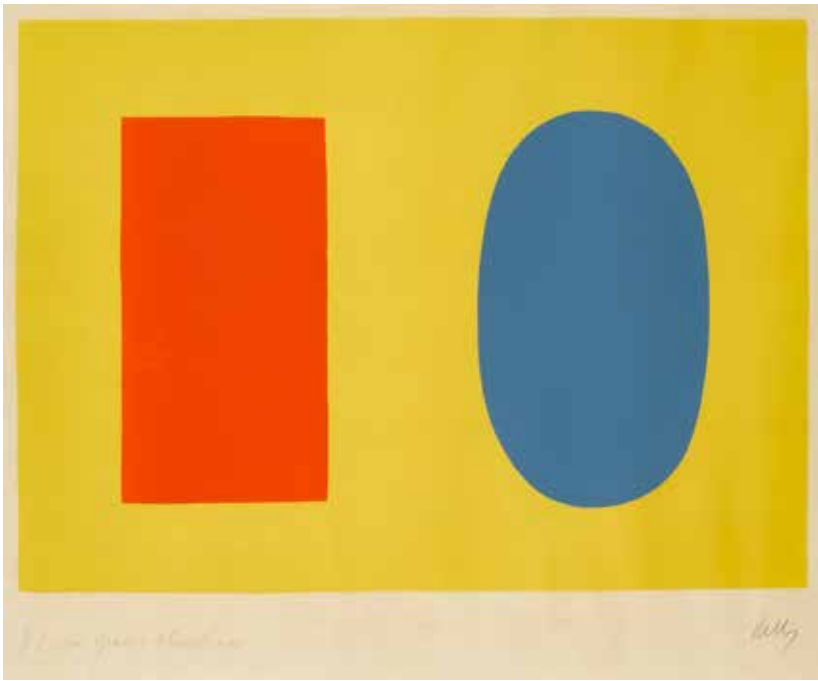
Etching and aquatint in colors on Maghani Cartiera paper, signed in pencil and numbered 37/50 (there were also 4 artist's proofs), published/printed by Galleria Fabjbasaglia, Rimini/Giancarlo Sardella, Milan/Pesaro, with full margins.

11 x 16 3/8in (27.9 x 41.5cm)
sheet 20 x 23 1/2in (50.8 x 59.6cm)

\$3,000 - 5,000



130



131

ELLSWORTH KELLY (1923-2015)

Orange and Blue over Yellow (A. 30), c. 1960-1964
 Lithograph in colors on Rives BFK paper, signed in pencil, annotated 'H.C.' (an *hors commerce* aside from the edition of 75 and 10 artist's proofs), and inscribed 'HC for Grace and Alan Kass,' published by Maeght Éditeur, Paris, with full margins, framed.
 16 3/4 x 23in (42.5 x 58.5cm)
 sheet 23 7/8 x 35 1/4in (60.5 x 89.5cm)

\$2,500 - 3,500

131

132

KIKI KOGELNIK (1935-1997)

Venetian Blinds, 1980

Screenprint in colors on wove paper, signed in pencil, titled, dated, and numbered 145/200 (there were also 35 artist's proofs), with full margins.

32 7/8 x 23in (83.5 x 58.4cm)

sheet 36 7/8 x 26in (93.6 x 66cm)

\$2,000 - 3,000



132

133

JEFF KOONS (BORN 1955)

Balloon Dog (Red), 1995

Metallic porcelain multiple, with the artist's printed signature and the publisher's printed logo on the verso, numbered 141 from the edition of unknown size, published by VOICE: Venice Oakwood/Inner City Enterprises, Los Angeles, in the original box.

10 1/2 x 10 1/2 x 5in (26.7 x 26.7 x 12.7cm)

\$3,000 - 4,000



133



134

SOL LEWITT (1928-2007)

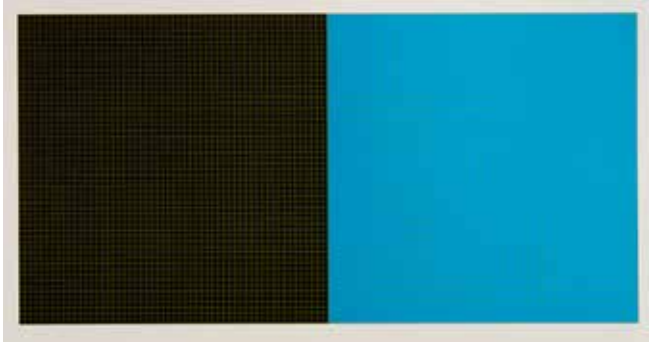
#5; #34, from *Grids and Color* (L 1979.01; S-31), 1979

Two screenprints in colors on Arches paper, both signed in pencil and numbered respectively 8/10 - 5, and 8/10 - 34, (there were also 5 artist's proofs), published/printed by Rüdiger Schöttle, Munich/ Jo Watanabe, New York, each with full margins. (2 works)

each image 14 x 28in (35.5 x 71.1cm)

each sheet 16 1/8 x 30 1/8in (40.9 x 76.5cm)

\$2,000 - 3,000



134



135

SOL LEWITT (1928-2007)

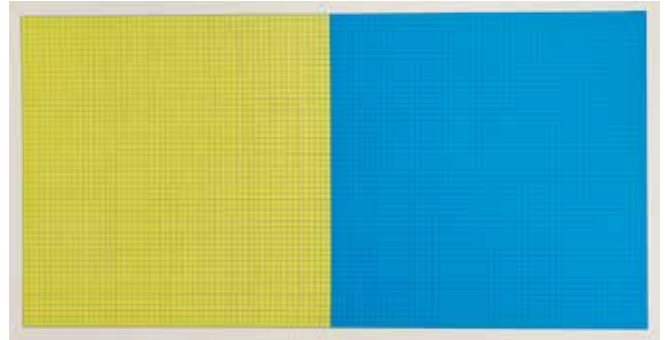
#38; #50, from *Grids and Color* (L 1979.01; S-31), 1979

Two screenprints in colors on Arches paper, both signed in pencil and numbered respectively 8/10 - 38, and 8/10 - 50, (there were also 5 artist's proofs), published/printed by Rüdiger Schöttle, Munich/ Jo Watanabe, New York, each with full margins. (2 works)

each image 14 x 28in (35.5 x 71.1cm)

each sheet 16 1/8 x 30 1/8in (40.9 x 76.5cm)

\$2,000 - 3,000



135



136

WILLEM DE KOONING (1904-1997)

Untitled (Bather 2) (See G. 39), 1971

Lithograph on wove paper, an unpublished proof, signed in pencil and inscribed 'to Fritz and Matilda... Bill,' printed by Fred Genis, Hollander's Workshop, New York, the full sheet, framed.

sheet 25 3/4 x 34 1/2in (65.4 x 87.6cm)

\$10,000 - 20,000

A rare unrecorded proof in black ink with the image reversed.

According to Graham, only 3-4 proofs (with the image facing the other direction) are known. No edition was ever pulled.

137

SOL LEWITT (1928-2007)

*Forms Derived from a Cube (Colors Superimposed),
Plate #05 (L. 1991.15; S-82), 1991*

Screenprint in colors on wove paper, signed in pencil and numbered 32/35 (there were also 9 artist's proofs), published by Achenbach Graphics, Dusseldorf, Germany, printed by Watanabe Studios, New York, with full margins.

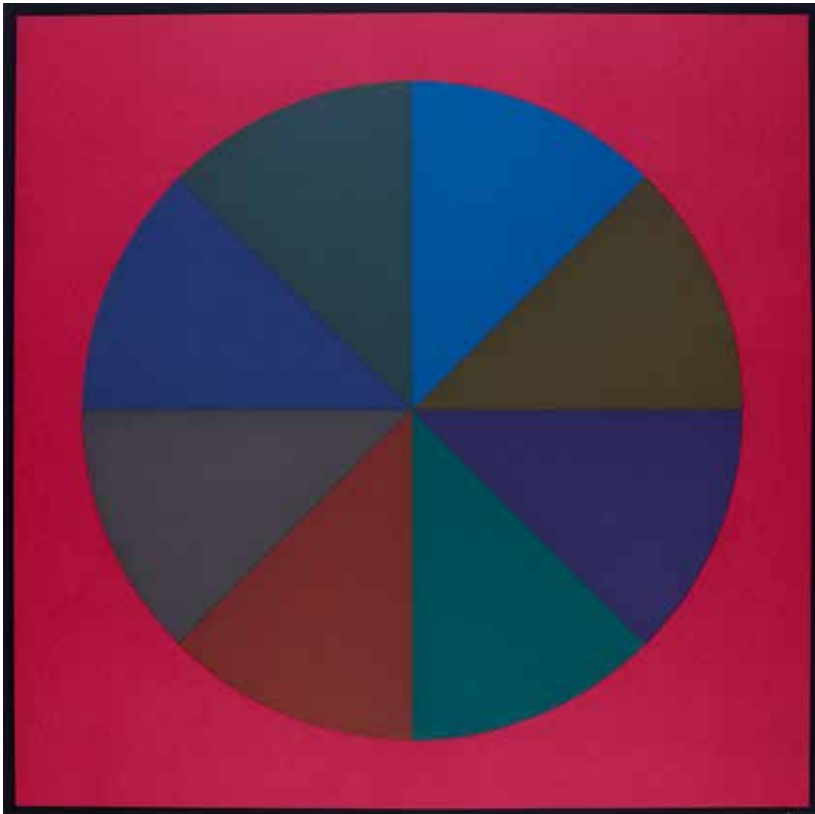
30 x 30in (76.2 x 76.2cm)

sheet 32 x 32in (81.2 x 81.2cm)

\$2,000 - 3,000



137



139

138

SOL LEWITT (1928-2007)

*Circles Divided into Eight Equal Parts with Colors
Superimposed in Each Part, Plate #01 (L. 1989.07;
S-75), 1989*

Screenprint in colors on Arches paper, signed in pencil and numbered 22/40 (there were also 10 artist's proofs), published by Edition Schellmann & Achenbach, Munich, printed by Watanabe Studio, Ltd., New York, the full sheet.

sheet 30 x 30in (76.2 x 76.2cm)

\$2,000 - 3,000



139

139

ROY LICHTENSTEIN (1923-1997)

Landscape 4, from Ten Landscapes (C.54), 1967

Screenprint on opaque white Rowlux mounted on four-ply white rag board, signed in pencil, dated and numbered 35/100 (there were also 10 artist's proofs in Roman numerals), published/printed by Original Editions and Leo Castelli Gallery/Fine Creations Inc., New York, the full sheet, framed.

sheet 11 1/6 x 17 15/16in (28 x 45.5cm)

\$4,000 - 6,000

140

SOL LEWITT (1928-2007)

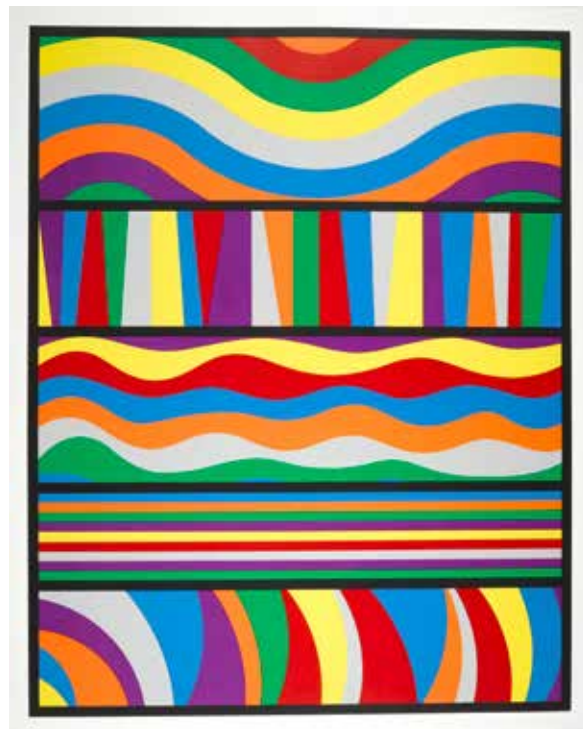
Lincoln Center Print (L. 1998.04; S-94), 1998

Screenprint in colors on Somerset Satin paper, signed in pencil and numbered AP 15/18 (aside from the edition of 108), published by Lincoln Center/List Print Program, New York, printed by Watanabe Studio Ltd., New York, with full margins.

35.5 x 28in (90.2 x 71.1cm)

sheet 38 x 30in (96.5 x 78.6cm)

\$2,000 - 3,000



140

141

ROY LICHTENSTEIN (1923-1997)

Modern Head #2, from the Modern Head series (C. 92), 1970

Lithograph and line-cut with embossing on handmade waterleaf paper, signed in white pencil, dated and numbered 29/100 (there were also 7 artist's proofs), with the blindstamp, inkstamp and inventory number in pencil of the publisher Gemini G.E.L, Los Angeles, with full margins, framed.

19 3/4 x 11 5/8in (50 x 29.5cm)

sheet 24 1/4 x 18 3/4in (61.3 x 46cm)

\$10,000 - 15,000



141

PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

142

ROY LICHTENSTEIN (1923-1997)

Modern Head #5 (C. 95), 1970

Embossed graphite with Strathmore die-cut overlay, signed in pencil, dated and numbered 13/100 (there were also 7 artist's proofs), with the blindstamp of the publisher Gemini G.E.L., Los Angeles, the full sheet, in artist's original frame.

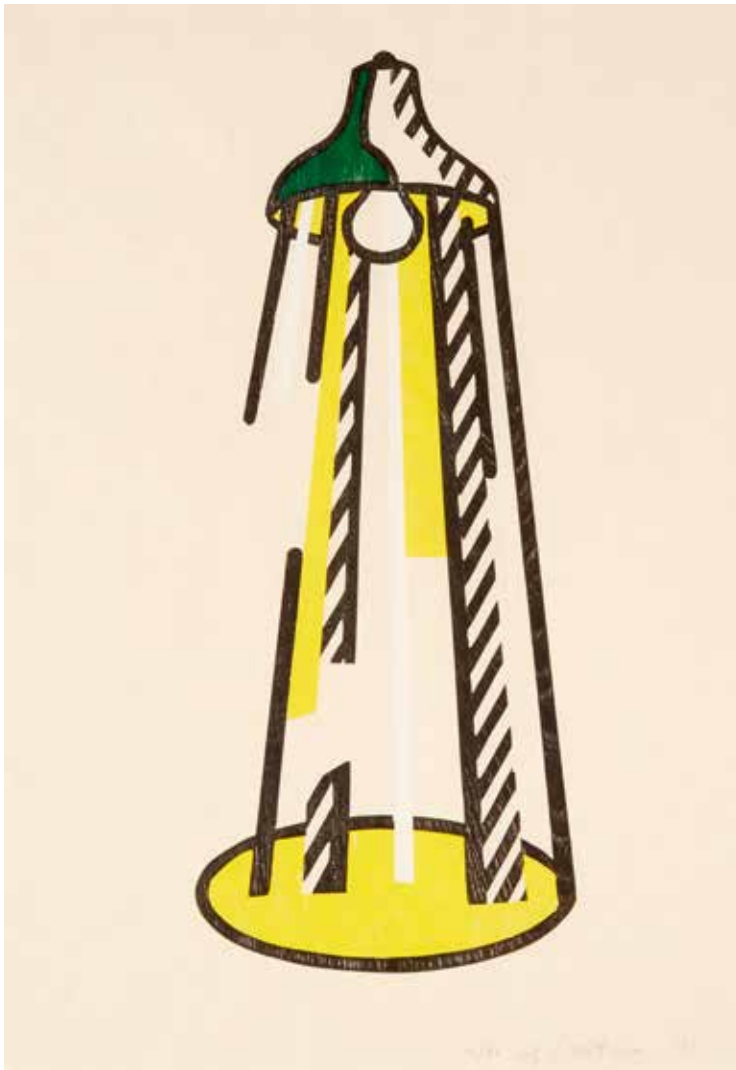
19 7/8 x 11 1/4in (50.3 x 28.5cm)

sheet 27 7/8 x 19 1/4in (70.6 x 48.8cm)

\$8,000 - 12,000



142



143

PROPERTY OF VARIOUS OWNERS

143

ROY LICHTENSTEIN (1923-1997)

Lamp (C.182), 1981

Woodcut in colors on natural handmade Okawara paper, signed in pencil and numbered 7/30 (there were also 10 artist's proofs), published/printed by Tyler Graphics Ltd., Bedford Village, New York, the full sheet, framed.

sheet 25 x 18 1/4in (63.5 x 46.3cm)

\$12,000 - 18,000

According to Corlett, the teakwood blocks were carved in India.

144

ROY LICHTENSTEIN (1923-1997)

Figure with Teepee (C. 167), 1980

Soft-ground etching and engraving in colors on mould-made Lana paper, signed in pencil, dated and numbered AP 10/12 (an artist's proof aside from the edition of 32), with the blindstamp of the publisher/printer Tyler Graphics Ltd., Bedford Village, New York, with full margins, framed.

10 1/2 x 6in (26.7 x 15.3cm)

sheet 24 1/4 x 20 7/8in (61.5 x 53.3cm)

\$5,500 - 6,500

145

ROY LICHTENSTEIN (1923-1997)

Modern Sculpture with Apertures (C.46), 1967

Plexiglas multiple with screenprint in colors with silver Mylar, signed in ink and numbered 170/200 on the base, published by the artist for Artists for Scholarship, Education, and Defense Fund for Racial Equality, printed by Maurel Studios, New York in collaboration with Sheila Marbain (screenprinting and fabrication).

16 1/2 x 7 5/8 x 5 3/8in (41.9 x 19.3 x 13.6cm)

\$3,000 - 5,000



144



145

146

ROBERT LONGO (BORN 1955)

Untitled (Old Glory), Left Side, 2011

Digital pigment print on white wove paper, signed in pencil, dated and numbered 23/30, published by Hatje Cantz Verlag, Germany, with full margins.

30 x 19 1/2in (76.3 x 49.5cm)

sheet 34 x 23 1/2in (86.3 x 59.6cm)

\$4,000 - 6,000



146



147

147

ROBERT LONGO (BORN 1955)

Untitled (Wave), 2014

Archival pigment print on wove paper, signed in pencil, dated and numbered 23/25, published by the artist, New York, printed by Adamson Editions, Washington, D.C., with full margins.

19 5/8 x 15 3/4in (49.8 x 40cm)

sheet 24 x 18in (60.9 x 45.7cm)

\$5,000 - 8,000



148

ROBERT LONGO (BORN 1955)

Untitled (Rosette Nebula), 2014

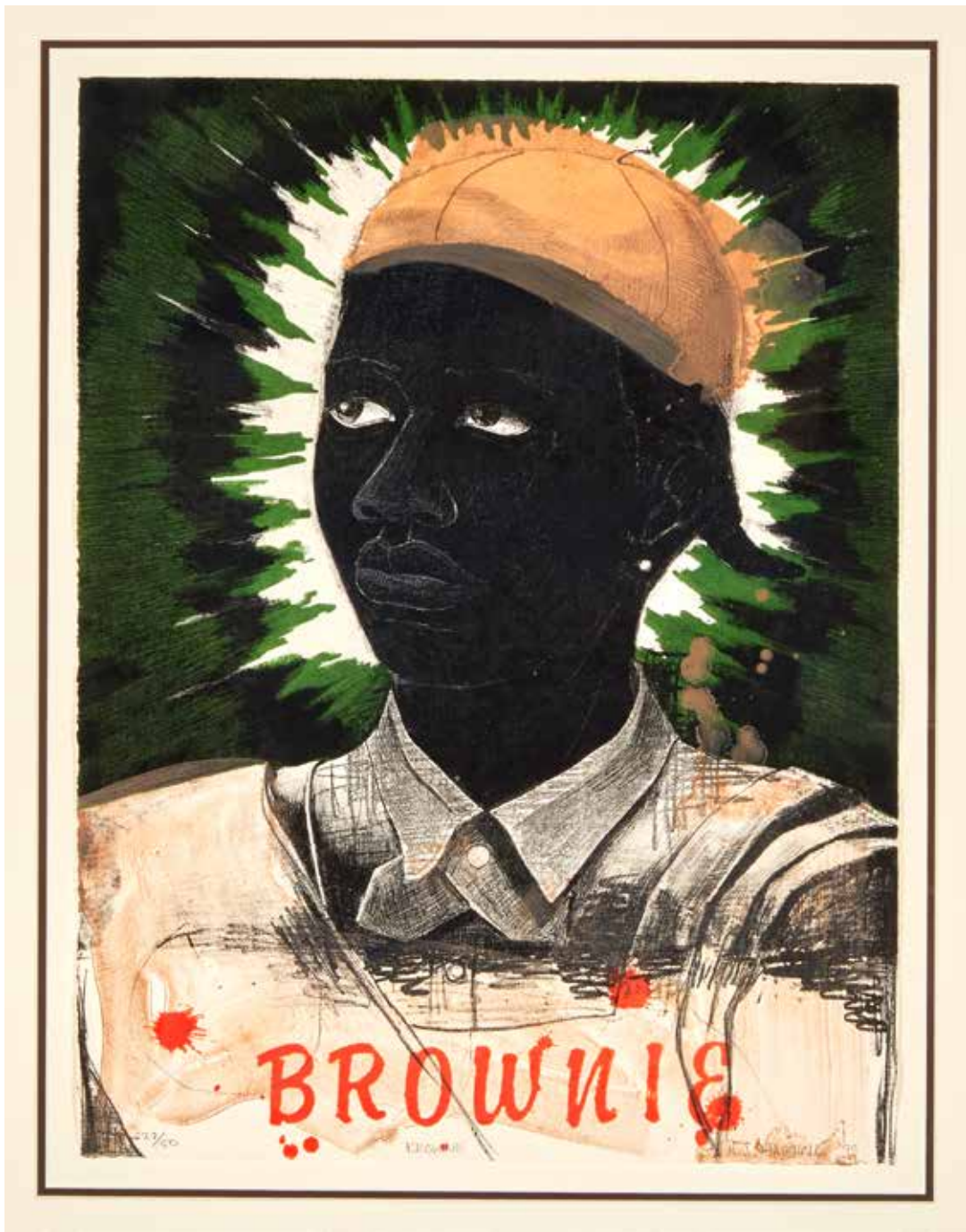
Archival pigment print on wove paper, signed in pencil, dated and numbered 10/25 recto, published/printed by Adamson Editions, Washington, D.C., with full margins, framed.

58 x 33in (147.3 x 83.8cm)

sheet 59 4/5 x 35 1/5in (152 x 89.4cm)

\$8,000 - 12,000

Works from Longo's *Nebula* series are very rarely seen at auction.



149

KERRY JAMES MARSHALL (BORN 1955)

Brownie, 1995

Lithograph in colors on wove paper, signed in pencil, titled, dated and numbered 27/50, with the blindstamp of the publisher/printer Anchor Graphics, Chicago, with their blindstamp, the full sheet, framed.

sheet 19 5/8 x 15in (49.8 x 38.1cm)

\$10,000 - 15,000



150

150

ALICE NEEL (1901-1984)

Bather with Red Hat, 1982

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 162/175, with the blindstamp of the publisher Eleanor Ettinger, Inc., New York, with full margins.

38 3/8 x 22 3/4in (97.4 x 57.7cm)

sheet 43 1/4 x 26 3/4in (109.8 x 67.9cm)

\$2,000 - 3,000



151

151

ALICE NEEL (1901-1984)

The Youth, 1982

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 157/175, with the blindstamp of the publisher Eleanor Ettinger, Inc., New York, the full sheet.

sheet 38 1/4 x 25 1/4in (97.1 x 64.1cm)

\$2,000 - 3,000

152

ALICE NEEL (1901-1984)

Mother and Child (Nancy and Olivia), 1982

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 122/175, with the blindstamp of the publisher Eleanor Ettinger, Inc., New York, with full margins.

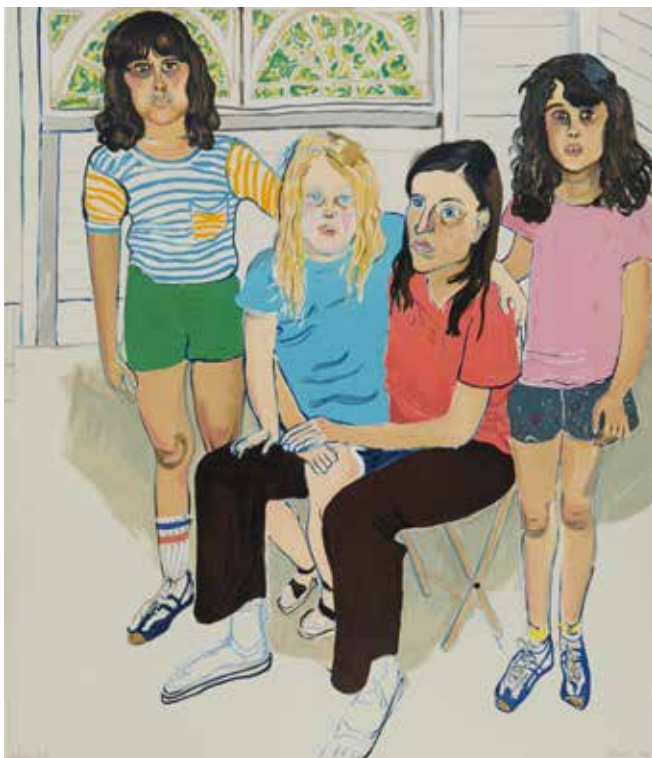
26 x 24in (66 x 60.9cm)

sheet 31 x 28in (78.7 x 71.1cm)

\$2,000 - 3,000



152



153

ALICE NEEL (1901-1984)

The Family, 1982

Lithograph in colors on Arches paper, signed in pencil, dated and numbered 124/175, with the blindstamp of the publisher Eleanor Ettinger, Inc., New York, the full sheet.

sheet 31 1/2 x 27in (80 x 68.5cm)

\$2,000 - 3,000

153



154

PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

155

LOUISE NEVELSON (1899-1988)

Sky Garden (B. 111), 1975

Lead intaglio relief on Fabriano paper, signed in pencil, titled, dated, and numbered 83/150, published by Pace Editions, Inc., New York, with full margins, framed.

23 1/8 x 14 5/8in (58.7 x 37.1cm)

sheet 29 7/8 x 24 7/8in (76 x 63.2cm)

\$2,000 - 4,000

154

ROBERT MOTHERWELL (1915-1991)

St. Michel III (E.B.237, B.206), 1979

Lithograph and screenprint on handmade paper, signed in white pencil and numbered 99/99 (there were also 20 artist's proofs in Roman numerals), with the blindstamp of the publisher/printer Tyler Grapics Ltd., Bedford Village, New York, the full sheet, framed.

sheet 41 1/2 x 31 1/2in (105.4 x 80cm)

\$3,500 - 5,500



155

PROPERTY OF VARIOUS OWNERS

156

LOUISE NEVELSON (1899-1988)

Morning Haze, 1978

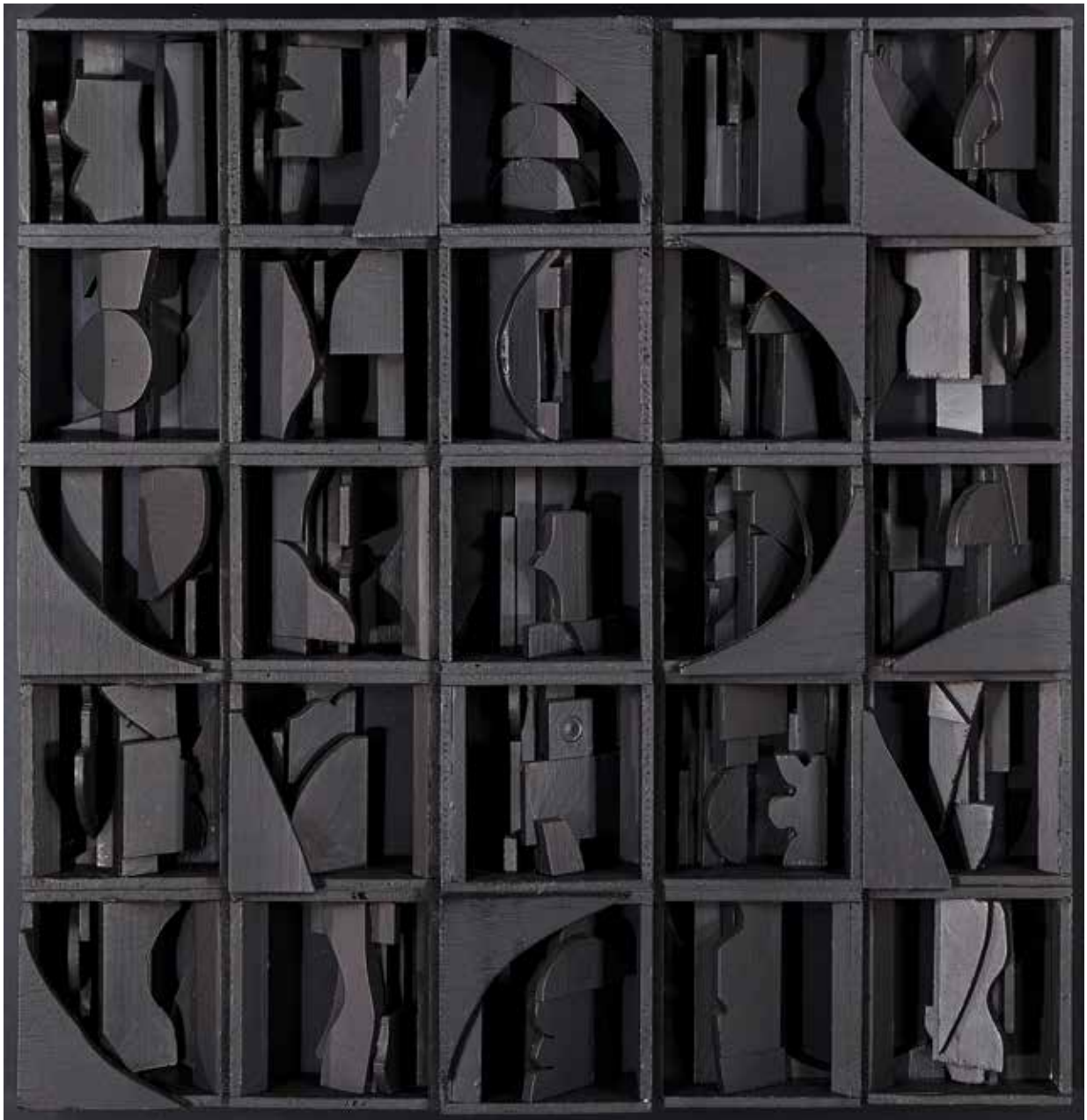
Cast paper relief diptych in handmade laid paper, signed in pencil, dated and numbered 25/125, published by Pace Editions, Inc., New York, with full margins, framed.

sheet 33 x 46in (83.8 x 116.8cm)

\$3,500 - 5,500



156



157

LOUISE NEVELSON (1899-1988)

Model for Sky Covenant, 1974

Painted wood sculpture multiple with artist/publisher designed and fabricated frame, numbered 5/11 on Pace Gallery label on verso, published by Pace Gallery, New York, framed.

20 5/8 x 20in (52.3 x 50.8cm)

\$25,000 - 35,000

In the early 1970s, Temple Israel in Boston, commissioned Louise Nevelson to create a large outdoor sculpture titled *Sky Covenant*. This work was installed in 1973 at the Temple's main entrance. *Model for Sky Covenant*, could be considered a maquette, and was published a year later. Another example is in the collection of the National Gallery of Art, Washington D.C. (gifted by the American Art Foundation in 1996).



158

158

JOAN MITCHELL (1925-1992)

Brush, State 1, from The Bedford Series (T. 373; JMII), 1981

Lithograph in colors on Arches 88 paper, signed in pencil and numbered 13/35 (there were also 10 artist's proofs), published/printed by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet.

sheet 42 1/2 x 32 1/2 in (108 x 82.6cm)

\$3,000 - 5,000



159

**PROPERTY FROM THE COLLECTION OF
BARBARA AND MILFORD NEMER, MICHIGAN**

159

JOAN MITCHELL (1925-1992)

Tree 1, 1992

Lithograph in colors on Arches paper, signed in pencil and numbered A.P. 1/18 (an artist's proof aside from the edition of 94), with the blindstamp of the publisher Tyler Graphics Ltd, Mount Kisco, New York, with full margins, framed.

sheet 24 1/2 x 20in (62.2 x 50.8cm)

\$4,500 - 6,500



**PROPERTY FROM AN IMPORTANT MIDWESTERN
COLLECTION**

160

KENNETH NOLAND (1924-2010)

Untitled, 1981

Unique monotype in colors with oil paint and watercolor on handmade paper, signed in pencil and annotated 'EXP-KN-5-5' on verso, published by Experimental Workshop, San Francisco, the full sheet, framed.

sheet 22 x 22in (55.9 x 55.9cm)

\$8,000 - 12,000

PROPERTY OF VARIOUS OWNERS

161

MEL RAMOS (1935-2018)

Candy (Baby Ruth), 1981

Lithograph in colors on wove paper, signed in pencil and numbered 107/250, with the blindstamp of the publisher Atelier Dumas, New York, and the inkstamp copyright of the printer L.P. Geysler, verso, with full margins.

20 x 17 1/8in (50.8 x 43.4cm)
sheet 24 x 20in (60.9 x 50.8cm)

\$2,000 - 3,000



161

162

MEL RAMOS (1935-2018)

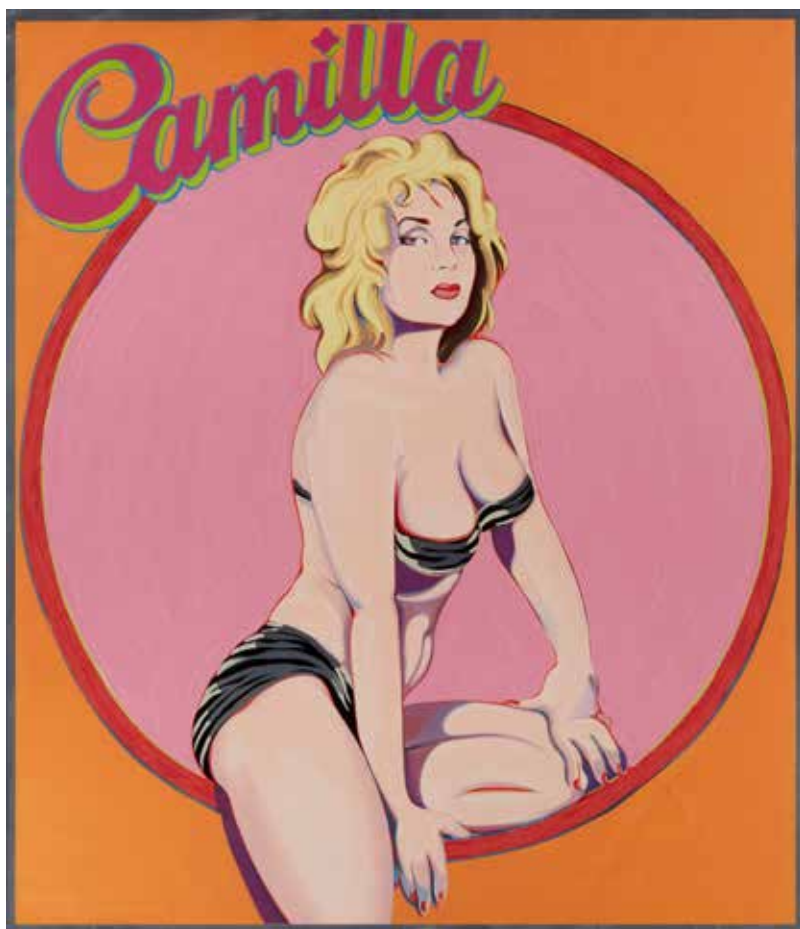
Camilla, 1989

Screenprint in colors on aluminum, incised signature and numbered 6/39, with the screened inkstamps of the publisher/printer, Robert Bane/Clearwater, Los Angeles in lower margin and artist's copyright stamp, with full margins, framed.

37 x 32in (94 x 81.3cm)
sheet 43 1/2 x 38 1/8in (110.5 x 96.8cm)

\$2,000 - 3,000

A rare color screenprint on aluminum from an edition of 39 (plus several *hors commerce* examples). There was a further edition of 161 printed on wove paper in 1989.



162

163

MEL RAMOS (1935-2018)

Dionus, 2002

Lithograph in colors on wove paper, signed in pencil and numbered XXXIX/L (39/50) (from the edition of 199), with full margins, framed.

27 3/4 x 17 1/2in (70.4 x 44.4cm)
sheet 33 1/2 x 22in (85 x 55.8cm)

\$2,500 - 3,500



163

164

MEL RAMOS (1935-2018)

Peek a Boo Marilyn 3, 2002

Lithograph in colors on wove paper, signed in pencil and numbered 111/199 (there were also 50 artist's proofs), published by Galerie Ernst Hilger, Vienna, with full margins, framed.

24 1/8 x 15 7/8in (61.2 x 40.3cm)

sheet 31 1/2 x 23in (80 x 58.4cm)

\$3,000 - 4,000



164

165

MEL RAMOS (1935-2018)

Peek a Boo Marilyn 1, 2002

Lithograph in colors on wove paper, signed in pencil and numbered 111/199 (there were also 50 artist's proofs), published by Galerie Ernst Hilger, Vienna, with full margins, framed.

24 1/8 x 15 7/8in (61.2 x 40.3cm)

sheet 31 1/2 x 23in (80 x 58.4cm)

\$3,000 - 4,000



165



166

166

ROBERT RAUSCHENBERG (1925-2008)

Passport, from Ten for Leo Castelli portfolio (F.39), 1967

Screenprint in colors on three plexiglass panels mounted on plexiglass base, with the artist's incised signature and date, numbered 76/200 (there were also 25 lettered copies), published by Leo Castelli Gallery, New York.

diameter 20in (50.8cm)

\$3,000 - 5,000

167

ROBERT RAUSCHENBERG (1925-2008)

Untitled, from Horchow Portfolio, 1972

Lithograph in colors on wove paper, signed in pencil, dated, and numbered 32/150 (there were also 15 artist's proofs), with the blindstamp of the publisher Styria Studio Ltd., New York, the full sheet, framed.

\$2,000 - 3,000



167

168

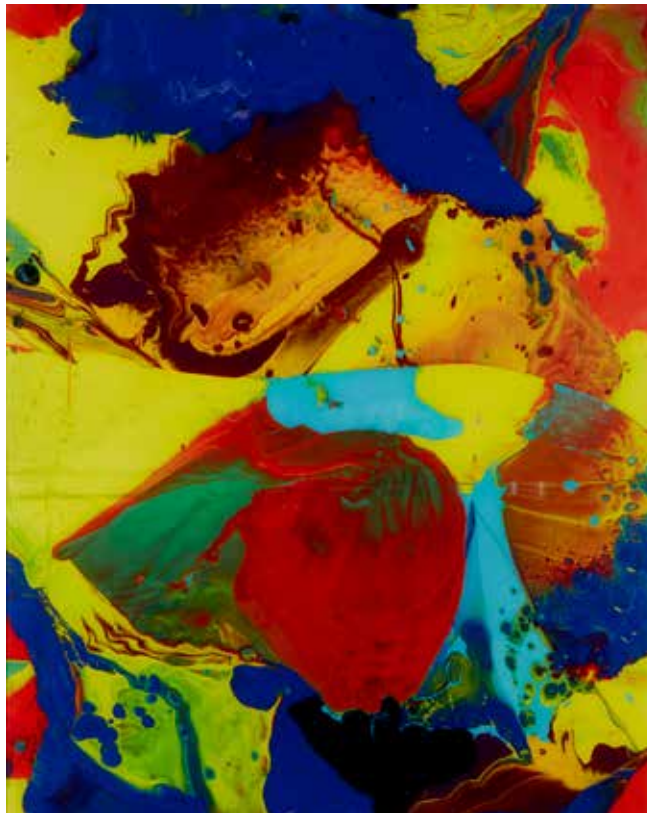
GERHARD RICHTER (BORN 1932)

Bagdad (P10), 2014

Diasc-mounted chromogenic print on aluminum, numbered 367/500 in black marker on the verso, a facsimile object of Bagdad (Catalogue Raisonné 914-2), with the inkstamp and label of the publisher Heni Productions, London, verso, the full sheet, riveted to an aluminum stretcher as issued.

sheet 19 5/8 x 15 3/4in (49.8 x 40cm)

\$5,000 - 7,000



168



169

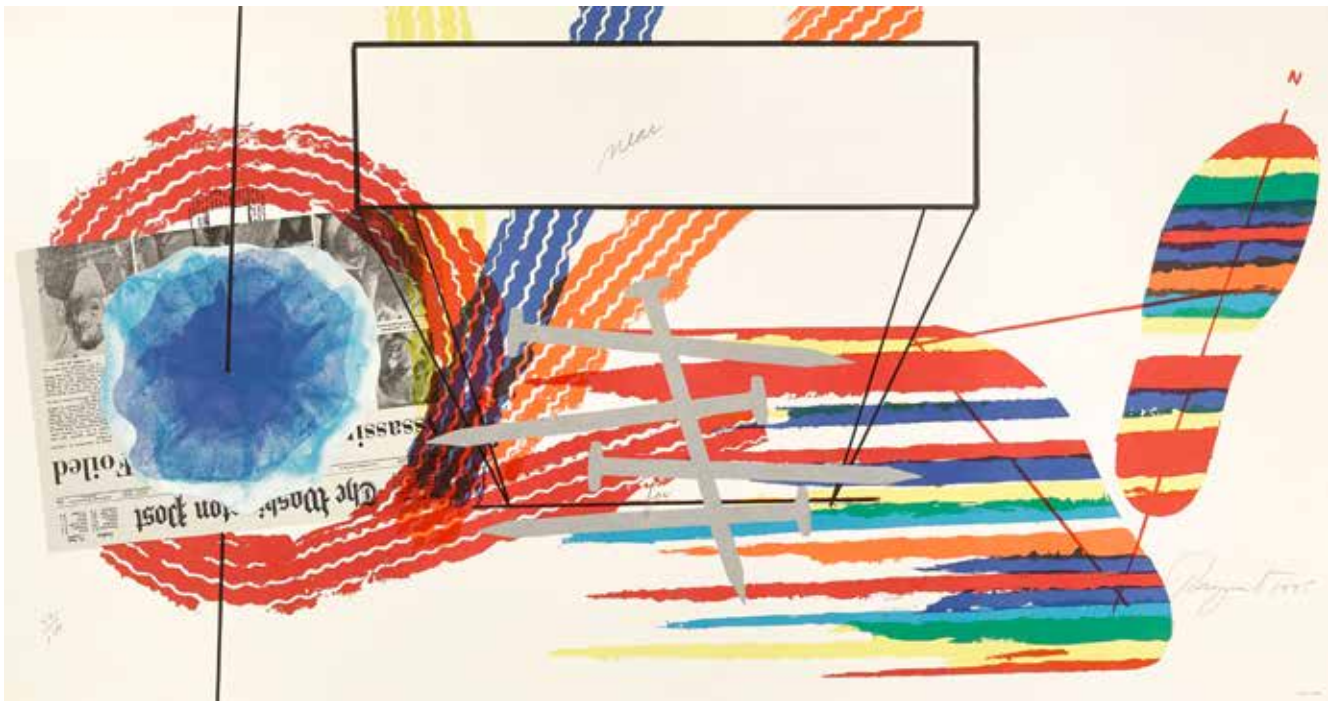
169

GERHARD RICHTER (BORN 1932)

Tulips (P17), 2017

Diasc-mounted giclée print in colors on aluminium, numbered 432/500 in black felt-tip pen on the reverse (there were also 2 artist's proofs), with the label and inkstamp of the publisher HENI Productions, London, contained in the original box. 14 1/8 x 16 1/8in (36 x 41cm)

\$3,000 - 5,000



170

170

JAMES ROSENQUIST (1933-2017)

Appearance, from *The Glass Wishes*; *Near and Far*: Lithograph for 1975 Leo Castelli Drawings Exhibition (Gl. 192; not in Glenn), 1982; 1975

One etching with drypoint and aquatint in colors and one lithograph in colors both on wove paper, both signed in pencil, titled, dated '81, '75, respectively, and numbered A.P. 6/8 (an artist's proof, aside from the edition of 59), 52/150, respectively, *Appearance* with the inkstamp of the publisher Gemini G.E.L., Los Angeles, verso, with full margins, framed, *Near and Far* published by Castelli Graphics, New York, the full sheet.

Appearance: 23 1/2 x 16 1/4in (59.6 x 41.2cm)

sheet 33 1/2 x 26 1/4in (85 x 66.6cm)

Near and Far: sheet 19 1/8 x 36 3/8in (48.5 x 92.3cm) (2 works)

\$2,000 - 3,000



170

171

JAMES ROSENQUIST (1933-2017)

The Israel Flag at the Speed of Light, 2006

Lithograph in colors on wove paper, signed in pencil, titled, dated and numbered 36/50 (there were also 15 artist's proofs), with the blindstamp of the publisher/printer GraphicStudio, University of South Florida, Tampa, and their inkstamp, verso, with full margins.

30 1/2 x 20 3/4in (77.4 x 52.6cm)

sheet 33 1/2 x 23in (85 x 58.3cm)

\$2,000 - 3,000



171

172

ROBERT RYMAN (1930-2019), SAMUEL BECKETT (1906-1989)

Nohow On, 1989

The complete set of six aquatints in colors on Arches paper, signed by the artist in pencil and author in ink, numbered 387 of 500, published by The Limited Editions Club, Number 557, Series 50, Volume 1, June 1989, bound with text, in original black leather binding and contained in suede-lined, black linen-covered portfolio box, as issued.
sheet 10 5/8 x 7 1/4in (26.9 x 18.4cm)

\$2,000 - 3,000



173

JESÚS RAFAEL SOTO (1923-2005)

Untitled (Red Row); *FL VI*, 1980; c. 1973

2 screenprints in colors; *Untitled (Red Row)* on Arches paper, signed in pencil and numbered 49/150 (there were also 25 artist's proofs); *FL VI* with embossing on Fabriano paper, signed in pencil and numbered 50/95, with the blindstamps of the publisher/printer 2RC Editions, Rome, both with full margins, one framed. (2 works)

Untitled (Red Row) 16 x 16 in (40.6 x 40.6cm)

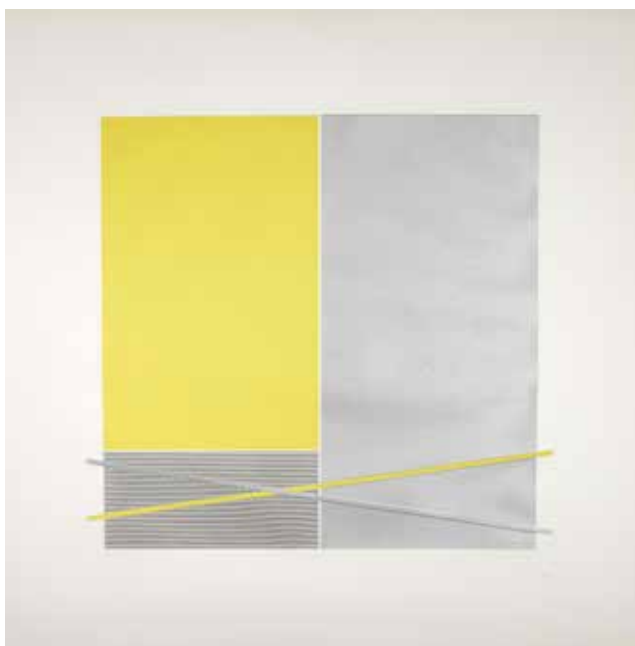
sheet 21 3/4 x 20 1/4in (55.2 x 51.4cm)

FL VI 25 1/4 x 27in (64.1 x 68.6cm)

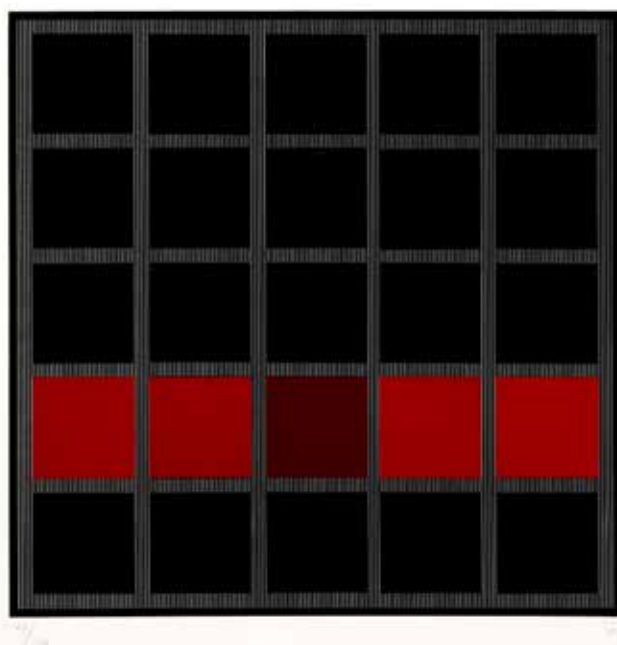
sheet 36 3/4 x 36 3/4in (93.3 x 93.3cm)

\$3,000 - 5,000

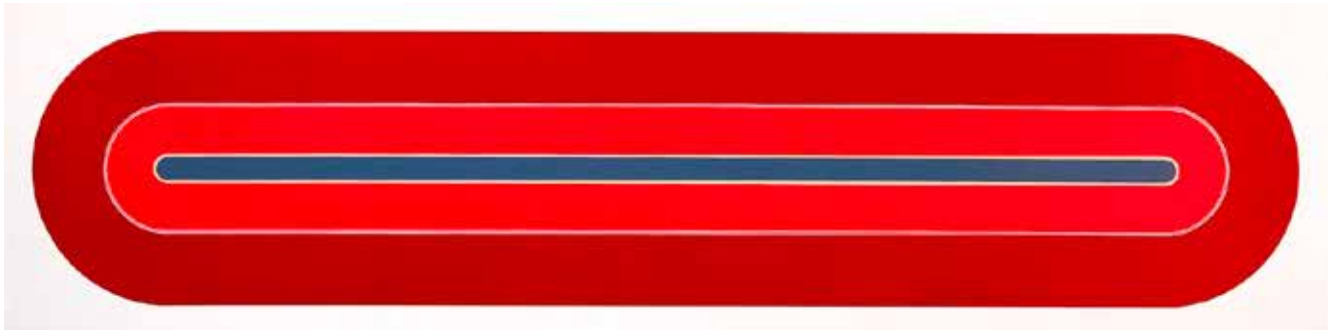
172



173



173



174

PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

174^W

FRANK STELLA (BORN 1936)

Agua Caliente, from *Racetrack series* (A. 75), 1972

Screenprint in colors on wove paper, signed in pencil, dated and numbered 24/75 (there were also 10 artist's proofs), with the blindstamp of the publisher/printer Gemini G.E.L., Los Angeles, with full margins, framed.

16 1/2 x 76 1/4in (41.9 x 193.5cm)

sheet 21 5/8 x 81 1/2in (54.9 x 207cm)

\$6,000 - 9,000



175

PROPERTY OF VARIOUS OWNERS

175

FRANK STELLA (BORN 1936)

Union, from the *Eccentric Polygon Series* (A. 96), 1974

Lithograph with screenprint in colors on wove paper, signed in pencil, dated, and numbered 81/100 (there were also 12 artist's proofs), with the blindstamp and inkstamp of the publisher Gemini G.E.L., Los Angeles, with full margins, framed.

13 x 21 3/4in (33 x 55.3cm)

sheet 17 1/4 x 22 1/4in (43.8 x 56.5cm)

\$1,000 - 1,500



176^W

FRANK STELLA (BORN 1936)

Bonin Night Heron (A. 112.4), 1979

Screenprint, stencil and hand-coloring on Tycore panel, signed in marker, center, dated '79 and numbered 9/10, published/printed by Tyler Graphics Ltd, Bedford Village, NY, the full sheet, framed.
sheet 60 x 84in (152.4 x 215.9cm)

\$30,000 - 50,000



177

177

DONALD SULTAN (BORN 1951)

Visual Poetics, 1998

Complete set of six screenprints in color, on Coventry rag paper, each initialed in pencil, dated and numbered 174/395, tipped into a leather-bound volume containing 24 reproductions with poetry by Robert Creely, published by Marco Fine Arts Contemporary Atelier, El Segundo, California, the prints loose as issued, each with the publisher's blindstamp, the full sheets, accompanied by a certificate of authenticity issued by the publisher.

each sheet 16 1/8 x 16 1/8in (41.3 x 41.3cm)

\$2,500 - 3,500



178

178

DONALD SULTAN (BORN 1951)

Yellow Mimosa, July 23, 2015, 2015

Screenprint in colors with flocking on Museum Board, signed in pencil, titled, dated and numbered 35/50, published/printed by Lococo Fine Art, St. Louis, the full sheet, framed.

sheet 32 x 45in (81.2 x 114.3cm)

\$4,000 - 6,000



180



179

PROPERTY FROM THE COLLECTION OF BARBARA AND MILFORD NEMER, MICHIGAN

179

DONALD SULTAN (BORN 1951)

Four Reds, Sept. 30, 2002, 2002

Screenprint in colors with black flocking on Somerset paper, initialed in pencil, titled, dated and numbered 149/150, published by Watanabe Studio, New York, with full margins, framed.

18 x 24 3/8in (45.7 x 61.9cm)

sheet 22 x 28 1/2in (55.8 x 72.4)

\$2,000 - 3,000

PROPERTY FROM THE COLLECTION OF BARBARA AND MILFORD NEMER, MICHIGAN

180

DONALD SULTAN (BORN 1951)

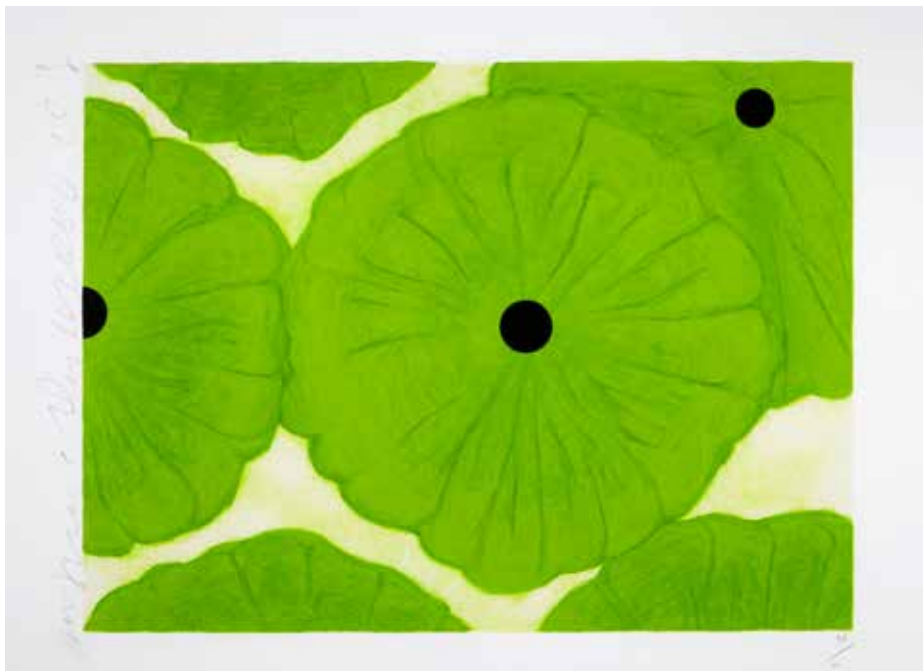
Six Greens, June 11, 2006, 2006

Screenprint in colors with black flocking on Somerset paper, initialed in pencil, titled, dated, and numbered 34/60 (there were also 10 artist's proofs), published by Artworks Gallery, Pasadena, California, with full margins, framed.

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

sheet 30 x 38in (76.2 x 96.5cm)

\$2,500 - 3,500



180



181

PROPERTY OF VARIOUS OWNERS

181

DONALD SULTAN (BORN 1951)

Big Red, Sept 14, 2014 (from Big Poppies), 2014
Screenprint in colors with flocking on Museum Board, signed in pencil, dated, titled and numbered 12/30, published/printed by Lococo Fine Art, St. Louis, with their inkstamp on verso, with full margins.

55 x 55in (139.7 x 139.7cm)

sheet 60 x 60in (152.4 x 152.4cm)

\$4,000 - 6,000

182

DONALD SULTAN (BORN 1951)

Blue Poppies, 2015

Powder coated aluminum multiple on polished aluminum base, incised signature, title, date and number 16/25 on underside of base, published by Lococo Fine Art Publisher, St. Louis, housed in original cardboard box as issued.

24 1/2 x 24 x 3 1/2in (62 x 61 x 8.9cm)

\$15,000 - 20,000



182

183

JAMES TURRELL (BORN 1943)

Sky-Space, 2006

Cement sculpture multiple, stamped signature, title, date, and number 22/50 on a plaque affixed to underside of object, published by Kunstprojekt Salzburg, Salzburg Foundation, Austria, housed in a custom wooden box.

6 1/2 x 7 x 5 1/2in (16.5 x 17.7 x 13.9cm)

\$3,000 - 5,000

Sky-Space commemorates Turrell's public art project in Salzburg of the same title. The site-specific full scale work was built in 2006 on the Mönchsberg plateau of the city and is an elliptical stone cylinder that can be entered to view the sky.



183



184

184

CY TWOMBLY (1928-2011)

Unfinished Painting - Gaeta, 2008

Pigment print on wove paper, with blindstamp 'CT' and numbered 26/50 in pencil, with the inkstamp 'Photographia Twombly', with full margins.

6 x 5 3/4in (15.2 x 14.6cm)

sheet 11 3/4 x 8 1/4in (29.8 x 20.9cm)

\$4,000 - 6,000

185

JOE TILSON (BORN 1929)

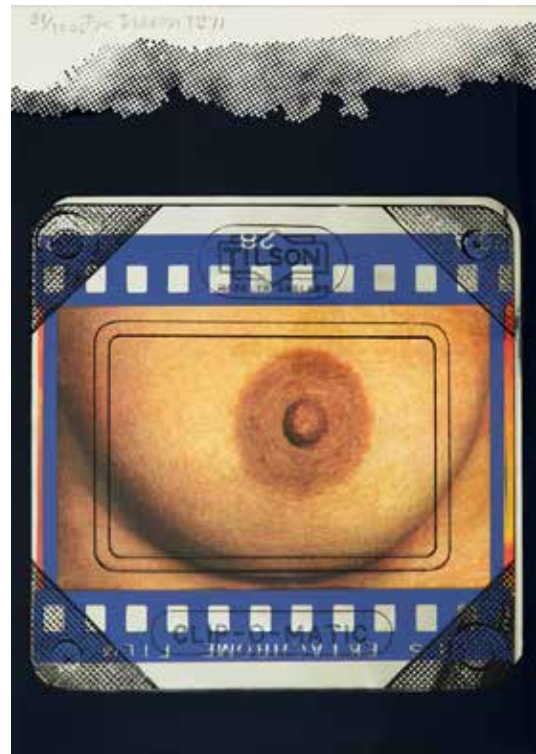
Transparency Clip-o-Matic Breast, 1971

Screenprint in colors with collage on acetate, silver foil and wove paper, signed in pencil, dated and numbered 91/120 (there were also 20 proofs), publisher/printer Kelpra Studio/Chris Prater, London, the full sheet.

sheet 28 x 20in (71.1 x 50.8cm)

\$3,000 - 4,000

Joe Tilson, the celebrated British pop artist, made a series of prints, multiples, and editions called "Transparencies." The Clip-o-Matic group of this series were editions signed in the late 1960s - early 1970s, consisting of layered screenprints on acetate, foil mylar, and wove paper with collage. Images in the group include an eye, breast, lips, the Empire State Building and a portrait of the Marxist revolutionary Ernesto "Che" Guevara titled "Vallegrande Bolivia."



185



186

ANDY WARHOL (1928-1987)

Flowers (F.&S.II.64; 66; 67; 73), 1970

Four screenprints in colors on wove paper, each signed in ballpoint pen verso, each an artist's proof, two annotated on verso with 'E' (F.&S.II.64;66) and two annotated on verso with 'C' (F.&S.II.67;73) (each aside from the edition of 250), published by Factory Additions/Aetna Silkscreen Products, Inc., New York, the full sheets, each framed. (4 works)

each sheet 36 x 36in (91.4 x 91.4cm)

\$175,000 - 200,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTOR

187

ANDY WARHOL (1928-1987)

San Francisco Silverspot, from *Endangered Species* (F. & S. II.298),
1983

Screenprint in colors on Lenox Museum Board, signed in pencil and
numbered 142/150 (there were also 30 artist's proofs), published/
printed by Ronald Feldman Fine Arts Inc., Rupert Jasen Smith, New
York, the full sheet, framed.

sheet 38 x 37 3/4in (96.5 x 95.8cm)

\$30,000 - 50,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTOR

188

ANDY WARHOL (1928-1987)

Pine Barrens Tree Frog, from *Endangered Species* (F. & S. II.294), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 114/150 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts Inc./Rupert Jasen Smith, New York, the full sheet, framed.

sheet 37 1/2 x 38in (95.2 x 96.5cm)

\$40,000 - 60,000



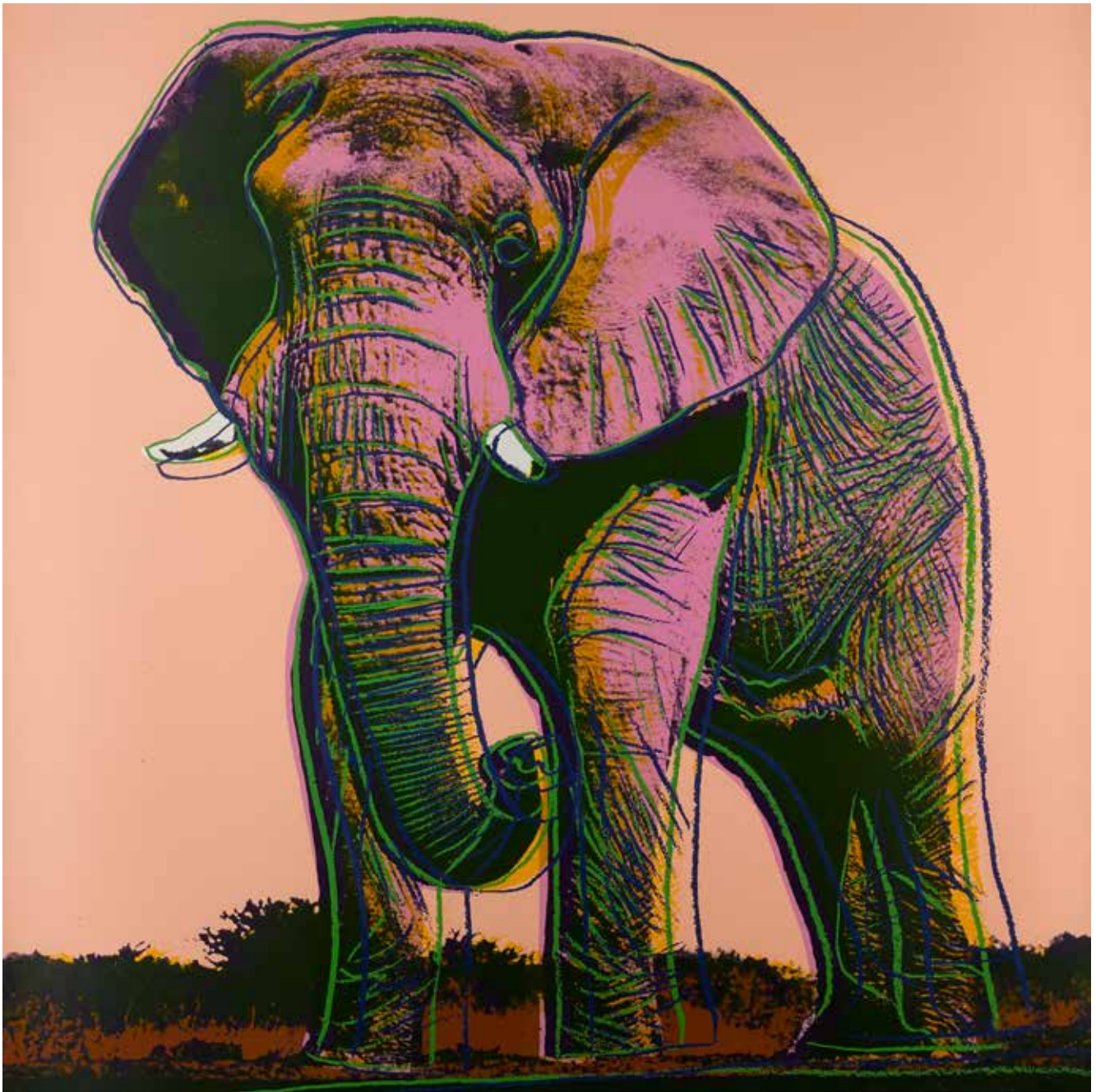
PROPERTY FROM A PRIVATE VIRGINIA COLLECTOR

189

ANDY WARHOL (1928-1987)

Bighorn Ram, from *Endangered Species* (F. & S. II.302), 1983
Screenprint in colors on Lenox Museum Board, signed in pencil and
numbered 117/150 (there were also 30 artist's proofs), published/
printed by Ronald Feldman Fine Arts Inc./Rupert Jasen Smith, New
York, the full sheet, framed.
sheet 38 x 37in (96.5 x 93.9cm)

\$30,000 - 50,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTOR

190

ANDY WARHOL (1928-1987)

African Elephant, from *Endangered Species* (F. & S. II.293), 1983
Screenprint in colors on Lenox Museum Board, signed in pencil and
numbered AP 2/30 (an artist's proof aside from the edition of 150),
published/printed by Ronald Feldman Fine Arts Inc./Rupert Jasen
Smith, New York, the full sheet, framed.
sheet 38 x 38in (96.5 x 96.5cm)

\$40,000 - 60,000



PROPERTY FROM A PRIVATE VIRGINIA COLLECTOR

191

ANDY WARHOL (1928-1987)

Orangutan, from *Endangered Species* (F. & S. II.299), 1983

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered AP 2/30 (an artist's proof aside from the edition of 150), published/printed by Ronald Feldman Fine Arts Inc./Rupert Jasen Smith, New York, the full sheet, framed.

sheet 38 x 37 3/4in (96.5 x 95.8cm)

\$40,000 - 60,000



PROPERTY OF VARIOUS OWNERS

192

ANDY WARHOL (1928-1987)

Rebel Without a Cause (James Dean), from *Ads* (F.&S.II.355), 1985
Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 63/190 (there were also 30 artist's proofs), published/printed by Ronald Feldman Fine Arts, Inc., New York/Rupert Jansen Smith, with the inkstamps of the artist's copyright and of the Andy Warhol Authentication Board, verso, the full sheet, framed.
sheet 38 x 37 7/8in (96.5 x 96.2cm)

\$70,000 - 100,000



193

ANDY WARHOL (1928-1987)

Moonwalk (F.&S.II.404), 1987

Screenprint in colors on Lenox Museum Board, with the printed signature as issued and numbered in pencil AP 3/31 (an artist's proof aside from the edition of 160), also numbered and signed in pencil on verso by the executor of the Estate of Andy Warhol, the publisher, and the printer on a stamped certificate of authenticity, published/printed Ronald Feldman Fine Arts Inc., New York/Rupert Jansen Smith, the full sheet, framed.

sheet 38 x 37 7/8in (96.5 x 96.2cm)

\$80,000 - 120,000



194

194

ANDY WARHOL (1928-1987)

Paloma Picasso, from America's Hommage à Picasso (F. & S. II.121), 1975

Screenprint in colors on Arches watercolor paper, signed in pencil, dated and annotated 'H.C.' on the verso (an *hors commence* aside from an edition of 90), published by Propyläen-Verlag, Berlin and Panthéon Presse, Rome, printed by Alexander Heinrici, New York, the full sheet, framed.
sheet 40 x 27 7/8in (101.6 x 70.8cm)

\$6,500 - 8,500

PROPERTY OF A PRIVATE VIRGINIA COLLECTOR

195

ANDY WARHOL (1928-1987)

Committee 2000 (F. & S. II.289), 1982

Screenprint in colors on Lenox Museum Board, signed in pencil and numbered 1781/2000 (there were also 200 artist's proofs), published/printed by Committee 2000, Munich/Rupert Jasen Smith, New York, the full sheet, framed.

sheet 30 x 20in (76.2 x 50.8cm)

\$5,000 - 7,000



195



PROPERTY FROM A PRIVATE COLLECTION,
CHICAGO

196

TOM WESSELMANN (1931-2004)

Mixed Bouquet with Leger, 1993

Screenprint in colors on museum board, signed in pencil and numbered AP 8/12 (an artist's proof aside from the edition of 90), with the blindstamp of the publisher International Images Inc. Putney, Vermont, with full margins, framed.

43 3/4 x 41 1/4in (111.1 x 104.7cm)

sheet 54 1/2 x 51in (138.4 x 129.5cm)

\$15,000 - 20,000

196

PROPERTY OF VARIOUS OWNERS

197^w

TOM WESSELMANN (1931-2004)

Fast Sketch Still Life with Abstract Painting, 1989

Screenprint in colors on Museum Board, signed in pencil, dated and numbered 43/100 (there were also 12 artist's proofs), published by International Images, Inc., Putney, Vermont, with full margins, framed.

47 x 73in (119.3 x 140.3cm)

sheet 57 x 84in (144.7 x 213.4cm)

\$7,000 - 9,000



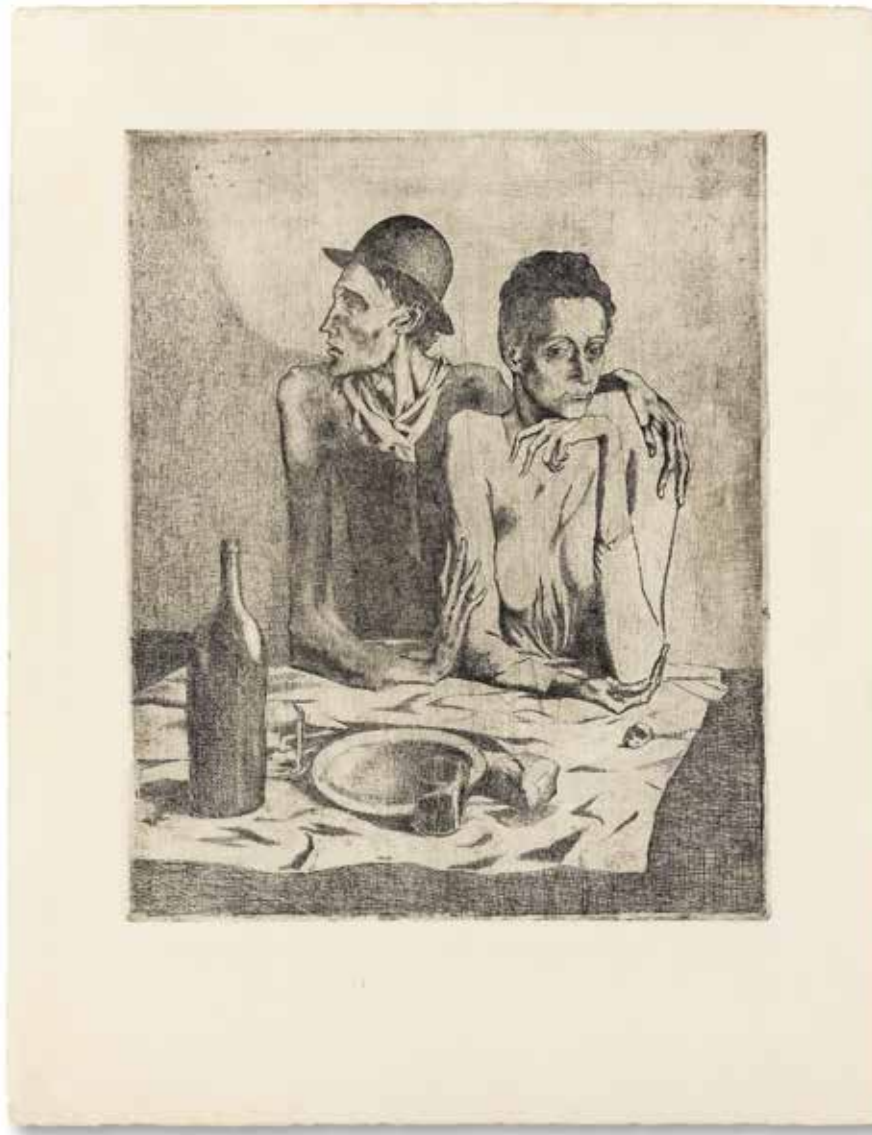
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and etchings, 1904-5
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FRANCOIS-XAVIER LALANNE (1927-2008)

Turtle Topiary

1988

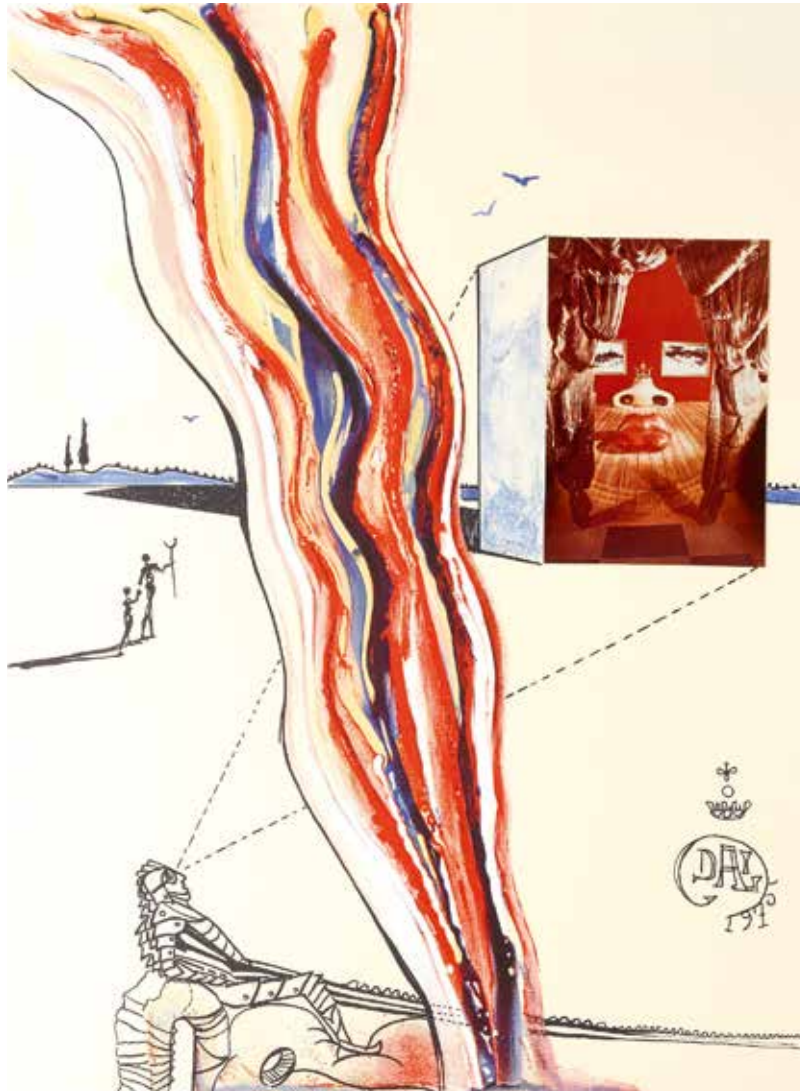
patinated copper, with topiary shell

length 49in (125cm); width 35in (86cm); height 15in (38cm)

\$80,000 - 120,000

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AUCTIONEERS SINCE 1793



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Portfolio comprising 11 intaglios and lithographs
printed in colors
(detail)
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GLOSSARY OF TERMS FOR PRINTS

The following are examples of the terminology used in this catalog. Please note that all statements made in this catalog are made subject to the provisions of the Condition of Sale and Buyer's Guide printed in the catalog:

NAME OF THE ARTIST

Subject to the Conditions of Sale and Terms of Guarantee, each lot is guaranteed to be the work of the printmaker or author whose name appears in Bold Type Heading. The term 'After' applies to prints that were made after an artist if the printmaker copied the image from a drawing or painting by that artist, or if the artist created a print after one of their own original works.

TITLES

Generally accepted titles for prints have been put in italics; in other cases, descriptive titles have been used.

REFERENCES

Wherever possible, standard catalogs of the artist's works (catalog raisonnés) are cited in parentheses following the title.

MEDIUM

The primary medium is identified following the title and reference. The terms used are intended as a general description and may not cover all the techniques used by the artist.

DATE

Unless otherwise indicated, the date given is the date of the execution of the 'plate'. A date preceded by 'c' (circa) represents a generally accepted approximate date, or our best judgment of the approximate date.

STATE

Unless otherwise indicated, the print is an impression of the only state, final state, or only published state.

SIGNATURE

A print is described as 'signed' only if it has, in our opinion, a manuscript signature of the artist

EDITION

Within the limits of available information, every reasonable effort is made to state fully the relevant information as to the extent of the edition or editions of a given print. The size of the edition is indicated explicitly or implicitly by a slash: e.g. 'numbered 4/15'.

MEASUREMENTS

are given height preceding width rounded to the nearest eighth of an inch, and unless other indicated, refer to the images only.

COPYRIGHT

Bonhams wishes to make clear that all lots are sold without copyright. Images may not be reproduced without the express written permission of the copyright holder.

CONDITION

The general practice is not to indicate condition or defects. Exceptions are on a strictly ad hoc basis and have no implication for the balance of the lots. Prospective bidders are urged to inspect lots or condition reports on www.bonhams.com. Notwithstanding any condition reports or catalog descriptions provided, all lots are offered and sold 'AS IS' in accordance with Bonhams' Conditions of Sale.

FRAMING

Whenever possible, 'framed' prints are sold in the frames in which they have been received. In no event is Bonhams liable for damage to glass or frames, regardless of the cause.

INCLUDING

Property from a Private Collection, Chicago

Property from a Private Texas Collection

Property from a Private Virginia Collector

Property from an Important East Coast Collection

Property from an Important Midwestern Collection

Property from the Collection of Barbara and Milford Nemer, Michigan

Property of a Private Virginia Collector

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

CONDITIONS OF SALE - CONTINUED

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND**

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (212) 644 9001.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (212) 644 9001.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at

www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the α symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 28 May oversized lots (noted as W next to the lot number and/or listed on page 118) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Wednesday 5 June. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the date of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

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IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services here in referred to as Door To Door on May 28 Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON MAY 29.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by June 3. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full Value Protection
(on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

Transfer \$37.50
Daily storage..... \$5
Full Value Protection
(on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
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+1 908 707 0011 (fax)
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PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

- 1
- 41
- 106
- 116
- 121
- 123
- 127
- 174
- 176
- 181
- 197

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders: If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please email or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
Fax +1 (212) 644 9009
bids.us@bonhams.com

Bonhams

Sale title: Modern & Contemporary Prints & Multiples		Sale date: Tuesday May 21, 2019 at 2pm	
Sale no. 25275		Sale venue: New York	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

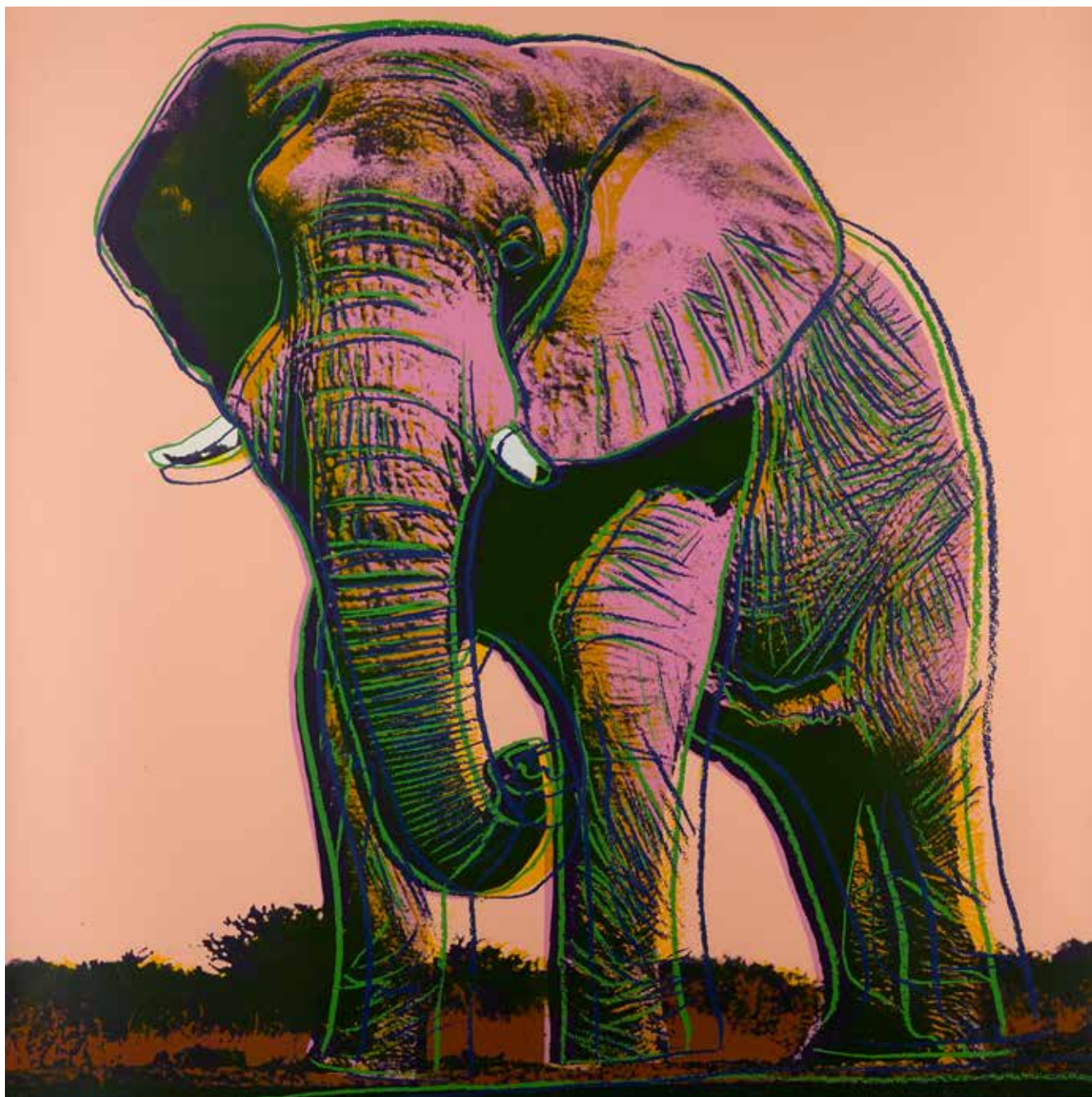
You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____







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