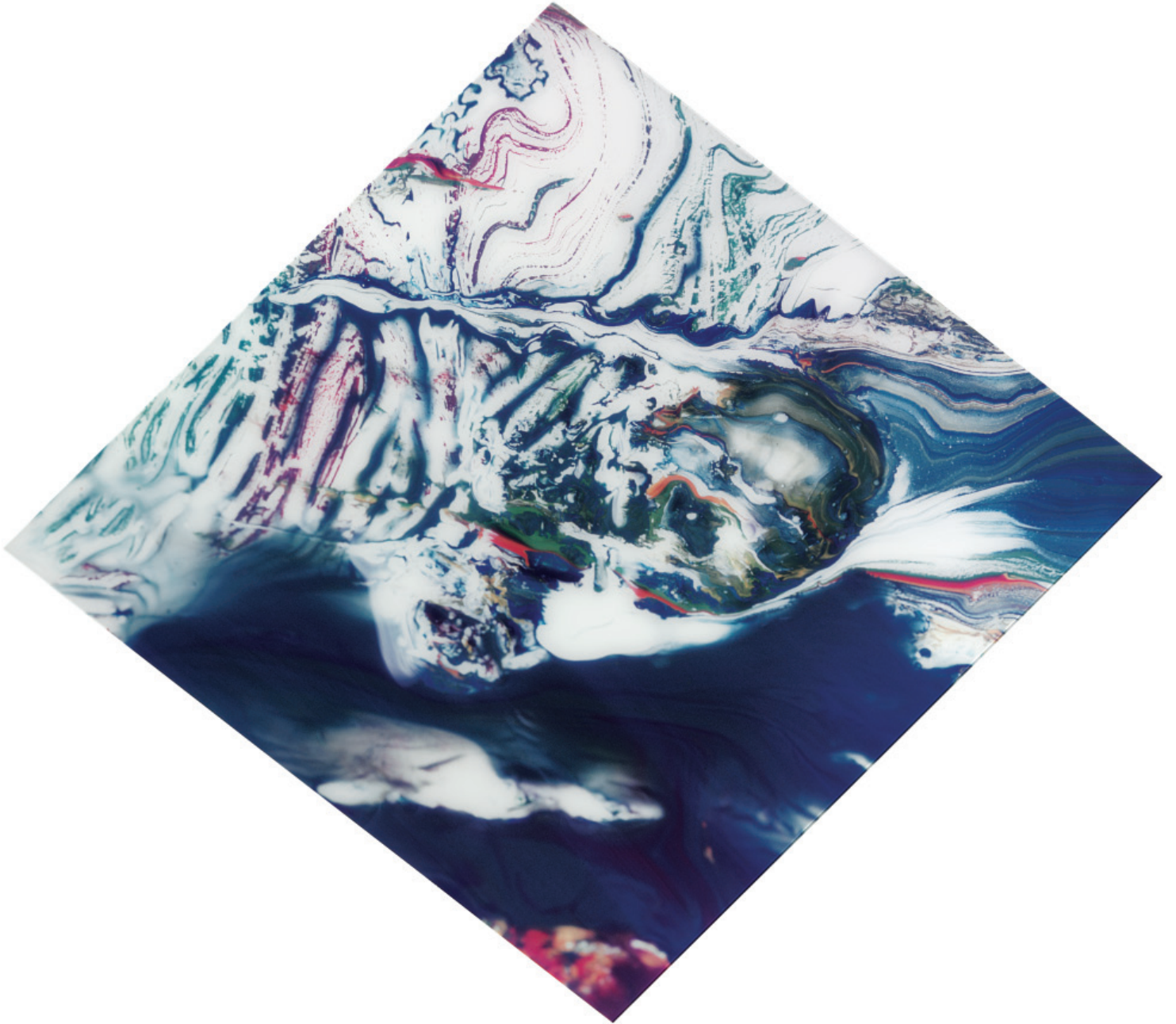


FIRST OPEN

Editions | New York | 1 March 2016



CHRISTIE'S

SPECIALISTS FOR THIS SALE



Richard Lloyd

INTERNATIONAL HEAD OF DEPARTMENT

Richard Lloyd
rlloyd@christies.com

SPECIALISTS

Adam McCoy
amccoy@christies.com
Libia Elena Nahas
lnahas@christies.com
Lindsay Griffith
lgriffith@christies.com
Elsie Widing
elwiding@christies.com

ADMINISTRATORS

Elizabeth Ortiz
eortiz@christies.com
Carolyn Meister
cmeister@christies.com

BUSINESS MANAGER

Alison Curry
abc Curry@christies.com

For general enquiries about this auction, email should be addressed to the auction administrator



Adam McCoy



Libia Elena Nahas



Lindsay Griffith



Elsie Widing



Elizabeth Ortiz



Carolyn Meister

INTERNATIONAL PRINTS DEPARTMENT

INTERNATIONAL HEAD OF DEPARTMENT

Richard Lloyd
Tel +1 212 636 2286

BUSINESS MANAGERS

EUROPE
Paris
Lucy Brown
Business Director
+44 20 7752 3167

London
Eva French
Business Manager
+44 207 389 2460

AMERICAS
Alison Curry
Business Manager
+1 212 641 5760

GLOBAL MANAGING DIRECTOR
Cathy Elkies
+1 212 636 2901

INTERNATIONAL MANAGING DIRECTOR
Keren Gottesman
+1 212 492 5483

EMAIL

First initial followed by last name @christies.com
(eg. Richard Lloyd = rlloyd@christies.com).
For general enquiries about this auction, email should be addressed to the auction administrator.

WORLDWIDE LONDON

KING STREET
Tim Schmelcher
Murray Macaulay
Lucia Tro Santafé
Charlie Scott
Tel +44 (0)20 7389 2328

LONDON SOUTH KENSINGTON
Alexandra Gill
Tel +44 (0)20 7752 3307

NEW YORK
Richard Lloyd
Adam McCoy
Libia Elena Nahas
Lindsay Griffith
Tel +1 212 636 2290

PARIS
Frédérique Darricarrère-Delmas
Tel +33 (0)1 40 76 85 71

TOKYO
Tomoko Aoki
Tel +81 (0)3 3571 0745

AUCTION CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

15 MARCH
Prints
King Street

19 MAY
Prints & Multiples
South Kensington

14 SEPTEMBER
Prints
King Street.

25 OCTOBER
Prints & Multiples
New York

26 APRIL
Prints & Multiples
New York

12 JULY
Prints & Multiples
New York

13 OCTOBER
First Impression
South Kensington.

FIRST OPEN

PROPERTIES FROM

The Bass Museum of Art, Sold to Benefit the Acquisitions Fund

The Claire and Garrick Stephenson Collection

Cleveland Clinic, sold to Benefit the Art Acquisitions Fund

The Collection of Ileana Sonnabend and the Estate of Nina Castelli Sundell

The Collection of Mary and Roy Cullen

The Estate of Jean Pardee

The Los Angeles County Museum of Art, sold to Benefit Acquisitions of Latin American Art

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

PAYMENT

Buyers
Tel: +1 212 636 2495
Fax: +1 212 636 4939

CONSIGNORS

Tel: +1 212 636 2350
Fax: +1 212 492 5477

ART TRANSPORT

Tel: +1 212 636 2480
Fax: +1 212 636 4937

HANDLING AND COLLECTION

Tel: +1 212 636 2495
Fax: +1 212 636 4939

Editions

Tuesday 1 March 2016

AUCTION

Tuesday 1 March 2016
at 10.00 am (Lots 1-146)
and at 2.00 pm (Lots 147-329)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	26 February	10.00 am -5.00 pm
Saturday	27 February	10.00 am -5.00 pm
Sunday	28 February	1.00 am -5.00 pm
Monday	29 February	10.00 am -5.00 pm
Tuesday	1 March	10.00 am -5.00 pm

Front Cover: Lot 289
© Gerhard Richter 2016

Back Cover: lot 290
© Gerhard Richter 2016

Divider - Lot 219:
© Carroll Dunham

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.
[40]

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PASTY-12005**

AUCTIONEERS

Richard Lloyd (# 1459445)
John Hays (# 0822982)

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

View catalogues and leave bids online at christies.com

CHRISTIE'S



PROPERTY OF A MAIN LINE COLLECTOR

1

RENE MAGRITTE (1898-1967)

Le Prêtre Marie, from *Signe de Survie au Temps d'Amour*

etching in colors, on *Japon* paper, 1968, with the artist's stamped signature and authentication stamp, numbered 72/150 (there was also an edition of 150 on Rives BFK paper), published by Editions Georges Visat, Paris, with margins, generally in good condition, framed; together with *La Folie Almayer*, on *Japon* paper, 1968, framed

Image: 3¾ x 5½ in. (95 x 140 mm.)

Sheet: 9¾ x 8¾ in. (244 x 218 mm.)

\$4,000-6,000

EXHIBITED:

Kaplan and Baum 13 & 18

2

**ALEXANDER ARCHIPENKO
(1887-1964)**

Torso in Space

lithograph with screenprint and embossing in colors, on wove paper, 1952, an unsigned proof aside from the edition of 50, published by the artist, the full sheet, generally in good condition, framed

Sheet: 15 x 23¾ in. (381 x 603 mm.)

\$1,500-2,500

LITERATURE:
Karshan 85



3

GEORGE SEGAL (1924-2000)

Girl Resting

white plaster multiple, 1970, signed and dated in ink, numbered 22/75, published by Sidney Janis Gallery Editions, New York, in good condition

Overall: 10 x 14½ x 16 in. (254 x 368 x 406 mm.)

\$2,000-3,000



4

GEORGE SEGAL (1924-2000)

Gazing Woman, from *An American Portrait, 1776-1976*

vacuum-formed plastic multiple, 1975, signed in felt-tip pen (faded), numbered 97/175 (there were also 50 artist's proofs), published by Transworld Art, Switzerland and New York, generally in good condition, framed

Overall: 36 x 19½ x 4 in. (914 x 495 x 102 mm.)

\$1,000-1,500





5

MARC CHAGALL (1887-1985)

Megacles Recognizes his Daughter During the Feast, from *Daphnis and Chloé*

lithograph in colors, on Arches paper, 1961, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with wide margins), the full sheet, with the central vertical fold (as issued), generally in good condition, framed

Sheet: 16½ x 25¼ in. (419 x 641 mm.)

\$4,000-6,000

LITERATURE:

Mourlot 347; see Cramer books 46



6

MARC CHAGALL (1887-1985)

Les jeunes Gens de Méthymne, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with wide margins), published by Tériade Editeur, Paris, the full sheet, generally in very good condition

Sheet: 16½ x 12¾ in. (419 x 321 mm.)

\$2,000-3,000

LITERATURE:

Mourlot 324; see Cramer books 46



7

MARC CHAGALL (1887-1985)

Daphnis et Chloé au Bord de la Fontaine, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with wide margins), published by Tériade Editeur, Paris, the full sheet, generally in very good condition

Sheet: 16½ x 12¾ in. (419 x 321 mm.)

\$4,000-6,000

LITERATURE:

Mourlot 313; see Cramer books 46



8

MARC CHAGALL (1887-1985)

Le Songe du Capitaine Bryaxis, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with wide margins), published by Tériade Editeur, Paris, the full sheet, with central vertical fold (as issued), generally in very good condition

Sheet: 16½ x 25¼ in. (419 x 641 mm.)

\$3,000-5,000

LITERATURE:

Mourlot 328; see Cramer books 46

9

MARC CHAGALL (1887-1985)

The Orchard, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, from the unsigned edition of 250 (there was also a signed and numbered edition of 60 with wide margins), the full sheet, with the central vertical fold (as issued), generally in good condition, framed

Sheet: 16½ x 25¼ in. (419 x 641 mm.)

\$6,000-8,000

LITERATURE:

Mourlot 341; see Cramer books 46



10

MARC CHAGALL (1887-1985)

Sacrifices made to the Nymphs, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 25/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, with full margins, in very good condition, framed

Image: 16¾ x 12¾ in. (425 x 321 mm.)

Sheet: 21¼ x 15½ in. (540 x 384 mm.)

\$7,000-10,000

LITERATURE:

Mourlot 330; see Cramer books 46



11

MARC CHAGALL (1887-1985)

The Festival, from *L'Odyssee*

lithograph in colors, on Japon nacré paper, 1975, signed in pencil, numbered 25/30 (there was also an edition of 250), published by Mourlot, Paris, in very good condition, framed

Image: 16 x 12¾ in. (406 x 314 mm.)

Sheet: 21¼ x 15 in. (540 x 381 mm.)

\$6,000-8,000

LITERATURE:

Mourlot 924; see Cramer books 96



12

MARC CHAGALL (1887-1985)

Aux Enfers, from *L'Odyssee*

lithograph in colors, on Japon nacré paper, 1975, signed in pencil, numbered 22/30 (there were also 20 artist's proofs), published by Mourlot, Paris, with full margins, the peach color attenuated, otherwise in good condition, framed

Image: 16½ x 12½ in. (419 x 318 mm.)

Sheet: 21 x 15 in. (533 x 381 mm.)

\$6,000-8,000

LITERATURE:

Mourlot 828; see Cramer books 96





13

MARC CHAGALL (1887-1985)

Le Grand Paysan

lithograph in colors, on Arches paper, 1968, signed in pencil, inscribed 'H.C' (an *hors-commerce* proof, the edition was 50), with full margins, in good condition, framed

Image: 23¾ x 17½ in. (594 x 445 mm.)

Sheet: 29½ x 22¼ in. (749 x 565 mm.)

\$7,000-10,000

LITERATURE:

Mourlot 549



14

MARC CHAGALL (1887-1985)

Affiche d'Exposition

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 108/150, published by Maeght Editeur, Paris, with full margins, in very good condition, framed

Image: 19 x 25½ in. (483 x 638 mm.)

Sheet: 30 x 22½ in. (762 x 572 mm.)

\$5,000-7,000

LITERATURE:

Mourlot 476



15

**AFTER MARC CHAGALL (1887-1985)
BY CHARLES SORLIER (1921-1990)**

The Orchard

lithograph in colors, on Arches paper, 1973, signed in pencil, from the edition of unknown size, with margins, a 2-in. horizontal fold in the lower margin, otherwise in very good condition, framed

Image: 20¾ x 17 in. (518 x 432 mm.)

Sheet: 29¾ x 21½ in. (746 x 546 mm.)

\$7,000-10,000

LITERATURE:

Charles Sorlier 44

16

OTTO DIX (1891-1969)

Schweisstuch II

lithograph in colors, on wove paper, 1950, signed and titled in pencil, numbered 6/15 (a variant edition called for by Karsch apart from the edition of 40), with full margins, pale mat staining, otherwise generally in good condition, framed
Image: 19½ x 15¼ in. (495 x 387 mm.)
Sheet: 24¾ x 19½ in. (629 x 495 mm.)

\$800-1,200

LITERATURE:

Karsch 188



17

GEORGES ROUAULT (1871-1958)

Four Prints by the Artist

Christ et Sainte Femme, aquatint in colors, on Montval paper, 1935, from the edition of 270; *Ecce Dolor*, aquatint in colors, on Montval paper, 1935, from the edition of 270; *Le Christ et Mammon*, aquatint in colors, on Montval paper, 1935, from the edition of 270; *Christ en Croix*, engraving and aquatint in colors, on wove paper, 1936, from the edition of 175
Image: 12¾ x 8¼ in. (314 x 210 mm.)
Sheet: 13¾ x 9½ in. (346 x 241 mm.)

\$3,000-5,000

LITERATURE:

Chapon & Rouault 261b, 265, 271, & 286



18

MARC CHAGALL (1887-1985)

Crucifixion

lithograph, on Arches paper, 1964, signed in pencil, numbered 24/30, with full margins, pale light-staining, framed
Image: 19¾ x 25¾ in. (498 x 651 mm.)
Sheet: 22¾ x 30 in. (568 x 762 mm.)

\$1,500-2,500

LITERATURE:

Mourlot 425





19

MATTA (1911-2002)

Perser l'invisible

etching in colors with carborundum and hand-coloring in gouache and pastel, on handmade paper, 1995, signed in felt-tip pen, numbered 13/125 (there were also 35 artist's proofs), published by Nordstamp Fine Art, Buford, Georgia, apparently in very good condition, not examined out of the frame

Sheet: 38¾ x 39 in. (984 x 991 mm.)

\$3,000-5,000



20

MATTA (1911-2002)

Aimera bien qui aimera le dernier

etching and aquatint in colors on Lana paper, 1968, signed in pencil, numbered 53/85 (there were also an unrecorded number of artist's proofs), published by Editions George Visat, Paris, in very good condition; together with **Se tordre d'amour**, etching and aquatint in colors on Lana paper, 1968
Image: 16½ x 12¾ in. (419 x 327 mm.)
Sheet: 26½ x 20⅞ in. (664 x 511 mm.)

\$800-1,200

LITERATURE:

Sabatier 194, 195



21

RUFINO TAMAYO (1899-1991)

Sandias, from *Rufino Tamayo 15 litografias 1973*

lithograph in colors, on Guarro paper, 1973, signed in white crayon, numbered 26/75 (there were also 10 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, the full sheet, in good condition, framed

Sheet: 28 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. (727 x 530 mm.)

\$5,000-7,000

LITERATURE:

Pereda 143



22
RUFINO TAMAYO
(1899-1991)

Hombre en la ventana

Mixografía in colors, on handmade paper, 1980, signed in pencil, numbered 100/100 (there were also 25 artist's proofs in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, the full sheet, in very good condition, framed
Sheet: 35½ x 27¾ in. (902 x 705 mm.)

\$3,000-5,000

LITERATURE:
Pereda 286

23 No Lot



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

24
RUFINO TAMAYO
(1899-1991)

Cabeza sobre fondo azul

Mixografía in colors, on handmade paper, 1984, signed in white pencil, numbered 43/100 (there were also 10 artist's proofs), published by Taller de Gráfica Mexicana, Mexico City, with full margins, in good condition
Image: 30 x 22¼ in. (762 x 565 mm.)
Sheet: 34¾ x 26¾ in. (883 x 679 mm.)

\$3,000-5,000

LITERATURE:
Pereda 327



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT ACQUISITIONS OF LATIN AMERICAN ART

25
RUFINO TAMAYO
(1899-1991)

Protesta

Mixografía in colors, on handmade paper, 1983, signed in white pencil, numbered 69/100 (there were also 20 artist's proofs in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, with full margins, pale time staining, otherwise in good condition
Image: 30½ x 22¾ in. (775 x 578 mm.)
Sheet: 39¾ x 30½ in. (1010 x 775 mm.)

\$3,000-5,000

LITERATURE:
Pereda 309

PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT
ACQUISITIONS OF LATIN AMERICAN ART

26

RUFINO TAMAYO (1899-1991)

Busto en Rojo

Mixografía in colors, on handmade paper, 1984, signed in white crayon, numbered 48/100 (there were also 20 artist's proofs in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, with full margins, otherwise in good condition

Image: 22½ x 30¼ in. (572 x 768 mm.)

Sheet: 27¾ x 34 in. (695 x 864 mm.)

\$2,000-3,000

LITERATURE:

Pereda 326



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT
ACQUISITIONS OF LATIN AMERICAN ART

27

RUFINO TAMAYO (1899-1991)

Personaje con Red (Personage with Net)

Mixografía in colors, on handmade paper, 1982, signed in pencil, numbered 14/100 (there were also 20 artist's proofs in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, with full margins, in very good condition

Image: 31½ x 23¾ in. (800 x 603 mm.)

Sheet: 34½ x 27½ in. (876 x 699 mm.)

\$2,000-3,000

LITERATURE:

Pereda 306



PROPERTY FROM THE LOS ANGELES COUNTY MUSEUM OF ART, SOLD TO BENEFIT
ACQUISITIONS OF LATIN AMERICAN ART

28

RUFINO TAMAYO (1899-1991)

Figura en Rojo

Mixografía in colors, on handmade paper, 1984, signed in white crayon, numbered 70/100 (there were also 20 artist's proofs in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, with full margins, in very good condition

Image: 22½ x 30¾ in. (572 x 765 mm.)

Sheet: 28 x 35¼ in. (711 x 895 mm.)

\$2,000-3,000

LITERATURE:

Pereda 335



29

RUFINO TAMAYO (1899-1991)

Rufino Tamayo 15 litografías 1973: two prints

Peces, lithograph in colors, on Guarro paper, 1973, signed in white crayon, numbered 45/75 (there were also 10 artist's proofs), published by Ediciones Polígrafa, Barcelona, the full sheet, generally in good condition, framed; together with

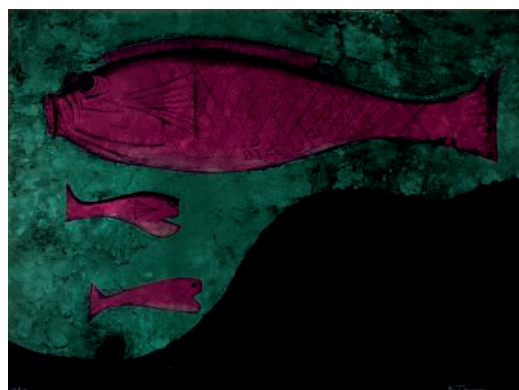
Langosta, lithograph in colors, on Guarro paper, 1973

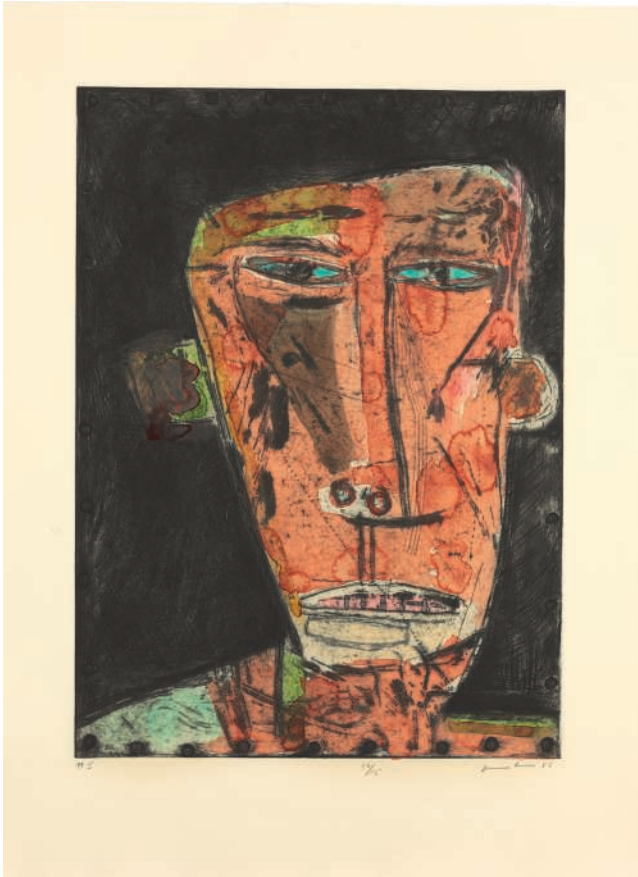
Sheet: 22 x 29¼ in. (559 x 756 mm.)

\$3,000-5,000

LITERATURE:

Pereda 139 & 153





30

JAMES BROWN (B. 1951)

Untitled #5

etching with hand-coloring, on Somerset paper, 1986, signed, dated and titled in pencil, numbered 10/15, published by Pace Editions, New York, Inc., with full margins, in very good condition, framed

Image: 22 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in. (581 x 425 mm.)

Sheet: 29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in. (759 x 565 mm.)

\$800-1,200



31

JOHN T. SCOTT (1940-2007)

I Am Birmingham #4

relief print in colors, on Japon paper, 1997, signed, titled and dated in pencil, numbered 4/4 (there was also 1 artist's proof), published by Graphicstudio, Tampa, Florida, with their blindstamp, with full margins, generally in very good condition, framed

Image: 14 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in. (378 x 181 mm.)

Sheet: 24 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (613 x 492 mm.)

\$1,000-1,500

32

ROMARE BEARDEN (1911-1988)

Two Women

screenprint in colors, on wove paper, 1981-1982, signed and titled in pencil, numbered 10/120 (there were also 5 artist's proofs), published by the New York Institute of Technology Print Workshop, Long Island, New York, with full margins, in very good condition, framed
Image: 23 x 14 $\frac{1}{8}$ in. (584 x 359 mm.)
Sheet: 26 $\frac{1}{2}$ x 17 $\frac{1}{4}$ in. (673 x 438 mm.)

\$2,000-3,000

LITERATURE:

Gelburd & Rosenberg 76



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

33

ROMARE BEARDEN (1911-1988)

Siren's Song from *Odysseus*

screenprint in colors, on Arches 88 paper, 1979, signed in pencil, numbered 'LVIII/LXXV' (from the edition of 75 in Roman numerals, there also was an edition of 175 in arabic numerals), published by HMK Fine Arts, New York, with their blindstamp, with full margins, minor cracking and scuffing to the ink in places, framed
Image: 18 x 24 in. (457 x 610 mm.)
Sheet: 22 x 29 $\frac{3}{4}$ in. (559 x 756 mm.)

\$1,500-2,500





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

34

JACOB LAWRENCE (1917-2000)

Memorabilia

lithograph in colors, on Rives BFK paper, 1990, signed and titled in pencil, numbered 31/100 (there were also 10 artist's proofs), published by University of Washington Press, Seattle, the full sheet, in very good condition, framed
Sheet: 31¼ x 22¾ in. (794 x 578 mm.)

\$1,500-2,500

LITERATURE:

Nesbett L90-3



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

35

JACOB LAWRENCE (1917-2000)

Workshop

lithograph in colors, on Rives BFK paper, 1972, signed, titled, and dated in pencil, numbered 82/100 (there were also 10 artist's proofs), published by Abrams Original Editions, New York, with full margins, in very good condition, framed

Image: 22½ x 17½ in. (562 x 446 mm.)

Sheet: 27¼ x 21¼ in. (692 x 540 mm.)

\$1,500-2,500

LITERATURE:

Nesbett L72-1



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

36

JACOB LAWRENCE (1917-2000)

The Studio

lithograph in colors, on Rives BFK paper, 1996, signed, dated, and titled in pencil, numbered 'AP 10/10' (an artist's proof, the edition was 60), published by Seattle Art Museum, Seattle, the full sheet, in very good condition, framed
Sheet: 30 x 22½ in. (762 x 562 mm.)

\$3,000-5,000

LITERATURE:

Nesbett L96-5



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

37

JACOB LAWRENCE (1917-2000)

The Legend of John Brown: three plates

screenprint in colors, on Domestic Etching paper, 1977, each signed and dated in pencil, each numbered 25/60 (there was also 1 artist's proof for each), published by the Founders Society of the Detroit Institute of Arts, Detroit, with full margins, in very good condition, framed

Image: 20 x 14½ in. (508 x 359 mm.)

Sheet: 25¾ x 20 in. (657 x 508 mm.)

(3)

\$5,000-7,000

LITERATURE:

See Nesbett L77-5

Including: *No. 7, To the people he found worthy of his trust, he communicated his plans; No. 12, John Brown's victory at Black Jack drove those pro-slavery to new fury, and those who were anti-slavery to new efforts; and No. 22, John Brown was found "Guilty of treason and murder in the 1st degree" and was hanged in Charles Town, Virginia on December 2, 1859;*



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

38

WILLIAM KENTRIDGE (B. 1955)

Blue Head

drypoint with hand-coloring, on wove paper, 1993-1998, signed in pencil, numbered 1/35, published by David Krut Fine Art, Johannesburg, with full margins, generally in very good condition, framed

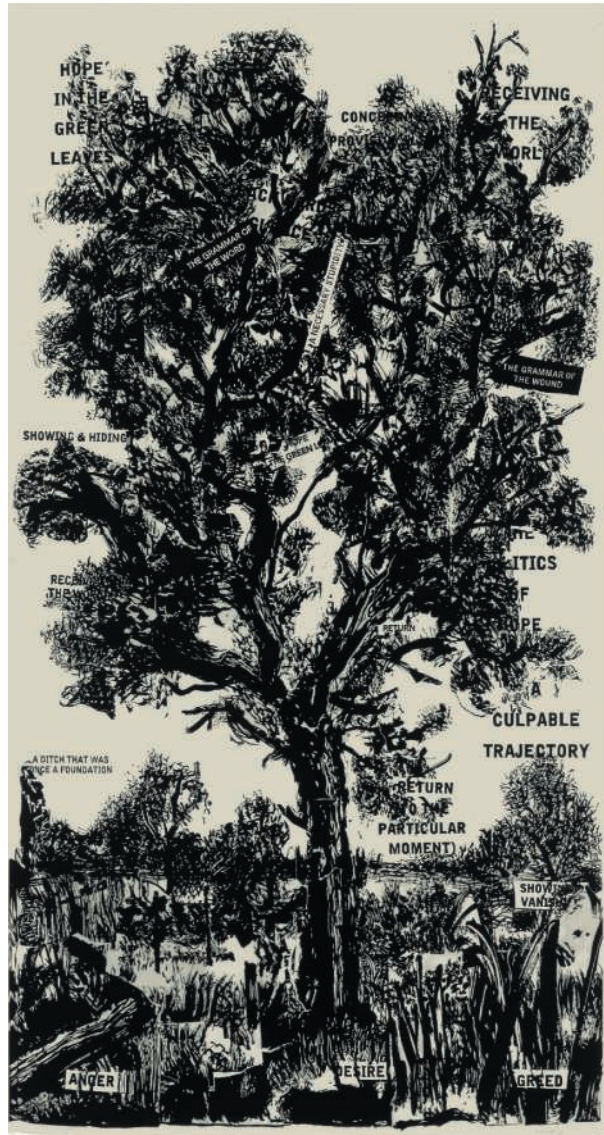
Image: 40¼ x 31 in. (1022 x 787 mm.)

Sheet: 47½ x 36 in. (1207 x 914 mm.)

\$40,000-60,000

LITERATURE:

Krut p. 47



39

WILLIAM KENTRIDGE (B. 1955)

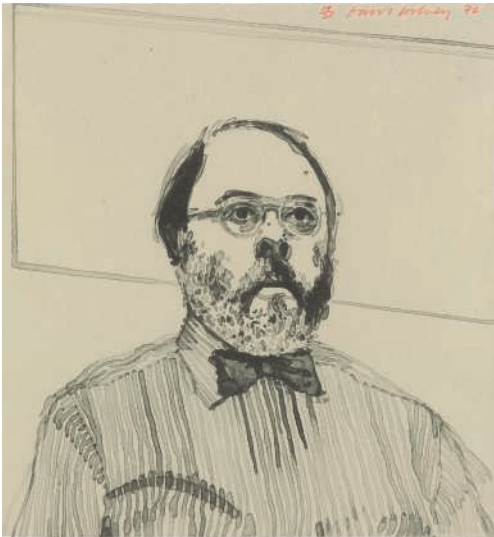
Hope in the Green Leaves

linocut, on Hahnemühle Natural White paper, 2013, signed in pencil, numbered 12/40, apparently in very good condition, not examined out of the frame

Image: 64¾ x 34¾ in. (1645 x 883 mm.)

Sheet: 72¾ x 40¼ in. (1848 x 1022 mm.)

\$8,000-12,000



40

DAVID HOCKNEY (B. 1937)

Henry in his office

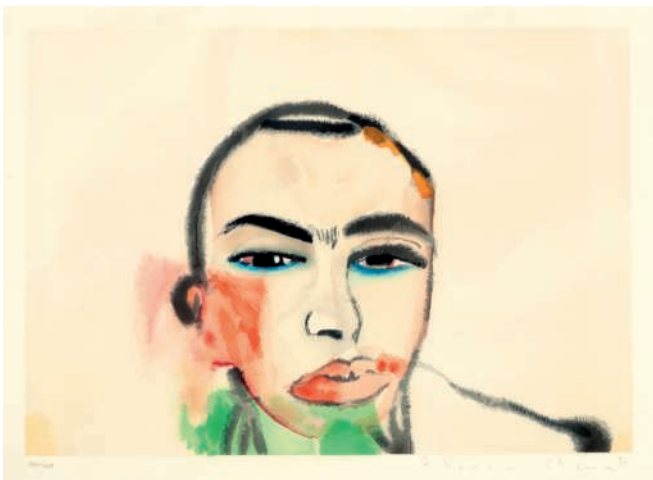
lithograph, on Kurodani handmade Japanese paper, 1976, signed and dated in red crayon, numbered 14/20 (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles, 1977, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 12 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in. (314 x 292 mm.)

\$1,500-2,500

LITERATURE:

Gemini 766; Scottish Arts Council 194



41

FRANCESCO CLEMENTE (B. 1952)

Untitled

woodcut in colors, on Kosa Tozo paper, 1984, signed in pencil, numbered 164/200, published by Crown Point Press, Oakland, with their blindstamp, with full margins, in good condition, framed

Image: 14 $\frac{1}{4}$ x 20 $\frac{1}{8}$ in. (362 x 5126 mm.)

Sheet: 16 $\frac{7}{8}$ x 22 $\frac{3}{8}$ in. (429 x 575 mm.)

\$2,000-3,000



42

ALBERTO GIACOMETTI (1901-1966)

Rimbaud vu par les peintres

etching, on Rives paper, 1962, signed in pencil, inscribed 'E.A.' (an artist's proof, the edition was 97), with full margins, pale light- and mat staining, otherwise in good condition, framed

Image: 11 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (298 x 251 mm.)

Sheet: 22 $\frac{3}{8}$ x 17 $\frac{3}{4}$ in. (568 x 451 mm.)

\$1,500-2,500

LITERATURE:

Lust 175

43

JOHN BALDESSARI (B. 1931)

Box, Hat, Frame and Chair

archival inkjet print, on wove paper, 2011, signed in black ink on the reverse, numbered 12/60 (there were also 5 artist's proofs), published by Whitechapel Gallery, London, the full sheet, in very good condition
Sheet: 26 x 26 in. (660 x 660 mm.)

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

•44

ROGER BROWN (1941-1997)

Honky Tonk Man

lithograph in colors, on wove paper, 1991, signed, titled and dated in pencil, numbered 'AP 2/10' (an artist's proof), apparently in very good condition, not examined out of the frame; together with **ROBERT GRAHAM, Untitled**, etching, on wove paper, 1996; and **KARL WIRSUM, Jello Joel**, lithograph in colors, on wove paper, 1989

Image: 35¾ x 36 in. (908 x 914 mm.)

Sheet: 40 x 40 in. (1016 x 1016 mm.)

(3)

\$2,000-3,000





45
ELIZABETH PEYTON
(B. 1965)

John

lithograph in colors, on wove paper, 2000, signed and dated in pencil, numbered 238/350, published by the Public Art Fund, New York, the colors attenuated, otherwise in very good condition
Sheet: 24 x 19 in. (610 x 483 mm.)

\$1,500-2,500



46
ELIZABETH PEYTON
(B. 1965)

Prince William

lithograph in colors, on wove paper, 2000, signed and dated in pencil, numbered 204/350 (there were also 10 artist's proofs), published by Public Art Fund, New York, the full sheet, the colors attenuated
Sheet: 24 x 18 in. (610 x 457 mm.)

\$1,500-2,500



PROPERTY FROM A PRIVATE FOUNDATION

47
ELIZABETH PEYTON
(B. 1965)

Nick

etching and aquatint in colors, on wove paper, 2004, signed, titled, and dated in pencil, numbered 35/40, with full margins, in very good condition, framed
Image: 31½ x 24 in. (796 x 610 mm.)
Sheet: 40½ x 32¼ in. (1029 x 819 mm.)

\$4,000-6,000

•48

ROBERT DIEBENKORN (1922-1993)

#13, from *41 Etchings Drypoints*

drypoint, on Rives BFK paper, 1965, signed, dated and titled in pencil, numbered 15/25 (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, California, with full margins, in good condition
Image: 11¼ x 7½ in. (298 x 191 mm.)
Sheet: 17¼ x 15 in. (451 x 381 mm.)

\$2,000-3,000

LITERATURE:
Guillemin 117



49

RICHARD DIEBENKORN (1922-1993)

Seated Woman on Sofa

lithograph, on Rives BFK paper, 1965, signed and dated in ink, numbered 47/100, published by Original Press, San Francisco, with their blindstamps, the full sheet, generally in good condition, framed
Sheet: 24 x 19 in. (610 x 483 mm.)

\$2,500-3,500



50

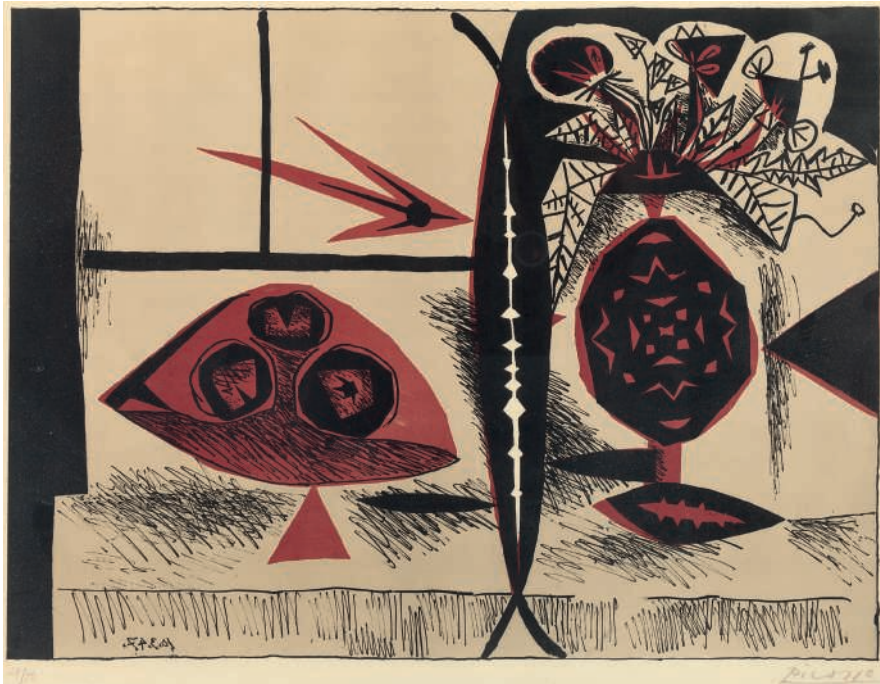
RICHARD DIEBENKORN (1922-1993)

Green Tree Spade, from *Five Spades*

etching and aquatint in colors, on J. Whatman paper, 1982, signed, dated and dedicated 'For Marge and Krute with much love' in pencil, numbered 'AP 3' (an artist's proof, the edition was 35), published by Crown Point Press, Oakland, with their blindstamp, with full margins, in very good condition, framed
Image: 9 x 11¼ in. (229 x 298 mm.)
Sheet: 18½ x 22 in. (470 x 559 mm.)

\$4,000-6,000





51

PABLO PICASSO (1881-1973)

Composition au vase de fleurs

lithograph in colors, on Arches paper, 1947, signed in pencil, numbered 29/50 (there were also 5 artist's proofs), with full margins, uneven mat staining, framed

Image: 17¾ x 23¾ in. (451 x 603 mm.)

Sheet: 19¾ x 25¾ in. (502 x 654 mm.)

\$5,000-7,000

LITERATURE:

Bloch 426; Mourlot 74



52

PABLO PICASSO (1881-1973)

Two Prints by the Artist

Flowers in a Glass No. 6, lithograph, on Arches paper, 1947, the second from edition of 2000 published in *Picasso Lithograph*, published by Fernand Mourlot, 1950, with margins, pale time and mat staining, framed; together with **Small Pot of Flowers**, lithograph, on Arches paper, 1947

Image: 9 x 5½ in. (229 x 140 mm.)

Sheet: 12½ x 9¾ in. (321 x 248 mm.) (2)

\$3,000-5,000

LITERATURE:

Mourlot 92, Cramer 88; Mourlot 98, Cramer 60

53

DONALD SULTAN (B. 1951)

Silver Lantern Flowers

polished aluminum multiple with painted aluminum base, 2014, signed, titled and dated in black felt-tip pen on the underside of base, numbered 12/12, published by Lococo Fine Art Publisher, St. Louis, Missouri, generally in good condition

Overall: 18 x 19¾ x 3 in. (457 x 503 x 76 mm.)

\$10,000-15,000



54

DONALD SULTAN (B. 1951)

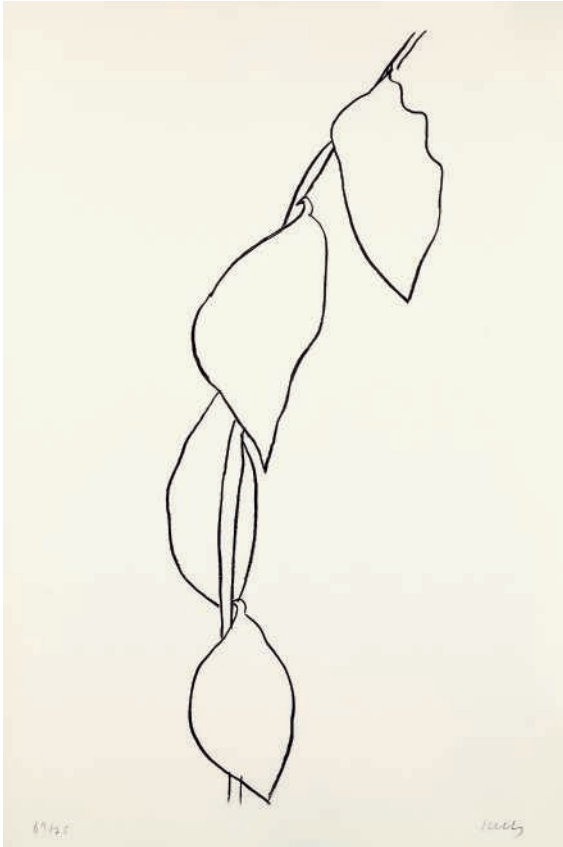
Mimosas

screenprint in colors with white flocking, on museum board, 2006, signed, titled and dated in pencil, numbered 31/40, published by Lococo Fine Art Publisher, St. Louis, Missouri, the full sheet, in very good condition

Sheet: 50¾ x 59½ in. (1289 x 1511 mm.)

\$5,000-7,000





THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

55

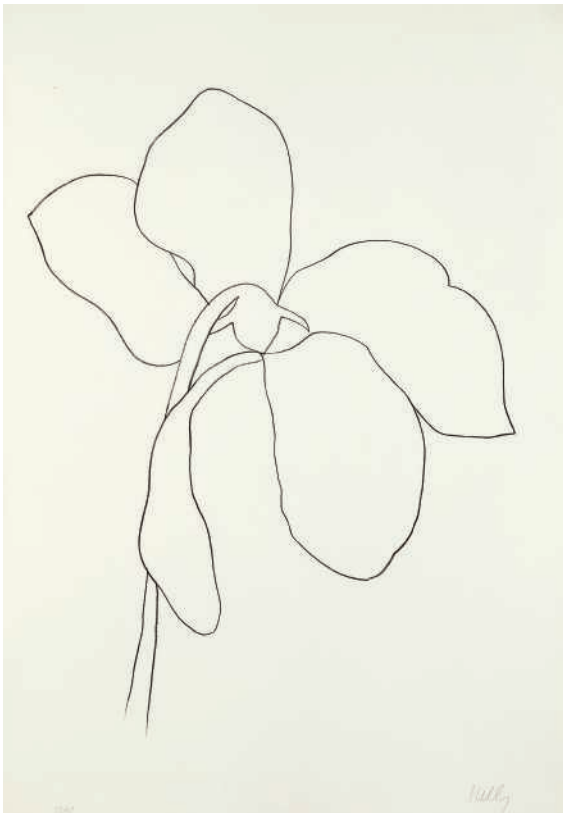
ELLSWORTH KELLY (1923-2015)

Lemon Branch (Branche de Citron)

lithograph, on Rives BFK paper, 1965-1966, signed in pencil, numbered 64/75 (there were also 10 artist's proofs), published by Maeght Editeur, Paris, the full sheet, generally in good condition, framed
Sheet: 35½ x 24 in. (897 x 610 mm.)

\$5,000-7,000

LITERATURE:
Axsom 57



THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

56

ELLSWORTH KELLY (1923-2015)

Cyclamen III, from *Suite of Plant Lithographs*

lithograph, on Rives BFK paper, 1964-1965, signed in pencil, numbered 57/75 (there were also 10 artist's proofs), published by Maeght Editeur, Paris, the full sheet, generally in good condition, framed
Sheet: 35½ x 24½ (902 x 613 mm.)

\$5,000-7,000

LITERATURE:
Axsom 38



THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

57

ELLSWORTH KELLY (1923-2015)

Pear III, from *Suite of Plant Lithographs*

lithograph, on Rives BFK paper, 1965-1966, signed in pencil, numbered 73/75 (there were also 10 artist's proofs), published by Maeght Editeur, Paris, the full sheet, generally in good condition, framed
Sheet: 35½ x 24½ in. (902 x 622 mm.)

\$5,000-7,000

LITERATURE:

Axsom 47



58

ELLSWORTH KELLY (1923-2015)

Square with Black, from *The Concorde Series*

etching and aquatint, on Arches Cover paper, 1981-82, signed in pencil, numbered 'AP VIII/IX' (an artist's proof, the edition was 18), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, in very good condition

Image: 11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in. (302 x 302 mm.)

Sheet: 30 $\frac{3}{8}$ x 28 in. (772 x 711 mm.)

\$2,000-3,000

LITERATURE:

Axsom 194; Gemini 993



59

ELLSWORTH KELLY (1923-2015)

Diagonal with Black, from *The Concorde Series*

etching and aquatint, on Arches Cover paper, 1981-1982, signed in pencil, numbered 'AP VIII/IX' (an artist's proof, the edition was 18), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, in very good condition

Image: 15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ (400 x 403 mm.)

Sheet: 34 $\frac{1}{8}$ x 29 $\frac{1}{4}$ in. (867 x 743 mm.)

\$1,500-2,500

LITERATURE:

Axsom 195; Gemini 994



60

ELLSWORTH KELLY (1923-2015)

Cupecoy, State II

lithograph and collage, on Arches 88 paper, 1983-84, signed in pencil, numbered 2/2, published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, generally in very good condition

Sheet: 58 x 50 (1473 x 1270 mm.)

\$4,000-6,000

LITERATURE:

Axsom 202b; Gemini 1287

61

ELLSWORTH KELLY (1923-2015)

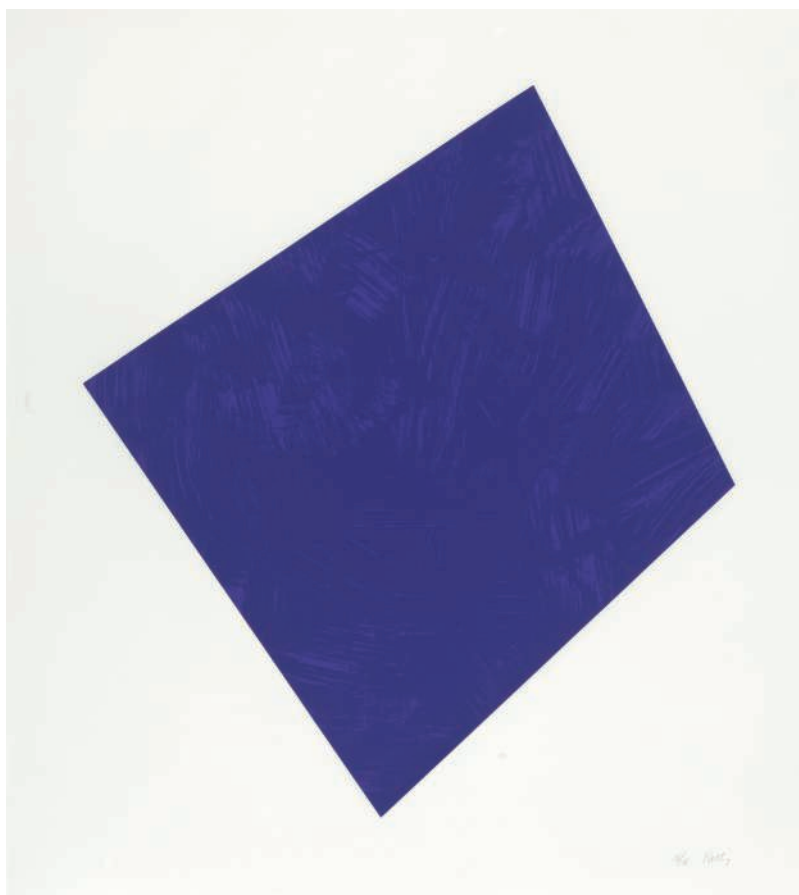
Untitled (Purple)

lithograph in purple, on Arches 88 paper, 1988, signed in pencil, numbered 16/18 (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, apparently in very good condition, not examined out of the frame
Sheet: 51 x 46 in. (1295 x 1168 mm.)

\$5,000-7,000

LITERATURE:

Axsom 233; Gemini 173



62

ELLSWORTH KELLY (1923-2015)

Blue/Red-Orange

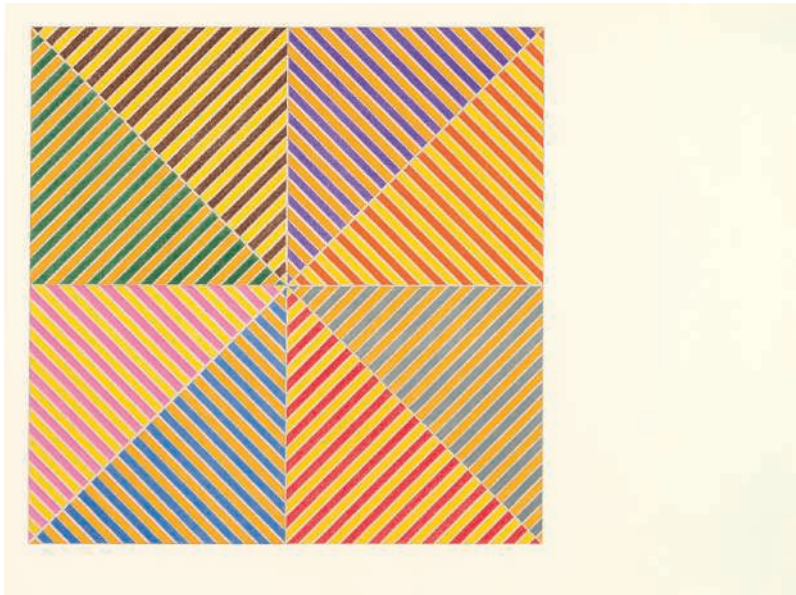
lithograph in colors, on Special Arjomari paper, 1970-72, signed in pencil, numbered 3/55 (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, in very good condition
Image: 24 $\frac{7}{8}$ x 25 in. (632 x 635 mm.)
Sheet: 36 $\frac{3}{4}$ x 36 $\frac{1}{2}$ in. (933 x 927 mm.)

\$3,000-5,000

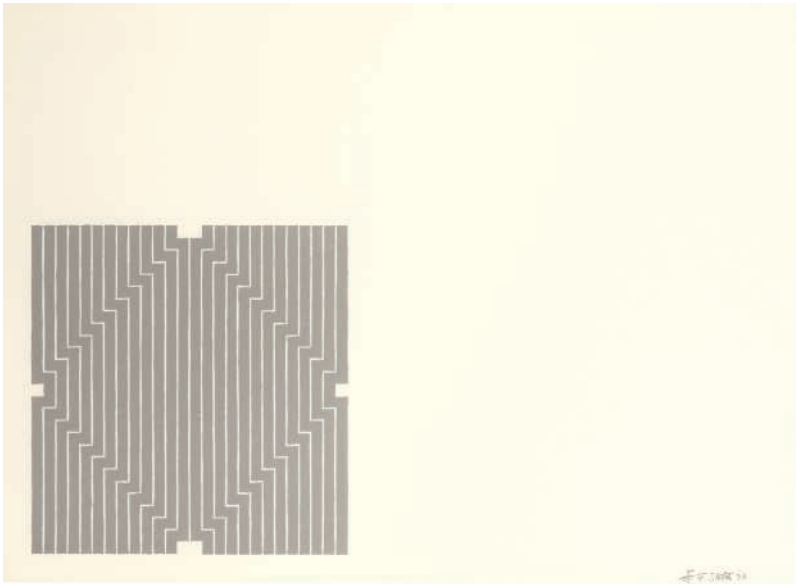
LITERATURE:

Axsom 82; Gemini 341





63



64

63
FRANK STELLA (B. 1936)

Sidi Ifni, from *Hommage à Picasso*

lithograph in colors, on Copperplate Deluxe paper, 1973, signed and dated in pencil, numbered 8/50, co-published by Propyläen Verlag, Berlin, and Pantheon-Press, Rome, with full margins, in very good condition, framed
Image: 19 x 18⁷/₈ in. (483 x 479 mm.)

Sheet: 21¹/₈ x 29³/₄ in. (556 x 756 mm.)

\$2,000-3,000

LITERATURE:
Axsom 91

64
FRANK STELLA (B. 1936)

Aluminum Series: two plates

two lithograph and screenprints in silver, on Special Arjomari paper, 1970, each signed and dated in pencil, each numbered 5/75 (there were also 6 artist's proofs for each), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, in very good condition, framed

Each Sheet: 16 x 22 in. (406 x 559 mm.)

\$3,000-5,000

LITERATURE:
Axsom 34 & 37; Gemini 217 & 220

Including: *Averroes* and *Avicenna*

65

FRANK STELLA (B. 1936)

Egyptosis, from Imaginary Places II

lithograph, etching, relief, aquatint and embossing in colors, on TGL handmade paper, 1996, signed and dated in pencil, numbered 13/36 (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 31 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in. (803 x 803 mm.)

\$5,000-7,000



PROPERTY FROM A PRIVATE FOUNDATION

66

FRANK STELLA (B. 1936)

East Euralia, from Imaginary Places

lithograph, screenprint, etching, aquatint, relief and embossing in colors, on TGL handmade paper, 1995, signed and dated in pencil, numbered 5/28 (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 24 x 30 $\frac{1}{4}$ in. (610 x 768 mm.)

\$7,000-9,000



PROPERTY FROM A PRIVATE FOUNDATION

67

FRANK STELLA (B. 1936)

West Euralia, from Imaginary Places

lithograph, screenprint, etching, aquatint, relief and embossing in colors, on TGL handmade paper, 1995, signed and dated in pencil, numbered 3/28 (there were also 12 artist's proofs), with the Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 24 x 32 $\frac{1}{4}$ in. (610 x 819 mm.)

\$7,000-9,000



PROPERTY FROM A PRIVATE FOUNDATION

68

FRANK STELLA (B. 1936)

Then Came a Fire and Burnt the Stick, Illustrations After El Lissitzky's Had Gadya

lithograph, linocut, and screenprint in colors with hand-coloring and collage, on wove paper, 1984, signed and dated in pencil, numbered 19/60 (there were also 10 artist's proofs), published by Waddington Graphics, London, the full sheet, apparently in very good condition, not examined out of the frame
Sheet: 51 x 52 $\frac{1}{2}$ in. (1295 x 1334 mm.)

\$6,000-8,000





69

BARBARA HEPWORTH (1903-1975)

Pastorale

lithograph in colors, on wove paper, 1969, signed in pencil, numbered 18/30, published by Curwen Studio, London, with full margins, generally in very good condition, framed

Image: 28½ x 20 in. (714 x 508 mm.)

Sheet: 32 x 23¼ in. (813 x 591 mm.)

\$1,000-1,500



70

ANTONI TAPIES (1923-2012)

Aparicions 8, from *Aparicions*

etching in colors with relief, on Guarro paper, 1982, signed in pencil, numbered 39/99 (there were also 15 artist's proofs), published by Edicions Polígrafa, Barcelona, Spain, with full margins, a ¾ x ¾-in. paper loss at the lower sheet edge, otherwise in good condition, framed

Image: 8¼ x 10½ in. (206 x 267 mm.)

Sheet: 22½ x 30 in. (562 x 762 mm.)

\$1,000-1,500

LITERATURE:

Galfetti 892



71

ANTONI TAPIES (1923-2012)

Blanc Central

aquatint in colors, on Guarro paper, 1982, signed in pencil, numbered 10/99 (there were also 15 artist's proofs), published by Edicions Polígrafa, Barcelona, Spain, with full margins, generally in good condition, framed

Image: 19¼ x 16½ in. (489 x 419 mm.)

Sheet: 30¼ x 22 in. (768 x 559 mm.)

\$1,000-1,500

LITERATURE:

Galfetti 947



72

ANTONI TAPIES (1923-2012)

U no és ningú: one print

etching and aquatint in colors with carborundum and relief, on Guarro paper, 1979, signed in pencil, numbered 42/75 (there were also 10 artist's proofs), published by Edicions Polígrafa, Barcelona, with full margins, in very good condition, framed

Image: 13½ x 20¾ in. (343 x 518 mm.)

Sheet: 22½ x 28½ in. (562 x 724 mm.)

\$3,000-5,000

LITERATURE:

Galfetti 727

73

ANTONI TAPIES (1923-2012)

Dues Mans, from *Negre i roig*

etching and aquatint in colors with embossing, on Guarro paper, 1976, signed in pencil, numbered 58/75 (there were also 15 artist's proofs), published by Ediciones Polígrafa, Barcelona, the full sheet, pale foxing in places throughout, framed

Sheet: 22¼ x 29½ in. (565 x 749 mm.)

\$3,000-5,000

LITERATURE:

Galfetti 622



PROPERTY FROM A PRIVATE COLLECTION, OHIO

74

ADOLPH GOTTLIEB (1903-1974)

Imaginary Landscape I

aquatint in colors, on Fabriano paper, 1971, signed and dated in pencil, numbered 65/90, published by Marlborough Graphics, Inc., New York, with full margins, pale mat staining, otherwise in very good condition, framed
Image: 17¾ x 23¾ in. (670 x 826 mm.)

Sheet: 26¾ x 32½ in. (448 x 606 mm.)

\$2,000-3,000



75

LUCIO FONTANA (1899-1968)

Concetto Spaziale

etching and aquatint with embossing and punched holes, on Fabriano paper, 1968, signed and dated in pencil, numbered 42/210, published by International Graphics Society, New York, the full sheet, generally in good condition, framed
Sheet: 18¾ x 25¼ in. (479 x 641 mm.)

\$5,000-7,000

LITERATURE:

Ruhé and Rigo E-47





•76

JOAN MIRÓ (1893-1983)

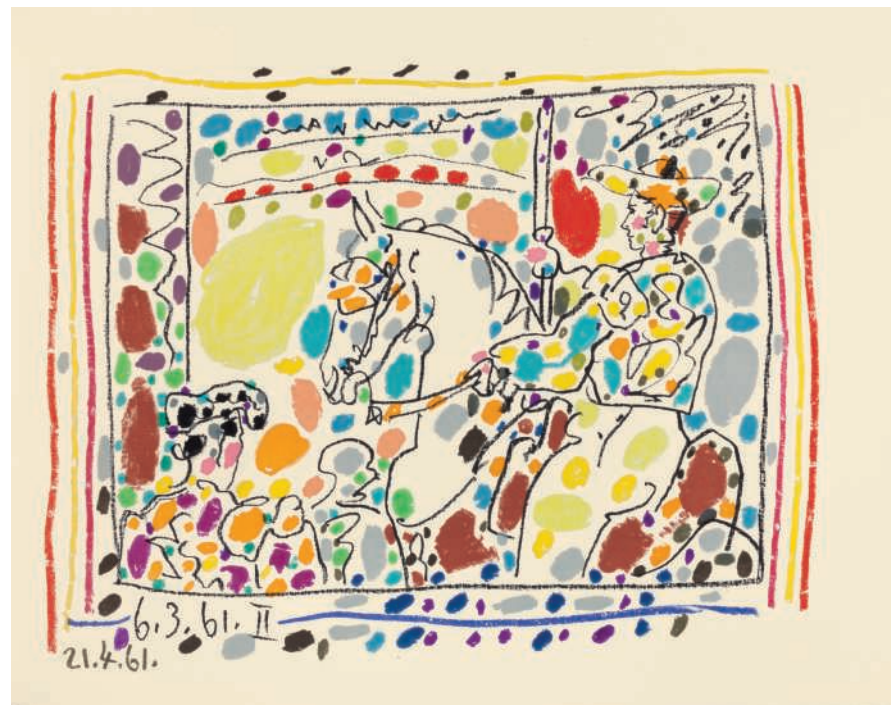
Miró Litógrafo

the complete set of 36 lithographs in colors (including lithographic wrappers for volumes I-IV) contained in six volumes of the *catalogue raisonné*, 1970-92, title pages, text in Spanish, reproductions of the artist's lithographs, on wove paper, co-published by Maeght and Ediciones Polígrafa, S.A., Paris and Barcelona, generally in very good condition, bound (as issued), original linen-covered boards, each with an additional text key in Japanese and cloth-covered slipcases (not original). each 13 x 10 in. (330 x 254 mm.) albums (6)

\$1,000-1,500

LITERATURE:

Maeght 854-67, 1063-49, 1112-19, 1255-62; C. books 160, 198, 230, 249



77

PABLO PICASSO (1881-1973)

A La Toros, André Sauret Editeur, Monte Carlo, 1961

the set of four lithographs (one in colors), on wove paper, 1961, with title-page and text in English by Jaime Sabarté, from the edition of unknown size, generally in very good condition, red cloth-covered boards with a reproduction after a drawing by Picasso on the front, red paper-covered slipcasing with a reproduction after a drawing by Picasso, the slipcasing with wear and splitting; together with **XXe Siècle, L'Écriture Plastique**, the complete set of 5 prints in various media, 1958. 10 3/8 x 13 1/2 in. (265 x 334 mm.)

Including: Pablo Picasso, Jean Dubuffet, Serge Poliakoff, Zao Wou-ki, Raoul Ubac (2)

\$3,000-5,000

LITERATURE:

Bloch 1014-17, Mourlot 346, 348-50; Cramer books 113

78

PAUL KLEE (1879-1940)

Curt Corinth, *Potsdamer Platz oder die Nächte des neuen Messias. Ekstatische Visionen*, Georg Müller, Munich, 1920

the complete set of 10 lithographic reproductions of original etchings by the artist on wove paper, title page, text in German, and justification, copy 72 of 500, with full margins, in very good condition, bound (as issued), with original half red morocco cover with title in gilt (minor wear and fading). 8¼ x 5½ in. (209 x 140 mm.) (album)

\$8,000-12,000



79

PABLO PICASSO (1881-1973)

Jean Cocteau, *Picasso de 1916 a 1961*, Edition de Rocher, Monaco, 1962

the complete set of 24 lithographs, on Rives paper, title, text in French, and justification, watermarked with signature of the artist and author, copy 20 of 255, loose (as issued), in very good condition, with original paper wrappers with printed lithograph cut-out and protective boards with artist and author's name in gilt lettering (with some minor wear)

Overall: 15½ x 11½ x 2¾ in. (394 x 295 x 60 mm.)

(album)

\$4,000-6,000

LITERATURE:

Cramer books 117



80

SALVADOR DALI (1904-1989)

Ovid, *L'Art d'aimer d'Ovide*, Centre Culturel, Paris, 1978

the complete set of thirteen wood engravings, one etching, and one lithograph in colors, on *Japon* paper, with title, text in French and justification, signed in pencil on the justification, copy 55 of 57, each with full margins, in very good condition, bound (as issued), with original brown leather embossed binding with gilt stamped title and design, and leather trimmed silk slipcase (minor wear)

Overall: 22¾ x 15½ x 1¼ in. (578 x 394 x 44 mm.)

(album)

\$7,000-10,000

LITERATURE:

Michler & Löpsinger 933, 1525-1538





81

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Affiche Pour Elles

lithograph in colors, on beige wove paper, 1896, Wittrock's third (final) state, from the poster edition of unknown size, published by Gustave Pellet, Paris, the sheet slightly trimmed and backed, otherwise in good condition
Sheet: 23¾ x 19½ in. (603 x 486 mm.)

\$3,000-5,000

LITERATURE:

Delteil 179; Adriani 171; Wittrock 155



82

HENRI MATISSE (1869-1954)

Teen

linocut on wove paper, 1938, from the edition of 1,500, published in *XXe Siecle No 4, Christmas, 1938*, Paris, binding holes along the left margin, with full margins, otherwise in good condition
Image: 11¼ x 8⅞ in. (299 x 225 mm.)
Sheet: 12½ x 9⅞ in. (318 x 245 mm.)

\$1,200-1,800

LITERATURE:

Duthuit 723



83

HENRI MATISSE (1869-1954)

Nu pour Cleveland

etching on *Chine appliqué* to wove paper, 1932, signed in pencil, annotated 'essai' (a trial proof, the edition was 250 plus 10 artist's proofs), published by the Cleveland Print Club, 1934, with full margins, adhered to the overmat on the reverse upper and lower sheet edges, foxing throughout on the reverse, framed

Image: 14¼ x 11½ in. (362 x 283 mm.)

Sheet: 20 x 16 in. (508 x 406 mm.)

\$6,000-8,000

LITERATURE:

Duthuit 233

84

MAXIME MAUFRA (1861-1918)

Tonquédec

etching and aquatint, on *Japon* paper, 1894, signed in blue crayon, numbered 'no. 45' (the edition was 100), published by L'Estampe Originale, Paris, with wide margins, pale light-staining, generally in good condition, framed

Image: 11¼ x 14 in. (298 x 356 mm.)

Sheet: 16¾ x 23½ in. (429 x 597 mm.)

\$1,200-1,800

LITERATURE:

Morane 17



85

CHRISTIAN ROHLFS (1849-1938)

Tiere Auf Der Weide

woodcut, on heavy wove paper, mounted to Japan paper (as issued), 1921, signed in pencil, light-staining

Sheet: 5 x 9½ in. (127 x 241 mm.)

\$1,500-2,500

LITERATURE:

Elger 184



86

MARINO MARINI (1901-1980)

Marino from *Shakespeare I*

etching, drypoint, and aquatint in colors, on Arches paper, 1977, signed in pencil, inscribed 'P.A.' (an artist's proof, the edition was 75), published by ZWR, London, with wide (trimmed) margins, framed

Image: 19½ x 15¼ in. (486 x 387 mm.)

Sheet: 28 x 22 in. (711 x 559 mm.)

\$3,000-5,000

LITERATURE:

Guastalla A188



87

MARINO MARINI (1901-1980)

Marino From *Shakespeare I*

etching, drypoint and aquatint in colors, on Arches paper, 1977, signed in pencil, inscribed 'P.A.' (an artist's proof, the edition was 75), published by ZWR, London, with wide (trimmed) margins, otherwise in good condition, framed

Image: 18½ x 14¼ in. (470 x 375 mm.)

Sheet: 28½ x 22 in. (460 x 559 mm.)

\$3,000-5,000

LITERATURE:

Guastalla A194





•88
JOAN MIRÓ (1893-1983)

Lithograph III

lithograph, on Arches paper, 1930, signed in pencil, numbered 25/50, co-published by Sala Gaspar and Galerie Gérald Cramer, Barcelona and Geneva, 1973, the full sheet, pale time staining, otherwise in good condition, framed
 Sheet: 22¾ x 17¼ in. (568 x 451 mm.)

\$1,000-1,500

LITERATURE:
 Mourlot 1b



89
JOAN MIRÓ (1893-1983)

XXe Siècle, from *XXe Siècle No 4*

linocut in colors, on red wove paper, 1938, from the edition of unknown size, binding holes along the left margin, with full margins, generally in good condition
 Image: 12 x 9¼ in. (305 x 235 mm.)
 Sheet: 12¾ x 9¾ in. (321 x 248 mm.)

\$1,000-1,500

LITERATURE:
 Dupin 40; see Cramer books 6



90
JOAN MIRÓ (1893-1983)

Gaudí X

etching and aquatint in colors, on Arches paper, 1979, signed in pencil, numbered 26/50, published by Maeght, Barcelona, with full margins, the pink slightly attenuated, otherwise in generally good condition, framed
 Image: 12 x 10¼ in. (305 x 260 mm.)
 Sheet: 26 x 19¾ in. (660 x 502 mm.)

\$4,000-6,000

LITERATURE:
 Dupin 1069



PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

91
AFTER JOAN MIRÓ (1893-1983)

Le Moulin à Café

etching and aquatint in colors, on Rives BFK paper, 1954, signed and dated in pencil, numbered 128/300, published by Maeght Editeur, Paris, with margins, pale uneven mat staining
 Image: 19½ x 22 in. (486 x 559 mm.)
 Sheet: 24¾ x 29 in. (625 x 737 mm.)

\$1,000-1,500

LITERATURE:
 Maeght 1701



92

JOAN MIRO (1893-1983)

Femme et chien devant la lune

pochoir in colors, on wove paper, 1936, signed and dated in pencil, numbered 53/60, published by Adlan, Barcelona, with their inkstamp on the reverse, very pale light- and uneven mat staining, the sheet slightly rippled, otherwise in good condition, framed

Image: 20 x 18 in. (508 x 457 mm.)

Sheet: 25 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. (654 X 502 mm.)

\$12,000-18,000

LITERATURE:

Dupin 18



93

ZAO WOU-KI (1920-2013)

Untitled

etching in colors, on Rives paper, 1961, signed and dated in pencil, numbered 70/90 (there were also 10 artist's proofs), published by l'Oeuvre Gravee, Zurich, Switzerland, with full margins, generally in good condition, framed
Image: 15¾ x 15 in. (400 x 381 mm.)
Sheet: 26 x 19¾ in. (660 x 502 mm.)

\$1,500-2,500

LITERATURE:
Agerup 130



94

ZAO WOU-KI (1920-2013)

Untitled

etching and aquatint in colors, on Rives BFK paper, 1978, signed and dated in pencil, numbered 72/99 (there were also 20 artist's proofs), published by Atelier Lacourière, Paris, with their blindstamp, with full margins, in very good condition
Image: 19½ x 17 in. (495 x 432 mm.)
Sheet: 29¾ x 22¼ in. (759 x 565 mm.)

\$1,200-1,800

LITERATURE:
Agerup 299



95

ZAO WOU-KI (1920-2013)

Untitled

etching and aquatint in colors, on Arches paper, 1973, signed and dated in pencil, numbered 71/99 (there were also 20 artist's proofs), published by Atelier Lacourière, Paris, with their blindstamp, with full margins, in very good condition
Image: 12½ x 16¼ in. (308 x 413 mm.)
Sheet: 19¾ x 25¾ in. (502 x 654 mm.)

\$4,000-6,000

LITERATURE:
Agerup 244



96

ZAO WOU-KI (1920-2013)

Les Cerfs

lithograph in colors, on Arches paper, 1952, signed in pencil, numbered 25/256 (there were also 25 artist's proofs), published by La Guilde Internationale de la Gravure, Geneva, Switzerland, with their blindstamp, with full margins, pale light-staining, otherwise generally in good condition
Image: 15 x 24¾ in. (381 x 619 mm.)
Sheet: 13 x 19¼ in. (330 x 489 mm.)

\$5,000-7,000

LITERATURE:
Agerup 76



97

ZAO WOU-KI (1920-2013)

Untitled

etching and aquatint in colors, on Rives paper, 1978, signed and dated in pencil, numbered 73/99 (there were also 20 artist's proofs), published by Atelier Lacourière, Paris, with their blindstamp, with full margins, generally in good condition

Image: 15½ x 22¾ in. (394 x 575 mm.)

Sheet: 22¼ x 29¾ in. (565 x 756 mm.)

\$4,000-6,000

LITERATURE:

Agerup 300



98

HELEN FRANKENTHALER (1928-2011)

The Red Sea

lithograph in colors, on pink HMP handmade paper, 1978-82, signed and dated in pencil, numbered 58/58 (there were also 14 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 15¾ x 20¾ in. (400 x 527 mm.)

Sheet: 23¼ x 27⅞ in. (591 x 708 mm.)

\$3,000-5,000

LITERATURE:

Harrison 89



99

HELEN FRANKENTHALER (1928-2011)

Solar Imp

screenprint in colors, on wove paper, 2001, signed in pencil, numbered 96/126 (there were also 19 artist's proofs), published by Lincoln Center/List Poster and Print Program, New York, in very good condition, framed

Sheet: 39½ x 30 in. (1003 x 762 mm.)

\$3,000-5,000

THE PROPERTY OF A PRIVATE AMERICAN COLLECTOR

100

HELEN FRANKENTHALER (1928-2011)

Bilbao

lithograph in colors, on wove paper, 1998, signed and dated in pencil, numbered 72/150, published by Art of This Century, New York, the full sheet, in very good condition, framed

Sheet: 35½ x 47¼ in. (902 x 1200 mm.)

\$4,000-6,000



101

**HELEN FRANKENTHALER
(1928-2011)**

Beginnings

screenprint in colors, on handmade paper, 2002,
signed in pencil, numbered 107/126 (there were
also 18 artist's proofs), published by Lincoln Center
List Poster and Print Program, New York, the full
sheet, in very good condition
Sheet: 26¾ x 35½ in. (676 x 902 mm.)

\$5,000-7,000



102

**HELEN FRANKENTHALER
(1928-2011)**

East and Beyond

woodcut in colors, on buff laminated Nepalese
handmade paper, 1973, signed and dated in pencil,
numbered 3/18 (there were also six artist's proofs),
published by ULAE, West Islip, New York, with
their blindstamp, with full margins, the yellow
slightly attenuated, otherwise in good condition,
framed

Image: 23¾ x 18 in. (603 x 457 mm.)

Sheet: 31¼ x 21½ in. (807 x 546 mm.)

\$15,000-20,000

LITERATURE:
Harrison 41

103 No Lot





104

ROBERT MOTHERWELL (1915-1991)

In White with Green Stripe

lithograph in colors with embossing, collage, and relief print, on Arches Cover paper mounted to handmade paper (as issued), 1987, signed in pencil, numbered 13/75 (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 20 x 10¾ in. (508 x 273 mm.)

Sheet: 34 x 24 in. (864 x 610 mm.)

\$2,000-3,000

LITERATURE:

Engberg & Barach 378



105

ROBERT MOTHERWELL (1915-1991)

Summer Trident, from *Harvey Gantt Portfolio*

lithograph in colors with *Chine collé*, on Rives BFK paper, 1970, signed in pencil, numbered 78/200, published by the artist, distributed by Gemini G.E.L., Los Angeles and Ronald Feldman Gallery, New York, with full margins, in very good condition

Image: 8 x 10 in. (203 x 254 mm.)

Sheet: 14½ x 16½ in. (359 x 410 mm.)

\$800-1,200

LITERATURE:

Engberg & Banach 505



106

ROBERT MOTHERWELL (1915-1991)

Oy/Yo

aquatint with etching and collage in colors, on Rives BFK paper, 1978, signed in pencil, numbered 32/78 (there were also 10 artist's proofs), published by Brooke Alexander, Inc., New York, with the artist's blindstamp, with full margins, in very good condition, framed

Image: 19¾ x 15¾ in. (502 x 400 mm.)

Sheet: 26¾ x 22 in. (679 x 559 mm.)

\$1,000-1,500

LITERATURE:

Engberg & Banach 227

Δ107

SUSAN ROTHENBERG (B. 1945)

Puppet

woodcut on Okawara paper, 1983, signed and dated in pencil, numbered 'A.P. 9/9' (an artist's proof, the edition was 25), published by Multiples, Inc., New York, a pale moisture stain in the right margin (measuring 3 x 2½ in.), otherwise generally in good condition

Image: 47¾ x 33½ in. (1213 x 851 mm.)

Sheet: 70 x 38 in. (1778 x 965 mm.)

\$1,000-1,500

LITERATURE:

Maxwell 16; Friedman/Krakow 14



108

RICHARD SERRA (B. 1939)

Fuck Helms, from *The Harvey Gantt Portfolio*

screenprint with embossing, on Arches paper, 1990, signed and dated in pencil, numbered 78/250 (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, with full margins, in very good condition

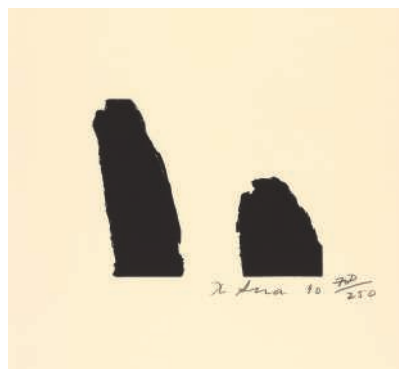
Image: 6½ x 8⅞ in. (165 x 225 mm.)

Sheet: 14 x 15½ in. (356 x 384 mm.)

\$800-1,200

LITERATURE:

Berswordt-Wallrabe CR 58; Gemini 1454



109

RICHARD SERRA (B. 1939)

MOCA Print, from *The MoCA Portfolio*

etching, on Somerset Velvet paper, 1999, signed and dated in pencil, numbered 49/80 (there were also 20 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, the full sheet, a horizontal crease at the upper sheet edge, otherwise in generally very good condition

Sheet: 30 x 22 in. (762 x 559 mm.)

\$4,000-6,000

LITERATURE:

Gemini 1796



110

JOAN MITCHELL (1925-1992)

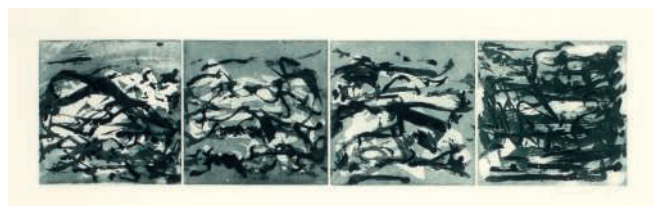
[Untitled]

etching and aquatint in colors, signed in pencil, numbered 2/15, published by Limestone Press, San Francisco, in very good condition, framed

Image: 6 x 24 in. (152 x 610 mm.)

Sheet: 14¾ x 29¼ in. (365 x 743 mm.)

\$2,000-3,000





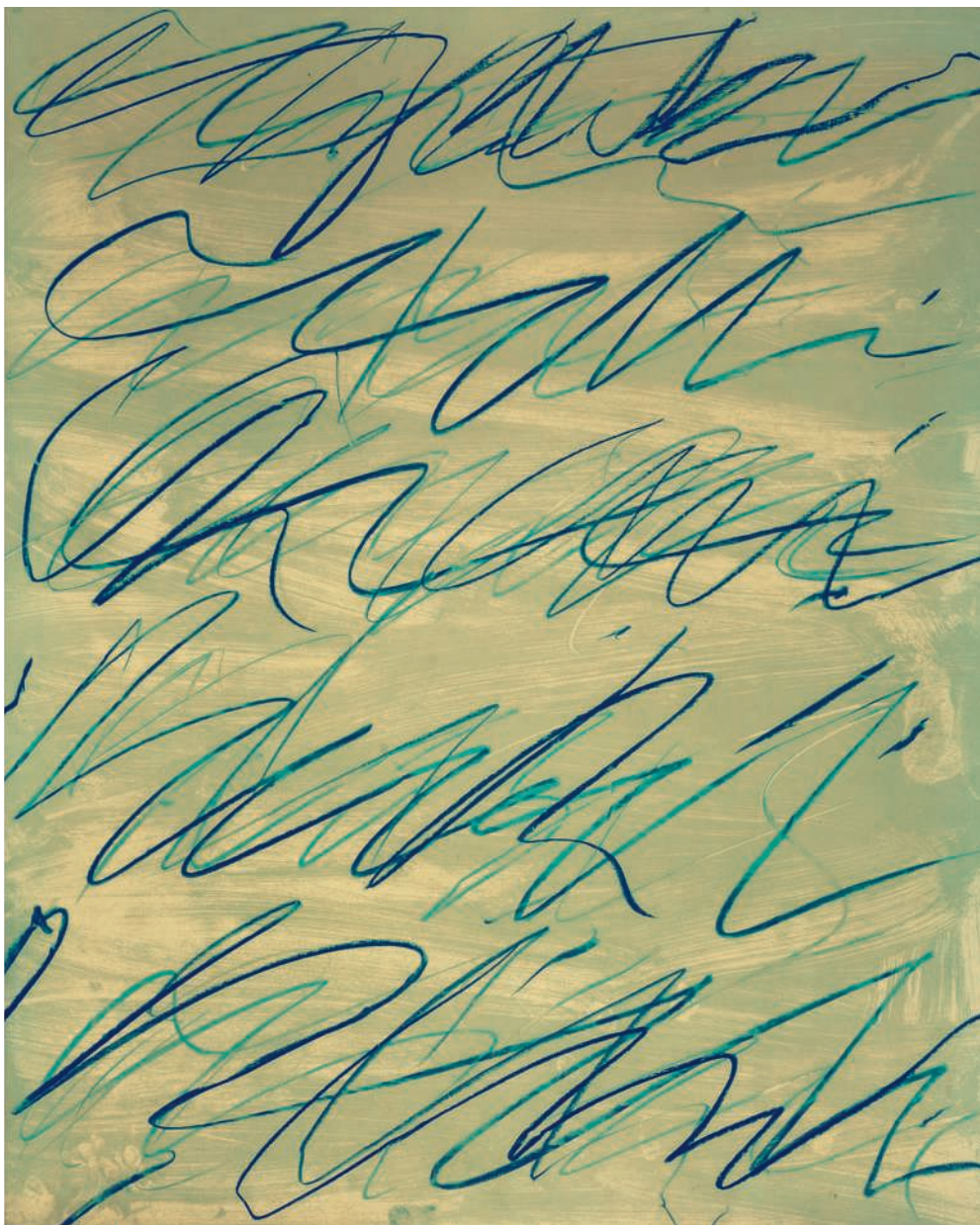
111

WILLEM DE KOONING (1904-1997)

The Man and The Big Blonde

offset lithograph in colors, on wove paper, 1982, signed in pencil, numbered 8/150 (there were also 15 artist's proofs), published by The Rainbow Art Foundation, Inc., with their blindstamp, with margins, in good condition
Image: 21¼ x 27 in. (540 x 686 mm.)
Sheet: 22¾ x 28¼ in. (578 x 565 mm.)

\$4,000-6,000



112

CY TWOMBLY (1928-2011)

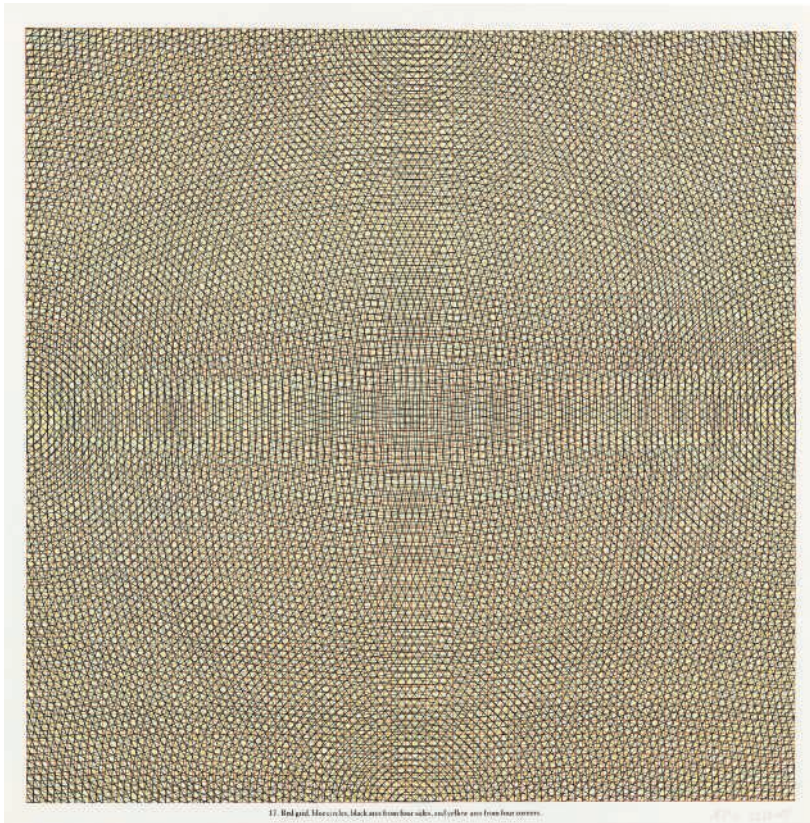
Roman Notes VI, from *Roman Notes*

lithograph in colors, on heavy offset paper, 1970, signed and dated in pencil on the reverse, numbered 64/100 (there were also 10 artists' proofs), published by Neuendorf Verlag, Hamburg, the full sheet, the colors very slightly attenuated (as is common with this edition), generally in good condition, framed
Sheet: 34½ x 27½ in. (866 x 688 mm.)

\$20,000-30,000

LITERATURE:

See Bastian 26



113

SOL LEWITT (1928-2007)

All Combinations of Arcs from Sides and Corners, Grids and Circles, Using Four Colors: two prints

screenprint in colors, on Strathmore paper, 1972, each signed in pencil and numbered 'AP 6' (artists proofs, the edition was 34), published by Pio Monti, Macerata, Italy, in very good condition

Each Image: 13 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (352 x 352 mm.)

Each Sheet: 14 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (378 x 378 mm.)

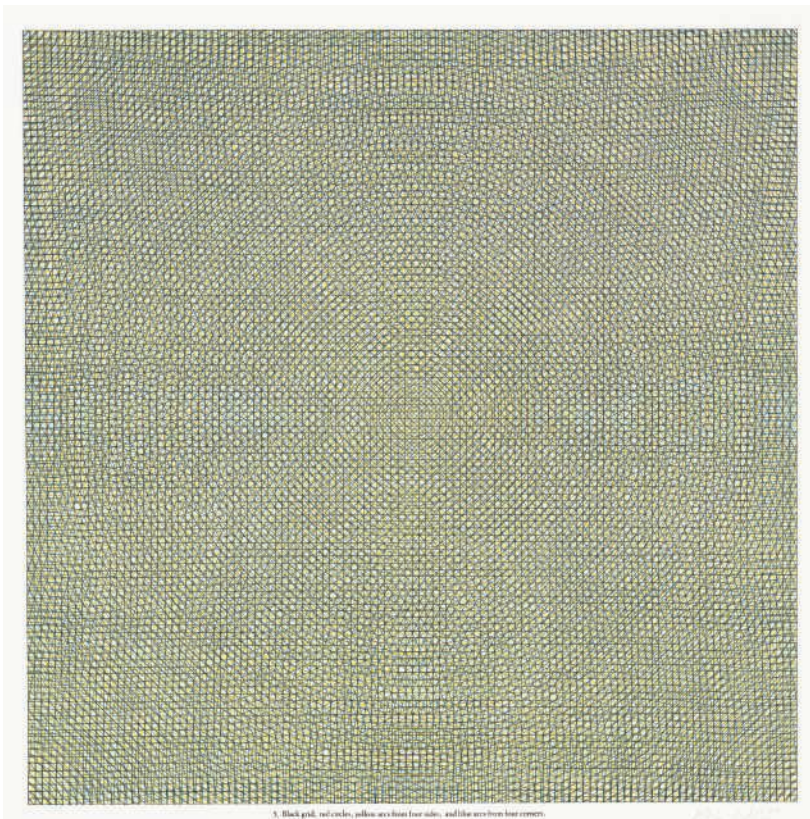
(2)

\$3,000-5,000

LITERATURE:

Krakow 1972.02

Including: **Plate #17** and **Plate #22**



114

SOL LEWITT (1928-2007)

All Combinations of Arcs from Sides and Corners, Grids and Circles, Using Four Colors: two prints

screenprint in colors, on Strathmore paper, 1972, each signed in pencil and numbered 'AP 6' (artist proofs, the edition was 34), published by Pio Monti, Macerata, Italy, each in very good condition

Each Image: 13 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (352 x 352 mm.)

Each Sheet: 14 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (378 x 378 mm.)

(2)

\$3,000-5,000

LITERATURE:

Krakow 1972.02

Including: **Plate #5** and **Plate #21**

115

SOL LEWITT (1928-2007)

Horizontal Bands (More or Less)

aquatint in colors, on wove paper, 2002, signed in pencil, numbered 3/20 (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamps, in very good condition

Image: 29 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (759 x 759 mm.)

Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

\$3,000-5,000

LITERATURE:

Krakow 2002.07



116

ROBERT MANGOLD (B. 1937)

Untitled, from the *Skowhegan Suite*

woodcut in colors, on Kozo paper, 1991, signed and dated in pencil, numbered 50/80 (there were also 12 artist's proofs), published by The Skowhegan School of Painting and Sculpture, Maine, in very good condition

Image: 23 $\frac{7}{8}$ x 16 in. (606 x 406 mm.)

Sheet: 28 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in. (733 x 546 mm.)

\$2,000-3,000



117

JOSEPH BEUYS (1921-1986)

Untitled (Gold Cake), from *Trace II*

lithograph in colors, on wove paper, 1977, signed in pencil, numbered 26/98 (there were also 17 artist's proofs), published by Matthieu AG, Düsseldorf and Zurich, in very good condition

Image: 10 x 6 in. (254 x 152 mm.)

Sheet: 22 x 29 $\frac{1}{2}$ in. (559 x 749 mm.)

\$2,000-3,000





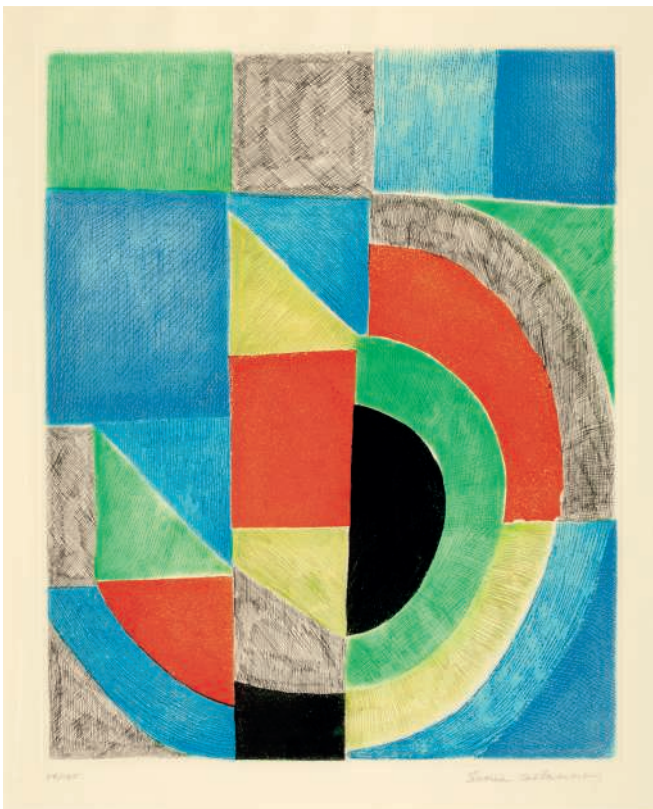
•118

SONIA DELAUNAY (1885-1979)

Rythmes Circulaires

porcelain plate in colors, 1979, numbered 243/900 on a certificate of authenticity affixed to the reverse, published by ArtCurial, Paris, in good condition
Diameter: 15¾ in. (400 mm.)

\$500-700



119

SONIA DELAUNAY (1885-1979)

[Untitled]

etching and pochior in colors, on Arches paper, 1970, signed in pencil, numbered 68/125, with full margins, generally in good condition, framed
Image: 19¾ x 15¾ in. (492 x 391 mm.)
Sheet: 26 x 19¾ in. (660 x 502 mm.)

\$2,000-3,000

120

SAM FRANCIS (1923-1994)

Untitled

lithograph in colors, on Rives BFK paper, 1981,
signed in pencil, numbered 10/24 (there was also
1 artist's proof), published by The Litho Shop, Inc.,
Santa Monica, California, with their blindstamp,
the full sheet, pale foxing in places (primarily at the
upper sheet edge), framed
Sheet: 32 x 29¾ in. (813 x 756 mm.)

\$2,000-3,000

LITERATURE:

Lembark 244



PROPERTY FROM A PRIVATE COLLECTION

121

SAM FRANCIS (1923-1994)

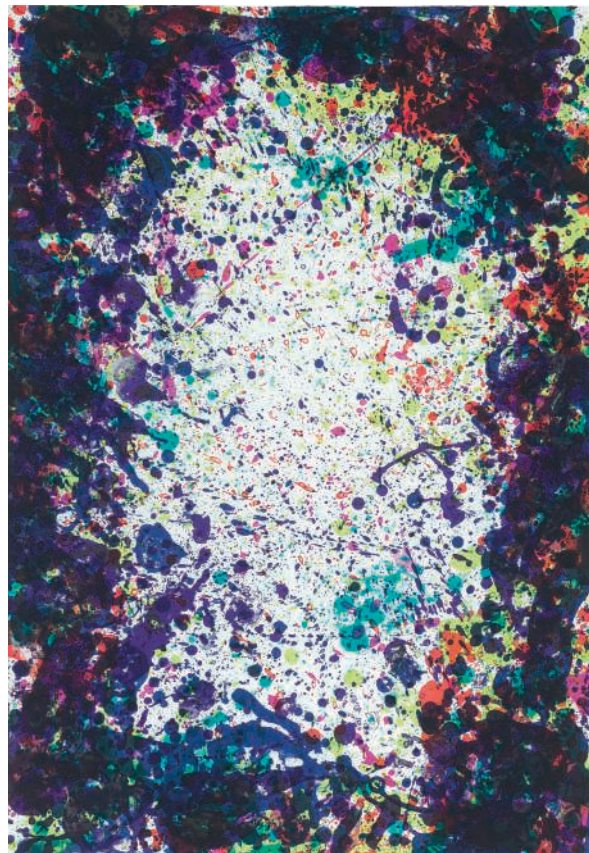
White Deeps

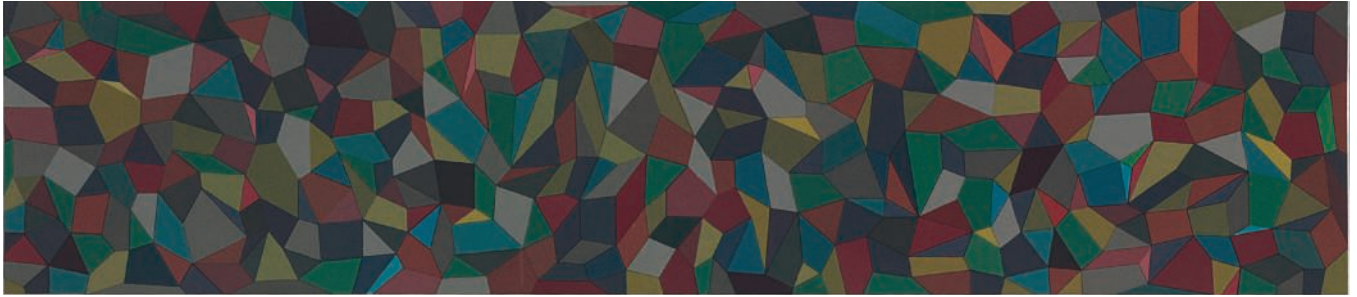
lithograph in colors, on Rives BFK paper, 1972,
signed in pencil, inscribed 'artist proof' (an artist's
proof, the edition was 28), published by The Litho
Shop, Inc., Santa Monica, with their blindstamp,
the full sheet, in very good condition, framed
Sheet: 38½ x 26¾ in. (978 x 670 mm.)

\$3,000-5,000

LITERATURE:

Lembark L150

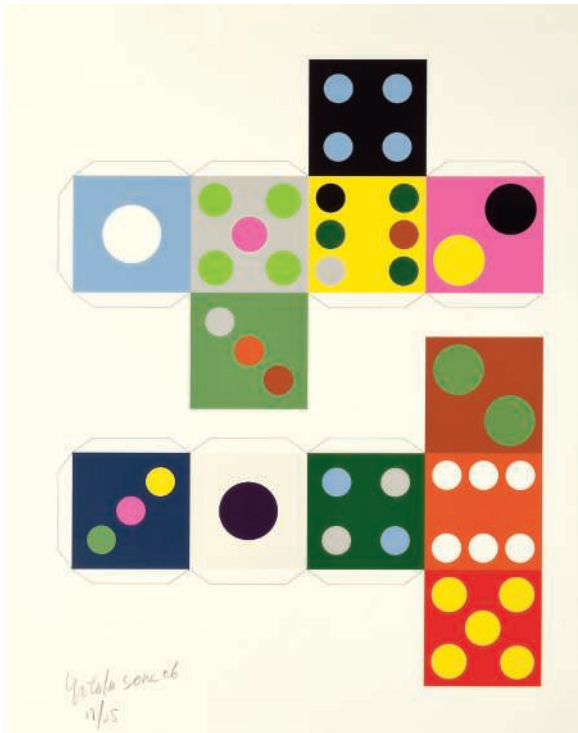




122



123



124

122

SOL LEWITT (1928-2007)

Complex Forms: one print

screenprint in colors, on Arches Cover paper, 1990, signed in pencil, numbered 6/15, co-published by Annemarie Verna and Brooke Alexander, Zürich and New York, with full margins, in very good condition, framed
Image: 13 x 55½ in. (330 x 1400 mm.)
Sheet: 17 x 59½ in. (432 x 1502 mm.)

\$2,000-3,000

LITERATURE:

Krakow 1990.03

123

SOL LEWITT (1928-2007)

Loops and Curves Gray/Gray

aquatint in colors, on Somerset paper, 1999, signed in pencil, numbered 6/20, published by Crown Point Press, San Francisco, with full margins, in very good condition
Image: 35½ x 35¾ in. (902 x 908 mm.)
Sheet: 39¾ x 39¾ in. (1006 x 1006 mm.)

\$3,000-5,000

LITERATURE:

Krakow 1999.18

PROPERTY FROM A NEW YORK COLLECTION

124

YUTAKA SONE (B. 1965)

MT. 66

inkjet print in colors, on wove paper, 2006, signed and dated in pencil, numbered 19/35, the full sheet, in very good condition, framed
Sheet: 38¼ x 30¾ in. (972 x 778 mm.)

\$2,000-3,000



125

SOL LEWITT (1928-2007)

Concentric Irregular Bands

the complete set of four woodcuts in colors, on beige wove paper, 1997, each signed in pencil, each numbered 9/30 (there were also 8 artist's proofs), published by Quartet Editions, New York, with full margins, in very good condition, framed

Image: 12¼ x 12¼ in. (311 x 311 mm.)

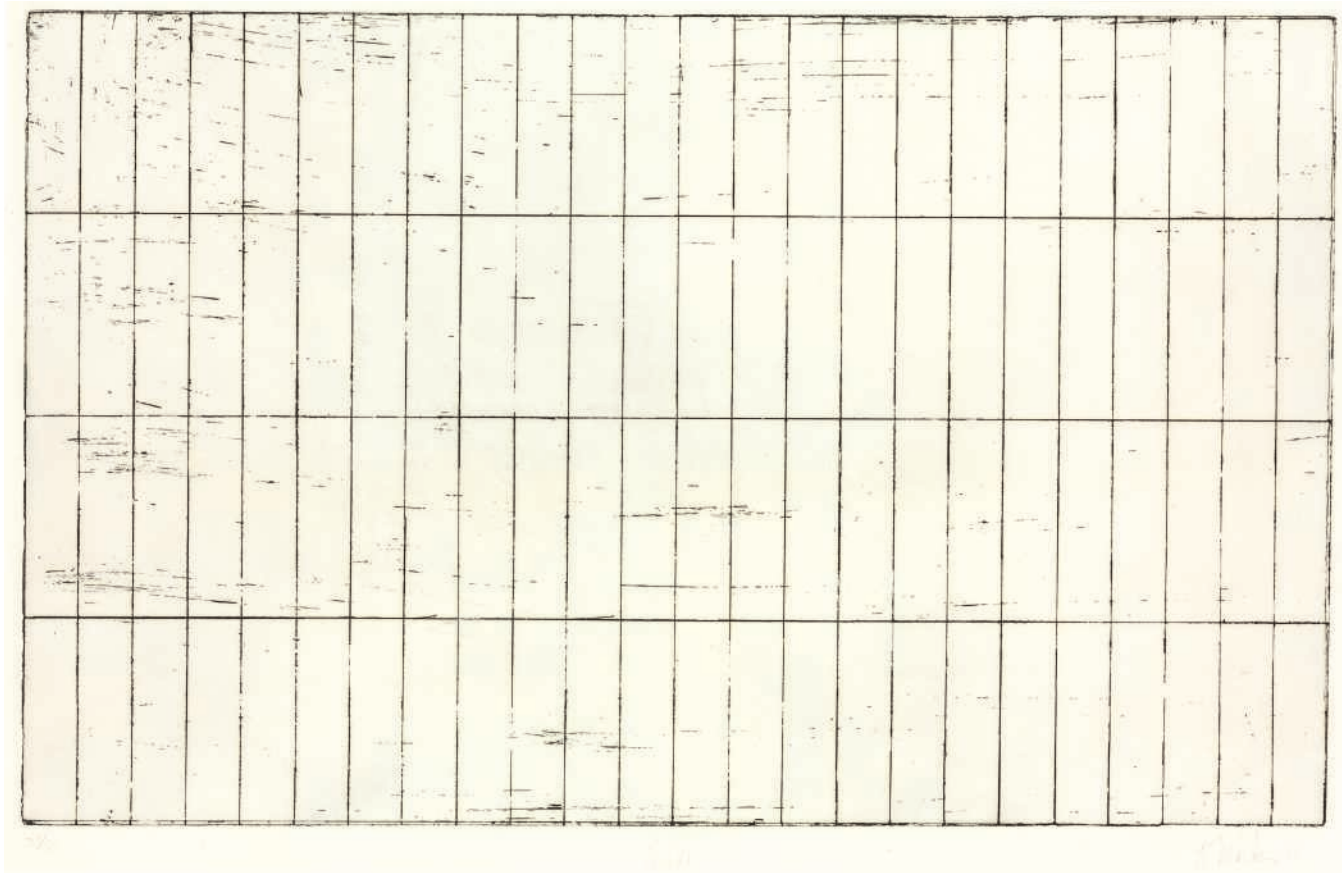
Sheet: 15¼ x 15¼ in. (387 x 387 mm.)

(4)

\$2,000-3,000

LITERATURE:

Krakow 1997.03



126

BRICE MARDEN (B. 1938)

Grid I

etching, on Arches paper, 1981, signed, dated and titled in pencil, numbered 33/50 (there was also 1 artist's proof), published by Parasol Press, New York, with full margins, pale light- and time staining, framed

Image: 15 x 23 $\frac{7}{8}$ in. (381 x 606 mm.)

Sheet: 22 $\frac{3}{8}$ x 29 $\frac{7}{8}$ in. (568 x 759 mm.)

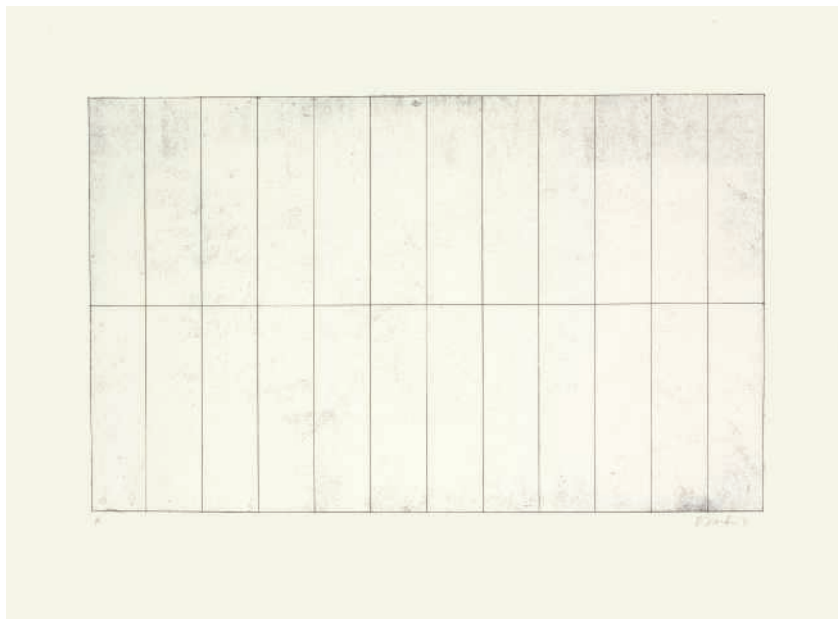
\$4,000-6,000

LITERATURE:

Lewisohn 17



127



128

127

BRICE MARDEN (B. 1938)

Ten Days: one print

etching and aquatint, on Arches paper, 1971, signed and dated in pencil, annotated 'R' (an artist's proof, the edition was 30), published by Parasol Press, New York, in very good condition

Image: 14 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in. (367 x 600 mm.)

Sheet: 22 x 29 $\frac{3}{4}$ in. (559 x 756 mm.)

\$3,000-5,000

LITERATURE:
Lewison 20g

128

BRICE MARDEN (B. 1938)

Ten Days: one print

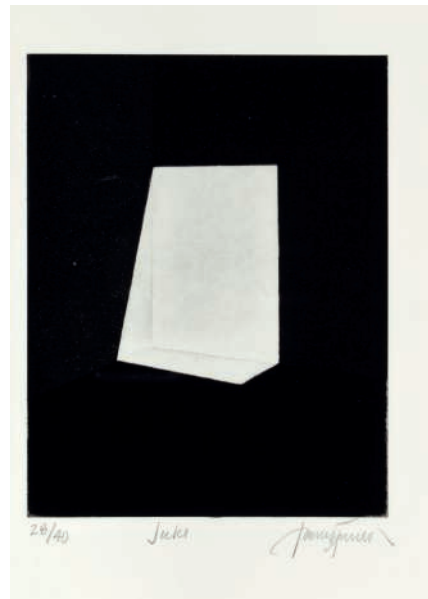
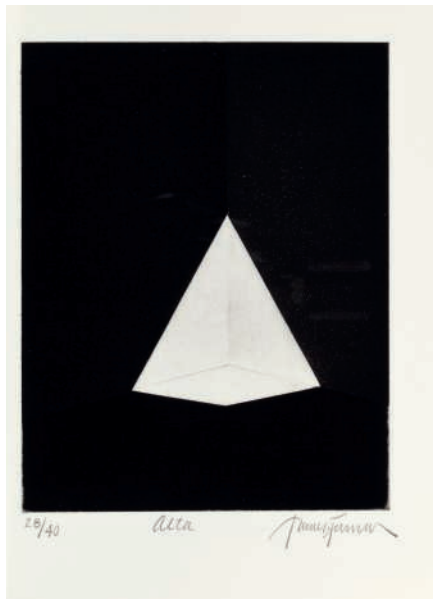
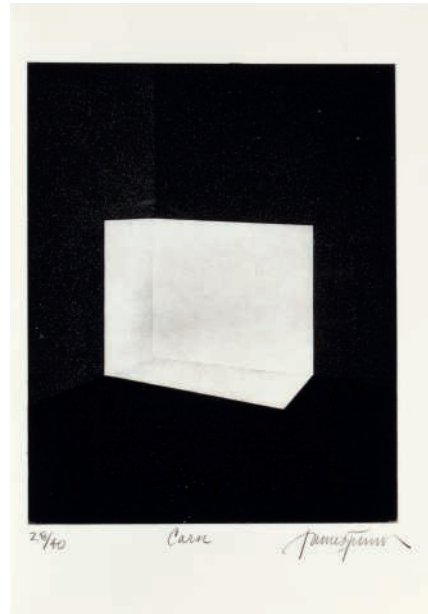
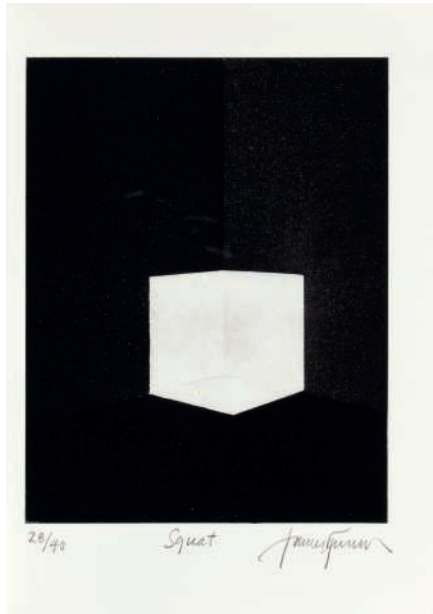
etching and aquatint, on Arches paper, 1971, signed and dated in pencil, annotated 'R' (an artist's proof, the edition was 30), published by Parasol Press, New York, in very good condition

Image Size: 14 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in. (368 x 597 mm.)

Sheet Size: 22 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in. (562 x 756 mm.)

\$3,000-5,000

LITERATURE:
Lewison 20h



129
JAMES TURRELL (B. 1943)

Parkett No. 25

the complete set of four signed etching and aquatints in black, on wove paper, 1990, each titled and numbered 28/40, published by Parkett Editions, Zurich, each bound (as issued), the full sheets, in very good condition
Overall: 10 x 8¼ x 1½ in. (254 x 210 x 41 mm.)

(4)

\$8,000-12,000

Including: *Squat*, *Juke*, *Carn*, and *Alta*

130

BRICE MARDEN (B. 1938)

Etchings to Rexroth: one print

aquatint, on Rives BFK paper, 1986, signed, titled and dated in pencil, numbered 36/45 (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Editions, New York, in very good condition, framed
Image: 8 x 7 in. (203 x 178 mm.)
Sheet: 19½ x 16 in. (495 x 406 mm.)

\$3,000-5,000

LITERATURE:

Lewisohn 40/20



131

BRICE MARDEN (B. 1938)

Etchings to Rotrouth: two plates

two sugarlift aquatints, on Rives BFK paper, 1986, each signed, titled and dated in pencil, each numbered 'PP I' (printer's proofs, the edition was 45), published by Peter Blum Editions, New York, with full margins, in very good condition

Image: 8 x 6⅞ in. (203 x 170 mm.)
Sheet: 19½ x 15⅞ in. (495 x 403 mm.)

(2)

\$3,000-5,000

LITERATURE:

Lewisohn 40/15 and 40/25



132

BRICE MARDEN (B. 1938)

Focus I-V

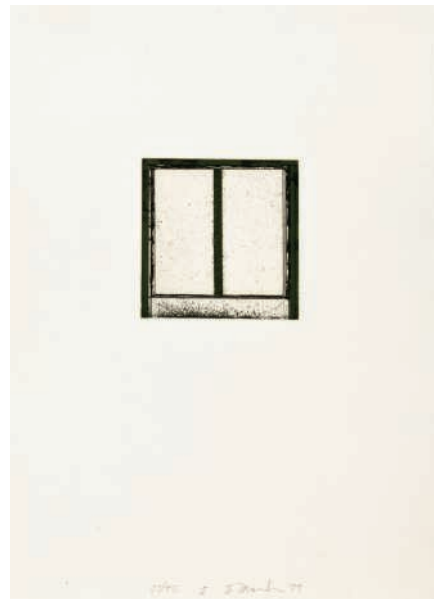
the complete set of five etching and aquatints in green and blue black, on Twinrocker paper, 1979, each signed, dated and titled 'I-V' respectively in pencil, numbered 57/75 (there were also fifteen artist's proofs), published by Brooke Alexander, New York, in generally very good condition, each framed
Each Image: 4 x 4 in. (102 x 102 mm.)
Each Sheet: 15¾ x 11 in. (391 x 279 mm.)

(5)

\$8,000-12,000

LITERATURE:

Lewisohn 32





133

LEE BONTECOU (B. 1931)

Third Stone

lithograph, on Richard de Bas laid paper, 1963, signed and dated in pencil, numbered 20/28 (there were also 2 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, light-staining, otherwise in good condition, framed

Image: 18¼ x 13½ in. (464 x 343 mm.)

Sheet: 25½ x 20 in. (648 x 508 mm.)

\$800-1,200

LITERATURE:

Sparks 3



134

JULIAN LETHBRIDGE (B. 1947)

Untitled

lithograph in colors, on T.H. Saunders paper, 1991, signed and dated in pencil, numbered 49/57 (there were also 11 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 23¾ x 17½ in. (603 x 445 mm.)

Sheet: 29½ x 22¼ in. (749 x 565 mm.)

\$400-600



135

LOUISE NEVELSON (1899-1988)

Night Star

cast paper relief, on handmade paper, 1981, signed and dated in pencil, numbered 86/90 (there were also 20 artist's proofs), published by Pace Editions, Inc., New York, the full sheet, the colors attenuated, otherwise in good condition, framed

Sheet: 32½ x 36 in. (826 x 914 mm.)

\$1,000-1,500



136

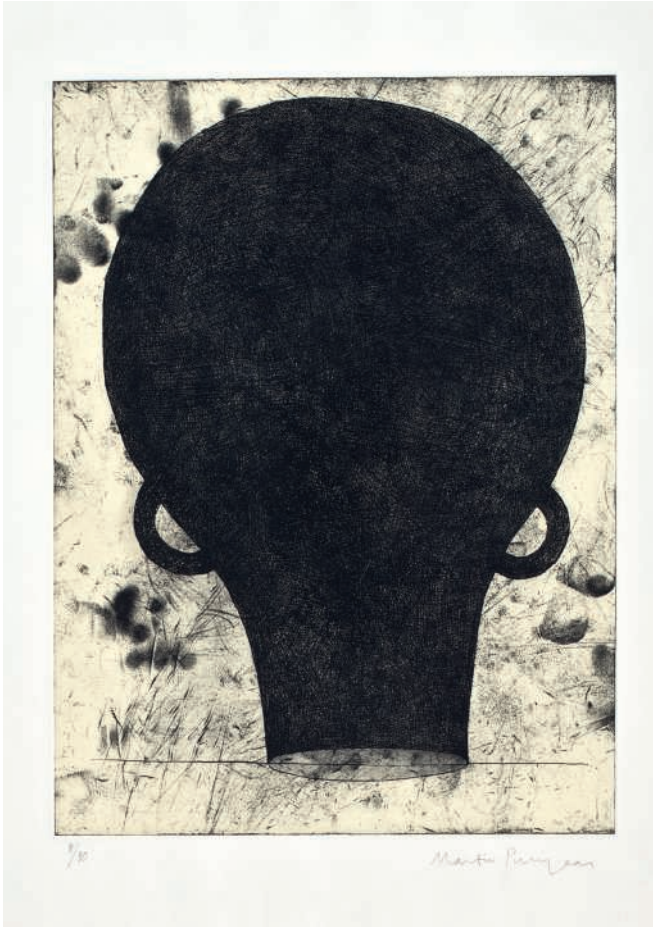
LOUISE NEVELSON (1899-1988)

Sun-Set

black-polyester resin multiple, 1981, with incised signature affixed to a plaque on the reverse, numbered 33/125 (there were also 25 artist's proofs), published by Pace Editions, Inc., New York, generally in good condition, framed

Overall: 12½ x 18 x 2½ in. (318 x 457 x 64 mm.)

\$4,000-6,000



137

MARTIN PURYEAR (B. 1941)

Untitled, from *The MoCA Portfolio*

etching and aquatint in colors, on BFK Rives paper, 1999, signed in pencil, numbered 8/80 (there were also 12 artist's proofs), published by Museum of Contemporary Art, Los Angeles, 2000, with full margins, in very good condition

Image: 23¾ x 17⅞ in. (603 x 448 mm.)

Sheet: 29⅞ x 21⅞ in. (759 x 549 mm.)

\$1,500-2,500



138

MARTIN PURYEAR (B. 1941)

Phrygian (Cap in The Air)

etching with aquatint in colors, on Somerset paper, 2012, signed and dated in pencil, numbered 14/50 (there are also 10 artist's proofs), published by Paulson Bott Press, San Francisco, with full margins, in very good condition

Image: 23¾ x 17¾ in. (603 x 451 mm.)

Sheet: 34⅞ x 27¾ in. (886 x 705 mm.)

\$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION

139

JOHN MAEDA (B. 1966)

Two Prints by the Artist

Shape Study 1, inkjet print in colors, on wove paper, 1996, each signed in black ink, numbered 2/6, published by GRAPAC JAPAN Co., Inc., in good condition, framed; together with *Shape Study 2*, inkjet print in colors, 1996

Image: 40¾ x 28⅞ in. (1035 x 733 mm.)

Sheet: 43 x 31⅞ in. (1092 x 791 mm.)

(2)

\$700-1,000



PROPERTY FROM A PRIVATE COLLECTION

140

MANFRED MOHR (B. 1938)

Two Prints by the Artist

P-411/I, serigraph in color, mounted on white board, 1986-1996, signed and dated in pencil, numbered 9/21, in very good condition, framed; together with *P-411/II*, serigraph in colors, mounted on white board, 1986-1996, framed

Sheet: 20 x 19 in. (508 x 483 mm.)

(2)

\$600-800



141

TAUBA AUERBACH (B. 1981)

Untitled (the whole alphabet, from the center out)

lithograph in colors, on vinyl, 2009, numbered 05/100 on the reverse, published for the *New York Minute* exhibition at the Macro Future Museum, Rome, with full margins, generally in very good condition, framed

Image: 11¾ x 10¼ in. (298 x 260 mm.)

Sheet: 18 x 11⅞ in. (457 x 302 mm.)

\$1,500-2,500

PROPERTY FROM A PRIVATE COLLECTION

142

MEL BOCHNER (B. 1940)

Range

wood engraving in colors with embossing, on two sheets of handmade Twinrocker paper (as issued), 1997, signed, titled and dated in pencil on the reverse, numbered 7/12 (there were also 5 artist's proofs), published by Two Palms, New York, in very good condition, framed
Sheet: 30 x 42½ in. (762 x 1069 mm.)

\$1,200-1,800



PROPERTY FROM A PRIVATE COLLECTION

143

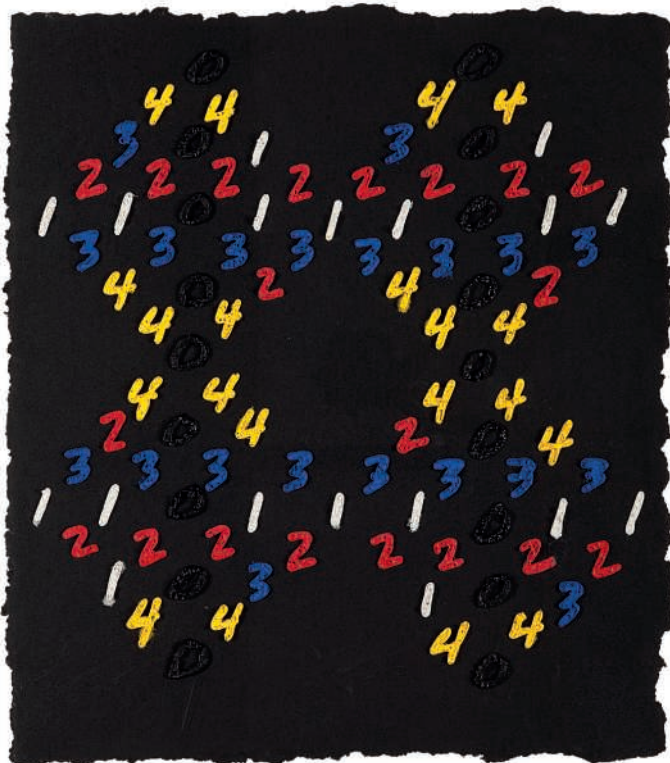
MEL BOCHNER (B. 1940)

Counting: (Interlocking Squares)

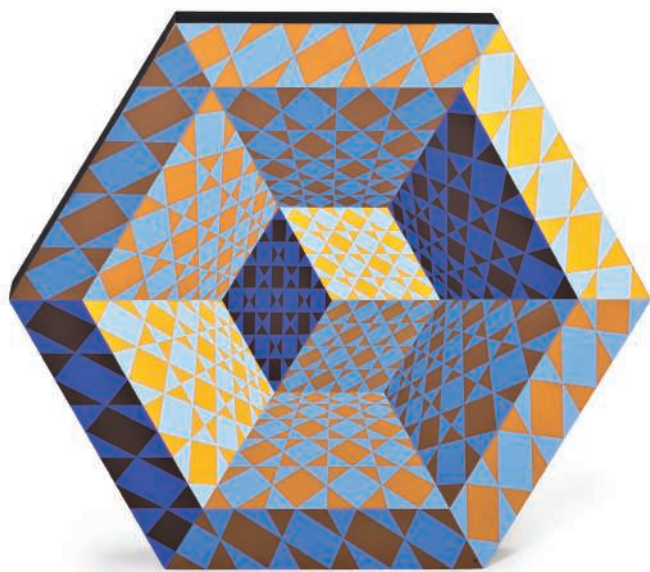
wood engraving in colors with embossing, on two sheets of handmade Twinrocker paper (as issued), 1997, each signed, titled and dated in pencil on the reverse, each numbered 6/12 (there were also 5 artist's proofs), published by Two Palms Press, New York, in very good condition, each framed
Sheet: 25 x 22½ in. (635 x 572 mm.) (2)

\$2,000-3,000

142



143



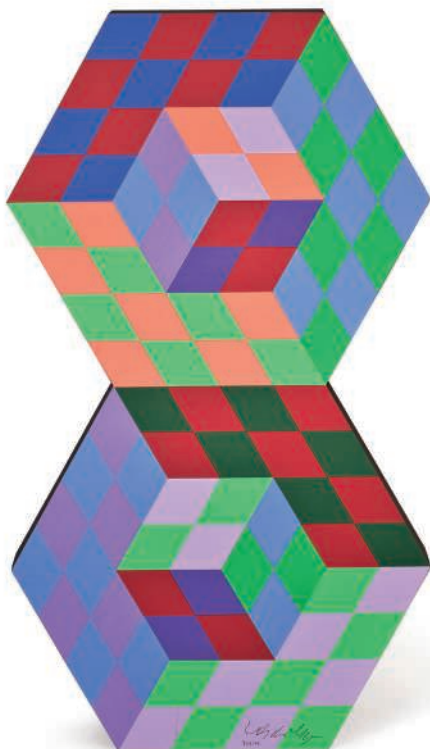
144

VICTOR VASARELY (1906-1997)

Untitled

painted wood multiple, signed in black ink, in very good condition
Overall: 15½ x 18 x 2 in. (397 x 457 x 51 mm.)

\$3,000-5,000



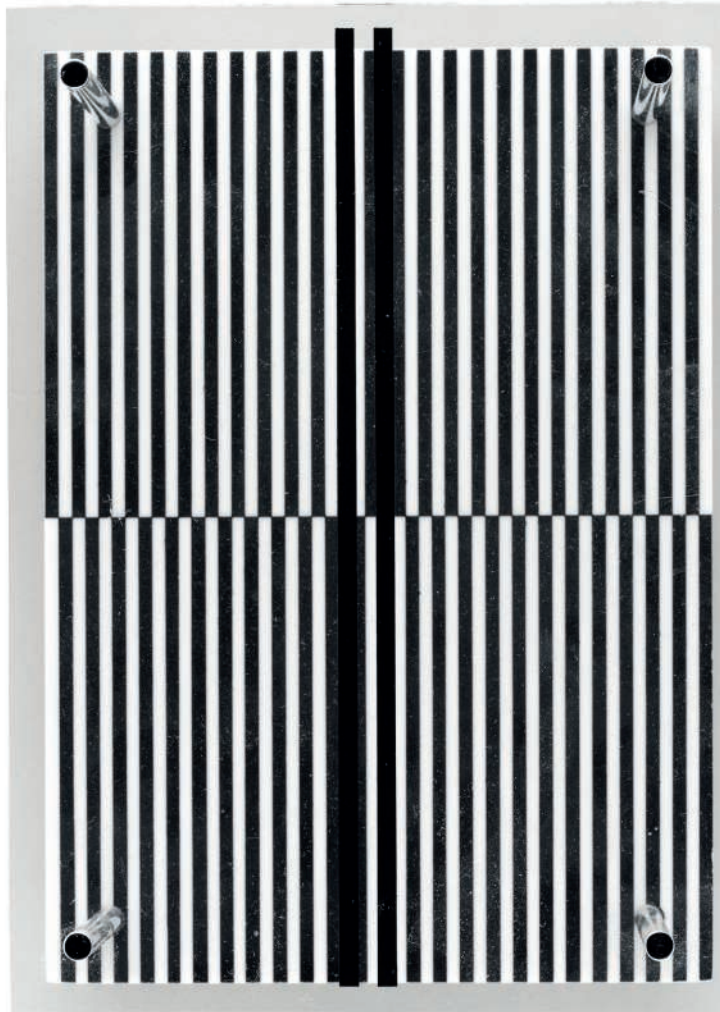
145

VICTOR VASARELY (1906-1997)

Untitled

painted wood multiple, signed in black ink, numbered 78/100, generally in
good condition
Overall: 21½ x 12¼ x 2 in. (549 x 311 x 51 mm.)

\$3,000-5,000



146

JESUS RAFAEL SOTO (1923-2005)

Permutation, from *Museo Moltiplicato*

screenprinted Plexiglas, plastic and metal multiple, 1955-78, signed in ink on the label on the reverse, numbered 90/120, published by Plura Edizioni, Milan, in very good condition

Overall: 8¼ x 5⅞ x 3⅝ in. (210 x 149 x 92 mm.)

\$6,000-8,000



SESSION TWO
TUESDAY 1 MARCH 2016
2.00 PM





147

JASPER JOHNS (B. 1930)

Painting with Two Balls (Grays)

screenprint, on J.B. Green paper, 1971, signed and dated in pencil, numbered 21/66 (there were also 9 artist's proofs), published by Studio Heinrici, Ltd., New York, with full margins, occasional foxmarks in the margins, otherwise in good condition, framed

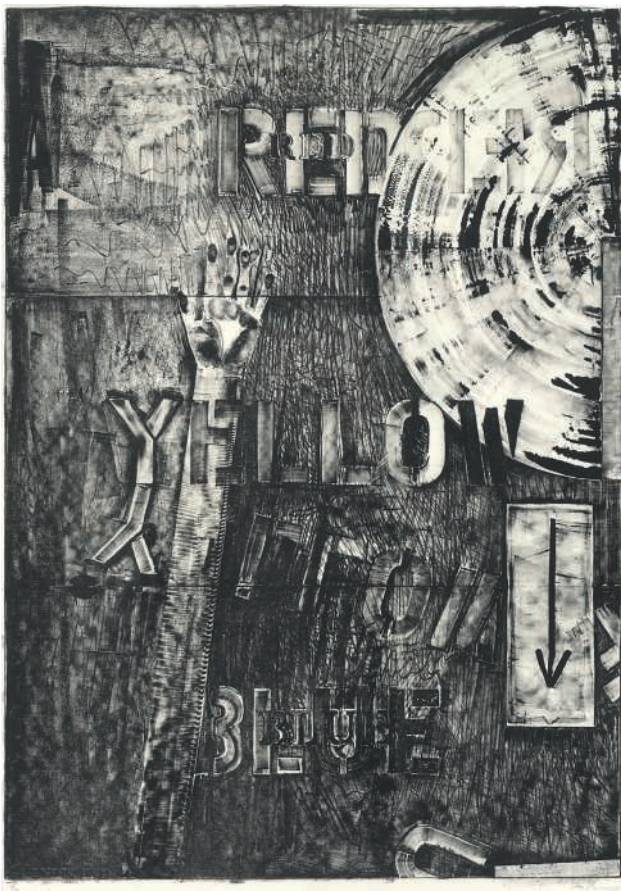
Image: 29½ x 24½ in. (749 x 622 mm.)

Sheet: 34¼ x 28¼ in. (876 x 718 mm.)

\$5,000-7,000

LITERATURE:

ULAE 88



148

JASPER JOHNS (B. 1930)

Land's End

lithograph, on Kurotani paper, 1979, signed in pencil, numbered 19/70 (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, in very good condition, framed

Image: 50% x 35% in. (1286 x 908 mm.)

Sheet: 51¼ x 36% in. (1308 x 924 mm.)

\$6,000-8,000

LITERATURE:

ULAE 199

149

JASPER JOHNS (B. 1930)

Light Bulb

lithograph in colors, on Fred Siegenthaler paper, 1970, signed and dated in pencil, numbered 8/40 (there were also 6 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 10½ x 10½ in. (267 x 267 mm.)

Sheet: 19¼ x 12½ in. (489 x 308 mm.)

\$2,000-3,000

LITERATURE:

ULAE 83



150

JASPER JOHNS (B. 1930)

Untitled

the complete set of three etching and aquatints, on Barcham Green paper with watermark *Jasper Johns*, 1981, each signed and dated in pencil and annotated 'PP' (printer's proofs, the edition was 25 plus 8 artist's proofs), published by Petersburg Press, New York and London, in very good condition, framed together

Each Image: 3¼ x 2¾ in. (83 x 60 mm.)

Each Sheet: 8¼ x 6 in. (210 x 152 mm.)

(3)

\$5,000-7,000

LITERATURE:

Universal Limited Art Editions 221-223



151

JASPER JOHNS (B. 1930)

Savarin 6 (Blue)

lithograph in colors, on Richard de Bas paper, 1979, signed and dated in pencil, numbered 21/42 (there were also 8 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 17 x 12¾ in. (432 x 327 mm.)

Sheet: 25¾ x 20¾ in. (657 x 511 mm.)

\$8,000-12,000

LITERATURE:

ULAE 198



152

JASPER JOHNS (B. 1930)

0 Through 9

lithograph in colors, on La Paloma paper, 1978, signed and dated '77' in pencil, numbered 'AP IX/XV' (an artist's proof, the edition was 60), published by Gemini, G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, occasional foxmarks in the margins, otherwise in good condition, framed

Image: 6¼ x 5½ in. (159 x 130 mm.)

Sheet: 9¾ x 7¼ in. (244 x 197 mm.)

\$5,000-7,000

LITERATURE:

ULAE 189; Gemini 780





153

ROBERT RAUSCHENBERG (1925-2008)

Cardbird IV, from *Cardbird Series*

screenprint and offset lithograph with collage, on corrugated cardboard, 1971, signed and dated in ink on the reverse, numbered 31/75 (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles, with their inkstamp on the reverse, the full sheet, minor creasing (primarily at the sheet edges), otherwise in very good condition, framed
Sheet: 39¼ x 39 in. (996 x 990 mm.)

\$3,000-5,000

LITERATURE:
Gemini 306



PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

154

ROBERT RAUSCHENBERG (1925-2008)

Samarkand Stitches #II, from *Samarkand Stitches*

unique fabric assemblage with screenprinting in colors, 1988, with stitched signature and date, numbered 55 (the edition was 73 unique variants), published by Gemini G.E.L., Los Angeles, with their stitched copyright symbol, in very good condition, lacking original powder-coated aluminum hanging rod
Overall: 58¾ x 53½ in. (1492 x 1359 mm.)

\$12,000-18,000

LITERATURE:
Gemini 1406



155

ROBERT RAUSCHENBERG (1925-2008)

Score, from *Stoned Moon Series*

lithograph in colors, on Special Arjomari paper, 1970, signed and dated in red crayon, numbered 20/75 (there were also 16 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, otherwise in good condition, framed
Sheet: 25⅞ x 19½ in. (657 x 495 mm.)

\$2,000-3,000

LITERATURE:
Foster 104; Gemini 208



156

ROBERT RAUSCHENBERG (1925-2008)

Untitled, from *Horchow Portfolio*

offset lithograph in colors, on wove paper, 1972, signed and dated in pencil, numbered 65/150 (there were also 15 artist's proofs), published by Styria Studio Ltd., New York, with their blindstamp, the full sheet, generally in good condition, framed
Sheet: 40 x 29½ in. (1016 x 749 mm.)

\$1,500-2,500

157

JASPER JOHNS (B. 1930)

Cup 2 Picasso

lithograph in colors, on wove paper, 1973, from the edition of approximately 1,500 (there was a signed and numbered edition of 11), published in XXe Siècle no. 40, June 1973, the full sheet, in very good condition
Sheet: 15¾ x 10½ in. (391 x 267 mm.)

\$1,500-2,500

LITERATURE:
ULAE 123



158

JASPER JOHNS (B. 1930)

Winter

lithograph, on wove paper, 1989, signed and dated in pencil, numbered 19/34 (there were also 7 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed
Image: 9½ x 6¼ in. (241 x 159 mm.)
Sheet: 14½ x 11 in. (356 x 280 mm.)

\$6,000-8,000

LITERATURE:
ULAE 248



159

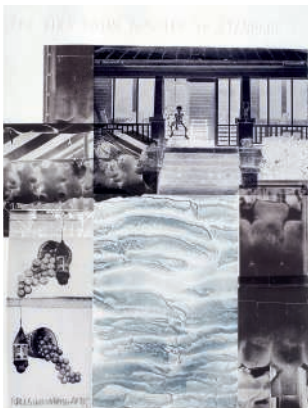
JASPER JOHNS (B. 1930)

Untitled

etching and aquatint in colors, on Hahnemühle Copperplate paper, 1999, signed and dated in pencil, numbered 37/37 (there were also 6 artist's proofs), published by the artist, with full margins, in very good condition, framed
Image: 17¾ x 12 in. (454 x 305 mm.)
Sheet: 27¼ x 19¾ in. (692 x 502 mm.)

\$10,000-15,000





•160

ROBERT RAUSCHENBERG (1925-2008)

American Pewter with Burroughs IV, from *American Pewter with Burroughs*

lithograph in colors with embossing, on J. Barcham Green Crisbrook paper, 1981, signed and dated in pencil, numbered 'AP XI/XI' (an artist's proof, the edition was 45), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 31½ x 23½ in. (800 x 597 mm.)

\$1,500-2,500

LITERATURE:
Gemini 949



•161

ROBERT RAUSCHENBERG (1925-2008)

Etching V, from *The Razorback Bunch*

etching in colors, on Twinrocker handmade paper, 1982, signed and dated in pencil, numbered 8/28 (there were also 5 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, the full sheet, apparently in very good condition, not examined out of the frame

Sheet: 44 x 30 in. (1118 x 762 mm.)

\$1,500-2,000

LITERATURE:
Sparks 110



162

ROBERT RAUSCHENBERG (1925-2008)

St. John the Divine (Cathedral Print)

lithograph in colors, on wove paper, 1993, signed and dated in pencil, numbered 91/175 (there were also 25 artist's proofs), published by ULAE, West Islip, New York, the full sheet, in very good condition

Sheet: 35¾ x 25¾ in. (909 x 645 mm.)

\$1,500-2,500



163

ROBERT RAUSCHENBERG (1925-2008)

L.A. Uncovered #12

screenprint in colors, on Koller HMP paper, 1998, signed and dated in pencil, numbered 32/64 (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, apparently in very good condition, not examined out of the frame

Sheet: 41 x 30½ in. (1040 x 775 mm.)

\$5,000-7,000

LITERATURE:
Gemini 1728

164

**ROBERT RAUSCHENBERG
(1925-2008)**

Lotus III, from *Lotus Series*

pigment inkjet print with photogravure in colors,
on Somerset paper, 2008, signed and dated in
pencil, numbered 36/50, published by ULAE,
West Islip, New York, with their blindstamp, the full
sheet, in very good condition, in the original frame
(as issued)

Sheet: 44¼ x 59¾ in. (1123 x 1517 mm.)

\$6,000-8,000



165

**ROBERT RAUSCHENBERG
(1925-2008)**

Lotus V, from *Lotus Series*

pigment inkjet print with photogravure in colors,
on Somerset paper, 2008, signed and dated in
pencil, numbered 38/50, published by ULAE,
West Islip, New York, with their blindstamp, the full
sheet, in very good condition, in the original frame
Sheet: 44¼ x 59¾ in. (1123 x 1517 mm.)

\$6,000-8,000





166

WILLIAM H. BAILEY (B. 1930)

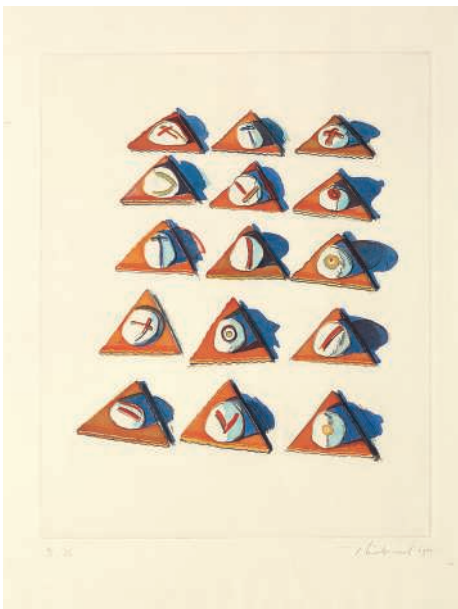
etching and aquatint in brown, on wove paper, 1987, signed and dated in pencil, numbered 20/50 (there were also 10 artist's proofs), with full margins, in very good condition, framed; together with [Untitled], etching and aquatint in grey, 1987; and [Untitled], etching and aquatint in grey, 1987

Image: 8½ x 6¾ in. (216 x 175 mm.)

Sheet: 25¾ x 20¾ in. (645 x 518 mm.)

(3)

\$2,000-3,000



167

WAYNE THIEBAUD (B. 1920)

Triangle Thins, from *Seven Still Lives and a Silver Landscape*

aquatint in colors, on Rives BFK paper, 1971, signed and dated in pencil, numbered 23/50 (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, with their blindstamp, with full margins, in very good condition, framed

Image: 22 x 17½ in. (559 x 444 mm.)

Sheet: 29¾ x 21¼ in. (752 x 552 mm.)

\$4,000-6,000



168

WAYNE THIEBAUD (B.1920)

BBQ Beef

screenprint in colors, on Arches paper, 1970, signed and dated in pencil, numbered 32/50 (there were also 10 artists' proofs), published by Parasol Press, Ltd., New York, with full margins, generally in very good condition

Image: 3½ x 22¾ (89 x 581 mm.)

Sheet: 22 x 30 in. (559 x 762 mm.)

\$2,000-3,000



169

WAYNE THIEBAUD (B. 1920)

Toy Counter, from *Seven Still Lives and A Rabbit*

screenprint in colors, on Arches paper, 1970-1, a proof aside from the edition of 50, published by Parasol Press, New York, uneven surface discoloration in places in the lower margin, otherwise in generally good condition

Image: 18 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in. (460 x 613 mm.)

Sheet: 22 $\frac{1}{4}$ x 29 $\frac{3}{8}$ in. (565 x 759 mm.)

\$6,000-8,000



170

DAVID HOCKNEY (B. 1937)

The Wave, A Lithograph

lithograph in colors, on Arches 88 paper, 1990, signed and dated in pencil, numbered 50/50 (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in good condition
Sheet: 27 x 38½ in. (686 x 968 mm.)

\$15,000-20,000

LITERATURE:

Museum of Contemporary Art Tokyo 324



171

DAVID HOCKNEY (B. 1937)

Bora Bora

lithograph in colors, on Arches 88 paper, 1979, signed and dated in pencil, numbered 27/100 (there were also 30 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, 1980, with their blindstamp, the full sheet, time staining and adhesive remains in places along the sheet edge, framed
Sheet: 34¼ x 48 in. (870 x 1219 mm.)

\$8,000-12,000

LITERATURE:

Museum of Contemporary Art Tokyo 213

172

DAVID HOCKNEY (B. 1937)

White Lines Dancing in Printing Ink

lithograph in colors, on Arches Cover paper, 1990, signed and dated in pencil, numbered 13/35 (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, a 1½-in. horizontal crease in the lower margin, otherwise in good condition

Sheet: 29 x 39 in. (737 x 991 mm.)

\$2,500-3,500

LITERATURE:

Museum of Contemporary Art Tokyo 323



173

DAVID HOCKNEY (B. 1937)

Four Flowers in Still Life

lithograph in colors, on Arches 88 paper, 1990, signed and dated in pencil, numbered 5/50 (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition

Image: 20¾ x 32 in. (527 x 813 mm.)

Sheet: 27 x 38 in. (686 x 965 mm.)

\$7,000-10,000

LITERATURE:

Museum of Contemporary Art Tokyo 322





174

CLAES OLDENBURG (B. 1929)

Sailboat Thinking of Q

offset lithograph and screenprint in colors, on Arjomari paper, 1976, signed in pencil, annotated 'LC' (denoting the first edition), numbered 99/100 (there were also 50 artist's proofs), published by the Collegiate School, New York, the full sheet, in very good condition
Sheet: 15 $\frac{7}{8}$ x 12 in. (403 x 305 mm.)

\$500-800

LITERATURE:

Axson & Platzker 164



175

CLAES OLDENBURG (B. 1929)

The Spitzhacke, 1982, Superimposed on a Drawing of the Site by Emil Ludwig Grimm, 1822

etching and photogravure in colors, on Richard de Bas paper, 1982, signed and dated in pencil, numbered 'A.P. VI/XXV' (an artist's proof, the edition was 100), published by the Documenta Foundation, Kassel, Germany, with full margins, in very good condition, framed
Image: 6 $\frac{1}{2}$ x 10 in. (165 x 254 mm.)
Sheet: 26 $\frac{1}{4}$ x 20 in. (667 x 508 mm.)

\$800-1,200

LITERATURE:

Axson & Platzker 180



176

CLAES OLDENBURG (B. 1929)

Arch in the Form of a Screw

lithograph, on Arches Roll paper, 1976, signed in pencil, numbered 19/35 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, the full sheet, apparently in very good condition, not examined out of the frame
Sheet: 67 $\frac{3}{4}$ x 40 $\frac{1}{4}$ in. (1711 x 1022 mm.)

\$2,000-3,000

LITERATURE:

Axson & Platzker 141



177

CLAES OLDENBURG (B. 1929)

Teapot

lithograph, on handmade Balinese paper adhered at the top sheet edge to Japanese Moriki paper (as issued), 1975, signed and dated in pencil, numbered 4/34 (there were also 5 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, the full sheet, in very good condition
Sheet: 18 x 25 $\frac{3}{4}$ in. (457 x 654 mm.)

\$3,000-5,000

LITERATURE:

Axson and Platzker 129



PROPERTY FROM THE ESTATE OF JEAN PARDEE

178

CLAES OLDENBURG (B. 1929)

Miniature Soft Drum Set

three-dimensional screenprint and spray-paint in colors on canvas, with rope and wood, 1969, signed with initials in ink, numbered 123/200 (there were also 26 artist's proofs), published by Multiples, Inc., New York, with their inkstamp on the reverse of base, minor surface soiling in places, otherwise in good condition

Overall: 12 x 19 x 14 in. (305 x 482 x 356 mm.)

\$3,000-5,000

LITERATURE:

Axson and Platzker 61



179

ANDY WARHOL (1928-1987)

Cow

screenprint in colors, on wallpaper, 1971, from the edition of unknown size, published by Factory Additions, New York, the full sheet, in generally very good condition

Sheet: 45 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (1159 x 759 mm.)

\$4,000-6,000

LITERATURE:

Feldman & Schellmann II.11A



180

ANDY WARHOL (1928-1987)

Cow

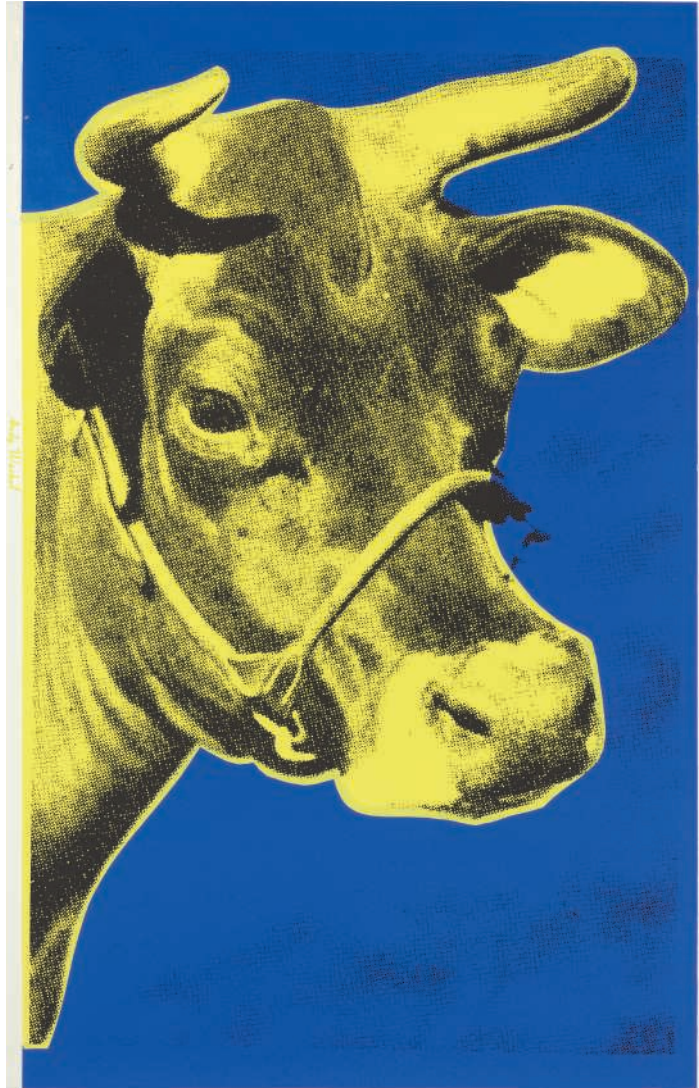
screenprint in colors, on wallpaper, 1976, signed in felt-tip pen, from the edition of approximately 100 signed impressions, published by Factory Additions, New York, the full sheet, the colors attenuated, otherwise in good condition, framed

Sheet: 45 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in. (1163 x 752 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.12A



181

ANDY WARHOL (1928-1987)

Cow

screenprint in colors, on wallpaper, 1971, signed and dated '73' in felt-tip pen on the reverse, numbered 75/150, published by Factory Additions, New York, the full sheet, generally in good condition, framed
Sheet: 45 $\frac{3}{4}$ x 29 $\frac{7}{8}$ in. (654 x 759 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.12



182

ANDY WARHOL (1928-1987)

Flowers: one plate

screenprint in colors on wove paper, 1970, signed and dated in ball-point pen on the reverse, stamp-numbered 144/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, in generally very good condition, framed

Sheet: 36 x 36½ in. (914 x 918 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.69



183

ANDY WARHOL (1928-1987)

Mao: one plate

screenprint in colors, on Beckett High White paper, 1967, signed in ball-point pen on the reverse, stamp-numbered 123/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, the full sheet, the surface varnished, creases in places throughout (with occasional associated cracking to the ink and minor ink losses), occasional horizontal abrasions in the black hair and and face of the subject, a short tear at the left sheet edge (with associated ink loss), framed

Sheet: 35¾ x 35¾ in. (911 x 911 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.95

184

ANDY WARHOL (1928-1987)

Electric Chair: one plate

screenprint in colors, on wove paper, 1971, signed and dated in pencil, stamp numbered 'A.p. XX/L' (an artist's proof, the edition was 250), published by Bruno Bischofberger, Zurich, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 35½ x 47⅞ (902 x 1215 mm.)

\$8,000-12,000

LITERATURE:

Feldman & Schellmann II. 76



185

ANDY WARHOL (1928-1987)

Electric Chair: one plate

screenprint in colors, on wove paper, 1971, signed and dated in ball-point pen on the reverse, stamp numbered 'A.p. XXXVII/L' (an artist's proof, the edition was 250), published by Bruno Bischofberger, Zurich, with their inkstamp, the full sheet, in good condition, framed
Sheet: 35½ x 47⅞ in. (899 x 1216 mm.)

\$8,000-12,000

LITERATURE:

Feldman & Schellmann II.83



186

ANDY WARHOL (1928-1987)

Electric Chair: one plate

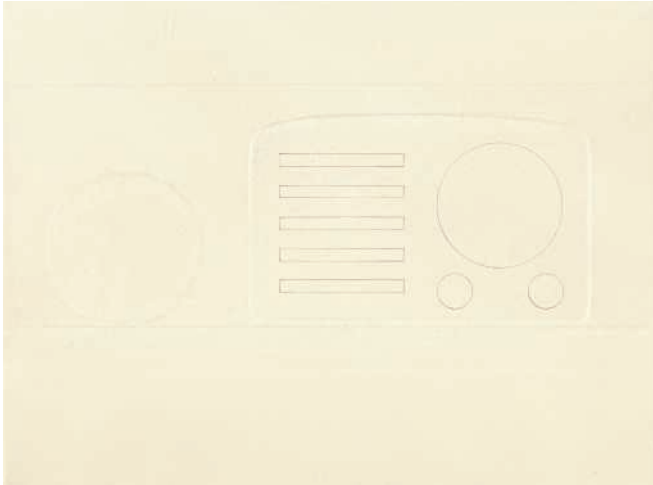
screenprint in colors, on wove paper, 1971, signed and dated in ball-point pen on the reverse, stamp numbered 'A.p. XLVII/L' (an artist's proof, the edition was 250), published by Bruno Bischofberger, Zurich, with their inkstamp, the full sheet, in very good condition, framed
Sheet: 35½ x 47⅞ in. (902 x 1216 mm.)

\$8,000-12,000

LITERATURE:

Feldman & Schellmann II.74





187

TOM WESSELMANN (1931-2004)

Still Life with Radio, from *New York Ten*

embossing with pencil editions, on wove paper, 1965, signed and dated in pencil, numbered 199/200, published by Tanglewood Press, New York, occasional pinpoint foxmarks, otherwise in good condition, framed
Image: 15½ x 20¾ in. (394 x 527 mm.)
Sheet: 17 x 22 in. (432 x 559 mm.)

\$2,000-3,000



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

188

MEL RAMOS (B. 1935)

Manet's Olympia

lithograph in colors, on Rives BFK paper, 1974, signed and dated in pencil, numbered 147/200 (there were also 20 artist's proofs), published by Lichtdruck AG, Zurich, with full margins, generally in very good condition, framed

Image: 15½ x 22¼ in. (394 x 565 mm.)

Sheet: 20½ x 26½ in. (511 x 673 mm.)

\$500-700

LITERATURE:

Obler 68/ GC 31-74



189

TOM WESSELMANN (1931-2004)

Little Nude, from *Seven Objects in a Box*

vacuum-formed Plexiglas multiple spray-painted in colors (on the underside) (as issued), 1966, with the artist's incised signature and date on the reverse, incised 'W' (a proof aside from the edition of 75), published by Tanglewood Press, Inc., New York, the colors attenuated, otherwise in good condition
Overall: 7½ x 7¾ in. (191 x 197 mm.)

\$7,000-10,000



190

TOM WESSELMANN (1931-2004)

Steel Drawing Sitting Nude Edition

laser cut steel multiple in colors, 1986-7, signed and dated in black ink on the reverse, numbered 21/25 (there were also 6 artist's proofs), published by Sidney Janis Gallery, New York, generally in good condition
Overall: 23¼ x 34 in. (591 x 864 mm.)

\$15,000-20,000



PROPERTY FROM A NEW YORK COLLECTION

191

ROY LICHTENSTEIN (1923-1997)

Untitled Shirt

screenprint in colors, on a silk sateen shirt, 1979, with the screenprinted signature and date on a label affixed to inside of shirt, numbered 95/100 (there were also approximately 25-50 artist's proofs), co-published by the artist and Artist's Space, New York, minor surface soiling in places, otherwise in good condition, with Plexiglas box
Overall: 30½ x 35 in. (775 x 889 mm.)

\$1,000-2,000

LITERATURE:
Corlett 159

192 No Lot



193

ROY LICHTENSTEIN (1923-1997)

Water Lilies

the set of six glazed porcelain ceramic plates in colors, 1990, each numbered 0000/3000 on the underside, published by Rosenthal, Germany, in very good condition, lacking the original boxes
Each Diameter: 12¼ in. (311 mm.) (6)

\$3,000-5,000



194

ROY LICHTENSTEIN (1923-1997)

A Set of Eight Porcelain Plates

the set of eight glazed porcelain plates, 1990, each numbered 'S.P. 100/150', published by Rosenthal, Germany, in very good condition
Each Diameter: 12¼ in. (311 mm.) (8)

\$4,000-6,000



195

ROY LICHTENSTEIN (1923-1997)

Apple and Lemon, from *Seven Apple Woodcuts*

woodcut in colors, on Iwano Kizuki Hoshō handmade paper, 1983, signed and dated in pencil, numbered 35/60 (there were also 14 artist's proofs), published by Petersburg Press, Inc., London and New York, occasional pale foxmarks throughout, otherwise in good condition, framed

Image: 23 x 34½ in. (584 x 876 mm.)

Sheet: 30½ x 42 in. (775 x 1067 mm.)

\$5,000-7,000

LITERATURE:

Corlett 193



196

JAMES ROSENQUIST (B. 1933)

A Free For All

lithograph in colors, on Rives BFK paper, 1976, signed, titled and dated in pencil, numbered 2/175 (there were also 25 artist's proofs), published by Trans World Art, New York, the full sheet, occasional pale foxmarks in the subject, otherwise in good condition, framed Sheet: 26 x 19½ in. (660 x 495 mm.)

\$1,000-1,500

LITERATURE:
Glenn 102



197

JAMES ROSENQUIST (B. 1933)

Marco Polo Returns

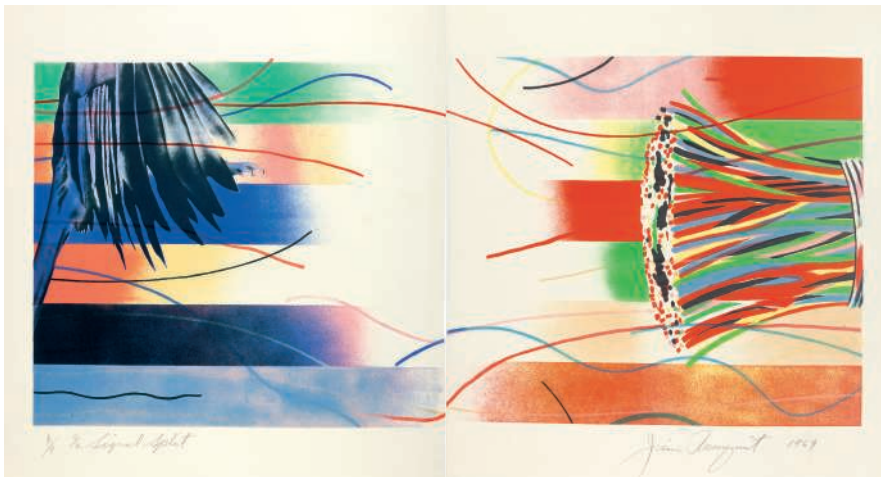
etching and pochoir in colors, on Pescia Italia paper, 1978, signed, titled and dated in pencil, numbered 65/78 (there were also 23 artist's proofs), published by Multiples, Inc., New York, with full margins, in very good condition, framed

Image: 17¾ x 35¾ in. (441 x 908 mm.)

Sheet: 22½ x 39¾ in. (572 x 1013 mm.)

\$700-900

LITERATURE:
Glenn 152



198

JAMES ROSENQUIST (B. 1933)

Area Code

lithograph in colors, on two sheets of J.B. Green handmade paper (as issued), 1969, signed and dated in pencil, numbered 'AP 3/6 Signal Split' (an artist's proof, the edition was 86), co-published by Castelli Graphics and Hollanders Workshop, New York, with their blindstamp, pale offsetting at the right image edge, otherwise in good condition

Overall Image: 21½ x 48 in. (537 x 1219 mm.)

Overall Sheet: 28 x 52½ in. (711 x 1330 mm.)

\$4,000-6,000

LITERATURE:
Glenn 27

199

JAMES ROSENQUIST (B. 1933)

Circles of Confusion, from 11 Pop Artists, Volume I

screenprint in colors, on Beckett paper, 1965, signed in pencil, numbered 141/200 (there was also an edition of 50 in Roman numerals), published by Original Editions, New York, the full sheet, in very good condition
Sheet: 24 x 20 in. (609 x 507 mm.)

\$400-600

LITERATURE:
Glenn 10



200

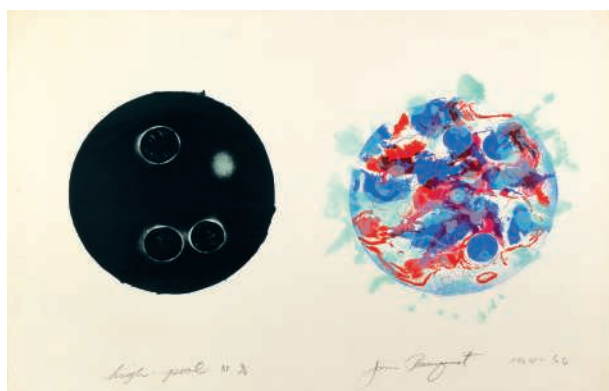
JAMES ROSENQUIST (B. 1933)

High-Pool

lithograph in colors, on Italia handmade paper, 1964-1966, signed, titled and dated in pencil, numbered 'AP 6/6' (an artist's proof, the edition was 26), published by ULAE, West Islip, New York, with their blindstamp, the full sheet, soft creasing in places at the sheet edges
Sheet: 26½ x 40¼ in. (648 x 1022 mm.)

\$1,500-2,500

LITERATURE:
Glenn 3



201

JAMES ROSENQUIST (B. 1933)

Night Transitions

lithograph in colors, on Arches Cover paper, 1985, signed, titled, and dated in pencil, numbered 19/35 (there were also 7 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, apparently in very good condition, not examined out of the frame
Image: 47¼ x 30 in. (1200 x 762 mm.)
Sheet: 53 x 34½ in. (1346 x 876 mm.)

\$3,000-5,000

LITERATURE:
Glenn 204





202

JIM DINE (B. 1935)

Bill Clinton

woodcut in colors, on Hahnemüle paper, 1992, signed and dated in pencil, numbered 79/100 (there were also 17 artist's proofs), co-published by the artist and Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 12¼ x 10 in. (311 x 254 mm.)

Sheet: 21 x 15¼ in. (533 x 387 mm.)

\$3,000-5,000

LITERATURE:

Carpenter 57



203

JIM DINE (B. 1935)

The Bee

etching and aquatint in colors, on Arches Aquarelle paper, 1982, signed and dated in pencil, numbered 40/40 (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 21¼ x 18¼ in. (552 x 476 mm.)

Sheet: 26¼ x 22¼ in. (667 x 578 mm.)

\$4,000-6,000

LITERATURE:

D'Oench & Feinberg 115



204

JIM DINE (B. 1935)

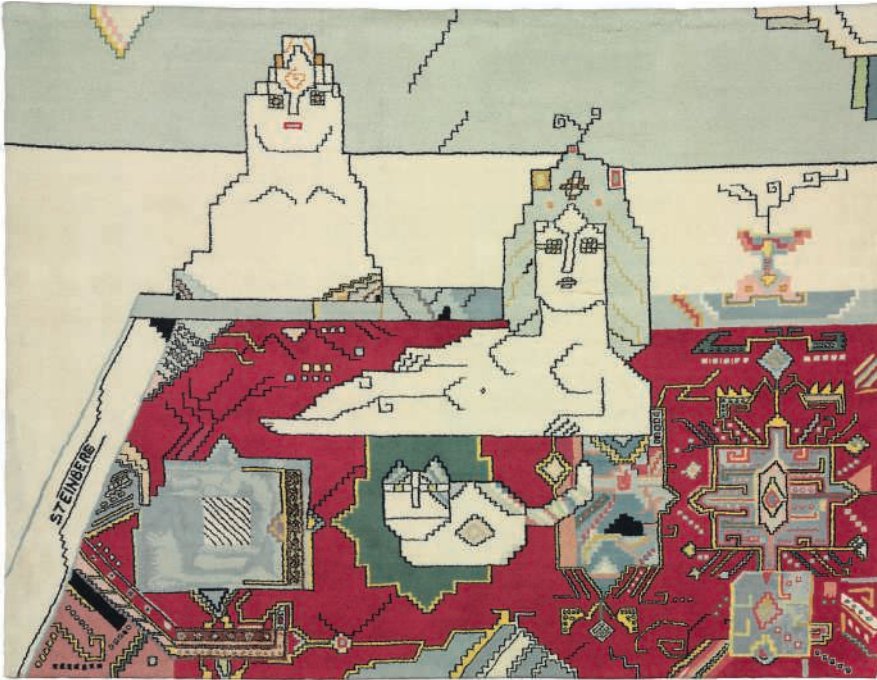
Double Venus in the Sky at Night

screenprint and lithograph in colors, on William Morris Nonesuch paper, 1984, signed and dated in pencil, numbered 46/50 (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, in good condition, framed
Image: 39 x 28¼ in. (991 x 718 mm.)
Sheet: 40¾ x 29½ in. (1035 x 749 mm.)

\$8,000-12,000

LITERATURE:

D'Oench & Feinberg 166



•205

SAUL STEINBERG (1914-1999)

Persian Rug

wool tapestry in colors, 1970, minor surface soiling in places, otherwise in good condition

Overall: 84½ x 109½ in. (2146 x 2781 mm.)

\$800-1,200



206

LARRY RIVERS (1923-2002)

Isaac Bashevis Singer, *The Magicians of Lublin*

the complete set of three lithographs, on wove paper, 1984, with title page, text and justification, signed by the artist on the justification in pencil, copy 241 of 1500, published by Limited Editions Club, New York, the full sheets, in very good condition, bound (as issued), with original canvas-covered portfolio and slip case

Overall: 12¼ x 9¼ x 1 in. (311 x 235 x 25 mm.)

\$400-600

207

RED GROOMS (B. 1937)

Subway

three-dimensional lithograph in colors, on Rives BFK paper, 1986, signed in red pencil, numbered 61/75 (there were also 10 artist's proofs), co-published by the artist and Shark's Inc., Boulder, in very good condition, with the artist's original Plexiglas case (with minor wear)

Overall: 14½ x 40½ x 7 in. (368 x 1029 x 178 mm.)

\$3,000-5,000

LITERATURE:

Knestrick 111



PROPERTY FROM A PRIVATE COLLECTION,
CALIFORNIA

•208

RED GROOMS (B. 1937)

De Kooning Breaks Through

three-dimensional lithograph in colors on wove paper, 1987, signed in red crayon, numbered 75/75 (there were also 10 artist's proofs) published by Sharks Lithography Ltd, Boulder, Colorado, apparently in very good condition, not examined out of the original Plexiglas case

Overall: 47 x 33 x 8¼ in. (1194 x 838 x 222 mm.)

\$2,500-3,500

LITERATURE:

Knestrick 112



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

209

RED GROOMS (B. 1937)

Masters at the Met

lithograph in colors, on Somerset Velvet paper, 2002, signed and dated in pencil, numbered 47/75 (there were also 10 artist's proofs), published by Marlborough Graphics, New York, with full margins, in very good condition, framed

Image: 21½ x 29¾ in. (549 x 759 mm.)

Sheet: 26¼ x 34 in. (667 x 864 mm.)

\$1,000-1,500





210

ANDY WARHOL (1928-1987)

Eric Emerson (Chelsea Girls)
from *A Portfolio of Thirteen Prints*

screenprint in colors, on Somerset paper, 1982, numbered in pencil 'H.C. 14/24' (an *hors-commerce* proof, the edition was 75 plus 13 artist's proofs), published by Anthology Film Archives, New York, with the Andy Warhol Art Authentication Board inkstamp on reverse, slight rippling on the lower half of sheet, with full margins, framed
Image: 19 x 13 in. (482 x 330 mm.)
Sheet: 30 x 22 in. (762 x 559 mm.)

\$5,000-7,000

LITERATURE:
Feldman & Shellmann II.287



211

ANDY WARHOL

Mildred Scheel

unique screenprint in colors with diamond dust, on Arches 88 paper, 1980, signed in pencil, numbered 'PP 4/5' (a unique printers proof, the edition was 50), published by Deutsche Krebshilfe e.V., Cologne, Germany, the full sheet, generally in very good condition, framed
Sheet: 30. ½ x 43 in. (775 x 1092 mm.)

\$7,000-10,000

LITERATURE:
Feldman and Shellmann IIB.239



212

ANDY WARHOL (1928-1987)

George Gershwin, from *Ten Portraits of Jews of the Twentieth Century*

screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 'AP 28/30' (an artist's proof, the edition was 200), co-published by Ronald Feldman Fine Arts and Jonathan A Editions, Inc., New York and Tel Aviv, Israel, with the artist's copyright inkstamp on the reverse, the full sheet, taped to a support on the reverse, otherwise generally in good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$6,000-8,000

LITERATURE:
Feldman & Schellmann II.231

PRIVATE COLLECTOR NEW YORK

213

ANDY WARHOL (1928-1987)

Love: one plate

screenprint in colors, on Rives BFK paper, 1983, signed in pencil and numbered 'A.P. 5/10' (an artist's proof, the edition was 100), published by Form K. K., Tokyo, with the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed
S. 26 x 19. ¾ in. (662 x 500 mm.)

\$15,000-20,000

LITERATURE:
Feldman & Schellmann II.310





214

ANDY WARHOL (1928-1987)

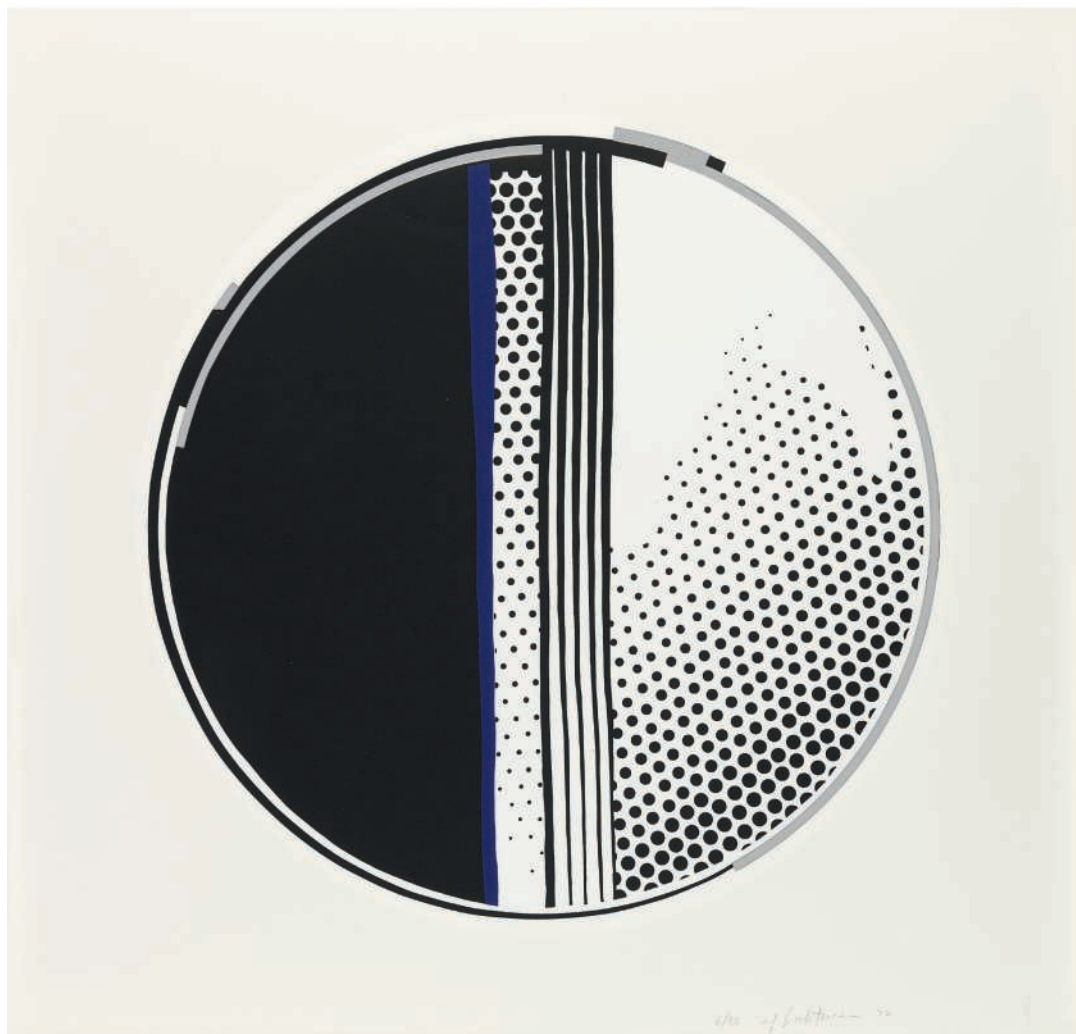
Perrier

screenprint in colors, on colored paper, 1983, a trial proof, one of a small number of impressions, with the Andy Warhol Estate inkstamp on the reverse, soft handling creases in places throughout
Sheet: 24 x 18 in. (610 x 457 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellman III B.22



215

ROY LICHTENSTEIN (1923-1997)

Mirror #1, from *Mirror Series*

linocut and screenprint in colors with metal embossing, on Arjomari paper, 1972, signed and dated in pencil, numbered 6/80 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 27 $\frac{1}{2}$ x 28 in. (708 x 711 mm.)

\$5,000-7,000

LITERATURE:

Corlett 106; Gemini 382



216

ROY LICHTENSTEIN (1923-1997)

Dr. Waldmann, from *Expressionist Woodcuts*

woodcut with embossing in colors, on Arches Cover paper, 1980, signed and dated in pencil, numbered 14/50 (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, in very good condition, framed

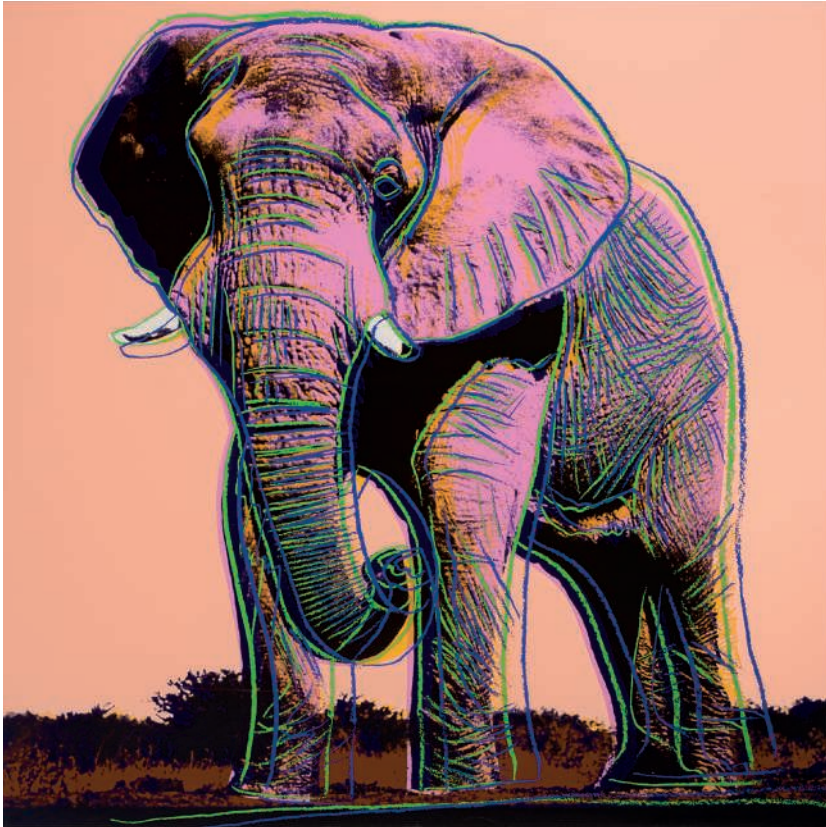
Image: 41½ x 34¼ in. (1054 x 870 mm.)

Sheet: 35 x 27½ in. (889 x 699 mm.)

\$8,000-12,000

LITERATURE:

Corlett 173; Gemini 881



•217

ANDY WARHOL (1928-1987)

African Elephant,
from *Endangered Species*

screenprint in colors, on Lenox Museum Board,
1983, signed in pencil, numbered 'AP 16/30' (an
artist's proof, the edition was 150), published by
Ronald Feldman Fine Arts, Inc., New York, the full
sheet, laid down to the support, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellman II.293



•218

ANDY WARHOL (1928-1987)

Grevy's Zebra,
from *Endangered Species*

screenprint in colors, on Lenox Museum Board,
1983, signed in pencil, numbered 'AP 16/30' (an
artist's proof, the edition was 150), published by
Ronald Feldman Fine Arts, Inc., New York, the full
sheet, laid down to the support, cracking to the ink
in places throughout (primarily towards the left
and upper sheet edges), framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellman II.300

219

CARROLL DUNHAM (B. 1949)

Killer

woodcut in colors, on Twinrocker handmade paper, 2000, signed in white crayon, numbered 4/12 (there were also 3 artist's proofs), published by Two Palms Press, New York, the full sheet, apparently in very good condition, not examined out of the frame
Sheet: 34 x 46¼ in. (864 x 1175 mm.)

\$3,000-5,000



220

CARROLL DUNHAM (B. 1949)

Untitled

woodcut in colors, on handmade paper, 1999-2000, signed and dated in pencil, numbered 4/12 (there were also 2 artist's proofs), published by Two Palms Press, New York, the full sheet, in good condition, framed
Sheet: 22 x 30 in. (508 x 762 mm.)

\$3,000-5,000





221

ED RUSCHA (B. 1937)

Your Space on Building

etching and aquatint in colors, on wove paper, 2006, signed and dated in pencil, numbered 1/30 (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed
Image: 23¾ x 19⅞ in. (603 x 505 mm.)
Sheet: 29⅝ x 24⅞ in. (752 x 632 mm.)

\$4,000-6,000



222

ED RUSCHA (B. 1937)

Public Market

etching and aquatint in colors, on Gampi paper, 2006, signed and dated in pencil, numbered 10/30 (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed
Image: 20 x 23¼ in. (508 x 591 mm.)
Sheet: 25⅝ x 28⅞ in. (651 x 733 mm.)

\$4,000-6,000

223

ED RUSCHA (B. 1937)

Just An Average Guy

etching in colors, on Rives BFK roll paper, 1979, signed, titled and dated in pencil, numbered 17/45 (there were also 12 artists proofs), published by Multiples Inc., New York, with their blindstamp, with full margins, generally in good condition, framed

Image: 9 x 35¾ in. (228 x 908 mm.)
Sheet: 15½ x 43¼ in. (394 x 1099 mm.)

\$2,000-3,000

LITERATURE:
Engberg 104



224

VIJA CELMINS (B. 1938)

Untitled (Ocean with Cross #1)

screenprint in colors, on wove paper, 2005, signed in pencil, numbered 2/108 (there were also 18 artist's proofs), published by Brand X Editions, with their blindstamp, with full margins, in very good condition

Image: 17½ x 22½ in. (448 x 575 mm.)
Sheet: 24¼ x 28¾ in. (616 x 730 mm.)

\$7,000-10,000



225

ED RUSCHA (B. 1937)

Desert Gravure

photogravure, on Arches paper, 2006, signed and dated in pencil, numbered 5/30 (there were also 10 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed

Image: 14¾ x 18¾ in. (375 x 479 mm.)
Sheet: 21¼ x 24¾ in. (540 x 629 mm.)

\$3,000-5,000





226
ED RUSCHA (B. 1937)

Rooster

etching and aquatint in colors, on Somerset paper, 1988, signed and dated in pencil, inscribed 'T.P.C.' (a trial proof, the edition was 50 plus 10 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed
Image: 35½ x 22¼ in. (651 x 565 mm.)
Sheet: 43½ x 29½ in. (1109 x 752 mm.)

\$4,000-6,000

LITERATURE:
Engberg 159



227
ED RUSCHA (B. 1937)

Compass

screenprint in colors, on P.T.I. Supra paper, 1990, signed and dated in pencil, numbered 31/60 (there were also 20 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 40½ x 29¼ in. (1029 x 743 mm.)

\$4,000-6,000

LITERATURE:
Engberg 199; Gemini 1448



228

ROBERT LONGO (B. 1953)

Old Glory, Left Side

digital pigment print, on wove paper, 2011, signed and dated in pencil,
numbered 18/30 (there were also 5 artist's proofs), published by the artist,
with full margins, in very good condition

Image: 30 x 19½ in. (762 x 495 mm.)

Sheet: 33¾ x 23¾ in. (860 x 594 mm.)

\$5,000-7,000

Works from the Collection of **Ileana Sonnabend** and the Estate of **Nina Castelli Sundell**



Ileana Sonnabend and Nina Castelli Sundell
Courtesy of Sonnabend Gallery, New York

Gallerist and patron Ileana Sonnabend stands as one of the most influential and provocative figures of the recent art historical canon. From her early childhood interests to her marriages and subsequent collaborations with Leo Castelli and Michael Sonnabend, her life revolved around championing art and artists—particularly works that challenged the status quo. The Castellis presided over the conversations and debates that shaped the art world in New York, eventually opening a gallery in the sitting room of their Manhattan residence in 1957. Ileana came to be known for her connoisseurial eye and artistic judgement, and the Castellis' sphere of influence included such figures as Willem and Elaine de Kooning, Jackson Pollock, Lee Krasner, Franz Kline, Robert Rauschenberg, Harold Rosenberg and Sidney Janis.

In 1960, Ileana married Michael Sonnabend, an erudite scholar and writer, and opened Galerie Sonnabend in Paris. After setting the European cultural scene ablaze with their fearless shows of American Pop art, they returned to New York, opening the Sonnabend Gallery in the same building as Leo Castelli. Like so many prescient collectors before them, Ileana and Michael Sonnabend embraced the controversial and 'difficult' works now considered masterpieces of post-war and contemporary art. Encompassing major works of painting, sculpture, drawing and prints from a diverse range of masters, their collection was the natural outcome of a lifetime spent with artists.

Ileana Sonnabend and Leo Castelli's daughter, Nina Castelli Sundell, inherited her parents' passion for Contemporary art. Yet above and beyond their roles as gallerists and provocateurs, Sundell was especially dedicated to bringing artists' messages to new collectors, and one way in which she did this was through her championing of editioned works and prints. Through the New Gallery, which she opened in Cleveland in 1968 with Marjorie Talalay, and the publishing company Sonnabend Sundell Editions, she sought to democratize art and make it available to as wide an audience as possible. Sundell understood the importance and unique qualities of such works in encouraging a new generation of new collectors and invested a considerable amount of her time in supporting artists to develop this particular aspect of their careers.



New Gallery (now MOCA Cleveland) founders Marjorie Talalay and Nina Castelli Sundell examine prints by Andy Warhol, circa 1968.

© Courtesy of MOCA Cleveland.

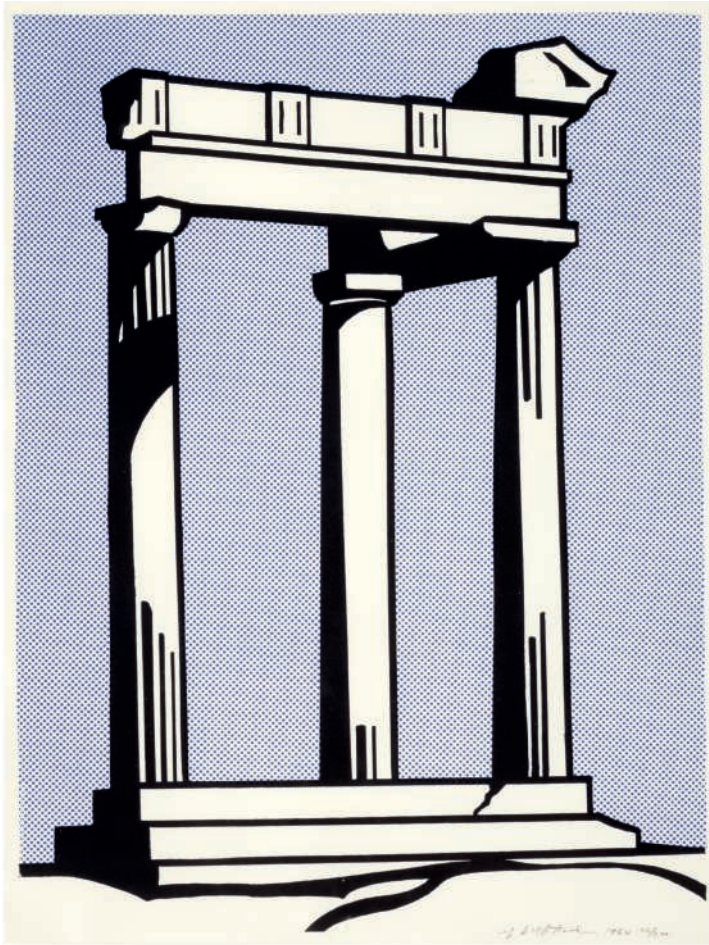
Artwork: © 2016 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Ileana Sonnabend at the opening of Roy Lichtenstein's exhibition, Galerie Ileana Sonnabend, Paris, 1963.

Courtesy Sonnabend Gallery, New York

Artwork: © Estate of Roy Lichtenstein.



229

**ROY LICHTENSTEIN
(1923-1997)**

Temple

offset lithograph in colors, on wove paper, 1964,
signed and dated in pencil, numbered 76/300,
published by Leo Castelli Gallery, New York, with
full margins, in very good condition, framed
Image: 23 x 17 $\frac{1}{2}$ in. (584 x 441 mm.)
Sheet: 23 $\frac{3}{4}$ x 18 in. (600 x 457 mm.)

\$6,000-8,000

LITERATURE:
Corlett II.3



230

**ROY LICHTENSTEIN
(1923-1997)**

Modern Art Poster

screenprint in colors, on wove paper, 1967, signed
in pencil, a proof aside from the edition of 300,
published by Leo Castelli Gallery, New York, in
good condition
Sheet: 8 x 11 in. (203 x 279 mm.)

\$5,000-7,000

LITERATURE:
Corlett II.8

•231

**ROY LICHTENSTEIN
(1923-1997)**

Aspen Winter Jazz

screenprint in colors, on heavy wove paper, 1967,
signed in ball-point pen, numbered 143/300
(there were also approximately 12-15 artist's
proofs), co-published by the artist and Leo Castelli
Gallery, New York, the full sheet, generally in good
condition
Sheet: 40 x 26 in. (102 x 660 mm.)

\$1,500-2,500

LITERATURE:
Corlett 44



•232

**ROY LICHTENSTEIN
(1923-1997)**

Merton of the Movies

screenprint in colors, on silver foil paper, 1968,
signed in pencil, numbered 119/450, published by
H.K.L. Ltd., New York and Boston, the full sheet,
creasing at the upper left corner
Sheet: 30 x 20 (762 x 508 mm.)

\$700-1,000

LITERATURE:
Corlett 61



233

**ROY LICHTENSTEIN
(1923-1997)**

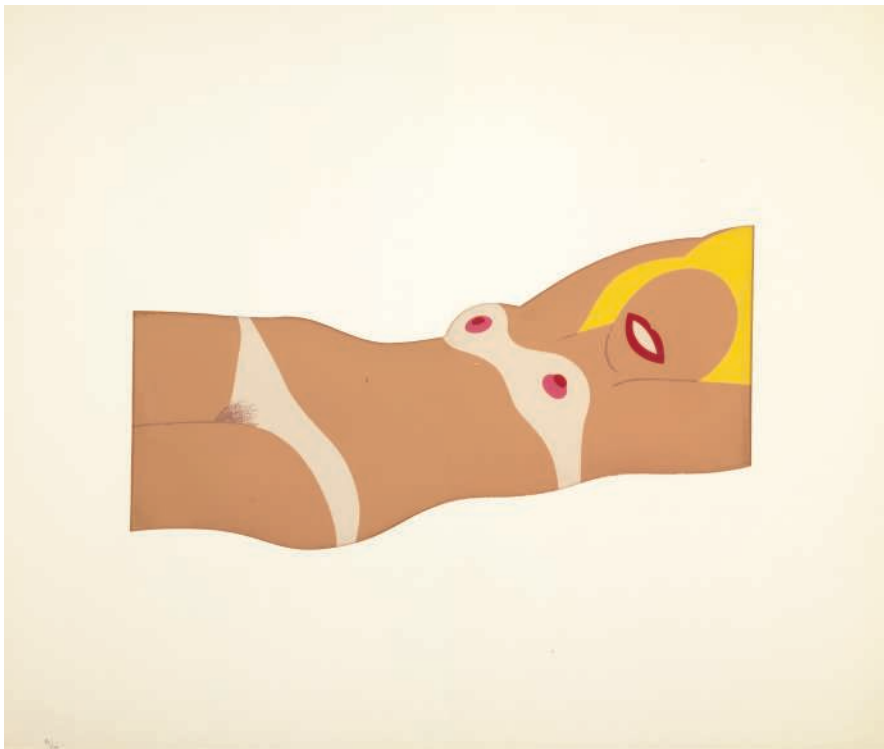
Repeated Design

lithograph in colors, on Arches paper, 1969, signed
and dated in pencil, numbered 45/100, published
by the artist, New York, with full margins, in good
condition
Image: 12 $\frac{1}{8}$ x 36 $\frac{1}{4}$ in. (308 x 921 mm.)
Sheet: 16 $\frac{3}{8}$ x 40 $\frac{3}{4}$ (429 x 1035 mm.)

\$3,000-5,000

LITERATURE:
Corlett 90





234

**TOM WESSELMANN
(1931-2004)**

*Cut-Out Nude, from 11 Pop Artists,
Volume I*

screenprint printed in colors, on formed vinyl
mounted to board, 1965, signed in pencil,
numbered 84/200 (from the numbered edition of
200), published by Original Editions, New York,
generally in good condition
Image: 7 x 18 in. (178 x 457 mm.)
Sheet: 8½ x 18½ in. (216 x 470 mm.)

\$8,000-12,000



•235

MEL RAMOS (B. 1935)

Vernaburger

offset lithograph in colors, on wove paper, 1965,
signed and dated in pencil, numbered 401/500,
with full margins, generally in very good condition
Image: 19¾ x 15 in. (492 x 381 mm.)
Sheet: 21¾ x 17 in. (543 x 432 mm.)

\$1,000-1,500



236

VARIOUS ARTISTS

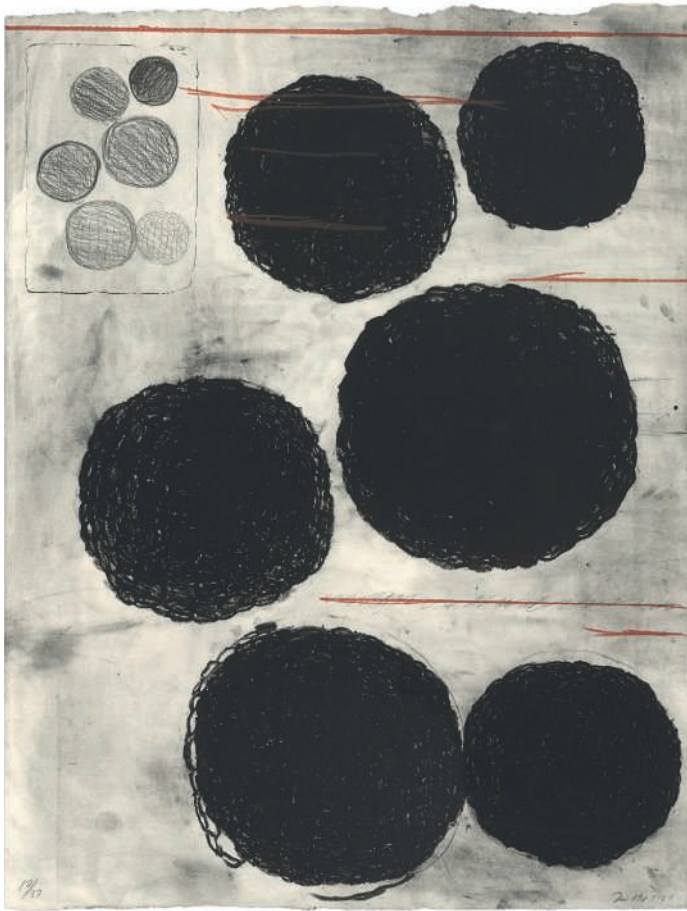
New York International: nine works

nine prints in various media, 1966, with title page and justification, copy 194 of 225 (there were also 25 artist's proofs sets), published by Tanglewood Press, New York, each the full sheet, generally in very good condition, loose (as issued), with original blue cloth-covered portfolio case (minor splitting and wear)

Overall: 23¼ x 18½ x 2 in. (591 x 460 x 51 mm.) (9)

\$2,000-3,000

Including: MARY BAUERMEISTER, *Sketch for Tanglewood Press*, ÖYVIND FAHLSTRÖM, *Eddy (Sylvie's Brother) in the Desert*, JOHN GOODYEAR, *Two-Sided Movement*, CHARLES HINMAN, *Print Collage*, ALLEN JONES, *Self (Lloyd 28)*, ROBERT MOTHERWELL, *Lithograph*, AD REINHART, *Abstract Print*, JAMES ROSENQUIST, *Somewhere to Light (Glenn 16)*, SAUL STEINBERG, *Sam's Art*



237

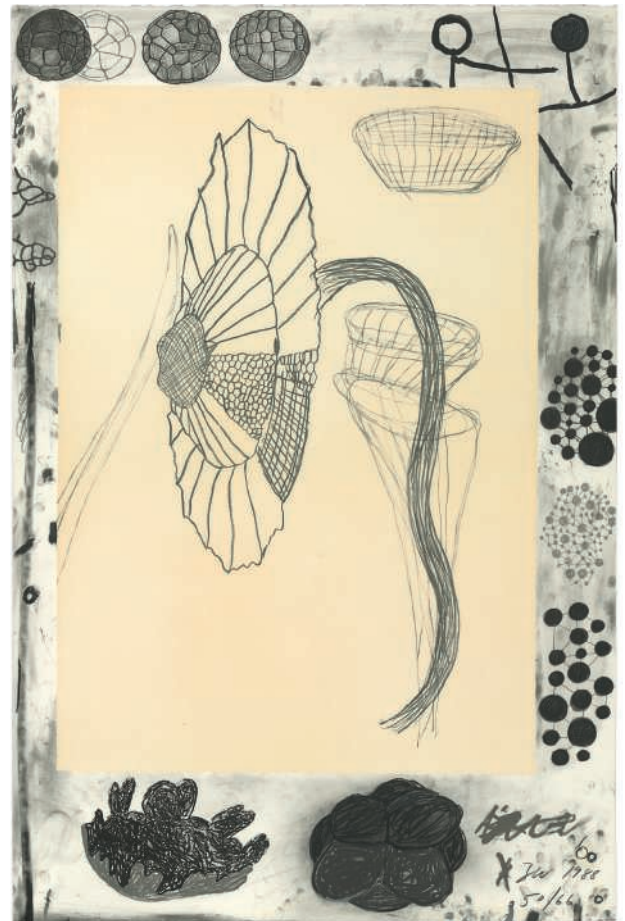
TERRY WINTERS (B. 1949)

Morula II

lithograph in colors, on Japanese handmade Toyoshi paper, 1983-1984, signed and dated in pencil, numbered 10/37 (there were also 6 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, in very good condition
Sheet: 42½ x 32¼ (1080 x 819 mm.)

\$3,000-5,000

LITERATURE:
Sojka 4



238

TERRY WINTERS (B. 1949)

Marginalia

lithograph in colors, on Arches paper, 1988, signed and dated in pencil, numbered 50/66 (there were also 8 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, the full sheet, in very good condition
Sheet: 48 x 31¼ in. (1219 x 806 mm.)

\$3,000-5,000

LITERATURE:
Sojka 32

239

ROBERT RAUSCHENBERG (1925-2008)

Suburban

lithograph, on Rives BFK paper, 1962, signed and dated in pencil, numbered 18/25, published by ULAE, West Islip, New York, the full sheet, repaired tears in places in the margins, otherwise generally in good condition
Sheet: 41¼ x 29½ in. (1048 x 749 mm.)

\$4,000-6,000

LITERATURE:
Foster 7



240

ROBERT RAUSCHENBERG (1925-2008)

Brake, from *Stoned Moon Series*

lithograph, on Arches Cover paper, 1969, signed and dated in pencil, numbered 46/60 (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, the full sheet, pale time staining, otherwise in very good condition
Sheet: 42 x 29 in. (1067 x 737 mm.)

\$2,500-3,500

LITERATURE:
Foster 79; Gemini 176



241

ROBERT RAUSCHENBERG (1925-2008)

Gamble

lithograph in colors, on J. Whatman 1958 paper, 1968, signed and dated in pencil, numbered 16/41 (there were also 3 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, the full sheet, generally in very good condition
Sheet: 40¾ x 27¾ in. (1035 x 708 mm.)

\$4,000-6,000

LITERATURE:
Foster 49





•242

CLAES OLDENBURG (B. 1929)

Standing Mitt with Ball

lithograph in colors, on Twinrocker handmade paper, 1973, signed and dated in pencil, numbered 41/75, published by Landfall Press, Chicago, in very good condition, framed

Image: 11½ x 14¼ in. (283 x 362 mm.)

Sheet: 19½ x 21½ in. (495 x 546 mm.)

\$800-1,200

LITERATURE:

Axson & Platzker 108



•243

CLAES OLDENBURG (B. 1929)

Proposed Colossal Monument for Battersea Park, London, Drum Set

offset lithograph in colors, on wove paper, 1966, signed in pencil, numbered 104/300 (there were also 16 artist's proofs), published by Multiples, New York, the full sheet, in very good condition, framed

Sheet: 23¾ x 35¼ (606 x 895 mm.)

\$1,500-2,500

LITERATURE:

Axson & Platzker 62



•244

CLAES OLDENBURG (B. 1929)

Flying Pizza

lithograph in colors, on Rives BFK paper, 1964, signed in pencil, numbered 172/200 (there were also 25 proofs in Roman numerals), published by Tanglewood Press, New York, the full sheet, in very good condition

Sheet: 17½ x 22¼ in. (435 x 565 mm.)

\$700-1,000

LITERATURE:

Axson & Platzker 33



•245

CLAES OLDENBURG (B. 1929)

untitled (Fire Plug), from Notes

lithograph in colors, on Rives BFK paper, 1968, signed and dated in pencil, numbered 24/100 (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, in very good condition, together with the accompanying text page

Sheet: 22¾ x 15¼ in. (578 x 400 mm.)

\$800-1,200

LITERATURE:

Axson & Platzker 55.4; Gemini 108

Includes Oldenburg's text from Notes, p.V



246

CLAES OLDENBURG (B. 1929)

Tea Bag, from *4 on Plexiglas*

screenprint in colors on vinyl with felt, Plexiglas and rayon cord in vacuum-formed vinyl, 1966, signed in pencil on the reverse of the tea-bag label, numbered 117/125 (there were also 16 artist's proofs), published by Multiples, Inc., New York, the full sheet, scuffing and surface soiling in places throughout, otherwise generally in good condition

Overall: 28 x 39¼ x 3 in. (711 x 997 x 76 mm.)

\$3,000-5,000

LITERATURE:

Axson & Platzker 36



•247

JIM DINE (B. 1935)

The Picture of Dorian Gray: six prints

six lithographs in colors, on Arches paper, 1968, each signed in pencil, each annotated 'artist's proof' and stamped 'edition A' on the reverse (the total edition was 575), published by Petersburg Press, New York, the full sheets, the sheets toned, otherwise generally in good condition
Largest Sheet: 17¾ x 12½ in. (451 x 318 mm.) (6)

\$1,000-2,000

LITERATURE:
see Mikro 47

Including: *Dorian Gray with Rainbow Scarf* (M. 47a), *Hose Lamp* (M. 47b), *Basil in Black Leather Suit* (M. 47c), *Dorian Gray in Multi-colored Vinyl Strip Cape* (M. 47d), *Sibyl in her Dressing Room* (M. 47e), *Red Piano* (M. 47f)



•248

JIM DINE (B. 1935)

Tool Box

the complete set of ten screenprints with collage, on various commercial papers, 1966, with title page and justification, each signed in pencil and numbered 34/150 (there were also 20 artist's proofs), published by Alecto Editions, London, each the full sheet, (M. 42e) with deattached collage element, otherwise in very good condition, loose (as issued), with original red Plexiglas box
Overall: 25¼ x 10½ x 1¼ in. (641 x 521 x 35 mm.) (10)

\$1,500-2,000

LITERATURE:
Gallery Mikro 42



•249

JIM DINE (B. 1935)

Pliers

lithograph, on *Japon* paper, 1962, signed and dated in pencil, numbered 9/16, published by ULAE, West Islip, New York, with their blindstamp, the full sheet, in very good condition
Sheet: 17¾ x 22¾ in. (451 x 575 mm.)

\$1,200-1,800

LITERATURE:
Gallery Mikro 18



•250

JIM DINE (B. 1935)

Toothbrushes #1

lithograph in black, on Chatham British handmade paper, 1962, signed and dated in pencil, numbered 5/16 (there was also 1 artist's proof), published by ULAE, West Islip, New York, the full sheet, pale uneven mat staining, otherwise in good condition; together with **Toothbrushes #3**, lithograph in black, on Chatham British handmade paper, 1962
Sheet: 25 x 20 in. (635 x 508 mm.) (2)

\$2,000-3,000

LITERATURE:
Sparks 3 and 5; Gallery Mikro 13 and 15

•251

JEAN DUBUFFET (1901-1985)

Banque de l'Hourloupe-Cartes à jouer et à tirer

the complete set of fifty-two screenprints in colors, on cardstock, 1967, with title page, title card, text, and justification, copy of 137 of 350, published by Editions Alecto, London, each the full sheet with gilt edges, generally in very good condition, loose (as issued), original black canvas-covered portfolio with screenprinted title on cover and spine
Overall: 10½ x 7½ x 4 in. (267 x 181 x 102 mm.) (52)

\$1,000-2,000

LITERATURE:

Webel 993-1047



•252

ALLEN JONES (B. 1937)

Shoe Box

the complete set of six signed and dated lithographs, one screenprint in colors inside the box lid and an aluminum multiple, on BFK Rives paper, 1968, with title page and justification, each numbered 184/200 (there were also 25 artist's proofs), published by Petersburg Press, London, the full sheets, generally in very good condition, loose (as issued), with original PVC-covered black shoe-box
Overall: 15¾ x 12¾ x 4 in. (400 x 324 x 102 mm.) (8)

\$2,000-3,000

LITERATURE:

Lloyd 45a-h





253

CARROLL DUNHAM (B. 1949)

Full Spectrum

lithograph and screenprint in colors, on Rives BFK paper, 1985-7, signed and dated in pencil, numbered 15/68 (there were also 15 artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, the full sheet, in very good condition

Sheet: 41½ x 28 in. (1054 x 711 mm.)

\$2,000-3,000



254

CARROLL DUNHAM (B. 1949)

Shadows

the complete set of ten signed drypoints, on Richard de Bas handmade paper, 1989, with title page and justification, copy of 2 of 14 (there were also 5 artist's proof sets), each numbered 2/14 in pencil, published by ULAE, West Islip, New York, with their blindstamp, the full sheets, loose (as issued), in very good condition, with the original sky-blue linen-covered portfolio, and pine wood box

Overall: 16¾ x 24¼ x 1½ in. (426 x 616 x 38 mm.)

\$2,500-3,500



•255

CARROLL DUNHAM (B. 1949)

Three Etchings

the complete set of three etching and aquatints in colors, on wove paper, 1987, each signed and dated in pencil, and numbered 29/50 (there were also 14 artist's proofs), published by Editions Ilene Kurtz, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 37 x 26 in. (940 x 660 mm.)

Sheet: 55 x 38 in. (1397 x 965 mm.)

(3)

\$1,000-2,000

•256

BRUCE NAUMAN (B. 1941)

Untitled (Salmon Pink)

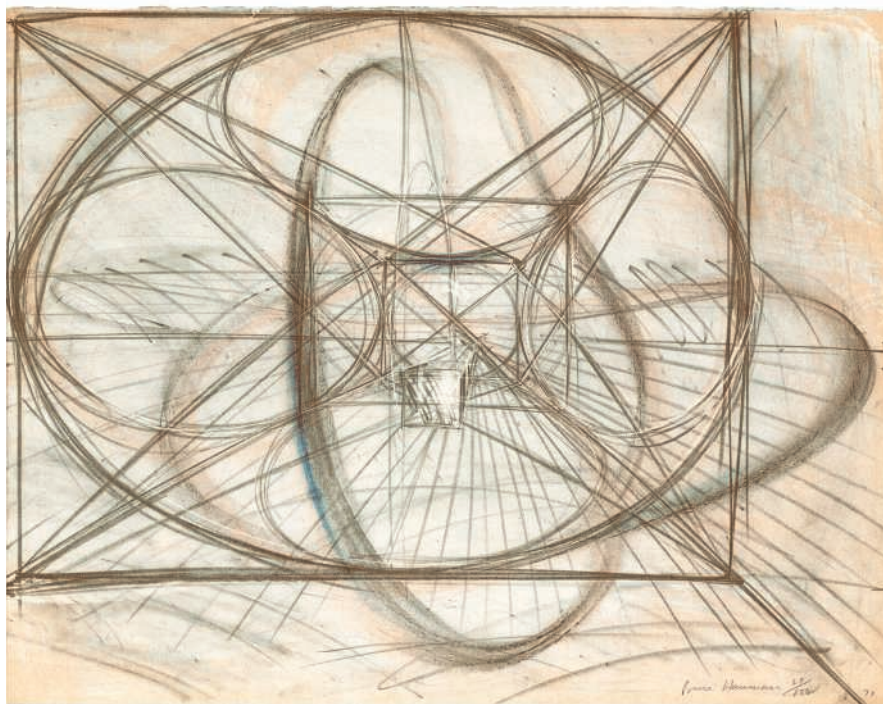
lithograph in colors, on Arches paper, 1971, signed and dated in pencil, numbered 27/100 (there were also 10 artist's proofs), co-published by Castelli Graphics and Nicholas Wilder Gallery, New York and Los Angeles, the full sheet, in very good condition

Sheet: 22¾ x 28¼ in. (568 x 718 mm.)

\$1,000-1,500

LITERATURE:

Cordes 6



257

BRUCE NAUMAN (B. 1941)

Untitled (Gray)

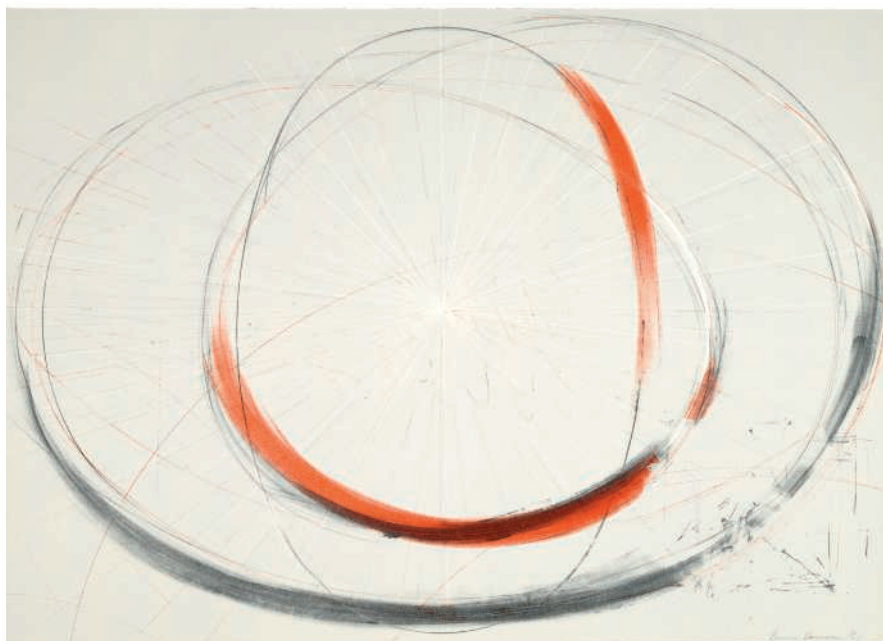
lithograph in colors, on Rives paper, 1971, signed and dated in pencil, numbered 13/75 (there were also 15 artist's proofs), co-published by Castelli Graphics, New York, Nicholas Wilder Gallery, Los Angeles, and Cirrus Editions, Los Angeles, the full sheet, in very good condition

Sheet: 30 x 42 in. (762 x 1067 mm.)

\$2,500-3,500

LITERATURE:

Cordes 9





258

BRUCE NAUMAN (B. 1941)

Vision

lithograph, on Arches paper, 1973, signed and dated in pencil, numbered 20/48 (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, the full sheet, generally in good condition

Sheet: 25 x 33½ in. (635 x 841 mm.)

\$3,000-5,000

LITERATURE:

Cordes 18



259

BRUCE NAUMAN (B. 1941)

Doe Fawn

lithograph in colors, on Roll Rives paper, 1973, signed and dated in pencil, numbered 36/50 (there were also 10 artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp, with full margins, generally in very good condition

Image: 30 x 43½ in. (762 x 1105 mm.)

Sheet: 32 x 45 in. (813 x 1143 mm.)

\$3,000-5,000

LITERATURE:

Cordes 20

260

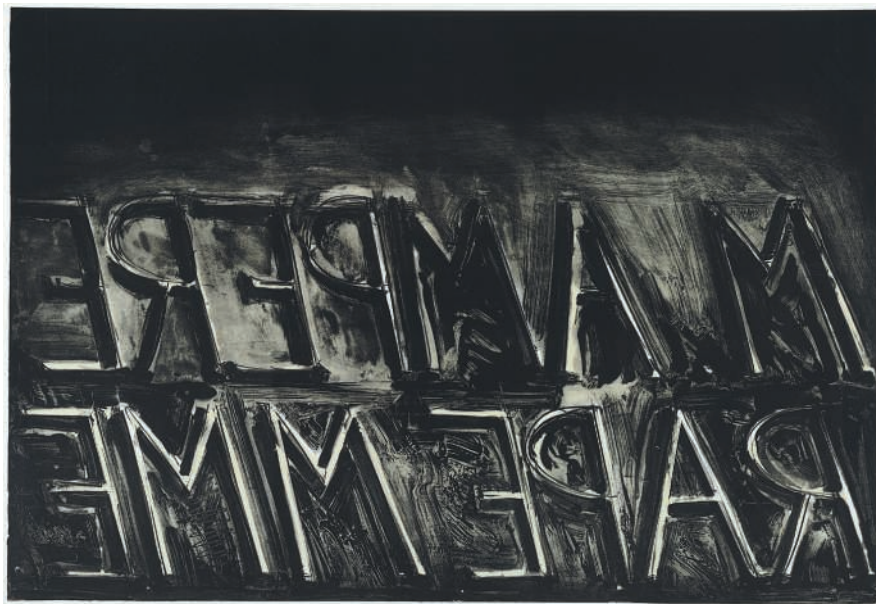
BRUCE NAUMAN (B. 1941)

M. Ampere

lithograph in colors, on Roll Rives paper, 1973,
signed and dated in pencil, numbered 45/50
(there were also 10 artist's proofs), published
by Cirrus Editions, Los Angeles, with their
blindstamp, the full sheet, in very good condition
Image: 30% x 44½ in. (778 x 1130 mm.)
Sheet: 31½ x 45¼ in. (791 x 1149 mm.)

\$4,000-6,000

LITERATURE:
Cordes 21



261

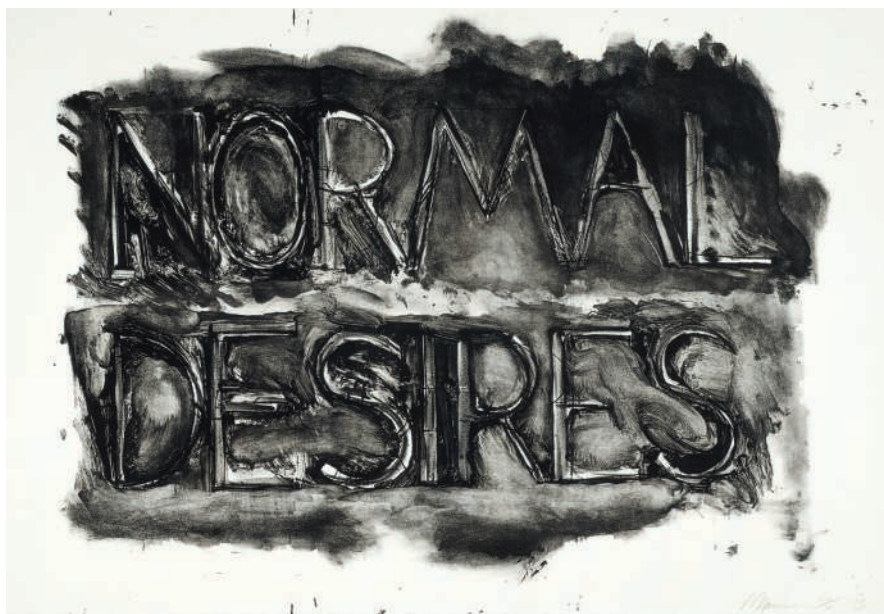
BRUCE NAUMAN (B. 1941)

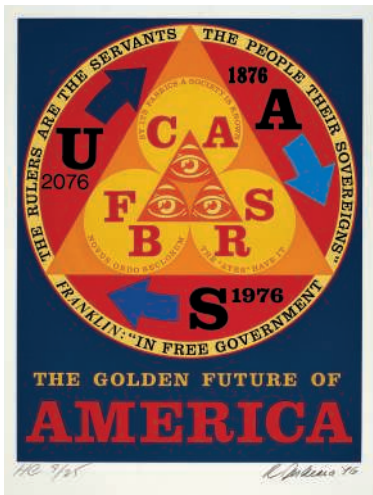
Normal Desires

lithograph, on Copperplate Deluxe paper, 1973,
signed and dated in pencil, numbered 46/88 (there
were also 10 artist's proofs), published by Cirrus
Editions, Los Angeles, with their blindstamp, the
full sheet, in very good condition
Sheet: 24% x 35% in. (625 x 905 mm.)

\$4,000-6,000

LITERATURE:
Cordes 22





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

262

ROBERT INDIANA (B. 1928)

The Golden Future of America, from *An American Portrait, 1776-1976*

screenprint in colors, on Arches 88 paper, 1976, signed and dated in pencil, inscribed 'H.C. 9/25' (an *hors-commerce* impression, the edition was 50 in Roman numerals), published by Transworld Art, New York, with full margins, generally in very good condition, framed
Image: 22½ x 17½ in. (572 x 445 mm.)
Sheet: 26¼ x 20 in. (667 x 508 mm.)

\$1,000-1,500

LITERATURE:
Sheehan 92



PROPERTY FROM A NEW YORK COLLECTION

263

ROBERT INDIANA (B. 1928)

Zinnia, from *A Garden of Love*

screenprint in colors, on Fabriano paper, 1982, signed, dated and titled in pencil, numbered 'PP 2/15' (a printer's proof, the edition was 100), published by Prestige Art Ltd., Mamaroneck, New York, with full margins, in very good condition, framed
Image: 24 x 24 in. (610 x 610 mm.)
Sheet: 26¾ x 26¾ in. (679 x 679 mm.)

\$3,000-5,000

LITERATURE:
Sheehan 128



264

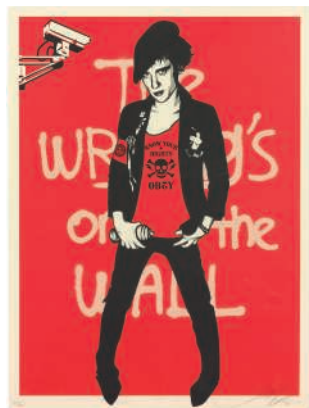
KEITH HARING (1958-1990)

Apocalypse: one plate

screenprint in colors, on museum board, 1988, signed and dated in pencil, numbered 2/90 (there were also 20 artist's proofs), published by George Mulder Fine Arts, New York, the full sheet, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$3,000-5,000

LITERATURE:
Cantz p. 101



265

SHEPARD FAIREY (B. 1970)

The Writings on the Wall

screenprint in colors on cream wove paper, 2010, signed and dated in pencil, numbered 123/300, published by Obey, Providence, Rhode Island, generally in very good condition, framed
Image: 22¾ x 16¼ in. (575 x 413 mm.)
Sheet: 24 x 18 in. (610 x 457 mm.)

\$3,000-5,000

266

KEITH HARING (1958-1990)

Untitled

woodcut in colors on *Japon* paper, 1983, signed and dated in pencil, numbered 35/60 (there were also 6 artist's proofs), with full margins, generally in good condition, framed
Image: 19¼ x 25¼ in. (489 x 641 mm.)
Sheet: 24 x 29½ in. (610 x 749 mm.)

\$7,000-10,000

LITERATURE:

Littmann p. 28



267

KEITH HARING (1958-1990)

Untitled, from *Free South Africa*

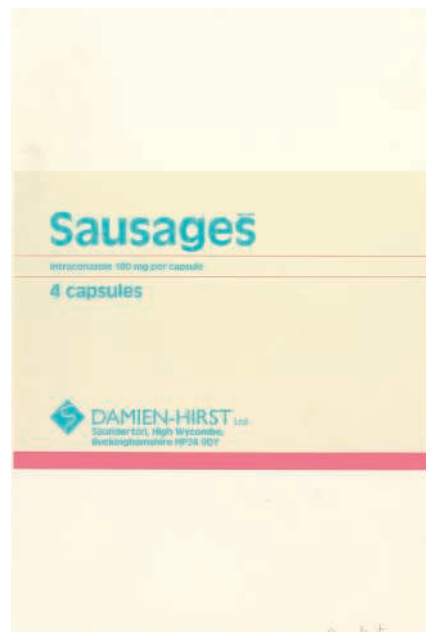
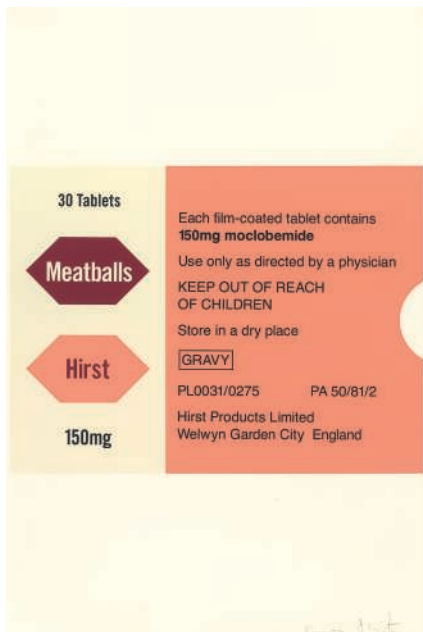
lithograph in colors, on Arches paper, 1985, signed and dated in pencil, numbered 9/60 (there were also 15 artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, in very good condition, framed
Sheet: 32 x 39¾ (813 x 1000 mm.)

\$6,000-8,000

LITERATURE:

Littmann p. 42





268

DAMIEN HIRST (B. 1965)

Salad, from *The Last Supper* screenprint in colors, on Somerset Tub-Sized Satin paper, 1999, signed in pencil, from the edition of 150, published by the Paragon Press, London, the full sheet, in very good condition, framed
 Sheet: 60 x 40 in. (1524 x 1016 mm.)

\$4,000-6,000

269

DAMIEN HIRST (B. 1965)

Meatballs, from *The Last Supper* screenprint in colors, on Somerset Tub-Sized Satin paper, 1999, signed in pencil, from the edition of 150, published by the Paragon Press, London, the full sheet, in very good condition, framed
 Sheet: 60¼ x 39¾ in. (1530 x 1010 mm.)

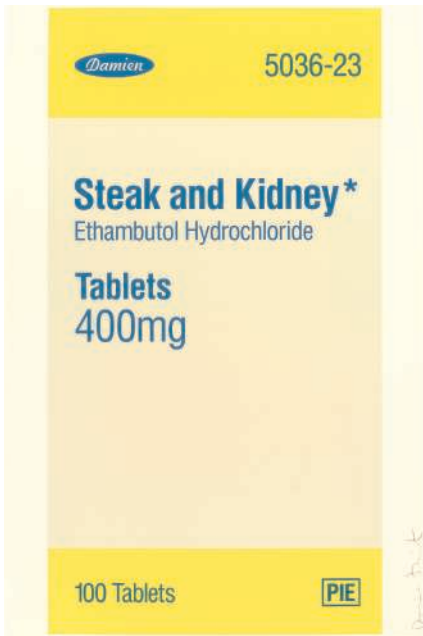
\$4,000-6,000

270

DAMIEN HIRST (B. 1965)

Sausages, from *The Last Supper* screenprint in colors, on Somerset Tub-Sized paper, 1999, signed in pencil, from the edition of 150, published by Paragon Press, London, the full sheet, in very good condition, framed
 Sheet: 60 x 39¾ in. (1524 x 1010 mm.)

\$4,000-6,000

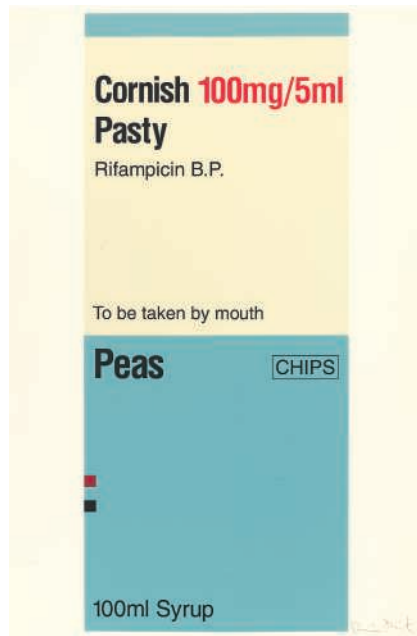


271

DAMIEN HIRST (B. 1965)

Steak & Kidney, from *The Last Supper* screenprint in colors, on Somerset Tub-Sized Satin paper, 1999, signed in pencil, from the edition of 150, published by the Paragon Press, London, the full sheet, in very good condition, framed
 Sheet: 60 x 40 in. (1524 x 1016 mm.)

\$4,000-6,000



272

DAMIEN HIRST (B. 1965)

Cornish Pasty, from *The Last Supper* screenprint in colors, on Somerset Tub-Sized Satin paper, 1999, signed in pencil, from the edition of 150, published by the Paragon Press, London, the full sheet, in very good condition, framed
 Sheet: 60¼ x 39¼ in. (1530 x 1010 mm.)

\$4,000-6,000



273

DAMIEN HIRST (B. 1965)

Chicken, from *The Last Supper* screenprint in colors, on Somerset Tub-Sized Satin paper, 1999, signed in pencil, from the edition of 150, published by the Paragon Press, London, the full sheet, in very good condition, framed
 Sheet: 60¼ x 39¼ in. (1530 x 1000 mm.)

\$4,000-6,000



•274

DAMIEN HIRST (B. 1965)

For the Love of God, Believe

screenprint in colors, on wove paper, 2007, signed in white crayon, numbered 78/1700, published by Other Criteria, London, the full sheet, in good condition, framed

Sheet: 12¾ x 9½ in. (324 x 241 mm.)

\$800-1,200



275

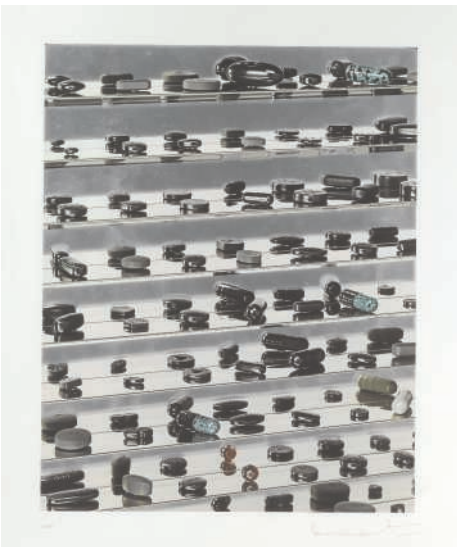
DAMIEN HIRST (B. 1965)

For the Love of God - Wonder

screenprint in colors with diamond dust, on wove paper, 2012, signed in white pencil, numbered 165/250, published by Other Criteria, London, in very good condition, framed

Sheet: 39¾ x 29½ in. (1000 x 749 mm.)

\$10,000-15,000



276

DAMIEN HIRST (B. 1965)

Black Brilliant Utopia

digital print in colors, on wove paper, 2013, signed in pencil, numbered 27/55, co-published by Other Criteria and Paul Stople, London, with full margins, in very good condition, framed

Image: 27¼ x 21½ in. (692 x 556 mm.)

Sheet: 34 x 28 in. (864 x 711 mm.)

\$8,000-12,000

277

DAMIEN HIRST (B. 1965)

Providence, from *The Butterfly Portfolio*

etching in colors, on wove paper, 2009, signed in pencil, numbered 26/45, published by Other Criteria, London, with the artist's inkstamp, with full margins, in very good condition, framed

Image: 12 x 9¾ in. (305 x 248 mm.)

Sheet: 18¾ x 15½ in. (473 x 394 mm.)

\$4,000-6,000



278

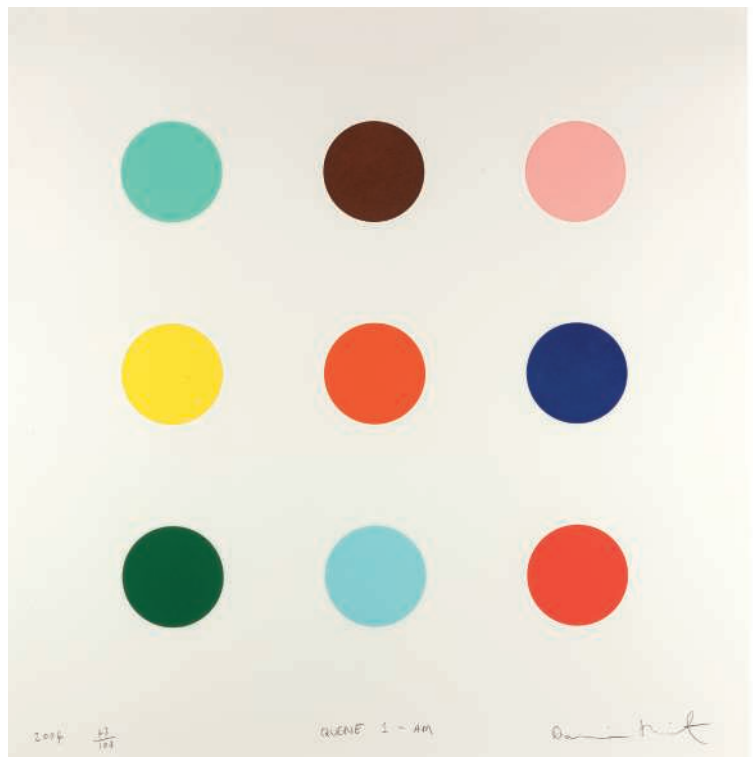
DAMIEN HIRST (B. 1965)

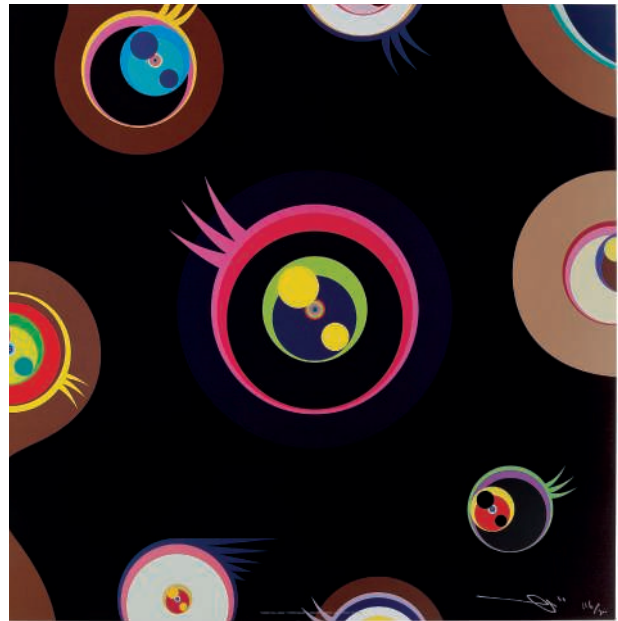
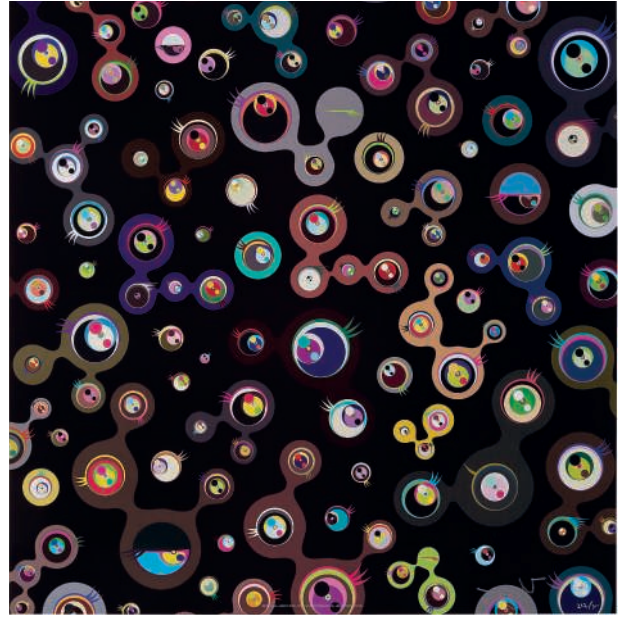
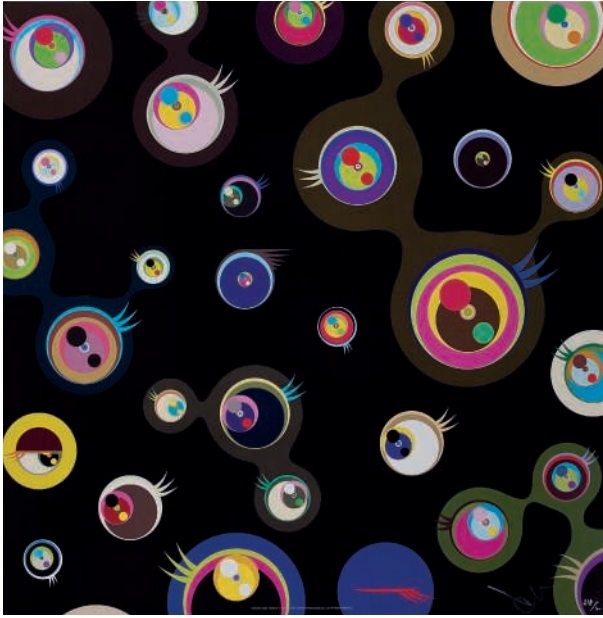
Quene 1-AM

etching in colors, on Hahnemüle paper, 2004, signed, dated and titled in pencil, numbered 43/100, published by Other Criteria, London, the full sheet, apparently in very good condition, not examined out of the frame

Sheet: 45¼ x 44¼ in. (1149 x 1124 mm.)

\$8,000-12,000





279

TAKASHI MURAKAMI (B. 1962)

Four Prints by the Artist

Including: **Jellyfish Eyes, Black 1**, offset lithograph in colors, on wove paper, 2004; **Jellyfish Eyes, Black 2**, offset lithograph in colors, on wove paper, 2004; **Jellyfish Eyes, Black 3**, offset lithograph in colors, on wove paper, 2004; **Jellyfish Eyes, Black 5**, offset lithograph, on wove paper, 2004, each co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheets, in very good condition
Sheet: 19 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (500 x 500 mm.)

(4)

\$4,000-6,000

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



280

TAKASHI MURAKAMI (B. 1962)

Four Prints by the Artist

Including: **Flowerball (3D) - Tum Red**, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Red, Pink, Blue**, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Blue, Red**, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Red Ball**, offset lithograph in colors, on wove paper, 2013, each co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheets, in very good condition
 Sheet: 28 in. (711 mm.) (Diameter) (4)

\$4,000-6,000

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



281

TAKASHI MURAKAMI (B. 1962)

Three Prints by the Artist

Including: **And then, and then and then and then and then / Kappa**, offset lithograph in colors, 2011; **Kaikaikiki news**, offset lithograph in colors, 2001; **Jellyfish Eyes - Black 2**, offset lithograph in colors, 2011

Each Sheet: 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (502 x 502 mm.) (3)

\$1,500-2,500

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



282

TAKASHI MURAKAMI (B. 1962)

Four Prints by the Artist

Including: **And Then (A Deep Ocean of Ultramarine)**, offset lithograph in colors, on wove paper, 2013; **DOB in Pure White Robe (Pink & Blue)**, offset lithograph in colors, on wove paper, 2013; **And Then x 727 (Ultramarine: GUNJO)**, offset lithograph in colors, on wove paper, 2013; **DOB in Pure White Robe (Navy & Vermilion)**, offset lithograph in colors, on wove paper, 2013, each co-published by the artist and KaiKai Kiki Co., Ltd., Tokyo and New York, the full sheets, in very good condition

Sheet: 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (498 x 498 mm.) (4)

\$4,000-6,000

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

283

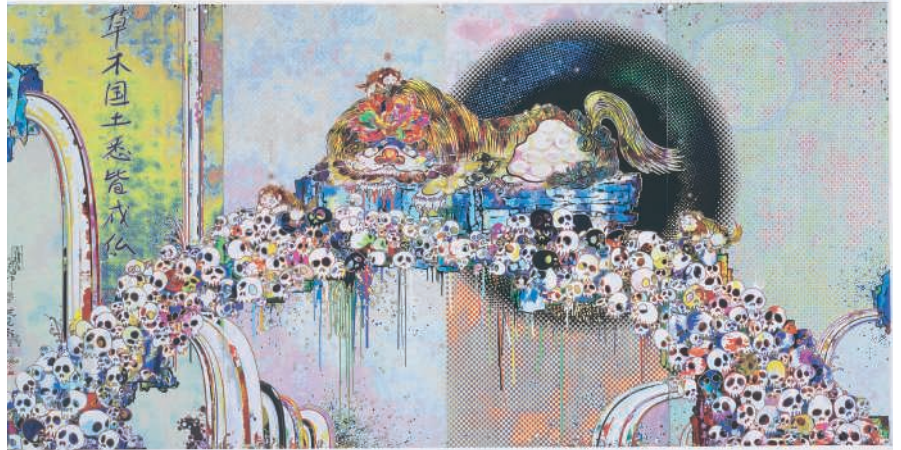
TAKASHI MURAKAMI (B. 1962)

As The Interdimensional Waves Run Through Me, I Can Distinguish Between The Voices Of Angel And Devil!

offset lithograph in colors, on smooth wove paper, 2012, signed in felt-tip pen, numbered 172/300, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, in very good condition
Sheet: 28 x 55 in. (711 x 1397 mm.)

\$2,000-3,000

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



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

284

TAKASHI MURAKAMI (B. 1962)

Coco (Project KO2/Parfect edition/
Parco version)

resin multiple painted in colors, 1999, from the edition of 200, published by Kaikai Kiki Co., Ltd., Tokyo, in very good condition
Height: 20% in. (524 mm.)

\$7,000-10,000

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



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

285

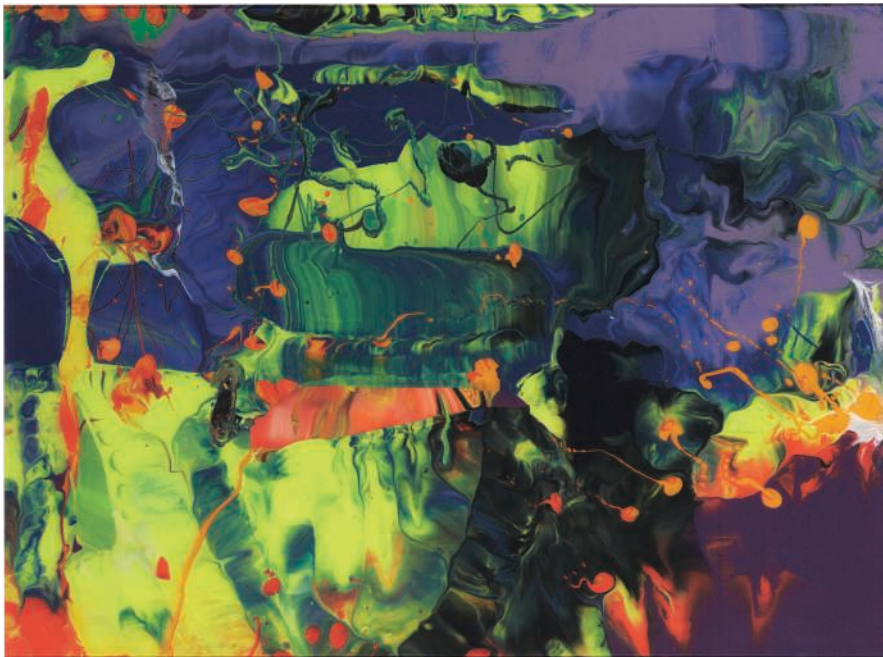
ZHANG XIAOGANG (B. 1958)

Big Family, from *Bloodlines*

lithograph in colors, on wove paper, 2003, signed in pencil, numbered 130/199, published by Kwai Po Collection, Hong Kong, with full margins, in very good condition, framed
Image: 22½ x 28½ in. (572 x 724 mm.)
Sheet: 27 x 32% in. (686 x 822 mm.)

\$3,000-5,000





286

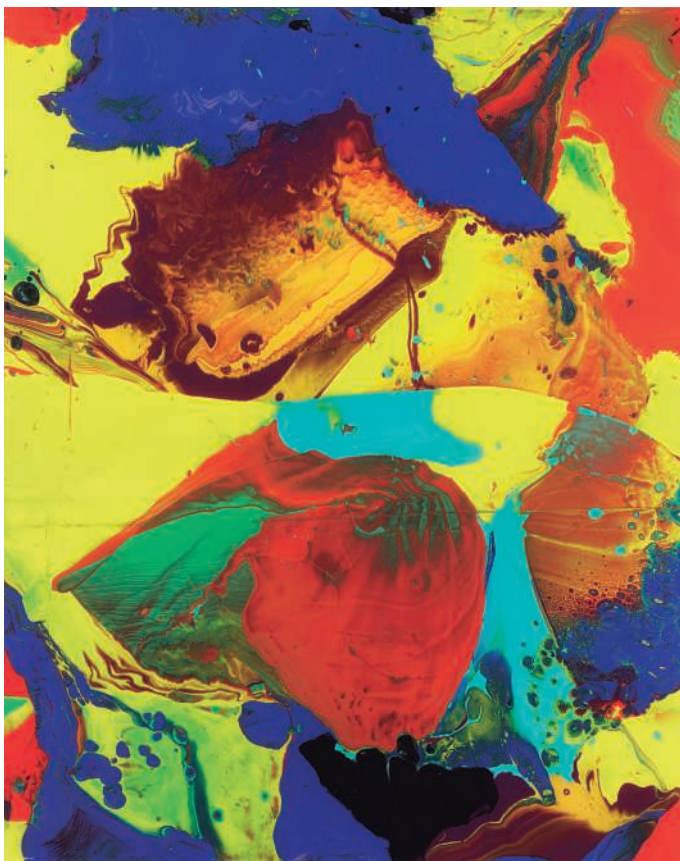
GERHARD RICHTER (B. 1932)

Aladin

diasec C-print in colors, on aluminum, 2014, with the authentication label on the reverse, numbered 455/500 in black felt-tip pen, published by Heni Productions, London, with their inkstamp on the reverse, the full sheet, in very good condition, with original cardboard box

Sheet: 14½ x 19½ in. (368 x 498 mm.)

\$4,000-6,000



287

GERHARD RICHTER (B. 1932)

Baghdad

diasec C-print in colors, on aluminum, 2014, with the authentication label on the reverse, numbered 455/500 in black felt-tip pen, published by Heni Productions, London, with their inkstamp on the reverse, the full sheet, with original cardboard box

Sheet: 19½ x 15¼ in. (498 x 400 mm.)

\$4,000-6,000



288

GERHARD RICHTER (B. 1932)

Loo Paper

cibachrome photograph mounted to white cardboard (as issued), 1994, signed in ink on the label affixed on the reverse and numbered 8/24, published by Anthony d'Offay Gallery, London, the full sheet, generally in good condition, framed

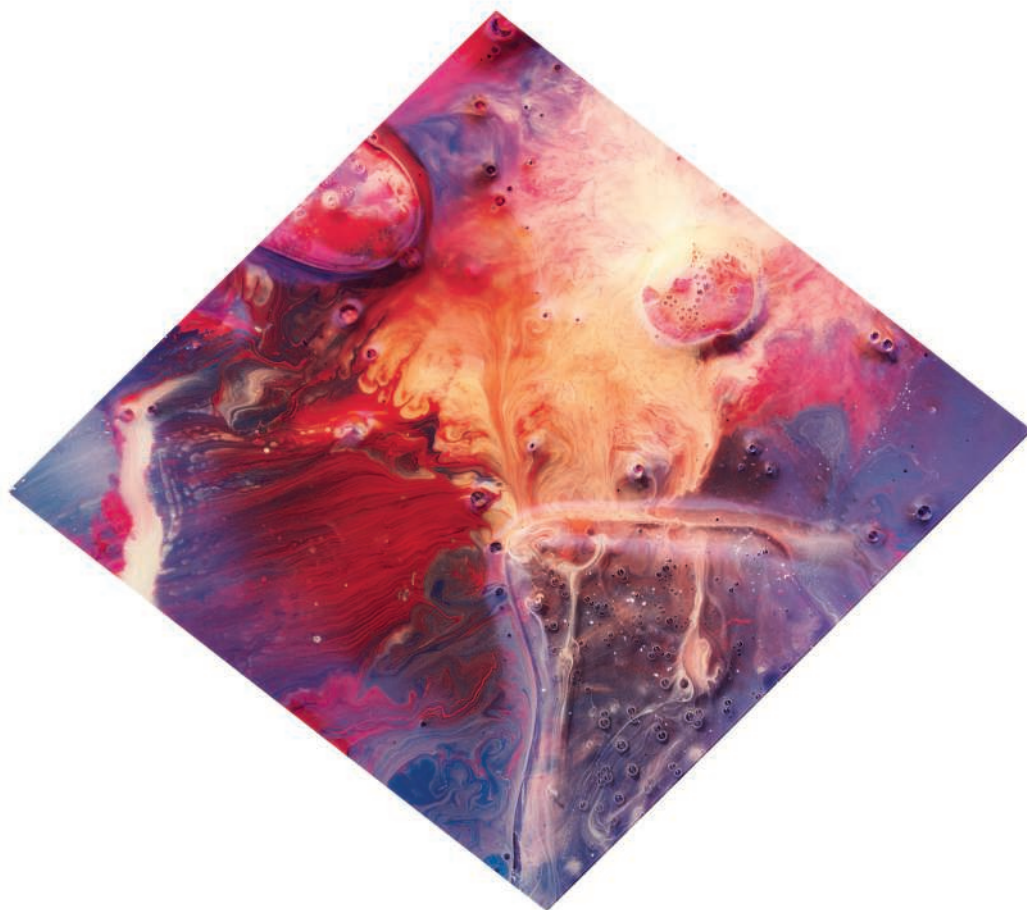
Image: 28¼ x 26 in. (718 x 660 mm)

Sheet: 37⅞ x 35⅞ in. (962 x 892 mm.)

\$25,000-35,000

LITERATURE:

Butin 83



289

GERHARD RICHTER (B. 1932)

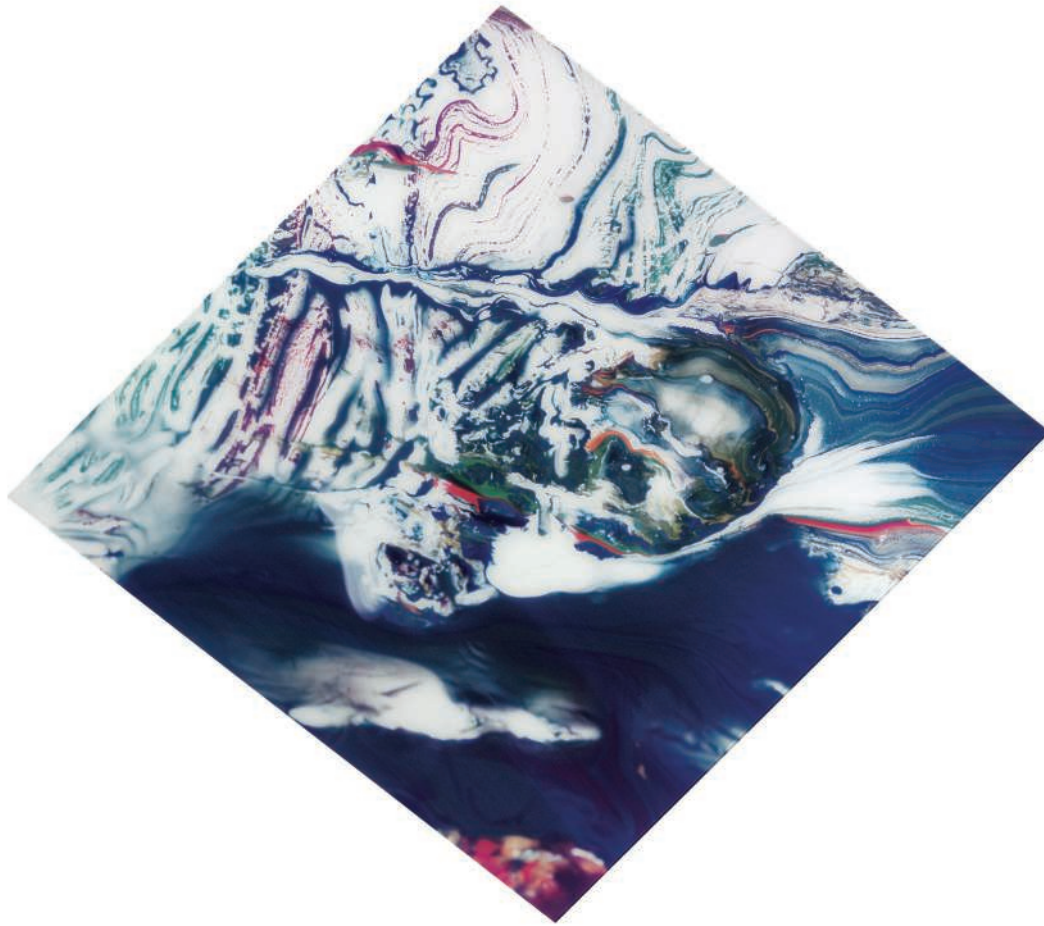
Guldenstern

cibachrome photograph mounted between Plexiglas and Alucobond plates,
1998, signed and dated in black felt-tip pen, numbered 30/35 (there were also
3 artist's proofs), co-published by Anthony d'Offay Gallery, London and Marian
Goodman Gallery, New York, generally in very good condition
Overall: 30½ x 30½ x 1 in. (775 x 775 x 25 in.)

\$30,000-50,000

LITERATURE:

Butin 95



290

GERHARD RICHTER (B. 1932)

Ophelia

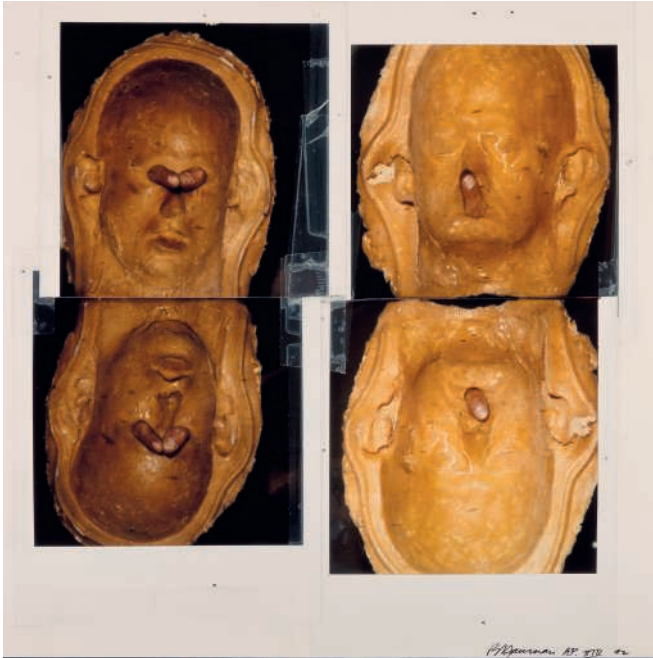
cibachrome photograph mounted between Plexiglas and Alucobond plates, 1998, signed and dated in black felt-tip pen on the reverse, numbered 30/35 (there were also 3 artist's proofs), co-published by Anthony d'Offay Gallery, London and Marian Goodman Gallery, New York, generally in very good condition

Overall: 30½ x 30½ x 1 in. (775 x 775 x 25 mm.)

\$20,000-30,000

LITERATURE:

Butin 96



291

BRUCE NAUMAN (B. 1941)

Untitled (New Museum Image)

cibachrome photograph, on super gloss Fuji photo paper mounted to wove paper (as issued), 1992, signed and dated in felt-tip pen, numbered 'A.P. XI' (one of 25 artist's proofs, the edition was 150), published by the New Museum, New York, the full sheet, generally in very good condition
Image: 19 1/8 x 19 1/8 in. (486 x 486 mm.)
Sheet: 20 3/8 x 20 1/8 in. (524 x 511 mm.)

\$2,000-3,000



292

BRUCE NAUMAN (B. 1941)

Studio Floor Detail, from *Photography Portfolio II*

chromogenic cyrstal archive print, on glossy photographic paper, 2006, signed and dated in silver felt-tip pen on the reverse, numbered 'AP 9/12' (an artist's proofs, the edition of 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, the full sheet, in good condition
Sheet: 30 x 39 in. (762 x 991 mm.)

\$4,000-6,000



293

BRUCE NAUMAN (B. 1941)

Violent Incident - Man/Woman Segment

videotape multiple, 1986, signed in ball-point pen, numbered 165/200 on a label affixed to the cassette, in very good condition
Overall: 10 x 6 3/4 x 1 1/2 in. (254 x 171 x 38 mm.)

\$4,000-6,000

LITERATURE:

Parkett Deluxe Edition No. 10

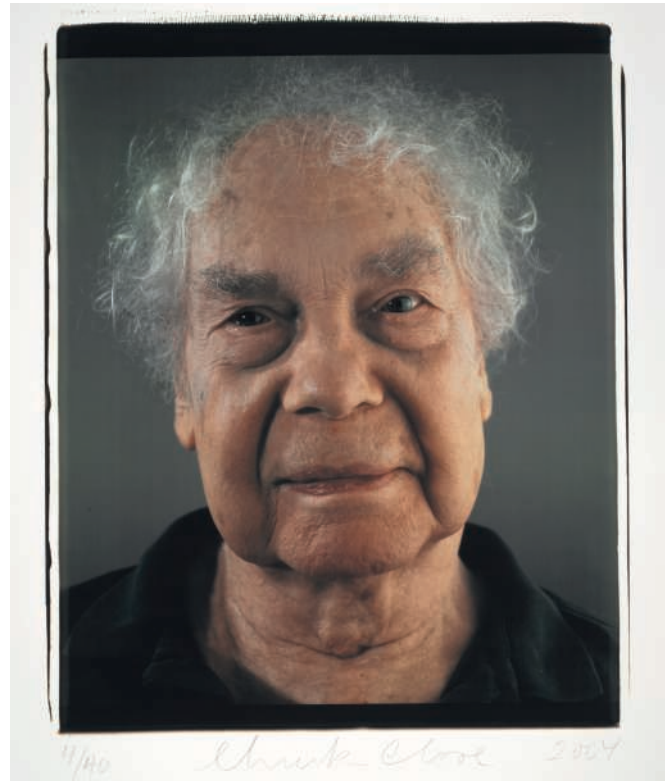
294

CHUCK CLOSE (B. 1940)

Merce Cunningham, from *Merce Cunningham 50th Anniversary Photography Portfolio*

archival pigment print in colors, on glossy photographic paper, 2004, signed and dated in pencil, numbered 4/40 (there were also 7 artist's proofs), with full margins, in good condition
Image: 32 x 25¼ in. (813 x 654 mm.)
Sheet: 36 x 30 in. (914 x 762 mm.)

\$2,000-3,000



295

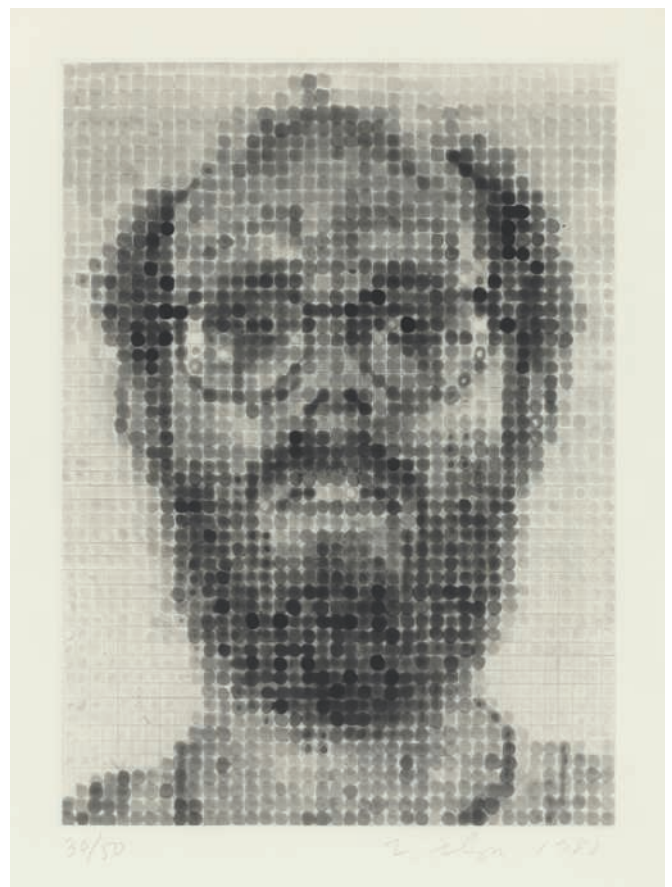
CHUCK CLOSE (B. 1940)

Self-Portrait

etching, on Hahnemüle paper, 1988, signed and dated in pencil, numbered 30/55 (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed
Image: 13½ x 9¾ in. (343 x 248 mm.)
Sheet: 21½ x 15½ in. (537 x 394 mm.)

\$3,000-5,000

LITERATURE:
Pernotto 51





296

TERRY WINTERS (B. 1949)

Marseille Template, from *Photography Portfolio II*

lithograph in colors, on wove paper, 2006, signed and dated in pencil, numbered 'AP 9/12' (an artist's proof, the edition was 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, the full sheet, in very good condition

Sheet: 40 x 30 in. (1016 x 762 mm.)

\$1,000-1,500



297

GABRIEL OROZCO (B. 1962)

Dot Ball, from *Photography Portfolio II*

chromogenic crystal archive print in colors, on glossy photographic paper, 1992-2006, signed and dated in felt-tip pen on the reverse, numbered 'AP 9/12' (an artist's proof, the edition was 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, with full margins

Image: 24 $\frac{1}{8}$ x 36 in. (613 x 914 mm.)

Sheet: 29 $\frac{7}{8}$ x 40 $\frac{1}{8}$ in. (759 x 1019 mm.)

\$5,000-7,000



298

DARREN ALMOND (B. 1971)

Minus 60,000 Double Plate 4, from *Photography Portfolio II*

two silver gelatin prints in black, on glossy photographic paper, 2006, each signed in felt-tip pen on the reverse, each numbered 'AP 9/12' (an artist's proof, the edition was 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, with full margins, in good condition

Image: 38 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in. (968 x 705 mm.)

Sheet: 39 $\frac{7}{8}$ x 30 in. (1013 x 762 mm.)

\$2,000-3,000

299

CHRISTIAN MARCLAY (B. 1955)

Luzerner Theater, from *Photography Portfolio II*

chromogenic crystal archive print in colors, on glossy photographic paper, 1999-2006, signed in ball-point pen on the reverse, numbered 'AP 9/12' (an artist's proof, the edition was 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, with full margins, in very good condition
Image: 11 x 16 in. (279 x 406 mm.)
Sheet: 17 x 22 in. (432 x 559 mm.)

\$1,000-1,500



300

RICHARD HAMILTON (B. 1922)

Readymade Shadows, from *Photography Portfolio II*

Piezo pigment print in grey, on wove paper, 2005-2006, signed in pencil, numbered 'AP 9/12' (an artist's proof, the edition was 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, with full margins, in very good condition
Image: 22¾ x 34 in. (578 x 863 mm.)
Sheet: 30 x 40 in. (762 x 1016 mm.)

\$2,000-3,000



301

ROBERT GOBER (B. 1954)

Untitled, from *Photography Portfolio II*

gelatin silver print, on glossy photographic paper, 2000, signed and dated in pencil on the reverse, numbered 'A.P. 9/12' (an artist's print, there was also an edition of 40), published by Carolina Nitsch for the Merce Cunningham Dance Company, New York, with full margins, in very good condition
Image: 8¾ x 12¾ (219 x 377 mm.)
Sheet: 9½ x 13¾ in. (241 x 349 mm.)

\$3,000-4,000





302

ERNESTO NETO (B. 1964)

Untitled, from *Photography Portfolio II*

chromogenic crystal archive print in colors, on glossy photographic paper, 2006,
from the edition of 40, published by Carolina Nitsch for the Merce Cunningham
Dance Company, New York, with full margins, generally in good condition

Image: 27 x 26 in. (686 x 660 mm.)

Sheet: 39 $\frac{3}{4}$ x 30 in. (1010 x 762 mm.)

\$1,000-2,000

303 No Lot

304

CHRISTO (B. 1935)

Wrapped Building, Project for 1 Times Square, New York

lithograph in colors with collage, on Guarro mounted to cardboard (as issued), 1985, signed in pencil, numbered 17/100 (there were also 25 artist's proofs), published by Ediciones Polígrafa, Barcelona, the full sheet, pale light-staining, in good condition, framed
Sheet: 18 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in. (460 x 568 mm.)

\$3,000-5,000

LITERATURE:

Schellmann 128



305

CHRISTO (B. 1935)

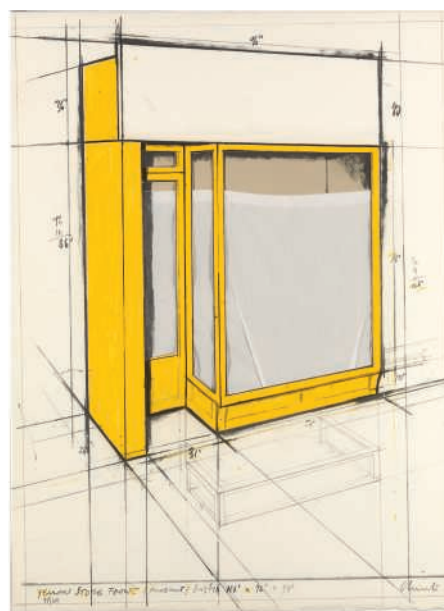
Yellow Store Front, Project

lithograph in colors with collage of acetate and cloth, on Arches paper mounted to museum board (as issued), 1980, signed in pencil, numbered 94/100 (there were also 23 artist's proofs), published by Abrams Original Editions, New York, the full sheet, in very good condition, framed
Sheet: 31 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in. (803 x 594 mm.)

\$2,000-4,000

LITERATURE:

Schellmann 104



PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

306

RICHARD ESTES (B. 1932)

Lakewood Mall, from *Urban Landscapes No. 3*

screenprint in colors, on Fabriano Cottone paper, 1981, signed in pencil, numbered 229/250 (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, with full margins, in very good condition, framed
Image: 14 x 20 in. (356 x 508 mm.)
Sheet: 19 $\frac{3}{4}$ x 27 $\frac{1}{2}$ in. (502 x 699 mm.)

\$1,500-2,500

LITERATURE:

Arthur p. 123





PROPERTY OF CLEVELAND CLINIC, SOLD TO BENEFIT
THE ART ACQUISITIONS FUND

307

MASSIMO VITALI (B. 1944)

Rosignano Dawn Diptych, from *A Portfolio of Landscapes and Figures*

two offset lithographs in colors, on smooth wove paper, 2006, each with the artist's inkstamp on the reverse and numbered 93/120 (there were also 20 artist's proofs), published by Steidl Verlag, Göttingen, Germany, with full margins, in very good condition

Image: 33¾ x 26 in. (857 x 660 mm.)

Sheet: 35½ x 27½ in. (899 x 699 mm.)

(2)

\$1,500-2,500



PROPERTY OF CLEVELAND CLINIC, SOLD TO BENEFIT
THE ART ACQUISITIONS FUND

308

MASSIMO VITALI (B. 1944)

Garda Look, from *A Portfolio of Landscapes and Figures*

offset lithograph in colors, on smooth wove paper, 2006, with the artist's inkstamp on the reverse and numbered 93/120 (there were also 20 artist's proofs), published by Steidl Verlag, Göttingen, Germany, with full margins, in very good condition

Image: 27½ x 35¾ in. (698 x 898 mm.)

Sheet: 25¾ x 33¾ in. (657 x 857 mm.)

\$2,000-3,000



PROPERTY OF CLEVELAND CLINIC, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

309

MASSIMO VITALI (B. 1944)

Calafuria, from *A Portfolio of Landscapes and Figures*

offset lithograph in colors, on smooth wove paper, 2006, with the artist's inkstamp on the reverse and numbered 93/120 (there were also 20 artist's proofs), published by Steidl Verlag, Göttingen, Germany, with full margins, in very good condition

Image: 26 x 33¾ in. (660 x 857 mm.)

Sheet: 27¾ x 38¾ in. (695 x 975 mm.)

\$2,000-3,000



•310

LAURA OWENS (B. 1970)

Untitled

lithograph in colors with three collaged elements (one hand-colored in watercolor) on tan Rives BFK paper, 2002, signed in pencil on the reverse, numbered 46/70 (there were also 25 artist's proofs in Roman numerals), published by Parkett, New York, with their blindstamp, in very good condition, framed

Sheet: 18 x 12 in. (457 x 305 mm.)

\$800-1,200

PROPERTY FROM A PRIVATE COLLECTION

311

TOM FRIEDMAN (B. 1965)

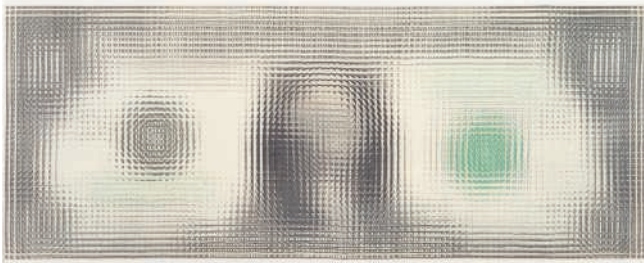
Untitled

inkjet print in color, on Somerset Velvet paper, 2000, signed in pencil on the reverse, numbered (there were also 4 artist's proofs), published by Feature, Inc., New York, with full margins, in very good condition, framed

Image: 13 $\frac{3}{8}$ x 33 $\frac{1}{2}$ in. (340 x 851 mm.)

Sheet: 21 $\frac{1}{4}$ x 41 $\frac{1}{2}$ in. (540 x 1051 mm.)

\$3,000-5,000



•312

INKA ESSENHIGH (B. 1969)

The Western Print

screenprint in colors on wove paper, 1999, signed and dated in pencil on the reverse, numbered 2/60, in very good condition, framed

Sheet: 27 $\frac{3}{4}$ x 30 $\frac{1}{2}$ in. (705 x 775 mm.)

\$600-800

•313

GHADA AMER (B. 1963)

Untitled portfolio: two prints

two aquatints with engraving, etching and drypoint in colors on Hahnemühle-Durer etching paper, 2000, each signed in pencil, numbered 7/40, published by Michael Steinberg Fine Art, New York, with the Burnet Editions blindstamp, in very good condition, each framed

Each Image: 7 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in. (200 x 251 mm.)

Each Sheet: 18 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in. (467 x 391 mm.)

(2)

\$1,500-2,500

Including: *Black Rose* and *Souvenirs d'enfance*





314

VARIOUS ARTISTS

SMS #1-6

the set of six portfolios and ephemera in various media, 1968, from the edition of 200, published by The Letter Edged in Black Press Inc., New York, generally in very good condition, with optional original Plexiglass boxes, with the Reinhold-Brown Gallery guide

Each Portfolio: 11 x 7 in. (279 x 178 mm.)

\$3,000-5,000

Including:

No. 1: Irving Petlin, Su Braden, James Lee Byars, Christo, Walter de Maria, Richard Hamilton, Kaspar Koenig, Julien Levy, Sol Mednick, Nancy Reitkopf, La Monte Young & Mariann Zazeela

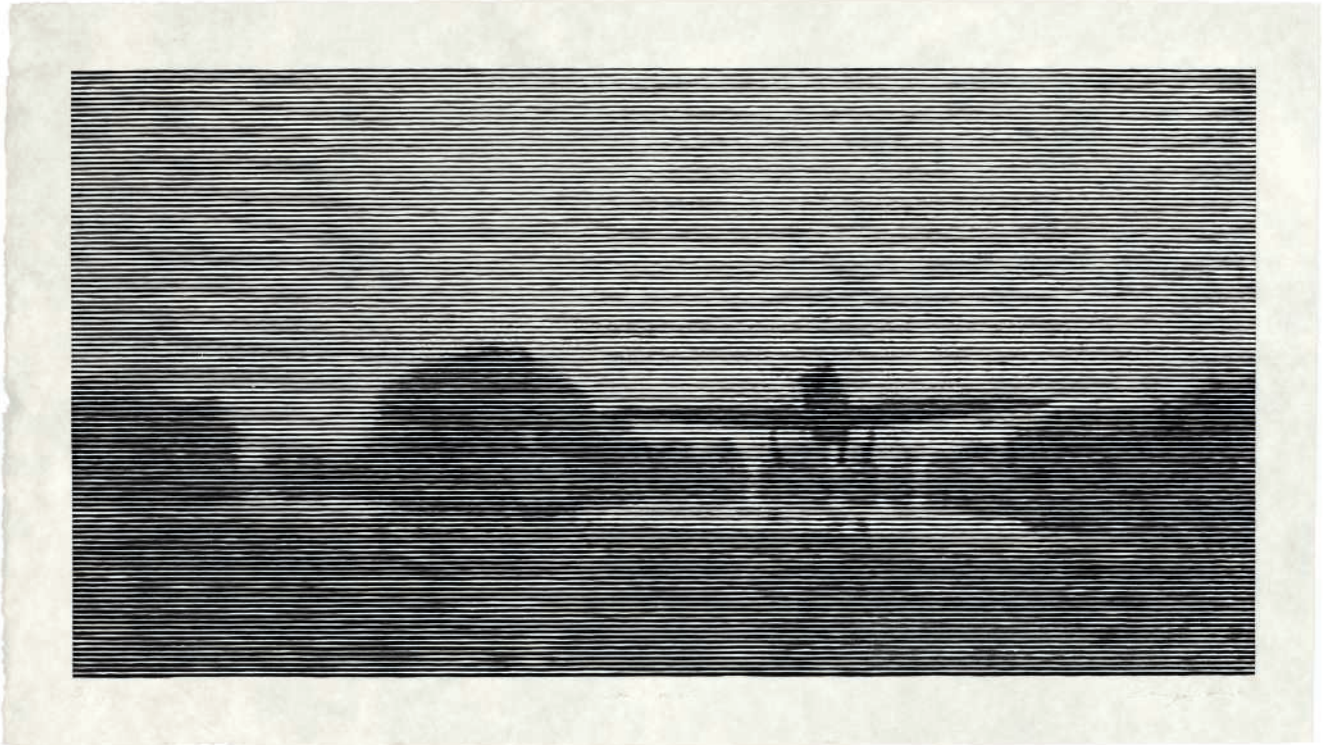
No. 2: Marcel Duchamp, Nicolas Calas, Bruce Conner, Marcia Herscovitz, Alain Jacquet, Ray Johnson, Lee Lozano, Meret Oppenheim, Bernard Pfeim, George Reavey, Clovis Trouille

No. 3: John Battan, Aftograf, Enrico Baj, William Bryant, Dick Higgins, Joseph Kosuth, Ronnie Landfield, Roland Penrose, Man Ray, H.C. Westermann, Hannah Weiner, Terry Riley reel to reel tape

No. 4: Robert Stanley, Arman, Paul Bergtold, John Cage, Hollis Frampton, On Kawara, Roy Lichtenstein: hat/boat, Lil Picard, Domenico Rotella, Robert Watts, Princess Winifred, La Monte Young reel to reel tape, Marian Zazeela

No. 5: Congo, William Anthony, Wall Batterton, William Copley, Edward Fitzgerald, Neil Jenney, Angus MacLise, Bruce Nauman, Yoko Ono, Mel Ramos, Robert Rohm, William Schwedler, Diane Wakoski, Lawrence Weiner

No. 6: Richard Artschwager, Ed Boreal, Deiter Roth, Betty Dodson, Ronoldo Ferri, John Giorno, Toby Mussman, Adrian Nutbeem, Claes Oldenburg, Mischa Petrov, Jean Reavey, Bernar Venet



315



316

140

315

CHRISTIANE BAUMGARTNER (B. 1967)

Sanssouci

woodcut, on Kozo paper, 2011, signed, titled and dated in pencil, numbered 3/12, with full margins, in very good condition

Image: 24¼ x 47½ in. (743 x 1197 mm.)

Sheet: 29½ x 52¼ in. (749 x 1327 mm.)

\$4,000-6,000

316

ROBERT GOBER (B. 1954)

Untitled

photolithograph on French Dur-O-Tone paper, 1992-1996, signed and dated in pencil on the reverse, numbered 3/40 (there were also 10 artist's proofs), published to benefit the Hetrick-Martin Institute, New York, with creases, folds, and pinpoint holes (as issued), in very good condition, framed

Sheet: 22.¾ x 13½ in. (568 x 343 mm.)

\$5,000-7,000

317

ROBERT PETERSEN (B. 1945)

Journal Details 1980-88

the complete set of 26 lithographs with hand-coloring, on Penhurst Barcham Green paper, 1990, with title page, text, and justification, numbered 'A.P. 7/8' (an artist's proof, the edition was 25), published by Castelli Graphics, New York, with their blindstamp, bound (as issued), in very good condition, with original green cypress box; together with **Samuel Beckett, Nohow On**, the complete set of four etchings by Robert Ryman, on Arches paper, 1980 Overall: 14¼ x 11 x 1½ in. (362 x 279 x 38 mm.) (2)

\$1,500-2,500



318

LOUISE BOURGEOIS (1911-2010)

Pink Days

screenprint in colors, on wove paper, 2008, initialed in pencil and inscribed 'To Donald, Best wishes' on the reverse, numbered 80/175, the full sheet, in very good condition; together with **Les Fleurs: one print**, screenprint in colors, 2009

Sheet: 8½ x 11 in. (216 x 279 mm.)

\$2,000-3,000



THE COLLECTION OF MARY AND ROY CULLEN

319

WILLIAM T. WILEY (B. 1937)

Once Upon A Time When All Was

lithograph, on colored fabric, 1982, numbered 2/15, generally in good condition, framed

Sheet: 27 ¼ x 22 ½ in. (692 x 572 mm.)

\$2,000-3,000



320

RICHARD TUTTLE (B. 1941)

Mei-Mei Bressenridge, Hiddenness

the complete set of five lithographs with hand-coloring, on wove paper, 1987, with title page, text, and justification, from the edition of 120, published by the Whitney Museum of Art, New York, the full sheets, accordion-folded (as issued), in very good condition, with the original blue portfolio and slip case Overall: 16¼ x 11 x 1 in. (413 x 279 x 25 mm.)

\$4,000-6,000





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

321

ERIC FISCHL (B. 1948)

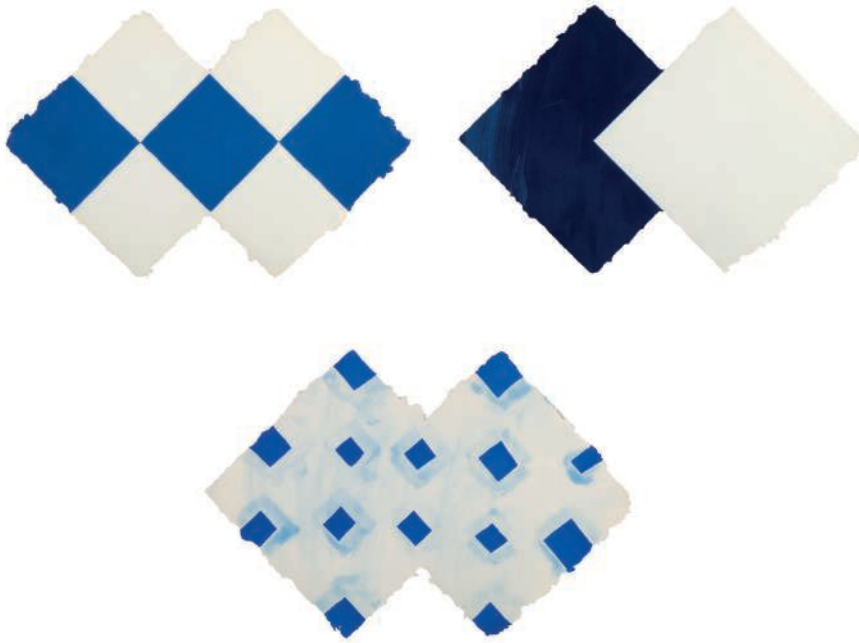
Untitled

monotype in blue, on wove paper, 1998, in very good condition, framed

Image: 19 x 26 $\frac{1}{2}$ in. (483 x 683 mm.)

Sheet: 24 $\frac{1}{2}$ x 30 in. (622 x 762 mm.)

\$2,000-3,000



322

MARY HEILMANN (B. 1940)

Untitled

the complete set of three signed and dated etchings in color, on handmade paper, 1990, each numbered 28/30 (there were also 3 artist's proofs), published by Pace Editions, Inc., New York, the full sheet, in very good condition, framed (3)

\$3,000-5,000

Including: *Rincon*, *House*, and *White Water*

•323

FRED TOMASELLI (B. 1956)

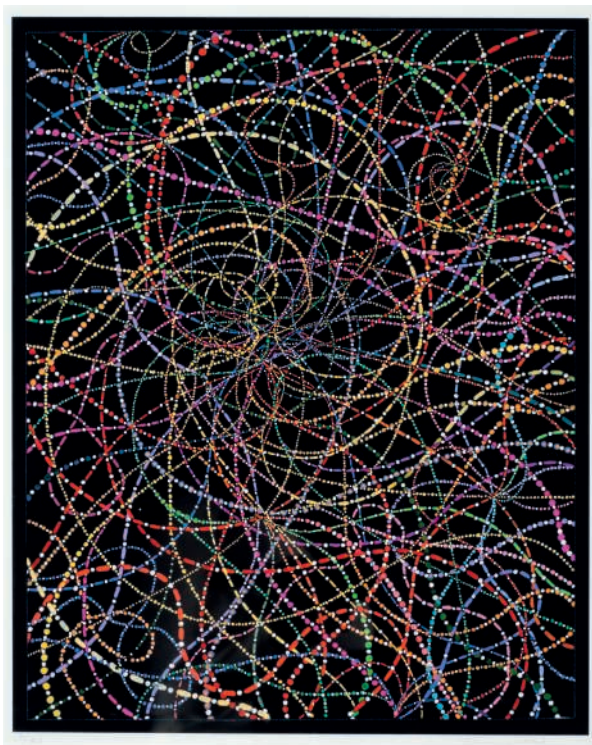
Metalectual x 80

inkjet print in colors, on wove paper, 2001, signed in pencil, numbered 11/80 (there were also 20 artist's proofs), with full margins, in very good condition, framed

Image: 20 x 16 in. (508 x 406 mm.)

Sheet: 21 x 17 in. (533 x 432 mm.)

\$500-700



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

324

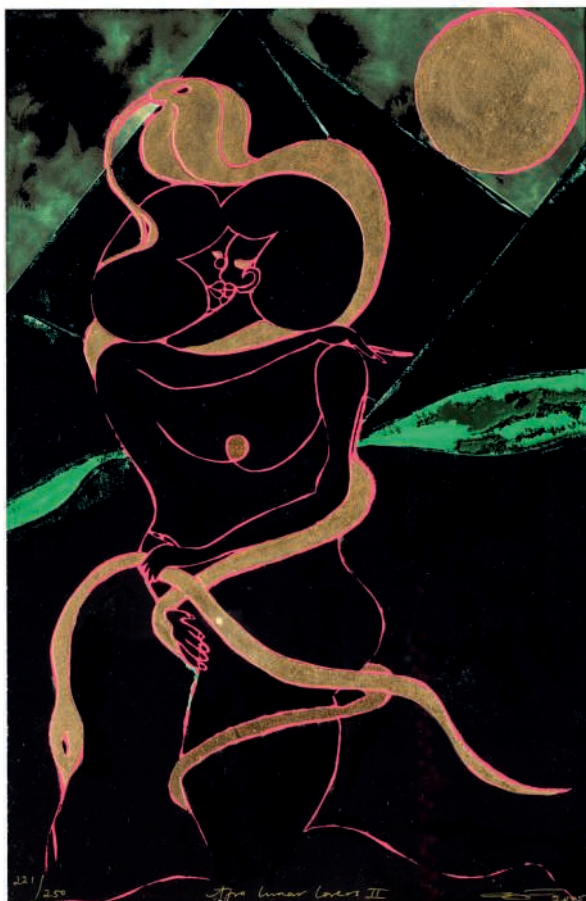
CHRIS OFILI (B. 1968)

Afro Lunar Lovers II

screenprint and giclée in colors with embossing and gold leaf, on wove paper, 2005, signed and dated in gold ink, numbered 221/250, co-published by Afroco and Victoria Miro Gallery, London, in very good condition, framed

Sheet: 19 x 12¼ in. (483 x 307 mm.)

\$1,000-1,500





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

325

LLYN FOULKES (B. 1934)

In Memory of F. G. Hough #1

lithograph in colors, on wove paper, 1974, signed and dated in pencil, inscribed 'artist's proof' (the edition was 20), published by Cirrus Editions, Los Angeles, with their blindstamp, with full margins, in very good condition, framed
Image: 15 x 19¼ in. (381 x 502 mm.)
Sheet: 19¼ x 24½ in. (489 x 622 mm.)

\$600-800



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

326

KERRY JAMES MARSHALL (B. 1955)

Brownie

lithograph in colors, on wove paper, 1995, signed and dated in pencil, numbered 23/50, published by Anchor Graphics, Chicago, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 19¾ x 15 in. (505 x 381 mm.)

\$1,000-1,500



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

327

KAHINDE WILEY (B. 1977)

St. Francis of Adelaide

cast marble dust and resin multiple, 2006, signed in black ink on the reverse of pedestal, numbered 38/250, published by Cerealart Multiples, Philadelphia, in very good condition
Overall: 12 x 10 x 5½ in. (305 x 254 x 140 mm.)

\$800-1,200



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

328

KARA WALKER (B. 1969)

African/American

linocut, on wove paper, 1998, signed, dated, and titled in pencil, numbered 8/40 (there were also 5 artist's proofs), published by Landfall Press, Inc., Chicago, the full sheet, in very good condition, framed
Sheet: 46¼ x 60⅝ in. (1175 x 1540 mm.)

\$10,000-15,000



329

DEBORAH KASS (B. 1952)

OY/YO (Red)

aluminum multiple painted in colors with a polished aluminum base, 2013, with embossed signature on the underside of the base, numbered 18/24, published by Lococo Fine Art, St. Louis, Missouri, in very good condition

Overall: 10½ x 20¾ x 6 in. (267 x 518 x 152 mm.)

\$18,000-25,000

INDEX

A

Almond, D., 298
Amer, G., 313
Archipenko, A., 2
Auerbach, T., 141

B

Bailey, W., 166
Baldessari, J., 43
Baumgartner, C., 315
Bearden, M., 33
Bearden, R., 32
Beuys, J., 117
Bochner, M., 142, 143
Bontecou, L., 133
Bourgeois, L., 318
Brown, J., 30
Brown, R., 44

C

Celmins, V., 224
Chagall, M., 5-15, 18
Christo, 304, 305
Clemente, F., 41
Close, C., 294, 295

D

Dali, S., 80
De Kooning, W., 111
Delaunay, S., 118, 119
Diebenkorn, R., 48-50
Dine, J., 202-204, 247-250
Dix, O., 16
Dubuffet, J., 251
Dunham, C., 219, 220-255

E

Essenhigh, I., 312
Estes, R., 306

F

Fairey, S., 265
Fischl, E., 321
Fontana, L., 75
Foulkes, L., 325
Francis, S., 121
Francis, Sam, 120
Frankenthaler, H., 98-102
Friedman, F., 311

G

Giacometti, A., 42
Gober, R., 301, 316
Gottlieb, A., 74
Grooms, R., 207-209

H

Hamilton, R., 300
Haring, K., 264, 266, 267
Heilmann, M., 322
Hepworth, B., 69
Hirst, D., 268-278
Hockney, D., 40, 170-173

I

Indiana, R., 262, 263

J

Johns, J., 147-152, 157-159
Jones, A., 252

K

Kass, D., 329
Kelly, E., 55-62
Kentridge, W., 38, 39
Klee, P., 78

L

Lawrence, J., 34-37
Lethbridge, J., 134
Lewitt, S., 113-115, 122, 123, 125
Lichtenstein, R., 191, 193-195, 215, 216, 229-233
Longo, R., 228

M

Maeda, J., 139
Magritte, R., 1
Mangold, R., 116
Marclay, C., 299
Marden, B., 126-128, 130-132
Marini, M., 86, 87
Marshall, K., 326
Matisse, H., 83
Matisse, H., 82
Matta, R., 19, 20
Maufra, M., 84
Miro, J., 76, 88, 90-92
Miro, J., 89
Mitchell, J., 110
Mohr, M., 140
Motherwell, R., 104-106
Murakami, T., 279-284

N

Nauman, B., 256-261, 291-293
Neto, E., 302
Nevelson, L., 135, 136

O

Ofili, C., 324
Oldenberg, C., 243, 246
Oldenburg, C., 174-178, 242, 244, 245
Orozco, G., 297
Owens, L., 310

P

Petersen, R., 317
Peyton, E., 45-47
Picasso, P., 51, 52, 77, 79
Puryear, M., 137, 138

R

Ramos, M., 188, 235
Rauschenberg, R., 155
Rauschenberg, R., 153, 154, 156, 160-165, 239-241
Richter, G., 286, 288-290
Richter, R., 287
Rivers, L., 206
Rohlf, C., 85
Rosenquist, J., 196, 198-201
Rothenberg, S., 107
Rouault, G., 17
Ruscha, E., 221-223, 225, 227
Ruscha, R., 226

S

Scott, J., 31
Segal, G., 3, 4
Serra, R., 108, 109
Sone, Y., 124
Soso, J. R., 146
Steinberg, S., 205
Stella, F., 63-68
Sultan, D., 53, 54

T

Tamayo, R., 21, 22, 24-29
Tapiés, A., 70-73
Thiebaud, W., 167, 168, 169
Tomaselli, F., 323
Toulouse-Lautrec, H., 81
Turrell, J., 129
Tuttle, R., 320
Twombly, C., 112

V

Various, 314
Various Artists, 236
Vasarely, V., 144, 145
Vitali, M., 307-309

W

Walker, K., 328
Warhol, A., 179-197, 210-214, 217, 218
Wesselmann, T., 187, 189, 190, 234
Wiley, K., 327
Wiley, W., 319
Winters, T., 237, 238, 296
Wou-Ki, Z., 93-97

X

Xiaogang, Z., 285

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Your description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They inherit our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.
- Written Bids**
You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only

(iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this,

we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- (a) You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- (b) If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- (c) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (d) Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or

regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is,

or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be

confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as being made of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters. **warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot , due on Day 36)	\$150.00
Storage (per lot /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND AMERICAN OFFICES

ARGENTINA

BUENOS AIRES

Tel: +54 11 43 93 42 22

Cristina Carlisle

BERMUDA

BERMUDA

+1 401 849 9222

Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553

Candida Sodre

SÃO PAULO

+55 11 3061 2576

Nathalie Lenci

CANADA

TORONTO

+1 416 960 2063

Brett Sherlock

CHILE

SANTIAGO

+56 2 2 2631642

Denise Ratinoff de Lira

COLOMBIA

BOGOTA

+57 312 421 1509

Juanita Madrinan

FRANCE

• PARIS

+33 (0)1 40 76 85 85

INDIA

• MUMBAI

+91 (22) 2280 7905

Menaka Kumari-Shah

Sonal Singh

ITALY

• MILAN

+39 02 303 2831

JAPAN

TOKYO

+81 (0)3 6267 1766

Ryutaro Katayama,

Chairman

Nobu Nagara

MEXICO

MEXICO CITY

+52 55 5281 5503

Gabriela Lobo

THE NETHERLANDS

• AMSTERDAM

+31 (0)20 57 55 255

PEOPLES REPUBLIC OF CHINA

• HONG KONG

+852 2760 1766

• SHANGHAI

+86 (0)21 6355 1766

Jinping Cai

SWITZERLAND

• GENEVA

+41 (0)22 319 17 66

Eveline de Proyart

• ZURICH

+41 (0)44 268 1010

Dirk Boll

UNITED ARAB EMIRATES

• DUBAI

+971 (0)50 551 4264

Chaden Khoury

UNITED KINGDOM

• LONDON, KING STREET

+44 (0)20 7839 9060

• LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

UNITED STATES

BOSTON

+1 617 536 6000

Elizabeth M. Chapin

CHICAGO

+1 312 787 2765

Lisa Cavanaugh

DALLAS

+1 214 599 0735

Capera Ryan

HOUSTON

+1 713 802 0191

Jessica Phifer

LOS ANGELES

+1 310 385 2600

Rita Boyle

MIAMI

+1 305 445 1487

Jessica Katz

NEWPORT

+1 401 849 9222

Betsy D. Ray

• NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 833 6952

Maura Smith

PHILADELPHIA

+1 610 520 1590

Christie Lebano

SAN FRANCISCO

+1 415 982 0982

Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386

NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN ART

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2120

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS

NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS

KS: +44 (0)20 7389 2357

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

FOLK ART

NY: +1 212 636 2230

FURNITURE

NY: +1 212 636 2200

HOUSE SALES

SK: +44 (0)20 7752 3260

ICONS

SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190

KS: +44 (0)20 7389 2700

INTERIORS

NY: +1 212 636 2032

SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370

SK: +44 (0)20 7752 3239

JAPANESE ART

NY: +1 212 636 2160

KS: +44 (0)20 7389 2595

JEWELLERY

NY: +1 212 636 2300

KOREAN ART

NY: +1 212 636 2165

LATIN AMERICAN ART

NY: +1 212 636 2150

MINIATURES

NY: +1 212 636 2250

MODERN DESIGN

SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

OBJECTS OF VERTU

NY: +1 212 636 2250

OLD MASTER DRAWINGS

NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

PHOTOGRAPHS

NY: +1 212 636 2330

PICTURE FRAMES

SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

POSTERS

SK: +44 (0)20 7752 3208

PRINTS

NY: +1 212 636 2290

RUSSIAN WORKS OF ART

NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS

SK: +44 (0)20 7752 3286

SCULPTURE

KS: +44 (0)20 7389 2331

SK: +44 (0)20 7389 2794

SILVER

NY: +1 212 636 2250

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040

SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN

NY: +1 212 636 2240

VICTORIAN PICTURES

KS: +44 (0)20 7389 2468

SK: +44 (0)20 7752 3257

WATCHES

NY: +1 212 636 2320

WINE

NY: +1 212 636 2270

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485

Fax: +1 212 636 4930

www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901

Fax: +1 212 636 4929

Email: celkies@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400

Fax: +1 212 636 2370

Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620

Fax: +1 212 636 4931

Email: awhiting@christies.com

PRIVATE SALES

US: +1 212 636 2557

Fax: +1 212 636 2035

Email: vpfeiffer@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: christieseducation@christies.edu

Hong Kong

Tel: +852 2978 6747

Fax: +852 2525 3856

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: education@christies.com

Paris

Tel: +33 (0)1 42 25 10 90

Fax: +33 (0)1 42 25 10 91

Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email: info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788

Fax: +852 2845 2646

Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

London

+44 (0)20 7622 0609

london@cfass.com

New York

+1 212 974 4579

newyork@cfass.com

Singapore

Tel: +65 6543 5252

Email: singapore@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

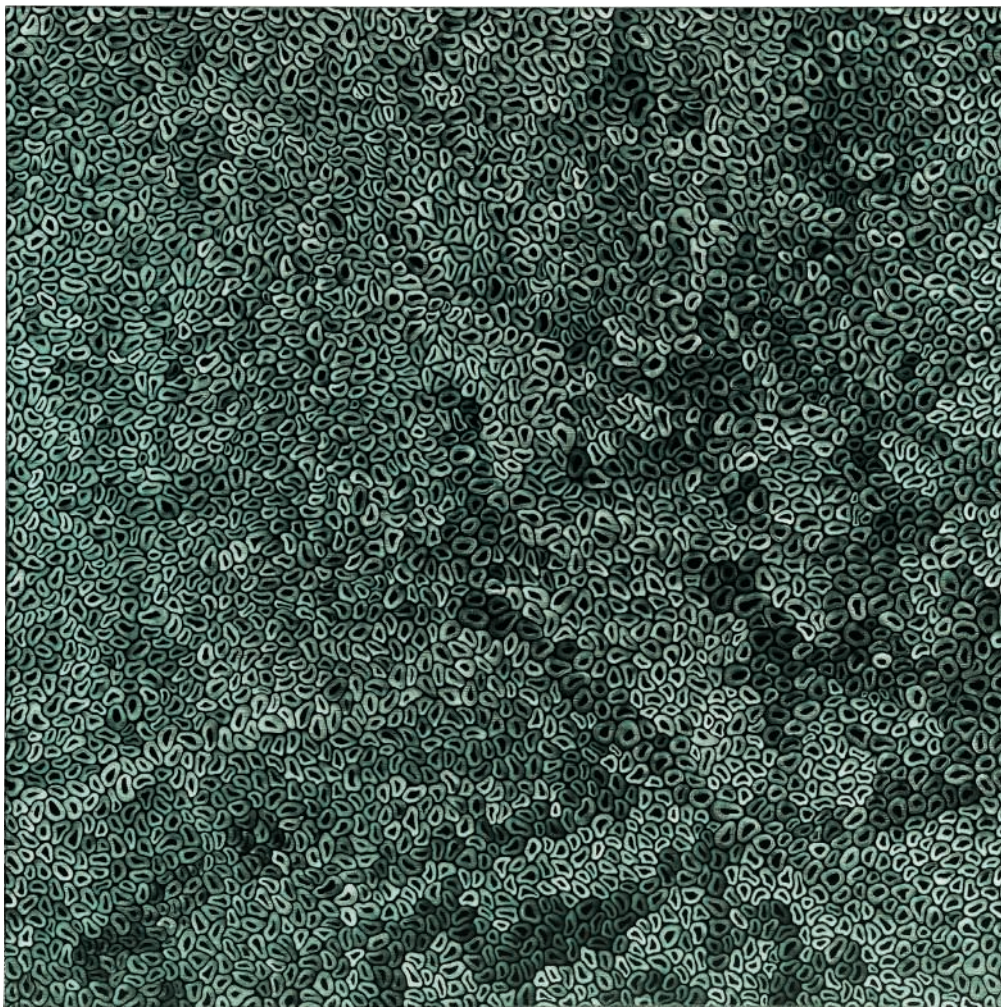
KEY TO ABBREVIATIONS:

KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*



© YAYOI KUSAMA. COURTESY DAVID ZWIRNER, VICTORIA MIRO GALLERY, OTA FINE ARTS, KUSAMA ENTERPRISE

YAYOI KUSAMA (B. 1929)
Early Spring
signed, titled and dated 'Yayoi Kusama 2004 EARLY SPRING' (on the reverse)
acrylic on canvas
57 ¼ x 57 ¼ in. (145.4 x 145.4 cm.)
Painted in 2004.
\$300,000-400,000

FIRST OPEN

New York, 4 March 2016

VIEWING

26 February 3 March 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Han-I Wang
hwang@christies.com
+1 212 636 2100

CHRISTIE'S
THE ART PEOPLE



© 1981 CENTER FOR CREATIVE PHOTOGRAPHY, ARIZONA BOARD OF REGENTS

Sold on behalf of the U.S. Government

EDWARD WESTON (1886-1958)

Shell, 1927

gelatin silver print, mounted on board, printed c. 1930

signed, dated, and numbered '24-50' in pencil (mount, recto); numbered '1S' in pencil (mount, verso)

image/sheet: 9½ x 7¼ in. (24 x 18.4 cm.)

mount: 17 x 13 in. (42.3 x 33 cm.)

Estimate \$250,000-350,000

MODERN VISIONS: EXCEPTIONAL PHOTOGRAPHS

New York, 17-18 February 2016

VIEWING

11-17 February 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Darius Himes
dhimes@christies.com
+1 212 636 2324

CHRISTIE'S
THE ART PEOPLE



EDOUARD VUILLARD (1868-1940)

Paysages et Intérieurs (Roger-Marx 31-43)

the complete set of 12 lithographs in colours with the lithographic cover in colours, 1899, from the edition of 100

595 x 460 x 25 mm. (overall)

£80,000-120,000

PRINTS & MULTIPLES

London, King Street, 15 March 2016

VIEWING

11-14 March 2016

8 King Street

London SW1Y 6QT

CONTACT

Murray Macaulay

mmacaulay@christies.com

+44 (0) 207 389 2252

CHRISTIE'S
THE ART PEOPLE



YELLOW TULIPS © ALEX KATZ/LICENSED BY VAGA, NEW YORK, NY

FIRST OPEN: HOME
New York, 22 March 2016

VIEWING
19–21 February 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Prints and Multiples Inquiries: Lindsay Griffith · lgriffith@christies.com
Photograph Inquiries: Shlomi Rabi · srabi@christies.com
20th Century Decorative Arts Inquiries: Carina Villiger · cvilliger@christies.com
+ 212 636 2290

CHRISTIE'S
THE ART PEOPLE

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

PHOTOGRAPHS, POSTERS & PRINTS

Vintage works from the 19th and early 20th centuries, modern and contemporary photographs and photographically illustrated books. Original works from the great masters of all periods of western printmaking from Dürer through Rembrandt and Goya to Toulouse-Lautrec, Picasso and Contemporary artists.



Code	Subscription Title	Location	Issues	UK£Price	US\$Price	EURPrice
	Photographs, Posters & Prints					
L11	Old Master, 19th Century, Modern & Contemporary Prints	King Street	3	57	95	87
N61	Photographs	New York	5	119	190	181
N11	Prints & Multiples	New York	3	71	114	108
P61	Photographs	Paris	2	38	61	57
K13	Old Master, 19th Century, Modern & Contemporary Prints	South Kensington	4	68	114	103
K72	Vintage Posters	South Kensington	3	43	71	66

CHRISTIE'S

WWW.CHRISTIES.COM/SHOP

Photographs, Posters and Prints · Impressionist and Modern Art
Jewellery, Watches and Wine · Antiquities and Tribal Art
Asian and Islamic Art · Russian Art
Furniture, Decorative Arts and Collectables · American Art and Furniture
Books, Travel and Science · Design, Costume and Memorabilia
Post-War and Contemporary Art
Old Master Paintings and 19th Century Paintings

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pyykkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

Brook Hazelton, President

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Derek Gillman, Chairman
Brett Gorvy, Chairman
Loïc Gouzer, Deputy Chairman
Ben Hall, Deputy Chairman
Nicholas Hall, Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Laura Paulson, Deputy Chairman
Paul Provost, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Jeanne Sloane, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

John Auerbach, Martha Baer,
Vivian Bakmas-Pfeiffer, Heather Barnhart,
Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle,
Bonnie Brennan, Thomas Burstein,
Sarah Cashin, Lisa Cavanaugh,
Elizabeth M. Chapin, Kenneth Citron,
Sandra Cobden, Chris Coover, Deborah Coy,
Francois de Poortere, Carrie Dillon,
Monica Dugot, Cathy Elkies, Sheri Farber,
Lydia Fenet, Jennifer Glaisek Ferguson,
Melissa Gagen, Virgilio Garza,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Darius Himes, Lori Hotz,
Koji Inoue, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Karen Karp, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
Peter Kloman, Susan Kloman, Jonathan Laib,
Brooke Lampley, Julie Leonhardt Latorre,
Thomas Lecky, Daphne Lingon, Richard Lloyd,
Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Alexis McCarthy,
Andrew McVinish, Adrien Meyer,
Michelle Meyercord, Richard Nelson,
Shira Nichaman, Ellanor Notides,
Tash Perrin, Jason Pollack, Denise Ratinoff,
John Reardon, Margot Rosenberg, Sonya Roth,
Capera Ryan, Caroline Sayan, Andrew Seltzer,

Xan Serafin, Brett Sherlock, Muys Sniijders,
Will Strafford, Toby Usnik, Sarah Vandeweerd,
Carina Villinger, Francis Wahlgren, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Tom Woolston, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Vlad Ashurov, Kelly Ayers, Diane Baldwin,
Brett Banckek, Adrian Bijanada,
Eileen Brankovic, Valerie Bulova,
Cristina Carlisle, John Caruso, Angelina Chen,
Pauline Cintrat, Moira Cowan Anne Dayton
Ginette Dean, Cathy Delany, Elise de la Selle,
Anna Diehl, Yasaman Djunic, Alexandra Duch,
Lorena Duran, Ian Ehling, Ross Elgie,
Jessica Fertig, John Foster, Lauren Frank,
Sara Friedlander, Vanessa Fusco,
Sayuri Ganepola, Joshua Glazer,
Peggy Gottlieb, Margaret Gristina,
Izabela Grocholski, Helena Grubestic,
Elizabeth Hammer-Munemura,
Minna Hanninen, William Haydock,
Shannon Henry, Margaret Hoag, Per Holmberg,
Andrew Holter, Jennifer Hong, Val Hoyt,
Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Mariana Joseph,
Jessica Katz, Sumako Kawai, Alexis Klein,
David Kleiweg de Zwaan, Christina Landaw,
Richard LaSalle, Lisa Layfer, Christine Layng,
Andrew Lee, Nathalie Lenci, Mary Libby,
Molly Morse Limmer, Ryan Ludgate,
Ann Lydecker, Laurie Lasdon Marshall,
Erin McAndrew, Adam McCoy,
Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Carolyn Pastel,
Sam Pedder-Smith, Joseph Picone,
Jennifer Pitman, Saara Pritchard,
Kimberly Ray, Greg Reid, Casey Rogers,
Thomas Root, William Russell, Arianna Savage,
Stacey Sayer, Sari Sharaby-Swartz,
Brian Shaw, Candida Sodre, Maura Smith,
Sasha Smith, Gemma Sudlow, Bliss Summers,
Scott Torrence, Arianna Tosto, Terence Vetter,
Beth Vilinsky, Hartley Waltman, Michal Ward,
Nicholas Wilson, Eric Wind, Alan Wintermute,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Jennifer Yum, Laryssa Zalisko, Steven J. Zick

ASSOCIATE VICE PRESIDENTS

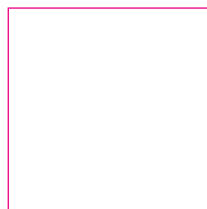
Tylee Abbott, Lauren Anderson, Danielle Austin,
Kelly Barros, Bernadine Boisson,
Anne Bracegirdle, Diana Bramham,
Elisa Catenazzi, Ana Maria Celis, Patrick Conte,
Leiko Coyle, Whitney Cunningham,
Alison Curry, Anne Dayton, Caitlin Donovan,
Kristen de Bruyn, Elise de la Selle, Ashish Desai,
Julie Drennan, Emily Fisher, Heather Fowler,
Sara Fox, Juarez Francis, Douglas Goldberg,
Robert Gordy, Julia Gray, Lindsay Griffith,
Michael Gumener, Megan Guzman,
Rachel Hagopian, Natalie Hamrick,
Adeline Han, Anna Handy, Anne Hargrave,
Andrew Huber, Sima Jalili Caroline Kelly,
Sung Hee Kim, Kirill Kluev, Kristin Kolich,
Samantha Koslow, Paula Kowalczyk,
Emma Kronman, Blake Kurisu, David Lieu,
Carlie Lindeberg, Alexander Locke,
Amelia Manderscheid, Patrick McGrath,
Hadley Miller, Danielle Mosse,
Takaaki Murakami, Libia Nahas, Tom Orf,
Ayub Patel, Yi Peng, Jessica Phifer,
Carleigh Queeneth, Prakash Ramdas,
Jeremy Rhodes, Lesley-Ann Roberts,
Kristina Ryan, Emily Sarokin, Morris Scardigno,
Ryan Schmidt, Morgan Schoonhoven,
Nicole Shapiro, Edwina Stitt, Bo Tan,
Peter Terrela, Lillian Vasquez, Mike Wang,
Drew Watson, Simon Wills, Emma Winder,
Gretchen Yagielski, Kevie Yang,
Cara Zimmerman

CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Herb Allen, Elizabeth Ballantine,
Charlie Blaquier, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat, Guido Goldman,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren,
Casey Wasserman

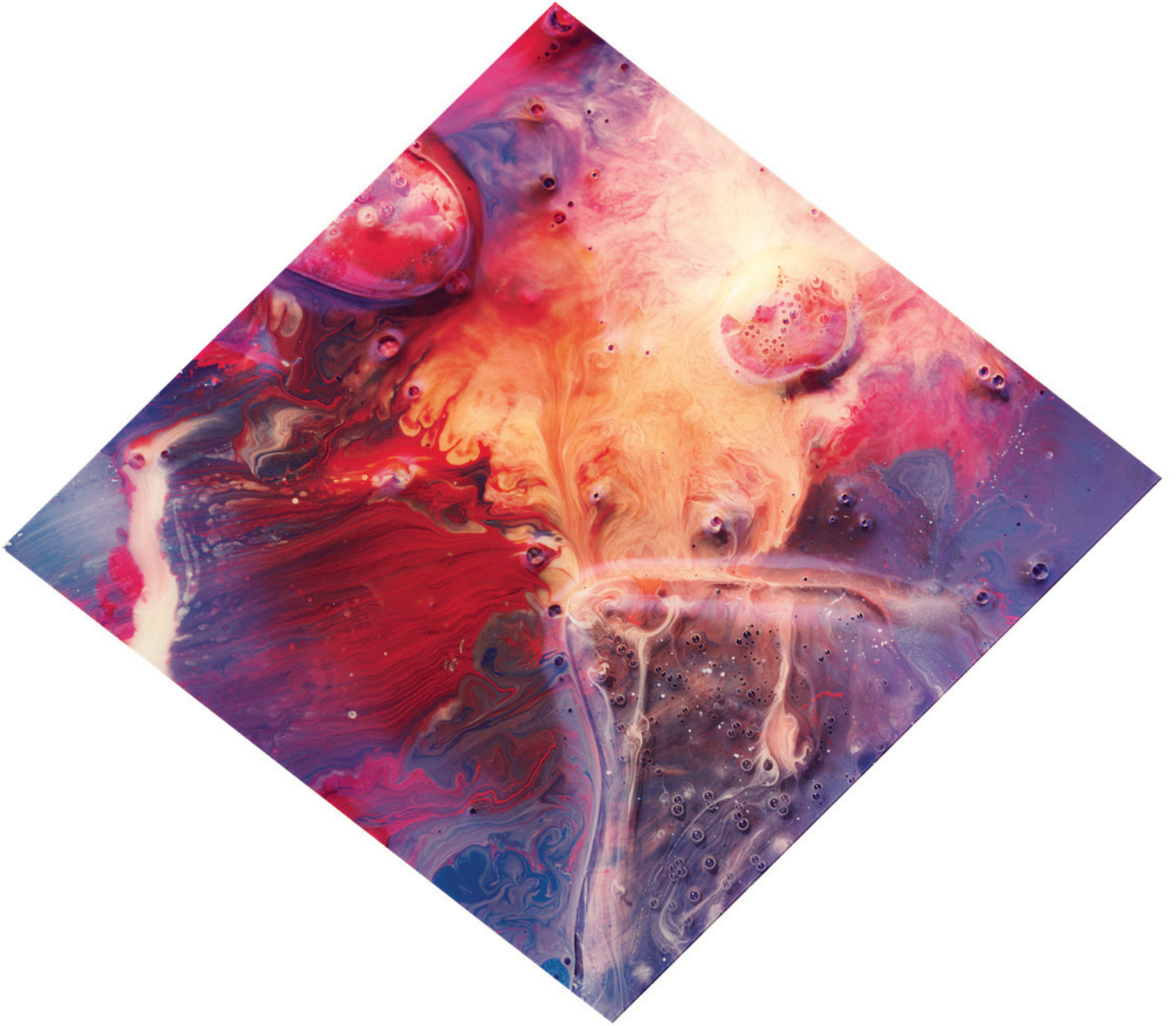
INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,
Alexandra Burroughs, Nathalie Gerschel Kaplan,
Konrad Keese, Lydia Kimball, Mary Libby,
Juanita Madrinan, Brenda Norris, Kelly Perry,
Betsy Ray, Nancy Rome, Ashley Schiff



© Christie, Manson & Woods Ltd. (2016)
Catalogue photo credits:
Douglas Ho, Dan Williams,
Mark Babushkin, Nancy Scherl,
Reid Baker, and Scott Schedivy





CHRISTIE'S
THE ART PEOPLE

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020