

An abstract painting featuring a large, solid black silhouette of a human head in profile, facing right. The silhouette is set against a background of vibrant yellow and white brushstrokes, which appear to be layered and textured, suggesting a sense of depth and movement. The overall composition is dynamic and expressive.

PRINTS & MULTIPLES

New York 19-20 April 2017

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PRINTS & MULTIPLES

WEDNESDAY 19 AND THURSDAY 20 APRIL 2017

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Sold to Benefit the Andy Warhol Foundation for the Visual Arts
The Estate of Harry M. Goldblatt
The Bass Museum of Art, Sold to Benefit the Acquisitions Fund
The Collection of Guy and Marie-Hélène Weill
The Collection of Ruth and Jerome Siegel
The Collection of Earl and Camilla McGrath
The Collection of Hunt Henderson, New Orleans
The Estate of Rosamond Bernier

AUCTION

Wednesday 19 April 2017

2.00 pm (Lots 1-70)

Thursday 20 April 2017

2.00 pm (Lots 71-181)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Friday	14 April	10.00 am - 5.00 pm
Saturday	15 April	10.00 am - 5.00 pm
Monday	17 April	10.00 am - 5.00 pm
Tuesday	18 April	10.00 am - 5.00 pm

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Richard Lloyd (#1459445)

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **STITCHES-13738**

CONDITIONS OF SALE

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

[40]

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Inside Divider Page: Lot 80

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Inside Back Cover: Lot 150

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CHRISTIE'S

MODERN PRINTS
LOTS 1-70
WEDNESDAY APRIL 19

1

FERNAND LEGER (1881-1955)

Le Vase

lithograph in colors, on Arches J. Perregot paper, 1927, signed in pencil, a proof aside from the edition of 100, published by Galerie Simon, Paris, with wide margins, the colors exceptionally fresh and vibrant, minor repaired tears in places at the sheet edges, framed

Image: 21 x 17 $\frac{1}{8}$ in. (533 x 435 mm.)

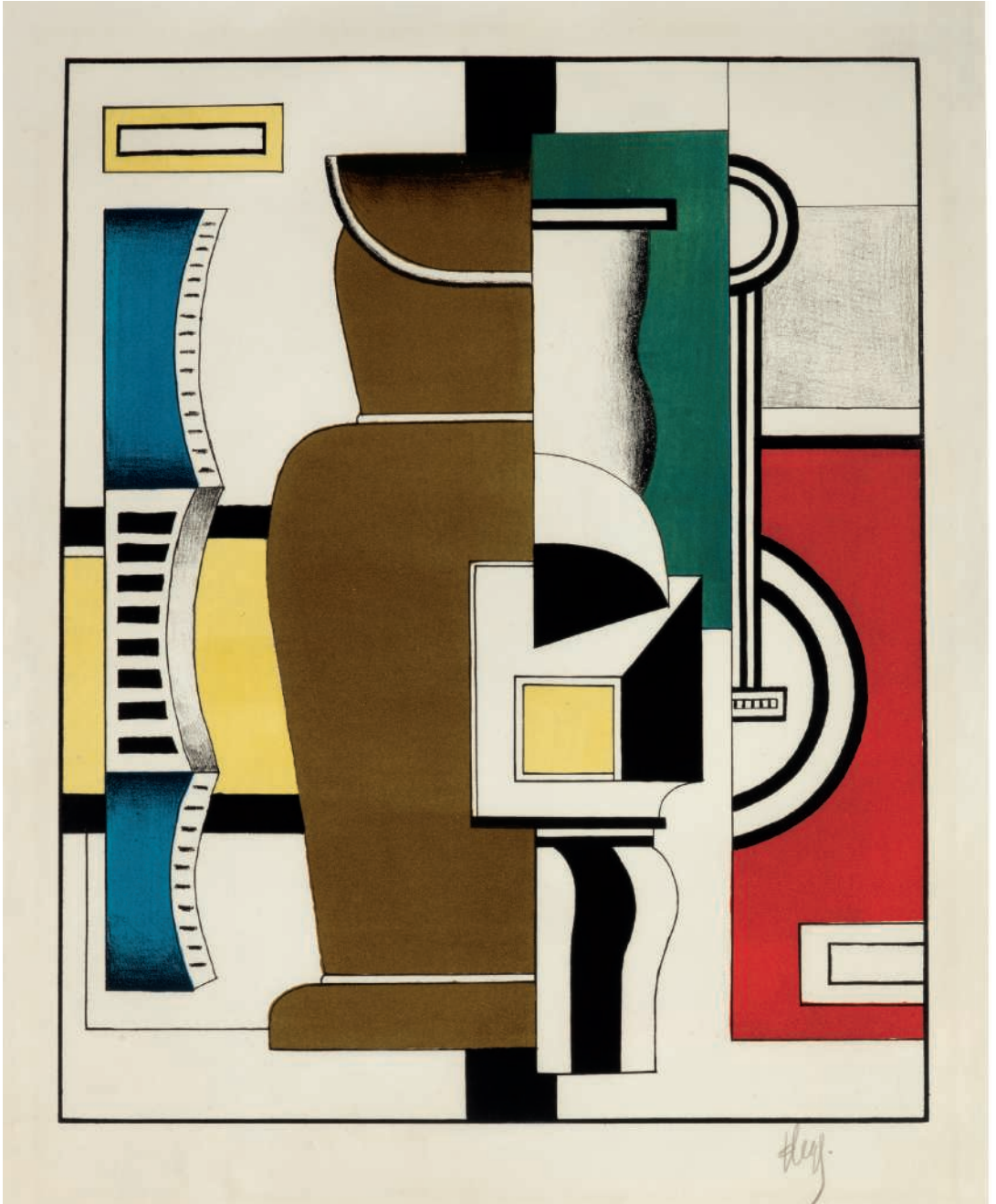
Sheet: 29 $\frac{1}{2}$ x 21 $\frac{3}{4}$ in. (749 x 552 mm.)

\$20,000-30,000

LITERATURE:

Sapphire 12

Fernand Leger first intended to print *Le Vase* using only primary colors, with black ink to provide outlines and shading. The non-primary colors, the green and brown which form and frame the vase, were to be made by combining the primary colors: printing yellow over blue and red over yellow respectively. After several attempts Leger decided that the printing of the brown in this fashion proved too complicated, and so the brown became a pre-mixed color. The green however remained a combination of inks created during printing. Due to this fact, each impression of *Le Vase* varies: some show a green with darker areas where the blue dominates; in others the yellow shows through to create a lighter tone. The present example is an exceptionally vibrant example of this process.



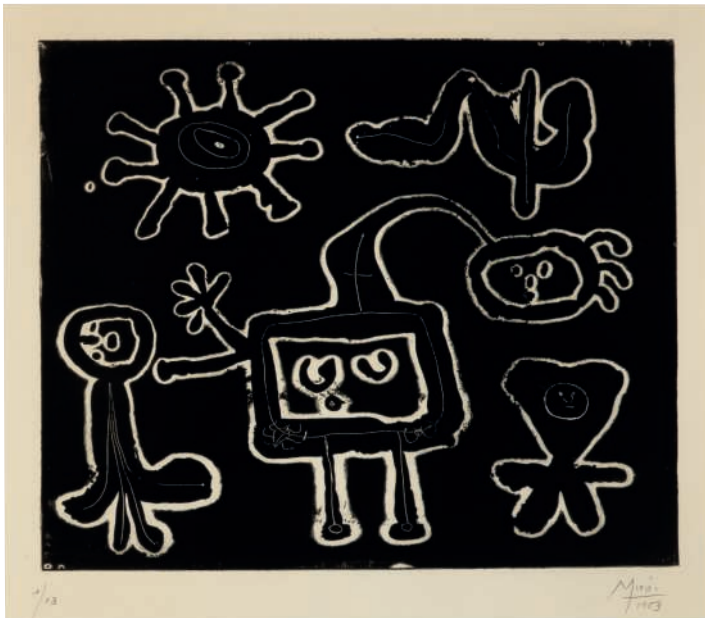


2
JOAN MIRÓ (1893-1983)
 Barcelona XLIII,
 from *Barcelona Series*

lithograph, on wove paper, 1944, signed and dated in pencil, numbered 2/5 (there were also two artist's proofs), published by Joan Prats, Barcelona, with full margins, pale mat staining, framed
 Image: 17½ x 13¾ in. (444 x 346 mm.)
 Sheet: 23¼ x 18¾ in. (590 x 473 mm.)

\$6,000-8,000

LITERATURE:
 Mourlot 48



3
JOAN MIRÓ (1893-1983)
Serie I: one plate

etching, on Rives vellum paper, 1952-53, signed and dated in pencil, numbered 1/13, published by Maeght éditeur, Paris, with full margins, time staining, framed
 Image: 14¾ x 17¾ in. (376 x 451 mm.)
 Sheet: 19¾ x 25½ in. (498 x 648 mm.)

\$5,000-7,000

LITERATURE:
 Dupin 76



4

JOAN MIRO (1893 - 1983)

Femme et chien devant la Lune

pochoir in colors, on wove paper, 1935, signed and dated in pencil, numbered 52/60, published by Adlan, Barcelona, with full margins, occasional pinpoint foxing in places in the margins and on the reverse, otherwise in generally good condition, framed

Image: 20 x 18 $\frac{3}{4}$ in. (508 x 476 mm.)

Sheet: 25 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in. (654 x 499 mm.)

\$10,000-15,000

LITERATURE:

Dupin 18



5
JOAN MIRO (1893-1983)
L'Adorateur du soleil

etching with aquatint and carborundum in colors, on Arches paper, 1969, signed in pencil, numbered 45/75, published by Maeght éditeur, Paris, the full sheet, pale uneven light-staining, otherwise generally in good condition, framed
Sheet: 41¼ x 26¾ in. (1060 x 679 mm.)

\$10,000-15,000

LITERATURE:
Dupin 483



6
JOAN MIRO (1893-1983)
Le Grand carnassier

etching with aquatint and carborundum in colors, on Arches paper, 1969, signed in pencil, numbered 35/75, published by Maeght éditeur, Paris, the colors slightly attenuated, uneven pale light-staining, framed
Sheet: 41¼ x 27½ in. (1048 x 698 mm.)

\$8,000-12,000

LITERATURE:
Dupin 502



7
JOAN MIRO (1893-1983)

L'Etrangle

etching and aquatint in colors, on Arches paper, 1974, signed in pencil, numbered 11/50, published by Maeght éditeur, Paris, with their blindstamp, with full margins, occasional pale foxing, pale light- and mat staining, framed
Image: 45 x 29 in. (1143 x 737 mm.)
Sheet: 54¼ x 37¾ in. (1378 x 959 mm.)

\$15,000-20,000

LITERATURE:
Dupin 651



8
JOAN MIRO (1893 - 1983)
 La Harpie

etching with aquatint and carborundum in colors, on Arches paper, 1969, signed in pencil, numbered 30/75, published by Maeght éditeur, Paris, 1969, the full sheet, generally in good condition
 Sheet: 37 x 27½ in. (940 x 698 mm.)

\$10,000-15,000

LITERATURE:
 Dupin 506



9
JOAN MIRO (1893-1983)
 Barbare dans la neige

etching with aquatint in colors, on wove paper, 1976, signed in pencil, numbered 19/50, published by Maeght éditeur, Paris, the full sheet, generally in good condition, framed
 Sheet: 41¼ x 29¼ in. (1048 x 743 mm.)

\$8,000-12,000

LITERATURE:
 Dupin 928



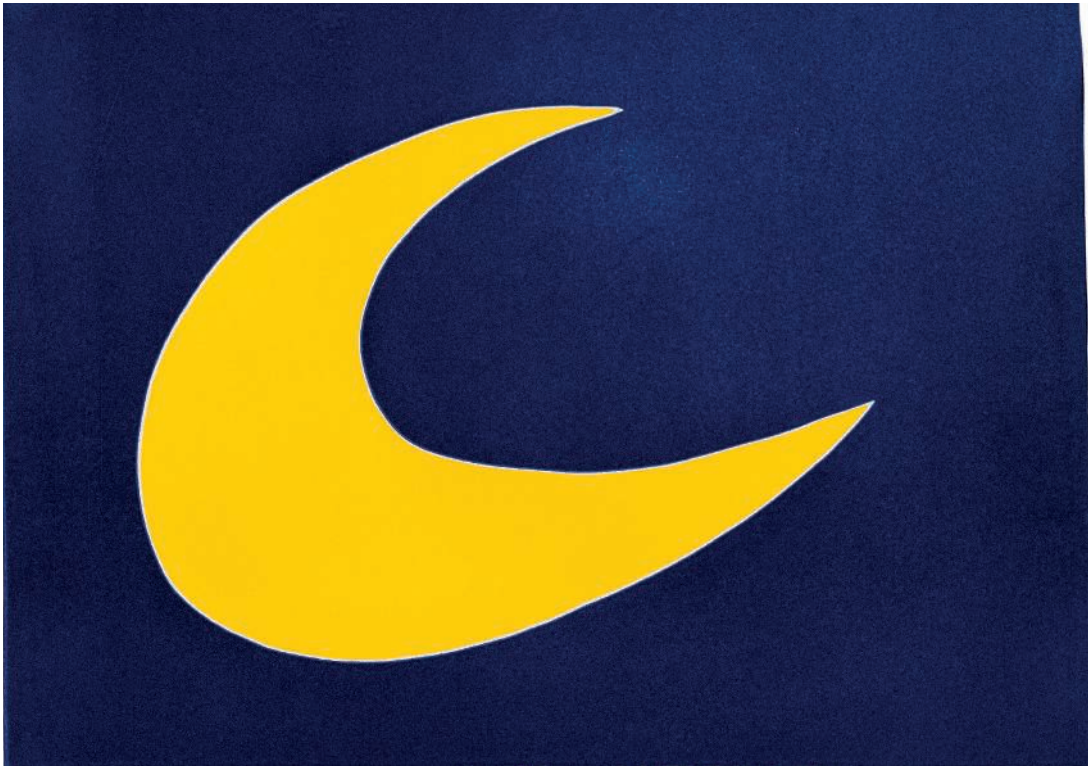
10
JOAN MIRO (1893-1983)

Manoletina

aquatint and carborundum in colors, on Mandeure rag paper, signed in pencil, numbered 15/75, published by Maeght éditeur, Paris, the full sheet, two foxmarks above the right element of the composition, occasional pinpoint foxmarks in the unprinted areas, otherwise generally in good condition
Sheet: 27½ x 41 in. (699 x 1041 mm.)

\$15,000-25,000

LITERATURE:
Dupin 509



11

JOAN MIRO (1893-1983)

Francesc d'Assis: Càntic del Sol

the complete set of 33 etchings and aquatints in colors, on Guarro wove paper, 1975, *in-* and *hors-texte*, with title page, text in Catalan and justification, signed in pencil on the justification, copy 131 of 273, published by Editorial Gustavo Gili, Barcelona, 1975, loose (as issued), original grey Barker paper cover and yellow cloth-covered protective boards and portfolio box with printed text in red (minor surface soiling). 15¼ x 21½ in. (400 x 543 mm.)

album

\$10,000-15,000

LITERATURE:

Dupin 833-867; Cramer books 196



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

12

JOAN MIRO (1893-1983)

Les Deux Amis

etching and aquatint in colors with carborundum, on Mandeure rag paper, 1969, signed in pencil, numbered 23/75, published by Maeght éditeur, Paris, with full margins, uneven mat staining, taped to an overmat on the reverse of the upper sheet edge (showing through), framed

Image: 27 $\frac{1}{8}$ x 41 $\frac{1}{8}$ in. (705 x 1065 mm.)

Sheet: 37 $\frac{1}{2}$ x 55 $\frac{1}{8}$ in. (955 x 1400 mm.)

\$12,000-18,000

EXHIBITED:

Dupin 493



13
JOAN MIRO (1893-1983)

Le Rebelle

etching with aquatint and carborundum in colors, on Mandeure paper, 1967, signed in pencil, numbered 63/75, published by Maeght Editeur, Paris, with full margins, in very good condition
Image: 36 ¾ x 25 ¼ in. (933 x 642 mm.)
Sheet: 40 ¾ x 28 ¾ in. (1038 x 730 mm.)

\$20,000-30,000

LITERATURE:
Dupin 439



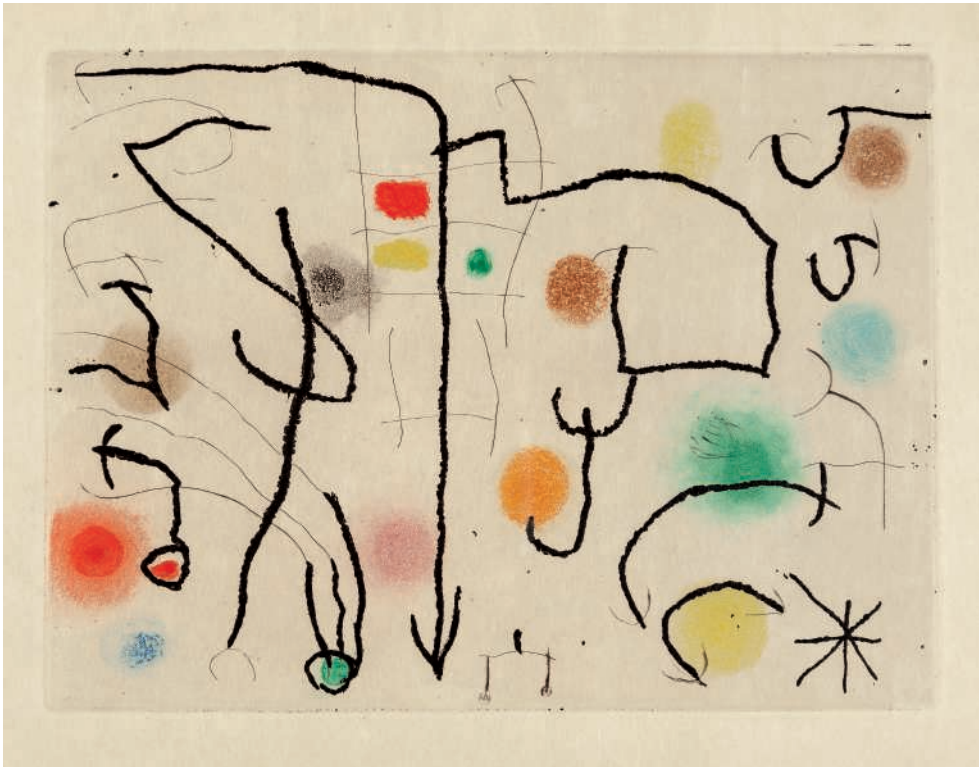
14
JOAN MIRO (1893-1983)

La Sorcière

etching with aquatint and carborundum in colors, on Arches paper, 1969, signed in pencil, numbered 19/75, published by Maeght éditeur, Paris, the full sheet, generally in good condition
Image: 38¾ x 23¾ in. (975 x 594 mm.)
Sheet: 41¼ x 27¾ in. (1048 x 702 mm.)

\$12,000-18,000

LITERATURE:
Dupin 519



15
VARIOUS ARTISTS

Pablo Picasso and Ilia Zdanevitch (Iliazd), *Hommage À Roger Lacourrière*, Le Degre Quarante et Un, Paris, 1968

the complete portfolio of thirteen etchings (three in colors), on *vieux Japon* paper, *hors-texte*, title page, text in French and justification page, signed by the author in red pencil on the justification page, signed by nine of the artists on an additional signature page, copy 9 of 50 on this paper (there were also ten copies on *parchemin rustique*), each with full margins, the lower margins slightly toned in places, otherwise in generally good condition, loose (as issued), with original parchment covered boards with lettering on the front and cloth-covered slipcase. 10½ x 13 in. (267 x 330 mm.)

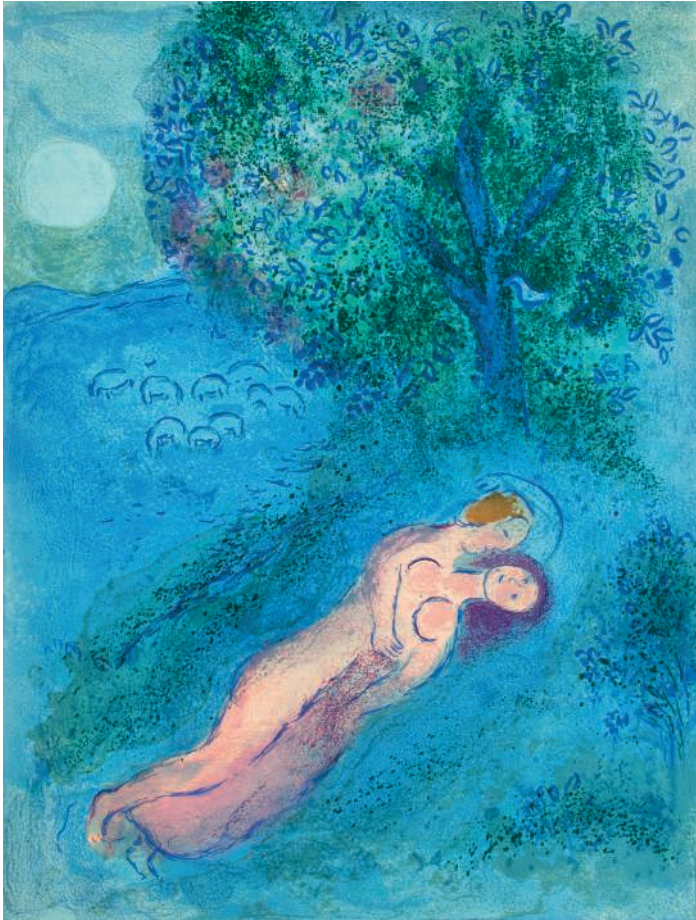
album

\$15,000-25,000

LITERATURE:

Cramer Books 141

Including: Andre Beaudin, Camille Bryen, André Derain, André Dunoyer De Segonzac, Max Ernst (R. 95), Alberto Giacometti, Alberto Magnelli, Louis Marcoussis (V. XV), André Masson (C. 77), Joan Miró (D. 456), Pascin, Pablo Picasso (C. 141), Leopold Survage



16

MARC CHAGALL (1887-1985)

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

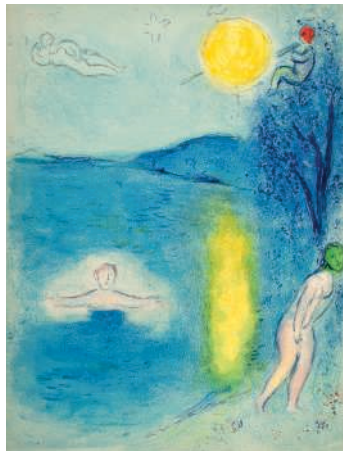
the complete set of forty-two lithographs in colors, *hors-texte*, title page, text in French, table of contents, justification, on Arches paper, signed in ink on the justification, copy 112 of 250 (there were also 20 artist's proof copies in Roman numerals and a signed edition of 60 with margins), each 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.)

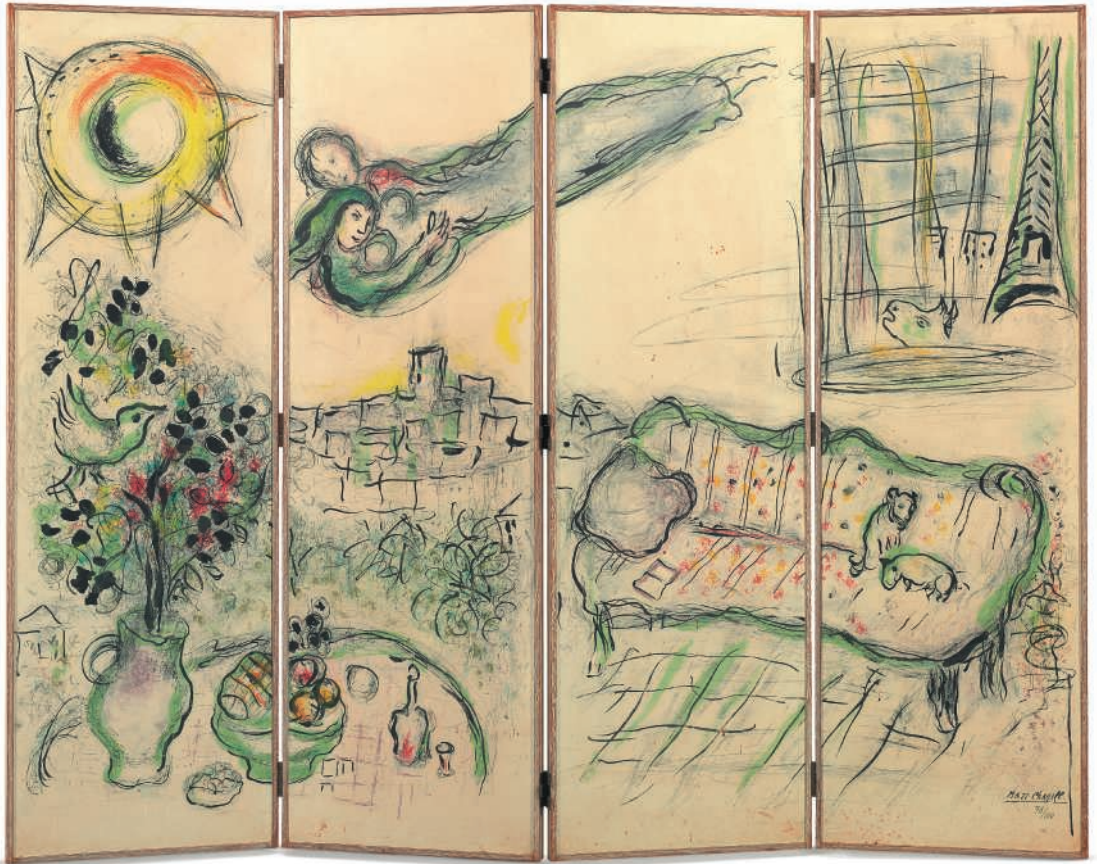
album

\$150,000-250,000

LITERATURE:

Mourlot 308-349; Cramer books 46





PROPERTY FROM THE ESTATE OF HARRY M. GOLDBLATT

17

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 near the sheet edges and in the unprinted area of the third panel
Overall: 57 x 75 in. (1461 x 1905 mm.)

(4)

\$30,000-50,000

LITERATURE:
Mourlot 390



18
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.)

\$50,000-70,000

LITERATURE:
Mourlot 976



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

19

HENRI MATISSE (1869-1954)

La nageuse dans l'aquarium, from *Jazz*

pochoir in colors, on Arches paper, 1947, from the book edition of 250, published by Tériade Editeur, Paris, the full sheet, with central vertical fold (as issued), in good condition, framed
Sheet: 16¾ x 25½ in. (425 x 647 mm.)

\$10,000-15,000

LITERATURE:

see Duthuit books 22



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

20

HENRI MATISSE (1869-1954)

Visage légèrement penché vers la gauche

lithograph, on *Japon* paper, 1913, signed in ink, numbered 46/50, also with the artist's stamped initials (as issued), the full sheet, light-staining, otherwise generally in good condition, framed
Sheet: 19¾ x 13 in. (502 x 330 mm.)

\$10,000-15,000

LITERATURE:

Duthuit 414



21

HENRI MATISSE (1869-1954)

Dix danseuses: one plate

lithograph, on *Japon* paper, 1926-27, signed in pencil, numbered 15/15 (there was also an edition of 130 on Arches paper), with margins, framed

Image: 18 x 11 in. (457 x 279 mm.)

Sheet: 19½ x 12¾ in. (498 x 234 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 482



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

22

HENRI MATISSE (1869-1954)

Nu au fauteuil

etching, on *Chine collé* mounted to wove paper, 1935, signed in pencil, numbered 23/25, pale light-staining, otherwise in good condition, framed

Image: 15 x 11 in. (381 x 279 mm.)

Sheet: 5½ x 4¼ in. (140 x 108 mm.)

\$10,000-15,000

LITERATURE:

Duthuit 245



23

HENRI MATISSE (1869-1954)

Autoportrait

lithograph, on *Chine* paper, 1923, signed in pencil, numbered 6/10, with full margins, in very good condition, framed

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

Sheet: 20¾ x 15¾ in. (517 x 390 mm.)

\$18,000-25,000

LITERATURE:

Duthuit 440

24

HENRI MATISSE (1869-1954)

Jeune Hindoue

lithograph, on Arches paper, 1929, signed in pencil, inscribed 'essai' (a proof aside from the edition of 50), with margins, framed

Image: 11 x 14 in. (279 x 356 mm.)

Sheet: 14 $\frac{7}{8}$ x 19 $\frac{3}{4}$ in. (378 x 502 mm.)

\$8,000-12,000

LITERATURE:

Duthuit 508



25

HENRI MATISSE (1869-1954)

Hindoue à la jupe de tulle

lithograph, on *Chine* paper, 1929, signed in pencil, numbered 35/50 (there were also ten artist's proofs), with full margins, in good condition, framed

Image: 11 x 15 in. (279 x 381 mm.)

Sheet: 16 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in. (419 x 521 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 510





26
HENRI MATISSE (1869-1954)

Petite aurore

lithograph, on *Chine* paper, 1925, signed in pencil, numbered 'epreuve d'artiste 3/10' (an artist's proof, the edition was 50), with full margins, in good condition, framed
Image: 5¼ x 8 in. (133 x 203 mm.)
Sheet: 11 x 14¾ in. (279 x 375 mm.)

\$15,000-25,000

LITERATURE:
Duthuit 436



27
HENRI MATISSE (1869-1954)

Nu. Étude de torsion du corps

lithograph, on *Japon* paper, 1926, signed in pencil, numbered 'épreuve d'artiste 5/10' (the edition was 50), with full margins, creasing at the left and right lower sheet corners, otherwise in good condition, framed

Image: 17 x 31½ in. (432 x 800 mm.)

Sheet: 19 x 33 in. (480 x 840 mm.)

\$25,000-35,000

PROVENANCE:

The Estate of the Artist,

Christie's New York, 25 April 2001, lot 104

Acquired at the above sale by the present owner

LITERATURE:

Duthuit 472

28

PABLO PICASSO (1881-1973)

Le Repas Frugal

etching, on Van Gelder paper, 1904, a very good impression of the second (final) state, from the edition of 250 (there was also an edition of 27 or 29 on *Japon* paper), published by Ambroise Vollard, Paris, 1913, with wide margins, generally in good condition

Image: 18¼ x 14¼ in. (463 x 361 mm.)

Sheet: 25¾ x 20 in. (654 x 508 mm.)

\$150,000-250,000

LITERATURE:

Bloch 1; Baer 2

Le repas frugal is Picasso's second etching, created when the artist was only 23 years old, yet it is one of the greatest in the history of printmaking and a key work of his early career, perhaps the quintessential and final Blue Period icon.

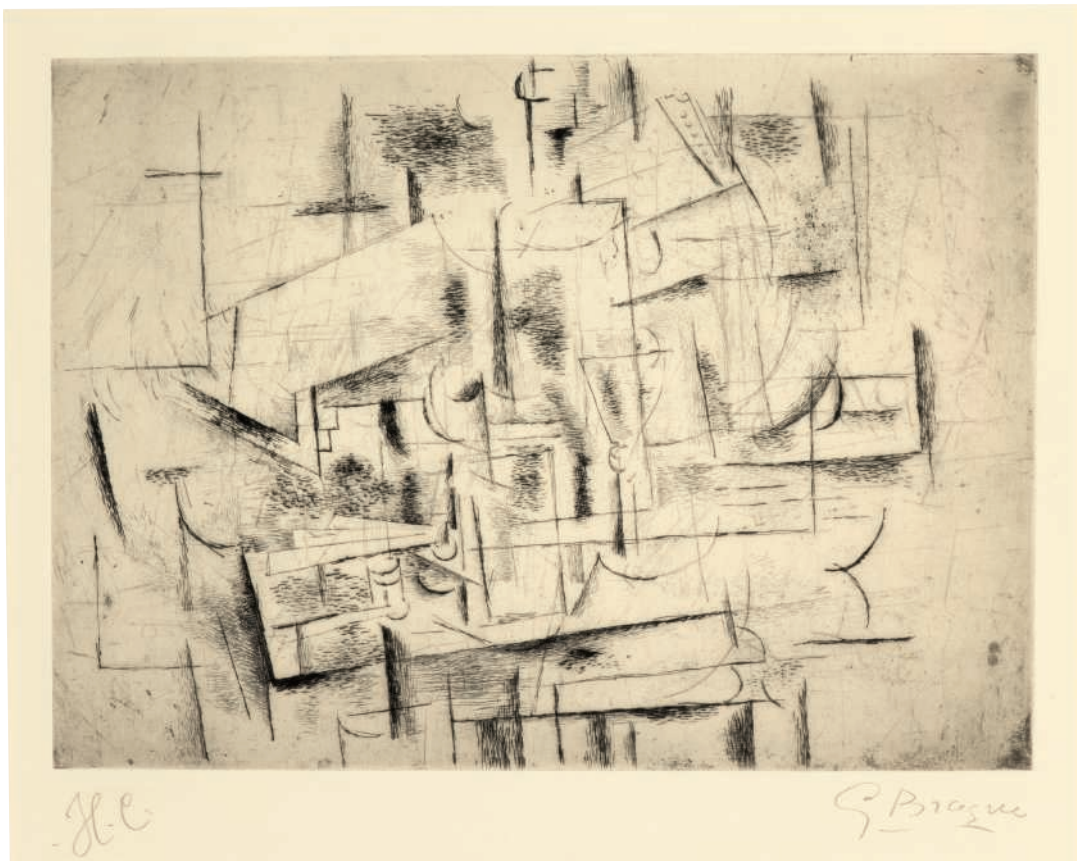
'Picasso was working at the time on an etching, which has become famous since: it is of a man and a woman sitting at a table in a wine-shop. There is the most intense feeling of poverty and alcoholism and a startling realism in the figures of this wretched, starving couple.' (F. Olivier, Picasso and his friends, London, 1964, p. 27-8.)

Thus Fernande Olivier describes *Le repas frugal*, which she saw on her first visit to Picasso's studio at the Bateau Lavoir in August 1904. What she probably did not know was that the woman in the print is a portrait of Madeleine, Picasso's lover at the time. As it turned out, Picasso would divide his attentions between Madeleine and Fernande for quite some time before Fernande ultimately became the artist's first great love and muse. In the Summer of 1904, however, Madeleine still played an important role in Picasso's life in Paris. The man seated next to her is a figure from the artist's past in Barcelona which he had finally left only four months earlier. He first appears in several sketches and a gouache from 1903 and then in the large painting *Le repas de l'aveugle* of the same year. Both the blind man from Barcelona and Madeleine from Paris would continue to haunt Picasso's imagination and their chiselled features and gaunt bodies re-appear in different guises until 1905. *Le repas frugal* thus bridges the Blue and Rose Periods and 'links Picasso's Spanish past with his French future.' (John Richardson, *A Life of Picasso*, vol. I, p. 300, London, 1991).

Whereas Madeleine would eventually be superseded in Picasso's life and work by Fernande, the blind man (and his alter ego the minotaur) would, as Roland Penrose observed, remain a central figure in the artist's personal mythology: 'The allegory of the blinded man has pursued Picasso throughout his life like a shadow as though reproaching him for his unique gift of vision.' (R. Penrose, *Picasso: His Life and Work*, London, 1981, p. 89.)

Between his Blue and Rose Periods Picasso's interest shifted from the urban poor to the *saltimbanques*, the strolling acrobat players of Paris. The style and mood of his work also gradually changed. This is best illustrated by comparing *Le repas de l'aveugle* with the gouache *Acrobate et jeune arlequin* of 1905: there is an earthy weight and sense of deep sorrow about the former, whilst the latter is imbued with an ethereal elegance not found in the earlier pictures. Melancholy rather than intense grief became the prevailing sentiment. This transition towards a less sombre atmosphere is also manifest in *Le repas frugal*: the misery of the scene is alleviated by the couple's tender embrace and the woman's knowing smile. The stylistic shift towards more refined, elegant figures is particularly pronounced in the print: the bodies are emaciated and their limbs elongated to the extreme - an effect that is perhaps intensified by the linear quality of the etching technique. Not without reason has it been described as a mannerist print.





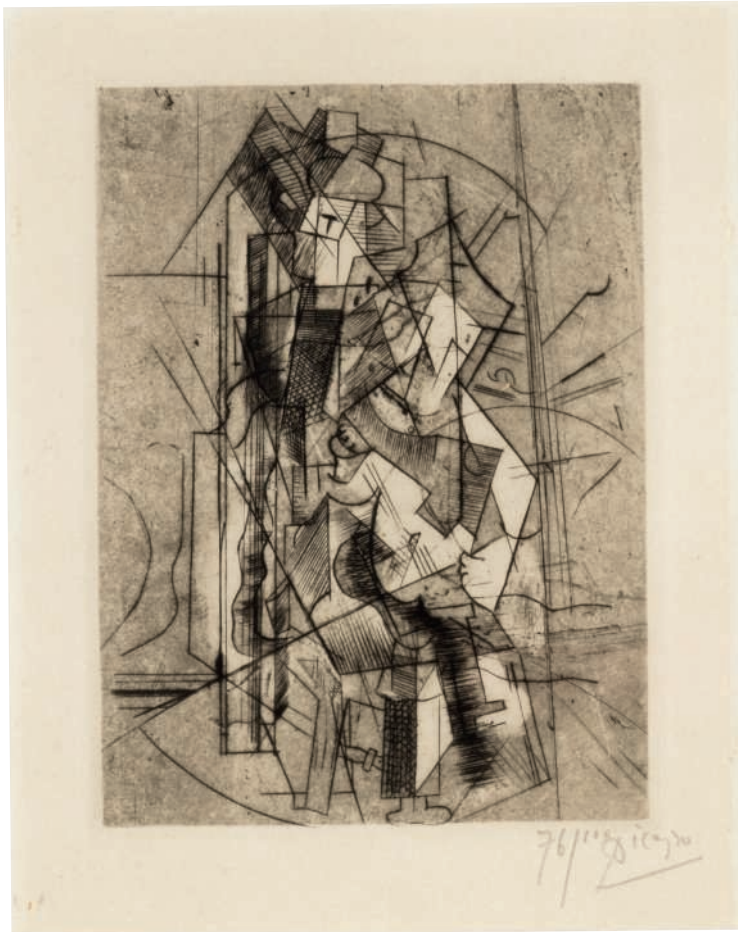
29
GEORGES BRAQUE (1882-1963)

Nature Morte II

etching, on Arches paper, 1912, signed in pencil, inscribed 'H.C.'
(one of six *hors-commerce* impressions, the edition was 50),
published by Maeght éditeur, Paris, 1953, with full margins, pale
mat staining, otherwise in good condition, framed
Image: 13 x 17¾ in. (330 x 451 mm.)
Sheet: 19½ x 26 in. (498 x 660 mm.)

\$20,000-30,000

LITERATURE:
Vallier 10



30
PABLO PICASSO (1881-1973)

L'homme à la guitare

drypoint, on *Japon* paper, 1915, a very good impression of Baer's ninth (final) state, signed in pencil, numbered 76/100 (there were also fifteen artist's proofs), published by Edition Marcel Guiot, Paris, 1929, with wide margins (a deckle edge at the lower and right sheet edge), uneven mat staining, minor surface soiling in places in the margins, framed

Image: 5¼ x 4¼ in. (146 x 108 mm.)

Sheet: 10⅞ x 7½ in. (276 x 191 mm.)

\$35,000-45,000

LITERATURE:

Bloch 30; Baer 51



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

31

PABLO PICASSO (1881-1973)

Le Bain, from *La Suite des Saltimbanques*

drypoint, on Van Gelder paper, 1905, from the edition of 250 on this paper (there were also 27 or 29 examples on *Japon* paper), published by Ambroise Vollard, Paris, 1913, with reduced margins, light-staining, scattered foxing in the image, framed
Image: 13¾ x 11¼ in. (340 x 286 mm.)
Sheet: 16¾ x 15¼ in. (429 x 387 mm.)

\$5,000-7,000

LITERATURE:

Bloch 12; Baer 14



32

PABLO PICASSO (1881-1973)

Femme accoudée, sculpture de dos et tête barbue, from *La Suite Vollard*

etching, on Montval laid paper watermark *Vollard*, 1933, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, pale light-staining, framed
Image: 14¾ x 11½ in. (375 x 262 mm.)
Sheet: 17¾ x 13¾ in. (448 x 340 mm.)

\$7,000-10,000

LITERATURE:

Bloch 184; Baer 343



33

PABLO PICASSO (1881-1973)

Cinésias et Myrrhine, from *Lysistrata*

etching, on wove paper, 1934, signed in pencil, numbered 150/60, published by Limited Editions Club, New York, with full margins, generally in good condition, framed
Image: 8¼ x 5½ in. (209 x 140 mm.)
Sheet: 14¾ x 10¾ in. (378 x 276 mm.)

\$6,000-8,000

LITERATURE:

Bloch 269; Baer 389

34

PABLO PICASSO (1881-1973)

Scène bacchique au minotaure,
from *La Suite Vollard*

etching, on Montval paper watermark
Picasso, 1933, signed in pencil, from the
edition of 260 (there was also an edition
of 50 with wide margins), published by
Ambroise Vollard, Paris, 1934, with wide
margins, in good condition, framed
Image: 11½ x 14¼ in. (292 x 362 mm.)
Sheet: 13¼ x 17½ in. (337 x 444 mm.)

\$20,000-30,000

LITERATURE:

Bloch 192; Baer 351



PROPERTY OF A NEW YORK ESTATE

35

PABLO PICASSO (1881-1973)

Dances

lithograph, on wove paper, 1954, signed
in green pencil, numbered 2/50, with
full margins, mat staining on the reverse
(showing through), framed
Image: 18¾ x 24¾ in. (479 x 619 mm.)
Sheet: 19¾ x 25¾ in. (502 x 657 mm.)

\$10,000-15,000

LITERATURE:

Bloch 750; Baer 246



PABLO PICASSO (1881-1973)

Nature morte au verre sous la lampe

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 44/50, published by Galerie Louis Leiris, Paris, with full margins, the colors fresh, in very good condition, framed
Image: 20% x 25¼ in. (530 x 641 mm.)
Sheet: 24½ x 29% in. (622 x 752 mm.)

\$200,000-300,000

LITERATURE:

Bloch 1101; Baer 1312

"Whenever I have something to say, I have said it in a manner in which it ought to be said. Different motives require different methods of expression. This does not imply either evolution or progress, but an adaptation of the idea one wants to express, and the means to express that idea." (Pablo Picasso, *The Arts*, New York, 1923)

A peculiar mixture of geographic necessity and artistic curiosity led Picasso, at the age of 78, to turn away from etching and lithography, hitherto his favorite means of graphic expression, and take up linocutting, a technique he had all but ignored. Although linocuts were to form a relatively small part of Picasso's output as a printmaker (approximately 150 images from a total exceeding 2000), he was to produce some of his most outstanding compositions by this method, in a short burst of activity from 1958 to 1963.

Together with Jacqueline Rocque, Picasso left Paris in 1958 and moved permanently to the South of France, dividing his time between 'La Californie' at Cannes, and the newly acquired Chteau de Vauvenargues, near Aix-en-Provence. In spite of the natural benefits of his new environment, a major practical drawback of this move was the delay in communicating with the ateliers in Paris. There plates could be proofed and returned within hours. Now it took days, and robbed Picasso of direct contact with his printers.

Up to this point, Picasso's involvement with linocutting had been rather casual. He produced a series of simple posters for the village of Vallauris above Cannes, starting with *La Chèvre* (Bloch 1257) in 1952. Six years later, he engaged with it more intensely. Working with a young printer from Vallauris named Arnénra, he attacked an interpretation of Lucas Cranach the Younger's *Portrait of a Young Girl*. The result was astonishing, given Picasso's relative inexperience, but he found the exercise deeply frustrating, because of difficulties in registering six different blocks precisely, one on top of the other.

The present work is a direct result of Picasso's attempts to overcome these frustrations, and embody his response to the possibilities the new medium displayed. In the process, Picasso re-invented the technique of linocutting. Rather than use separate blocks, he printed from just one; the so-called 'reduction' method. The uncarved block was printed in one flat color, and then cut and printed in each successive color, until in many cases there was little left of the original block. Whilst making the task of registration much simpler, it required tremendous foresight to know how each change in the block would affect the composition as a whole, and provided very little margin for error.

After experimenting with five small *Corridas* (Baer 1219-1223), his first major excursion with this new technique was *Déjeuner sur l'Herbe* (Baer 1287), the largest and most elaborate of five treatments of Manet's masterpiece, followed shortly thereafter by the present work, *Nature morte sous au Verre la Lampe* (Baer 1312). In both compositions we see Picasso reveling in the new medium. He relished particularly the physical act of cutting and slicing the linoleum, a matrix which encourages fluid, dynamic strokes. Evident also is the enthusiasm with which he employed the broad areas of opaque color peculiar to this technique.

In 1964, the Crommelynck brothers settled in nearby Mougins, and established a fully equipped printmaking workshop. After compressing a lifetime's innovation into a few short years, Picasso returned to his etching press.

"Formerly it had been thought that lithography and etching were more noble than the linoleum cut. But just as he had expanded these processes he now enriched - no, created - a medium earlier considered a poor relation of graphic art." (Daniel Henry Kahnweiler, *Sixty Years of Graphic Works*, Los Angeles County Museum of Art, 1966).



PROPERTY FROM A PRIVATE WEST COAST COLLECTOR

37

PABLO PICASSO (1881-1973)

Portrait de Jacqueline

linocut in colors, on Arches paper, 1959, signed in pencil,
numbered 14/50, published by Galerie Louise Leiris, 1960, with
full margins, generally in very good condition, framed

Image: 25 x 20¾ in. (635 x 527 mm.)

Sheet: 29½ x 24½ in. (749 x 622 mm.)

\$100,000-150,000

LITERATURE:

Bloch 923; Baer 1245

17.10.20



Pinto



38
PABLO PICASSO (1881-1973)

Jacqueline au mouchoir noir

lithograph, on Arches paper, 1959, Baer's third (final) state,
signed in pencil, numbered 40/50, published by Galerie Louise
Leiris, Paris, the full sheet, in good condition
Sheet: 25¾ x 19¾ in. (655 x 501 mm.)

\$18,000-25,000

LITERATURE:
Bloch 874; Mourlot 316



39
PABLO PICASSO (1881-1973)

Femme au Fauteuil No. 1

lithograph, on Arches paper, 1948, Mourlot's fourth (final) state, signed in pencil, numbered 35/50, with full margins, this print has been cleaned, mottling to the sheet

Image: 27¼ x 21¼ in. (692 x 540 mm.)

Sheet: 29¾ x 22 in. (759 x 559 mm.)

\$40,000-60,000

LITERATURE:

Bloch 586; Mourlot 134



40
PABLO PICASSO (1881-1973)
Femme nue cueillant des Fleurs

linocut in colors, on Arches paper, 1962, Baer's third (final) state, signed in pencil, numbered 8/50 (there were also approximately 8 artist's proofs), published by Galerie Louise Leiris, Paris, with full margins, in good condition
Image: 13¾ x 10½ in (350 x 270 mm.)
Sheet: 24½ x 17¾ in. (625 x 440 mm.)

\$12,000-18,000

LITERATURE:
Bloch 1092; Baer 1325



PROPERTY OF A PRIVATE COLLECTOR

41

PABLO PICASSO (1881-1973)

Peintre et modèle. IV

aquatint and drypoint, on wove paper, 1963, signed in pencil, numbered 20/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, 1965, with full margins, light- and mat staining, the upper reverse sheet edge taped to an overmat, framed

Image: 14¾ x 19¾ in. (375 x 492 mm.)

Sheet: 20½ x 26¾ in. (521 x 670 mm.)

\$7,000-10,000

LITERATURE:

Bloch 1141; Baer 1139



42

PABLO PICASSO (1881-1973)

Picasso, son oeuvre, et son public, from *La Série 347*

etching, on Rives paper, 1968, signed in pencil, numbered 1/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in very good condition, framed

Image: 15½ x 22¼ in. (394 x 565 mm.)

Sheet: 22¼ x 28¼ in. (565 x 717 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1481; Baer 1496

43

PABLO PICASSO (1881-1973)

Écuyères et jongleuse,
from *La Série 347*

etching, on Rives paper, 1968, signed
in pencil, numbered 30/50 (there were
also seventeen artist's proofs), published
by Galerie Louis Leiris, Paris, 1969, with
full margins, generally in good condition,
framed

Image: 15½ x 22¼ in. (390 x 565 mm.)
Sheet: 21¾ x 28 in. (552 x 711 mm.)

\$6,000-8,000

LITERATURE:

Bloch 1482; Baer 1497



44

PABLO PICASSO (1881-1973)

Autoportrait transposé et
déboublé rêvant au cirque, avec
Jacqueline en acrobate à la boule,
from *La Série 347*

etching, on Rives BFK paper, 1968, signed
in pencil, numbered 30/50 (there were
also seventeen artist's proofs), published
by galerie Louise Leiris, Paris, 1969, with
full margins, pale mat staining, otherwise
in good condition, framed

Image: 16½ x 13½ in. (419 x 349 mm.)
Sheet: 24 x 19¾ in. (610 x 502 mm.)

\$8,000-12,000

LITERATURE:

Bloch 1489; Baer 1504





45
PABLO PICASSO (1881-1973)

Jeune garçon rêvant: les femmesI, from La Série 347

etching, on Rives paper, 1968, signed in pencil, numbered 42/50 (there were also seventeen artist's proofs), published by galerie Louise Leiris, Paris, 1969, with full margins, in very good condition, framed

Image: 19 $\frac{3}{8}$ x 16 $\frac{1}{2}$ in. (492 x 410 mm.)

Sheet: 26 $\frac{3}{8}$ x 22 $\frac{1}{2}$ in. (670 x 562 mm.)

\$12,000-18,000

LITERATURE:

Bloch 1660; Baer 1676

46

PABLO PICASSO (1881-1973)

Odalisques avec deux hommes rêvant, from *La Série 347*

etching, on Rives paper, 1968, signed in pencil, numbered 45/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, 1969, with full margins, generally in very good condition, framed

Image: 16¾ x 12¼ in. (416 x 311 mm.)

Sheet: 22¾ x 17¾ in. (578 x 451 mm.)

\$5,000-7,000

LITERATURE:

Bear 1502; Bloch 1487



47

PABLO PICASSO (1881-1973)

Couple et voyageuse, from *La Série 347*

etching, on Rives paper, 1968, signed in pencil, numbered 72/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, 1969, with full margins, pale mat staining, otherwise in good condition

Image: 8¾ x 11¾ in. (222 x 289 mm.)

Sheet: 13¾ x 16½ in. (346 x 419 mm.)

\$3,000-5,000

LITERATURE:

Bloch 1543; Baer 1559





48
PABLO PICASSO (1881-1973)

Peintre longiline avec des femmes,
 dont une petite pisseuse,
 from *La Série 347*

etching, on Rives paper, 1968, signed in pencil, numbered 18/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in good condition, framed
 Image: 16 $\frac{1}{8}$ x 19 $\frac{3}{8}$ in. (410 x 492 mm.)
 Sheet: 22 $\frac{1}{4}$ x 25 $\frac{3}{8}$ in. (565 x 644 mm.)

\$5,000-7,000

LITERATURE:
 Bloch 1555; Baer 1571



49
PABLO PICASSO (1881-1973)

Peintre avec un modèle à demi
 allongé, from *La Série 347*

aquatint, on Rives paper, 1968, signed in pencil, numbered 18/50 (there were also seventeen artist's proofs), published by Galerie Louise Leiris, Paris, 1969, with full margins, in very good condition, framed
 Image: 6 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in. (171 x 260 mm.)
 Sheet: 11 $\frac{1}{8}$ x 15 in. (253 x 381 mm.)

\$3,000-5,000

LITERATURE:
 Bloch 1714; Baer 1731

50

GIORGIO MORANDI (1890-1964)

Paesaggio Grizzana

etching, on wove paper, 1913, a very good impression of the first state (of two), aside from the numbered edition of 40, signed and dated in pencil, with wide margins, generally in good condition, framed
Image: 9¾ x 6¾ in. (234 x 162 mm.)
Sheet: 7½ x 10¾ in. (191 x 270 mm.)

\$3,000-5,000

PROVENANCE:

Morandi Sisters, 1981

Acquired from the above by the present owner.

LITERATURE:

Vitalli 2



51

GIORGIO MORANDI (1890-1964)

I pioppi

etching, on wove paper, 1930, a very good impression of the first state (of two), signed in pencil, numbered 15/65, with very wide margins (a deckle edge at the right), generally in very good condition, framed
Image: 10¾ x 7¼ in. (258 x 183 mm.)
Sheet: 19¼ x 14¾ in. (490 x 350 mm.)

\$3,000-5,000

PROVENANCE:

Morandi Sisters, 1969

Acquired from the above by the present owner.

LITERATURE:

Vitalli 76





52
GIORGIO MORANDI (1890-1964)

Natura morta a tratti veloci

etching, on Magnani wove paper, 1927, from the posthumous edition (only one impression from the artist's lifetime is known), signed in pencil by the artist's sister and numbered 6/10, with wide margins (a deckle edge at the top and bottom), in very good condition, framed

Image: 9 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (244 x 200 mm.)

Sheet: 14 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (363 x 495 mm.)

\$2,000-3,000

PROVENANCE:

Morandi Sisters, 1977

Acquired from the above by the present owner.

LITERATURE:

Vitalli 121



53
GIORGIO MORANDI (1890-1964)

Le tre case del campiaro a Grizzana

etching, on wove paper, 1929, the first state (of two), signed and numbered 31/40 in pencil, with wide margins, generally in very good condition, framed

Image: 11¼ x 9¾ in. (299 x 248 mm.)

Sheet: 14 x 20 in. (355 x 510 mm.)

\$30,000-50,000

LITERATURE:

Vitalli 59



PROPERTY OF A CALIFORNIA ESTATE

54

LYONEL FEININGER (1871-1956)

The Gate (Das Tor), from *Die Schaffenden*

etching and drypoint, on tan *simili-Japon* paper, 1912, signed in pencil, from the edition of 125 signed impressions, published by Paul Westheim, Germany, 1919, with the *Die Schaffenden* blindstamp, with full margins, pale light-staining, otherwise generally in good condition

Image: 10 $\frac{3}{8}$ x 7 $\frac{3}{4}$ in. (270 x 197 mm.)

Sheet: 16 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in. (419 x 317 mm.)

\$8,000-12,000

LITERATURE:

Prasse E 52



PROPERTY FROM A SWISS PRIVATE COLLECTION

55

LIONEL FEININGER (1871-1956)

Die Grüne Brücke (The Green Bridge)

etching, on laid paper, 1910-11, signed in pencil, presumably from the edition of 150 on Zanders laid paper, with full margins, adhesive remains in places in the margins, generally in good condition

Image: 10½ x 7½ in. (257 x 190 mm.)

Sheet: 15½ x 11¾ in. (384 x 289 mm.)

\$8,000-12,000

LITERATURE:

Prasse E22



PROPERTY FORMERLY IN THE COLLECTION OF HUNT HENDERSON, NEW ORLEANS

56

PIERRE-AUGUSTE RENOIR (1841-1919)

L'Enfante au Biscuit

lithograph in colors, on laid Ingres d'Arches, 1899, with artist's printed signature, from the edition of 100, with wide margins, the sheet trimmed unevenly, scattered foxing throughout, light staining

Image: 12 $\frac{5}{8}$ x 10 $\frac{3}{8}$ in. (320 x 265 mm.)

Sheet: 20 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (520 x 393 mm.)

\$3,000-5,000

PROVENANCE:

Hunt and Jeanne Henderson, New Orleans (by 1939)

By descent from the above to the present owners.

LITERATURE:

Delteil, Stella 31



PROPERTY OF A CALIFORNIA ESTATE

57

CAMILLE PISSARO (1830-1903)

Les Deux Baigneuses

etching and drypoint, on wove paper, 1895, Deltiel's second state (of nine), initialed and titled in blue crayon, inscribed '2^e état 1^{ère} epr,' with wide margins, occasional pale foxing in places, otherwise in good condition

Image: 7½ x 5 in. (181 x 127 mm.)

Sheet: 8 x 6½ in. (203 x 156 mm.)

\$10,000-15,000

LITERATURE:

Deltiel 116



58
HENRI DE TOULOUSE-LAUTREC
(1864-1901)

L'Aube
 lithograph in blue, on wove paper, 1896,
 Wittrock's only state, printed by Ancourt,
 with margins (the right sheet edge
 unevenly trimmed), laid on linen, pale
 foxing in places, framed
 Sheet: 23¾ x 30¾ in. (603 x 781 mm.)

\$6,000-8,000

LITERATURE:
 Deltiel 363; Wittrock P23; Adhemar 220



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

-59
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,
 two tears at the upper and left sheet
 edge, otherwise in good condition,
 framed; together with **La Revue Blanche**,
 lithograph in colors, on wove paper, 1895
 Sheet: 20¾ x 15⅞ in. (527 x 403 mm.)

(2)

\$6,000-8,000

LITERATURE:
 Deltiel 185 & 355; Wittrock 161 & P16;
 Adhèmar 115 & 177



PROPERTY OF A CALIFORNIA ESTATE

60

EGON SCHIELE (1890-1918)

Secession 49. Ausstellung Plakat

lithograph in colors, on thin wove paper, 1918, with margins, three short skillfully repaired tears at the left sheet edge (without any paper loss), some unobtrusive scuffing in the black printed area (visible in a raking light)

Image: 25 x 18 $\frac{1}{8}$ in. (635 x 479 mm.)

Sheet: 26 $\frac{3}{4}$ x 20 $\frac{1}{2}$ in. (679 x 530 mm.)

\$15,000-25,000

LITERATURE:

Kallir 15



61
HENRI DE TOULOUSE-LAUTREC (1864-1901)

Babylone d'Allemagne

lithograph in colors, on wove paper, 1894, Wittrock's State B (with text), the colors fresh, the sheet edges slightly trimmed, laid on linen, a series of pinpoint holes towards the right sheet edge, scattered pale foxing throughout, otherwise in good condition, framed

Sheet: 48¼ x 33⅝ in. (1225 x 841 mm.)

\$12,000-18,000

LITERATURE:

Deltiel 351; Wittrock P12; Adhémar 68



PROPERTY OF A PRIVATE COLLECTION

62

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Aristide bruant, dans son cabaret

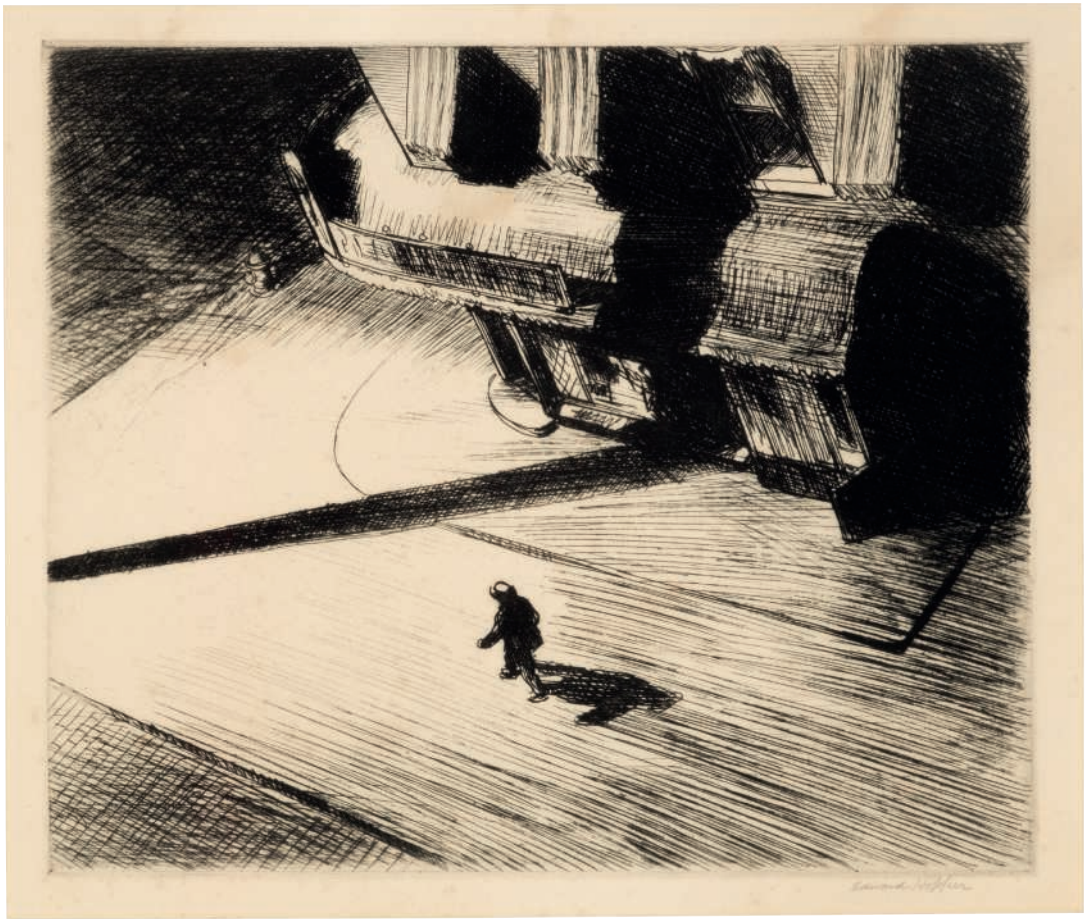
lithograph in colors, on wove paper, 1893, Wittrock's state A (of D) before text, printed by Charles Verneau, Paris, the full sheet, framed

Sheet: 54¾ x 38¼ in. (1390 x 970 mm.)

\$8,000-12,000

LITERATURE:

Deltiel 348, Wittrock P9; Adhémar 12



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

63

EDWARD HOPPER (1882-1967)

Night Shadows, from *Six American Etchings (Series I)*

etching, on wove paper, 1921, signed in pencil, from the edition of approximately 500, with wide margins, light-staining and uneven mat staining, pale foxing throughout, framed
Image: 7 x 8 $\frac{1}{8}$ in. (178 x 206 mm.)
Sheet: 10 x 12 in. (254 x 305 mm.)

\$15,000-20,000

LITERATURE:

Levin 82; Zigrosser 22

64

MARTIN LEWIS (1881-1962)

Stoops in Snow

drypoint, on laid paper, 1930, McCarron's second (final) state, signed in pencil, from the edition of 115 recorded impressions, with full margins, the sheet slightly toned, otherwise in good condition, framed
Image: 9¾ x 14¾ in. (248 x 375 mm.)
Sheet: 13¼ x 18¼ in. (336 x 464 mm.)

\$15,000-25,000

LITERATURE:

McCarron 89



PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

65

MARTIN LEWIS (1881-1962)

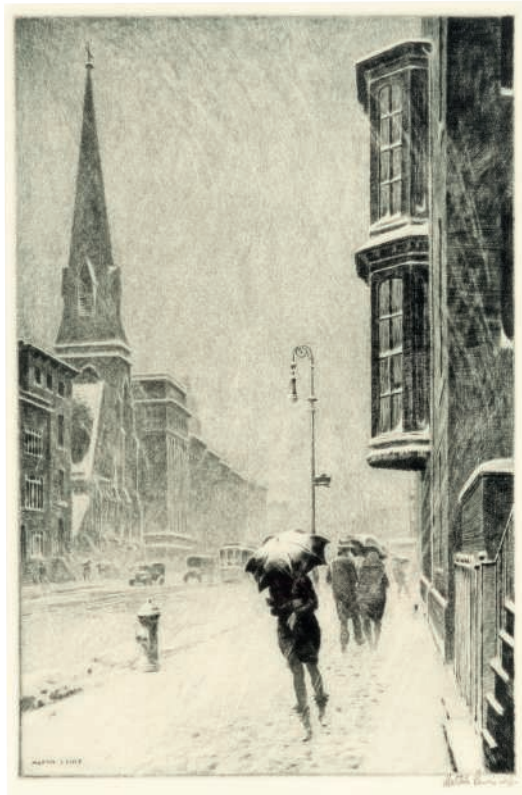
Bay Windows

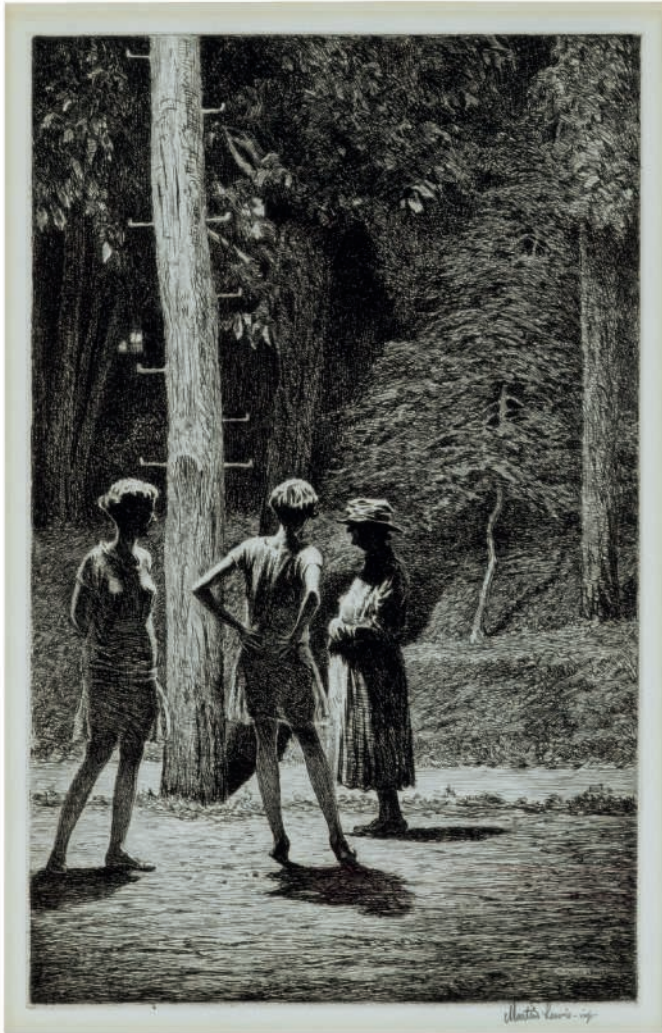
drypoint and sandpaper ground, on laid paper, 1929, signed in pencil, inscribed 'imp' (there were 104 recorded impressions), with full margins, in very good condition, framed
Image: 11¾ x 7¾ in. (295 x 194 mm.)
Sheet: 16½ x 11¼ in. (419 x 286 mm.)

\$12,000-18,000

LITERATURE:

McCarron 80



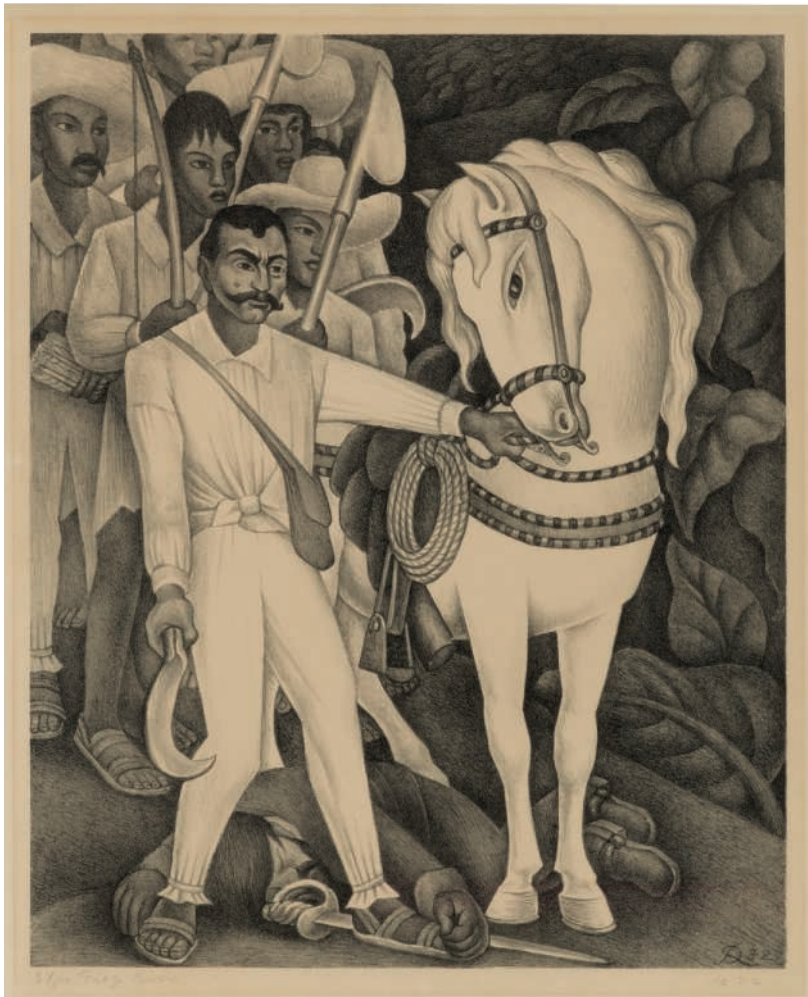


66
MARTIN LEWIS (B. 1972)
Under the Street Lamp

etching, on light blue wove paper, 1928, signed in pencil, inscribed 'imp' (there are 83 recorded impressions), the sheet adhered at the upper and right sheet edge to the backboard, uneven mat staining, framed
Image: 14¾ x 9¼ in. (375 x 235 mm.)
Sheet: 18¾ x 12¾ in. (467 x 324 mm.)

\$7,000-10,000

LITERATURE:
McCarron 70



67
DIEGO RIVERA (1886-1957)
Emiliano Zapata

lithograph, on wove paper, 1932, signed and dated in pencil, numbered 57/100, with margins (the sheet edges unevenly trimmed), a small loss at the lower left sheet corner, uneven light- and mat staining, a 3/4-in. skillfully repaired tear at the lower left sheet edge and other lesser defects, framed

Image: 16 1/4 x 13 1/8 in. (413 x 333 mm.)
Sheet: 18 7/8 x 15 3/8 in. (479 x 390 mm.)

\$12,000-18,000



68
MAURITS CORNELIS ESCHER (1898-1972)
Belvedere

lithograph, on Holland paper, 1958, signed in pencil, numbered 'No. 22/107 IV', with wide margins, occasional foxmarks on the reverse (showing through primarily in the margins), otherwise in good condition, framed
Image: 18 x 11 $\frac{1}{8}$ in. (458 x 295 mm.)
Sheet: 23 x 16 $\frac{1}{8}$ in. (584 x 410 mm.)

\$12,000-18,000

LITERATURE:
Bool 426

69

**MAURITS CORNELIS ESCHER
(1898-1972)**

Bond of Union

lithograph, on Holland paper, 1956,
signed in pencil, numbered 'No. 33/40,'
with margins, titled in pencil in the lower
margin, framed
Image: 10 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in. (255 x 340 mm.)
Sheet: 13 $\frac{5}{8}$ x 16 $\frac{1}{4}$ in. (346 x 416 mm.)

\$15,000-20,000

LITERATURE:
Bool 409



70

**MAURITS CORNELIS ESCHER
(1898-1972)**

Encounter

lithograph, on Holland paper, 1944,
signed in pencil, presumably from the
edition of 100 printed by ARTA, Holland,
1957, with margins (the sheet has been
trimmed), creasing in places throughout
the margins, framed
Image: 13 $\frac{1}{2}$ x 18 $\frac{3}{4}$ in. (343 x 467 mm.)
Sheet: 18 x 23 $\frac{3}{4}$ in. (457 x 603 mm.)

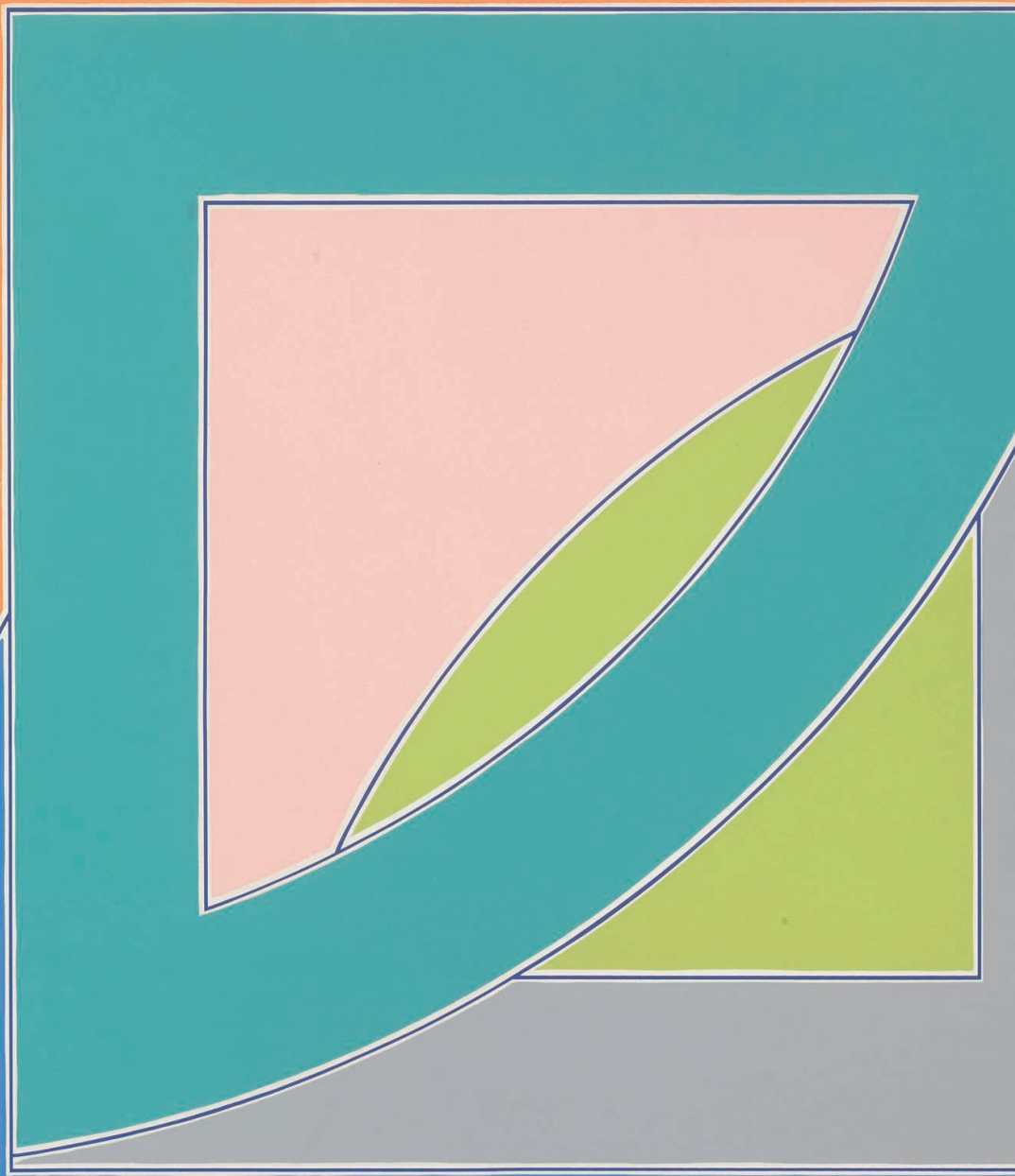
\$8,000-12,000

LITERATURE:
Bool 331





POST-WAR & CONTEMPORARY PRINTS
LOTS 71-181
THURSDAY APRIL 20





PROPERTY FROM A PRIVATE COLLECTION

71

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.)

\$30,000-50,000

LITERATURE:

Webel 806



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

72

JEAN DUBUFFET (1901-1985)

Faits mémorables I-III

the complete set of three screenprints in colors, on Arches paper, 1978, each initialed and dated in pencil and numbered 5/70 (there were also six artist's proof sets), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 26 x 35½ in. (660 x 905 mm.)

Sheet: 29½ x 38½ in. (749 x 978 mm.)

\$30,000-50,000

LITERATURE:

Webel 1259-1261



73
WILLEM DE KOONING
(1904-1997)

Untitled (small animal)

lithograph, on J. Green paper, 1971, signed in pencil, annotated 'T.P.' (no edition is known, Graham calls for a few known impressions), with full margins, in good condition, framed

Image: 23½ x 31¼ in. (595 x 805 mm.)
Sheet: 28¼ x 40¼ in. (717 x 1022 mm.)

\$7,000-10,000

LITERATURE:
Graham 40



74
WILLEM DE KOONING
(1904-1997)

Minnie Mouse

lithograph, on Arches paper, 1971, signed and dated in pencil, numbered 15/60 (there were also 24 artist's proofs), co-published by Hollanders Workshop and Fourcade, New York, with full margins, pale light-staining, otherwise in good condition, framed

Image: 20¾ x 27¾ in. (530 x 708 mm.)
Sheet: 29¾ x 22¼ in. (759 x 565 mm.)

\$7,000-10,000

LITERATURE:
Graham 25

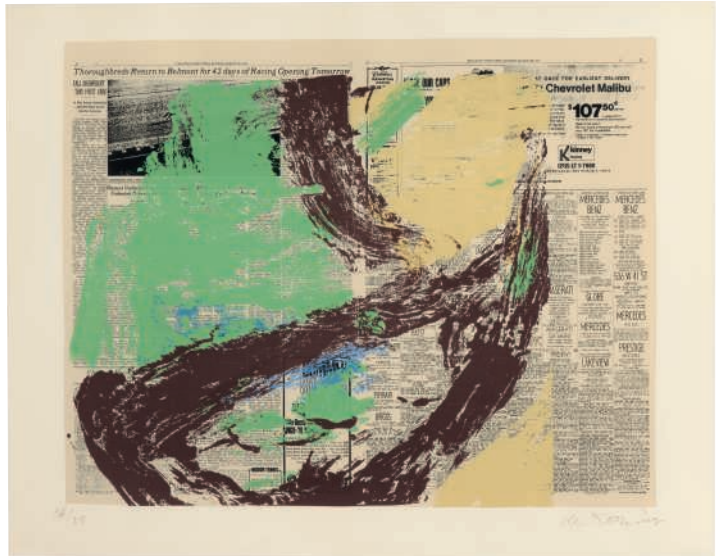
75

**WILLEM DE KOONING
(1904-1997)**

Untitled

screenprint in colors, on Arches paper,
1975, signed in pencil, numbered
16/25, with full margins, occasional
soft handling creases in the margins,
otherwise in good condition, framed
Image: 23 $\frac{1}{8}$ x 29 in. (587 x 737 mm.)
Sheet: 28 $\frac{7}{8}$ x 40 $\frac{1}{2}$ in. (733 x 1029 mm.)

\$6,000-8,000



76

**WILLEM DE KOONING
(1904-1997)**

Untitled

cast pewter multiple, 1972, with the
artist's incised signature, numbered
17/100 (there were also six artist's
copies), published by Gemini G.E.L., Los
Angeles, with their incised blindstamp,
occasional minor scratches, otherwise in
generally good condition
Overall: 6 $\frac{1}{2}$ x 11 x 2 $\frac{3}{8}$ in.
(165 x 279 x 60 mm.)

\$20,000-30,000

LITERATURE:
Gemini 404



77

WILLEM DE KOONING (1904-1997)

Untitled (Bather I)

lithograph with hand-additions in red chalk, on thin brown wove paper, 1971, signed in pencil, annotated 'T.P.' (no edition is known, Graham calls for three or four impressions), the full sheet, light-staining, a soft 12¼-in crease at the lower right sheet corner, framed

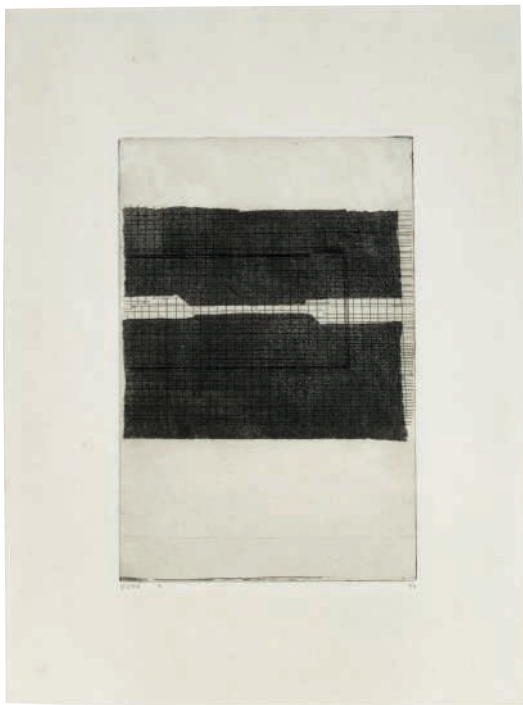
Sheet: 25½ x 38 in. (637 x 965 mm.)

\$12,000-18,000

LITERATURE:

Graham 38





78
GEGO (1912-1994)

Untitled

etching with aquatint, on wove paper, 1963, signed and dated in pencil, numbered 4/9, with full margins, occasional pale foxmarks in places in the margins, otherwise in good condition, framed

Image: 11 $\frac{1}{8}$ x 7 $\frac{7}{8}$ in. (302 x 200 mm.)

Sheet: 18 $\frac{3}{4}$ x 14 in. (476 x 356 mm.)

\$12,000-18,000



79
ROBERT MOTHERWELL (1915-1991)

Mexican Night II

etching with aquatint in colors, on Whatman paper, 1984, signed in pencil, numbered 2/70 (there were also ten artist's proofs), published by the artist, New York, with his blindstamp, with full margins, a $\frac{3}{4}$ -in. skillfully repaired tear at the upper sheet edge, otherwise generally in good condition, framed

Image: 17 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (451 x 444 mm.)

Sheet: 25 x 23 $\frac{1}{2}$ in. (635 x 597 mm.)

\$15,000-25,000

LITERATURE:

Engberg and Banach 348



80

ROBERT MOTHERWELL (1915-1991)

Burning Elegy

lithograph with hand-coloring, on TGL handmade paper, 1991, initialed in pencil, numbered 20/36 (there were also 12 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with full margins, in good condition, framed
Image: 42½ x 53¼ in. (1080 x 1350 mm.)
Sheet: 52½ x 62⅞ in. (1310 x 1600 mm.)

\$40,000-60,000

EXHIBITED:
Engberg & Banach 520

81

JASPER JOHNS (B. 1930)

False Start II

lithograph in colors, on A. Millbourn and Co. paper, 1962, signed and dated in blue pencil, annotated "II" and numbered 22/30 (there were also six artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, a fine impression, with particularly strong coloration, with margins (reduced at the lower edge), very pale time staining, otherwise in good condition, framed

Image: 17½ x 13¾ in. (445 x 349 mm.)

Sheet: 28 x 22¾ in. (711 x 578 mm.)

\$100,000-150,000

LITERATURE:

ULAE 10

Jasper Johns created *False Start II* during his initial flurry of creative output at the Universal Limited Art Editions (ULAE) print shop in the early 1960's. At the time ULAE was already becoming famous among artists as a true lithographic workshop in the mode of the important printmaking studios in Europe and its founder, Tatyana Grosman gifted Johns his first lithographic stone in 1960. Robert Blackburn, a master printer at the studio during this time worked with Johns on *False Start II* and his other lithographs from this period and helped achieve the heavily built up surface Johns requested.

Unlike the earlier version of this image *False Start I*, which used the same eleven stones to achieve a bright iteration of the composition in primary colors, *False Start II* is a darker variant with different layers of black and grey tones. Considered one of the most elaborate lithographs Johns ever conceived, the work illustrates how technically gifted the artist had already become in the medium.



82

ROBERT RAUSCHENBERG (1925-2008)

Accident

lithograph, on Rives BFK paper, 1963, signed, titled and dated in pencil, numbered 14/29, published by ULAE, West Islip, New York, with full margins, generally in very good condition, framed
Image: 37½ x 27 in. (940 x 686 mm.)
Sheet: 41¼ x 29¼ in. (1048 x 743 mm.)

\$40,000-60,000

LITERATURE:

Foster 12

In 1960, Tatyana Grosman gave a lithographic stone to Jasper Johns and simultaneously began his printmaking career and the alignment of her studio Universal Limited Art Editions (ULAE) with the rebirth of American printmaking. At ULAE, Grosman fostered a new creative environment where young artists such as Robert Rauschenberg, Jim Dine and James Rosenquist made their first prints. When Grosman founded the modest space on Long Island, there was no other lithographic studio in the United States dedicated to the needs of the artist. Lithography, considered the most painterly of printing techniques, was largely absent from the artistic landscape in late 1950's America.

Robert Rauschenberg began printing with Grosman at ULAE shortly after and soon realized how improvisation lends itself to printmaking. The year 1963 was a momentous one for both Rauschenberg and Grosman. Grosman, who often declined to enter her artists' prints in competitive exhibitions domestically, received a request to submit work to the Ljubljana Print Biennale. With little hesitation she sent Rauschenberg's *Accident* (see Lot 82), printed in 1963, which won Grand Prize and great international recognition to ULAE.

Accident is one of Rauschenberg's most important lithographs in his oeuvre. His embrace of the unexpected and adeptness at turning chance into virtue are underscored in this early print. He pulled only a handful of impressions before the lithographic stone broke in the course of printing. Rather than start again, he welcomed the rupture, visible as the long diagonal crack that bifurcates the stone and further embellished by the image with the limestone detritus inked and printed in the lower margin. As a result, a sweeping diagonal tears apart a field of gestural ink strokes. By titling the work *Accident*, Rauschenberg drew attention to the eccentric act of printing from a broken stone and the infinite potential of his source material.





83
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, perpendicular flattened folds extending the length of the sheet (as issued), minor short tears and small losses at the left and right sheet edges, otherwise generally in good condition
 Sheet: 34½ x 27¼ in. (876 x 689 mm.)

\$20,000-30,000

LITERATURE:
 Schwarz 588

This work has been authenticated by the Association Marcel Duchamp. A certificate from the Association will be provided to the purchaser.



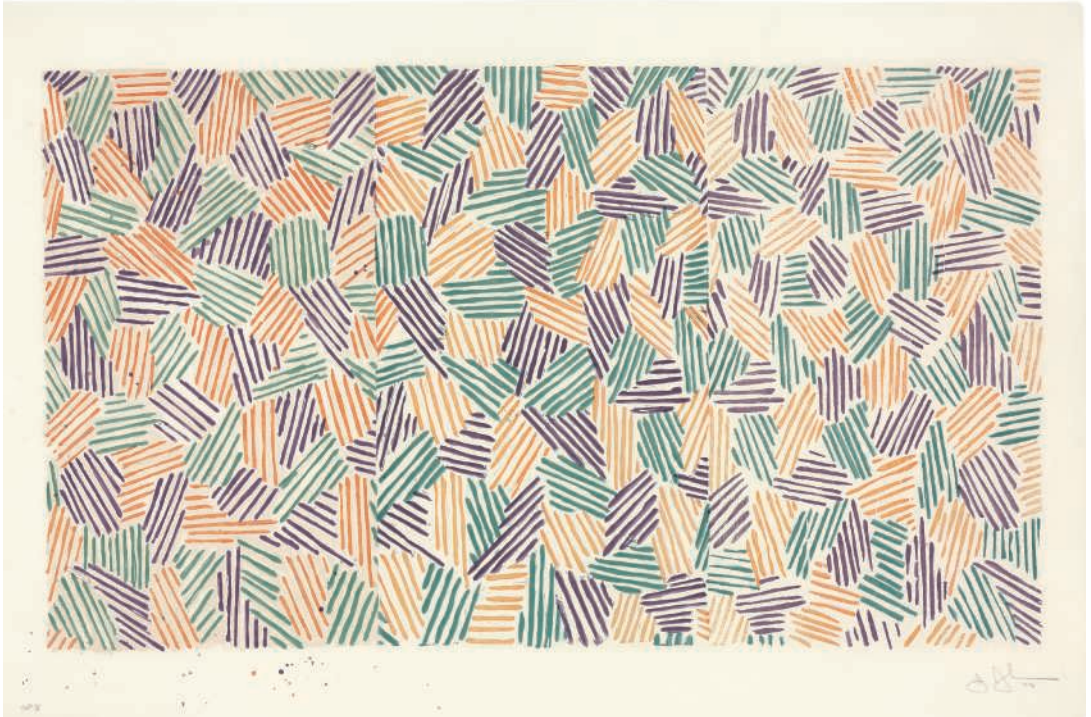
PROPERTY FROM A DISTINGUISHED ESTATE

84
JASPER JOHNS (B. 1930)
 Fizzles (Foirades)

the complete set of thirty-three etchings and aquatints (one in color), on Richard de Bas paper, 1976, with the signed title page and justification, text in French and English (the English text by Samuel Beckett), copy 211 of 250 (there were also thirty artist's copies numbered in Roman numerals), in very good condition, with the original grey linen portfolio case with a purple silk tassel, lined with a lithograph in colors
 Overall: 13¾ x 10½ x 2¼ in. (340 x 267 x 57 mm.)

\$15,000-25,000

LITERATURE:
 ULAE 173



PROPERTY FROM THE ESTATE OF ROSAMOND BERNIER

85

JASPER JOHNS (B. 1930)

Scent

lithograph, linocut, and woodcut in colors, on Twinrocker paper, 1976, signed and dated '75-76' in pencil, numbered 'AP 6/7' (the edition was 42), published ULAE, West Islip, New York, with full margins, the colors attenuated (as is common), otherwise in good condition, framed

Image: 25 x 42 $\frac{3}{4}$ in. (635 x 1085)

Sheet: 31 $\frac{1}{4}$ x 46 $\frac{7}{8}$ in. (795 x 1190 mm.)

\$25,000-35,000

LITERATURE:

Universal Limited Art Editions 166



PROPERTY FROM A DISTINGUISHED ESTATE

86

JASPER JOHNS (B. 1930)

Periscope

etching with aquatint in colors, on Rives BFK paper, 1981, signed and dated in pencil, numbered 22/88 (there were also twelve artist's proofs), published by Petersburg Press, New York, with full margins, in good condition, framed
Image: 33 $\frac{7}{8}$ x 24 in. (860 x 609 mm.)
Sheet: 41 $\frac{1}{8}$ x 29 $\frac{1}{4}$ in. (1051 x 743 mm.)

\$12,000-18,000

LITERATURE:

ULAE 218



PROPERTY FROM A SOUTH FLORIDA COLLECTION

87

ROBERT RAUSCHENBERG (1925-2008)

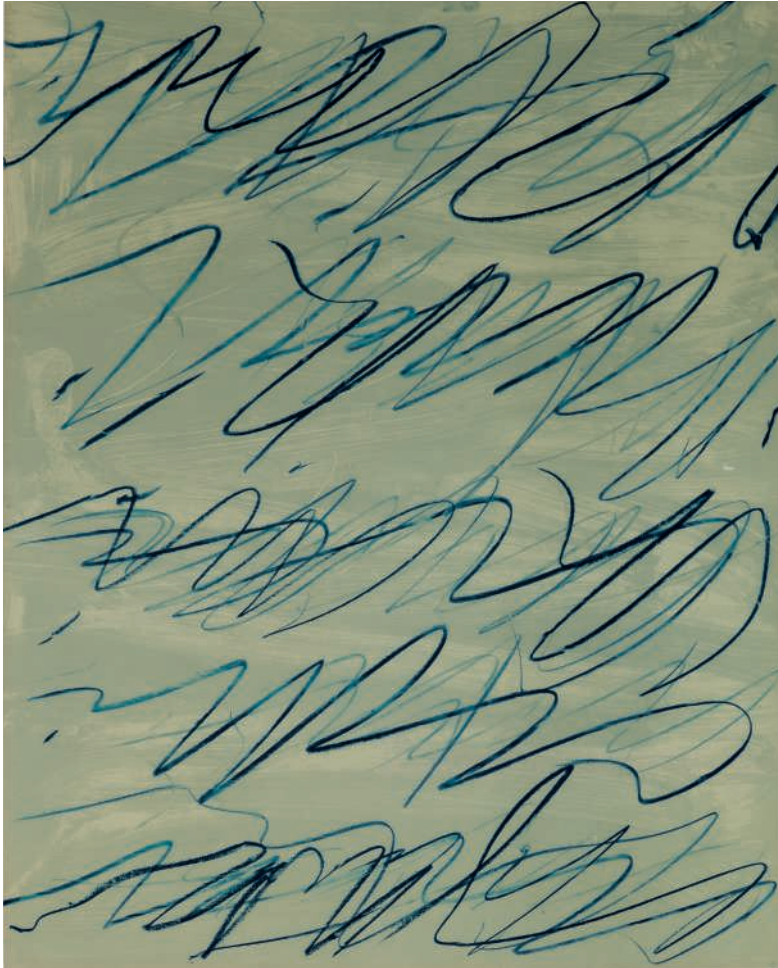
Tibetan Garden Song

Chinese cello, chrome-plated wash tub, glycerine, and Chinese scrollmaker's brush multiple, with an incised signature and date on the right side of the cello, numbered 1/25 (only twenty from the edition were completed, there were also ten artist's proofs), published by Graphicstudio, Tampa, Florida, generally in good condition
Diameter: 43 x 18 x 18 in. (1092 x 457 x 457 mm.)

\$25,000-35,000

LITERATURE:

Fine and Corlett 78



88

CY TWOMBLY (1928-2011)

Roman Notes VI, from *Roman Notes*

offset lithograph in colors, on heavy offset paper, 1970, signed and dated in pencil on the reverse, numbered 54/100 (there were also ten artist's proofs), published by Neuendorf Verlag, Hamburg, Germany, the full sheet, a ½-in. area of skinning the left subject (with associated ink loss), a ½-in. tear at the upper sheet edge, otherwise generally in good condition, framed
Sheet: 34½ x 27½ in. (867 x 698 mm.)

\$40,000-60,000

LITERATURE:
Bastian 26



89

FRANK STELLA (B. 1936)

Polar Coordinates VIII, from *Polar Co-Ordinates for Ronnie Peterson*

lithograph and screenprint in colors with hand-coloring in tempera and acrylic paint, on Arches Cover paper, 1980, signed and dated in pencil (faded), a hand-colored proof aside from the edition of 100, published by Petersburg Press, New York, the full sheet, generally in good condition, framed
Sheet: 38½ x 37¾ in. (978 x 962 mm.)

\$30,000-50,000

LITERATURE:
see Axsom 126



90

FRANK STELLA (B. 1936)

Polar Co-ordinates VIII, from *Polar Co-Ordinates for Ronnie Peterson*

lithograph and screenprint in colors, on Arches Cover paper, 1980, signed and dated in pencil, numbered 'AP 7/20' (an artist's proof, the edition was 100), published by Petersburg Press, New York, the full sheet, in good condition
Sheet: 38½ x 38 in. (978 x 965 mm.)

\$6,000-8,000

LITERATURE:
Axsom 126



91

FRANK STELLA (B. 1936)

Port aux Basques, from *Newfoundland Series*

lithograph and screenprint in colors, on Special Arjomari paper, 1971, signed and dated in pencil, numbered 50/58 (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, generally in very good condition, framed
Image: 32 x 64 in. (813 x 1626 mm.)

Sheet: 37 $\frac{7}{8}$ x 70 in. (962 x 1778 mm.)

\$12,000-18,000

LITERATURE:

Axson 54; Gemini 274

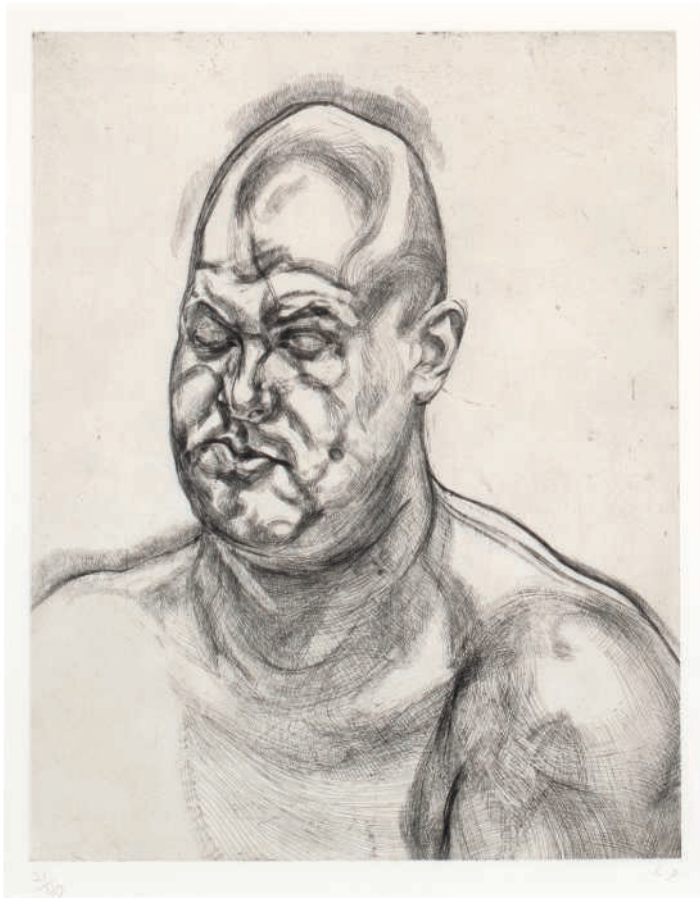


92
LUCIAN FREUD (1922-2011)
Blonde Girl

etching, on Somerset paper, 1986, initialed in pencil, numbered 22/50 (there were also fifteen artist's proofs), co-published by James Kirkman and Brooke Alexander, London and New York, with full margins, soft handling creases in places in the margins, otherwise in good condition, framed
Image: 27% x 21% in. (695 x 543 mm.)
Sheet: 34% x 28 in. (879 x 711 mm.)

\$35,000-45,000

LITERATURE:
Figura 33



PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HÉLÈNE WEILL

93

LUCIAN FREUD (1922-2011)

Large Head (State II)

etching, on Somerset Satin Textured paper, 1993,
signed in pencil, numbered 21/40 (there were also
twelve artist's proofs), published by Matthew Marks
Gallery, New York, with full margins, in very good
condition, framed

Image: 27½ x 21½ in. (698 x 546 mm.)

Sheet: 31½ x 25 in. (800 x 635 mm.)

\$20,000-30,000

LITERATURE:

Hartley 47; Figura 72

94 NO LOT

95

FRANCIS BACON (1909-1992)

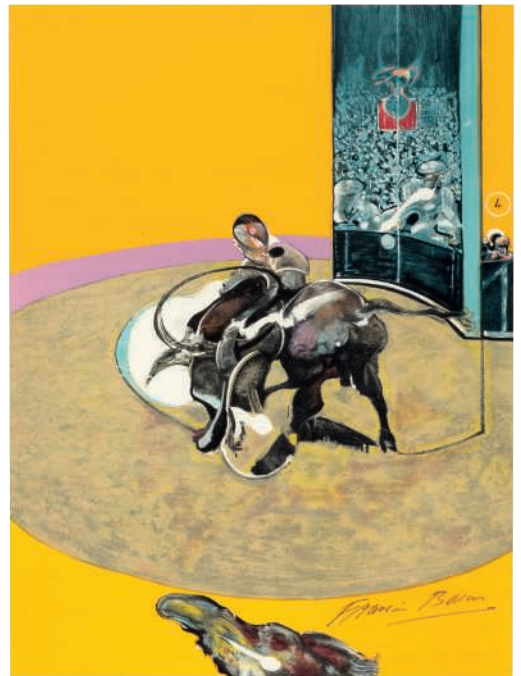
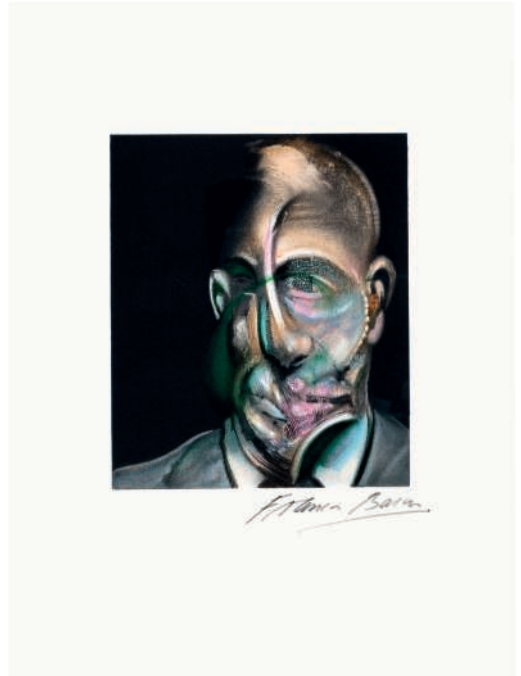
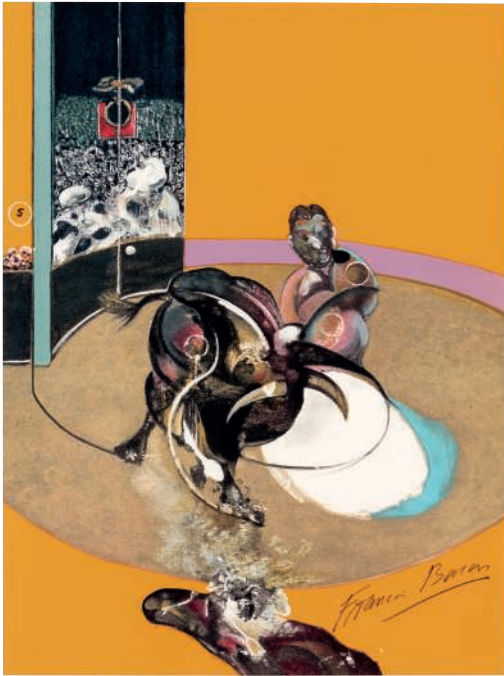
Miroir de la Tauromachie, Galerie Lelong, Paris, 1990

the complete set of four lithographs in colors, on Arches wove paper, with title, text in French by Michel Leiris and justification, each signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 76 from the edition of 150, the full sheets, in very good condition, loose (as issued), in the original paper wrappers with title, with the canvas-covered box with title, generally in very good condition
Overall: 20 x 15 in. (510 x 385 mm.)

(album)

\$50,000-70,000

LITERATURE:
Sabatier 29





96

VIJA CELMINS (B. 1938)

Untitled (Ocean)

lithograph, on Twinrocker handmade paper, 1972, signed and dated in pencil, numbered 48/65 (there were also thirteen artist's proofs), published by Cirrus Editions, Los Angeles, with full margins, in very good condition, framed
Image: 6 x 41½ in. (152 x 1054 mm.)
Sheet: 28¼ x 45¾ in. (717 x 1152 mm.)

\$15,000-25,000



97

VIJA CELMINS (B. 1938)

Ocean Surface (Second State)

drypoint, on Rives BFK paper, 1985, signed in pencil, numbered 'P.P. II' (a printer'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: 7¾ x 9¾ in. (197 x 248 mm.)
Sheet: 24 x 18⅞ in. (610 x 479 mm.)

\$12,000-18,000

LITERATURE:
Gemini 1225



98
DAVID HOCKNEY (B. 1937)

Lithographic Water Made of Lines, Crayon, and Two
Blue Washes

lithograph in colors, on TGL handmade paper, 1980, signed
and dated in pencil, numbered 42/85 (there were also eighteen
artist's proofs), published by Tyler Graphics Ltd., Bedford, NY,
with their blindstamp, with full margins, in very good condition,
framed

Image: 21 x 27¼ in. (533 x 692 mm.)

Sheet: 29¼ x 34½ in. (743 x 867 mm.)

\$30,000-50,000

LITERATURE:

Museum of Contemporary Art Tokyo 209; Tyler 252

99

DAVID HOCKNEY (B. 1937)

Lithographic Water made of lines

lithograph in blue, on white TGL handmade paper, 1980, signed and dated '78' in pencil, numbered 37/42 (there were also 12 artist's proofs), published by Tyler Graphics, Bedford, New York, with their blindstamp, with full margins, in generally good condition, framed
Image: 20 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (530 x 749 mm.)
Sheet: 28 $\frac{3}{4}$ x 33 $\frac{3}{4}$ in. (730 x 860 mm.)

\$20,000-30,000

LITERATURE:

Museum of Contemporary Art Tokyo 210;
Tyler 253



100

DAVID HOCKNEY (B. 1937)

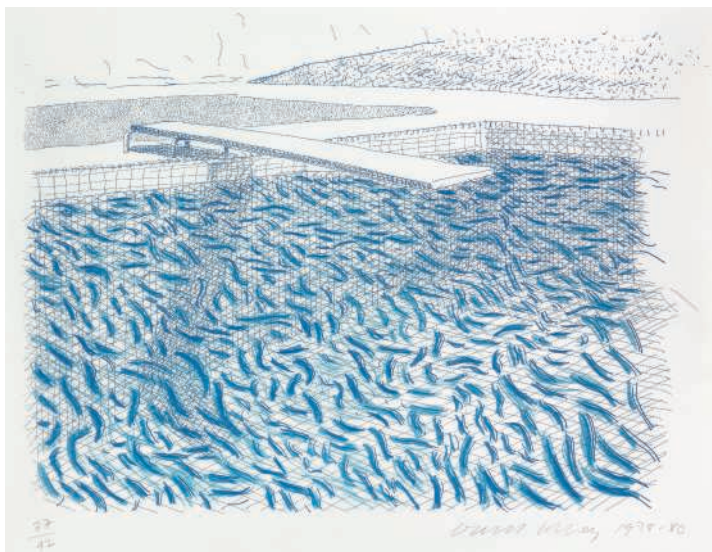
Lithographic Water made of lines and crayon

lithograph in blues, on TGL handmade paper, 1980, signed and dated '1978 - 1980' in pencil, numbered 37/42 (there were also 12 artist's proofs), published by Tyler Graphics, Bedford, New York, with their blindstamp, with full margins, pale uneven mat staining, otherwise in good condition, framed
Image: 20 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (524 x 740 mm.)
Sheet: 28 $\frac{3}{4}$ x 34 in. (733 x 864 mm.)

\$20,000-30,000

LITERATURE:

Museum of Contemporary Art Tokyo 211;
Tyler 254





101

WAYNE THIEBAUD (B. 1920)

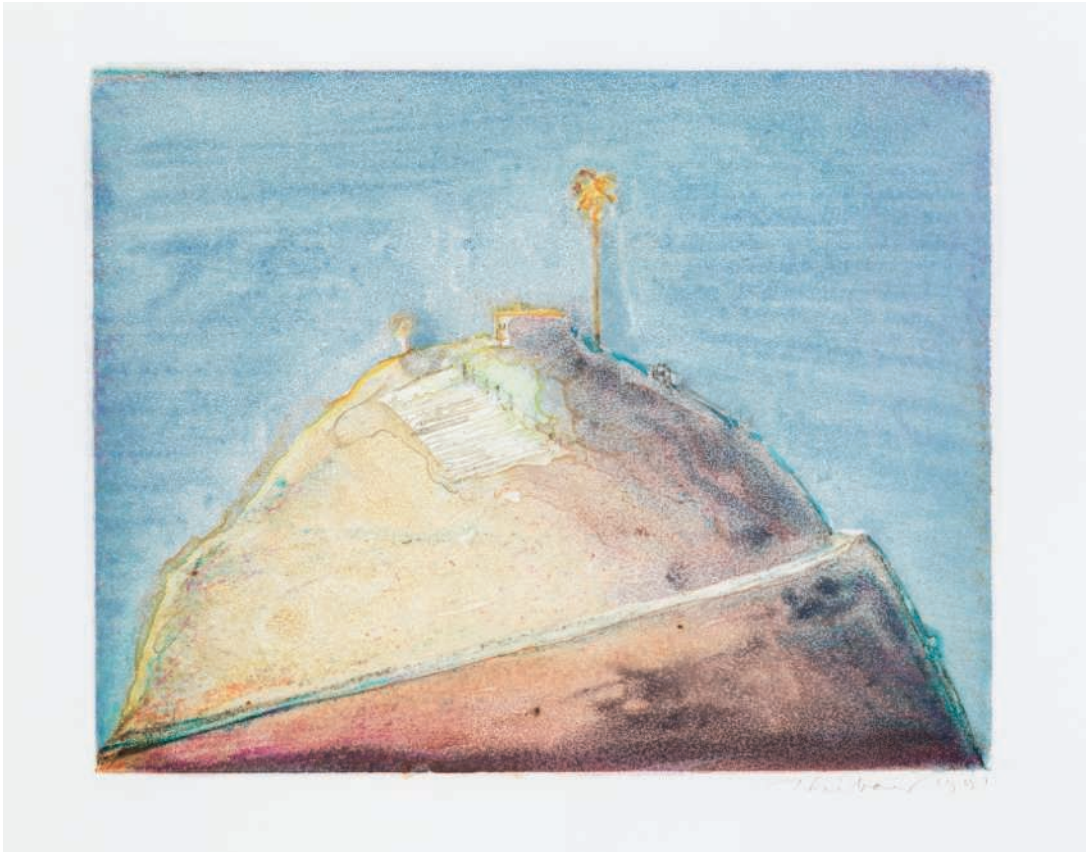
Palm Ridge, from Recent Etchings I

soft-ground etching and aquatint in colors, on Somerset paper, 1979, signed and dated in pencil, inscribed 'Color Proof (unique)' (the edition was 50), published by Parasol Press, Ltd., New York, with full margins, a foxmark in the upper margin, otherwise in good condition, framed

Image: 16 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in. (422 x 337 mm.)

Sheet: 26 x 22 $\frac{1}{2}$ in. (660 x 572 mm.)

\$30,000-50,000



102

WAYNE THIEBAUD (B. 1920)

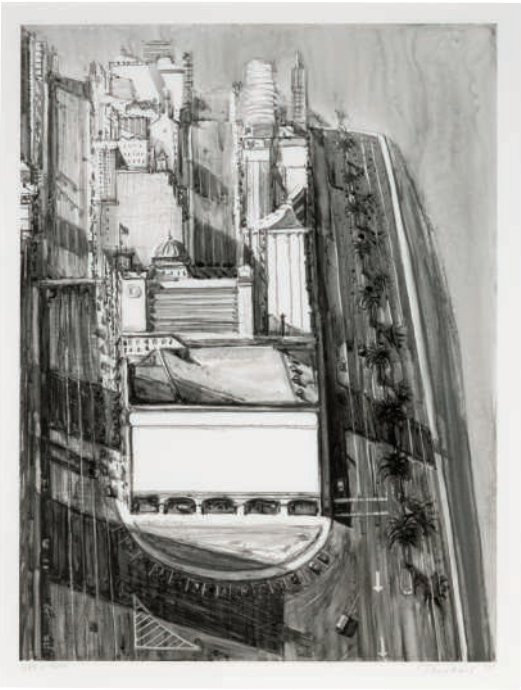
Untitled

monotype in colors, on wove paper, 1991, signed in pencil,
published by the artist, with full margins, in very good condition,
framed

Image: 9 $\frac{3}{4}$ x 12 $\frac{3}{4}$ in. (244 x 314 mm.)

Sheet: 19 x 20 $\frac{3}{4}$ in. (483 x 527 mm.)

\$20,000-30,000



103

WAYNE THIEBAUD (B. 1920)

City Views

lithograph, on wove paper, 2003, signed and dated in pencil, inscribed 'bon à tirer' (the edition was 35), published by Paul Thiebaud Gallery, San Francisco, with full margins, in very good condition, framed

Image: 23¾ x 17¾ in. (603 x 451 mm.)

Sheet: 30¾ x 23¾ in. (784 x 603 mm.)

\$5,000-7,000



104

WAYNE THIEBAUD (B. 1920)

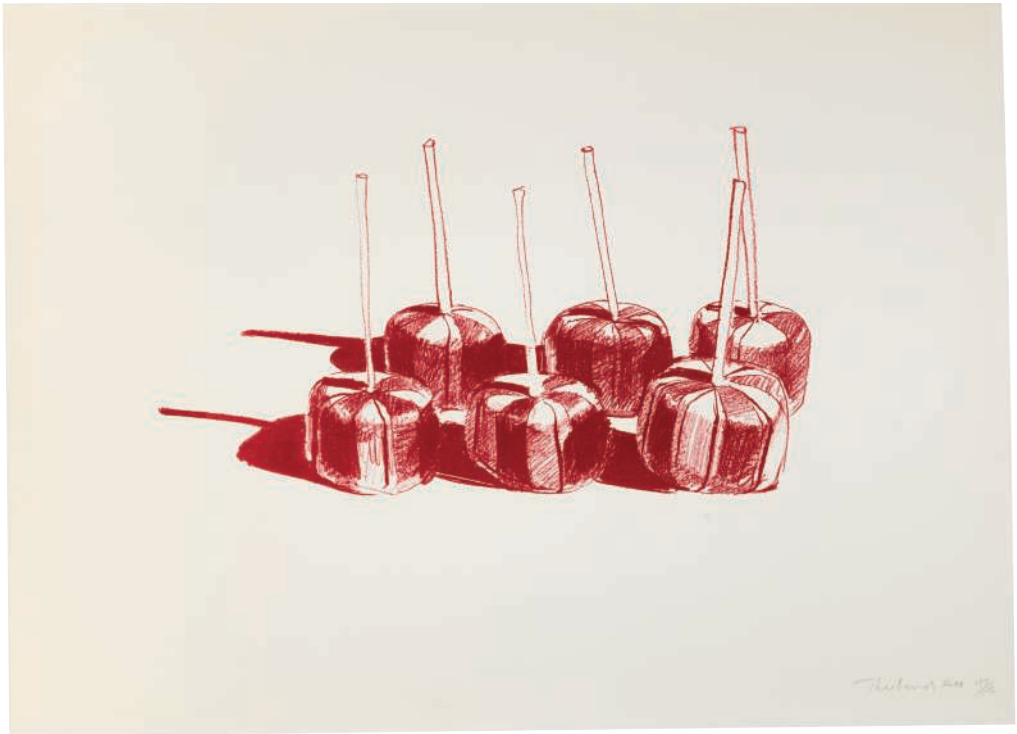
River Edge

etching with aquatint, on gampi paper Chine collé, 1997, signed and dated in pencil, numbered 31/35, published by Crown Point Press, Berkeley, California, with their blindstamp, with full margins, in very good condition, framed

Image 15 x 15 in. (381 x 381 mm.)

Sheet: 22½ x 22¼ in. (571 x 565 mm.)

\$4,000-6,000



105

WAYNE THIEBAUD (B. 1920)

Suckers State II

lithograph in red, on Rives BFK paper, 1968, signed and titled in pencil, numbered 137/150 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, with full margins, in very good condition

Image: 8 x 14 in. (203 x 355 mm.)

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

\$6,000-8,000

LITERATURE:

Gemini 86



PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

106

DAVID HOCKNEY (B. 1937)

Van Gogh Chair (White)

etching with aquatint in colors, on Somerset Satin paper, 1998, signed and dated in pencil, numbered 17/35 (there were also ten artist's proofs), published by the artist, with full margins, in very good condition, framed

Image: 28½ x 27¾ in. (724 x 705 mm.)

Sheet: 37½ x 34½ in. (952 x 876 mm.)

\$15,000-25,000



107

DAVID HOCKNEY (B. 1937)

Self Portrait

home-made print in colors executed on an office color copy machine, on two sheets of Arches Text paper, 1986, signed and dated in pencil, numbered 13/60, published by the artist, the full sheets, in very good condition, in the original artist's frame

Sheet: 21⅞ x 8¼ in. (556 x 209 mm.)

\$7,000-10,000

LITERATURE:

Museum of Contemporary Art Tokyo 295



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

108

DAVID HOCKNEY (B. 1937)

An Image of Gregory, from *Moving Focus*

lithograph with collage in colors, on two sheets on TGL handmade paper (those other sheets are collage), 1984-85, signed and dated in pencil, numbered 'Trial Proof IV' (the edition was 75), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheets, in very good condition, with the original sculpted wood frames (a ¼-in. loss at the left edge of the upper frame)

Overall: 89 x 41 in. (2261 x 1041 mm.)

\$12,000-18,000

LITERATURE:

Museum of Contemporary Art Tokyo 276; Tyler Graphics 285



109

DAVID HOCKNEY (B. 1937)

Hotel Acatlán: First Day, from *Moving Focus*

lithograph in colors, on two sheets of TGL handmade paper, 1985, signed and dated in pencil, numbered 66/70 (there were also eighteen artist's proofs in Roman Numerals), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, apparently in very good condition, not examined out of the frame

Image: 72 x 25¼ in. (1829 x 641 mm.)

Sheet: 73 x 28¾ in. (1854 x 727 mm.)

\$30,000-50,000

LITERATURE:

Museum of Contemporary Art Tokyo 269; Tyler 279

110

ROY LICHTENSTEIN (1923-1997)

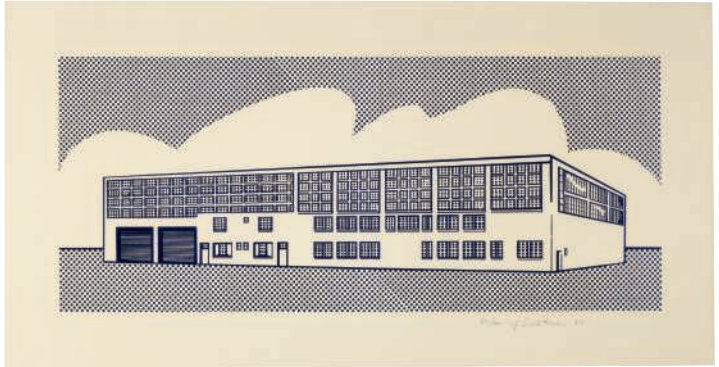
Real Estate

lithograph in blue, on Arches paper, 1969, signed and dated in pencil, numbered 59/100 (there were also ten artist's proofs), published by Chelsea House Publishers, New York, with full margins, pale light-staining, otherwise in good condition, framed
Image: 13½ x 32 in. (343 x 814 mm.)
Sheet: 19½ x 38 in. (495 x 965 mm.)

\$10,000-15,000

LITERATURE:

Corlett 88



111

ROY LICHTENSTEIN (1923-1997)

Red Barn

screenprint in colors, on C.M. Fabriano paper, 1969, signed and dated in pencil, numbered 22/250, published by Gabriele Mazzotta Editore, Milan, with their blindstamp, with full margins, generally in good condition, framed
Image: 14¼ x 17 in. (362 x 432 mm.)
Sheet: 18¾ x 25¾ in. (479 x 654 mm.)

\$15,000-20,000

LITERATURE:

Corlett 89



112

ROY LICHTENSTEIN (1923-1997)

Red Lamp

lithograph in colors, on Rives BFK paper, 1992, signed and dated in pencil, numbered 'AP 20/40' (an artist's proof, the edition was 250), co-published by the artist and Leo Castelli Gallery, New York, with full margins, adhered in places on the reverse to a backboard, otherwise in very good condition, framed
Image: 15¾ x 18½ in. (403 x 470 mm.)
Sheet: 21½ x 24 in. (546 x 610 mm.)

\$8,000-12,000

LITERATURE:

Corlett 279



113

ROY LICHTENSTEIN (1923-1997)

Crying Girl

offset lithograph in colors, on wove paper, 1963, signed in pencil,
from the edition of unknown size, published by Leo Castelli
Gallery, New York, with full margins, in good condition, framed
Image: 17¼ x 23⅝ in. (436 x 590 mm.)
Sheet: 18 x 24 in. (455 x 610 mm.)

\$40,000-60,000

LITERATURE:

Corlett II.1





PROPERTY OF A LADY

114

ROY LICHTENSTEIN (1923-1997)

Tea Set

the complete set of 21 glazed porcelain dishes, 1984, each with the artist's stamped signature on the underside, numbered 21/100 on the underside of the teapot, published by Rosenthal Limiterte Kunststreich, Germany, with certificate and original black wooden foam-lined box
Overall: 20 x 26 x 7 $\frac{1}{2}$ in. (508 x 660 x 194 mm.)

(21)

\$10,000-15,000

LITERATURE:

not in Corlett



115

ROY LICHTENSTEIN (1923-1997)

Untitled (Still Life with Lemon and Glass), from *For Meyer Schapiro*

lithograph and screenprint in colors, on wove paper, 1974, signed and dated in pencil, numbered 44/100, published by The Committee to Endow a Chair in honor of Meyer Schapiro at Columbia University, New York, with full margins, the yellow unevenly attenuated (as is common), otherwise in good condition, framed

Image: 42 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in. (1079 x 603 mm.)

Sheet: 40% x 31 $\frac{3}{4}$ in. (1025 x 806 mm.)

\$15,000-25,000

LITERATURE:

Corlett 134



116

ROY LICHTENSTEIN (1923-1997)

Still Life with Pitcher and Flowers, from *Six Still Lives* series

lithograph and screenprint in colors, on Rives BFK paper, 1974, signed and dated in pencil, numbered 89/100 (there were also 10 artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, with their inkstamp on the reverse, with full margins, in good condition, framed
Image: 30¼ x 45¼ in. (768 x 1149 mm.)

Sheet: 36¼ x 51¼ in. (934 x 1315 mm.)

\$12,000-18,000

LITERATURE:
Corlett 130



117

ROY LICHTENSTEIN (1923-1997)

Apple and Lemon

woodcut in colors, on handmade Iwano Kizuki Hosho paper, 1983, signed and dated in pencil, numbered 33/60 (there were also fourteen artist's proofs), published by Petersburg Press, Inc., New York, with full margins, pale foxing in places, framed
Image: 23 x 36 in. (584 x 914 mm.)
Sheet: 31 $\frac{1}{2}$ x 41 $\frac{1}{4}$ in. (797 x 1060 mm.)

\$7,000-10,000

LITERATURE:

Corlett 193



118

ROY LICHTENSTEIN (1923-1997)

Study of Hands

screenprint in colors, on Rives BFK paper, 1981, signed and dated in pencil, numbered 66/100 (there were also 24 artist's proofs), published by Castelli Graphics, New York, with full margins, in very good condition, framed
Image: 24 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in. (629 x 679 mm.)
Sheet: 31 $\frac{1}{2}$ x 32 $\frac{3}{4}$ in. (800 x 832 mm.)

\$8,000-12,000

LITERATURE:

Corlett 191



119

ROY LICHTENSTEIN (1923-1997)

Mermaid, from *Surrealist Series*

lithograph in colors, on Arches 88 paper, 1978, signed and dated in pencil, numbered 48/60 (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, the colors attenuated, light- and uneven mat staining, framed
Image: 16 $\frac{1}{2}$ x 18 in. (422 x 457 mm.)
Sheet: 25 x 26 in. (635 x 660 mm.)

\$4,000-6,000

LITERATURE:

Corlett 158



120

ROY LICHTENSTEIN (1923-1997)

The Oval Office

screenprint in colors, on Rives BFK paper, 1992, signed and dated in pencil, numbered 90/175 (there were also 25 artist's proofs), 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
Image: 29¾ x 39¼ in. (756 x 997 mm.)
Sheet: 35¾ x 45¼ in. (905 x 1149 mm.)

\$25,000-35,000

LITERATURE:
Corlett 277



121

VARIOUS ARTISTS

Ten Works by Ten Painters

the complete set of ten screenprints in colors, nine on Mohawk Superfine Cover paper, the Lichtenstein on Mylar, 1964, numbered 147/500, published by The Wadsworth Atheneum, Hartford, the full sheets or with full margins, in generally good condition, with the title and justification pages and original cloth covered portfolio box. 25½ x 21 in. (648 x 533 mm.)

album

\$15,000-20,000

Including: Stuart Davis, *Ivy League* (C. & M. p. 79); Robert Indiana, *External Hexagon* (S. 33); Ellsworth Kelly, *Red/Blue* (A. 2); Roy Lichtenstein, *Sandwich and Soda* (*Lunch Counter*) (C. 35); Robert Motherwell, *Untitled* (B. 5); George Ortman, *Untitled*; Larry Poons, *Untitled*; Ad Reinhardt, *Untitled* (*Black Square*); Frank Stella, *Untitled* (*Rabat*) (A. App. 1a); and Andy Warhol, *Birmingham Race Riot* (F. & S. 3)



PROPERTY SOLD TO BENEFIT THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS

122

VARIOUS ARTISTS

A Portfolio of Thirteen Prints

set of thirteen signed and numbered prints in various media, 1982, with title page, table of contents and justification, copy 'AP 12/13,' (**Neel**) numbered 'AP 19/20,' (**Oldenburg**) numbered 'AP 12/15,' (**Rosenquist**) numbered 'AP 21/22' (**Serra**) numbered 'AP 12/12' (an artist's proof set, the edition was 75), published by Anthology Film Archives, New York, each with full margins, with the original burgundy portfolio case
Overall: 43 x 32 x 1½ in. (1090 x 813 x 38 mm.)

(16)

\$8,000-12,000

Including: Raimund Abraham, *Untitled*; Carl Andre, *Yucatan*; Rudolf Baranik, *Words F.A.F.A.*; Joseph Beuys, *:Quantia* (Schellmann 448); Alice Neel, *Untitled*; Claes Oldenburg, *Study for a Civic Monument in the Form of Two Windows* (Axsom & Platzker 179); James Rosenquist, *Water Lilly* (Glenn 179); Robert Rauschenberg, *Untitled*; Richard Serra, *St. Louis* (Berswordt-Wallrabe 25); Harry Smith, *Untitled*; May Stevens, *Untitled*; Andy Warhol, *Eric Anderson (Chelsea Girls)* (Feldman & Schellmann II. 287); William Wegman, *October 1981 Rangeley, Maine*.



123
ANDY WARHOL (1928-1987)
Flowers

offset lithograph in colors, on wove paper, 1964, signed and dated '66' in ball-point pen, from the edition of approximately 300, published by the Leo Castelli Gallery, New York, with full margins, a 1-in. vertical crease in the upper left pink flower, occasional pale foxing and soft creasing, otherwise generally in good condition
Image: 21 $\frac{3}{4}$ x 21 $\frac{7}{8}$ in. (552 x 556 mm.)
Sheet: 23 x 23 in. (584 x 584 mm.)

\$18,000-25,000

LITERATURE:
Feldman & Schellmann II.6



124
ANDY WARHOL (1928-1987)
Flowers: one plate

screenprint in colors, on wove paper, 1970, signed and dated in ball-point pen on the reverse, stamp-numbered 7/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, in very good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$25,000-35,000

LITERATURE:
Feldman & Schellmann II.70

125

ANDY WARHOL (1928-1987)

Portraits of the Artists,
from *Ten from Leo Castelli*

screenprints on 100 polystyrene boxes in ten colors, 1967, with incised initials in the lower blue box with Warhol's portrait, numbered 152/200 (there were also 25 examples lettered A-Y), published by Tanglewood Press, Inc., New York, generally in good condition, framed Overall: 20¼ x 20¼ x 1½ in. (527 x 527 x 38 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.17



126

ANDY WARHOL (1928-1987)

Mao: one plate

screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse, stamp-numbered 77/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright stamp on the reverse, the full sheet, a 1-in. crease in the subject's neck and a ½-in. crease in the upper left cheek, otherwise in very good condition, framed Sheet: 35¼ x 35¾ in. (908 x 911 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.99





127

ANDY WARHOL (1928-1987)

Onion Soup, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 246/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated, otherwise in good condition, framed
 Image: 31¼ x 18½ in. (810 x 470 mm.)
 Sheet: 35 x 23 in. (889 x 584 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.47

128

ANDY WARHOL (1928-1987)

Pepper Pot, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 33/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated, otherwise generally in good condition, framed
 Image: 31¼ x 18½ in. (806 x 470 mm.)
 Sheet: 35 x 23½ in. (889 x 587 mm.)

\$18,000-25,000

LITERATURE:

Feldman & Schellmann II.51



129

ANDY WARHOL (1928-1987)

Chicken 'N Dumplings, from *Campbell's Soup II*

screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, annotated 'T' (an artist's proof, the edition was 250), published by Factory Additions, New York, with full margins, the red attenuated, a vertical crease measuring 8½-in at the lower sheet edge (with associated ink loss in the black), framed

Image: 31¼ x 18¾ in. (810 x 470 mm.)

Sheet: 35 x 23 in. (885 x 585 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.58



130

ANDY WARHOL (1928-1987)

Cheddar Cheese, from *Campbell's Soup II*

screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, numbered 60/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated, framed

Image: 31¼ x 18½ in. (806 x 470 mm.)

Sheet: 34¾ x 22 in. (885 x 557 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.63



131
ANDY WARHOL (1928-1987)

Kimiko

screenprint in colors, on Stonehenge paper, 1981, signed in pencil, numbered 'AP 30/50' (an artist's proof, the edition was 250), published by Colorado State University, Fort Collins, Colorado, with their blindstamp, the full sheet, a diagonal scuff in the lower right image (primarily visible in raking light), otherwise generally in good condition, framed
Sheet: 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (911 x 911 mm.)

\$15,000-20,000

LITERATURE:
Feldman & Schellmann II.237



132
ANDY WARHOL (1928-1987)

Queen Beatrix of the Netherlands,
from *Reigning Queens*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 2/40 (there were also ten artist's proofs), published by Rupert Jansen Smith, New York, with the artist's inkstamp on the reverse, the full sheet, generally in good condition, framed
Sheet: 39 $\frac{1}{4}$ x 31 $\frac{1}{4}$ in. (997 x 794 mm.)

\$15,000-25,000

LITERATURE:
Feldman & Schellmann II.338



133
ANDY WARHOL (1928-1987)

Details of Renaissance Paintings

(Sandro Botticelli, *Birth of Venus*, 1482): one plate

screenprint in colors, on Arches Aquarelle paper, 1984, signed in pencil, numbered 'AP 1/18' (an artist's proof, the edition was 70), published by Editions Schellmann & Klüser, Munich and New York, with the artist's inkstamp on the reverse, with full margins, in good condition, framed

Image: 27¼ x 40 in. (692 x 1015 mm.)

Sheet: 31¼ x 44½ in. (793 x 1120 mm.)

\$50,000-70,000

LITERATURE:

Feldman & Schellmann II.318



134
ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Beckett High White paper, 1972, signed in pencil by the artist and signed in red ink by Mick Jagger (faded), numbered 176/250 (there were also fifty artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, pale time staining, otherwise generally in good condition, framed
Sheet: 43¾ x 29 in. (1111 x 737 mm.)

\$30,000-50,000

LITERATURE:
Feldman & Schellmann II.142



135
ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in red felt-tip pen by the artist (faded) and black felt-tip pen by Mick Jagger, numbered 70/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, generally in good condition, framed
Sheet: 43¾ x 28¾ in. (1108 x 733 mm.)

\$30,000-50,000

LITERATURE:
Feldman & Schellmann II.143



136
ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and red felt-tip pen by Mick Jagger (slightly faded), numbered 60/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 43¾ x 28¾ in. (1108 x 730 mm.)

\$30,000-50,000

LITERATURE:
Feldman & Schellman II.146



137

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and signed in black felt-tip pen by Mick Jagger (slightly faded), numbered 70/250 (there were also fifty artist's proofs), published by Seabird Editions, London, with their blindstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 43½ x 28¾ in. (1105 x 730 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.138



138

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint, on Arches Aquarelle paper, 1975, signed in pencil by the artist and signed in red felt-tip pen by Mick Jagger (faded), numbered 70/250 (there were also 50 artist's proofs), published by Seabird Editions, London, with their blindstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 43¾ x 23¾ in. (1108 x 606 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.144



139

ANDY WARHOL (1928-1987)

Giant Panda, from *Endangered Species*

screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, numbered 'AP 27/30' (an artist's proof, the edition was 150), 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: 37¾ x 37¾ in. (959 x 959 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.295



140

ANDY WARHOL (1928-1987)

Bighorn Ram, from *Endangered Species*

screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, numbered 'AP 27/30' (an artist's proof, the edition was 150), 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: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.302



141
ANDY WARHOL (1928-1987)
Cowboys and Indians

the complete set of ten screenprints in colors, on Lenox Museum Board, 1986, each signed in pencil, numbered 187/250 (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, with original box and title page
Each Sheet: 36 x 36 in. (914 x 914 mm.)

(10)

\$300,000-500,000

LITERATURE:
Feldman & Schellmann II.377-86





142

ANDY WARHOL (1928-1987)

Alexander the Great: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed and numbered 'TP VII/VIII' in pencil (one of 93 trial proofs in unique color combinations, the edition was 25), published by Alexander Iolas, New York, the full sheet, in very good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$50,000-70,000

LITERATURE:

see Feldman & Schellmann IIB.291-292



143

ANDY WARHOL (1928-1987)

Alexander the Great: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed and numbered 'TP 13/15' in pencil (one of 93 trial proofs in unique color combinations, the edition was 25), published by Alexander Iolas, New York, with the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 40 x 40 in. (1012 x 1012 mm.)

\$50,000-70,000

LITERATURE:

see Feldman & Schellmann IIB.291-292

144

ANDY WARHOL (1928-1987)

Myths

the complete set of ten screenprints in colors, nine with diamond dust, on Lenox Museum Board, 1981, each signed in pencil, numbered 135/200 (there were also 30 artist's proofs for each), published by Ronald Feldman Fine Art, New York, with the artist's copyright stamp on the reverse, the full sheets, in very good condition, together with the justification page and original cardboard portfolio box
Each Sheet: 38 x 38 in. (965 x 965 mm.)

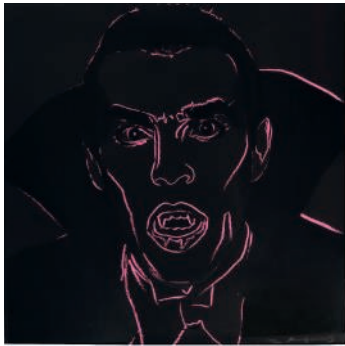
\$450,000-550,000

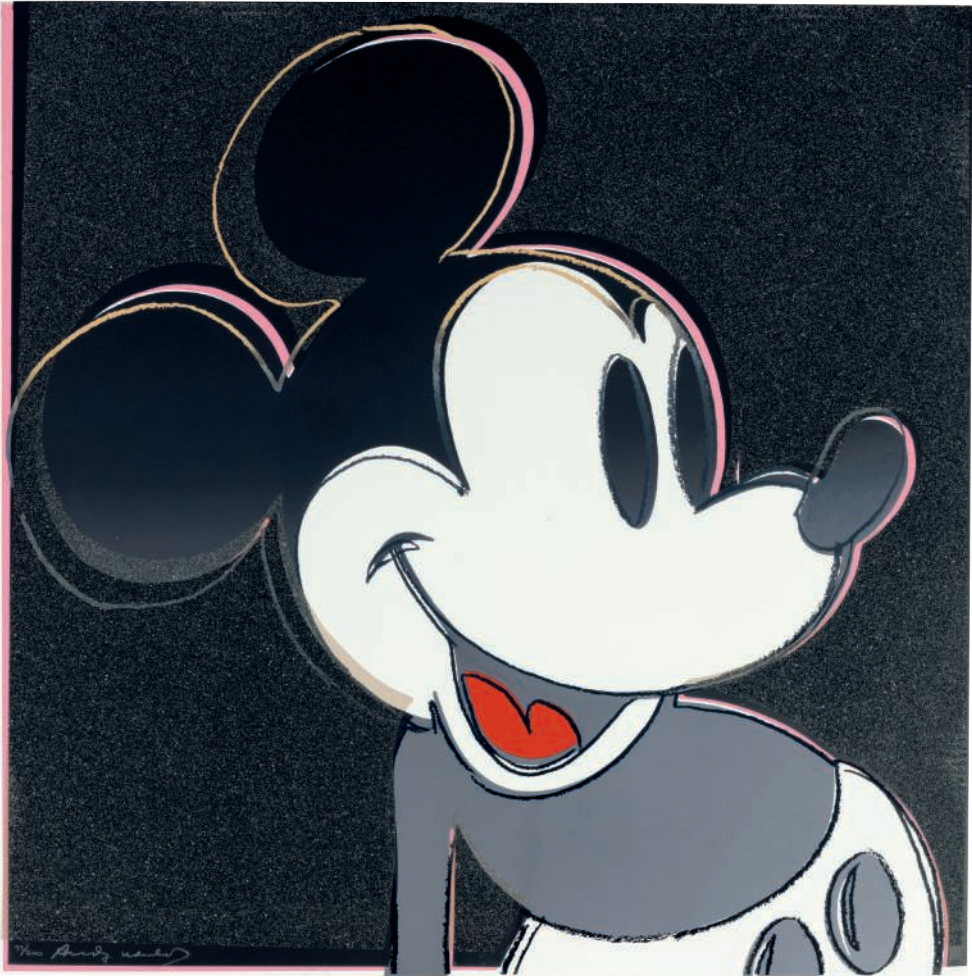
LITERATURE:

Feldman & Schellmann II.258-267









145

ANDY WARHOL (1928-1987)

Mickey Mouse, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 51/200 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, skillfully inpainted areas in places, the largest measuring 1¼-in. near the subject's left eye, a ¾ x 7⁄8-in. rubbed area in the subject's head
Sheet: 38 x 38 in. (965 x 965 mm.)

\$100,000-150,000

LITERATURE:

Feldman & Schellmann II. 265



146

ANDY WARHOL (1928-1987)

The Witch, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil on the reverse, numbered 199/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, three minor filled-in areas in red printed area at the upper left subject (the largest measuring ½-in.), hinged to a support that is adhered to the reverse, framed Sheet: 38 x 37⅞ in. (965 x 962 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.261

PROPERTY OF A PRIVATE COLLECTOR

147

ANDY WARHOL (1928-1987)

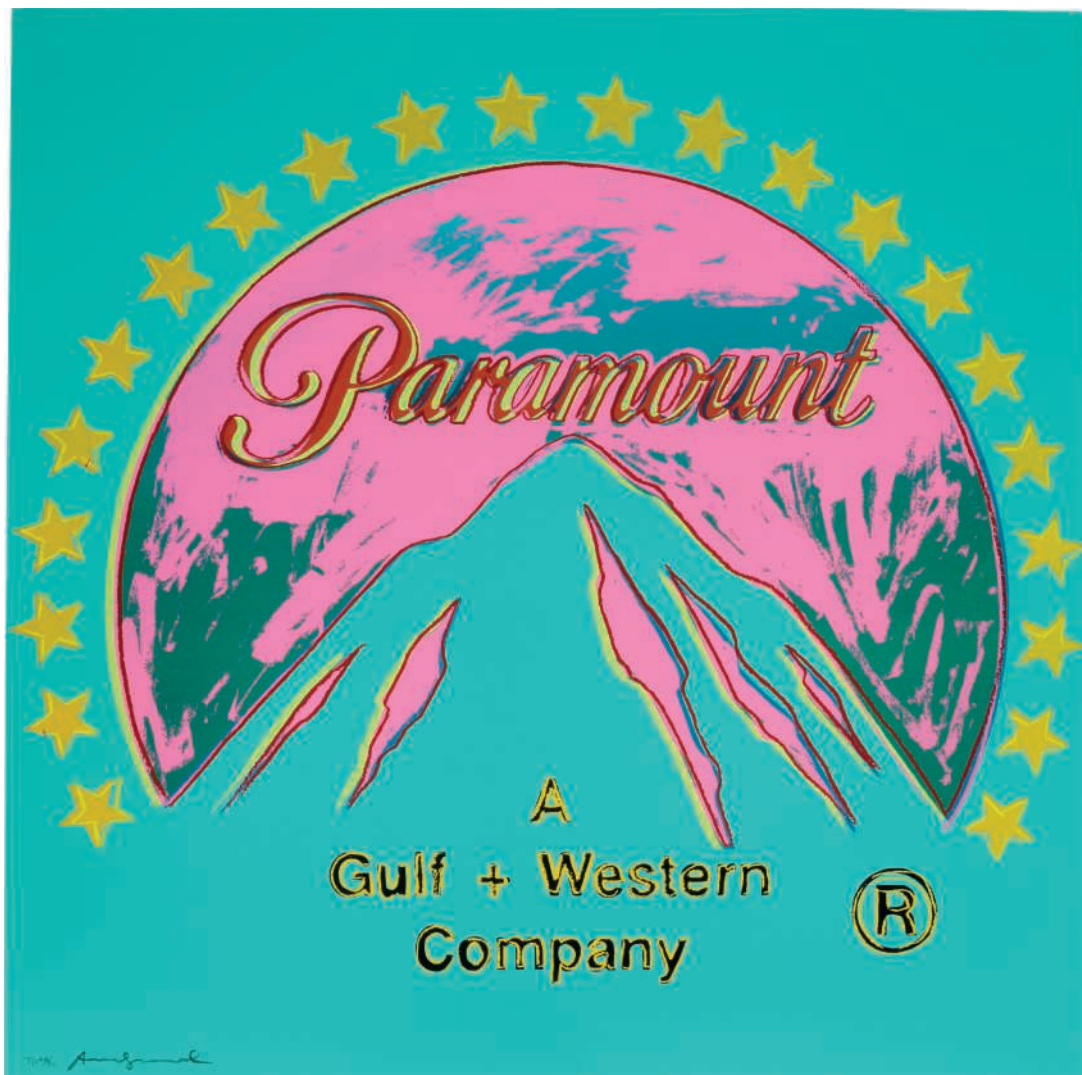
Paramount, from *Ads*

unique screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 'TP 23/30' (a trial proof, the edition was 190 plus 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's inkstamp on the reverse, in very good condition, framed
Sheet: 38 x 38 in. (965 x 965 mm.)

\$100,000-150,000

LITERATURE:

see Feldman & Schellmann II.352





148

ANDY WARHOL (1928-1987)

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

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 67/190 (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, generally in good condition, framed
Sheet: 37¾ x 37¾ in. (959 x 959 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.357



149

ANDY WARHOL (1928-1987)

Rebel Without a Cause (James Dean), from *Ads*

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 145/190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright inkstamp on the reverse, the colors slightly attenuated, otherwise in good condition, framed
Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

\$70,000-100,000

LITERATURE:

Feldman & Schellmann II.355

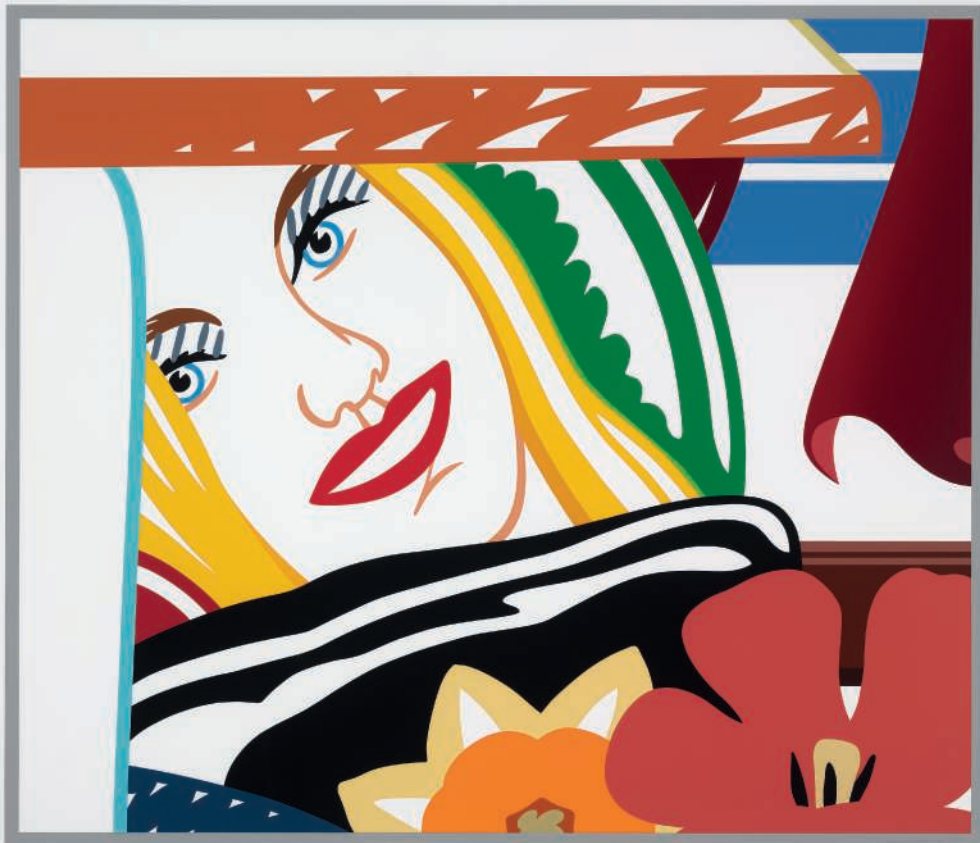


150
TOM WESSELMANN (1931-2004)

Seascape (Foot), from *Edition 68*

screenprint in colors, on white card paper, 1968, signed and dated in pencil, numbered 126/150, published by Documenta 4, Kassel, with full margins, in very good condition, framed
Image: 18 x 17 $\frac{7}{8}$ in. (457 x 454 mm.)
Sheet: 24 x 23 $\frac{1}{2}$ in. (610 x 597 mm.)

\$10,000-15,000



PROPERTY FROM A SOUTH FLORIDA COLLECTION

151

TOM WESSELMANN (1931-2004)

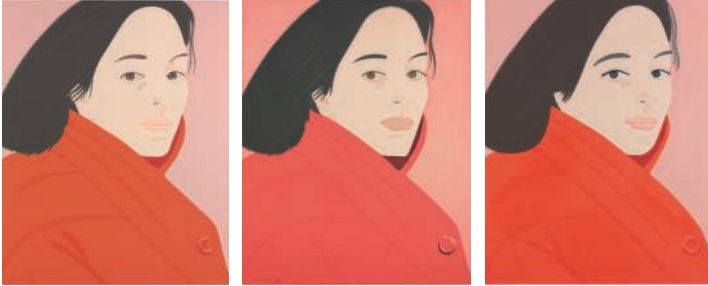
Bedroom Face #41

screenprint in colors, on museum board, 1990, signed in pencil, numbered 71/100, published by International Images, Inc., Putney, Vermont, with full margins, pale mat staining, otherwise in good condition, framed

Image: 49¾ x 58¼ in. (1264 x 1479 mm.)

Sheet: 59¾ x 67½ in. (1508 x 1714 mm.)

\$10,000-15,000



152
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 90/150 (there were also fifteen artist's proofs for each), published by Gjon Inc., Kyoto, Japan, the full sheets, in very good condition
 Each Sheet: 36 x 29 in. (914 x 991 mm.)
 (3)

\$8,000-12,000

LITERATURE:
 Schröder 237-39

PROPERTY FROM A SOUTH FLORIDA COLLECTION

153
JEFF KOONS (B. 1955)
 Balloon Dog (Red)

metallic porcelain multiple, 2002, numbered 1790/2300, published by the Museum of Contemporary Art, Los Angeles, in good condition, lacking the original plastic stand, with the original white cardboard box
 Diameter: 10¼ in. (260 mm.)

\$10,000-15,000



154
TAKASHI MURAKAMI (B. 1962)
 Four Prints by the Artist

An Homage to Yves Klein, Multicolor D, offset lithograph in colors, on wove paper, 2012; **An Homage to Manogold 1960 D**, offset lithograph in colors, on wove paper, 2012; **An Homage to IKB 1957 D**, lithograph in colors, on wove paper, 2012; **An Homage To Monopink 1960 D**, lithograph in colors, on wove paper, 2012; co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheets, in very good condition
 Each Sheet: 29 x 20¾ in. (737 x 530 mm.)
 (4)

\$3,000-5,000

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155

TAKASHI MURAKAMI (B. 1962)

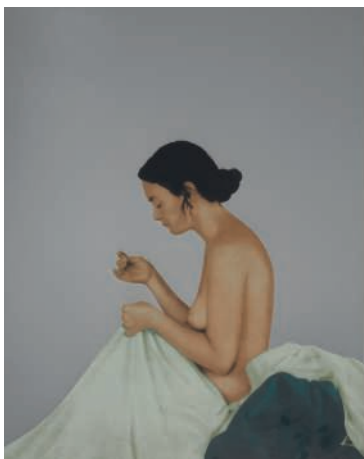
Ten Prints by the Artist

Including: **Flowerball (3D) - Red, Pink, Blue**, offset lithograph in colors, on wove paper, 2013; **Letter to Picasso**, offset lithograph in colors, on wove paper, 2014; **Comprehending the 51st Dimension**, offset lithograph in colors, on wove paper, 2014; **Right There, The Breadth of the Human Heart**, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Tum Red!**, offset lithograph in colors, on wove paper, 2013; **Groping For the Truth**, offset lithograph in colors, on wove paper, 2014; **Hey! You! Do You Feel What I Feel?**, offset lithograph in colors, on wove paper, 2014; **Flowerball (3D) - Papyrus**, offset lithograph in colors, on wove paper, 2013; **Flowerball (3D) - Blue/Red**, offset lithograph in colors, on wove paper, 2013; **There is Nothing Eternal in this World. That is Why You are Beautiful**, offset lithograph in colors, on wove paper, 2014; co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheets, **(Flowerball (3D) - Tum Red!)** a horizontal crease in the lower sheet edge, otherwise in very good condition
Diameter: 28 in. (711 mm.)

(10)

\$8,000-12,000

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PROPERTY FROM A SOUTH FLORIDA COLLECTION

156

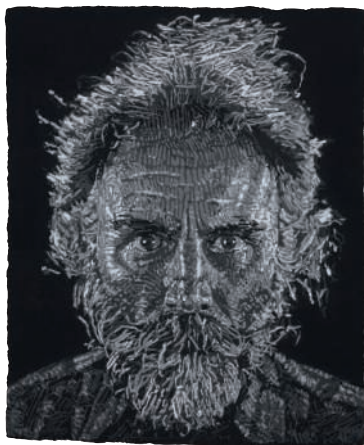
MICHELANGELO PISTOLETTO (B. 1933)

La Cucitrise

screenprint in colors, on polished stainless steel mirror, 1981, signed and dated on the reverse in black felt-tip pen, numbered 'AP II/X' (an artist's proof, the edition was 60), minor discoloration in the lower right printed areas, generally in good condition

Overall: 47 $\frac{5}{8}$ x 39 $\frac{1}{4}$ x $\frac{5}{8}$ in. (1210 x 997 x 16 mm.)

\$30,000-50,000



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

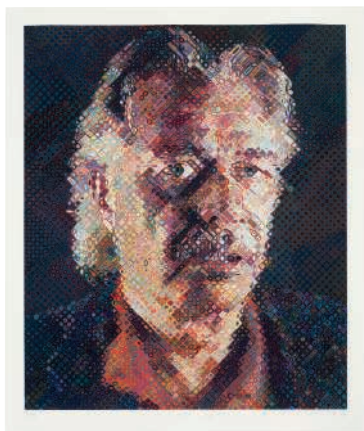
157

CHUCK CLOSE (B. 1940)

Lucas Paper/Pulp

stenciled handmade paper print in colors, 2006, signed and dated in white pencil, numbered 26/50, published by Pace Editions, Inc., New York, the full sheet, apparently in very good condition, not examined out of the frame
Sheet: 48 x 40 in. (1219 x 1016 mm.)

\$10,000-15,000



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

158

CHUCK CLOSE (B. 1940)

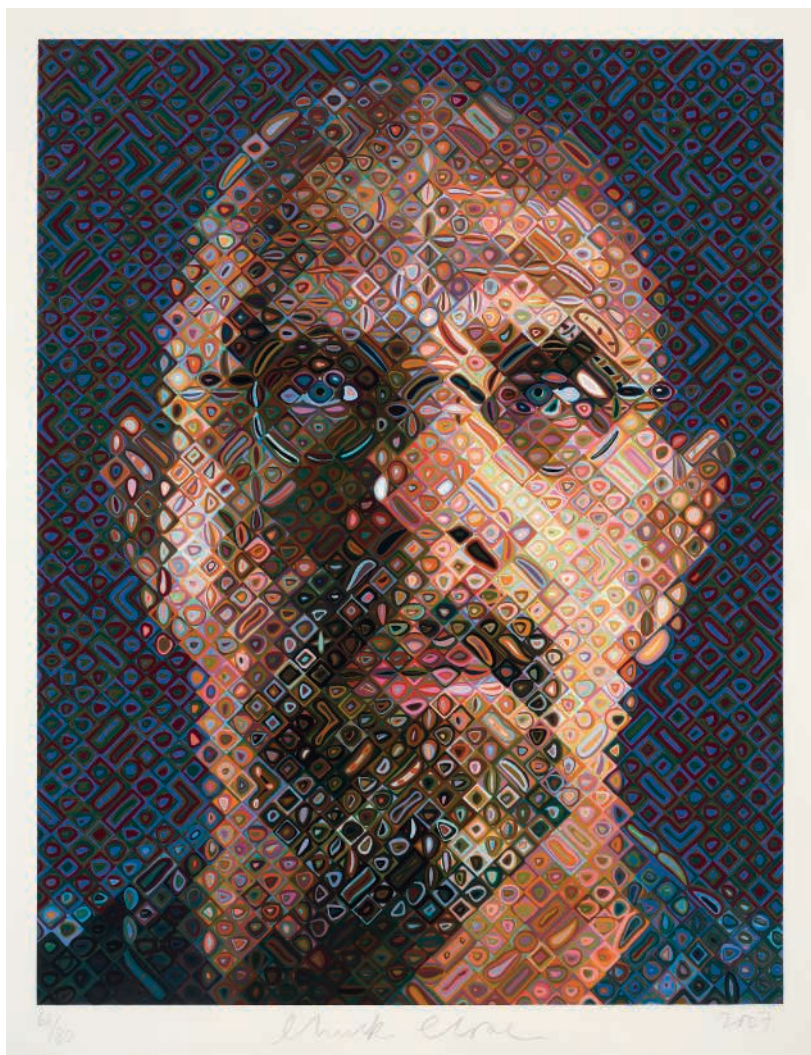
John

screenprint in colors, on heavy wove paper, 1998, signed and dated in pencil, numbered 48/80 (there were also fifteen artist's proofs), published by Pace Editions, Inc., New York, with full margins, apparently in very good condition, not examined out of the frame

Image: 57 $\frac{1}{2}$ x 47 $\frac{1}{2}$ in. (1460 x 1206 mm.)

Sheet: 61 $\frac{1}{4}$ x 52 $\frac{1}{2}$ in. (1556 x 1333 mm.)

\$10,000-15,000



PROPERTY FROM A DISTINGUISHED EAST COAST ESTATE

159

CHUCK CLOSE (B. 1940)

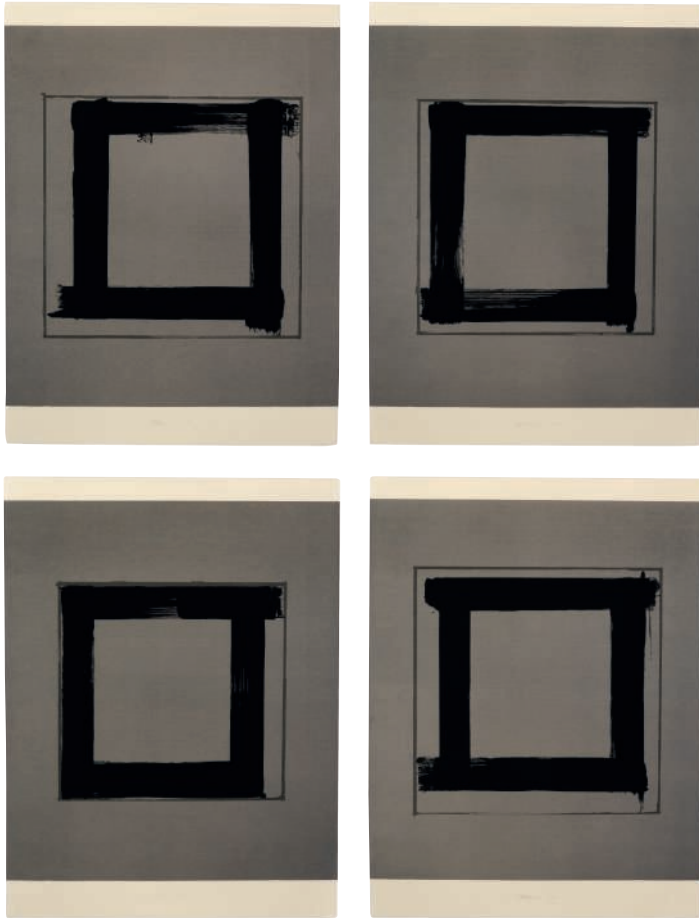
Self-Portrait

screenprint in colors, on wove paper, 2007, signed and dated in pencil, numbered 66/80, with full margins, published by Pace Editions, Inc., New York, apparently in very good condition, not examined out of the frame

Image: 67 $\frac{5}{8}$ x 52 $\frac{1}{4}$ in. (1718 x 1327 mm.)

Sheet: 74 $\frac{3}{8}$ x 57 $\frac{1}{2}$ in. (1889 x 1460 mm.)

\$50,000-70,000



160

BRICE MARDEN (B. 1938)

1, 2, 3, 4

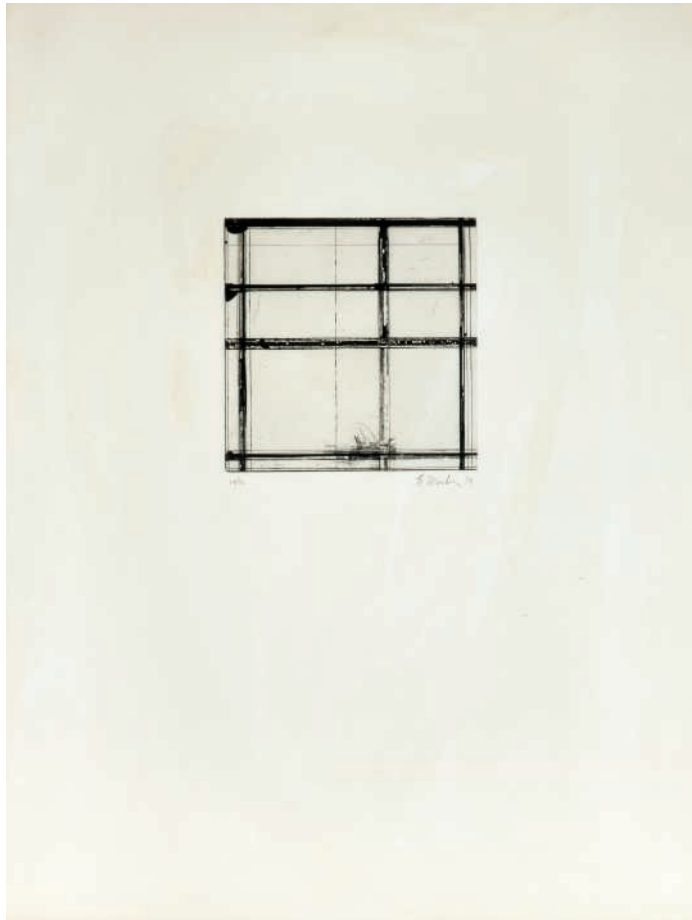
the complete set of four screenprints in grey and black, on Japanese handmade Mino Kozo Kizuki paper, 1983, each signed, dated and numbered 1/32 in pencil (there were also five artist's proof sets), co-published by Simca Print Artists and the artist, with their blindstamp, with full margins, creasing in places at the sheet edges, otherwise generally in good condition
Image: 32 ¼ x 29 in. (832 x 737 mm.)

Sheet: 38 ¼ x 29 in. (971 x 737 mm.)

(4)

\$7,000-10,000

LITERATURE:
Lewison 38



161

BRICE MARDEN (B. 1938)

Tile I

etching with aquatint, on Somerset paper, 1979, signed and dated in pencil, numbered 19/30 (there were also ten artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with full margins, pale time staining, otherwise in good condition, framed

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

Sheet: 29 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (756 x 578 mm.)

\$2,500-3,500

LITERATURE:

Lewisohn 30



162

BRUCE NAUMAN (B. 1941)

Pearl Masque

lithograph, on Arches 88 paper, 1981, signed and dated in pencil, numbered 21/50 (there were also thirteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, pale uneven light-staining, occasional creasing in places at the sheet edges

Image: 25 $\frac{3}{4}$ x 34.4/8 in. (654 x 873 mm.)

Sheet: 28 $\frac{3}{8}$ x 37 $\frac{3}{8}$ in. (721 x 949 mm.)

\$1,500-2,500

LITERATURE:

Cordes 42; Gemini 942



163

BRUCE NAUMAN (B. 1941)

Life Mask

lithograph, on Arches Cover paper, 1981, signed and dated in pencil, numbered 38/50 (there were also thirteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in good condition

Image: 25 $\frac{1}{4}$ x 34 $\frac{3}{8}$ in. (641 x 879 mm.)

Sheet: 28 x 37 $\frac{3}{8}$ in. (711 x 962 mm.)

\$3,000-5,000

LITERATURE:

Cordes 41; Gemini 941



164
BRUCE NAUMAN (B. 1941)

Double Face

lithograph, on Arches Cover paper, 1981, signed and dated in pencil, numbered 14/50 (there were also thirteen 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

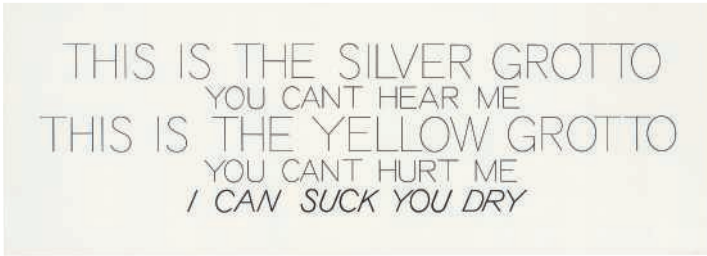
Image: 24 x 34 in. (610 x 864 mm.)

Sheet: 26 x 36 in. (660 x 914 mm.)

\$3,000-5,000

LITERATURE:

Cordes 43; Gemini 943



165

BRUCE NAUMAN (B. 1941)

Silver Grotto/Yellow Grotto, from *Sundry Obras Nuevas*

screenprint, on Arches 88 paper, 1975, signed and dated in pencil, numbered 13/20 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamps on the reverse, the full sheet, time staining, a pale 1 x 2½-in. area of moisture staining at the lower left corner, framed

Sheet: 29¾ x 83½ in. (756 x 2121 mm.)

\$3,000-5,000

LITERATURE:

Cordes 36; Gemini 610



166

BRUCE NAUMAN (B. 1941)

Vision

lithograph, on Arches 88 paper, 1973, signed and dated in pencil, numbered 14/40 (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, pale time staining, otherwise in good condition, framed

Sheet: 25 x 33 in. (635 x 838 mm.)

\$2,500-3,500

LITERATURE:

Cordes 18; Gemini 436



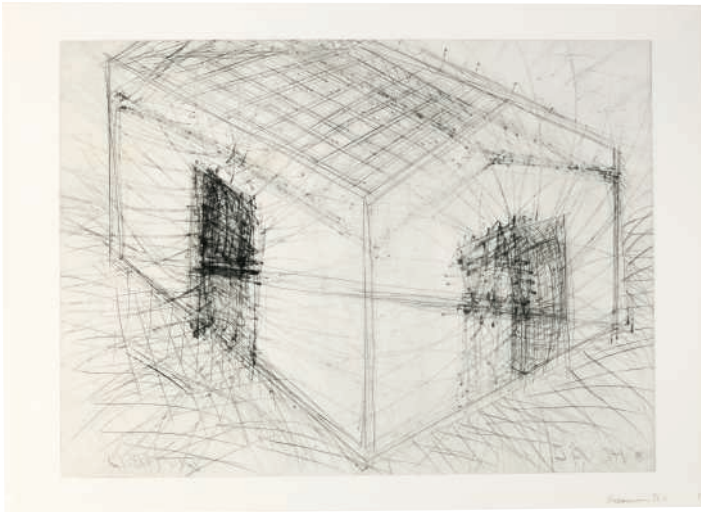
167
BRUCE NAUMAN (B. 1941)

Suck Cuts

lithograph, on Arjomari paper, 1973, signed and dated in pencil, numbered 7/34 (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, occasional soft handling creases in places, otherwise in good condition
Sheet: 38 $\frac{3}{8}$ x 31 $\frac{1}{4}$ in. (981 x 794 mm.)

\$3,000-5,000

LITERATURE:
Cordes 17



168

BRUCE NAUMAN (B. 1941)

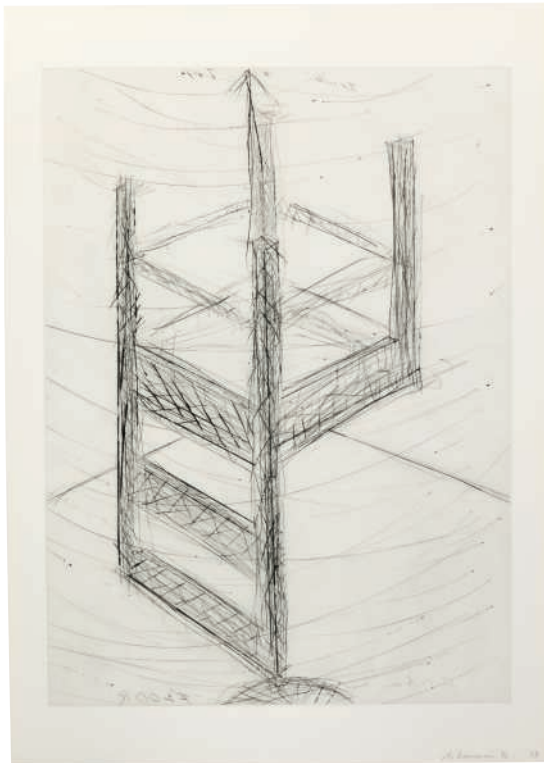
House Divided

etching with drypoint, on Fabriano Rosaspina paper, 1985, signed and dated in pencil, numbered 5/23 (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, generally in very good condition
Image: 23¾ x 32¾ in. (603 x 829 mm.)
Sheet: 27¾ x 39 in. (708 x 991 mm.)

\$3,000-5,000

LITERATURE:

Cordes 50; Gemini 1240



169

BRUCE NAUMAN (B. 1941)

Suspended Chair

drypoint, on Fabriano Rosaspina paper, 1985, signed and dated in pencil, numbered 9/31 (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, occasional creasing in places in the lower and right margin, otherwise in good condition
Image: 31½ x 23¾ in. (800 x 603 mm.)
Sheet: 39 x 27¾ in. (991 x 708 mm.)

\$3,000-5,000

LITERATURE:

Cordes 48; Gemini 1238



170
BRUCE NAUMAN (B. 1941)

TV Clown

lithograph, on Transpagra paper, 1988, signed and dated in pencil, numbered 15/35 (there were also nine artist's proofs), published by Brooke Alexander Editions, New York, with full margins, generally in good condition
Image: 27½ x 41½ in. (698 x 1054 mm.)
Sheet: 30 x 43¾ in. (762 x 1111 mm.)

\$7,000-10,000

LITERATURE:
Cordes 55



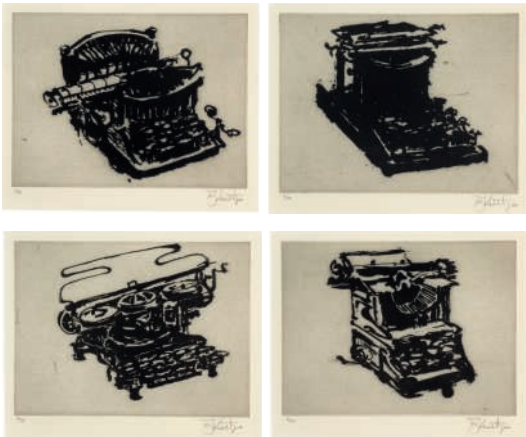
171
CHRISTOPHER WOOL (B. 1955)

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 covers (with minor wear)

Overall: 23 x 16¼ in. (584 x 413 mm.)

\$15,000-25,000



172
WILLIAM KENTRIDGE (B. 1955)

Typewriter I-VIII

the complete set of eight etchings with aquatint, on Somerset Velvet paper, 2003, signed in pencil, each numbered 12/40 (there were also eight artist's proofs), published by the LeRoy Neiman Center for Print Studies, New York, with full margins, in very good condition, framed

Each Image: 5⅞ x 8 in. (149 x 203 mm.)

Each Sheet: 9½ x 11½ in. (241 x 292 mm.)

(8)

\$8,000-12,000



173
WILLIAM KENTRIDGE (B. 1955)

General

etching with drypoint and hand-coloring, on Arches paper, 1993-8, signed in pencil, numbered 27/35, published by David Krut Fine Art, London, the full sheet, in very good condition, framed Sheet: 47½ x 31¼ in. (1207 x 794 mm.)

\$18,000-25,000

LITERATURE:
Krut p. 49



174

KEITH HARING (1958-1990)

Untitled 1-6: one plate

lithograph, on Arches paper, 1982, signed and dated in red pencil, numbered 25/40 (there were also eight artist's proofs), published by Barbara Gladstone Gallery, New York, with full margins, generally in very good condition, framed
Image: 22¾ x 33½ in. (578 x 851 mm.)
Sheet: 36¼ x 25¼ in. (921 x 641 mm.)

\$5,000-7,000

LITERATURE:
see Littmann p.19



175

KEITH HARING (1958-1990)

Untitled 1-6: one plate

lithograph, on Arches paper, 1982, signed and dated in red pencil, numbered 9/40 (there were also eight artist's proofs), published by Barbara Gladstone Gallery, New York, with full margins, generally in good condition, framed
Image: 22¾ x 33½ in. (575 x 851 mm.)
Sheet: 25¾ x 36 in. (645 x 914 mm.)

\$5,000-7,000

LITERATURE:
see Littmann p. 19

176

KEITH HARING (1958-1990)

Untitled 1-6: one plate

lithograph, on Arches paper, 1982, signed and dated in red pencil, numbered 25/40 (there were also eight artist's proofs), published by Barbara Gladstone Gallery, New York, with full margins, generally in very good condition, framed
Image: 22¾ x 33½ in. (578 x 851 mm.)

Sheet: 36¼ x 25¼ in. (921 x 641 mm.)

\$5,000-7,000

LITERATURE:

see Littmann p.19



177

KEITH HARING (1958-1990)

Untitled 1-6: one plate

lithograph, on Arches paper, 1982, signed and dated in red pencil, numbered 25/40 (there were also eight artist's proofs), published by Barbara Gladstone Gallery, New York, with full margins, generally in good condition
Image: 21½ x 32¾ in. (546 x 822 mm.)
Sheet: 25¼ x 36 in. (641 x 914 mm.)

\$5,000-7,000

LITERATURE:

see Littmann p.20





178

KEITH HARING (1958-1990)

Untitled: one plate

lithograph, on wove paper, 1982, signed and dated in red pencil, numbered 17/40, uneven pale mat staining, otherwise generally in good condition, framed
Image: 32 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in. (835 x 571 mm.)
Sheet: 25 $\frac{1}{4}$ x 36 $\frac{1}{8}$ in. (641 x 919 mm.)

\$5,000-7,000

LITERATURE:

see Littmann p.20



179

KEITH HARING (1958-1990)

Stones: one plate

lithograph, on wove paper, 1989, signed and dated in red pencil, numbered 50/60 (there were also ten artist's proofs), published by Nicole Hahn, Paris, with full margins, in very good condition, framed
Image: 21 $\frac{1}{4}$ x 14 $\frac{1}{4}$ in. (540 x 362 mm.)
Sheet: 30 x 22 $\frac{3}{4}$ in. (762 x 568 mm.)

\$8,000-12,000

LITERATURE:

see Littmann p.127

180

KEITH HARING (1958-1990)

Growing: one plate

screenprint in colors, on wove paper, 1988, signed and dated in pencil, numbered 51/100 (there were also fifteen artist's proofs), published by Martin Lawrence Editions, New York, with full margins, the sheet adhered to the support along the sheet edges, otherwise in good condition, framed
Image: 28¾ x 38¼ in. (730 x 971 mm.)
Sheet: 30 x 40 in. (762 x 1016 mm.)

\$18,000-25,000

LITERATURE:

see Littmann p. 91



181

KEITH HARING (1958-1990)

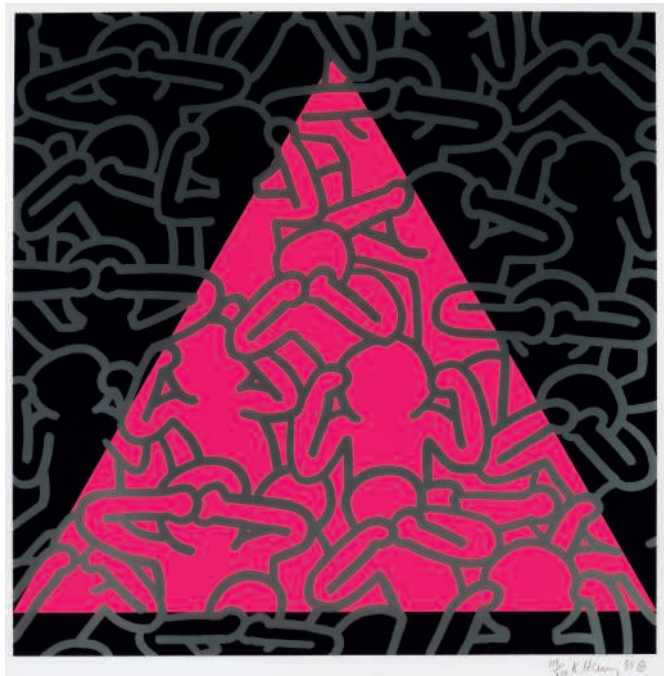
Silence Equals Death

screenprint in colors, on wove paper, 1989, signed and dated in pencil, numbered 118/200 (there were also 25 artist's proofs), published by the Outreach Fund for AIDS, with full margins, in good condition, framed
Image: 33 x 33 in. (835 x 835 mm.)
Sheet: 39 x 39 in. (990 x 990 mm.)

\$12,000-18,000

LITERATURE:

see Littmann p. 152



IPCNY SPRING BENEFIT DINNER

WEDNESDAY, MAY 24, 2017



Jim Dine, *Cheval Blanc Poem*, 2015. Woodcut and power-tool abrasion with hand coloring. Edition: 10
Courtesy Jim Dine and Alan Cristea Gallery, London

honorees

JIM DINE
Artist

DAVID KIEHL
Whitney Museum
of American Art

BARBARA KRAKOW
Barbara Krakow Gallery

with

COCKTAILS
DINNER
SILENT AUCTION

For table and ticket information, please contact anna@mfproductions.com
or visit www.ipcny.org/springbenefit2017

IPCNY

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PABLO PICASSO (1881-1973)

Poisson fond noir (A.R. 167)

stamped 'Madoura Plein Feu/Empreinte Originale de Picasso' (underneath)
white earthenware ceramic plate with colored engobe and glaze

Length: 16½ in. (42 cm.)

Conceived in 1952 and executed in an edition of 100

\$8,000-12,000

© 2017 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PICASSO CERAMICS ONLINE

5-17 May 2017

CONTACT

Sarah El-Tamer
+1-212-636-2146

CHRISTIE'S

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

- 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".
- 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

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They 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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE!™ (as shown above in paragraph B0); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 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 on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, 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 lot is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- 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**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- 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 at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) **Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(b)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- 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**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence. 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# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for 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 authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our 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.

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

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, 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;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe to 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

(a) 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).

(b) 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.

(c) 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.

(d) 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.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [christies.com/storage](#) shall apply.
- (e) 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 2656. 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** into 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, walrusbone 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 other 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, rhinoceros 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, 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, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any 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 may reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US 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 E of this agreement.

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

high estimate: means the lower figure in the range and **low 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

Δ: **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 Δ 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 * ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by party 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 ..."

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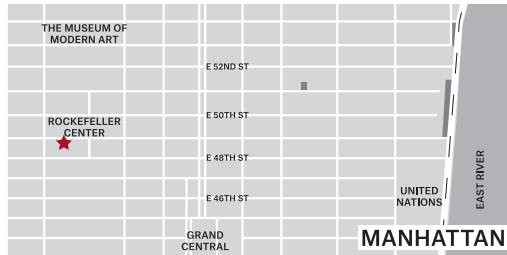
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21/03/17



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An abstract painting featuring bold, expressive brushstrokes in vibrant yellow and black. The composition is dominated by large, organic shapes that suggest a stylized figure or a dynamic, gestural form. The yellow areas are textured with visible brushwork, while the black areas are solid and deep, creating a high-contrast, dramatic effect.

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