



# CONTEMPORARY EDITION

*New York 28 February 2018*

*presentation for Evel F. Stella '72*

CHRISTIE'S

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# CONTEMPORARY EDITION

28 FEBRUARY 2018

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The Collection of Elizabeth Brooke Blake  
The Melva Bucksbaum Collection  
The Collection of Mary Jane Garth  
The Collection of Senator Jacob K. Javits  
and Marian B. Javits  
The Stanford Z. Rothschild, Jr. Collection  
The Estate of William Kelly Simpson  
The Tuttleman Collection  
The Collection of Paul F. Walter  
Contemporary Works Collected by  
Martina Yamin

Front & Back cover: Lot 107

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Afternoon Session Divider: Lot 176

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Opposite Index: Lot 128

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21/06/16

## AUCTION

Wednesday, 28 February 2018  
at 10.00 am (Lots 1-80)  
and at 2.00 pm (Lots 81-185)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	24 February	10.00 am - 5.00 pm
Sunday	25 February	1.00 pm - 5.00 pm
Monday	26 February	10.00 am - 5.00 pm
Tuesday	27 February	10.00 am - 5.00 pm

## AUCTIONEER

Richard Lloyd (#1459445)

## BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **COLOUR-15980**

## CONDITIONS OF SALE

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

[35]

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# CHRISTIE'S

MORNING SESSION 10.00 AM  
(LOTS 1-80)



**1**  
**ROBERT RAUSCHENBERG (1925-2008)**

Features from *Currents*: eighteen plates

eighteen screenprints in colors, on wove paper, 1970, each signed and dated in pencil, numbered 41/50, co-published by Dayton's Gallery 12, Minneapolis, and Castelli Graphics, New York, each with full margins, pale time staining, generally in very good condition

Each image: 35 x 35 in. (888 x 887 mm.)

Each sheet: 40 x 40 in. (1014 x 1014 mm.)

(18)

\$10,000-15,000

**LITERATURE**

Foster 128, 130, 132-135, 137, 138, 140-142, 144-148, 150 & 151





PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

**2**

**JASPER JOHNS (B. 1930)**

*Bread, from Lead Reliefs*

lead relief multiple hand-painted with oil, 1970, with the incised signature and dated '1969', numbered 13/60 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, areas of minor oxidation (as is common with this series), occasional scuffing throughout, generally in good condition, with the original metal frame  
23 ¼ x 17 ½ in. (590 x 432 mm.)

\$20,000-30,000

**LITERATURE**

Universal Limited Art Editions 76; Gemini 133





PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

**3**

**JASPER JOHNS (B. 1930)**

High School Days, from *Lead Reliefs*

lead relief multiple with mirror, 1970, with incised signature and dated '69', numbered 13/60 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, a ¼-in. loss in the center subject (with associated rusting to exposed area), oxidation in places throughout, fingerprints at the lower left and upper edge, with the original metal frame

23¼ x 17¼ in. (590 x 438 mm.)

\$30,000-50,000

**LITERATURE**

Universal Limited Art Editions 72; Gemini 129

PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

4

**JASPER JOHNS (B. 1930)**

Light Bulb, from *Lead Reliefs*

lead relief multiple, 1970, with incised signature and dated '69', numbered 13/60 (there were also 10 artist proofs), published by Gemini G.E.L., Los Angeles, with their incised blindstamp, a 1¼-in. scratch at the left of the subject, pale stain at the lower left of the subject measuring ¾-in. (with associated oxidation), areas of lifting at the upper, lower, and left edges, with original metal frame  
Overall: 39 x 17¼ in. (9950 x 435 mm.)

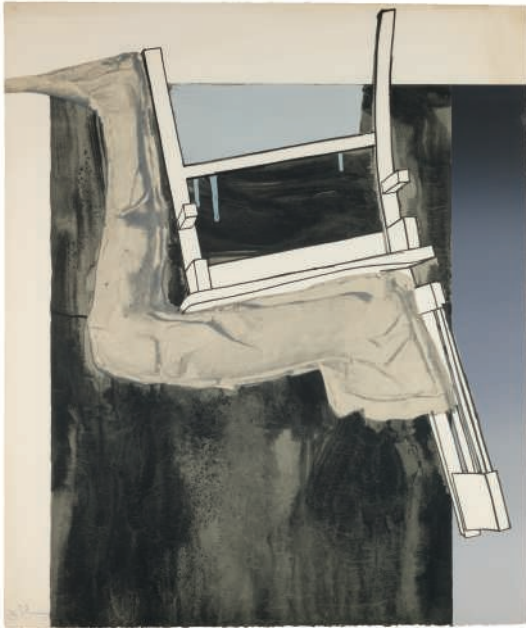
\$30,000-50,000

**LITERATURE**

Universal Limited Art Editions 75; Gemini 132







5

**JASPER JOHNS (B. 1930)**

Leg and Chair, from *Fragment - According to What*

lithograph in colors, on Arches paper, 1971, signed and dated in blue crayon, numbered 56/68 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, uneven time staining at the upper right sheet edge, occasional creasing and stains at the upper right sheet edge, framed

Sheet: 35¼ x 29¾ in. (895 x 754 mm.)

\$3,000-5,000

**LITERATURE**

Universal Limited Art Editions 90



6

**JASPER JOHNS (B. 1930)**

Device

lithograph in colors, on Angoumois paper, 1972, signed and dated in pencil, numbered 43/62 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, in very good condition, framed

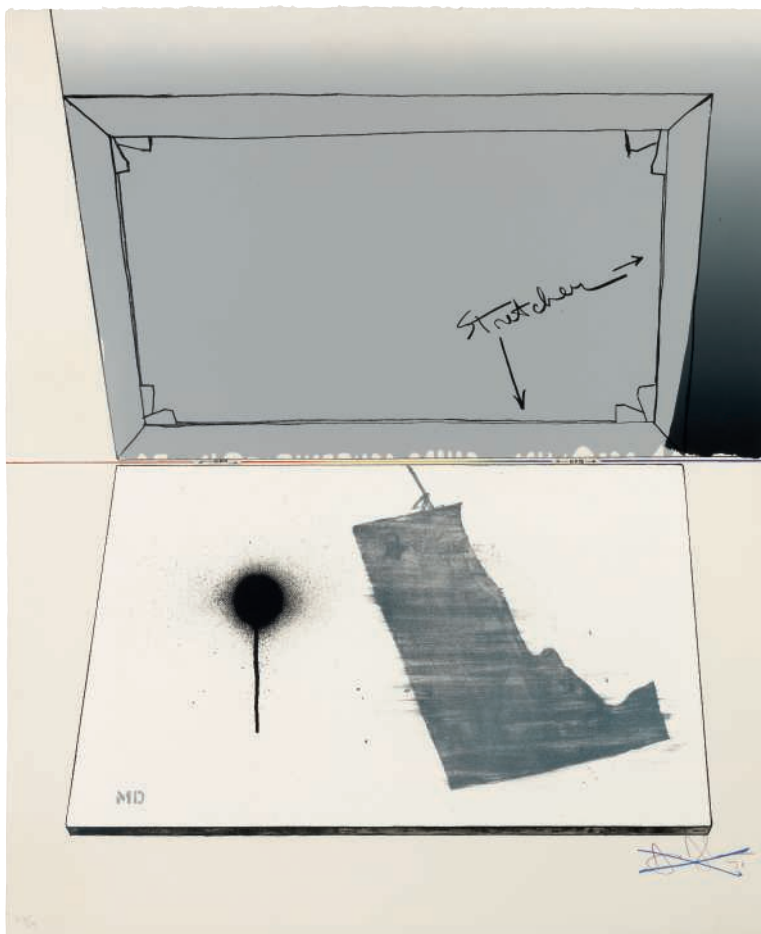
Image: 26½ x 20¼ in. (672 x 515 mm.)

Sheet: 38¾ x 28¾ in. (980 x 732 mm.)

\$4,000-6,000

**LITERATURE**

Universal Limited Art Editions 107; Gemini 345



7

**JASPER JOHNS (B. 1930)**

*Hinged Canvas*, from *Fragment—According to What*

lithograph in colors, on Arches paper, 1971, signed and dated in purple crayon, numbered 23/69 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, two pale discolored areas at the left sheet edge, otherwise in good condition, framed  
Image: 32 x 29½ in. (810 x 750 mm.)  
Sheet: 35¾ x 29½ in. (911 x 750 mm.)

\$3,000-5,000

**LITERATURE**

Universal Limited Art Editions 93; Gemini 288



PROPERTY FROM THE COLLECTION OF MARY JANE GARTH

•8

**ROBERT RAUSCHENBERG (1925-2008)**

*Tides*

lithograph in colors, on German Copperplate paper, 1969, signed and dated in pencil, numbered 19/28 (there were also five artist's proofs), published by ULAE, West Islip, New York, with their blindstamp

Image: 42 x 29 in. (1067 x 737 mm.)

Sheet: 32 $\frac{1}{2}$  x 39 $\frac{1}{2}$  in. (822 x 1013 mm.)

\$2,000-3,000

**LITERATURE**

Foster 68



PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

9

**ROBERT RAUSCHENBERG (1925-2008)**

*Stoned Moon Series: five prints*

five lithographs in colors, on Arches Cover paper, 1969, each published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, each framed

Largest Image: 39 $\frac{1}{2}$  x 26 in. (1003 x 660 mm.)

Largest Sheet: 48 x 34 in. (1219 x 864 mm.)

(5)

\$6,000-8,000

**LITERATURE**

Foster 75, 76, 78, 81, & 86; Gemini 160, 161, 163, 167 & 168

Including: Marsh; Shell; Earth Tie; Loop; Trust Zone

PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND  
MARIAN B. JAVITS

10

**ROBERT RAUSCHENBERG (1925-2008)**

*Horsefeathers Thirteen Series*: six plates

six offset lithographs, screenprints and pochoir in colors with collage and embossing, on various wove papers, 1972, each signed and dated in pencil, each numbered 72 from the various editions of 76, 80, 82, 83 and 89, published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamps on the reverse, the full sheets, discoloration in places to some sheets, otherwise in good condition  
Each Sheet: 31 x 22 in. (786 x 560 mm.) (6)

\$4,000-6,000

**LITERATURE**

see Rauschenberg at Gemini, pp 16-17



PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND  
MARIAN B. JAVITS

11

**ROBERT RAUSCHENBERG (1925-2008)**

*Link*, from *Pages and Fuses*

pressed paper pulp with screenprint in colors, 1974, signed and dated on the reverse, numbered 14/29 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, a tear at upper left, a crease at lower left  
Sheet: 23 3/8 x 19 1/2 in. (600 x 495 mm.)

\$2,000-3,000

**LITERATURE**

Gemini 520





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**12**

**VITO ACCONCI (1940 - 2017)**

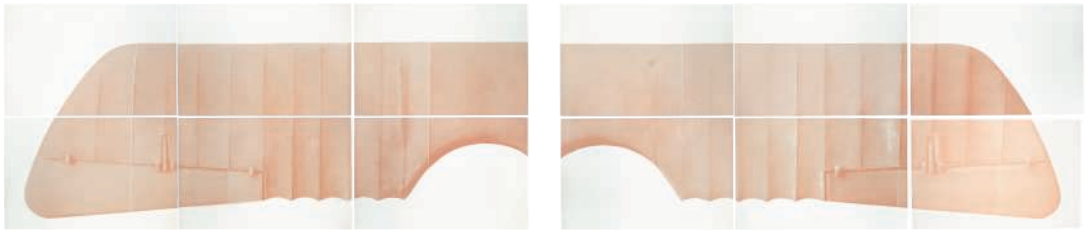
Three Flags for 1 Space and 6 Regions

photoetching in colors, on six sheets of BFK Rives paper, 1979-81, initialed and dated in pencil, numbered 15/25 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, the full sheets, pale foxing in places on the reverse (slightly showing through in the white printed areas), otherwise in good condition, framed

Each Sheet: 23½ x 31 in. (597 x 787 mm.)

\$7,000-10,000





**13**

**VITO ACCONCI (1940 - 2017)**

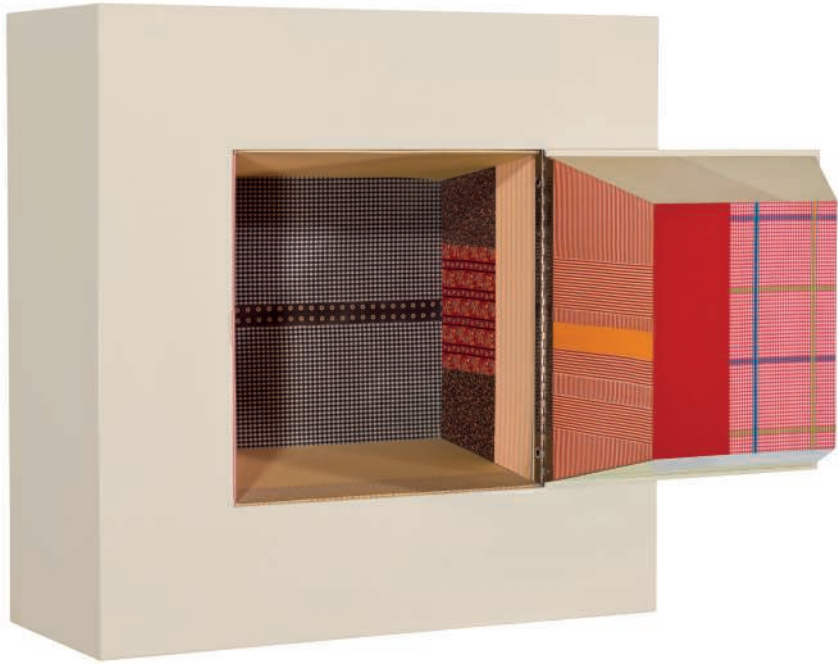
**2 Wings for Wall and Person**

photo-etching in pink, on twelve sheets of Arches paper, 1979-81, one sheet initialed and numbered 4/10 in pencil (there were also 6 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, the full sheets, in very good condition, each framed

Image: 23 $\frac{3}{8}$  x 35 $\frac{1}{8}$  in. (594 x 892 mm.) (and similar)

Sheet: 25 $\frac{5}{8}$  x 40 $\frac{1}{8}$  in. (650 x 1018 mm.) (each)

\$4,000-6,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**14**

**ROBERT RAUSCHENBERG (1925-2008)**

Publicicon — Station II, from *Publicicons*

lacquered wood multiple with collaged silk and cotton fabrics and polished aluminum, 1978, signed and dated in felt-tip pen on a label on the reverse, numbered 10/30 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles, in generally good condition

Overall: 36 x 36 x 14 in (914 x 914 x 356 mm)

\$4,000-6,000

PROPERTY FROM A PRIVATE NORTH CAROLINA  
COLLECTION

**15**

**MARK DI SUVERO (B. 1933)**

T'ang

multiple in five pieces of torch-cut steel,  
1977, with the artist's stamped initials,  
dated, numbered 19/50 (there were also  
five artist's proofs), published by Gemini  
G.E.L., Los Angeles, with their incised  
stamp, the surface oxidised and rubbed  
in places

Overall: 14 $\frac{7}{8}$  x 12 $\frac{7}{8}$  x  $\frac{1}{2}$  in.  
(378 x 327 x 16 mm.) (variable)

\$3,000-5,000

**LITERATURE**

Gemini 775



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**16**

**MARK DI SUVERO (B. 1933)**

Stainless

multiple in six pieces of nickel-plated  
aluminum, 1981, with the artist's stamped  
initials, dated, numbered 19/75 (only 45  
were realized in the edition, there were  
also eleven artist's proofs), published by  
Gemini G.E.L., Los Angeles, with their  
incised stamps, in very good condition  
Overall: 26 x 16 x  $\frac{1}{2}$  in. (660 x 406 x 13  
mm.)

\$3,000-5,000

**LITERATURE**

Gemini 936





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**17**

**ROBERT RAUSCHENBERG  
(1925-2008)**

For Channel 13

screenprint in colors, on wove paper, 1990,  
signed and dated in pencil, numbered  
14/100 (there were also fifteen artist's  
proofs), published by the Anthology Film  
Archives, New York, the full sheet, in very  
good condition, framed  
Sheet: 45 3/4 x 60 in. (1162 x 1524 mm.)

\$3,000-5,000



**18**

**ROBERT RAUSCHENBERG  
(1925-2008)**

Baby Bellini

intaglio with photogravure and graphite  
additions in colors, on wove paper, 1993,  
signed and dated in pencil, numbered  
'HC 14/24' (an *hors-commerce* proof,  
the edition was 35), published by  
ULAE, West Islip, New York, with their  
blindstamp, with full margins, in very  
good condition, framed  
Image: 26 x 20 3/4 in. (660 x 527 mm.)  
Sheet: 29 3/4 x 22 1/4 in. (756 x 565 mm.)

\$5,000-7,000

**19**  
**ROBERT RAUSCHENBERG**  
**(1925-2008)**

*Witness*, from *Speculations*

screenprint in colors, on Lana  
Lanaquarelle paper, 1996, signed and  
dated in pencil, numbered 9/55 (there  
were also 12 artist's proofs), published  
by Gemini G.E.L., Los Angeles, with  
their blindstamps and inkstamp on  
the reverse, the full sheet, in very good  
condition, framed

Sheet: 68¾ x 31½ in. (1735 x 800 mm.)

\$6,000-8,000

**LITERATURE**

Gemini 1676







PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

20

**CY TWOMBLY (1928-2011)**

Natural History Title Print, from *Natural History Some Trees of Italy Part II*

lithograph and collotype in colors with additional hand-collaged elements, on transparent paper mounted on Fabriano paper (as issued), 1975-76, signed in pencil, numbered 79/98 (there were also 17 artist's proofs), published by Propyläen Verlag, Berlin, Germany, the full sheet, generally in good condition, framed Sheet: 29¾ x 22 in. (756 x 559 mm.)

\$3,000-5,000

**LITERATURE**

Bastian 52



21

**JASPER JOHNS (B. 1930)**

Pyre 2

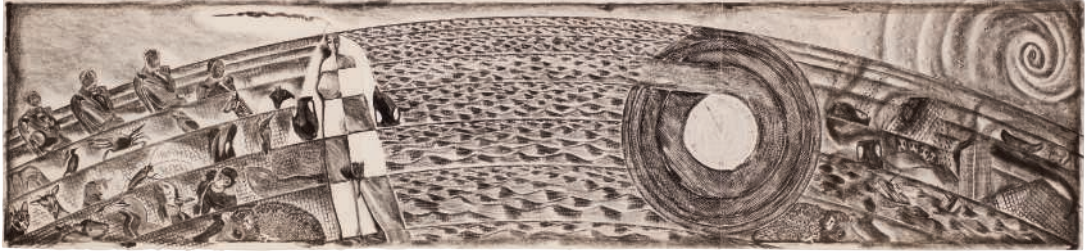
lithograph in colors, on Rives BFK paper, 2004, signed and dated in pencil, numbered 61/250 (there were also eighteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, in very good condition, framed Image: 8¾ x 7¼ in. (222 x 184 mm.)

Sheet: 15½ x 11½ in. (384 x 282 mm.)

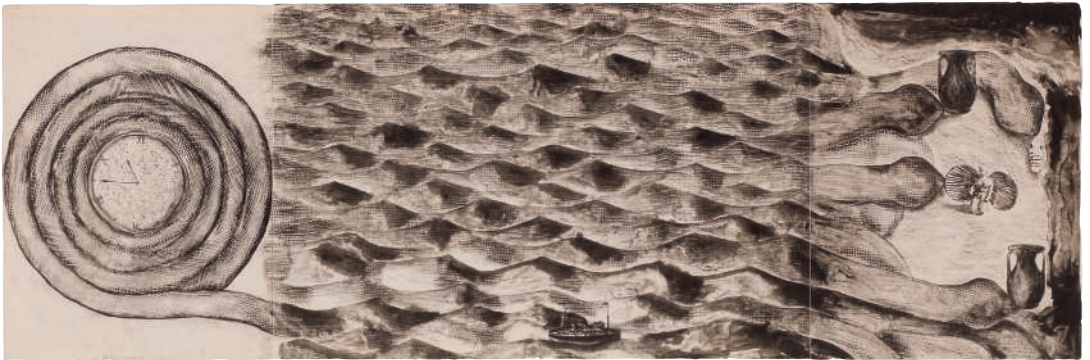
\$3,000-5,000

**LITERATURE**

Gemini 2017



22



23

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

22

**FRANCESCO CLEMENTE (B. 1952)**

Untitled A

lithograph, on three sheets of Okawara paper, 1986, signed in pencil, numbered 54/100, published by Petersburg Press, London and New York, discoloration in places at the sheet edges, otherwise apparently in good condition, unexamined out of the frame

Sheet: 27 x 120 in. (686 x 3048 mm.) (Overall)

\$2,000-3,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

23

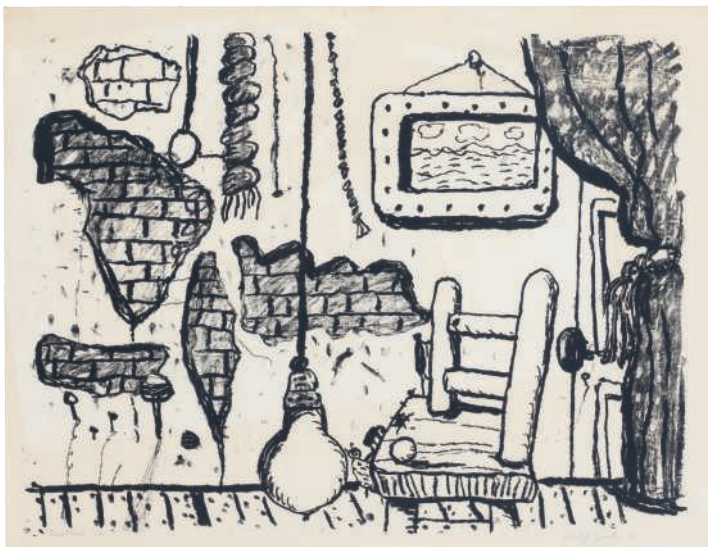
**FRANCESCO CLEMENTE (B. 1952)**

Untitled B

lithograph, on three sheets of Japon paper, 1986, signed in pencil, numbered 54/100, published by Petersburg Press, London, the full sheets, discoloration in places at the sheet edges, otherwise apparently in good condition, unexamined out of the frame

Sheet: 25¾ x 78¼ in. (654 x 1988 mm.) (Overall)

\$2,000-3,000



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**24**

**PHILIP GUSTON (1913-1980)**

East Side

lithograph, on Arches 88 paper, 1980, signed, titled and dated in pencil, numbered 29/50 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, time staining, the sheet unevenly toned, hinged to the support in places at the upper sheet edge (showing through), framed  
Sheet: 32¾ x 42¾ in. (832 x 1076 mm.)

\$6,000-8,000

**LITERATURE**

Semff 23; Gemini 872



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**25**

**PHILIP GUSTON (1913-1980)**

Pile Up

lithograph, on J. Barcham Green Crisbrook paper, 1980, with the artist's estate stamp, numbered 22/50 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, the full sheet, pale light-staining, otherwise in good condition, framed

Sheet: 19¾ x 29¾ in. (502 x 756 mm.)

\$4,000-6,000

**LITERATURE**

Semff 38; Gemini 1065



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**26**

**PHILIP GUSTON (1913-1980)**

Summer

lithograph, on Köller Transfer paper, 1980, signed, titled and dated in pencil, numbered 33/50 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed

Image: 18¼ x 28½ in. (463 x 724 mm.)

Sheet: 20¼ x 30¾ in. (514 x 781 mm.)

\$4,000-6,000

**LITERATURE**

Semff 25; Gemini 874



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**27**

**PHILIP GUSTON (1913-1980)**

Coat

lithograph, on Arches paper, 1980, signed, titled and dated in pencil, numbered 17/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, some pale staining in the upper sheet, hinged to the support in places on the upper reverse sheet edge (showing through), otherwise in good condition, framed

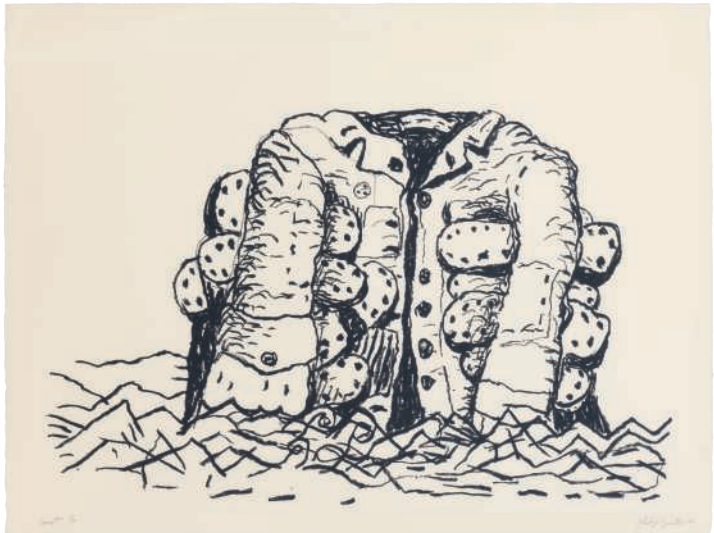
Image: 23¾ x 37¾ in. (605 x 960 mm.)

Sheet: 32 x 42½ in. (812 x 108 mm.)

\$4,000-6,000

**LITERATURE**

Semff 29; Gemini 873





28

**28**  
**FRANCIS BACON (1909-1992)**

Trois études pour un autoportrait

lithograph in colors, on wove paper, 1983, signed in pencil, numbered 59/60, published by Michel Archimbaud, Paris, with full margins, the sheet laid down, framed  
 Image: 13¾ x 35 in. (340 x 889 mm.)  
 Sheet: 20½ x 37 in. (521 x 940 mm.)  
 \$15,000-20,000

**LITERATURE**  
 Sabatier 26

**29**  
**FRANCIS BACON (1909-1992)**

Autoportrait

lithograph in colors, on wove paper, 1977, signed in felt-tip pen (faded), numbered 138/180, with margins (the lower sheet edge unevenly trimmed), moisture staining along the lower right sheet edge, taped on the reverse sheet edges to an overmat, framed  
 Image: 33½ x 25 in. (851 x 635 mm.)  
 Sheet: 38 x 28½ in. (965 x 724 mm.)  
 \$5,000-7,000

**LITERATURE**  
 Sabatier 12



29





**30**  
**FRANCIS BACON (1909-1992)**

Triptych

offset lithograph, on wove paper, 1975, signed in felt-tip purple pen, numbered 35/200, published by the Marlborough, Zurich, with full margins, the reverse sheet edges taped to an overmat, otherwise generally in good condition, framed

Image: 29¾ x 22 in. (756 x 559 mm.)

Sheet: 33¾ x 24 in. (857 x 610 mm.)

\$3,000-5,000

**LITERATURE**  
 Sabatier 32



**31**  
**FRANCIS BACON (1909-1992)**

Study for a Portrait of John Edwards

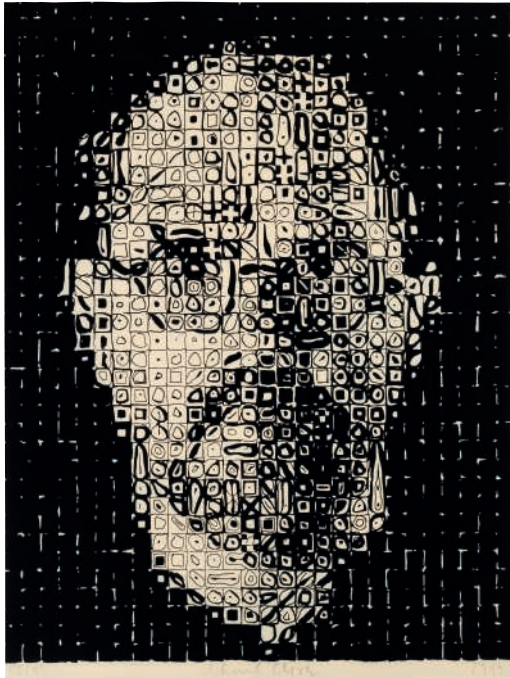
lithograph in colors, 1987, on Arches paper, signed and numbered 43/180 in pencil, published by Galerie Lelong, Paris, with full margins, the colors attenuated, otherwise in very good condition, framed

Image: 26⅞ x 19⅞ in. (680 x 505 mm.)

Sheet: 37¼ x 26¾ in. (945 x 678 mm.)

\$5,000-7,000

**LITERATURE**  
 Sabatier 22



**32**  
**CHUCK CLOSE (B. 1940)**

Self Portrait

relief etching, on *Japon* paper, 1999, signed and dated in pencil, numbered 52/99, published by Edition Schellmann, Munich and New York, with full margins, in very good condition, framed  
Image: 38 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in. (974 x 750 mm.)

Sheet: 39 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in. (1000 x 750 mm.)

\$4,000-6,000



PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**33**  
**CHUCK CLOSE (B. 1940)**

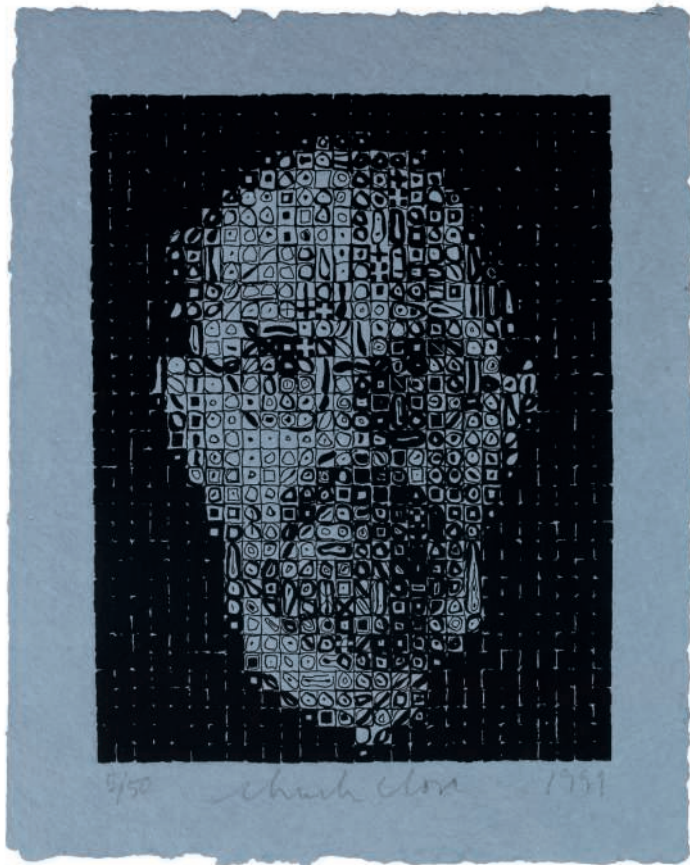
Self-Portrait

lithograph and screenprint in colors, on Somerset paper, 2007, signed and dated in pencil, numbered 50/118 (there were also 18 artist's proofs), published by Lincoln Center/ List Poster and Print Program, New York, with full margins, in very good condition, framed

Image: 30 x 24 in. (760 x 610 mm.)

Sheet: 38 x 30 in. (965 x 765 mm.)

\$5,000-7,000



34

**CHUCK CLOSE (B. 1940)**

Self-Portrait

relief print with embossing, on handmade grey paper, 1999, signed and dated in pencil, numbered 5/50 (there were also seven artist's proofs), published by Two Palms Press, New York, with full margins, in very good condition, framed

Image: 19¾ x 15¼ in. (502 x 387 mm.)

Sheet: 25¼ x 20¼ in. (641 x 514 mm.)

\$5,000-7,000



PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS

**35**

**JIM DINE (B. 1935)**

Bill Clinton

etching and woodcut in colors, on wove paper, 1992, signed and dated in pencil, numbered 37/100 (there were also 17 artist's proofs), co-published by the artist and Pace Editions, Inc., New York, with full margins, a discolored area in the lower margin, otherwise in good condition, framed  
Image: 12¼ x 10 in. (312 x 255 mm.)

Sheet: 20¾ x 15 in. (530 x 384 mm.)

\$2,500-3,500

**LITERATURE**

Carpenter 57



**36**

**JIM DINE (B. 1935)**

Running Hammers in a Landscape

screenprint, etching and aquatint with hand-coloring, on Arches Cover paper, 1987, signed and dated in pencil, numbered 12/18 (there were also eight artist's proofs)

Image: 32¼ x 54⅝ in. (816 x 1387 mm.)

Sheet: 32⅞ x 55¼ in. (835 x 1403 mm.)

\$4,000-6,000

**LITERATURE**

Carpenter 19



**37**

**JIM DINE (B. 1935)**

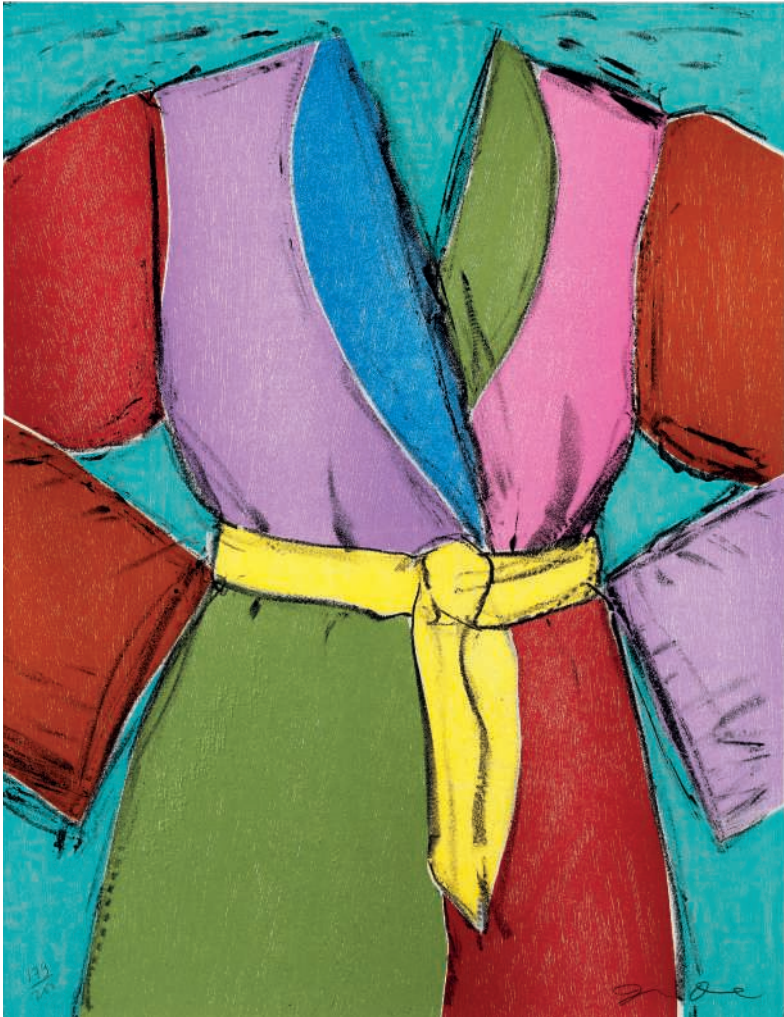
Blue Heart

lithograph in colors, on Rives BFK paper, 2005, signed and dated in white pencil, numbered 179/200, the full sheet, skinning along there verse sheet edge, otherwise in good condition, framed; together with **Flowers**, lithograph in colors, 2005

Sheet: 26¼ x 20¾ in. (667 x 518 mm.)

\$4,000-6,000





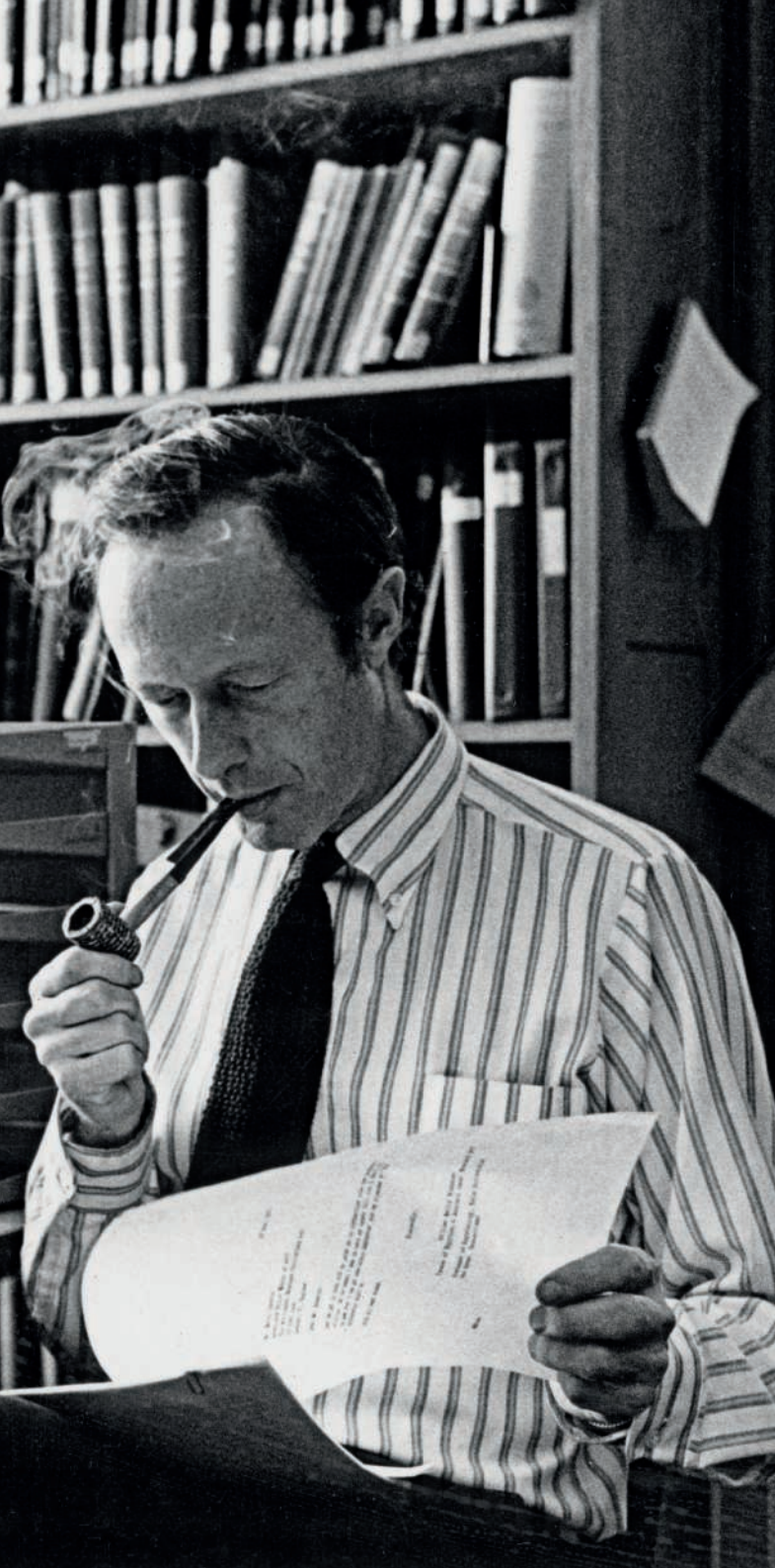
**38**  
**JIM DINE (B. 1935)**

**The Yellow Belt**

woodcut and lithograph in colors, on Rives BFK paper, 2005, signed in pencil, numbered 179/200 (there were also ten artist's proofs), published by Editions de la Différence, Paris, the full sheet, generally in good condition, framed; together with **Venus the Bather**, lithograph in colors, 2005

Sheet: 26 $\frac{3}{8}$  x 20 $\frac{3}{8}$  in. (670 x 518 mm.)

\$5,000-7,000



PROPERTY FROM THE ESTATE OF  
WILLIAM KELLY SIMPSON

“Hardly a member of the lay public interested in Egypt has not read and enjoyed [William Kelly Simpson’s] *Literature of Ancient Egypt, An Anthology of Stories, Instructions, and Poetry* or learned from his *Ancient Near East: A History*” writes Boston Museum of Fine Arts curator Rita Freed of the late Egyptologist, William Kelly Simpson (1928-2017).

William Kelly Simpson was born in Manhattan in 1928. He attended Manhattan’s Buckley School, Phillips Academy in Andover, Massachusetts and Yale University from where he graduated in 1947 with a degree in English, and obtained his Master’s degree in Philosophy in 1948. That same year, he made his initial foray into Egyptology, when curators W.C. Hayes and Ambrose Lansing of The Metropolitan Museum of Art hired the graduate as a Curatorial Assistant in the Department of Egyptian Art. Imbued with an insatiable curiosity and precocious mind, Professor Simpson penned his first Egyptological article—an exploration of a Fourth Dynasty portrait head—at just twenty-one years old. That piece, published in the *Bulletin of The Metropolitan Museum of Art*, heralded a remarkable scholarly output, with more than 130 articles and twenty books written throughout his lifetime.

Professor Simpson’s position within The Met’s Department of Egyptian Art forever changed the trajectory of his life, and, indeed, the wider field of Egyptology. It was during his time at The Met that Professor Simpson participated in his first archaeological expedition—an excavation in Iraq sponsored by the British School of Archaeology—and decided to pursue graduate work in Egyptology. In the early 1950s, the young scholar commuted between his work in New York and his studies at Yale, all while serving in the 101st Armed Calvary of the New York National Guard. In June 1953, Professor Simpson married a granddaughter of John D. Rockefeller, Jr. Professor Simpson studied for his doctorate under noted Egyptologist Ludlow Bull, and wrote his dissertation on the excavation of the pyramid of Amenemhat I. It was not until



obtaining his Ph.D. from Yale in 1954, however, that Professor Simpson made his first trek to Egypt, after being awarded a prestigious Fulbright research fellowship. Professor Simpson led excavation teams at the Bent Pyramid at Dahshur and at Mitrahineh for two years. Upon returning to the United States, he was immediately offered a fellowship at Harvard's Center for Middle Eastern Studies, and in 1958 was appointed Assistant Professor of Near Eastern Languages and Literature at Yale.

During Professor Simpson's forty-six years in academia, he rose to Associate Professor, Professor, and Chair of Yale's Department of Near Eastern Languages and Literature; was awarded a Guggenheim Fellowship in the Humanities; and positioned Yale as one of the foremost centers for Egyptology. Among his many archaeological projects in Egypt were the famed Pennsylvania-Yale Expeditions recording New Kingdom tombs and Meroitic cemeteries, the 1960s UNESCO campaign to rescue Nubian monuments threatened by the construction of the Aswan Dam, and excavations at the Giza Pyramids and sites in Nubia. "[Professor Simpson] served the monuments of Egypt... with unstinting passion," noted fellow scholar Hussein Bassir. "He served as a major channel between Egypt and the US," Bassir added, "to the benefit of the two nations and the archaeological and cultural ties between the two countries."

The earliest acquisitions in Professor Simpson's collection were made by Abby Aldrich Rockefeller, the co-founder of The Museum of Modern Art, from whom many works passed by descent. Mrs. Rockefeller acquired Henri Matisse's radiant 1928 still life, *Plâtre, bouquet de fleurs*, in 1930, three years before founding MoMA. Beginning in the 1970s, Professor Simpson put together one of the greatest collections of Nabi paintings ever assembled, led by three 1890s masterworks by Édouard Vuillard: *Les Lilas* (circa 1890), *Autoportrait à la canne et de canotier* (circa 1891-1892) and the extraordinary interior *Misia et Vallotton à Villeneuve* (1899).



William Kelly Simpson, Curator of Egyptian and Ancient Near Eastern Art, Museum of Fine Arts, Boston, 1970-1986, with actor Omar Sharif. Photograph Courtesy Museum of Fine Arts, Boston, March, 1977. Photograph: © Michael Lutch



**39**  
**DAVID HOCKNEY (B. 1937)**

Henry Geldzahler with Hat

lithograph, on Arches Cover Buff paper, 1976, signed and dated in pencil, numbered 92/96 (there were also sixteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, in very good condition, framed

Sheet: 14¼ x 12½ in. (362 x 308 mm.)

\$3,000-5,000

**LITERATURE**

Scottish Art Council 181; Gemini 711



**40**  
**DAVID HOCKNEY (B. 1937)**

Joe with Green Window

lithograph in colors, on Rives BFK paper, 1980, signed and dated in pencil, numbered 26/54 (there were also sixteen artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 44 x 29¾ in. (1115 x 757 mm.)

\$4,000-6,000

**LITERATURE**

Museum of Contemporary Art Tokyo 230; Tyler 261



**41**  
**RICHARD HAMILTON (1922-2011)**

A dedicated follower of Fashion

photogravure with engraving and aquatint, on Rives BFK paper, 1980, signed in pencil, numbered 28/100 (there were also ten artist's proofs), published by Waddington Graphics, London, with their blindstamp, with full margins, in generally very good condition, framed

Image: 23 x 15 in. (580 x 376 mm.)

Sheet: 30 x 22½ in. (756 x 566 mm.)

\$5,000-7,000

**LITERATURE**

Lullin 116



**42**

**RICHARD DIEBENKORN (1922-1993)**

Blue

woodcut in colors, on Mitsumata paper, 1984, signed and dated in pencil, numbered 86/200, published by Crown Point Press, Oakland, with their blindstamp, with full margins, in very good condition, framed

Image: 40¼ x 24¾ in. (1022 x 629 mm.)

Sheet: 42½ x 26⅝ in. (1080 x 676 mm.)

\$30,000-50,000







PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**43**

**RICHARD DIEBENKORN (1922-1993)**

Untitled (Ocean Park)

lithograph in colors, on wove paper, 1969, signed and dated  
in pencil, numbered 24/90, published by Collector's Press,  
San Francisco, with their blindstamp, the full sheet, in good  
condition, framed

Sheet: 23 $\frac{3}{8}$  x 18 $\frac{5}{8}$  in. (610 x 475 mm.)

\$7,000-9,000





**44**  
**ANDY WARHOL (1928 - 1987)**

*Flowers (Black and White)*: one plate screenprint, on wove paper, 1974, initialed in pencil, signed, dated and numbered 54/100 in pencil on the reverse (there were also 50 artist's proofs), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, with the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 40¾ x 27½ in. (1038 x 690 mm.)  
\$3,000-5,000

**LITERATURE**  
Feldman & Schellmann II.101



**45**  
**ANDY WARHOL (1928-1987)**

*Flowers (Black and White)*: one plate screenprint, on wove paper, 1974, initialed in pencil, signed, dated and numbered 54/100 in pencil on the reverse (there were also 50 artist's proofs), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, with the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 40⅞ x 27¼ in. (1040 x 693 mm.)  
\$3,000-5,000

**LITERATURE**  
Feldman & Schellmann II.107



**46**  
**ANDY WARHOL (1928 - 1987)**

*Flowers (Black and White)*: one plate screenprint, on Rives BFK paper, 1974, initialed in pencil, signed, dated and numbered 54/100 in pencil on the reverse (there were also 50 artist's proofs), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, with the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 40⅞ x 27¼ in. (1040 x 690 mm.)  
\$3,000-5,000

**LITERATURE**  
Feldman & Schellmann II.108





PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**49**

**DAVID HOCKNEY (B. 1937)**

Henry at the Table

lithograph, on Arches Cover buff paper, 1976, signed and dated in pencil, numbered 31/96 (there were also 18 artist's proofs), published by Gemini G.E.L., Los Angeles, with their bindstamps and inkstamp on the reverse, the full sheet, taped to the support in places on the reverse upper sheet (showing through), pale scattered foxing in places throughout, framed  
Sheet: 29½ x 41½ in. (751 x 1057 mm.)

\$4,000-6,000

**LITERATURE**

Scottish Arts Council 188; Gemini 736



50

**ANDY WARHOL (1928-1987)**

Jacqueline Kennedy I, from *11 Pop Artists I*

screenprint in silver, on wove paper, 1966, stamp-signed in the lower margin (Feldman & Schellmann calls for the edition to be stamp-numbered on the reverse), presumably a proof aside from the numbered edition of 200 (there were also fifty artist's proofs), published by Original Editions, New York, with full margins, moisture staining at the upper sheet edge with associated surface soiling (affecting the subject), framed

Image: 20% x 17% in. (526 x 435 mm.)

Sheet: 24 x 19% in. (610 x 505 mm.)

\$10,000-15,000

**LITERATURE**

Feldman & Schellmann II.13



51

**ROY LICHTENSTEIN (1923-1997)**

Foot Medication Poster

offset lithograph, on lightweight, off-white wove paper, 1963, signed in pencil, from the edition of unknown size (there were 100 numbered impressions), published by Leo Castelli Gallery, New York, very pale light-staining, otherwise in good condition, framed

Image: 15½ x 15¼ in. (396 x 402 mm.)

Sheet: 22¾ x 16⅞ in. (581 x 430 mm.)

\$3,000-5,000

**LITERATURE**

Corlett App. 3





**52**  
**ANDY WARHOL (1928 - 1987)**  
 Scotch Broth, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse and stamp-numbered 201/250 (there were also 26 artist's proofs, lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, short creases at the upper corners and a short crease at the left sheet edge, otherwise in good condition, framed  
 Image: 31% x 18% in. (810 x 475 mm.)  
 Sheet: 35 x 23 in. (887 x 584 mm.)  
 \$10,000-15,000

**LITERATURE**  
 Feldman & Schellmann II.55



**53**  
**ANDY WARHOL (1928-1987)**  
 Vegetarian Vegetable, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse and stamp-numbered 198/250 (there were also 26 artist's proofs, lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated, with some very minor scuffs in the red, a thin scratch in the upper subject, a small area of skinning at the tip of the lower left corner, otherwise in good condition, framed  
 Image: 31% x 18% in. (810 x 475 mm.)  
 Sheet: 35 x 23 in. (888 x 585 mm.)  
 \$12,000-18,000

**LITERATURE**  
 Feldman & Schellmann II.56



**54**  
**ANDY WARHOL (1928 - 1987)**  
 Chicken 'N Dumplings, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse and stamp-numbered 198/250 (there were also 26 artist's proofs, lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated, a short tear at the right sheet edge, a small handling crease in the red, a thin scuff in the upper subject, otherwise in good condition, framed  
 Image: 31% x 18% in. (810 x 475 mm.)  
 Sheet: 35 x 23 in. (888 x 585 mm.)  
 \$12,000-18,000

**LITERATURE**  
 Feldman & Schellmann II.58





55

**ANDY WARHOL (1928-1987)**

*Oyster Stew, from Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse and stamp-numbered 198/250 (there were also 26 artist's proofs, lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated, with some pale scuffs in the red, otherwise in good condition, framed

Image: 31 $\frac{1}{8}$  x 18 $\frac{5}{8}$  in. (810 x 475 mm.)

Sheet: 35 x 23 in. (889 x 584 mm.)

\$12,000-18,000

**LITERATURE**

Feldman & Schellmann II.60



56

**ANDY WARHOL (1928-1987)**

*Golden Mushroom, from Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse and stamp-numbered 201/250 (there were also 26 artist's proofs, lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, otherwise in good condition, framed

Image: 31 $\frac{1}{8}$  x 18 $\frac{5}{8}$  in. (810 x 475 mm.)

Sheet: 35 x 23 in. (889 x 585 mm.)

\$10,000-15,000

**LITERATURE**

Feldman & Schellmann II.62



**57**  
**ROBERT INDIANA (B. 1928)**

Chosen Love

wool rug multiple in colors, 1995, signed in black felt-tip pen on a label affixed to the reverse, numbered 119/125, published by Master Contemporary Original Artist Rugs, in very good condition

Overall: 120 x 120 in. (3048 x 3048 mm.)

\$4,000-6,000



**58**  
**ROBERT INDIANA (B. 1928)**

Chosen Love

wool rug multiple in colors, 1995, signed in black felt-tip pen on a label affixed to the reverse, numbered 89/125, published by Master Contemporary Original Artist Rugs, in very good condition

Overall: 120 x 120 in. (3048 x 3048 mm.)

\$4,000-6,000



PROPERTY FROM A PRIVATE COLLECTION

**59**  
**ROBERT INDIANA (B. 1928)**

Tulip, from *Garden of Love*

screenprint in colors, on Fabriano paper, 1982, signed, titled and dated, in pencil, numbered 48/100 (there were also 15 artist's proofs), co-published by Prestige Art Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamps, with full margins, in very good condition

Image: 24 x 24 in. (608 x 608 mm.)

Sheet: 26% x 26% in. (678 x 678 mm.)

\$3,000-5,000

**LITERATURE**  
Sheehan 126



PROPERTY FROM A PRIVATE COLLECTION

**60**

**ROBERT INDIANA (B. 1928)**

Mother of Exiles

etching in blue and green, on Arches paper, 1986, signed, inscribed 'V/H', titled and dated in pencil, numbered 6/15 (the total edition was 41), published by Vinalhaven Press, Maine, with their blindstamp, with full margins, in very good condition; together with **Mother of All Exiles**, etching in black and grey, 1986

Image: 35¼ x 23½ in. (895 x 600 mm.)

Sheet: 47¼ x 31¼ in. (1200 x 795 mm.)

(2)

\$2,000-3,000

**LITERATURE**

Sheehan 137



PROPERTY FROM A PRIVATE COLLECTION

**61**

**ROBERT INDIANA (B. 1928)**

*Hartley Elegies: The Berlin Series*

the complete set of five screenprints in colors, on Saunders paper, 1990, each signed, titled and dated in pencil and numbered 10/50 (there were also twelve artist's proof sets), published by Park Granada Editions, Tarzana, California, occasional handling creases throughout, otherwise in generally good condition, framed

Each Image: 76¼ x 53 ¼ in. (1937 x 1353 mm.)

Each Sheet: 79¾ x 55½ in. (2029 x 1410 mm.)

\$7,000-10,000

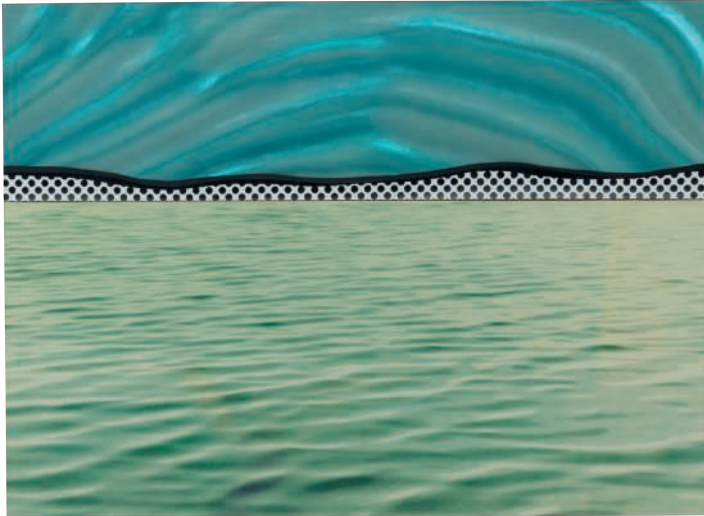
**LITERATURE**

Sheehan 145-9









PROPERTY FROM THE COLLECTION OF  
MARY JANE GARTH

**62**

**ROY LICHTENSTEIN (1923-1997)**

Landscape 6, from *Ten Landscapes*

screenprint in colors with chromogenic photographic collage, mounted to composition board (as issued), 1967, signed and dated in pencil on the reverse, numbered 84/100 (there were also ten artist's proofs), co-published by Original Editions and Leo Castelli Gallery, New York

Image: 13 $\frac{1}{8}$  x 16 $\frac{3}{8}$  in. (333 x 416 mm.)

Sheet (composition board): 15 $\frac{5}{8}$  x 21 $\frac{1}{2}$  in. (397 x 546 mm.)

\$4,000-6,000

**LITERATURE**

Corlett 56



**63**

**ROY LICHTENSTEIN (1923-1997)**

Landscape 9, from *Ten Landscapes*

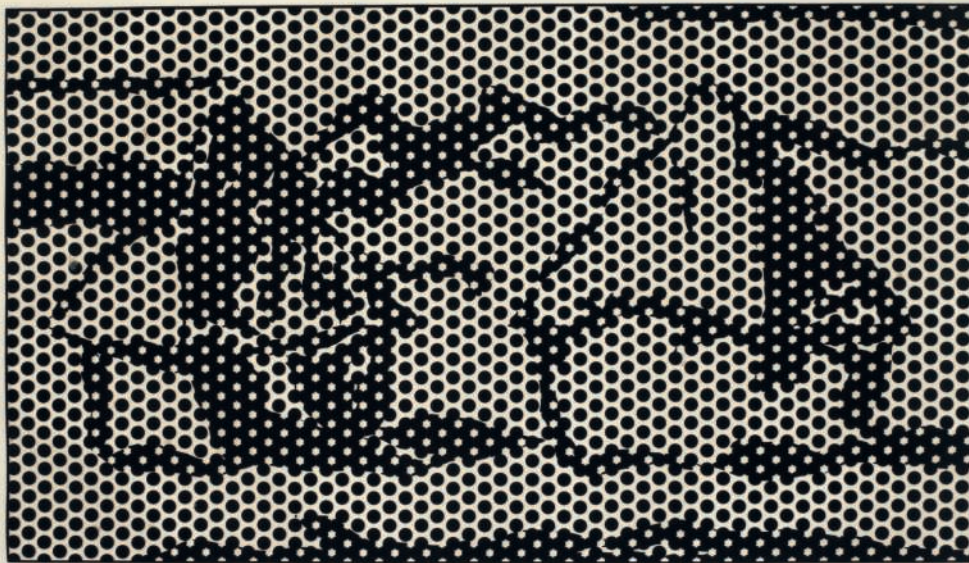
screenprint with chromogenic photographic print collage, mounted to composition board (as issued), 1967, signed and dated on the reverse, numbered 34/100 (there were also ten artist's proofs), co-published by Original Editions and Leo Castelli Gallery, New York, the full sheet, the photographic print attenuated, light-staining, lacking the original composition board, framed

Sheet: 12 $\frac{3}{4}$  x 16 $\frac{3}{8}$  in. (324 x 416 mm.)

\$5,000-7,000

**LITERATURE**

Corlett 53



PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

**64**

**ROY LICHTENSTEIN (1923-1997)**

*Haystack #7*, from *Haystack Series*

relief print in colors, on Special Arjomari paper, 1969, signed and dated in pencil, numbered 17/100 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse, with full margins, pale light-staining, occasional pale foxmarks in places in the margins, framed

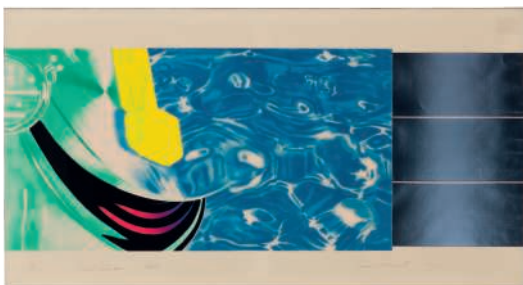
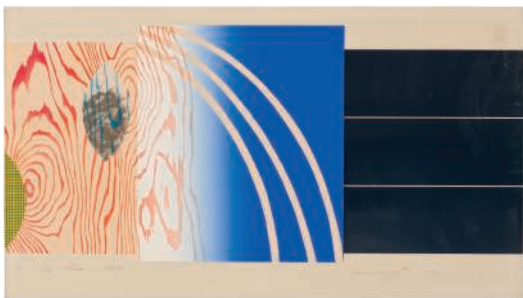
Image: 13½ x 23½ in. (343 x 597 mm.)

Sheet: 20½ x 30¼ in. (521 x 768 mm.)

\$5,000-7,000

**LITERATURE**

Corlett 74



**65**  
**JAMES ROSENQUIST (B. 1933)**

*Horse Blinders*

the complete set of four lithographs and screenprints in colors with silver foil, on Arches paper, 1972, signed, titled, and dated in pencil, each numbered 33/85 (there were also nineteen artist's proof sets), co-published by Multiples Inc. and Castelli Graphics, New York, with the artist's copyright and Multiples inkstamp on the reverse, with full margins, soft scuffing in the silver foil, (*North*) with a pale moisture stain at lower right, some further pale staining, otherwise in good condition, each framed image: 26 x 67 $\frac{7}{8}$  in. (661 x 1722 mm.) (and smaller) Sheet: 36 $\frac{3}{8}$  x 67 $\frac{7}{8}$  in. (922 x 1722 mm.) (and smaller)

\$10,000-15,000

**LITERATURE**

Glenn 60

The complete set comprising: North, East, South, and West.



**66**  
**JAMES ROSENQUIST (1933-2017)**

**Night Smoke II**

lithograph in colors, on British A. Milbourn paper, 1969-72, signed, titled and dated in pencil, numbered 'AP 5/8' (an artist's proof, the edition was 27), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 16½ x 21⅞ in. (419 x 556 mm.)

Sheet: 22¾ x 31 in. (568 x 787 mm.)

\$2,000-3,000

**LITERATURE**

Glenn 26





**67**  
**ANDY WARHOL (1928-1987)**

**Speed Skater**

screenprint in colors, on Arches 88 paper, 1983, signed and numbered XIV/CL in pencil (there were also ten artist's proofs), published by Visconti Art Spectrum, Vienna, Austria, the full sheet, in very good condition, framed  
Sheet: 33½ x 24¾ in. (851 x 620 mm.)

\$7,000-10,000

**LITERATURE**

Feldman & Schellmann II.303



68

**ANDY WARHOL (1928-1987)**

Georgia O'Keefe

screenprint in colors with diamond dust, on Black Arches Cover paper, 1979, one of a small number of impressions, with the 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps on the reverse and annotated 'UP43.60' in pencil  
Sheet: 44½ x 30 in. (1121 x 762 mm.)

\$15,000-25,000

**LITERATURE**

Feldman & Schellmann III.C. 45c



69

**ANDY WARHOL (1928-1987)**

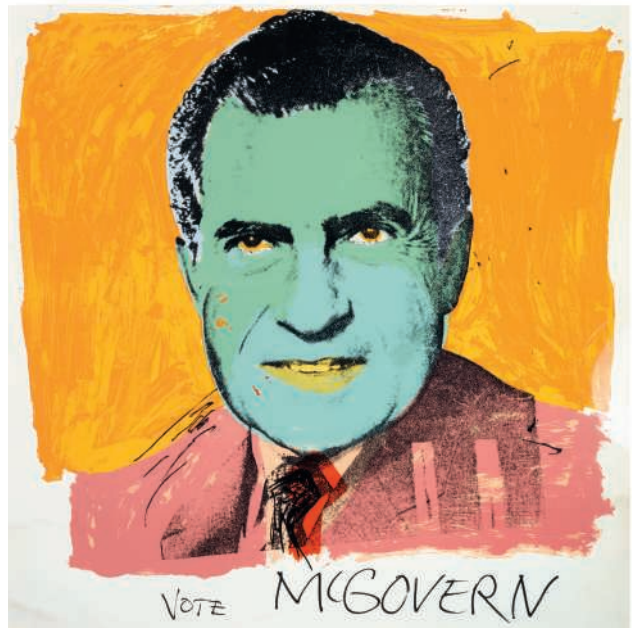
Vote McGovern

screenprint in colors, on Arches 88 paper, 1972, on wove paper, signed and numbered 125/250 in ball-point pen on the reverse, published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, moisture staining throughout in the lower sheet (slightly affecting the signature and numbering on the reverse), a horizontal crease in the subject's face, framed  
Image: 41 x 41 in. (1040 x 1040 mm.)  
Sheet: 41¾ x 41¾ in. (1060 x 1062 mm.)

\$12,000-18,000

**LITERATURE**

Feldman & Schellmann II.84





**70**  
**ANDY WARHOL (1928-1987)**

Fish

screenprint in colors, on silk scarf, 1983, signed, dedicated 'to Lucy' and dated in felt-tip pen, from the edition of unknown size, printed by the artist to be gifted for the holidays, cracking in places to the ink, wear to the fibers in places, otherwise in generally good condition

Overall: 35½ x 35½ in. (902 x 902 mm.)

\$8,000-12,000

**LITERATURE**

Feldman & Schellmann IIIA.40



**71**  
**ANDY WARHOL (1928-1987)**

Fish

screenprint in black and silver, on wallpaper, 1983, signed and dated in pencil, dedicated 'To Lucy,' from the edition of unknown size, the full sheet, two minor areas of discoloration at the lower right sheet edge, otherwise generally in good condition

Sheet: 76¾ x 30 in. (1949 x 762 mm.)

\$10,000-15,000

**LITERATURE**

Feldman & Schellmann IIIA.39



**72**  
**ANDY WARHOL (1928 - 1987)**

Turtle

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 156/250 (there were also 50 artist's proofs), published by CBS, Inc., Los Angeles, California, the full sheet, in very good condition, framed  
Sheet: 31½ x 39¾ in. (800 x 1000 mm.)  
\$10,000-15,000

**LITERATURE**  
Feldman & Schellmann II.360A



**73**  
**ANDY WARHOL (1928-1987)**

*Love: one plate*

screenprint in black, purple and blue, on Rives BFK paper, 1983, a trial proof, presumably a unique color variant (aside from the edition of 100 and ten artist's proofs), published by Form K. K., Tokyo, Japan, with the 'The Estate of Andy Warhol' and the 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps and annotated '121B.UT.019' in pencil on the reverse, the full sheet, generally in very good condition, framed  
Sheet: 30½ x 21½ in. (775 x 549 mm.)

\$15,000-25,000

**LITERATURE**

see Feldman & Schellmann II.311





**74**  
**ROY LICHTENSTEIN (1923-1997)**

Art Critic

screenprint in colors, on Somerset paper, 1996, signed and dated in pencil, numbered 68/150 (there were 25 artist's proofs), co-published by the artist and Brooklyn Academy of Music, New York, with full margins, generally in very good condition, framed  
Image: 19¾ x 13¼ in. (500 x 337 mm.)

Sheet: 26 x 19⅞ in. (657 x 482 mm.)

\$25,000-35,000

**LITERATURE**  
Corlett 305





PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**75**

**ROY LICHTENSTEIN (1923-1997)**

Picture and Pitcher

woodcut in colors, on handmade Okawara paper, 1981, signed and dated in pencil, numbered 4/30 (there were also 10 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York, with their blindstamp, with full margins, in very good condition, framed  
Image: 20¾ x 13½ in. (527 x 340 mm.)  
Sheet: 25 x 18¾ in. (635 x 466 mm.)

\$8,000-12,000

**LITERATURE**

Corlett 183



PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**76**

**ROY LICHTENSTEIN (1923-1997)**

Night Scene

etching, aquatint and engraving in colors, on mold-made Lana paper, 1980, signed and dated in pencil, numbered 10/32 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York, with their blindstamp, with full margins, generally in very good condition, framed

Image: 7 x 9½ in. (180 x 240 mm.)

Sheet: 20¾ x 21¼ in. (530 x 540 mm.)

\$7,000-10,000

**LITERATURE**

Corlett 170



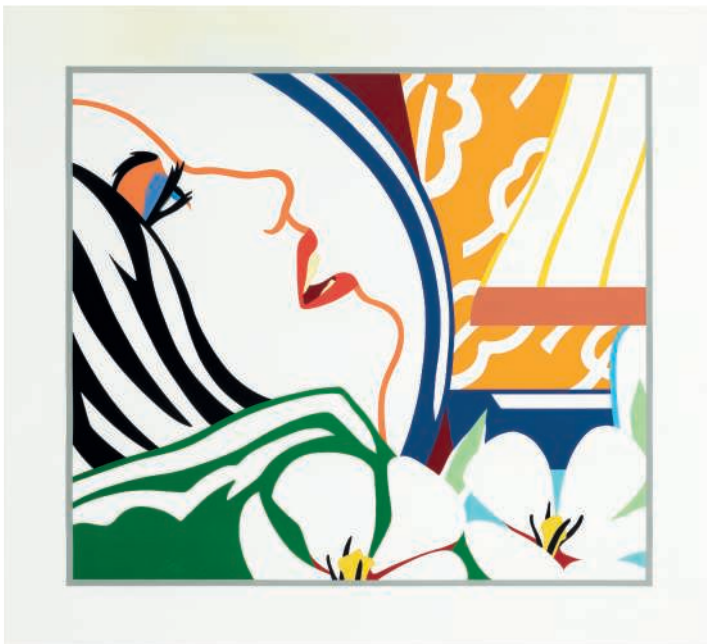
77

**TOM WESSELMANN (1931-2004)**

Nude and Mirror

screenprint in colors, on board, 1990, signed in pencil, numbered 'HC 8/12' (an *hors-commerce* proof, the edition was 100), published by International Images Inc., Putney, Vermont, with their blindstamp, with full margins, in very good condition, framed  
Image: 48 x 51 in. (1219 x 1295 mm.)  
Sheet: 58 x 66 in. (1473 x 1676 mm.)

\$7,000-10,000



78

**TOM WESSELMANN (1931-2004)**

Bedroom Face with Orange  
Wallpaper

screenprint in colors, on museum board, 1987, signed and dated in pencil, numbered 68/100 (there were also twelve artist's proofs), published by International Images, Inc., Putney, Vermont, with full margins, an area of pale discoloration in the upper margin, framed  
Image: 46½ x 52 in. (1181 x 1321 mm.)  
Sheet: 58 x 65 in. (1473 x 1651 mm.)

\$4,000-6,000

79

**ANDY WARHOL (1928-1987)**

Committee 2000

screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 1101/2000 (there were also 200 artist's proofs), published by Committee 2000, Munich, with the artist's copyright inkstamp on the reverse, the full sheet, a pale area of discoloration at the left sheet edge, framed

Image: 20 x 19¼ in. (510 x 503 mm.)

Sheet: 30 x 20 in. (762 x 510 mm.)

\$4,000-6,000

**LITERATURE**

Feldman & Schellmann II.289



80

**ARMAN (1928-2005)**

Brigitte Bardot

photographic collage, on black wove paper, 1963, inscribed and dated 'bons voeux d arman pour 1963' in white chalk, from the edition of 40, the full sheet, with light staining, with creasing to the sheet and collage elements

Image: 12½ x 8⅞ in. (315 x 225 mm.)

Sheet: 15⅞ x 12 in. (404 x 305 mm.)

\$1,000-1,500











AFTERNOON SESSION 2.00 PM  
(LOTS 81-185)



THE COLLECTION OF PAUL F. WALTER

**81**

**BRICE MARDEN (B. 1938)**

**The Skowhegan Print**

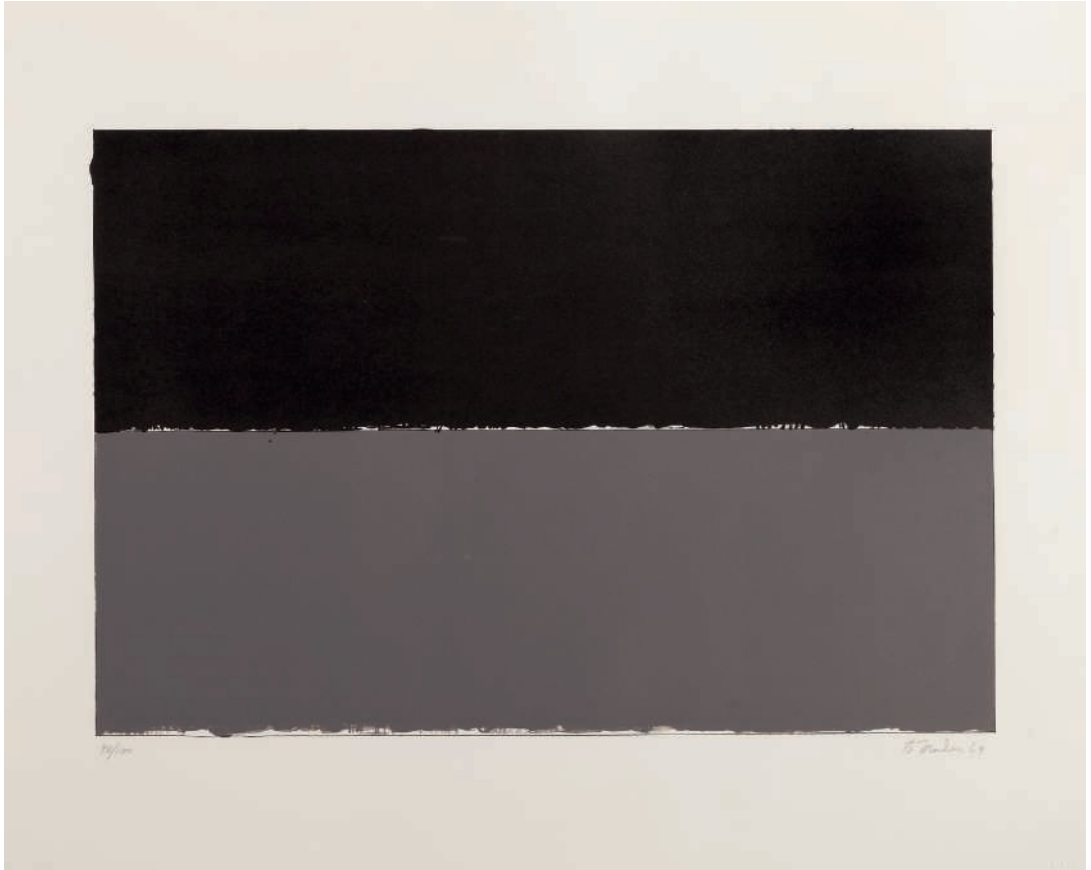
etching and aquatint, on Rives BFK paper, 1979, signed and dated in pencil, numbered 4/40 (there were also 10 artist's proofs), published by the Junior Committee of the Skowhegan School of Painting and Sculpture, Maine, with full margins, in very good condition; together with *Untitled*, etching and aquatint, 1979  
Image: 5 $\frac{7}{8}$  x 4 $\frac{7}{8}$  in. (150 x 125 mm.)  
Sheet: 18 x 13 $\frac{3}{8}$  in. (460 x 350 mm.)

(2)

\$3,000-5,000

**LITERATURE**

Lewisohn 34 and 33



PROPERTY FROM THE STANFORD Z. ROTHSCHILD, JR. COLLECTION

**82**

**BRICE MARDEN (B. 1938)**

Gulf, from *New York Ten*

lithograph in black and grey, on Rives paper, 1969, signed and dated in pencil, numbered 98/100, published by Tanglewood Editions, New York, with full margins, in very good condition, framed

Image: 13½ x 20 in. (343 x 508 mm.)

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

\$3,000-5,000

**LITERATURE**

Lewisson 16

**83**

**BRIDGET RILEY (B. 1931)**

Fragment 7

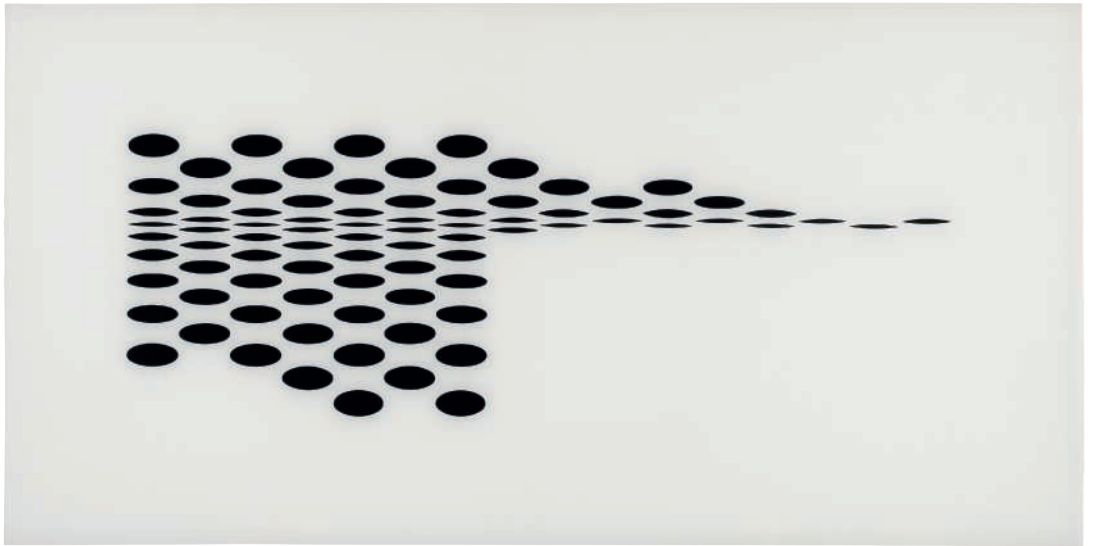
screenprint in white and black, on Plexiglas, 1965, with incised signature and date, numbered 31/75 in ink on the reverse, published by the artist, the full sheet, generally in good condition, framed

Sheet: 20 x 39 in. (506 x 990 mm.)

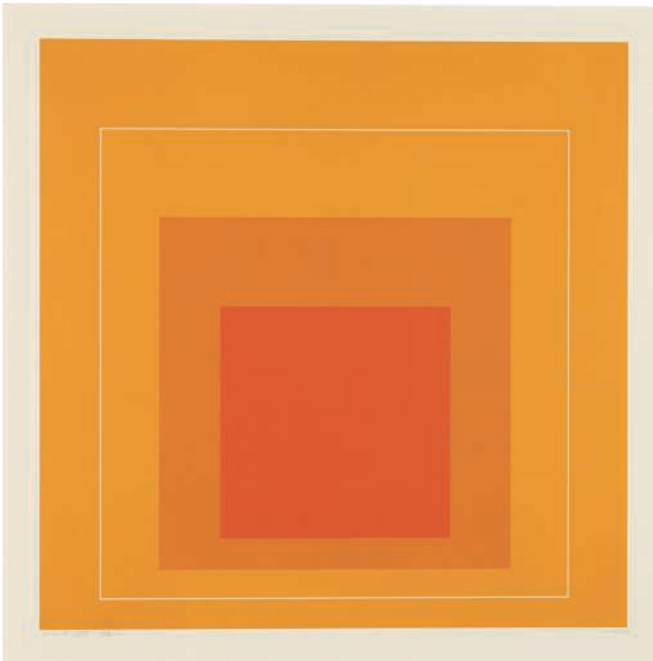
\$25,000-35,000

**LITERATURE**

Schubert 5G







**84**

**JOSEF ALBERS (1888-1976)**

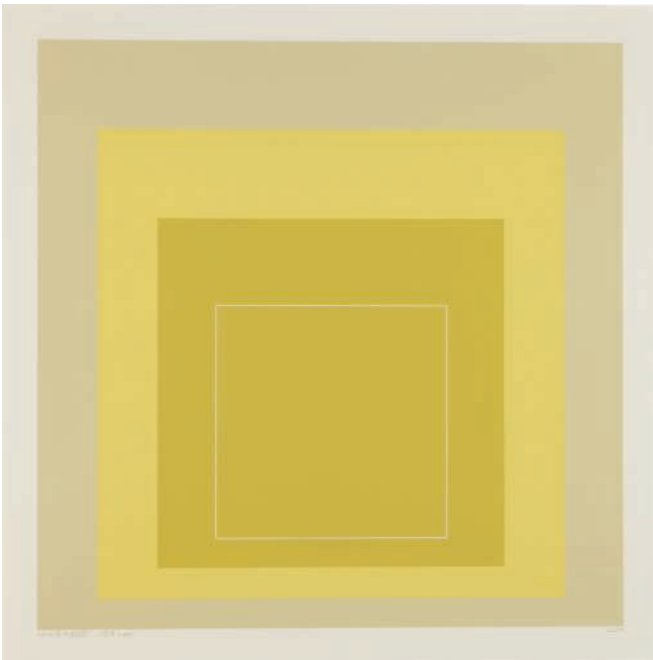
*White Line Square XII*,  
from *White Line Squares*

lithograph in colors, on Arches Cover paper, 1966, initialed, titled and dated in pencil, numbered 38/125 (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, mat and time staining, unobtrusive creasing in places at the sheet corners, framed  
Image: 15¾ x 15¾ in. (400 x 400 mm.)  
Sheet: 20¾ x 20¾ in. (528 x 527 mm.)

\$4,000-6,000

**LITERATURE**

Danilowitz 172.4; Gemini 13



**85**

**JOSEF ALBERS (1888-1976)**

*White Line Square XVII*,  
from *White Line Squares*

lithograph in colors, on Arches paper, 1967, initialed, titled and dated in pencil, numbered 108/125 (there were also fifteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, mat and time staining, framed

Image: 15¾ x 15¾ in. (400 x 400 mm.)  
Sheet: 20¾ x 20¾ in. (530 x 528 mm.)

\$3,000-5,000

**LITERATURE**

Danilowitz 174; Gemini 25

86

**SEAN SCULLY (B. 1945)**

Durango 2

engraving with aquatint in colors, on Rives BFK paper, 1991, signed, titled and dated in pencil, numbered 'AP 8/10' (an artist's proof, the edition was 25), published by Brooke Alexander Editions, New York, with full margins, in very good condition, framed

Image: 10¼ x 16¾ in. (261 x 428 mm.)

Sheet: 17¼ x 22¾ in. (440 x 580 mm.)

\$4,000-6,000

**LITERATURE**

Oberhuber, Tonneau-Ryckelynck & Fehlemann 91009



87

**SEAN SCULLY (B. 1945)**

Triptych

etching with aquatint in colors, on Rives BFK paper, 1991, signed, titled and dated in pencil, numbered 'AP 6/10' (an artist's proof, the edition was 25), published by Brooke Alexander Editions, New York, with full margins, in very good condition, framed

Image: 10¼ x 16¾ in. (260 x 428 mm.)

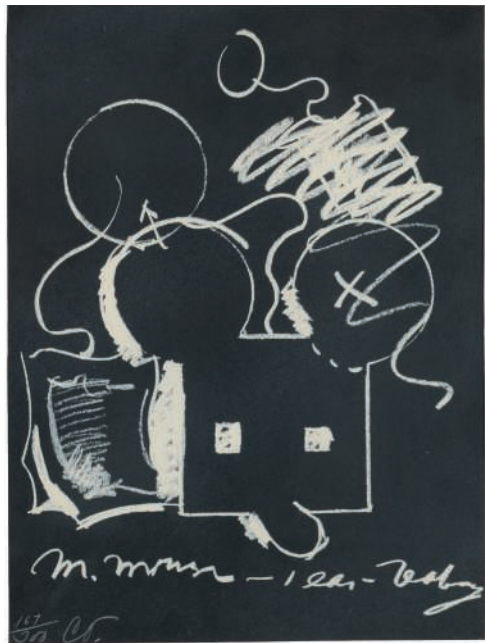
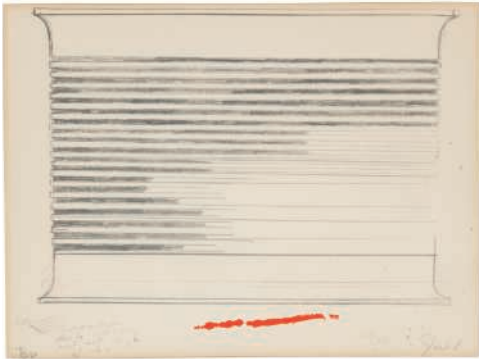
Sheet: 17¼ x 22¾ in. (440 x 583 mm.)

\$4,000-6,000

**LITERATURE**

Oberhuber, Tonneau-Ryckelynck, and Fehlemann 91011





PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS

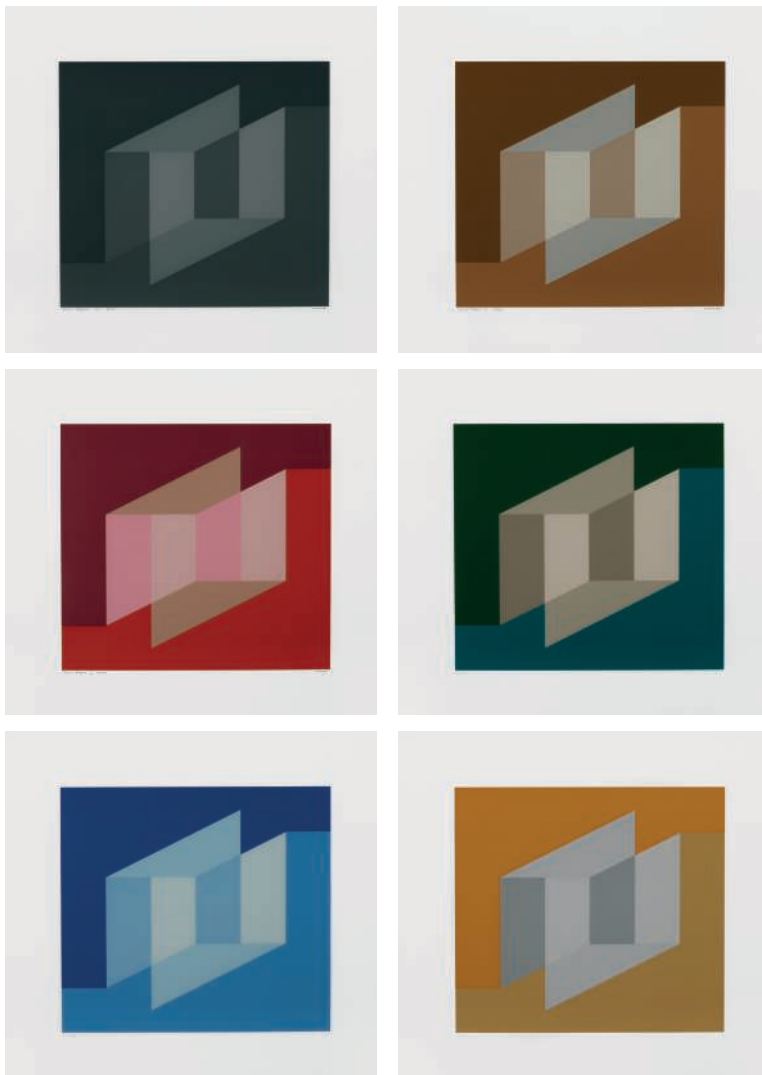
**88**  
**VARIOUS ARTISTS**

Nine plates, from *The New York Collection For Stockholm* nine screenprints and lithographs, on various wove papers, 1973, each signed and numbered 167/300 in pencil or pen, published by Experiments in Art and Technology, New York, with timestaining, taped to the support in places on the reverse, each framed

Each Sheet: 11 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in. (302 x 227 mm.) (9)

\$2,500-3,000

Including: Lee Bontecou; Jim Dine (not in W. C.); Mark di Suvero; Donald Judd (S. App. B); Ellsworth Kelly (A. 92); Robert Morris; Louise Nevelson (B. 108); Claes Oldenburg (A. & P. 109) and Robert Rauschenberg.



89

**JOSEF ALBERS (1888-1976)**

*Never Before*: six plates

six screenprints in colors, on Arches 88 paper, 1976, plates a, j and k signed (as issued), titled in pencil, each numbered 20/56, published by Tyler Graphics, Bedford Village, New York, with their blindstamp, with full margins, pale light-staining, (231. 4; 9; 10), with a pale 1-in. area of moisture staining at the lower left sheet corner, framed

Image: 11 x 12 in. (279 x 305 mm.)

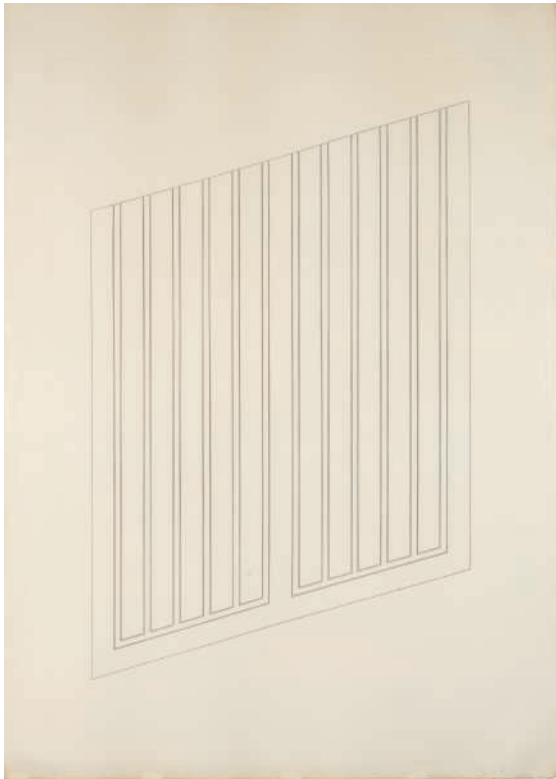
Sheet: 19 x 20 in. (483 x 508 mm.)

\$6,000-8,000

**LITERATURE**

Danilowitz 231.1, .4, .8-11

The six plates in this lot include plates a, d, h, i, j and k. At the time of his death in 1976 Albers had only completed signing part of *Never Before*, his final portfolio. Plates d, h, i and l remained unsigned and were numbered and lettered by the publisher for documentation purposes within the series.



PROPERTY FROM THE COLLECTION OF SENATOR  
JACOB K. JAVITS AND MARIAN B. JAVITS

**90**

**DONALD JUDD (1928-1994)**

*Untitled*: one plate

etching, on wove paper, 1984, signed and numbered 5/15 in pencil, co-published by the artist and John Jerome, with full margins, uneven time staining and some discoloration at the sheet edges, framed  
Image: 35 x 24½ in. (890 x 625 mm.)  
Sheet: 41 x 29¾ in. (1046 x 748 mm.)

\$2,000-3,000

**LITERATURE**

Schellmann 135



**91**

**SOL LEWITT (1928-2007)**

*All Combinations of Arcs from  
Corners and Sides; Straight, Not-  
Straight and Broken Lines*

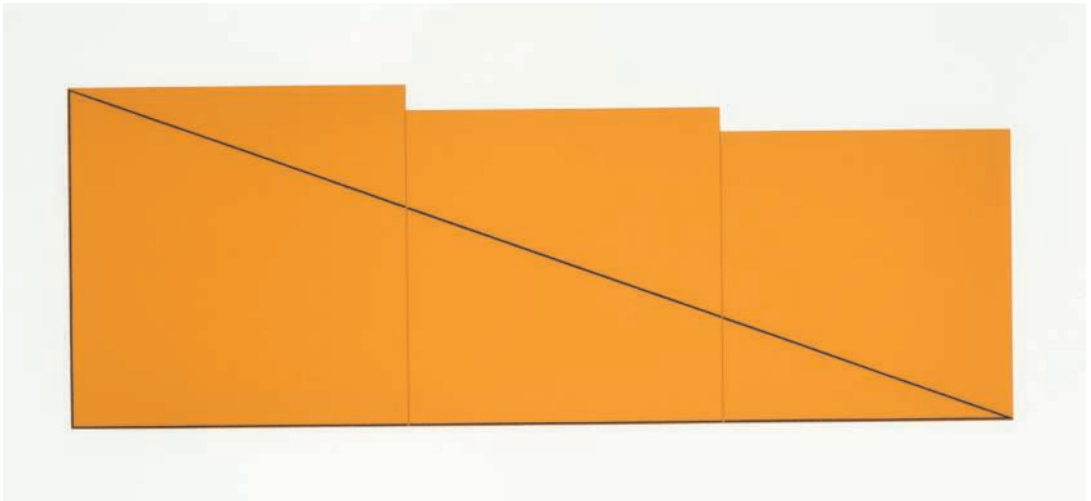
the complete set of three etchings in colors, on Rives BFK paper, 1975, each signed in pencil, numbered 25/25 (there were also ten artist's proofs), published by Parasol Press, Ltd., New York, with full margins, in very good condition, framed  
Each Sheet: 23¾ x 23¾ in. (603 x 603 mm.)

\$4,000-6,000

**LITERATURE**

Krakow 1975.07





92

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

92

**ROBERT MANGOLD (B. 1937)**

*A Book of Silk Screen Prints: Multiple Panel Paintings 1973-1976*, Edition Domberger & Parasol Press S.A., Stuttgart and New York, 1992

the complete set of nine screenprints in colors, on Fabriano paper, one print signed and numbered 19 in pencil, each with full margins, in very good condition, lacking the title page and justification, each framed

Each Sheet: 11¾ x 27¼ in. (300 x 690 mm.)

\$2,000-3,000

93

**RICHARD TUTTLE (B. 1941)**

*Mandevilla*: two plates

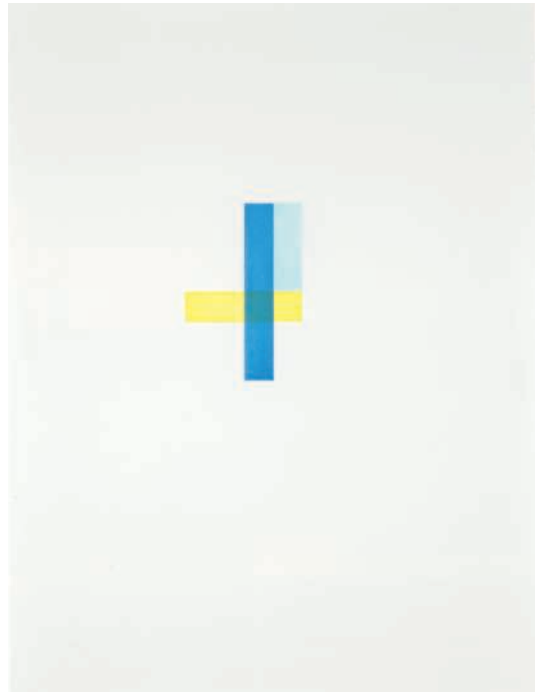
two aquatints in colors, on Somerset Textured White paper, 1998, each signed, titled and dated in pencil, numbered 25/40 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp and inkstamp on the reverse, with full margins, in very good condition, each framed

Largest Image: 19¾ x 13¾ in. (502 x 353 mm.)

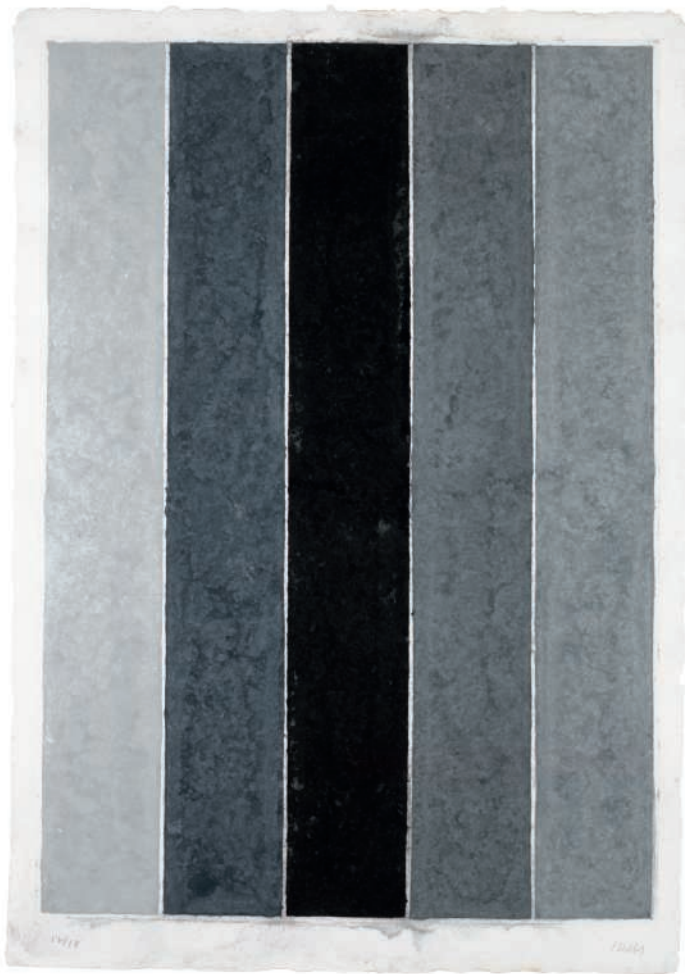
Largest Sheet: 23¾ x 17¾ in. (608 x 456 mm.)

\$4,000-6,000

Including Mandevilla 1, Mandevilla 2



93



94

**ELLSWORTH KELLY (1923-2015)**

Colored Paper Image IX (Four Grays with Black I)

colored and pressed paper pulp, 1976, signed in pencil, numbered 12/18 (there were also eight artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp and artist's blindstamp, with full margins, scattered pale foxing in places in the margins, otherwise in good condition, framed  
Image: 41¼ x 29¼ in. (1060 x 743 mm.)

Sheet: 46 x 32 in. (1168 x 813 mm.)

\$15,000-25,000

**LITERATURE**

Axson 149; Tyler 304



PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS

**95**

**ELLSWORTH KELLY (1923-2015)**

Colored Paper Imagell, State (Green curve)

colored and pressed paper pulp, 1976, signed, titled 'State 4/9' in pencil, published by Tyler Graphics, Mount Kisco, New York, the full sheet, in very good condition, framed

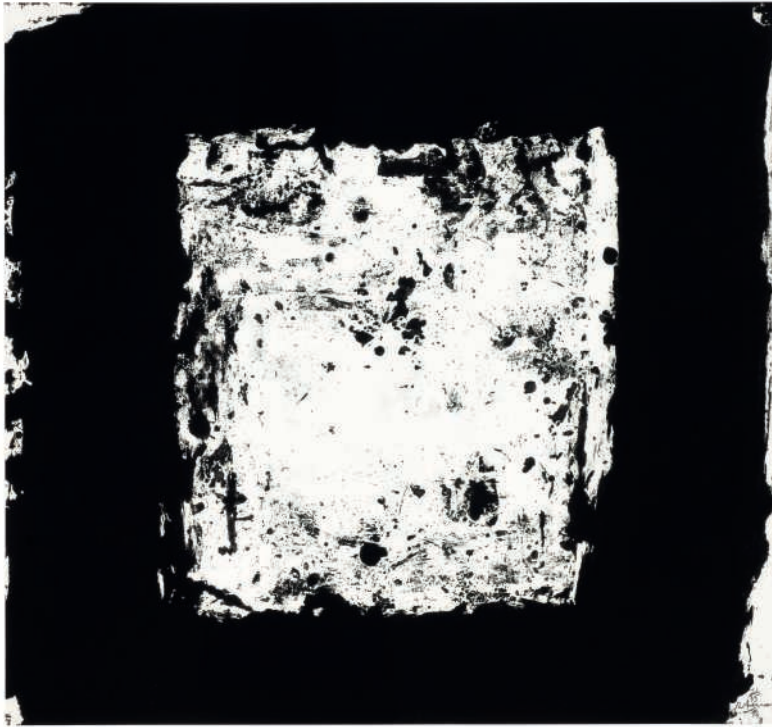
Image: 40¾ x 29¾ in. (1035 x 755 mm.)

Sheet: 45¾ x 32 in. (1160 x 810 mm.)

\$6,000-8,000

**LITERATURE**

Axsom 142a



PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**96**

**RICHARD SERRA (B. 1939)**

Broad Cove Marsh II

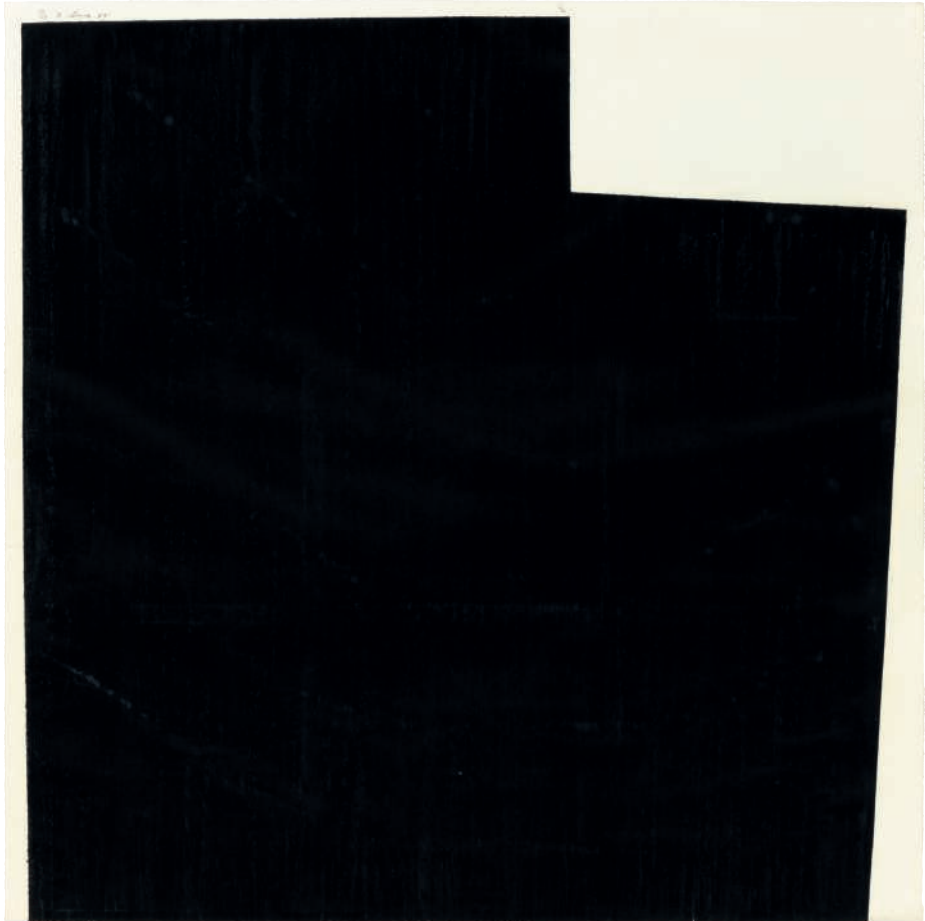
etching, on Lana Lanaquarelle watercolor paper, 1996, signed and dated in pencil, numbered 21/35 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet 47 x 50 in. (1195 x 1273 mm.)

\$10,000-15,000

**LITERATURE**

Gemini 1694



**97**

**RICHARD SERRA (B. 1939)**

Carnegie

screenprint and Paintstik, on Supra 100 paper, 1987, signed in black felt-tip pen, numbered 12/19 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and presumably with their inkstamp on the reverse  
Sheet: 80 x 80 in. (2032 x 2032 mm.)

\$5,000-7,000

**LITERATURE**

Berswordt-Wallrabe 43; Gemini 1332





PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS

**98**

**JOAN MITCHELL (1925-1992)**

Tree II

lithograph in colors, on wove paper, 1992, signed and numbered 34/100 in pencil, published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 22 $\frac{3}{8}$  x 19 in. (570 x 485 mm.)

Sheet: 24 $\frac{3}{8}$  x 19 $\frac{7}{8}$  in. (620 x 506 mm.)

\$2,000-3,000

**99 No Lot**



PROPERTY FROM A PRIVATE COLLECTION

**100**

**ROBERT MOTHERWELL (1915-1991)**

**Gesture II**

aquatint in colors, on grey Rives BFK paper, 1977, signed in pencil, numbered 35/75 (there were also ten artist's proofs), published by the artist, with his blindstamp, with full margins, the brown attenuated (as is common with this edition), otherwise in very good condition, framed  
 Image: 19¼ x 15¾ in. (489 x 400 mm.)  
 Sheet: 34½ x 25¾ in. (876 x 654 mm.)

\$6,000-8,000

**LITERATURE**

Engberg & Banach 205



**101**

**ROBERT MOTHERWELL (1915-1991)**

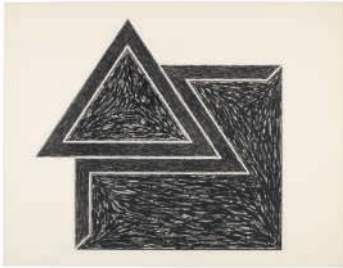
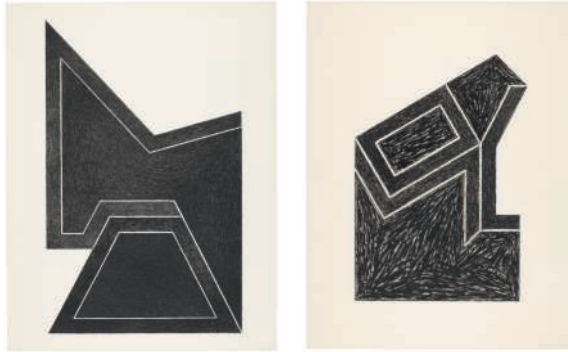
**Tobacco Roth-Händle**

lithograph and screenprint in colors, on cream HMP handmade paper, 1975, signed in pencil, numbered 'AP VI' (an artist's proof, the edition was 45), published by Tyler Graphics Ltd., Bedford Village, New York, with their blindstamp, the full sheet, hinged to the support in places on the reverse upper sheet edge, slightly showing through, otherwise in generally good condition, framed  
 Sheet: 40¼ x 29¼ in. (1016 x 743 mm.)

\$2,000-3,000

**LITERATURE**

Engberg & Banach 171



**102**

**FRANK STELLA (B. 1936)**

*Eccentric Polygons*: Five plates

five lithographs, on wove paper, 1974, each initialed, dated and numbered 'T.P. 2', 'T.P. 3', 'T.P. 3', 'T.P. 3' and 'T.P. 4' respectively, each trial proofs aside from the edition of 100 in colors (there were also 12 artist's proofs for each in colors), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, time staining, otherwise in very good condition

Image: 15 x 16 in, (380 x 408) mm.  
Each Sheet: 17½ x 22¼ in. (437 x 565 mm.)

**\$5,000-7,000**

**LITERATURE**

see Axsom 98, 99, 101, 103 and 104

Including: Wolfeboro (A. 98); Ossipee (A. 99); Moultonville (A. 101); Tuftonboro (A. 103); Chocorua (A. 104)



103

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

**103**

**JAN DIBBETS (B. 1941)**

Untitled I; Untitled II; and Untitled III

the complete set of three lithographs with photo-collage, on mat board, 1981, each signed, dated and annotated 'I, II and III' respectively, and numbered 10/30, published by Multiples, Inc., New York, the full sheets, in generally good condition, framed

Each Sheet: 28% x 28% in. (727 x 727 mm.)

\$5,000-7,000

PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**104**

**KENNETH NOLAND (1924-2010)**

Blush

lithograph in colors, on wove paper, 1978, signed and dated in pencil, inscribed 'AP 11/25', an artist's proof aside from the edition of 50, published by Tyler Graphics Ltd., Bedford, New York, with full margins, the pink attenuated, otherwise in good condition, framed

Image: 35 x 29 in. (890 x 737 mm.)

Sheet: 36 x 30 in. (911 x 760 mm.)

\$3,000-5,000

**LITERATURE**

Tyler 462



104



PROPERTY FROM A PRIVATE COLLECTION

**105**

**ELLSWORTH KELLY (1923-2015)**

**Blue Curve**

lithograph in colors, on Rives BFK paper, 1999, signed in pencil, numbered 'AP 8/38' (an artist's proof, the edition was 220) and inscribed '2006/Happy Birthday/Love Ellsworth' in pencil on the reverse, published by Gemini G.E.L., Los Angeles, with their inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 8 x 6 in. (203 x 152 mm.)

\$3,000-5,000

**LITERATURE**

Axsom 281; Gemini 1797





**106**

**ELLSWORTH KELLY (1923-2015)**

Red-Orange over Blue

lithograph in colors, on Rives BFK paper, 1964-65, signed in pencil, numbered 27/75 (there were also ten artist's proofs), published by Maeght Éditeur, Paris, with full margins, generally in very good condition, framed  
Image: 22¼ x 15¾ in. (565 x 391 mm.)  
Sheet: 35 x 23¼ in. (891 x 591 mm.)

**\$5,000-7,000**

**LITERATURE**

Axson 20



PROPERTY FROM A WEST COAST COLLECTION

**107**

**FRANK STELLA (B. 1936)**

Los Alamitos, from *Race Track Series*

screenprint in colors, on Gemini Rag Board, 1972, signed and dated in pencil, annotated 'Presentation for Ewel' (a proof aside from the edition of 75), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, rubbing in places at the sheet edges, otherwise in generally very good condition, framed

Image: 15½ x 75½ in. (384 x 1915 mm.)

Sheet: 20¼ x 80½ in. (514 x 2035 mm.)

\$5,000-7,000

**LITERATURE**

Axson 74; Gemini 378





**108**

**FRANK STELLA (B. 1936)**

Front Cover, from *Illustrations After El Lissitzky's Had Gadya*

lithograph, linocut and screenprint with hand-coloring and collage, on T. H. Saunders paper, 1984, signed and dated in pencil, numbered 'P.P.III', (a printer's proof aside from the edition of 60), published by Waddington Graphics, London, the full sheet, apparently in very good condition, not examined out of the frame.

Sheet: 42½ x 33¾ in. (1080 x 860 mm.)

\$6,000-8,000

**LITERATURE**

Axsom 170



PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

**109**

**FRANK STELLA (B. 1936)**

Shards III

lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 27/100 (there were also twenty artist's proofs), published by Petersburg Press, New York, the full sheet, the colors slightly attenuated, framed  
Image: 39 x 44¾ in. (991 x 1127 mm.)

Sheet: 39¾ x 45½ in. (1006 x 1146 mm.)

\$3,000-5,000

**LITERATURE**

Axsom 146



110

**FRANK STELLA (B. 1936)**

*The Battering Ram*, from *Moby Dick Deckle Edges*

lithograph, etching, aquatint, relief, engraving, screenprint, and collagraph in colors, on white TGL handmade paper, 1993, signed and dated in pencil, numbered 'P.P. I' (a printer's proof, the edition was 30), published by Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, apparently in very good condition, unexamined out of the frame

Sheet: 59% x 35% in. (1515 x 905 mm.)

\$7,000-10,000

LITERATURE  
Axsom 214





**111**  
**GERHARD RICHTER (B. 1932)**  
Abstraktes Bild (P1)

diasec mounted chromogenic print, on aluminium, 2014,  
unsigned, a facsimile object, numbered 367/500 in black ink,  
published by Heni Productions, London, with their ink stamp on  
the reverse, the full sheet, a minor rubbed area at the extreme  
right sheet edge, otherwise in very good condition  
Sheet: 19¼ x 15½ in. (498 x 398 mm.)

\$12,000-18,000

112

**GERHARD RICHTER (B. 1932)**

Tulips (P17)

disc mounted chromogenic print in colors, on aluminum, 2017, unsigned, a facsimile object, numbered 267/500 in black felt-tip pen, published by HENI Productions, London, with their inkstamp on the reverse, the full sheet, in very good condition

Sheet: 14 x 16 in. (360 x 410 mm.)

\$4,000-6,000



113

**MARC QUINN (B. 1964)**

*Winter Garden*: two plates

two digital pigment prints in colors, on Somerset Velvet enhanced paper, 2004, each signed and dated in pencil on the reverse and numbered 8/59, published by The Paragon Press, Inc., London, the full sheets, generally in very good condition

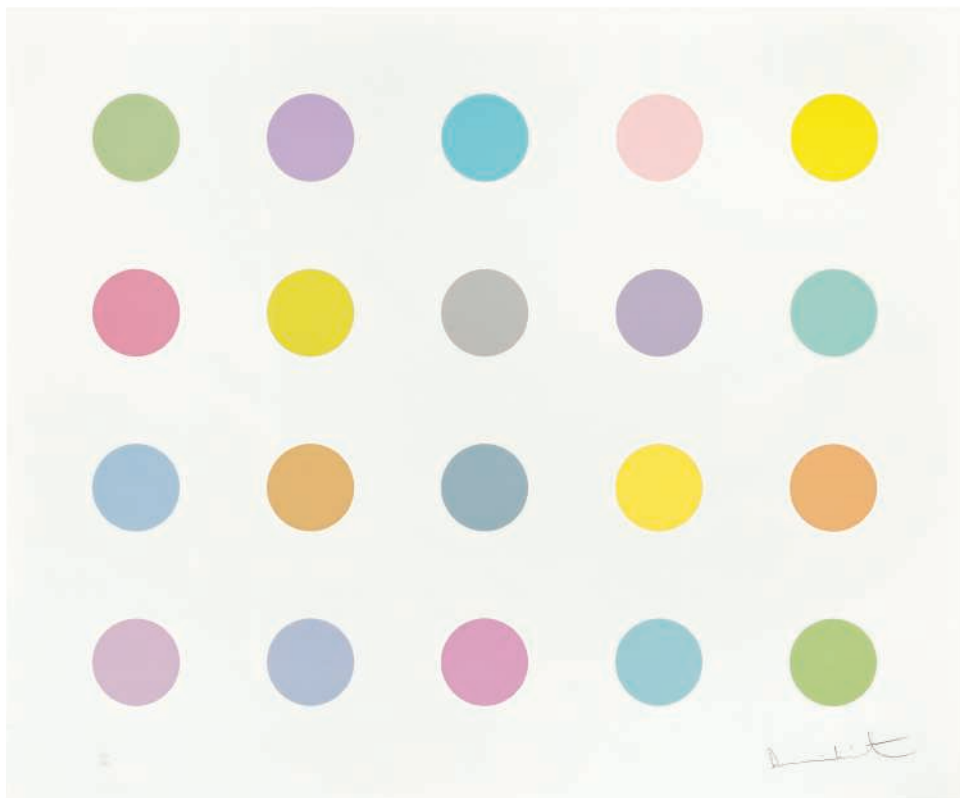
Each Sheet: 32¼ x 48½ in. (820 x 1225 mm.)

\$3,000-5,000

**LITERATURE**

See Paragon p. 116-127





**114**  
**DAMIEN HIRST (B. 1965)**

Vespula Vidua

screenprint in colors with glazes, on Somerset Tub Sized paper, 2011, signed in pencil, numbered 65/100 (there were also ten artist's proofs), published by Other Criteria, London, with their blindstamp, with full margins, in very good condition, framed  
Image: 28 x 36 in. (711 x 914 mm.)  
Sheet: 36½ x 44 in. (927 x 1118 mm.)

\$7,000-10,000



**115**  
**DAMIEN HIRST (B. 1965)**  
**Meprobamate**

screenprint in colors with glazes, on Somerset Tub Sized paper, 2011, signed in pencil, numbered 72/150 (there were also ten artist's proofs), published by Other Criteria, London, with their blindstamp, with full margins, in very good condition, framed; together with *Controlled Substances Key Spot*, screenprint in colors, 2011

Image: 19 x 29 in. (483 x 737 mm.)

Sheet: 27½ x 37 in. (699 x 940 mm.)

\$6,000-8,000





**116**  
**TAKASHI MURAKAMI (B. 1962)**

Six prints by the Artist

six offset lithographs in colors, on wove paper, 2010-11, each signed in black or silver ink, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, the full sheets, one sheet with some scratches, otherwise generally in good condition  
Sheet: 28 in. (710 mm.) (Diameter) (and smaller)

\$5,000-7,000

Including: Lotus Flower (Pink); Lotus Flower (White); Flower Ball (3-D) Sunflower; Cube 2; Bokan- Camouflage Pink; Time Bokan- Red

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117

**TAKASHI MURAKAMI (B. 1962)**

Four Prints by the Artist

four offset lithographs in colors, on wove paper, 2004-05, each signed in felt-tip pen, co-published by the artist and KaiKai Kiki Co., Tokyo and New York, the full sheets, each framed

The largest measuring: 40½ x 28½ in. (1028 x 727 mm.)

4

\$3,000-5,000

Including: Kiki with Moss; Skull Rock; Reverse Double Helix; Planet 66; Summer Vacation



118

**TAKASHI MURAKAMI (B. 1962)**

Four Prints by the Artist

four offset lithographs in colors, on wove paper, 2003-07, each signed in felt-tip pen, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo and New York, each the full sheets, framed

The Largest Sheet: 26 x 51½ in. (660 x 1299 mm.)

4

\$4,000-6,000

**LITERATURE**

Including: Jelly Fish; Reversed Double Helix, Time Bokan- Missing in the Eyes-Red; Hypha will cover the world, little by little. "We should be able to get our hands on that door to the alien world soon. Wait till we get here!"





**119**  
**JEFF KOONS (B. 1955)**  
Balloon Dog (Red)

metallic porcelain multiple in silver and red, 2002, numbered 749/2300 in pen on the reverse, published by the Museum of Contemporary Art, Los Angeles, lacking the original box and stand, generally in very good condition  
Diameter: 10¼ in. (260 mm.)  
\$8,000-12,000



**120**  
**JEFF KOONS (B. 1955)**  
Balloon Dog (Yellow)

metallic porcelain multiple in silver and yellow, 2015, numbered 0177/2300 on the reverse, published by the Museum of Contemporary Art, Los Angeles, with the original box and stand, in very good condition  
Diameter: 10¼ in. (260 mm.)  
\$6,000-8,000



**121**

**AFTER JEFF KOONS (B. 1955)**

Cracked Egg (Red)

multiple in aluminium with red glaze, 2008, from the edition of 1000, published by the Los Angeles County Museum of Art, Los Angeles as an invitation for the opening of the Broad Art Collection, with the original box, lacking the card insert, generally in very good condition  
Overall: 4½ x 3 x 3 in. (115 x 75 x 75 mm.)

\$4,000-6,000



PROPERTY FROM A NEW YORK COLLECTION

**122**

**JEFF KOONS (B. 1955)**

Michael Jackson and Bubbles, from  
*Untitled (Portfolio)*

offset lithograph in colors, on smooth  
wove paper, 1995, signed and dated in  
pencil, numbered 34/50 (there were also  
ten artist's proofs), published by the artist  
Image: 20½ x 32 in. (521 x 813 mm.)  
Sheet: 27½ x 39¼ in. (698 x 997 mm.)

\$1,000-1,500



**123**

**KAWS (B. 1974)**

No Future Companion (Hajime  
Sorayama Version)

silver chrome multiple, 2008, stamp  
signed by the artist, stamp-numbered  
416/500, co-published by Medicom  
and OriginalFake with their stamps  
underneath, generally in very good  
condition, with the original box  
Overall: 12½ x 4¾ x 4¾ in. (320 x 120 x  
120 mm.)

Box: 16½ x 11½ x 11¼ in. (420 x 295 x 285  
mm.)

\$8,000-12,000



**124**  
**BANKSY (B. 1974)**

**HMV Dog**

screenprint, on wove paper, 2003, signed and dated in black ink, stamp signed in red, numbered 19/150 in pencil (there was also an unsigned edition of 600), published by Pictures on Walls, London, with full margins, in very good condition

Image: 11¾ x 17¼ in. (290 x 440 mm.)

Sheet: 13¾ x 19½ in. (347 x 496 mm.)

\$20,000-30,000

This lot is offered with the Certificate of Authenticity from Pest Control.





**125**

**KEITH HARING (1958-1990)**

**Pyramid Sculpture**

anodized aluminum multiple, 1989, with the artist's incised signature and date on the underside, numbered 'A.P. 2/6' (an artist's proof, the edition was 15), published by Edition Schellmann, Munich and New York, the gold attenuated, otherwise in generally good condition  
Overall: 56½ x 56½ x 29½ in.

\$120,000-180,000

**PROVENANCE:**

The Estate of Keith Haring.  
Peter Gwyther Gallery, London.  
Pedro Serra Collection, Mallorca, Spain.  
Private Collection, Andorra.  
Private Collection, New York (Acquired from the above).





**126**  
**KEITH HARING (1958-1990)**

*Pop Shop I*: one plate

screenprint in colors, on wove paper, 1987, signed and dated in pencil, numbered 75/200, published by Martin Lawrence Limited Editions, New York, with full margins, generally in very good condition, framed

Image: 10¼ x 13¼ in. (260 x 337 mm.)

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

\$7,000-10,000

**LITERATURE**

Littmann pp. 82-83



**127**  
**KEITH HARING (1958-1990)**

*Chocolate Buddha 2*

lithograph in colors, on Arches paper, 1989, signed and dated in pencil, inscribed 'E.C.', a proof aside from the edition of 90, published by Editions F.B., Paris, the full sheet, the colors slightly attenuated, otherwise in good condition  
 Image: 19 x 25 in. (486 x 635 mm.)  
 Sheet: 21¾ x 27¾ in. (558 x 706 mm.)

\$4,000-6,000

**LITERATURE**

see Littmann p. 124



PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**128**

**ROBERT LONGO (B. 1953)**

Frank, from *Men in Cities*

lithograph, on wove paper, 1982-83, signed and dated '83' in pencil, numbered 'AP 4/10', an artist's proof aside from the edition of 28, published by Brooke Alexander, New York, with full margins, in very good condition, framed  
Image: 59½ x 32 in. (1510 x 810 mm.)  
Sheet: 68 x 39 in. (1725 x 990 mm.)

\$20,000-30,000



**129**

**ROBERT LONGO (B. 1953)**

Serpent's Tongue, from *Monsters*

digital pigment print, on wove paper, 2005, signed and dated in pencil, numbered 2/30, published by Adamson Editions, Washington D.C., with full margins, in very good condition, framed

Image: 60 x 40 in. (1524 x 1016 mm.)

Sheet: 64 x 43 in. (1626 x 1092 mm.)

\$10,000-15,000

**130**  
**RICHARDESTES (B. 1932)**

**D Train**

screenprint in colors, on German  
museum board, 1988, signed in pencil,  
numbered 82/125 (there were also fifteen  
artist's proofs), published by Parasol  
Press, Ltd., New York  
Image: 35¾ x 72 in. (908 x 1829 mm.)  
Sheet: 42 x 76⅞ in. (1067 x 2032 mm.)

\$20,000-30,000

**LITERATURE**

Arthur p. 128







**131**

**ED RUSCHA (B. 1937)**

Bliss Bucket

lithograph in colors, on Arches paper, 2010, signed and dated in pencil, numbered 2/50 (there were also 13 artist's proofs), published by Hamilton Press Gallery, Venice, California, with their blindstamp, with full margins, in very good condition

Image: 24 x 24 in. (608 x 610 mm.)

Sheet: 28¾ x 28 in. (728 x 714 mm.)

\$30,000-50,000



3/6

W. P. 2000



**132**  
**KIKI SMITH (B. 1954)**

**Companions**

lithograph in colors, on two sheets of mold-made T.H. Saunders paper, 2001, signed and dated in pencil, numbered 11/26, published by ULAE, West Islip, New York, with their blindstamp, the full sheets, in very good condition, framed  
Largest Sheet: 54 $\frac{7}{8}$  x 65 $\frac{7}{8}$  in. (1394 x 1673 mm.)

\$7,000-10,000

**LITERATURE**

Weitman 125



**133**

**KIKI SMITH (B. 1954)**

Sueño

etching with aquatint in colors, on Echizen Kouzo Kizuki paper, 1992, signed and dated in pencil, numbered 22/33, published by ULAE, West Islip, New York, with their blindstamp, with full margins, pale foxing in places in the unprinted areas, framed  
Image: 23½ x 49¼ in. (597 x 1251 mm.)  
Sheet: 41½ x 77 in. (1060 x 1956 mm.)

\$5,000-7,000

**LITERATURE**

Weitman 23



## CONTEMPORARY WORKS COLLECTED BY MARTINA YAMIN

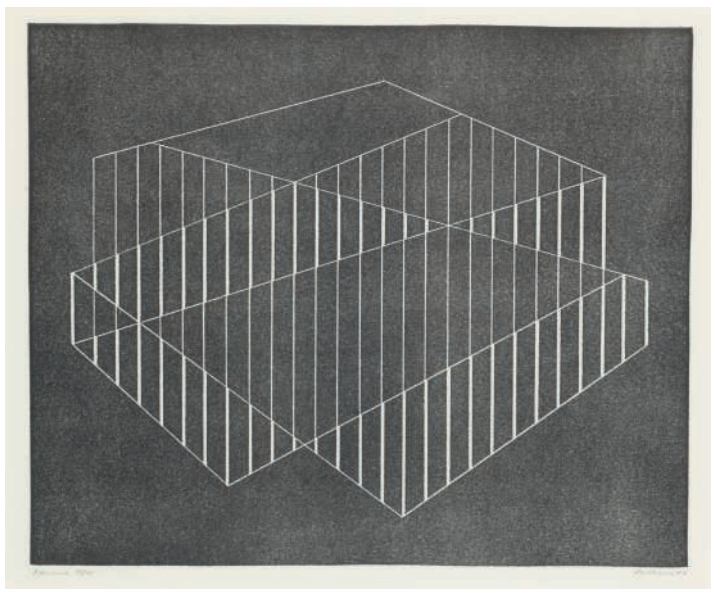
In her art-filled, salon-style townhouse in New York, Martina Schaap Yamin expertly creates thoughtful pairings among artists to produce fresh dialogues. A journey through the collection is an art historical adventure, with jewel-like surprises by the emerging and established alike. For example, in the living room, the focus on women artists' depiction of the female body is shared by Marlene Dumas's *Transparent Magdalena* and Toyin Oduola's *Maebel*, despite the difference in style of application. A trip up the stairs will treat the viewer to the ink brushwork of both Kara Walker's *Untitled* and Theaster Gates's *Untitled (Bowl with Text)*, prompting connections between the gesture of brushwork in both works and the capabilities of ink as a medium. Part of the magic of Yamin's collection is how she has edited and arranged the impressive group of works by multinational artists that she has amassed, acquiring many directly from the artists themselves. In her notably diverse collection of over 450 works, the overarching shared connection among all the works is that each is a unique drawing.

Paper has been the focus of both Yamin's collecting and her career. Born in Holland into a family of collectors, Yamin moved to Philadelphia at a young age surrounded by works of art in her everyday life, including masterpieces by the Dutch artist Piet Mondrian. With summers spent working at museums in Philadelphia and Holland, Yamin was well equipped for her studies as an art history major at Wellesley college, as well as a conservation assistant at Harvard University's famed Fogg Art Museum. Yamin recounts, "I got involved with paper while I was there [at the Fogg] for two reasons. One, I loved the feel of paper and the sensitivity of it and also the fact that almost no chemicals were involved in conserving paper...The second reason was that there was one person who worked on paper, and he was in Sardis every summer. So there was a tremendous backlog and need for someone to work with him. I learned by doing, which is a wonderful way to learn" (M. Yamin, quoted in "*Don't Look.*" *Contemporary Drawings from Martina Yamin's Collection*, exh. cat., Davis Museum, Wellesley College, 2007, p. 15). Yamin established her private conservation practice, specializing in works on paper and employing museum standards, in the early 1960s in New York. Yamin forged important and lasting connections by working with artists, such as Ellsworth Kelly, Brice Marden, and Cy Twombly, foundations, including the Josef and Anni Albers Foundation and David Smith Estate, museums, notably the Philadelphia Museum of Art and Whitney Museum, and collectors Ian Woodner and David Rockefeller. As a paper conservator, Yamin had the unique privilege of viewing a drawing over time, without glass, as it rested on a table. This sharpened her eye as a collector. She became attuned to works that remained interesting with prolonged inspection, rather than works where the initial thrill was reduced after continued observation.

As both a conservator and a collector, Yamin has a unique sensitivity to the intentions of the artist, as well as the needs and possibilities of the materials artists can incorporate. Whether painted in pastel or watercolor, collaged with cardboard or tissue paper, or drawn with graphite or charcoal, each artist in Yamin's collection pushes the boundaries of the medium and the definition of a "work on paper" to new heights. In addition to innovation in media, innovation in content is also important to Yamin. She explains, "What first attracts me is the visual aspect – the freshness of the artist's eye. I think maybe because I see form first and then meaning, I'm attracted to works that turn out to have content that I didn't realize at first was there" (M. Yamin quoted in *Ibid*, p. 16). Notable works in the collection such as Lisa Yuskavage's *Dewy* and Lee Lozano's *Untitled (Tool)* both incorporate content at once seemingly everyday, but upon closer inspection transform into biomorphic and visceral. Unlike many collectors, Yamin does not generally collect work based on falling in love with the piece, but rather because the work challenges her perception in some way. She has a keen eye for works that are significant manifestations of each artist's *oeuvre*, especially since most creative artist's drawings are ahead of their time in terms of innovation and understanding. Her acute and erudite eye for art has also been the reason for her appointment as part of the jury for the Fondation Guerlain contemporary drawing prize as well as a member of the Morgan Library and Museum's Modern and Contemporary Collector's Committee, which assists with acquisitions to the museum, and her associations with the Museum of Modern Art's Contemporary Drawing and Print Associates and the Davis Museum at Wellesley College, her alma mater, which mounted an important exhibition of her collection in 2007.

With a collection that includes a focus on international artists and female artists, some of whom have been overlooked, Yamin is also notable as a pioneering female collector. Yamin has noted this previously, stating, "I think fewer women collect art on their own...In my case, I think I came to collecting art naturally. It never occurred to me that it was unusual, until a friend pointed out that there aren't so many women who do this. Thinking about it, that's true, although there are significant exceptions, like Patricia Cisneros or Agnes Gund. I hope that this changes..." (M. Yamin quoted in *Ibid*, p. 17). With an acute sense for artistic talent and a curatorial eye for forging connections, Yamin certainly exemplifies a prime model of the ethos of collecting, from which much can be learned and that we are fortunate to have shared.

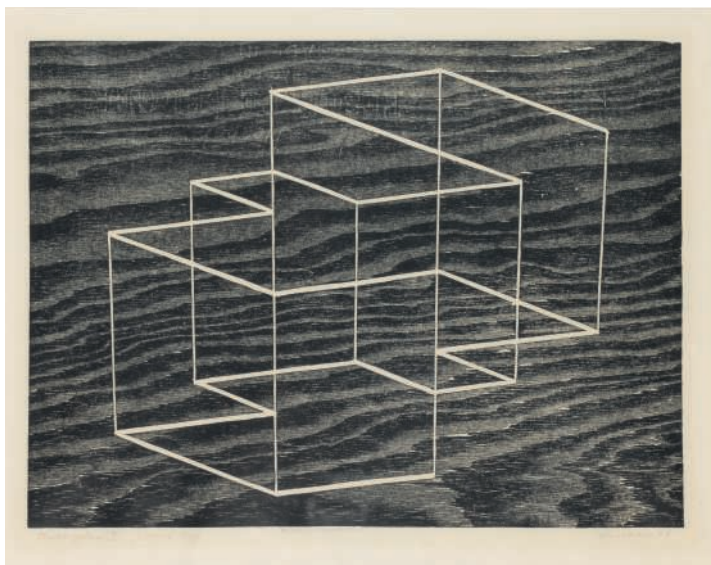




**134**  
**JOSEF ALBERS (1888-1976)**  
Fenced

linocut, on L. L. Brown Paper Company Linen Ledger paper, 1944, signed, titled and dated in pencil, numbered 10/30 (there were also seven artist's proofs), printed at Biltmore Press, Asheville, North Carolina, with full margins, in very good condition, framed  
Image: 10 x 12¼ in. (254 x 310 mm.)  
Sheet: 12½ x 16 in. (317 x 405 mm.)  
\$2,000-3,000

**LITERATURE**  
Danilowitz 113



**135**  
**JOSEF ALBERS (1888-1976)**  
Multiplex D

woodcut, on Neenah Resolute Ledger paper, 1948, signed, titled, dated and dedicated 'To Nino, January 1949 A', numbered 'proof 3/10', one of ten proofs aside from the edition of thirty, printed at Biltmore Press, Asheville, North Carolina, with full margins, pale light- and mat-staining, otherwise in good condition, framed  
Image: 8⅞ x 12 in. (227 x 305 mm.)  
Sheet: 12½ x 16¼ in. (317 x 415 mm.)  
\$7,000-10,000

**LITERATURE**  
Danilowitz 123



**136**

**VIJA CELMINS (B. 1938)**

**Ocean Surface (Second State)**

drypoint, on Rives BFK paper, 1985, signed in pencil, numbered 55/55 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed

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

Sheet: 23 $\frac{3}{8}$  x 18 $\frac{7}{8}$  in. (606 x 479 mm.)

\$15,000-20,000

**LITERATURE**

Gemini 1225





**137**

**KIKI SMITH (B. 1954)**

Yolk

multiple in cast yellow glass, 1999,  
inscribed with initials, dated, numbered  
44/150, published by A/D Editions, New  
York, in very good condition  
Overall:  $\frac{3}{4}$  x  $1\frac{1}{2}$  x  $1\frac{1}{2}$ " (18 x 45 x 45 mm.)

\$2,000-3,000

**LITERATURE**

Weitman 91



**138**

**KIKI SMITH (B. 1954)**

Cat

porcelain multiple, 1999, stamped with  
the artist's initials on the underside, dated  
and numbered 135/150, published by  
A/D Editions, New York, in very good  
condition

Overall: 3 x 3 x 3 in. (80 x 80 x 80 mm.)

\$2,000-3,000

**LITERATURE**

Weitman 111





**139**

**ANISH KAPOOR (B. 1954)**

Les Objets d'Artistes

Red earthenware and blue glass multiple in three parts,  
1993, with the artist's stamped-signature, from the edition of  
unknown size, generally in good condition

Overall: 4¾ x 10 x 8½ in. (121 x 254 x 216 mm.)

Box: 19½ x 6 x 6 in. (495 x 150 x 150 mm.)

\$2,000-3,000



140

**140**  
**LOUISE BOURGEOIS (1911-2010)**

Paris Review

etching with aquatint and hand-coloring in colors, on Somerset paper, 1994, signed and dated in pencil, numbered 28/35 (there were also ten artist's proofs), published by The Paris Review, New York, with full margins, two ½-in. areas of pale moisture staining in the left margin, creasing in places at the sheet edges  
Image: 31½ x 23¾ in. (803 x 600 mm.)  
Sheet: 36½ x 27¾ in. (927 x 705 mm.)

\$5,000-7,000

**LITERATURE**  
Wye 567/VIII

**141**  
**LOUISE BOURGEOIS**  
Hamlet and Ophelia

lithograph in colors, on Arches paper, 1997, Wye's sixth (final) state, initialed and dated in pencil, numbered 18/50 (there were also 20 artist's proofs), published by Brooklyn Academy of Music, New York, the full sheet, in very good condition, framed  
Sheet: 29½ x 41½ in. (750 x 1060 mm.)

\$4,000-6,000

**LITERATURE**  
Wye 697/V



141



PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**142**

**LOUISE BOURGEOIS (1911-2010)**

Bed

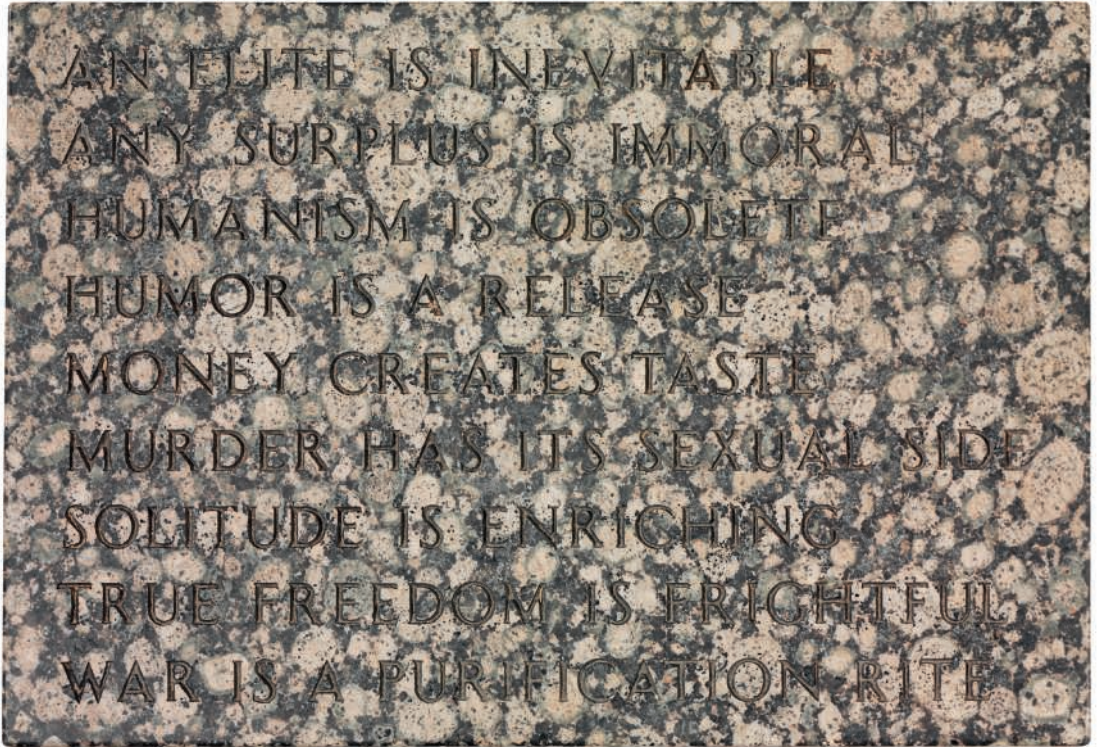
drypoint and engraving, on wove paper, 1997, signed and dated in pencil, numbered 17/100 (there were also fifteen artist's proofs), published by the Village Care of New York, New York, with full margins, in very good condition, framed  
Image: 16¼ x 19½ in. (414 x 495 mm.)  
Sheet: 20% x 23% in. (525 x 602 mm.)

\$2,500-3,500

**LITERATURE**

Wye 480.2





PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS

**143**

**JENNY HOLZER (B. 1950)**

Truisms Footstool

baltic brown granite bench multiple, 1988, from the edition of 40, published by the New Museum of Contemporary Art, New York, in very good condition

Overall: 16 x 23 x 16 in. (40.6 x 58.4 x 40.6 cm.)

\$18,000-25,000





**144**

**VIJA CELMINS (B. 1938)**

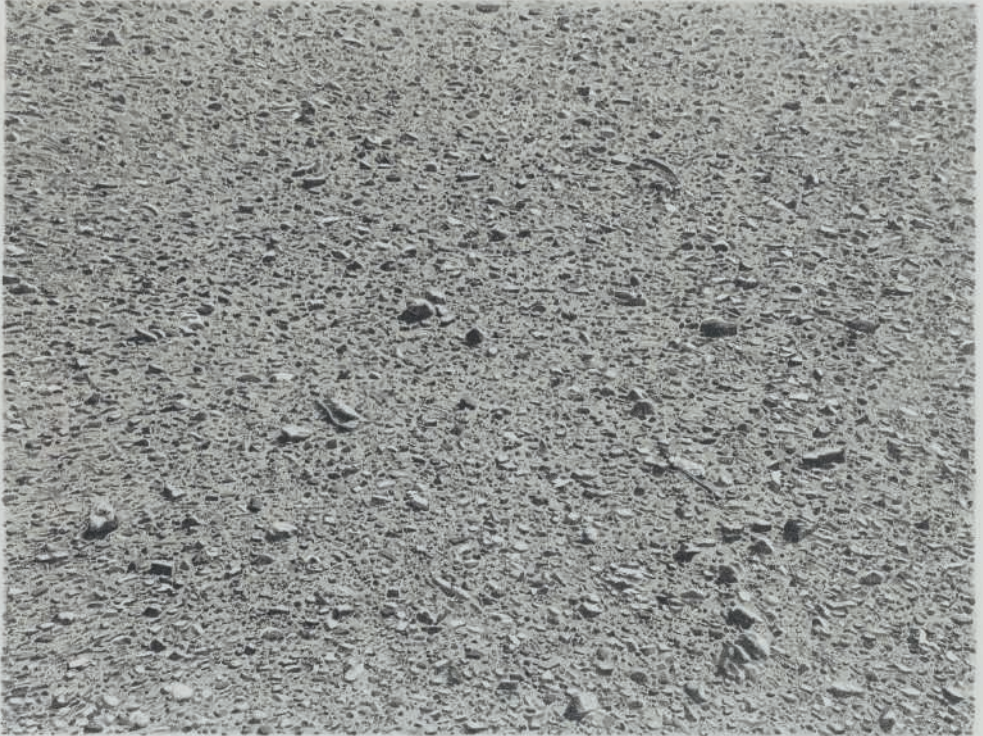
Desert, from *Untitled Series*

lithograph in black and grey, on Twinrocker handmade rag paper, 1975, signed and dated in pencil, numbered 74/75 (there were also fifteen artist's proofs), published by Cirrus Editions, Los Angeles, with full margins, generally in very good condition, framed

Image: 12¾ x 16¾ in. (313 x 414 mm.)

Sheet: 16½ x 20 in. (410 x 508 mm.)

\$15,000-20,000





**145**  
**WILLIAM KENTRIDGE (B. 1955)**  
Globe

etching with aquatint, on Somerset Velvet paper, 2003, signed in pencil, numbered 16/40, with full margins, in very good condition, framed  
Image: 5 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in. (149 x 200 mm.)  
Sheet: 9 $\frac{1}{2}$  x 11 $\frac{1}{2}$  in. (241 x 292 mm.)  
\$2,000-3,000



**146**  
**WILLIAM KENTRIDGE (B. 1955)**  
The Nose

photogravure with drypoint and sugarlift etching, on wove paper, 2010, signed in pencil, numbered 45/70, published by Vera List Art Project for Lincoln Center for the Performing Arts, New York, with their inkstamp on the reverse, with full margins, in very good condition, framed  
Image: 10 $\frac{3}{4}$  x 16 $\frac{7}{8}$  in. (273 x 429 mm.)  
Sheet: 16 $\frac{7}{8}$  x 23 in. (429 x 584 mm.)  
\$3,000-5,000

PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

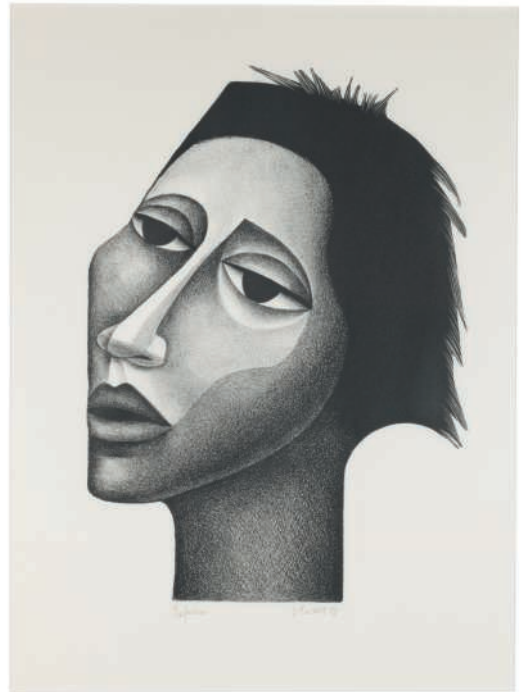
**147**

**ELIZABETH CATLETT (1915-2012)**

Jackie

lithograph, on wove paper, 1985, signed, titled, dated and numbered 4/50 in pencil, with full margins, very pale light and mount staining, otherwise in very good condition, framed  
Image: 18¼ x 13 in. (465 x 330 mm.)  
Sheet: 30 x 22¼ in. (762 x 566 mm.)

\$3,000-5,000



PROPERTY FROM A PRIVATE NORTH CAROLINA COLLECTION

**148**

**ELIZABETH CATLETT (1915-2012)**

Virginia

lithograph in blue with collage, on black wove paper, 1984, signed, titled, dated and numbered 20/32 in silver ink, with full margins, generally in very good condition, framed  
Image: 17 x 14 in. (434 x 356 mm.)  
Sheet: 21⅞ x 15 in. (558 x 382 mm.)

\$2,000-3,000



THE COLLECTION OF

# Melva Bucksbaum



Portrait of Melva Bucksbaum  
Photo: Timothy Greenfield-Sanders

Across her many years in philanthropy, leadership, and collecting, Melva Bucksbaum stood as one of the art world's most beloved figures. Tireless in her support of artists and their work, she held an unwavering belief in the power of the creative process to transform individuals and communities. In the manner of storied artistic patrons such as Gertrude Vanderbilt Whitney, Bucksbaum was a collector who blended "a private passion for art," in the words of the *New York Times*, "with an invigorating public altruism." In New York, Aspen, Washington, Des Moines, and beyond, Melva Bucksbaum sought to share her passion for art with all—an incomparable gift and truly enduring legacy.

## GROWING IN ART

Melva Jane Venezky was born in Washington, D.C. in 1933. Like many collectors, she developed an early affinity for art and objects. In the nation's capital, the young Melva spent countless hours exploring the galleries of the newly inaugurated National Gallery of Art. "I could go downtown with a nickel at eight years old," she recalled. "I just loved being in the National Gallery with all that art." Beyond the immense inspiration gleaned from the museum's paintings and sculptures—Bucksbaum later professed that, as a child, the sight of certain Renoirs would bring her to tears—she came to recognize the vital role of art and beauty in the public sphere. Having been forever changed by a museum whose existence depended on the resolute generosity of its patrons, Bucksbaum would choose to similarly devote herself to public institutions in later years.

In 1967, Melva married the Iowa real estate developer and entrepreneur Martin Bucksbaum. Together with his brothers, Mr. Bucksbaum built one of the United States' first shopping centers, and transformed his family's chain of grocery stores into the real estate giant General Growth Properties. Melva and Martin Bucksbaum settled in Des Moines, where they would raise three children: Gene, Glenn, and Mary. In Des Moines, Melva Bucksbaum became an active voice and supporter of local arts organizations and museums, including the Des Moines Art Center. For Melva Bucksbaum, Des Moines would forever be a cherished home—"where I really grew up in art," she said. With the encouragement of James T. Demetron, director of the Des Moines Art Center and future director of the Hirshhorn Museum and Sculpture Garden, along with Michael Danoff, who followed Demetron in Des Moines, Bucksbaum became a devoted advocate for local, national, and international artists.

## INSPIRING CREATIVITY

After the death of Martin Bucksbaum in 1995, Melva Bucksbaum began to divide her time between Aspen and New York, where she continued to express her genuine passion for art and community. For Bucksbaum, Des Moines would remain a place to return and visit the many "old friends"—whether fellow art patrons or cherished works of art—which she had loved alongside her husband. Upon relocating to New York, Bucksbaum joined the board of the Whitney Museum of American Art, where she served on the museum's Acquisitions Committee. For some two decades, Bucksbaum was one of the Whitney's most stalwart benefactors and advisors, rising to vice chairwoman and demonstrating what the Museum's trustees described as "the risk-taking and artist-centric vision of Gertrude Vanderbilt Whitney." Bucksbaum's innumerable contributions to the Whitney included dozens of important works by artists such as Dan Flavin, Carroll Dunham, Christo, Roy Lichtenstein, and others. Having led the Des Moines Art Center in its Richard Meier-designed expansion, Bucksbaum similarly spearheaded the selection of an architect for the Whitney's new downtown building, a process that culminated in Renzo Piano's masterful West Chelsea creation.



Melva Bucksbaum's unshakeable belief in the artistic process led to what is perhaps her greatest public feat: the Bucksbaum Award. Established in 2000, the biannual honor was the result of a breakfast conversation between Bucksbaum and then Whitney director Maxwell Anderson. The pair agreed that artists required a level of financial freedom to produce new and inspiring work—a mission in line with the principles of the museum's founder, Gertrude Vanderbilt Whitney. "I leaned over the table," Bucksbaum recalled of the meeting, "and said, 'Max, I think I can help you with this.'" The resulting Bucksbaum Award now stands alongside such cultural accolades as the Turner Prize and Pritzker Prize in its importance, with recipients chosen from artists represented in the Whitney Biennial. At one hundred thousand dollars, the Bucksbaum Award is the most generous in fine art, and recognizes the talent and imagination of an artist's past, present, and future work.



Bucksbaum Granary, Sharon, Connecticut. Moriko Mori, *Cyclic II*, 2014. © 2018 Mariko Mori / Artists Rights Society (ARS), New York.

Melva Bucksbaum's "true gift," as the Des Moines Register noted, "was recognizing fine art, and she generously shared that gift with art lovers from Des Moines to New York." Indeed, the breadth and depth of her cultural and community-based philanthropy is truly inspiring. Among the institutions that counted Bucksbaum as a friend and trustee were the Hirshhorn Museum and Sculpture Garden, the Jewish Museum, the Harvard Art Museums, the Woodrow Wilson Center for International Scholars, the Museum of Modern Art, Tate, the Drawing Center, the Aspen Art Museum, the Israel Museum, and the Foundation for Art in Embassies. Known for her "infectious optimism," humor, and energy, Bucksbaum brought a selflessness informed by her belief that art belongs to everyone. "She set a shining example," declared the Whitney Museum, "that a good life is made by giving back."

## LIVING WITH ART

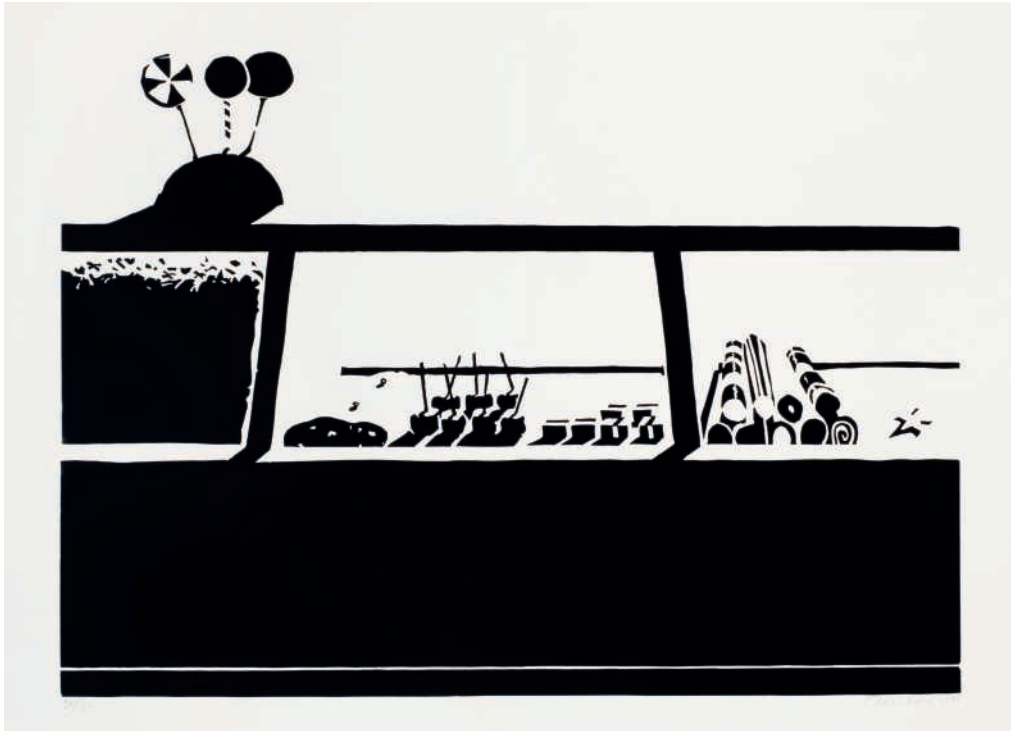
Nowhere was Melva Bucksbaum's commitment to art and artists more apparent than in her private collection, a carefully curated assemblage displayed with pride at her residences in New York, Connecticut, and Colorado. Known as a longtime proponent of Post-War and Contemporary art, Bucksbaum's journey in collecting began with the acquisition of Old Master pictures. Through James T. Demetrian, her interests shifted to the work of Post-War European and American figures such as Jean Dubuffet, whose 1962 canvas *Poire Zanzibare* Bucksbaum gifted to the Israel Museum. Upon moving to New York, she devoted more of her energies to acquiring examples by emerging and 'unknown' artists – what Bucksbaum described as "very edgy Contemporary art."

In embracing work from the studios of artists both known and unknown, Melva Bucksbaum became a model for the kind of collecting that pushes against the status quo. "You make mistakes, you learn," she admitted of her inclination toward new work. "You just keep going." Bucksbaum's interest in acquiring works by living



Bucksbaum Home, Sharon, Connecticut

artists was a natural extension of her patronage of institutions such as the Whitney Museum. In addition to supporting artists through the Bucksbaum Award and other initiatives, Melva Bucksbaum chose to live each day surrounded by the striking aesthetic explorations of Contemporary figures. As her collection evolved, works by younger and emerging artists joined painting, photography, and editions by master artists such as Cindy Sherman, Richard Serra, Robert Mapplethorpe, Nan Goldin, Agnes Martin, Gregory Crewdson, Kara Walker, Louise Bourgeois, Richard Serra, Jenny Holzer, and others. Her print collection is also indicative of her broad support of not only emerging artists but new and exciting printers and studios. As a result, the Bucksbaum collection is a survey of contemporary printmaking – featuring a wide range of works by Julie Mehretu, Louise Bourgeois, Jasper Johns and many others.



149

**WAYNE THIEBAUD (B. 1920)**

*Candy Counter, from Seven Still-Lives and A Rabbit*

linocut, on Arches paper, 1970, signed and dated in pencil,  
numbered 30/50, published by Parasol Press, Ltd., New York,  
with full margins, in very good condition

Image: 18 x 25½ in. (457 x 638 mm.)

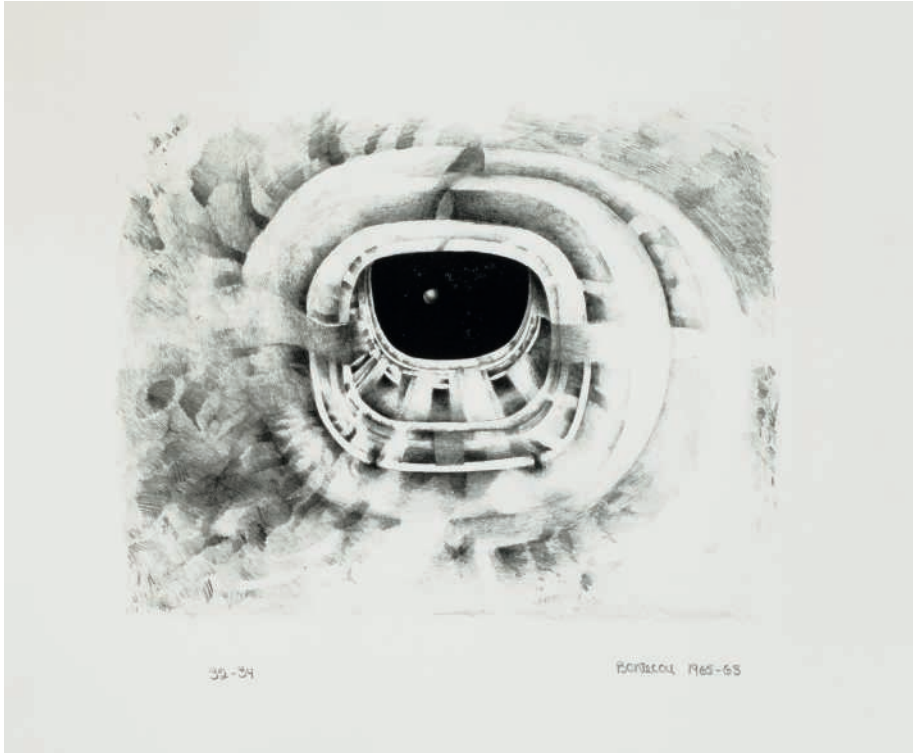
Sheet: 22¼ x 30⅞ in. (565 x 765 mm.)

\$3,000-5,000



**150**  
**ED RUSCHA (B. 1937)**  
Course of Empire

lithograph in colors, on Rives BFK paper, 2005, signed and dated in pencil, numbered 35/50, published by Hamilton Press, Venice, California, with their blindstamp, with full margins, in very good condition, framed  
Image: 11¼ x 9¼ in. (286 x 235 mm.)  
Sheet: 18 x 15 in. (457 x 381 mm.)  
\$5,000-7,000



**151**  
**LEE BONTECOU (B. 1931)**

**Ninth Stone**

lithograph, on Chatman British paper, 1965-68, signed and dated in pencil, numbered 32/34 (there were also five artist's proofs), published by ULAE, West Islip, New York, with full margins, in very good condition, framed  
Image: 11 x 13 $\frac{3}{4}$  in. (279 x 349 mm.)  
Sheet: 20 x 24 $\frac{7}{8}$  in. (508 x 632 mm.)

**\$3,000-5,000**

**LITERATURE**  
Sparks 23



**152**

**CHRISTO (B. 1935)**

Wrapped Book *The Whispering Veils*

book, orange fabric, transparent polyethylene, twine and cord  
multiple, 1988, signed in black ink, numbered 9/50 (there  
were also fifteen artist's proofs), published by Hugh L. Lenn  
Associates, Inc., New York, in generally good condition  
Overall: 12 $\frac{1}{8}$  x 9 $\frac{1}{2}$  x  $\frac{3}{4}$  in. (310 x 240 x 20 mm.)

\$5,000-7,000

**LITERATURE**

Schellmann 138





**153**

**LUCIAN FREUD (1922-2011)**

After Chardin (Small Plate)

etching, on Somerset White paper, 2000, signed in pencil, numbered 'AP 10/24' (an artist's proof, the edition was 80), published by Los Angeles County Museum of Art, with full margins, in very good condition, framed

Image: 6 x 7 $\frac{1}{8}$  in. (152 x 200 mm.)

Sheet: 14 $\frac{3}{8}$  x 20 in. (378 x 508 mm.)

\$4,000-6,000

154

**WILLIAM KENTRIDGE (B. 1955)**

Untitled (Central Park Bandshell)

etching, on wove paper, 2005, signed in pencil, numbered 2/4, with full margins, in very good condition, framed  
Image: 7 x 8 $\frac{3}{8}$  in. (178 x 213 mm.)

Sheet: 11 $\frac{5}{8}$  x 12 $\frac{1}{2}$  in. (295 x 318 mm.)

\$3,000-5,000



155

**WILLIAM KENTRIDGE (B. 1955)**

Music Box Tondo

archival pigment print in colors, on Hahnemühle paper, 2006, signed in red pencil, numbered 7/60 (there were also twelve artist's proofs), with full margins, apparently in very good condition, not examined out of the frame  
Diameter: 42 in. (1067 mm.)

Sheet: 43 $\frac{1}{2}$  x 43 $\frac{1}{2}$  in. (1105 x 1105 mm.)

\$5,000-7,000





**156**  
**WILLIAM KENTRIDGE (B. 1955)**

Phenakistoscope

kinetic multiple comprised of two vinyl records with lithographs in colors, on Chine collé and Arches paper maps from *Bacon's Popular Atlas*, with brass armature and wooden handle, signed in blue crayon, incised '27/40' underneath the gear (there were also 10 artist's proofs numbered in Roman numerals), published by the New Museum, New York, some minor scuffing to the upper record, otherwise in very good condition

Overall: 21½ x 11 x 11⅞ in. (545 x 280 x 300 mm.)

\$5,000-7,000

**LITERATURE**

Krut p.89

157

**KIKI SMITH (B. 1954)**

Finger Bowl

cast fine silver bowl multiple, with the artist's incised signature on the underside, numbered 17/25, published by Artes Magnus Editions, New York, in very good condition  
6½ x 16 x 16 in. (165 x 406 x 406 mm.)

\$8,000-12,000

**LITERATURE**

Weitman 59



158

**KIKI SMITH (B. 1954)**

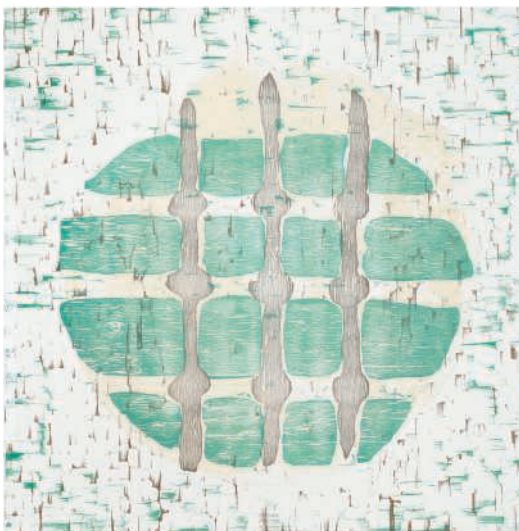
Little Offering

bronze multiple, 2001, stamp signed, dated and numbered 18/18 underneath, published by Independent Curators International, New York, with their stamp, in very good condition  
Overall: 8 x 11 x 5½ in. (205 x 280 x 130 mm.)

\$8,000-12,000







**159**  
**RICHARD TUTTLE (B. 1941)**

*Seasons*

the complete set of four woodcuts in colors with embossing, on Rives BFK paper (Spring on Arches Cover paper), 2005, each signed, titled and dated in pencil, published by ULAE, West Islip, New York, with their blindstamps, the full sheets, in very good condition, each framed

Largest Sheet: 24¼ x 32¼ in. (616 x 819 mm.)

(4)

\$4,000-6,000

Including: *Autumn (Seasons)*; *Winter (Seasons)*; *Spring (Seasons)*; *Summer (Seasons)*





**160**

**RICHARD TUTTLE (B. 1941)**

1845

drypoint in ochre, on wove paper, 2004, signed and dated in pencil, numbered 3/50, published by The Drawing Center, New York, with full margins, in very good condition

Image: 15 $\frac{1}{8}$  x 20 $\frac{7}{8}$  (401 x 595 mm.)

Sheet: 18 $\frac{3}{4}$  x 23 $\frac{1}{2}$  in (466 x 595 mm.)

\$800-1,200



161

**RAYMOND PETTIBON (B. 1957)**

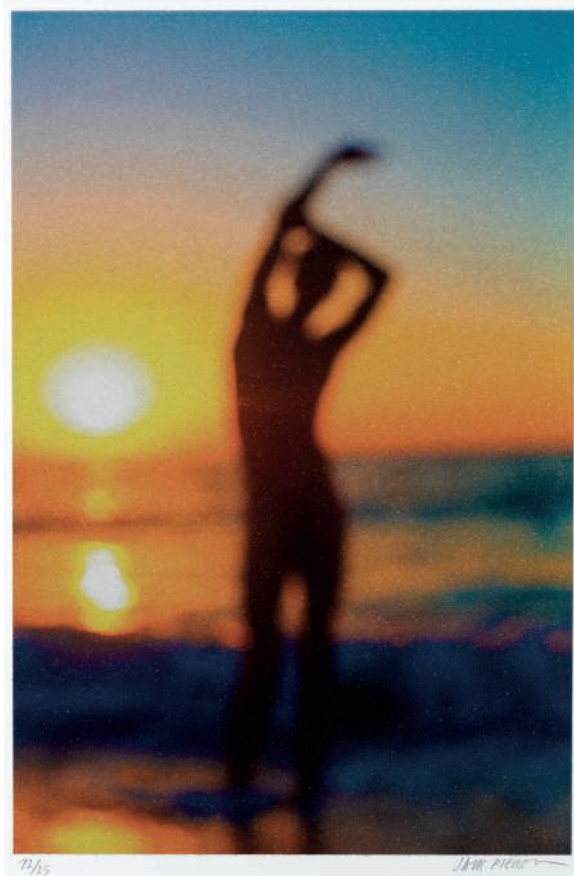
Untitled (I'm Losing the Big Picture In the Full Story of My Life)

the complete set of four lithographs, on wove paper, 2010, two signed in pencil and two initialed (as issued), each numbered 5/35, published by Hamilton Press, Venice, California, with their blindstamp, the full sheets, in very good condition, each framed

Each Sheet: 9½ x 7½ in. (241 x 191 mm.)

(4)

\$2,000-3,000



**162**

**JACK PIERSON (B. 1960)**

Untitled

digital pigment print and screenprint in colors with glass flocking, on wove paper, 2014, signed and numbered 22/25 in pencil, with full margins, in very good condition, framed  
Image: 35 $\frac{7}{8}$  x 24 in. (910 x 610 mm.)

Sheet: 40 $\frac{1}{2}$  x 27 $\frac{1}{8}$  in. (1028 x 706 mm.)

\$800-1,200



**163**  
**PETER DOIG (B. 1959)**

Gasthof

etching with aquatint in colors, on Hahnemühle paper, 2003, signed, titled and numbered 23/70 in pencil, published by Parkett Editions, New York, with full margins, in very good condition.

Image: 25% x 21¼ in. (652 x 555 mm.)

Sheet: 31 x 25% in. (788 x 660 mm.)

\$2,000-3,000

**LITERATURE**

Parkett 67



**164**  
**GILBERT & GEORGE (B. 1943 & 1942)**

Flagration and Give me the Moonlight

two digital pigment prints in colors, 2008, each signed in black felt tip pen, numbered 87 and 37 respectively from the editions of one hundred, each with full margins, laid down to backboards, each framed

Image: 23% x 33½ in. (598 x 850 mm.) (each)

Sheet: 24¾ x 34½ in. (628 x 876 mm.) (each)

(2)

\$2,000-3,000



165

**JAMES SIENA (B. 1957)**

*Nested UnKnot Variation*

lithograph, on Somerset paper, 2004, signed and dated in pencil, numbered 6/28 (there were also six artist's proofs), published by ULAE, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 29¾ x 21½ in. (756 x 546 mm.)

Sheet: 36¼ x 27¾ in. (921 x 705 mm.)

\$1,000-1,500



165

166

**MATTHEW RITCHIE (B. 1964)**

*Sea State Five*

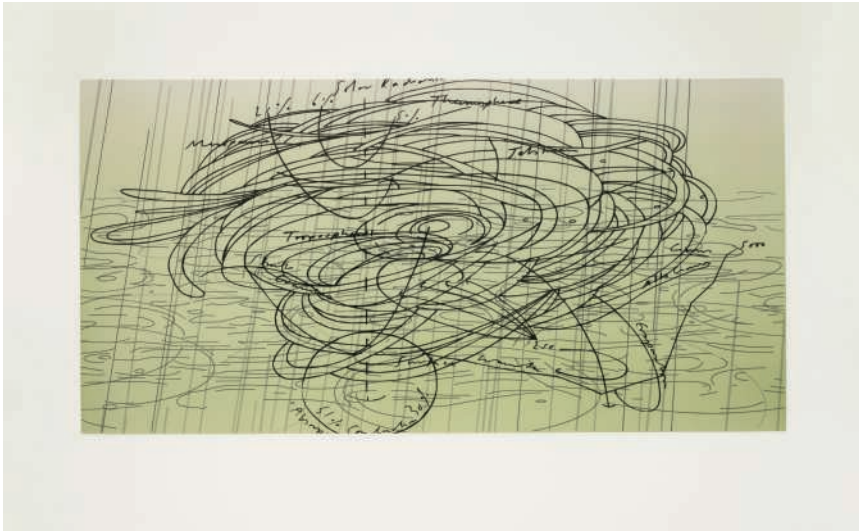
the complete set of five etchings with aquatint in colors, on wove paper, 2003, each signed, titled and dated in silver felt-tip pen on the reverse, numbered 12/28 in pencil on the reverse, published by Two Palms Press, New York, with full margins, in very good condition, framed

Image: 15½ x 30½ in. (394 x 775 mm.)

Sheet: 24½ x 38¾ in. (622 x 981 mm.)

(5)

\$3,000-5,000



166





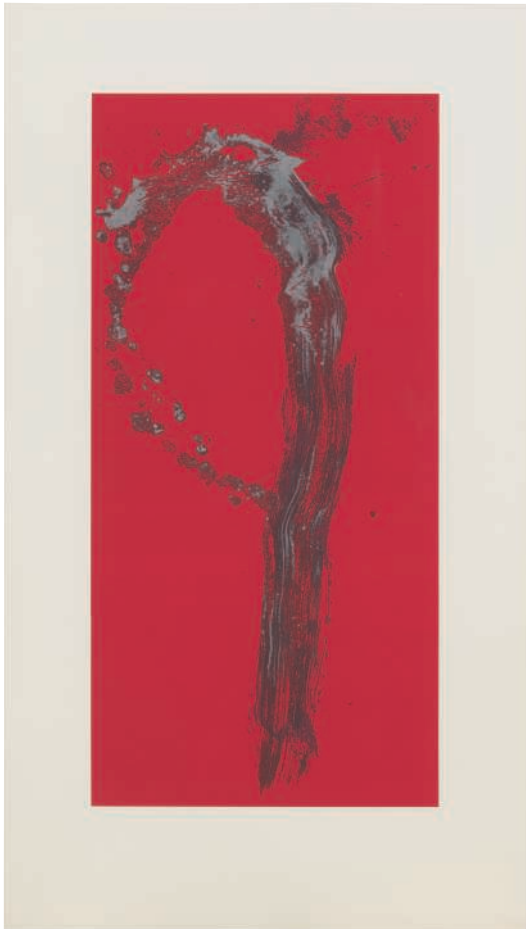
167

**PAT STEIR (B. 1938)**

Spanish Screenprint

monoprint with glitter, on wove paper,  
2006-08, signed and dated in pencil,  
the full sheet, apparently in very good  
condition, not examined out of the frame  
Sheet: 62½ x 35¼ in. (1588 x 895)

\$2,000-3,000



168

**PAT STEIR (B. 1938)**

Spanish Waterfall

screenprint in colors, on wove paper, 2006, initialed and dated in pencil, with full margins, apparently in very good condition, unexamined out of the frame

Image: 48 x 23¼ in. (1219 x 591 mm.)

Sheet: 62¼ x 35½ in. (1581 x 902 mm.)

\$1,500-2,500



169

**PAT STEIR (B. 1938)**

Drawing Wood for the Drawing Center

monoprint in colors with hand-coloring and glitter, on wove paper, 2010, signed in red crayon, from the edition of 35 unique variants, with full margins, generally in good condition

Image: 15½ x 11 in. (398 x 280 mm.)

Sheet: 25½ x 19½ in. (640 x 488 mm.)

\$600-800



**170**  
**ELLEN GALLAGHER (B. 1965)**

Ruby Dee

photogravure with aquatint in colors with hand-shaped plasticine elements, on multilayered paper, 2005, signed and dated in pencil on the reverse, numbered 23/30 (there were also five artist's proofs), published by Parkett Publishers, Zurich and New York, the full sheet, in very good condition, framed  
Sheet: 6 x 4 in. (152 x 102 mm.)

\$3,000-5,000

**LITERATURE**  
Parkett 73



171

**CHRISTOPH RUCKHÄBERLE (B. 1972)**

Wall of Masks

the complete set of 24 linocuts in colors, on wove paper, 2006,  
each signed, dated and numbered 3/25, with full margins, in  
very good condition

Image: 23¾ x 16½ in. (603 x 420 mm.) (each)

Sheet: 27½ x 19½ in. (698 x 498 mm.) (each)

(24)

\$8,000-12,000







174

**JOHN BALDESSARI (B. 1931)**

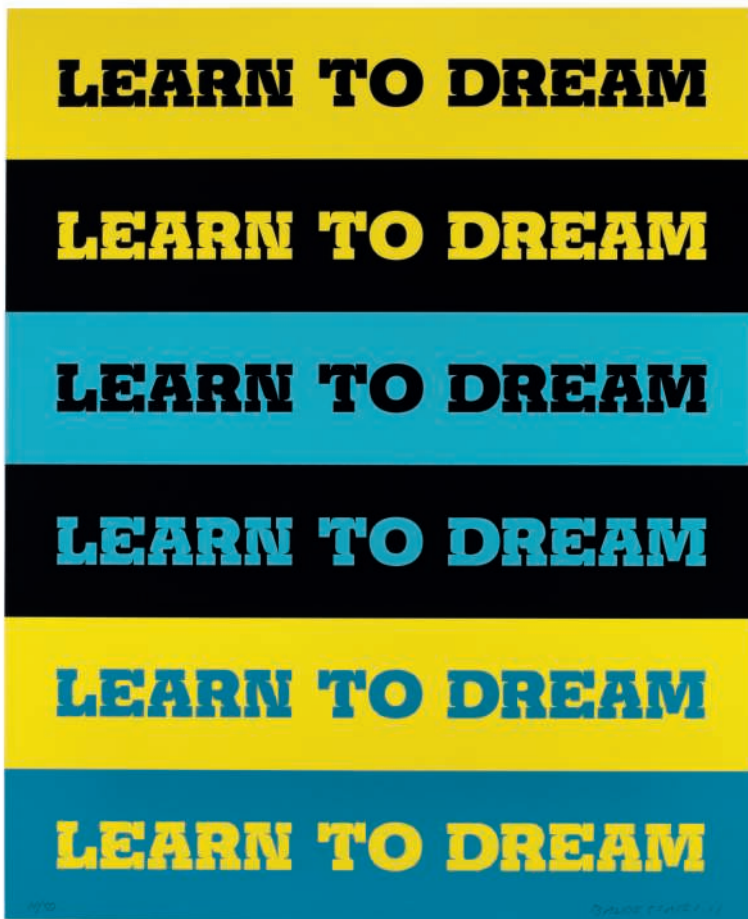
Two Opponents (Blue and Yellow)

screenprint in colors, on Rives BFK paper, 2004, signed and dated in pencil, numbered 'S.P. 8/12' (a studio proof, the edition was 165), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed  
Sheet: 12 x 12 (305 x 305 mm.)

\$2,000-3,000

**LITERATURE**

Coplan-Hurowitz 148; Gemini 2014



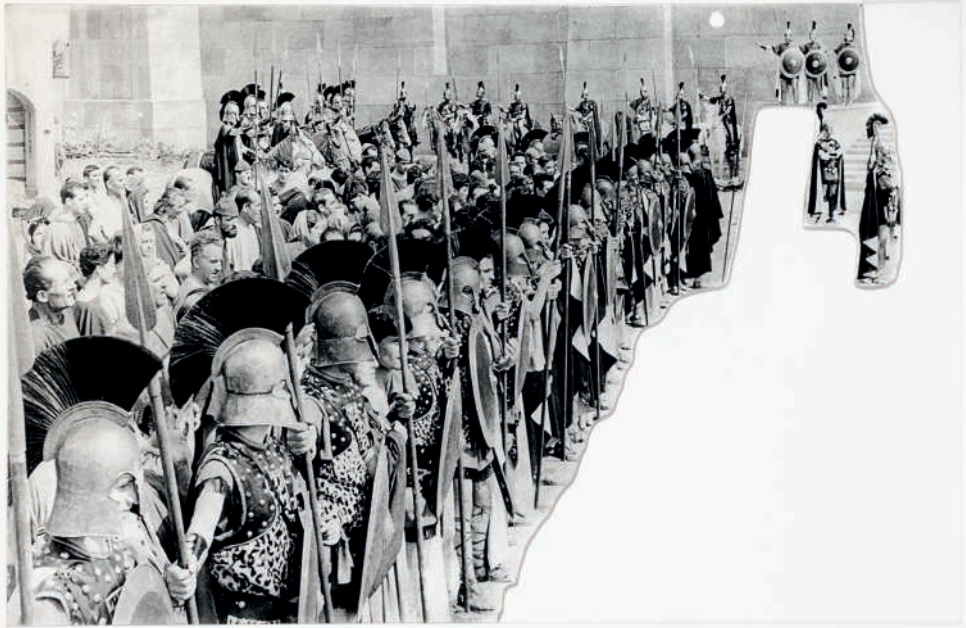
175

**JOHN BALDESSARI (B. 1931)**

Learn to Dream

screenprint in colors, on heavy wove paper, 2011, signed and dated in pencil, numbered 10/50 (there were also twelve artist's proofs), printed by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamps on the reverse  
Sheet: 39 x 32 in. (991 x 813 mm.)

\$2,000-3,000



176

**JOHN BALDESSARI (B. 1931)**

Crowds with Shape of Reason Missing: Example 6

Mixografiá, on handmade paper, 2012, signed in ink on the label affixed to the reverse, numbered 26/60 (there were also 7 artist's proofs), published by Mixografiá, Los Angeles, with full margins, apparently in very good condition, not examined out of the original frame

Image: 24 $\frac{3}{4}$  x 38 in. (630 x 968 mm.)

Sheet: 29 $\frac{7}{8}$  x 43 $\frac{1}{4}$  in. (760 x 1100 mm.)

\$3,000-5,000



**177**  
**KEHINDE WILEY (B. 1977)**  
After La Negresse, 1872

multiple in cast marble dust and resin, 2006, signed, dated '09' and numbered 96/250 in black pen on the base, published by Cerealart, Philadelphia, in very good condition, with the original box

Overall: 10¾ x 7¾ x 4⅞ in. (275 x 200 x 125 mm.)

\$800-1,200



**178**  
**KEHINDE WILEY (B. 1977)**  
St. Francis of Adelaide

multiple in cast marble dust and resin, 2006, signed, dated '07' and numbered 78/250 in black pen on the base, published by Cerealart, Philadelphia, in very good condition, with the original box

Overall: 12 x 8½ x 6 in. (305 x 220 x 150 mm.)

\$800-1,200



179

**KEHINDE WILEY (B. 1977)**

The Sisters Zénaïde and Charlotte Bonaparte

archival inkjet print in colors, on Epson Hot Press Bright paper, signed and dated in pencil, numbered 15/30 (there were also four artist's proofs), published by the Lapis Press, Culver City, CA, with full margins, in very good condition, framed

Image: 21½ x 16 in. (546 x 406 mm.)

Sheet: 27¾ x 22 in. (695 x 558 mm.)

\$2,000-3,000





**180**  
**OLAFUR ELIASSON (B. 1967)**

Eye Eye

multiple with iris shutter, concave mirror and wooden bracket, 2002, signed and dated in black ink, numbered 33/70 (there were also 20 proofs numbered in Roman numerals), published by Parkett, New York, generally in very good condition

Overall: 10½ x 8¾ x 10 in. (270 x 220 x 255 mm.)

\$6,000-8,000

**LITERATURE**  
Parkett 64



**181**  
**SHERRIE LEVINE (B. 1947)**

Two Shoes

the pair of children's shoes in brown leather, 1992, with the artist's stamp, numbered 9/99 (there were also 36 numbered in Roman numerals), published by Parkett, New York, generally in very good condition

6¼ x 2½ x 2¼ in. (160 x 65 x 60 mm.)  
(each) (2)

\$3,000-5,000

**LITERATURE**  
Parkett 32



**182**

**SUSAN ROTHENBERG (B. 1945)**

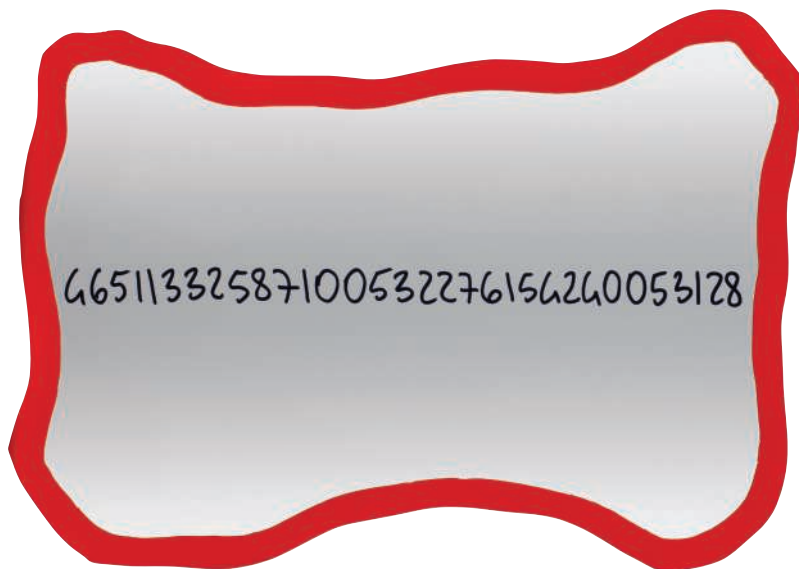
Bear Skin Rug

synthetic latex multiple, 1995, with incised initials and date, stamp numbered 65/70 (there were also 20 proofs numbered in Roman numerals), published by Parkett Editions, New York, in very good condition  
Overall: 12 x 13 x 1½ in. (305 x 325 x 40 mm.)

\$3,000-5,000

**LITERATURE**

Parkett 43



**183**

**MICHELANGELO PISTOLETTO (B. 1933)**

Frattali

acrylic on mirrored glass multiple, 1999-2000, signed and dated  
in white ink on the reverse, in very good condition

Overall: 21 $\frac{3}{4}$  x 29 $\frac{5}{8}$  in. (553 x 753 mm.)

\$4,000-6,000

184

**TOM OTTERNESS (B. 1952)**

Money Bag

multiple in gold-plated bronze, 2003, stamp signed, dated and numbered 3/9 on the base, published by SculptureCenter, Long Island, New York, with some very minor soft scratches and wiping marks, otherwise in very good condition  
Overall: 3 x 4 x 3 in. (80 x 105 x 80 mm.)

\$6,000-8,000



185

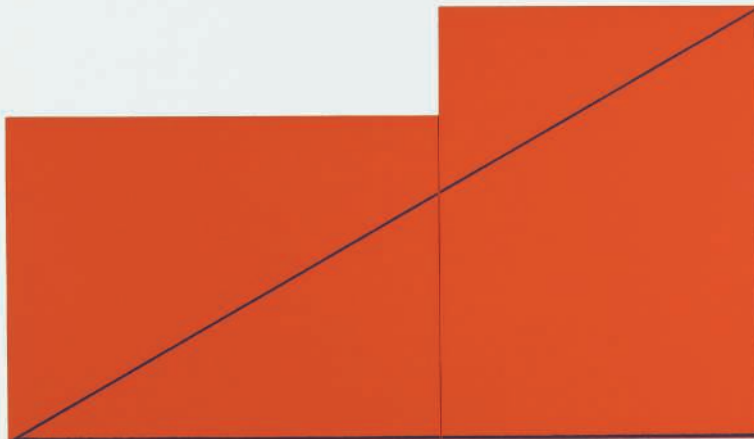
**JEFF KOONS (B. 1955)**

Puppy (Vase)

glazed white ceramic vase multiple, 1998, with incised signature and date on the underside, stamp numbered 2537/3000, published by Art of this Century, New York, with the original cardboard box, in very good condition  
Overall: 17½ x 10¼ x 17 in. (445 x 260 x 430 mm.)

\$7,000-10,000





R.M. 1592

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HIGHLIGHTS FROM:

# Contemporary Portfolio | online

## Artist Books from the Collection of Melva Bucksbaum

### PRINTS AND MULTIPLES

Wednesday, 28 February 2018  
[christies.com/contemporaryportfolio](http://christies.com/contemporaryportfolio)

### VIEWING

Christie's, 20 Rockefeller Plaza New York, NY 10020

Saturday	24 February	10.00 am - 5.00 pm
Sunday	25 February	1.00 pm - 5.00 pm
Monday	26 February	10.00 am - 5.00 pm
Tuesday	27 February	10.00 am - 5.00 pm

In addition to these public viewing dates, all works are available to be seen by appointment until the sale closes. Please email [printsonline@christies.com](mailto:printsonline@christies.com) to schedule a viewing.

### CONTACT INFORMATION

Julia Puckette  
Sale Coordinator  
[jpuckette@christies.com](mailto:jpuckette@christies.com)  
+1 212 636 2290

ABOVE: ROBERT MANGOLD (B. 1937)

*A Book of Silk Screen Prints, Multiple Panel Paintings 1973-1976*  
The complete set of nine screenprints in colors, 1992  
Each Sheet: 27 x 11¾ in.

\$1,500-2,000





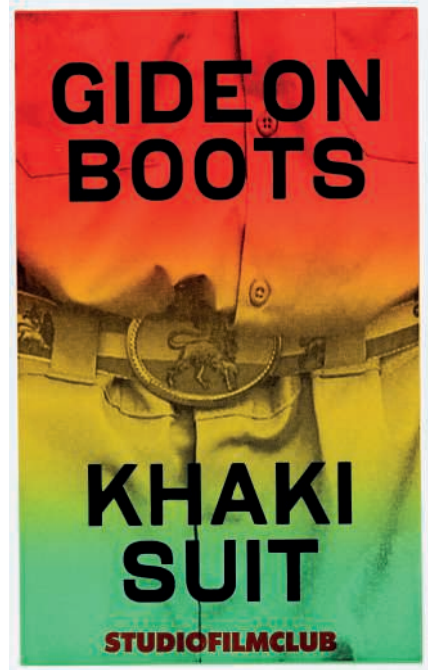
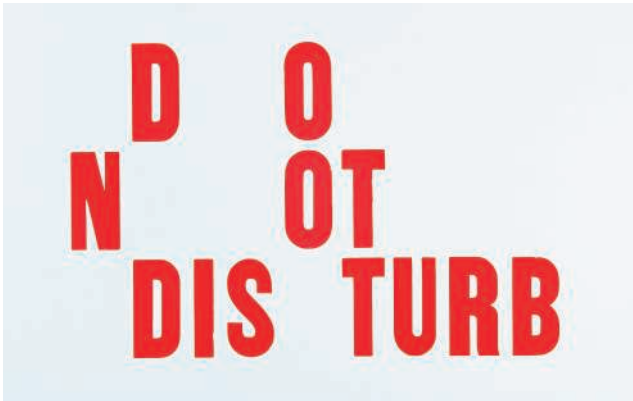
**VARIOUS ARTISTS**

*The MoCA Portfolio, Museum of Contemporary Art,  
Los Angeles, 1999-2000*

the complete set of six signed, dated and numbered various  
media prints (some in colors)  
from the edition of 80

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

\$25,000-35,000



**VARIOUS ARTISTS**

*White Columns Print Portfolio*

the complete set of four letterpress prints, 2007  
signed and numbered from the edition of 100

Each Sheet: 14 x 22 in. (355 x 559 mm.)

\$800-1,200



**VARIOUS ARTISTS**

*Flight, International Rescue Committee, New York, 1971*

the complete set of 12 lithographs and one screenprint in colors

copy 97 of 250

Overall: 29 x 21 ¾ in. (737 x 552 mm.)

\$6,000-8,000

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE 1 DESCRIPTION OF LOTS

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

## 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

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

## 4 VIEWING LOTS PRE-AUCTION

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

## 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID 1 NEW BIDDERS

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

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

## 2 RETURNING BIDDERS

As described in paragraph B1) 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +1 212-636-2490.

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### (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](http://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](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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 to 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\$250,000, 20% of that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for all applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For lots Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based on the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph 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**.
- 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 time of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

- In order to claim under the **authenticity warranty** you must:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- 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.

- 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.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 02 000021; 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 independent 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, which details are set out in paragraph (d) below.

- Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions.

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

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under

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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.



- (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 2650. See the information set out at [www.christies.com/shipping](#) or contact us at [PostSaleUS@christie.com](#). We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence to take 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 we will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](#) or contact us at [ArtTransportNY@christies.com](#).
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain this at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
 If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will

buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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 remove these details from [www.christies.com](#).

## K GLOSSARY

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

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

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

**buyer's premium:** the charge the buyer pays in 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. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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

## SHIPPING AND DELIVERY

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

## PHYSICAL LOSS & DAMAGE LIABILITY

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

## STORAGE AND COLLECTION

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

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## STORAGE CHARGES

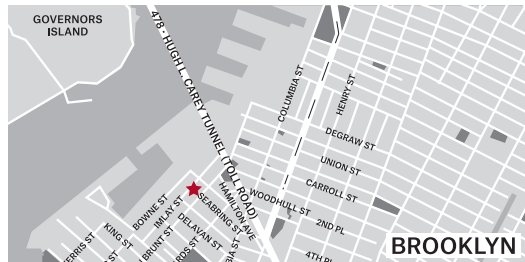
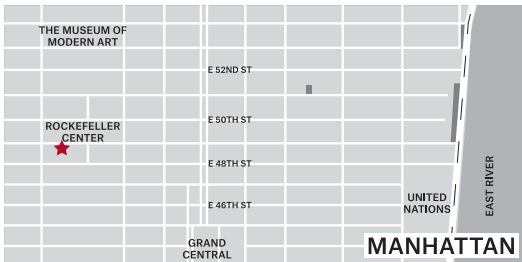
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

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

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

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
nycollections@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

# SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■  
See Storage and Collection pages in the catalogue.

Ψ  
**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ **Property Owned in part or in full by Christie's**

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

#### ◦ **Minimum Price Guarantees**

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

#### ◦ ◆ **Third Party Guarantees/Irrevocable bids**

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

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 parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

"Inscribed ..."

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

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

"With inscription ..."

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

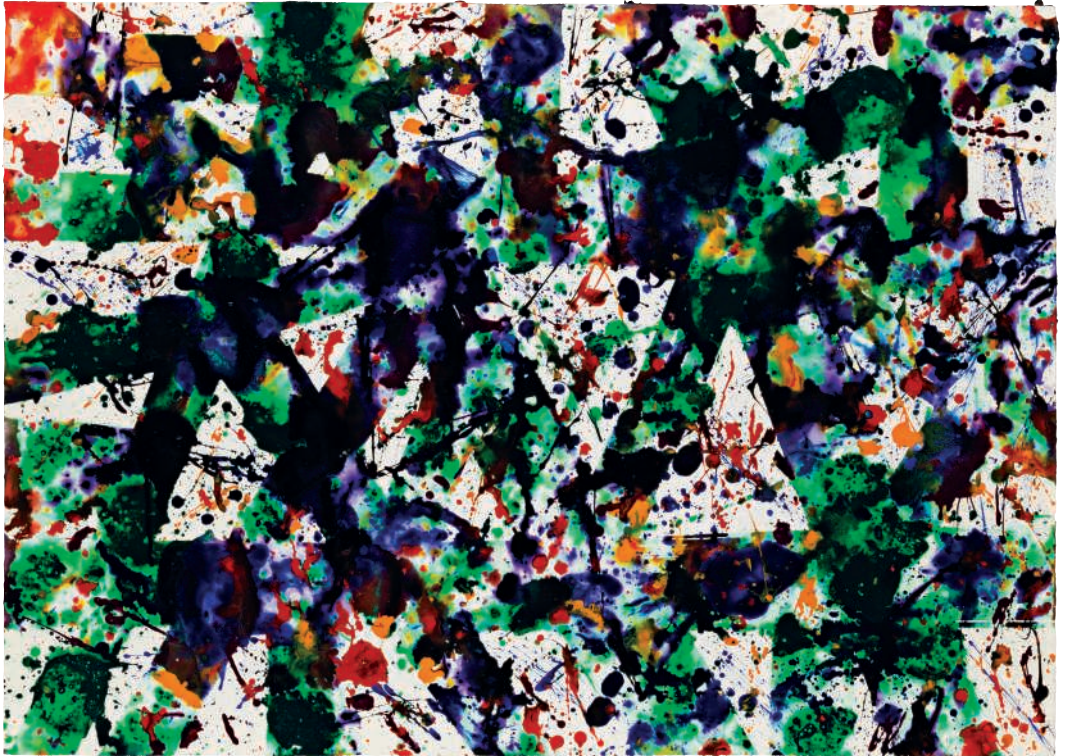
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

### POST 1950 FURNITURE

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

18/05/17



© 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York

SAM FRANCIS (1923-1994)  
*Untitled*  
signed and dated 'Sam Francis 1978' (on the reverse)  
acrylic on paper  
41 ¼ x 29 ½ in. (104.8 x 74.9 cm.)  
Painted in 1978.  
\$60,000-80,000

**on paper | online**  
*Online Auction, 23 February-2 March 2018*

**CONTACT**  
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**CHRISTIE'S**





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RICHARD HAMILTON (1922-2011)

*Release*

screenprint in colours with silver collage, 1972, signed and numbered 94/150 in pencil  
£20,000-30,000

## PRINTS & MULTIPLES

*London, 28 March 2018*

### VIEWING

23-27 March 2018

8 King Street

London SW1Y 6QT

### CONTACT

Murray Macaulay

[mmacaulay@christies.com](mailto:mmacaulay@christies.com)

+44 207 389 2252

CHRISTIE'S







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IMI KNOEBEL (B. 1940)  
*16 Anima Mundi*

Acrylic on plastic collage on plastic  
each: 18 $\frac{1}{8}$  x 14 $\frac{1}{8}$ in. (46 x 36cm.)

Executed in 2009-2015, these works a part of editions of five unique examples  
£50,000 – 70,000

## INVITATION TO CONSIGN

### POST WAR & CONTEMPORARY ART DAY AUCTION

*London, 7 March 2018*

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