

PRINTS AND MULTIPLES

New York, 1-2 November 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

SALE COORDINATORS

Elizabeth Ortiz
eortiz@christies.com

Carolyn Meister
cmeister@christies.com

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

SERVICES

ABSENTEE AND TELEPHONE BIDS
Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

INSURANCE

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

POST-SALE SERVICES

Zhi Yin Yong
Post-Sale Coordinator
Payment, Shipping and
Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS
@christies.com



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

Christina Landaw
clandaw@christies.com
+1 212 974 4567

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 Sale Coordinators.

WORLDWIDE

LONDON

KING STREET

Tim Schmelcher
Murray Macaulay
Alexandra Gill
Charlie Scott
Tel +44 (0)20 7389 2328

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

PRINTS AND MULTIPLES

TUESDAY 1 AND WEDNESDAY 2 NOVEMBER 2016

PROPERTIES FROM

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

The Collection of Marc Bell, Boca Raton, Florida

Cleveland Clinic, Sold to Benefit the Art Acquisitions Fund

The Holdings of the Ford Foundation

The Collection of Mary Jane Garth

The Francey and Dr. Martin L. Gecht Collection

Estate of Harry M. Goldblatt

The Alex Hollender Collection

The Collection of Robert And Sylvia Olnick

The Ringling School of Art and Design Sold to Benefit the Sarasota Museum of Art

The Serge and Vally Sabarsky Collection

The Estate of Vivian S. Schulte

Certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from 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 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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.

AUCTION

Tuesday 1 November 2016
at 10.00 am (Lots 1-113) and
2pm (Lots 114-245)
and Wednesday 2 November 2016
at 10.00 am (Lots 246-305) and
2pm (Lots 306-371)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	28 October	10.00 am - 5.00 pm
Saturday	29 October	10.00 am - 5.00 pm
Sunday	30 October	1.00 pm - 5.00 pm
Monday	31 October	10.00 am - 5.00 pm
Tuesday	1 November	10.00 am - 2.00 pm

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 such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as RED-12206

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves. [40]

Front cover: Lot 279

© 2016 Judd Foundation / Artists Rights Society (ARS), New York

AUCTIONEERS

Richard Lloyd (#1459445)
John Hays (#0822982)
Adrian Meyer (#1365994)
Francis Wahlgren (#0868229)

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 the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com



1
JEAN (HANS) ARP (1886-1966)

Constellation

lithograph in colors, on Rives BFK paper, 1951, signed in pencil, numbered LIII/LX (there was also an edition of 200 on Arches paper), published by Guilde de la Gravure, Geneva, the full sheet, in good condition
Sheet: 22¼ x 15 in. (565 x 381 mm.)

\$1,500-2,000

LITERATURE:

Arntz 238c; Surrealist Prints 2

MORNING SESSION DAY ONE
(LOTS 1-113)

2

HANS BELLMER (1902 - 1975)

Céphalopode double

engraving in white, on black wove paper, 1965, signed in white ink, numbered 18/100, published by Galerie A. F. Petit, Paris, with full margins, in very good condition

Image: 15 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (403 x 435 mm.)

Sheet: 22 $\frac{1}{4}$ x 21 $\frac{1}{2}$ in. (565 x 546 mm.)

\$1,500-2,000

LITERATURE:

Denoël 131; Surrealist Prints 3



3

HANS BELLMER (1902 - 1975)

Sur canapé

etching, on Rives BFK paper, 1966, signed in pencil, annotated 'E.A.' (an artist's proof, the edition was 100), published by Editions Georges Visat, Paris, with full margins

Image: 10 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (267 x 394 mm.)

Sheet: 19 $\frac{1}{2}$ x 25 $\frac{3}{8}$ in. (495 x 645 mm.)

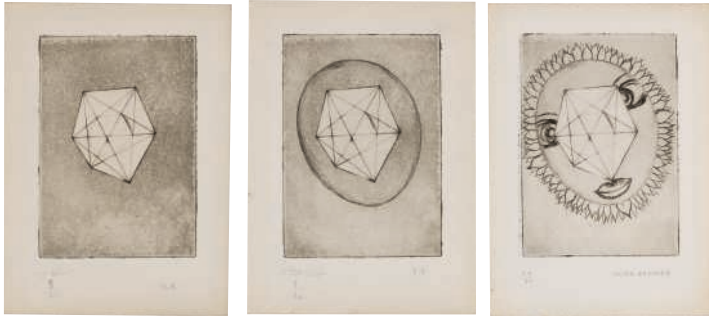
\$1,500-2,000

LITERATURE:

Denoël 63

This example one of a small number of impressions printed with a toned background.





4

VICTOR BRAUNER (1903-1966)

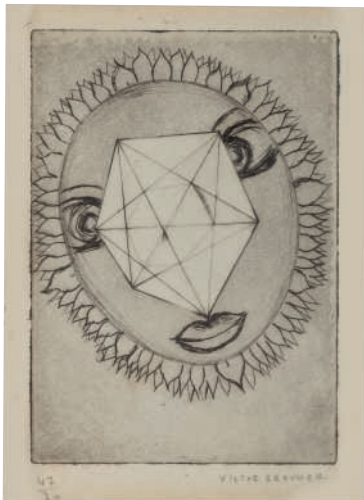
Robert Ruis *Frappe de l'écho*: three plates the set of three etchings, on Van Gelder paper, 1940, the complete first, second and third (final) states, the first state initialed and annotated in pencil '1er etat', and numbered 8/20, the second state initialed and annotated in pencil '2eme etat' and numbered 8/20, the third (final) state signed in pencil and numbered 24/70, published by Éditions Surréalistes, Paris, 1940, each with full margins, time staining, otherwise in generally good condition
Each Image: 5¼ x 3¾ in. (133 x 95 mm.)
Each Sheet: 7½ x 5½ in. (191 x 140 mm.) (3)

\$5,000-7,000

LITERATURE:

Surrealist Prints 5-7

This series constitutes Victor Brauner's first published prints.



5

VICTOR BRAUNER (1903-1966)

Untitled, from Robert Ruis

Frappe de l'écho

etching and aquatint, on laid paper, 1940, the third (final) state, signed and dated in pencil, numbered 24/70, published by Editions Surréalistes, Paris, with full margins, light-, mat and time staining, occasional pale foxmarks, framed
Image: 5¼ x 3¾ in. (133 x 95 mm.)
Sheet: 7½ x 5½ in. (191 x 140 mm.)

\$2,000-3,000

LITERATURE:

Surrealist Prints 7

6

VICTOR BRAUNER (1903-1966)

Untitled, from Yvon Goll *Le Char triomphal d'antimoine*

the set of three etching and aquatints on Rives paper, 1949, each signed in pencil, numbered 127/300, published by Editions Hémisphères, Paris, Each Image: 6¼ x 4¼ in.

\$3,000-5,000

LITERATURE:

Surrealist Prints 9 - 11



7

VICTOR BRAUNER (1903-1966)

Codex d'un visage, Le Pont Cardinal, Paris, 1963

the complete set of seven signed and numbered etchings with title page, on Arches paper, table of contents, and justification, copy 40 of 60 (there were also 6 artist's proof copies), with full margins, loose (as issued), in good condition, with original burgundy linen-covered boards with printed title and artist's name.

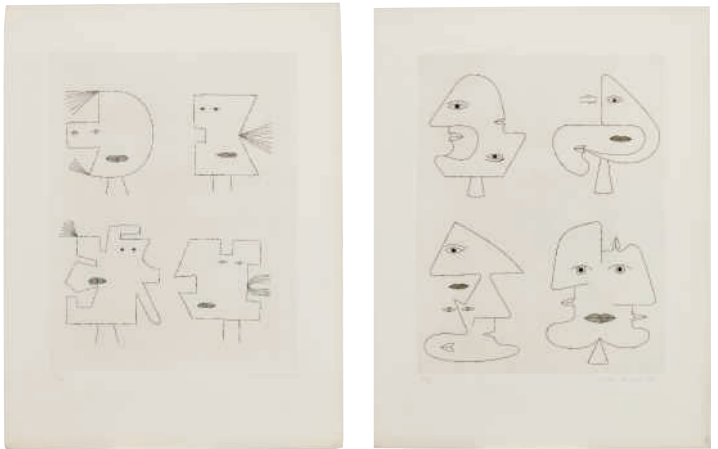
25¼ x 19⅞ in. (654 x 505 mm.)

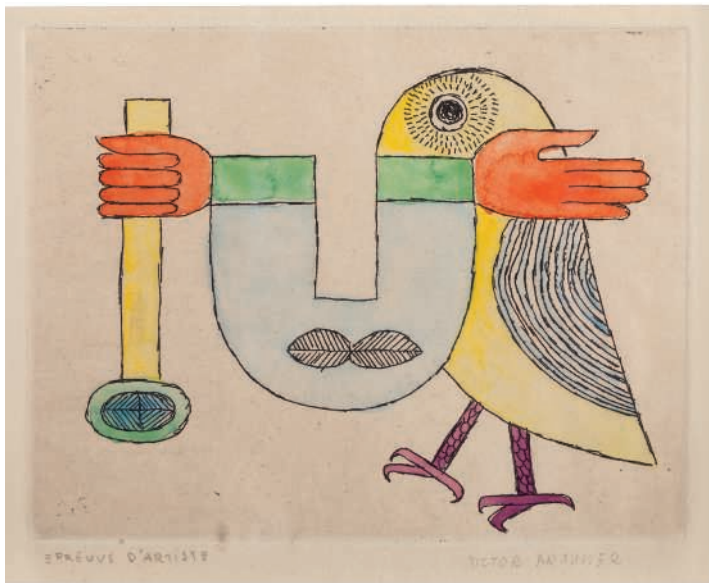
(7)

\$4,000-6,000

LITERATURE:

see Surrealist Prints 13





8

VICTOR BRAUNER (1903-1966)
L'Oiseau innomé, from Gherasim Luca *Ce Château pressenti*

etching with hand-coloring, on wove paper, 1958, signed in pencil, annotated 'epreuve d'artiste', separate from the six hand-colored proofs and an additional 30 proofs printed in black, published by Méconnaissance, Paris, with wide margins, tape remains on the reverse, showing through in the upper margin, pale light- and uneven mat staining, and other lesser defects

Image: 4¼ x 5¾ in. (108 x 137 mm.)

Sheet: 10¾ x 8½ in. (276 x 216 mm.)

\$4,000-6,000

LITERATURE:

Surrealist Prints 12



9

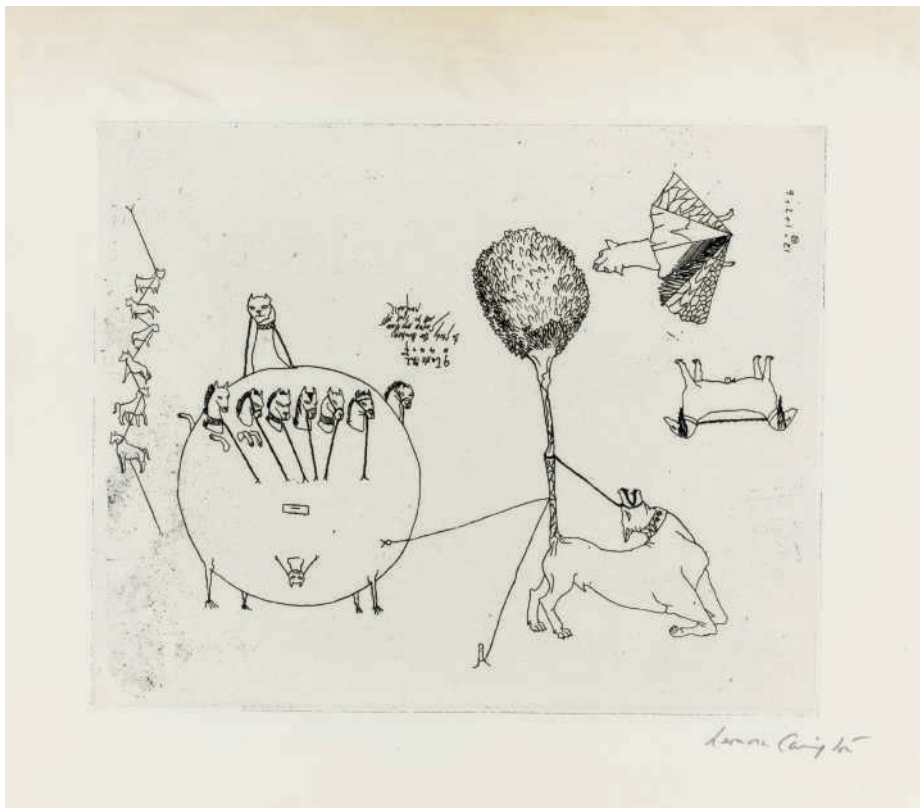
VICTOR BRAUNER (1903-1966)
Untitled, from *Brunidor Portfolio Number 2*, 1947-1952

two etchings with hand-coloring, printed on one sheet of wove paper, 1947, signed and dated in pencil, numbered 7/110, published by Robert Altmann / Brunidor Editions, Paris, 1946-1952, with full margins, light- and uneven mat staining

Image: 6¾ x 5 in. (168 x 127 mm.) (Each)

Sheet: 13 x 16½ in. (330 x 419 mm.)

\$4,000-6,000



10
LEONORA CARRINGTON (B. 1917)

Untitled, from *VVV Portfolio*

etching, 1942, signed in pencil, from the edition of 20, printed by Atelier 17, published by VVV, New York, 1943, adhesive remains in the upper margin and on the reverse

Image: 8 x 9 $\frac{7}{8}$ in. (203 x 250 mm.)

Sheet: 12 x 13 $\frac{5}{8}$ in. (304 x 346 mm.)

\$2,500-3,500

LITERATURE:
Surrealist Prints 14



11

SALVADOR DALÍ (1904-1989)

André Breton and Paul Éluard, *L'Immaculée conception*, Éditions Surréalistes, Paris, 1930

the complete book containing one heliogravure and etching, title page, text in French, table of contents and justification page, signed by the authors in ink and stamped no. 4 on the justification page, on *Japon Nacré* paper. Copy 4 of 10 on this paper (there were also 100 copies on Van Gelder paper), with full margins, in very good condition, bound (as issued), with paper covers and linen covered portfolio box.

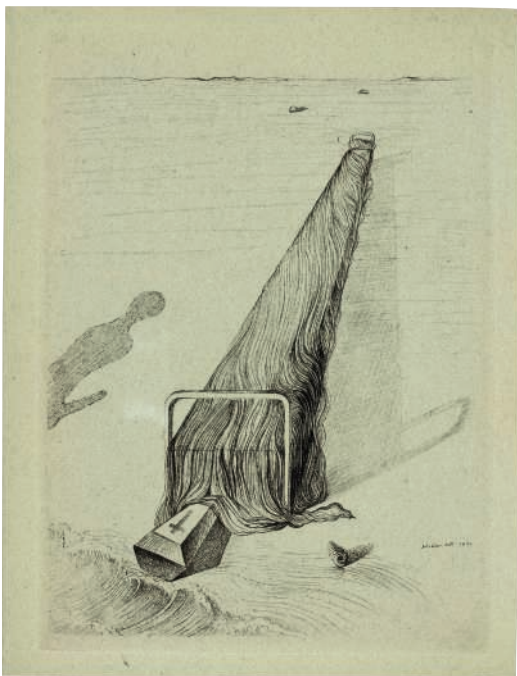
11 x 8¼ in. (279 x 210 mm.)

book

\$7,000-10,000

LITERATURE:

Michler-Löpsinger 2(b), *Surrealist Prints* 19



12

SALVADOR DALÍ (1904-1989)

René Char, *Artine*, Éditions Surréalistes, Paris, 1930

the complete book with one heliogravure and etching, with title page, text in French, and justification, on green Ingres paper, signed by the author and numbered 'No. 23' on the justification page (from the edition of 15 on this paper, there was also in edition of 15 on *Japon* paper), signed by the author on the title page and dedicated with '*à Pierre Mabille Pierre et lame de tout coeur*', with an associated sketch, with full margins, time staining, bound (as issued), with original red paper covers and blue leather portfolio case with blue embossed title on the spine.

10½ x 8 in. (257 x 203 mm.)

book

\$12,000-18,000

LITERATURE:

Michler-Löpsinger 3(c); *Surrealist Prints* 20

The present lot is dedicated to Pierre Mabille a medical doctor and writer who was an active member of the Surrealist movement. He was a contributor to the magazine *Minotaur* (see lot 12) and another important Surrealist magazine *Neon*. His most famous work in the Surrealist genre is *Le Miroir du merveilleux* from 1940.



13
SALVADOR DALÍ (1904-1989)

La Femme visible, Éditions Surréalistes, Paris, 1930

the complete book containing one heliogravure with engraving, with title page, text in French, table of contents and justification page. On Arches paper, copy number 69 of 175, with full margins, pale foxing in places throughout, with original red foil covered paper wrapper. 11 $\frac{1}{2}$ x 8 $\frac{7}{8}$ in. (289 x 225 mm.) book \$2,000-3,000

LITERATURE:

Michler-Löpsinger 4(d); Surrealist Prints 21



14
SALVADOR DALÍ (1904-1989)

Le Revolver à cheveux blancs

etching with engraving, on wove paper, 1932, Löpsinger's first state (of three), with the remarque from the untrimmed plate, from the deluxe edition of ten with the etching, published by Editions des Cahiers Libres, Paris, with full margins, a few pinpoint foxmarks in the upper left margin, otherwise in generally good condition

Image: 5 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in. (149 x 121 mm.)

Sheet: 13 x 10 in. (330 x 254 mm.)

\$10,000-15,000

LITERATURE:

Löpsinger 6a; Surrealist Prints 22

15

SALVADOR DALI (1904-1989)

L'Enfant-sauterelle

etching and engraving, on Arches paper, 1933, signed in pencil, numbered 50/100, printed by R. Lacourrière, published by M. Czar (Les Sources), Paris, with full margins, framed

Image: 14 $\frac{5}{8}$ x 11 $\frac{1}{4}$ in. (373 x 298 mm.)

Sheet: 25 $\frac{1}{2}$ x 19 $\frac{3}{8}$ in. (646 x 497 mm.)

\$7,000-10,000

LITERATURE:

Michler-Löpsinger 7; Surrealist Prints 23



16

SALVADOR DALI (1904-1989)

Georges Hugnet, *Onan*, Éditions Surréalistes, Paris, 1934

the complete book containing one signed etching with aquatint and drypoint, with title page and text in French, on Arches paper.

Copy number 46 of 250, bound (as issued), with full margins, in generally very good condition, with original paper wrapper with printed cover text. 11 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in. (289 x 235 mm.)

\$6,000-8,000

LITERATURE:

Michler-Löpsinger 10(d); Surrealist Prints 24



17

SALVADOR DALI (1904-1989)

Les Chants de Maldoror

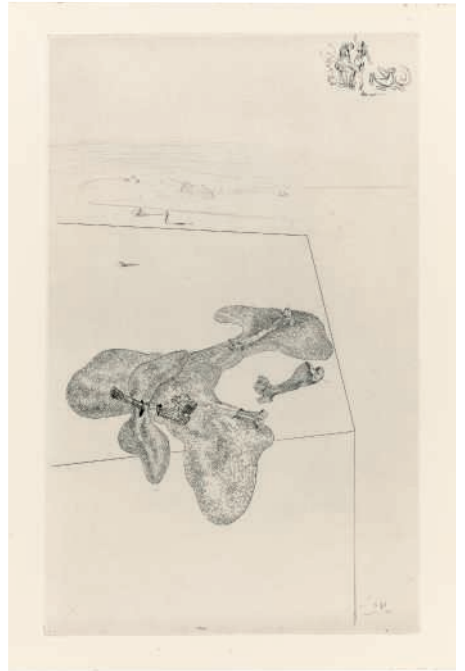
the complete proof set of 44 etchings with drypoint, on Arches paper, 1934, from the edition of 60, co-published by Albert Skira and Graphik Europa Anstalt, Paris, each with full margins, each with pale scattered foxing, otherwise in good condition
Each Sheet: 13 $\frac{1}{8}$ x 9 $\frac{7}{8}$ (333 x 250 mm.) (44)

\$40,000-60,000

LITERATURE:

Michler-Löpsinger 11-54; Surrealist Prints 25 - 28







18
SALVADOR DALI (1904-1989)
Crânes mous et harpe crânienne

etching and aquatint, on wove paper, 1935, signed, dated and dedicated 'Pour Edouard son ami', Michler-Löpsinger states that only a few impressions of this print are known, in generally very good condition

Image: 14½ x 11¾ in. (368 x 299 mm.)

Sheet: 20¾ x 14¾ in. (530 x 375 mm.)

\$30,000-50,000

LITERATURE:

Michler-Löpsinger 56; Surrealist Prints 30

The 'Edouard' in this dedication is Edward James, Dalí's primary portion during this period. See note for *Fantastic Beach Scene*.



A Edward James
1935

19

SALVADOR DALÍ (1904-1989)

Fantastic Beach Scene

etching in sepia, on *Chine collé* to Arches paper, 1935, signed and dated in pencil, and dedicated 'A Edward James', one of a few impressions in this color, Michler-Löpsinger notes that there were also a small number of impressions in black ink, with full margins, pale time staining, otherwise in generally good condition

Image: 9¾ x 11¾ in. (239 x 295 mm.)

Sheet: 15¾ x 18¾ in. (403 x 476 mm.)

\$30,000-50,000

LITERATURE:

Michler-Löpsinger 57; Surrealist Prints 31

The present lot is dedicated to Edward James, a British poet best known for his ardent support of Surrealism. He was a major patron of Salvador Dalí - and was a sponsor for many of the artist's best known works from the 1930s including *Lobster Telephone* and the *Mae West Lips Sofa*.



20

SALVADOR DALI (1904-1989)

Tristan Tzara, *Grains et issues*, Denoël et Steele, Paris, 1935

the complete portfolio containing one signed etching, title page, justification and text in French, on *Japon* paper, stamped 'no. 12' on the justification page, one of 15 copies on this paper (there was also an edition of 40 on Arches paper), the full sheet, the etching slightly toned, otherwise in generally very good condition, bound (as issued), with gilt jacket and marble covered slipcase. 7 $\frac{7}{8}$ x 6 in. (200 x 152 mm.) book

\$20,000-30,000

LITERATURE:

Michler-Löpsinger 55; Surrealist Prints 29

21

PAUL DELVAUX (1897-1994)

La Mer est proche

lithograph, on Arches paper, 1966, signed in pencil, numbered 29/75, published by Galerie Le Bateau Lavoir, Paris, with full margins, pale light- and mat staining, otherwise in generally good condition

Image: 25½ x 20 in. (648 x 508 mm.)

Sheet: 30¼ x 22¼ in. (768 x 565 mm.)

\$2,500-3,500

LITERATURE:

Jacob 8; Surrealist Prints 36



22

PAUL DELVAUX (1897-1994)

L'Éventail

lithograph in colors, on Arches paper, 1968, signed in pencil, numbered 70/75, published by Le Bateau Lavoir, Paris, with full margins, scattered foxing, the colors slightly attenuated (primarily the light green), framed

Image: 25½ x 18¾ in. (646 x 475 mm.)

Sheet: 29¾ x 22 in. (757 x 560 mm.)

\$3,000-5,000

LITERATURE:

Jacob 21; Surrealist Prints 39





23

GIORGIO DE CHIRICO (1888-1978)

Combattimento di Gladiatori, from Jean Cocteau *Le Mystère Laïc*

etching with drypoint, on smooth wove paper, 1928, signed in pencil, numbered 66/100, published by Editions des Quatre Chemins, Paris, with wide margins, in generally good condition

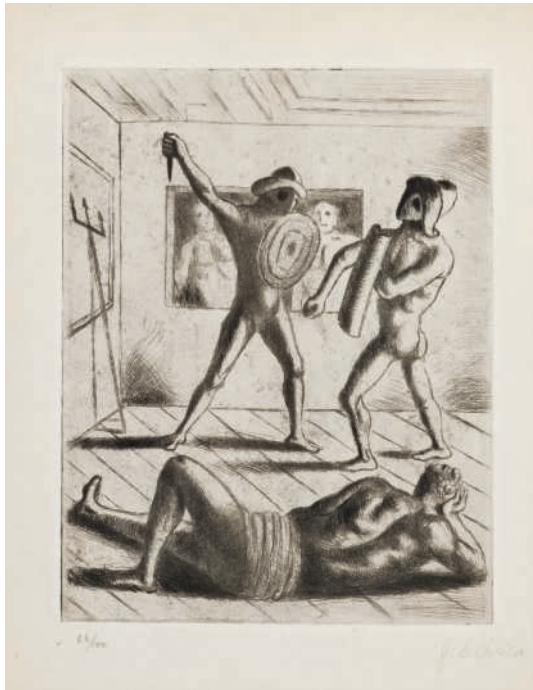
Image: 5½ x 7 in. (140 x 178 mm.)

Sheet: 7½ x 9¾ in. (191 x 248 mm.)

\$5,000-7,000

LITERATURE:

Ciranna 3; Surrealist Prints 15



24

GIORGIO DE CHIRICO (1888-1978)

Scuola di gladiatori I, from Jean Cocteau *Le mystère laïc*

etching with drypoint, on smooth wove paper, 1928, signed in pencil, numbered 66/100, published by Editions des Quatre Chemins, Paris, with wide margins, in generally good condition

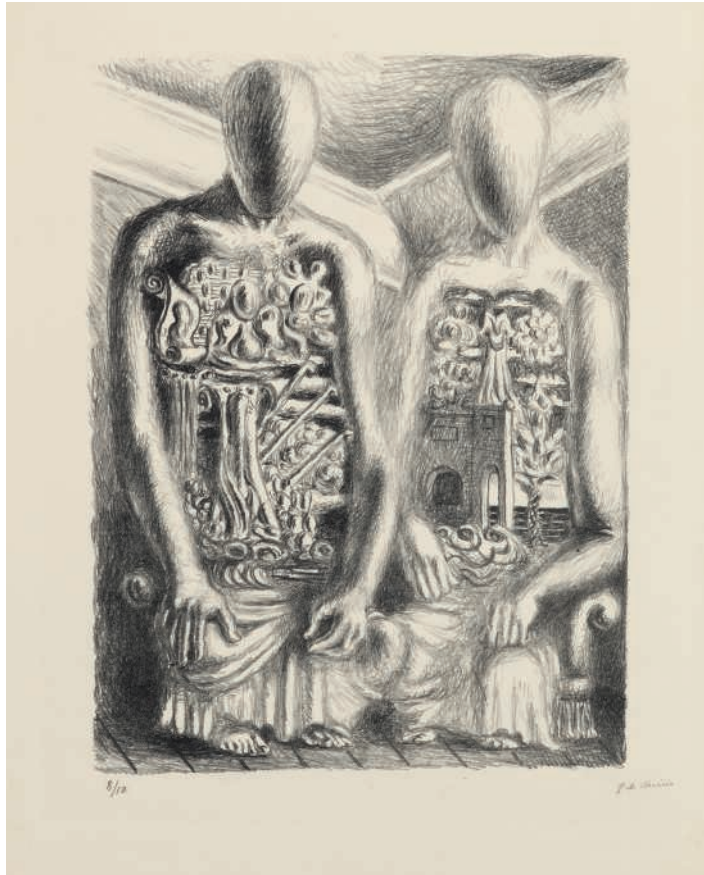
Image: 7 x 5½ in. (178 x 140 mm.)

Sheet: 9¾ x 7½ in. (245 x 191 mm.)

\$5,000-7,000

LITERATURE:

Ciranna 4; Surrealist Prints 16



25

GIORGIO DE CHIRICO (1888-1978)

Gli Archeologi IV, from *Metamorphosis*

lithograph, on Arches paper, 1929, signed in pencil, numbered 8/10,
published by Editions des Quatre Chemins, Paris, with full margins, a 2-in.
skillfully repaired tear in the right margin, otherwise in good condition

Image: 15¾ x 11¾ in. (400 x 299 mm.)

Sheet: 22¼ x 17¾ in. (565 x 451 mm.)

\$5,000-7,000

LITERATURE:

Ciranna 16; Surrealist Prints 17



26

OSCAR DOMINGUEZ (1906-1958)

Femme à la bicyclette

etching and drypoint, on wove paper, 1935, signed in pencil and annotated 'Etat II - 2/2'; with full margins, uneven mat staining, scattered foxing in the margins, framed

Image: 10 $\frac{1}{8}$ x 6 $\frac{5}{8}$ in. (257 x 168 mm.)

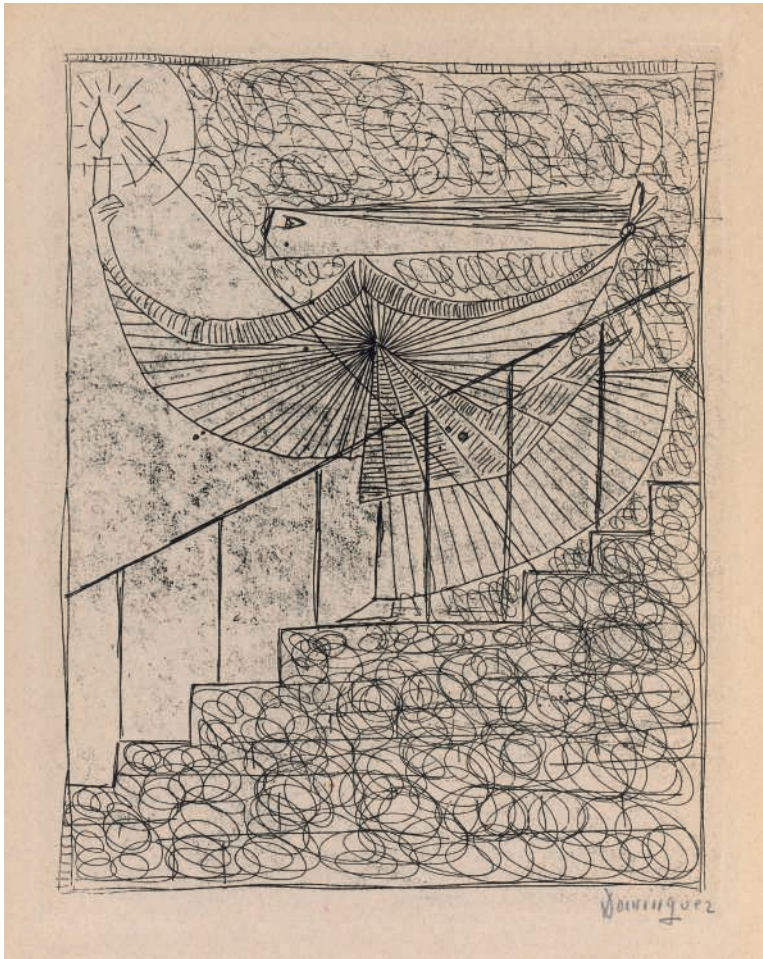
Sheet: 17 $\frac{1}{2}$ x 12 $\frac{7}{8}$ in. (445 x 327 mm.)

\$6,000-8,000

LITERATURE:

Surrealist Prints 40

The present lot is a rare variant of the print found in Georges Hugnet's volume *La Hampe de l'imaginaire* published by Guy Lévis Mano in Paris in 1936 as an edition of 70. The image in that portfolio is unsigned and features a different bird in the composition.



27

OSCAR DOMINGUEZ (1906-1958)

Amy Bakaloff, *Sombre est noir*, Paris, 1945

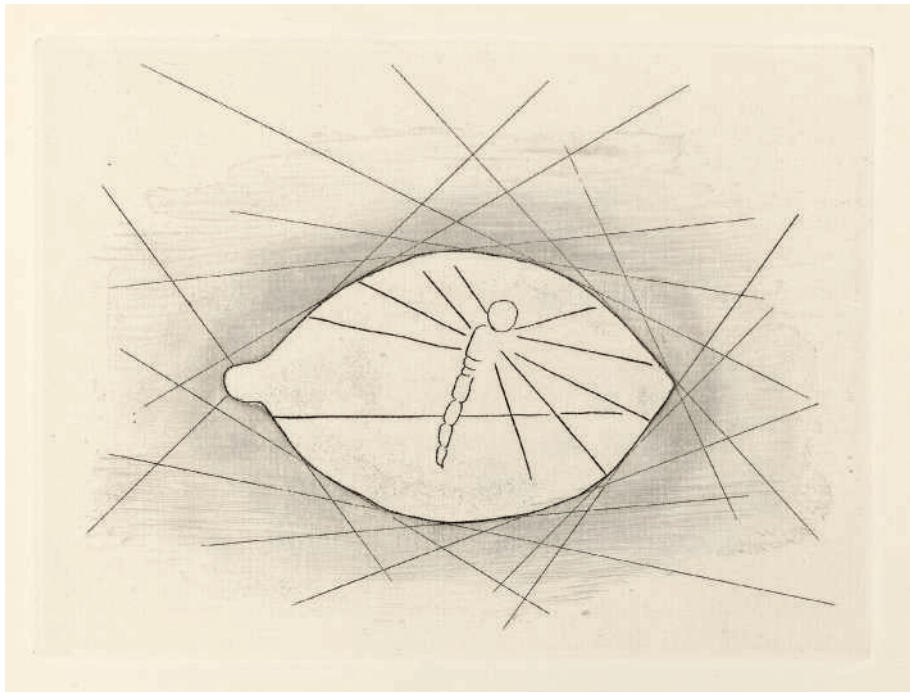
the complete book containing one signed etching, title page, text in French, reproductions of two of the artist's drawings and justification page, on vélin du Marais paper, copy 30 of 200 on this paper, the title page signed by the author and dedicated in ink '*A mon cher Parrot en souvenir des barricades rue du Louvre. Pour sa cofiance amicalement*', with wide margins, the etching toned, with original paper wrappers with the title written in green text. 9½ x 7¾ in. (241 x 194 mm.)

\$1,000-1,500

LITERATURE:

Surrealist Prints 42

"Parrot" refers to Louis Parrot, a poet and novelist, who was a loyal participant in the French Resistance during World War II.



28

OSCAR DOMINGUEZ (1906-1958)

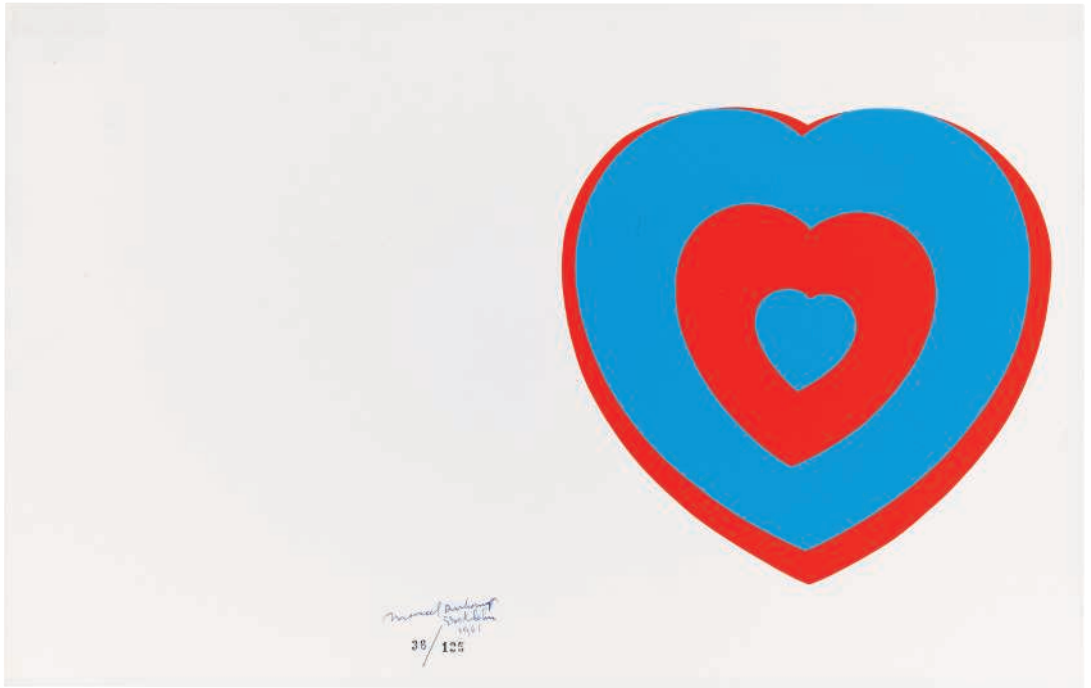
Robert Ganzo, *Domaine*, L.F.P., Paris, 1942

the book containing seven etchings, *hors-* and *in-texte*, with title page, text in French and justification, with later facsimile reproduction of the frontispiece, on Rives BFK paper, copy 9 of 75, signed by the author and the artist in ink on the justification page, time staining, with original paper wrapper cover. 10 x 7 $\frac{1}{2}$ in. (254 x 194 mm.) book

\$2,000-3,000

LITERATURE:

Surrealist Prints 41



29

MARCEL DUCHAMP (1887-1968)

Coeurs volant, from *Cahiers d'Art*

screenprint in colors, on smooth wove paper, 1961, signed and dated in ball-point pen, annotated 'Stockholm', stamp-numbered 36/125 (from the edition of 125 after a trial proof), published on the occasion of the exhibition *Art in Motion*, Moderna Museet, Stockholm, Sweden, the full sheet, in generally very good condition

Sheet: 12¾ x 20⅞ in. (324 x 511 mm.)

\$15,000-20,000

LITERATURE:

Schwarz 446c

30

MAX ERNST (1891-1976)

Untitled, plate 2 from *Fiat Modes pereat ars*

lithograph, on heavy light tan paper, 1919, signed in pencil, numbered 'No. 4', from the rare deluxe Museumsausgabe edition, the full sheet, surface soiling, primarily in places to the upper right of the subject, a pale moisture stain in the lower left corner, otherwise in generally good condition
Sheet: 17½ x 12½ in. (435 x 318 mm.)

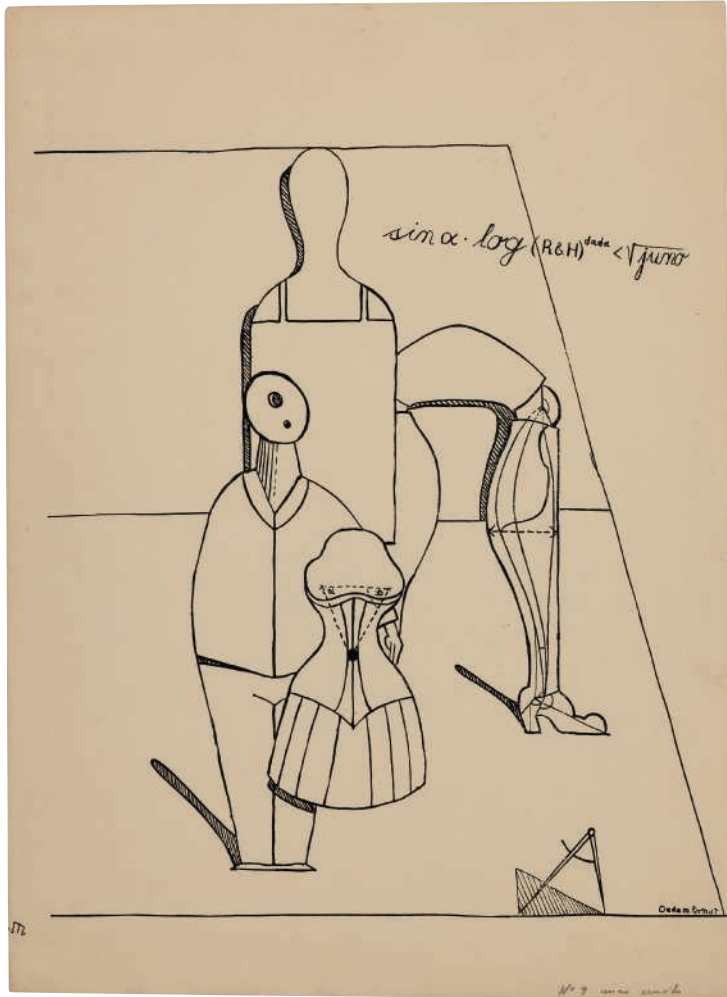
\$12,000-15,000

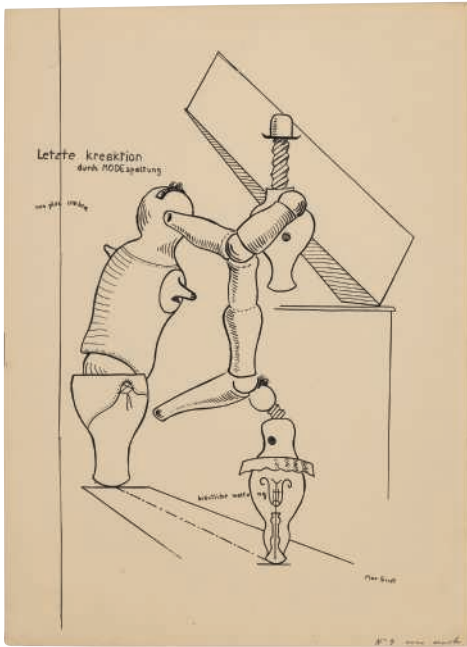
LITERATURE:

see Spies-Leppien 7; Surrealist Prints 45

At the end of World War I, it was often very difficult for the young artists who had served in the defeated German army to regain their creative spirits once again. In 1919, the city of Cologne initiated a competition for a group of their local artists to produce a series of etchings or lithographs which would subsequently be judged by a jury. The winner would be rewarded with prizes of various sorts. Max Ernst was one of the artists who entered the competition, submitting an album of lithographs, *Fiat Modes*, very Dada in spirit as their mirthful creator. When the jury inspected the Max Ernst entry, they reacted in fury, denouncing the works as useless and insulting to art, and had them removed from the competition. Ernst, outraged, returned that evening, built a fire in front of the Town Hall, and burned the greater part of the edition. It is for this reason that approximately two or three dozen of the portfolios remain, out of what was originally printed to a much larger number. Today, as in all previous decades of the last near-one hundred years, the surviving copies are recognized as one of the hallmark achievements of the Dada period of modern art, and at least half of those surviving copies reside permanently in many of the world's most prestigious museums. Four of the five images acquired by Gilbert Kaplan come from the only known de luxe set, printed on a superior paper stock, and designated "Museumsausgabe" (and bearing the number 4). These are all in surprisingly excellent condition, and are of particular rarity.

-Timothy Baum





31

MAX ERNST (1891-1976)

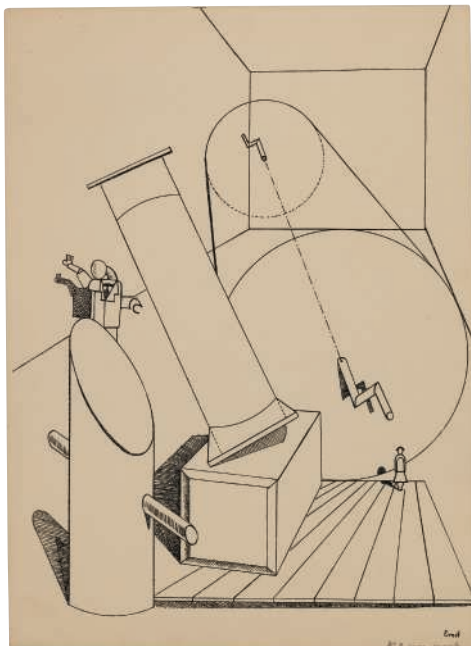
Untitled, plate 3 from *Fiat Modes pereat ars*

lithograph, on tan heavy wove paper, 1919, signed in pencil, numbered 'No. 4', from the rare deluxe Museumsausgabe edition, the full sheet, in generally good condition
Sheet: 17½ x 12½ in. (435 x 318 mm.)

\$12,000-15,000

LITERATURE:

Spies-Leppien 7; Surrealist Prints 46



32

MAX ERNST (1891-1976)

Untitled, plate 5 from *Fiat modes pereat ars*

lithograph, on heavy tan wove paper, signed in pencil, numbered 'No. 4', from the rare deluxe Museumsausgabe edition, the full sheet, pale areas of surface soiling in places, otherwise in generally good condition
Sheet: 17½ x 12½ in. (435 x 318 mm.)

\$12,000-15,000

LITERATURE:

see Spies-Leppien 7; Surrealist Prints 48

33

MAX ERNST (1891-1976)

Untitled, plate 6 from *Fiat modes pereat ars*

lithograph, on heavy tan wove paper, 1919, signed in pencil, numbered 'No. 4', from the rare deluxe Museumsausgabe edition,

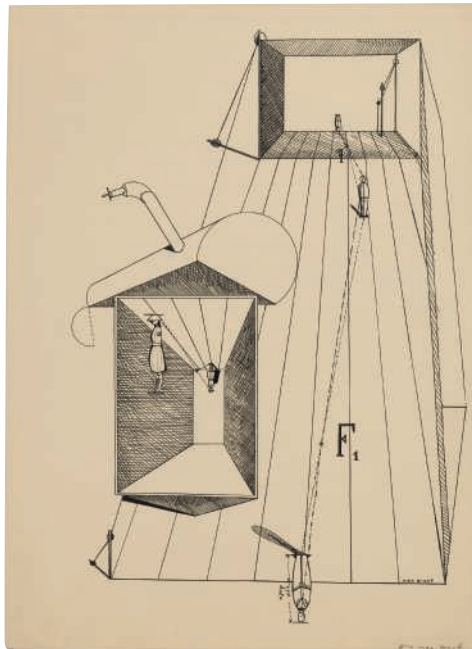
in generally good condition

Sheet: 17 x 12½ in. (432 x 318 mm.)

\$12,000-15,000

LITERATURE:

Spies-Leppien 7; Surrealist Prints 49



34

MAX ERNST (1891-1976)

Untitled, plate 4 from *Fiat Modes pereat ars*

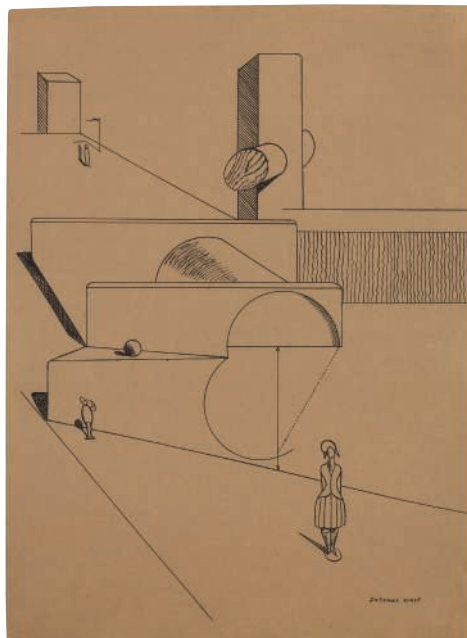
lithograph, on tan wove paper, 1919, an unsigned proof from the standard edition, the full sheet, repaired tears in places at the sheet edges, the upper right sheet corner reattached

Sheet: 16⅞ x 12½ in. (429 x 318 mm.)

\$7,000-10,000

LITERATURE:

Spies-Leppien 7; Surrealist Prints 47





35

MAX ERNST (1891-1976)

Pays sage I

drypoint, on *Japon* paper, signed in pencil, numbered 'no. 6', (from the edition of approximately ten), with wide margins, light-staining, otherwise in generally good condition
Image: 6 $\frac{1}{8}$ x 5 in. (168 x 127 mm.)

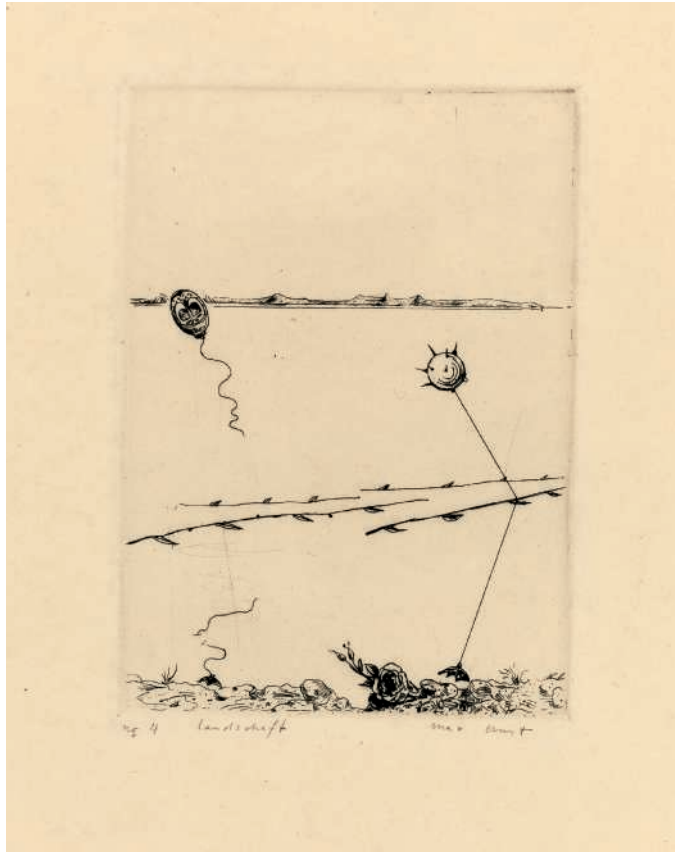
Sheet: 12 $\frac{3}{4}$ x 9 $\frac{3}{4}$ in. (324 x 248 mm.)

\$30,000-50,000

LITERATURE:

Spies/Leppien 10; Surrealist Prints 50

These two etchings, both rendered in 1923, constitute Max Ernst's two rarest post-World War I prints (alongside a 1919 etching printed in only a handful of copies, which has become virtually unobtainable). Neither of these works were published in actual editions; probably no more than ten copies were ever printed of either one, and few still remain in private hands. They are of the utmost rarity.



36
MAX ERNST (1891-1976)

Pays sage II

etching, on *Japon* paper, 1923, signed in pencil, annotated 'no. 4 landschaft' (from the edition of approximately ten), with wide margins, in generally good condition

Image: 6¾ x 4⅞ in. (160 x 124 mm.)

Sheet: 12½ x 9⅞ in. (320 x 251 mm.)

\$30,000-50,000

LITERATURE:

Spies-Leppien 11; Surrealist Prints 51



37

MAX ERNST (1891-1976)

André Breton, *Le Château étoilé*, Editions Albert Skira, *Minotaure*, June 8, 1936

the complete book, containing of one frottage in colors, with title page, text in French, reproductions of works by Ernst and justification. The frottage on laid paper, the text pages on Arches paper, signed by the artist and numbered in pencil 25/50 on the frottage, and signed by the author in green ink on the justification. With full margins, bound (as issued). The sheets slightly toned, otherwise in generally good condition with original green fabric covered paper boards with gold embossed replica of the frottage design on the front and gold title on the spine. 13 x 10 in. (330 x 254 mm.)

book

\$15,000-20,000

LITERATURE:

Spies-Leppien 17A; Surrealist Prints 52

38

MAX ERNST (1891-1976)

Correspondances dangereuses,
from *Brunidor Portfolio No. 1*

etching with drypoint, on wove paper, 1947, signed in pencil, numbered 30/70 (there were also 15 artist's proofs), published by Robert Altmann / Brunidor Editions, New York, with full margins, pale foxmarks in places in the margins, otherwise in generally good condition

Image: 11 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in. (302 x 225 mm.)

Sheet: 16 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in. (422 x 327 mm.)

\$5,000-7,000

LITERATURE:

Spies & Leppien 25A; Surrealist Prints 53



39

MAX ERNST (1891-1976)

Danseuses

lithograph, 1950, signed in pencil, numbered 198/200, published by Guilde de la Gravure, Geneva and Paris, with full margins, in generally good condition

Sheet: 22 $\frac{1}{8}$ x 15 $\frac{1}{4}$ in. (562 x 387 mm.)

\$2,500-3,500

LITERATURE:

Spies-Leppien 46D; Surrealist Prints 54

The present lot is illustrated in Patrick Waldberg's important text *Surrealism* (Thames & Hudson, London, 1965, p. 64).





40
MAX ERNST (1891-1976)

Rhythmes

lithograph in colors, 1950, signed in pencil, numbered 12/200, published by Guilde de la Gravure, Geneva and Paris, with wide margins, pale light- and mat staining

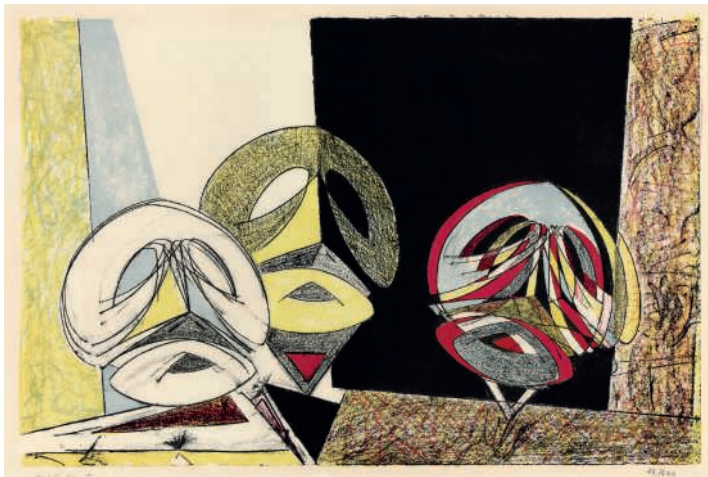
Image: 16 $\frac{3}{4}$ x 10 $\frac{5}{8}$ in. (426 x 270 mm.)

Sheet: 18 $\frac{1}{4}$ x 12 $\frac{1}{4}$ in. (464 x 311 mm.)

\$2,500-3,500

LITERATURE:

Spies-Leppien 48D; Surrealist Prints 55



41
MAX ERNST (1891-1976)

Masques

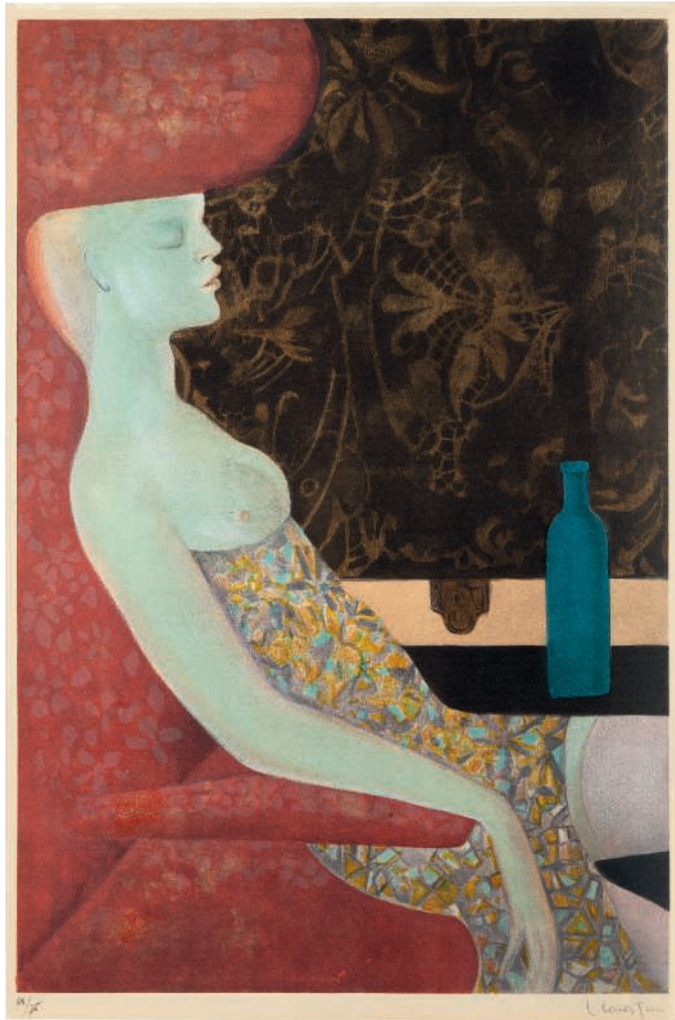
lithograph in colors, 1950, signed in pencil, numbered 18/200 (there were also twenty artists proofs), published by Guilde de la Gravure, Geneva and Paris, with full margins, in generally good condition

Sheet: 15 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (384 x 562 mm.)

\$2,500-3,500

LITERATURE:

Spies-Leppien 49E; Surrealist Prints 56



42
LEONOR FINI (1907-1996)

La Nuit vaincue

photolithograph in colors, on Arches paper, 1967,
signed in pencil, numbered 69/75, with full margins,
light and uneven mat staining, framed
Image: 22 $\frac{5}{8}$ x 15 $\frac{1}{4}$ in. (575 x 384 mm.)
Sheet: 29 $\frac{3}{4}$ x 21 $\frac{1}{8}$ in. (756 x 556 mm.)
\$1,200-1,500

LITERATURE:
Surrealist Prints 57



43

VALENTINE HUGO (1887 - 1968)

Vache, from Paul Eluard *Les Animaux et leurs hommes*
etching, on Arches paper, 1937, annotated 'etat', a proof printed
in blue aside from the edition of seventeen, published privately,
Paris, 1937, with full margins, in very good condition
Image: 9¾ x 5⅞ in. (239 x 149 mm.)
Sheet: 12½ x 9 in. (318 x 229 mm.)

\$2,000-3,000

44

WILFREDO LAM (1902-1982)

Quetzal, from *Brunidor Portfolio Number 1*

lithograph in colors, on wove paper, 1947, signed and titled in ink, numbered 'No. 31' (from the edition of 84), published by Robert Altmann / Brunidor Editions, New York, the full sheet, a 1-in.

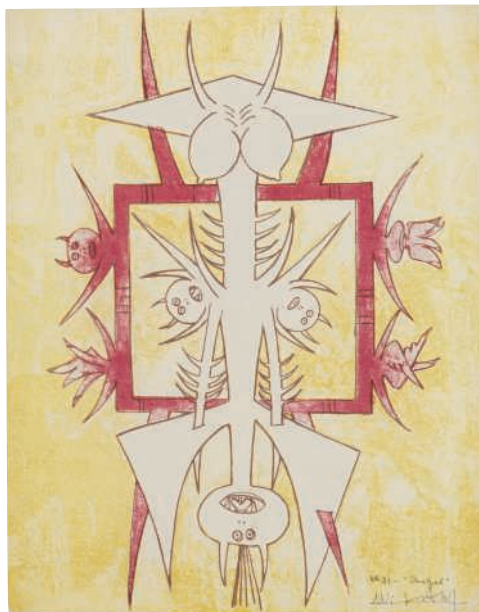
skillfully repaired tear at the upper left sheet edge, otherwise in very good condition

Sheet: 16 $\frac{3}{8}$ x 13 in. (416 x 330 mm.)

\$1,200-1,800

LITERATURE:

Tonneau-Ryckelynck 4701; Surrealist Prints 60



45

WIFREDO LAM (1902-1982)

Untitled, from Arturo Schwarz *Le Surrealisme entre les deux guerres, Volume II*

etching, on wove paper, 1966, signed in ball-point pen, numbered 24/60 (there were also 15 artist proofs), published by Galerie Schwarz, Milan, with full margins, in generally good condition

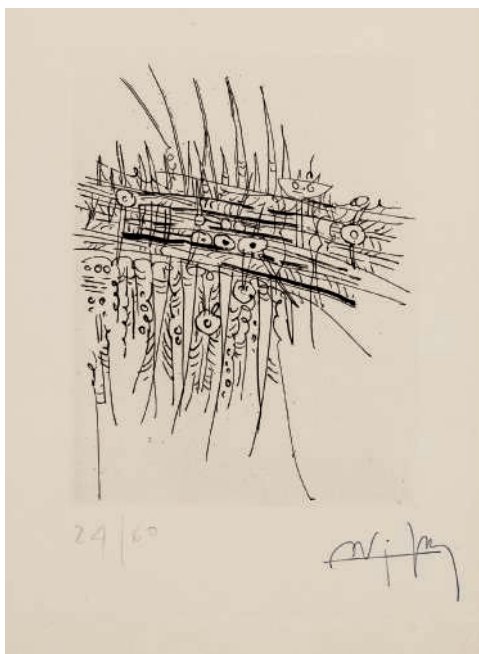
Image: 5 $\frac{3}{4}$ x 4 $\frac{1}{2}$ in. (146 x 114 mm.)

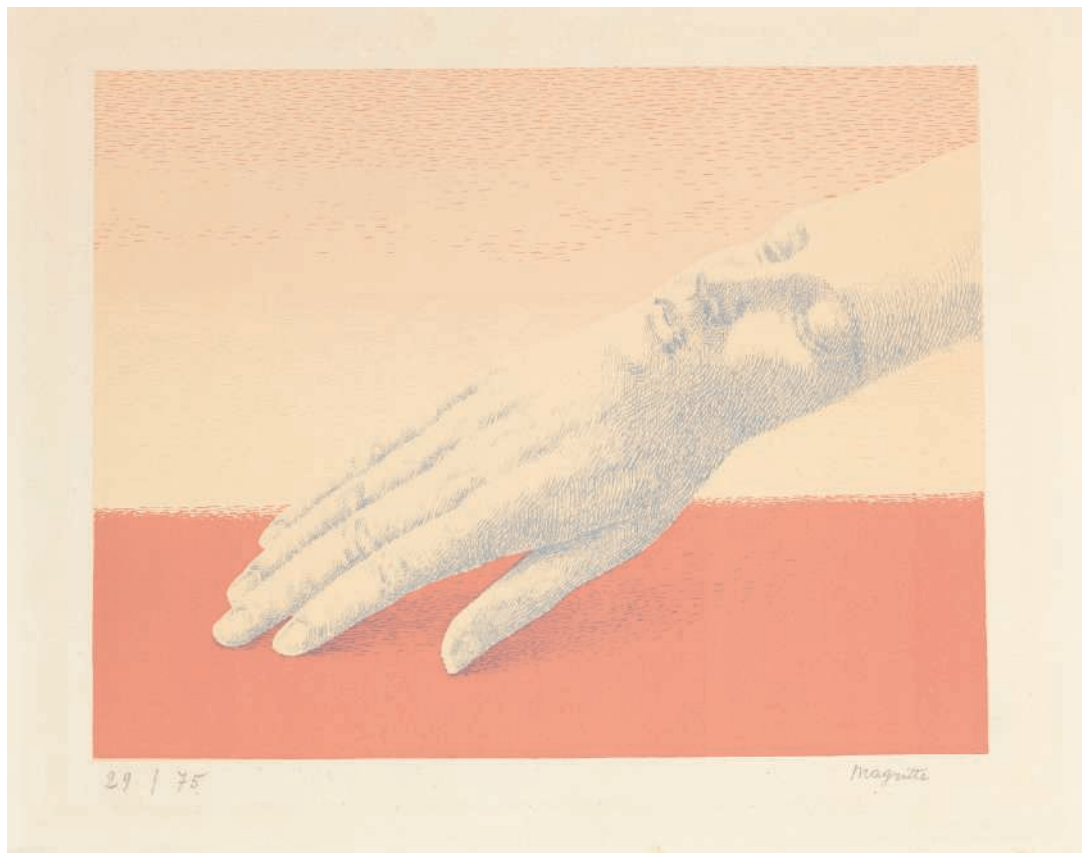
Sheet: 10 $\frac{3}{8}$ x 7 $\frac{5}{8}$ in. (264 x 194 mm.)

\$700-1,000

LITERATURE:

Tonneau-Ryckelynck 6633; Surrealist Prints 61





46
RENE MAGRITTE (1898-1967)

Les Bijoux indiscrets

lithograph in colors, on Arches paper, 1963, signed in pencil, numbered 29/75 (there were also 20 *hors-commerce* proofs), published by Vingtième Siècle, Paris, with full margins, in generally good condition

Image: 9¾ x 11⅞ in. (248 x 302 mm.)

Sheet: 12¾ x 16⅞ in. (324 x 410 mm.)

\$12,000-15,000

LITERATURE:

Kaplan and Baum 3; Surrealist Prints 64



47
RENE MAGRITTE (1898-1967)

Salon de mai

lithograph in colors, 1965, signed and dated in pencil,
numbered 70/107, published by Musée d'Art Moderne de la
Ville de Paris, with full margins, in generally good condition
Image: 18 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in.

\$7,000-10,000

LITERATURE:

Kaplan and Baum 4; Surrealist Prints 65



48
RENE MAGRITTE (1898-1967)

La Comtesse de Monte Cristo, from *Aube à l'Antipode*
etching, on Richard de Bas paper, signed in pencil, numbered 24/77 (there were also fifteen collaborators impressions copies lettered A-O), published by Atelier Rigal, Paris, with full margins, rippling to the sheet (primarily in the lower margin), otherwise in good condition

Image: 8¼ x 6¼ in. (210 x 159 mm.)

Sheet: 15½ x 11¼ in. (384 x 286 mm.)

\$8,000-12,000

LITERATURE:

Kaplan and Baum 6



49
AFTER RENE MAGRITTE (1898-1967)

Untitled

etching, on wove paper, 1968, signed in pencil, numbered 44/150 (there were also 150 proofs on *Japon* paper), published by Atelier Georges Visat, Paris, with full margins, in very good condition

Image: 7¼ x 5½ in. (197 x 149 mm.)

Sheet: 11½ x 8½ in. (283 x 225 mm.)

\$3,000-5,000

LITERATURE:

Kaplan and Baum 19



50
RENE MAGRITTE (1898-1967)

Marche des Snobs

lithograph in colors, on smooth wove paper, folded (as issued), 1924, from the edition of unknown size, published by J. Buyst, Brussels, with margins, with sheet music from Fernand Rousseau on the reverse, time staining, otherwise in generally good condition

Image: 13½ x 10¾ in. (333 x 264 mm.)

Sheet: 13¾ x 21¼ in. (346 x 540 mm.)

\$1,000-1,500



51
MAN RAY (1890-1976)

Revolving Doors, Editions Surréalistes, Paris, 1926

the complete portfolio of ten pochoirs in colors, with table of contents (separated from original paper boards), signed on the justification and numbered 103, the full sheets, loose (as issued), the sheets unevenly toned, with creases in places at the sheet edges, with original black paper covered boards. 22½ x 15½ in. (572 x 394 mm.) (10)

\$30,000-40,000

LITERATURE:
 Surrealist Prints 103-112

Including: *Shadows*; *Long Distance*; *Legend*; *Decanter*; *The Meeting*; *Mine*; *Orchestra*; *Dragon Fly*; *Concrete Mixer*; and *Jeune Fille*



52

MAN RAY (1890-1976)

Promenade, from *Les mains livres*

lithograph in colors, on Arches paper, 1965, signed in pencil, annotated 'E.A.' (an artist's proof, the edition was 50), with full margins, light and uneven mat staining, framed

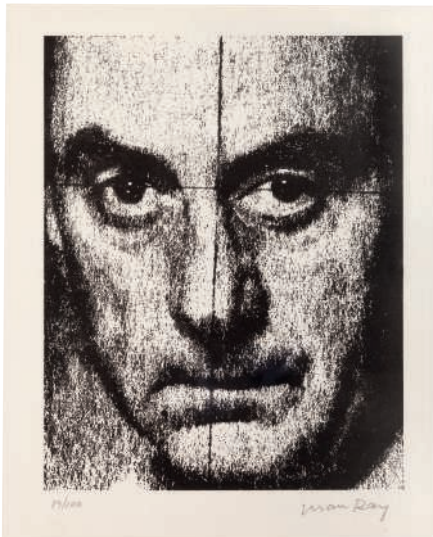
Image: 11½ x 8¾ in. (292 x 222 mm.)

Sheet: 19¾ x 14⅝ in. (502 x 372 mm.)

\$1,800-2,500

LITERATURE:

Anselmino 14



53

MAN RAY (1890-1976)

Autoportrait

colotype, on Arches paper, 1972, signed in pencil, numbered 19/100 (there was also an edition of 100 on *Japon* paper), published by Editore Anselmino, Milan, with full margins, taped to the overmat on the reverse of the upper sheet edges, otherwise in good condition, framed

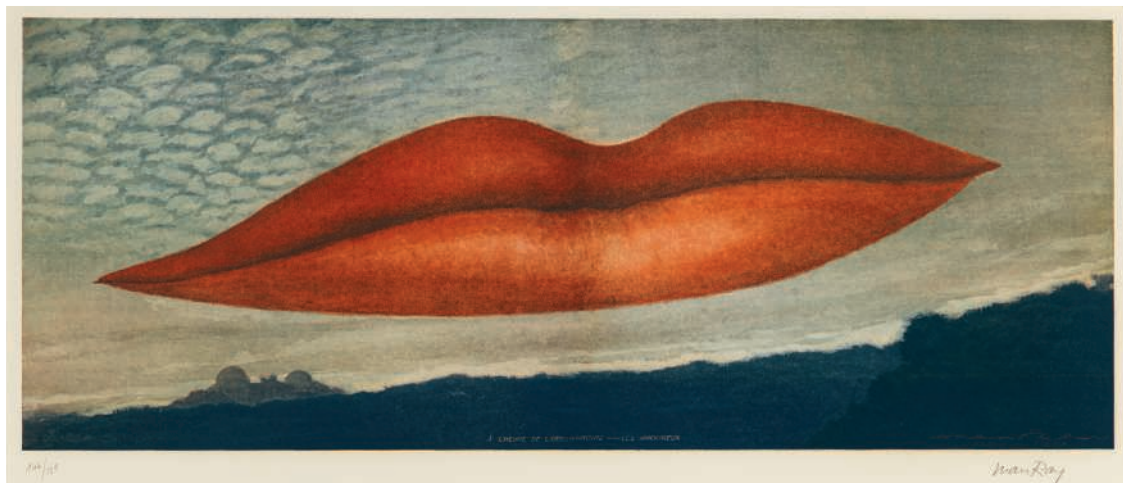
Image: 7⅞ x 6⅝ in. (199 x 155 mm.)

Sheet: 22 x 15⅝ in. (757 x 560 mm.)

\$1,500-2,500

LITERATURE:

Anselmino 101



54

MAN RAY (1890-1976)

A l'heure de l'observatoire - les amoureux

photo-lithograph in colors, on wove paper, 1970, signed in pencil, numbered 146/150, published by J. Petithory, Paris, with full margins, framed

Image: 13 $\frac{3}{8}$ x 35 $\frac{1}{2}$ in. (352 x 898 mm.)

Sheet: 25 $\frac{1}{2}$ x 40 $\frac{1}{2}$ in. (648 x 1038 mm.)

\$50,000-70,000



55

ROBERTO SEBASTIAN MATTA ECHAURREN (1911 - 2002)

Untitled, from *The New School*

etching and aquatint, on wove paper, 1943, signed and numbered 5/11,
in generally very good condition

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

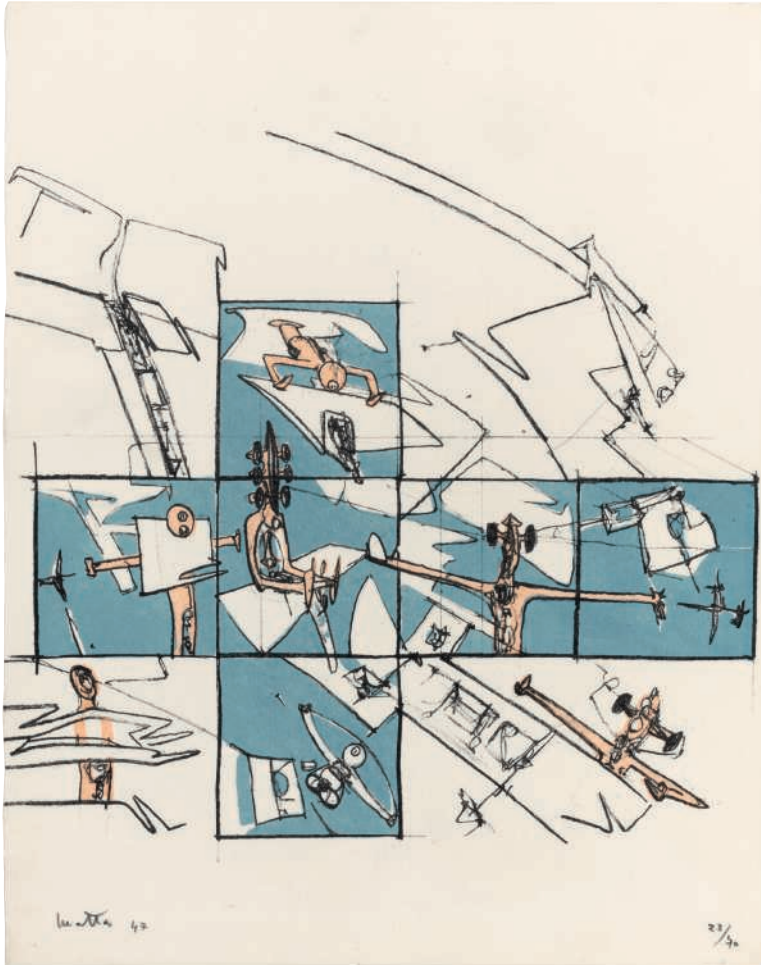
Sheet: 14 $\frac{7}{8}$ x 12 in. (373 x 305 mm.)

\$2,500-3,500

LITERATURE:

Surrealist Prints 76

This was a supplementary plate that only appeared in two or three of
the eleven albums that were produced.



56

ROBERTO SEBASTIAN MATTA ECHAURREN (1911-2002)

I Want to See It to Believe It, from *Brunidor Portfolio Number 1*

lithograph in colors, on wove paper, 1947, signed and dated in pencil, numbered 23/70, published by Robert Altmann / Brunidor Editions, New York, the full sheet, the colors attenuated, otherwise in generally good condition

Sheet: 16½ x 13 in. (419 x 330 mm.)

\$1,200-1,500

LITERATURE:

Sabatier 12; Surrealist Prints 78

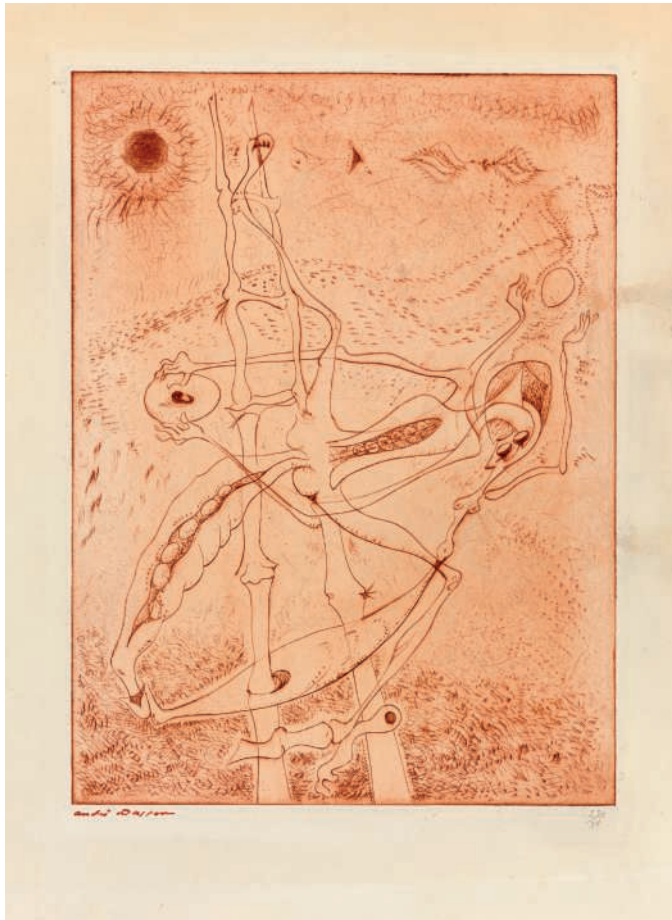


57
ANDRE MASSON (1896-1987)

Robert Desnos, *C'est les bottes de 7 lieues cette phrase "Je me vois"*, Galerie Simon, Paris, 1926

the complete book containing three etchings in bistre and one in black, on laid Arches, title page, text in French and justification, signed in ink by the artist and author on the justification, copy 82 of 102, with full margins, in good condition, bound (as issued), with original paper cover with author's name and title printed in black (foxing and soiling). 12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (327 x 241 mm.) book
\$5,000-7,000

LITERATURE:
Saphire 12; Saphire-Cramer 3; Surrealist Prints 67



58

ANDRE MASSON (1896-1987)

Le génie de l'espèce

drypoint and engraving in sanguine, 1942, on wove paper, signed in sanguine ink, numbered 23/30, published by Buchholz Gallery, New York, with full margins, two repaired tears in the right margin (slightly extending into the subject)

Image: 14¾ x 10¾ in. (365 x 264 mm.)

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

\$7,000-10,000

LITERATURE:

Sapphire 84; Surrealist Prints 72



59

ANDRE MASSON (1896-1987)

Le Crabe de terre

etching, engraving with drypoint, on wove paper, 1942, signed and dated in pencil (retraced), published by Buchholz Gallery, New York, with margins, slightly trimmed, tape and adhesive remains in places on the reverse, skinning in places on the reverse, showing through in the upper margin, and other lesser defects

Image: 11¼ x 8⅞ in. (299 x 225 mm.)

Sheet: 14½ x 12⅞ in. (368 x 314 mm.)

\$2,000-3,000

LITERATURE:

Sapphire 83; Surrealist Prints 71



60

ANDRE MASSON (1896-1987)

Les Fruits de l'abîme, from *VVV Portfolio*

etching, on wove paper, 1942, signed and dated in pencil, from the edition of twenty, published by VVV, New York, 1943, with wide margins, a moisture stain in the upper margin, mat and time staining, and other lesser defects

Image: 11¼ x 7⅞ in. (299 x 200 mm.)

Sheet: 16⅞ x 12 in. (429 x 305 mm.)

\$2,000-3,000

LITERATURE:

Sapphire 85; Sapphire-Cramer 15; Surrealist Prints 73

61

ANDRE MASSON (1896-1987)

Nocturne

etching, 1944, signed in maroon ink, numbered 7/50, printed at Atelier 17, published by Curt Valentin, New York, with full margins, pale mat staining, otherwise in generally good condition

Image: 7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (200 x 149 mm.)

Sheet: 11 x 9 in. (279 x 229 mm.)

\$1,500-2,000

LITERATURE:

Masson 91; Surrealist Prints 74



62

ANDRE MASSON (1896-1987)

Improvisation

etching, engraving and aquatint, on wove paper, 1945, signed in pencil, numbered 28/30, published by Buchholz Gallery, New York, with full margins, a 1 x $\frac{1}{8}$ -in. filled-in area in the upper right margin, with associated minor skinning, otherwise in generally good condition

Image: 7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (200 x 149 mm.)

Sheet: 12 $\frac{1}{2}$ x 10 in. (317 x 254 mm.)

\$1,500-2,000

LITERATURE:

Saphire 94; Surrealist Prints 75





63
JOAN MIRO (1893-1983)

Daphnis et Chloé

drypoint, on *Japon* paper, 1933, signed and dated in pencil, numbered 7/10 (from the edition of ten on this paper. There was also an edition of 100 on *Arches* paper), published by Tériade, Paris, with full margins, creasing in places, primarily in the lower margin, otherwise in generally good condition

Image: 10 $\frac{1}{8}$ x 12 $\frac{1}{2}$ in. (257 x 318 mm.)

Sheet: 20 x 26 in. (508 x 660 mm.)

\$10,000-15,000

LITERATURE:

Dupin 9; Surrealist Prints 79

64

JOAN MIRO (1893-1983)

Plate 2, from *Enfances*

etching, on wove paper, 1933, signed and dated '12.32', a proof aside from the edition, published by Editions Cahiers d'Art, Paris, pale mat staining, a pale discolored area in the right margin

Image: 9½ x 6 in. (241 x 152 mm.)
Sheet: 11¼ x 9 in. (286 x 229 mm.)

\$3,000-5,000

LITERATURE:

Dupin 11



65

JOAN MIRO (1893-1983)

Plate 3, from *Enfances*

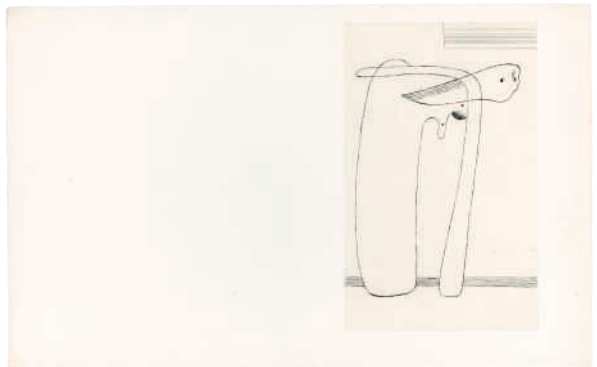
etching, on Arches paper, 1933, a trial proof, the edition was 50, published by Cahiers d'Art, Paris, with full margins, in good condition

Image: 9¾ x 5⅝ in. (235 x 148 mm.)
Sheet: 11⅝ x 17¼ in. (282 x 450 mm.)

\$3,000-5,000

LITERATURE:

Dupin 12; see Cramer books 2; Surrealist Prints 80



66

JOAN MIRO (1893-1983)

Enfances

the complete set of three etchings, on Arches paper, 1933, an unsigned proof set aside from the edition of 50, published by Editions Cahiers d'Art, Paris, each with full margins, in very good condition

Each Image: 9¾ x 5⅝ in. (237 x 148 mm.)
Each Sheet: 11¼ x 8⅞ in. (285 x 225 mm.) (3)

\$8,000-12,000

LITERATURE:

Dupin 10-12





67

JOAN MIRO (1893-1983)

Untitled, from *Cahiers d'art*

pochoir in colors, on wove paper, 1934, signed and dated in ink, numbered 2/48, printed by Crété, Paris, with margins, the red attenuated (as is common), time staining, pale moisture staining in the lower margin

Image: 11¼ x 10 in. (299 x 254 mm.)

Sheet: 14⅞ x 11 in. (378 x 279 mm.)

\$20,000-30,000

LITERATURE:

Dupin 14; Surrealist Prints 81



68

JOAN MIRO (1893-1983)

Untitled, from *Cahiers d'art*

pochoir in colors, on Arches paper, 1934, signed and dated in ink, numbered 26/48, printed by Crété, Paris with margins, time staining, pale moisture staining in places in the lower margin
Image: 9 $\frac{7}{8}$ x 12 $\frac{1}{8}$ in. (251 x 327 mm.)
Sheet: 14 $\frac{7}{8}$ x 11 in. (378 x 279 mm.)

\$20,000-30,000

LITERATURE:

Dupin 15; Cramer Books 3; Surrealist Prints 82



69
JOAN MIRO (1893-1983)

Astres et danseurs

etching, on Arches paper, 1938, signed in pencil, numbered 10/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally very good condition

Image: 2 $\frac{7}{8}$ x 4 in. (73 x 102 mm.)

Sheet: 13 x 17 $\frac{1}{2}$ in. (330 x 448 mm.)

\$5,000-7,000

LITERATURE:

Dupin 19



70
JOAN MIRO (1893-1983)

Sablier couché

etching, on laid paper, 1938, signed in pencil, numbered 8/10 (from the edition of ten printed in black, there was also an edition of 75 printed in red), printed by Louis Marcoussis, Paris, published by Editions Sagesse, Paris, with full margins, in good condition

Image: 5 $\frac{3}{8}$ x 3 $\frac{7}{8}$ in. (137 x 98 mm.)

Sheet: 8 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in. (210 x 159 mm.)

\$15,000-20,000

LITERATURE:

Dupin 21

71

JOAN MIRO (1893-1983)

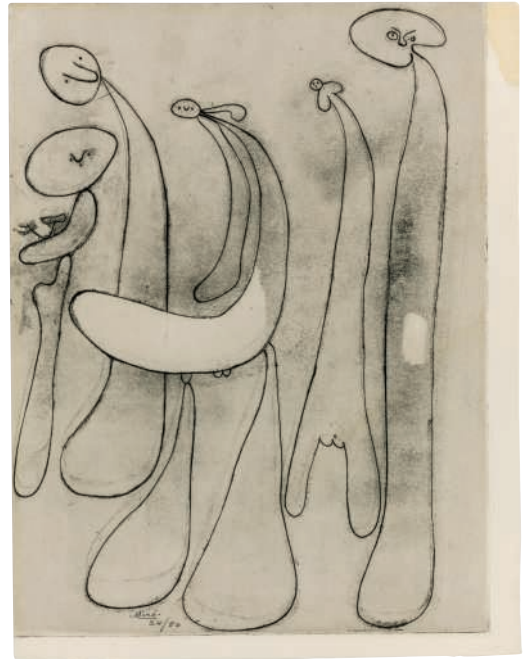
Untitled, from *24 Essais*

etching, on wove paper, 1935, signed in pencil, numbered 24/50, published by A. Jakoviki / F. Orobitz, Paris, with margins, in good condition
Image: 9¼ x 12¼ in. (235 x 311 mm.)
Sheet: 12¾ x 9¾ in. (324 x 251 mm.)

\$6,000-8,000

LITERATURE:

Dupin 16; see Cramer Books 3



72

JOAN MIRO (1893-1983)

Femme et volcan

etching, on wove paper, 1938, a rich impression of Dupin's third state (of four) signed and dated in pencil, annotated 'tirée par moi même', numbered '3ième état 2/2' (the final edition was 30), co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 8¾ x 6¾ in. (225 x 172 mm.)
Sheet: 13 x 9¾ in. (330 x 251 mm.)

\$10,000-15,000

LITERATURE:

Dupin 28; Surrealist Prints 90





73

JOAN MIRO (1893-1983)

L'Aigle et La Femme La Nuit

etching with drypoint, on Arches paper, 1938, signed in pencil, numbered 6/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, tape and adhesive remains in places on the reverse upper sheet edge, slightly showing though in places in the upper margin, otherwise in generally good condition

Image: 8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (225 x 295 mm.)

Sheet: 12 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (324 x 451 mm.)

\$8,000-12,000

LITERATURE:

Dupin 22; Surrealist Prints 84



74

JOAN MIRO (1893-1983)

La Baigneuse

drypoint, on Arches paper, 1938, signed in pencil, numbered 20/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in very good condition

Image: 6 $\frac{3}{4}$ x 11 $\frac{1}{8}$ in. (172 x 292 mm.)

Sheet: 13 x 17 $\frac{3}{4}$ in. (330 x 451 mm.)

\$10,000-15,000

LITERATURE:

Dupin 23; Surrealist Prints 85



75

JOAN MIRÓ (1893-1983)

Bijou et cadre

etching, on wove paper, 1938, signed and dated 'avril 1939' in pencil, numbered '2^eme état 2/2' (a second state unrecorded in Dupin, the total edition of the final state was 3), co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, light-staining, foxing in places in the margins

Image: 4¾ x 3½ in. (121 x 89 mm.)

Sheet: 9¾ x 6½ in. (251 x 165 mm.)

\$12,000-18,000

LITERATURE:

Dupin 24



76

JOAN MIRO (1893-1983)

L'Éveil du géant

drypoint, on Arches paper, 1938, signed in pencil, numbered 5/30,
co-published by Pierre Matisse and Pierre Loeb, Paris and New York,
with full margins, in generally good condition

Image: 10 $\frac{3}{8}$ x 9 $\frac{1}{8}$ in. (264 mm. x 232 mm.)

Sheet: 17 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. (441 mm. x 327 mm)

\$20,000-30,000

LITERATURE:

Dupin 26; Surrealist Prints 88



77

JOAN MIRÓ (1893-1983)

La Géante

drypoint, on Arches paper, 1938, signed in pencil, numbered 6/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, adhesive remains in places in the lower margin, otherwise in good condition

Image: 13 $\frac{3}{8}$ x 9 $\frac{1}{4}$ in. (346 x 235 mm.)

Sheet: 17 $\frac{1}{2}$ x 12 $\frac{3}{8}$ in. (445 x 327 mm.)

\$20,000-30,000

LITERATURE:

Dupin 27



78
JOAN MIRO (1893-1983)

Les Trois soeurs

etching with drypoint, on Arches paper, 1938, signed in pencil, numbered 11/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally very good condition
Image: 10½ x 7¼ in. (267 x 197 mm.)
Sheet: 17¾ x 13 in. (448 x 330 mm.)
\$18,000-25,000

LITERATURE:
Dupin 25; Surrealist Prints 87



79

**JOAN MIRO (1893-1983)
AND LOUIS MARCOUSSIS (1883-1941)**

Portrait de Miró

etching, on Arches paper, 1938, signed and dated in pencil by Miro and Marcoussis, numbered 13/50, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in good condition

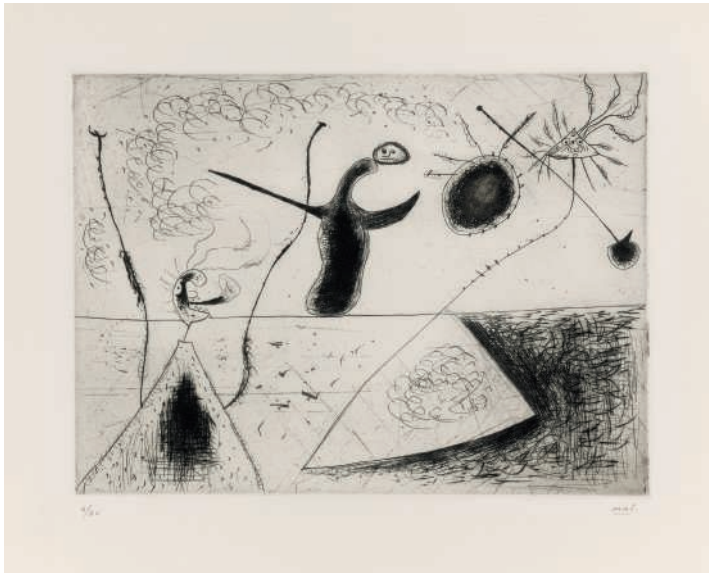
Image: 13 $\frac{1}{8}$ x 10 $\frac{5}{8}$ in. (333 x 270 mm.)

Sheet: 19 $\frac{1}{2}$ x 15 $\frac{1}{8}$ in. (495 x 384 mm.)

\$30,000-50,000

LITERATURE:

Dupin 31; Milet 193



80
JOAN MIRO (1893-1983)

La Ligne d'horizon

etching with drypoint, on Arches paper, 1938, signed in pencil, numbered 6/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in very good condition
Image: 7 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in. (194 x 267 mm.)
Sheet: 12 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (324 x 448 mm.)
\$10,000-15,000

LITERATURE:
Dupin 29



81
JOAN MIRO (1893-1983)

Paysage meutrier

etching, on Arches paper, 1938, signed in pencil, annotated 'Bon à Tirer' (the edition was 30), co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 4 $\frac{3}{8}$ x 3 $\frac{1}{2}$ in. (111 x 79 mm.)
Sheet: 17 $\frac{1}{2}$ x 12 $\frac{5}{8}$ in. (445 x 321 mm.)
\$6,000-8,000

LITERATURE:
Dupin 30

82

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in very good condition

Image: 10 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (257 x 165 mm.)

Sheet: 17 $\frac{7}{8}$ x 13 in. (448 x 330 mm.)

\$7,000-10,000

LITERATURE:

Dupin 32; Surrealist Prints 92



83

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in very good condition

Image: 6 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (168 x 257 mm.)

Sheet: 13 x 17 $\frac{1}{2}$ in. (330 x 445 mm.)

\$20,000-30,000

LITERATURE:

Dupin 33; Surrealist Prints 93





84

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching in black and red, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 10 $\frac{1}{8}$ x 6 $\frac{5}{8}$ in. (257 x 168 mm.)
Sheet: 17 $\frac{1}{2}$ x 12 $\frac{7}{8}$ in. (445 x 327 mm.)

\$25,000-35,000

LITERATURE:

Dupin 33; Surrealist Prints 93

85

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching in red and black, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 6¾ x 10⅞ in. (168 x 257 mm.)
Sheet: 12¾ x 17½ in. (324 x 445 mm.)

\$20,000-30,000

LITERATURE:

Dupin 35; Surrealist Prints 95



86

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching in red and black, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 6¾ x 10⅞ in. (168 x 257 mm.)
Sheet: 13 x 17⅞ in. (330 x 454 mm.)

\$30,000-50,000

LITERATURE:

Dupin 36; Surrealist Prints 96





87

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching in red and black, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in very good condition

Image: 6 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (168 x 257 mm.)

Sheet: 12 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in. (327 x 454 mm.)

\$20,000-30,000

LITERATURE:

Dupin 37; Surrealist Prints 97

88

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching in red and black, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 6 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (168 x 257 mm.)
Sheet: 13 x 17 $\frac{1}{8}$ in. (330 x 454 mm.)

\$30,000-50,000

LITERATURE:

Dupin 38; Surrealist Prints 98



89

JOAN MIRO (1893-1983)

Série noire et rouge: one plate

etching in red and black, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition
Image: 6 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in. (175 x 257 mm.)
Sheet: 12 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (327 x 445 mm.)

\$25,000-35,000

LITERATURE:

Dupin 39; Surrealist Prints 99





90

JOAN MIRÓ (1893-1983)

Untitled, from *Au Paradis des fantômes*

drypoint with aquatint in colors, on Montval blue paper, 1938, signed in pencil, numbered 5/15, published by H. Parisot, Paris, 1938, the full sheet, pale mottling to the sheet, otherwise in generally good condition

Image: 6 x 4½ in. (152 x 114 mm.)

Sheet: 6¼ x 9⅞ in. (159 x 251 mm.)

\$15,000-25,000

LITERATURE:

Dupin 41; see Cramer books 7

91

JOAN MIRO (1893-1983)

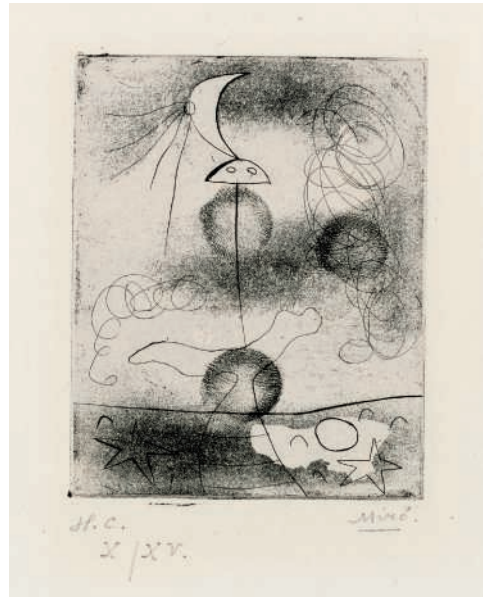
Untitled, from Paul Elvard *Solidarité*

etching, on Montval paper, 1938, signed in pencil, numbered 'H.C. X/XV' (an *hors-commerce* impression, the edition was 150), printed by Atelier 17, Paris, published by Guy Lévis Mano, Paris, with full margins, in good condition
Image: 3 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in. (98 x 79 mm.)
Sheet: 9 x 6 $\frac{1}{2}$ in. (228 x 165 mm.)

\$4,000-6,000

LITERATURE:

Dupin 42



92

JOAN MIRO (1893-1983)

Untitled, from Stephen Spender *Fraternity*

etching, on Montval paper, 1939, signed in pencil, from the total edition of 113, printed by Atelier 17 and Henri Hecht, Paris with full margins, pale uneven mat staining
Image: 5 $\frac{7}{8}$ x 3 $\frac{3}{8}$ in. (149 x 92 mm.)
Sheet: 8 $\frac{7}{8}$ x 6 $\frac{3}{8}$ in. (225 x 162 mm.)

\$4,000-6,000

LITERATURE:

Dupin 43





93

PABLO PICASSO (1881-1973)

Modèle et sculpture surréaliste (Marie-Thérèse),
from *La Suite Vollard*

etching, on Montval paper, watermark *Vollard*, 1933, signed
in pencil, from the edition of 260 (there was also an edition of
50 with wider margins), published by A. Vollard, Paris, with
wide margins, the lower margin unevenly trimmed, uneven
mat staining on the reverse, slightly showing through in the
upper margin

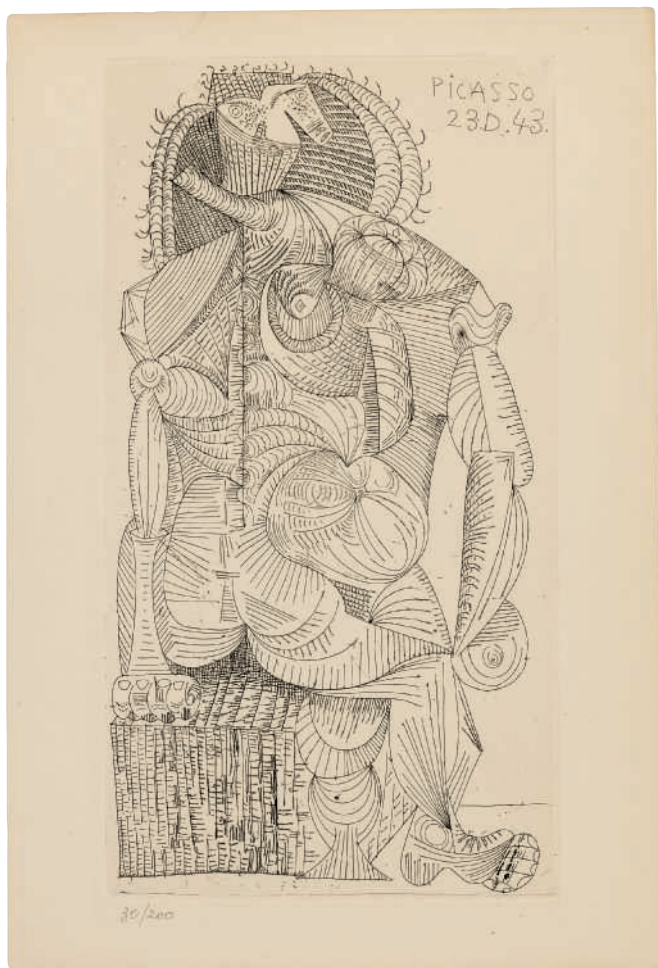
Image: 10½ x 7½ in. (267 x 191 mm.)

Sheet: 17¾ x 13¼ in. (441 x 337 mm.)

\$15,000-20,000

LITERATURE:

Bloch 187; Baer 346; Surrealist Prints 101



94

PABLO PICASSO (1881-1973)

Robert Desnos, *Contrée*, Robert J. Godet, Paris, 1944

the complete book containing one etching, title page, text in French, table of contents, and justification, on Lafuma paper, copy 30 of 200, with full margins, a ½-in. skillfully repaired tear in the upper margin of the etching, otherwise in generally good condition, with original paper wrappers and transparent paper jacket embossed with spider web motif.

28½ x 19½ in. (724 x 495 mm.)

book

\$2,500-3,500

LITERATURE:

Bloch 362; Cramer Books 39; Surrealist Prints 102



95

PABLO PICASSO (1881-1973)

Quatre sujets pour La barre d'appui

aquatint, on Japon paper with flower petal inclusions, 1936, Baer's first state (of two) before the plate was cut into four parts, signed in ink, a proof aside from the edition of 18, printed by Lacourière, published by Editions Cahiers d'Art, Paris, with full margins, mat staining, otherwise in good condition

Image: 12¾ x 8½ in. (314 x 216 mm.)

Sheet: 16½ x 12½ in. (419 x 318 mm.)

\$60,000-80,000

LITERATURE:

Bloch 295; Baer 607b; see Cramer books 26



96

96

KURT SELIGMANN (1900-1962)

Corsaire, from *Protubérances cardiaques*

etching, on BFK Rives paper, 1930, signed, titled and dated in pencil, annotated 'proof', published by Editions des Chroniques du Jour, 1933, with full margins, time staining, otherwise in generally good condition

Image: 13¾ x 11¼ in. (349 x 286 mm.)

Sheet: 19¾ x 14¾ in. (492 x 378 mm.)

\$1,200-1,800

LITERATURE:

Surrealist Prints 114



97

97

KURT SELIGMAN (1900 - 1962)

Sphinx, from *The Myth of Oedipus*

etching, on J. Whatman paper, 1944, signed in pencil, a proof aside from the edition of fifty, with full margins, occasional pale foxmarks, surface soiling in the margins, rubbing in places in the margins

Image: 17¾ x 11¼ in. (451 x 299 mm.)

Sheet: 22¾ x 15¾ in. (578 x 391 mm.)

\$1,500-2,500



98
YVES TANGUY (1900-1955)

Untitled, from Paul Elvard *La Vie immédiate*

etching, on *Chine collé* mounted to *Japon nacré* paper, 1932,
Wittrock's first state (of three), before the removal of the artist's
monogram at the image edge. From an edition of ten, printed by R.
Lacourière, published by Editions des Cahiers Libres, Paris. With
margins, skinning in places in the upper margin, a nick at the lower
sheet edge

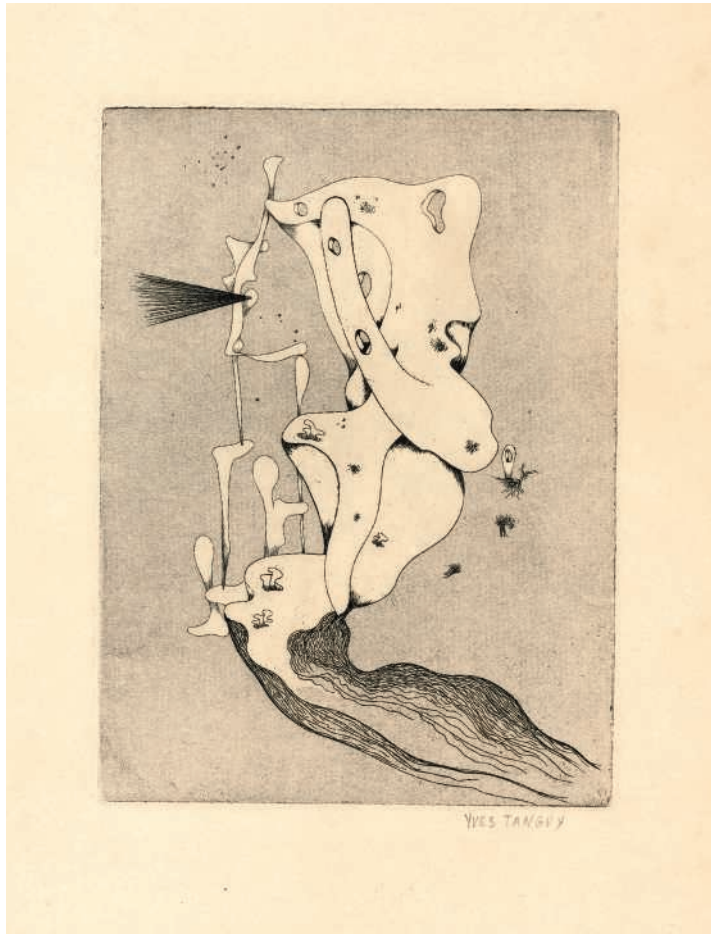
Image: 5 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. (149 x 114 mm.)

Sheet: 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (191 x 140 mm.)

\$15,000-25,000

LITERATURE:

Wittrock 1; Surrealist Prints 115



99

YVES TANGUY (1900-1955)

Untitled, from *Primele poème de Tristan Tzara*

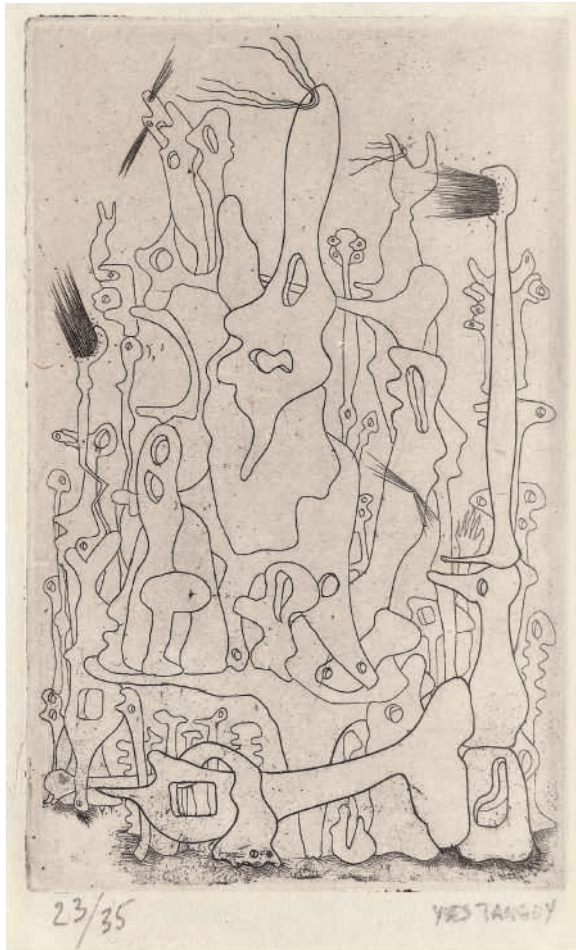
etching, on wove paper, 1934, signed in pencil, a proof aside from the edition of approximately ten, published by Edition Unu, Bucharest, Romania, with full margins, a skillfully repaired ½-in. tear in the lower margin, otherwise in generally good condition
Image: 6¼ x 4⅞ in. (172 x 124 mm.)

Sheet: 13 x 9⅞ in. (330 x 251 mm.)

\$15,000-25,000

LITERATURE:

Wittrock 2



100

YVES TANGUY (1900-1955)

Untitled, from Alice Paalen *A même la terre*

etching with drypoint, on laid paper, 1936, signed in pencil,
numbered 23/35, published by Editions Surréalistes, Paris,
with wide, uneven margins, sewing holes in the right margin
with associated flattened fold

Image: 4½ x 2½ in. (105 x 64 mm.)

Sheet: 4¾ x 5½ in. (118 x 140 mm.)

\$10,000-15,000

LITERATURE:

Wittrock 3; Surrealist Prints 117



101
YVES TANGUY (1900-1955)

Untitled

etching, on laid paper, 1937, signed in pencil, annotated 'E.A.'
(an artist's proof, aside from the edition of 10), printed by
Atelier 17, Paris, with full margins, in generally good condition
Image: 4 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in. (118 x 222 mm.)
Sheet: 10 $\frac{5}{8}$ x 17 $\frac{1}{2}$ in. (270 x 445 mm.)
\$18,000-25,000

LITERATURE:
Wittrock 5; Surrealist Prints 118



102

YVES TANGUY (1900-1955)

Untitled, from Paul Eluard *Solidarite*

etching, on laid paper with indistinct watermark, 1938,
signed in pencil, numbered 127/150, published by Guy Lévis
Mano / Editions GLM, Paris, with full margins, pale light-
and mat staining, occasional pale foxmarks, primarily in the
margins, adhesive remains in places in the upper margin,
framed

Image: 3 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in. (98 x 79 mm.)

Sheet: 8 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in. (225 x 168 mm.)

\$4,000-6,000

LITERATURE:

Wittrock 6

103

YVES TANGUY (1900-1955)

Untitled, from Jehan Mayoux *Ma Tête a couper*

etching, on wove paper, 1939, an unsigned proof aside from the edition of 25, published by Guy Lévis Mano, Paris, with full margins, light- and mat staining, framed

Image: 5 $\frac{5}{8}$ x 3 $\frac{7}{8}$ in. (143 x 98 mm.)

Sheet: 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (191 x 140 mm.)

\$5,000-7,000

LITERATURE:

Wittrock 8



104

YVES TANGUY (1900-1955)

Untitled, from *VVV Portfolio*

etching, on wove paper, 1943, signed and dated in pencil, from the edition of 20, published by Edition Triple - V Magazine, New York, with full margins, adhesive remains in places on the reverse upper sheet edge (slightly showing through in the upper margin)

Image: 12 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (324 x 251 mm.)

Sheet: 16 x 12 $\frac{1}{4}$ in. (406 x 311 mm.)

\$3,000-4,000

LITERATURE:

Wittrock 10



105

YVES TANGUY (1900-1955)

Untitled, from *Yves Tanguy*

etching, on wove paper, 1946, signed in pencil, numbered 23/50, published by Pierre Matisse Editions, New York, with full margins, in very good condition

Image: 8 $\frac{3}{4}$ x 5 $\frac{3}{4}$ in. (222 x 146 mm.)

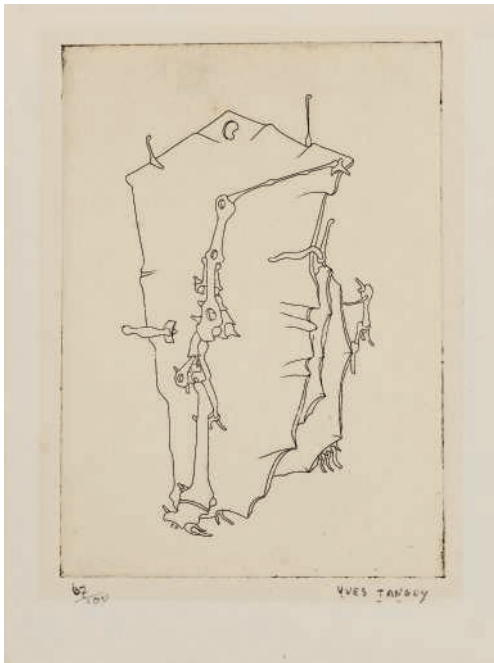
Sheet: 12 x 9 in. (305 x 229 mm.)

\$3,000-4,000

LITERATURE:

Wittrock 11





106

YVES TANGUY (1900-1955)

Plate I, from Ivan Goll *La Mythe de la roche percee*

etching, on wove paper, 1947, signed in pencil, numbered 67/100, published by Editions Hémisphères, Paris, with wide margins, light- and mat staining, a pale vertical band of adhesive remains in the left margin

Image: 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (175 x 124 mm.)

Sheet: 10 x 7 $\frac{5}{8}$ in. (254 x 194 mm.)

\$1,200-1,800

LITERATURE:

Wittrock 14A



107

YVES TANGUY (1900-1955)

Plate II, from Ivan Goll *Le Myth de la roche percee*

etching, on wove paper, 1947, signed in pencil, a proof aside from the edition of 100, published by Editions Hémisphères, Paris, with full margins, light-staining, surface soiling in places in the margins, a diagonal crease in the upper margin, framed

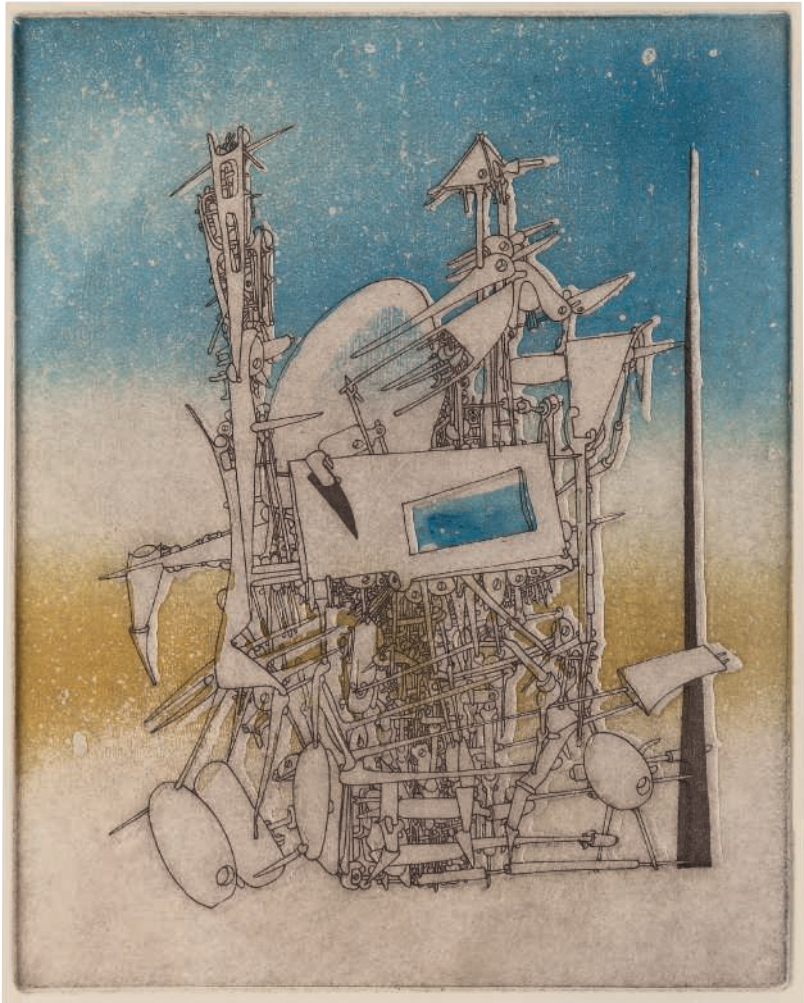
Image: 6 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (175 x 124 mm.)

Sheet: 10 x 8 $\frac{1}{8}$ in. (254 x 206 mm.)

\$1,000-1,500

LITERATURE:

Wittrock 14B



108

YVE TANGUY (1900-1955)

Untitled, from Jean Laude *Le Grand passage*

etching and monoprint in colors with embossing, on Arches paper, 1954, a proof aside from the edition of ten, published by Max Clarac-Sérou, Paris, 1954, with full margins, light- and uneven mat staining

Image: 8 $\frac{1}{8}$ x 6 $\frac{3}{8}$ in. (206 x 162 mm.)

Sheet: 10 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (270 x 210 mm.)

\$7,000-10,000

LITERATURE:

Wittrock 19A; Surrealist Prints 122



109
YVES TANGUY (1900-1955)

Untitled, from Jean Laude *Le Grand passage*

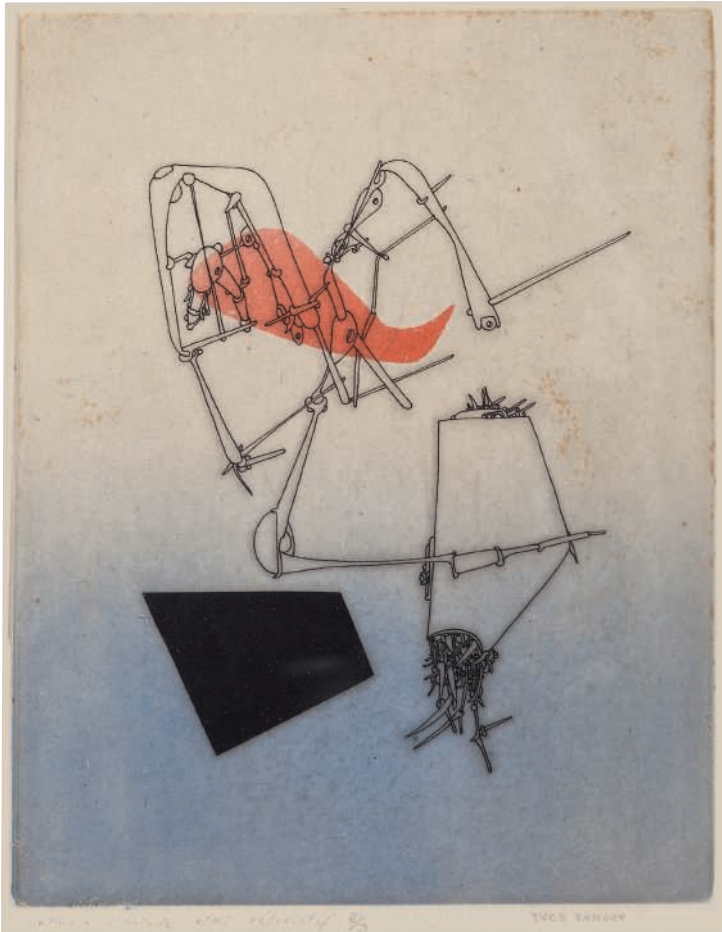
etching in colors, on *Japon* paper, 1953, signed in pencil and annotated 'épreuve d'artiste état définitif 2/3' (an artist's proof, the edition was 30 in Roman numerals plus an edition of 10 lettered A-J), published by Max Clarac-Sérrou, Paris, 1954, with margins, the upper margin slightly uneven, pale mat staining, skinning in places on the reverse upper and lower margins
Image: 6¾ x 5¾ in. (172 x 137 mm.)
Sheet: 10¾ x 8¼ in. (270 x 210 mm.)

\$8,000-12,000

LITERATURE:

Wittrock 19B; Surrealist Prints 123

Only three supplementary 'épreuve d'artiste' proofs were embellished with additional colors in this fashion



110
YVES TANGUY (1900-1955)

Untitled, from Jean Laude *Le Grand passage*

etching in colors, on *Japon* paper, 1953, signed in pencil, annotated 'épreuve d'artiste état définitif 2/3' (an artist's proof, the edition was thirty in Roman numerals plus an edition of ten lettered A-J), published by Max Clarac-Sérou, Paris, 1954, with wide margins, foxing in places in the image, a 3/8-in. stain in the lower margin, pale mat staining, framed

Image: 6¼ x 5¼ in. (172 x 133 mm.)

Sheet: 10½ x 8¼ in. (270 x 210 mm.)

\$8,000-12,000

LITERATURE:

Wittrock 19C; Surrealist Prints 124

Only three supplementary 'épreuve d'artiste' proofs were embellished with additional colors in this fashion



111
DOROTHEA TANNING (1910-2012)

Bateau bleu

lithograph in colors, 1950, signed in pencil, numbered 112/200,
Gilde de la Gravure, Geneva and Paris, with full margins, in
generally good condition

Sheet: 19½ x 13¾ in. (495 x 346 mm.)

\$1,000-1,500

LITERATURE:

Waddell-Ruby 5; Surrealist Prints 125

112
TOYEN (MARIE CERMINOVA)
(1902 - 1980)

Composition, from *Brunidor*
Portfolio Number 2, 1947-1952

lithograph in colors, on BFK Rives paper,
1950, signed in pencil, numbered 44/00,
published by Robert Altmann / Brunidor
Editions, New York, in generally very good
condition

Sheet: 12 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in. (327 x 419 mm.)

\$1,200-1,800

LITERATURE:

Surrealist Prints 126



113
TOYEN (MARIE CERMÍNOVÁ)
(1902-1980)

Untitled

etching with hand-coloring, on wove
paper, 1953, signed and dated in pencil,
a rare hand-colored proof aside from
the edition of 36, published by Editions
Sokolova, Paris, with wide margins, light-
staining, otherwise in generally good
condition

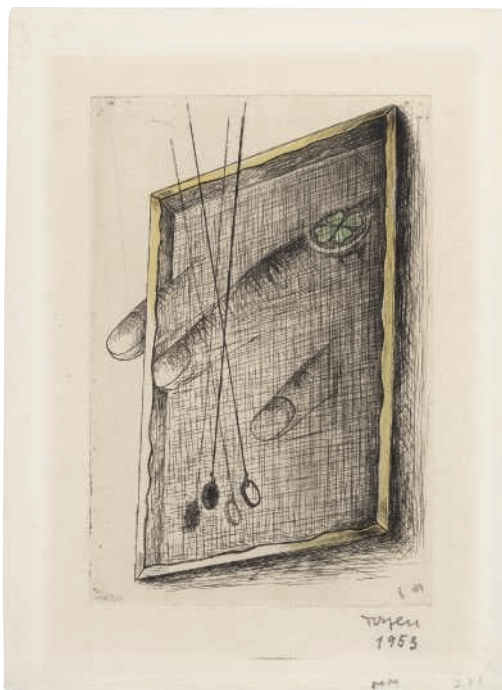
Image: 5 $\frac{3}{4}$ x 3 $\frac{3}{8}$ in. (146 x 92 mm.)

Sheet: 7 $\frac{7}{8}$ x 5 $\frac{3}{4}$ in. (200 x 146 mm.)

\$1,500-2,000

LITERATURE:

Surrealist Prints 127



AFTERNOON SESSION DAY ONE
(LOTS 114-245)



114
MAN RAY (1890-1976)

Abat-jour

painted aluminum and wire multiple, 1959, signed in ink (faded) on an artist's label affixed to the inside, numbered 71/100, published by Edition MAT, Cologne, Germany, lacking the original black hat box, in good condition

Height: 25 in. (635 mm.) (dimensions variable)

\$15,000-20,000

LITERATURE:

Martin, Hermann, Krauss 12

PROPERTY FROM AN EAST COAST ESTATE

115

**AFTER MARCEL DUCHAMP (1887-1968)
JACQUES VILLON (1875-1963)**

La Mariée

aquatint in colors, on Arches paper, 1934, signed by the artist
and Marcel Duchamp in pencil, numbered 164/200 (there were
also 20 proofs on *Japon* paper), with full margins, light- and
uneven mat staining, framed
Image: 19½ x 12 in. (495 x 305 mm.)
Sheet: 25¾ x 19¼ in. (657 x 502 mm.)

\$12,000-18,000

LITERATURE:

Genistet & Pouillon E672



116

MARCEL DUCHAMP (1887-1968)

A Poster Within a Poster

offset lithograph in colors, on wove paper, 1963, signed in
ball-point pen, stamp-numbered 11/20, the full sheet, in good
condition

Sheet: 34½ x 27½ in. (876 x 689 mm.)

\$30,000-50,000

LITERATURE:

Schwarz 588





117

EL LISSITZKY (1890-1941)

Posten, from *Figurinenmappe. Die plastische Gestaltung der elektromechanischen Schau Sieg über die Sonne*

lithograph, on wove paper, 1923, signed in pencil, stamp-numbered '3' (from the edition of 75), printed by Rob. Leunis & Chapman, Hannover, 1923, with wide margins, adhesive staining in the margins (with associated skinning and surface soiling), taped to the over-mat at the reverse of the upper sheet edge, otherwise in good condition, framed

Image: 15 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (390 x 198 mm.)

Sheet: 19 $\frac{1}{8}$ x 14 $\frac{3}{8}$ in. (485 x 365 mm.)

\$10,000-15,000

LITERATURE:

Not in Lissitzky-Küppers; Gmurzynska 58



118

EL LISSITZKY (1890-1941)

Globetrotter in der Zeit, from *Figurinenmappe. Die plastische Gestaltung des elektro-mechanischen Schau Sieg über die Sonne*

lithograph in colors, on cream wove paper, 1920-21, signed in pencil, stamp-numbered '5' (from the edition of 75), printed by Robert Leunis & Chapman, Hannover, 1923, with margins, the sheet edges unevenly trimmed, uneven staining in places in the margins and on the reverse, framed

Image: 14 x 10 in. (356 x 254 mm.)

Sheet: 18½ x 13¾ in. (470 x 346 mm.)

\$10,000-15,000

LITERATURE:

Lissitzky-Küppers 59; Gmurzynska 60



PROPERTY FROM A PRIVATE COLLECTION

119

JEAN DUBUFFET (1901-1985)

Personnage au Costume Rouge

lithograph in colors, on Arches paper, 1961, signed and dated in pencil, numbered 24/50 (there were also five artist's proofs), with full margins, pale light-staining, otherwise in good condition, framed
Image: 20% x 15 in. (524 x 381 mm.)
Sheet: 26 x 19% in. (660 x 502 mm.)

\$50,000-70,000

LITERATURE:

Webel 806



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

120

JEAN DUBUFFET (1901-1985)

Sourire II

lithograph in colors, on Auvergne paper, 1962, signed and dated in pencil, annotated 'epreuve d'artiste' (an artist's proof, the edition was 38), with full margins, in good condition, framed

Image: 20½ x 15 in. (520 x 380 mm.)

Sheet: 25½ x 17¾ in. (640 x 455 mm.)

\$6,000-8,000

LITERATURE:

Webel 823



121
JOAN MIRÓ (1893-1983)
L'Éveil du géant

drypoint, on Arches vellum, 1938, signed in pencil, numbered 13/30,
co-published by Pierre Loeb and Pierre Matisse, Paris and New York,
with full margins, in very good condition, framed
Image 10 $\frac{1}{2}$ x 9 $\frac{3}{4}$ in (270 x 238 mm.)
Sheet: 17 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (450 x 328 mm)

\$18,000-25,000

LITERATURE:
Dupin 26

122

JOAN MIRO (1893-1983)

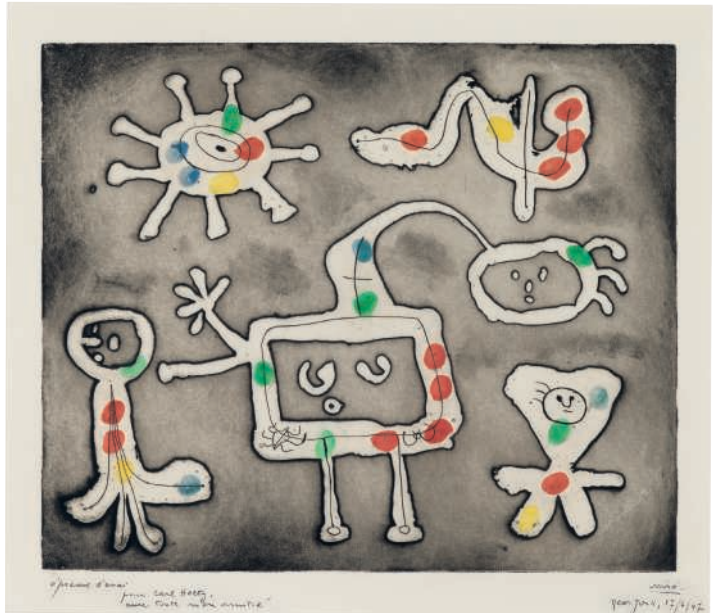
Série I: one plate

etching with monotype coloring, on wove paper, 1947, signed and dated in pencil, dedicated '*pour Carl Holty, avec toute mon amitié*', inscribed '*épreuve d'essai*' (a rare working proof printed at Atelier 17 in New York in 1947, before the edition in black was printed in Paris in 1952-53), with full margins, a printing crease in the left margin extending slightly into the image, generally in good condition, framed
Image: 15 x 18 in. (380 x 455 mm.)
Sheet: 20 x 25½ in. (508 x 657 mm.)

\$25,000-35,000

LITERATURE:

see Duthuit 75



123

AFTER JOAN MIRO (1893-1983)

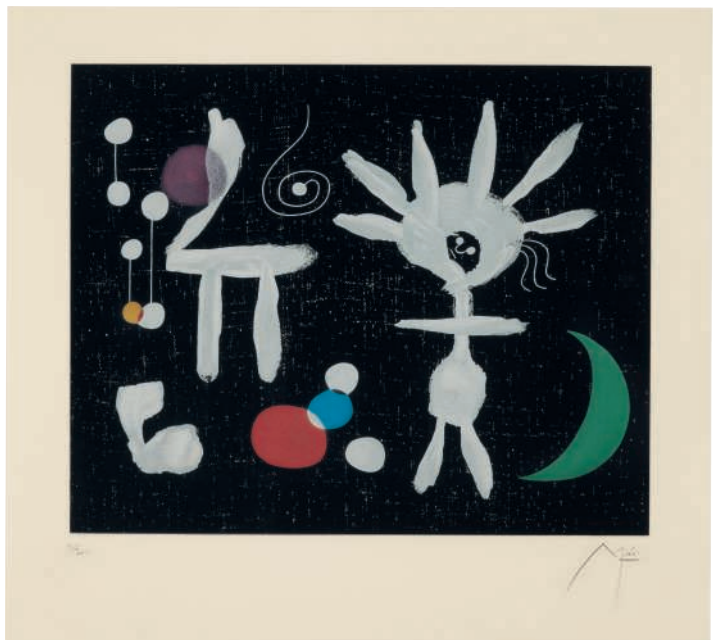
Rose Matinale au clair de Lune

etching with aquatint in colors, on Rives BFK paper, 1958, signed in pencil, numbered 24/300, with full margins, in good condition, framed
Image: 15½ x 19½ in. (394 x 486 mm.)
Sheet: 22 x 25½ in. (559 x 648 mm.)

\$3,500-4,500

LITERATURE:

Maeght 1713





124

JOAN MIRO (1893-1983)

La Demoiselle au Telephone

lithograph in colors, on Arches paper, 1971, signed in pencil,
numbered 28/30, published by Maeght Editeur, Paris, with full
margins, in very good condition, framed
Sheet: 49 x 36 in. (1245 x 914 mm.)

\$6,000-9,000

LITERATURE:
Mourlot 694



PROPERTY FROM A MEMBER OF THE MATISSE FAMILY

125

JOAN MIRO (1893-1983)

André Breton, *Constellations*,
Pierre Matisse, New York, 1959

the complete set of one signed and numbered lithograph in colors and 22 pochoir reproductions in colors after the gouaches by the artist, with the title page, text in French, table of contents, and justification, signed by the artist in blue ink and the author in red ink on the justification, on Arches paper, copy 306 of 350 (the total edition was 384), the full margins and full sheets, loose (as issued), generally in very good condition, with original canvas-covered portfolio case and paper folders.

17½ x 11½ in. (434 x 257 mm.)

\$50,000-70,000

LITERATURE:

Mourlot 261; see Cramer books 58



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

126

JOAN MIRÓ (1893-1983)

Le Vendanguer

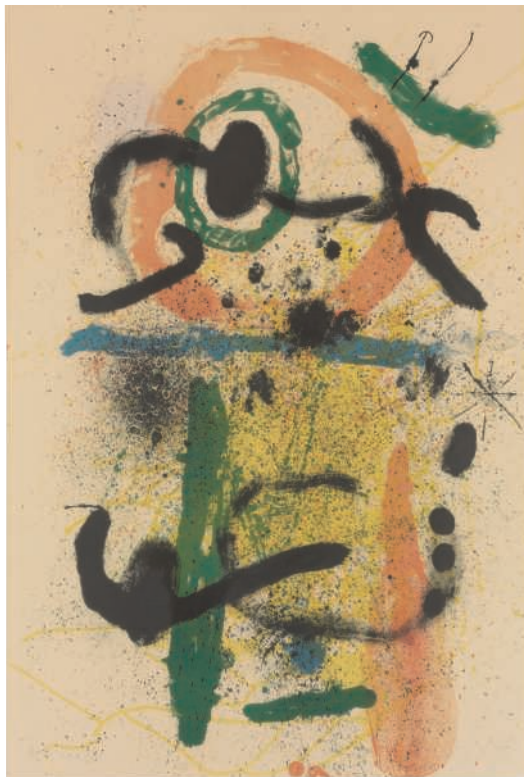
lithograph in colors, on Arches paper, 1964, signed in pencil, numbered 20/75, published by Maeght Editeur, Paris, the full sheet, light-staining, the colors attenuated, the sheet taped to an overmat, framed; together with *L'Anneau du Crepuscule*, lithograph in colors, on Arches paper, 1964
Sheet: 35½ x 24¼ in. (902 x 622 mm.)

(2)

\$5,000-7,000

LITERATURE:

Mourlot 390 & 397



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

127

JOAN MIRÓ (1893-1983)

The Cascade

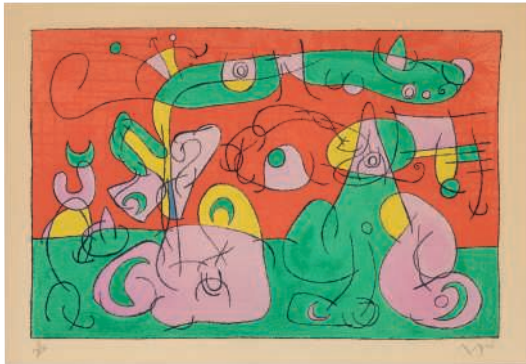
lithograph in colors, on Arches paper, 1964, signed in pencil, numbered 20/75, published by Maeght Editeur, Paris, with full margins, framed; together with **Pierrot Le Fou**, lithograph in colors, on Arches paper, 1964
Sheet: 35¾ x 24 in. (898 x 610 mm.)

(2)

\$5,000-7,000

LITERATURE:

Mourlot 391 & 392



128
JOAN MIRO (1893-1983)

Suites Pour Ubu Roi

the set of 20 lithographs (8 signed and in colors; 7 unsigned and in colors; 5 initialed), on Arches paper, 1966, each numbered 51/75, published by Teriade, Paris, each with full margins, the colors attenuated, each taped to the overmat on the reverse, framed
 Each Image: 16¼ x 24¾ in. (413 x 625 mm.)
 Each Sheet: 21¼ x 29½ in. (540 x 748 mm.) (20)

\$25,000-35,000

LITERATURE:

Mourlot 471-480, 482, 483, 492-498, see Cramer books 108



129

JOAN MIRO (1893-1983)

Tête au Soleil Couchant

aquatint in colors with carborundum, on Arches paper, 1967, signed in pencil, numbered 3/75, published by Maeght Editeur, Paris, with full margins, in very good condition, framed
 Image: 11 x 15 in. (279 x 381 mm.)
 Sheet: 19¾ x 26 in. (502 x 660 mm.)

\$10,000-15,000

LITERATURE:
 Dupin 437



PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

130

JOAN MIRO (1893-1983)

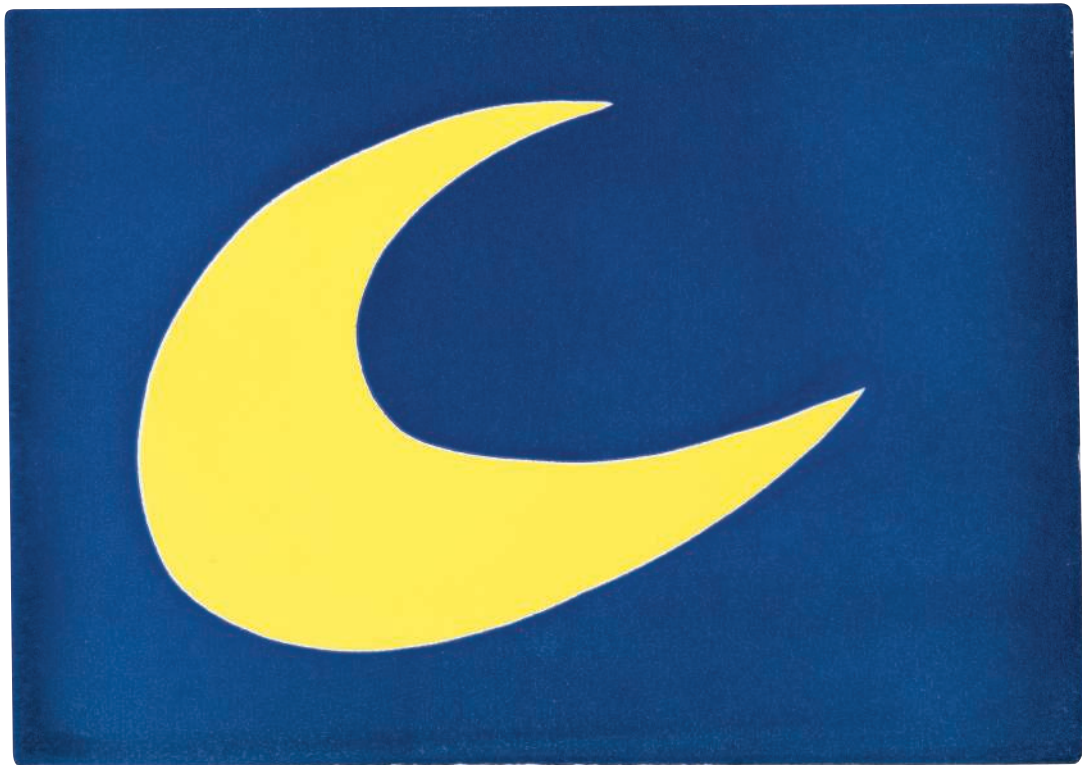
Xavier Domingo, *El Innocente*, Robert Lydie Dutrou, Paris, 1974

the complete set of three etchings with aquatint in colors, two of the etchings signed in pencil, on Arches wove paper, with title page, text in Spanish and French, and justification, copy 164 of 170 (there was also an edition of 15 on *Japon* paper), the full sheets, loose (as issued), generally in good condition, with original cardboard slipcase with artist and author's names printed on spine and green canvas-covered portfolio box
 Portfolio: 13 x 10 in. (330 x 254 mm.)

\$8,000-12,000

LITERATURE:
 Dupin 676-678; see Cramer books 184

131 No Lot



132

JOAN MIRO (1893-1983)

Francesc d'Assís, *Càntic del Sol*, Gustavo Gili S.A.,
Barcelona, 1975

the complete set of 33 etchings and aquatints in colors, *in-* and *hors-texte*, title page, text in Catalan and justification, on Guarro paper, signed in pencil on the justification, copy 156 of 250 (there were also 20 copies in Roman numerals), the full sheets, in good condition, loose (as issued), original grey Barker paper cover and yellow cloth-covered protective boards and portfolio box with printed text in red. 15¾ x 21 ⅞ in. (400 x 543 mm.)
album

\$12,000-18,000

LITERATURE:

Dupin 833-865; Cramer books 196



133
JOAN MIRO (1893-1983)

Nestor

lithograph in colors, on Arches paper, 1975, signed in pencil, numbered 2/50, published by Maeght Editeur, Paris, the full sheet, in very good condition, framed
Sheet: 35½ x 24⅞ in. (905 x 632 mm.)

\$7,000-10,000

LITERATURE:
Mourlot 1074



134
JOAN MIRO (1893-1983)

Souris rouge à la Mantille

aquatint in colors, on Arches paper, 1975, signed in pencil, numbered 33/50, published by Maeght Editeur, Paris, with full margins, uneven mat staining, otherwise in good condition, framed

Image: 45¼ x 29⅞ in. (1149 x 740 mm.)

Sheet: 54½ x 37⅞ in. (1384 x 962 mm.)

\$12,000-18,000

LITERATURE:
Dupin 751

135

JOAN MIRO

Le Hibou blasphémateur

etching with aquatint in colors, on Arches paper, 1975, signed in pencil, numbered 14/50, published by Maeght Éditeur, Paris, the full sheet, in good condition, framed

Sheet: 47½ x 59¼ in. (1206 x 1517 mm.)

\$20,000-30,000

LITERATURE:

Dupin 759



136

JOAN MIRO (1893-1983)

Le Rebelle

etching and aquatint in colors with carborundum, on wove paper, 1967, signed in pencil, numbered 47/75, published by Maeght Editeur, Paris, with full margins, in very good condition, framed

Image: 36¾ x 25¼ in. (937 x 641 mm.)

Sheet: 41 x 28¾ in. (1041 x 733 mm.)

\$20,000-30,000

LITERATURE:

Dupin 439





PROPERTY FROM THE HOLDINGS OF
THE FORD FOUNDATION

137

PABLO PICASSO (1881-1973)

Peintre Chauve Devant son Chevalet,
from *Le Chef d'Oeuvre Inconnu*

etching, on wove paper, 1927, signed in ink
(faded as is common), numbered 29/99,
with full margins, framed

Image: 7¾ x 11 in. (197 x 279 mm.)

Sheet: 15 x 19¾ in. (381 x 502 mm.)

\$5,000-7,000

LITERATURE:

Bloch 87; Baer 128; see Cramer books 20



138

PABLO PICASSO (1881-1973)

Les Saltimbanques,
from *La Suite des Saltimbanques*

drypoint, on Van Gelder paper, 1905,
from the edition of 250 (there were also
27 or 29 on *Japon* paper), published by
Ambroise Vollard, Paris, 1913, with wide
margins, pale scattered foxing in the
image, framed

Image: 11¾ x 12¾ in. (290 x 328 mm.)

Sheet: 19 x 24¾ in. (480 x 627 mm.)

\$8,000-12,000

LITERATURE:

Bloch 7; Baer 9)



139

PABLO PICASSO (1881-1973)

Le Repas frugal, from *La Suite des Saltimbanques*

etching with drypoint, on Van Gelder paper, 1904, the second (final) state, from the edition of 250 on this paper (there were also 27 or 29 impressions on *Japon* paper), published by Ambroise Vollard, Paris, 1913, with margins (slightly trimmed), scattered pale foxmarks in the lower margin, otherwise generally in good condition, framed
Image: 18¼ x 14⅞ in. (463 x 378 mm.)

Sheet: 24½ x 18½ in. (622 x 470 mm.)

\$130,000-180,000

LITERATURE:

Bloch 1; Baer 2



140

PABLO PICASSO (1881-1973)

Rembrandt et têtes de femmes,
from *La Suite Vollard*

etching, on Montval paper, with the
Vollard watermark, 1934, signed in pencil,
from the edition of 260 (there was also
an edition of 50 with wide margins),
published by Ambroise Vollard, Paris,
with full margins, in good condition,
framed

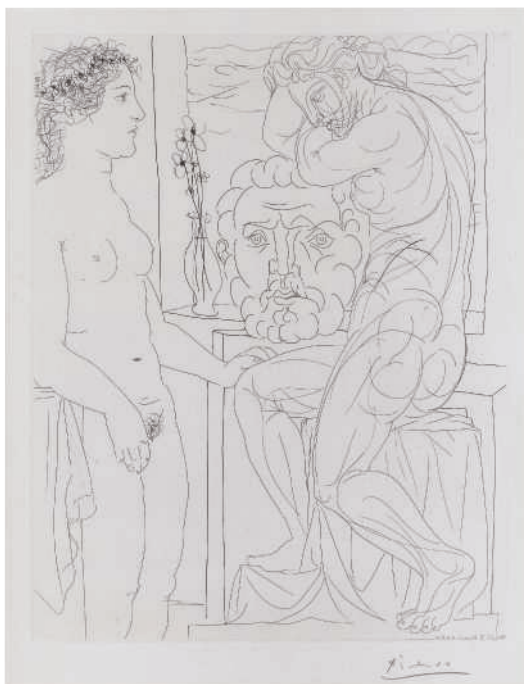
Image: 5½ x 8¼ in. (140 x 210 mm.)

Sheet: 13¼ x 17½ in. (337 x 445 mm.)

\$8,000-12,000

LITERATURE:

Bloch 207; Baer 405



141

PABLO PICASSO (1881-1973)

Modèle nu et Sculptures,
from *La Suite Vollard*

etching, on Montval paper, with the
watermark *Picasso*, 1933, signed in
pencil, from the edition of 260 (there was
also an edition of 50 with wider margins),
published by Ambroise Vollard, Paris,
with full margins, pale light-staining,
framed

Image: 15¾ x 11¼ in. (400 x 298 mm.)

Sheet: 17¾ x 13¾ in. (451 x 340 mm.)

\$8,000-12,000

LITERATURE:

Bloch 185; Baer 344



142

PABLO PICASSO (1881-1973)

Faune dévoilant, from *La Suite Vollard*

aquatint and engraving, on Montval paper, watermark *Vollard*, 1936, signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published by Ambroise Vollard, Paris, 1939, with full margins, generally in very good condition, framed

Image: 12¾ x 16¾ in. (314 x 416 mm.)

Sheet: 13¾ x 17½ in. (340 x 445 mm.)

\$50,000-70,000

LITERATURE:

Bloch 230; Baer 609



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

143

PABLO PICASSO (1881-1973)

Femme a la Mantille, from *Les Carmen des Carmen*

aquatint, on *Japon* paper, 1949, signed in green crayon, numbered XVI/XXX (there was also an edition of 245 on Arches paper), published by Editeurs Français Réunis, Paris, 1964, with full margins, in good condition, framed
Image: 13½ x 18½ in. (343 x 470 mm.)
Sheet: 19½ x 15¼ in. (495 x 387 mm.)

\$5,000-7,000

LITERATURE:

Bloch 1003; Baer 872; see Cramer books 126



144

PABLO PICASSO (1881-1973)

Portrait of a Woman II

lithograph, on wove paper, 1955, signed in pencil, numbered 42/50, with full margins, in good condition, framed
Image: 25¼ x 15 in. (641 x 381 mm.)
Sheet: 26¼ x 19¾ in. (667 x 502 mm.)

\$15,000-20,000

LITERATURE:

Bloch 780; Mourlot 272



145

PABLO PICASSO (1881-1973)

Femme en Trois Colors

lithograph in colors, on wove paper, 1956, signed and dated in blue crayon, inscribed 'epreuve d'artiste' (an artist's proof, the edition was 50), the full sheet, framed
Sheet: 26¼ x 19¾ in. (663 x 505 mm.)

\$15,000-25,000

LITERATURE:

Mourlot 288; Bloch 826



146

PABLO PICASSO (1887-1973)

Jeune fille inspirée par Cranach

lithograph, on wove paper, 1949, signed in pencil, numbered 4/50 (there was also an edition of 25 in black and ochre plus five artist's proofs), the full sheet, in very good condition, framed
Sheet: 25 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in. (654 x 498 mm.)

\$40,000-60,000

LITERATURE:

Bloch 602; Mourlot 176

147

PABLO PICASSO (1881-1973)

La Femme à la Fenêtre

aquatint, on Arches paper, 1952, signed in pencil, numbered 42/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, framed

Image: 32¾ x 18½ in. (832 x 473 mm.)

Sheet: 35¾ x 25 in. (899 x 635 mm.)

\$150,000-250,000

LITERATURE:

Bloch 695; Baer 891

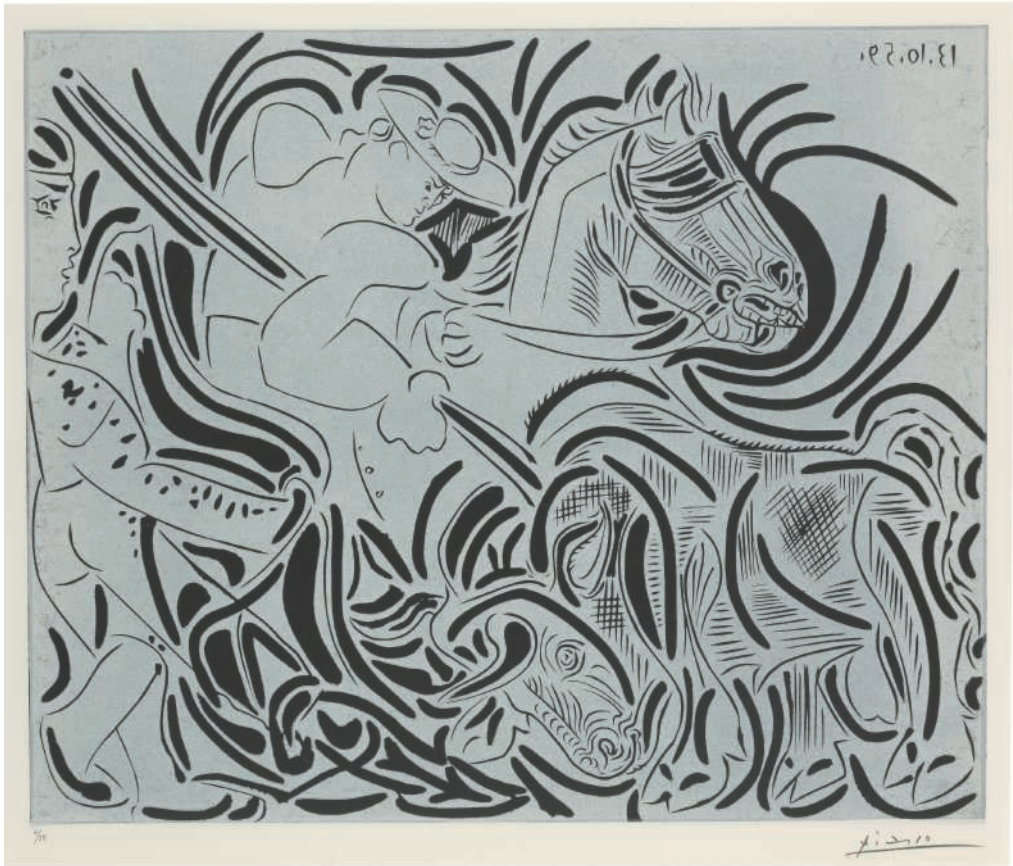
This monumental portrait of Françoise Gilot, Picasso's lover and muse from 1943-1953, is considered one of the most compelling and powerful in Picasso's graphic oeuvre. Gilot, praised by the photographer Brassai for her 'freshness and restless vitality' met Picasso in May 1943 and soon became the subject of many of his best prints of the period: *Torse de Femme (L'Égyptienne)* (B. 746), *Vénus et l'Amour, d'après Cranach* (B. 1835), and the series of lithographs titled *La Femme au fauteuil* (B. 588).

For Picasso printmaking was a physical process and the struggle with materials an integral part of the creative journey. His vigorous, experimental approach led him to many radical departures from traditional printmaking, in which the expressive potential of the plate or stone was stretched to its limit. In *Femme à la Fenêtre* Picasso used sugar-lift aquatint, a technique introduced to him by the master intaglio printer Roger Lacourière in the 1930's. Using ink mixed with sugar and soap, the image is brushed onto the plate, allowed to dry, then covered with stopping-out varnish. The plate is then immersed in water. As the sugar swells it lifts the varnish, leaving the plate exposed where it had previously been covered by the brush drawing, to be aquatinted and bitten in the normal manner. This technique allows for soft painterly effects, creating washes of dappled tone. Gilot's elegant and aquiline features are exaggerated and stylized into broad, inky sweeps, dramatically contrasting with the pitted plate tone of the background. The effect is strikingly beautiful.

There is an overwhelmingly poignant, elegiac tone to the composition, created at a time when their relationship was falling apart. Gilot's plaintive attitude, gazing through a window, yearning for freedom, was to be amongst Picasso's last portraits of her before their marriage foundered in the autumn of 1953.



Picasso



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

148

PABLO PICASSO (1881-1973)

Pique. III

linocut in colors, on Arches paper, 1959, signed in pencil, numbered 6/50 (there were also twenty artist's proofs), published by Galerie Louise Leiris, 1960, with full margins, in very good condition, framed
Image: 20¾ x 25⅞ in. (527 x 638 mm.)
Sheet: 24½ x 29⅞ in. (622 x 752 mm.)

\$30,000-50,000

LITERATURE:

Bloch 920; Baer 1243

149

PABLO PICASSO (1881-1973)

Bacchanale avec chevreau et
spectacular

linocut in colors, on Arches paper, 1959,
signed in pencil, a proof aside from the edition
of 50 (there were also approximately 20
artist's proofs), published by Galerie Louise
Leiris, Paris, 1960, with full margins, in good
condition, framed

Image: 20 $\frac{7}{8}$ x 25 in. (530 x 635 mm.)

Sheet: 24 $\frac{1}{2}$ x 29 $\frac{3}{8}$ in. (622 x 754 mm.)

\$40,000-60,000

LITERATURE:

Bloch 930; Baer 1259



150

PABLO PICASSO (1881-1973)

Bacchanale avec chevreau et spectateur

linocut in colors, on Arches paper, 1959,
signed in pencil, numbered 21/50 (there
were also approximately 20 artist's proofs),
published by Galerie Louise Leiris, 1960, with
full margins, in good condition, framed

Image: 20 $\frac{3}{4}$ x 25 in. (527 x 635 mm.)

Sheet: 25 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (645 x 749 mm.)

\$50,000-70,000

LITERATURE:

Bloch 931; Baer 1260





PROPERTY FROM A PRIVATE COLLECTION

151

PABLO PICASSO (1881-1973)

L'Espagnole

linocut in colors, on Arches paper, 1962, signed in pencil, inscribed 'épreuve d'artiste' (an artist's proof, the edition was 50), published by Galerie Louise Leiris, Paris, 1963, with full margins, in very good condition, framed
Image: 12¾ x 10¾ in. (324 x 273 mm.)
Sheet: 24½ x 17¾ in. (622 x 441 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1095; Baer 1324



152

PABLO PICASSO (1881-1973)

Femme assise au chignon

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 2/50 (there were also twenty artist's proofs), published by Galerie Louise Leiris, 1963, with full margins, a flattened 1¼-in. crease in subject's right cheek, otherwise in good condition, framed

Image: 13¾ x 10½ in. (349 x 270 mm.)

Sheet: 24¾ x 17½ in. (629 x 445 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1071; Baer 1298



153

PABLO PICASSO (1881-19730

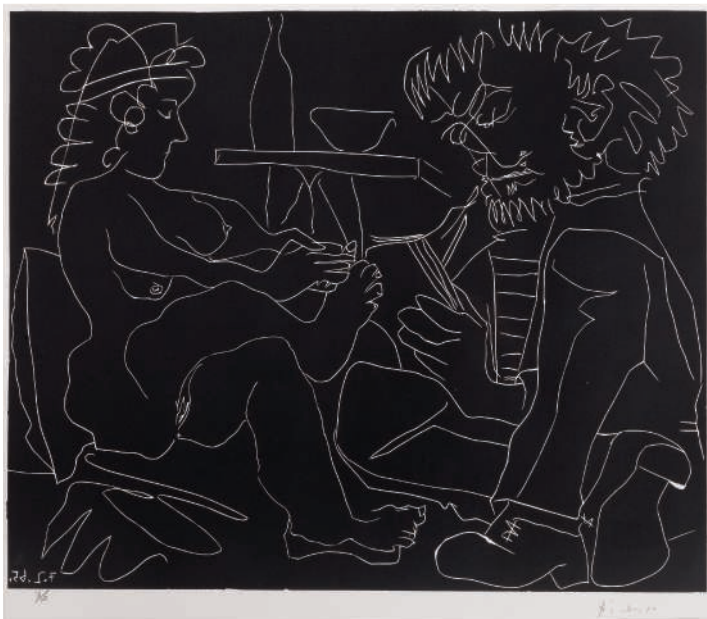
La Femme au chapeau

linocut in colors, on Arches paper, 1962, Baer's seventh (final) state, signed in pencil, numbered 22/50 (there were also 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1963, with full margins, in generally good condition, framed
Image: 21 x 15½ in. (532 x 398 mm.)
Sheet: 24¾ x 17½ in. (623 x 443 mm.)

\$80,000-120,000

EXHIBITED:

Bloch 1145; Baer 1323



154

PABLO PICASSO (1881-1974)

Peintre dessinant et modèle nu au chapeau

linocut, on Arches paper, 1965, signed in pencil, numbered 71/160 (there were also 35 artist's proofs), with full margins, pale mat staining, otherwise in good condition, framed

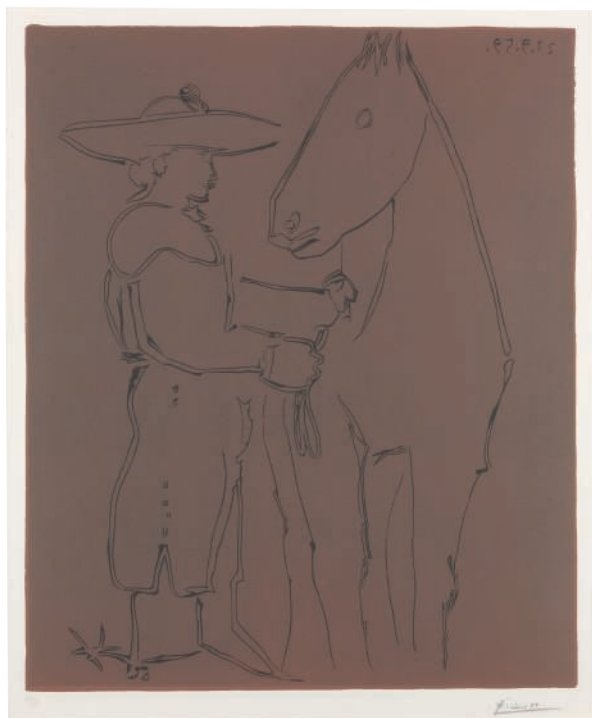
Image: 20 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in. (530 x 638 mm.)

Sheet: 24 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (622 x 749 mm.)

\$10,000-15,000

LITERATURE:

Bloch 1194; Baer 1357



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

155

PABLO PICASSO (1881-1973)

Picador et Cheval

linocut in colors, on Arches paper, 1959, signed in pencil, numbered 25/50 (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, 1960, with full margins, in very good condition, framed

Image: 25 $\frac{1}{4}$ x 21 in. (641 x 533 mm.)

Sheet: 29 $\frac{1}{2}$ x 24 $\frac{1}{2}$ in. (749 x 622 mm.)

\$10,000-15,000

LITERATURE:

Bloch 912; Baer 1237

PROPERTY FROM THE SERGE AND VALLY SABARSKY
COLLECTION

156

PABLO PICASSO (1881-1973)

**Picador et Torero Attendant le Paseo
de Cuadrillas**

linocut in colors, on Arches paper, 1959,
signed in pencil, numbered 23/50 (there
were also 20 artist's proofs), published by
Galerie Louise Leiris, Paris, 1960, with full
margins, a 1/8-in. tear at the upper sheet
edge, otherwise generally in very good
condition

Image: 207/8 x 251/4 in. (530 x 641 mm.)

Sheet: 241/2 x 291/2 in. (622 x 749 mm.)

\$25,000-35,000

LITERATURE:

Bloch 906; Baer 1231



PROPERTY FROM THE HOLDINGS OF THE FORD
FOUNDATION

157

PABLO PICASSO (1881-1973)

Nature Morte à la Pastèque

linocut in colors, on Arches paper, 1962,
signed in pencil, numbered 165/180
(Baer calls for an edition of 50), published
Galerie Louise Leiris, Paris, with wide
margins, generally in good condition
Image: 231/4 x 277/8 in. (590 x 708 mm.)
Sheet: 241/2 x 295/8 in. (622 x 740 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1098; Baer 1301





PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

158

PABLO PICASSO (1881-1973)

Homme assis auprès d'une Femme se coiffant, from *La Série 347*

etching, on Rives BFK paper, 1968, signed in pencil, numbered 25/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in very good condition
Image: 8 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (206 x 267 mm.)

Sheet: 12 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (327 x 400 mm.)

\$5,000-7,000

LITERATURE:

Bloch 1810; Baer 1827



PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

160

PABLO PICASSO (1881-1973)

Sur la Plage, Femme au Miroir et deux Baigneurs, from *La Série 347*

etching, on Rives BFK paper, 1968, signed in pencil, numbered 25/50 (there were also seven artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in very good condition
Image: 16 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in. (413 x 495 mm.)

Sheet: 22 $\frac{3}{8}$ x 25 $\frac{3}{8}$ in. (568 x 645 mm.)

\$5,000-7,000

LITERATURE:

Bloch 1666; Baer 1682



PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

159

PABLO PICASSO (1881-1973)

Clin d'oeil au Bain turc femmes faisant la sieste au soleil, from *La Série 347*

etching, on Rives BFK paper, 1968, signed in pencil, numbered 25/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in very good condition
Image: 11 x 15 $\frac{1}{4}$ in. (279 x 387 mm.)

Sheet: 17 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in. (448 x 543 mm.)

\$8,000-12,000

LITERATURE:

Bloch 1769; Baer 1786



PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

161

PABLO PICASSO (1881-1973)

Artiste peintre avec un modèle qui boude, from *La Série 347*

etching, on wove paper, 1968, signed in pencil, numbered 25/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with wide margins, in very good condition
Image: 9 x 12 $\frac{7}{8}$ in. (229 x 327 mm.)

Sheet: 14 $\frac{1}{4}$ x 18 $\frac{3}{8}$ in. (362 x 473 mm.)

\$6,000-8,000

LITERATURE:

Bloch 1826; Baer 1843

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

162

PABLO PICASSO (1881-1973)

Le Peintre sur la Plage

aquatint, on Arches paper, 1955, signed in pencil, numbered 45/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, in good condition, framed
Image: 18½ x 32¾ in. (470 x 832 mm.)
Sheet: 25 x 35¾ in. (635 x 911 mm.)

\$15,000-25,000

LITERATURE:

Bloch 769; Baer 919



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

163

PABLO PICASSO (1881-1973)

Peintre au Repos Avec Modèle de Dos

aquatint, on Richard de Bas paper, 1965, signed in pencil, numbered 48/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, Paris; together with **Peintre à son Chevalet**, **Avec un Modèle Assis**, aquatint, on Richard de Bas paper, 1965

Image: 20¾ x 14¼ in. (524 x 362 mm.)
Sheet: 16½ x 20½ in. (419 x 511 mm.) (2)

\$5,000-7,000

LITERATURE:

Bloch 1225 & 1226; Baer 1207 & 1209





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

164

PABLO PICASSO (1881-1973)

Corrida

lithograph, on Arches paper, 1961, signed in pencil, numbered 6/50, with full margins, framed

Image: 18¾ x 13 in. (476 x 330 mm.)

Sheet: 25¾ x 19¾ in. (657 x 502 mm.)

\$4,000-6,000

LITERATURE:

Bloch 1011; Mourlot 344



165

PABLO PICASSO (1881-1973)

Arbre dans la tempête avec fuite vers une église, from *La Serie 347*

aquatint and drypoint, on Rives paper, 1968, signed in pencil, numbered 34/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, 1969, with full margins, in very good condition, framed

Image: 7¾ x 12¾ in. (197 x 324 mm.)

Sheet: 12¾ x 17¾ in. (314 x 454 mm.)

\$8,000-12,000

LITERATURE:

Bloch 1761; Baer 1778

166

PABLO PICASSO (1881-1973)

Paysan et Maja, from *Series 156*

etching, on Rives paper, 1971, signed in pencil, numbered 19/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, 1978, with full margins, in very good condition, framed

Image: 8½ x 57⁄8 in. (206 x 149 mm.)

Sheet: 127⁄8 x 97⁄8 in. (327 x 251 mm.)

\$4,000-6,000

LITERATURE:

Bloch 1929; Baer 1938



167

PABLO PICASSO (1881-1973)

Autoportrait dédoublé, Maja au Pigeon, Déménageur avec Femme et Sculpture, Hercule de Foire vieillissant, Père de l'Artiste, avec Baigieuse Ingresque au fond, from *Series 156*

etching with drypoint, on wove paper, 1970, with the artist's stamped-signature, numbered 46/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, Paris, 1978, with full margins, in very good condition, framed

Image: 9 x 12¾ in. (229 x 324 mm.)

Sheet: 14¾ x 19½ in. (375 x 486 mm.)

\$3,000-5,000

LITERATURE:

Bloch 1860; Baer 1865



168

PABLO PICASSO (1881-1973)

Tête d'Homme barbu, from *Sable Mouvant*

aquatint, on Auvergne paper, 1965, signed in pencil, numbered 48/100, published by Pierre Reverdy, Paris, with full margins, generally in very good condition, framed

Image: 15½ x 10¾ in. (384 x 273 mm.)

Sheet: 22½ x 17¾ in. (571 x 451 mm.)

\$3,000-5,000

LITERATURE:

Bloch 1189; Baer 1158





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

169

PABLO PICASSO (1881-1973)

Fumeur à la Cigarette Blanche

aquatint in colors, on Richard de Bas paper, 1964, signed in pencil,
numbered 48/50 (there were also fifteen artist's proofs), published
by Galerie Louise Leiris, 1965, with margins, light-staining, the
colors attenuated, framed

Image: 16¼ x 12½ in. (413 x 318 mm.)

Sheet: 22¼ x 16¼ in. (565 x 413 mm.)

\$10,000-15,000

LITERATURE:

Bloch 1169; Baer 1169



170
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.)

\$2,000-3,000

LITERATURE:

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



171
GEORGES BRAQUE

Les paroles transparentes, Les Bibliophiles de l'Union Française, Paris, 1955

the complete portfolio of four unsigned lithographs in colors, comprising title page, text in French and justification, on Richard de Bas paper, signed by the author, artist, and president of the society on the justification, copy number 59 of 127, loose (as issued), in very good condition, in original lithographic wrapper with the title in blue, in gilt boards and slipcase with printed title on the spine (with some wear to the slipcase).
 17½ x 13 in. (445 x 330 mm.)

album

\$5,000-7,000

LITERATURE:

Vallier 102



172
AFTER PABLO PICASSO (1881-1973)

Bathsheba

aquatint in colors, on Rives BFK paper, circa 1960, signed in pencil, numbered 96/200, published by Atelier Crommelynck, Paris, with their blindstamp, with full margins, uneven mat staining, framed
 Image: 10¾ x 14½ in. (263 x 368 mm.)
 Sheet: 17¾ x 22½ in. (454 x 562 mm.)

\$6,000-8,000



PROPERTY FROM AN EAST COAST ESTATE

173
AFTER PABLO PICASSO (1881-1973)

Verve: one plate

lithograph in colors, on Arches paper, 1953, signed in pencil, numbered 38/75, published by Editions de la Revue Verve, Paris, with their blindstamp, with full margins, light-staining, framed
 Image: 9½ x 12½ in. (241 x 317 mm.)
 Sheet: 10¾ x 14¾ in. (273 x 365 mm.)

\$3,000-5,000



174

MARC CHAGALL (1887-1985)

Selbstbildnis mit dem verzierten Hut

etching, on Arches paper, 1928, signed in pencil, from the edition of 60, with wide margins, pale mat staining, otherwise in good condition, framed

Image: 8 x 5 $\frac{3}{4}$ in. (203 x 146 mm.)

Sheet: 11 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in. (286 x 222 mm.)

\$5,000-7,000

LITERATURE:

Kornfeld 77



PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

175

MARC CHAGALL (1887-1985)

Der Spaziergang II

etching and drypoint, on laid paper, 1922, signed in pencil, aside from the edition of 110, with wide margins, trimmed, otherwise in good condition

Image: 7 x 5 $\frac{3}{4}$ in. (175 x 145 mm.)

Sheet: 9 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (244 x 217 mm.)

\$4,000-6,000

LITERATURE:

Kornfeld 27



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

176

MARC CHAGALL (1887-1985)

Les Mariés au soleil jaune

monotype in colors, on *Japon* paper, 1965, with full margins, in very good condition, framed

Image: 11¾ x 15¾ in. (298 x 400 mm.)

Sheet: 15¾ x 19½ in. (400 x 486 mm.)

\$40,000-60,000

LITERATURE:

Cramer Monotypes 148



177

MARC CHAGALL (1887-1985)

Then the Boy displayed to the Dervish his Bosom, from *Four Tales from The Arabian Nights*

lithograph in colors, on laid paper, 1948, signed in pencil, numbered 9/90, published by Pantheon Books, New York, with full margins, in very good condition, framed

Image: 14¼ x 11½ in. (362 x 283 mm.)

Sheet: 17 x 13 in. (432 x 330 mm.)

\$15,000-25,000

LITERATURE:

Mourlot 36; see Cramer books 18



178

MARC CHAGALL (1887-1985)

Abdullah discovered before him and on his right and left Mountains of Water..., from *Four Tales from The Arabian Nights*

lithograph in colors, on laid paper, 1948, signed in pencil, numbered 64/90, published by Pantheon Books, New York; together with text page, with full margins, framed

Image: 14¾ x 11¼ in. (375 x 286 mm.)

Sheet: 17 x 13½ in. (432 x 333 mm.)

\$10,000-15,000

LITERATURE:

Mourlot 44; see Cramer books 18

179

MARC CHAGALL (1887-1985)

He went up to the Couch and found a young Lady asleep, chemised with her Hair as she were the full Moon rising over the eastern Horizon..., from *Four Tales from the Arabian Nights*

lithograph in colors, on laid paper, 1948, signed in pencil, numbered 54/90, published by Pantheon Books, New York, with full margins, in good condition, with margins, the lower sheet edge slightly trimmed, framed; together with text page

Image: 14¾ x 11½ in. (375 x 282 mm.)

Sheet: 16⅞ x 13 in. (429 x 330 mm.)

\$10,000-15,000

LITERATURE:

Mourlot 46; see Cramer books 18



180

MARC CHAGALL (1887-1985)

Then said the King in himself, 'By Allah, I will not slay her, until I have heard the next of her tale'..., from *Four Tales from The Arabian Nights*

five lithographs in colors, 1948, on laid paper, five progressive proofs of the rare thirteenth plate, from the deluxe edition of ten portfolios which included decompositions of all the plates, (the total edition was 111), published by Pantheon Books, New York, together with **four progress proofs of Plate 5**, *So I came forth of the Sea and sat down on the edge of an Island in the Moonshine...*, from the same series

Each Image: 14¾ x 11½ in. (375 x 283 mm.)

Each Sheet: 17 x 13 in. (432 x 330 mm.) (8)

\$6,000-8,000

LITERATURE:

Mourlot 40 (4 impressions) & 48 (5 impressions)



181

MARC CHAGALL (1887-1985)

Longus, *Daphnis et Chloé*, Tériade Editeur, Paris, 1961

the complete set of forty-two lithographs in colors, *hors-texte*, title page, text in French, table of contents, justification, on Arches paper, signed in ink on the justification, copy 112 of 250 (there were also 20 artist's proof copies in Roman numerals and a signed edition of 60 with margins), each the full sheet, loose (as issued), generally in very good condition, original paper covers and vellum-covered boards with gilt lettering on the spine and matching slipcase (minor wear, splitting, and pale staining on slipcase).

17½ x 13½ x 4¼ in. (445 x 343 x 108 mm.) album

\$150,000-250,000

LITERATURE:

Mourlot 308-349; Cramer books 46

Very little is known of the Greek author, Longus, whose story is the basis for the most magnificent of Chagall's lithographic works. On stylistic grounds it seems likely he was working on the Greek Island of Lesbos in the third century AD. Probably based on even older myths, *Daphnis et Chloé* is the story of two foundlings, abandoned in infancy and nurtured by a sheep and a cow before being discovered and adopted by a shepherd and his wife. As they grow up, fraternal affection turns to love but in their innocence they do not understand what is happening to them. After various adventures, protected throughout by the god Pan, they come to know their respective, natural parents, declare their feelings for each other and are married.

The idea that Chagall should illustrate this pastoral romance was suggested by the publisher Tériade in 1952. Chagall was intrigued and decided to seek inspiration in the landscape and people of Greece. In a series of trips he produced a number of drawings and gouaches which provided the basis for the series.

Between 1957 and 1960 the Greek gouaches were gradually adapted and worked on with the master printer Charles Sorlier at the Mourlot Atelier. Simultaneously, Chagall was working on designs on the same theme for the Paris Opera. This work for the ballet and his involvement with the dancers, clearly affected the artist, who has translated their movement and grace through the layering of lithographic inks into the production of these extraordinary color lithographs.





182
MARC CHAGALL (1887-1985)
 Aurore à Saint-Paul

lithograph in colors, on Arches paper, 1968, signed in pencil, numbered 25/75, published by Maeght Editeur, Paris, with full margins, light- and mat staining, the colors attenuated, framed
 Image: 22 x 14½ in. (559 x 368 mm.)
 Sheet: 29¼ x 20¼ in. (747 x 514 mm.)
 \$18,000-25,000

LITERATURE:
 Mourlot 548



PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT
183

MARC CHAGALL (1887-1985)
 Paravent

lithograph in colors, on four sheets of wove paper mounted to waxed oak folding screen (as issued), 1963, signed in black ink, numbered 78/100, published by Gerard Cramer, Geneva, the full sheets, scattered areas of staining and discoloration
 Overall: 57 x 75 in. (1461 x 1905 mm.)
 \$40,000-60,000

LITERATURE:
 Mourlot 390



184

MARC CHAGALL (1887-1985)

La Joie

lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 1/50, published by Maeght Editeur, Paris, with full margins, pale light- and mat staining, framed

Image: 37¼ x 24¼ in. (946 x 622 mm.)

Sheet: 45½ x 29½ in. (1159 x 749 mm.)

\$60,000-80,000

LITERATURE:

Mourlot 976



185

MARC CHAGALL (1887-1985)

Sur la Terre des Dieux: one plate

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 'epreuve d'artiste 14/25' (an artist's proof, the edition was 75), published by A.C. Mazo, Paris, with margins, the upper sheet edge unevenly trimmed, otherwise in good condition, framed

Image: 17¼ x 15¼ in. (438 x 387 mm.)

Sheet: 25½ x 19¾ in. (648 x 502 mm.)

\$10,000-15,000

LITERATURE:

Mourlot 238; see Cramer books 72



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

186

MARC CHAGALL (1887-1985)

Corbeille de Fruits et Ananas

lithograph in colors, on Rives BFK paper, 1964, signed in pencil, numbered 'epreuve d'artiste XIX/XXV' (an artist's proof, the edition was 50), with full margins, the colors attenuated, framed

Image: 26¼ x 19½ in. (667 x 495 mm.)

Sheet: 29¾ x 21⅞ in. (756 x 556 mm.)

\$7,000-10,000

LITERATURE:

Mourlot 421

187

MARC CHAGALL (1887-1985)

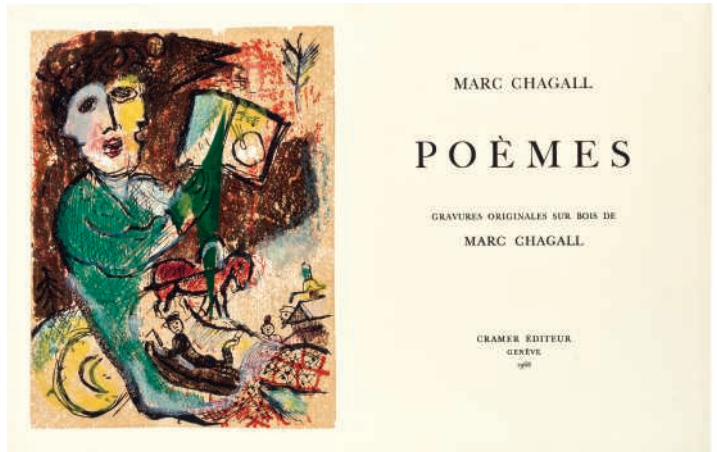
Poèmes, Cramer Editeur, Geneva, 1968

the complete portfolio of 24 woodcuts in colors (six with collage), on Rives BFK paper with the artist's watermark, 1968, title page, and text in French, signed in pencil on the justification, copy IX of XII, an *hors-commerce* copy (the total edition was 238), published by Cramer Editeur, Geneva, with full margins, generally in very good condition, loose (as issued), with original Auvergne paper wrappers, linen-covered portfolio with gilt title on the parchment spine. 15½ x 12 in. (394 x 305 mm.) album

\$20,000-30,000

LITERATURE:

Cramer 74



PROPERTY FROM THE ALEX HOLLENDER COLLECTION

188

MARC CHAGALL (1887-1985)

L'Oranger

lithograph in colors, on Arches paper, 1975, signed in pencil, numbered 26/50 (there were also seven artist's proofs), published by Maeght Editeur, Paris, with full margins, the colors very slightly attenuated, light-, mat and time staining, framed

Image: 18¾ x 12½ in. (476 x 318 mm.)

Sheet: 25¾ x 18¾ in. (654 x 473 mm.)

\$20,000-30,000

LITERATURE:

Mourlot 737





189

MARC CHAGALL (1887-1985)

Bible, Verve Vol VIII, Nos 33 et 34

the complete set of 29 lithographs (17 in colors), title, text in English by Meyer Schapiro-Jean Wahl, on wove paper, 1956, from the edition of 6500, bound (as issued), with the original lithograph printed cover (splitting and minor wear), published by *Bible, Verve Vol VIII, Nos 33 et 34*, Verve, Paris. 14½ x 10½ in. (35 x 267 mm.); together with **LÉONARD TSUGUHARU FOUJITA**, *La Troisième Jeunesse de Madame Prune*, the complete set of 17 etching and aquatints in colors, 1926 album (2)

\$4,000-7,000

LITERATURE:

Mourlot 117-146; Cramer books 25; (Foujita) Buisson II.26.198



190

MARC CHAGALL (1887-1985)

Profil du Peintre

lithograph, on Arches paper, 1962, signed in pencil, numbered 16/20, the full sheet, framed
Sheet: 29¾ x 22 in. (756 x 559 mm.)

\$5,000-7,000

LITERATURE:

Mourlot 378



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

191

MARC CHAGALL (1887-1985)

Moïse et les Tables de la Loi

lithograph in colors, on Arches paper, 1962, signed in pencil, numbered 22/50 (there were also 25 artist's proofs in Roman numerals), with full margins, the colors slightly attenuated (primarily the yellow), framed
Image: 25⅞ x 19⅞ in. (657 x 504 mm.)
Sheet: 30⅞ x 22¼ in. (777 x 565 mm.)

\$6,000-8,000

LITERATURE:

Mourlot 363



192

MARC CHAGALL (1887-1985)

Jean de La Fontaine, *Fables*, Paris, Tériade Editeur, 1952

the complete set of 100 etchings, on Montval paper, from the total edition of 200, very good impressions, each with full margins, in good condition, loose (as issued), with original protective cardboard cover with artist name and title in gilt lettering, lacking original portfolio slipcase. 15 $\frac{1}{8}$ x 12 $\frac{3}{8}$ in. (403 x 314 mm.)

album

\$12,000-18,000

LITERATURE:

Cramer books 22

193

MARC CHAGALL (1887-1985)

Jean de la Fontaine, *Fables*, Paris, Tériade Editeur, 1952

the complete deluxe set of 100 etchings with hand-coloring, on Rives BFK paper, **plus an additional suite of 100 etchings on Montval and Japon nacré** respectively, *hors-texte*, title page, text in French, and justification, signed in ink on the justification, copy 43 of 85 (the total edition was 200), with full margins, loose (as issued), pale foxmarks in places, otherwise in good condition, in four volumes, original grey paper-covered protective boards with gilt embossed titles on the spines of each volume and two original grey paper-covered slipcases. 16½ x 12¾ in. (410 x 320 mm.) album (2)
\$100,000-150,000

LITERATURE:

Cramer books 22

The exhibition of the preparatory designs for *Les Fables*, which Ambroise Vollard had originally organized at Galerie Bernheim-Jeune caused a great scandal, and the French press fiercely attacked the choice of a Russian artist to illustrate the celebrated French fables. Vollard was forced to explain his choice personally to the Chambre des Députés, and had to defend himself in the art columns of *L'Intransigeant*: 'C'est au peintre russe Marc Chagall que je demande l'illustration du livre. On ne comprit pas le choix d'un peintre russe pour interpréter le plus français de nos poètes. Or c'est précisément en raison des sources orientales du fabuliste, que j'avais songé à un artiste à qui ses origines et sa culture rendait familier ce prestigieux Orient. Mes espérances ne furent pas déçues.'

In *Les Ames mortes* Chagall's deep sense of pathos was inextricably linked with the Russian landscape in which the illustrations were set. In *Les Fables* Chagall brilliantly combines his wit and imagination with his passion for the countryside of the South of France. The qualities of light and tone, already subtly balanced in the black etchings, are enhanced in this special edition with the addition of delicate handcolouring to one of the two sets of 100 prints in this issue.

'La technique de ces gravures est très différente de celle des *Ames mortes* car Chagall n'a jamais voulu se répéter. Les sujets sont totalement renouvelés et l'influence des paysages découverts en France et particulièrement le Midi et l'Auvergne, notamment au Lac de Chambon, ont renouvelés l'inspiration de l'artiste: "Je me jetais sur des thèmes nouveaux comme je n'en avais jamais vu à Vitebsk, les fleurs du Midi, les paysans de Savoie, les bêtes bien nourries. Après la Révolution, la misère et la faim, je donnais libre cours à mon appétit. Dans le fantastique que je voyais, je ne pouvais oublier la terre d'où nous sortons." (C. Sorlier, *Marc Chagall et Ambroise Vollard*, Editions Galerie Matignon, Paris, 1981, p. 17). Tériade finally brought the project to fruition in 1952.





194

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

Sirene with Poet, from *Nice and the Côte d'Azur*

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 'XVIII/LXXXV' (one of 75 numbered in Roman numerals, there were also ten artist's proofs), with wide margins, the left sheet edge slightly trimmed, otherwise in good condition, framed

Image: 24 x 18 in. (610 x 457 mm.)

Sheet: 28¾ x 20½ in. (730 x 521 mm.)

\$8,000-12,000

LITERATURE:

Charles Sorlier 27



195

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

Couple in Mimosa, from *Nice and the Côte d'Azur*

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 113/150 (there were also ten artist's proofs), with margins, light-staining and time staining, the sheet trimmed along the lower margin

Image: 24½ x 18 in. (613 x 457 mm.)

Sheet: 29½ x 21 in. (740 x 533 mm.)

\$12,000-18,000

LITERATURE:

Charles Sorlier 32



196

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

Romeo and Juliet

lithograph in colors, on Arches paper, 1964, signed in pencil, numbered 162/200 (there were also 20 artist's proofs in Roman numerals), the full sheet, the colors slightly attenuated, otherwise in good condition, framed

Sheet: 25¾ x 40 in. (654 x 1016 mm.)

\$15,000-25,000

LITERATURE:

Charles Sorlier 10

197

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

Bonjour Paris

lithograph in colors, on wove paper, 1972, signed in pencil, a proof aside from the poster edition, published by Mourlot, Paris, with full margins, in very good condition, framed

Image: 24¾ x 18¾ in. (629 x 476 mm.)

Sheet: 34¼ x 23½ in. (870 x 587 mm.)

\$10,000-15,000

LITERATURE:

Charles Sorlier 43



PROPERTY FROM THE ESTATE OF VIVIAN S. SCHULTE

198

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

Couple et Poisson, from *Nice and the Côte D'Azur*

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 150/150 (there were also ten artist's proofs), with full margins, light- and mat staining, the colors attenuated, framed

Image: 24¾ x 18¾ in. (626 x 462 mm.)

Sheet: 29¾ x 20½ in. (745 x 520 mm.)

\$12,000-18,000

LITERATURE:

Sorlier 34





199

HENRI MATISSE (1869-1954)

Figure au Peignoir

etching, on *Chine appliqué* to wove paper, 1929, signed in pencil, numbered 24/25, with full margins, foxing in the margins, framed

Image: 6¼ x 2¾ in. (159 x 60 mm.)

Sheet: 15 x 11¼ in. (381 x 290 mm.)

\$6,000-8,000

LITERATURE:

Duthuit 206



200

HENRI MATISSE (1869-1954)

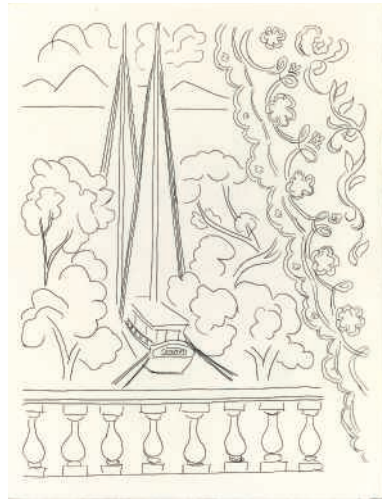
Cinquante dessins

the complete portfolio of one signed etching and 50 reproductions of the artist's drawings, on Van Gelder paper (the etching on *Chine appliqué*), 1920, title page, text in French by Charles Vildrac and justification, copy 435 of 1,000, bound (as issued), original paper wrappers with the title and artist's name on the cover (splitting at the upper spine), generally in very good condition. 12¼ x 8¾ in. (311 x 213 mm.) album

\$5,000-7,000

LITERATURE:

Duthuit books 2



201
HENRI MATISSE (1869-1984)

Stéphane Mallarmé, *Poésies*, Albert Skira, Lausanne, 1932

the complete portfolio of 29 etchings, on Arches paper, title, text in French, table of contents, and justification, 1932, signed by the artist in pencil on the justification, copy 69 of 125, the full sheets, loose (as issued), in very good condition, with original paper wrappers and paper covered boards. 13¾ x 10½ in. (340 x 267 mm.) album

\$20,000-30,000

LITERATURE:

Duthuit books 5

202

HENRI MATISSE (1869-1954)

La Danse

etching and aquatint in colors, on Arches paper, 1935-36, the colors fresh, signed in pencil, numbered 43/50 (there were also 5 artist's proofs), with full margins, generally in very good condition

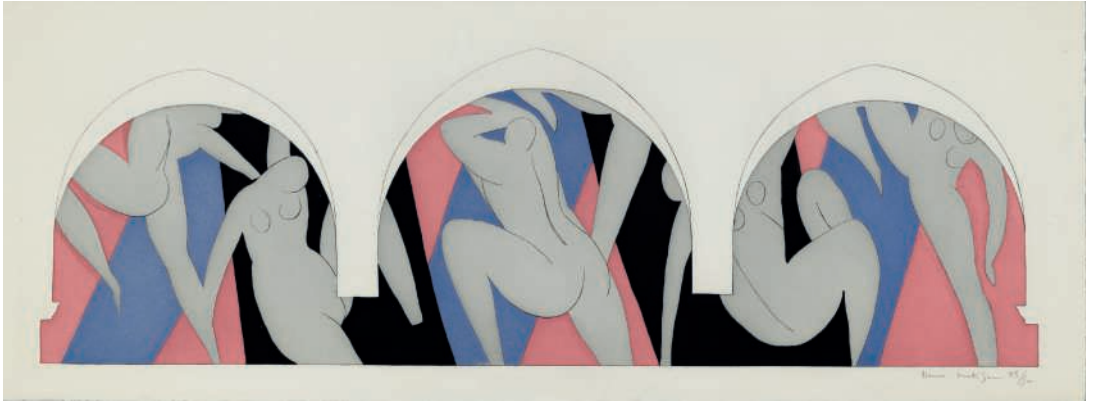
Image: 9¼ x 29⅞ in. (235 x 740 mm.)

Sheet: 11¼ x 31⅞ in. (299 x 803 mm.)

\$80,000-120,000

LITERATURE:

Duthuit 247





203

HENRI MATISSE (1869-1954)

Nu reverseé, près d'une table Louis XV

lithograph, on Arches paper, 1929, signed in pencil, numbered 5/50 (there were also 10 artist's proofs), with full margins, pale mottling to the sheet, otherwise in good condition

Image: 17¾ x 21½ in. (451 x 546 mm.)

Sheet: 19⅞ x 26 in. (479 x 660 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 498



204

HENRI MATISSE (1869-1954)

Nu couché sur sol fleuri

lithograph, on Arches paper, 1929, signed in pencil, numbered 19/50 (there were also 10 artist's proofs), with full margins, pale mottling to the sheet, otherwise in good condition

Image: 18⅞ x 22 in. (460 x 559 mm.)

Sheet: 19⅞ x 26 in. (505 x 660 mm.)

\$15,000-25,000

LITERATURE:

Duthuit 503

205

HENRI MATISSE (1869-1954)

Jeune Hindoue

lithograph, on Arches paper, 1929, signed in pencil, numbered 11/50 (there were also 10 artist's proofs), with full margins, generally in very good condition
Image: 11½ x 14¼ in. (283 x 362 mm.)
Sheet: 15½ x 19¾ in. (397 x 505 mm.)

\$12,000-18,000

LITERATURE:

Duthuit 508



206

HENRI MATISSE (1869-1954)

Orientale a la croix trifoliee

lithograph, on Arches paper, 1929, signed in pencil, numbered 24/50 (there were also 10 artist's proofs), with full margins, in very good condition
Image: 21¾ x 17¼ in. (543 x 451 mm.)
Sheet: 26 x 19¾ in. (660 x 502 mm.)

\$15,000-25,000

LITERATURE:

Duthuit 516





207
HENRI MATISSE (1869-1954)
Florentine

linocut, on *Chine* paper, 1938, with the artist's stamped-initials, numbered 'Epr. d'art 1/6' (an artist's proof, the edition was 25), with full margins, generally in very good condition

Image: 7 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in. (194 x 143 mm.)

Sheet: 13 x 9 $\frac{7}{8}$ in. (330 x 251 mm.)

\$8,000-12,000

LITERATURE:
Duthuit 698



208
HENRI MATISSE (1869-1954)
Marguerite III

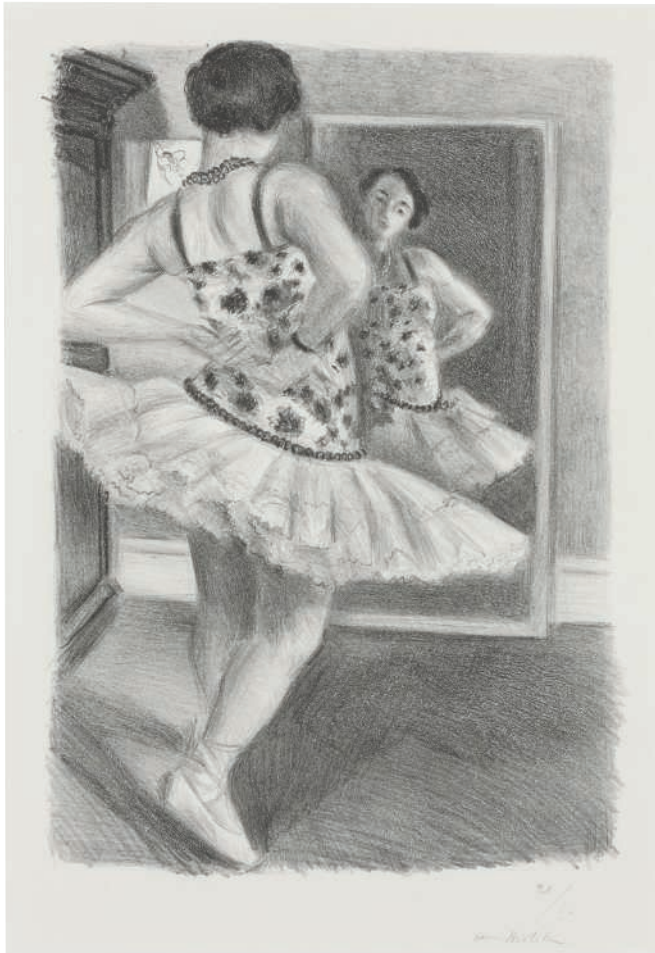
lithograph, on Arches paper, 1945, with the artist's stamped-initials, numbered 21/25 (there were also 6 artist's proofs), with full margins, in very good condition

Image: 11 $\frac{1}{8}$ x 9 in. (300 x 228 mm.)

Sheet: 17 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (450 x 315 mm.)

\$8,000-12,000

LITERATURE:
Duthuit 571



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

209

HENRI MATISSE (1869-1954)

Danseuse reflétée dans la Glace

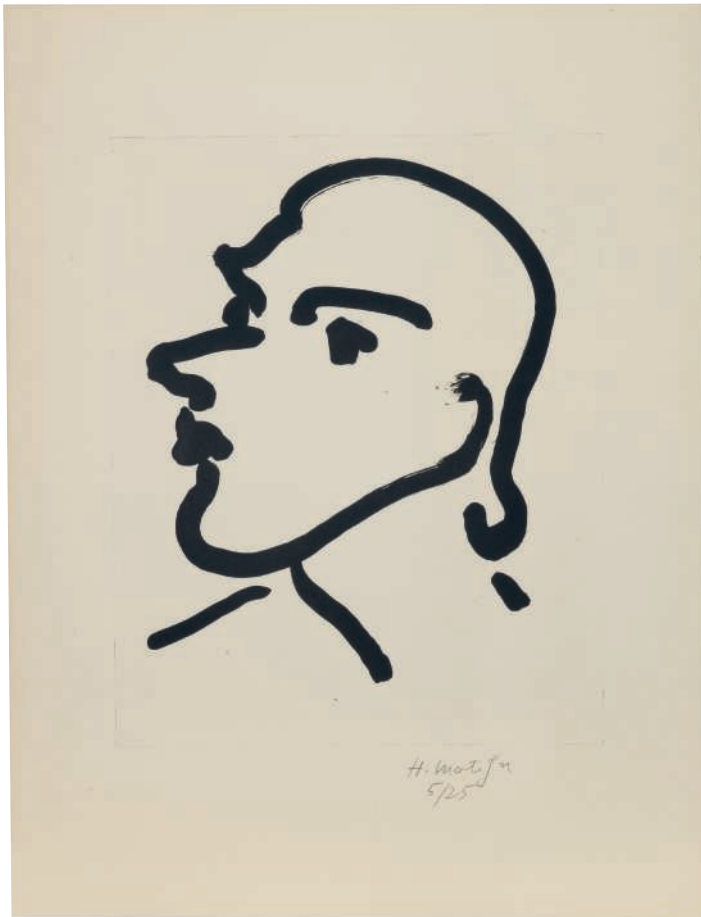
lithograph, on *Chine* paper, 1927, signed in pencil, numbered 21/50 (there were also ten artist's proofs), with margins, the sheet slightly trimmed, otherwise in good condition, framed
Image: 15¾ x 10¼ in. (400 x 260 mm.)

Sheet: 20½ x 14¼ in. (521 x 362 mm.)

\$25,000-35,000

LITERATURE:

Duthuit 490



PROPERTY FROM THE SERGE AND VALLY SABARSKY COLLECTION

210

HENRI MATISSE (1869-1954)

Nadia de Profil

aquatint, on Marais paper, 1948, signed in pencil, numbered 5/25
(there were also 5 artist's proofs), with full margins, tape remains in
places at the reverse left sheet edge, generally in good condition
Image: 17 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in. (435 x 349 mm.)
Sheet: 26 x 19 $\frac{3}{4}$ in. (660 x 502 mm.)

Sheet: 26 x 19 $\frac{3}{4}$ in. (660 x 502 mm.)

\$6,000-8,000

LITERATURE:

Dupin 804

211

HENRY MOORE (1898-1986)

Stone Reclining Figure II

screenprint in colors, on Rives paper, 1980, signed in pencil, numbered 6/50 (there were also fifteen artist's proofs), published by Raymond Spencer Company Ltd., London, the full sheet, in good condition, framed
Sheet: 23 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (606 x 860 mm.)

\$5,000-7,000

LITERATURE:

Cramer 496



212

ALBERTO GIACOMETTI (1901-1966)

Tete d'homme

lithograph, on Rives BFK paper, 1964, signed in pencil, annotated 'HC' (an *hors-commerce* impression, the edition was 75), published by Maeght Editeur, Paris, with full margins, a crease at the upper right sheet edge measuring 2-in.
Image: 11 $\frac{1}{2}$ x 13 $\frac{3}{8}$ in. (290 x 345 mm.)
Sheet: 25 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (655 x 477 mm.)

\$8,000-12,000

LITERATURE:

Lust 47



213

ALBERTO GIACOMETTI (1901-1966)

Disturbing Object I

lithograph, on BFK Rives paper, 1965, signed in pencil, annotated 'HC' (an *hors-commerce* impression, the edition was 75), the full sheet, in good condition
Sheet: 25 $\frac{7}{8}$ x 19 in. (657 x 483 mm.)

\$7,000-10,000

LITERATURE:

Lust 54





214

SONIA DELAUNAY (1884-1979)

Arthur Rimbaud, *Les Illuminations*,
Jacques Damase, Paris, 1973

the complete portfolio of 14 pochoirs in colors, on Arches paper, 1973, with title page, text in French and justification, signed and numbered in pencil on the justification, copy number 75 of 90, some rubbing to the pencil hand-coloring, with original red canvas portfolio box with black felt lining and blue printed titled on the front (minor surface soiling). 22¼ x 15½ in. album
\$8,000-12,000



215

SALVADOR DALÍ (1904-1989)

Dante Alighierei, *La Divina Commedia (The Divine Comedy)*,
Arti e Scienze, Salani, Italy, 1960-64

the complete set of 100 woodcuts in colors, 1964, on Rives BFK paper, copy 1995 of 4765, *hors-texte*, with text in Italian, table of contents, and justification, the full sheets, loose (as issued), in six volumes, each volume with original folded paper wrappers, paper-covered boards with abstract design in gilt, with matching slipcases (minor wear, soiling and splitting).
Each overall: 14 x 11 in. (355 x 278 mm.) (6)
\$5,000-7,000

LITERATURE:

Michler and Löpsinger 1039-1138

216

FERNAND LEGER (1881-1955)

Cirque, Les Editions Verve, Paris, 1950

the complete portfolio of sixty-three lithographs (thirty-four in colors), on Arches paper, title page, text in French and justification, signed in blue ink on the justification, copy 192 of 300, with full margins and full sheets, in good condition, loose (as issued), with original paper boards with artist's name and title printed in black (lacking the original slipcase, splitting and pale moisture staining on paper boards).

17¾ x 13½ in. (451 x 343 mm.) album

\$15,000-20,000

LITERATURE:

Sapphire 44-106



217

HENRI MATISSE (1869-1954)

La nageuse dans l'aquarium, from *Jazz*

pochoir in colors, on Arches paper, 1947, from the edition of 100 (there was also an edition of 250 with text), published by Tériade Editeur, Paris, the full sheet, uneven mat staining, moisture staining at the lower left sheet edge (slightly affecting the image)

Sheet: 16¾ x 25½ in. (425 x 647 mm.)


\$7,000-10,000

LITERATURE:

see Duthuit books 22



THE FRANCEY AND DR. MARTIN L. **GECHT COLLECTION**



The collection of Dr. Martin L. and Francey Gecht is the result of nearly four decades of deeply engaged connoisseurship. Encompassing an array of late nineteenth and twentieth century engravings, lithographs, drawings, and sculptures, it is an assemblage whose breadth and depth embody the Gechts' lifelong pursuit of beauty. "I get great joy out of my collection," Martin Gecht noted, "and... a totally new appreciation each time I look at it. Whether at home or in the public sphere, the couple wholeheartedly embraced fine art's ability to illuminate the world."

DEVELOPING AN EYE

It seems only natural that the intensely curious Martin Gecht would build one of the United States' premier collections of prints and works on paper—a grouping that traces the rise of modernism from the late nineteenth century through the post-war period. Born in Chicago and raised in California, Dr. Gecht was a graduate of the University of Southern California and the Chicago Medical School. Trained as both a general practitioner and a dermatologist, he supplemented his medical career with successful ventures in real estate development and finance. In 1946, Dr. Gecht married Francey Heytow, a beloved partner in collecting, family, and philanthropy for over half a century.

Martin and Francey Gecht came to fine art somewhat by chance. During a visit to Japan in 1969, the couple were encouraged to bring back traditional woodblock prints in lieu of other souvenirs. The Gechts' collection, wrote curator Mark Krisko, started innocently, when they purchased a number of these vintage prints from Kyoto's Red Lantern Shop. The staff at the Red Lantern advised the couple to closely examine the editions on offer; the Gechts spent hours perusing choice works by esteemed Japanese artists such as Utagawa Hiroshige and Katsushika Hokusai. Indeed, this ethos of absorbed, considered looking would become a hallmark of the Gechts' collecting, as they steadily acquired masterworks by some of the greatest names of the recent art historical canon. The couple ultimately returned to the United States with a dozen Japanese prints, harbingers of an exceptional private collection.

A few years after this initial foray in collecting, Francey Gecht suggested the purchase of additional works—"some nice pictures," in her words—for their family's Illinois residence. As Dr. Gecht studied the creative output of European artists, he developed an affinity for pieces that shared an aesthetic with the couple's Japanese prints. He was especially drawn to Henri Toulouse-Lautrec, as "so many of his images," Dr. Gecht explained, "are right from the Japanese woodblocks." Soon, he added, "one thing led to another, and I was a collector." Dr. Gecht's signature voracity for knowledge allowed him to draw connections between various genres, geographies, and schools. "He read, he went to art auctions, and he developed a good eye," Francey Gecht recalled. Moreover, Dr. Gecht began to seriously acquire prints and works on paper by Toulouse-Lautrec, Pierre-Auguste Renoir, Henri Matisse, and Pablo Picasso. "He just bought," Mrs. Gecht later mused, "and bought and bought."

"A GREATER DIMENSION"

For the Gechts, the purpose of fine art was to "give our lives a greater dimension." To that end, they collaborated with respected Chicago gallerists—including Alice Adam and B.C. "Bud" Holland, among others—to assemble a sizable grouping of prints, drawings, and sculpture. Throughout the latter decades of the twentieth century, the Gechts' collection expanded to include notable examples by artists such as Vincent van Gogh, Yves Klein, Otto Dix, Paul Gauguin, Edgar Degas, Philip Guston, and others. This sweeping range allowed individual works to stand in striking dialogue with one another, an outcome that brought the couple and their children never-ending joy. As former Art Institute of Chicago curator Suzanne Folds McCullough wrote, the collection showcases the very evolution of modernism, "from late-nineteenth-century avant-garde styles in France to the twentieth-century European movements Fauvism, German Expressionism, Cubism, and Surrealism, and then to American Abstract Expressionism."

CULTURE AND COMMUNITY

For Martin and Francey Gecht, fine art was a fully lived experience. The walls of their Chicago residence, Mark Krisko noted, were "solidly covered with works on paper," leading the collectors to acquire small sculptures and other objects. It was a collection that, with each

day, revealed new insights. The couple were forever aware of "the privilege involved in living with the expressive power of a van Gogh, the grace of a Matisse, the endlessly mutable genius of Picasso, and the primal energy of a Pollock...." It was this joyful and profoundly personal interaction with art that the Gechts sought to share with the wider world, as they embarked on a prodigious journey in cultural philanthropy and patronage.

In Chicago, the Gechts are remembered as tireless advocates for the arts. In addition to their support of the Chicago Symphony Orchestra and the Lyric Opera of Chicago, where Martin Gecht held leadership roles, the collectors were highly involved with the Art Institute of Chicago. Dr. Gecht first became associated with the museum when he asked a curator's advice in authenticating a potential acquisition. Although the work was declared a fake, the collector was delighted to sit in conversation with an Art Institute expert. By 1975, Dr. Gecht had joined the museum's Committee on Prints and Drawings, and was eventually named a life trustee. Alongside substantial monetary gifts, the Gechts made regular bequests to the museum's permanent collection—a tradition that has continued via the ongoing generosity of the couple's children. In giving their private collection, Martin and Francey Gecht were able to work with Art Institute curators and directors, including Suzanne Folds McCullough, Harold Joachim, and Douglas Druick. In 2003, they gifted thirty-one carefully chosen pieces to the museum, significantly augmenting the museum's holdings. "I think the Art Institute is a great institution," Mrs. Gecht said simply, "and we should enrich it."

Few American collectors embraced the field of works on paper with the same enthusiasm and erudition as Martin and Francey Gecht. In 2003, the Art Institute presented the exhibition *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at the Art Institute of Chicago*, a celebration of the collectors' achievements in culture and community.

With the death of Martin and Francey Gecht in 2005 and 2014, respectively, the Art Institute bequest came to stand as an especially poignant reminder of not only a decades-long commitment to art, but a tremendous generosity of spirit. In their outstanding collection of fine art, the legacy of Martin and Francey Gecht continues to resonate.



The Art Institute of Chicago



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

218

LOUIS MARCOUSSIS (1879-1941)

Guillaume Apollinaire

drypoint and soft-ground etching with aquatint, on Arches laid paper, 1912-20, Milet's 6th (final) state, signed in pencil (reinforced) and inscribed '6e État', from the edition of 30, with margins (slightly trimmed), tape remains in places on the reverse sheet edges, framed

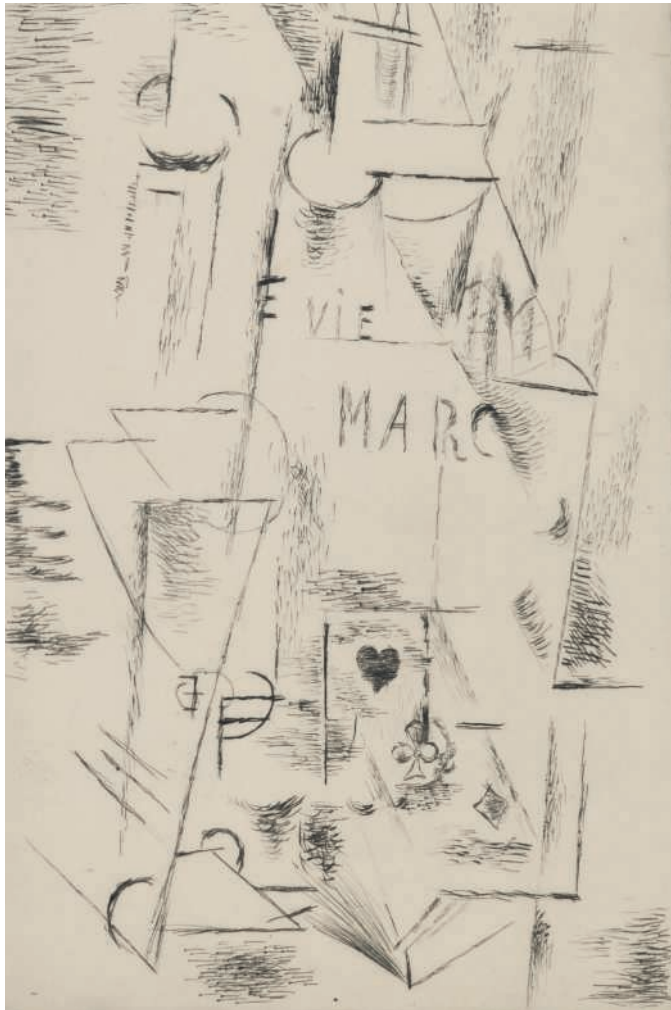
Image: 19¾ x 11 in. (492 x 279 mm.)

Sheet: 23¼ x 15½ in. (591 x 394 mm.)

\$40,000-60,000

LITERATURE:

Milet 33



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

219

PABLO PICASSO (1881-1973)

Nature morte à la Bouteille de Marc

drypoint, on Arches laid paper, 1911, published by Daniel Henny Kahnweiler, Paris, 1912, with wide margins, two creases measuring the length of the paper in the upper and lower margins

Image: 19¾ x 12 in. (502 x 305 mm.)

Sheet: 23½ x 15½ in. (597 x 394 mm.)

\$15,000-20,000

LITERATURE:

Bloch 24; Baer 33



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

220

JACQUES VILLON (1875-1963)

Nu Debout Bras en L'air

etching, on Arches paper, 1909-1910, signed in pencil, inscribed 'Renée debout,' numbered 19/23, with wide margins, pale foxing in places throughout, framed

Image: 21½ x 16 in. (546 x 406 mm.)

Sheet: 25½ x 19¾ in. (651 x 502 mm.)

\$7,000-10,000

LITERATURE:

Ginestet & Pouillon E245



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

221

LODEWIJK SCHELFHOUT (1881-1943)

Tête de femme I

etching and drypoint, on Arches laid paper, 1912, a rich impression of Zandvoort's fifth state, signed and dated in pencil (partially erased), annotated 'Lodewijk Schelfhout 1912', 'Paris' and '5st. Verst.' in another hand, with wide margins, in good condition, framed

Image: 13½ x 9½ in. (335 x 233 mm.)

Sheet: 19½ x 13¾ in. (484 x 350 mm.)

\$2,500-3,500

LITERATURE:

Zandvoort 4



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

222

OTTO DIX (1891-1969)

Matrose und Mädchen

lithograph in colors, on laid paper, 1923, Karsch's third (final) state, signed and dated in pencil, numbered 24/65, published by Karl Nierendorf, Berlin, with full margins, generally in good condition, framed

Image: 19 $\frac{1}{8}$ x 14 $\frac{5}{8}$ in. (484 x 370 mm.)

Sheet: 23 $\frac{1}{2}$ x 18 $\frac{3}{8}$ in. (595 x 465 mm.)

\$15,000-25,000

LITERATURE:

Karsch 68

223

ERNST LUDWIG KIRCHNER (1880-1938)

Portrait of Willem van Vloten

woodcut, on ivory wove paper, 1918, a rich impression, signed and dated 'Juli 18' in pencil, dedicated 'zum Doktor Grisebach in Dankbarkeit', annotated 'Handdruck', with wide margins to the left and right of the image, stray ink in places in the margins, the sheet backed, otherwise in good condition, framed

Image: 23½ x 11 in. (587 x 279 mm.)

Sheet: 23¼ x 18¼ in. (590 x 464 mm.)

\$60,000-80,000

LITERATURE:

Dube W329

Shortly after Ernst Ludwig Kirchner... was conscripted to fight in World War I... he suffered extreme nervous agitation brought on in part by the horrors of war and in part by alcohol and drug abuse. The artist was discharged from military service and hospitalized in several German asylums. By 1917 Kirchner had become increasingly unstable and was admitted to the respected Bellevue Sanatorium in Kreuzlingen, Switzerland, where he remained until July 1918. After this stay, his health improved – for a time – and the artist continued to live in Switzerland, where he painted, sculpted, and made prints until he committed suicide in 1938.

During and immediately following his time in the Swiss sanatorium, Kirchner made a group of monumental portrait woodcuts that document the doctors and nurses who tended to him, as well as artists, dealers, collectors, and writers who came to see him. One of his first visitors was Willem van Vloten, son of Dutch émigrés who resided in Switzerland. A garden designer and flower enthusiast, van Vloten purchased Kirchner's painting *Yellow Flower* (1918; private collection), as well as several woodcuts. In the Gecht print, the abstracted still life to the left of the sitter's head in fact may be a floral piece or a potted plant. The emphasis on the sitter's hands may refer to his career as a writer. While the seventeen portrait woodcuts Kirchner created during his stay in Bellevue are often described as calmer and softer than the work from his years in Berlin before the war, the artist's woodcut technique and style, as evidenced in this portrait, are not so far from his pre-war production. The jagged lines of van Vloten's face, nervous energy of his hands, and nearly abstracted interior elements in the background retain much of the raw energy of Kirchner's 1914 street scenes. The artist dedicated this impression to one of his patrons, Dr. Eberhard Grisebach.

Jay A. Clark, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at the Art Institute of Chicago*, The Art Institute of Chicago with Hudson Hills Press, 2003, pp. 68.



224

MAURICE BRAZIL PRENDERGAST (1859-1924)

Primrose Hill

monotype in colors with graphite additions, on *Japon gampi* paper, 1891-94, signed and titled in the plate, with margins, generally in good condition, the sheet backed, framed
Image: 10½ x 8 in. (257 x 203 mm.)
Sheet: 13¾ x 9¾ in. (346 x 244 mm.)

\$60,000-80,000

LITERATURE:

Langdale 13

Primrose Hill is a view of London just north of Regent's Park. The poetic abstraction of this image makes abundantly clear why its maker, Maurice Prendergast, is among the first truly modern American artists and a printmaker whose monotypes have been called "the supreme artistic accomplishments in that medium..."

In 1891 Prendergast left Boston for Paris, where he received his only formal art instruction, at the Julian and Colarossi academies. Despite this training, he remained essentially self-taught, learning primarily from fellow painters. His friend Charles Conder introduced him to Henri de Toulouse-Lautrec and the Nabis, but he felt closer to the American expatriate James McNeill Whistler and his circle. This admiration is evident in Prendergast's adoption of Whistler's closely tuned color harmonies and grayed tonalities. In format and composition, *Primrose Hill* bears a marked resemblance to the 1893 decorative panels known as *The Public Gardens* by Nabi artist Édouard Vuillard. For the most part, these are vertically formatted compositions with high horizon lines punctuated with colorful, abstract silhouettes of figures receding into space. Prendergast shared with both Whistler and Vuillard a love of Japanese prints, which were exhibited in Paris throughout the 1880s and 1890s. *Primrose Hill's* decorative border, verticality, and one-point perspective suggest his embrace of Japanese aesthetics as well.

Although he often depicted outdoor scenes, Prendergast was not a true *plein-air* artist. Rather, he made art in the studio, referring to sketchbooks (he would end up filling eighty-eight). Using monotype, Prendergast had no choice but to work indoors, since the oil pigments he applied to the plates dried too quickly outside. Even inside, he worked with a spontaneity and speed that make his monotypes as formidable and fresh as his open-air watercolors and higher in quality than many of his later, often overworked, oil paintings.

Prendergast hinted at his monotype process to Mrs. Oliver Williams in 1905: "Paint on copper in oils, wiping parts to be white. When [the] picture suits you, place on it Japanese paper and either press in a press or rub with a spoon till it pleases you. Sometimes the second or third place [a cognate] is the best." According to Van Wyck Brooks, Prendergast could not afford a regular press and had no room for a workbench, which forced him to create his monotypes on the floor. He used the large spoon to which he referred above to rub the back of the sheet, and, "thus transfer the paint from the plate to the paper." The artist's use of this utensil may explain why his monotypes never have sharply defined plate marks and indicates another similarity between his work and the Japanese woodcuts he so admired: both were hand-printed.

Cecily Langdale proposed that Prendergast made *Primrose Hill* during an undocumented second trip to London presumably during the course of Prendergast's 1891-94 residence in France, as opposed to his first trip in the summer of 1886. Her theory is supported by the appearance of his *Street Scene in London* in an 1893 issue of *The Studio*. In any case, during the period when he made *Primrose Hill*, Prendergast was focusing much of his energy on the monotype. His exhibition history suggests that he regarded this painterly printmaking technique as a primary part of his artistic endeavor. His first major show in Boston, at Hart and Wilson's gallery in December 1897, included only monotypes. Likewise, his first museum exhibition, at The Art Institute of Chicago in January 1900, featured fifteen of them. In 1902, when Prendergast ceased making monotypes, he stopped exhibiting them.

Mark Krisco, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at the Art Institute of Chicago*, The Art Institute of Chicago with Hudson Hills Press, 2003, pp. 18.



Primrose Hill

Prendergast St.

THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

225

WASSILY KANDINSKY (1866-1944)

Orange

lithograph in colors, on smooth wove paper, 1923, signed in pencil, from the edition of 50, with wide margins, the colors attenuated, a few skillfully repaired tears at the left, right and upper sheet edges, framed

Image: 16½ x 15 in. (420 x 380 mm.)

Sheet: 18¾ x 17¼ in. (420 x 380 mm.)

\$50,000-70,000

LITERATURE:

Roethel 180

Throughout his career, Kandinsky developed a complex theory of color, its relationship to form, and how artists use this connection to spontaneously express ideas that cannot be articulated otherwise. He first wrote on this topic in his seminal 1912 text *Über das geistige in der Kunst (Concerning the Spiritual in Art)*. Kandinsky's ideas matured during his tenure as a professor at the Bauhaus, where he constructed a sophisticated and personal vocabulary of shapes, forms and their related colors to express his ideas, all of which are apparent in his master print *Orange*. In 1923, the same year that he created this print, Kandinsky published a short essay in the now-famed Bauhaus review (*Staatliches Bauhaus in Weimar*) on his conclusions, which can be summarized in his phrase, "in reality, color cannot exist without form."





THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

226

HENRI MATISSE (1869-1984)

Nu à l'étoile

lithograph, on *Chine* paper, 1938, stamped with the artist's stamped-initials, numbered 12/25 (there were also six artist's proofs), with wide margins, in very good condition, framed

Image: 9¼ x 12¼ in. (235 x 311 mm.)

Sheet: 14½ x 18 in. (368 x 457 mm.)

\$4,000-6,000

LITERATURE:

Duthuit 705

THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

227

RAPHAEL SOYER (1899-1987)

lithograph, on wove paper, signed in pencil, annotated 'AP' (an artist's proof, the edition was 100), with wide margins, adhered to the overmat at the upper sheet edge, otherwise in good condition, framed

Image: 14¼ x 9¼ in. (360 x 233 mm.)

Sheet: 19⅞ x 14⅞ in. (500 x 360 mm.)

\$1,000-1,500

LITERATURE:

not in Cole



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

228

GUILLERMO SILVA SANTAMARIA (1921-2007)

Hay Mujeres Asi

etching with aquatint in colors, on wove paper, 1968, signed, titled and dated in pencil, numbered A/55, with full margins, the reverse sheet edges taped to the overmat in places, otherwise in good condition, framed

Image: 11⅞ x 8⅞ in. (302 x 219 mm.)

Sheet: 14⅞ x 10⅞ in. (371 x 276 mm.)

\$300-500



229

HENRI DE TOULOUSE-LAUTREC (1864-1901)**La Danse au Moulin Rouge**

lithograph in colors, on *Chine* paper, 1897, an excellent very rare impression, the colors fresh, signed in pencil, one of five known impressions printed on a larger sheet with the women's skirts extending into the margin, numbered 17 (there are 20 known impressions), the full sheet, in very good condition, framed
Sheet: 19 x 14 in. (480 x 355 mm.)

\$300,000-500,000

LITERATURE:

Delteil 208; Wittrock 18; Adriani 206

Shortly after Henri de Toulouse-Lautrec produced his extraordinary *Elles* series with Gustave Pellet, the publisher commissioned from him several more luxury prints, two of which featured the clowness Cha-U-Kao...This performer particularly fascinated Lautrec; he depicted her in several important prints and paintings, including one that was purchased by the former king of Serbia (1895; Oskar Reinhart Collection, Winterthur, Switzerland). In most of his representations of the clowness, Lautrec focused on her stage role, emphasizing her baggy black trousers, wide yellow ruff cut low to expose her ample bosom and strange white wig, drawn up into a topknot and tied with a yellow bow. *Dancing at the Moulin Rouge*, however, depicts the performer off-stage, wearing street clothing. A known lesbian, she is shown dancing with another woman at the Moulin Rouge, which had a tolerant attitude toward same-sex couples.

The print is a reprisal of a painting Lautrec created five years earlier (1892; National Gallery, Prague). Although the composition remains unchanged, Lautrec greatly altered his palette for the lithograph, replacing the painting's heavy, nocturnal colors and atmosphere with fresher and lighter hues in this rare print. To the right of the female couple is the famous café-concert performer Jane Avril, dancing with her back to the viewer. Two more of Lautrec's friends- François Gauzi and Charles Conder- are included at the far left and right of the composition, respectively.

Despite the fact that Lautrec populated the image with his friends and acquaintances, the figures do not communicate with one another. In fact, the composition revolves around a series of missed glances, Gauzi, the dark-complexioned man at the far left, stares intently at a woman in an elaborate hat, who directs her gaze beyond him. Likewise, the woman with the antenna-like hat in the right background peers at Conder, who stares impassively at the dancers on the floor. Avril dances entirely alone, as was her custom, and Cha-U-Kao's eyes do not meet the look of her partner. Lautrec does, however, suggest some of the intimacy between the two women by his careful draftsmanship. The skirts and jackets are drawn with the same horizontal marks of the black lithographic crayon and seem to merge in places, while their coattails swing together in harmony. Similarly, the sensitive handling of the women's hands and faces suggests the tenderness between them.

Mary Weaver Chapin, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection at the Art Institute of Chicago*, The Art Institute of Chicago with Hudson Hills Press, 2003, pp. 30.





THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

230

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Troupe de Mademoiselle Églantine

lithograph in colors, on tan wove paper, 1896, Wittrock's state C (of D), the sheet backed and slightly trimmed, otherwise in good condition, framed

Sheet: 24¼ x 31¼ in. (616 x 794 mm.)

\$20,000-30,000

LITERATURE:

Delteil 361; Wittrock P21; Adhémar 198



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

231

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Au Concert

lithograph in colors, on wove paper, 1896, from Wittrock's state C (of C), commissioned by the Ault & Wiborg Co., USA, with full margins, the extreme upper right sheet corner reattached, otherwise in good condition, framed

Image: 14½ x 9⅞ in. (368 x 251 mm.)

Sheet: 18 x 13⅞ in. (457 x 340 mm.)

\$25,000-35,000

LITERATURE:

Deltiel 365; Wittrock P28; Adhèmar 199



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

232

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Loge au mascarón doré

lithograph in colors, on wove paper, 1893, from the Theatre programme edition of unknown size (there were also a few trial proofs and a first edition of 100 before text), published by Theatre Libre, 1894, the full sheet, in very good condition, framed Image, Sheet: 12 1/8 x 9 3/8 in. (308 x 240 mm.) \$6,000-8,000

LITERATURE:

Deltiel 16; Wittrock 16; Adhémar 72



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

233

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Couverture de *L'Estampe Originale*

lithograph in colors, on wove paper, 1893, a proof impression apparently without the pink color of the lady's cape, with full margins, light- and time staining, the sheet backed, framed Image: 22 1/4 x 25 3/8 in. (565 x 644 mm.) Sheet: 23 3/8 x 33 in. (600 x 838 mm.) \$20,000-30,000

LITERATURE:

Deltiel 17; Wittrock 3; Adhémar 10

THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

234

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Elles

lithograph in colors, on wove paper, 1986, Wittrock's third (final) state, from the poster edition of unknown size, the full sheet, an adhesive stain in the subject, framed

Sheet: 25 x 19 in. (635 x 483 mm.)

\$10,000-15,000

LITERATURE:

Deltiel 179; Wittrock 155; Adhémar 171



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

235

HENRI DE TOULOUSE-LAUTREC (1864-1901)

L'Artisan Moderne

lithograph in colors, on wove paper, 1896, Wittrock's state A (of B), printed by Bourgerie & Cie., with margins, the sheet trimmed, adhered to the support, losses at the sheet edge, a vertical scuff, framed

Image: 35¾ x 24¾ in. (908 x 629 mm.)

Sheet: 35¾ x 25¼ in. (908 x 641 mm.)

\$18,000-25,000

LITERATURE:

Deltiel 350; Wittrock P24; Adhémar 70



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

236

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Vache Enragée

lithograph in colors, on wove paper, 1896, Wittrock's state A (of B), printed by Chaix, Paris, the full sheet, pale foxing in places, framed

Sheet: 32¾ x 23¼ in. (822 x 590 mm.)

\$12,000-18,000

LITERATURE:

Deltiel 364; Wittrock P27; Adhémar 197





237

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Henri de Toulouse-Lautrec, 1864-1901, Dessins-Estampes-Affiches

the complete set of 12 drypoints (two of each subject, one in black and one in sanguine) and 106 heliogravure reproductions (some in colors) on wove paper, 1927, in two volumes, title page, text in French by Maurice Joyant, and justification, copy 34 of 200, published by Henri Floury Éditeur, bound (as issued); together with the **Deluxe Suite of 12 lithographs**, 1893, each numbered 34/200, with original maroon morocco binding with author's name and title on the spine. Each 10½ x 8½ in. (268 x 216 mm.) album
\$7,000-10,000

LITERATURE:

Delteil 2-6, 8, 19, 24-25; Wittrock 6, 9, 11-12, 241-244, 246-247; Adriani 28, 31, 33-34, 242-246, 248



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

238

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Femme à la glace - La glace à main, from Elles

lithograph in colors, on wove paper watermark *G. Pellet/T. Lautrec*, 1896, published by Gustave Pellet, Paris, his paraph in the lower right, the full sheet, the yellow and Pellet paraph attenuated, otherwise in good condition, framed
Sheet: 20¾ x 15½ in. (527 x 403 mm.)

\$8,000-12,000

LITERATURE:

Deltiel 185; Wittrock 161; Adhèmar 177



PROPERTY FROM AN EAST COAST ESTATE

239

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Miss May Belfort Saluant

lithograph, on wove paper, 1895, with full margins, in good condition, framed

Image: 15¾ x 10¾ in. (400 x 273 mm.)

Sheet: 20½ x 14¾ in. (521 x 378 mm.)

\$6,000-8,000

LITERATURE:

Wittrock 115; Delteil 117; Adhèmar 121



240

MARY CASSATT (1844-1926)

Maternal Caress

drypoint with etching and aquatint in colors, inked à la poupée, circa 1891, on laid paper, a fine impression of Breeskin's third (final) state, Shapiro's sixth (final) state, annotated 'Imprimée par l'artiste et M. Leroy' in pencil, with the artist's blue monogram stamp (L. 604), from the edition of 25, with margins, a small loss at the upper and lower sheet edges (made-up at the upper sheet edge), otherwise in good condition, framed

Image: 14½ x 10½ in. (368 x 267 mm.)

Sheet: 17¼ x 11¼ in. (438 x 299 mm.)

\$60,000-80,000

LITERATURE:

Breeskin 150; Matthews and Shapiro 12



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

241

EMIL NOLDE (1867-1956)

Grossbauren

etching, on wove paper, 1918, Schiefler's fourth (final) state, signed in pencil, from the edition of twelve, with full margins, in very good condition, framed
Image: 9 x 12 in. (229 x 305 mm.)
Sheet: 16¼ x 17¾ in. (413 x 451 mm.)

\$4,000-6,000

LITERATURE:

Schiefler, Mosel and Urban 193



242

EMIL NOLDE (1867-1956)

Mann und Frau

woodcut, on heavy card-like wove paper, 1918, signed and titled in pencil, with full margins, in very good condition, framed
Image: 9½ x 12 in. (241 x 305 mm.)
Sheet: 12⅞ x 16¾ in. (327 x 425 mm.)

\$10,000-15,000

LITERATURE:

Schiefler, Mosel and Urban 150

243

PAUL KLEE (1879-1940)

St. Georg

lithograph, on *simili-Japon* paper, 1912, signed, titled, dated and inscribed with his work number 117 in pencil, also inscribed 'zweiter Probedr. (Stein zerstört)' below, a previously unrecorded proof impression of this very rare print (Kornfeld records only three impressions), with wide margins, generally in very good condition, framed

Image: 2¾ x 6½ in. (700 x 165 mm.)

Sheet: 5¾ x 10¾ in. (149 x 264 mm.)

\$15,000-25,000

LITERATURE:

Kornfeld 46



244

PAUL KLEE (1879-1940)

Was läuft er?

etching, on heavy wove paper, 1932, signed in pencil, from the edition of approximately 100 unnumbered impressions on this paper (there were also ten printed on *Japon* paper), published by Editions Cahiers d'Art, Paris, with wide margins, pinpoint foxing throughout the margins, skinning in places at the reverse sheet edges, with other minor defects, framed

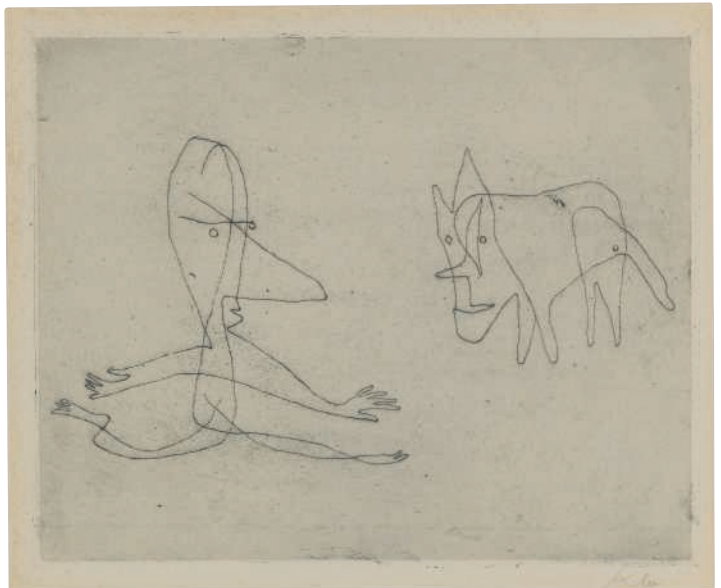
Image: 9¾ x 11¾ in. (239 x 295 mm.)

Sheet: 12½ x 16 in. (318 x 406 mm.)

\$10,000-15,000

LITERATURE:

Kornfeld 109



245

PAUL KLEE (1879-1940)

Höhe!

etching, on *Japon* paper, 1928, signed, titled and dated in pencil, and inscribed 'for Hern Curt Valentin February 1929', annotated '4. Probedruck', with wide margins, mat staining, framed

Image: 8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (225 x 225 mm.)

Sheet: 16 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in. (429 x 359 mm.)

\$70,000-100,000

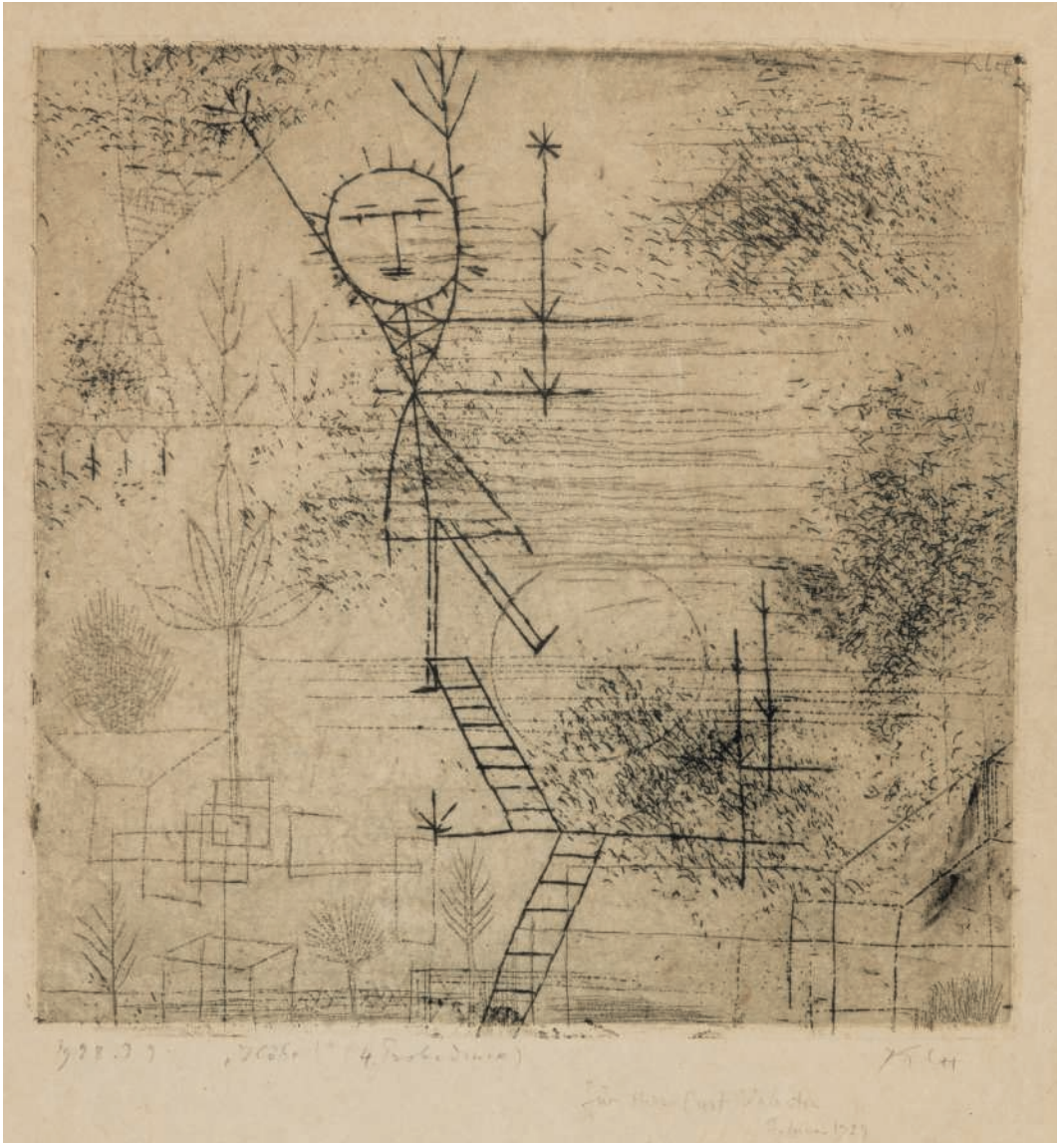
LITERATURE:

Kornfeld 100

Höhe! is the first print executed by Paul Klee after the Bauhaus moved from Weimar to Dessau. From this point onwards the artist abandoned lithography and returned solely to the medium of etching in his graphic work. The Dessau period was very productive and diverse, the artist treating and exploring ideas both new and old.

Höhe! presents a conflation of crucial elements in the artist's vocabulary. The subject is not governed by any structural laws. The figurine, having scaled a combination of ladders, balances in the air, above the level of the full moon, and reaches with a feathery outstretched hand the upper limit of the composition. This central motif is set within Cubist architectural constructions and Romantic landscape imagery which form a highly evocative and poetic harmony.

This print was issued by Klee in an edition of only ten for the *Klee-Vereinigung* founded by the Braunschweig collector Otto Rolfs in November 1925. Klee dedicated the impressions to each member at Christmas. The present example is dedicated to the noted art dealer Curt Valentin (1902-1954), who in 1928 was working for another important dealer Alfred Flechtheim, in Berlin.



MORNING SESSION DAY TWO
(LOTS 246-305)



246
FRANCIS BACON (1909-1992)

Autoportrait

lithograph in colors, on Arches paper, 1977, signed in felt-tip pen (faded), numbered 12/180, published by Galerie Claude Bernard, Paris, with full margins, the colors attenuated, framed
Image: 33¾ x 24¾ in. (847 x 634 mm.)
Sheet: 40 x 28½ in. (1018 x 725 mm.)

\$8,000-12,000

LITERATURE:
Sabatier 12



247
FRANCIS BACON (1909-1992)

Seated Figure

etching and aquatint in colors, on Guarro paper, 1983, signed in pencil, inscribed 'HC' (an *hors-commerce* proof, the edition was 99), published by Polígrafa, Barcelona, with full margins, a ¼-in. crease in the lower margin extending into the image, slightly attenuated (primarily the pink), otherwise in good condition, framed
Image: 28½ x 21¼ in. (724 x 540 mm.)
Sheet: 40 x 28 in. (1016 x 711 mm.)

\$12,000-18,000

LITERATURE:
Sabatier 5



248
FRANCIS BACON (1909-1992)

Triptych

the set of three etchings and aquatints, on Arches paper, 1987, signed in pencil, each numbered 'HC 5/15', 39/99 and 56/99 respectively (there were also fifteen artist's proofs for each), published by Polígrafa, Barcelona, with full margins, slightly attenuated (primarily the red), framed
Image: 25¾ x 19¼ in. (654 x 489 mm.)
Sheet: 35¼ x 24¾ in. (895 x 629 mm.)

\$25,000-30,000

LITERATURE:
Sabatier 6



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

249

YVES KLEIN (1928-1962)

Globe Terrestre Bleu (RP 7)

Artwork created in 1957 - Posthumous edition of 350 copies, 1988

Published by the Bonnier Gallery, Geneva in 1988

(300 copies numbered 1/300 to 300 /300 and 50 HC copies
numbered HC I/L to HC L/L)

Dry pigment and synthetic resin on plaster multiple, with the
publisher's label on the underside of the base and numbered 37/300

In very good condition, with Plexiglas box (with minor wear)

Overall: 16¼ x 11½ x 11½ in. (413 x 292 x 292 mm.)

\$40,000-60,000

LITERATURE:

Jean-Paul Ledeur, *Yves Klein, catalogue raisonné des éditions et des
sculptures*, Éditions Guy Pieters, Belgium, 2000, p. 242-247



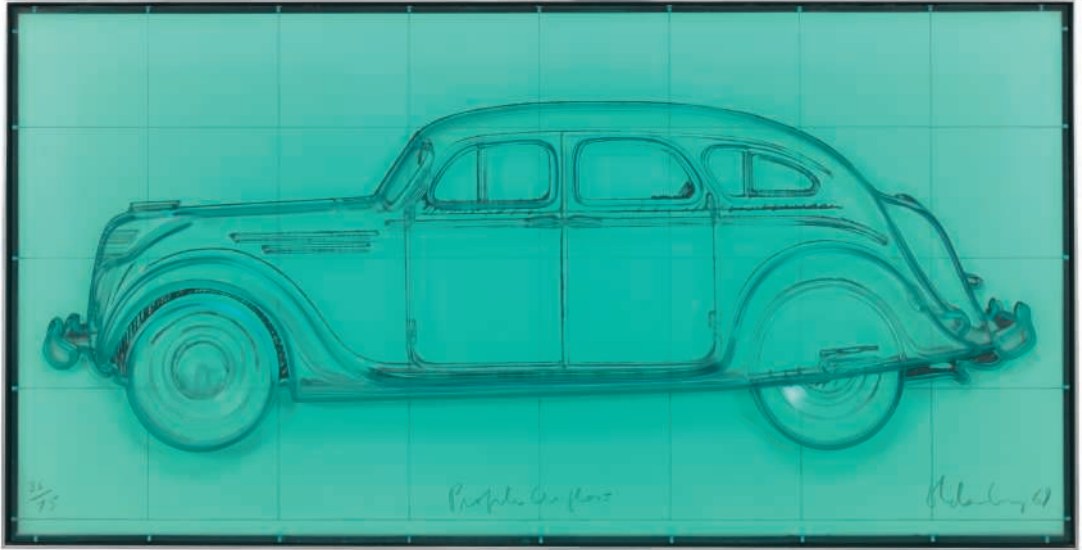
250
JOSEPH BEUYS (1921-1986)
Filzanzug

felt and coat hanger multiple, 1970, numbered '36' in ink on an artist's label affixed to the inside of the jacket (the edition was 100), published by Galerie René Block, Berlin, in very good condition

Height: 67 in. (1702 mm.) (dimensions variable)

\$70,000-100,000

LITERATURE:
Schellmann 26



PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

251

CLAES OLDENBURG (B. 1929)

Profile Airflow

cast-polyurethane relief over lithograph in colors, on Special Arjomari paper, 1968-72, signed, titled and dated in pencil, numbered 36/75 (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, discoloration in places in the background (as is common) framed Overall: 32 $\frac{1}{2}$ x 66 in. (829 x 1676 mm.)

\$70,000-90,000

LITERATURE:

Axson and Platzker 59; Gemini 178



PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

252

JASPER JOHNS (B. 1930)

0 Through 9, from *Lead Reliefs*

embossed lead relief, 1970, with incised signature and date, numbered 41/60 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, surface soiling and scuffing throughout, the lead surface lifting from the support in places, with the original aluminum frame
Overall: 30¼ x 23¾ x 1½ in. (768 x 603 x 38 mm.)

\$60,000-80,000

LITERATURE:

ULAE 84; Gemini 189



••253

JASPER JOHNS (B. 1930)

Souvenir I (ULAE 111)

lithograph in colors, on Angoumois paper, 1972, signed and dated in pencil, numbered 18/63 (there were also nine artist's proofs), published by Gemini G.E.L. Los Angeles, with their blindstamps and inkstamp on the reverse, Los Angeles, with full margins, time staining, otherwise in good condition

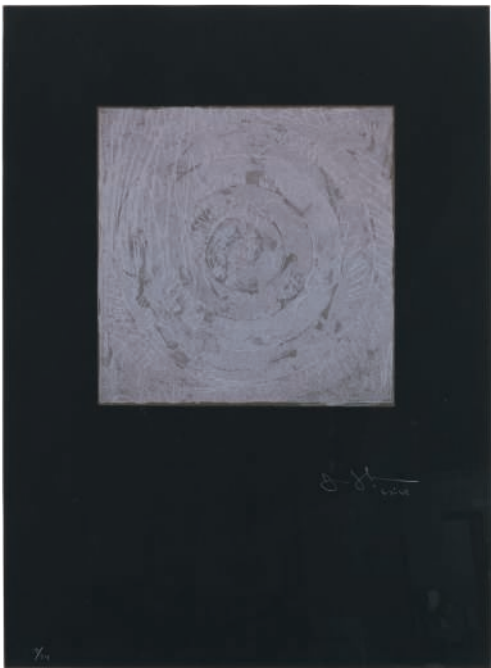
Image: 26½ x 21¼ in. (673 x 540 mm.)

Sheet: 38¼ x 29¼ in. (972 x 743 mm.)

\$4,000-6,000

LITERATURE:

ULAE 111; Gemini 343



PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

254

JASPER JOHNS (B. 1930)

White Target

lithograph in white, on Japon appliqué paper to Canson paper, 1968, signed and dated in white pencil, numbered 19/34 (there were also five artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, the white slightly attenuated (as is common), otherwise in good condition, framed

Image: 13½ x 13¼ in. (343 x 336 mm.)

Sheet: 29½ x 21¼ in. (749 x 552 mm.)

\$18,000-25,000

LITERATURE:

ULAE 54



PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

255

JIM DINE (B. 1935)

Five Paintbrushes (Third State)

etching, on Copperplate Deluxe Paper, 1973, signed and dated in pencil, numbered 17/28 (there were also seven artist's proofs), published by Petersburg Press, New York, with full margins, in very good condition, framed
Image: 20½ x 27¼ in. (521 x 692 mm.)

Sheet: 29¾ x 35¾ in. (746 x 899 mm.)

\$5,000-7,000

LITERATURE:

Williams College 137

256

JASPER JOHNS (B. 1930)

Target

screenprint in colors, on J.B. Green paper, 1974, signed and dated in pencil, numbered 65/70 (there were also nine artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, with the Simca blindstamp, with full margins, in very good condition, framed

Image: 30 $\frac{5}{8}$ x 25 $\frac{3}{4}$ in. (778 x 654 mm.)

Sheet: 35 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in. (892 x 698 mm.)

\$150,000-250,000

LITERATURE:

ULAE 147

"Using this design took care of a great deal for me because I didn't have to design it. So I went on to similar things like the targets, things the mind already knows. That gave me room to work on other levels. For instance, I've always thought of a painting as a surface; painting it in one color made this very clear... A picture ought to be looked at the same way you look at a radiator." (Jasper Johns, *Time*, May 4, 1959, p. 58)





257
JASPER JOHNS (B. 1930)

The Seasons

etching with aquatint, on Mulberry paper laid down to Arches En Tout Cas paper (as issued), 1989, signed and dated in pencil, numbered 22/59 (there were also fifteen artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 38¼ x 25¾ in. (971 x 644 mm.)

Sheet: 46½ x 32¾ in. (1181 x 832 mm.)

\$8,000-12,000

LITERATURE:

ULAE 247



PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

258
JASPER JOHNS (B. 1930)

Cup 2 Picasso

lithograph in colors, on Fred Siegenthaler paper, 1973, signed and dated in pencil, numbered 'HC 1/6' (an *hors-commerce* proof, the edition was 11, there were also four artist's proofs), published by ULAE, West Islip, New York, the full sheet, in very good condition

Sheet: 22¼ x 14 in. (565 x 356 mm.)

\$2,000-3,000

LITERATURE:

ULAE 123



259
ROBERT RAUSCHENBERG
(1925-2008)

5:29 Bay Shore

lithograph in colors with collage, on Japanese Kitakata *chine applique* to Arches 88 paper, 1981, signed, dated and inscribed "For Keith" in pencil, numbered "PP 3/3" (a printer's proof, the edition was 30 plus 5 artist's proofs), published by ULAE, West Islip, New York, crease at the lower left sheet corner, in good condition

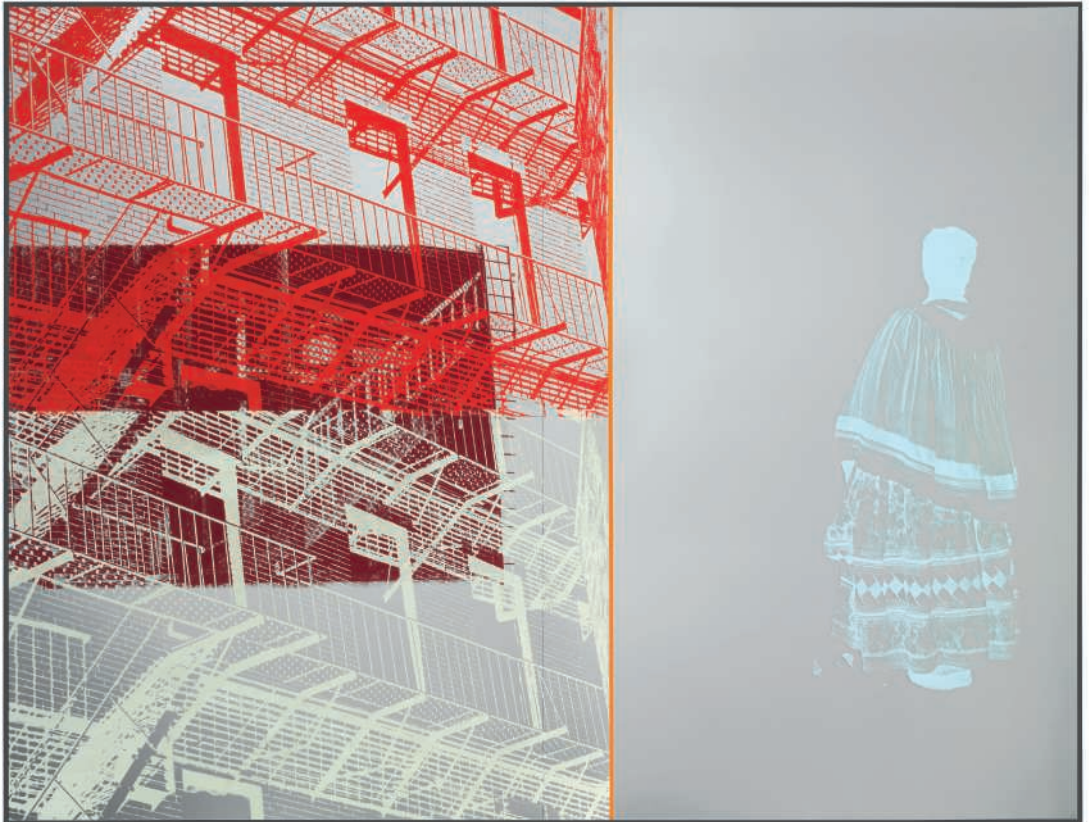
Image: 42½ x 88¼ in. (1080 x 2240 mm.)

Sheet: 45½ x 93½ in. (1145 x 2365 mm.)

\$8,000-12,000

LITERATURE:

Sparks 111



260

ROBERT RAUSCHENBERG (1925-2008)

Seminole Host, from *ROCI USA (Wax Fire Works)*

acrylic and fire wax in colors, on mirror polished stainless steel, 1990, signed and dated in ink, numbered 11/22, published by Saff Tech Arts, Oxford, Maryland, with their incised blindstamp, in very good condition, framed (as issued)

Overall: 72 $\frac{7}{8}$ x 97 in. (1851 x 2464 mm.)

\$15,000-25,000

261

JASPER JOHNS (B. 1930)

Usuyuki

screenprint in colors, on Kurotani Kozo paper, 1982, signed and dated in pencil, numbered 19/52 (there were also 6 artist's proofs), published by the artist and Simca Print Artists, Inc., New York, with their blindstamp, with full margins, in very good condition, framed

Image: 27½ x 46 in. (698 x 1168 mm.)

Sheet: 29½ x 46¾ in. (749 x 1187 mm.)

\$70,000-100,000

LITERATURE:

ULAE 227

'*Usuyuki*, in its vertical and horizontal forms, is by far the most intricate composition using the crosshatch motif. The tender colors, fading like the 'light snow' of the name (the tragic heroine of an eighteenth century drama for puppets adapted for the Kabuki theatre), are merely the powder and paint (or make-up) of the superficial appearance of one of Johns' most involved statements. Both compositions were done in silkscreen and lithography, the horizontal version worked out first in lithography in 1979. The silkscreens have newspaper bits and the patterns reverse the order of the lithographs.

The vertical *Usuyuki* compositions might be used as the key to the larger, horizontal works. In the vertical prints, the crosshatches match at both sides as well as top and bottom, as if a rectangle had been formed from a cut-open inner tube. A grid of lines accompanied by imprints of objects is superimposed on the crosshatches. The horizontal *Usuyuki* prints are divided into three panels: the crosshatch pattern of the right-hand panel is identical to that of the lower three-fifths of the vertical print; the center panel repeats the center three-fifths of the vertical composition but rotates to the right one third of its width; the left hand panel repeats the top three-fifths of the vertical print and rotates an additional third. In this more complex situation, the spectrum-painted grid and imprints progress in a manner similar to the pattern of crosshatches throughout the three panels but in the opposite directions – that is, down and rotating to the left. The abundance of disorientating and guiding devices engages the viewer in a process of mental gymnastics not normally so deliberate in the perception of art.'

Riva Castleman, *Jasper Johns – A Print Retrospective*, The Museum of Modern Art, New York, 1986, pp. 42-43.





262
JASPER JOHNS (B. 1930)

Usuyuki

lithograph in colors, on Kurotani Kozo paper, 1980, signed and dated in pencil, numbered 46/57 (there were also eleven artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, the yellow slightly attenuated (as is common), in good condition, framed

Image: 45 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in. (1165 x 365 mm.)

Sheet: 52 $\frac{3}{4}$ x 20 $\frac{3}{8}$ in. (1340 x 518 mm.)

\$20,000-30,000

LITERATURE:

ULAE 211



263

JASPER JOHNS (B. 1930)

Usuyuki

screenprint in colors, on Korotani Kozo paper, 1980, signed and dated in pencil, numbered 61/90 (there were also 13 artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, with their blindstamp, with full margins, scattered foxing in places
Image: 45 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in. (1143 x 378 mm.)
Sheet: 52 x 19 $\frac{7}{8}$ in. (1321 x 499 mm.)

\$10,000-15,000

LITERATURE:

ULAE 210



264

VIJA CELMINS (B. 1938)

Ocean Surface 2000

wood engraving, on Zerkall paper, 2000, signed and dated in pencil, numbered 48/75 (there were also sixteen artist's proof), published by Grenfell Press, New York, with full margins, in very good condition, framed
Image: 8 $\frac{1}{8}$ x 10 $\frac{1}{8}$ in. (205 x 256 mm.)
Sheet: 20 $\frac{3}{4}$ x 17 $\frac{1}{8}$ in. (520 x 435 mm.)

\$15,000-25,000



265

VIJA CELMINS (B. 1938)

Ocean Surface (Second State)

drypoint, on Rives BFK paper, 1985, signed in pencil, numbered 'AP 5/12' (an artist's proof, the edition was 55), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 7¼ x 10 in. (197 x 254 mm.)
Sheet: 26 x 19 in. (660 x 483 mm.)

\$12,000-18,000

LITERATURE:

Gemini 1225



266

VIJA CELMINS (B. 1938)

Sky, from *Untitled Portfolio*

lithograph, on Twinrocker Handmade Rag paper, 1975, signed and dated in pencil, numbered 8/25 (there were also fifteen artist's proofs), published by Cirrus Editions, Los Angeles, with their inkstamp on the reverse, with full margins, in very good condition, framed

Image: 12 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in. (314 x 419 mm.)

Sheet: 16 $\frac{1}{2}$ x 20 $\frac{1}{8}$ in. (419 x 511 mm.)

\$7,000-10,000



267

VIJA CELMINS (B. 1938)

Untitled (Galaxy), from *Untitled Portfolio*

lithograph, on wove paper, 1975, signed in pencil, numbered 24/60 (there were also 15 artist's proofs), published by Cirrus Editions, Los Angeles, with full margins, in very good condition, framed

Image: 5 $\frac{1}{8}$ x 5 $\frac{1}{4}$ in. (130 x 133 mm.)

Sheet: 16 x 14 in. (406 x 356 mm.)

\$7,000-10,000



268

VIJA CELMINS (B. 1938)

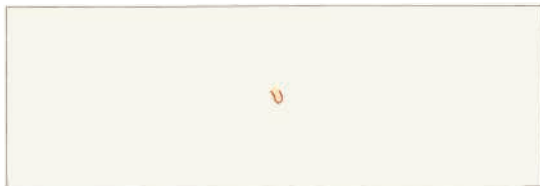
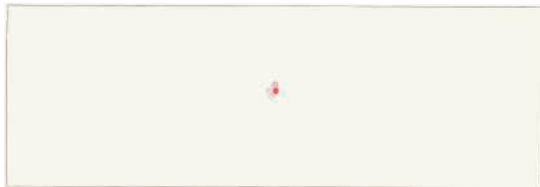
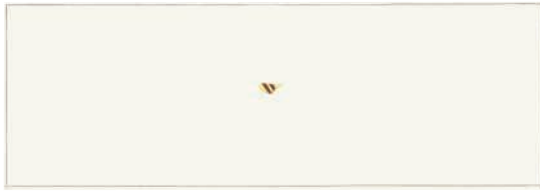
Untitled (WEB 2)

mezzotint, on wove paper, 2001, signed in pencil, numbered 'P.P. 2' (a printer's proof, the edition was 50 plus 10 artist's proofs), published by Lapis Press, Los Angeles, with full margins, in very good condition, framed

Image: 7 x 7 $\frac{3}{4}$ in. (176 x 197 mm.)

Sheet: 18 x 14 $\frac{3}{4}$ in. (457 x 375 mm.)

\$7,000-10,000



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

269

RICHARD TUTTLE (B. 1941)

Perceived Obstacle

the complete set of five lithographs in colors, on wove paper, 1991,
each signed and titled in pencil, numbered 17/45, published by
Brooke Alexander Editions, New York, each with full margins, in
very good condition, framed

Each Image: 12 x 35 $\frac{7}{8}$ in. (305 x 911 mm.)

Each Sheet: 12 $\frac{1}{2}$ x 36 $\frac{3}{4}$ in. (318 x 924 mm.)

(5)

\$3,500-4,500



270

ELLSWORTH KELLY (1923-2015)

Grape Leaves II, from *Leaves*

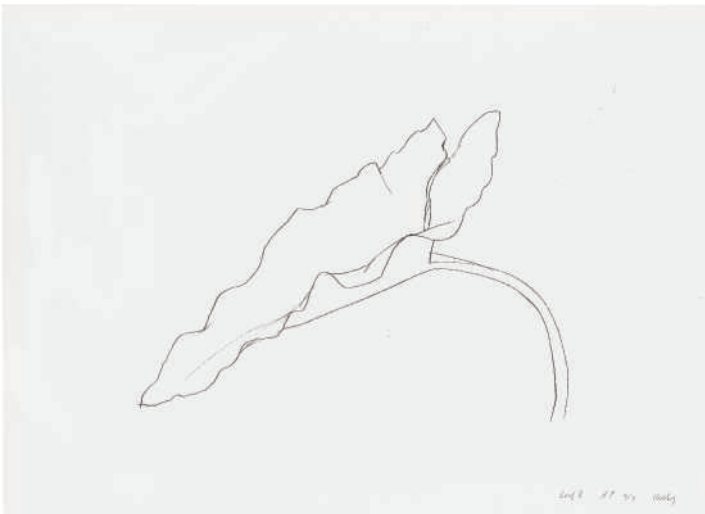
lithograph, on Arches paper, 1973-74, signed in pencil, numbered 'AP VII' (one of fifteen artist's proofs in Roman numerals, the edition was 50), published by Gemini, G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, generally in good condition

Sheet: 47¼ x 31½ in. (1200 x 800 mm.)

\$4,000-6,000

LITERATURE:

Axsom 95; Gemini 531



271

ELLSWORTH KELLY (1923-2015)

Leaf X, from *Twelve Leaves*

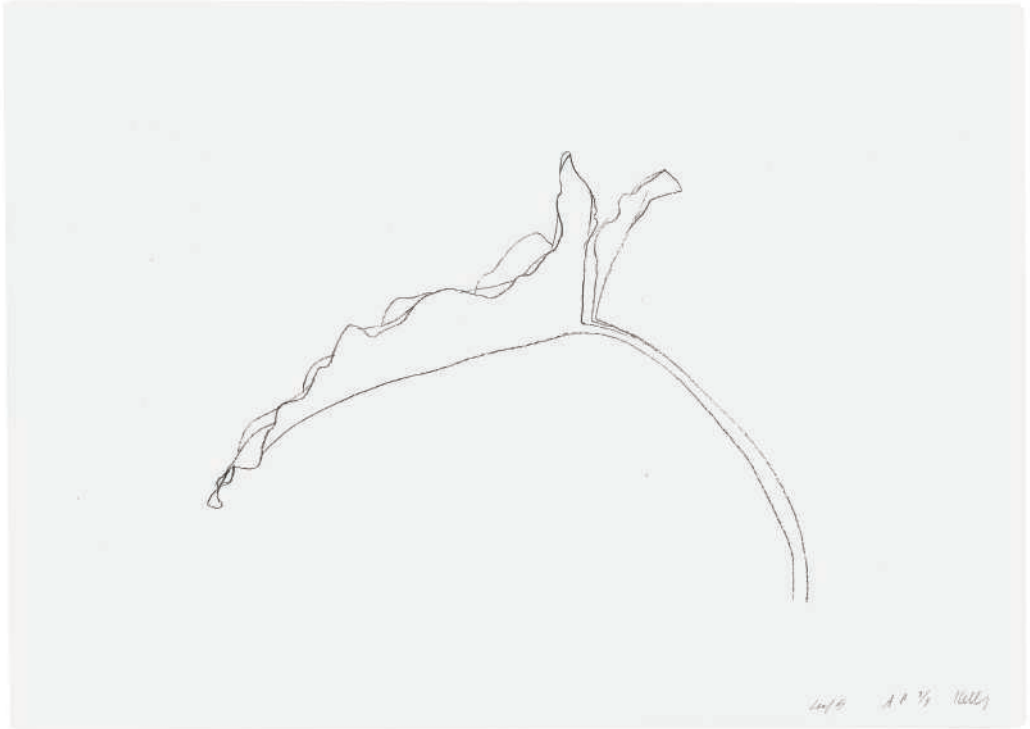
lithograph, on Arches 88 paper, 1978, signed and titled in pencil, numbered 'AP 7/9' (an artist's proof, the edition was 20), published by Gemini, G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, generally in good condition

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

\$4,000-6,000

LITERATURE:

Axsom 175; Gemini 812



272

ELLSWORTH KELLY (1923-2015)

Leaves, from *Twelve Leaves*

lithograph, on Arches 88 paper, 1978, signed and titled in pencil, numbered 'AP 7/9' (an artist's proof, the edition was 20), published by Gemini, G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, a moisture stain on the reverse sheet edges (not showing through) and other minor defects
Sheet: 30 x 42 in. (762 x 1067 mm.)

\$4,000-6,000

LITERATURE:

Axson 176; Gemini 813



273

ELLSWORTH KELLY (1923-2015)

Peach Branch, from *Leaves*

lithograph, on Arches paper, 1973-74, signed in pencil, numbered 'AP VII' (one of fifteen artist's proofs in Roman numerals, the edition was 50), published by Gemini, G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, generally in good condition

Sheet: 47¼ x 31½ in. (1200 x 800 mm.)

\$4,000-6,000

LITERATURE:

Axson 93; Gemini 529



274

ELLSWORTH KELLY (1923-2015)

Grape Leaves I, from *Leaves*

lithograph, on Arches paper, 1973-74, signed in pencil, numbered 'AP VII' (one of fifteen artist's proofs in Roman numerals, the edition was 50), published by Gemini, G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, generally in good condition

Sheet: 31½ x 47¼ in. (800 x 1200 mm.)

\$4,000-6,000

LITERATURE:

Axson 94; Gemini 530



275

ELLSWORTH KELLY (1923-2015)

Red-Orange Yellow Blue

lithograph in colors, on Special Arjomari paper, 1970, signed in pencil, numbered 54/75 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, generally in very good condition, framed

Sheet: 42½ x 30 in. (1080 x 762 mm.)

\$4,000-6,000

LITERATURE:

Axsom 62; Gemini 231



276

ELLSWORTH KELLY (B. 1923)

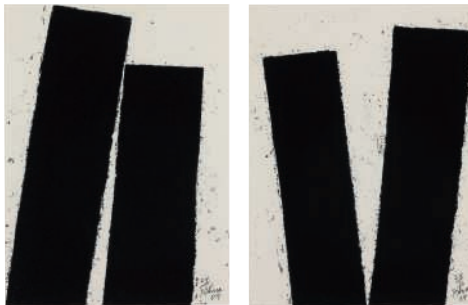
Cupecoy

lithograph, on Arches 88 paper, 1983-84, signed in pencil, numbered 25/25 (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, hinged to the support at the reverse sheet edges (showing through), framed
Sheet: 58 x 50 in. (1473 x 1270 mm.)

\$4,000-6,000

LITERATURE:

Axsom 202; Gemini 1158



PROPERTY OF A CALIFORNIA COLLECTOR

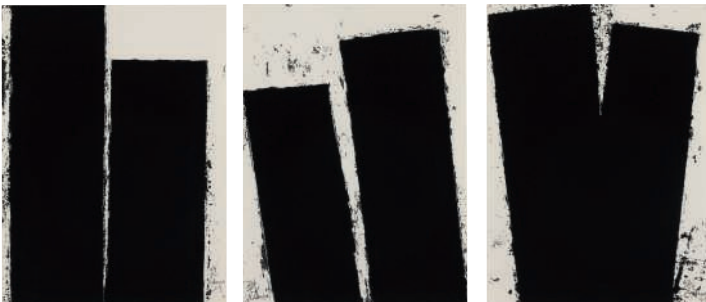
277

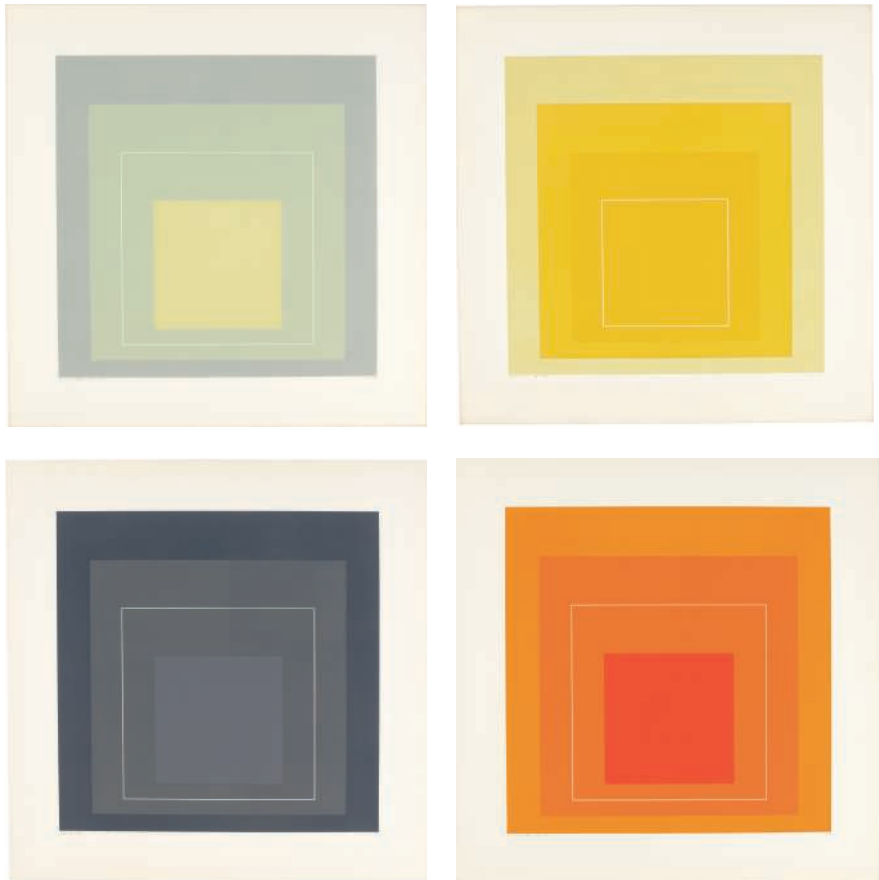
RICHARD SERRA (B. 1939)

Promenade Notebook Drawing

the complete set of five etchings, on wove paper, 2009, each signed and dated in pencil, numbered 24/50, published by Gemini G.E.L., Los Angeles, with their inkstamp on the reverse, each the full sheet, in very good condition, framed
Each Sheet: 15¼ x 11¼ in. (400 x 298 mm.)

\$18,000-25,000





278

JOSEF ALBERS (1888-1976)

White Line Squares, Series I

the complete set of eight lithographs in colors, on Arches Cover paper, 1966, each signed and titled in pencil, numbered 24 - 125 (there were also 15 artist's proofs for each), published by Gemini G.E.L., Los Angeles with their blindstamps, with full margins, each with time staining

Each Image: 15¾ x 15¾ in. (400 x 400 mm.)

Each Sheet: 20¾ x 20¾ in. (527 x 527 mm.)

\$25,000-35,000

LITERATURE:

Danilowitz 171.1-8

279

DONALD JUDD (1928-1994)

Untitled

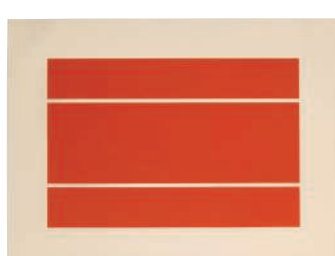
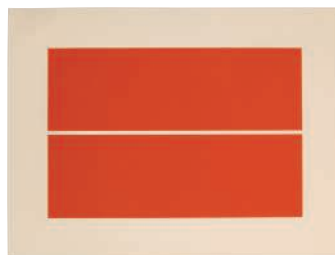
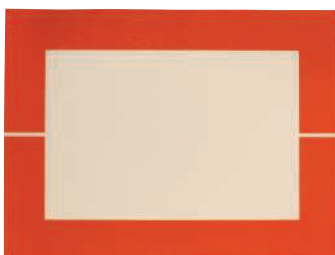
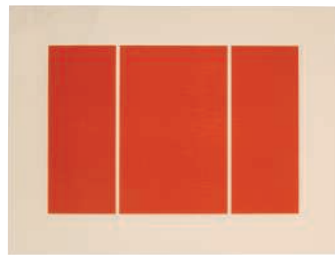
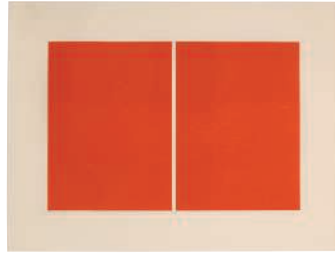
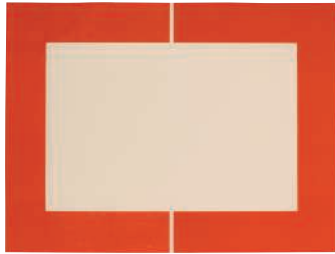
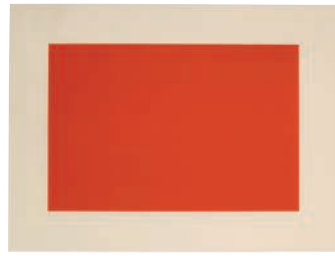
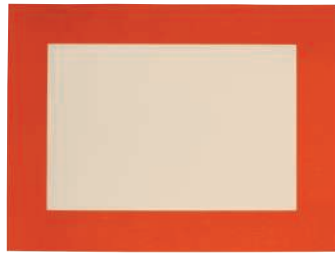
the complete set of ten woodcuts in cadmium red light, on Okawara paper, 1988, each signed, numbered 24/25 in pencil on the reverse (there were also 10 artist's proofs), published by Brooke Alexander Editions, New York, each the full sheet, in very good condition, framed, with the original box
Each Sheet: 23 ½ x 31 ½ in. (597 x 800 mm.)

10

\$200,000-300,000

LITERATURE:

Schellmann 157-166





280
ROBERT MANGOLD (B. 1937)

Two Aquaretints (Frames)

the complete set of two aquaretints in colors, on Somerset paper, 1985, each signed and dated in pencil, numbered 'AP 1/10' (artist's proof set, the edition was 20), published by Parasol Press, Ltd., New York, with full margins, generally in very good condition, framed

Largest Image: 43¾ x 30½ in. (1111 x 775 mm.)

Largest Sheet: 54¾ x 37¾ in. (1391 x 979 mm.)

\$6,000-8,000



281
BRIDGET RILEY (B. 1931)

Echo

screenprint in colors, on wove paper, 1999, signed, titled and dated '98' in pencil, numbered 68/75 (there were also 10 artist's proofs), published by Artizan Editions, Coleford, United Kingdom, with full margins, in very good condition, framed

Image: 21 x 22. ½ in. (534 x 572 mm.)

Sheet: 27½ x 28½ in. (698 x 724 mm.)

\$4,000-6,000

LITERATURE:
 Schubert 40



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

282

BRIDGET RILEY (B. 1931)

Untitled (Fragment 5)

screenprint, on Plexiglas, 1965, with incised signature and date, numbered 9/75 on the reverse, published by Robert Fraser Gallery, London, the full sheet, in good condition, framed

Image: 23¾ x 31 in. (603 x 787 mm.)

Sheet: 24¾ x 32 in. (629 x 813 mm.)

\$18,000-25,000

LITERATURE:

Schubert 5e



283

SOL LEWITT (1928-2007)

Wavy Lines (Color)

woodcut in colors, on Awa Kozo paper, 1995, signed in pencil, numbered 36/40 (there were also eight artist's proofs), published by John Campione, New York, with full margins, in very good condition, framed; together with **Wavy Lines (Grey)**, woodcut in colors, on Awa Kozo paper, 1995

Image: 34 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in. (873 x 502 mm.)

Sheet: 35 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in. (902 x 527 mm.) (2)

\$7,000-10,000

LITERATURE:

Krakow 1995.03 & 1995.04



284

SOL LEWITT (1928-2007)

Straight Brushstrokes in Five Colors in All Directions

the complete set of three etchings in colors, on Somerset paper, 1996, each signed in pencil, numbered 5/10 (there were also 5 artist's proof sets), published by John Campione, New York, with full margins, in very good condition, framed Each Image: 24 x 24 in. (610 x 610 mm.) Each Sheet: 29 x 29 in. (737 x 737 mm.)

\$7,000-10,000

LITERATURE:

Krakow 1996.26

285

FRANK STELLA (B. 1936)

River of Ponds IV, from
Newfoundland Series

lithograph in colors, on Special Arjomari
paper, 1971, signed and dated in
pencil, numbered 55/70 (there were
also ten artist's proofs), published by
Gemini G.E.L., Los Angeles, with their
blindstamps and inkstamp on the
reverse, with full margins, in very good
condition, framed

Image: 31¾ x 32 in. (806 x 813 mm.)

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

\$5,000-7,000

LITERATURE:

Axsom 53; Gemini 273



286

FRANK STELLA (B. 1936)

Steller's Albatross,
from *Exotic Bird Series*

lithograph and screenprint in colors, on
Arches 88 paper, 1977, signed and dated
in pencil, numbered 27/50 (there were
also fourteen artist's proofs), published by
Tyler Graphics, Ltd., Bedford, New York,
with full margins, pale light-staining,
otherwise in good condition, framed

Image: 32¾ x 43½ in. (832 x 1105 mm.)

Sheet: 33¾ x 45¾ in. (860 x 1165 mm.)

\$8,000-12,000

LITERATURE:

Axsom 112





PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

287

CHARLES ARNOLDI (B. 1946)

Untitled #4

woodcut in colors, on wove paper, 1983, signed and dated in pencil, numbered 13/70, published by New City Editions, Venice, California, with their blindstamp, with full margins, in very good condition, not examined out of the frame

Image: 38 x 28½ in. (965 x 714 mm.)

Sheet: 47 x 36 in. (1194 x 914 mm.)

\$2,000-3,000



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

288

SAM FRANCIS (1923-1994)

Untitled

aquatint in colors, on Lana paper, 1986, signed in pencil, numbered 18/30 (there were also four artist's proofs), published by The Litho Shop, Inc., Santa Monica, California, with full margins, in very good condition, framed

Image: 7 x 5⅞ in. (178 x 149 mm.)

Sheet: 15½ x 13 in. (394 x 330 mm.)

\$4,000-6,000

LITERATURE:

Lembark I.68



289

FRIEDENSREICH HUNDERTWASSER (1928-2000)

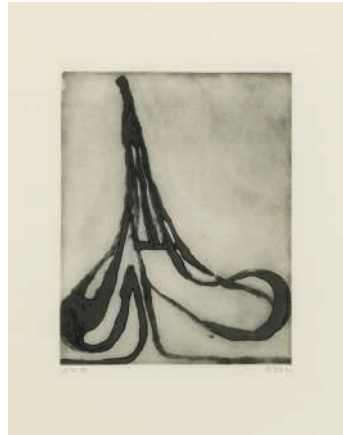
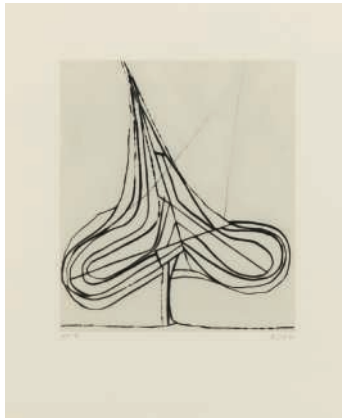
Nana Hyaku Mizu

the complete set of seven woodcuts in colors, on *Japon* paper, 1966-1972, each signed, dated, and annotated with work number in ink, numbered 12/200, published by Gruener Janura AG, Glarus, Switzerland, 1973, each with full margins, in very good condition, each framed, with original table of contents screenprinted on black linen and wood box painted in black. 26¾ x 21¼ in. (679 x 540 mm.)

\$12,000-18,000

LITERATURE:

Koschatzky 22, 32-33, 37-38, 55, 59



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

290

RICHARD DIEBENKORN (1922-1993)

Five Spades

the complete set of five etchings (three with aquatint, two in colors), on various papers, 1982, each signed and dated in pencil and each numbered 'AP 8' (artist's proofs, *Eiffelspade* from the edition of 30, *Green Tree Spade* and *Sugarlift Spade* from the edition of 35, *Tri-Color Spade* and *Spade Drypoint* from the edition of 50), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed

Largest Image: 16 x 15 in. (406 x 381 mm.)

Largest Sheet: 31¼ x 26¼ in. (806 x 667 mm.)

(5)

\$15,000-25,000

Including: *Green Tree Spade*, *Tri-Color Spade*, *Sugarlift Spade*, *Eiffelspade*, and *Spade Drypoint*





291
HELEN FRANKENTHALER (1928-2011)
Guadalupe

Mixografía® in colors, on handmade paper, 1989, signed and dated in pencil, numbered 42/74 (there were also 16 artist's proofs), published by Mixografía, Los Angeles, the full sheet, apparently adhered in places to a canvas support, not examined out of the frame

Sheet: 69 x 45 in. (1753 x 1143 mm.)

\$12,000-18,000

LITERATURE:
Harrison 164

292

WAYNE THIEBAUD (B. 1920)

Cosmetic Counter

monotype in colors, on wove paper, 1991,
signed and dated in pencil, with full margins,
in very good condition

Image: 9 x 12 in. (228 x 305 mm.)

Sheet: 15¼ x 18¾ in. (400 x 467 mm.)

\$30,000-50,000



293

WAYNE THIEBAUD (B. 1920)

Black Suckers, from

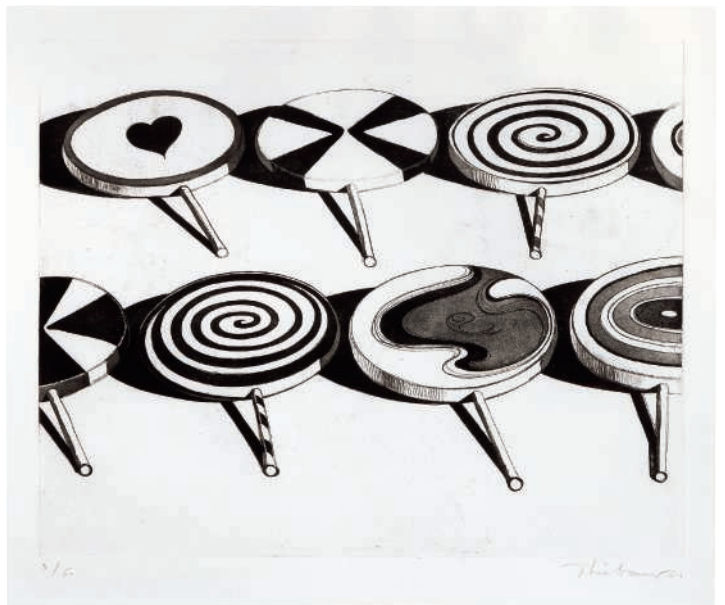
Seven Still Lives and a Silver Landscape

aquatint, on Rives BFK paper, 1971, signed
and dated in pencil, numbered 3/50 (there
were also ten artist's proofs), published by
Parasol Press, Ltd., New York, with margins
(slightly trimmed), pale mat staining,
otherwise in good condition, framed

Image: 17½ x 21¼ in. (444 x 552 mm.)

Sheet: 22 x 26¼ in. (559 x 667 mm.)

\$25,000-35,000





294

DAVID HOCKNEY (B. 1937)

Celia Seated on an Office Chair

etching and aquatint in colors, on Rives BFK on paper, 1974, signed and dated in pencil, numbered 'AP XV/XVI' (an artist's proof, the edition was 60), published by Petersburg Press, London, 1981, with full margins, in very good condition, framed
Image: 27½ x 21½ in. (685 x 545 mm.)
Sheet: 35½ x 29¾ in. (901 x 752 mm.)

\$8,000-12,000

LITERATURE:

Museum of Contemporary Art Tokyo 160



295

DAVID HOCKNEY (B. 1937)

Illustrations for Six Fairy Tales from the Brothers Grimm

the complete portfolio of 39 etchings, some with aquatint, on Hodgkinson paper, 1969-70, with title, text, table of contents and justification, signed in pencil on the justification, copy 24 of 100, with the complete suite of 39 signed and numbered plates (there were also one hundred copies of the editions A, B, and C with different suites), published by Petersburg Press, London, 1970, each the full sheet, loose (as issued), in very good condition, with the original leather navy portfolio box; together with a miniature booklet of the **Six Fairy Tales**

Overall: 18¾ x 25½ x 2 in. (476 x 648 x 51 mm.)

\$7,000-10,000

LITERATURE:

Scottish Arts Council 70-108;

Museum of Contemporary Art Tokyo 67-105



PROPERTY FROM A PRIVATE COLLECTION

296

DAVID HOCKNEY (B. 1937)

Conversation in the Studio, from Moving Focus

lithograph in colors, on TGL handmade paper, 1984, signed and dated in pencil, numbered 'AP II' (an artist's proof, the edition was 45), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, the full sheet, pale time staining, otherwise in good condition, with the artist's original frame
Sheet: 24¾ x 28¾ in. (613 x 727 mm.)

\$10,000-15,000

LITERATURE:

Museum of Contemporary Art Tokyo 260; Tyler 271



297

ROY LICHTENSTEIN (1923-1997)

Shipboard Girl

offset lithograph in colors, on wove paper, 1965,
the colors fresh, signed in pencil, from the edition
of unknown size, with full margins, generally in very
good condition

Image: 26 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (664 x 486 mm.)

Sheet: 27 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in. (692 x 514 mm.)

\$50,000-70,000

LITERATURE:
Corlett II.6

PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

298

ROY LICHTENSTEIN (1923-1997)

Sweet Dreams Baby!, from *11 Pop Artists, Volume III*

screenprint in colors, on smooth wove paper, 1965, signed in pencil, numbered 'XXXV' (from the edition of 50 numbered in Roman numerals, the was also an edition of 200 in Arabic numerals), published by Original Editions, New York, with full margins, the colors slightly attenuated (as is common), otherwise in good condition, framed

Image: 35 $\frac{5}{8}$ x 25 $\frac{1}{2}$ in. (905 x 648 mm.)

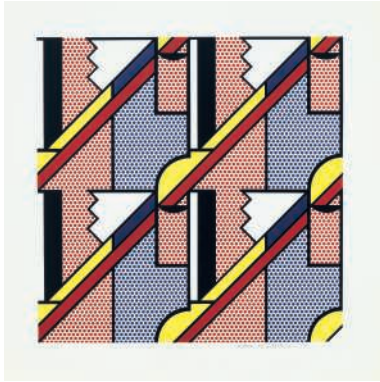
Sheet: 37 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in. (905 x 699 mm.)

\$150,000-250,000

LITERATURE:

Corlett 39





299

ROY LICHTENSTEIN (1923-1997)

Modern Print

lithograph and screenprint in colors, on Special Arjomari paper, 1971, signed and dated in pencil, numbered 141/200 (there were also 15 artist's proofs), co-published by the artist and Gemini, G.E.L., Los Angeles, with the Gemini blindstamps and inkstamp on the reverse, with full margins, generally in very good condition, framed

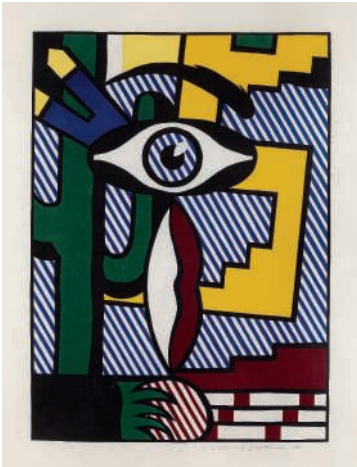
Image: 24 x 24 in. (610 x 610 mm.)

Sheet: 31 x 30 $\frac{7}{8}$ in. (787 x 784 mm.)

\$7,000-10,000

LITERATURE:

Corlett 103; Gemini 277



300

ROY LICHTENSTEIN (1923-1997)

American Indian Theme III, from *American Indian Theme Series*

woodcut in colors, on handmade Suzuki paper, 1980, signed and dated in pencil, numbered 21/50 (there were also eighteen artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp, with full margins, two foxmarks in the right margin, otherwise in good condition, framed

Image: 26 $\frac{3}{8}$ x 19 in. (670 x 483 mm.)

Sheet: 35 $\frac{1}{4}$ x 27 $\frac{1}{8}$ in. (895 x 689 mm.)

\$10,000-15,000

LITERATURE:

Corlett 162; Tyler 348



301

ROY LICHTENSTEIN (1923-1997)

A Bright Night

lithograph in colors, on Arches 88 paper, 1978, signed and dated in pencil, numbered (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, light-staining, the red and yellow attenuated, framed

Image: 18 $\frac{1}{2}$ x 21 in. (470 x 533 mm.)

Sheet: 26 $\frac{1}{2}$ x 29 in. (673 x 737 mm.)

\$10,000-15,000

LITERATURE:

Corlett 155



PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

302

ROY LICHTENSTEIN (1923-1997)

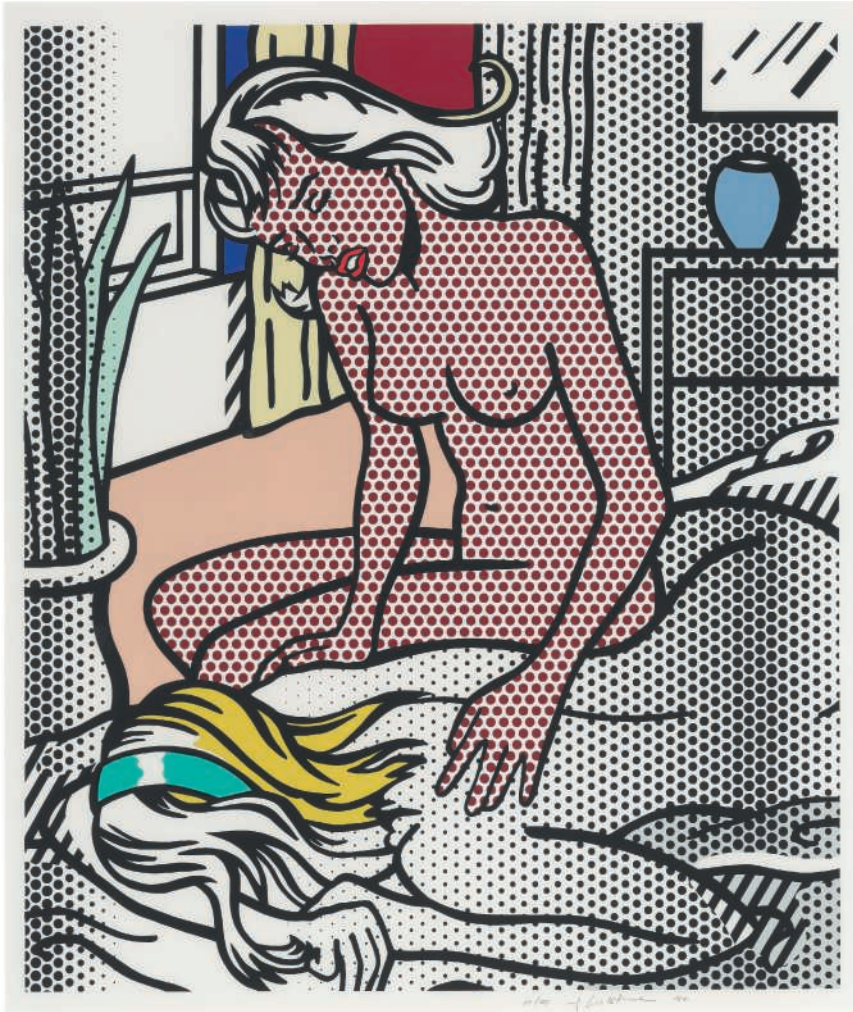
Untitled (Head II)

California English Walnut multiple, 1970, the incised signature and date on a plaque affixed to the underside, numbered 27/30, published by Gemini G.E.L., Los Angeles, in very good condition
Height: 22 in. (559 mm.)

\$70,000-100,000

LITERATURE:

Gemini 210



PROPERTY OF THE RINGLING SCHOOL OF ART AND DESIGN SOLD TO BENEFIT THE SARASOTA MUSEUM OF ART

303

ROY LICHTENSTEIN (1923-1997)

Two Nudes, from *Nudes Series*

relief print in colors, on Rives BFK paper, 1994, signed in pencil, numbered 10/40 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, the orange slightly attenuated, framed
Image: 35 x 41½ in. (889 x 1054 mm.)
Sheet: 48 x 41 in. (1219 x 1041 mm.)

\$100,000-150,000

LITERATURE:
Corlett 284

304

ROY LICHTENSTEIN (1923-1997)

Blonde,

from *The Brushstroke Figure Series*

lithograph, waxtype, woodcut and screenprint in colors, on Saunders Waterford paper, 1989, signed and dated in pencil, numbered 39/60 (there were also eight artist's proofs), co-published by Waddington Graphics and Graphicstudio, University of South Florida, London and Tampa, with the Graphicstudio blindstamp, with full margins, in very good condition, framed
Image: 55 x 35¼ in. (127 x 895 mm.)
Sheet: 57¼ x 37½ in. (1454 x 952 mm.)

\$15,000-25,000

LITERATURE:

Corlett 230



305

ROY LICHTENSTEIN (1923-1997)

The Oval Office

screenprint in colors, on Rives BFK paper, 1992, signed and dated in pencil, numbered 102/175, co-published by the artist and Ronald Feldman Fine Arts, Inc., New York, with the artist's inkstamp on the reverse, with full margins, in very good condition, framed
Image: 29¾ x 39¼ in. (756 x 997 mm.)
Sheet: 35¾ x 45¼ in. (905 x 1149 mm.)

\$20,000-30,000

LITERATURE:

Corlett 277



THE COLLECTION OF ROBERT AND SYLVIA OLNICK



Robert S. Olnick and his wife, Sylvia Nadel Olnick, were passionately committed to culture and community. Whether in New York, Palm Beach, or Israel, the couple devoted themselves to the promotion of the public good, building a business and philanthropic network that changed countless lives.

Sylvia Nadel Olnick was also born in New York City and graduated from New York University. Known for her elegance, intelligence and worldly glamour, she and her husband Robert found inspiration in each other and were beloved partners in philanthropy and collecting. They travelled often and also found inspiration and joy in their time abroad.

Following her husband's death in 1986, Mrs. Olnick only became more ardent in her giving, supporting initiatives in New York, Palm Beach, and beyond. At the University of Pennsylvania's Wharton School of Business, she established the Robert S. Olnick Case Development Fund, bridging the law and real estate fields to which her husband had contributed so greatly. Mrs. Olnick was an especially keen supporter of the American Friends of the Israel Museum, where she sat on the board of trustees, served as honorary chairman, and founded the Palm Beach Friends of the Israel Museum. A member of the American Jewish Committee Women's Leadership Board, Mrs. Olnick was honored by the organization in 2003 for her unwavering leadership and advocacy.

Robert and Sylvia Olnick possessed a profound love for art and culture, one that culminated in a noteworthy collection of works by important Modern and Contemporary artists. The Olnick residences in New York and Palm Beach were home to paintings, drawings and sculptures by master artists such as Josef Albers, Roy Lichtenstein, Agnes Martin, Alexander Calder, Hans Hofmann, Robert Rauschenberg, and Willem de Kooning.

Robert and Sylvia Olnick were also utterly devoted to their family. Through visits to museums, galleries, and simply living each day with art, the couple passed on their passion to their daughters, Barbara Lane and Nancy Olnick. Internationally recognized collectors and arts benefactors in their own right, Barbara and Nancy continue to further their parents' vision in creativity and philanthropy. Nancy Olnick's passion for Italian art and design led her to found Magazzino of Italian Art (MIA) in Garrison, New York. Barbara Lane and her husband, Rick, became devoted proponents of Pop Art, and continue to collect both classic Pop Art and more recent work by artists working with found imagery and popular culture.

In community, philanthropy, and art, building came naturally to Robert and Sylvia Olnick, committed patrons of a better world. Their love of art and the arts is an affirmation of the Olnick's belief in fostering inspiration and imagination—a legacy truly worthy of celebration.

AFTERNOON SESSION DAY TWO
(LOTS 306-371)



306
ROY LICHTENSTEIN (1923-1997)
Landscape Mobile (Limoges)

painted bronze and porcelain multiple with painted bronze stand, 1991, signed in black felt-tip pen on the base, numbered 8/125, published by Bernardaud & Artes Magnus Ltd., Limoges and New York, scuffing in the black of the right cloud element, otherwise generally in good condition
Overall: 25¾ x 21½ x 5 in. (654 x 546 x 127 mm.)
\$30,000-50,000

°307

CY TWOMBLY (1928-2011)

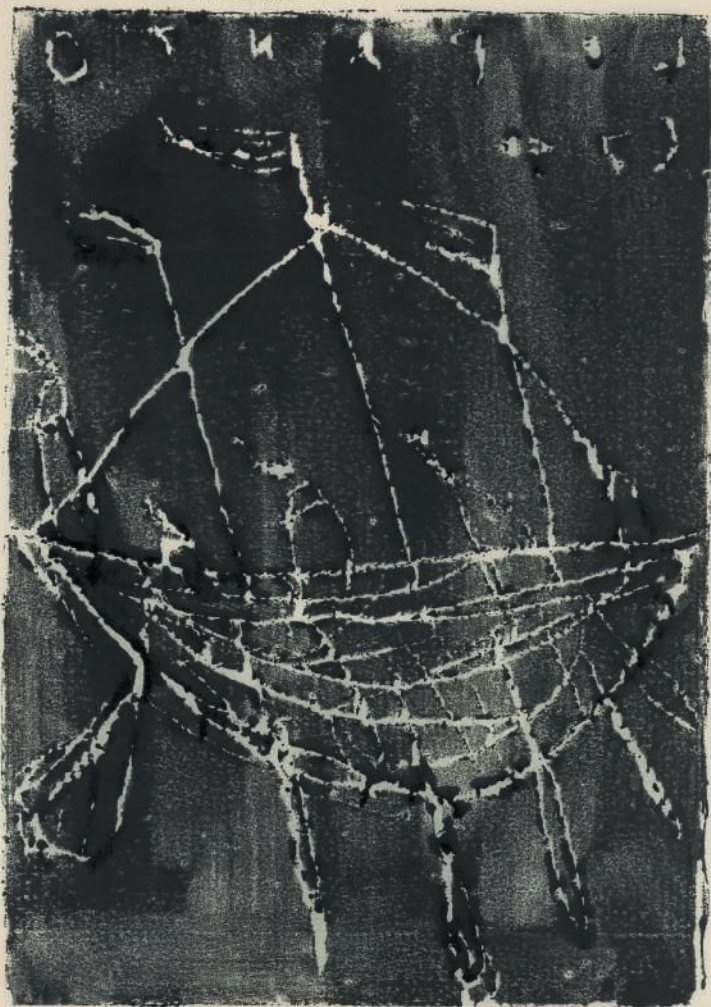
Lepanto I

cardboard plate engraving printed as monoprint, on *Japon* paper, 1996, signed in pencil, numbered 6/10 (there were also four artist's proofs), published by Julie Sylvester for the Whitney Museum of Art, New York, with full margins, a soft diagonal crease in the lower margin, otherwise in good condition, framed
Image: 28½ x 20 in. (724 x 508 mm.)
Sheet: 39 x 24½ in. (991 x 622 mm.)

\$50,000-70,000

In 1996 Cy Twombly began work on a series of sculptures and monoprints that were based on imagery from the Battle of Lepanto and the series was exhibited in December of that year at the Whitney Museum. The prints were published by the museum after a long hiatus from printmaking by the artist and were published to support American printmaking and to raise funds for the museum. The present lot, *Lepanto I*, is an example from that series, and features a naval ship from the battle rendered in rich black tone.

The Battle of Lepanto took place in the Gulf of Lepanto in the Greek isles between the Ottoman Empire and a coalition formed between Spain, Venice and the Papacy. Beyond its historical significance the battle was also an important touchstone for painters from the Old Master tradition, including Titian, Tintoretto, and Veronese.



4/10

by Timothy



°308

ANDY WARHOL (1928-1987)

Marilyn: one plate

screenprint in colors, on wove paper, 1967, initialed and dated in pencil on the reverse, stamp-numbered on the reverse 52/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the orange attenuated (as is common), otherwise in good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$70,000-100,000

LITERATURE:

Feldman & Schellmann II.29



°309

ANDY WARHOL (1928-1987)

Marilyn: one plate

screenprint in colors, on wove paper, 1967, signed in pencil on the reverse, stamp-numbered 208/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, a vertical scuff to the right of the subject's mouth, the yellow and light-pink attenuated, a moisture stain at the lower left sheet corner, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$60,000-80,000

LITERATURE:

Feldman & Schellmann II.28



310
ANDY WARHOL (1928-1987)

Marilyn: one plate

screenprint in colors, on wove paper, 1967, signed in pencil on the reverse, stamp-numbered 87/250 (there were also 26 artist's proofs), published by Factory Additions, New York, the full sheet, creasing in places at the sheet edges (with associated minor ink loss), otherwise in good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$150,000-250,000

LITERATURE:
Feldman & Schellmann II.31

311

ANDY WARHOL (1928-1987)

Electric Chair: one plate

screenprint in colors, on thin wove paper, 1971, a trial proof, presumably a unique version of this composition (the edition was 250 plus 50 artist's proofs), with the 'Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps on the reverse and annotated in pencil '039t UT.007', the full sheet, in good condition, framed
Sheet: 35½ x 47⅞ in. (902 x 1216 mm.)

\$40,000-60,000

LITERATURE:

see Feldman & Schellmann II.74-83



312

ANDY WARHOL (1928-1987)

Mao: one plate

screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse and stamp-numbered 48/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples Inc., New York, the full sheet, the sheet adhered and hinged to the support in places on the reverse sheet edges, skinning in places on the reverse, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.93





PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

313

ANDY WARHOL (1928-1987)

Mao

the complete set of ten screenprints in colors, on Beckett High White paper, 1972, each signed in ball-point pen on the reverse and stamp-numbered 120/250 (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright inkstamp on the reverse, each the full sheet, in very good condition, framed

Sheet: 36 x 36 in. (914 x 914 mm.) (10)

\$1,000,000-1,500,000

LITERATURE:

Feldman & Schellmann II.90-99





314
ANDY WARHOL (1928-1987)

Liz

offset lithograph in colors, on wove paper, 1964, signed and dated in ball-point pen, from the edition of approximately 300, published by Leo Castelli Gallery, New York, with full margins, the sheet taped to an overmat, a pale area of moisture staining along the reverse left sheet edge (slightly showing through, with associated rippling), framed

Image: 22 x 22 in. (559 x 599 mm.)

Sheet: 23 $\frac{1}{8}$ x 23 $\frac{1}{8}$ in. (587 x 587 mm.)

\$35,000-45,000

LITERATURE:

Feldman & Schellmann II.7



315
ANDY WARHOL (1928-1987)

Shoe and Leg

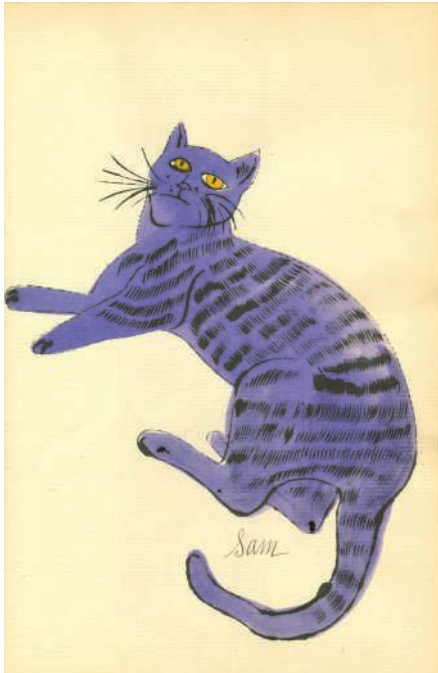
offset lithograph with hand-coloring, on laid paper, *circa* 1955, one of a limited number of impressions of this composition size (the total edition is of unknown size), with the 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps and annotated 'PM16.0051' in pencil on the reverse, in very good condition, framed

Sheet: 9 $\frac{1}{4}$ x 8 in. (235 x 203 mm.)

\$7,000-10,000

LITERATURE:

see Feldman & Schellmann IV.85



316

ANDY WARHOL (1928-1987)

25 Cats Name(d) Sam and one Blue Pussy

the complete set of eighteen offset-lithographs with hand-coloring (including the cover), on laid paper, circa 1954, signed on the colophon, copy 2 of 190, the full sheets, published by the artist, New York, generally in good condition, bound (as issued), with original white bukram boards (with minor wear)

Overall: 9¼ x 6½ in. (235 x 156 mm.)

album

\$40,000-60,000

LITERATURE:

Feldman & Schellmann IV.52A-68A



PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

317

ANDY WARHOL (1928-1987)

Portraits of the Artists

screenprints on 100 polystyrene boxes in ten colors, 1967, with incised initials in the lower blue box with Warhol's portrait, numbered 114/200 (there were also 25 examples lettered A-Y), published by Tanglewood Press, Inc., New York, framed
Overall: 20 x 20 in. (508 x 508 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.17



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

318

ANDY WARHOL (1928-1987)

Turtle

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 229/250 (there were also 50 artist's proofs), published by CBS, Inc., Los Angeles, California, with the artist's inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 31½ x 39½ in. (800 x 1003 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.360A



319

ANDY WARHOL (1928-1987)

Cow

screenprint in colors, on wallpaper, 1971, signed and dated '85' in felt-tip pen, dedicated 'Peter', from the edition of unknown size, published by the artist, New York, the full sheet, generally in very good condition

Sheet: 45% x 29% in. (1153 x 756 mm.)

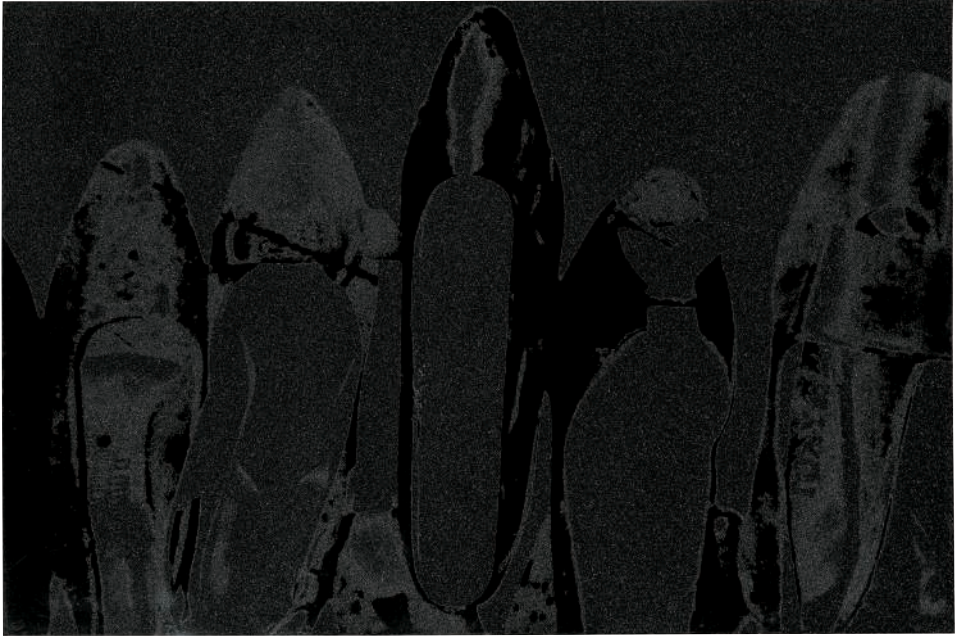
\$10,000-15,000

PROVENANCE:

A gift from the artist to the present owner

LITERATURE:

Feldman & Schellmann II.12



320

ANDY WARHOL (1928-1987)

Shoes (Deluxe Edition): one plate

screenprint with diamond dust, on Arches Aquarelle paper, 1980, signed in crayon on the reverse, numbered 3/10 and inscribed 'DE' in pencil, published by the artist, New York, with his copyright inkstamp on the reverse, the full sheet, generally in very good condition, framed

Sheet: 40¼ x 59½ in. (1022 x 1511 mm.)

\$50,000-70,000

LITERATURE:

Feldman & Schellmann II.252

321

ANDY WARHOL (1928-1987)

Muhammad Ali

the complete set of four screenprints in colors, on Strathmore Bristol paper, 1978, each signed in ink by the artist and Muhammed Ali, numbered 136/150 (there were also ten artist's proofs for each), published by Andy Warhol Enterprises, Inc., New York, with their copyright inkstamp on the reverse, the full sheets, in very good condition, framed
Each Sheet: 40 x 30 in. (1016 x 762 mm.)

\$120,000-180,000

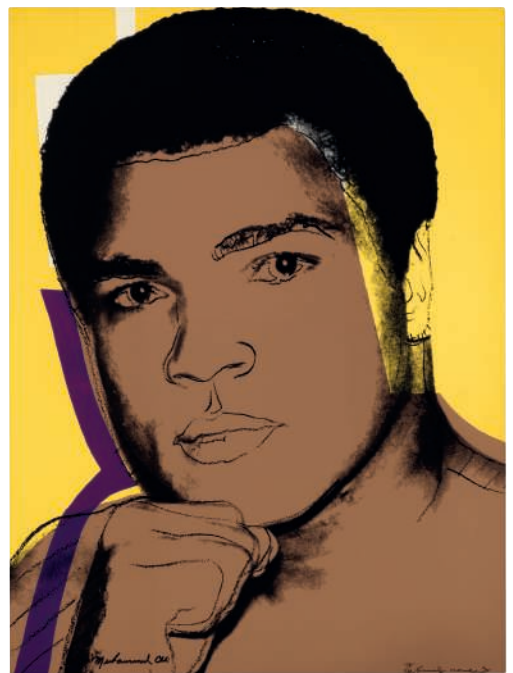
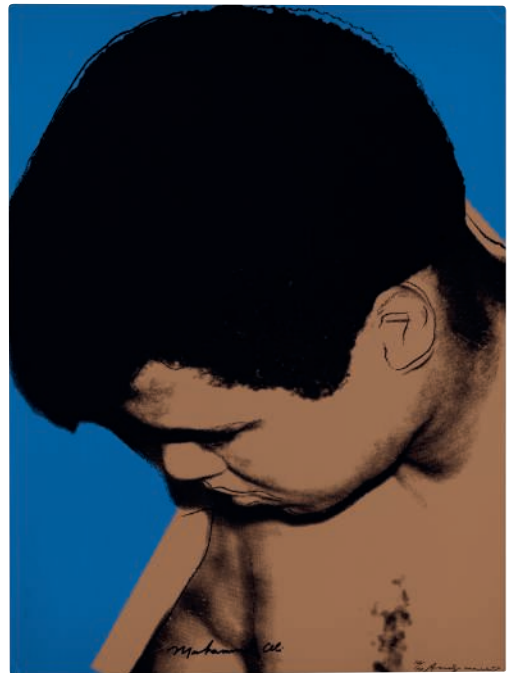
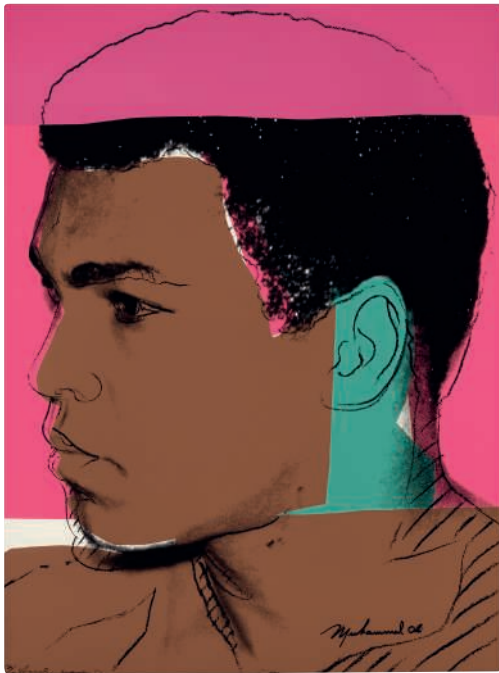
LITERATURE:

Feldman & Schellmann II.179-182

Warhol initially photographed Muhammad Ali as part of his Athletes series from 1977. This group of works featured other famous athletes from the period such as Jack Nicklaus, Pele and Kareem Abdul Jabbar and was initiated by the famous West Coast art collector and sports fanatic Richard Weisman. Sports stars were a natural progression for Warhol and his preoccupation with fame and celebrity status, Warhol noted: "I really got to love the athletes because they are the really big stars".

During this period Warhol traveled to Ali's training camp Fighter's Heaven in Pennsylvania to photograph and interview him with Weisman, his business manager Fred Hughes, and the author Victor Bockris. Warhol's images from this photography session capture the essence of Ali, with his raw power and focus highlighted in this composition's clenched fists and fixed stare.

In the present lot, a complete portfolio of four screenprints entitled *Muhammed Ali* from 1978, these dynamic elements from Warhol's portraits, taken from the session with his Polaroid camera at Fighter's Heaven, are fused with his classic pop palate of bold neon color. In tribute to this exceptional moment this set is also a rare example that has been signed by both Warhol and Ali.





PRIVATE COLLECTOR NEW YORK

322

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, framed
Sheet: 26 x 19. 3/4 in. (662 x 500 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.310



323

ANDY WARHOL (1928-1987)

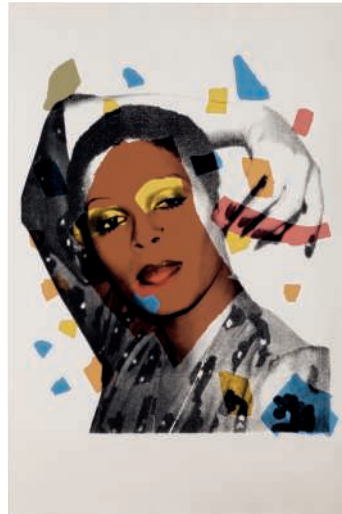
After the Party

screenprint in colors, on Arches 88 paper, 1979, signed in pencil, numbered 537/1000 (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, the full sheet, the yellow slightly attenuated, framed
Sheet: 21 3/4 x 30 1/2 in. (552 x 775 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.183



324
ANDY WARHOL (1928-1987)

Ladies and Gentleman

the complete set of ten screenprints in colors, on Arches paper, 1975, each signed and dated in pencil on the reverse, numbered 91/125 (there were also 25 artist's proofs), published by Luciano Anselmino, Milan, each the full sheet, scattered pale foxing on the reverse (showing through), framed
Sheet: 43 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in. (1114 x 730 mm.)

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.128-137



325

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and in black felt-tip pen by Mick Jagger, numbered 188/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, a ¼-in. band of rubbing along the sheet edges (with associated surface soiling), framed
Sheet: 43½ x 28⅞ in. (1105 x 733 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.138



326

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and in blue felt-tip pen by Mick Jagger, numbered 188/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, a ¼-in. band of rubbing along the sheet edges (with associated surface soiling), framed
Sheet: 43½ x 29 in. (1105 x 737 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.139

327

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and in red felt-tip pen by Mick Jagger (slightly attenuated), numbered 188/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, a ¼-in. band of rubbing along the sheet edges (with associated surface soiling), framed
Sheet: 43½ x 29 in. (1105 x 737 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.142



328

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and in red felt-tip pen by Mick Jagger (slightly attenuated), numbered 188/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, a ¼-in. band of rubbing along the sheet edges (with associated surface soiling), framed
Sheet: 43½ x 29 in. (1105 x 737 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.144





PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

329

ANDY WARHOL (1928-1987)

\$ (Quadrant): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 24/60 (there were also ten artist's proof sets), published by the artist, New York, with his copyright inkstamp on the reverse, the full sheet, a ¼-in. tear at the upper left sheet edge, otherwise in very good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$80,000-120,000

LITERATURE:

see Feldman & Schellmann II.284



330

ANDY WARHOL (1928-1987)

\$ (Quadrant): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 40/60 (there were also ten artist's proof sets), published by the artist, New York, with his copyright inkstamp on the reverse, the full sheet, the colors slightly attenuated, otherwise in good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$80,000-120,000

LITERATURE:

see Feldman & Schellmann II.283



331

ANDY WARHOL (1928-1987)

\$ (Quad)

the complete set of two unique screenprints in colors, on Lenox Museum Board, 1982, each signed in pencil, numbered 38/60 (there were also ten artist's proofs), published by the artist, New York, with his copyright inkstamp on the reverse, each the full sheet, in very good condition, each framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$150,000-200,000

LITERATURE:

see Feldman & Schellmann II.283-284



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

332

ANDY WARHOL (1928-1987)

Cowboys and Indians

the complete set of ten screenprints in colors, on Lenox Museum Board, 1986, each signed in pencil and numbered 57/250, the *John Wayne* annotated 'UNIQUE' (as issued) (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with their copyright inkstamp on the reverse, the full sheets, in very good condition, framed

Each Sheet: 36 x 36 in. (914 x 914 mm.) (10)

\$250,000-350,000

LITERATURE:

Feldman & Schellmann II.377-86





333

ANDY WARHOL (1928-1987)

Annie Oakley,
from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 199/250 (there were also 50 artist's proofs), published by Gaultney Klineman Art, Inc., New York, with the publisher's and the artist's copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.378



334

ANDY WARHOL (1928-1987)

General Custer,
from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 216/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with the publisher's and the artist's copyright inkstamps on the reverse, the full sheet, in very good condition

Sheet: 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (911 x 911 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.379

335

ANDY WARHOL (1928-1987)

Teddy Roosevelt,
from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 4/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with the publisher's and the artist's copyright inkstamp on the reverse, the full sheet, generally in very good condition, framed
Sheet: 35 $\frac{7}{8}$ x 36 in. (911 x 914 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.386



336

ANDY WARHOL (1928-1987)

John Wayne,
from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 'AP 14/50' (an artist's proof, the edition was 250), published by Gaultney, Klineman Art, Inc., New York, with their inkstamp on the reverse, the full sheet, taped in places to the support, otherwise in good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$35,000-45,000

LITERATURE:

Feldman & Schellmann II.377





PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

337

ANDY WARHOL (1928-1987)

The New Spirit (Donald Duck), from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 49/190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the publisher and artist's copyright inkstamp on the reverse, the full sheet, rubbing in places at the upper and lower sheet edges, otherwise in good condition, framed
Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (940 x 940 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.357



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

338

ANDY WARHOL (1928-1987)

Apple, from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered XI/X (from the edition of ten numbered in Roman numerals, there was also an edition of 190 in Arabic numerals plus 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.359



339

ANDY WARHOL (1928-1987)

Sigmund Freud, from *Ten Portraits of Jews of the Twentieth Century*

screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 176/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc. and Jonathan A Editions, Tel Aviv, New York and Israel, with the artist's copyright inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 40 x 32 in. (1016 x 813 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.235



340

ANDY WARHOL (1928-1987)

The Shadow, from *Myths*

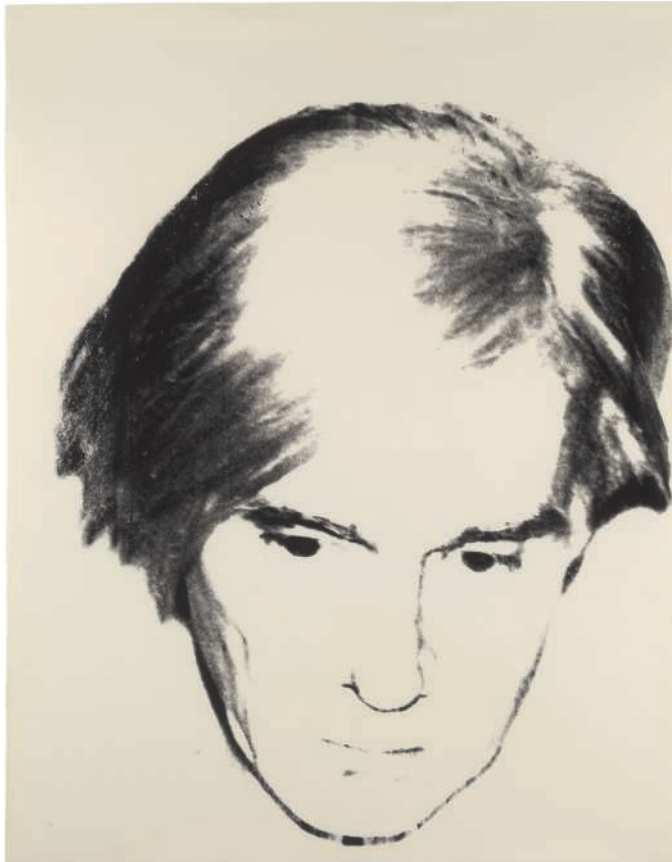
screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 118/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright inkstamp on the reverse, the full sheet, in good condition, framed

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

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.267



341

ANDY WARHOL (1928-1987)

Self-Portrait

screenprint, on Curtis Rag paper, *circa* 1977, from the edition of unknown size, the full sheet, in good condition, framed
Sheet: 44 $\frac{3}{4}$ x 35 in. (1136 x 889 mm.)

\$70,000-100,000

PROVENANCE:

Estate of John Warhola, Pittsburgh, gift of the artist
Anon. sale; Christie's, New York, 12 May 2011, lot 174
Private Collection
Acquired from the above by the present owner

LITERATURE:

see Feldman & Schellmann IIIC.29



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

342

ANDY WARHOL (1928-1987)

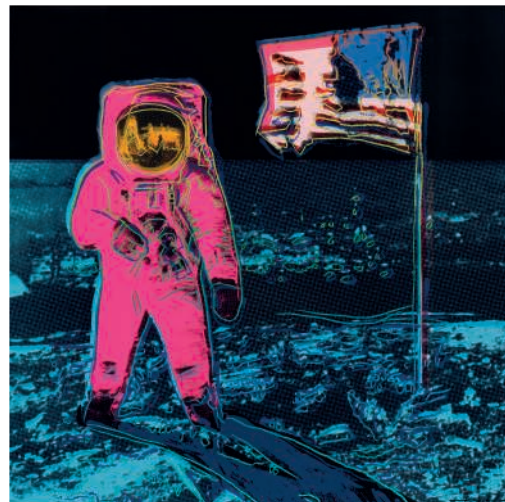
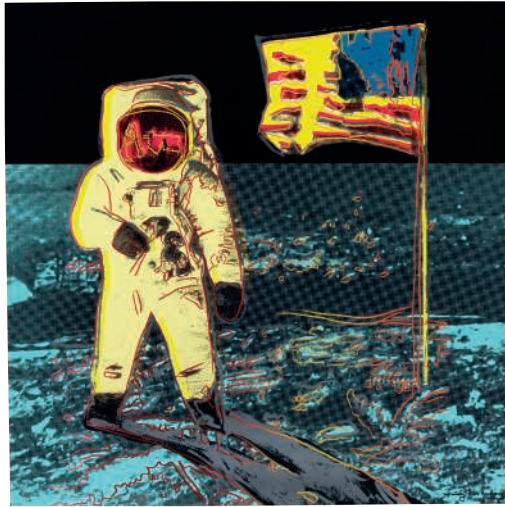
Truck

the complete set of four screenprints in colors, on Lenox Museum Board, 1985, each signed in pencil and numbered 49/60 (there were also fifteen artist's proof sets), published by Hermann Wünsche, Bonn, Germany, with the artist's copyright inkstamp on the reverse, the full sheets, in very good condition, each framed
Each Sheet: 39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in. (1000 x 1000 mm.) (4)

\$70,000-100,000

LITERATURE:

Feldman & Schellmann II.367-370



343
ANDY WARHOL (1928-1987)

Moonwalk

the complete set of two screenprints in colors, on Lenox Museum Board, 1987, each with the artist's printed signature, numbered 34/160 in pencil (there were also 31 artist's proof sets), each signed and numbered by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, in very good condition, framed

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

(2)

\$200,000-300,000

LITERATURE:

Feldman & Schellmann II.404-405



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

344

ANDY WARHOL (1928-1987)

\$ (9): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 26/35 (there were also ten artist's proofs), published by the artist, New York, with the artist's copyright inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 40 x 32 in. (1016 x 813 mm.)

\$80,000-120,000

LITERATURE:

see Feldman & Schellmann II.285-286



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

345

ANDY WARHOL (1928-1987)

\$ (9): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 28/35 (there were also ten artist's proofs), published by the artist, New York, with the artist's copyright inkstamp on the reverse, the full sheet, pale light-staining, the colors slightly attenuated, otherwise in good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$80,000-120,000

LITERATURE:

see Feldman & Schellmann II.285-286



346

KEITH HARING (1958-1990)

Pop Shop I: one plate

screenprint in colors, on smooth wove paper, 1987, signed and dated in pencil, numbered 127/200, published by Martin Lawrence Limited Editions, New York, with full margins, in very good condition, framed

Image: 10½ x 13¼ in. (267 x 337 mm.)

Sheet: 12 x 15 in. (305 x 381 mm.)

\$5,000-7,000

LITERATURE:

Littmann pp. 82-83



347

KEITH HARING (1958-1990)

Chocolate Buddha 1-5

the complete set of five lithographs in colors, on Arches Infinity paper, 1989, each signed and dated in pencil, copy 79 of 90 (there were also 15 artist's sets), with title page, justification, signed and numbered on the justification page, published by Editions F.B., Paris, the full sheets, with the original grey cardboard case with the title and artist's name embossed and printed in orange, with canvas spine (with moisture staining), moisture staining, cleaned and other minor defects

Overall: 24 x 29½ in. (610 x 759 mm.) (5)

\$15,000-25,000

LITERATURE:

Littmann pp.122-125



348
KEITH HARING (1958-1990)

Pop Shop II

the complete set of four screenprints in colors, on wove paper, 1988, each signed in pencil and numbered 174/200 (there were also 20 artist's sets), published by Martin Lawrence Limited Editions, New York, each with full margins, in good condition, framed

Each Image: 10½ x 13½ in. (266 x 342 mm.)

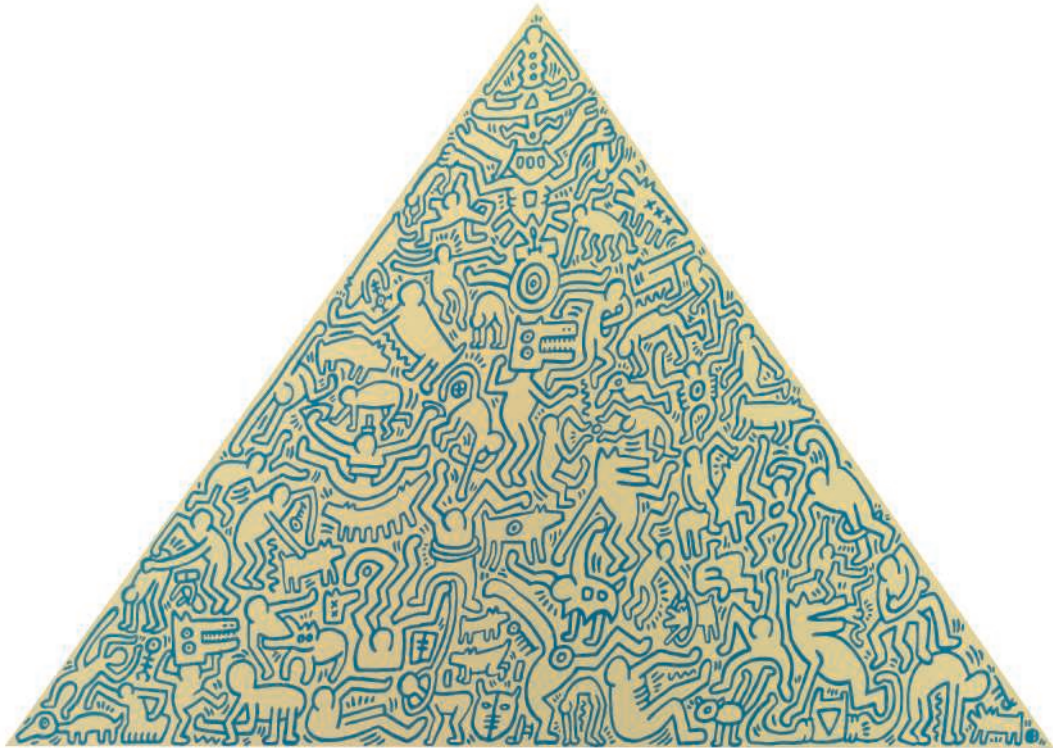
Each Sheet: 12 x 15 in. (304 x 381 mm.)

(4)

\$25,000-35,000

LITERATURE:

Schellmann pp. 96-97



349

KEITH HARING (1958-1990)

Pyramid: one plate

screenprint in colors, on anodized aluminum panel, 1989,
with incised signature and date on the reverse, numbered
21/30 (there were also six artist's proofs), published by Edition
Schellmann, Munich and New York, with their incised stamp,
generally in very good condition
Overall: 40 ½ x 56¾ in. (1029 x 1443 mm.)

\$50,000-70,000



PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

350

KEITH HARING (1958-1990)

Andy Mouse: one plate

screenprint in colors, on Lenox Museum Board, 1986, signed and dated by the artist and the subject Andy Warhol in pencil, numbered 27/30, published by George Mulder, New York, with full margins, in very good condition, framed
Image: 36 x 35 in. (914 x 889 mm.)
Sheet: 38 x 38 in. (965 x 965 mm.)

\$100,000-150,000

LITERATURE:

see Littmann p. 64-65

351

KEITH HARING (1958-1990)

Retrospect

screenprint in colors, on wove paper, 1989, the colors exceptionally fresh, an unsigned proof aside from the edition of 75, published by Martin Lawrence Editions, Ltd., New York, with their blindstamp and copyright inkstamp on the reverse, in very good condition, framed

Image: 40½ x 77 in. (1029 x 1956 mm.)

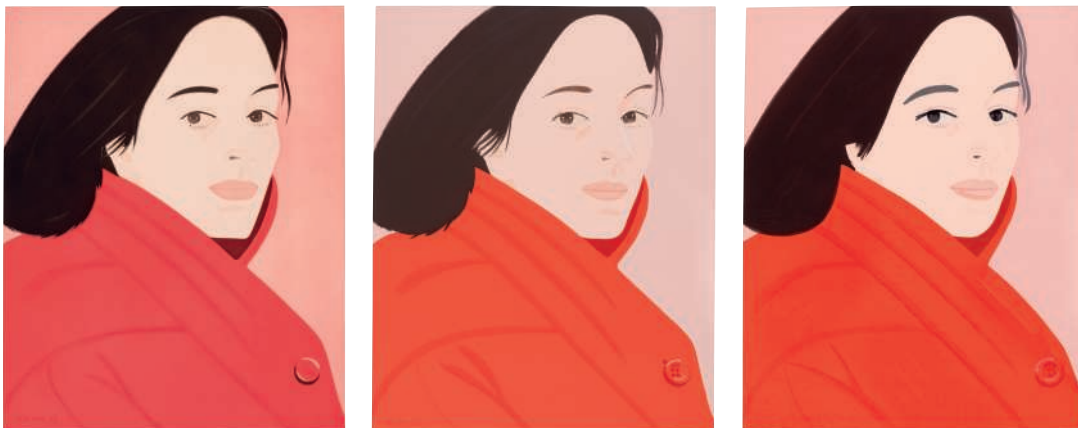
Sheet: 45¾ x 82 in. (1156 x 2083 mm.)

\$70,000-100,000

LITERATURE:

see Cantz pp. 120-1





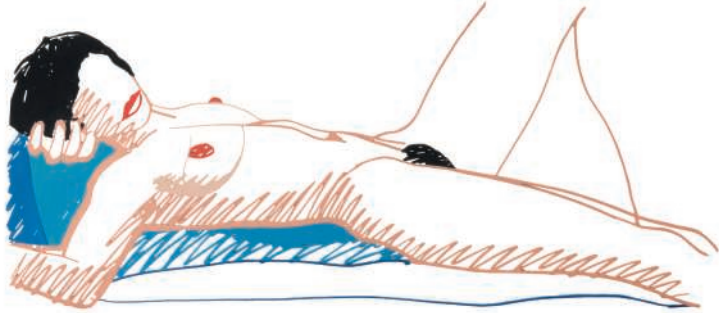
352
ALEX KATZ (B. 1927)
Brisk Day I-III

the complete set of one woodcut, one aquatint, and one screenprint in colors, on Somerset paper, 1990, each signed in pencil and numbered 112/150 (there were also fifteen artist's proofs), published by Gjon Inc., Kyoto, the full sheet, in very good condition, framed

Sheet: 36 x 29 $\frac{1}{8}$ in. (915 x 739 mm.) (3)

\$8,000-12,000

LITERATURE:
Schröder 237-39



353

TOM WESSELMANN (1931-2004)

Monica Lying on Her Back

alkyd oil in colors, on cut out steel, 1985-1987, signed, titled and dated in black ink on the reverse, numbered 1/25, co-published by the artist and Sidney Janis Gallery, New York, in very good condition, with the original nails and hanging instructions
Overall: 5 $\frac{7}{8}$ x 18 in. (149 x 457 mm.)

\$15,000-20,000



354

JIM DINE (B. 1935)

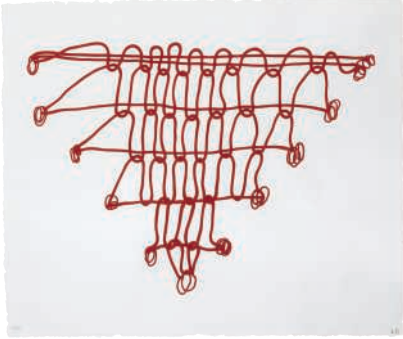
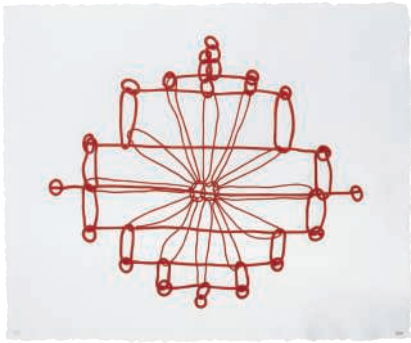
A Magenta Robe, A Rose Robe

etching and aquatint in colors with hand-coloring, on two sheets of Rives BFK paper (as issued), 1979, signed in white pencil, numbered 11/16 (there were also four artist's proofs), published by Pace Editions Inc., New York, apparently in very good condition, not examined out of the frame
Sheet: 41 x 58½ in. (1041 x 743 mm.) (Overall)

\$12,000-18,000

LITERATURE:

D'Oench & Feinberg 56



355

LOUISE BOURGEOIS (1911-2010)

Crochet

the set of five Mixografía® prints in red, on handmade paper, 1998, each signed in pencil, (**Crochet I**) numbered 50/50, (**Crochet II**) numbered 9/50, (**Crochet III and V**) numbered 18/50, (**Crochet IV**) numbered 16/50, co-published by Mixografía and SOLO Impression, Los Angeles and New York, the full sheets, in very good condition, framed

Largest Sheet: 27½ x 33 in. (698 x 838 mm.)

(5)

\$50,000-70,000

356

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

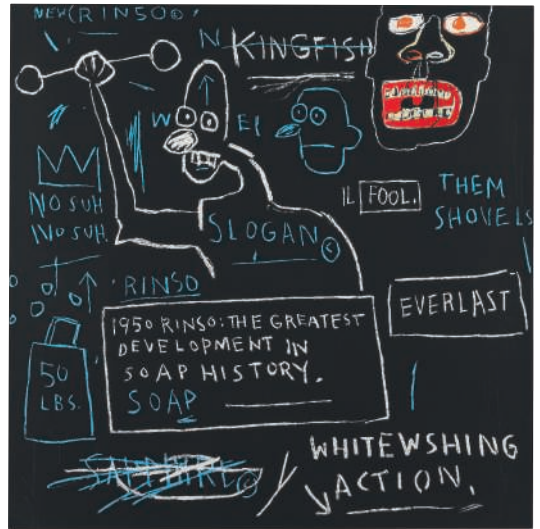
Untitled

the complete set of four screenprints in colors, on Saunders paper, 2001, with title page and justification, copy 73 of 85 (there were also fifteen artist's sets), each signed and dated in pencil by the artist's father, published by De Sanctis Carr Fine Art, Los Angeles, each with the publisher and artist estate's inkstamp on the reverse, each the full sheet, in very good condition, with the original cardboard portfolio box, one framed

Each Sheet: 40 x 40 in. (1016 x 1016 mm.) (4)

\$150,000-250,000

Including: *Untitled (Per Capita)*, *Untitled (Ernok)*, *Untitled (Head)*, and *Untitled (Rinso)*





PROPERTY FROM THE COLLECTION OF MARC BELL, BOCA RATON, FLORIDA

357

ROBERT INDIANA (B. 1928)

Book of Love

the complete set of twelve signed and numbered screenprints and twelve initialed and numbered embossments in colors, on A.N.W. Creswood Museum Edition paper, 1996, signed by the printer on the justification, copy 176 of 200 (there were also 50 artist's proof copies), each with full margins, in very good condition, with original brown paper-covered portfolio box with printed title and pencil numbering
Overall: 26 x 21 in. (660 x 533 mm.)

(12)

\$50,000-70,000

CHA
MEL
EON

INS
OMN
IAC

SPO
KES
MAN

PRA
NK
STER

CHA
MEL
EON

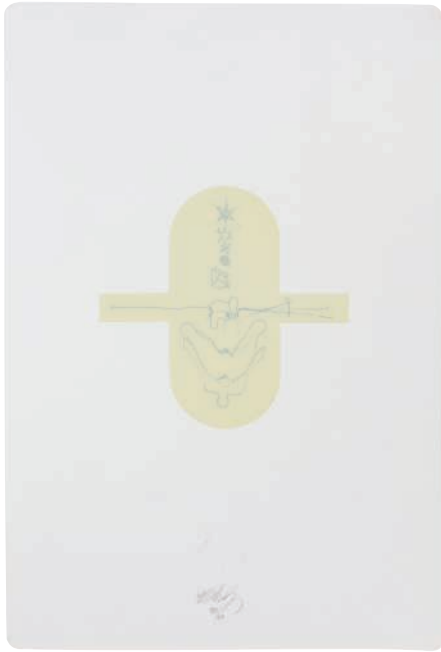
PES
SIM
IST

358
CHRISTOPHER WOOL (B. 1955)

Black Book

hardcover book, printed on smooth wove paper, 1989, with title page and justification, signed on the justification and numbered 40 of 350 (there were also eight artist's proof copies), co-published by Gisela Captian and Thea Westreich, New York, bound (as issued), in good condition, with original black paper (with minor wear)
Overall: 23 x 16¼ in. (584 x 413 mm.)

\$20,000-30,000



359

MATTHEW BARNEY (B. 1967)

Cremaster Field Suite

the complete set of five etchings in colors with embossing, on Hahнемühle copperplate paper, 2002, each signed in pencil, copy 30 of 40, published by Jean-Yves Noblet, New York, in very good condition. with the original self-lubricated portfolio box
Overall: 18½ x 13½ x 1 in. (470 x 336 x 25 mm.)

\$3,000-5,000



360

ED RUSCHA (B. 1937)

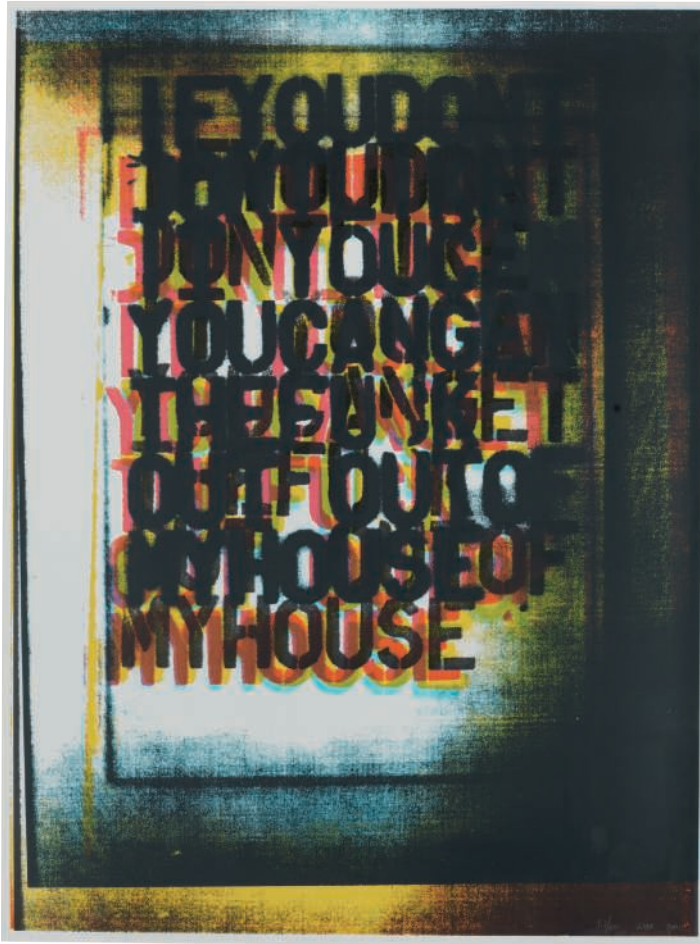
Angel

lithograph in colors, on Arches paper, 1991, signed and dated in pencil, numbered 29/68 (there was also an edition of ten numbered in Roman numerals), published by Tamarind Institute, Albuquerque, New Mexico, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 12 x 16 in. (305 x 406 mm.)

\$4,000-6,000

LITERATURE:

Engberg 211



361
CHRISTOPHER WOOL (B. 1955)

My House I

screenprint in colors, on matte custom art paper, 2000, signed and dated in pencil, numbered 93/100, published by Counter Editions, London, with full margins, in very good condition, framed
Image: 39 x 29 in. (991 x 737 mm.)
Sheet: 40 x 30 in. (1016 x 762 mm.)

\$15,000-25,000

362

GRAYSON PERRY (B. 1960)

Map of an Englishman

etching, on Rives paper, 2004, signed and dated in pencil, numbered 14/50 on the reverse (there were also ten artist's proofs), published by Paragon Press, London, the full sheet, in very good condition, framed

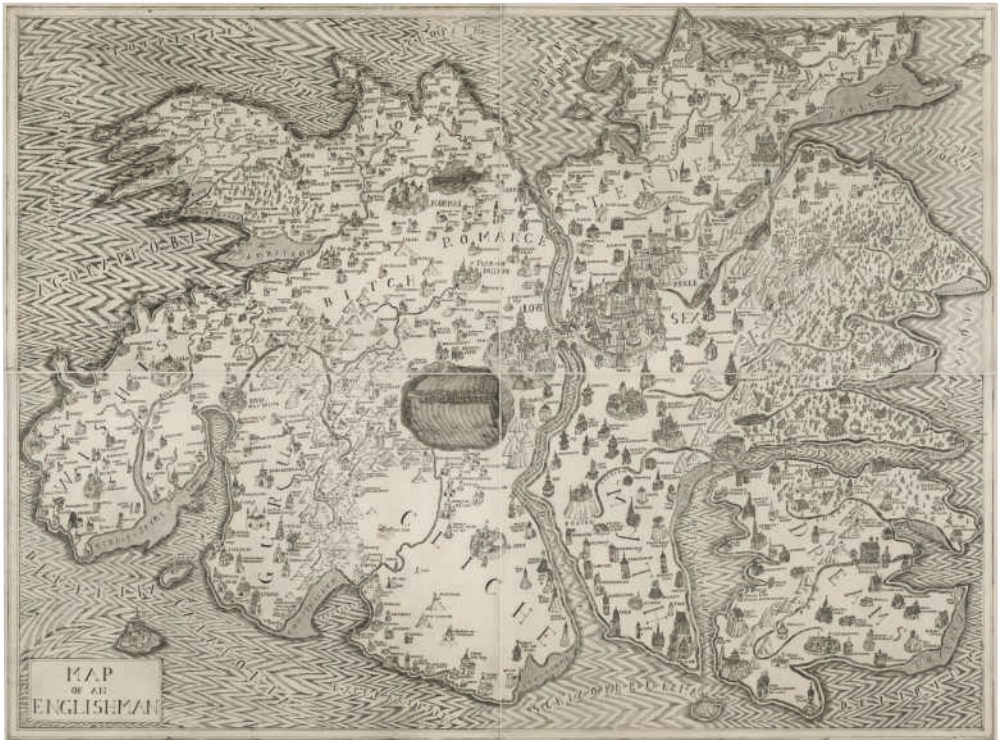
Image: 43 ¾ x 58 ¾ in. (1110 x 1490 mm.)

Sheet: 44 x 59 in. (1120 x 1500 mm.)

\$70,000-100,000

LITERATURE:

Paragon Press pp. 184-5





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

363

GRAYSON PERRY (B. 1960)

Print for a Politician

etching in brown, on Rives paper, 2005, signed in pencil,
annotated 'D' on the reverse (there was also 1 artist proof),
published by Paragon Press, London, with full margins, in very
good condition, framed

Image: 23¾ x 96 in. (603 x 2438 mm.)

Sheet: 26¾ x 98½ in. (679 x 2501 mm.)

\$60,000-80,000

LITERATURE:

Paragon Press pp. 298-299



364
GRAYSON PERRY (B. 1960)

Print for a Politician

etching in violet, on Rives paper, 2005, signed in pencil, annotated 'C' on the reverse (a proof from the edition of 7 lettered A-G, there was also 1 artist proof), published by Paragon Press, London, with full margins, in very good condition, framed
Image: 23¾ x 96 in. (603 x 2438 mm.)
Sheet: 26¾ x 98½ in. (679 x 2501 mm.)

\$50,000-70,000

LITERATURE:

Paragon Press pp. 298-299



365

ARMAN (1928-2005)

Car Accumulation (Matchbox Cars)

toy cars and polyresin multiple, 1985, with incised signature, numbered 15/75, generally in good condition

Overall: 12½ x 9 x 3 in. (308 x 229 x 76 mm.)

\$5,000-7,000



366

KAREL APPEL (DUTCH, 1921-2006)

Flying Fish

acrylic and wood multiple, 1977, signed and numbered 12/50 on a label affixed to the base (there were also six artist's proofs), published by Editions Press, San Francisco, minor nicks and pinpoint losses to the paint, otherwise in good condition

Overall: 20 x 32½ x 8 in. (508 x 825 x 203 mm.)

\$5,000-7,000



367

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain multiple, 2002, numbered 1129/2300, published by the Museum of Contemporary Art, Los Angeles, generally in very good condition, lacking the original box and stand

Diameter: 10¼ in. (260 mm.)

\$8,000-12,000



368

JOHN LENNON (1940-1980)

Bag One

the complete set of fourteen lithographs, on Rives BFK paper, 1970, copy 239 of 300, signed in pencil on the justification page, published by Cinnamon Press, New York, with the original white vinyl portfolio case signed in ink (with minor wear), with inner detachable cardboard folder and supportive vinyl straps
Overall: 26 x 33 in. (660 x 838 mm.) (15)

\$20,000-30,000





369

TAKASHI MURAKAMI (B. 1962)

Ten Prints by the Artist

Flowerball (3D) - Tum Red!, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Papyrus**, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Red, Pink, Blue**, offset lithograph in colors, on wove paper, 2013; **Hey! You! Do You Feel What I Feel?**, offset lithograph in colors, on wove paper, 2014; **Flowerball (3D) - Blue, Red**, offset lithograph in colors, on wove paper, 2013; **Comprehending the 51st Dimension**, offset lithograph in colors, on wove paper, 2014; **Letter to Picasso**, offset lithograph in colors, on wove paper, 2014; **Groping for the Truth**, offset lithograph in colors, on wove paper, 2014; **There is Nothing Eternal in this World. That is Why You are Beautiful**, offset lithograph in colors, on wove paper, 2014; **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

Each Sheet: 28 in. (711 mm.) (Diameter)

(10)

\$8,000-12,000

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

370

DAMIEN HIRST (B. 1965)

Vespula Vidua

screenprint in colors, on wove paper, 2011, signed in pencil, numbered 44/100, published by Other Criteria, London, with the publisher and artist's blindstamps, the full sheet, in very good condition, framed

Sheet: 36½ x 44 in. (914 x 1118 mm.)

\$6,000-8,000



371

DONALD SULTAN (B. 1951)

Five Reds

screenprint in colors with flocking, on Somerset paper, 2002, signed, titled and dated in pencil, numbered 9/60 (there were also 10 artist's proofs), published by Artworks Gallery, Pasadena, California, with full margins, in very good condition, framed

Image: 22½ x 30½ in. (572 x 775 mm.)

Sheet: 38 x 30 in. (965 x 762 mm.)

\$3,000-5,000



END OF SALE

INDEX

A

After Chagall, M., 198
Albers, J., 278
Appel, K., 366
Arman, 365
Arnoldi, C., 287
Arp, J., 1

B

Bacon, F., 246-248
Barney, M., 359
Basquiat, Jean-Michel, 356
Bellmer, H., 2, 3
Beuys, J., 250
Bourgeois, L., 355
Braque, G., 171
Brauner, V., 4-9
Brazil, Maurice, 225

C

Carrington, L., 10
Cassatt, M., 240
Celmins, V., 263-267
Chagall, M., 174-197

D

Dali, S., 11-20, 215
de Chirico, G., 23-25
Delaunay, S., 214
Delvaux, P., 21, 22
Diebenkorn, R., 290
Dine, J., 255, 354
Dix, O., 222
Dominguez, O., 26-28
Dubuffet, J., 119, 120
Duchamp, M., 29, 116

E

Ernst, M., 30-41

F

Fini, L., 42
Francis, S., 288
Frankenthaler, H., 291

G

Giacometti, A., 212, 213

H

Haring, K., 346-351
Hirst, D., 370
Hockney, D., 294-296
Hugo, V., 43
Hundertwasser, H., 289

I

Indiana, R., 357

J

Johns, J., 252-254, 256-
258, 261, 262, 269
Judd, D., 279

K

Kandinsky, W., 226
Katz, A., 352
Kelly, E., 270-276
Kirchner, E., 223
Klee, P., 243-245
Klein, Yves, 249
Koons, J., 367

L

Lam, W., 44, 45
Leger, F., 216
Lennon, J., 368
Lewitt, S., 283, 284
Lichtenstein, R., 297-306
Lissitzky, E., 117, 118

M

Magritte, R., 46-50
Man Ray, 51-54
Mangold, R., 280
Marcoussis, L., 218
Masson, A., 57-62
Matisse, H., 199-210, 217,
227
Matta, 55, 56
Miro, J., 63-92, 121-130,
132-136
Moore, H., 211
Murakami, T., 369

N

Nolde, E., 241, 242

O

Oldenburg, C., 251

P

Perry, G., 362-364
Picasso, P., 93-95, 137-169,
172, 173, 219

R

Rauschenberg, R., 259,
260
Ray, M., 114
Riley, B., 281, 282
Rouault, G., 170
Ruscha, E., 360

S

Santamaria, Guillermo,
228
Schelfhout, L., 221
Seligmann, K., 96
Serra, R., 277
Soyer, R., 224
Stella, F., 285, 286
Sultan, D., 371

T

Tanguy, Y., 98-110
Tanning, D., 111
Thiebaud, W., 292, 293
Toulouse-Lautrec, H., 229-
233, 236-239
Toulouse-Lautrec, Henri,
234, 235
Toyen, 112, 113
Tuttle, R., 268
Twombly, C., 307

V

Villon, J., 115
Villon, Jacques, 220

W

Warhol, A., 308-345
Wesselmann, T., 353
Wool, C., 358, 361

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 (A symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) 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".
- (b) Our 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

- (a) 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.
- (b) 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 offer 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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.
- (c) 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 gemstones. 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.
- (d) 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

- (a) 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.
- (b) 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.
- (c) 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

Lots denoted with ★ are consigned by a US Government selling entity that requires that employees of Christie's or its affiliates and their family members may not bid on any lots in this sale.

1 NEW BIDDERS

- (a) 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:
- (i) 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);

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

(a) 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.

(b) 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.

(c) 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 ***** 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) internet bidders;
- (c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- (d) 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 to 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

Live television 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 25% of the **hammer price** up to and including US\$1,500,000, 20% on that part of the **hammer price** over US\$1,500,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise as per 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, 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:

- 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
- 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 F (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:

- 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**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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
 - return the lot to your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- You 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.
- 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:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, title guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- 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)(i) above and the property must be returned to us in accordance with E2(h)(ii) 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
- 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.
- 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:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978.
 - International transfers, SWIFT: CHASUS33.
 - 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 authentication form which you can get from our Post-Sale Services. You must send a completed CNP authentication form by fax to +1 212 636 4939 or you can email to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- 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 Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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:

- When you collect the lot; or
- At the end of the 30th 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

- 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 F3 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- 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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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(i) above, we are found to be liable to you by 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. In addition, certain lots denoted with ★ are consigned by the US Government selling entity and due to the nature of the consignment, the Government consigning entity requires Christie's to provide the US Government selling entity with a list of the successful bidders of these lots in this sale.

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-USA 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 the work 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.

date: date has the meaning given to it in 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.

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**.

◆ 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.

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 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

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location are

from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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

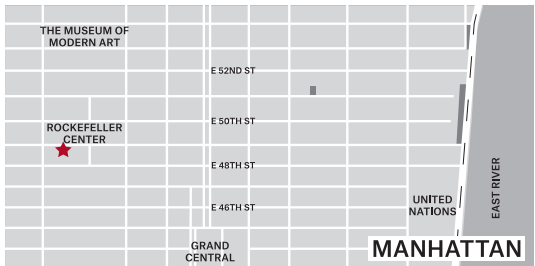
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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: +1 212 636 2070 or 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 OFFICES AND SERVICES

ARGENTINA BUENOS AIRES

+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA SYDNEY

+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA VIENNA

+43 (0) 1 533 881214
Angela Baillou

BELGIUM BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA BERMUDA

+1 401 849 9222
Betsy Ray

BRAZIL RIO DE JANEIRO

+55 21 2222 6553
Candida Soder

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 BOGOTÁ

+571 635 54 00
Juanita Madriran

DENMARK COPENHAGEN

+45 3962 2377
Birgitta Hillingsø
(Consultant)
+45 2612 0092
Rikke Juel Brandt
(Consultant)

FINLAND AND THE BALTIC STATES HELSINKI

+358 40 5837945
Barbro Schauman (Consultant)

FRANCE BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

GREATER EASTERN FRANCE

+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 03 21 02
Jean-Louis Brémilis
(Consultant)

-PARIS

+33 (0) 1 40 76 85 85

POITOU-CHARENTE AQUITAINE

+33 (0)5 36 81 65 47
Marie-Cécile Mousseix

PROVENCE - ALPES CÔTE D'AZUR

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY DÜSSELDORF

+49 (0)21 14 91 59 32
Arno Verkaale

FRANKFURT

+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Hryn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne
Schwetter

INDIA MUMBAI

+91 (22) 2280 7905
Sonal Singh

DELHI

+91 (011) 6609 1170
Sanjay Sharma

INDONESIA JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

ISRAEL TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY MILAN

+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi
(Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti Gonzaga
(Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori Venenti
(Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE

+39 055 219 012
Alessandra Nicolini di Camugliano
(Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN TOKYO

+81 (0)3 6267 1766
Chie Banra

MALAYSIA KUALA LUMPUR

+60 3 6207 9230
Lim Meng Hong

MEXICO MEXICO CITY

+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dorta

THE NETHERLANDS AMSTERDAM

+31 (0)20 57 55 355

NORWAY OSLO

+47 975 800 78
Katriinka Traaeth
(Consultant)

PEOPLES REPUBLIC OF CHINA BEIJING

+86 (0)10 8572 7900
Jinjiang Cai

HONG KONG

+852 2760 1766

SHANGHAI

+86 (0)21 6353 1766
Gwenell Delamairie

PORTUGAL LISBON

+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA MOSCOW

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE SINGAPORE

+65 6735 1766
Wen Li Tang

SOUTH AFRICA CAPE TOWN

+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA SEOUL

+82 2 720 5266
Hye-Kyung Bae

SPAIN BARCELONA

+34 (0)93 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN STOCKHOLM

+46 (0)73 645 2891
Clare Ahman (Consultant)

SWITZERLAND GENEVA

+41 (0)22 319 1766
Eveline de Preyart

SWITZERLAND GENEVA

+41 (0)22 319 1766
Eveline de Preyart

-ZURICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN TAIPEI

+886 2 2736 3356
Ada Ong

THAILAND BANGKOK

+66 (0)2 652 1097
Yaowanee Nirandara
Punchalee Phenjati

TURKEY ISTANBUL

+90 (532) 558 7514
Eda Kehale Argin
(Consultant)

UNITED ARAB EMIRATES -DUBAI

+971 (0)4 425 5647

UNITED KINGDOM -LONDON, KING STREET

+44 (0)20 7839 9060

-LONDON, SOUTH KENSINGTON

+44 (0)20 7920 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1720 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES CHICAGO

+1 312 787 2765
Lisa Cavanaugh

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phiifer

LOS ANGELES

+1 310 385 2600

MIAMI

+1 305 445 1487
Jessica Katz

NEWPORT

+1 401 849 9222
Betsy D. Ray

-NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982
Ellenor Notides

AUCTION SERVICES CHRISTIE'S AUCTION ESTIMATES

+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: ahwhiting@christies.com

PRIVATE SALES

US: +1 212 636 2557
Fax: +1 212 636 2035

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

Singapore
Tel: +65 6543 5252
Email: singapore@ciass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

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

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



ERNST LUDWIG KIRCHNER (1880-1938)
Kopf Ludwig Schames, 1918 · woodcut, Gercken 896/II (III)
57 x 26 cm · signed and dedicated middle left
CHF 60'000 - 80'000

SWISS ART SALE

Zurich, 5 December 2016

VIEWING

2-4 December 2016

Kunsthaus Zurich, Grosser Vortragssaal

8001 Zurich

CONTACT

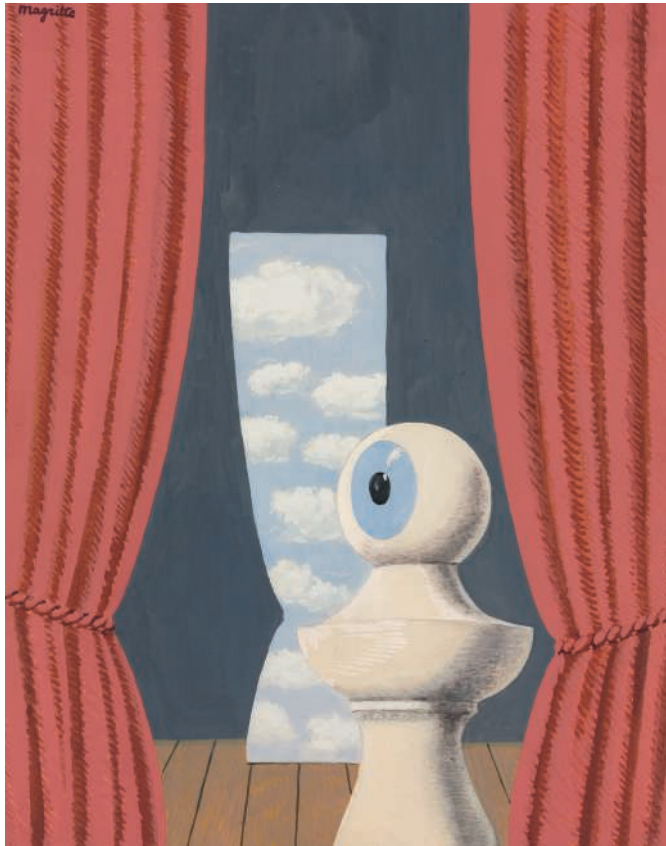
Hans-Peter Keller

hkeller@christies.com

+41 (0) 44 268 10 12



CHRISTIE'S



© 2016 C. Herscovici, London / Artists Rights Society (ARS), New York.

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR
RENE MAGRITTE (1898-1967)

Hommage à Shakespeare
signed 'Magritte' (upper left)
gouache on paper
13 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (34 x 27 cm.)
Painted in September, 1963
\$700,000 - 1,000,000

IMPRESSIONIST & MODERN ART EVENING SALE

New York, 16 November 2016

VIEWING

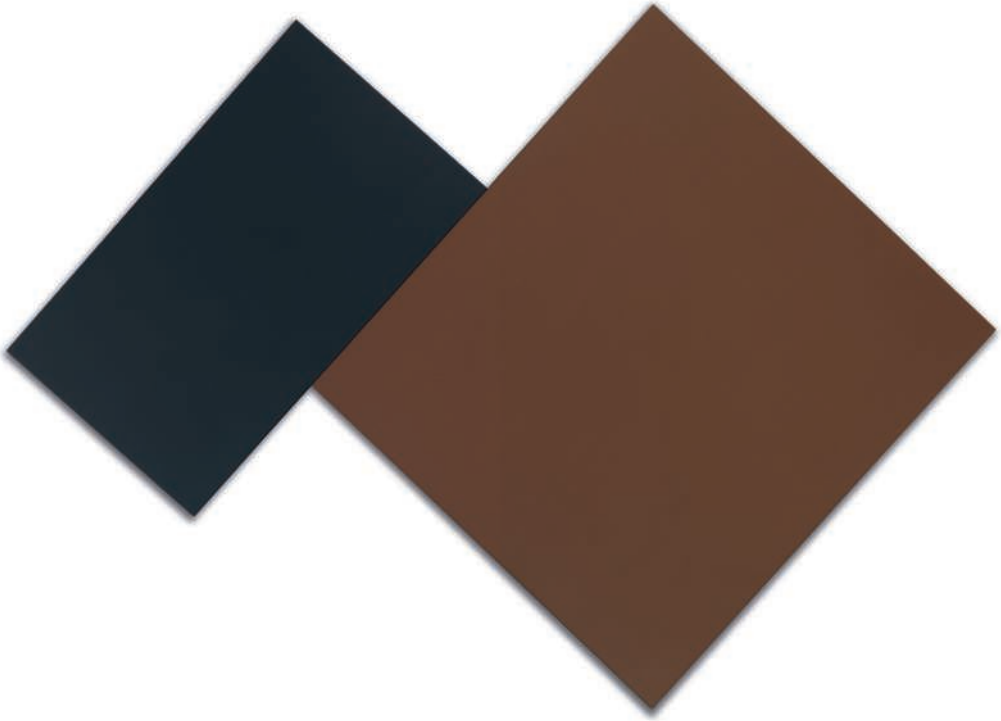
5-16 November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Jessica Fertig
jfertig@christies.com
+1-212-636-2050



CHRISTIE'S



Property of an Important New York Collector
ELLSWORTH KELLY (1923-2015)
Brown Black · oil on canvas, in two parts
overall: 81 ½ x 114 ¾ in. (207 x 291.5 cm.)
Painted in 1988.
\$3,000,000-5,000,000
© Ellsworth Kelly, courtesy Matthew Marks Gallery

POST-WAR AND CONTEMPORARY ART

EVENING SALE

New York, 15 November 2016

VIEWING

5-15 November
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sara Friedlander
sfriedlander@christies.com
+1 212 641 7554



CHRISTIE'S



A rare and beautiful collection of 113 livres d'artistes from the first half of the 20th century

**PEINTRES ET POÈTES: LES CLASSIQUES DE LA
MODERNITÉ, COLLECTION WERNER BOKELBERG**

Paris, 5 December 2016

NEW YORK VIEWING

28 October-1 November 2016
20 Rockefeller Plaza
New York, NY 10020

PARIS VIEWING

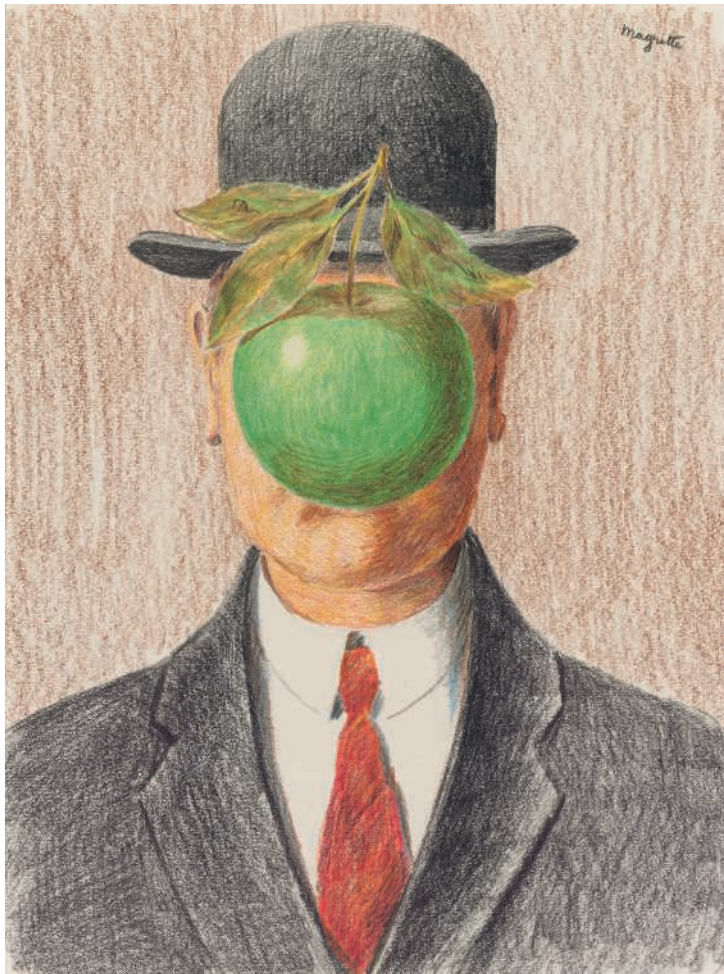
2-4 December 2016
9 avenue Matignon
75008 Paris

CONTACT

Philippine de Saily
pdesaily@christies.com
+33 1 40 76 84 39



CHRISTIE'S



RENÉ MAGRITTE (1898-1963)
Le fils de l'homme, 1963
coloured pencil on paper
14 ¼ x 10 ⅝ in. (36.2 x 27.1 cm.)
£150,000-250,000

THE ART OF THE SURREAL EVENING SALE

King Street, 1 February 2017

VIEWING

8 King Street
London SW1Y 6QT

CONTACT

Olivier Camu
ocamu@christies.com
+44 207 389 2450



CHRISTIE'S



Property of a Private Collector
PABLO PICASSO (1881-1973)

Femmes fleurs (A.R. 50) · stamped and marked 'Madoura Plein Feu/Edition Picasso/Edition Picasso/Exemplaire Editeur/Madoura/R152' (underneath) · white earthenware ceramic pitcher with colored engobe and glaze
Height: 13 $\frac{3}{8}$ in. (34 cm.) · Conceived in 1948 and executed in a numbered edition of 175
\$15,000-25,000

PICASSO CERAMICS

Online, November 2016

VIEWING

November 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Sarah El-Tamer
sel-tamer@christies.com
+1 212 636 2146



CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

PRINTS AND MULTIPLES

TUESDAY 1 NOVEMBER 2016
AT 10.00 AM AND 2.00 PM

WEDNESDAY 2 NOVEMBER 2016
AT 10.00 AM AND 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: RED
SALE NUMBER: 12206

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s
US\$1,000 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 Fax: +1 212 636 4938 on-line www.christies.com

12206

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (Important)

Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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
L11	Photographs, Posters & Prints 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 Pylkkänen, 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 Pylkkänen, 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
Brett Gorvy, Chairman
Loïc Gouzer, Deputy Chairman
Ben Hall, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Laura Paulson, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

Martha Baer, Heather Barnhart, Michael Bass,
Elizabeth Beaman, G. Max Bernheimer, Rita Boyle,
Bonnie Brennan, Thomas Burstein, Sarah Cashin,
Lisa Cavanaugh, Kenneth Citron, Sandra Cobden,
Deborah Coy, Francois de Poortere, Carrie Dillon,
Monica Dugot, Sheri Farber, Lydia Fenet,
Melissa Gagen, Virgilio Garza, Lisa Gluck,
Keren Gottesman, Benjamin Gore, Karen Gray,
Jennifer K. Hall, Darius Himes, Koji Inoue,
Erik Jansson, Rahul Kadakia, Kathy Kaplan,
Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, Susan Kloman, Brooke Lampley,
Julie Leonhardt Latorre, Daphne Lingon,
Richard Lloyd, Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Andrew McVinish, Adrien Meyer,
Michelle Meyercord, Richard Nelson,
Shira Nichaman, Ellanor Notides, Tash Perrin,
Jason Pollack, Denise Ratinoff, John Reardon,
Margot Rosenberg, Sonya Roth, Caroline Sayan,
Xan Serafin, Brett Sherlock, Muys Sniijders,
Will Strafford, 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, Danielle Austin, Kelly Ayers,
Diane Baldwin, Brett Banchech, Adrian Bijanada,
Diana Bramham, Eileen Brankovic,
Cristina Carlisle, John Caruso, Angelina Chen,
Pauline Cintrat, Moira Cowan Anne Dayton
Ginette Dean, Cathy Delany, Elise de la Selle,
Yasaman Djunic, Alexandra Duch, Ian Ehling,
Ross Elgie, Jessica Fertig, 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, Margaret Hoag,
Per Holmberg, Andrew Holter, Jennifer Hong,
Val Hoyt, Anne Igelbrink, Sandhya Jain Patel,
Leanne Jagtiani, Jessica Katz, Sumako Kawai,
Caroline Kelly, Peter Klarinet, Alexis Klein,
David Kleiweg de Zwaan, Richard LaSalle,
Lisa Layfer, Christine Layng, Nathalie Lenci,
Mary Libby, Ryan Ludgate, Ann Lydecker,
Laurie Lasdon Marshall, Erin McAndrew,
Adam McCoy, Michael Moore, Caroline Moustakis,
Laura Nagle, Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Sam Pedder-Smith,
Saara Pritchard, Carleigh Queenth, Shlomi Rabi,
Kimberly Ray, Jeremy Rhodes, Casey Rogers,
Thomas Root, William Russell, Arianna Savage,
Stacey Sayer, Sari Sharaby-Swartz, Brian Shaw,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Scott Torrence, Arianna Tosto, Terence Vetter,
Beth Vilinsky, Jacqueline Wachter, Jill Waddell,
Hartley Waltman, Michal Ward, Eric Wind,
Alan Wintermute, Jennifer Wright, Kristen Yraola,
Timothy Yule, Jennifer Yum, Larlyssa Zalisko,
Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Charlie Adamski,
Lauren Anderson, Bernadine Boisson,
Anne Bracegirdle, Christiana Bromberg,
Elisa Catenazzi, Ana Maria Celis, Patrick Conte,
Leiko Coyle, Alison Curry, Anne Dayton,
Christine Donahue, Caitlin Donovan,
Kristen de Bruyn, Elise de la Selle, Ashish Desai,
Julie Drennan, Emily Fisher, Heather Fowler,
Sara Fox, Kristen France, Juarez Francis,
Douglas Goldberg, Robert Gordy, Julia Gray,
Lindsay Griffith, Emily Grimbalk, Megan Guzman,
Rachel Hagopian, Natalie Hamrick,
Adeline Han, Anna Handy, Anne Hargrave,
Caroline Hoos, Andrew Huber, Katie Jacobs,
Sima Jalili, Stephen Jones, Sung Hee Kim,
Kirill Kluev, Kristin Kolich, Samantha Koslow,
Paula Kowalczyk, Emma Kronman,
James Lees, Alexandra Lenobel, David Lieu,
Alexander Locke, Amelia Manderscheid,
Samantha Margolis, Hadley Miller, Leo Montan,
Danielle Mosse, Takaaki Murakami, Libia Nahas,
Margaret O'Connor, Tom Orf, Ayub Patel, Yi Peng,
Jessica Phifer, Prakash Ramdas, Jeremy Rhodes,
Sara Rutter, Kristina Ryan, Emily Sarokin,
Morris Scardigno, Morgan Schoonhoven,
Chloe Sherrill, Hannah Fox Solomon,
Natalie Stagnitti, Bo Tan, Lillian Vasquez,
Chloe Waddington, Mike Wang, Emma Winder,
Gretchen Yagielski, Cara Zimmerman

CHRISTIE'S AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Brook Hazelton, President
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, 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, Konrad Keesee,
Lydia Kimball, Mary Libby, Juanita Madrinan,
Brenda Norris, Kelly Perry, Betsy Ray, Nancy Rome

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





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020