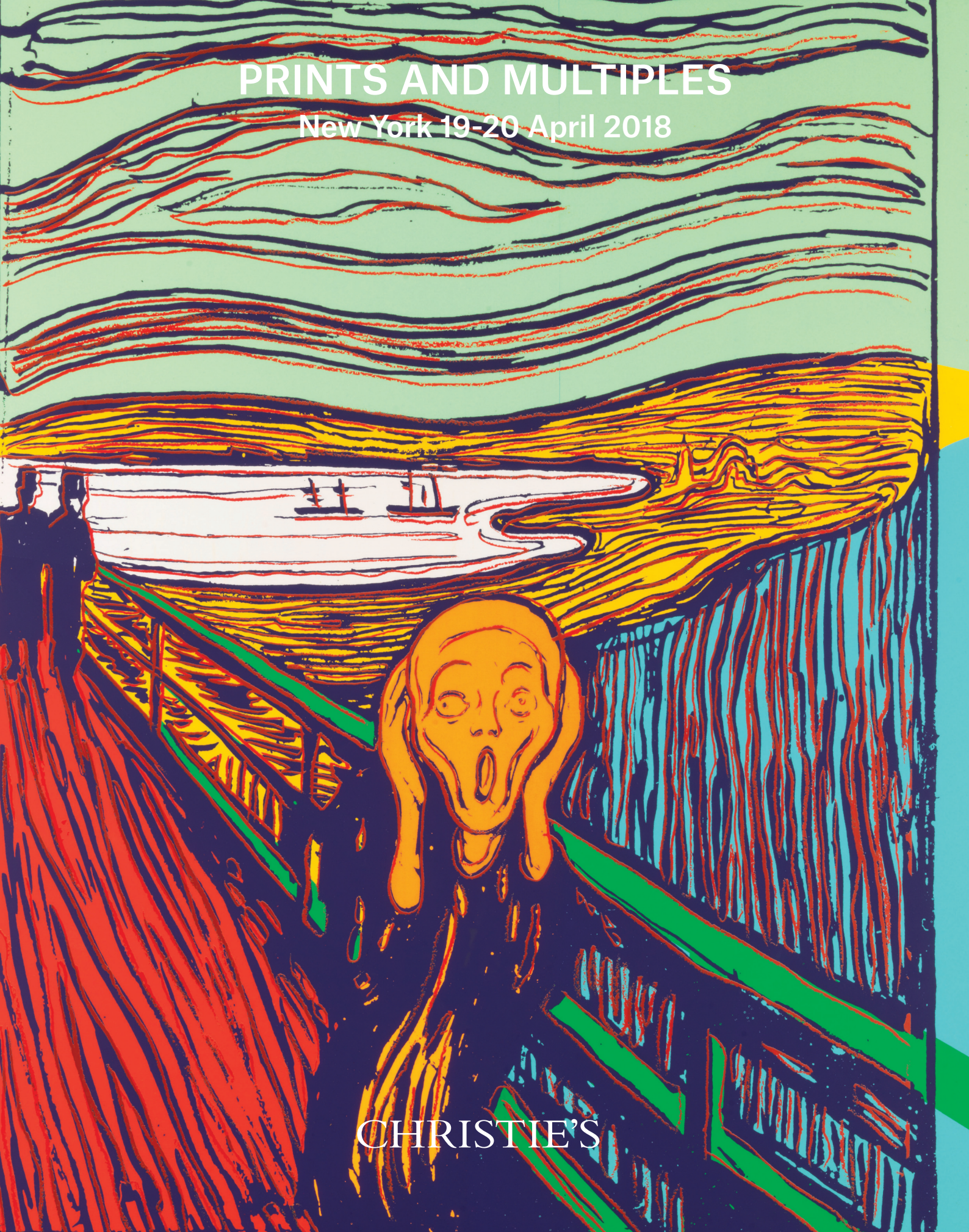


PRINTS AND MULTIPLES

New York 19-20 April 2018



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PRINTS AND MULTIPLES

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Collection
The Collection of Alvin and Mary Bert
Gutman
The Collection of Senator Jacob K.
Javits and Marian B. Javits
The Namits Collection
The Estate of William Kelly Simpson

AUCTION

Thursday 19 April 2018 at 6.00 pm (Lots 1-44)
Friday 20 April 2018 at 10.00 am (Lots 45-94)
and at 2.00 pm (Lots 95-172)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|-----------|----------|--------------------|
| Saturday | 14 April | 10.00 am - 5.00 pm |
| Sunday | 15 April | 10.00 am - 5.00 pm |
| Monday | 16 April | 10.00 am - 5.00 pm |
| Tuesday | 17 April | 10.00 am - 8.00 pm |
| Wednesday | 18 April | 10.00 am - 5.00 pm |

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[40]

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21/06/16

Front Cover: Lot 16

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Back Cover: Lot 94

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CHRISTIE'S

13/03/2018



1

ANDY WARHOL (1928-1987)

Chicken Noodle, from *Campbell's Soup I*

screenprint in colors, on wove paper, 1968, signed in ball point pen on the reverse, stamp-numbered 78/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, in generally very good condition, framed

Image: 31 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in. (810 x 467 mm.)

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

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.45



2

ANDY WARHOL (1928-1987)

Hot Dog Bean, from *Campbell's Soup II*

screenprint in colors, on wove paper, 1969, signed in ball point pen on the reverse, lettered 'O' (one of 26 artist's proofs lettered A-Z, the edition was 250), published by Factory Additions, New York, with full margins, in very good condition

Image: 31 $\frac{7}{8}$ x 18 $\frac{5}{8}$ in. (810 x 473 mm.)

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

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.59



3

ROY LICHTENSTEIN (1923-1997)

Blue Face, from *Brushstroke Figures*

lithograph, waxtype, woodcut and screenprint in colors, on Saunders Waterford paper, 1989, signed and dated in pencil, numbered 5/60 (there were also eight artist's proofs), co-published by Waddington Graphics, London and Graphicstudio, University of South Florida, Tampa, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 53¾ x 33½ in. (1365 x 851 mm.)

\$15,000-20,000

LITERATURE:

Corlett 226



4

JAMES ROSENQUIST (1933 - 2017)

Skull Snap, State I

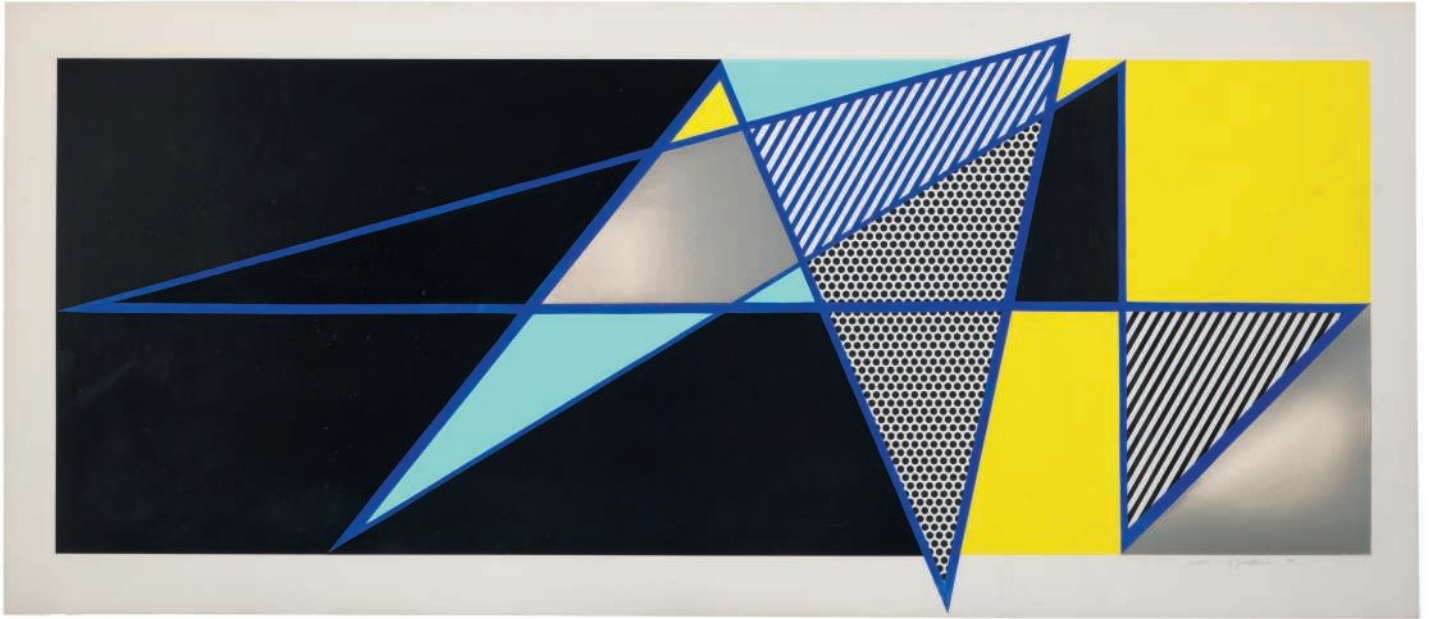
pressed paper pulp in colors with lithographic collage, on TGL handmade paper, 1989, signed and dated in pencil, numbered 20/25 (there were also ten artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, framed

Sheet: 59½ in. (1511 mm.) (Diameter)

\$5,000-7,000

LITERATURE:

Glenn 221



5

ROY LICHTENSTEIN (1923-1997)

Imperfect 44 3/4" x 103", from *Imperfect Series*

woodcut, screenprint and collage in colors, on Archivart rag board, 1988, signed and dated in pencil, numbered 26/45 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, foxing and moisture staining in places throughout, losses in places to the silver collage elements, framed
Image: 40 7/8 x 93 in. (1038 x 2362 mm.)
Sheet: 44 3/4 x 103 in. (1137 x 2616 mm.)

\$50,000-70,000

LITERATURE:

Corlett 220; Gemini 1361

PROPERTY OF A WEST COAST COLLECTOR

6

ROY LICHTENSTEIN (1923-1997)

Imperfect 67 x 79 ⁷/₈" , from *Imperfect Series*

woodcut, screenprint, and collage in colors, on Supra 100 paper, 1988, signed and dated in pencil, numbered 26/45 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamps on the reverse, with full margins, in very good condition, framed

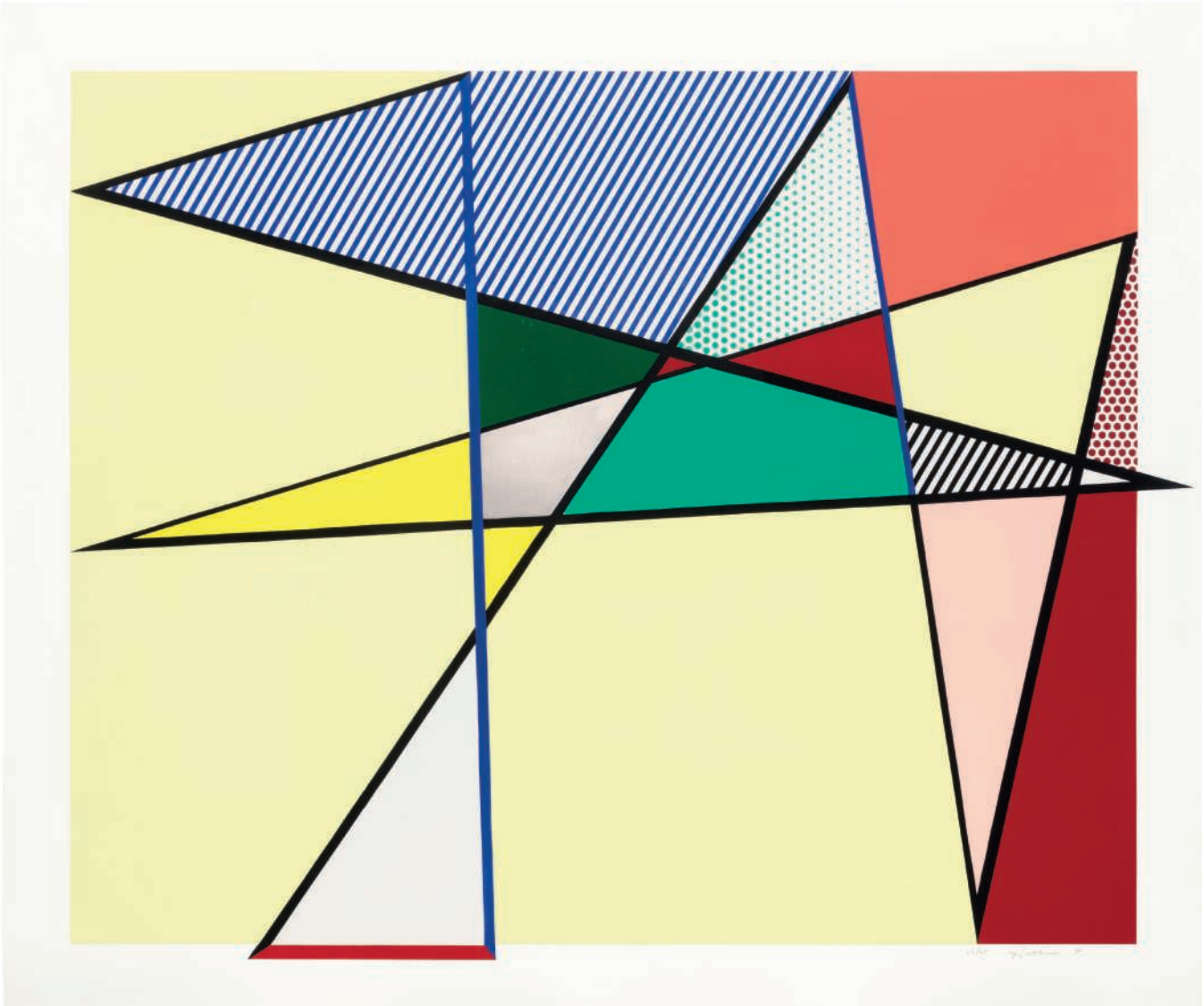
Image: 58 ⁷/₈ x 74 ⁵/₈ in. (1470 x 1902 mm.)

Sheet: 67 x 79 ⁷/₈ in. (1702 x 2029 mm.)

\$60,000–80,000

LITERATURE:

Corlett 222; Gemini 1363



PROPERTY OF A WEST COAST COLLECTOR

7

ROY LICHTENSTEIN (1923-1997)

Composition I

screenprint in colors, on Lanaquarelle paper, 1996, signed and dated in pencil, numbered 8/50 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed

Image: 39 5/8 x 30 in. (1007 x 762 mm.)

Sheet: 47 1/2 x 34 1/2 in. (1207 x 876 mm.)

\$40,000-60,000

LITERATURE:

Corlett 297; Gemini 1668





8

ANDY WARHOL (1928-1987)

Flowers: one plate

unique screenprint in colors, on wove paper, 1970, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' inkstamps on the reverse and annotated 'UT.003' in pencil, with margins, a $\frac{3}{8}$ -in. tear at the upper right sheet edge, otherwise in good condition
Sheet: 38 $\frac{1}{8}$ x 38 in. (968 x 965 mm.)

\$60,000–80,000

LITERATURE:

see Feldman & Schellmann II.70



9

ANDY WARHOL (1928 - 1987)

Flowers

offset lithograph in colors, on wove paper, 1964, an unsigned proof presumably aside from the edition of approximately 300 signed examples, published by Leo Castelli Gallery, New York, with full margins, in very good condition, framed

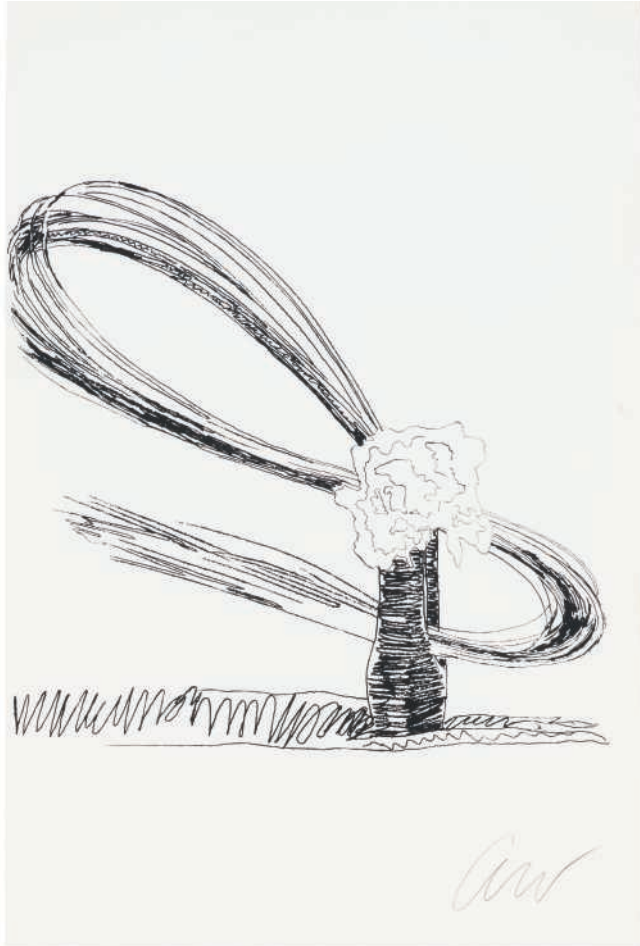
Image: 22 x 22 in. (559 x 559 mm.)

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

\$15,000–25,000

LITERATURE:

Feldman & Schellmann II.6



10

ANDY WARHOL (1928-1987)

Flowers (Black and White): one plate

screenprint, on J. Green paper, 1974, initialed in pencil, signed and numbered 62/100 in pencil on the reverse, co-published by Peter M. Brant, Castelli Graphics and Multiples, Inc., New York, with their copyright inkstamp on the reverse, the full sheet, in generally good condition, framed
Sheet: 40¾ x 27¼ in. (1035 x 692 mm.)

\$3,000-5,000

LITERATURE:

Feldman & Schellmann II.107



11

ANDY WARHOL (1928-1987)

Flowers (Black and White): one plate

screenprint, on Rives BFK paper, 1974, initialed in pencil, signed and numbered 62/100 on the reverse, co-published by Peter M. Brant, Castelli Graphics and Multiples Inc., New York, with their copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 40¾ x 27¼ in. (1035 x 692 mm.)

\$3,000-5,000

LITERATURE:

Feldman & Schellmann II.108

12

ANDY WARHOL (1928-1987)

Mao: one plate

screenprint in colors, on Beckett High White paper, 1972, presumably from the edition of 250 (there were also 50 artist's proofs), published by Castelli Graphics and Multiples Inc., New York, the full sheet, laid down to board, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.92



13

ANDY WARHOL (1928-1987)

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

screenprints on 100 polystyrene boxes in ten colors, 1967, with incised initials in the lower blue box with Warhol's portrait, numbered 106/200 (there were also 25 examples lettered A-Y), published by Tanglewood Press, Inc., New York, cracking in places to the polystyrene boxes, framed
Overall: 20¼ x 20¼ x 1½ in. (515 x 515 x 40 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.17





14

ROY LICHTENSTEIN (1923-1997)

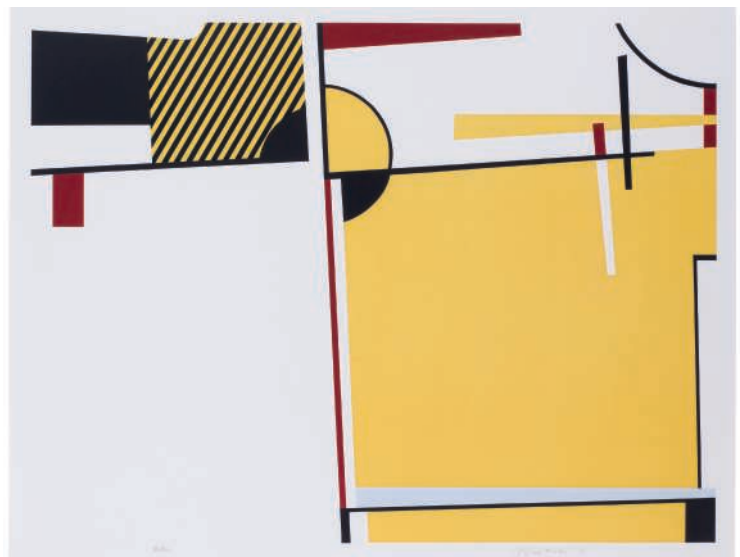
Bull Profile Series

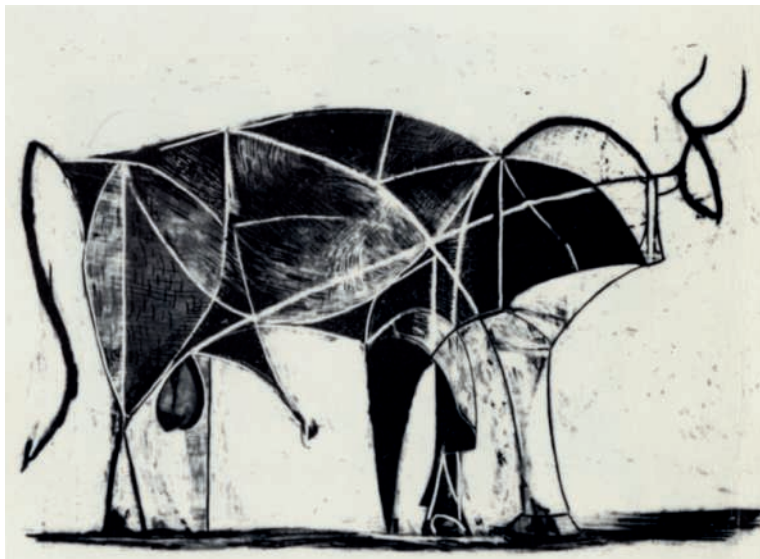
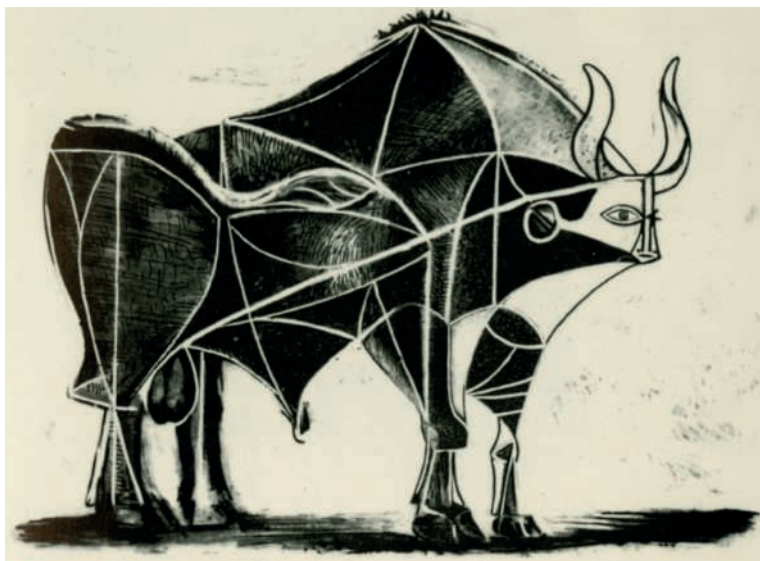
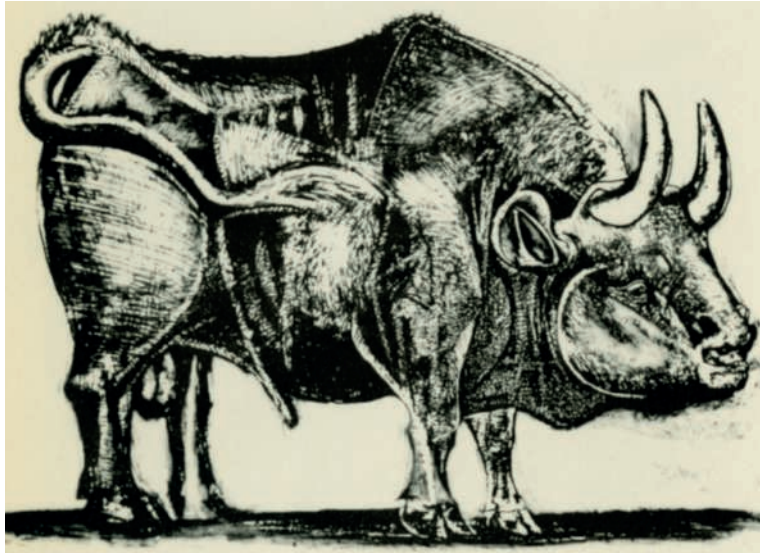
the complete set of six lithograph, screenprint and line-cuts in colors, on Arjomari paper, 1973, each signed, dated in pencil and numbered 89/100 (there were also thirteen artist's proof sets), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, each the full sheet, in very good condition, framed
Each Sheet: 27 x 35 (686 x 889 mm.)

\$80,000-120,000

LITERATURE:

Corlett 116 - 121; Gemini 466 - 471





Pablo Picasso, *Le taureau*, states III, V, and VI. 1945.
© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

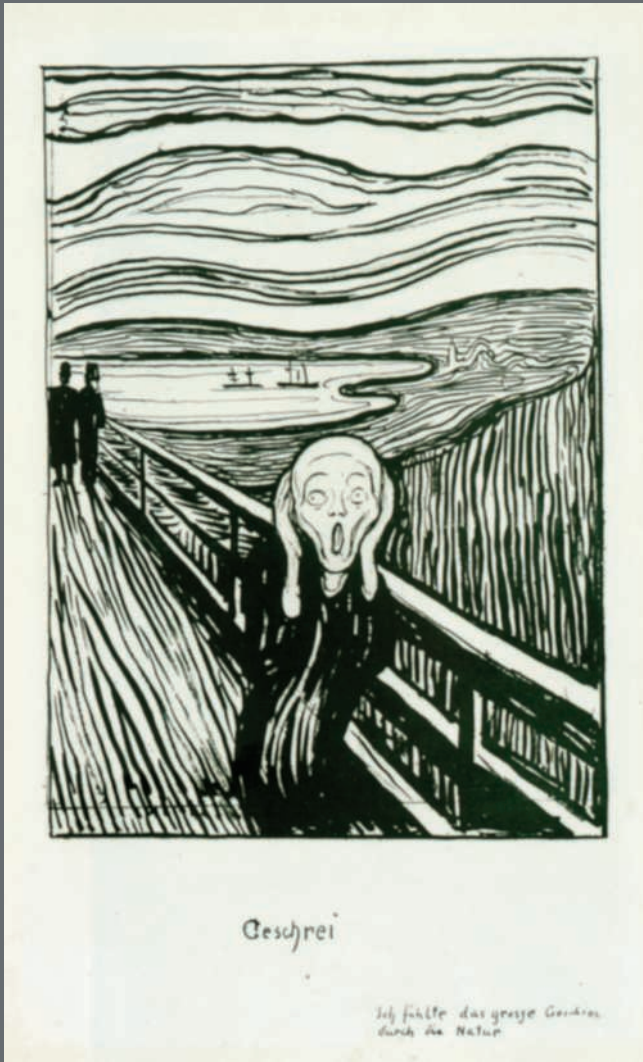
The series pretends to be didactic; I'm giving you abstraction lessons. But nothing is more abstract than anything else to me. The first one is abstract; they're all abstract.

– Roy Lichtenstein, 1973

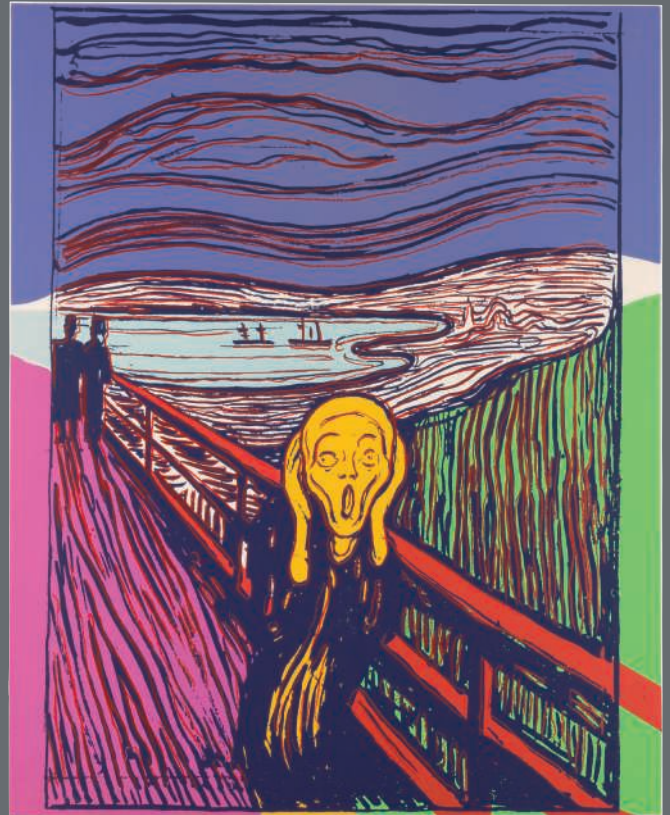
Lichtenstein's *Bull Profile Series* references Picasso's famous treatment of this subject in 1945, *Le Taureau*. In Picasso's rendering the bull is gradually simplified through eleven successive re-workings of the lithographic stone from a naturalistic depiction of the animal to a mere cypher. In the final impression the bull is pared down to its essence, an archetype embodying virility and strength. This progression from naturalism to radical simplification is intimately associated with the lithographic process, the refinement of the image through repeated erasure and re-drawing on the stone. By contrast Lichtenstein's series is pre-conceived, based on collages and drawings which he had executed beforehand. Rather than reflecting a visual search for the bull's true form through abstraction, the *Bull Profile Series* is a gentle parody of such grand aspirations.

The prints are graphically slick, using a combination of screenprint and lithography, with the addition of line cut, a process more often associated with commercial printing. There is no history of the image's development, no investing of the subject with personal symbolism, only a playful obscuring of the animal's shape, until it is rendered indecipherable in a colorful arrangement of geometric shapes. The series encapsulates David Sylvester's observation in an article in *American Vogue* in 1969 that 'Lichtenstein takes soulful subjects and paints them with cool'.





Edvard Munch, *The Scream*, 1895



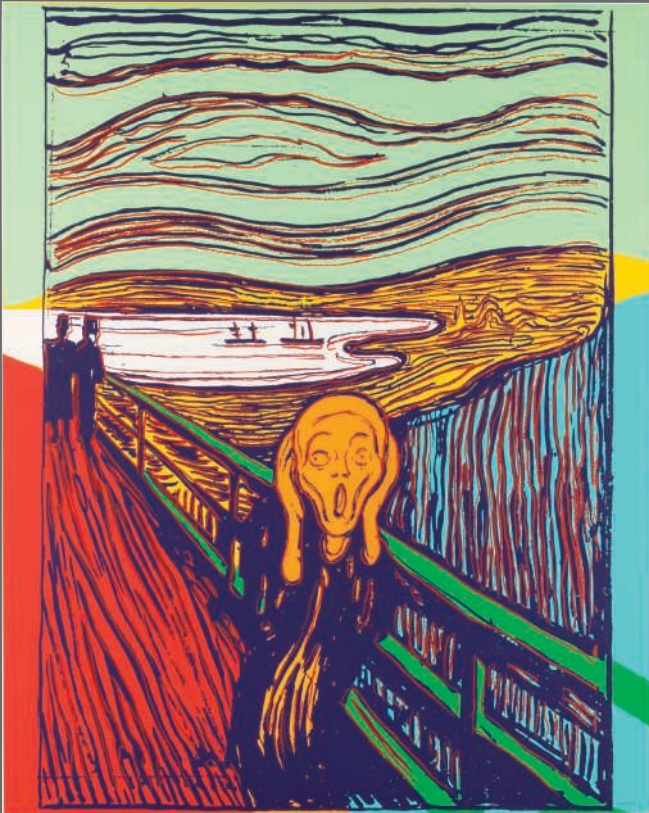
lot 15

Andy Warhol's reinterpretation of the work of Edvard Munch was part of a wider venture in his final decade that saw him appropriate the work of de Chirico, Picasso, Cranach, Leonardo and Raphael (lot 32 shows his interpretation of the latter's *Birth of Venus*.) However, it is his engagement with Edvard Munch that has resonated most strongly with collectors and critics in the decades since.

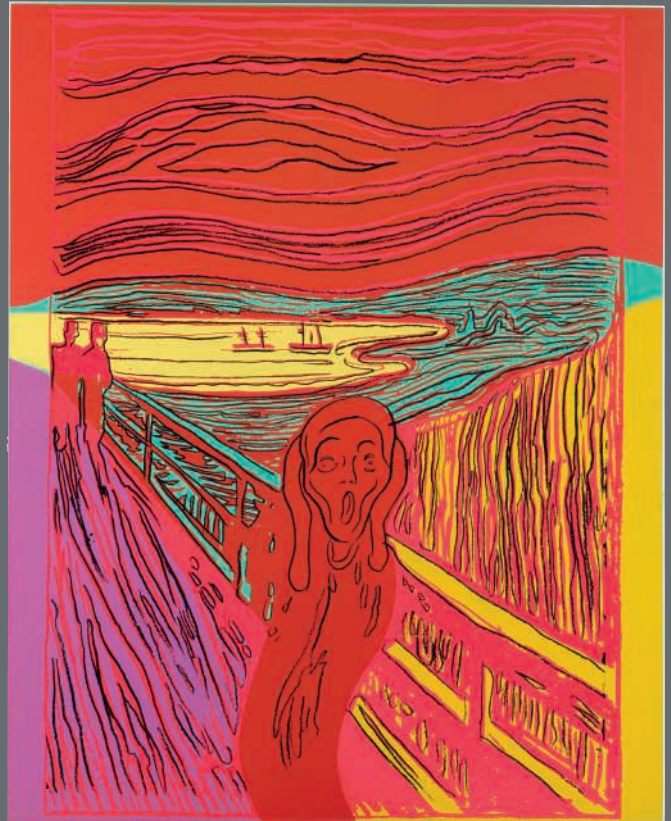
The quintessential artistic magpie, Warhol's first immersive experience of the Norwegian master came during a visit to Oslo 1971 when he spent time at the National Gallery and the Munch Museum. He professed at the time to being more impressed by his prints than his paintings, and was surprised at how prolific Munch was as a printmaker. The importance this had in creating income and enhancing Munch's reputation was certainly not lost on him either.

Fast-forward to late 1982 and Warhol, on one of his daily amblings distributing copies of *Interview*, visited Galleri Bellman on 57th Street. The gallery had recently opened a show of 126 paintings and prints by Edvard Munch, including an impression of *The Scream*, a lithograph from 1895 on loan from the Munch Museum in Oslo. Thrilled to be reacquainted with Munch's work, Warhol returned several times, eventually securing a commission to paint what became known as the *After Munch* series, which consisted of *The Scream*, *Eva Mudocci* and *Self Portrait* juxtaposed with *Madonna*. In 1983 five canvases of each were commissioned, fifteen works in all.

The following year, a related project to create screen-printed versions of the motifs was agreed, with the original idea being to issue sixty portfolios, each containing the three compositions. He began work on the screen-prints by ordering photographs and transparencies of the originals to be enlarged - these were then used as the basis of tracings, whereby Warhol recreated the structure with bold graphite lines. His printer Rupert Jasen Smith added



lot16



lot17

blocks of color to these tracings using stencils, to produce a series of unique color versions – the idea being that Warhol would select the most successful combination to use for the edition. The combinations were extremely varied, ranging from two colors to half a dozen or more, from somber browns and blacks to neon pinks and lime greens. In some the figure is in sharp relief against a muted background, and in others the figure is completely subsumed by the landscape and almost invisible.

It is intriguing that Warhol's development of the image was the reverse of Munch's. The painted version of the *Scream*, with its swirling lines of color, first appeared in 1893, whereas the lithographic version which reduced this to a series of stark black lines was published in 1895. What they do have in common is the way in which color was incorporated. Jasen Smith's use of stencils closely mirrors Munch's technique of cutting his woodblocks into sections and inking each in a different color.

Unfortunately, disagreements between the directors of Galleri Bellman meant the project was cancelled and it is not known how many of the unique versions were created. Warhol's publisher at the time, Ron Feldman, first came up with the idea of selecting an edition from amongst a number of unique color proofs. In these projects thirty versions were produced, which might suggest a similar number of the *After Munch* screenprints were made.

When considering what it was about Munch that attracted Warhol, it is interesting to note that with over one hundred works in the exhibition to choose from, Warhol decided to concentrate exclusively on Munch's graphics – which begs the question of not just why Munch, but why Munch's prints? As with everything Warhol, there is considerable room for speculation. Putting aside the idea that it was dictated by the desire to avoid copyright fees, was Warhol responding to *The Scream's* profound howl of anguish at the fundamental emptiness of the universe? Or -perhaps more likely - was he responding to the sheer star power of an image that had already been appropriated and reproduced in more formats and on more consumer products even than his own *Soup Cans* and *Marilyns*.

15

ANDY WARHOL (1928-1987)

The Scream (After Munch)

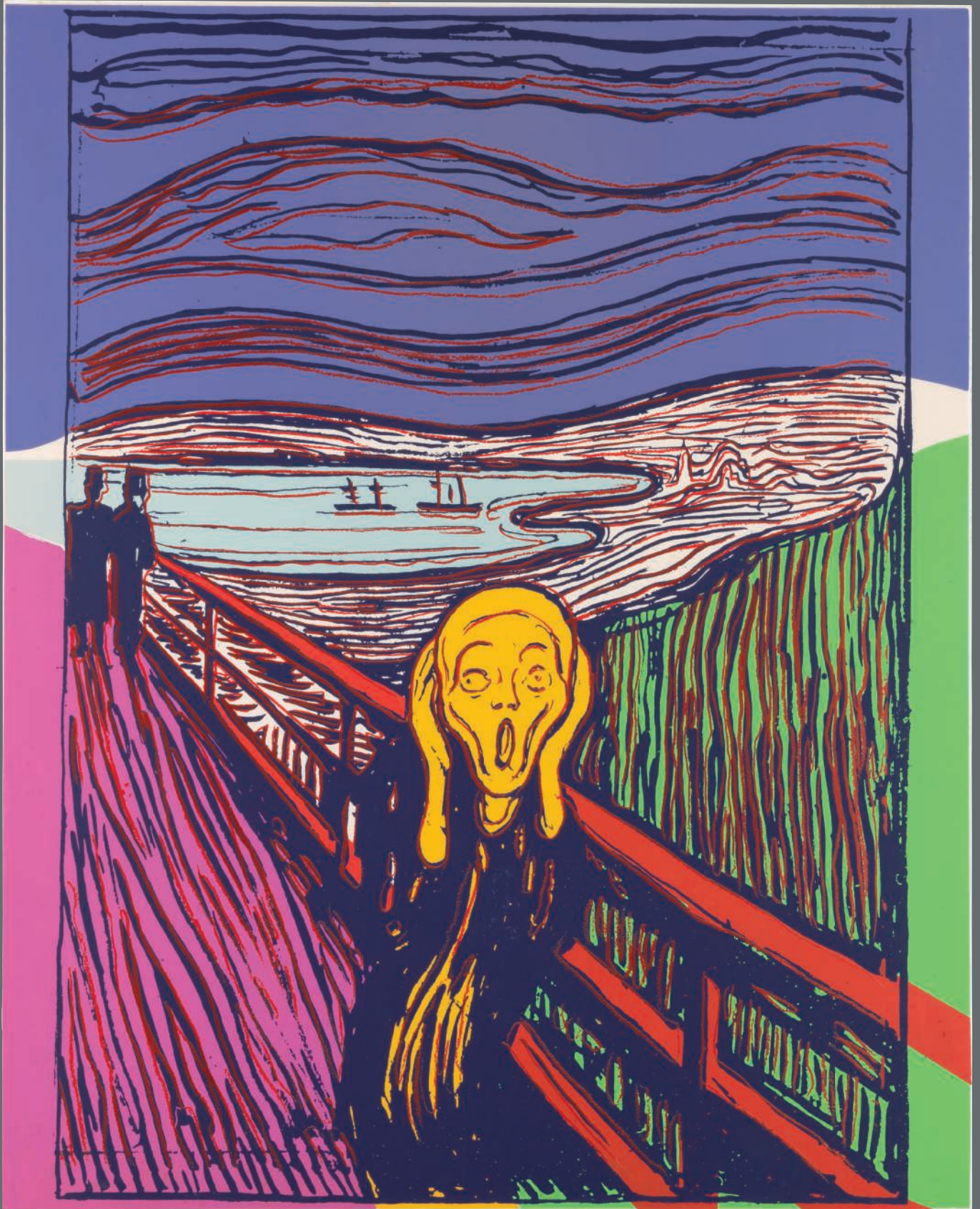
unique screenprint in colors, on Lenox Museum Board, 1984, one of a small number of unique impressions, the proposed edition was never realized, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' inkstamps on the reverse, the full sheet, in generally very good condition, framed

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

\$300,000–500,000

LITERATURE:

Feldman & Schellmann IIIA.58



16

ANDY WARHOL (1928-1987)

The Scream (After Munch)

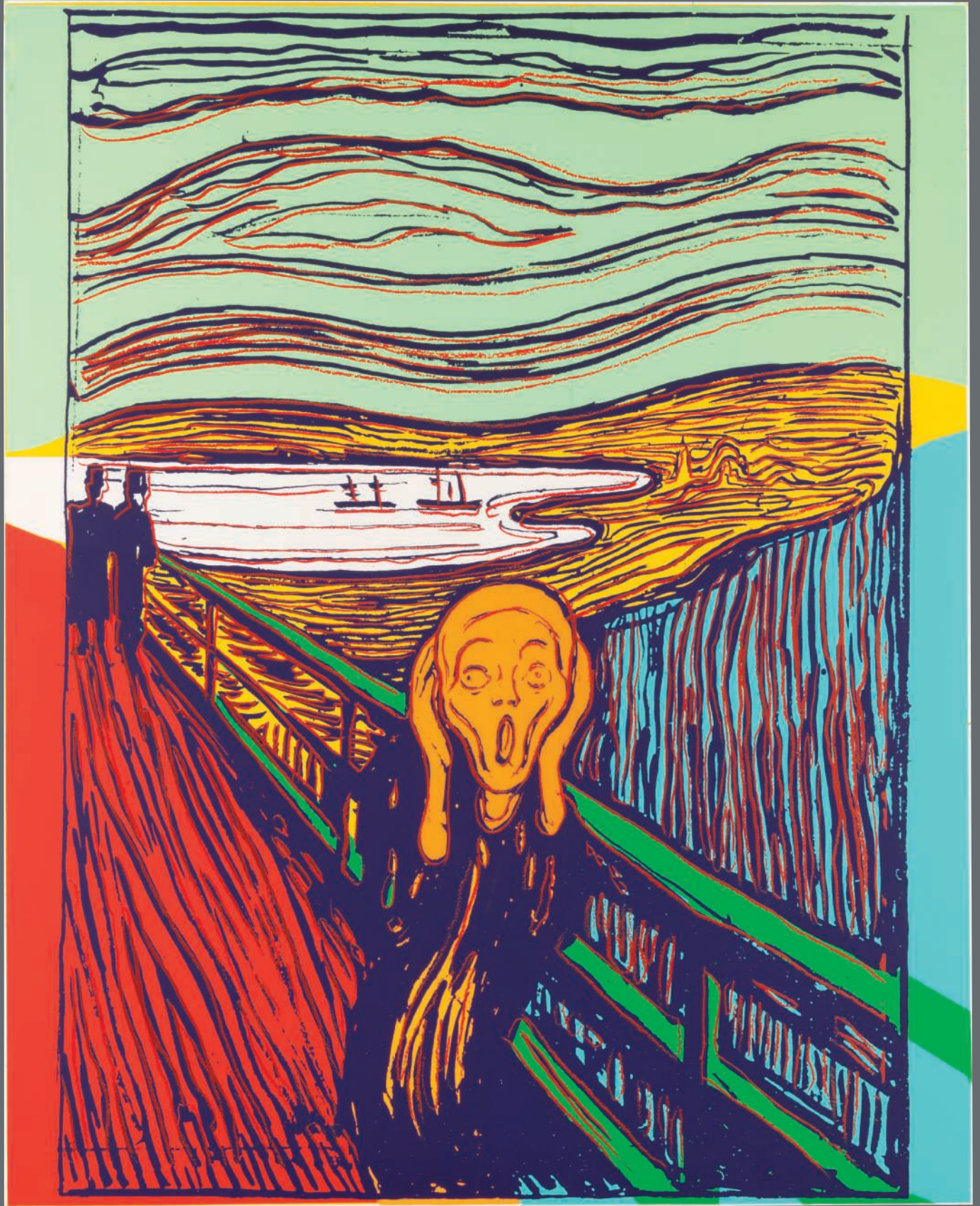
unique screenprint in colors, on Lenox Museum Board, 1984, one of a small number of unique impressions, the proposed edition was never realized, with the 'The Estate of Andy Warhol' and 'Andy Warhol Art Authentication Board' inkstamps on the reverse, the full sheet, in generally very good condition, framed

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

\$250,000–350,000

LITERATURE:

Feldman & Schellmann IIIA.58



17

ANDY WARHOL (1928-1987)

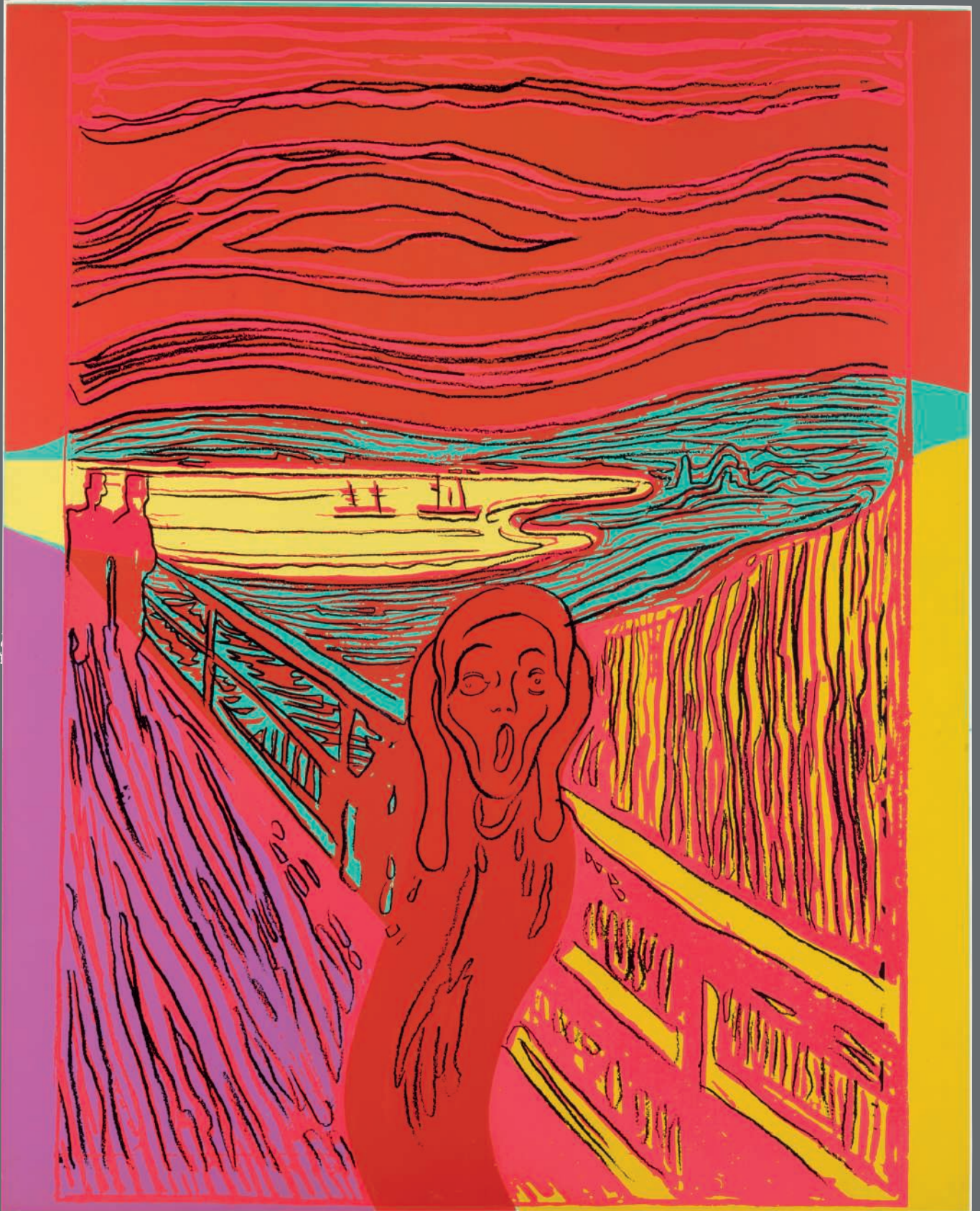
The Scream (After Munch)

unique screenprint in colors, on Lenox Museum Board, 1984, one of a small number of unique impressions, the proposed edition was never realized, with the 'Andy Warhol Art Authentication Board' and 'The Estate of Andy Warhol' inkstamps and annotated 'UP34.11' in pencil on the reverse, the full sheet, in generally very good condition, framed
S. 39⁷/₈ x 32 in. (1013 x 813 mm.)

\$200,000–300,000

LITERATURE:

Feldman & Schellmann IIIA.58





18

ANDY WARHOL (1928-1987)

Electric Chairs

the complete set of ten screenprints in colors, on wove paper, 1971, each signed and dated in ball-point pen on the reverse, each stamp-numbered 'A.p. XVII/L' and artist's proof set, (the edition was 250), co-published by Factory Additions, New York, and Bruno Bischofberger, Zürich, with their inkstamp on the reverse, each with the 'Andy Warhol Art Authentication Board, Inc.' inkstamp on the reverse and annotated 'A302.076-A311.076' in pencil respectively, the full sheets, in generally very good condition

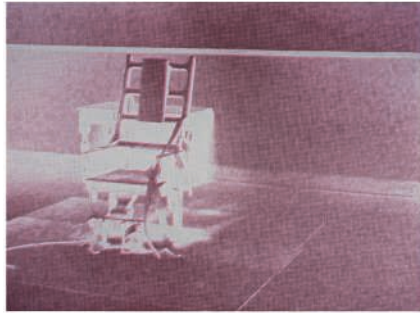
Each Sheet: 35½ x 48 in. (892 x 1219 mm.)

(10)

\$180,000-300,000

LITERATURE:

Feldman & Schellmann II.74-83



*When you see a gruesome picture over and over again,
it really doesn't have any effect.*

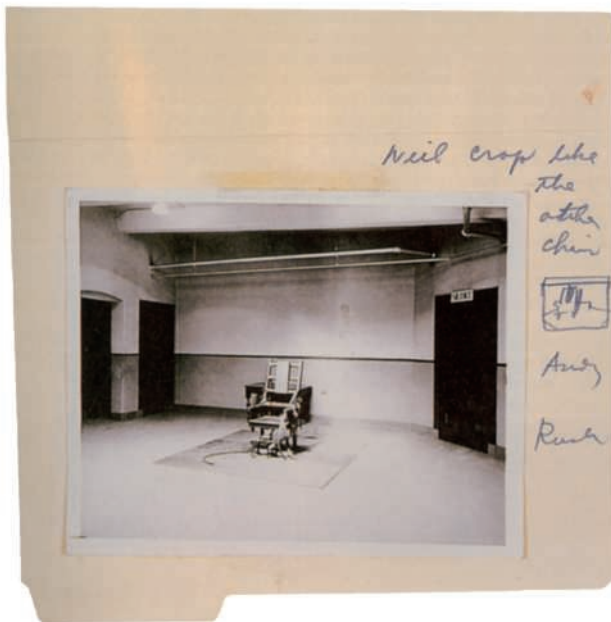
– Andy Warhol, November 1963

In 1963, Sing Sing State Penitentiary performed the last two executions in the state of New York – Frederick Charles Wood on March 21st and Eddie Lee Mays on August 15th. Warhol's predilection for death, as well as the media's increased focus on the death penalty following these executions, led the artist to create his first *Electric Chair* paintings in 1963. Warhol later returned to the subject several times throughout his career and ultimately made a series of ten screen-prints titled *Electric Chairs* in 1971.

Warhol created ten color variations of the *Electric Chair*, each executed over a differently colored ground. It has been noted that Warhol used bright Day-Glo colors in the *Electric Chair* series, from green to blue and even pink. In discussing the early exhibitions of the subject, Gerard Malanga, who worked closely with Warhol during this era, recalls: "Imagine, the premiere of Andy's *Electric Chair* paintings in Toronto! Each painting seemed identical

yet no two were really alike. Every color imaginable....Andy remarked how adding pretty colors to a picture as gruesome as this would change people's perceptions of acceptance," (G. Malanga, 'Electric Chairs on Display in Toronto for First Time!', *Andy Warhol: Little Electric Chair Paintings*, New York, 2001, p. 8).

The *Electric Chair* is the only work in the *Death and Disaster* series that shows no scene of violence. Since Warhol presents a single, isolated electric chair in an empty execution chamber, the viewer is instead left to extrapolate the action of the scene. In essence, Warhol creates a kind of mise-en-scène that recalls the work of Alfred Hitchcock or film noir, in which the real terror of the scene is left un-filmed. The mind of the viewer instead re-enacts the gruesome electrocution of the victim, which is undoubtedly more terrifying a spectacle because it is created in the mind's eye. As Heiner Bastian explains, "In the pictures showing the electric chair in the execution room, Warhol again operates solely with the tension of allusion, with those connotations that refer to something unspoken, and which, like a magnetic pull, point to the event that is hidden from sight and only ever implied" (Heiner Bastian, "Rituals of Unfulfillable Individuality-The Whereabouts of Emotions," *Andy Warhol Retrospective*, exh. cat., Neue Nationalgalerie Berlin and Tate Modern, London, 2002, p. 30).



World Wide Photo photograph, January 13, 1953. Source image for *Electric Chair*. The Archives of the Andy Warhol Museum, Pittsburgh. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



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19

ANDY WARHOL (1928 - 1987)

Hammer and Sickle: one plate

screenprint in colors, on Strathmore Bristol paper, 1977, signed in pencil, numbered 50/50 (there were also ten artist's proofs), published by Andy Warhol Enterprises, Inc., New York, the full sheet, in generally very good condition, framed
Sheet: 30 x 40 in. (762 x 1016 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.163



20

ANDY WARHOL (1928-1987)

Muratti Ambassador Cigarettes

unique screenprint in colors, on smooth wove paper, circa 1984, 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, the full sheet, creasing throughout, a 1 1/8-in. tear at the lower sheet edge

Sheet: 38 1/2 x 34 7/8 in. (978 x 886 mm.)

\$12,000-18,000

LITERATURE:

see Feldman & Schellmann III B.27



21

ANDY WARHOL (1928-1987)

Joseph Beuys

screenprint in yellow with diamond dust, on Lenox Museum Board, *circa* 1980, one of a small number of impressions, with 'The Estate of Andy Warhol' and the 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps and annotated 'UP 63.01' in pencil on the reverse, in good condition
Sheet: 39 $\frac{7}{8}$ x 32 in. (1013 x 813 mm.)

\$40,000–60,000

LITERATURE:

Feldman & Schellmann IIIC.50

22

ANDY WARHOL (1928-1987)

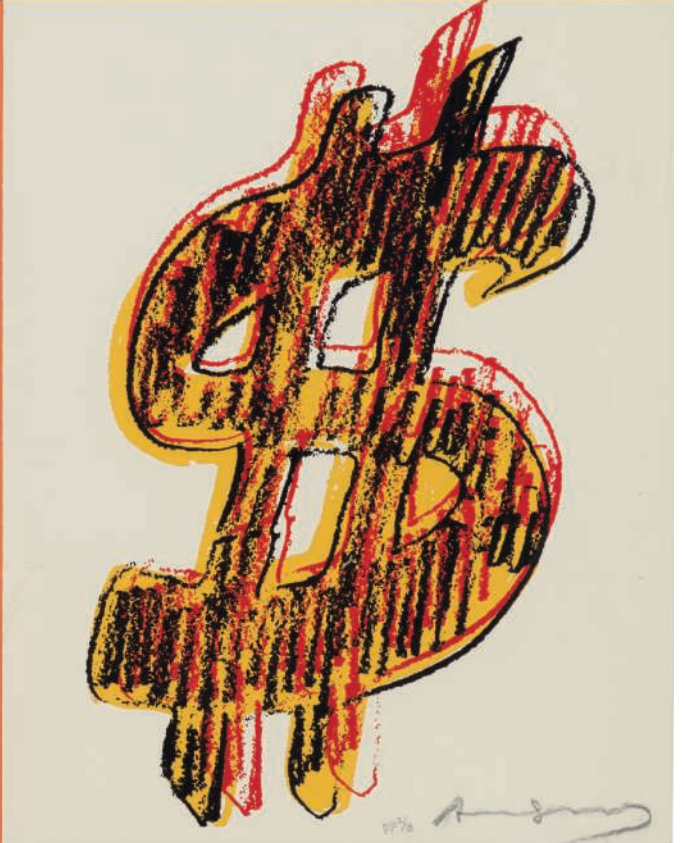
\$ (Quadrant): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil (slightly rubbed), numbered 'PP 2/3' (a printer's proof, the edition was 60 unique impressions plus ten artist's proofs), published by the artist, New York, with his copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 39 $\frac{7}{8}$ x 31 $\frac{7}{8}$ in. (1013 x 810 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.284





23

ANDY WARHOL (1928-1987)

\$(1): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 54/60, (there were also ten artist's proofs), published by the artist, with his copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 19¾ x 15½ in. (499 x 397 mm.)

\$30,000–50,000

LITERATURE:

Feldman & Schellmann II.275



24

ANDY WARHOL (1928-1987)

\$(1): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 54/60, (there were also ten artist's proofs), published by the artist, with his copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 19¾ x 15½ in. (498 x 396 mm.)

\$30,000–50,000

LITERATURE:

Feldman & Schellmann II.279

25

ANDY WARHOL (1928-1987)

\$ (1): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 34/60, (there were also ten artist's proofs), published by the artist, with his copyright inkstamp on the reverse, the full sheet, generally in very good condition, framed

Sheet: 19¾ x 15½ in. (500 x 396 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.278



26

ANDY WARHOL (1928-1987)

\$ (1): one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 54/60 (there were also ten artist's proofs), published by the artist, with his copyright inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 19¾ x 15½ in. (500 x 396 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.277



27

ANDY WARHOL (1928-1987)

A La Recherche du Shoe Perdu

the complete set of eighteen offset lithographs (seventeen with hand-coloring), circa 1955, with the hand-colored cover, on wove paper, with poems by Ralph Pomeroy, published by the artist, each with the 'Andy Warhol Authentication Board' inkstamp and annotated 'PMP.6' in pencil on the reverse, in very good condition, framed

Each Sheet: 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$ in. (245 x 346 mm.)

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

\$200,000-300,000

LITERATURE:

Feldman & Schellmann IV.69A-85A

"Between 1955 and 1957, Warhol was the sole illustrator for shoe manufacturer I. Miller and made new drawings of shoes each week for ads in the New York Times. *À la recherche du shoe perdu* celebrates the central role shoes played in his early career and imagination. The title is a riff on Marcel Proust's famous novel *À la recherche du temps perdu* (In Search of Lost Time, or Remembrance of Things Past). The captions, with their distinctive cursive lettering, were transcribed by Warhol's mother, Julia Warhola (or by assistants who imitated her handwriting). Warhol and his friends hand-colored the sheets at coloring parties." (Museum of Modern Art)



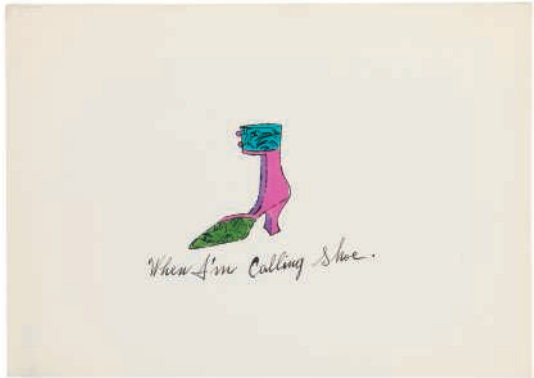
Andy Warhol with Halston shoes and bust (Leonardo?) at factory, New York, 1981.
Photo: © Robert J. Levin

à La Recherche
du Shoe Perdu
by andy Warhol



Shoe Poems by ralph Pomeroy







28

ANDY WARHOL (1928-1987)

Liz

offset lithograph in colors, on wove paper, 1964, signed and dated in ball-point pen, from the edition of approximately 300, published by Leo Castelli Gallery, New York, with margins, generally in good condition, framed

Image: 21¼ x 21¼ in. (553 x 554 mm.)

Sheet: 22⅞ x 22⅞ in. (581 x 582 mm.)

\$40,000–60,000

LITERATURE:

Feldman & Schellmann II.7



29

ANDY WARHOL (1928 - 1987)

Marilyn: one plate

screenprint in colors, on wove paper, 1967, signed and dated in pencil, annotated 'A. P.' (a proof aside from the edition of 250, there were also 26 artist's proofs lettered A-Z on the reverse), published by Factory Additions, New York, with the 'Estate of Andy Warhol' inkstamp and annotated 'A1293.101' in pencil on the reverse, the full sheet, in generally very good condition, framed

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

\$150,000–250,000

LITERATURE:

Feldman & Schellmann II.31

30

ANDY WARHOL (1928 - 1987)

Marilyn: one plate

screenprint in colors, on wove paper, 1967, signed in pencil, dedicated in ink 'To David...' (a proof aside from the edition of 250), published by Factory Additions, New York, the full sheet, in generally good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$150,000–250,000

LITERATURE:

Feldman & Schellmann II.24



Andy Warhol publicity still of Marilyn Monroe, source image for *Marilyn*, 1962. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



31

ANDY WARHOL (1928-1987)

Marilyn: one plate

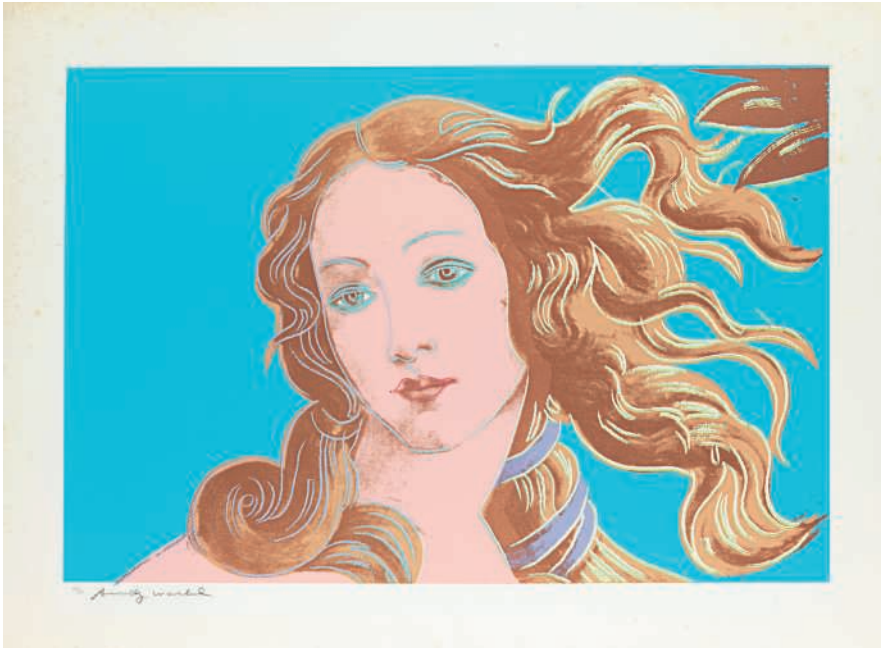
screenprint in colors, on wove paper, 1967, signed in pencil, stamp-numbered 210/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, in very good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$100,000-150,000

LITERATURE:

Feldman & Schellmann II.23





32

ANDY WARHOL (1928 - 1987)

*Details of Renaissance Paintings
(Sandro Botticelli, Birth of Venus)*

the complete set of four screenprints in colors, on Arches Aquarelle paper, 1984, each signed in pencil, numbered 14/70 (there were also 18 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with their copyright inkstamp on the reverse, foxing (primarily in the margins), otherwise generally in good condition, framed

Each Image: 25 x 37 in. (635 x 940 mm.)

(F. & S. II.316-318)

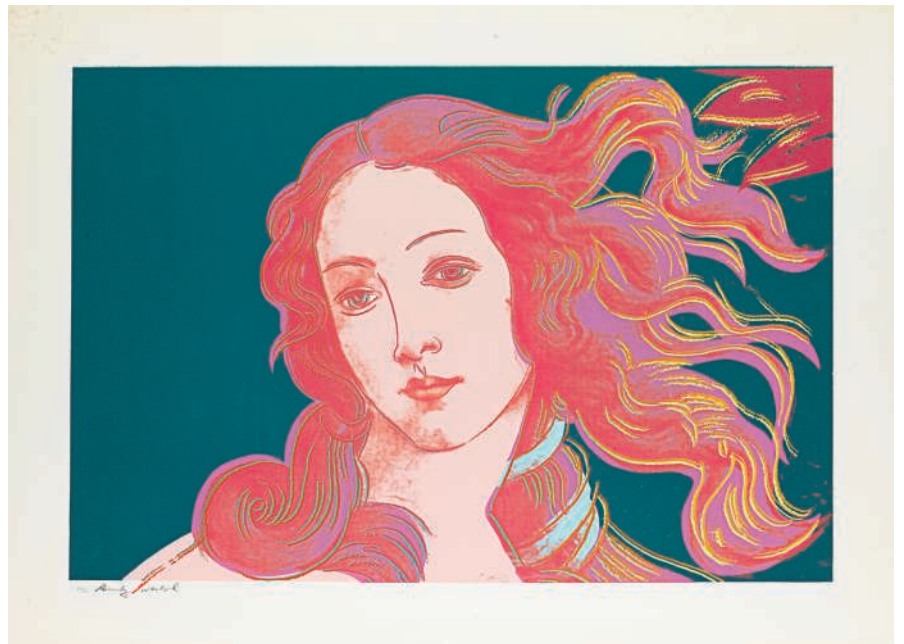
Sheets: 32 x 43⁷/₈ in. (813 x 1114 mm.)

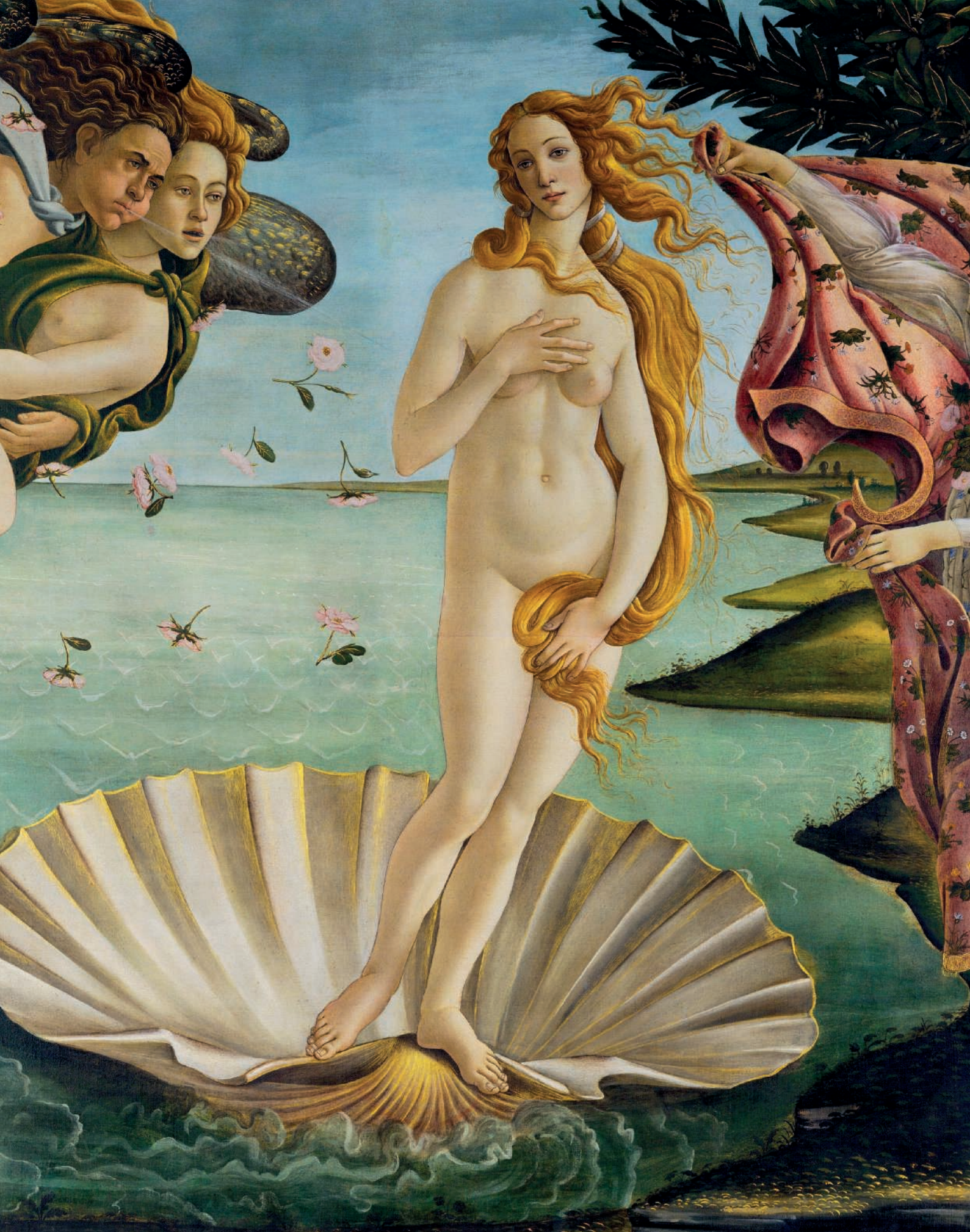
(F. & S. II.319) Sheet: 32 x 43³/₄ in. (813 x 1111 mm.) (4)

\$180,000-280,000

LITERATURE:

Feldman & Schellmann II.316-319





In 1984 Andy Warhol began a series of works on canvas and editioned prints based on iconic paintings from the Italian Renaissance. These images included reinterpretations of Leonardo da Vinci's *The Annunciation*, Paolo Uccello's *Saint George and the Dragon*, and Sandro Botticelli's *Birth of Venus*.

The present lot, a complete set of *Details of Renaissance Paintings* (Sandro Botticelli, *Birth of Venus*, 1482), is a quintessentially Warholian take on Botticelli's beloved and culturally ubiquitous image of the goddess emerging from the sea. As in his portraits of Marilyn Monroe and Elizabeth Taylor from the 1960s, Warhol mobilized his entire pop visual language. In the screenprints, he crops the full source image to focus on the face and hair of the subject, surrounds their profile with a flat color background, and exclusively uses his signature neon color palette. As a result, instead of the luminous realism of Botticelli's painting, Warhol presents Botticelli's Venus as a pop commodity.

Warhol's Renaissance series are in a similar vein as many of the editioned sets of screenprints executed in the 1980s. During this decade, Warhol was open to suggestions and found inspiration for portraits beyond Hollywood starlets and socialites. Advertisements, cultural symbols, and art history were among the most prominent sources. This is reflected in the major print series from these years: *Ads*, *Myths* and *Cowboys and Indians*. These series move beyond known figures to images that saturate visual culture, from television to the vaunted museums of Europe.

Warhol's mining of the art historical cannon for inspiration, as seen in *Details of Renaissance Paintings*, was not unique, since Roy Lichtenstein and Tom Wesselmann also enjoyed reinterpreting classic imagery with a Pop lens throughout their careers. This awareness of their own place in the cannon was particularly drenched in satire for the Pop Generation, in the same vein as Marcel Duchamp's defaced images of Mona Lisa. Reverence for tradition was usurped in favor of image as product.



Andy Warhol, *Details of Renaissance Paintings* (Leonardo da Vinci, *The Annunciation*, 1472), 1984.
© 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.



33

ANDY WARHOL (1928-1987)

Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus, 1482): one plate

screenprint in colors, on Arches Aquarelle paper, 1984, signed in pencil, numbered 7/70 (there were also eighteen artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with the artist's copyright inkstamp on the reverse, with full margins, generally in very good condition, framed

Image: 27¼ x 40 in. (692 x 1015 mm.)

Sheet: 32 x 44 in. (813 x 1118 mm.)

\$40,000–60,000

LITERATURE:

Feldman & Schellmann II.318



34

ANDY WARHOL (1928-1987)

Love: one plate

unique screenprint in colors, on Rives BFK paper, 1983, a unique trial proof aside from the edition of 100 (there were also 19 artist's proofs), with the 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps on the reverse, published by Form K.K., Tokyo, Japan, the full sheet, two ½-in. re-touched areas, otherwise in good condition

Sheet: 26 x 19⅞ in. (660 x 499 mm.)

\$18,000–25,000

LITERATURE:

Feldman & Schellmann II.311



PROPERTY FROM A PRIVATE COLLECTION

35

ANDY WARHOL (1928-1987)

Jane Fonda

screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'AP 23/25' (a artist's proof, the edition was 100), published by Friends of Tom Hayden, Santa Monica, the full sheet, in generally very good condition, framed

Sheet: 39½ x 31½ in. (1003 x 800 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.268

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

Grace Kelly

screenprint in colors, on Lenox Museum Board, 1984, signed in pencil, numbered 71/225 (there were also thirty artist's proofs), published by the Institute of Contemporary Art, Philadelphia, with their copyright ink stamp on the reverse, the full sheet, two handling creases at the lower sheet edge, otherwise in generally good condition, framed
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$85,000-120,000

LITERATURE:

Feldman & Schellmann II.305





37

ANDY WARHOL (1928-1987)

General Custer, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 'AP 22/50' (an artist's proof, the edition was 250), published by Gaultney, Klineman Art, Inc., New York, with their inkstamp and the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 36 x 36 in. (913 x 913 mm.)

\$30,000–50,000

LITERATURE:

Feldman & Schellmann II.379



38

ANDY WARHOL (1928-1987)

Annie Oakley, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 158/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with their inkstamp and the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed
Image & Sheet: 36 x 36 in. (911 x 911 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.378



39

ANDY WARHOL (1928-1987)

Teddy Roosevelt, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 200/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with their ink stamp and the artist's copyright inkstamp on the reverse, the full sheet, in very good condition, framed
Sheet: 36 x 36 in. (911 x 912 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.386

40

ANDY WARHOL (1928-1987)

Indian Head Nickel,
from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board,
1986, signed in pencil, numbered 149/250
(there were also 50 artist's proofs), published by
Gaultney, Klineman Art, Inc., New York, with their
ink stamp and the artist's copyright ink stamp
on the reverse, the full sheet, in generally good
condition, framed
Sheet: 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (911 x 911 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.385



41

ANDY WARHOL (1928-1987)

Northwest Coast Mask,
from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board,
1986, signed in pencil, numbered 149/250
(there were also 50 artist's proofs), published by
Gaultney, Klineman Art, Inc., New York, with their
ink stamp and the artist's copyright inkstamp on
the reverse, the full sheet, in very good condition,
framed
Sheet: 36 x 36 in. (911 x 911 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.380



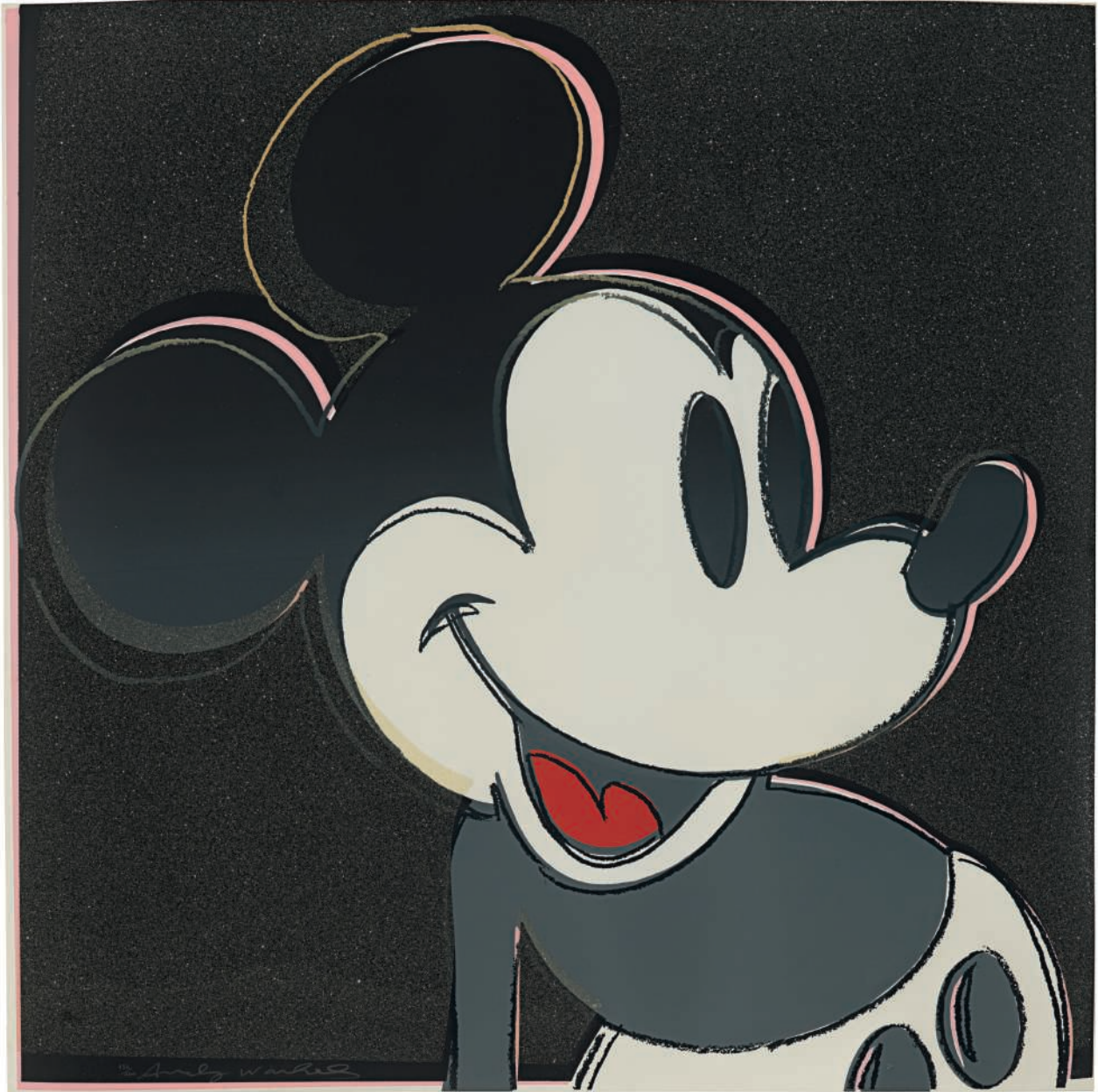


42
ANDY WARHOL (1928-1987)
Hans Christian Andersen

the complete set of four screenprints in colors, on Lenox Museum Board, 1987, each signed and numbered 23/25 (there were also eight artist's proof sets) published by Art Expo Danmark, Odense, Denmark, signed by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, each the full sheet, creasing at the lower left and right sheet corners, otherwise generally in very good condition, with the original black fabric portfolio case
 Each Sheet: 38 x 38 in. (965 x 965 mm.) (4)

\$15,000-20,000

LITERATURE:
 Feldman & Schellmann II.398-401



43

ANDY WARHOL (1928-1987)

Mickey Mouse, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 156/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, in very good condition, framed

Sheet: 38 x 38 in. (963 x 963 mm.)

\$100,000–150,000

LITERATURE:

Feldman & Schellmann II.265

44

ANDY WARHOL (1928-1987)

Moonwalk

the complete set of two screenprints in colors, on Lenox Museum Board, 1987, each with the artist's printed signature, numbered 114/160 in pencil (there were also 31 artist's proof sets), published by Ronald Feldman Fine Arts Inc., New York, signed and numbered by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, each the full sheet, in very good condition, framed

(F. & S. II.404) Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

(F. & S. II.405) Sheet: 37 $\frac{3}{4}$ x 37 $\frac{3}{4}$ in. (959 x 959 mm.)

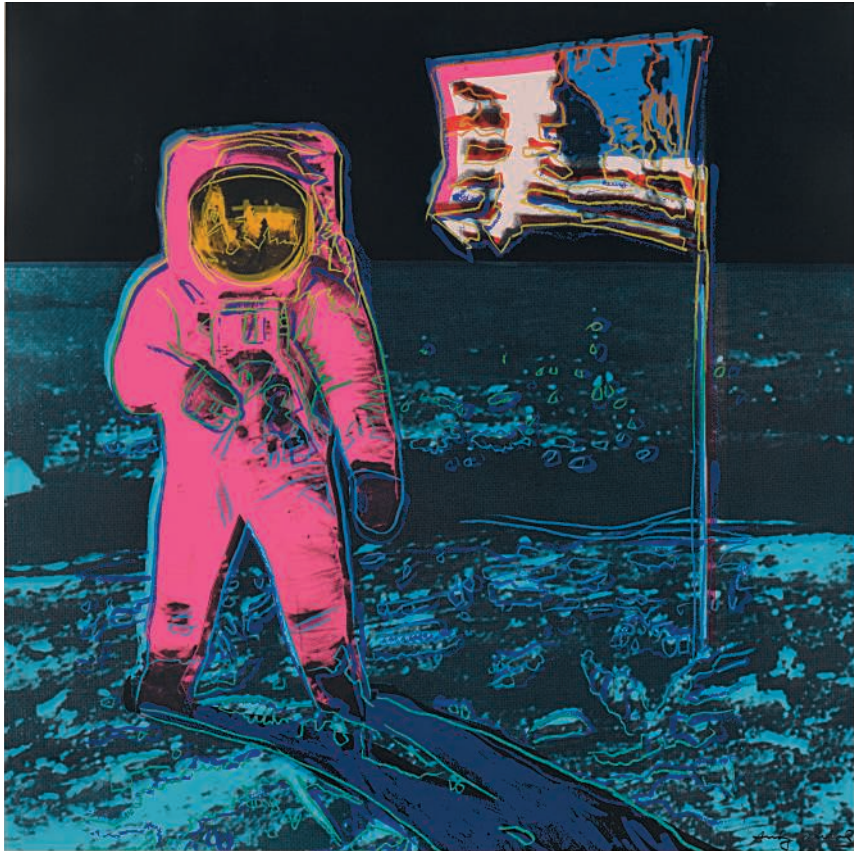
\$200,000-300,000

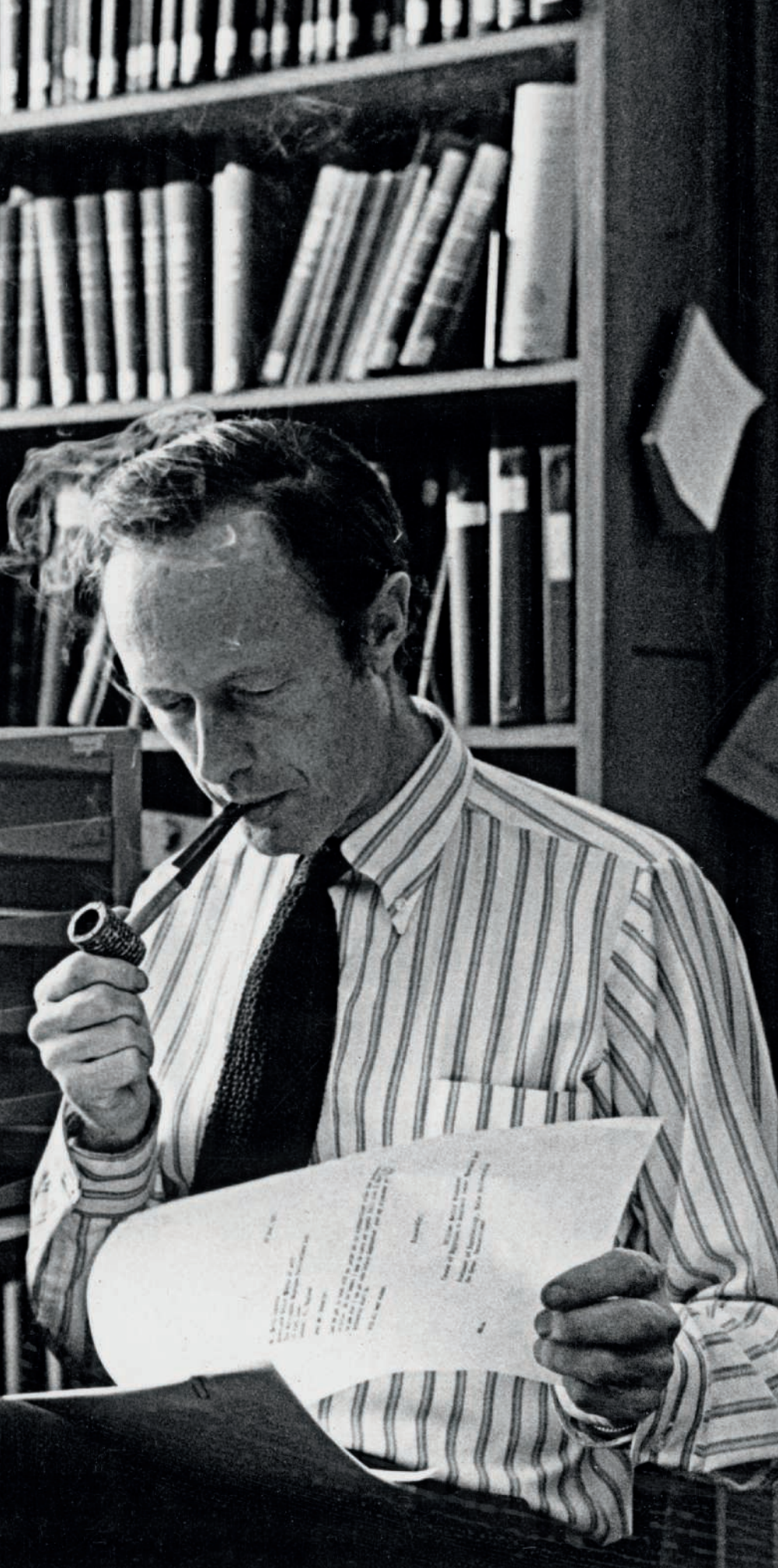
LITERATURE:

Feldman & Schellmann II.404-405



An astronaut next to an American flag on the moon,
Photo: Caspar Benson via Getty Images





PROPERTY FROM THE ESTATE OF
WILLIAM KELLY SIMPSON

“**H**ardly 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 Cavalry 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





45

EDOUARD VUILLARD (1868-1940)

Paysages et Intérieurs

the complete set of 13 lithographs in colors including the title page, on China paper, 1899, the title page signed in pencil, fine impressions, the colors fresh and bright, from the edition of one hundred, printed by A. Clot, published by Ambroise Vollard, Paris, with margins, (R-M 35) trimmed fractionally into the subject, an occasional flattened crease, occasional skillfully repaired tears, otherwise in very good condition, framed
Image: 20 7/8 x 15 3/8 in. (510 x 390 mm.) (title)
Sheet: 23 x 17 1/4 in. (584 x 438 mm.) (title)

(12)

\$70,000-100,000

EXHIBITED:

The Intimate Interiors of Edouard Vuillard, The Brooklyn Museum, New York, May 18- July 30 1990.
Musée national des Douanes, Paris, 'Douanes Expositions, Paris' stamped in purple ink on the reverse. (R-M 38 only)

LITERATURE:

Roger-Marx 31-43
U. E. Johnson, *Ambroise Vollard, Editeur*, The Museum of Modern Art, New York, 1977, cat. no. 155 (another example cited).

Paysages et Intérieurs is regarded as Vuillard's most important work as a printmaker. It embodies the *Nabis* credo, famously articulated by Maurice Denis, that a picture 'before being a battle horse, a female nude or some anecdote, is essentially a flat surface covered with colors assembled in a certain order' (*The Nabis Manifesto*, 1890). The *Nabis* followed the example of Paul Gauguin, emphasising the primacy of color and simplified form to evoke a purer, more subjective vision of reality. Like Gauguin, they took their formal cue from Japanese *Ukiyo-e* woodcuts, especially the works of Hiroshige, Hokusai and Harunobu.

Vuillard's *Paysages et Intérieurs* reveals this oriental influence, particularly in its use of decorative pattern. Like the *Ukiyo-e* masters he sought to emulate, Vuillard had strong personal connections with the textile trade - his uncle was a fabric designer and his mother a dressmaker - and the family apartment was filled with all manner of sumptuous, ornamental materials. Treating his prints like swatches of cloth, Vuillard elevated the patterned effects of wallpaper, clothes and fabric, or of light and shadow, over incidental detail, refining these tableaux to their very essence. In doing so he rendered daily life as vivid compositions of color and shape.

Vuillard is known to have paid close attention to the proofing of his prints, going to great lengths to create the subtle effect of overlapping colors combined with the use of the underlying paper tone within the picture plane. It was this which led to André Masson's elegiac response after seeing *Paysages et Intérieurs* for the first time in 1944:

'I consider this set of prints by Vuillard to be, on the one hand, a remarkable monument of world art [...] and, on the other, the starting point of genuine colour lithography [...]. Vuillard, while preserving his genius as a painter, never forgot that a lithograph is also a matter of printing and that for that very reason it should refrain from looking too much like a picture and above all that it's support is paper and that it is up to the artist to avail himself of this white or ivory 'ground' as an essential colour! It is on this account that he will surely remain the great master of this means of expression'. (quoted in: Roger Passeron, *Impressionist Prints*, E. P. Dutton, New York, 1974)





46

EDOUARD VUILLARD (1868-1940)

Intérieur a la suspension, from *Paysages et Intérieurs*

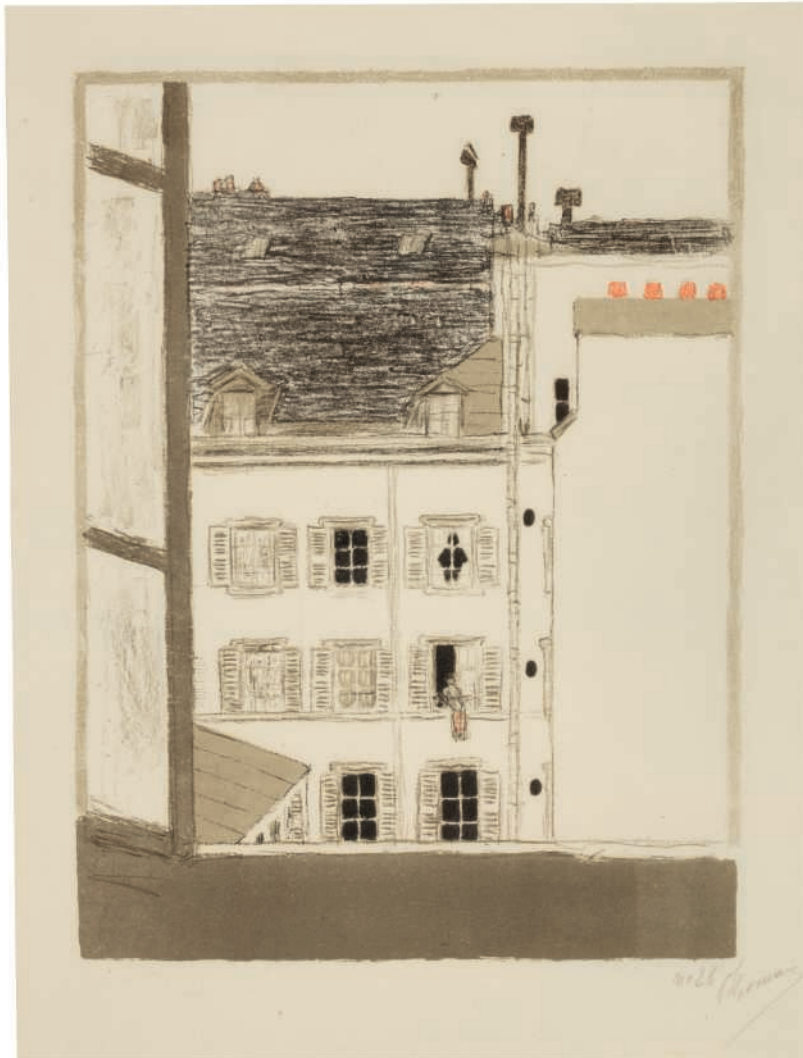
lithograph in colors, 1899, a fine and extremely rare, undescribed trial proof, on a large, un-trimmed sheet of *Chine volant* paper, the colors fresh and vibrant (a small repair and associated rippling in the upper right margin), otherwise in very good condition, framed

Image: 13¾ x 11 in. (350 x 280 mm.)

Sheet: 17 x 13¼ in. (432 x 336 mm.)

\$10,000-15,000

This previously undescribed trial proof between Roger-Marx's second and third states is printed in yellow, light-green and pink (rather than red). The pink stone is used to delineate the woman's dress at right, in a passage which is subsequently removed. In the third (published) state the pink is substituted for red and lavender-blue and dark green stones are added, delineating the window in the far room and adding the large bow on the lampshade.



47

PIERRE BONNARD (1867-1947)

Maison dans la cour, from *Quelques aspects de la vie de Paris*

lithograph in colors, on fine wove paper, 1895-98, the colors fresh, signed in pencil, numbered 'no 28', from the edition of one hundred, printed by A. Clot, published by Ambroise Vollard, Paris, 1899, with full margins, mat staining, otherwise in very good condition, framed

Image: 13 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (345 x 257 mm.)

Sheet: 20 x 16 in. (506 x 404 mm.)

\$10,000-15,000

LITERATURE:

Roger-Marx 59

48 No Lot



49

MARY CASSATT (1844-1926)

Afternoon Tea Party

drypoint, etching and aquatint in colors with hand-colored gold detailing, on Arches paper, 1890-91, Shapiro's fifth (final), Breeskin's fourth (final) state, signed and annotated 'Imprimée par l'artiste et M. Leroy' in pencil, with the artist's blue monogram stamp (L. 604), with wide margins, a ¼-in. filled-in area in the left subject's cloak, pale scattered foxing, framed

Image: 13⅞ x 10½ in. (345 x 267 mm.)

Sheet: 17 x 11⅞ in. (430 x 295 mm.)

\$30,000-50,000

PROVENANCE:

Norton Simon Museum of Art,
Los Angeles County Museum of Art
Hirchl & Adler Galleries
acquired from the above by the present owner

LITERATURE:

Breeskin 151; Mathews & Shapiro 13



50

MARY CASSATT (1844-1926)

In the Omnibus

drypoint and aquatint in colors, on laid paper, 1890-1, Shapiro's seventh (final) state, Breeskin's fourth (final) state, initialed in pencil, with Robert Hartshorne's ink stamp at the lower left of the sheet, with wide margins, splitting at the left and right platemark, otherwise in good condition, framed
Image: 14 $\frac{1}{8}$ x 10 $\frac{1}{2}$ in. (360 x 265 mm.)
Sheet: 17 x 11 $\frac{3}{4}$ in. (435 x 300 mm.)

\$40,000-60,000

PROVENANCE:

Robert Hartshorne, New Jersey (L. 2215b)
Adelson Galleries, Inc., New York
acquired from the above

LITERATURE:

Breeskin 145; Mathews and Shapiro 7

51

VINCENT VAN GOGH (1853-1890)

The Potato Eaters

lithograph, on smooth wove paper, 1885, a richly inked impression of this extremely rare print, one of eighteen known impressions, with margins, a printing defect with associated blank space to the right of the leftmost figure in the composition, skillfully repaired folding creases (partially split) in places in the image, skillfully repaired tears in the upper and lower margins, adhesive remains in places on the reverse, framed

Image: 10 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (265 x 316 mm.)

Sheet: 12 $\frac{1}{2}$ x 14 in. (317 x 353 mm.)

\$150,000–250,000

PROVENANCE:

Sotheby's, London, 26th and 27th June 1990, lot 407.

Acquired from the above sale by the late owners

LITERATURE:

This impression listed under entry 9.9 in the van Heugten & Pabst census

'I have always looked on printing as a miracle, as much a miracle as a seed of corn becoming an ear. An everyday miracle – and all the greater for being everyday. You sow one drawing on the stone or in the etching plate and you harvest a multitude. Can you not understand that it is something I think about a great deal when I am working and that I love it greatly? Be that as it may, my main concern now is to ensure that the seed (the drawings themselves) improves in quality, and even if it does take a little longer I will be content if it improves the harvest, but I have my eye constantly on that harvest.' (1)

Despite a fairly modest output of nine lithographs and one etching, the above quote from Vincent van Gogh to his brother Theo shows the importance he attached to printmaking in the 1880s. At the time, nearly a century after its invention, lithography was going through a period in the artistic wilderness. Etching and wood-engraving had become the techniques of choice for artists and illustrators and lithographic production was demoted to the creation of maps and greetings cards.

For van Gogh, however, it had distinct advantages, both aesthetic and economic. From an artistic standpoint it suited his vigorous, spontaneous drawing style and did not require him to adapt to the very different lines of etched copper or engraved wooden blocks. In economic terms, lithographs were cheap to produce, particularly in quantity, and the quality of impressions did not degrade with repeated printing (as with etching). The use of transfer paper meant he could work wherever he wanted, without having to send bulky (and expensive) lithographic stones to the printer.

Eight of his nine lithographs were made in The Hague between November 1882 and July 1883. Always short of money, van Gogh did not have the funds

to print very many, but commercial success was not his primary objective at this point – it was to train himself in the new medium in advance of a project he had formulated in the early 1880s. This was to create a series of thirty figure studies suitable for distribution in the popular press, of the type then fashionable in England. Van Gogh had a strong democratic, not to say socialistic attitude to the place of art in society and his plan was founded on the belief that the 'ordinary man' deserved affordable, high-quality works of art. The noble scheme eventually came to nothing, defeated by his perennial lack of funds and the absence of a suitable publication in the Netherlands.

His time as a lithographer did not end there, however. He made one last attempt with *The Potato Eaters*. The motivation here was recognition, or rather the lack of it. One of the primary roles of printmaking throughout the centuries has been the creation and enhancement of artistic reputation, and van Gogh had always been aware of this aspect. Now it became his primary concern. He had begun experimenting with photography to reproduce several works as calling cards for distribution to potential patrons, but with his growing maturity as an artist he felt the need for a more fitting form of reproduction. He returned to printmaking, and decided to create a lithographic version of a major oil painting he was already engaged in – *The Potato Eaters*, 1885, now in the Kröller-Müller Museum, Otterlo. This print was not, however, intended for publication, but was, as he put it in a letter to Theo, completely private. 'The print was to give to his and his brother's friends, an idea of is painted masterpiece, rather like an oversized, artistic birth announcement card.' (2) In the same letter, he defiantly added 'I will lithograph what I want to lithograph' (ibid) whether or not it was commercially successful. In spite of this defiant defense, *The Potato Eaters* was to be his last lithograph. In subsequent years, particularly after his time in Paris, he became disillusioned at the costs of printmaking, modest as they were, and the prospect of public indifference. When in spring 1888 Gauguin invited van Gogh to participate in a print portfolio along with other members of the artistic colony in Brittany, van Gogh refused. In an interesting post-script, in January 1889 Gauguin wrote saying that, on Theo's advice, he had decided to take up printmaking.

Given the economic pressures van Gogh endured throughout his life, all his prints were made in small numbers and nothing resembled a formal edition. It is thought that 'several dozen' impressions of the present work were made. Van Hughten and Pabst, in their indispensable catalogue of van Gogh's graphic work, cite seventeen, possibly eighteen surviving impressions, of which fifteen are in museums, principally The Van Gogh Museum. This impression is listed as number 9 in their census.

Literature: *The Graphic Work of Vincent van Gogh*, Sjaara van Hughten and Fieke Pabst, The Van Gogh Museum in cooperation with the Vincent van Gogh Foundation, Waanders Publishers, Zwolle, 1995. (1) pp. 19. (2) pp 26.



52

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Moulin Rouge - La Goulue

lithograph in colors, on two sheets of wove paper (as issued), 1891, Wittrock's edition C (of D), with a facsimile top sheet, with margins, a skillfully repaired diagonal split at the central subject, occasional skillfully repaired tears, creases and losses in places (primarily in the margins, touched-in and backed), the sheet backed, otherwise in good condition, framed

Image: 76¼ x 45¾ in. (1937 x 1162 mm.)

Sheet: 78 ⅞ x 47 in. (1984 x 1194 mm.)

\$250,000-350,000

LITERATURE:

Wittrock P1; Delteil 339; Adriani 1

MOULIN ROUGE
MOULIN ROUGE
MOULIN ROUGE
CONCERT
BAL
TOUS Les SOIRS
LA GOULUE



H. de Toulouse-Lautrec

ARTICLES AMÉRICAINS CH. LEVY 10 Rue Martel PARIS



E. LaGrange. *The Dance Hall of the Moulin Rouge*, illustration in *Le Panorama: Paris La Nuit*, (Ludovic Baschet, ed.) c. 1898. Photorelief. Image: 22 x 58.2 cm (8 5/8 x 22 15/16 in.). Collection Zimmerli Art Museum at Rutgers University, gift of Phillip Dennis Cate and Lynn Gumpert. 2004.0021. Photo by Peter Jacobs.

Henri de Toulouse-Lautrec shares with Picasso the distinction of being a supremely talented printmaker from the beginning. Separated by thirteen years, *Moulin Rouge – La Gouloue* and *Le Repas Frugal* (see lot 55) their first graphic works also share a common source of inspiration – the lives of those who haunted the dance halls, cabarets and bars of Montmartre. This is where the similarity ends, however, since Picasso’s image seems to serve as a warning as to the effects of such hedonism, whereas Lautrec’s is the graphic equivalent of a carnival barker, encouraging the viewer to join in the fun.

The central characters in the present work are two stars of the Moulin Rouge, the cabaret in Pigalle close to Montmartre. Silhouetted in the foreground is Jacques Renaudin (1843-1907), known as Valentin, le désossé, literally ‘the boneless’, so-called because of the elasticity of his articulations. Beyond him, the center of attention, is *La Gouloue*, ‘the glutton’, born Louise Weber (1866-1929), who rose from an impoverished background to become the highest paid performer in Paris. Her stage-name refers to her habit

of draining patrons’ drinks in one draught whilst she danced amongst the tables, whilst her party-piece was said to be flipping the top hats off their heads with the toe of her boot.

Valentin and *la Gouloue* are shown dancing the *chahut*, an extreme and risqué form of the Can-can. The dance is famous for the liberal use of high-kicks, focusing the audience’s attention on the female dancer’s voluminous underskirts. Lautrec makes these the focus of the poster, yet skillfully he leaves this area un-printed, allowing the white paper beneath to create a spot-lit effect. The silhouetted figures who form the frieze-like background are loosely derived from Japanese woodcuts (popular at the time), and from the shadow-plays (*ombres chinoises*) enacted at the Chat Noir cabaret and elsewhere.

The deceptively simple design was the product of extensive preparatory work, and the result is thoroughly modern. Whereas similar posters by Jules Cheret and other contemporaries traditionally depicted scantily clad dancers



appealing directly to the viewer, with the implication that he (for the paying patrons were overwhelmingly male) would be the center of attention. Lautrec however, employs a subtler approach. Neither of the main characters make eye contact with the observer. Instead we are positioned at the edge of the dance-floor and almost have to peer round Valentin to see the star turn. The implication here is that the party is already underway – and wouldn't we like to join in? Since the target audience was in part wealthy Parisians who were titillated at the prospect of mixing with the demi-monde, this voyeuristic approach was particularly well-chosen. In a further departure from accepted practice, Lautrec took pains to identify the central characters as real people, not generic characters. Valentin's elongated profile with aquiline nose and prominent chin was instantly recognizable, whilst *La Goulue* was said to be better-known than the President of the Republic, allowing Lautrec to identify her with the minimum of detail.

Moulin Rouge – La Goulue was produced at a time of poster mania in Paris. A whole industry of print workshops and supporting trades had sprung up, with

an elaborate distribution system ensuring that the city resembled an ever changing gallery of advertising art showcasing the products of industry and entertainment. Whilst the majority of posters were employed as intended and pasted on to walls, they were also appreciated as works of art in their own right and dealers specializing in them were soon appeared. Examples meant for sale in this fashion were mounted on canvas, and this explains how some at least in good condition have come down to us a century later. However, some collectors sought to avoid the dealers by employing boys to follow the bill posters around town at night, carefully peeling them off the walls before the glue dried.

Moulin Rouge – La Goulue was an instant success – not just with the many critics who had recently begun to review posters, but in terms of its commercial effectiveness. It demonstrated Lautrec's instinctive grasp of the fundamentals of poster design, which was that the target audience should know in an instant what was being promoted and why it should appeal to them.



53

LOUIS MARCOUSSIS (1883-1941)

Guillaume Apollinaire

drypoint and soft-ground etching with aquatint, on laid paper, 1912-20, Milet's fifth state (of six), signed in pencil and inscribed 'Bon à tirer 10 exemples'; a proof before the edition of ten of this state, with narrow margins, a deckle edge at right and below, with light- and mat staining, otherwise in good condition, framed

Image: 19¼ x 10⅞ in. (488 x 275 mm.)

Sheet: 20¼ x 11⅞ in. (514 x 301 mm.)

\$25,000–35,000

LITERATURE:

Milet 33

Ludwig Markus was born in Poland, but worked in France from 1903 on, becoming a French citizen in 1914. In 1910 he met another Polish expatriate, Wilhelm Apollinairis de Kostrowitzky (1880-1918), who since 1903 had signed his poems as Guillaume Apollinaire. Apollinaire suggested that Markus change his name to Marcoussis after a town outside Paris. Moreover, the poet praised his fellow countryman's work in the 1912 Salon d'Automne and Section d'Or exhibitions, and as a fervent supporter of Cubism, introduced him to Georges Braque and Pablo Picasso.

The composition represents the artist's second attempt at his friend's likeness. Marcoussis executed the first etched portrait, dated 1912, from life. It shows Apollinaire in a tufted chair, holding his pipe and reading his recently completed poem *Zone*. The coat-of-arms of the writer's family appears at the upper left, and inscribed above his head are the titles of his books.

Marcoussis undertook the second version, which is dated on the plate 1912-20, sometime after he abandoned the first. He completed it in 1920, two years after Apollinaire died from influenza. Historians have debated whether or not the intersecting lines on the poet's forehead were meant to be a war-related bandage or marks reflecting calculations of the Golden Mean, a system of proportion that interested the artist.



A PARIS CHEZ CAMILLE BLOCH RUEST HONORE N°366
EPREUVEN° 5 (50)

GUILLAUME APOLLINAIRE

MARS 1915 - 1918

Don 5 hors 10 exemplaires Chissey



54

LOUIS MARCOUSSIS (1883-1941)

Musiques

etching and aquatint, on Arches paper, *circa* 1930, Millet's 3rd (final) state, signed in pencil, numbered 2/5, with full margins, time staining, otherwise in generally good condition, framed

Image: 27 $\frac{3}{8}$ x 8 $\frac{7}{8}$ in. (695 x 225 mm.)

Sheet: 35 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in. (899 x 375 mm.)

\$5,000-7,000

LITERATURE:

Millet 54



55

FERNAND LÉGER (1881-1955)

Composition aux deux personnages (Der Maschinenbauer)

lithograph, on cream wove paper, 1920, signed in ink, from the edition of one hundred (there were also 25 on *Japon* paper), published in *Die Schaffenden*, by Paul Westheim and Gustav Kiepenheuer, Weimar, with the publication's blindstamp, with full margins, pale light-staining, otherwise in very good condition, framed

Image: 11¼ x 9¾ in. (285 x 237 mm.)

Sheet: 16½ x 12½ in. (410 x 307 mm.)

\$8,000–12,000

LITERATURE:

Saphire 2; Söhn 72708-8



56

PABLO PICASSO (1881-1973)

Le Repas Frugal, from *La Suite des Saltimbanques*

etching with drypoint, on Van Gelder paper, 1904, the second (final) state, from the edition of 250 on this paper (there were also 27 or 29 impressions on *Japon* paper), published by Ambroise Vollard, Paris, 1913, with wide margins, light- and mat staining, the sheet backed to fibrous wove paper, framed
Image: 18 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in. (460 x 375 mm.)
Sheet: 21 $\frac{1}{8}$ x 18 $\frac{1}{2}$ in. (555 x 470 mm.)

\$30,000–50,000

LITERATURE:

Bloch 1; Baer 2

57

PABLO PICASSO (1881-1973)

Garçon et dormeuse à la chandelle, from
La Suite Vollard

etching with aquatint, on Montval laid paper,
watermark *Picasso*, 1934, signed in pencil, from
the edition of 260 (there was also an edition of
fifty with wider margins), published by Ambroise
Vollard, Paris, 1939, with full margins, pale time
staining, otherwise in very good condition, framed
Image: 9¼ x 11¼ in. (232 x 296 mm.)
Sheet: 13¼ x 17¾ in. (335 x 442 mm.)

\$15,000–25,000

LITERATURE:

Bloch 226; Baer 440



58

PABLO PICASSO (1881-1973)

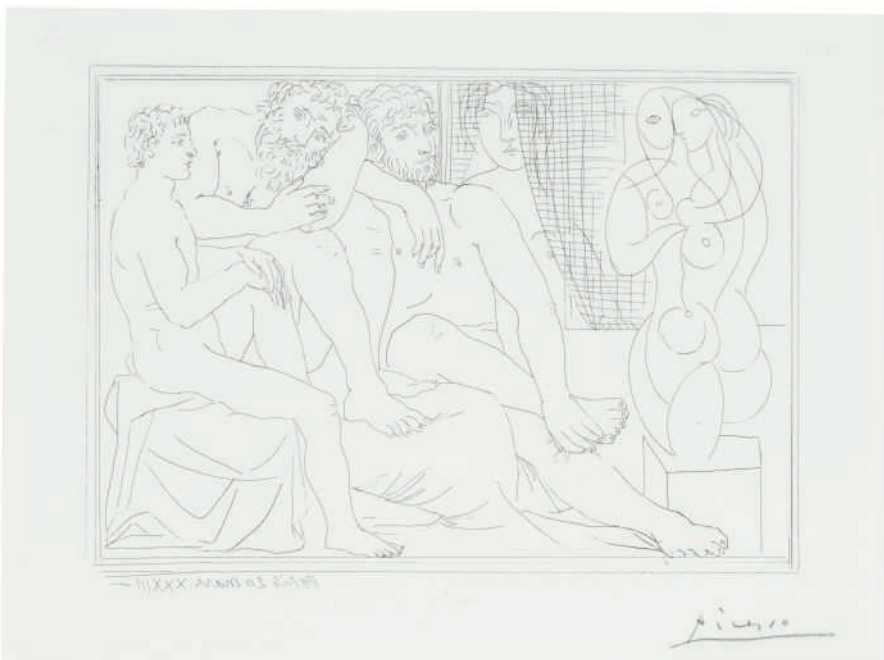
Sculpteurs, modèles et sculpture, from *La
Suite Vollard*

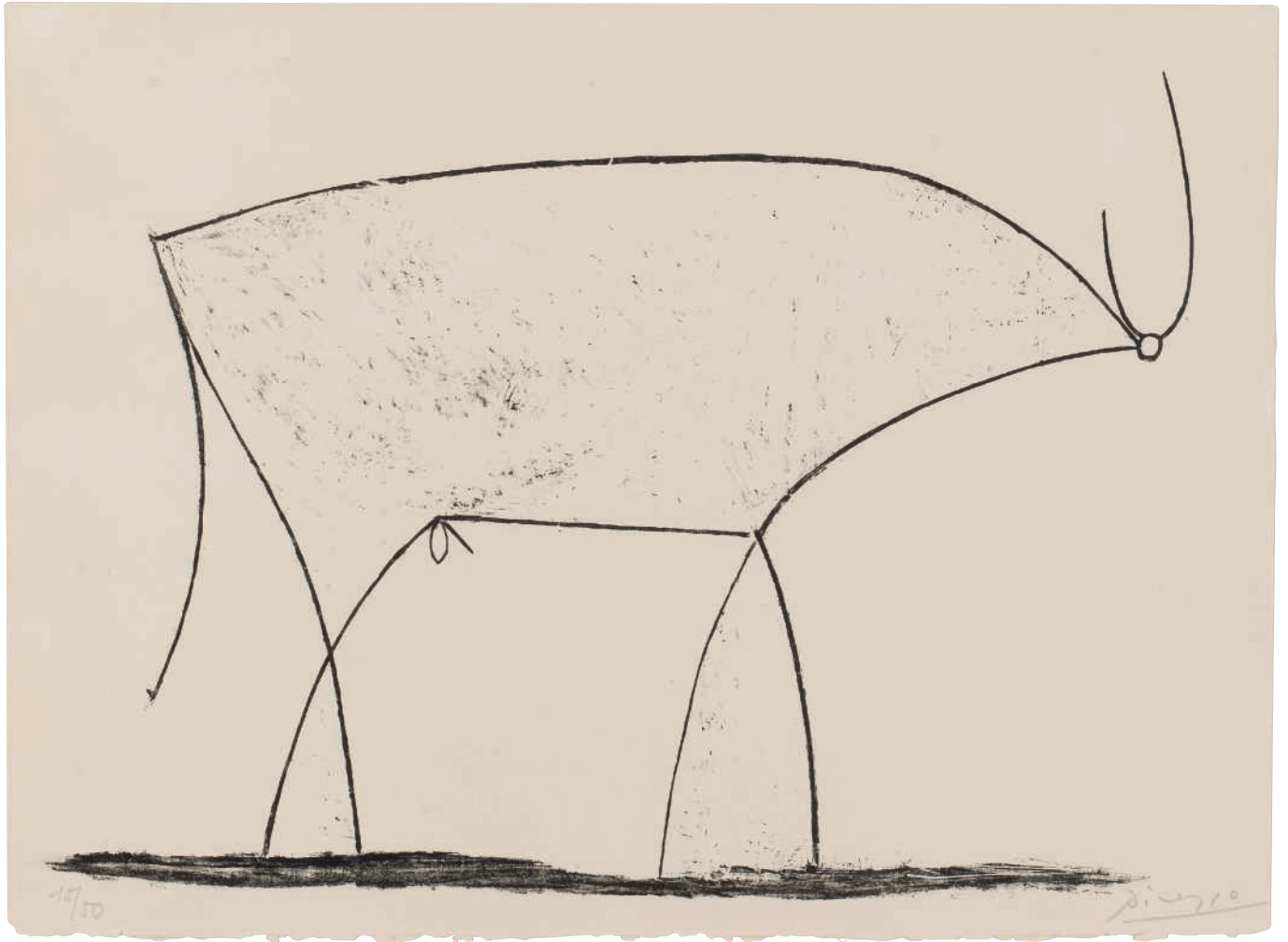
etching, 1933, on Montval laid paper, watermark
Picasso, signed in pencil, from the edition of
260 (there were also fifty with wider margins),
published by Ambroise Vollard, Paris, 1939, with
full margins, pale time staining, otherwise in good
condition, framed
Image 7¾ x 10¾ in. (194 x 263 mm.)
Sheet 13¾ x 17¾ in. (338 x 441 mm.)

\$7,000–10,000

LITERATURE:

Bloch 149; Baer 301





59

PABLO PICASSO (1881-1973)

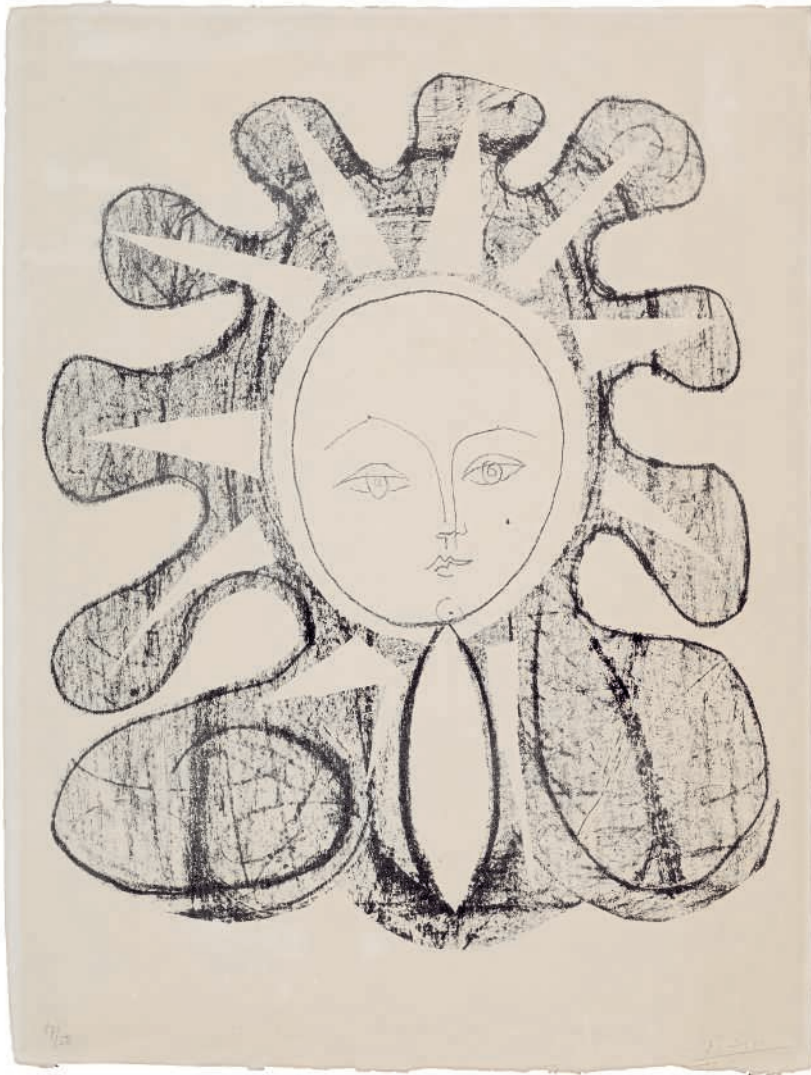
Le Taureau

lithograph, on Arches paper, 1946, Mourlot's eleventh (final) state, signed in pencil, numbered 15/50 (there were also 18 artist's proofs), the full sheet, with light- and time staining, otherwise generally in good condition, framed
Image: 11 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (287 x 395 mm.)
Sheet: 12 $\frac{7}{8}$ x 17 $\frac{1}{2}$ in. (325 x 440 mm.)

\$12,000-18,000

LITERATURE:

Bloch 389; Mourlot 17



60

PABLO PICASSO (1881-1973)

Françoise en soleil

lithograph, on Arches paper, 1945, signed in pencil, numbered 17/50 (there were also five artist's proofs), the full sheet, in generally good condition, framed
Sheet: 25¾ x 19¾ in. (654 x 502 mm.)

\$18,000-25,000

LITERATURE:

Bloch 404; Mourlot 48



61

PABLO PICASSO (1881-1973)

Fumeur à la cigarette verte

aquatint in colors, on Auvergne Richard de Bas paper, 1964, signed in pencil, numbered 38/50 (there were also fifteen artist's proofs), published by galerie Louise Leiris, Paris, 1965, with full margins, a tear at the upper sheet edge, a few unobtrusive foxmarks, otherwise in good condition, framed

Image: 23½ x 16¾ in. (595 x 425 mm.)

Sheet: 30¾ x 22½ in. (783 x 575 mm.)

\$20,000-30,000

LITERATURE:

Bloch 1168; Baer 1168



62

PABLO PICASSO (1881-1973)

Petit buste de femme

linocut in colors, on Arches paper, 1962, signed in pencil, bearing annotation (a proof aside from the edition of 50), published by galerie Louise Leiris, Paris, 1963, with full margins, in very good condition, framed

Image: 13¾ x 10½ in. (349 x 267 mm.)

Sheet: 24¾ x 17¾ in. (629 x 441 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1082; Baer 1300

63

PABLO PICASSO (1881-1973)

Portrait de Jacqueline de Face II

Linocut in colors, on Arches paper, 1962, signed in pencil, numbered 40/50 (there were also approximately twenty artist's proofs), published by galerie Louise Leiris, Paris, 1963, with full margins, in good condition, framed

Image: 25½ x 20½ in. (638 x 522 mm.)

Sheet: 29½ x 24¼ in. (747 x 614 mm.)

\$80,000–120,000

LITERATURE:

Bloch 1063; Baer 1280





PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

64

MARC CHAGALL (1887-1985)

Le Cirque: one plate

lithograph in colors, on Arches paper, 1967, signed in pencil, annotated 'HC'
(one of three *hors-commerce* impressions, aside from the edition of 24),
published by Tériade Editeur, Paris, with full margins, in generally very good
condition, framed

Image: 16¼ x 25⅝ in. (425 x 650 mm.)

Sheet: 20⅞ x 29⅞ in. (518 x 746 mm.)

\$15,000–25,000

LITERATURE:

Mourlot 506; Cramer books 68



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

65

MARC CHAGALL (1887-1985)

Le Cirque: one plate

lithograph in colors, on Arches paper, 1967, signed in pencil, annotated 'HC'
(one of three *hors-commerce* impressions, aside from the edition of 24),
published by Tériade Editeur, Paris, with full margins, in very good condition,
framed

Image: 16¼ x 12¼ in. (425 x 324 mm.)

Sheet: 20⅝ x 14⅞ in. (518 x 378 mm.)

\$20,000-30,000

LITERATURE:

Mourlot 521; Cramer books 68



66

GEORGES BRAQUE (1882-1963)

Equinoxe

lithograph in colors, on Rives BFK paper, 1962, signed in pencil, numbered 53/75, published by Maeght Editeur, Paris, with full margins, generally in very good condition

Image: 13¾ x 20¾ in. (349 x 527 mm.)

Sheet: 21½ x 31½ in. (540 x 800 mm.)

\$5,000-7,000

LITERATURE:

Vallier 177



67

MARINO MARINI (1901-1980)

Personnages du Sacre du Printemps,
XXe Siècle and Léon Amiel, Paris, 1970

the complete set of eight signed lithographs in colors, on Arches paper, with text in English and French, title and justification pages, numbered 4 on the justification page (one of 75 examples on this paper, there were also thirteen examples on *Japon* paper), with full margins, in generally very good condition, loose (as issued), with original linen portfolio case.
27 x 20 $\frac{1}{2}$ in. (686 x 524 mm.)

album

\$7,000-10,000

LITERATURE:

Gustalla L114- L121



68

HENRI MATISSE (1869-1954)

Odalisque, brasero et coupe de fruits
 lithograph, on Arches, 1929, signed in pencil,
 numbered 38/100 (there were also 10 artist's
 proofs), with full margins, in good condition
 Image: 11 x 15 in. (280 x 450 mm.)
 Sheet: 15 x 22½ in. (382 x 573 mm.)

\$12,000–18,000

LITERATURE:
 Duthuit 504



69

HENRI MATISSE (1869-1954)

Odalisque au magnolia
 lithograph, on Japon paper, 1923, signed in
 pencil, numbered 23/50 (there were also 10
 artist's proofs), with margins, the sheet trimmed,
 otherwise in good condition, framed
 Image: 11¼ x 15¾ in. (285 x 400 mm.)
 Sheet: 13¼ x 16¾ in. (337 x 414 mm.)

\$20,000–30,000

LITERATURE:
 Duthuit 432



70

HENRI MATISSE (1869-1954)

Repos sur la banquette

lithograph, on Arches paper, 1929, signed in pencil, numbered 34/50 (there were also 10 artist's proofs), with full margins, in good condition

Image: 17 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in. (445 x 640 mm.)

Sheet: 19 $\frac{3}{4}$ x 25 $\frac{5}{8}$ in. (505 x 650 mm.)

\$20,000-30,000

LITERATURE:

Duthuit 520



71

HENRI MATISSE (1869-1954)

Nu, odalisque au coffret

lithograph, on Arches paper, 1929, signed in pencil, numbered 44/50 (there were also ten artist's proofs), with full margins, in good condition

Image: 17 $\frac{5}{8}$ x 21 $\frac{1}{8}$ in. (446 x 543 mm.)

Sheet: 19 $\frac{7}{8}$ x 26 in. (505 x 660 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 498



72

HENRI MATISSE (1869-1954)

Nu renversé au brasero

lithograph, on Arches paper, 1929, signed in pencil, numbered 44/50 (there were also ten artist's proofs), with full margins, in good condition

Image: 22 x 18 in. (553 x 460 mm.)

Sheet: 25 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in. (656 x 505 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 500

73

HENRI MATISSE (1869-1954)

Nu au fauteuil sur fond moucharabieh

lithograph, on Arches paper, 1925, signed in pencil, numbered 'épr-d'artiste 6/10' (an artist's proof; the edition was 50), with full margins, in good condition

Image: 21½ x 17¼ in. (545 x 440 mm.)

Sheet: 25¾ x 19¾ in. (655 x 502 mm.)

\$10,000-15,000

LITERATURE:

Duthuit 470



74

HENRI MATISSE (1869-1954)

Torse nu au collier d'ambre

lithograph, on Arches paper, 1929, signed in pencil, numbered 18/50 (there were also ten artist's proofs), with full margins, in good condition

Image: 22 x 17½ in. (560 x 450 mm.)

Sheet: 26 x 19¾ in. (662 x 500 mm.)

\$7,000-10,000

LITERATURE:

Duthuit 502





75

HENRI MATISSE (1869-1954)

Nu couché sur sol fleuri

lithograph, on Arches paper, 1929, signed in pencil,
8/50 (there were also ten artist's proofs), with full

margins, in good condition

Image: 18 x 22 in. (460 x 560 mm.)

Sheet: 19 $\frac{7}{8}$ x 26 in. (505 x 660 mm.)

\$10,000-15,000

LITERATURE:

Duthuit 503



76

HENRI MATISSE (1869-1954)

Les trois modèles

lithograph, on Japon paper, 1928, signed in pencil,
numbered 20/50 (there were also ten artist's

proofs), with full margins, in good condition

Image: 17 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in. (447 x 750 mm.)

Sheet: 21 $\frac{1}{2}$ x 33 $\frac{1}{2}$ in. (545 x 852 mm.)

\$12,000-18,000

LITERATURE:

Duthuit 495



77

HENRI MATISSE (1869-1954)

Le Renard blanc

lithograph, on Arches paper, 1929, signed in pencil, numbered '4/10 épr - d'artiste' (an artist's proof, the edition was 75), with full margins, foxing in the margins, otherwise in good condition

Image: 20¼ x 14¾ in. (514 x 365 mm.)

Sheet: 26 x 19¾ in. (660 x 502 mm.)

\$30,000-50,000

LITERATURE:

Duthuit 514

78

EDWARD HOPPER (1882-1967)

Evening Wind

etching, on wove paper, 1921, signed in pencil, with wide margins, in very good condition, framed

Image: 7 x 8¼ in. (176 x 212 mm.)

Sheet: 13¼ x 16⅝ in. (356 x 417 mm.)

\$50,000–60,000

LITERATURE:

Levin 77; Zigrosser 9

Edward Hopper's etching *Evening Wind* is infused with the energy of a cinematic frame. Recalling Degas's interior scenes, the viewer has caught a lone female in her personal space. The interior has the quality of a theatrical set. Curtain fabric billows around the figure, and her arms brace against the wind. Hopper escalates the erotic nature of the encounter with flesh and sheets exposed. Adding to the sense of foreboding, the identity and expression of the principle figure is hidden. Hopper gives the viewer the sensation of a suspense film by presenting the viewer only with his subject's faceless body.

By drawing the gaze of the viewer out into the sky, *Evening Wind* is an early example of the artist's characteristic use of suggested narrative outside the picture plane. In Hopper's etching, light is expressed through blank space in the composition, amplifying the emphasis on the anonymous expanse. Hopper's female is the bridge between the space stretching out in front of her and the cramped interior behind. The viewer realizes the window in *Evening Wind* echoes our own frame of reference, Hopper's print itself.



Thomas Hopper



Δ 79

JAMES MCNEILL WHISTLER (1834-1903)

The Doorway, from *Venice, a Series of Twelve Etchings*

etching with roulette and drypoint, on laid paper, without watermark, 1879-80, Glasgow's ninth state (of twenty), signed with the artist's butterfly and inscribed *imp.* in pencil on the tab, a fine impression with much selectively wiped tone in the water below, with thread margins (as issued), in very good condition, framed

Sheet: 11¾ x 7⅞ in. (302 x 200 mm.)

\$15,000-25,000

LITERATURE:

Glasgow 193; Kennedy 188



80

MILTON AVERY (1885-1965)

Rothko with Pipe

etching with drypoint, on wove paper, 1936, signed and dated in pencil, numbered 19/60, with wide margins, with light- and mat staining, taped along the upper sheet edge, framed

Image: 7½ x 6¾ in. (181 x 170 mm.)

Sheet: 13¾ x 11 in. (350 x 277 mm.)

\$3,000-5,000

LITERATURE:

Lunn 12



PROPERTY FROM AN IMPORTANT SOUTHERN COLLECTION

81

WINSLOW HOMER (1836-1910)

Perils of the Sea

etching, on simili-*Japon* paper, 1888, a richly inked impression, with anchor remarque, signed in pencil, from the edition of approximately 100, with wide margins, in good condition, framed

Image: 12¾ x 20⅞ in. (345 x 512 mm.)

Sheet: 19¾ x 24⅞ in. (490 x 627 mm.)

\$10,000-15,000

LITERATURE:

Goodrich 98

82

MARTIN LEWIS (1881-1962)

Fifth Avenue Bridge

drypoint, on laid paper, 1928, signed and annotated 'imp' in pencil, from the edition of approximately 108, with wide margins, in good condition, framed
Image: 9 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (250 x 300 mm.)
Sheet: 12 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (216 x 400 mm.)

\$8,000-12,000

LITERATURE:

McCarron 72



83

MARTIN LEWIS (1881-1962)

Chance Meeting

drypoint, on laid paper, 1940-41, signed in pencil, one of approximately 105 impressions, with wide margins, in good condition, framed
Image: 10 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in. (263 x 187 mm.)
Sheet: 15 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in. (390 x 269 mm.)

\$8,000-12,000

LITERATURE:

McCarron 131





PROPERTY OF A PRIVATE COLLECTION

84
JOAN MIRO (1893-1983)

Le Chasseur de Pieuvres

etching and aquatint in colors with carborundum, on Arches paper, 1969, signed in pencil, numbered 73/75, published by Maeght Editeur, Paris, the full sheet, uneven mat staining
Sheet: 41½ x 26⅞ in. (1045 x 664 mm.)

\$10,000–15,000

LITERATURE:
Dupin 490



85
JOAN MIRO (1893-1983)

La Harpie

etching with aquatint and carborundum in colors, on Arches paper, 1969, signed in pencil, numbered 73/75, published by Maeght éditeur, Paris, the full sheet, in very good condition, framed
Sheet: 37¼ x 27½ in. (945 x 700 mm.)

\$8,000–12,000

LITERATURE:
Dupin 506



86
JOAN MIRO (1893-1983)

Les forestiers (grey)

aquatint in colors, on Rives BFK paper, 1958, signed in pencil, dedicated 'épreuve pour Robert Dutrou', the edition was 75, published by Maeght, Paris, with full margins, pale uneven mat staining, otherwise in good condition, framed
Image: 19½ x 12½ in. (495 x 321 mm.)
Sheet: 25¾ x 19¾ in. (654 x 502 mm.)

\$8,000–12,000

LITERATURE:
Dupin 149



87

JOAN MIRO (1893-1983)

Les Orfèvres: one plate

unique mono-etching with hand-coloring in pastel and crayon, on Arches paper, 1971-73, signed in pencil, published by Maeght, Paris, the full sheet, generally in very good condition, framed
Sheet: 35 $\frac{3}{8}$ x 24 $\frac{3}{4}$ in. (899 x 629 mm.)

\$20,000-30,000

PROVENANCE:

Frank W. Daluiso, Rancho Palos Verdes, California
Acquired from the above by the present owner

LITERATURE:

not in Dupin

This work is from the series of 35 unique hand-colored mono-etchings of which Roman numerals I-XXX were reserved for Frank Daluiso, Rancho Palos Verdes, California. Roman numerals XXX-XXXV were reserved for the Galerie Maeght, including the archives Maeght, Fondation Maeght, Fondation Miro.

88

JOAN MIRO (1893-1983)

L'Enfance d'Ubu, Tériade, Paris, 1975

the complete set of twenty signed lithographs in colors, on Arches paper, together with the lithographic title pages, text pages and justification page, numbered 77 on the justification page (from the edition of 120 on this paper), the full sheets, loose (as issued), in generally good condition
Each Sheet: 12¾ x 19⅞ in. (324 x 505 mm.)

\$60,000-80,000

LITERATURE:

Mourlot 998 - 1021; Cramer Books 204





PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

89

JEAN DUBUFFET (1901-1985)

Personnage au Chapeau

lithograph in colors, on Arches paper, 1962, signed and dated in pencil, numbered 22/50 (there were also two artist's proofs), with full margins, light- and mat staining, skinning along the sheet edges, a ½-in. tear at the left sheet edge, framed

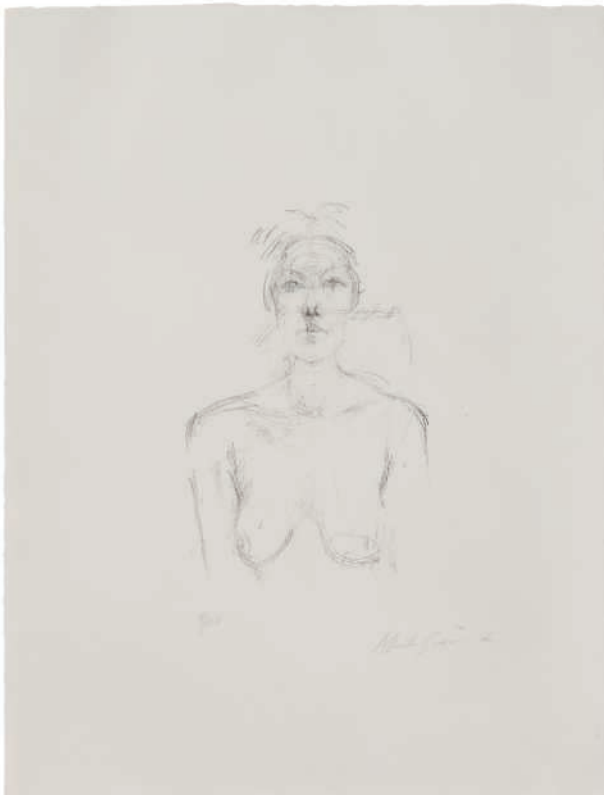
Image: 21¼ x 15 in. (552 x 380 mm.)

Sheet: 25½ x 19¾ in. (649 x 498 mm.)

\$8,000-12,000

LITERATURE:

Webel 810



90

ALBERTO GIACOMETTI (1901-1966)

Buste II

lithograph, on Rives BFK paper, 1960, signed in pencil, numbered 8/150, published by Maeght editeur, Paris, with full margins, in very good condition, framed

Image: 13½ x 8¼ in. (343 x 210 mm.)

Sheet: 25¼ x 19¾ in. (654 x 502 mm.)

\$5,000-7,000

LITERATURE:

Lust 31; Kornfeld 321

91

LE CORBUSIER (1887-1965)

Les mains

engraving, on Lana wove paper with Ram's Head watermark, 1930-1948, initialed, dated '1930-48' and inscribed 'Réunion du conseil de direction chez Ciam à Paris 1948, m. Julian Huxley' in ink and signed over the ASCORAL label at lower margin in ink, a variant aside from the edition of 100, with full margins, in good condition, framed

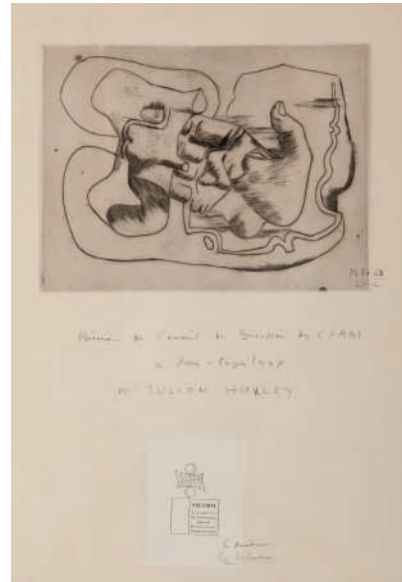
Image: 6⁷/₈ x 9¹/₈ in. (175 x 230 mm.)

Sheet: 20 x 12⁷/₈ in. (507 x 325 mm.)

\$6,000-8,000

LITERATURE:

Weber 22



92

MARCEL DUCHAMP (1887-1968)

The Large Glass and Related Works, Vol. 1: two plates

two etchings, on Japon paper, 1965, each signed in pencil, each proofs aside from the edition of 30, published by Galleria Schwarz, Milan, 1967, each with full margins, in good condition

Largest Image: 6¹/₈ x 13³/₈ in. (155 x 345 mm.)

Largest Sheet: 12⁷/₈ x 19⁷/₈ in. (326 x 505 mm.)

\$4,000-6,000

PROVENANCE:

Arturo Schwarz

acquired from the above by the present owner

LITERATURE:

Schwarz 624 and 627

Including: The Top Inscription; The Oculist Witnesses



93

MARCEL DUCHAMP (1887-1968)

The Large Glass and Related Works, Vol. 1: two plates

two etchings, on Japon paper, 1965, each signed in pencil, each proofs aside from the edition of 30, published by Galleria Schwarz, Milan, 1967, each with full margins, in good condition

Largest Image: 10 x 13 in. (257 x 330 mm.)

Largest Sheet: 12³/₄ x 19⁷/₈ in. (325 x 505 mm.)

\$4,000-6,000

PROVENANCE:

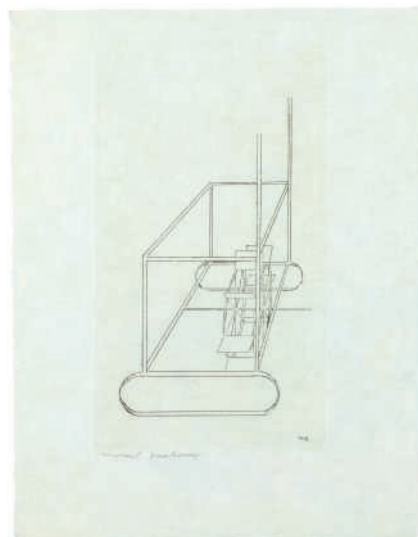
Arturo Schwarz

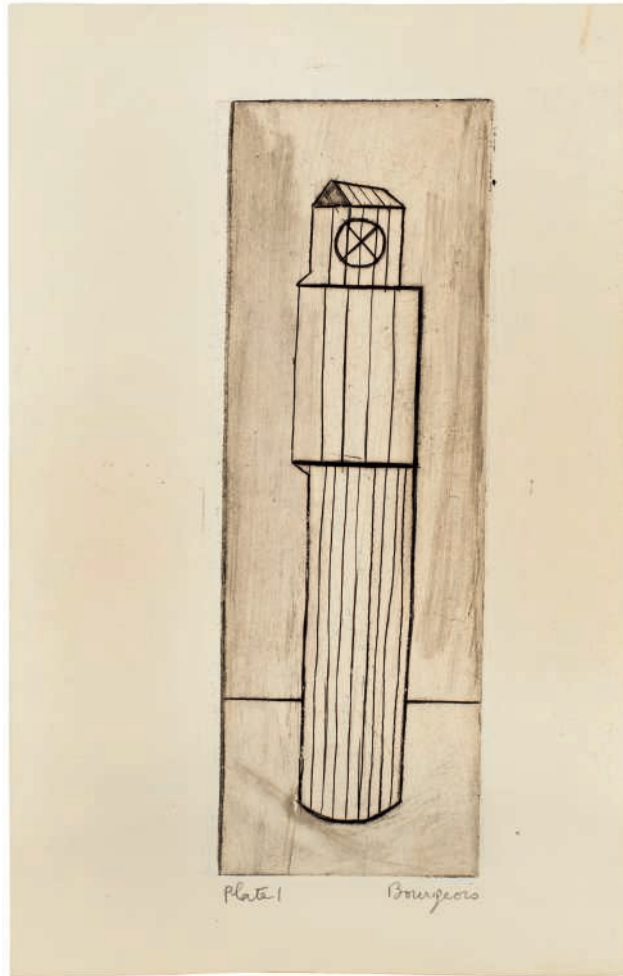
acquired from the above by the present owner

LITERATURE:

Schwarz 628 and 629

Including: The Water Mill; The Chocolate Grinder





94

LOUISE BOURGEOIS (1911 - 2010)

He Disappeared Into Complete Silence,
Gemor Press, New York, 1947

the rare complete illustrated book of nine signed engravings, one with drypoint and one with drypoint and scorper, Plate I an unrecorded state between Wye's state II and III, signed by the author and the artist in ink on the justification page, this example unnumbered (the proposed edition was initially 54 examples, a very limited number were produced and assembled), printed by the artist at Atelier 17, New York, with introduction text by Marius Bewley, text by the artist, title and justification pages, loose (as issued), with the original linen covered portfolio case and text labels labels and original marketing postcard from Wittenborn and Company. 11 x 7½ in. (280 x 195 mm.) album

\$400,000-600,000

LITERATURE:
Wye 29 - 38

LOUISE
BOURGEOIS

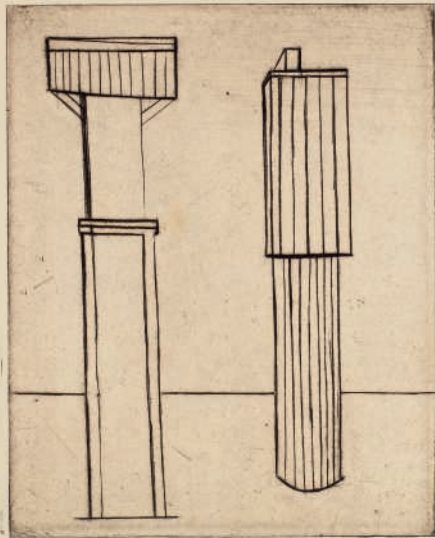


Plate 2

L. Bourgeois

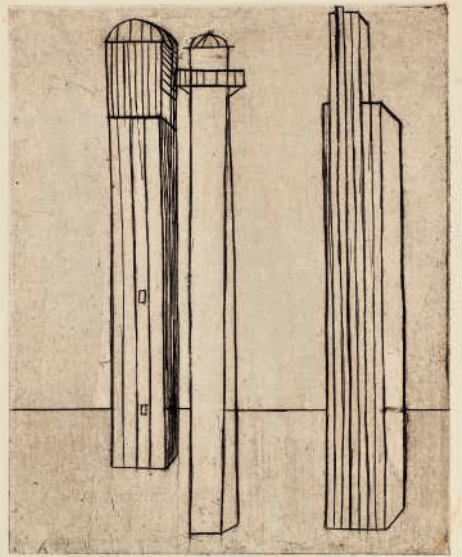


Plate 3

L. Bourgeois

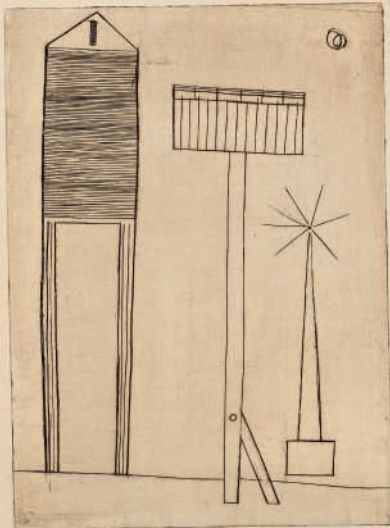


Plate 5

Bourgeois



Plate 8

L. Bourgeois

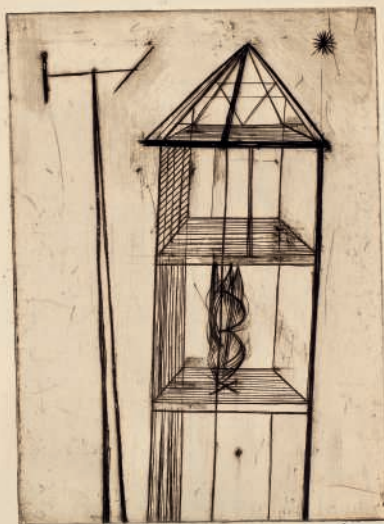


Plate 4

L. Bougeois

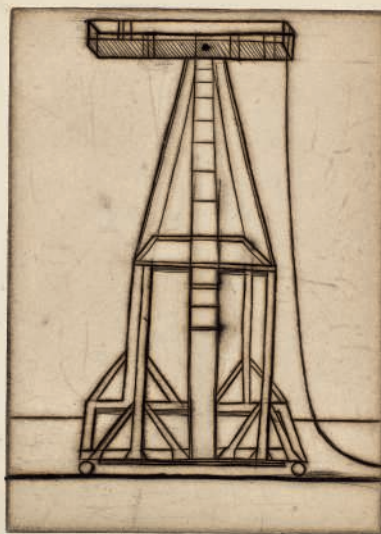


Plate 5

Bougeois

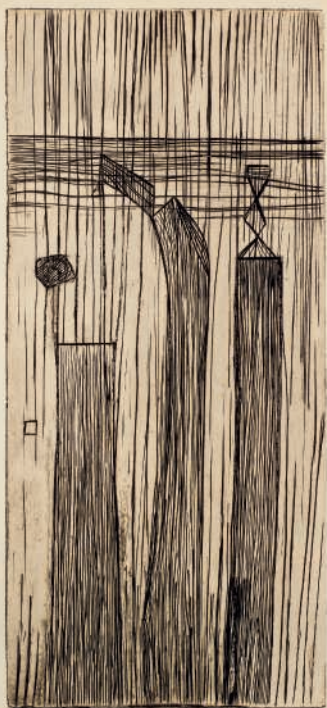


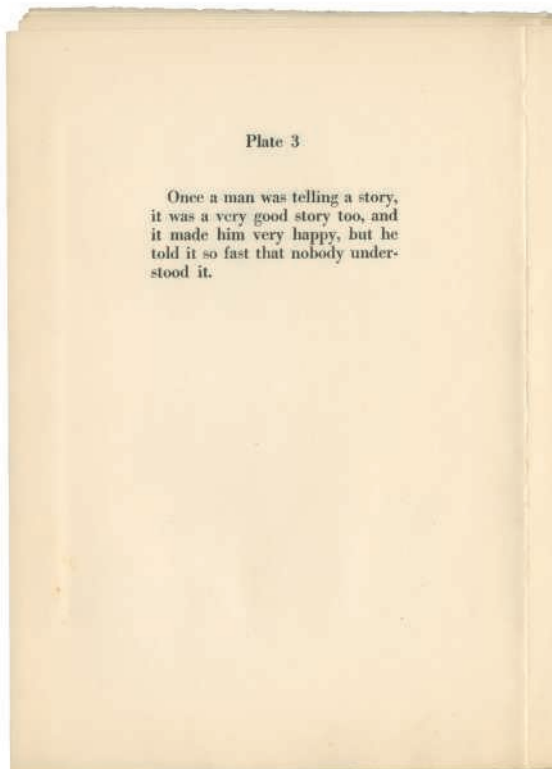
Plate 6

Bougeois



Plate 7

L. Bougeois



Technically the prints in the portfolio show a debt to the lessons Bourgeois learned at the Atelier 17 studio, particularly the use of scorper on plate 7. Their compositions recall other Surrealist prints, particularly the etchings of her friend Joan Miro and Hayter's own engravings. The subject matter is entirely Bourgeois' own, exploring the mundane nature of everyday life and the tragic consequences of missed communications. Like all of Bourgeois' work, these themes are deeply personal and are related to her own isolation in a foreign land. Many critics have commented that the book marks the transition in the artist's work between her life in Paris and her life in New York.

The images in *He Disappeared Into Complete Silence* are closely tied to Bourgeois' sculptural practice. By the late 1940s she had abandoned painting in favor of tall, spindly wooden forms closely connected to Modernist architecture. Bourgeois was fascinated by the emerging skyscrapers of the New York City skyline and personified them with human emotions in the accompanying text to the portfolio. 2 The dark bold lines in her engravings create stark images seemingly unmoored from their surroundings. Their severe geometric nature is emblematic of Bourgeois' observations of her new modern urban setting.

The solitary death of the Woolworth building

- Louise Bourgeois

In 1947 Louise Bourgeois conceived *He Disappeared Into Complete Silence* at Stanley William Hayter's Atelier 17. Published by the artist herself, the purpose of the project was to increase her own notoriety in the New York school, a milieu she already inhabited as a function of her recent marriage to art historian Robert Goldwater. The book was intended as a declaration of her own prowess in the printing studio and importance as an artist, a legacy that endures to the present day.

He Disappeared Into Complete Silence consists of nine black and white engravings of various size, with accompanying parables written by the artist herself. Bourgeois also recruited the poet Marcus Bewley, director of the Peggy Guggenheim's Art of this Century gallery, to provide an introduction. In addition to her work on the printing plates, Bourgeois designed the beige linen cover and portfolio flaps following study of other artist's books at various print rooms in the city. 1 Bourgeois was familiar with the format from her father's collections and the rare bookshops and print auctions she frequented in Paris before moving to New York. Following her mother's death in the late 1930s Bourgeois even sold prints, drawings and illustrated books in her father's tapestry gallery before her move to New York.



Stanley William Hayter, *Octopod*, 1948-49. © 2018 Stanley William Hayter / Artists Rights Society (ARS), New York / ADAGP, Paris

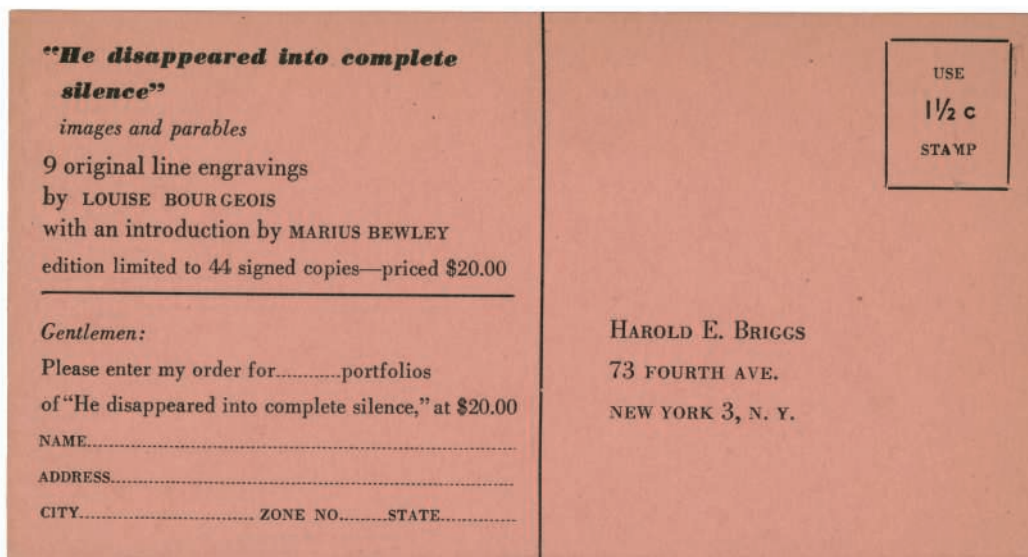
Bourgeois marketed the book herself, sending copies to influential critics such as the Museum of Modern Art's Alfred Barr (see the dedicated example of this portfolio at the National Gallery) and printing her own postcard order forms for book shops. As was often the case with major print portfolio projects in the 19th and 20th centuries, *He Disappeared Into Complete Silence* was not a commercial success. Bourgeois ambitiously intended for an edition of 54 examples as described on the book's justification page, but less than 25 copies were ultimately printed. Complete examples assembled by Bourgeois in 1947, such as the present lot, are even more rare due to weak demand. This was a great disappointment to the artist and as a result she abandoned printmaking until the 1970s.

By the 1970s and 1980s as Bourgeois fame grew the importance of *He Disappeared Into Complete Silence* became clear. The book was exhibited at several important shows devoted to her work and was seen in direct conversation with her sculpture and a hallmark of her work that was to come. The edition's commercial failure continued to haunt Bourgeois however, and was compounded by her unusual loss of her original printing plates from 1947. As a result, Bourgeois published a new version of the portfolio in 2005, with two new compositions included and hand-coloring throughout. 3

The notoriety of this project continues not only as a function of its importance to Bourgeois' work as a mediation on the themes of isolation and loneliness explored throughout her career, but also as a touchstone to contemporary artists and printmakers. In 2011 a complete show at De Hallen Haarlem was devoted to the reinterpretation of the portfolio including works by Carol Bove, Tracey Emin and Zoe Leonard. 4

The present lot is an extremely rare complete example of *He Disappeared into Complete Silence* likely assembled in the 1940s. When compared to the Museum of Modern Art's example, it appears that this example includes an unrecorded state between Wye's state II and III on Plate I. Christie's is grateful to the Museum of Modern Art's Chief Curator Emerita Deborah Wye for her examination and expertise regarding this lot.

- 1 D. Wye, *Louise Bourgeois An Unfolding Portrait*, p. 17
- 2 D. Wye, *Louise Bourgeois An Unfolding Portrait*, p. 38
- 3 D. Wye, *Louise Bourgeois An Unfolding Portrait*, p. 52
- 4 De Hallen Harlem website



Original marketing postcard circa 1947



95

SAM FRANCIS (1923-1994)

The White Line

lithograph in colors, on Rives BFK paper, 1960, signed in pencil, annotated 'epreuve d'artiste' (an artist's proof, the edition was 75), published by Kornfeld and Klipstein, Bern, Germany, the full sheet, pale light-staining, otherwise in generally good condition, framed
Sheet: 35 $\frac{3}{4}$ x 24 $\frac{7}{8}$ in. (908 x 632 mm.)

\$20,000-30,000

LITERATURE:

Lembark L6



PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

96

SAM FRANCIS (1923-1994)

Red Beam

monotype in colors, on handmade paper, 1979,
signed in pencil, the full sheet, in very good condition, framed
Sheet: 30 x 24½ in. (760 x 620 mm.)

\$15,000–20,000

LITERATURE:

Sam Francis Foundation authentication number 'EXP-SF-21#1-1979' in pencil on the reverse.



97

BRICE MARDEN (B. 1938)

After Botticelli 1-5

the complete set of five etchings with aquatint, on Twinrocker paper, 1992-93, each signed and dated '93' in pencil and numbered 26/45 (there were also 15 artist's proof sets), published by the artist, with full margins, (5) with a minor indentation in the sheet in the right margin, otherwise in generally good condition, framed

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

Each Sheet: 27 $\frac{1}{4}$ x 21 $\frac{1}{8}$ in. (686 x 543 mm.)

\$40,000-60,000



98

BRICE MARDEN (B. 1938)

Han Shan Exit 1-6

the complete of six etching and aquatints, on Twinrocker handmade paper, 1992-1993, each signed, dated in pencil and numbered 24/45, published by the artist, with full margins, in very good condition, framed

Each Image: 7 $\frac{1}{8}$ x 5 $\frac{3}{8}$ in. (187 x 137 mm.)

Each Sheet: 14 $\frac{1}{8}$ x 11 in. (378 x 279 mm.)

\$40,000-60,000





99

ROBERT MOTHERWELL (1915-1991)

Redness of Red

lithograph and screenprint in colors with collage, on Arches Cover paper, 1985, initialed in pencil, numbered 18/100 (there were also 24 artist's proofs), published by Tyler Graphics, Ltd., Bedford Village, New York, with their blindstamp, the full sheet, in very good condition, framed
Image & Sheet: 24 x 16 in. (610 x 406 mm.)

\$15,000-25,000

LITERATURE:

Belknap 324; Engberg & Banach 354



100

ROBERT MOTHERWELL (1915 - 1991)

Gesture IV (State I)

etching and aquatint in colors, on J.B. Green paper, 1977, signed in pencil, numbered 74/100 (there were also ten artist's proofs in Roman numerals), published by the artist and released by Brooke Alexander, Inc., New York, with the artist's blindstamp, with full margins, in very good condition, framed
Image: 19¾ x 15¾ in. (502 x 400 mm.)

Sheet: 35 x 26 in. (889 x 660 mm.)

\$10,000–15,000

LITERATURE:

Belknap 172; Engberg & Banach 208



101

ROBERT MOTHERWELL (1915-1991)

Running Elegy

etching and aquatint, on Georges Duchêne Hawthorne of Larroque handmade paper, 1983, initialed in pencil, numbered 9/31 (there were also five artist's proofs in Roman numerals), published by the artist, with his blindstamp, released by Tyler Graphics, Mount Kisco, New York, with full margins, occasional pinpoint foxmarks (primarily in the margins), otherwise in generally good condition, framed

Image: 11 $\frac{5}{8}$ x 28 $\frac{3}{8}$ in. (295 x 721 mm.)

Sheet: 18 $\frac{1}{4}$ x 35 $\frac{5}{8}$ in. (464 x 905 mm.)

\$8,000–12,000

LITERATURE:

Belknap 261; Engberg & Banach 303



PROPERTY FROM THE NAMITS COLLECTION

102

ROBERT MOTHERWELL (1915-1991)

At the Edge

etching and aquatint in colors, on Auvergne à la main Richard de Bas paper, 1984, signed in pencil, numbered 1/34 (there were also seven artist's proofs in Roman numerals), published by the artist, with his blindstamp, with full margins, in generally good condition, framed

Image: 15 $\frac{5}{8}$ x 18 $\frac{1}{2}$ in. (397 x 470 mm.)

Sheet: 22 $\frac{7}{8}$ x 25 in. (581 x 635 mm.)

\$7,000–10,000

LITERATURE:

Belknap 315; Engberg & Banach 345



PROPERTY FROM THE NAMITS COLLECTION

103

ROBERT MOTHERWELL (1915-1991)

Hallow Men Suite #1-#7

the complete set of seven etching and aquatints in colors, on Moriki *Chine collé* to Rives BFK paper, 1986, each initialed in pencil and numbered 3/49 (there were also eleven artist's proof sets), co-published by the artist and Waddington Graphics Ltd., London, each with the artist's blindstamp, each with full margins, apparently in generally very good condition, one examined out of the frame

Each Image: 3 $\frac{3}{8}$ x 4 $\frac{7}{8}$ in. (95 x 124 mm.)

Each Sheet: 11 $\frac{1}{4}$ x 12 in. (286 x 305 mm.)

\$8,000-12,000

LITERATURE:

Belknap 336-337; Engberg and Bannach 368 - 374



PROPERTY FROM THE NAMITS COLLECTION

104

WILLEM DE KOONING (1904-1997)

Love to Wakako

lithograph, on Akawara paper, 1971, signed and dated '70' in pencil, numbered 20/58 (there were also eighteen artist's proofs), published by Knoedler, New York, the full sheet, pale mat staining, otherwise in generally good condition, framed
Sheet: 45 x 28 $\frac{3}{8}$ in. (1143 x 721 mm.)

\$5,000-7,000

LITERATURE:
Graham 18



105

WILLEM DE KOONING (1904-1997)

Quatre Lithographies

the complete set of four signed and dated lithographs in colors, on Arches paper, 1986, each numbered 19/100 (there were also 50 in Roman numerals), published by Editions de la Différence, Paris, each the full sheet, in very good condition, lacking the original blue cloth-covered portfolio case, title and justification pages, framed

Each Sheet: 28¼ x 24¾ in. (718 x 629 mm.)

(4)

\$50,000-70,000



106

BRICE MARDEN (B. 1938)

Line Muses

etching and lithograph in colors, on Somerset Satin paper, 1999-2001, signed and dated in pencil, numbered 33/45 (there were also eight artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, hinged to a backboard support in places along the reverse sheet edges, otherwise in very good condition, framed

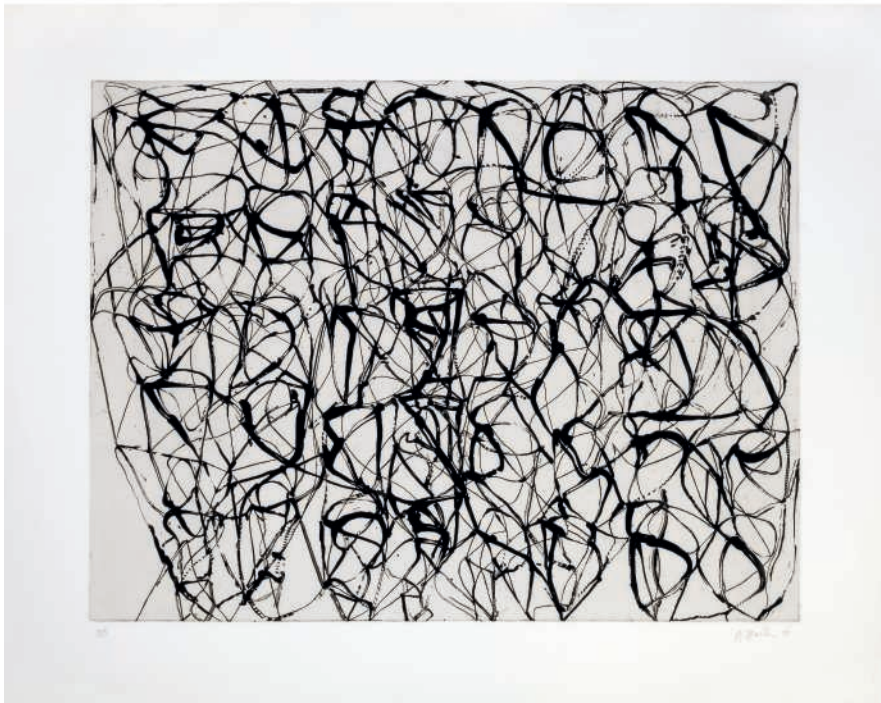
Image: 17 x 26 in. (432 x 660 mm.)

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

\$5,000-7,000

LITERATURE:

Gemini 1869



107

BRICE MARDEN (B. 1938)

#4, from *Cold Mountain Series, Zen Studies (Early State)*

etching with aquatint, on Whatman paper, 1990, signed and dated in pencil, numbered 3/3 (there were also two artist's proofs), published by the artist, with full margins, in very good condition, framed

Image: 20 $\frac{5}{8}$ x 27 in. (524 x 686 mm.)

Sheet: 27 $\frac{1}{4}$ x 35 $\frac{1}{4}$ in. (692 x 895 mm.)

\$40,000-60,000

LITERATURE:

Lewis 42/4



108

CY TWOMBLY (1928-2011)

Untitled, from *On the Bowery*

screenprint in colors, on wove paper, 1969-71, signed in pencil on the reverse, numbered 48/100 (there were also twenty artist's proofs), published by Edition Domberger, Stuttgart/New York, with their blindstamp, the full sheet, in generally very good condition, framed
Sheet: 25½ x 25¾ in. (648 x 645 mm.)

\$50,000-70,000

PROVENANCE:

Edition Domberger
acquired from the above by the present owner

LITERATURE:

Bastian 27



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

109

JASPER JOHNS (B. 1930)

Untitled

screenprint in colors, on Rives Moulin du Gué paper, 1977, signed and dated in pencil, numbered 'AP 9/13' (an artist's proof, the edition was 130), published by Brooke Alexander, Inc., New York, with full margins, in very good condition, framed

Image: 9 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (251 x 235 mm.)

Sheet: 23 $\frac{3}{8}$ x 19 in. (606 x 483 mm.)

\$12,000–18,000

LITERATURE:

Universal Limited Art Editions 186



110

JASPER JOHNS (B. 1930)

Usuyuki

screenprint in colors, on Kurotoni Kozo paper, 1981, signed and dated in pencil, numbered 70/85 (there were also 15 artist's proofs), published by the artist and Simca Print Artists, Inc., New York, with full margins, in very good condition, framed

Image: 27½ x 45¼ in. (698 x 1149 mm.)

Sheet: 29 x 46⅝ in. (736 x 1184 mm.)

\$50,000–70,000

LITERATURE:

Universal Limited Art Editions 216

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

111

JASPER JOHNS (B. 1930)

Target

screenprint in colors, on J.B. Green paper, 1974, signed and dated in pencil, numbered 'AP 3/9' an artist's proof, (the edition was 70), co-published by the artist and Simca Print Artists, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 31 x 25¾ in. (787 x 654 mm.)

Sheet: 34¾ x 27½ in. (883 x 699 mm.)

\$150,000–250,000

LITERATURE:

Universal Limited Art Editions 147

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

– Jasper Johns, *Time*, May 4, 1959, p. 58



Robert Rauschenberg, *Jasper—Studio N.Y.C.*, 1958, printed 1981. San Francisco Museum of Modern Art. © Robert Rauschenberg Foundation / Licensed by VAGA, New York, NY Artwork: © 2018 Jasper Johns / Licensed by VAGA, New York, NY





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

112

JASPER JOHNS (1930)

Face (Black State)

lithograph, on Hosho paper, 1974, signed and dated in pencil, dedicated 'For Marion', annotated 'Trial Proof 1/3' (the edition was 15), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the the reverse, with full margins, in very good condition

Image: 14½ x 13 in. (368 x 330 mm.)

Sheet: 15⅝ x 13½ in. (397 x 343 mm.)

\$4,000–6,000

LITERATURE:

Universal Limited Art Editions 133; Gemini 507



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

113

JASPER JOHNS (B. 1930)

Face, from *Casts from Untitled*

lithograph in colors, on Laga Narcisse paper, signed and dated in pencil, numbered 45/49 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, the sheet rippled, otherwise in very good condition, framed

Image: 14½ x 13 in. (368 x 330 mm.)

Sheet: 31⅝ x 22½ in. (791 x 572 mm.)

\$4,000–6,000

LITERATURE:

Universal Limited Art Editions 132; Gemini 500

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

114

JASPER JOHNS (B. 1930)

Ruler

lithograph in grey and black, on Italia paper, 1966, signed and dated in pencil, numbered 'Artist Proof 1/6' (the edition was 25), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, soiling in places in the right margin, otherwise in good condition, framed

Image: 17 $\frac{3}{8}$ x 12 $\frac{1}{8}$ in. (441 x 308 mm.)

Sheet: 27 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in. (708 x 505 mm.)

\$6,000-8,000

LITERATURE:

Universal Limited Art Editions 28



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

115

JASPER JOHNS (B. 1930)

Sketch from *Untitled I*, from *Casts from Untitled*

lithograph in colors, on Angoumois paper, 1974, signed and dated in pencil, numbered 45/50 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, generally in good condition, framed

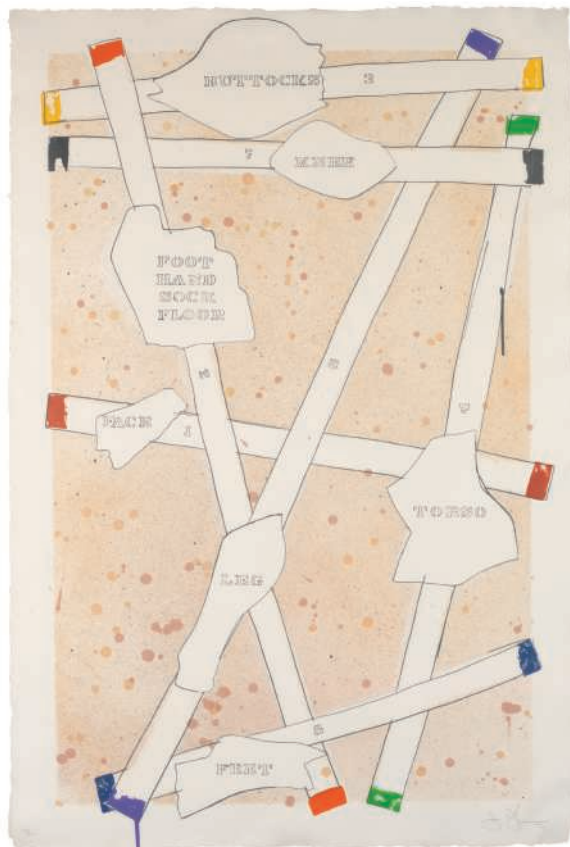
Image: 42 x 26 in. (1067 x 660 mm.)

Sheet: 42 $\frac{1}{2}$ x 28 $\frac{1}{2}$ in. (1080 x 724 mm.)

\$5,000-7,000

LITERATURE:

Universal Limited Art Editions 130; Gemini 498





PROPERTY FROM THE NAMITS COLLECTION

116

HELEN FRANKENTHALER (1928-2011)

Reflections XII, from *Reflections Series*

lithograph in colors, on cream wove paper, 1995, signed and dated in pencil, numbered 3/30, published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, the colors attenuated (as is common), otherwise in good condition, framed

Sheet: 20 x 15 in. (508 x 381 mm.)

\$4,000–6,000



PROPERTY FROM THE NAMITS COLLECTION

117

HELEN FRANKENTHALER (1928-2011)

Southern Exposure

screenprint in colors, on Somerset paper, 2005, signed and dated in pencil, numbered 37/128 (there were also 18 artist's proofs), published by Lincoln Center/List Poster and Print Program, New York, the full sheet, in very good condition, framed

Sheet: 30% x 37 in. (772 x 940 mm.)

\$7,000–10,000



PROPERTY FROM THE NAMITS COLLECTION

118

HELEN FRANKENTHALER (1928-2011)

Hermes

Mixografia printed in colors, on white handmade paper, 1989, signed in pencil, dated and numbered 10/50 (total edition includes twelve artist's proofs), published by Mixografia, Los Angeles, the full sheet, in very good condition, framed

Sheet: 43 $\frac{7}{8}$ x 91 $\frac{5}{8}$ in. (1114 x 2327 mm.)

\$15,000–20,000

LITERATURE:

Harrison 166



PROPERTY FROM THE NAMITS COLLECTION

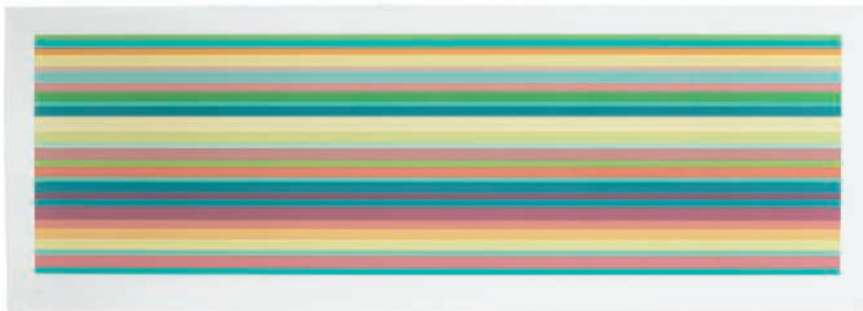
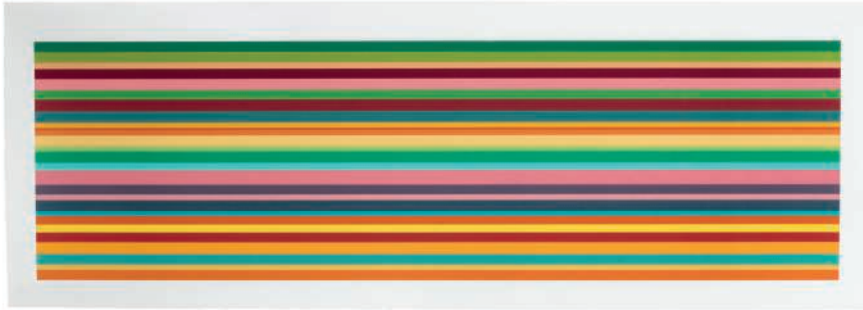
119

HELEN FRANKENTHLAER (1928-2011)

Tales of Genji II, from *Tales of Genji*

woodcut in colors, on TGL paper, 1998, signed in pencil, numbered 'P.P. 1' (a printer's proof, the edition was 35 plus fourteen artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
Sheet: 47 x 42 in. (1194 x 1067 mm.)

\$40,000-60,000



120

KENNETH NOLAND (1924-2010)

Quartet I-IV

the complete set of four digital pigment prints in colors with screenprinted varnish, on Somerset Velvet paper, 2001, each signed on the reverse in pencil and each numbered 16/35 (there were also 12 artist's proof sets), published by Ameringer, Howard, Yohe, New York, with their blindstamp, with full margins, in very good condition, each framed

Image: 12½ x 41¾ in. (315 x 1060 mm.) (each)

Sheet: 15⅞ x 44¾ in. (404 x 1140 cm) (each)

\$25,000-35,000



121

FRANK STELLA (B. 1936)

Untitled

extensive hand-coloring in tempera and screenprint, on Arches Cover paper, 1977, signed and dated in pencil, with full margins, occasional pale foxing in the margins, in good condition, framed

Image: 24¾ x 24¾ in. (628 x 628 mm.)

Sheet: 32 x 42 in. (812 x 1066 mm.)

\$30,000–50,000

PROVENANCE:

Private collection, New York

Acquired from the above by the present owner, *circa* 1980s

LITERATURE:

see Axsom 116

Christie's would like to thank Dr. Axsom for his expertise.



PROPERTY FROM THE NAMITS COLLECTION

122

FRANK STELLA (B. 1936)

Ahab, from *The Waves*

screenprint, lithograph and linocut in colors with hand-coloring and collage, on T.H. Saunders and Somerset papers, 1985-88, signed and dated '88' in pencil, numbered 6/60 (there were also ten artist's proofs), published by Waddington Graphics, London, the full sheet, in very good condition, framed
Sheet: 73 $\frac{3}{8}$ x 54 $\frac{1}{2}$ in. (1864 x 1384 mm.)

\$6,000-8,000

LITERATURE:
Axsom 192



123

SEAN SCULLY (B. 1945)

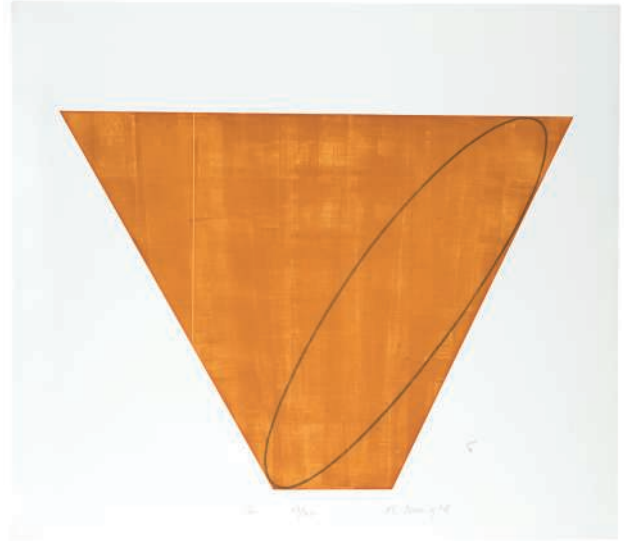
Doric Light

etching with aquatint in colors, on wove paper, 2010, signed, titled and dated in pencil, numbered 9/50 (there were also ten artist's proofs), published by Burnet Editions, New York, with their blindstamp, with full margins, in very good condition, framed

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

Sheet: 16 x 15 in. (406 x 381 mm.)

\$3,000-5,000



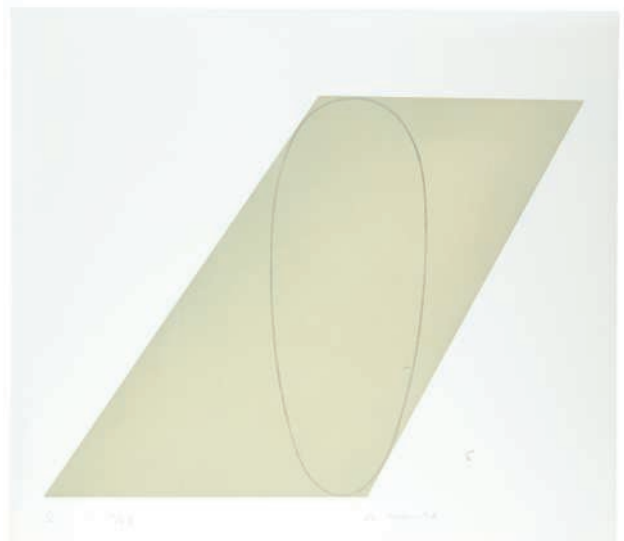
124

ROBERT MANGOLD (B. 1937)

Attic Series I-IV

the complete set of five etchings with aquatint in colors, on Somerset paper, 1991, each signed, titled in pencil and numbered 29/60 (there were also twelve artist's proof sets), published by Parasol Press, Ltd., New York, the full sheets, in very good condition, with the justification page
Each Sheet: 31 $\frac{1}{4}$ x 35 $\frac{7}{8}$ in. (807 x 911 mm.)

\$8,000-12,000





125

JOSEPH BEUYS (1921-1986)

Capri-Batterie

light bulb with plug socket multiple, 1985, signed in pencil and numbered 68/200 on the accompanying certificate, (there were also fifty artist's proofs), published by Edizioni Lucio Amelio, Naples, Italy, in very good condition, with original wooden box with screenprinted title and certificate of authenticity
Overall: 7 x 7¼ x 7¼ in. (178 x 184 x 184 mm.)

\$10,000–15,000

LITERATURE:

Schellmann 546

This is completed with a lemon.



126

JIM DINE (B. 1935)

Ten Winter Tools

the complete set of ten lithographs, on German Etching Deluxe paper, 1973, each signed, dated in pencil and numbered 56/100 (there were also ten artist's proof sets), published by Petersburg Press, Ltd., New York, each with full margins, generally in very good condition, framed
Each Image: 9½ x 8¼ in. (240 x 210 mm.)
Each Sheet: 27¾ x 21¾ in. (705 x 550 mm.)

\$8,000–12,000

LITERATURE:

Williams College 108-117





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

127
JASPER JOHNS (B. 1930)

Untitled
etching in colors, on Tokusuki Torinoko paper,
2001, signed and dated in pencil, numbered
10/46, published by ULAE, West Islip, with
their blindstamp, with full margins, in very good
condition, framed
Image: 18 x 26½ in. (457 x 673 mm.)
Sheet: 26 x 33¾ in. (660 x 854 mm.)

\$7,000–10,000



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

128
JASPER JOHNS (B. 1930)

Untitled
etching in colors on three plates, on one sheet of
Rives BFK paper, 1981, signed and dated in pencil,
numbered 19/78 (there were also twelve artist's
proofs), published by Petersburg Press, London,
with full margins, in very good condition, framed
Each Image: 3¼ x 2¼ in.
Sheet: 16½ x 13 in.

\$5,000–7,000

LITERATURE:
Universal Limited Artists Editions 217



129

JASPER JOHNS (B. 1930)

Untitled

aquatint in colors, on Magnan Pescia paper, 2012, signed and dated in pencil, numbered 19/30, published by LeRoy Neiman Center for Print Studies, Columbia University, with their blindstamp, with full margins, in very good condition, framed

Image: 12 x 8 in. (300 x 200 mm.)

Sheet: 21 x 16 in. (528 x 403 mm.)

\$15,000–25,000



130

RUFINO TAMAYO (1899-1991)

Mujeres: 16 plates

sixteen lithographs in colors, on Rives BFK paper, 1969, each signed in pencil, variously numbered from the edition of 150 (there was also a deluxe edition of 25 with an additional suite on Japan paper), published by Touchstone Publishers, New York, each with full margins, in very good condition, framed
Image: 27¼ x 21¼ in. (690 x 540 mm.) (and similar)
Sheet: 29½ x 22 in. (750 x 560 mm.) (each)

\$25,000-35,000

LITERATURE:

Pereda 105-113, 117-120, 122-124



131

FERNANDO BOTERO (B. 1932)

Dessins et Aquarelles: one plate

offset lithograph, on wove paper, 1984, signed in pencil, numbered 112/150 (there were also 50 in Roman numerals), published by Editions de la Différence, Paris, with full margins, a foxmark in the upper subject, otherwise in very good condition, framed

Image: 16½ x 13 in. (407 x 330 mm.)

Sheet: 17½ x 14¼ in. (447 x 363 mm.)

\$5,000–7,000



132

FRANCIS BACON (1909-1992)

Etude pour un portrait de Pape Innocent X

lithograph in colors, on Arches paper, 1989, signed in pencil, numbered 34/60, published by Librairie Segquier for IRCAM, Centre Georges Pompidou, Paris, the full sheet, the colors slightly attenuated (primarily the red and blue), in good condition, framed

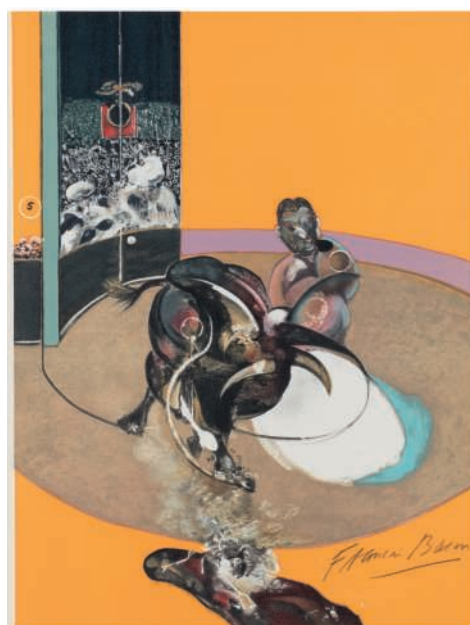
Image: 37¼ x 27⅞ in. (950 x 690 mm.)

Sheet: 45½ x 30¼ in. (1155 x 770 mm.)

\$30,000-50,000

LITERATURE:

Sabatier 14



133

FRANCIS BACON (1909-1992)

Miroir de la Tauromachie

the complete set of four lithographs in colors, on Arches wove paper, 1990, with title, text in French by Michel Leiris and justification page, each signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy 79 of 150, published by Galerie Lelong, Paris, loose (as issued), in the original paper wrappers with title, with the canvas-covered box with title
Overall: 20 x 15 in. x 1½-in. (508 x 381 x 38 mm.)

\$50,000-70,000

LITERATURE:
Sabatier 29



134

LUCIAN FREUD (1922-2011)

Head of An Irishman

etching, on Somerset Textured White paper, 1999, signed in pencil, numbered 27/46 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed
Image: 29¼ x 22 in. (743 x 559 mm.)
Sheet: 38⅞ x 30½ in. (968 x 775 mm.)

\$20,000-30,000

LITERATURE:

Figura 81



135

DAVID HOCKNEY (B. 1937)

Panama Hat

etching with aquatint, on Crisbrook handmade paper, 1972, signed and dated in pencil, numbered XX/L (Scottish Art Council calls for sixty proofs in Roman numerals and fifteen proofs in Arabic numerals, aside from the edition of 125), co-published by Brooke Alexander and Petersburg Press, New York, the full sheet, with light- and mat staining, otherwise in good condition, framed
Image: 14¼ x 13¼ in. (362 x 335 mm.)
Sheet: 16⅝ x 13¼ in. (415 x 335 mm.)

\$18,000–25,000

LITERATURE:

Scottish Arts Council 127; Museum of Contemporary Art Tokyo 119



136

DAVID HOCKNEY (B. 1937)

Henry at Table

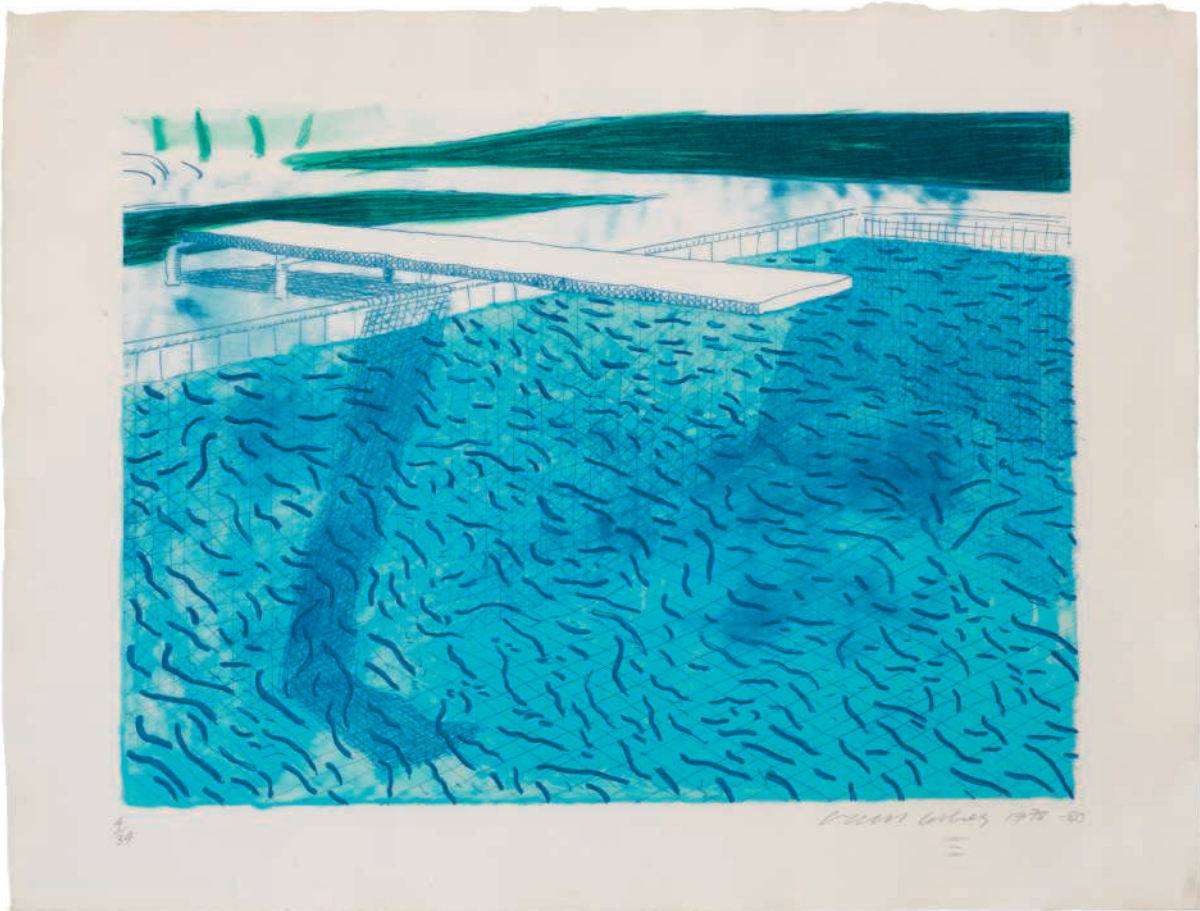
lithograph, on Arches Cover paper, 1976, signed and dated in pencil, numbered 'S.P. II' (a special proof; the edition was 96), published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse, pale light- and time staining, the full sheet, framed
Sheet: 29½ x 41½ in. (750 x 1055 mm.)

\$4,000–6,000

LITERATURE:

Scottish Arts Council 188; Museum of Contemporary Art Tokyo 176; Gemini 736





137

DAVID HOCKNEY (B. 1937)

Lithograph of Water made of thick and thin lines and a light blue and a dark blue wash

lithograph in colors, on TGL handmade paper, 1980, signed and dated '1978-80' in pencil, numbered 4/34 (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, pale light-staining, otherwise in very good condition, framed
Image 20 x 27½ in. (505 x 690 mm.)
Sheet 25½ x 34 in. (650 x 860 mm.)

\$40,000-60,000

LITERATURE:

Museum of Contemporary Art Tokyo 208; Tyler 251



138

DAVID HOCKNEY (B. 1937)

Lithograph of Water made of thick and thin lines, a green wash, a light blue wash, and a dark blue wash

lithograph in colors, on TGL handmade paper, 1980, signed and dated '1978-80' in pencil, numbered 'AP XV', (one of 18 artist's proofs aside from the edition of eighty), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, occasional discolored areas in the margins, otherwise in very good condition, framed

Image: 20 x 27 $\frac{1}{2}$ in. (505 x 700 mm.)

Sheet: 25 $\frac{1}{2}$ x 34 in. (655 x 860 mm.)

\$35,000-45,000

LITERATURE:

Museum of Contemporary Art Tokyo 202; Tyler 245



139

DAVID HOCKNEY (B. 1937)

A picture of a landscape in an elaborate gold frame,
from *A Hollywood Collection*

lithograph in colors, on wove paper, 1965, signed and dated in pencil,
numbered 7/85 (there were also seventeen artist's proofs), published by
Editions Alecto, London, with their inkstamp on the reverse, the full sheet,
in generally very good condition, framed
Sheet: 30 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in. (765 x 565 mm.)

\$5,000-7,000

LITERATURE:

Scottish Arts Council 42



140

DAVID HOCKNEY (B. 1937)

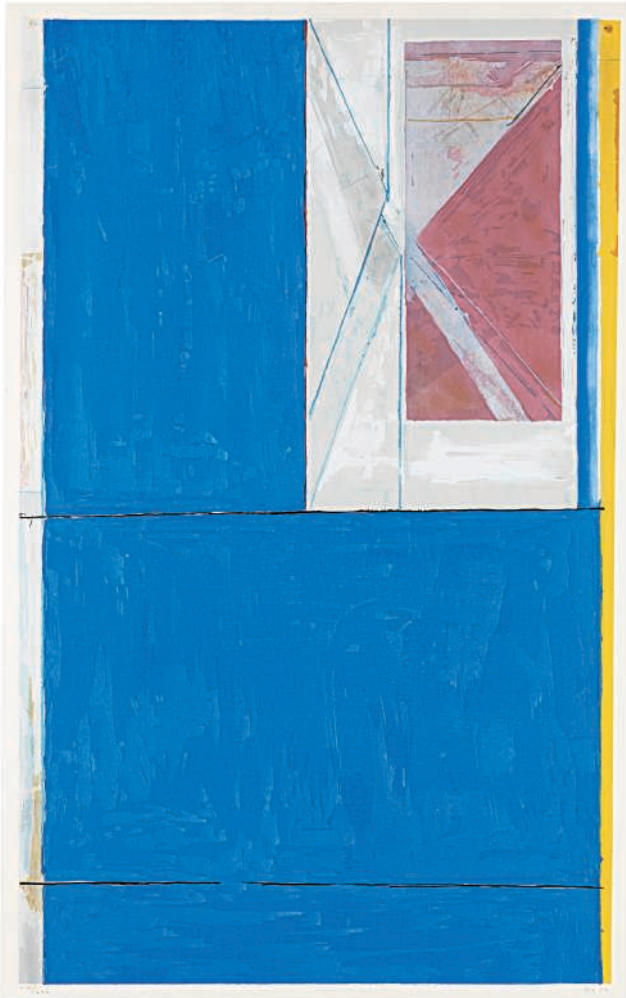
Pembroke Studio Interior, from *Moving Focus*

lithograph in colors, on TGL handmade paper, 1984, signed and dated in pencil, numbered 63/70 (there were also eighteen artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition, with the original painted artist's frame
Image: 39¼ x 46¾ in. (997 x 1187 mm.)
Sheet: 40½ x 49¾ in. (1029 x 1264 mm.)

\$20,000–30,000

LITERATURE:

Tyler 277; Museum of Contemporary Art Tokyo 262



141

RICHARD DIEBENKORN (1922-1993)

Blue

woodcut in colors, on Mitsumata paper, 1984, signed and dated in pencil, numbered 114/200 (there were also 20 artist's proofs), published by Crown Point Press, Oakland, with their blindstamp, with full margins, the pink and red slightly attenuated, pale mat staining, foxing in the margins, framed
 Image: 40¼ x 24¾ in. (1022 x 626 mm.)
 Sheet: 42¼ x 26½ in. (1073 x 673 mm.)

\$30,000–50,000



142

RICHARD DIEBENKORN (1922-1993)

Blue with Red

woodcut in colors, on Eichizen Kozo Mashi paper, 1987, signed and dated in pencil, numbered 188/200 (there were also 20 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, occasional soft creases in the margins, otherwise in good condition, framed
 Image: 33¾ x 23 in. (854 x 584 mm.)
 Sheet: 37¼ x 25¾ in. (944 x 644 mm.)

\$25,000–35,000



PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

143

RICHARD DIEBENKORN (1922-1993)

Ochre

woodcut in colors, on Mitsumata paper, 1983, signed in pencil, numbered 64/200 (there were also 20 artist's proofs), published by Crown Point Press, Oakland, with their blindstamp, with wide margins, in generally very good condition, framed

Image: 24 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in. (632 x 908 mm.)

Sheet: 27 $\frac{5}{8}$ x 38 $\frac{1}{8}$ in. (695 x 968 mm.)

\$15,000-25,000



144

WAYNE THIEBAUD (B. 1920)

Dark Cake

woodcut in colors, on *Japon* paper, 1983, signed and dated in pencil, numbered 156/200 (there were also 20 artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed

Image: 15 x 17½ in. (381 x 445 mm.)

Sheet: 20¾ x 22½ in. (515 x 568 mm.)

\$20,000–30,000

145

WAYNE THIEBAUD (B. 1920)

Gumball Machine

unique linocut in colors, on Arches paper, 1970, signed in pencil, annotated 'A.P.' (presumably a unique artist's proof aside from the edition of 50), published by Parasol Press, Ltd., the full sheet, in generally very good condition, including a linocut proof on the reverse

Image: 19½ x 17⅞ in. (495 x 454 mm.)

Sheet: 30 x 22¼ in. (762 x 565 mm.)

\$15,000-25,000



PROPERTY FROM THE COLLECTION OF
MRS. SIDNEY F. BRODY

146

WAYNE THIEBAUD (B. 1920)

Beach Glasses

drypoint and aquatint in colors, on Arches Cover paper, 1994, signed and dated in pencil, numbered 'A. P. 7', (an artist's proof, the edition was 50), published by Crown Point Press, San Francisco, with their blindstamps, with full margins, in very good condition, framed

Image: 15¾ x 26⅞ in. (390 x 677 mm.)

Sheet: 23¾ x 34 in. (605 x 867 mm.)

\$10,000-15,000



PROPERTY FROM A PRIVATE NEW YORK ESTATE

147

WAYNE THIEBAUD (B. 1920)

Untitled (Cake Window)

monotype in colors, on wove paper, 1991, signed in pencil, published by Crown Point Press, Berkeley, California, with their blindstamp, with full margins, generally in very good condition, framed

Image: 9 x 13½ in. (228 x 340 mm.)

Sheet: 18½ x 20 in. (460 x 506 mm.)

\$120,000–180,000

Wayne Thiebaud is a deceptive artist. On first acquaintance one might think that his seemingly straightforward depictions of cakes and candies wouldn't require a great deal of thought, that they could probably be created in a matter of hours, like commercial illustrations or tourist watercolors of Notre Dame. Of course, nothing could be further from the truth. To paraphrase Whistler, it takes a lifetime of study and practice to produce such subtle and unassuming work. Behind the straightforward depiction of pies lies a profound knowledge of artists who have gone before, artists such as Chardin, De Chirico and Morandi.

Thiebaud's intense interest in problems and solutions posed by other artists is related to a curiosity as to how the various printmaking techniques reveal

different aspects of an image. His depiction of cake stands has, for example, been realized in oils, watercolors as well as etching, and here it appears in the ultimate high-wire act of printmaking, the monotype. It is no accident that many of the forebears and contemporaries Wayne cites as inspirations include figures such as Castiglione, Degas, Gauguin and Johns, artists who have delighted in the technique.

The process is nothing if not straightforward – in simple terms an artist will paint a picture onto a flat, shiny surface and then place a sheet of paper over it and print it, either by rubbing the back of the sheet or running it through a press. Most people quickly grasp *how* it's done, but not *why*. On one level the answer is simply for the marks it generates, but there is a deeper appeal, to do with chance and transformation. No matter how carefully and skillfully the picture is first painted, the end result has an element of the unintended, the unexpected. This haphazard aspect encourages spontaneity and experimentation, with the prospect of new, unsuspected directions. It is not for the feint-hearted, nor the unconfident.

The present work dates from 1991, but this is not the first time the artist has worked in the medium, being introduced to it by the painter, printmaker and sculptor Nathan Oliveira at Stanford in 1977. However, this particular period saw a new take on the process, which was introduced by fellow artist Wolf Kahn. This involves the use of a surface with a slight texture, such as sanded plastic, which 'holds' the watercolor in place, whilst still allowing the artist to move it around.

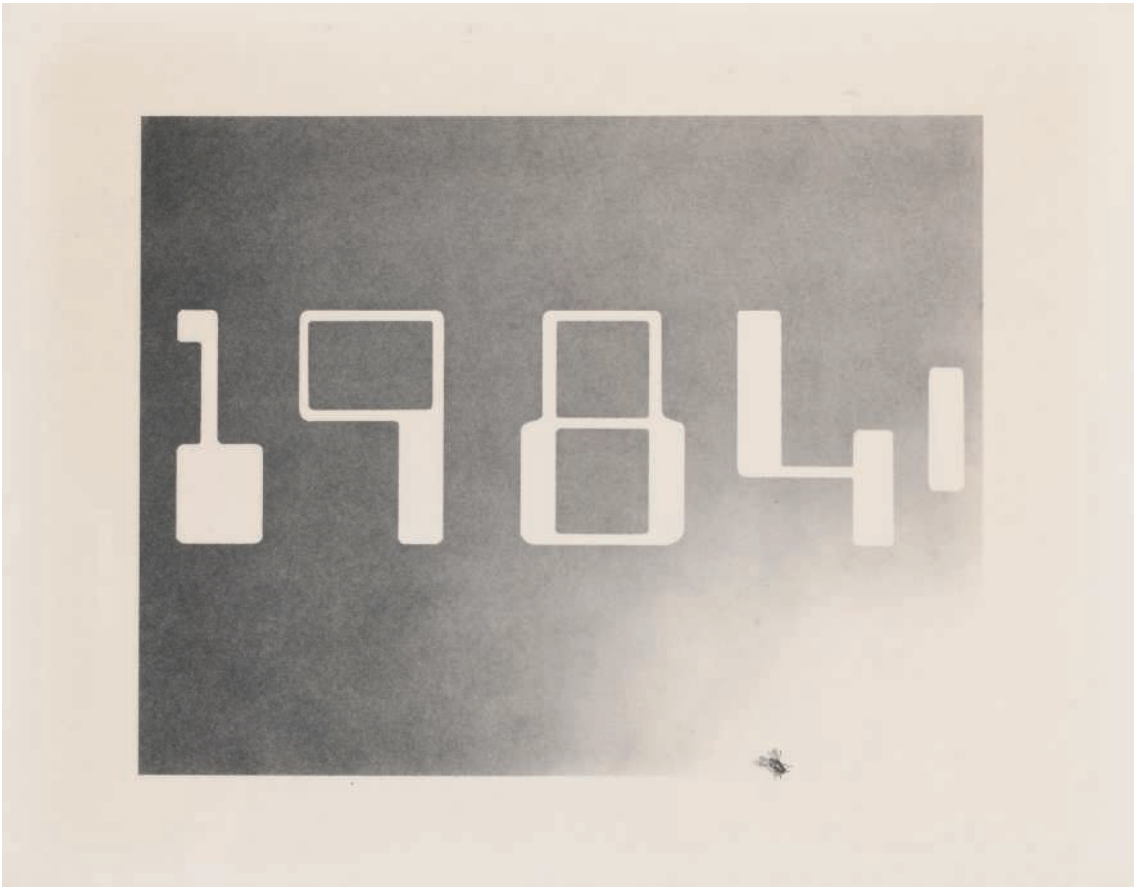
The end result is something new and familiar at the same time. Whereas the etched and painted versions of Wayne's signature motifs are typically hard-edged, as if from an advert in an old glossy magazine, the works created in monotype are closer almost to painted recollection, a depiction of the feeling evoked by remembering a confectioner's window seen many years ago, as a child. In so doing, Thiebaud invites us to reconnect with scenes from our own past. This evocation of early, powerful memories is done with such a light touch that we're almost unaware of what prompted it. That's nothing if not deceptive.



Wayne Thiebaud, *Cakes*, 1963, National Gallery, Washington DC.
© 2018 Wayne Thiebaud / Licensed by VAGA, New York, NY.



Thiebaut 1991



148

EDWARD RUSCHA (B. 1937)

1984

lithograph with hand-coloring, on Arches Cover paper, 1967, signed and dated in pencil, numbered 59/60 (there were also sixteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, otherwise in generally good condition, framed
Image: 14 x 17⁷/₈ in. (356 x 454 mm.)
Sheet: 20 x 25 in. (508 x 635 mm.)

\$20,000-30,000

LITERATURE:

Engberg 6; Gemini 57



149

EDWARD RUSCHA (B. 1937)

Some Los Angeles Apartments, from *Book Covers*

lithograph, on Arches paper, 1970, initialed and dated in pencil, numbered 24/30, published by Graphicstudio, Tampa, Florida, with their blindstamp, with full margins, pale light-staining, otherwise in generally good condition, framed

Image: 8½ x 11⅞ in. (216 x 289 mm.)

Sheet: 16 x 20⅞ in. (406 x 511 mm.)

\$5,000-7,000

LITERATURE:

Engberg 46; Corlett 28



150

VARIOUS ARTISTS

Ten from Leo Castelli, Tanglewood Press, Inc., New York, 1968

the complete set of ten signed and inscribed screenprints, lithographs and multiples in colors, on various papers and materials, copy A of Y (an artist's proof, the edition was 200), with original gray cloth-covered case with the title printed on the label

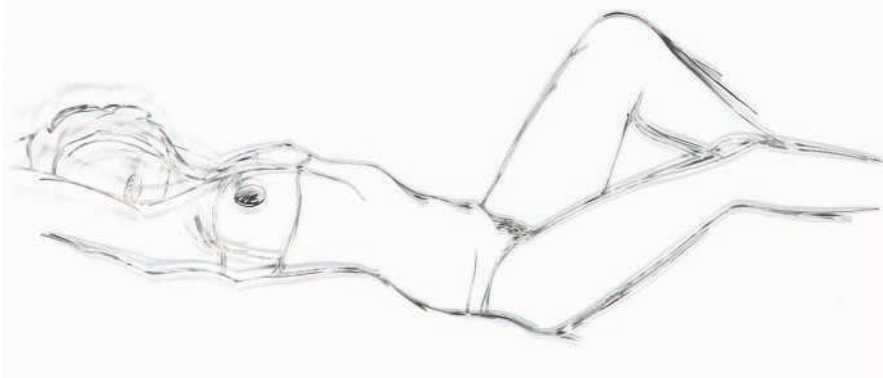
Overall: 25½ x 20⅞ x 8¾ in. (638 x 531 x 223 mm.)

album

\$70,000–100,000

Including: LEE BONTECOU, *Untitled*; JASPER JOHNS, *The Critic Sees* (ULAE 39); DONALD JUDD, *Untitled* (S. 1); ROY LICHTENSTEIN, *Fish and Sky* (C. 50); ROBERT MORRIS, *Model*; LARRY POONS, *Untitled*; ROBERT RAUSCHENBERG, *Passport* (F. 39); JAMES ROSENQUIST, *Sketch for Forest Ranger* (not in Glenn); AFTER FRANK STELLA, *Fortin de las Flores* (First Version) (A. I.B); ANDY WARHOL, *Portraits of the Artists* (F. & S. II.17)





151

TOM WESSELMANN (1931-2004)

Amy Reclining

laser-cut stainless steel wall relief, 1985, with incised signature and date, numbered 15/50, published by Sidney Janis Editions, New York
Overall: 12 $\frac{5}{8}$ x 33 in. (321 x 838 mm.)

\$35,000–45,000



152

TOM WESSELMANN (1931-2004)

Steel Drawing/Wildflower Bouquet
Edition

enamel on laser-cut steel wall relief, 1987, with the incised signature and dated '87', numbered 11/30, edition details annotated in black felt-tip pen on white paint on the reverse (as issued), published by Sidney Janis Gallery, New York, in very good condition

Overall: 38 x 24 $\frac{3}{4}$ in. (965 x 629 mm.)

\$25,000–30,000



153

TOM WESSELMANN 1931-2004)

Blonde Vivienne

screenprint in colors, on museum board, 1988-89, signed and dated in pencil, numbered 15/100, published by International Images Inc., Putney Vermont, with full margins, in very good condition, framed

Image: 43¾ (1111 mm.) (Diameter)

Sheet: 56 x 57 in. (1422 x 1488 mm.)

\$10,000-15,000



154

ALEX KATZ (B. 1927)

Orange Hat, from *Alex and Ada, the 1960's to the 1980's*

screenprint in colors, on Arches paper, 1990, signed in pencil, numbered 136/150 (there were also 30 artist's proofs), published by Gaultney-Klineman Art, New York, the full sheet, generally in very good condition, framed
Image & Sheet: 18 x 36 in. (455 x 914 mm.)

\$12,000-18,000

LITERATURE:

Schröder 245



155

TOM WESSELMANN (1931-2004)

Bedroom Portfolio

the complete set of five embossed prints with additions in pencil and Liquitex, on Arches paper, 1978, each signed and dated in pencil and numbered 7/20 (there were also six artist's proof sets), published by the artist, 1979, each with full margins, in very good condition, with original handwritten justification page
Each Image: 6½ x 6¾ in. (156 x 172 mm.)
Each Sheet: 10 x 11 in. (254 x 279 mm.)

\$20,000-30,000





156

KEITH HARING (1958-1990)

Totem (Concrete)

wall relief concrete multiple in grey, 1988-89, signed, dated '89' and numbered 24/25 in black felt-tip pen on the accompanying copper plaque (there were also seven artist's proofs), published by Edition Schellmann, New York and Munich, in very good condition

Overall: 71½ x 21½ x 2 in. (1826 x 546 x 51 mm.)

\$50,000-70,000



157
KEITH HARING (1958-1990)

Pop Shop II

the complete set of four screenprints in colors, on wove paper, 1988, each signed, dated in pencil and numbered 126/200 (there were also 20 artist's proofs), published by Martin Lawrence Limited Editions, New York, with full margins, in very good condition, framed
 Image: 10 ½ x 13 ½ in. (267 x 340 mm.)
 Sheet: 12 x 15 in. (305 x 381 mm.)

\$30,000-50,000

EXHIBITED:
 Littmann pp. 96-97



PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

158

GEORGE SEGAL (1924-2000)

Fragment: Figure VIII

cast plaster relief multiple, 1970, signed and dated in ink on the underside, numbered 7/8, pale surface soiling in places, otherwise in generally good condition

Overall: 37½ x 18 x 9¾ in. (953 x 457 x 248 mm.)

\$8,000-12,000



159

ROBERT COTTINGHAM (B. 1935)

American Signs

the complete set of twelve screenprints in colors, on wove paper, 2009, each signed, dated and titled in pencil, numbered 21/100 (there were also ten artist's proofs), published by American Images Atelier, New York, each with full margins, in very good condition, with the original grey fabric-covered box with artist and title embossed with silver foil

Each Image: 32 x 31¾ in. (813 x 807 mm.)

Each Sheet: 37¾ x 36¾ in. (959 x 934 mm.)

\$10,000-15,000



160

RICHARD ESTES (B. 1932)

Holland Hotel

screenprint in colors, on three laminated sheets of Rives paper, 1980, signed in gold ink, numbered 77/100 (there were also fifteen artist's proofs), published by Parasol Press, Ltd., New York, with full margins, in generally good condition, framed

Image: 44½ x 71½ in. (1130 x 1816 mm.)

Sheet: 47½ x 75¾ in. (1207 x 1924 mm.)

\$10,000–15,000

LITERATURE:

Arthur p. 127



161

DAMIEN HIRST (B. 1965)

Big Love

screenprint in colors with diamond dust, on wove paper, 2010, signed in pencil, numbered 24/50, published by Other Criteria, London, the full sheet, in very good condition, framed
Sheet: 60 $\frac{1}{2}$ x 59 $\frac{3}{8}$ in. (1540 x 1508 mm.)

\$30,000-50,000



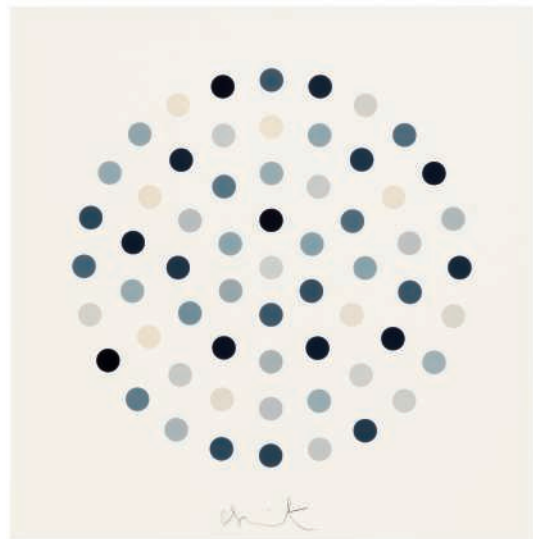
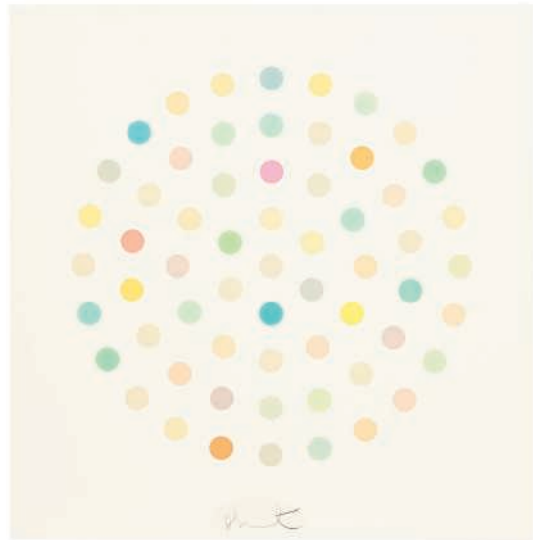
162

DAMIEN HIRST (B. 1965)

Gold Thioglucose

screenprint in colors with gold leaf, on Somerset tub paper, 2008, signed in pencil, numbered 21/45, published by Other Criteria, London, with full margins, in very good condition, framed
Image: 22 x 29 $\frac{7}{8}$ in. (559 x 759 mm.)
Sheet: 29 $\frac{1}{2}$ x 37 $\frac{1}{4}$ in. (749 x 946 mm.)

\$18,000-25,000



163

DAMIEN HIRST (B. 1965)

Cinchonidine; Ciclopirox Olamine; Cineole

the complete set of three etchings in colors, on Hahnemühle etching paper, 2004, each signed in pencil and inscribed 'AP' on the reverse (an artist's proof set, the edition was 145), published by The Paragon Press, London, each with full margins, in very good condition, framed

Each Diameter: 34 in. (864 mm.)

Each Sheet: 45% x 44% in. (1153 x 1127 mm.)

\$30,000-40,000

LITERATURE:

Paragon pp. 158-161



164

DAMIEN HIRST (B. 1965)

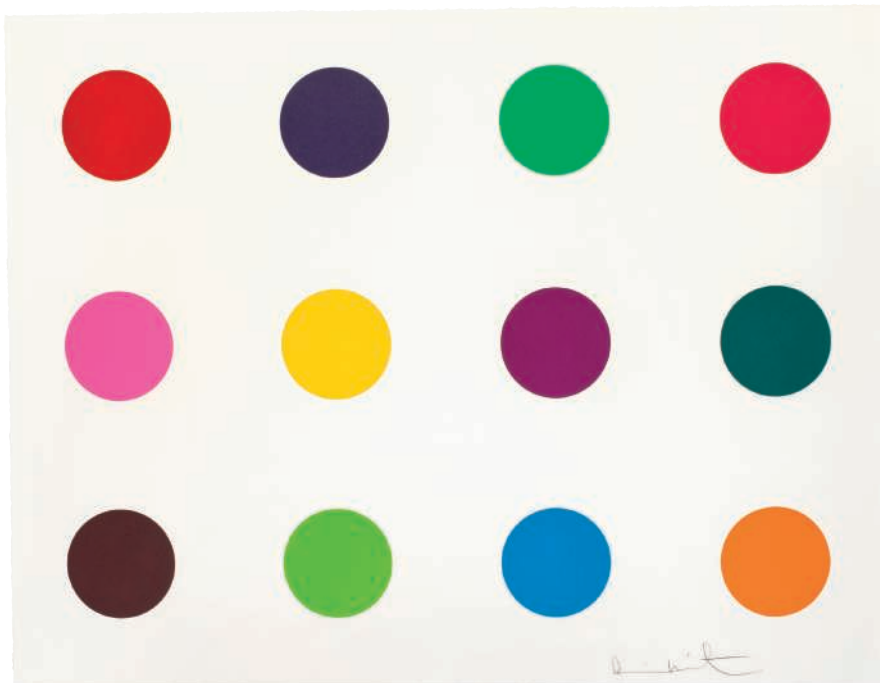
Doxylamine

etching in colors, on Hahnemühle etching paper, 2007, signed in pencil, numbered 13/75 on the reverse (there were also fifteen artist's proofs), published by The Paragon Press, London, with full margins, in very good condition
Image: 17 x 23 in. (432 x 584 mm.)
Sheet: 32¼ x 36⅞ in. (819 x 937 mm.)

\$7,000–10,000

LITERATURE:

Paragon Press pp. 156-157



165

DAMIEN HIRST (B. 1965)

Methionine, from *12 Woodcut Spots*

woodcut in colors, on Somerset White paper, 2010, signed in pencil, numbered 27/48 on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, the full sheet, in very good condition
Sheet: 24¾ x 32 in. (629 x 813 mm.)

\$8,000–12,000

166

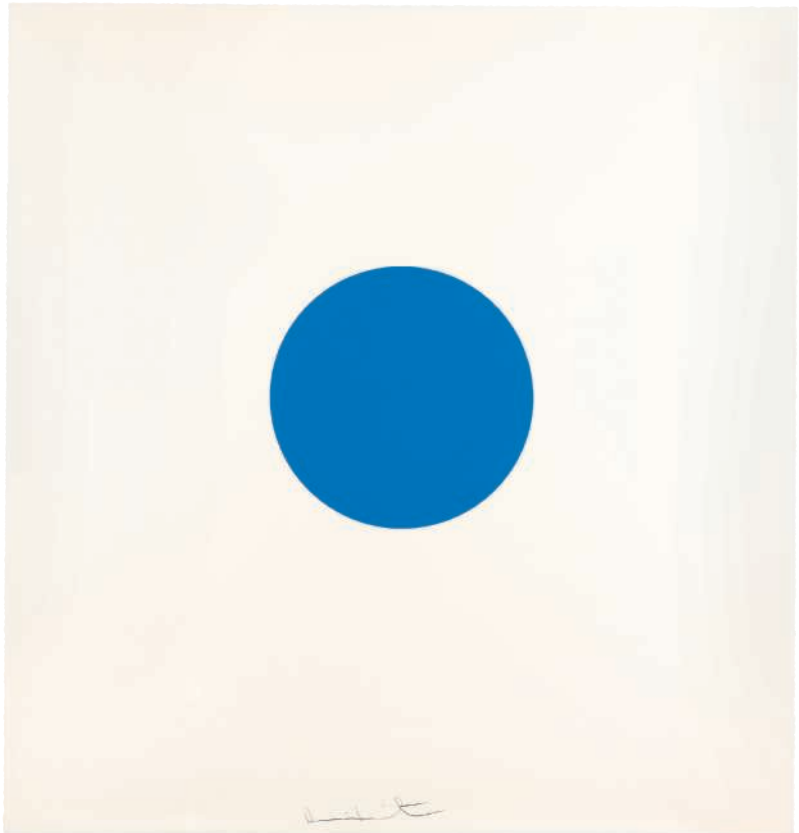
DAMIEN HIRST (B. 1965)

Pridinol, from *12 Woodcut Spots*

woodcut in blue, on Somerset White paper, 2010, signed in pencil, inscribed 'AP' on the reverse (an artist's proof, the edition was 24), published by The Paragon Press, London, the full sheet, in very good condition

Sheet: 38 x 36 in. (965 x 914 mm.)

\$4,000–6,000



167

TAKASHI MURAKAMI (B. 1962)

Three Prints by the Artist

three offset lithographs in colors, on wove paper, 2003-09, 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: 40¼ x 28½ in. (1028 x 727 mm.)

\$2,000–3,000

Including: *Kaikai with Moss*; *Kaikai and Kiki: Lots of Fun*; *Reversed Double Helix*





PROPERTY FROM THE COLLECTION OF ELIZABETH BROOKE BLAKE

168

JEFF KOONS (B. 1955)

Puppy (Vase)

glazed white ceramic vase, 1998, with incised signature and date on the underside, numbered 1387/3000, published by Art of this Century, New York and Paris, with their incised stamp, in very good condition
Height: 17 ½ in. (445 mm.)

\$8,000–12,000



169

YOSHITOMO NARA (B. 1959)

Sleepless Night (Sitting)

mixed-media multiple in colors, 2007, signed in felt-tip pen on the wooden certificate, numbered 244/300, published Tomio Koyama Gallery, Toyko, in very good condition, with original wooden certificate of authenticity, stand and wooden box

Overall: 9½ x 14½ x 10¼ in. (241 x 359 x 260 mm.)

\$40,000–60,000

170

GERHARD RICHTER (B. 1932)

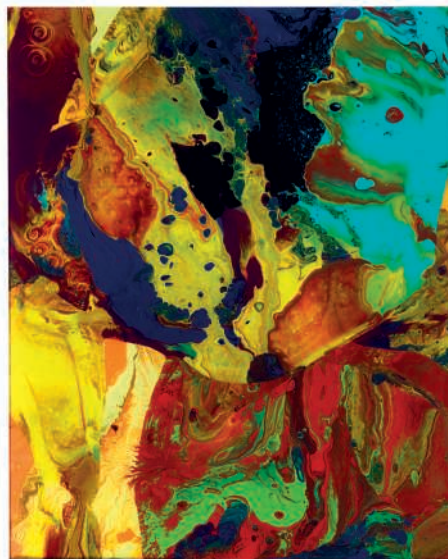
Bagdad

diasec C-print in colors, on aluminum, 2014, a facsimile object after *Bagdad* (Catalogue Raisonné 914-1) from an unsigned edition, numbered 334/500 in black felt-tip marker on the reverse, with the authentication label on the reverse, published by Heni Productions, London, in very good condition, with original cardboard box
Overall: 19½ x 15½ in. (495 x 397 mm.)

\$4,000–6,000

LITERATURE:

Heni Productions Catalogue Number P9



171

GERHARD RICHTER (B. 1932)

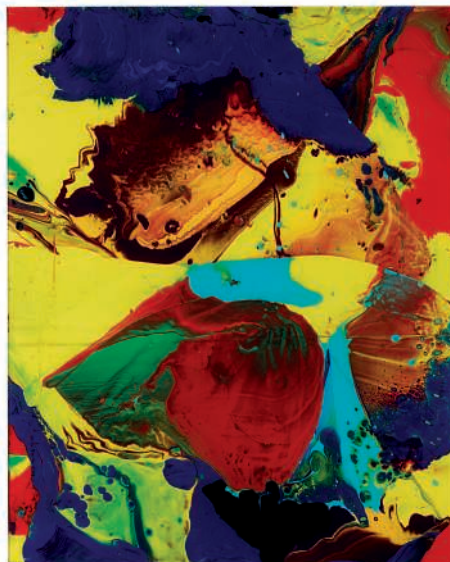
Bagdad

diasec C-print in colors, on aluminum, 2014, a facsimile object after *Bagdad* (Catalogue Raisonné 914-2) from an unsigned edition, numbered 393/500 in black felt-tip marker on the reverse, with the authentication label on the reverse, published by Heni Productions, London, generally in very good condition, with original cardboard box
Overall: 19½ x 15½ in. (495 x 397 mm.)

\$5,000–7,000

LITERATURE:

Heni Productions Catalogue Number P10



172

GERHARD RICHTER (B. 1932)

Aladin

diasec C-print in colors, on aluminum, 2014, a facsimile object after *Aladin* (Catalogue Raisonné 915-8) from an unsigned edition, numbered 337/500 in black felt-tip marker on the reverse, with the authentication label on the reverse, published by Heni Productions, London, in very good condition, with original cardboard box
Overall: 14½ x 19½ in. (368 x 499 mm.)

\$3,000–5,000

LITERATURE:

Heni Productions Catalogue Number P11



CHRISTIE'S

Andy Warhol: *Sunsets* | online

PRINTS AND MULTIPLES

Thursday 12-Monday 23 April 2018
christies.com/printsonline

VIEWING

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

| | | |
|-----------|----------|--------------------|
| Saturday | 14 April | 10.00 am - 5.00 pm |
| Sunday | 15 April | 10.00 am - 5.00 pm |
| Monday | 16 April | 10.00 am - 5.00 pm |
| Tuesday | 17 April | 10.00 am - 8.00 pm |
| Wednesday | 18 April | 10.00 am - 5.00 pm |

FILM SCREENING

Andy Warhol, *SUNSET*, 1967

16mm film in color and with sound (33 minutes)

Tuesday 17 April 7.00 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 to schedule a viewing.

CONTACT INFORMATION

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Head of Sale, eCommerce
Prints and Multiples
printsonline@christies.com
+1 212 636 2002

In the mid-1960s John and Dominique de Menil commissioned Andy Warhol to produce a film of spiritual significance for a proposed ecumenical chapel at the 1968 San Antonio World's Fair. Subsequently, Warhol recorded on 16mm film over the course of 33 minutes a sunset over the Pacific Ocean in California. The real-time footage features the deep voice of Velvet Underground singer Nico reading poetry off-screen and shows the slow and colorful shift of atmospheric light at dusk as the sun fades into the horizon.

A still from the film is widely considered to be the source image for Warhol's 1972 eponymous series of screenprints designed for famed architects Johnson & Burgee's project the Hotel Marquette Minneapolis, Minnesota. When the hotel was renovated in 1981, the prints were returned to Warhol to be signed, numbered and stamped 'HOTEL MARQUETTE PRINTS'.

Warhol ultimately printed 632 distinct Sunset screenprints, 472 of which were used in the hotel rooms and 160 assembled into 40 unique portfolios of four prints. All prints used three screens — one to apply the background bands of color, one for the sun itself and one with a single-color dot pattern.

Although each print is unique, Sunset marks Warhol's first portfolio wherein the prints are numbered and assembled as standard edition prints. Pushing the traditional boundaries for editioned prints and blurring the lines between his unique material and his printed editions, the Sunset series is widely considered to be one of Warhol's most expressive projects.

1

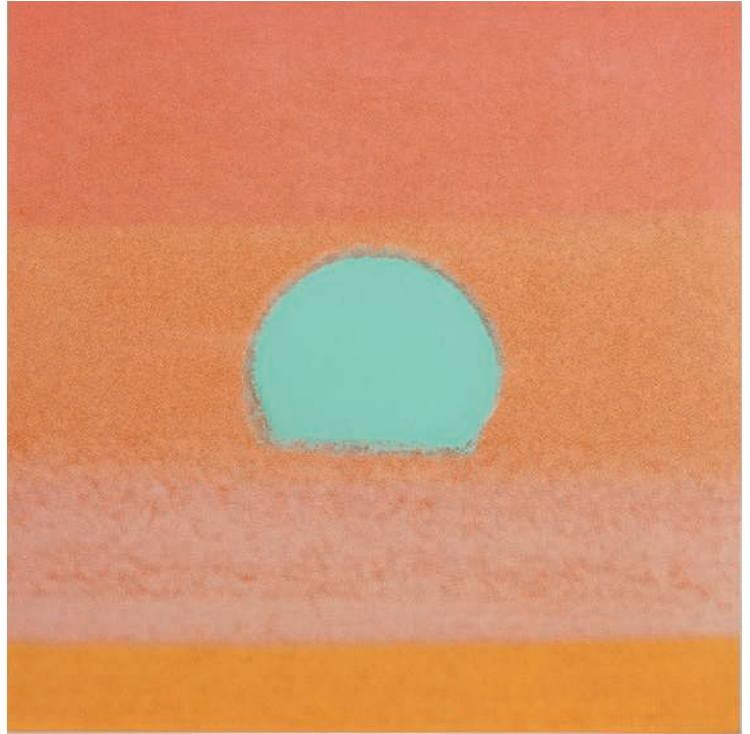
ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 180/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33⁷/₈ x 33⁷/₈ in. (860 x 860 mm.)

\$40,000 - 60,000



2

ANDY WARHOL (1928-1987)

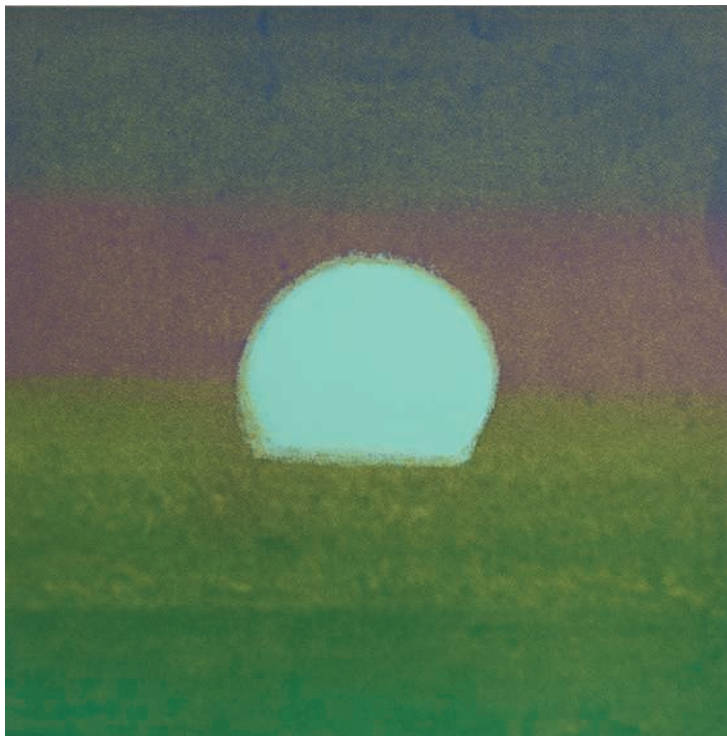
Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 188/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33⁷/₈ x 33⁷/₈ in. (860 x 860 mm.)

\$40,000 - 60,000





3

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 212/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$30,000 - 50,000



4

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 205/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$25,000 - 35,000

5

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 148/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (860 x 860 mm.)

\$40,000 - 60,000



6

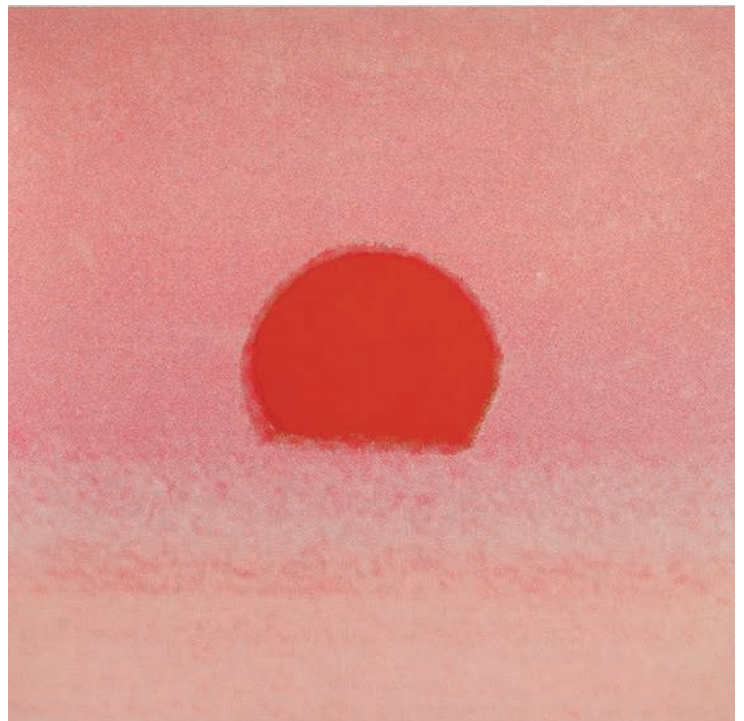
ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 131/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (860 x 860 mm.)

\$25,000 - 35,000





7

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 7/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{3}{4}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$40,000 - 60,000



8

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 184/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{3}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$40,000 - 60,000

9

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 192/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$40,000 - 60,000



10

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed and dated in pencil, numbered 125/470 (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse

Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$30,000 - 50,000



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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on 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 any 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 upon 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:

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This **additional warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.,
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a "cardholder not present" (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) 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

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

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

- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) 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:
- charge you storage fees while the **lot** is still at our saleroom; or
 - 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. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

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

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

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦

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

Δ

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

Δ Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by 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.

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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

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.

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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.

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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

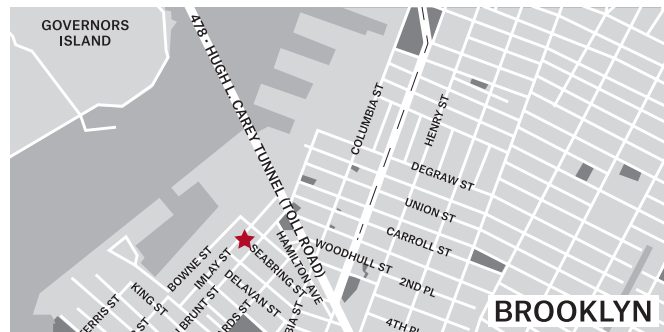
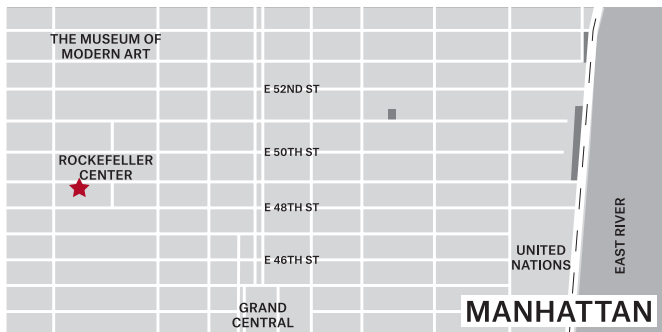
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|--|---|--|
| CHARGES PER LOT | LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture | SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
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| Storage per day | \$10 | \$6 |
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| All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion. | | |

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
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 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

INVITATION TO CONSIGN



CLAUDE MONET (1840-1926)
Coucher de soleil
signed 'Claude Monet' (lower right)
pastel on paper
8 5/8 x 14 1/8 in. (21.8 x 35.8 cm.)
Executed *circa* 1868
Pre-sale estimate: £200,000 – 300,000
Price realized: £1,568,750

IMPRESSIONIST AND MODERN ART DAY AND WORKS ON PAPER SALES

London, 21 June 2018

VIEWING

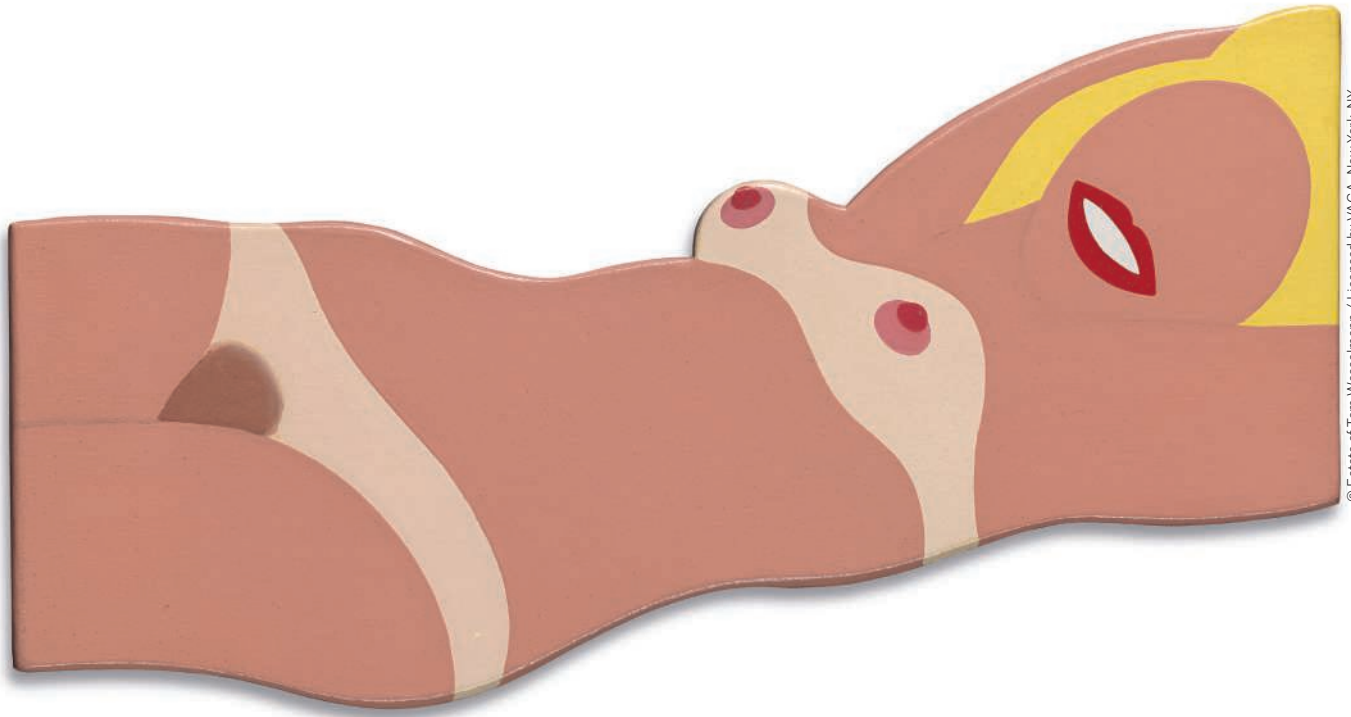
June 2018
8 King Street
London SW1Y 6QT

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omarchitelli@christies.com
+44 207 389 2980

Head of Day sale
Michelle McMullan
mmcullan@christies.com
+44 207 389 2137

CHRISTIE'S



© Estate of Tom Wesselmann / Licensed by VAGA, New York, NY

TOM WESSELMANN (1931-2004)
Little Great American Nude #27
acrylic and gesso on Novaply
8 x 16 in. (20.3 x 40.6 cm.)
Painted in 1965.
\$400,000-600,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 17 May 2018

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12-17 May 2018
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+1 212 636 2100

CHRISTIE'S

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
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follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



HENRI DE TOULOUSE-LAUTREC (1864-1901)
La Clownesse assise (Mademoiselle CHA-U-KA-O), from *Elles*
lithograph in colors
Sheet: 20 ½ x 15 ⅞ in. (521 x 403 mm.)
Executed in 1896.
This work is number 27 from an edition of 100.
\$200,000-300,000

CHRISTIE'S



Property from the Hotung Family Collection
EDGAR DEGAS (1834-1917)
Femme nue assise, s'essuyant
stamped with signature 'Degas' (Lugt 658; lower left)
charcoal on paper
20 x 25 $\frac{7}{8}$ in. (51 x 64.6 cm.)
\$70,000-100,000

**IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE**

New York, 16 May 2018

VIEWING

May 2018
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

PRINTS AND MULTIPLES

THURSDAY 19 APRIL 2018 AT 6.00 PM
AND FRIDAY 20 APRIL 2018 AT 10.00 AM AND 2.00 PM
20 Rockefeller Plaza
New York, NY 10020

CODE NAME: PRIYA
SALE NUMBER: 16121

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

16121

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New York, 14 June 2018

VIEWING

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Dinner & Silent Auction

honoring

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Artist, New York

Stephen Coppel
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Lea, Luis, and Shaye Remba
Mixografia, Los Angeles

ipcnny.org/benefit2018



Dorothea Rockburne. *Radiance*, 1983. Double-sided, six-color lithograph on vellum, folded and mounted on ragboard. Ragboard: 39 1/8 x 31 5/8 in. Printed and published by Gemini G.E.L., Los Angeles. Edition: 37. Image courtesy of Gemini G.E.L., © 2018 Dorothea Rockburne

PAPER

PRINT



**PAPER/PRINT: AMERICAN HAND
PAPERMAKING, 1960s TO TODAY**

CURATED BY
SUSAN GOSIN & MINA TAKAHASHI

APRIL 5–JUNE 14, 2018

David Hockney. *Gregory in the Pool (Paper Pool 4)*, 1978. Colored and pressed paper pulp. 32 x 50 in. Published by Tyler Graphics Ltd., Bedford, NY. Variation Q of 20 variants. Collection of the Jordan Schnitzer Family Foundation. © David Hockney / Tyler Graphics Ltd.

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