

An abstract watercolor artwork featuring a vibrant orange background with large, expressive teal and light blue washes. The teal areas are layered and textured, with some circular patterns visible. The overall composition is dynamic and layered, with some white and yellowish highlights. The text is overlaid on the upper right and bottom center of the image.

PRINTS AND MULTIPLES

New York 23-25 October 2018

CHRISTIE'S

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Adam McCoy

### INTERNATIONAL HEAD OF DEPARTMENT

Richard Lloyd  
rlloyd@christies.com

### SPECIALISTS

Adam McCoy  
amccoy@christies.com  
Libia Elena Nahas  
lnahas@christies.com

Lindsay Griffith  
lgriffith@christies.com

Lisa Machi  
lmachi@christies.com

### SALE COORDINATOR

Julia Puckette  
jpuckette@christies.com

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Tel +44 (0)20 7389 2328

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Richard Lloyd  
Adam McCoy  
Libia Elena Nahas  
Lindsay Griffith  
Lisa Machi  
Tel +1 212 636 2290

#### PARIS

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



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# PRINTS AND MULTIPLES

TUESDAY 23 - THURSDAY 25 OCTOBER 2018

## PROPERTIES FROM

The Collection of Dr. & Mrs. Joseph  
Becerra Alton  
Works Sold to Benefit Bomb Magazine  
The Estate of Sandy Gallin  
The Collection of Brad Grey  
The Estate of Harry Grubert  
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and Marian B. Javits  
Property Sold to Benefit The Elton John  
AIDS Foundation  
The Estate of Jacquelyn Miller Matisse  
The Collection of Joan A. Mendell  
Collection of a New York Gentleman  
The Collection of Michael Peppiatt  
Property Sold to Benefit The Untermyer  
Gardens Conservancy  
The Estate of Lee Vandervelde, Sold to  
Benefit Charitable Causes  
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21/06/16

Front/back cover  
Lot 281  
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/ Artists Rights Society (ARS), New York.  
(details)

## AUCTION

Tuesday 23 October 2018 at 6.00 pm (Lots 1-62)  
Wednesday 24 October 2018 at 10.00 am (Lots 63-183)  
Wednesday 24 October 2018 at 2.00 pm (Lots 184-277)  
Thursday 25 October 2018 at 10.00 am (Lots 278-363)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	20 October	10.00 am - 5.00 pm
Sunday	21 October	1.00 pm - 5.00 pm
Monday	22 October	10.00 am - 5.00 pm
Tuesday	23 October	10.00 am - 5.00 pm

## AUCTIONEERS

Richard Lloyd (#1459445)  
Tash Perrin (#1039052)

## BIDDING ON BEHALF OF THE SELLER

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

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MICE-16388**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.  
[35]

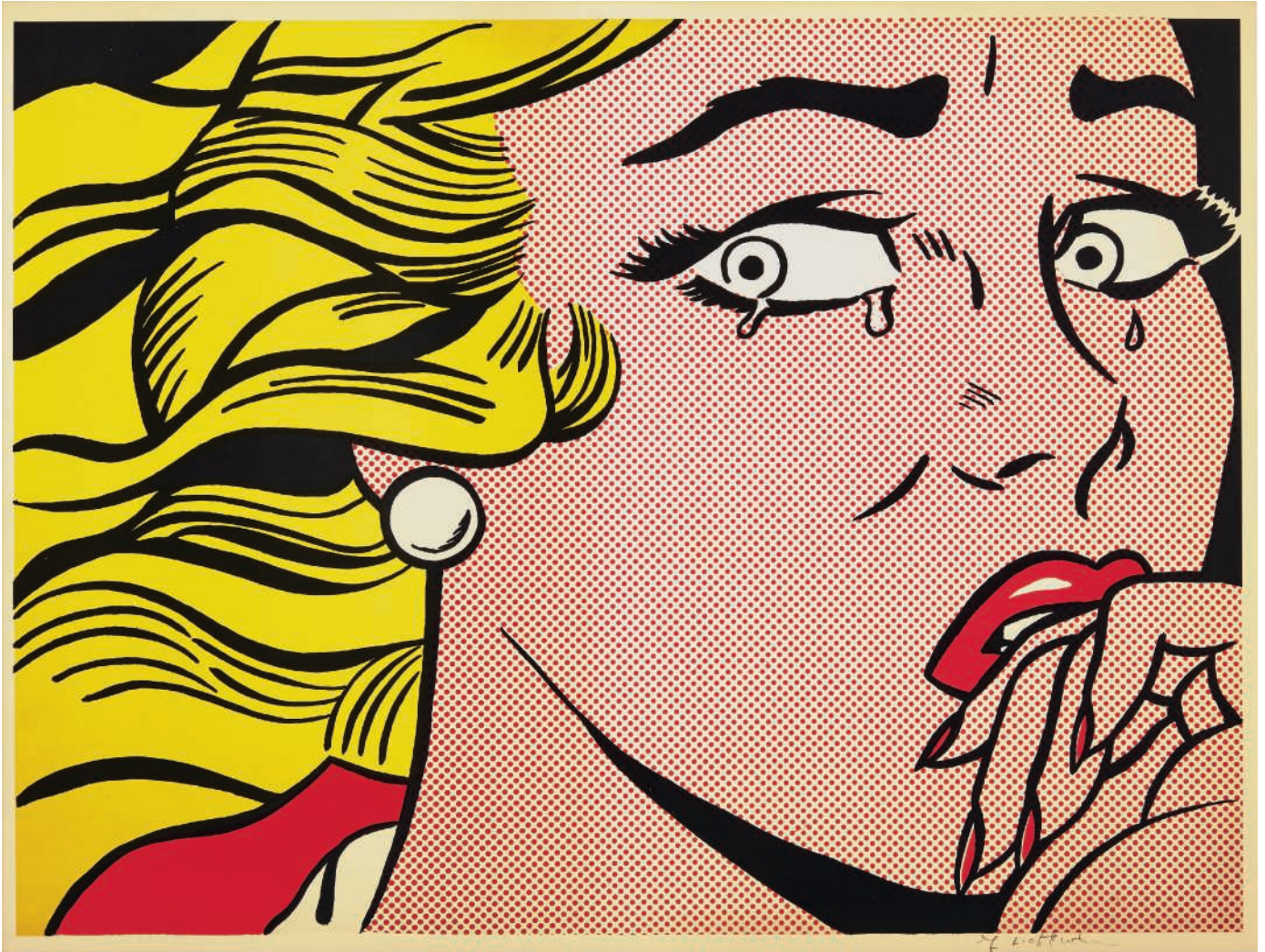
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# CHRISTIE'S



**1**  
**ROY LICHTENSTEIN (1923-1997)**

**Crying Girl**

offset lithograph in colors, on wove paper, 1963, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, with full margins, the yellow slightly attenuated (as is common), the sheet toned  
Image: 17¼ x 23¼ in. (438 x 591 mm.)  
Sheet: 18 x 24 in. (457 x 610 mm.)

\$30,000–50,000

**LITERATURE:**  
Corlett II.1

2

**ROY LICHTENSTEIN (1923-1997)**

**Foot and Hand**

offset lithograph in colors, on wove paper, 1964, signed and dated in pencil, numbered 171/300, published by Leo Castelli Gallery, New York, with full margins, a flattened vertical fold in the center of the sheet, a moisture stain at the upper sheet edge, the sheet toned

Image: 16¾ x 21 (425 x 533 mm.)

Sheet: 17¼ x 21½ in. (438 x 546 mm.)

\$5,000-7,000

**LITERATURE:**

Corlett II.4



3

**ROY LICHTENSTEIN (1923-1997)**

**Brushstroke**

screenprint in colors, on heavy wove paper, 1965, signed in pencil, numbered 251/280, published by Leo Castelli Gallery, New York, with full margins, soft scuffs in places in the matte black ink, otherwise in good condition, framed

Image: 22¼ x 28½ in. (565 x 724 mm.)

Sheet: 23 x 29 in. (584 x 737 mm.)

\$8,000-12,000

**LITERATURE:**

Corlett II.5





**4**

**ANDY WARHOL (1928-1987)**

*Flowers: one plate*

screenprint in colors, on wove paper, 1970, signed in ball-point pen on the reverse, stamp-numbered 24/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the purple unevenly attenuated, nicks in places at the sheet edges (with associated minor ink loss), framed

Sheet: 36 x 35 $\frac{7}{8}$  in. (914 x 911 mm.)

\$20,000–30,000

**LITERATURE:**

Feldman & Schellmann II.68



**5**

**ANDY WARHOL (1928-1987)**

*Tattooed Woman Holding Rose*

off-set lithograph in orange, on green thin wove paper, *circa* 1955, with the 'Estate of Andy Warhol' and the 'Andy Warhol Art Authentication Board' ink stamps and annotated 'PM 15.0561' on the reverse, the full sheet, generally in very good condition, with flattened horizontal folds (as issued), light-staining, framed

Sheet: 29 $\frac{3}{8}$  x 11 in. (746 x 279 mm.)

\$12,000–18,000

**LITERATURE:**

not in Feldman & Schellmann



**6**

**ANDY WARHOL (1928-1987)**

*Mao*: one plate

screenprint in colors, on Beckett High White paper, 1972, signed in pencil on the reverse, numbered 'ap 31/50' (an artist's proof, the edition was 250), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, a handling crease above the right shoulder of the subject and one towards the upper left sheet edge, otherwise in very good condition, framed  
Sheet: 36 x 36 in. (914 x 914 mm.)

\$30,000–50,000

**LITERATURE:**

Feldman & Schellmann II.93



7

**ANDY WARHOL (1928-1987)**

Tomato Soup, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 125/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red slightly attenuated (as is common), two 1-in. moisture stains at the lower sheet edge (partially affecting the signature), framed  
Image: 31½ x 18½ in. (803 x 470 mm.)  
Sheet: 35 x 23 in. (889 x 584 mm.)

\$40,000–60,000

**LITERATURE:**

Feldman & Schellmann II.46



8

**ANDY WARHOL (1928-1987)**

New England Clam Chowder, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 112/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the colors slightly attenuated, moisture staining at the right sheet edge, framed  
Image: 31½ x 18½ in. (810 x 470 mm.)  
Sheet: 35 x 23 in. (889 x 584 mm.)

\$10,000-15,000

**LITERATURE:**

Feldman & Schellmann II.57



9

**ANDY WARHOL (1928-1987)**

Vegetarian Vegetable, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse and inscribed 'H' (one of 26 lettered artist's proofs, the edition was 250), published by Factory Additions, New York, with full margins, the colors slightly attenuated, hinged in places on the reverse sheet edges, framed  
Image: 31½ x 18½ in. (810 x 475 mm.)  
Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-25,000

**LITERATURE:**

Feldman & Schellmann II.56



10

**ANDY WARHOL (1928-1987)**

Oyster Stew, from *Campbell's Soup II*

screenprint in colors, on smooth wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 221/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the colors slightly attenuated, creases in places (primarily in the silver ink), soft scuffs throughout, framed  
Image: 31¼ x 18½ in. (807 x 470 mm.)  
Sheet: 35 x 23 in. (888 x 585 mm.)

\$12,000-18,000

**LITERATURE:**

Feldman & Schellmann II.60





11

**ANDY WARHOL (1928-1987)**

Jacqueline Kennedy I, from *11 Pop Artists I*

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

Image: 20 $\frac{5}{8}$  x 17 $\frac{1}{8}$  in. (526 x 435 mm.)

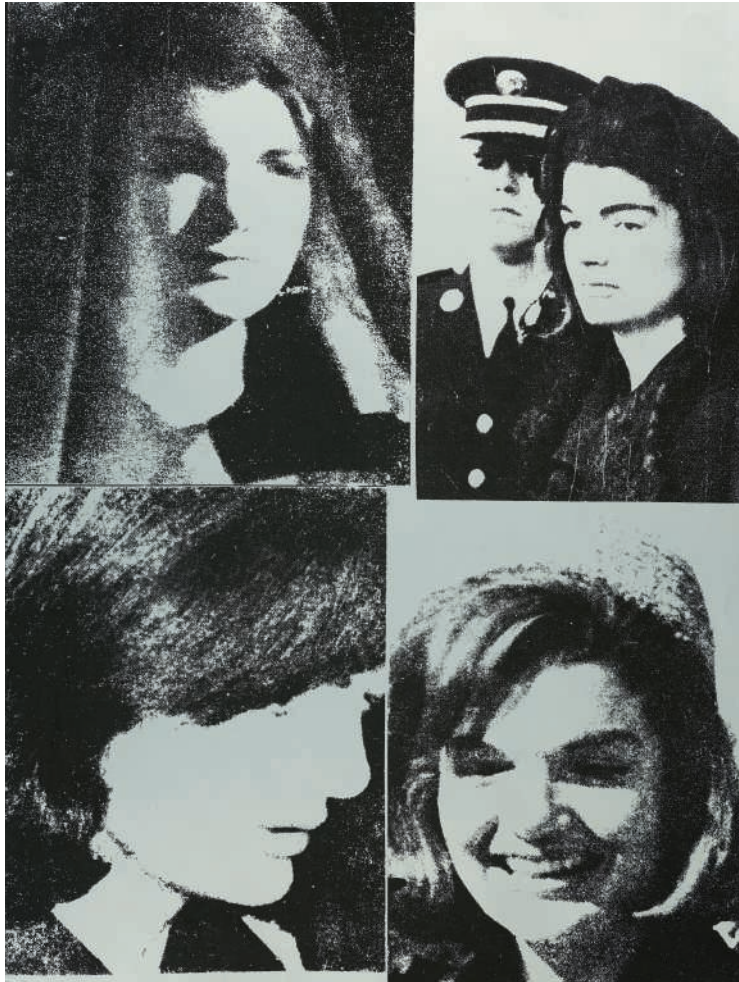
Sheet: 24 x 19 $\frac{7}{8}$  in. (610 x 505 mm.)

\$10,000–15,000

**LITERATURE:**

Feldman & Schellmann II.13

The present work is being offered by the family of Dave Basanow, owner of the Knickerbocker Machine and Foundry Inc., printer of the Eleven Pop Artists portfolio. Warhol visited the Knickerbocker workshop to see a proof of *Jackie I*. Apparently he did not like the positioning of the stamp on the front of the print and asked for the edition to be stamped on the back. Rather than destroy this impression he gave it to a young member of the Basanow family who was helping in the shop at the time. It has remained in the family ever since.



**12**

**ANDY WARHOL (1928-1987)**

Jacqueline Kennedy III (Jackie III), from *11 Pop Artists, Volume III*

screenprint in colors, on wove paper, 1966, with the artist's stamped signature on the reverse, numbered 198/200 (there were also 50 in Roman numerals), published by Original Editions, New York, the full sheet, the blue attenuated to silver (as is common), otherwise in generally good condition, framed  
Sheet: 40 x 30 in. (1016 x 762 mm.)

\$10,000-15,000

**LITERATURE:**

Feldman & Schellmann II.15

**13**

**ROY LICHTENSTEIN (1923-1997)**

*Reverie*, from *11 Pop Artists, Volume II*

screenprint in colors, on smooth wove paper, 1965, signed in pencil, numbered 22/200 (there were also fifty artist's proofs in Roman numerals), published by Original Editions, New York, with wide margins (the sheet edges unevenly trimmed), the red and yellow ink attenuated, framed

Image: 27 x 22 $\frac{7}{8}$  in. (686 x 581 mm.)

Sheet: 29 $\frac{5}{8}$  x 23 $\frac{7}{8}$  in. (752 x 606 mm.)

\$50,000–70,000

**LITERATURE:**

Corlett 38

♪ THE MELODY  
HAUNTS MY REVERIE... ♪



22/50

*of black and white*

## 14

### ANDY WARHOL (1928-1987)

*Marilyn*: one plate

screenprint in colors, on wove paper, 1967, signed in pencil on the reverse, stamp-numbered 47/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the yellow attenuated, paper fibers attached to the surface in places in the subject's forehead (with associated very minor creases), creasing in places at the sheet edges (with associated ink loss), framed  
Sheet: 36 x 36 in. (914 x 914 mm.)

\$120,000–180,000

#### LITERATURE:

Feldman & Schellmann II.31



15

**ANDY WARHOL (1928-1987)**

Marilyn Monroe (Marilyn)

screenprint, on wove paper, circa 1978, a rare unpublished proof (there was no edition), with the artist's copyright stamp, printed by Rupert Jasen Smith, New York, with the 'Andy Warhol Art Authentication Board' ink stamp and inscribed 'A135.095' in pencil on the reverse, the full sheet, some very pale staining in places in the margins, otherwise in very good condition, framed

Image: 18½ x 14 in. (460 x 356 mm.)

Sheet: 22¾ x 17½ in. (569 x 444 mm.)

\$80,000–120,000

**LITERATURE:**

Feldman & Schellmann IIIA.3

***Warhol's Reversals recapitulate his portraits of famous faces but with the tonal values reversed. As if the spectator was looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward. The reversed Marilyns, especially, have a lurid otherworldly glow, as if illuminated by internal footlights***

David Bourdon





© Andy Warhol

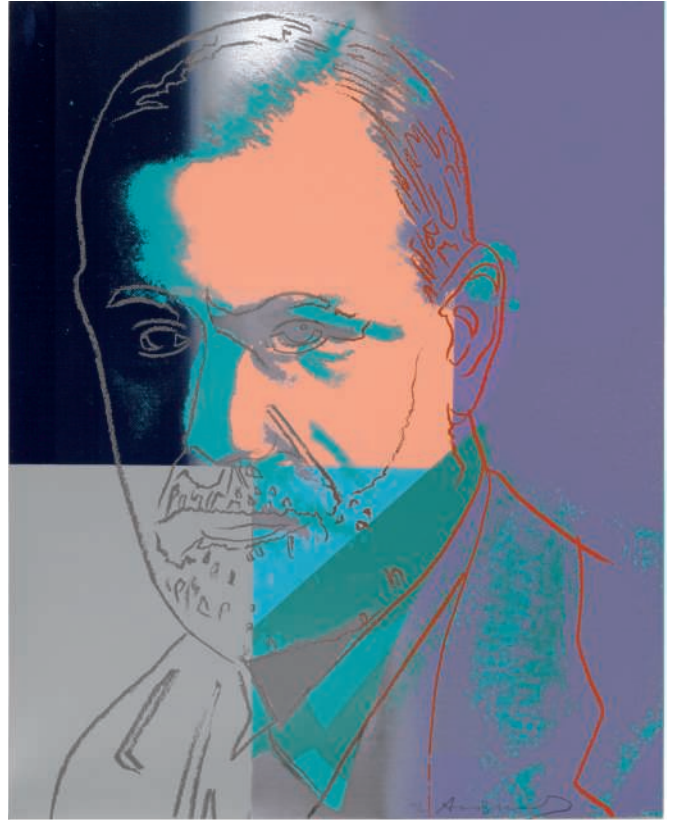


**16**  
**ANDY WARHOL (1928-1987)**

Louis Brandeis, from *Ten Portraits of Jews of the Twentieth Century* screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 192/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., and Jonathan A. Editions, New York and Tel Aviv, Israel, with their copyright inkstamps on the reverse, the full sheet, in generally good condition, framed  
 Sheet: 40 x 32 in. (1016 x 813 mm.)

\$5,000-7,000

**LITERATURE:**  
 Feldman & Schellmann II.230



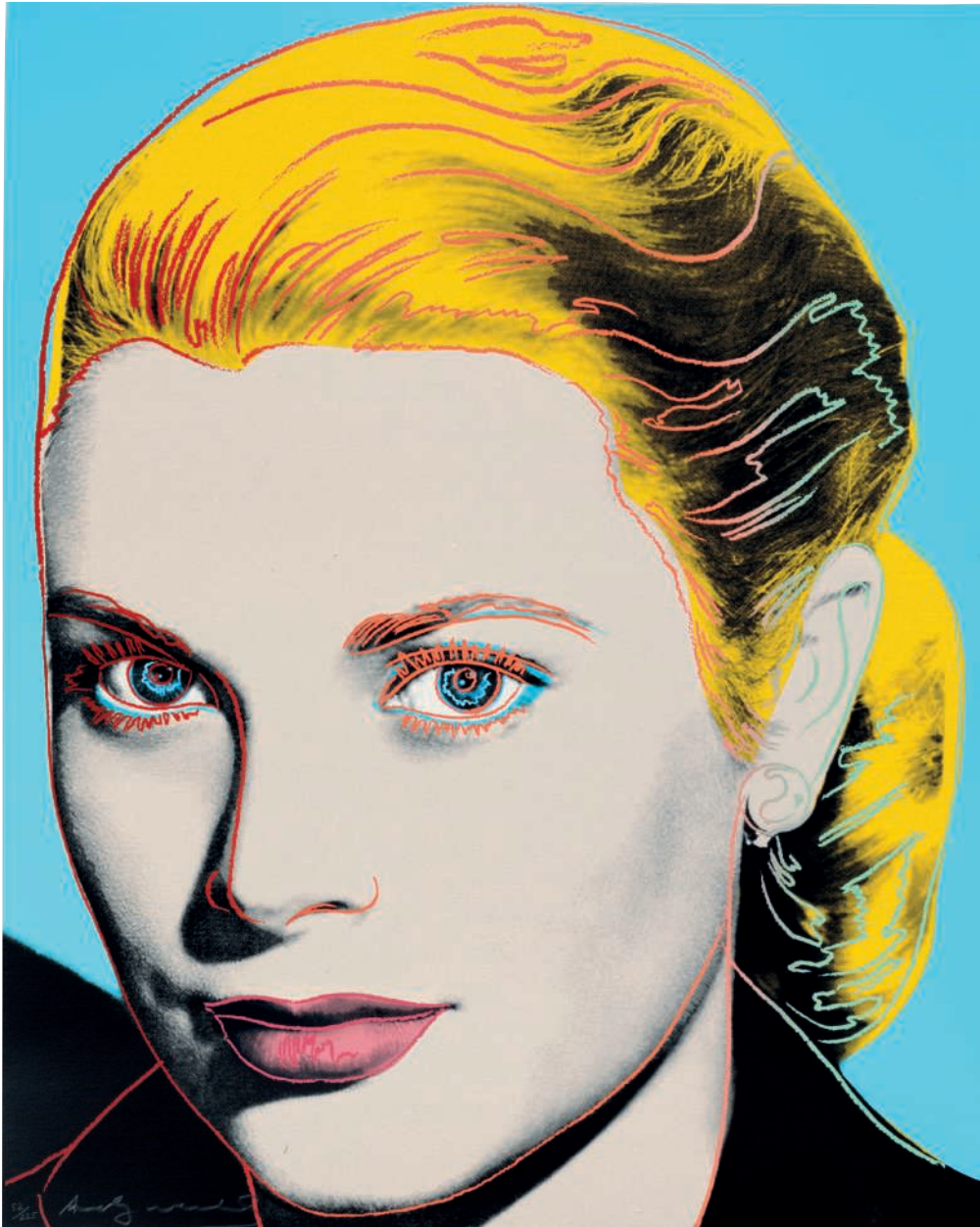
PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**17**  
**ANDY WARHOL (1928-1987)**

Sigmund Freud, from *Ten Portraits of Jews of the Twentieth Century* screenprint in colors, on Lenox Museum Board, 1980, signed in pencil, numbered 122/200 (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc. and Jonathan A Editions, New York and Tel Aviv, Israel, with the artist's copyright ink stamp on the reverse, the full sheet, rippling to the sheet, otherwise in good condition, framed  
 Sheet: 40 x 32 in. (1016 x 813 mm.)

\$20,000-30,000

**LITERATURE:**  
 Feldman & Schellmann II.235



**18**

**ANDY WARHOL (1928-1987)**

Grace Kelly

screenprint in colors, on Lenox Museum Board, 1984, signed in pencil, numbered 52/225 (there were also 30 artist's proofs), published by Institute of Contemporary Art, University of Pennsylvania, Philadelphia, with the artist's copyright ink stamp on the reverse, the full sheet, a diagonal crease at the upper right sheet edge, otherwise in very good condition, framed

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

\$70,000-100,000

**LITERATURE:**

Feldman & Schellmann II.305

**19**

**ANDY WARHOL (1928-1987)**

Mickey Mouse, from *Myths*

unique screenprint with diamond dust in colors, on Lenox Museum Board, 1981, signed in pencil, numbered 'TP 21/30' (a trial proof, the edition was 200), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, in very good condition, framed

Sheet: 38 x 37 $\frac{7}{8}$  in. (965 x 962 mm.)

\$250,000-350,000

**LITERATURE:**

see Feldman & Schellmann II.265



## 20

### ANDY WARHOL (1928-1987)

#### *Myths*

the complete set of ten screenprints in colors with diamond dust (apart from *Dracula*), on Lenox Museum Board, 1981, each signed in pencil and numbered 5/200 (there were also 30 artist's proof sets) (*The Star*, *The Witch* and *Howdy Doody* signed and numbered on the reverse), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright ink stamp on the reverse, each the full sheet, in generally very good condition, framed  
Each Sheet: 38 x 38 in. (965 x 965 mm.)

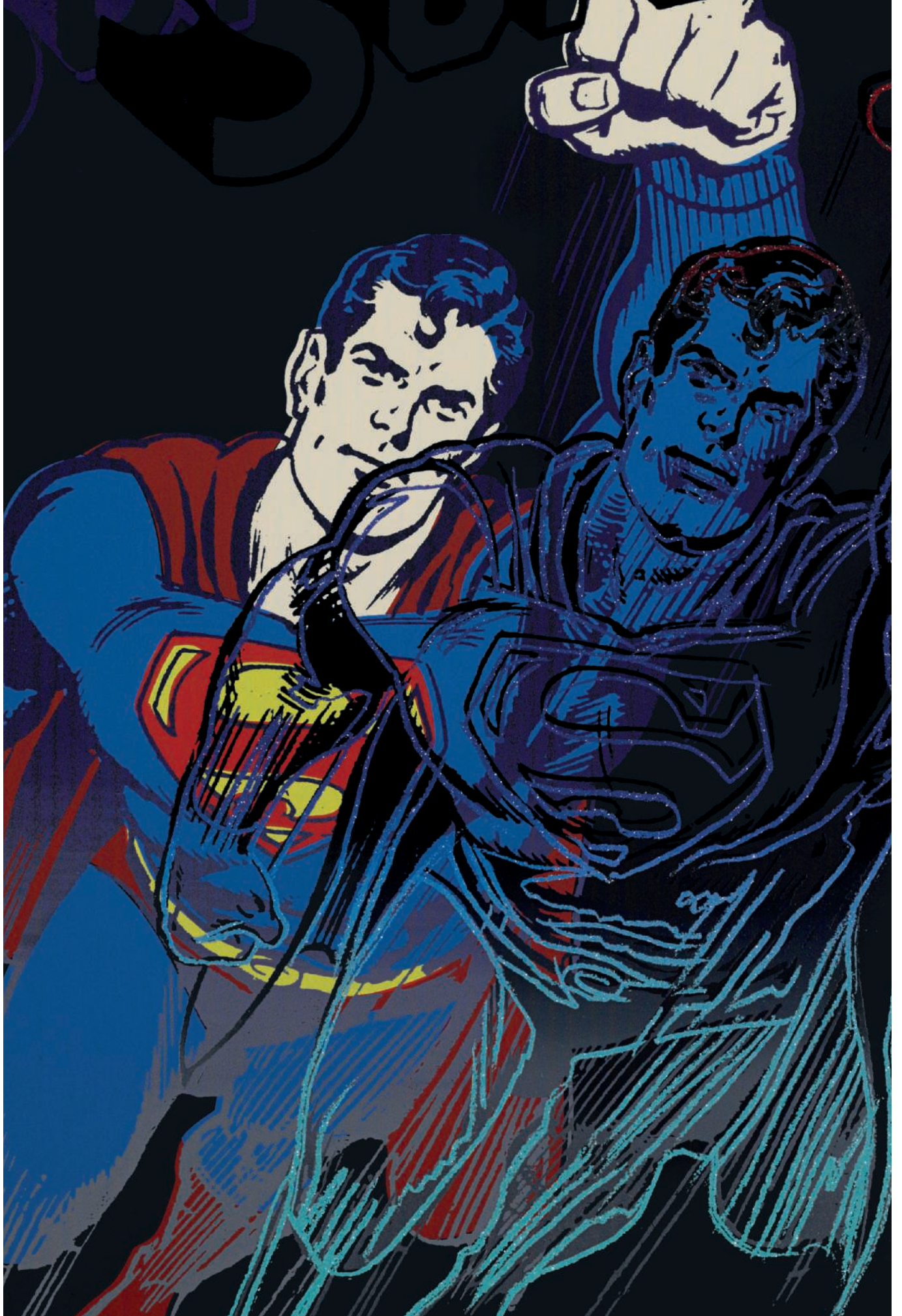
(10)

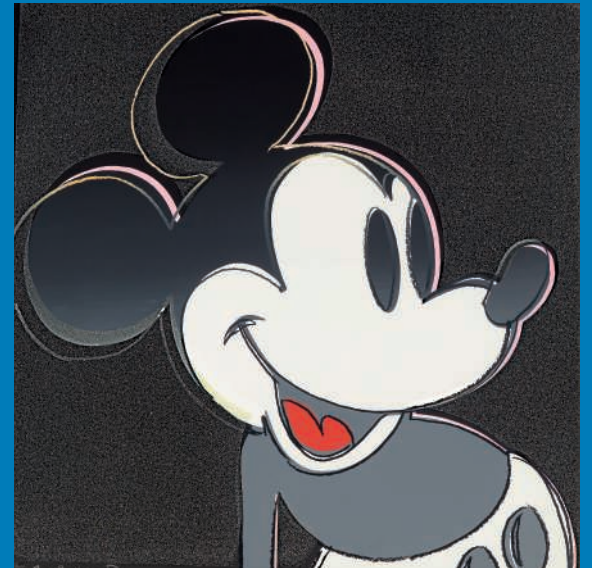
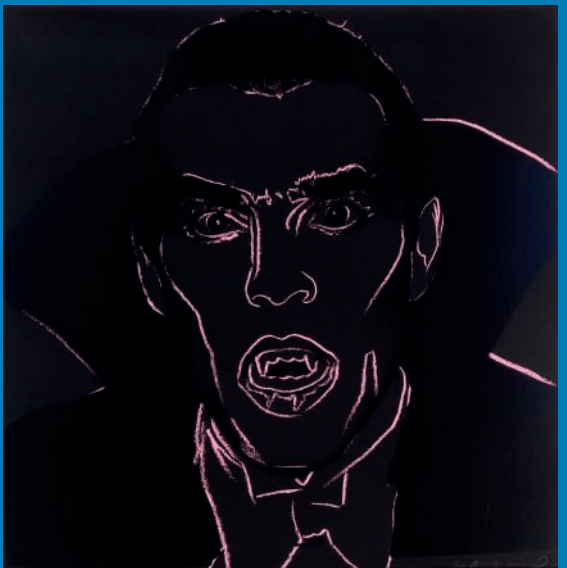
\$450,000–650,000

#### LITERATURE:

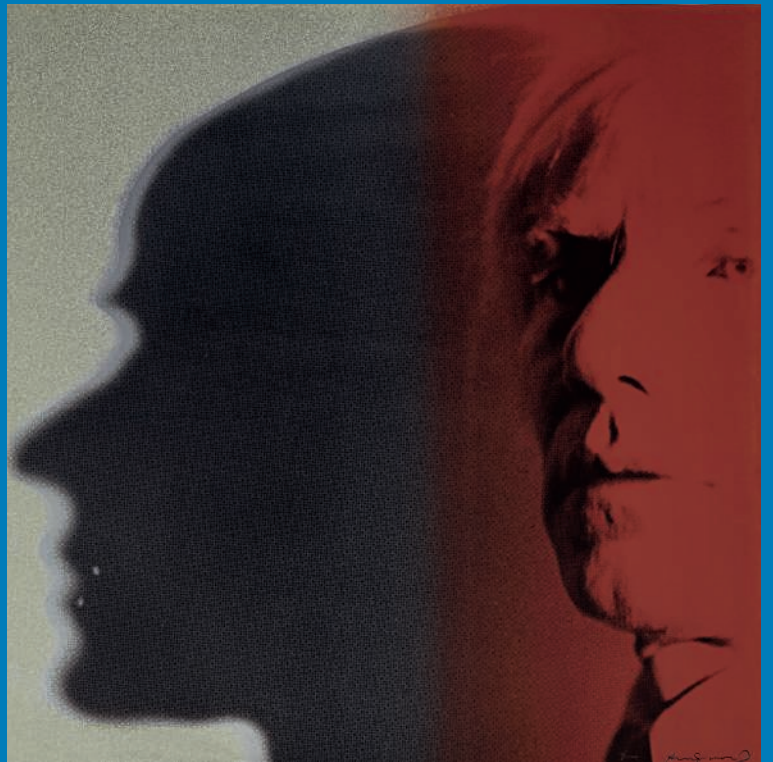
Feldman & Schellmann II.258-267

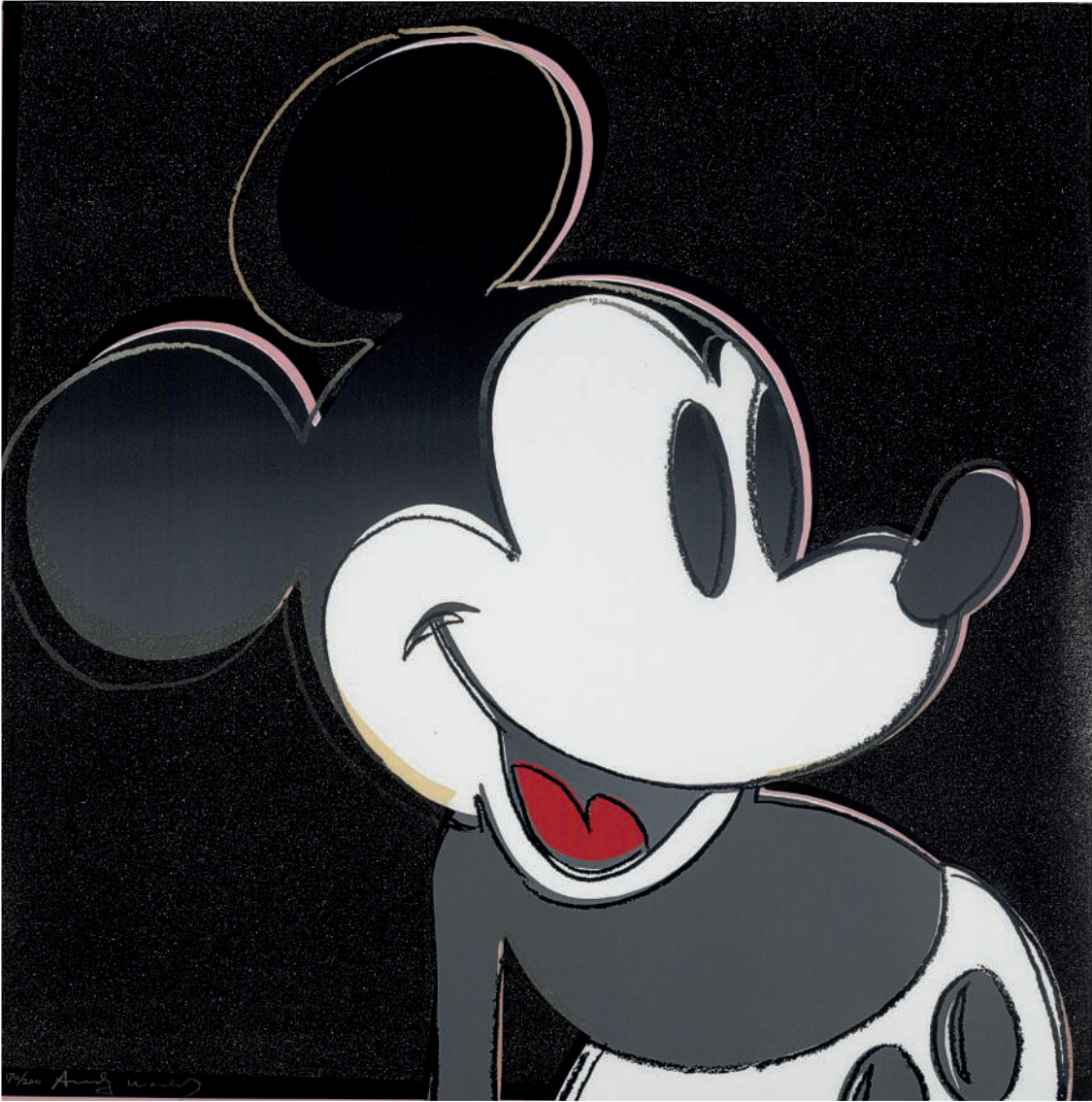
Including: *The Star*; *Uncle Sam*; *Superman*; *The Witch*; *Mammy*; *Howdy Doody*; *Dracula*; *Mickey Mouse*; *Santa Claus* and *The Shadow*











**21**

**ANDY WARHOL (1928-1987)**

Mickey Mouse, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 170/200 (there were also 50 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, in generally very good condition, framed

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

\$100,000–150,000

**LITERATURE:**

Feldman & Schellmann II.265



**22**

**ANDY WARHOL (1928-1987)**

Superman, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 87/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright ink stamps on the reverse, the full sheet, two handling creases towards the left sheet edge (with associated very minor ink loss), otherwise in generally good condition, framed  
Sheet: 37 $\frac{1}{8}$  x 38 in.

\$150,000–200,000

**LITERATURE:**

Feldman & Schellmann II.260



**23**

**ANDY WARHOL (1928-1987)**

Dracula, from *Myths*

screenprint in colors, on Lenox Museum Board, 1981, signed in pencil, numbered 178/200 (there were also 50 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 38 x 38 in. (965 x 965 mm.)

\$15,000–20,000

**LITERATURE:**

Feldman & Schellmann II.264



**24**

**ANDY WARHOL (1928-1987)**

The Star, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil on the reverse, numbered 'PP 4/5' (a printer's proof, the edition was 200), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, a 3½-in. crease at the lower left sheet edge, otherwise in very good condition, framed  
Sheet: 38 x 38 in. (965 x 965 mm.)

\$40,000-60,000

**LITERATURE:**

Feldman & Schellmann II.258



**25**

**ANDY WARHOL (1928-1987)**

Chanel, from Ads

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 37/190 (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. (965 x 965 mm.)

\$130,000-150,000

**LITERATURE:**

Feldman & Schellmann II.354



26

**ANDY WARHOL (1928-1987)**

After the Party

screenprint in colors, on Arches 88 paper, 1979, signed in pencil, numbered 747/1000 (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, the full sheet, in generally very good condition, framed  
Sheet: 21 $\frac{1}{2}$  x 30 $\frac{3}{4}$  in. (549 x 772 mm.)

\$15,000-25,000

**LITERATURE:**

Feldman & Schellmann II.183



PROPERTY FROM THE COLLECTION OF DR. & MRS. JOSEPH BECERRA ALTON

**27**

**ANDY WARHOL (1928-1987)**

*\$ (1)*: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'P.P. 2/3' (a printer's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¼ x 15½ in. (502 x 397 mm.)

\$40,000-60,000

**LITERATURE:**

see Feldman & Schellmann II.279





ANOTHER PROPERTY

**28**

**ANDY WARHOL (1928-1987)**

**\$ (1):** one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'A.P. 7/10' (an artist's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¾ x 15½ in. (502 x 397 mm.)

\$40,000–60,000

**LITERATURE:**

see Feldman & Schellmann II.277



PROPERTY FROM THE COLLECTION OF DR. & MRS. JOSEPH BECERRA ALTON

**29**  
**ANDY WARHOL (1928-1987)**

*\$ (1)*: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'P.P. 1/3' (a printer's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¾ x 15½ in. (502 x 397 mm.)

\$40,000–60,000

**LITERATURE:**  
see Feldman & Schellmann II.275



PROPERTY FROM THE COLLECTION OF DR. & MRS. JOSEPH BECERRA ALTON

**30**  
**ANDY WARHOL (1928-1987)**

*\$ (1)*: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'P.P. 1/3' (a printer's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¾ x 15½ in. (502 x 397 mm.)

\$40,000–60,000

**LITERATURE:**  
see Feldman & Schellmann II.277



PROPERTY FROM THE COLLECTION OF DR. & MRS. JOSEPH BECERRA ALTON

**31**  
**ANDY WARHOL (1928-1987)**

*\$ (1)*: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'P.P. 1/3' (a printer's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¾ x 15½ in. (502 x 397 mm.)

\$40,000–60,000

**LITERATURE:**  
see Feldman & Schellmann II.279

PROPERTY FROM THE COLLECTION OF DR. & MRS. JOSEPH BECERRA ALTON

**32**

**ANDY WARHOL (1928-1987)**

*\$ (1)*: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'P.P. 1/3' (a printer's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¾ x 15½ in. (502 x 397 mm.)

\$40,000-60,000

**LITERATURE:**

see Feldman & Schellmann II.274



PROPERTY FROM THE COLLECTION OF DR. & MRS. JOSEPH BECERRA ALTON

**33**

**ANDY WARHOL (1928-1987)**

*\$ (1)*: one plate

unique screenprint in colors, on Lenox Museum Board, 1982, signed in pencil, numbered 'P.P. 1/3' (a printer's proof, the edition was 60 unique impressions), published by the artist, New York, with his copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 19¾ x 15½ in. (502 x 397 mm.)

\$40,000-60,000

**LITERATURE:**

see Feldman & Schellmann II.276



## 34

### 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 61/70 (there were also eighteen artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with full margins, generally in very good condition, framed

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

Sheet: 32½ x 44 in. (816 x 1118 mm.)

\$50,000-70,000

#### LITERATURE:

Feldman & Schellmann II.316



## 35

### 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' ink stamps and annotated 'UP34.11' in pencil on the reverse, the full sheet, in generally very good condition, framed  
S. 39 $\frac{7}{8}$  x 32 in. (1013 x 813 mm.)

\$100,000–150,000

#### LITERATURE:

Feldman & Schellmann IIIA.58

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. 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.

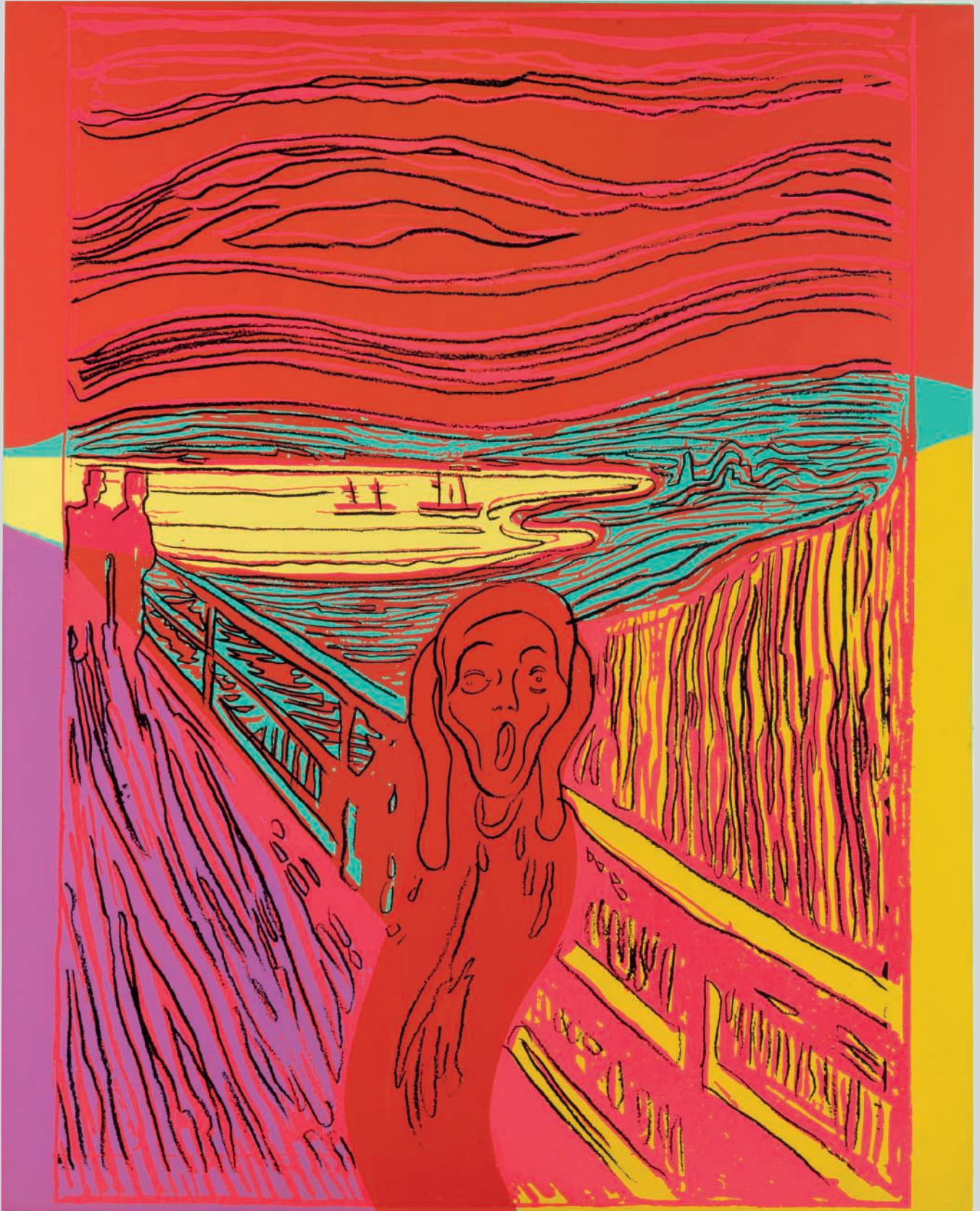
Fast-forward to late 1982 and Warhol, on one of his daily amblings distributing copies of Interview, visited Galleri Bellman on 57th Street. The gallery had recently opened a show of 126 paintings and prints by Edvard Munch, including an impression of *The Scream*, a lithograph from 1895 on loan from 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 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, Ronald 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.





**36**

**ANDY WARHOL (1928-1987)**

Black Rhinoceros, from *Endangered Species*

screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, inscribed 'PP 3/5' (a printer's proof, the edition was 150), published by Ronald Feldman Fine Arts, Inc., New York, with the publisher's and the artist's copyright ink stamp on the reverse, the full sheet, in generally very good condition, framed

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

\$30,000-50,000

**LITERATURE:**

Feldman & Schellmann II.301





PROPERTY FROM A DENVER COLLECTION

**37**

**ANDY WARHOL (1928-1987)**

Turtle

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 'AP 37/50' (an artist's proof, the edition was 250), published by CBS, Inc., Los Angeles, the full sheet, in very good condition, framed  
Sheet: 31½ x 39¾ in. (800 x 1000 mm.)

\$20,000-30,000

**LITERATURE:**

Feldman & Schellmann II.360A



**38**

**ANDY WARHOL (1928-1987)**

Fish

screenprint in colors, on wallpaper, 1983, from the unpublished edition of unknown size, with the 'The Estate of Andy Warhol' and 'Authorized by the Andy Warhol Foundation for the Visual Arts' inkstamps and annotated 'UP.89.06' in pencil on the reverse, in generally very good condition, framed  
Sheet: 41 $\frac{7}{8}$  x 30 in. (1064 x 762 mm.)

\$8,000-12,000

**LITERATURE:**

Feldman & Schellmann IIIA.39



PROPERTY FROM A PRIVATE CALIFORNIA ESTATE

**39**

**ROY LICHTENSTEIN (1923-1997)**

The River, from *Landscapes*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 51/60 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed  
Image: 37¼ x 52¾ in. (946 x 1330 mm.)  
Sheet: 40¼ x 55¾ in. (1022 x 1413 mm.)

\$60,000–80,000

**LITERATURE:**

Corlett 214; Gemini 1256



**40**

**ANDY WARHOL (1928-1987)**

Northwest Coast Mask, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 9/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, a soft horizontal crease at the lower sheet edge (slightly affecting the signature), otherwise in good condition, framed  
Sheet: 36 x 36 in. (914 x 914 mm.)

\$15,000-25,000

**LITERATURE:**

Feldman & Schellmann II.380



**41**

**ROY LICHTENSTEIN (1923-1997)**

American Indian Theme VI, from *American Indian Theme*

woodcut in colors, on handmade Suzuki paper, 1980, signed and dated in pencil, numbered 22/50 (there were also eighteen artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, with full margins, pinpoint foxmarks in the margins, otherwise in good condition, framed  
Image: 29% x 42% in. (752 x 1076 mm.)  
Sheet: 37% x 50 in. (956 x 1270 mm.)

\$8,000-12,000

**LITERATURE:**

Corlett 165

42

**ROY LICHTENSTEIN (1923-1997)**

**I Love Liberty**

screenprint in colors, on Arches 88 paper, 1982, signed and dated in pencil, numbered 24/250 (there were also 73 artist's proofs), co-published by the artist and People for the American Way, Washington, D.C., with full margins, very pale moisture stains in the upper and right margins, otherwise in generally good condition, framed  
Image: 32 $\frac{3}{8}$  x 21 $\frac{1}{8}$  in. (822 x 537 mm.)  
Sheet: 38 $\frac{3}{8}$  x 27 $\frac{1}{8}$  in. (975 x 689 mm.)

\$30,000-50,000

**LITERATURE:**  
Corlett 192



43

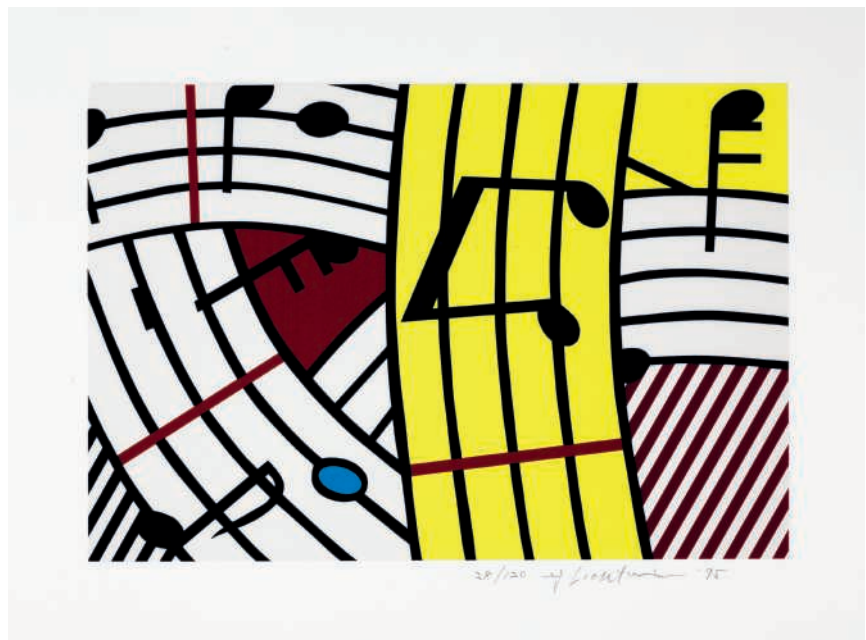
**ROY LICHTENSTEIN (1923-1997)**

**Composition IV**

screenprint in colors, on Rives BFK paper, 1995, signed and dated in pencil, numbered 28/120 (there were also 30 artist's proofs), co-published by the artist and Kennedy for Senate, New York, with full margins, in very good condition, framed  
Image: 13 $\frac{1}{8}$  x 19 $\frac{1}{4}$  in. (333 x 489 mm.)  
Sheet: 22 $\frac{1}{4}$  x 27 $\frac{3}{8}$  in. (565 x 695 mm.)

\$7,000-10,000

**LITERATURE:**  
Corlett 293



## 44

### ROY LICHTENSTEIN (1923-1997)

#### Peace Through Chemistry Bronze

bronze multiple, 1971, with incised signature and date '70', numbered 12/38, published by Gemini G.E.L., Los Angeles, with their incised blindstamp, scratches in places, otherwise in generally good condition  
Overall: 27 $\frac{3}{8}$  x 46 x 1 $\frac{3}{8}$  in. (695 x 1168 x 35 mm.)

\$70,000-100,000

#### LITERATURE:

Gemini 222



45

**ROY LICHTENSTEIN (1923-1997)**

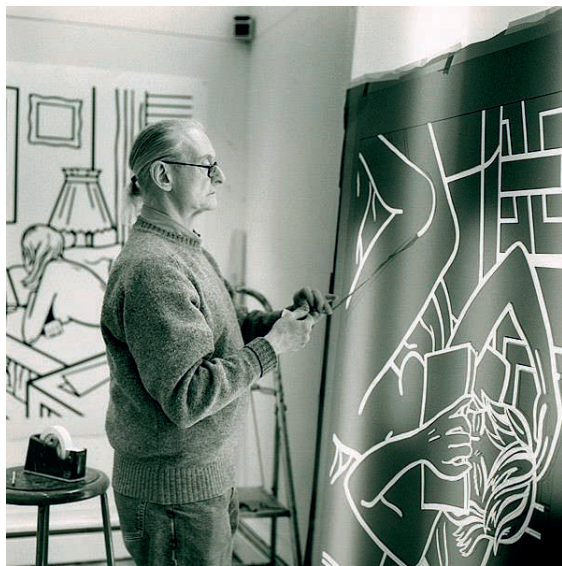
Nude Reading, from *Nudes*

relief print in colors, on Rives BFK paper, 1994, signed and dated in pencil, numbered 'PP I' (a printer's proof, the edition was 60), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in very good condition, framed  
Image: 23 $\frac{7}{8}$  x 30 $\frac{1}{4}$  in. (606 x 768 mm.)  
Sheet: 30 $\frac{1}{2}$  x 36 $\frac{1}{4}$  in. (775 x 921 mm.)

\$80,000-120,000

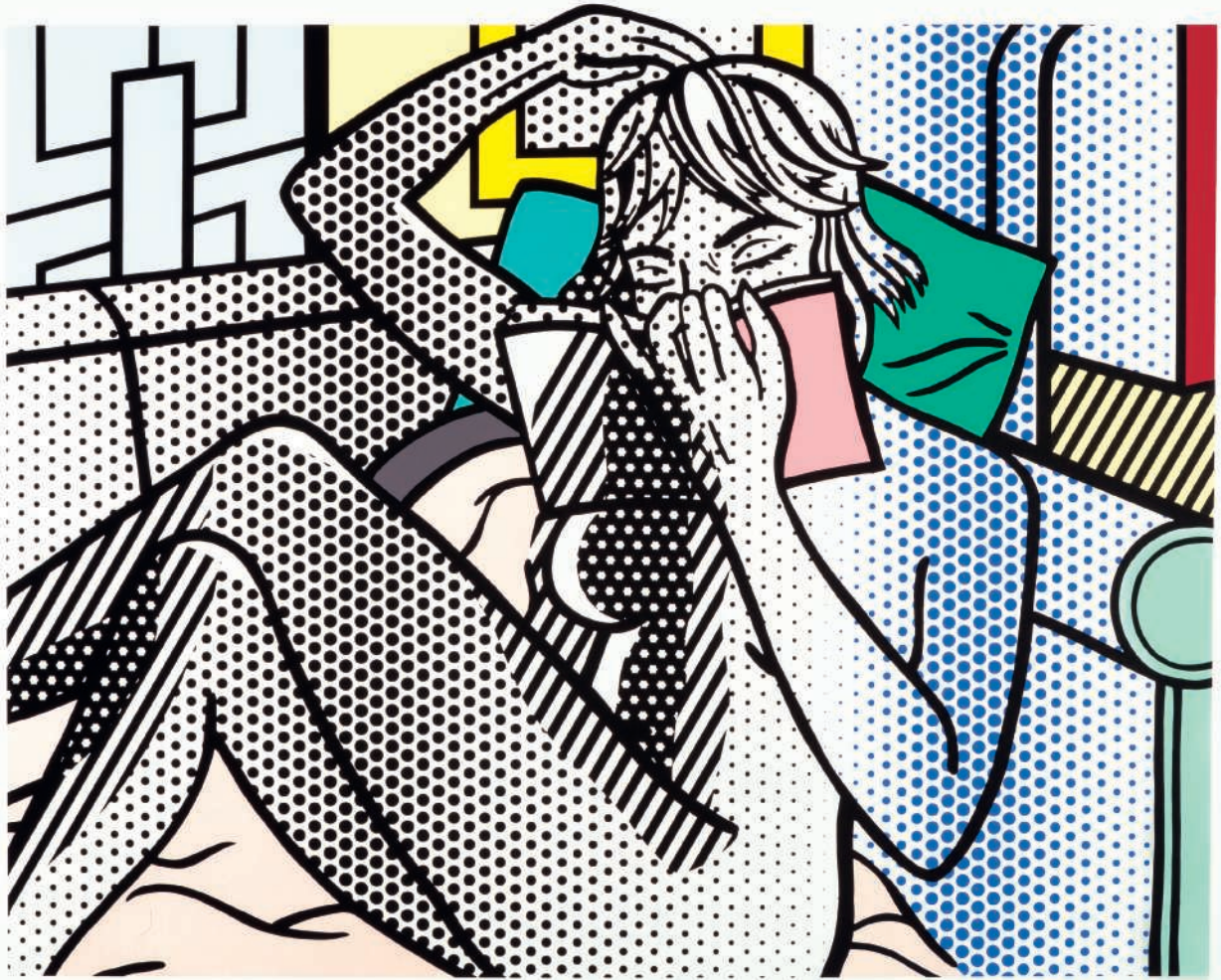
**LITERATURE:**

Corlett 288



Roy Lichtenstein using a light box removing cut film from Rubylith stencil for his colour relief print 'Nude Reading', from the 'Nudes' series, Tyler Graphics Ltd. artist's studio, Mount Kisco, New York, 1994  
Photograph by Kenneth Tyler,  
Courtesy National Gallery of Australia, Canberra  
Artwork © Estate of Roy Lichtenstein





PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**46**

**ROY LICHTENSTEIN (1923-1997)**

Reflections on Soda Fountain

screenprint in colors, on Rives BFK paper, 1991, signed and dated in pencil, numbered 56/85 (there were also 30 artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles, with the artist's and publisher's blindstamps and the publisher's ink stamp on the reverse, with full margins, in very good condition, framed

Image: 28¾ x 30½ in. (730 x 775 mm.)

Sheet: 36¾ x 38½ in. (934 x 978 mm.)

\$40,000-60,000

**LITERATURE:**

Gemini 1498; Corlett 257



47

**ROY LICHTENSTEIN (1923-1997)**

Reflection on Girl, from *Reflections*

lithograph, screenprint and relief in colors with metalized PVC collage and embossing, on Somerset paper, 1990, signed and dated in pencil, numbered 'PP I' (a printer's proof, the edition of 68), published by Tyler Graphics, Ltd., Mount Kisco, New York, with full margins, in very good condition, framed

Image: 38 $\frac{5}{8}$  x 48 $\frac{3}{4}$  in. (983 x 1237 mm.)

Sheet: 45 x 54 $\frac{3}{4}$  in. (1143 x 1391 mm.)

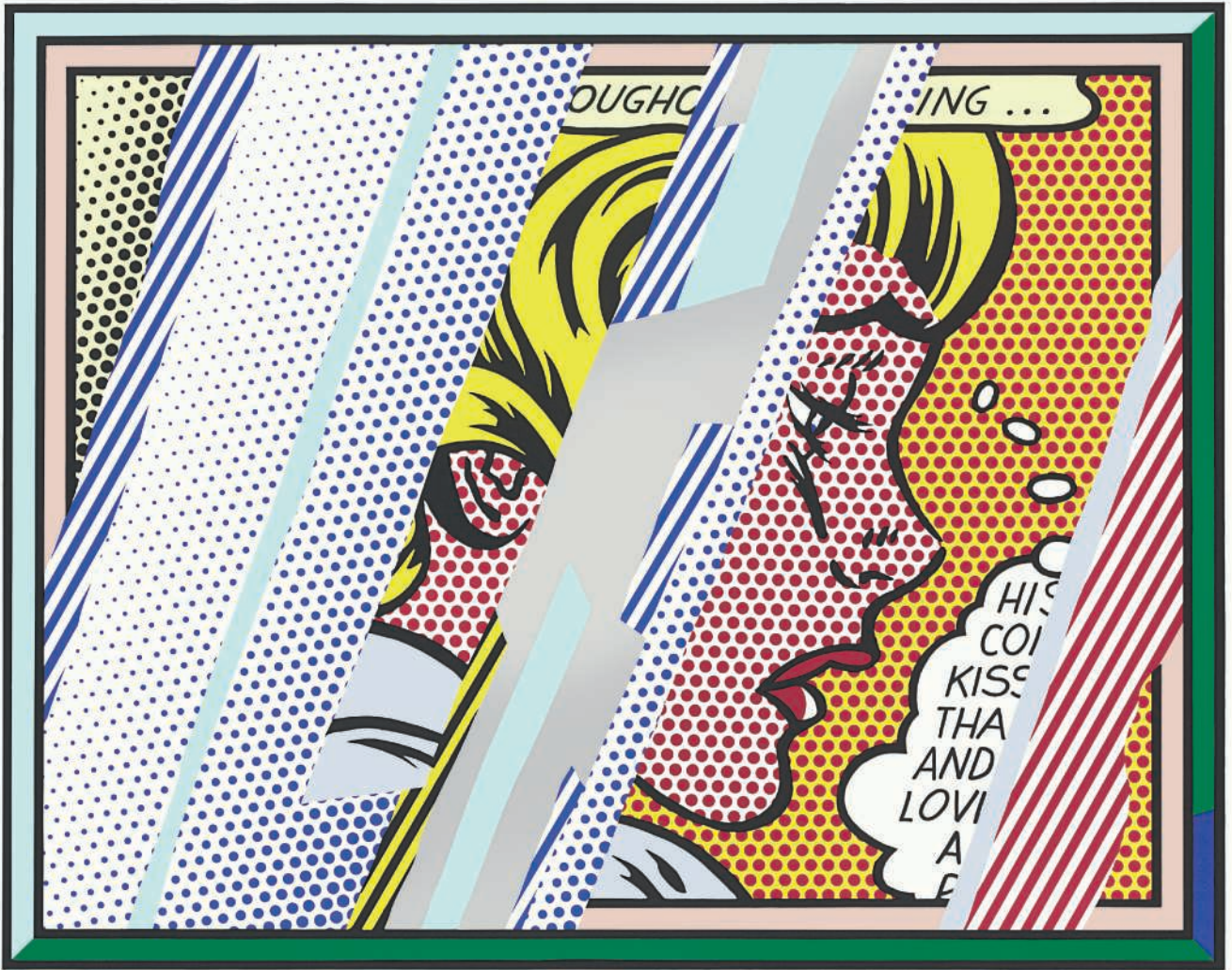
\$150,000–200,000

**LITERATURE:**

Corlett 245



Paul Stillpass and John Fulton prepare the black woodblock for printing Roy Lichtenstein's 'Reflections on Girl', Tyler Graphics Ltd. workshop, Mount Kisco, New York, 1990  
Photograph by Marabeth Cohen-Tyler,  
Courtesy National Gallery of Australia, Canberra  
Artwork © Estate of Roy Lichtenstein



© 1963 Roy Lichtenstein

**48**

**ROY LICHTENSTEIN (1923-1997)**

*Imperfect 58" x 92¾", from Imperfect Series*

woodcut, screenprint and collage in colors, on museum board, 1988, signed and dated in pencil, numbered 34/45 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, in generally very good condition, framed

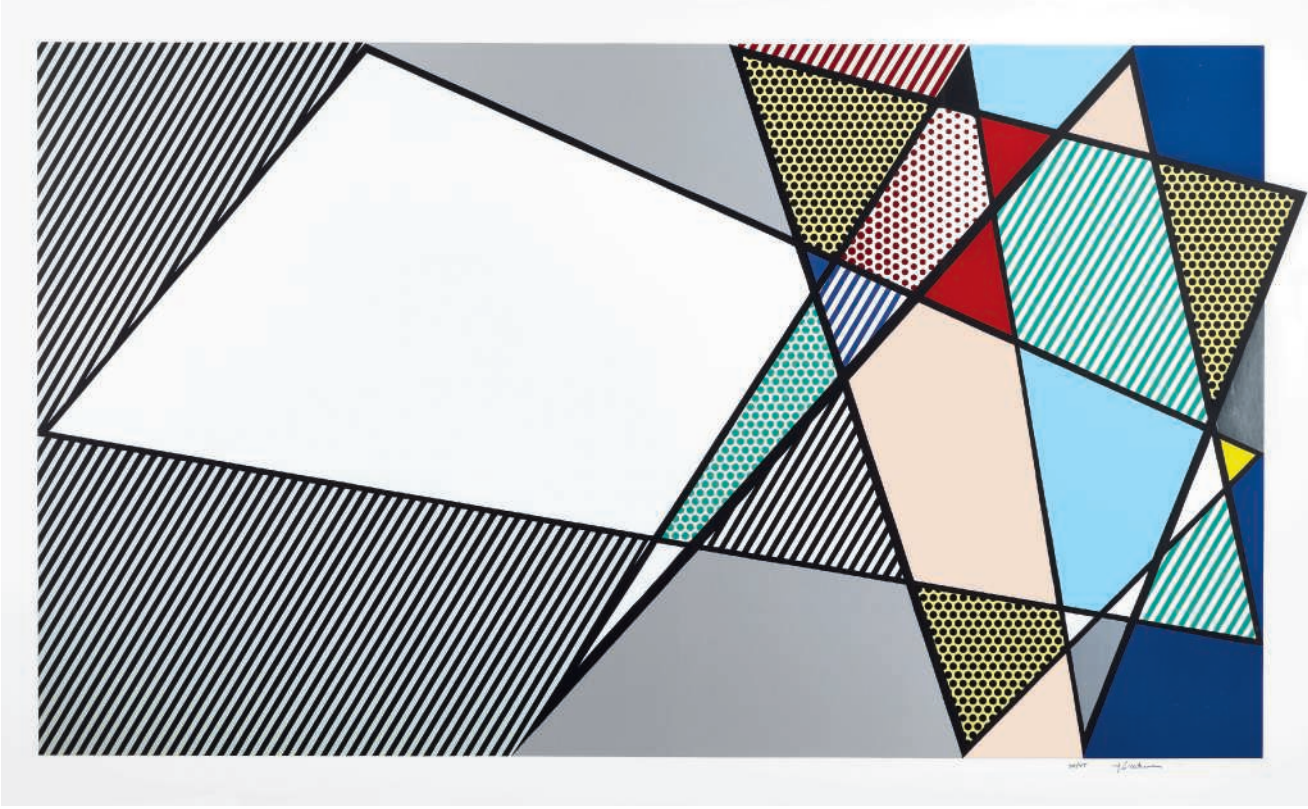
Image: 48 x 85½ in. (1219 x 2172 mm.)

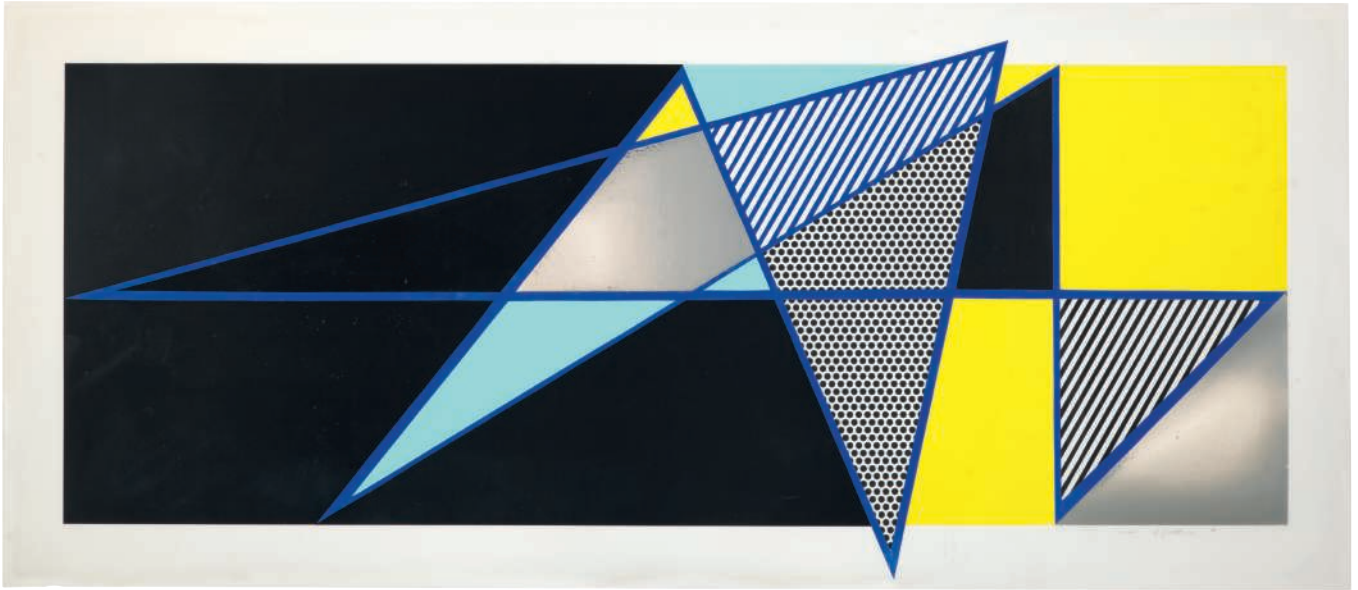
Sheet: 58 x 92½ in. (1473 x 2349 mm.)

\$60,000–80,000

**LITERATURE:**

Gemini 1362; Corlett 221





**49**

**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.)

\$35,000-45,000

**LITERATURE:**

Corlett 220; Gemini 1361





**50**

**ROY LICHTENSTEIN (1923-1997)**

*Imperfect* 67 5/8 x 91 1/2, from *Imperfect Series*

woodcut, screenprint and collage in colors, on Supra 100 paper, 1988, signed and dated in pencil, numbered 17/45 (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, in very good condition, framed  
Image: 58 5/8 x 85 3/4 in. (1489 x 2178 mm.)  
Sheet: 67 7/8 x 91 1/8 in. (1718 x 2321 mm.)

\$50,000-70,000

**LITERATURE:**

Corlett 223; Gemini 1364

**51**

**ROY LICHTENSTEIN (1923-1997)**

**Wallpaper with Blue Floor Interior**

screenprint in colors, on five panels of Paper Technologies, Inc. Waterleaf paper (as issued), 1992, signed and dated in silver felt-tip marker, numbered 95/300 (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheets, in generally good condition, laid to the support, framed  
Overall: 102 x 152 in. (2591 x 3810 mm.)

\$40,000-60,000

**LITERATURE:**

Gemini 1558; Corlett 260



Roy Lichtenstein signing Wallpaper with Blue Floor Interior (31.111), La Paloma, March 1992. Photograph © 1992 Sidney B. Felsen, California, 2001 Artwork © Estate of Roy Lichtenstein



From its earliest days, Hollywood has been shaped by ambitious individuals who, with determination and verve, flocked to California to make their mark on America's 'city of dreams.' Brad Grey epitomized this Hollywood dream, rising from blue-collar roots to the pinnacle of one of Hollywood's most legendary studios. A beloved figure in Los Angeles and across the wider world, he left an indelible mark on film, television, and culture. "People always say, 'It must be so difficult,'" Grey mused of his prodigious career. "But it's really not. You trust your instincts."

Born in the Bronx and raised in Spring Valley, New York, Grey embodied the kind of American success story typically reserved for the silver screen. His love of the glamorous world of Hollywood began at an early age, when he stayed up past his bedtime to watch *The Johnny Carson Show*. "I just knew those people on the show seemed to be having so much... fun," Grey later recalled. "Certainly more fun than folks in Spring Valley." While studying at SUNY Buffalo—the university would later present him with an honorary doctorate—Grey began assisting in concert promotion and in managing rising comedy stars. At just twenty years old, Grey arranged a performance by Frank Sinatra in Buffalo; by senior year, he had signed on to represent comedian Bob Saget as his first full-time client.

When he moved to Los Angeles in 1981, Grey went straight to the Beverly Hills Hotel, the venerable meeting place for the most powerful names in entertainment. "I couldn't afford it," he admitted, "but I stayed at the hotel. The tradition of the Beverly Hills Hotel always mattered to me." Throughout his life, Grey held onto this unshakable belief in the mythic power of Hollywood and the importance of its cultural legacy. As the *New York Times* observed, "more than many of his studio counterparts, [he] upheld the pageantry of Hollywood." In 1984, Grey began to work alongside the influential talent manager Bernie Brillstein, and in 1992 became a co-founder of the entertainment management firm Brillstein-Grey. Blending the role of traditional Hollywood agent with the entrepreneurial spirit of a producer, Brillstein and Grey's company was groundbreaking in its fostering of both talent and creative projects. "Brad helped forge a new paradigm in representing artists," said entertainment executive Jon Liebman. During this period, Grey oversaw the careers of a number of major comedians and stars. Perhaps most notable, however, was his role in producing *The Sopranos*, the groundbreaking David Chase mob series that ushered in a new golden age of television. "It was life-changing for all of us," Grey said of his experience with the show, which garnered him multiple Emmy, Peabody, and Producers Guild of America awards.

In addition to his work in television, Grey produced such lauded films as Martin Scorsese's Academy Award-winning *The Departed*, and Tim Burton's imaginative *Charlie and the Chocolate Factory*. In 2005, he was appointed chief executive officer and chairman of Paramount Pictures, the storied film studio behind some of cinema's greatest masterworks. "From the moment I came to Paramount," Grey noted, "... I saw myself as a steward of an iconic institution." Across his twelve-year tenure at Paramount, Grey spearheaded a production model that embraced global hit franchises like *Star Trek*, *Iron Man*, and the *Mission Impossible* series, as well as more artistically innovative titles such as *An Inconvenient Truth*, *Fences*, *There Will Be Blood*, *No Country for Old Men*, *Arrival*, and *Hugo*.

# IN FOCUS

PROPERTY FROM THE COLLECTION OF

# BRAD GREY

Under Grey's guidance, Paramount not only gained market leadership, but regularly achieved Academy Award nominations and wins. As Michael Cieply of *Deadline Hollywood* wrote, "[I]t's hard to think of a studio chief who more consistently put films in the Best Picture ranks... than Grey." Beyond his remarkable record in film and television, Grey is also remembered as a steadfast philanthropist and community advocate. He utilized the lessons from his Hollywood career—persistence, humility, and the importance of sharing culture with others—to the benefit of the public. In 2013, he was appointed to the board of trustees of the Los Angeles County Museum of Art, and served in additional leadership roles at the University of Southern California School of Cinematic Arts, Project A.L.S., New York University's Tisch School of the Arts, and other notable institutions.

As a leading producer and studio executive, Grey became a cherished friend to the luminaries of film, television, and entertainment. In his personal life, Grey was a noted tastemaker, reflected at his elegant residence in Holmby Hills, where he exhibited a striking collection of fine art and design. Grey saw art as an integral component of the Hollywood spirit; as such, he acquired an inspiring assemblage of works by figures such as Agnes Martin, Ellsworth Kelly, Richard Prince, Cy Twombly, Ed Ruscha, and Richard Serra. Joining Grey's collection of canvases, works on paper, and sculptures were dramatically modern works of furniture and design by Jean-Michel Frank, Alberto and Diego Giacometti, Francois-Xavier Lalanne, and others. Taken as a whole, the collection evinced the connoisseurship of a man fully immersed in the creative process—an exploration of the same aesthetic principles and storytelling that lie at the heart of filmmaking.

Grey forever remained characteristically humble about his many achievements. "The only thing you can hope for in one of these jobs," he said of his time at Paramount, "is that when the next guy's sitting here, they look back and say, 'Wow, that was a great period. They made some extraordinary pictures.'" In his inspiring collection of fine art and design, Grey displayed a commitment to creation that informs his greater legacy. In the hearts and minds of all those touched by his belief in entertainment, Brad Grey remains a lasting presence.



52

**ANDY WARHOL (1928-1987)**

Paramount, from *Ads*

screenprint in colors, Lenox Museum Board, 1985, signed in pencil, numbered 3/190 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with their blindstamp and the artist's copyright ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 38 x 38 in. (965 x 965 mm.)

\$30,000–50,000

**LITERATURE:**

Feldman & Schellmann II.352

**53**

**ROY LICHTENSTEIN (1923-1997)**

Living Room, from *Interior Series*

woodcut and screenprint in colors, on museum board, 1990, signed and dated in pencil, numbered 35/60 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with the artist's and publisher's blindstamps and ink stamp on the reverse, with full margins, in very good condition, framed  
Image: 52 $\frac{1}{8}$  x 65 $\frac{7}{8}$  in. (1324 x 1673 mm.)  
Sheet: 58 $\frac{1}{8}$  x 71 $\frac{7}{8}$  in. (1476 x 1826 mm.)

\$70,000-100,000

**LITERATURE:**

Corlett 250; Gemini 1502

IN FOCUS

PROPERTY FROM THE COLLECTION OF

BRAD GREY





**54**

**ELLSWORTH KELLY (1923-2015)**

Blue Curve, from *Third Curve Series*

lithograph in blue, on Rives BFK paper, 1999, signed in pencil, annotated 'RTP'  
(a 'right to print' impression, the edition was 35), published by Gemini G.E.L.,  
Los Angeles, 2000, with their blindstamps and ink stamp on the reverse, the  
full sheet, in very good condition, framed  
Sheet: 24 x 18 in. (610 x 457 mm.)

\$6,000-8,000

**LITERATURE:**

Gemini 1805; Axsom 282





**55**

**ELLSWORTH KELLY (1923-2015)**

Purple Curve, from *Third Curve Series*

lithograph in purple, on Rives BFK paper, 1999, signed in pencil, numbered 'AP 10/10' (an artist's proof, the edition was 35), published by Gemini G.E.L., Los Angeles, 2000, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 24 x 18 in. (610 x 457 mm.)

\$6,000–8,000

**LITERATURE:**

Gemini 1810; Axsom 287

**56**

**ELLSWORTH KELLY (1923-2015)**

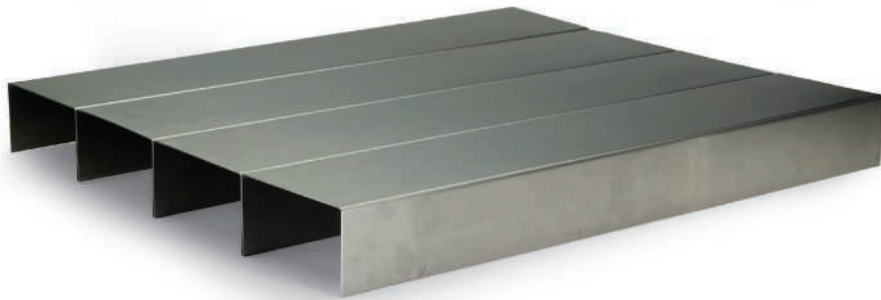
Green Curve, from *Third Curve Series*

lithograph in green, on Rives BFK paper, 1999, signed in pencil, numbered 7/35 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, 2000, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 26¾ x 20 in. (680 x 508 mm.)

\$6,000–8,000

**LITERATURE:**

Gemini 1808; Axsom 285



**57**

**DONALD JUDD (1928-1994)**

Untitled, from *Ten from Leo Castelli*

folded stainless steel multiple, 1967, signed in ink and numbered 186/200 on a label affixed to the underside (there were also 25 artist's proofs), published by Tanglewood Press, Inc., New York, a gallery label affixed to the underside, in good condition

Overall: 24 x 20 x 2½ in. (610 x 510 x 64 mm.)

\$7,000–10,000

**LITERATURE:**

Schellmann I

**58****ROBERT MANGOLD (B. 1937)***Four Figures*

the complete set of four etching and aquatints in colors, on Hahnemühle paper, 1998, each signed in pencil and annotated 'A' through 'D' respectively, numbered 1/50 (there were also ten artist's proof sets), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Each Image: 24 x 16 in. (610 x 406 mm.)

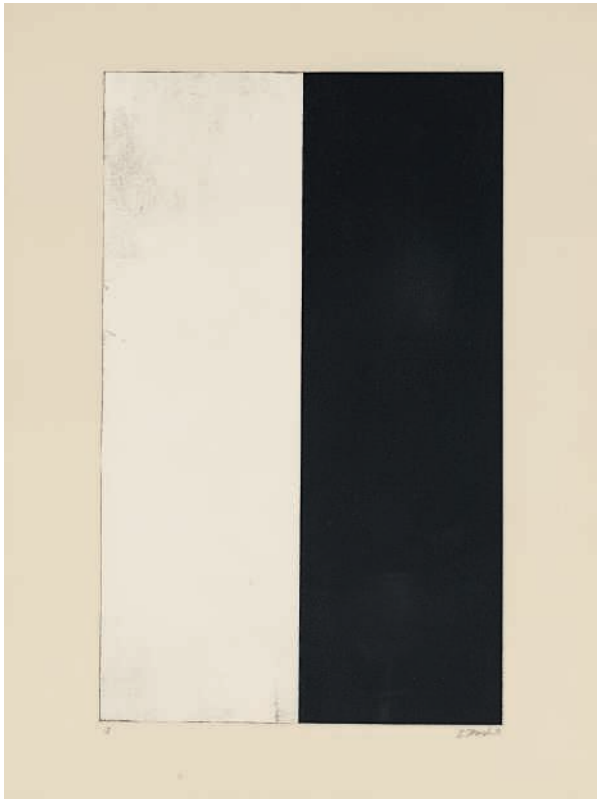
Each Sheet: 30¼ x 22¼ in. (768 x 565 mm.)

(4)

\$8,000–12,000

**LITERATURE:**

Parasol RM68



**59**

**BRICE MARDEN (B. 1938)**

*Ten Days*: one plate

etching and aquatint, on Arches paper, 1972, signed and dated '71' in pencil, inscribed 'J' (one of twenty artist's proofs, the edition was 30), published by Parasol Press, Ltd., New York, with full margins, very pale light-staining, otherwise in generally good condition, framed

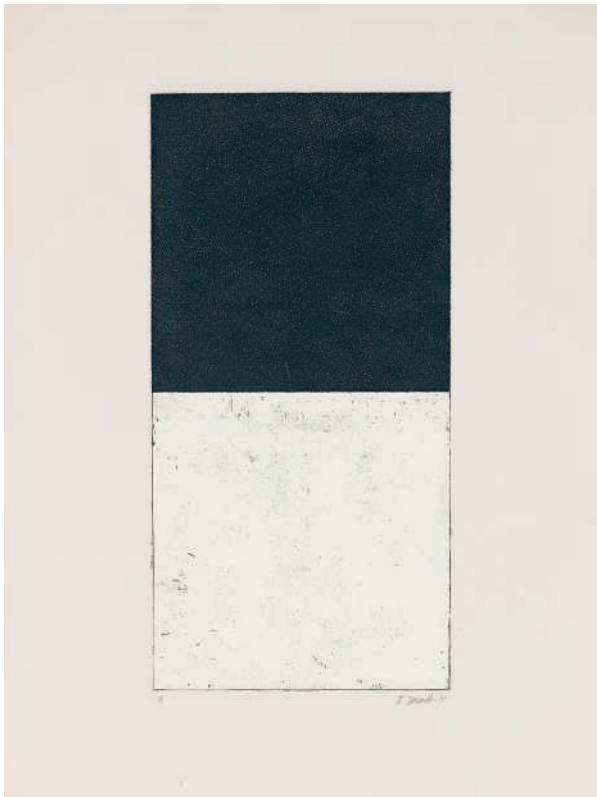
Image: 23½ x 14⅝ in. (597 x 372 mm.)

Sheet: 29⅞ x 22⅞ in. (759 x 562 mm.)

\$7,000–10,000

**LITERATURE:**

Lewisson 20f



**60**

**BRICE MARDEN (B. 1938)**

*Ten Days*: one plate

etching and aquatint in dark blue, on Arches paper, 1972, signed and dated '71' in pencil, inscribed 'J' (one of twenty artist's proofs, the edition was 30), published by Parasol Press, Ltd., New York, with full margins, time staining, otherwise in good condition, framed

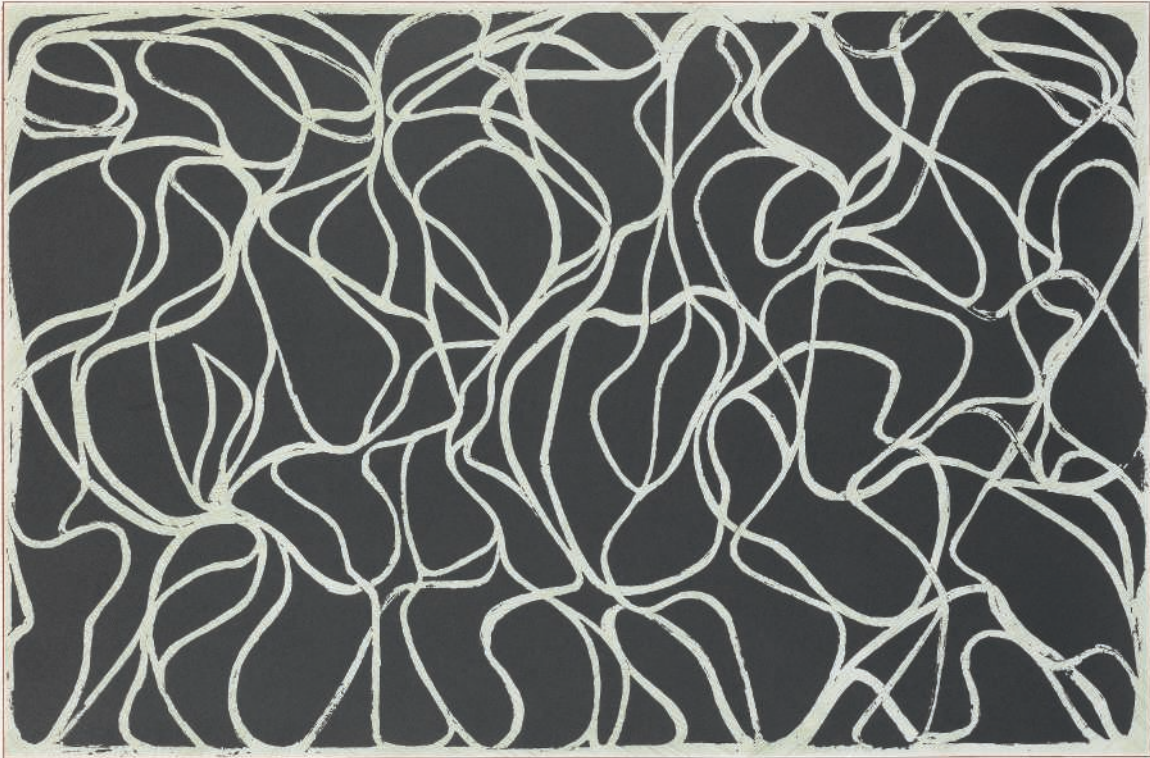
Image: 21⅞ x 10⅝ in. (549 x 270 mm.)

Sheet: 30 x 22¼ (762 x 565 mm.)

\$7,000–10,000

**LITERATURE:**

Lewisson 20b



12/18

B. Marden 02

**61****BRICE MARDEN (B. 1938)**

Line Muses (State)

etching and lithograph in colors, on Somerset paper, 2003, signed and dated '2002' in pencil, numbered 12/18 (there were also four artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, in very good condition, framed  
Image: 17½ x 26 in. (435 x 660 mm.)  
Sheet: 22½ x 30 in. (562 x 762 mm.)

\$6,000–8,000

**LITERATURE:**  
Gemini 1876

62

**EDWARD RUSCHA (B. 1937)**

*That is Right*

the complete set of twelve lithographs in colors, on Rives BFK paper, 1989, each initialed, dated and numbered 18/30 in pencil (there were also ten artist's proof sets), published by the artist, each with full margins, in very good condition, lacking the title page and black portfolio box, framed  
Each Image: 5½ x 6⅞ in. (130 x 175 mm.)  
Each Sheet: 9 x 11 in. (229 x 279 mm.)

(12)

\$50,000–70,000

**LITERATURE:**

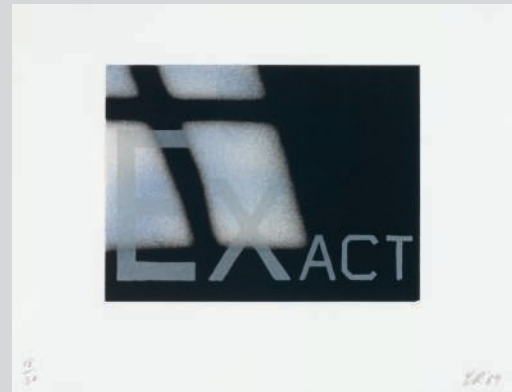
Engberg 173-184

Including: *That is Right; Actual; Correct; Definite; Certain; Positive; Sure; True; Precise; Accurate; Exact and Final*



IN FOCUS

PROPERTY FROM THE COLLECTION OF  
BRAD GREY





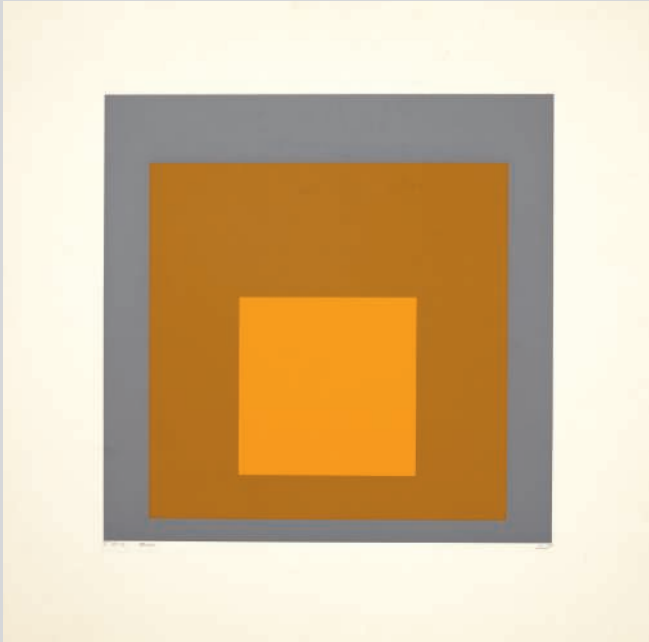
© 2018 C. Herscovici, London / Artists Rights Society (ARS), New York



# **Collection of a New York Gentleman**

Wednesday 24 October 2018 10.00am  
Lots 63-183

Please refer to dedicated catalogue for more information



**63**

**JOSEF ALBERS (1888-1976)**

FGa

screenprint in colors, on Mohawk Superfine Bristol paper, 1968, initialed, titled and dated in pencil, numbered 49/100 (numbers 1-25 were artist's proofs), published by Ives-Sillman, Inc., New Haven, Connecticut for Richard Feigen Graphics, New York, with full margins, in generally good condition, framed  
Image: 11 x 11 in. (279 x 279 mm.)  
Sheet: 17 x 17 in. (432 x 432 mm.)

\$3,000-5,000

**LITERATURE:**

Danilowitz 179



**64**

**HANS BELLMER (1902-1975)**

Le Chapeau-main

lithograph in colors, on cream wove paper, 1947, signed in pencil (the surname printed in green, the forename and date in pencil), inscribed 'épreuve d'essai' (aside from the edition published in *Surrealisme en 1947*, the first post-war exhibition at the Galerie Maeght, Surrealism, Paris), with full margins, some pinholes at the upper sheet edge, otherwise in generally good condition, framed

Image: 8 $\frac{5}{8}$  x 5 $\frac{1}{4}$  in. (220 x 134 mm.)

Sheet: 10 $\frac{3}{8}$  x 8 $\frac{7}{8}$  in. (264 x 210 mm.)

\$2,000-3,000

**LITERATURE:**

Denoël 16

One of only ten to twelve examples printed separately from the catalogue and signed.

**65**

**GEORGE BELLOWS (1882-1925)**

*Two Girls*

lithograph, on *simili-Japon* paper, 1917, Mason's second (final) state, signed and titled in pencil, numbered 39 (the edition was 50), with margins, with occasional very soft creases, minor rubbing in places towards the lower sheet edge, framed

Image: 7 $\frac{5}{8}$  x 9 in. (194 x 229 mm.)

Sheet: 10 $\frac{5}{8}$  x 12 $\frac{7}{8}$  in. (270 x 327 mm.)

\$3,000–5,000

**LITERATURE:**

Mason 41



**66**

**PIERRE BONNARD (1867-1947)**

*Femme au parapluie*, from *L'Album de la Revue Blanche*

lithograph in colors, on thin wove paper, 1895, signed in pencil, a proof aside from the edition of 110 published in *L'Album de La Revue Blanche*, with margins, in very good condition, framed

Image: 9  $\frac{7}{8}$  x 6  $\frac{1}{8}$  in. (251 x 156 mm.)

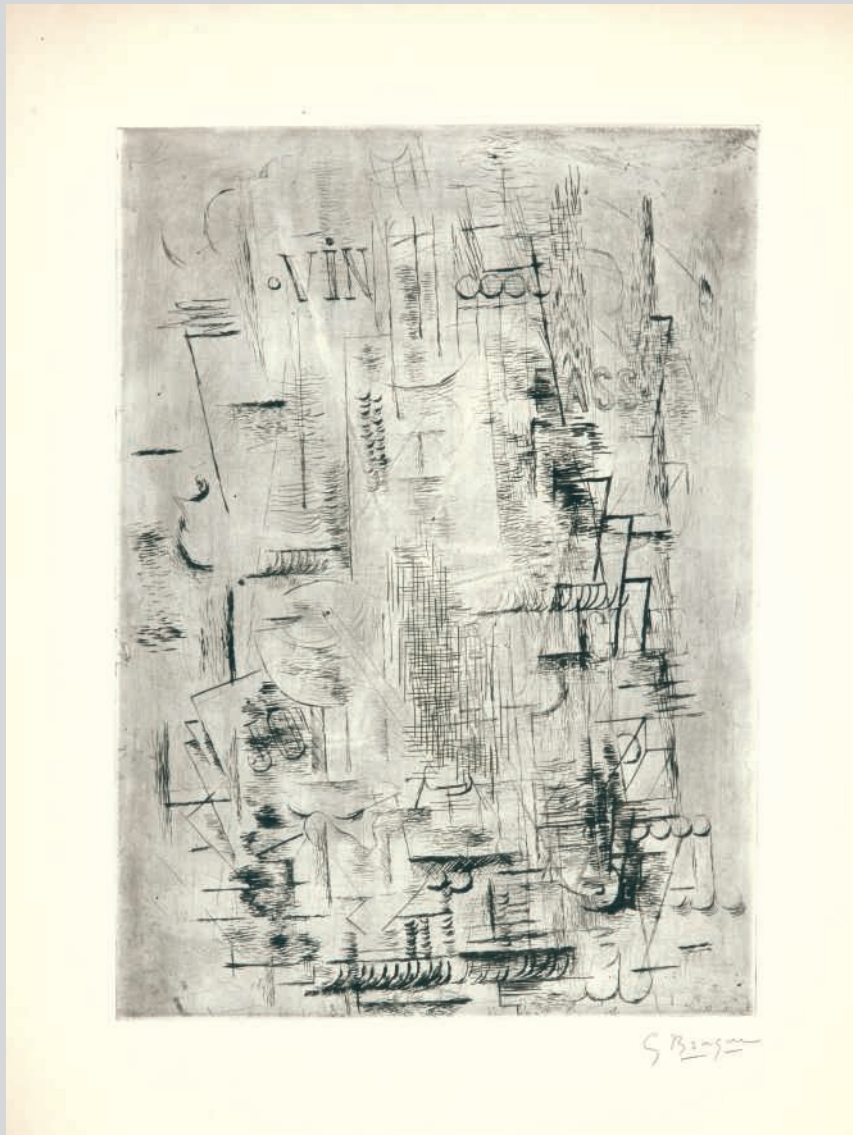
Sheet: 12 $\frac{5}{8}$  x 95 in. (321 x 243 mm.)

\$5,000–7,000

**LITERATURE:**

Bouvet 33; Roger-Marx 35





**67**

**GEORGES BRAQUE (1882-1963)**

Bass

etching, on Rives BFK paper, 1911, signed in pencil, a proof aside from the edition of 50, published by Maeght Editeur, Paris, 1950, a very good impression, with full margins, in very good condition, framed

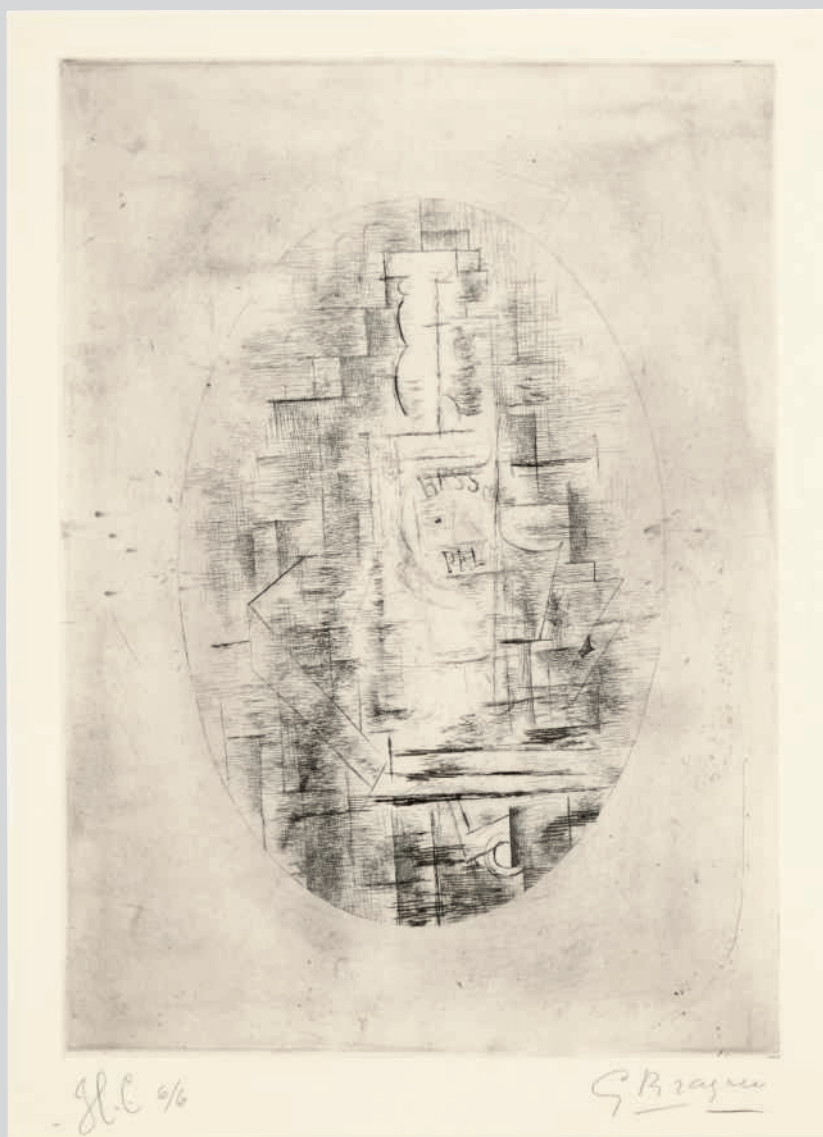
Image: 18 x 12 $\frac{7}{8}$  in. (456 x 330 mm.)

Sheet: 25 $\frac{1}{2}$  x 20 in. (700 x 508 mm.)

\$20,000-30,000

**LITERATURE:**

Vallier 7



**68**

**GEORGES BRAQUE (1882-1963)**

Pal (Bouteille de Bass et verre sur une table)

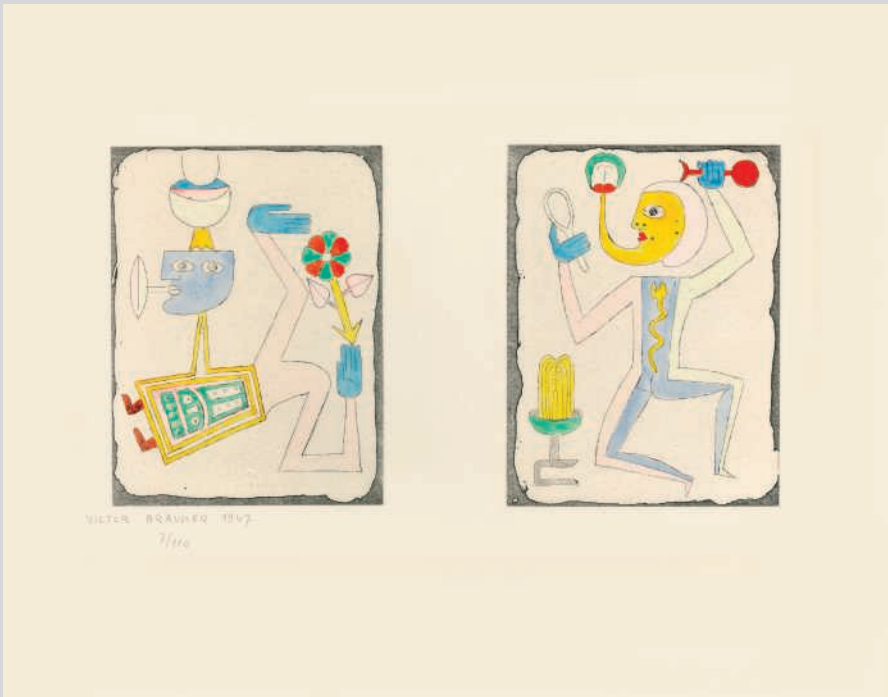
etching, on tinted Arches paper, 1911, signed in pencil, numbered 'H.C. 6/6' (an *hors-commerce* impression, the edition was 30), published by Maeght Editeur, Paris, 1954, with full margins, in generally good condition, framed  
Image: 18 x 12 $\frac{7}{8}$  in. (457 x 327 mm.)

Sheet: 26 x 19 $\frac{5}{8}$  (660 x 298 mm.)

\$20,000-30,000

**LITERATURE:**

Vallier 9



**69**

**VICTOR BRAUNER (1903-1963)**

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

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

Each Image: 6 5/8 x 5 in. (168 x 127 mm.)  
 Sheet: 13 x 16 1/2 in. (330 x 419 mm.)

\$4,000-6,000



**70**

**VICTOR BRAUNER (1903-1963)**

*La Fiancée heliotropique*

lithograph in colors, on Rives BFK paper, 1955, signed in pencil, numbered 18/125, published by L'Oeuvre Gravée, Paris, with their blindstamp, with margins, occasional short creases in the subject, a short tear at the left sheet edge, a short repaired tear towards the right of the upper sheet edge, framed

Image: 15 3/8 x 21 7/8 in. (391 x 556 mm.)  
 Sheet: 19 7/8 x 25 7/8 in. (505 x 657 mm.)

\$3,000-4,000



**71**

**EUGÈNE CARRIÈRE (1849-1906)**

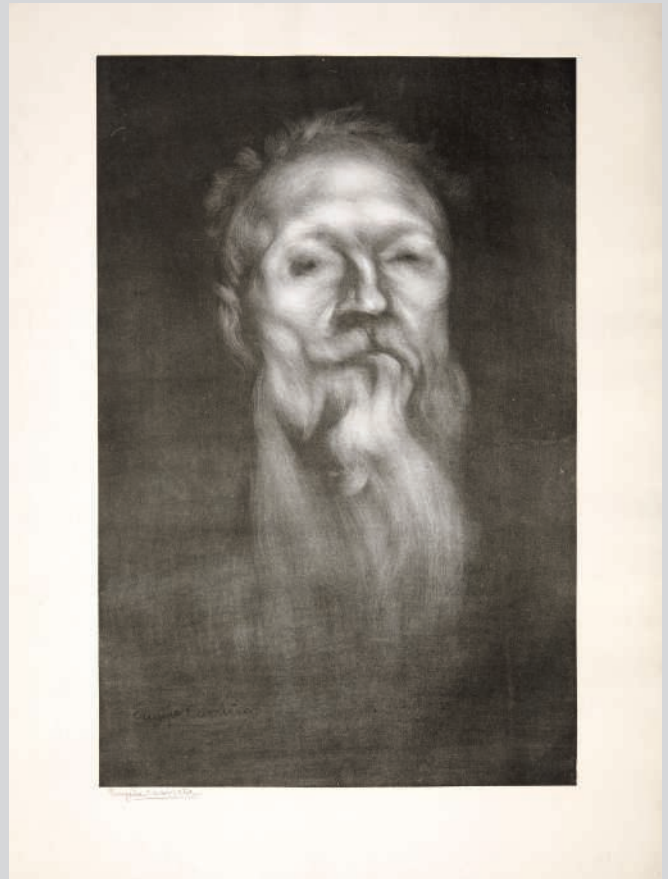
Nelly Carrière

lithograph, on *Chine-volant* paper, 1895, signed and dedicated 'à Madame Menard-Darian/ son respectueux et fidele ami./ Eugène Carrière', a fine impression from the edition of one hundred, with wide margins, in good condition, framed  
 Image: 18½ x 14¼ in. (470 x 360 mm.)  
 Sheet: 23½ x 17¼ in. (595 x 439 mm.)

\$4,000–6,000

**LITERATURE:**  
 Delteil 18

Nelly Carrière was the artist's beloved wife and favorite model/muse.



**72**

**EUGÈNE CARRIÈRE (1849-1906)**

Auguste Rodin

lithograph, on *Chine appliqué*, 1897, signed in pencil, from the edition of 100, apparently the full sheet, framed  
 Image: 20⅞ x 13⅝ in. (530 x 346 mm.)  
 Sheet: 27½ x 19¾ in. (708 x 502 mm.)

\$5,000–7,000

**LITERATURE:**  
 Delteil 33

Carrière and Rodin were mutually close friends, and great admirers of each other's work.



**73**

**MARC CHAGALL (1887-1985)**

Der Automobilist, from *Mein Leben*

drypoint, on wove paper, 1922, signed in pencil, numbered 1/2 (presumably the proof listed as being so numbered in Kornfeld; one of five proofs before the edition), published by P. Cassirer, Berlin, with full margins, pale uneven light staining, a small paper loss at the right sheet edge, a very soft crease in the upper right, pale scattered foxing, hinge remains on the reverse sheet edge, framed

Image: 9¾ x 7¼ in. (248 x 184 mm.)

Sheet: 15⅞ x 12⅝ in. (403 x 321 mm.)

\$5,000–7,000

**LITERATURE:**

Kornfeld 26



**74**

**MARC CHAGALL (1887-1985)**

Der Spaziergang I, from *Mein Leben*

etching and drypoint, on laid paper, 1922, Kornfeld's edition Ba, signed in pencil, numbered 84/110, published by P. Cassirer, Berlin, 1923, with wide margins (the sheet edges slightly uneven), light-staining, very pale scattered foxing, framed

Image: 9¾ x 7¼ in. (248 x 184 mm.)

Sheet: 15⅞ x 12⅝ in. (403 x 321 mm.)

\$6,000–8,000

**LITERATURE:**

Kornfeld 26





**75**

**WILLIAM NELSON COPLEY (1919-1996)**

Woman with a Fishnet

lithograph in colors, on Arches paper, 1962, signed  
in pencil, inscribed 'HC V' (a *hors-commerce*  
impression), with wide margins, framed

Image: 23 $\frac{7}{8}$  x 16 $\frac{1}{2}$  in. (606 x 419 mm.)

Sheet: 29 $\frac{7}{8}$  x 22 $\frac{3}{4}$  in. (759 x 568 mm.)

\$2,000-3,000



**76**

**SALVADOR DALI (1904-1989)**

*Les Chants de Maldoror, one plate*

etching and drypoint, on Arches paper, 1934, signed and dated '1935' in pencil, a proof aside from the edition published by Albert Skira, Paris, with full margins, in very good condition, framed  
 Image: 8 3/4 x 6 5/8 in. (213 x 168 mm.)  
 Sheet: 13 1/4 x 10 in. (337 x 254 mm.)

\$5,000-7,000

**LITERATURE:**

Michler and Lopsinger 11

Signed copies of plates from this series are very uncommon.



**77**

**SALVADOR DALI (1904-1989)**

*Les Chants de Maldoror, one plate*

etching and drypoint, on Arches paper, 1934, from the edition published by Albert Skira, Paris, with full margins, in very good condition, framed  
 Image: 8 5/8 x 6 3/8 in. (219 x 162 mm.)  
 Sheet: 13 1/8 x 9 7/8 in. (333 x 251 mm.)

\$3,000-5,000

**LITERATURE:**

Michler and Lopsinger 11

This is an evolved state of the preceding image.



**78**

**SALVADOR DALÍ (1904-1989)**

**Le Revolver à cheveux blancs**

etching and engraving, on wove paper, 1932, a very good impression, a proof on a double sheet from the untrimmed plate (aside from the edition of ten in André Breton's book of the same name), published by Editions des Cahiers Libres, Paris, with wide margins, in very good condition, framed

Image: 6 1/8 x 8 in. (156 x 203 mm.)

Sheet: 8 7/8 x 12 1/2 in. (225 x 318 mm.)

\$15,000-20,000

**LITERATURE:**

Michler and Lopsinger 6

In the past few years, this work has been established as an etching and engraving not a heliogravure as erroneously cited by Michler and Lopsinger.

79

**GIORGIO DE CHIRICO (1888-1978)**

Portrait de Guillaume Apollinaire

woodcut, on laid paper, 1917, number 7 (from the edition contained in the ten deluxe copies of the program for the *Manifestation SIC*, June 24, 1917, co-presented by Pierre-Albert Birot, publisher and editor of the *Revue SIC*, and Guillaume Apollinaire), signed by Apollinaire on the title page, with full margins, the sheet toned, foxing in places in the margins, bound (as issued), with original cover and accompanying text pages

Image: 8 x 5¾ in. (203 x 146 mm.)

Sheet: 10¼ x 11 in. (260 x 279 mm.)

\$12,000-16,000

**ENGRAVED:**

not in Ciranna

This work was presumably unknown to Alfonso Ciranna and is therefore unrecorded in his catalogue raisonné of de Chirico's graphic work. Chronologically it is his first published print.



cover





**80**

**GIORGIO DE CHIRICO (1888-1978)**

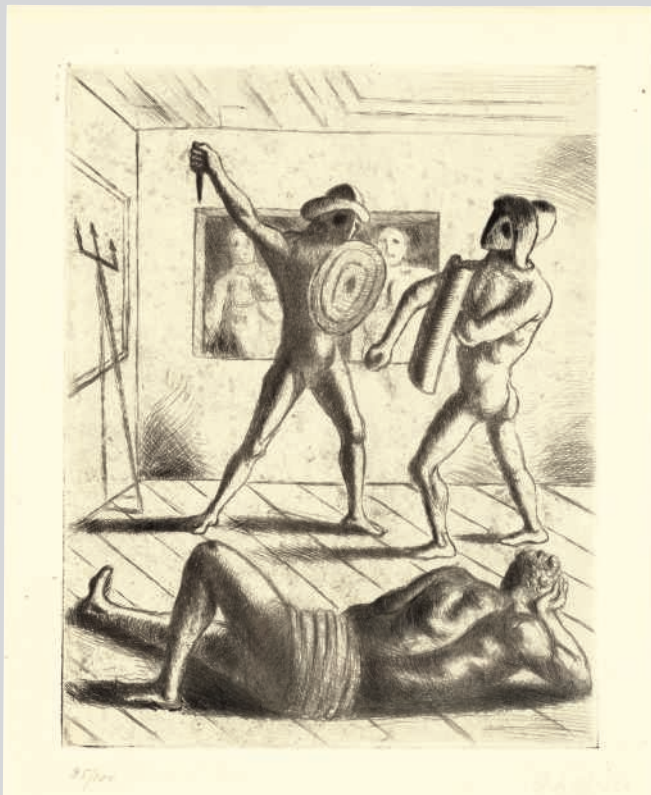
Combattimento di Gladiatori, from Jean Cocteau's *Le Mystère Laïc*

etching with drypoint, on wove paper, 1928, signed in pencil, numbered 95/100, published by Editions des Quatre Chemins, Paris, with margins, framed  
Image: 5 ½ x 7 in. (140 x 178 mm.)  
Sheet: 7 ½ x 9 ½ in. (191 x 241 mm.)

\$5,000–7,000

**LITERATURE:**

Ciranna 3; Surrealist Prints 15



**81**

**GIORGIO DE CHIRICO (1888-1978)**

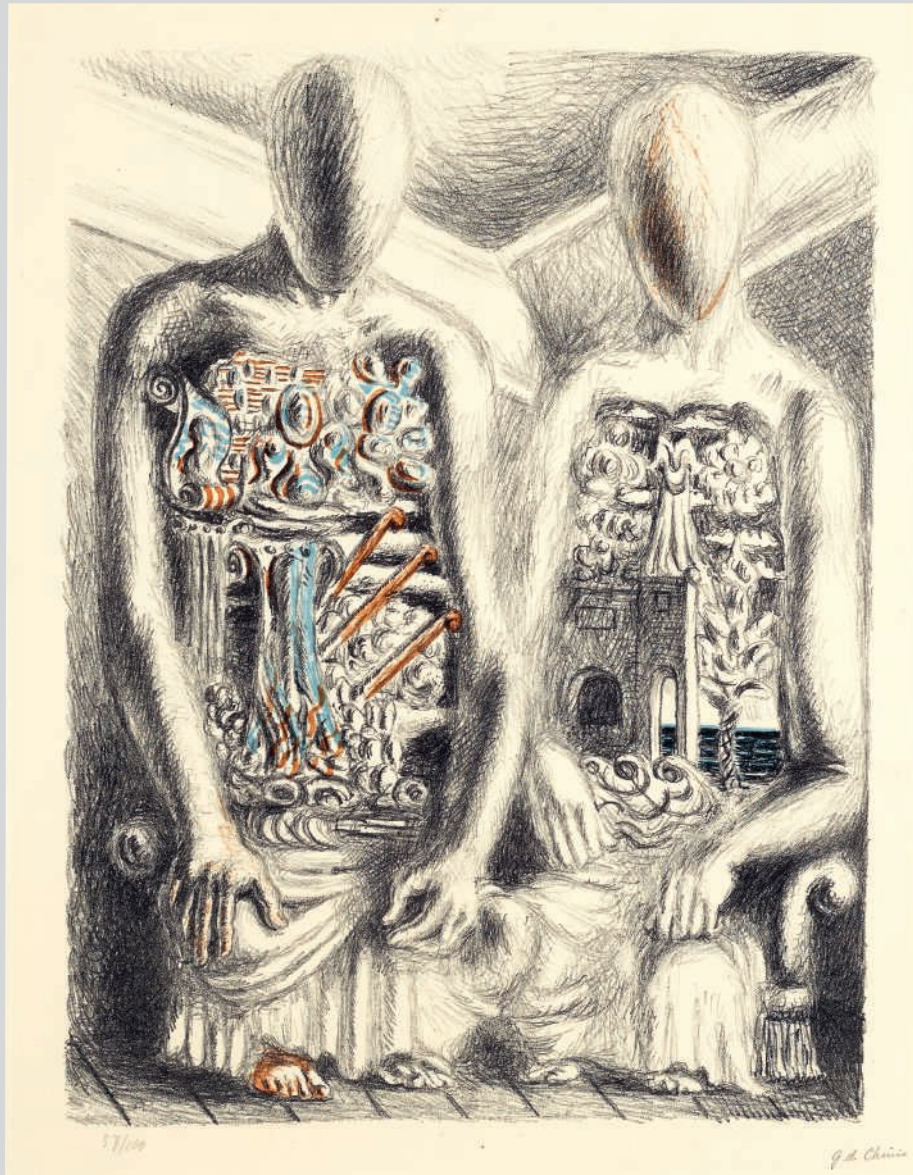
Scuola di gladiatori I, from Jean Cocteau's *Le mystère laïc*

etching with drypoint, on wove paper, 1928, signed in pencil, numbered 95/100, published by Editions des Quatre Chemins, Paris, with margins, framed  
Image: 7 x 5 ½ in. (178 x 140 mm.)

\$5,000–7,000

**LITERATURE:**

Ciranna 4



**82**

**GIORGIO DE CHIRICO (1888-1978)**

*Gli Archeologi IV*, from *Metamorphosis*

lithograph in colors, on Arches paper, 1929, signed in pencil, numbered 57/100, published by Editions des Quatre Chemins, Paris, with full margins, pale scattered foxing, otherwise in good condition, framed  
Image: 16 x 12 in. (406 x 305 mm.)  
Sheet: 22 ¼ x 17 ¾ in. (565 x 451 mm.)

\$6,000–8,000

**PROVENANCE:**  
H.M. Petiet, with his stamp verso (L. 5031)

**LITERATURE:**  
Ciranna 16



**83**

**PAUL DELVAUX (1897-1994)**

Composition, from *Seven Dialogues with Paul Delvaux*

the set of three drypoints of the same composition (one in black only, one additionally printed with color aquatint, and one extensively hand-colored in watercolor with numerous annotations concerning color possibilities in the artist's hand in pencil), each on wove paper, the last signed and dated '19-12-69' in pencil and inscribed 'Bon pour acier (?) après corrections', each with margins, occasional minor traces of printer's ink in the margins and the reverse, otherwise in very good condition, framed

Each Image: 11 3/4 x 8 1/2 in. (298 x 216 mm.)  
 Each Sheet: 14 7/8 x 11 1/4 in. (378 x 286 mm.)

(3)

\$8,000-12,000

**LITERATURE:**

Jacob 76



84

**PAUL DELVAUX (1897-1994)**

*La Mer est proche*

lithograph, on Arches paper, 1966, signed in pencil, numbered 34/75, published by Galerie Le Bateau Lavoir, Paris, with margins, pale light-staining, tape remains on the reverse sheet edges (visible at the sheet edges), framed

Image: 25½ x 20 in. (648 x 508 mm.)

Sheet: 30 x 22¾ in. (762 x 568 mm.)

\$2,500–3,500

**LITERATURE:**

Jacob 8; Surrealist Prints 36



85

**OSCAR DOMINGUEZ (1906-1957)**

*Femme à la bicyclette*

etching and drypoint, on wove paper, 1935, an undescribed (and possibly unique) early state before the edition of 70 issued in *La Lampe de l'imaginaire* published by Guy Lévis Mano, Paris, 1936, the plate printed off-center on the sheet as is often the case with proofs, minor defects at the right sheet edge, otherwise in generally good condition, framed

Image: 9½ x 6¾ in. (257 x 168 mm.)

Sheet: 9¾ x 7½ in. (244 x 191 mm.)

\$5,000–7,000

**LITERATURE:**

Surrealist Prints 40





**86**

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

La Mariée

aquatint in colors, on wove paper, 1934, signed in pencil by Duchamp and Villon, titled 'Mariée', numbered 8/200, with full margins, the signature and inscription slightly rubbed, otherwise in good condition, framed

Image: 19  $\frac{5}{8}$  x 12  $\frac{1}{4}$  in. (498 x 311 mm.)

Sheet: 25  $\frac{1}{2}$  x 19  $\frac{1}{2}$  in. (657 x 501 mm.)

\$12,000-16,000

**LITERATURE:**

Schwartz 433; Ginestet & Pouillon E672

87

**MARCEL DUCHAMP (1887-1968)**

Tiré à quatre épingles

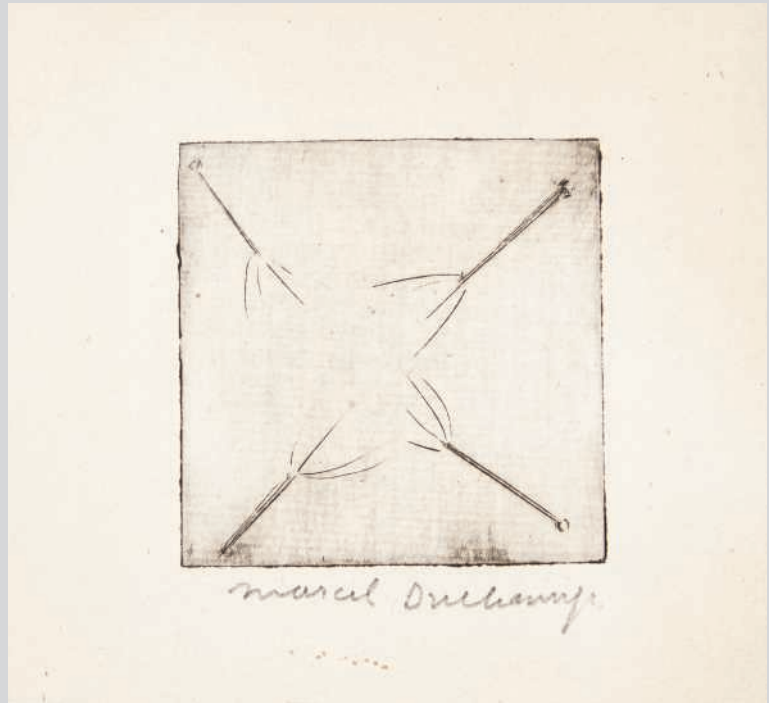
etching, on laid paper, 1959, a proof aside from the edition of 36 issued in the volume of the same name, published by PAB, Alès, France, with wide margins, in generally very good condition, framed  
Image: 2 $\frac{5}{8}$  x 2 $\frac{5}{8}$  in. (67 x 67 mm.)  
Sheet: 4 $\frac{1}{2}$  x 5 $\frac{1}{4}$  in. (114 x 133 mm.)

\$7,000-10,000

**LITERATURE:**

Schwartz (1997) 575

The Association Marcel Duchamp have confirmed the authenticity of this work.



88

**MARCEL DUCHAMP (1887-1968)**

An Original Revolutionary Faucet:  
Mirroral Return

etching in black and red, on Rives handmade paper, 1964, signed and dated in pencil, numbered 82/100 (there were also 15 proofs on various Japon papers), published by Galleria Schwarz, Milan, with margins, in very good condition, framed  
Image: 7 1/8 x 5 1/2 in. (180 x 140 mm.)  
Sheet: 9 7/8 x 7 7/8 in. (251 x 200 mm.)

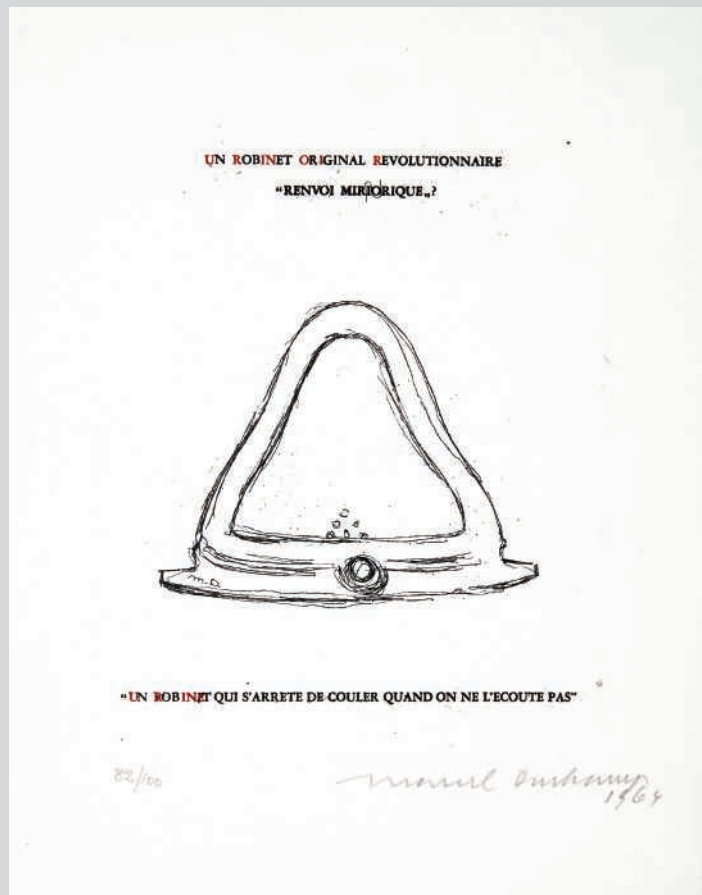
\$10,000-15,000

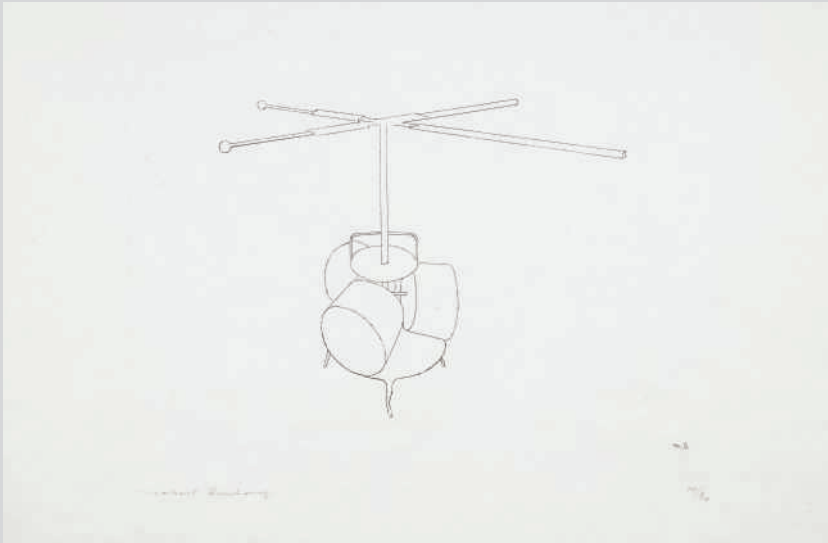
**LITERATURE:**

Schwartz 606

The image depicts the urinal (found randomly in a New York City street) which Duchamp appropriated, signed "R. Mutt", and submitted to the first exhibition of the Society of the Independents in 1917, under the title "Fountain." The work was rejected by the exhibition's jury, causing a great stir.

The Association Marcel Duchamp have confirmed the authenticity of this work.





**89**

**MARCEL DUCHAMP (1887-1968)**

**The Chocolate Grinder**

etching, on cream *Japon nacré* paper, 1965, Schwarz's first state (of two), signed in pencil, numbered 10/30, published by Arturo Schwarz, Milan, 1967, with full margins, adhesive tape remains on the reverse upper sheet edge (slightly showing through), otherwise in good condition, framed

Image: 10 $\frac{1}{8}$  x 13 in. (256 x 330 mm.)

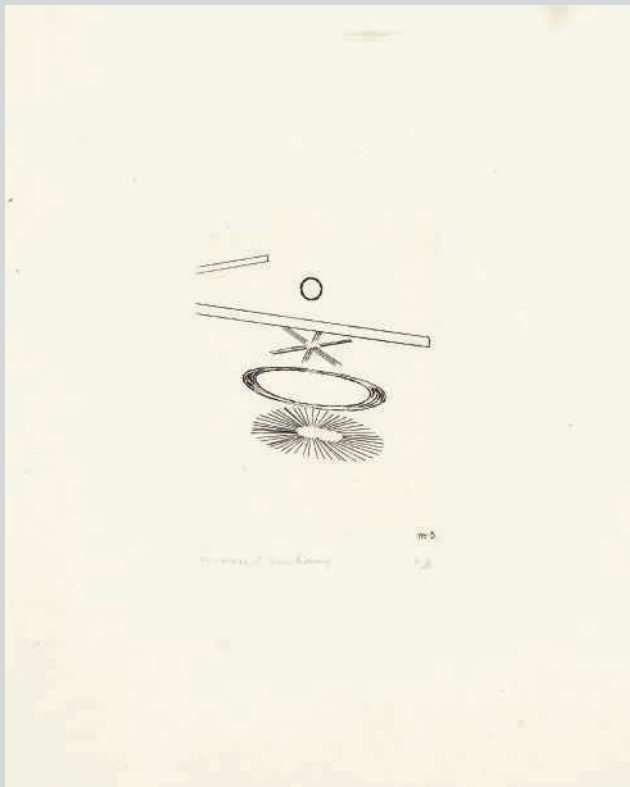
Sheet: 12 $\frac{3}{4}$  x 19 $\frac{5}{8}$  in. (324 x 502 mm.)

\$8,000–12,000

**LITERATURE:**

Reference: Schwarz 629a

The Association Marcel Duchamp have confirmed the authenticity of this work.



**90**

**MARCEL DUCHAMP (1887-1968)**

**The Oculist Witnesses**

etching with aquatint, on cream *Japon nacré* paper, 1965, Schwarz's second (final) state, signed in pencil, numbered 8/30, published by Arturo Schwarz, Milan, 1967, with full margins, in generally good condition, framed

Image: 5 $\frac{1}{2}$  x 3 $\frac{5}{8}$  in. (141 x 95 mm.)

Sheet: 12 $\frac{3}{4}$  x 9 $\frac{7}{8}$  in. (325 x 257 mm.)

\$6,000–8,000

**LITERATURE:**

Schwarz 627c

The Association Marcel Duchamp have confirmed the authenticity of this work.



**91**

**MARCEL DUCHAMP (1887-1968)**

Morceaux choisis d'après Cranach et 'Relâche'

etching with aquatint, on cream *Japon nacré* paper, 1967, Schwarz's second (final) state, signed in pencil, numbered 4/30, published by Galleria Schwarz, Milan, 1968, with full margins, in good condition, framed

Image: 13 $\frac{5}{8}$  x 9 $\frac{3}{8}$  in. (349 x 238 mm.)

Sheet: 19 $\frac{7}{8}$  x 12 $\frac{3}{4}$  in. (505 x 326 mm.)

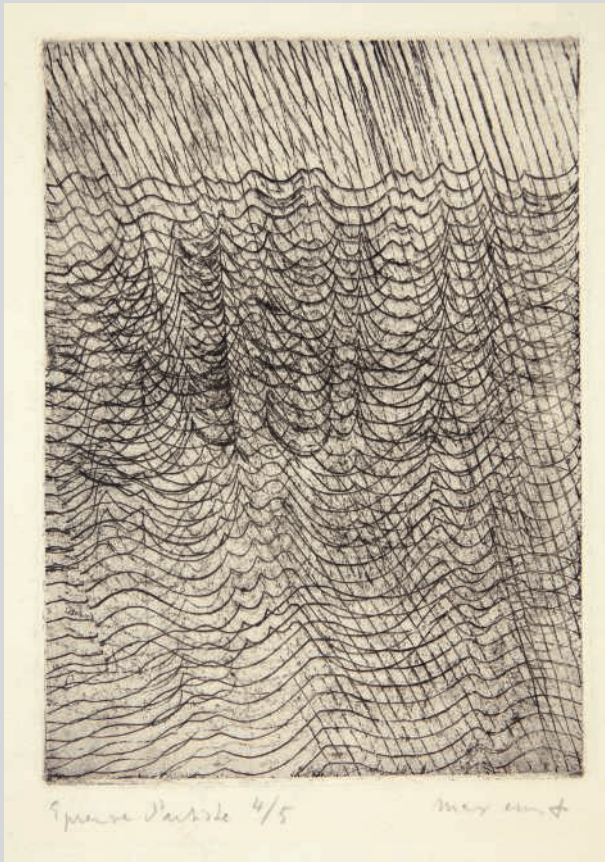
\$8,000–12,000

**LITERATURE:**

Schwarz 645d

The male bearded figure is Marcel Duchamp himself.

The Association Marcel Duchamp have confirmed the authenticity of this work.



92

**MAX ERNST (1891-1976)**

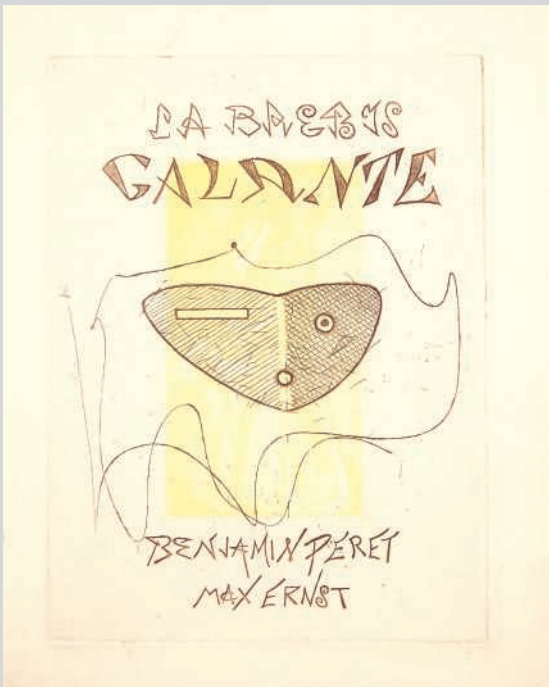
*L'Eau*, from *Une semaine de bonté*

etching, on wove paper, 1934, signed in pencil, numbered 'epreuve d'artiste 4/5' (aside from the edition of sixteen in Roman numerals included with the deluxe edition of volume II), printed S. W. Hayter, Paris, published by Édition Jeanne Bucher, Paris, with margins, in generally good condition, framed  
Image: 7 x 5½ in. (178 x 130 mm.)  
Sheet: 11 x 9¾ in. (279 x 251 mm.)

\$15,000–20,000

**LITERATURE:**

Spies & Leppien 15



93

**MAX ERNST (1891-1976)**

*La Brebis galante*, Les Éditions Premières, Paris, 1949

the complete book containing three etchings with aquatint in colors and 22 pochoirs in colors, on Arches paper, with text in French by Benjamin Péret and justification pages, numbered 178 on the justification (from the edition of 300 on Grand Vélin d'Arches) printed by George Visat, Paris, bound (as issued) in grey boards, with reddish-brown lithographic dust jacket, pale toning to the paper, slight wear to the edges of the dust jacket, otherwise in good condition, 9¾ x 7¾ in. (237 x 195 mm.) (album)

\$3,000–5,000

**LITERATURE:**

Spies & Leppien 28



Max Ernst 1947

14/15

94

**MAX ERNST (1891-1976)**

*Correspondances dangereuses*, from *Brunidor Portfolio, No.1*

drypoint, on wove paper, 1947, signed in pencil, annotated 'épreuve d'artiste 14/15' (the edition was 70), printed by S.W. Hayter, published by Brunidor Editions, New York, with full margins, in generally good condition, framed  
Image: 11¼ x 8⅞ in. (299 x 225 mm.)

Sheet: 16½ x 12¾ in. (419 x 324 mm.)

\$7,000–10,000

**LITERATURE:**

Spies & Leppien 25



**95**

**MAX ERNST (1891-1976)**

Rythmes

lithograph in colors, on Arches paper, 1950, signed in pencil, numbered 34/200 (there were also twenty artist's proofs), published by Guilde de la Gravure, Geneva and Paris, with their blindstamp, with margins, uneven mat staining, otherwise in good condition, framed

Image: 16¾ x 10⅝ in. (426 x 270 mm.)

Sheet: 22⅞ x 14⅞ in. (562 x 378 mm.)

\$4,000–6,000

**LITERATURE:**

Spies and Leppien 48



**96**

**MAX ERNST (1891-1976)**

Hibou

lithograph in colors, on Marais paper, 1955, Spies & Leppien's state D (of F), signed in pencil, numbered 60/220, published by Guilde de la Gravure, Geneva and Paris, with margins (presumably the full sheet), in generally good condition, framed

Image: 19¼ x 14⅝ in. (489 x 359 mm.)

Sheet: 22¼ x 15 in. (565 x 381 mm.)

\$4,000–6,000

**LITERATURE:**

Spies & Leppien 64



97

**MAX ERNST (1891-1976)**

Vue de ma Fenêtre

etching and aquatint in colors, on wove paper, 1960, signed in pencil, numbered 2/5 (there was also an edition of 75 with wider margins), published by Galerie Der Spiegel, Köln, with margins, pale light-staining and mat-staining, pinpoint foxmarks in places, otherwise in good condition, framed

Image: 8¾ x 6⅝ in. (222 x 162 mm.)

Sheet: 12⅝ x 8 in. (314 x 203 mm.)

\$3,000–5,000

**LITERATURE:**

Spies & Leppien A5



98

**AFTER MAX ERNST (1891-1976)**

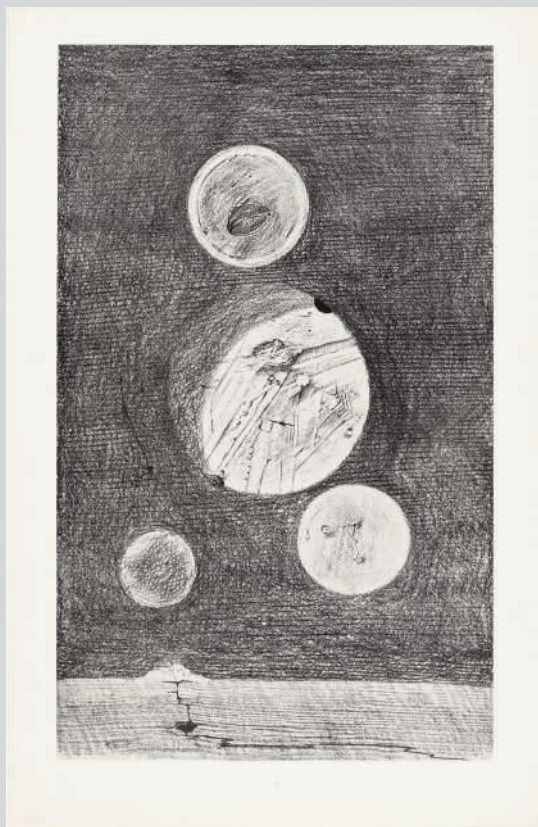
*Histoire Naturelle*, Editions Jeanne Bucher, Paris, 1926

the complete set of 34 collotypes after *frottages* by the artist, on wove paper, with title, introduction in French by Jean Arp, list of plates and the numbered justification page, signed in ink by the artist on the justification, copy 172 of 250 on this paper (the total edition was 306), in the original two-toned paper-covered portfolio with linen spine and ties, the sheets slightly toned with occasional pale foxing, occasional soft creasing at the sheet edges, Plate I with a short tear and associated creasing in the upper margin, the portfolio with some wear and splitting to the spine, a small water-stain to the upper edge.

Each Image: 17 x 10¼ in. (432 x 260 mm.)

Each Sheet: 19 ½ x 13 in. (495 x 330 mm.) (album)

\$7,000–10,000





Lionel Feininger

99

**LIONEL FEININGER (1871-1956)**

**Die Grüne Brücke (The Green Bridge)**

etching, on laid paper, 1910-11, signed in pencil, from the edition of 150 on Zanders laid paper, with full margins, occasional very pale foxing, in very good condition, framed  
Image: 10 1/8 x 7 1/2 in. (257 x 190 mm.)  
Sheet: 15 1/4 x 11 1/2 in. (387 X 292 mm.)

\$8,000-12,000

**LITERATURE:**  
Prasse E22

**100**

**LIONEL FEININGER (1871-1956)**

Sonnenaufgang (Sunrise)

etching, on *Japon* paper, 1911, signed and titled 'Kleinstadt' in pencil, from the total edition of 130, with wide margins, in very good condition, framed  
Image: 6½ x 9½ in. (160 x 240 mm.)  
Sheet: 11½ x 13¼ in. (292 x 337 mm.)

\$6,000–8,000

**LITERATURE:**  
Prasse E37



**101**

**LEONOR FINI (1907-1996)**

La Nuit vaincue

photolithograph in colors, on Arches paper, 1967, signed in pencil, numbered 45/75, with full margins, in very good condition, framed  
Image: 22¾ x 15 in. (575 x 381 mm.)  
Sheet: 29¾ x 21¾ in. (756 x 553 mm.)

\$4,000–6,000

**LITERATURE:**  
Surrealist Prints 57





**102**

**ALBERTO GIACOMETTI (1901-1966)**

*L'Atelier*, from *Le Moteur blanc*

etching, on BFK Rives paper, 1956, signed in pencil, inscribed 'épreuve d'essai' (a proof aside from the edition of 50), with margins, in very good condition, framed

Image: 6½ x 4¾ in. (165 x 121 mm.)

Sheet: 13 x 9¾ in. (330 x 251 mm.)

\$4,000–6,000

**LITERATURE:**

Lust 97, Kornfeld 178



**103**

**STANLEY WILLIAM HAYTER (1901-1988)**

*Danse du Soleil*

engraving and etching in colors with embossing, on Arches paper, 1951, Black and Moorhead's fifth (final) state, signed in pencil, numbered 157/200 (there were also ten artist's proofs), published by La Guilde Internationale de la Gravure, Geneva and Paris, with their blindstamp, with wide margins, in generally very good condition, framed

Image: 15½ x 9¾ in. (394 x 239 mm.)

Sheet: 22¼ x 14¾ in. (565 x 378 mm.)

\$1,500–2,000

**LITERATURE:**

Black & Moorhead 197



**104**

**STANLEY WILLIAM HAYTER (1901-1988)**

Combat

engraving and etching with embossing in colors, on Marais paper, 1953, signed and dated in pencil, numbered 11½/20 (there were also ten artist's proofs), published by La Guilde Internationale de la Gravure, Geneva and Paris, with wide margins, a moisture stain at the upper left sheet edge, the sheet slightly toned, framed

Image: 11½ x 7⅞ in. (295 x 200 mm.)

Sheet: 22¼ x 14⅞ in. (565 x 378 mm.)

\$1,500–2,000

**LITERATURE:**

Black & Moorhead 210



**105**

**JACQUES HÉROLD (1910-1987)**

Personnages Surréalistes

lithograph in colors, on heavy wove paper, 1947, signed in pencil, numbered 45/100, with margins, a soft diagonal crease at the lower right sheet edge, in generally good condition, framed

Image: 14¾ x 11⅞ in. (375 x 289 mm.)

Sheet: 16⅞ x 12¾ in. (422 x 324 mm.)

\$2,000–3,000



**106**

**EDWARD HOPPER (1882-1967)**

The Bay Window

etching in greenish-black, on wove paper, 1915-18, initialed in pencil, inscribed '1st State', printed with a delicate plate tone, with margins, in generally good condition, framed

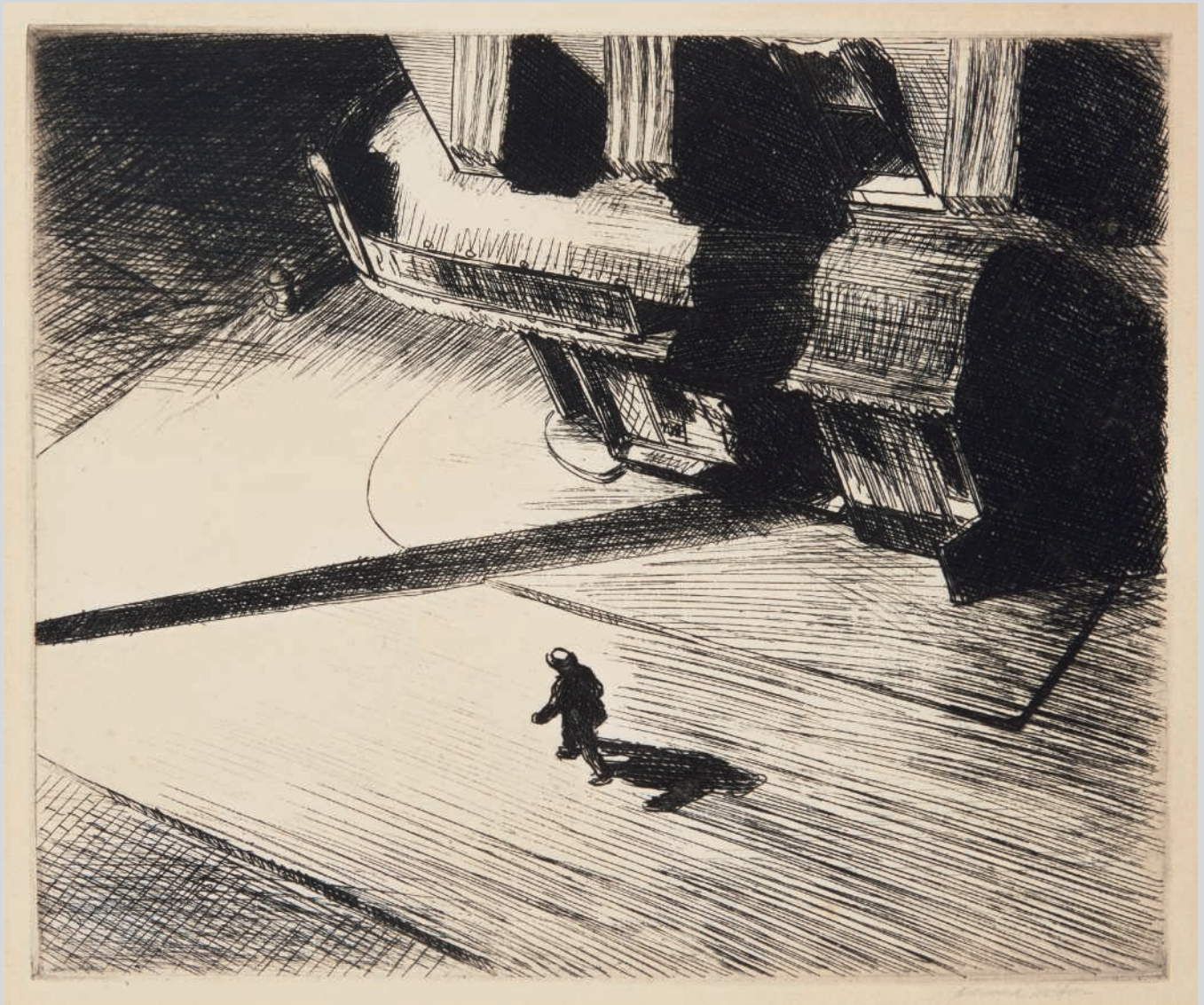
Image: 6¾ x 6 in. (172 x 152 mm.)

Sheet: 10 x 8 ½ in. (254 x 216 mm.)

\$30,000-50,000

**LITERATURE:**

Zigrosser 34; Levin 10



**107**

**EDWARD HOPPER (1882-1967)**

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

etching, on wove paper, 1921, signed in pencil, from the edition of approximately 500, with wide margins, a skillfully repaired tear at the right sheet edge, framed

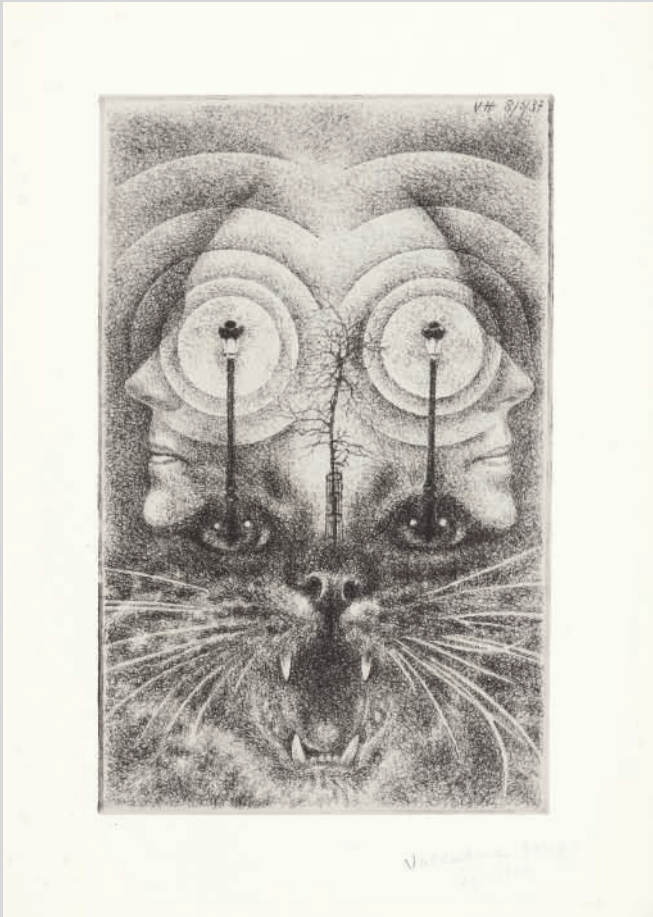
Image: 7 x 8 1/8 in. (178 x 206 mm.)

Sheet: 10 7/8 x 14 1/8 in. (276 x 359 mm.)

\$25,000–35,000

**LITERATURE:**

Levin 82; Zigrosser 22



**108**

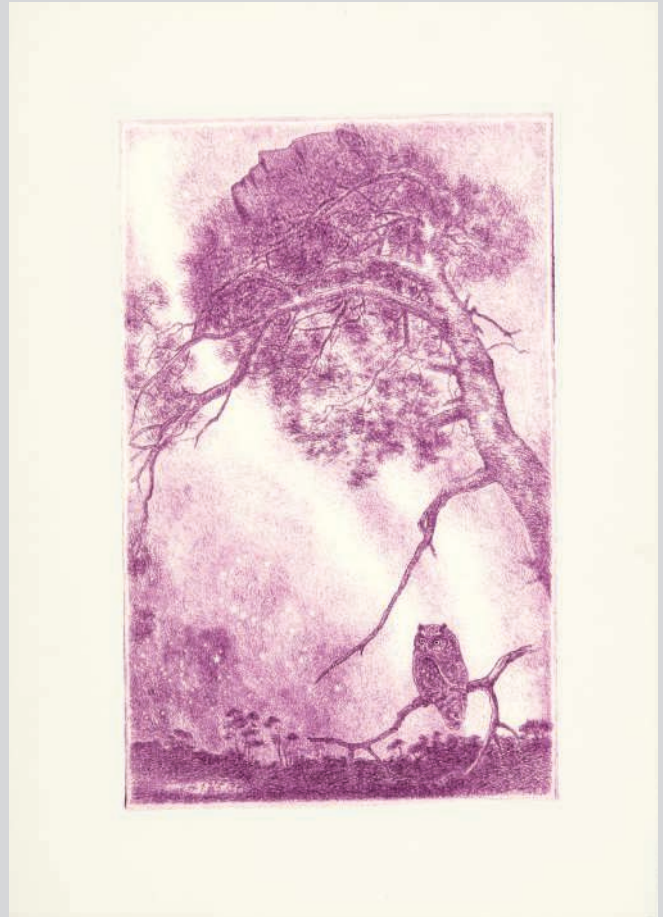
**VALENTINE HUGO (1887-1968)**

Patte

etching, on wove paper, 1937, signed in pencil and inscribed 'épreuve état', (a proof copy separate from the published edition of seventeen copies), from the album *Les animaux et leurs hommes, les hommes et leurs animaux* (etchings by Valentine Hugo, accompanied by poems by Paul Eluard), published privately in Paris, with pale scattered foxing in the margins and on the reverse, otherwise in generally good condition, framed  
Image: 9¼ x 5¾ in. (235 x 146 mm.)  
Sheet: 12½ x 8⅞ in. (318 x 225 mm.)

\$2,500-3,500

The title Patte (Paw) is probably as well a contraction of 'Paul' (Paul Eluard, the subject of the portrait in the double profile's image) and 'chatte' (a female cat).



**109**

**VALENTINE HUGO (1887-1968)**

Homme utile

etching printed in mauve (a unique color tone), on wove paper, 1937, a proof copy (one of a small number of impressions printed in a variety of colors, separate from the published edition of seventeen copies) from *Les animaux et leurs hommes, les hommes et leurs animaux* (etchings by Valentine Hugo and poems by Paul Eluard), published privately in Paris, with full margins, in very good condition, framed  
Image: 9¼ x 5¾ in. (235 x 146 mm.)  
Sheet: 12½ x 8⅞ in. (318 x 225 mm.)

\$1,800-2,200



110

**ROBERT INDIANA (B. 1928)**

*Err*, from *International Anthology of Contemporary Engraving: The International Avant-Garde: America Discovered, Volume 5*

photoengraving and etching, on Rives BFK paper, 1963, signed and dated in pencil, numbered X/XXV, (a collaborator's copy, the edition was 60 plus fifteen artist's proofs), published by Galleria Schwarz, Milan, with full margins, two areas of minor skinning on the reverse where previously hinged, otherwise in very good condition, framed

Image: 4 3/8 x 5 7/8 in. (111 x 149 mm.)

Sheet: 9 1/2 x 7 3/4 in. (241 x 197 mm.)

\$2,500–3,500

**LITERATURE:**

Sheehan 29



Err X/XXV

R. INDIANA 1963

111

**MARCEL JEAN**

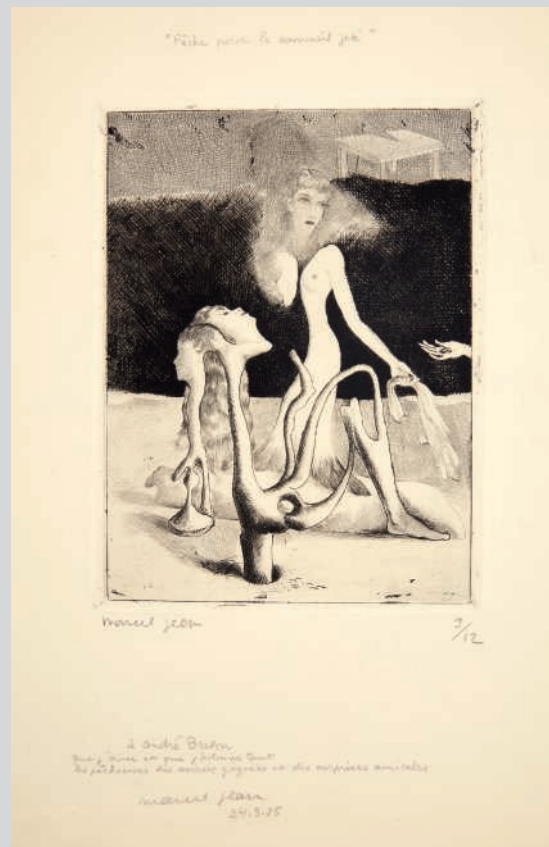
*Pêche pour le sommeil jeté*

drypoint, on wove paper, 1935, signed and titled in pencil, numbered 3/12, with a dedication to André Breton, signed and dated '24.3.35', in very good condition, framed

Image: 6 1/4 x 4 3/4 in. (159 x 121 mm.)

Sheet: 12 1/2 x 8 7/8 in. (318 x 225 mm.)

\$2,500–3,500



marcel jean

3/12

à André Breton  
avec toute ma sympathie pour  
les réalisations de son école gogol et des surprises amicales  
marcel jean  
24.3.35

**112**

**WASSILY KANDINSKY (1866-1944)**

Sängerin

woodcut in colors, on thin laid paper, 1903, Roethel's second (final) state, presumably one of the seven known impressions cited in Roethel, with narrow margins, in very good condition, framed

Image: 7 $\frac{7}{8}$  x 57 in. (200 x 147 mm.)

Sheet: 7  $\frac{3}{4}$  x 5  $\frac{3}{4}$  in. (197 x 146 mm.)

\$30,000–50,000

**LITERATURE:**

Roethel 4





**113**

**WASSILY KANDINSKY (1866-1944)**

Etching I

drypoint, on wove paper, *circa* 1913-14, signed in pencil, annotated and numbered 'I' and 'No. 9' in pencil (Roethel believes the edition was 10), with full margins, a pale moisture stain at the lower left sheet corner, otherwise in good condition, framed

Image: 4 $\frac{5}{8}$  x 4 $\frac{5}{8}$  in. (117 x 117 mm.)

Sheet: 11 x 7 $\frac{1}{4}$  (279 x 184 mm.)

\$15,000-20,000

**LITERATURE:**

Roethel 147

Roethel suggested that the size of the edition was seven, but since this copy is clearly inscribed as 'No. 9', one might assume that the correct edition size (as with certain succeeding editions of the artist's early etchings) is ten. This is Kandinsky's first etching.

114

**WASSILY KANDINSKY (1866-1944)**

Zweite Radierung für die Editions *Cahiers d'Art*

etching, on wove paper, 1932, signed in pencil, from the edition of about 100, a very soft crease in the margin lower right, adhesive tape remains on the reverse upper sheet edge (one just showing through), with full margins, otherwise in good condition, framed

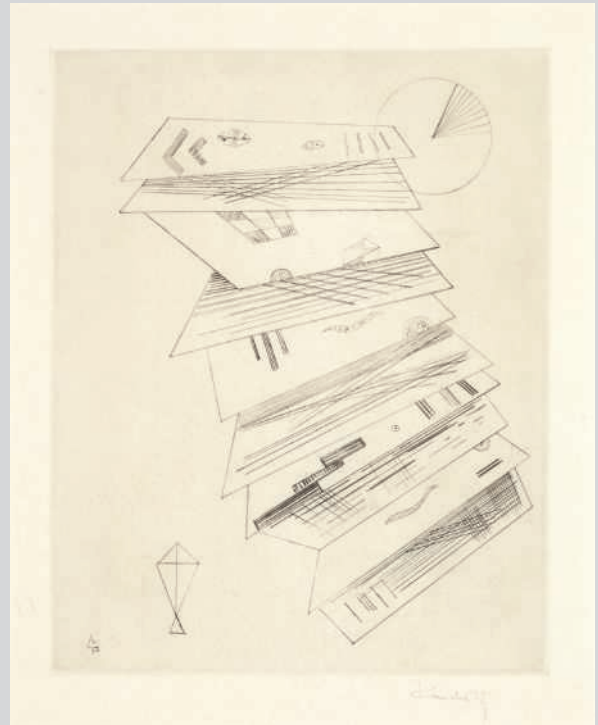
Image: 11 $\frac{5}{8}$  x 9 $\frac{1}{8}$  in. (295 x 232 mm.)

Sheet: 15  $\frac{3}{4}$  x 12  $\frac{1}{2}$  in. (400 x 318 mm.)

\$6,000–8,000

**LITERATURE:**

Roethel 196



115

**WASSILY KANDINSKY (1866-1944)**

Radierung für Stephen Spender, from *Fraternity*

drypoint, on Montval laid paper, 1939, signed in pencil, from the edition of 113, with full margins, in generally very good condition, framed

Image: 5 x 3 $\frac{1}{2}$  in. (127 x 81 mm.)

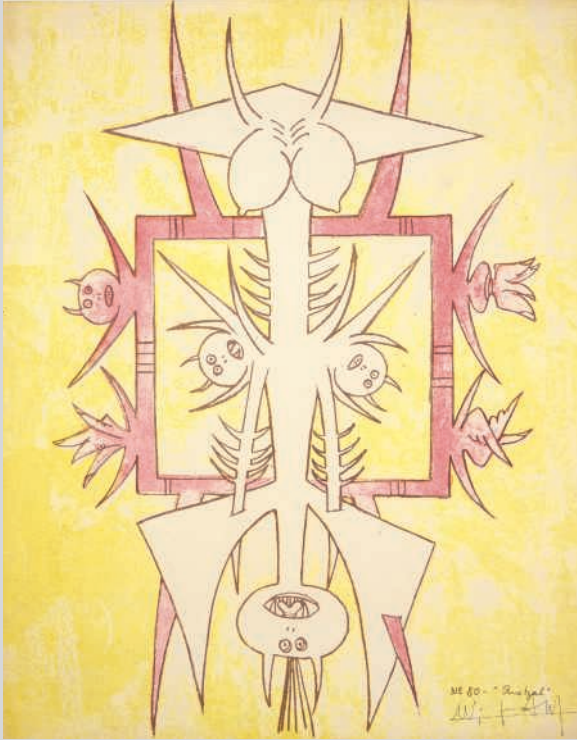
Sheet: 8 $\frac{7}{8}$  x 6 $\frac{1}{2}$  in. (225 x 165 mm.)

\$6,000–8,000

**LITERATURE:**

Roethel 202





**116**

**WILFREDO LAM (1902-1982)**

Quetzal, from *Brunidor Portfolio Number 1*

lithograph in colors, on wove paper, 1947, signed and titled in ink, numbered 'No. 80' (from the edition of 84), published by Robert Altmann / Brunidor Editions, New York, the paper very slightly toned, a tiny pin-hole towards the lower right sheet edge, otherwise in generally good condition, framed  
Sheet: 16 ½ x 13 in. (419 x 330 mm.)

\$3,000–4,000

**LITERATURE:**

Tonneau-Ryckelynck 4701; Surrealist Prints 60



**117**

**MARIE LAURENCIN (1883-1956)**

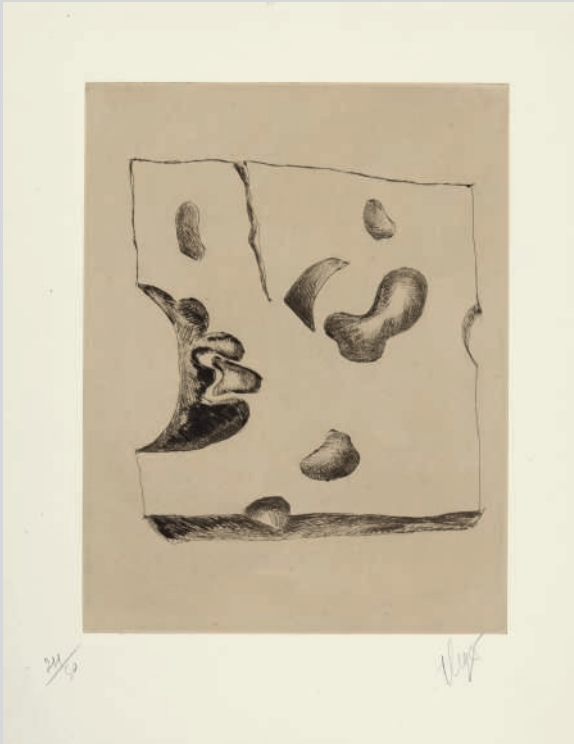
Le Ballet

etching with extensive hand-coloring in watercolor, on laid paper, 1912, signed and dated in pencil, inscribed 'à Jane Martin bien affectueusement M-L', with margins, a short repaired tear at the left sheet edge, otherwise in generally good condition, framed  
Image: 7 ¾ x 9 ¾ in. (197 x 248 mm.)  
Sheet: 9 ⅞ x 12 ⅞ in. (251 x 327 mm.)

\$6,000–8,000

**LITERATURE:**

Marchesseau 21



**118**

**FERNAND LEGER (1881-1955)**

*Morceau de Gruyere*, from *Album 23 Gravures*

drypoint, on wove paper, 1935, signed in pencil, numbered 24/50, published by G. Orbitz & Cie., Paris, with margins, in generally good condition, framed  
Image: 9 1/8 x 7 in. (232 x 178 mm.)

Sheet: 12 1/2 x 9 3/4 in. (318 x 248 mm.)

\$3,000-5,000

**LITERATURE:**

Saphire 15

This mid-1930s work could be considered the first "Pop Art" print, especially as a precursor to the work of Claes Oldenburg some two/three decades thereafter.



**119**

**FERNAND LEGER (1881-1955)**

*Composition aux deux Personnages*, from *Die Schaffenden, No. 4*

lithograph, on wove paper, 1920, signed in ink (particularly fresh and unfaded), from the edition of 125, published by G. Kiepenheuer, Weimar, with the 'Die Schaffenden' blindstamp, with full margins, very soft creases at the lower sheet edge, otherwise in very good condition, framed  
Image: 11 1/8 x 9 1/2 in. (283 x 241 mm.)

SH. 16 1/8 x 12 1/8 in. (410 x 310 mm.)

\$8,000-12,000

**LITERATURE:**

Saphire 2



**120**

**ROY LICHTENSTEIN (1923-1997)**

Turkey Shopping Bag

screenprint in yellow and black, on wove paper bag with handles, 1964, signed in pencil, from the edition of approximately 125, co-published by Bianchini Gallery and Ben Birillo Editions, New York, framed

Image: 7 $\frac{3}{4}$  x 8 $\frac{5}{8}$  in. (197 x 220 mm.)

Overall: 19 $\frac{5}{8}$  x 17 in. (499 x 432 mm.)

\$3,000–5,000

**LITERATURE:**

Corlett Appendix 4



121

**ROY LICHTENSTEIN (1923-1997)**

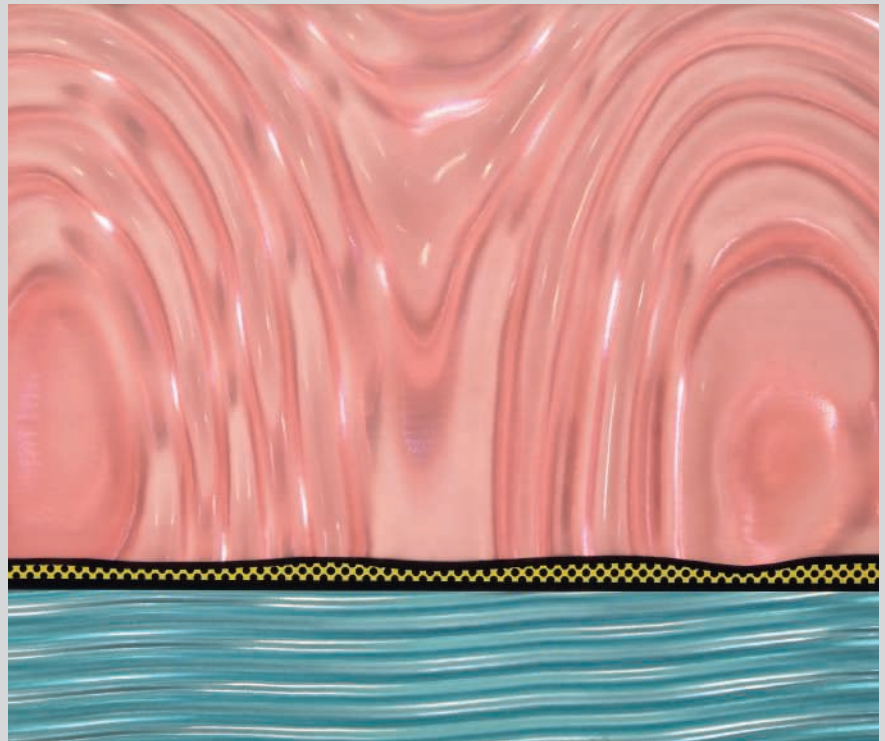
Landscape 5, from *Ten Landscapes*

screenprint in colors on pink moiré Rowlux with blue moiré Rowlux collage, mounted on board (as issued), 1967, signed and dated in pencil on the reverse, numbered 76/100 (there were also ten artist's proofs in Roman numerals), co-published by Original Editions and Leo Castelli Gallery, New York, with the Original Editions label on the reverse, lacking the original mat, framed  
Sheet: 14¾ x 17⅝ in. (375 x 448 mm.)

\$7,000–10,000

**LITERATURE:**

Corlett 55



122

**ROY LICHTENSTEIN (1923-1997)**

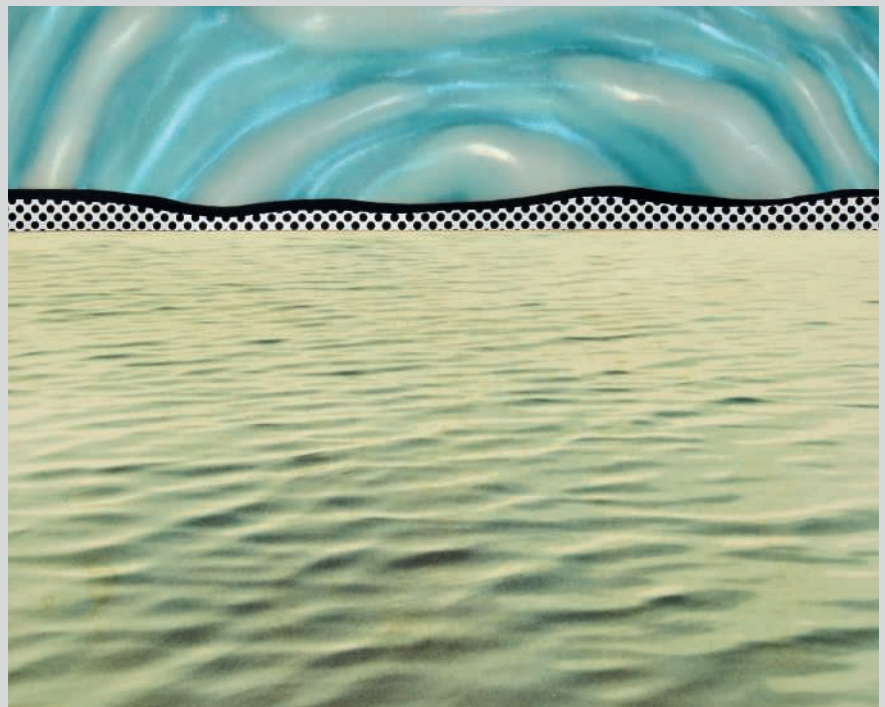
Landscape 6, from *Ten Landscapes*

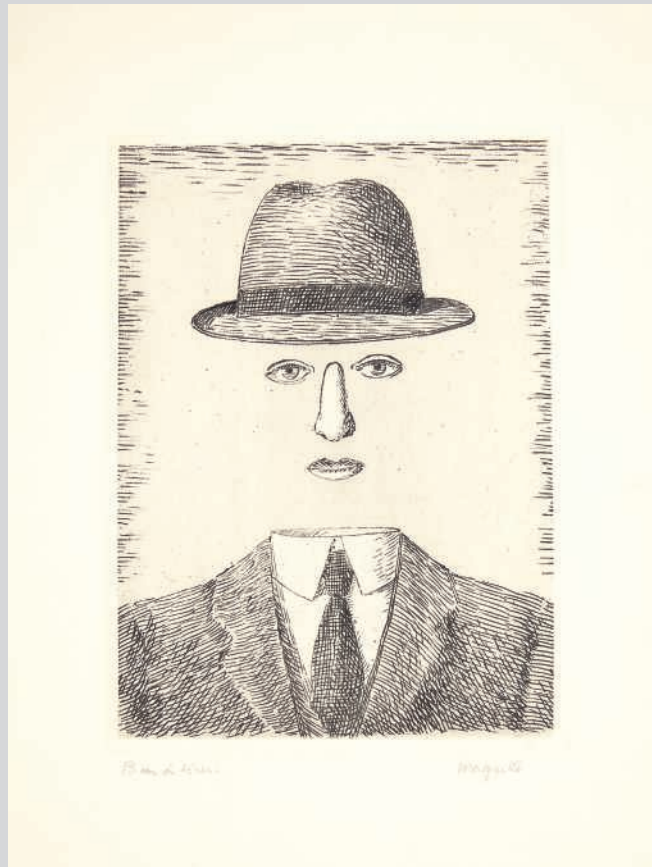
screenprint in colors on blue-green moiré Rowlux with chromogenic photographic print collage, mounted on board (as issued), 1967, signed and dated in pencil on the reverse, numbered 76/100 (there were also ten artist's proofs in Roman numerals), co-published by Original Editions and Leo Castelli Gallery, New York, with the Original Editions label on the reverse, lacking the original mat, framed  
Sheet: 13⅜ x 16⅞ in. (333 x 410 mm.)

\$7,000–10,000

**LITERATURE:**

Corlett 56





**123**

**RENE MAGRITTE (1898-1967)**

Paysage de Baucis

etching, on Rives BFK paper, 1966, signed in pencil, annotated 'Bon à tirer' (the edition was 100), published by Editions Georges Visat, Paris, with full margins, in very good condition, framed  
Image: 8 $\frac{1}{8}$  x 6 $\frac{5}{8}$  in. (225 x 168 mm.)

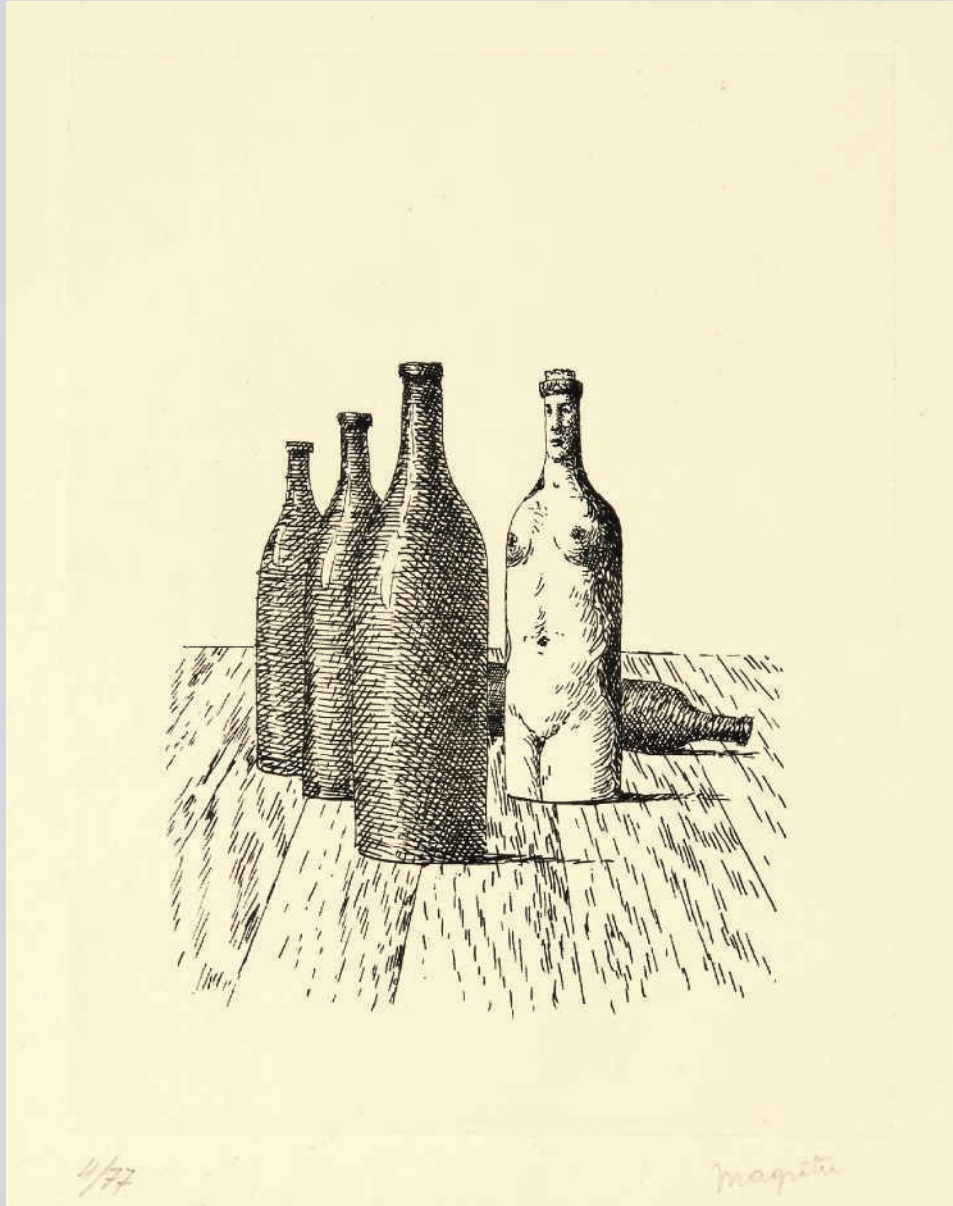
Sheet: 14 $\frac{1}{8}$  x 10 $\frac{7}{8}$  in. (378 x 276 mm.)

\$20,000–30,000

**LITERATURE:**

Kaplan & Baum 5

This proof was acquired from the personal collection of George Visat, printer and publisher of this work.



**124**

**RENE MAGRITTE (1898-1967)**

*La Comtesse de Monte Cristo*, from *Aube à l'Antipode*  
etching, on Richard de Bas paper, 1966, signed in pencil, numbered  
4/77 (there were also fifteen collaborators' copies lettered A-O),  
published by Editions du Soleil Noir, Paris, with wide margins, pale  
light-staining, in generally very good condition, framed  
Image: 8 $\frac{1}{8}$  x 6 $\frac{1}{8}$  in. (206 x 156 mm.)  
Sheet: 13 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (352 x 283 mm.)

\$12,000–16,000

**LITERATURE:**

Kaplan & Baum 6



**125**

**RENE MAGRITTE (1898-1967)**

Prêtre Marie

etching in colors, on wove paper, 1968, with the artist's stamped signature, inscribed 'H.C.' (a hors-commerce impression, the edition was 150), the lower margin folded back 3 inches, adhered to the reverse of the mat along the upper sheet edge, with margins, otherwise in good condition, framed  
Image: 3 7/8 x 5 1/2 in. (93 x 140 mm.)  
Sheet: 10 7/8 x 8 5/8 in. (276 x 219 mm.)

\$3,000–5,000

**LITERATURE:**

Kaplan and Baum 13



**126**

**RENE MAGRITTE (1898-1967)**

La Leçon de Musique, from *Signe de Survie au Temps d'Amour*

etching and aquatint in colors, on Japon nacré paper, 1968, with the artist's stamped signature, numbered 51/150 (the total edition was approximately 350), published by Editions Georges Visat, Paris, with the Atelier René Magritte blindstamp, in very good condition, framed  
Image: 5 7/8 x 4 in. (149 x 102 mm.)  
Sheet: 10 3/4 x 8 3/4 in. (273 x 222 mm.)

\$2,500–3,500

**LITERATURE:**

Kaplan and Baum 15



**127**

**EDOUARD MANET (1832-1883)**

Berthe Morisot

etching, on *simili-Japon* paper, 1872, the second state (of three), with margins, in generally good condition, framed

Image: 4  $\frac{5}{8}$  x 3  $\frac{1}{8}$  in. (117 x 79 mm.)

Sheet: 11 x 7  $\frac{1}{2}$  in. (279 x 191 mm.)

\$4,000–6,000

**LITERATURE:**

Guérin 59; Harris 75

This likeness is much more precise and haunting than that portrayed in the lithograph created at that same approximate time (possibly at the same sitting). Morisot was among the circle of Manet's closest artist friends.



**128**

**MAN RAY (1890-1976)**

Hands and Eggs

lithograph, on Rives BFK paper, 1966, signed in pencil, numbered 'Trial Proof III' (one of five trial proofs, the edition of 125), published by Gemini G.E.L., Los Angeles, with their blindstamps, with full margins, a very soft diagonal crease towards the lower left sheet corner, a soft handling crease towards the lower right sheet edge, in very good condition, framed

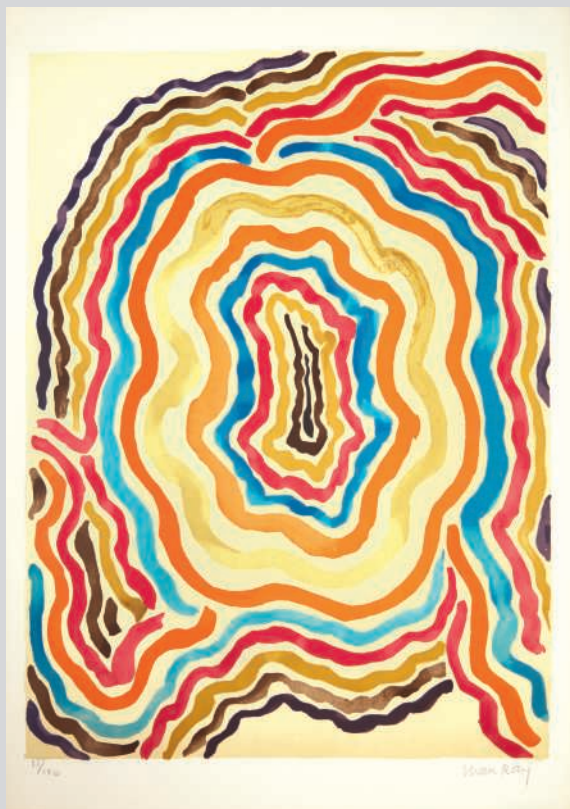
Image: 16½ x 13¼ in. (419 x 337 mm.)

Sheet: 25¾ x 22½ in. (654 x 562 mm.)

\$5,000-7,000

**LITERATURE:**

Gemini 20; Anselmino 61



**129**

**MAN RAY (1890-1976)**

*De l'Origine des Espèces par Voie de Sélection Irrationnelle*, co-published by Leon Amiel and Galleria Schwarz, New York and Milan, 1971

the complete set of ten signed and numbered lithographs in colors, on Arches paper, with title, text in French by G. di San Lazzaro and justification pages, copy 31 of 180, loose (as issued), each the full sheet, with margins, in generally very good condition, with the original yellow board portfolio with printed label, Overall: 20¾ x 14¾ in. (527 x 372 mm.) (album)

\$7,000-10,000

**LITERATURE:**

Anselmino 58



130

**MAN RAY (1890-1976)**

Le beau temps

lithograph in colors, on Arches paper, 1973, initialed in pencil, inscribed 'H.C II/V' (an *hors-commerce* impression, the edition was 120), with full margins, in generally good condition, framed  
Image: 26% x 25½ in. (676 x 648 mm.)  
Sheet: 33¾ x 28% in. (857 x 721 mm.)

\$8,000-12,000

**LITERATURE:**

Anselmino 1

This image is probably the second most popular from Man Ray's oeuvre, after the iconic "Lips" painting: *A l'heure de l'observatoire - les amoureux*



**131**

**LOUIS MARCOUSSIS (1883-1941)**

Le Comptoir

etching, aquatint and drypoint in brown, on *simili-Japon* paper, 1920, Milet's fourth (final) state, signed in pencil, from the edition of 125 published in *Die Schaffenden* in 1922, with full margins, very pale mat staining, otherwise in good condition, framed

Image: 7 $\frac{3}{8}$  x 5 $\frac{5}{8}$  in. (187 x 143 mm.)

Sheet: 16 x 12 $\frac{1}{8}$  in. (407 x 308 mm.)

\$7,000-10,000

**LITERATURE:**

Milet 35





**132**

**JOHN MARIN (1870-1953)**

Downtown, The El

etching, on wove paper, 1921, signed in pencil, from the edition of unknown size, published by Alfred Stieglitz, in very good condition, framed  
Image: 6¾ x 8¾ in. (172 x 223 mm.)

\$2,500–3,500

**LITERATURE:**

Zigrosser 134

The present work was one of six original prints published in the Folio of American Etchings, issued to subscribers of the New Republic in 1924. Zigrosser believed the edition of the folio exceeded 500, approximately half of which included the present work, the other half Marin's Brooklyn Bridge and Lower Manhattan (Z. 106)



**133**

**ANDRE MASSON (1896-1987)**

Le génie de l'espèce

drypoint and engraving in sanguine, on wove paper, 1942, signed in pencil, inscribed 'épreuve d'artiste' (the edition was 30), published by Buchholz Gallery, New York, a few stray traces of printer's ink in the margins, otherwise in good condition, framed

Image: 14 $\frac{3}{8}$  x 10 $\frac{3}{4}$  in. (365 x 264 mm.)

Sheet: 19 $\frac{3}{8}$  x 15 $\frac{1}{2}$  in. (492 x 384 mm.)

\$7,000-10,000

**LITERATURE:**

Saphire 84; Surrealist Prints 72

This copy was originally in the collection of Curt Valentin, Masson's dealer and publisher in New York in the 1940s.

134

**ANDRE MASSON (1896-1987)**

*Les Fruits de l'abîme*, from *VVV Portfolio*  
etching, on wove paper, 1942, signed and dated in pencil, from the edition of 20, published by VVV, New York, 1943, with wide margins, framed  
Image: 11 ¾ x 7 ⅞ in. (299 x 200 mm.)  
Sheet: 17 x 12 in. (432 x 305 mm.)

\$2,000-3,000

**LITERATURE:**

Saphire 85; Saphire-Cramer 15; Surrealist Prints 73



135

**ANDRE MASSON (1896-1987)**

*Signes*, from *Anatomy of my Universe*  
etching and drypoint, on wove paper, 1942, signed in pencil, numbered 24/30, printed at Atelier 17, New York, published by Curt Valentin, New York, the full sheet, a pin-hole at each upper sheet corner, pale mat staining, otherwise in generally good condition, framed  
Image: 7 ⅞ x 6 in. (200 x 152 mm.)  
Sheet: 10 ⅞ x 8 ½ in. (257 x 216 mm.)

\$2,000-3,000

**LITERATURE:**

Saphire 89





**136**

**HENRI MATISSE (1869-1954)**

La Persane

drypoint, on Rives BFK paper, 1914, signed in ink and inscribed 'Essai' (a proof aside from the edition of fifteen), with margins, a small repaired hole and scattered pin-holes (one repaired) in the upper margin, minor residue on the reverse from old adhesive tape, framed

Image: 6 ¼ x 2 ¼ in. (159 x 57 mm.)

Sheet: 15 ¾ x 11 in. (400 x 279 mm.)

\$8,000-12,000

**LITERATURE:**

Duthuit 27

In Margrit Hahnloser's book, *Matisse: The Graphic Work*, the author identifies the subject of this print as Madame Amélie Matisse (the artist's wife).



**137**

**HENRI MATISSE (1869-1954)**

Nu de face, jambe droite repliée

etching, on *Chine appliqué*, 1929, signed in pencil, numbered 9/25, with wide margins, occasional very pale foxmarks in the margins, otherwise in generally good condition, framed

Image: 5 ¾ x 4 ¼ in. (145 x 108 mm.)

Sheet: 15 x 11 ¼ in. (381 x 286 mm.)

\$7,000-10,000

**LITERATURE:**

Duthuit 199



**138**

**ROBERTO MATTA (1911-2002)**

Composition

etching and aquatint in colors, on Lana paper (Sabatier calls for Arches), 1970, signed in pencil, numbered 34/150, published by Editions Le Point du Jour, Grenoble, with full margins, framed  
Image: 16¼ x 21¾ in. (413 x 553 mm.)  
Sheet: 22 x 30 in. (559 x 762 mm.)

\$2,500–3,500

**LITERATURE:**  
Sabatier 218



**139**

**JOAN MIRÓ (1893-1983)**

Daphnis et Chloé

drypoint, on Arches paper, 1933, signed and dated in pencil, numbered 72/100 (there was also an edition of ten of *Japon* paper), published by Tériade, Paris, with particularly wide margins (Dupin calls for the sheet to be 12 7/8 x 16 1/2), in generally very good condition, framed  
Image: 10 3/8 x 12 3/4 in. (264 x 324 mm.)  
Sheet: 19 7/8 x 26 in. (505 x 660 mm.)

\$10,000–15,000

**LITERATURE:**  
Dupin 9



**140**

**JOAN MIRÓ (1893-1983)**

L'Aigle et La Femme La Nuit

etching with drypoint, on Arches paper, 1938, signed in pencil, numbered 1/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in generally good condition, framed

Image: 8 7/8 x 11 5/8 in. (225 x 295 mm.)  
Sheet: 12 7/8 x 17 1/2 in. (325 x 445 mm.)

\$8,000–12,000

**LITERATURE:**  
Dupin 22; Surrealist Prints 84



**141**

**JOAN MIRÓ (1893-1983)**

Alice Paalen, *Sablir Couché*, Editions Sagesse, Paris, 1938

the signed and numbered etching in red, on yellow paper pasted on to Arches laid paper, with title, text in French by Alice Paalen and justification pages, on Arches laid paper, signed in ink by the author on the justification, copy number 8 of 75, with full margins, in very good condition, bound, with original cardboard cover with black text, Overall: 8¾ x 6⅝ in. (222 x 168 mm.).

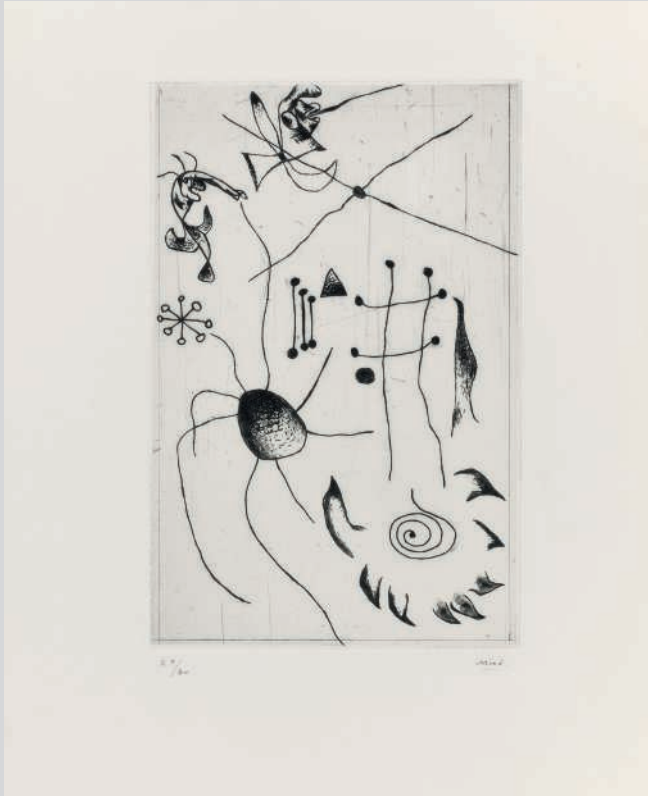
(album)

\$15,000-20,000

**LITERATURE:**

Dupin 20; Cramer Books 5

Each copy of the etching is mounted to its respective yellow sheet trimmed in a unique configuration by the artist, so no two sheets are alike.



**142**

**JOAN MIRÓ (1893-1983)**

*Série noire et rouge: one plate*

etching, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, framed  
Image: 10½ x 6⅝ in. (257 x 168 mm.)  
Sheet: 17½ x 13 in. (445 x 330 mm.)

\$7,000–10,000

**LITERATURE:**

Dupin 32; Surrealist Prints 92

This is the first of the two primary plates from which all of the final six combined plates evolve.



**143**

**JOAN MIRÓ (1893-1983)**

*Série Noire et Rouge: one plate*

etching in black and red, on Arches paper, 1938, signed in pencil, numbered 29/30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, framed  
Image: 10½ x 6⅝ in. (257 x 168 mm.)  
Sheet: 17½ x 13 in. (445 x 330 mm.)

\$20,000–30,000

**LITERATURE:**

Dupin 34

This is the first of the six combined plates in the series, all of which are printed in black and red.





144

**JOAN MIRÓ (1893-1983)**

*Femme et Oiseau devant la Lune*, from *Laurels Number One*

etching, on wove paper, 1947, signed and dated in pencil, numbered 237/300 (there were also five artist's proofs), published by Laurel Gallery, New York, with wide margins, pale mat staining, otherwise in good condition, framed  
Image: 4  $\frac{3}{8}$  x 5  $\frac{7}{8}$  in. (111 x 149 mm.)  
Sheet: 8  $\frac{1}{4}$  x 10 in. (210 x 254 mm.)

\$3,500-4,500

**LITERATURE:**

Dupin 51; see Cramer books 10



**145**

**LAZLO MOHOLY-NAGY (1895-1946)**

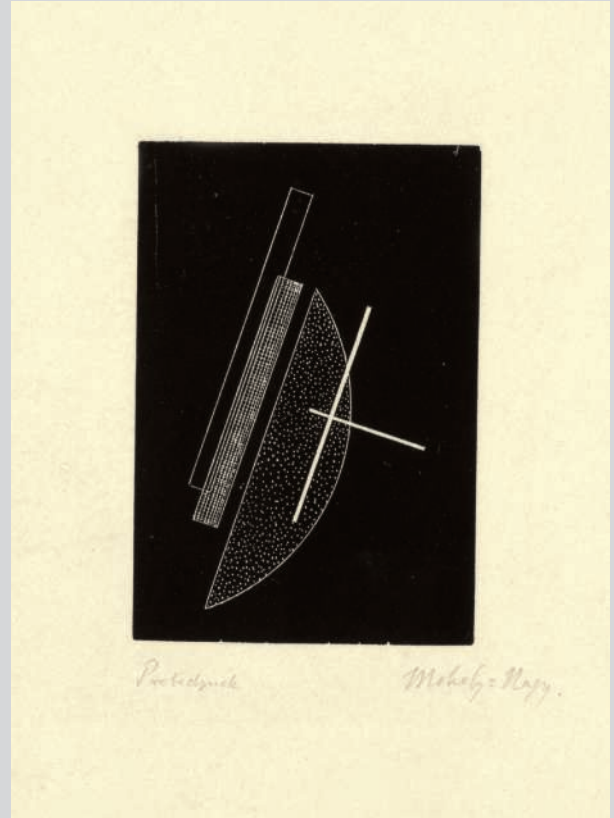
Konstruktionstisch

etching, on wove paper, circa 1925, signed in pencil, with margins, with pale light staining and minor remains of adhesive tape at the upper and lower sheet edge, otherwise in generally good condition, framed

Image: 5¾ x 4 in. (146 x 102 mm.)

Sheet: 13¾ x 9½ in. (340 x 241 mm.)

\$15,000–20,000



**146**

**LAZLO MOHOLY-NAGY (1895-1946)**

Komposition

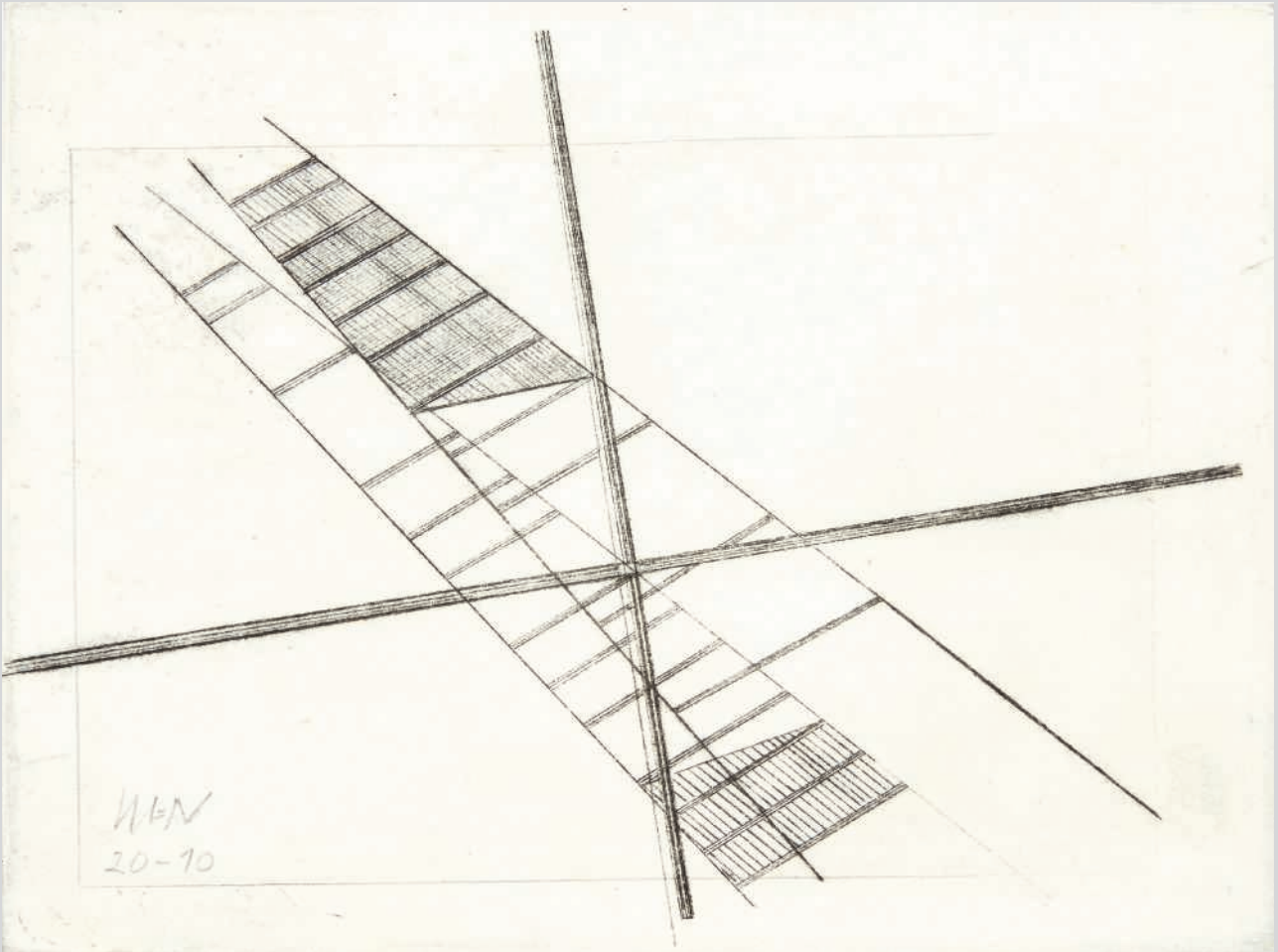
woodcut, on wove paper, early 1920s, signed in pencil, inscribed 'Probedruck', with wide margins, framed

Image: 46 x 32 in. (119 x 81 mm.)

Sheet: 11½ x 8¾ in. (292 x 222 mm.)

\$12,000–15,000

As with all of Moholy-Nagy's woodcuts, this work was printed in a very small edition, probably not more than four or five copies.



**147**

**LAZLO MOHOLY-NAGY (1895-1946)**

Crossing Diagonals

etching, on wove paper, early 1920s, initialed and inscribed '20-10' in pencil, also with four lines drawn in pencil forming a square towards the outer edge of the composition, unique in this format, in very good condition, framed

Image: 5 $\frac{7}{8}$  x 7 $\frac{3}{4}$  in. (149 x 197 mm.)

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

\$12,000-15,000

**148**

**ALPHONSE MUCHA (1860-1939)**

Job

lithograph in colors, on thin wove paper, 1898, with wide margins, pale mat staining, hinged in places on the reverse sheet edges (with associated rippling and creasing), in a recreated period frame

Image: 55¼ x 36½ in. (1403 x 917 mm.)

Sheet: 58¾ x 39½ in. (1483 x 994 mm.)

\$6,000–8,000



IMP. F. CHAMPENOIS. 66 Boulevard St Michel, PARIS



**149**

**PABLO PICASSO (1881-1973)**

*La Danse*, from *La suite des Saltimbanques*

drypoint, on Van Gelder paper, 1905, from the edition of 250 after steel-facing, published by A. Vollard, Paris, 1913, with wide margins, generally in good condition, framed

Image: 7¼ x 9 ⅛ in. (185 x 232 mm.)

Sheet: 12⅞ x 19⅞ in. (327 x 505 mm.)

\$3,000–4,000

**LITERATURE:**

Bloch 15; Baer 18

The image depicts Salomé seated alongside King Herod, for whom she will later perform an exotic dance in exchange for the rewards of John the Baptist's head.



**150**

**PABLO PICASSO (1881-1973)**

*Trois figures sur la plage I*, from *Jakovski*

etching, on Montval paper, 1932, signed in pencil, from the edition of 50, published by Orobitz and Cie, Paris, 1934, with full margins, minor paper losses at the upper sheet edge, in good condition, framed

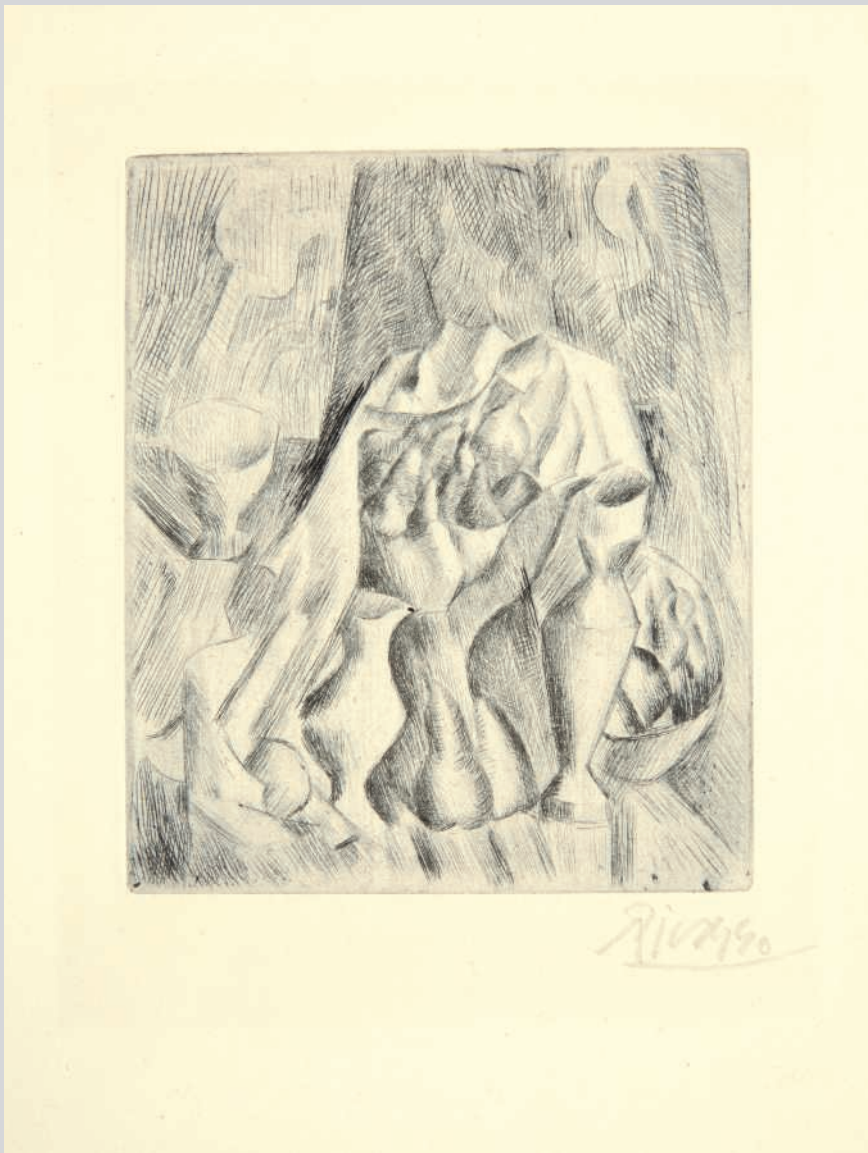
Image: 4⅞ x 3⅝ in. (116 x 92 mm.)

Sheet: 12⅞ x 9⅞ in. (321 x 244 mm.)

\$8,000–12,000

**LITERATURE:**

Bloch 241; Baer 268



**151**

**PABLO PICASSO (1881-1973)**

Nature morte au comptoir

drypoint, on laid paper, 1908-09, signed in pencil, a proof aside from the edition of 100 on larger paper, a good impression, pale mat staining on the reverse, otherwise in good condition, framed

Image: 5 1/8 x 4 3/8 in. (131 x 112 mm.)

Sheet: 12 1/8 x 8 1/4 in. (313 x 210 mm.)

\$8,000-12,000

**LITERATURE:**

Bloch 18; Baer 22



**152**

**PABLO PICASSO (1881-1973)**

La Plongeuse

etching with collage of colored paper and fabric, on wove paper, 1932, signed in pencil, from the edition of one hundred (there was also an edition of twelve with wide margins), the full sheet, in good condition, framed

Image: 5½ x 4¾ in. (140 x 115 mm.)

Sheet: 13 x 9¾ in. (330 x 250 mm.)

\$15,000-20,000

**LITERATURE:**

Bloch 1322; Baer 277

Each example from this edition is a unique work with no two configurations alike. This copy was acquired from the collection of Bernard Picasso, the artist's grandson.





**153**

**PABLO PICASSO (1881-1973)**

La Plongeuse

etching with collage of colored papers, on wove paper, 1932, signed in pencil, one of twelve proofs with wider margins aside from the edition of 100, very pale mat-staining, generally in very good condition, framed

Image: 5½ x 4¾ in. (140 x 111 mm.)

Sheet: 18¼ x 12⅞ in. (464 x 327 mm.)

\$15,000-20,000

**LITERATURE:**

Bloch 1322; Baer 277

As with the preceding lot, this work is unique and is probably the only example from the entire edition printed with the image divided into two diagonal halves, one printed in white ink on a black background and the other printed in black ink on a white background. It was acquired from a prominent French collection.



**154**

**PABLO PICASSO (1881-1973)**

Deux Buveurs catalans, plate 12 from *La Suite Vollard*

etching, on Montval paper watermark *Picasso*, 1934, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by A. Vollard, Paris, 1939, with full margins, some pale light-staining, in generally very good condition, framed

Image: 9¼ x 11¾ in. (235 x 298 mm.)

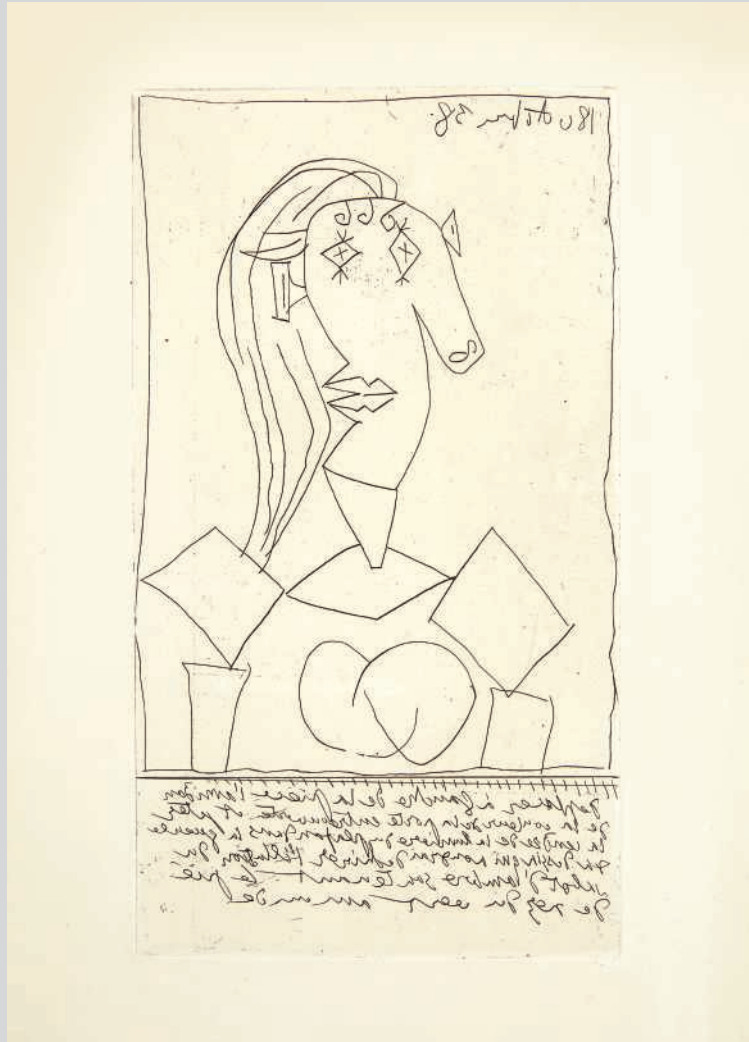
Sheet: 13¼ x 17½ in. (337 x 441 mm.)

\$12,000-15,000

**LITERATURE:**

Bloch 228; Baer 442

It is said that the two figures are meant to represent a young prototype of Picasso himself, seated with a prototype of Rembrandt. A few decades later, David Hockney created an etching based on this print where he is seated opposite Picasso.



**155**

**PABLO PICASSO (1881-1973)**

Buste de femme a la chaise

etching, on wove paper, 1938, Baer's first state of ten (before the addition of aquatint and drypoint), one of fifteen proofs (presumably the impression cited by Baer without watermark), with margins, pale mat staining, otherwise in very good condition, framed

Image: 9 ¾ x 5 ½ in. (248 x 140 mm.)

Sheet: 13 x 9 ⅞ in. (330 x 251 mm.)

\$15,000-20,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with her stamp on the reverse

**LITERATURE:**

Bloch 308; Baer 643

The subject is a rendition of the artist's companion of that time, Dora Maar.

**156**

**PORTFOLIO**

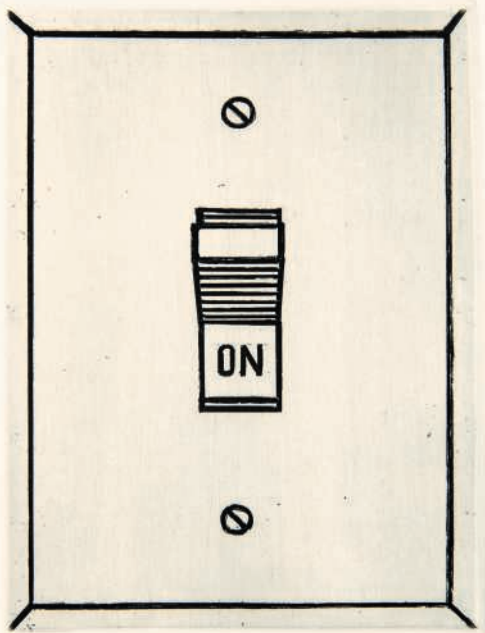
*International Anthology of Contemporary Engraving: The International Avant-Garde: America Discovered, Volume 5*

the complete set of twenty etchings, on handmade Rives paper, the majority signed, dated and numbered 26/60 in pencil (the Warhol stamp signed), (there were also fifteen artist's proof examples and 25 collaborator's copies), the full sheets, all in very good condition, tacked (as issued) to the backboards of gray double-mats, bound (as issued), with original black binding embossed and printed with the title on the front, minor wear to the boards, otherwise in very good condition

Overall: 12 x 9 <sup>7</sup>/<sub>8</sub> in. (30.5 x 25.1 cm)

\$30,000–50,000

In the early 1960's Arturo Schwarz of the Galleria Schwarz, Milan, commissioned twenty contemporary American artists (including most of the artists of the "Pop Art" circle) to each make one etching for inclusion in an album he would publish in his *International Avant-Garde* series. Included in the album is Andy Warhol's first print (and only etching) *Cooking Pot* and Roy Lichtenstein's first Pop print, *On*.



26/60 of Lichtenstein 1962

ON SALE TUES. & WED.



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7

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**COOKING POT**

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WITH  
RED

**77¢**

26/60



157

**CAMILLE PISSARRO (1830-1903)**

Marché de Pontoise

etching, on wove paper, 1888, the third (final) state, signed and titled in pencil, numbered 'No. 1', inscribed 'Epreuve d'artiste / imp. par C.P.' (one of five impressions), with margins, occasional soft creasing, hinge remains in places on the reverse sheet edge (slightly showing through), otherwise in generally good condition, framed

Image: 3 $\frac{7}{8}$  x 2 $\frac{1}{2}$  in. (98 x 64 mm.)

Sheet: 7 $\frac{1}{4}$  x 5 $\frac{3}{4}$  in. (184 x 146 mm.)

\$5,000-7,000

**LITERATURE:**

Delteil 75

158

**LARRY RIVERS (1923-2002)**

**Dutch Masters**

offset lithograph with hand-additions in graphite and some hand-coloring, on two sheets of smooth wove paper (as issued), 1964-68, signed and annotated 'For Ruth & Arnold!!! Larry R.', numbered 1/10 (a proof aside from the edition of 100), the full sheets, in very good condition, framed  
Overall: 14¼ x 14 in. (364 x 359 mm.)

\$1,500-2,000

Arnold Weinstein, the original owner of this example with his wife of that time Ruth, was a major poet and playwright, and additionally, one of Larry Rivers's closest lifetime friends.



159

**JAMES ROSENQUIST (1933-2017)**

**Somewhere to Light from *New York International***

screenprint in colors, on heavy wove paper, 1966, signed in pencil, numbered 105/225 (there were also 25 artist's proofs lettered A-Y), published by Tanglewood Press, Inc., New York, the full sheet, in very good condition, framed  
Sheet: 16⅞ x 22 in. (429 x 559 mm.)

\$2,500-3,500

**LITERATURE:**

Schmidt and Anderson 16





**160**

**GEORGES ROUAULT (1871-1958)**

Cirque

the complete set of eight aquatints in colors, on Rives BFK and Montval paper, 1930, with title page (the suite was commissioned to accompany a text by André Suarès which remained unpublished), published by A. Volland, Paris, the colors fresh, generally in good condition

Each Sheet: 17 ¼ x 13 ¼ in. (438 x 337 mm.)

(8)

\$15,000-20,000

**PROVENANCE:**

H.M. Petiet, with his stamp verso (L. 5031)

**LITERATURE:**

Chapon/Rouault books 198-295

Including Amazone; Ballerine; Le Clown à la grosse caisse; La Parade; Clown et enfant; Le Clown jaune, Le Jongleur and Le Vieux Clown





161

**GEORGES ROUAULT (1871-1958)**

Les Ballerines, from *Cirque de l'Étoile Filante*

aquatint in colors, on Montval paper, 1934, from the edition of 280, published by A. Volland, Paris, with margins, pale light-staining; together with an additional aquatint impression in black, on simili-Japon paper, signed in ink, one of 35 copies in black, published by A. Volland, Paris, with margins, pale light-staining, both framed together

Each Image: 12¼ x 8 in. (311 x 203 mm.)

Largest Sheet: 17¼ x 13¼ in. (438 x 337 mm.)

(2)

\$6,000-8,000

**LITERATURE:**

Chapon/Rouault 254; Wofsy 333



162

**KURT SCHWITTERS (1887-1948)**

Die Kathedrale, Book 41/42 from *Die Silbergäule*, Paul Steegemann, Verlag, Hanover, 1920

the complete set of eight lithographs (including the cover with collage element added), on cream wove paper, with title, list of books in the series, and advertisement for other books by other members of the Hannover Sezessionist Movement pages, bound (as issued), with margins or printed close to the edges of the full sheets (as published), in very good condition, with the original brown paper wrappers with lithograph and collage  
Overall: 8 7/8 x 5 5/8 in. (225 x 145 mm.)

\$8,000-12,000



**163**

**KURT SELIGMANN (1900-1962)**

*Wrestled from Mirrors*

etching, on Umbria Italia paper, 1941, Mason's second (final) state, signed in pencil, a proof aside from the edition of 30 (four of which were hand-colored) which were inserted in the broadside of the same title containing a poem by Nicolas Calas (translated by William Carlos Williams), published by Nierendorf Gallery, New York in 1941, with wide margins, in very good condition, framed  
Image: 9 $\frac{7}{8}$  x 7 $\frac{1}{4}$  in. (251 x 184 mm.)  
Sheet: 14 $\frac{1}{2}$  x 10 $\frac{1}{8}$  in. (368 x 262 mm.)

\$2,500-3,500

**LITERATURE:**  
Mason 89



n° 14

P. Signac

31.12.96.

**164**

**PAUL SIGNAC (1863-1935)**

La Balise

etching in blue-green, on laid paper, circa 1894, the second (final) state, signed and dated '31.12.96' in pencil, numbered '14' (from the edition of fifteen; there were also six proofs), published by Delâtre, Paris, pale scattered foxing in the margins, hinge remains in places on the reverse upper sheet edge (with associated minor skinning), otherwise in generally good condition, framed  
Image: 7 x 8  $\frac{3}{4}$  in. (178 x 222 mm.)  
Sheet: 9  $\frac{1}{2}$  x 10  $\frac{1}{8}$  in. (216 x 257 mm.)

\$8,000-12,000

**LITERATURE:**

Kornfeld & Wick 7ii(b)



**165**

**PAUL SIGNAC (1863-1935)**

Le Clocher de Saint-Tropez

etching and aquatint in brown, on Arches paper, 1896, signed in pencil, numbered 'tiré à 15 ep. no. 10', with wide margins, pale mat staining, the paper slightly toned, otherwise in generally good condition, framed  
Image: 8½ x 5⅝ in. (216 x 137 mm.)

Sheet: 16⅞ x 11⅝ in. (429 x 295 mm.)

\$7,000–10,000

**LITERATURE:**

Kornfeld & Wick 17



**166**

**PAUL SIGNAC (1863-1935)**

Saint-Tropez: Le Port

lithograph in colors, on wove paper, 1897-98, signed in pencil, numbered 'No 83' (from the edition of 100) a very good impression, the colors particularly vibrant, with margins, in very good condition, framed  
Image: 17 ⅛ x 13 in. (435 x 330 mm.)

Sheet: 20 ⅜ x 15 ¾ in. (518 x 400 mm.)

\$15,000–20,000

**LITERATURE:**

Kornfeld & Wick 19



**167**

**PAUL SIGNAC (1863-1935)**

Les Andelys

lithograph in colors, on wove paper, 1895, the second state (of three) with the remarque in green, signed in pencil, titled and numbered 'no. 14' in ink lower right corner by Gustave Pellet, (the edition was twenty), published by G. Pellet, Paris, with his paraphe and stamp (L. 1190), with full margins, in generally very good condition, framed  
Image: 11 $\frac{1}{8}$  x 17 $\frac{1}{8}$  in. (302 x 454 mm.)  
Sheet: 16 x 20 $\frac{7}{8}$  in. (406 x 530 mm.)

\$10,000-15,000

**LITERATURE:**

Kornfeld & Wick 10



**168**

**PAUL SIGNAC (1863-1935)**

Les Bateaux

lithograph in colors, on *Chine* paper, 1895, signed in pencil, from the edition of 20 with the *remarque* lower right, printed by A. Clot, published by G. Pellet, Paris, with wide margins, in very good condition, framed

Image: 9 $\frac{3}{8}$  x 15  $\frac{1}{2}$  in. (238 x 396 mm.)

Sheet: 16 x 20 $\frac{7}{8}$  in. (406 x 530 mm.)

\$10,000-15,000

**LITERATURE:**

Kornfeld & Wick 13



**169**

**YVES TANGUY (1900-1955)**

Untitled

etching, on heavy Auvergne laid paper, 1937, a unique trial proof prior to the edition of ten, printed by S.W.

Hayter at Atelier 17, Paris, with wide margins, pale staining in the margins, otherwise in good condition, framed

Image: 4  $\frac{5}{8}$  x 8  $\frac{3}{4}$  in. (118 x 222 mm.)

Sheet: 12  $\frac{3}{8}$  x 19  $\frac{7}{8}$  in. (321 x 505 mm.)

\$15,000–20,000

**LITERATURE:**

Wittrock 5; Surrealist Prints 118

This proof copy was acquired from the private collection of S.W. Hayter.



170

**YVES TANGUY (1900-1955)**

Untitled, from *Solidarité*

etching, on laid paper, 1938, signed in pencil, numbered 47/150, as issued in the volume of poetry by Paul Éluard, published by Guy Lévis Mano / Editions GLM, Paris, with wide margins, in generally very good condition, framed  
Image: 3 $\frac{3}{8}$  x 3 $\frac{1}{8}$  in. (98 x 79 mm.)  
Sheet: 8 $\frac{7}{8}$  x 6 $\frac{3}{8}$  in. (225 x 162 mm.)

\$4,000–6,000

**LITERATURE:**  
Wittrock 6



171

**YVES TANGUY (1900-1955)**

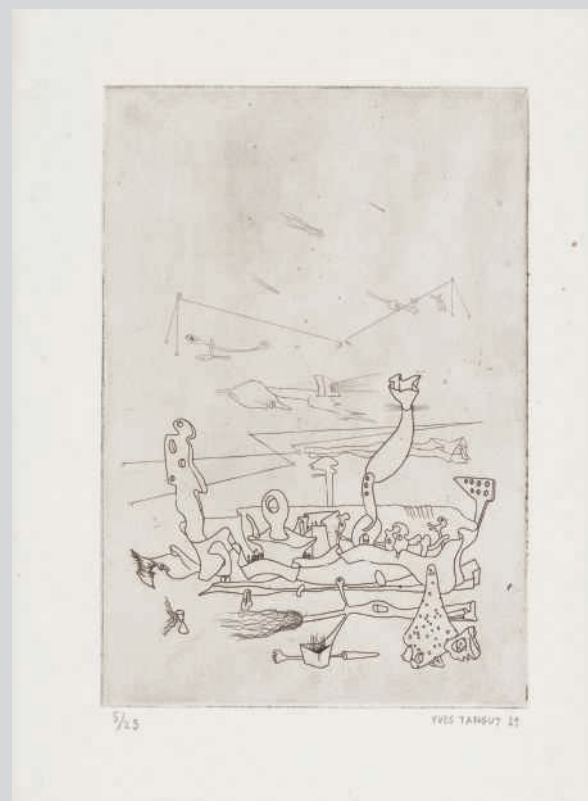
Untitled, from *Ma Tête à couper*

etching, on wove paper, 1939, signed and dated in pencil, numbered 5/25, issued in the book by Jehan Mayoux, published by Guy Lévis Mano / Editions GLM, Paris, printed on a sheet folded to form the first quarto of the book, including the title, half-title, dedication and limitation pages, in very good condition, framed  
Image: 5 $\frac{5}{8}$  x 3 $\frac{7}{8}$  in. (143 x 98 mm.)  
Sheet: 7 $\frac{7}{8}$  x 5 $\frac{3}{8}$  in. (187 x 137 mm.)

\$8,000–12,000

**LITERATURE:**  
Wittrock 8

Of the 25 copies of this etching included in the Jehan Mayoux book, only a handful were numbered and signed (and the rest were presented without any annotations by the artist's hand).





**172**

**YVES TANGUY (1900-1955)**

*Rhabdomancie*, from *Brunidor Portfolio Number I*

etching in colors, on wove paper, 1947, signed and dated in pencil, numbered 28/70, published by Edition Brunidor, New York, with margins, very pale light-staining, otherwise in very good condition, framed

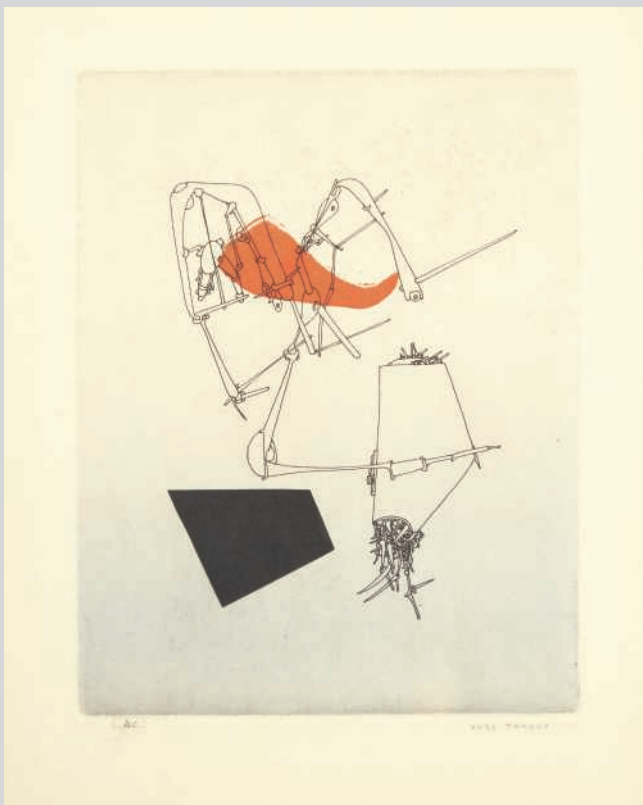
Image: 11 $\frac{5}{8}$  x 8 $\frac{3}{4}$  in. (295 x 222 mm.)

Sheet: 16  $\frac{1}{4}$  x 12 $\frac{7}{8}$  in. (413 x 327 mm.)

\$7,000-10,000

**LITERATURE:**

Wittrock 13



**173**

**YVES TANGUY (1900-1955)**

Untitled, from Jean Laude's *Le Grand passage*

etching with screenprint in colors, on cream wove paper, 1953, signed in pencil, annotated 'H.C.' (one of possibly five or six impressions with the added screenprint element, the edition was 30 in Roman numerals, plus an edition of ten lettered A-J printed in black on grayish-blue paper), published by Max Clarac-Sérou, Paris, 1954, in good condition, framed

Image: 6  $\frac{3}{4}$  x 5  $\frac{1}{4}$  in. (172 x 133 mm.)

Sheet: 10 $\frac{5}{8}$  x 8  $\frac{1}{4}$  in. (270 x 210 mm.)

\$8,000-12,000

**LITERATURE:**

Wittrock 19C



**174**

**DOROTHEA TANNING (1910-2012)**

Bateau bleu

lithograph in colors, on Arches paper, 1950, signed in pencil, numbered 7/200, published by *Guilde de la Gravure*, Geneva and Paris, with their blindstamp, with full margins, a line of pale mat staining in the left margin, otherwise in generally good condition, framed

Image: 19½ x 13¾ in. (495 x 340 mm.)

Sheet: 22¼ x 15½ in. (565 x 384 mm.)

\$3,000–4,000

**LITERATURE:**

Waddell-Ruby 5



**175**

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

Divan Japonais

lithograph in colors, on thin wove paper, 1893, Wittrock's only state, with full margins, a good impression with colors very fresh, repaired tears and very minor losses in places at the extreme sheet edges, laid down to Japon paper, framed

Image: 31¼ x 24 in. (808 x 608 mm.)

Sheet: 31⅞ x 24½ in. (810 x 622 mm.)

\$20,000-30,000

**LITERATURE:**

Delteil 341; Wittrock P11; Adhémar 11; Adriani 8

176

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

La Tige -- Moulin Rouge

lithograph, on wove paper, 1894, with the artist's red monogram stamp (L. 1338), numbered '17' (from the edition of 100), in very good condition, framed  
Sheet: 14 ¾ x 10 ⅞ in. (375 x 276 mm.)

\$5,000-7,000

**LITERATURE:**

Delteil 70; Wittrock 63; Adhémar 78; Adriani 97

"La Tige" means "the stalk", which could refer both to the manner in which the leering male figure is stalking the immobile seated female prey, or as well to the stalk-like figure of the very slender lady in question, herself.



177

**FELIX VALLOTTON (1865-1925)**

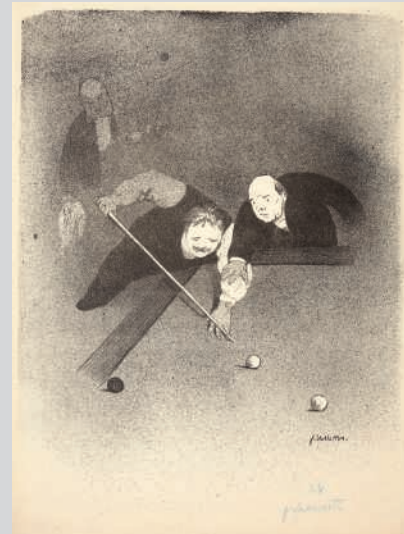
Les Raseurs

lithograph, on cream wove paper, 1893, signed in blue pencil, numbered 24 (from the edition of 100), with margins, the sheet slightly reduced in height, otherwise in good condition, framed  
Image: 14 ⅞ x 10 ⅞ in. (359 x 257 mm.)  
Sheet: 14 ¾ x 10 ⅞ in. (375 x 276 mm.)

\$3,000-4,000

**LITERATURE:**

Vallotton & Goerg 42



178

**JACQUES VILLON (1875-1963)**

Manège Rue Caulaincourt, ou Le Petit manège aux chevaux de bois

etching and aquatint in colors, on Arches paper, 1904, signed in pencil, numbered 40 of 50, published by E. Sagot, Paris, with his blindstamp, with wide margins, uneven pale light- and mat staining, framed  
Image: 15 ⅞ x 19 ⅞ in. (397 x 492 mm.)  
Sheet: 20 ⅞ x 27 in. (511 x 686 mm.)

\$3,000-4,000

**LITERATURE:**

Ginestet & Pouillon E111

This is the second of two versions of this charming autumn genre image, which Villon observed from his neighborhood café across the way. He went quickly to his studio to select a copper plate and then returned to his café table and engraved this work directly onto the plate without any intermediary sketching.





**179**

**ANDY WARHOL (1927-1987)**

**Campbell's Soup Can on Shopping Bag**

screenprint in colors, on a paper bag, 1964, initialed and dated in ball-point pen on the underside, from the edition of approximately 300, published by Bianchini Gallery, New York, the paper slightly toned, with some soft creasing, framed

Image: 6 x 3¼ in. (152 x 83 mm.)

Overall: 19 x 17½ in. (483 x 435 mm.)

\$3,000–5,000

**LITERATURE:**

Feldman & Schellman II.4

On October 6<sup>th</sup>, 1964, The American Supermarket opened at New York's Bianchini Gallery. This groundbreaking exhibition, conceived by gallerist and artist Ben Birillo, included works by Andy Warhol, Roy Lichtenstein, Richard Artschwager, Robert Watts, Tom Wesselmann, Claes Oldenburg, Billy Apple, and several other contributors. While not part of the exhibition itself, the bags were sold or given away, allowing visitors to carry away their purchases.



**180**

**ANDY WARHOL (1927-1987)**

**Campbell's Soup Can on a Shopping Bag**

screenprint in colors, on a paper bag, 1966, from the edition of unknown size, published for the exhibition at the Institute of Contemporary Art, Boston, the paper toned, otherwise in generally good condition, framed

Image: 16¼ x 9¾ in. (413 x 248 mm.)

Overall: 19¼ x 17 in. (489 x 432 mm.)

\$2,000–3,000

**LITERATURE:**

Feldman & Schellman II.4A

**181**

**ANDY WARHOL (1927-1987)**

**Campbell's Chicken with Rice Soup Label**

screenprint in colors, on smooth wove paper, 1966, one of approximately ten proofs, all signed in ink along the extreme left edge, separate from the additional eleven copies which were affixed to poured aluminum (and one bronze) actual size replicas of Campbell's soup cans, comprising an edition of finished replicas, published by Ben Birillo Editions, New York, in association with Leo Castelli Gallery, New York, in very good condition, framed

Image: 3¾ x 8½ in. (92 x 216 mm.)

Sheet: 4¾ x 9⅞ in. (121 x 232 mm.)

\$15,000–20,000

**PROVENANCE:**

Acquired directly from Ben Birillo (in the early 1970s)

**LITERATURE:**

see J. Baal-Teshuva, *Andy Warhol: 1928-1987*, Munich, 1993, no. 37

The published soup can replicas are signed and dated on the underside of the objects, but the labels are not signed (as with the proofs).





*Campbell's*  
CONDENSED

REG. U.S. PAT. OFF.

*Campbell's*  
CONDENSED

**CHICKEN WITH RICE SOUP**

**DIRECTIONS:** Pour soup into saucepan. Stir in 1 can water. Heat to boiling and simmer a few minutes to develop full flavor. Makes about 2½ cups soup.

NET WT.  10 ¼ OZ

**10 ½ OZ. NET WEIGHT  
298 GRAMS**

**Ingredients:** Chicken Stock, Chicken, Rice, Salt, Carrots, Celery, Mono-sodium Glutamate, Onions, Potato Starch, Sugar, Spice and Caramel Color.

MADE BY  
**CAMPBELL SOUP COMPANY**  
GENERAL OFFICES, CAMDEN, N. J., U. S. A.

*A. Woodhead*

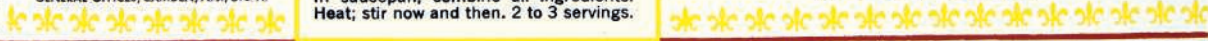
**RECIPE  
IDEA!**

**CONFETTI CHICKEN SOUP**

- 1 can Campbell's Chicken with Rice Soup
- 1 soup can water
- 1 tsp. finely chopped parsley
- 1 tsp. chopped pimiento

In saucepan, combine all ingredients. Heat; stir now and then. 2 to 3 servings.

**CHICKEN  
WITH RICE  
SOUP**





**182**

**ANDY WARHOL (1927-1987)**

*Electric Chairs*: one plate

screenprint in colors, on wove paper, 1971, signed and dated in ink, numbered 14/250 (there were also 50 artist's proofs in Roman numerals), with the Edition Bischofberger, Zürich and Factory Additions, New York ink stamps on the reverse, the full sheet, in good condition, framed  
Sheet: 35 $\frac{3}{8}$  x 47 $\frac{7}{8}$  in. (900 x 1216 mm.)

\$8,000-12,000

**LITERATURE:**

Feldman & Schellman 74



**183**

**TOM WESSELMANN (1931-2004)**

Great American Nude Cut Out

thinned Liquitex and pencil in colors, on die-cut museum board mounted to mat board (as issued), 1970, signed and dated in pencil, numbered 86/100, published by the artist, with full margins, in generally very good condition, with the original Kulicke frame  
Image: 13½ x 17 in. (333 x 432 mm.)  
Sheet: 16 x 20 in. (406 x 508 mm.)

\$10,000–15,000

THE ESTATE OF  
JACQUELYN MILLER MATISSE

**184**

**MARCEL DUCHAMP (1887-1968)**

La Mariée (Bride)

pochoir reproduction in colors with 5-centime revenue stamp, on wove paper, 1937, signed and dated 'Oct. 37' in black ink over the French revenue stamp, one of a small number of impressions, with full margins, in very good condition  
Image: 12 x 7<sup>5</sup>/<sub>8</sub> in. (305 x 194 mm.)  
Sheet: 13<sup>1</sup>/<sub>4</sub> x 76 in. (337 x 195 mm.)

\$15,000-25,000

**PROVENANCE:**

Marcel Duchamp  
Alexina (Teeny) Duchamp  
Pierre Noel Matisse  
Jacquelyn Miller Matisse

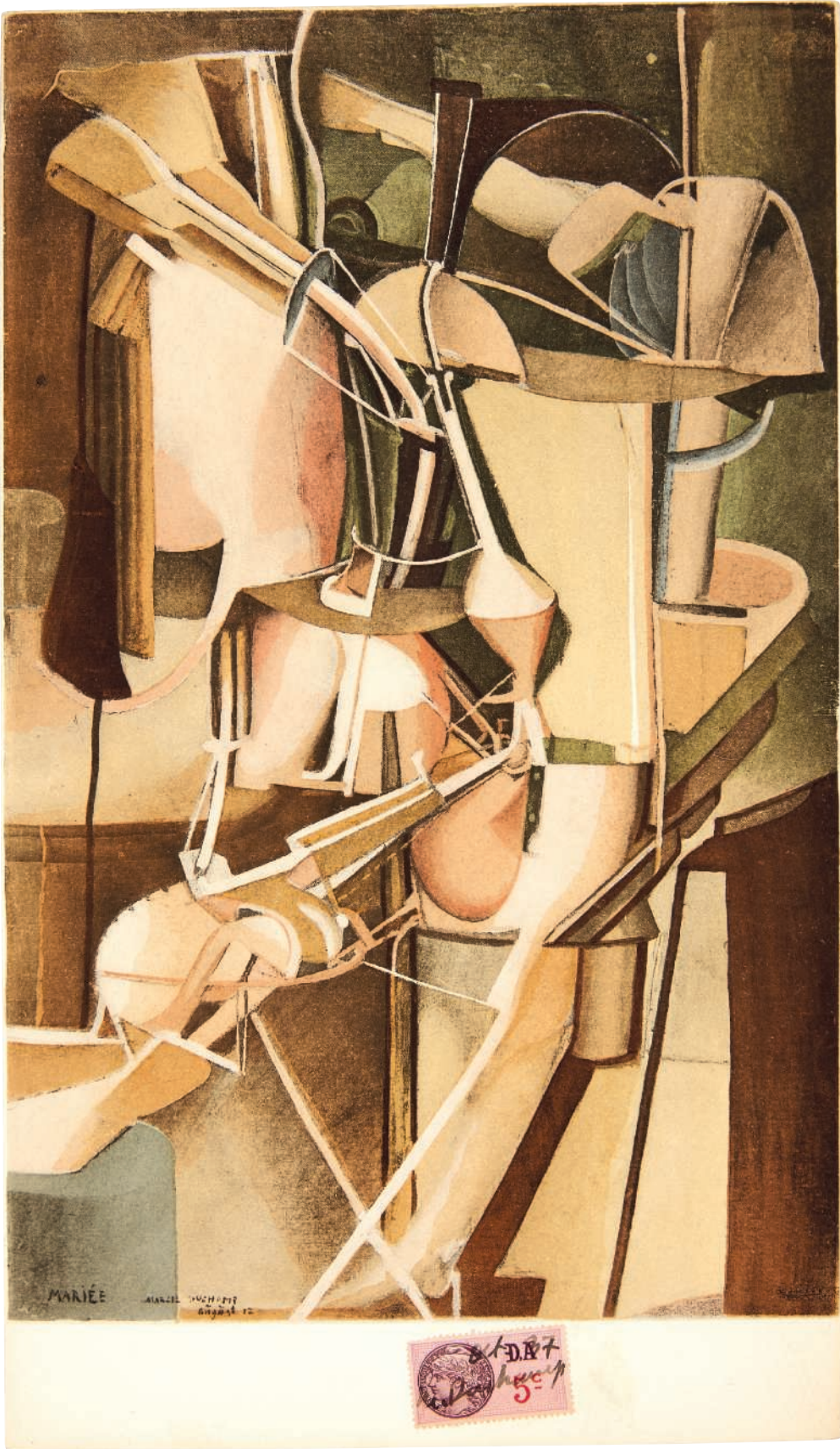
**LITERATURE:**

Schwarz 456

The Association Marcel Duchamp have confirmed the authenticity of this work.



Marcel Duchamp, as a young man, preparing for a voyage.  
Photo by Bettmann Archive/Getty Images.



THE ESTATE OF  
JACQUELYN MILLER MATISSE

185

**MARCEL DUCHAMP (1887-1968)**

De ou par Marcel Duchamp ou Rose Sélavy  
(La boîte en valise, series F)

the complete set of 80 miniature replicas and reproductions of works by the artist, mounted on and contained in the original cardboard, paper, wood and red linen box, signed in ink inside the box housing reproductions, conceived 1935-1941, from the unnumbered edition of 75, in very good condition, in the original red leather-covered outer box, with very minor wear to the corners of the outer box

16¾ x 15¼ x 3¾ in. (415 x 385 x 99 mm.)

\$400,000–600,000

**PROVENANCE:**

Marcel Duchamp

Alexina ( Teeny) Duchamp, by descent from the artist

Pierre Noel Matisse, by descent from the above

Jacquelyn Miller Matisse, by descent from the above

**LITERATURE:**

R. Lebel, *Marcel Duchamp*, New York 1959, pp. 54, 55, 82, 83 and 173-174, no. 173 (another example illustrated, p. 109).

C. Tomkins, *The World of Marcel Duchamp 1887-1968*, New York 1966, p. 156.

A. Schwartz, *The Complete Works of Marcel Duchamp*, New York 1970, pp. 511 and 513, no. 311a (another version illustrated).

E. Bonk, *Marcel Duchamp, The Box in a Valise: de ou par Marcel Duchamp ou Rose Sélavy*, New York 1989, pp. 257 and 298 (other examples illustrated, pp. 258-297).

C. Tomkins, *Duchamp: A Biography*, New York 1996, pp. 314-328.

D. Ades, N. Cox and D. Hopkins, *Marcel Duchamp*, London 1999, pp. 175 and 178.

*Joseph Cornell / Marcel Duchamp*, exh. cat., Philadelphia, Philadelphia Museum of Art, 1998-1999, pp. 287 and 333, no. 29 (another version exhibited; illustrated in colour, p. 145).

F.M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, New York 1999, p. 142, no. 5.31 (another version illustrated in colour).

A. Schwarz, *The Complete Works of Marcel Duchamp*, New York 2000, vol. I, pp. 47, 762 and 764, no. 484 (another example illustrated in colour, p. 407, pl. 191; another example illustrated again, p. 763).

*Duchamp, Man Ray, Picabia*, exh. cat., London, Tate Modern, 2008, p. 142, no. 188 (another example exhibited; illustrated in colour).

F.M. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp*, New York 2012, pp. 136-157 (another example illustrated in colour, p. 136).

I. Witham, *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the Battle for the Soul of Modern Art*, Hanover 2013, pp. 167 and 183-184 (another example illustrated).

The Association Marcel Duchamp have confirmed the authenticity of this work.



Marcel Duchamp with a box containing samples of his work, c.1957 (photo), / Private Collection / Photo © Michel Sima / Bridgeman Images



THE ESTATE OF  
JACQUELYN MILLER MATISSE

*La boîte*, Marcel Duchamp's "Portable Museum", was a portable kunstkabinet "of approximately all the things I produced" that preoccupied Duchamp for much of the 1930s. Duchamp continued to reproduce and update *La boîte* in a series of differing versions until his death in 1968. Originally, *La boîte* consisted of sixty-eight miniature replicas of his most important works. Each was painstakingly reproduced and assembled into a briefcase-sized box, *La boîte*. Beginning in 1966, Duchamp expanded portfolio to include twelve additional reproductions of significant works from his oeuvre. On the whole, *La boîte* represents a Duchampian take on the nature and comparative value of the work of art, the museum and the multiple all rolled into one.

Duchamp's methods in the first sixty-eight reproductions of his artworks for the box were slow and antiquated considering modern printing capabilities. For example, in the case of the painted works, rather than use the speedy reproduction techniques that were available, he deliberately opted for an elaborate and obsolescent method; colotype printing, with color applied by hand through stencils (pochoirs). However, for several of the twelve works added in 1966, Duchamp collected mass-produced offsets and printings executed for museum exhibitions and art magazines. By deliberately mixing highly time-consuming techniques and cheap commercial reproductions, Duchamp was intentionally blurring the boundaries between the unique art object and the multiple.

The construction of the case, its folding components and the precise nature of the reproduction of each of the sixty-nine elements (of the original series, or Ecke Bonk's Series A)) took him over five years. The first edition was

prepared in 1938 but was not yet completed when war broke out. Duchamp continued to work on it under the Occupation and then took it to the United States. He smuggled the components out in various sections during the course of several trips to France in the guise of a cheese merchant. It was not until his arrival in New York in 1941 that he was able to complete the first edition known as "La boîte en valise". For later editions, Duchamp abandoned the valise in favor of either linen or leather boxes. To assemble and compile the reproductions, various associates collaborated with the artist to complete each box. Some of his collaborators included Patricia Matta Kane, as well as the artists Joseph Cornell and Xenia Cage (married to composer and artist John Cage). The current work was assembled by Jaqueline Matisse Monnier (Duchamp's stepdaughter) in 1966.

In the years that have passed since the valise was completed, it has gradually acquired new meaning and significance within the Duchamp oeuvre; it is no longer considered a mere collection of reproductions having little more than documentary value, but, rather, a unique and important work of art in its own right. Moreover, as we advance into the years of a new century, it can be seen that the basic ideas it presents - appropriation and replication - are themes explored in the work of an ever-growing number of young contemporary artists. It is these artists who carry Duchamp's legacy into the future, for, in different ways and to varying degrees, they continue to build upon the conceptual strategies he so neatly - and brilliantly - packed into his portable museum.







*2 ans, un foet et un vile*  
(Dessin, haut. 0'20)  
Neully, 1912  
Coll. Bommel

*Le roi et la reine lavés par des nus viles*  
(Aquarelle, 0'45 long.)

Neully, 1912  
Coll. Arenberg



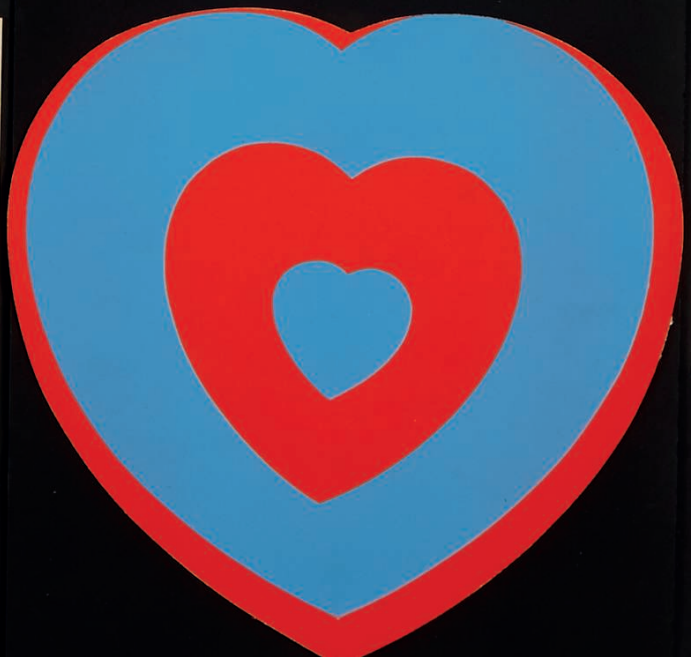
(Ready made rectifié) haut. 0'18)  
Paris, 1919



*Parmi nos articles  
paresseuse, nous re  
robinet qui s'arre  
quand on ne l'éc  
Ovaire toute t  
Paroi parée de  
paroisse.  
Il faut dire :  
La crasse du  
non le*



33 West 67 St.  
New-York  
0'17-18



THE ESTATE OF  
JACQUELYN MILLER MATISSE

**186**

**MARCEL DUCHAMP**

*La Mariée mise à nu par ses Célibataires même (Boîte verte)*

the complete set of 93 facsimile documents and reproductions, on various paper types, 1911-1915, signed, dated '34' and inscribed 'Paris' in red crayon (faded) on the inner spine of the box, numbered 79/300 (there was a deluxe edition of 20 copies in Roman numerals), published by édition Rose Sélavy, Paris, 1934, loose (as issued), in the original green suedette-covered box with title printed in white and black on front, publisher's name printed in black on back and artist's name embossed in white on spine, scuffs, wear and minor soiling to the box

Overall: 13 x 11 in. (331 x 278 mm.)

(album)

\$15,000-20,000

**PROVENANCE:**

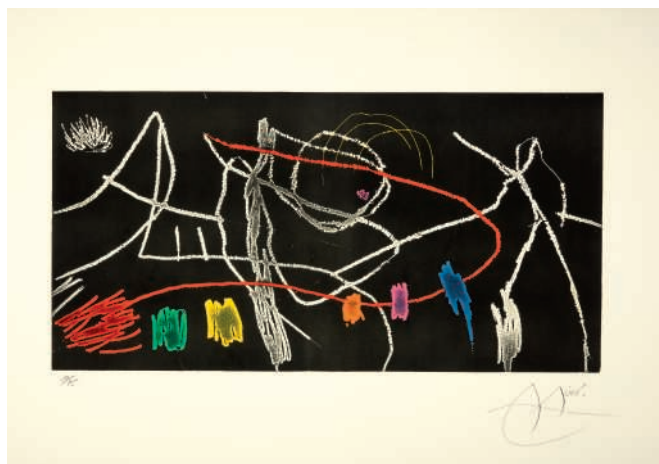
Marcel Duchamp  
Alexina (Teeny) Duchamp  
Pierre Noel Matisse  
Jacquelyn Miller Matisse

**LITERATURE:**

Schwarz 435

The Association Marcel Duchamp have confirmed the authenticity of this work.





**187**

**JOAN MIRÓ (1893-1983)**

*Gravures pour une exposition*, Pierre Matisse, New York, 1973

the complete set of four signed and numbered etchings with aquatint in colors (Dupin 609 is monogrammed) and one signed and numbered lithograph in colors, on Arches paper, with title and justification pages, copy 10 of 75, the full sheets, loose (as issued), generally in good condition, with original black portfolio case with printed title

Overall: 25 $\frac{3}{8}$  x 36 $\frac{1}{4}$  in. (645 x 920 mm.)

(5)

\$15,000-25,000

**LITERATURE:**

Dupin 606-609; Mourlot 894; see Cramer Books 174



**188**

**JOAN MIRÓ (1893-1983)**

Le Dandy

aquatint and etching in colors, on Mandeure rag paper, 1969, signed in pencil, numbered 69/75, published by Maeght Éditeur, Paris, with full margins, the yellow attenuated, otherwise in generally good condition, framed  
Image: 16 $\frac{1}{2}$  x 17 $\frac{1}{8}$  in. (416 x 435 mm.)

Sheet: 29 $\frac{1}{2}$  x 23 $\frac{1}{8}$  in. (749 x 587 mm.)

\$7,000–10,000

**LITERATURE:**

Dupin 492

THE ESTATE OF  
JACQUELYN MILLER MATISSE

189

**HENRI MATISSE (1869-1954)**

*Jazz*, Tériade, Paris, 1947

the complete set of 20 pochoirs in colors, on Arches paper, with title page, text and justification, signed in pencil on the justification and inscribed 'Pour Teeny Matisse affectueusement Henri Matisse Juill, 48' on titled page, copy 51 of 250, (there was also a portfolio edition of 100) the full sheets, the colors vibrant, generally in very good condition, loose and with central vertical fold (as issued), within the original grey paper boards and slipcase (wear, soiling, staining, and spine detached), title label on spine (detached) (album)

\$300,000–500,000

**PROVENANCE:**

Alexina (Teeny) Duchamp, gift from the artist  
Pierre Noel Matisse, by descent from the above  
Jacquelyn Miller Matisse, by descent from the above

**LITERATURE:**

Duthuit books 22

Apart from its influence on art history, the book represents a monumental personal triumph for the artist. Though conceived years earlier, Matisse began work in earnest on *Jazz* in 1943 while battling cancer. The paper cutout collage was an ideal vehicle for Matisse during his illness as his hands had become less nimble with age and he was confined to bed. The images of *Jazz* reflect a surprising explosion of mental vigor that contrasts with the fading health of the artist, particularly because the project took Matisse more than two years to complete.

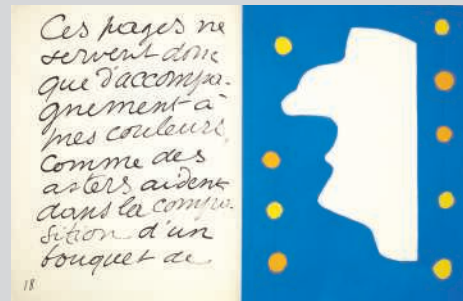
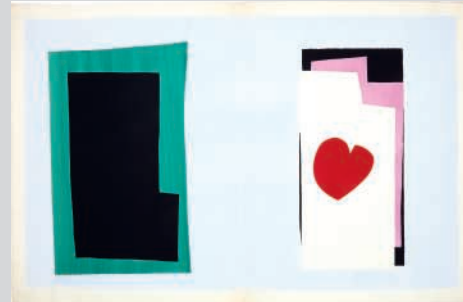
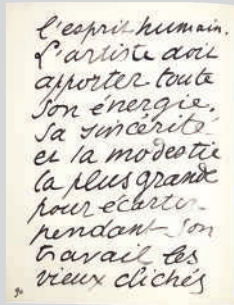
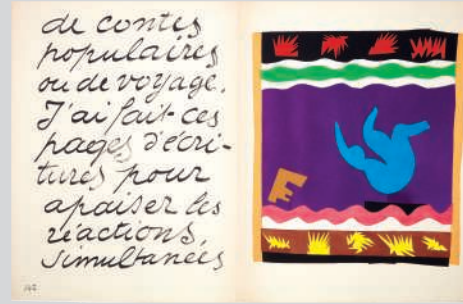
While he had previously experimented with cutouts, *Jazz* was his first major foray in to the medium and a harbinger of the monumental collages that defined his later oeuvre. Challenged to translate the originals into print, Tériade and Matisse eventually decided on the printing technique of pochoir because it best emulated the palette, texture, sharp edges, and layering of Matisse's original collage compositions. A fortuitous choice, the resulting vibrant color and palpable topography breathes life into the dancing figures and fronds of *Jazz*.

Inspired by the circus, folk tales and exotic voyages, Matisse thought of his cut-outs as '*crystallisations de souvenirs*' (D. Fourcade, *Henri Matisse - Écrits et propos sur l'art*, Paris, 1972). Originally titled *Cirque*, the improvised themes and compositional variations prompted the printer Tériade to suggest *Jazz* as an alternative title. When the book was published in 1947 it met with an unprecedented success: *De tous les livres de Matisse, Jazz est sans aucun doute le plus important: il provoque une véritable révolution dans l'oeuvre de l'artiste et dans l'histoire de l'art contemporain* (Michel Anthonioz, *Hommage Tériade*, Paris, 1973, p. 125).

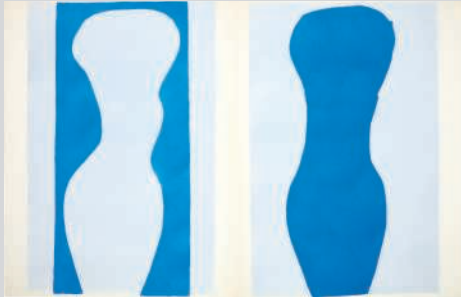
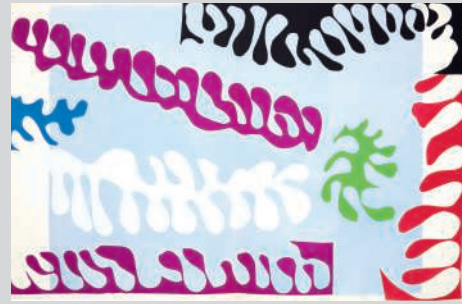
Yet Matisse never envisioned *Jazz* to be an illustrated book but rather a collection of artistic plates. Originally titled *Cirque*, the combination of Matisse's looping script, improvised themes, and compositional variations prompted the printer Tériade to suggest *Jazz* as an alternative title. The present set is from the edition that includes Matisse's handwritten text and sheds light on the creative process through the artist's musings on the images. In earlier projects, Matisse had augmented printed text with his own hand and relished the "close and delicious marriage of the letter and drawing such that they become one." (Duthuit, p. 420). Through the inclusion of his own text rather than that of another author, *Jazz* became the only manuscript the Matisse both wrote and illustrated.

Your very grateful  
affectionate  
Henry Matthews  
July, 48

Jazz







THE ESTATE OF  
JACQUELYN MILLER MATISSE



**190**

**HENRI MATISSE (1869-1954)**

Figure endormie aux babouches

lithograph, on *Chine* paper, 1929, signed in pencil and inscribed 'à Robert Thompson cordialement HM 16/3 34', annotated 'Essai' (one of five trial proofs, the edition was 50), with wide margins, repaired tears in places in the margins  
Image: 10 $\frac{3}{4}$  x 14 $\frac{7}{8}$  in. (273 x 378 mm.)  
Sheet: 16 $\frac{3}{4}$  x 22 in. (426 x 559 mm.)

\$12,000-18,000

**LITERATURE:**  
Duthuit 512



**191**

**HENRI MATISSE (1869-1954)**

Figure endormie, châte sur les jambes

lithograph, on *Arches* paper, signed in pencil, numbered 'ep. d'artiste 1/10' (an artist's proof, the edition was 50), with full margins, in good condition  
Image: 10 $\frac{1}{2}$  x 14 $\frac{7}{8}$  in. (267 x 378 mm.)  
Sheet: 17 $\frac{3}{4}$  x 21 $\frac{3}{4}$  in. (451 x 553 mm.)

\$10,000-15,000

**LITERATURE:**  
Duthuit 511



**192**

**HENRI MATISSE (1869-1954)**

Nu couché sur sol fleuri

lithograph, on Arches paper, 1929, signed in pencil, numbered 29/50 (there were also ten artist's proofs), with full margins

Image: 18½ x 22 in. (460 x 559 mm.)

Sheet: 19¾ x 26 in. (505 x 660 mm.)

\$10,000-15,000

**LITERATURE:**

Duthuit 503



**193**

**HENRI MATISSE (1869-1954)**

Trois figures

lithograph, on Arches paper, 1930, signed in pencil, annotated 'Essai' (one of five trial proofs, there was no edition), with full margins

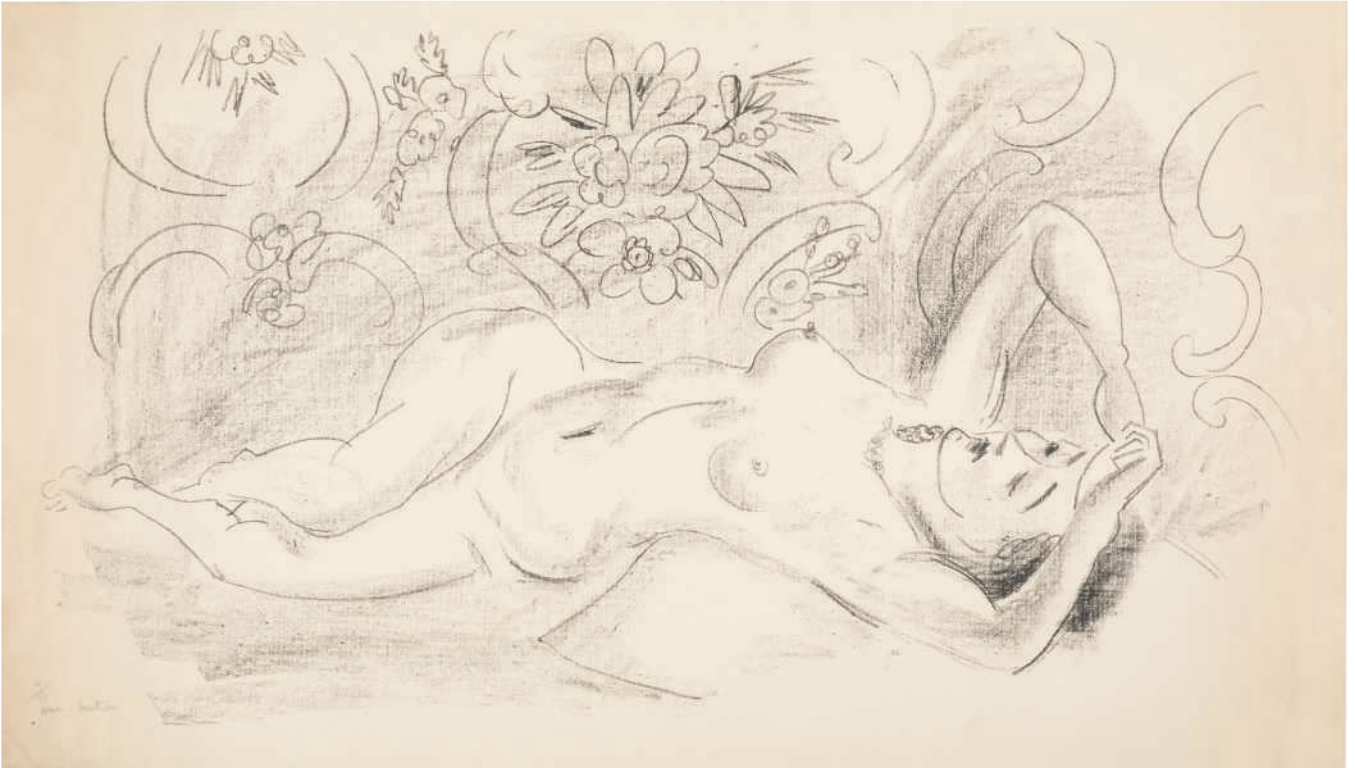
Image: 18 $\frac{1}{8}$  x 23 $\frac{3}{8}$  in. (460 x 600 mm.)

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

\$15,000-25,000

**LITERATURE:**

Duthuit 524



**194**

**HENRI MATISSE (1869-1954)**

Nu. Étude de torsion du corps

lithograph, on *Japon* paper, 1926, signed in pencil, numbered 4/50 (there were also ten artist's proofs), with full margins

Image: 17 $\frac{1}{8}$  x 31 $\frac{1}{4}$  in. (435 x 794 mm.)

Sheet: 19 x 33 $\frac{1}{4}$  in. (483 x 845 mm.)

\$20,000-30,000

**LITERATURE:**

Duthuit 472



**195**

**HENRI MATISSE (1869-1954)**

*Jeune Hindoue*

lithograph, on Arches paper, 1929, signed in pencil, annotated 'Essai' (one of eleven trial proofs, the edition was 50), with full margins, in good condition

Image: 11 $\frac{1}{8}$  x 14 $\frac{1}{8}$  in. (283 x 359 mm.)

Sheet: 15 $\frac{1}{2}$  x 19 $\frac{3}{4}$  in. (394 x 502 mm.)

\$10,000-15,000

**LITERATURE:**

Duthuit 508



**196**

**HENRI MATISSE (1869-1954)**

*Odalisque debout au plateau de fruits*

lithograph, on Japon paper, 1924, signed in pencil, annotated 'Essai' (a trial proof, the edition was 50), with full margins, in generally very good condition

Image: 14 $\frac{3}{4}$  x 10 $\frac{7}{8}$  in. (375 x 276 mm.)

Sheet: 18 $\frac{3}{4}$  x 13 in. (476 x 330 mm.)

\$20,000-30,000

**LITERATURE:**

Duthuit 444

197

**HENRI MATISSE (1869-1954)**

La sieste

lithograph, on *Chine* paper, 1922, signed in ink,  
numbered 4/50 (there were also ten artist's  
proofs), with full margins, two repaired tears at the  
right sheet edge

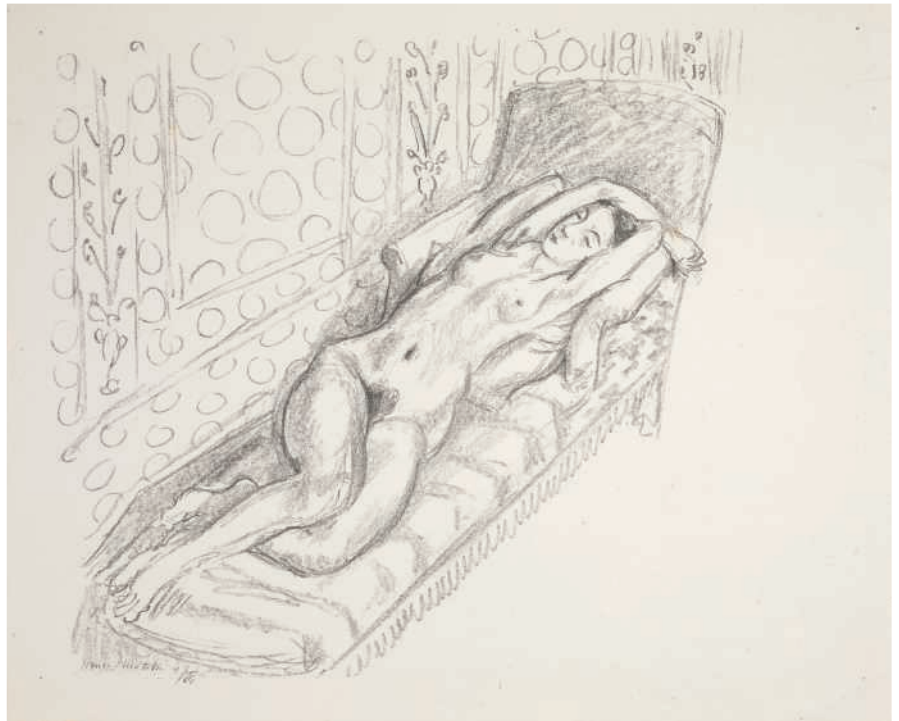
Image: 15 $\frac{7}{8}$  x 17 $\frac{1}{8}$  in. (403 x 435 mm.)

Sheet: 17 $\frac{7}{8}$  x 21 $\frac{1}{8}$  in. (454 x 556 mm.)

\$8,000-12,000

**LITERATURE:**

Duthuit 427



198

**HENRI MATISSE (1869-1954)**

Le repos sur le lit

etching, on *Chine appliqué* to Arches paper, 1929,  
signed in pencil, numbered 15/25 (there were also  
four artist's proofs), with full margins, in generally  
good condition

Image: 7 $\frac{1}{8}$  x 9 $\frac{3}{4}$  in. (181 x 248 mm.)

Sheet: 11 $\frac{1}{8}$  x 14 $\frac{7}{8}$  in. (283 x 378 mm.)

\$7,000-10,000

**LITERATURE:**

Duthuit 120



THE ESTATE OF  
JACQUELYN MILLER MATISSE



**199**

**HENRI MATISSE (1869-1954)**

Bédouine - souvenir de manon

aquatint, on *annam appliqué* to wove paper, 1947, signed in pencil, numbered 'ep. d'artiste 5/5' (an artist's proof, the edition was 25), with full margins, in good condition, framed  
Image: 12½ x 9¾ in. (317 x 252 mm.)  
Sheet: 19¾ x 15½ in. (499 x 384 mm.)

\$10,000-15,000

**LITERATURE:**  
Duthuit 776



**200**

**HENRI MATISSE (1869-1954)**

Bédouine au grand voile

aquatint, on *annam appliqué* to wove paper, 1947, signed in pencil, numbered 'ep. d'artiste 1/5' (an artist's proof, the edition was 25), with full margins, in generally very good condition, framed  
Image: 12½ x 9¾ in. (318 x 251 mm.)  
Sheet: 20 x 15 in. (508 x 381 mm.)

\$10,000-15,000

**LITERATURE:**  
Duthuit 775





**201**

**HENRI MATISSE (1869-1954)**

Patitcha. Masque

aquatint, on Rives BFK paper, 1947, signed in pencil, numbered 1/25 (there were also five artist's proofs), with full margins, in generally very good condition

Image: 13 $\frac{5}{8}$  x 10 $\frac{7}{8}$  in. (346 x 276 mm.)

Sheet: 22 x 14 $\frac{7}{8}$  in. (559 x 378 mm.)

\$10,000-15,000

**LITERATURE:**  
Duthuit 786



**202**

**HENRI MATISSE (1869-1954)**

Tête de jeune garçon. Masque

aquatint, on *Chine appliqué* to Arches paper, 1946, signed in pencil, inscribed 'à Pierre Matisse', numbered 4/25 (there were also five artist's proofs), with full margins, in good condition

Image: 12 $\frac{1}{4}$  x 8 $\frac{1}{2}$  in. (311 x 216 mm.)

Sheet: 19 $\frac{5}{8}$  x 13 in. (499 x 330 mm.)

\$8,000-12,000

**LITERATURE:**  
Duthuit 773



**203**

**HENRI MATISSE (1869-1954)**

Primavera

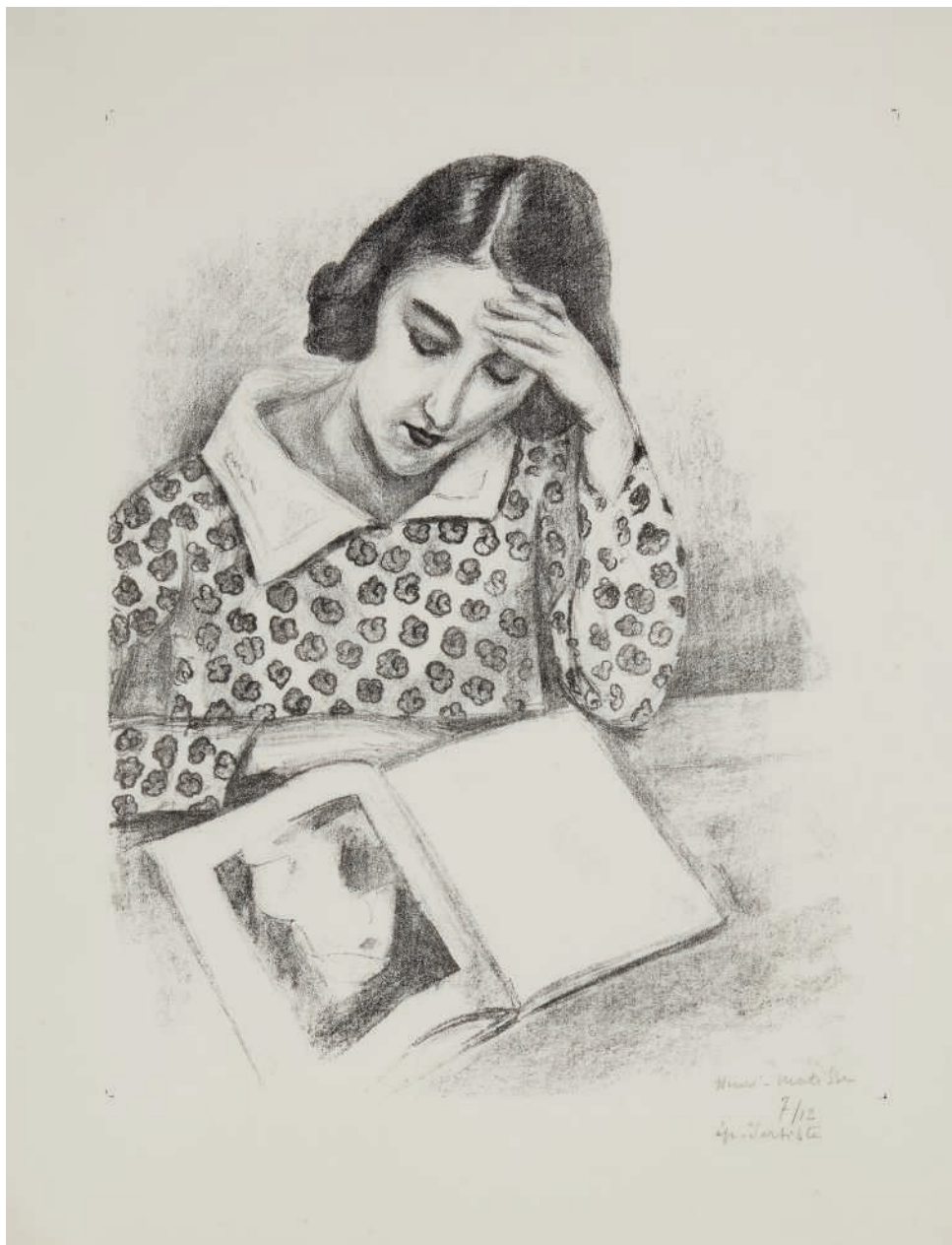
linocut, on Daragnès paper, 1938, signed in pencil, numbered 23/25 (there were also five artist's proofs), with full margins, in good condition

Image: 9 x 6 $\frac{5}{8}$  in. (229 x 168 mm.)

Sheet: 20 $\frac{1}{2}$  x 13 in. (521 x 330 mm.)

\$15,000-25,000

**LITERATURE:**  
Duthuit 699



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**204**

**HENRI MATISSE (1869-1954)**

Grande liseuse

lithograph, on Arches paper, 1923, signed in pencil, numbered 'ep. d'artiste 7/12' (an artist's proof, the edition was 50), with full margins, pinpoint foxmarks in places (primarily towards the sheet edges), otherwise in generally good condition, framed

Image: 19¼ x 15¾ in. (489 x 391 mm.)

Sheet: 25¾ x 20 in. (654 x 508 mm.)

\$10,000–15,000

**LITERATURE:**

Duthuit 437



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**205**

**HENRI MATISSE (1869-1954)**

Le renard blanc

lithograph, on Arches paper, 1929, signed in pencil, numbered 24/75 (there were also ten artist's proofs), with full margins, in generally good condition, framed

Image: 20¼ x 14¾ in. (514 x 365 mm.)

Sheet: 26 x 19⅞ in. (660 x 505 mm.)

\$30,000–50,000

**LITERATURE:**

Duthuit 514

## 206

### HENRI MATISSE (1869-1954)

#### La Danse

etching in colors, on Rives BFK paper, 1935-6, signed in pencil, numbered 48/50 (there were also 5 artist's proofs), with full margins, in very good condition, framed

Image: 9¼ x 29⅞ in. (235 x 740 mm.)

Sheet: 11¼ x 31⅞ in. (300 x 805 mm.)

\$80,000-100,000

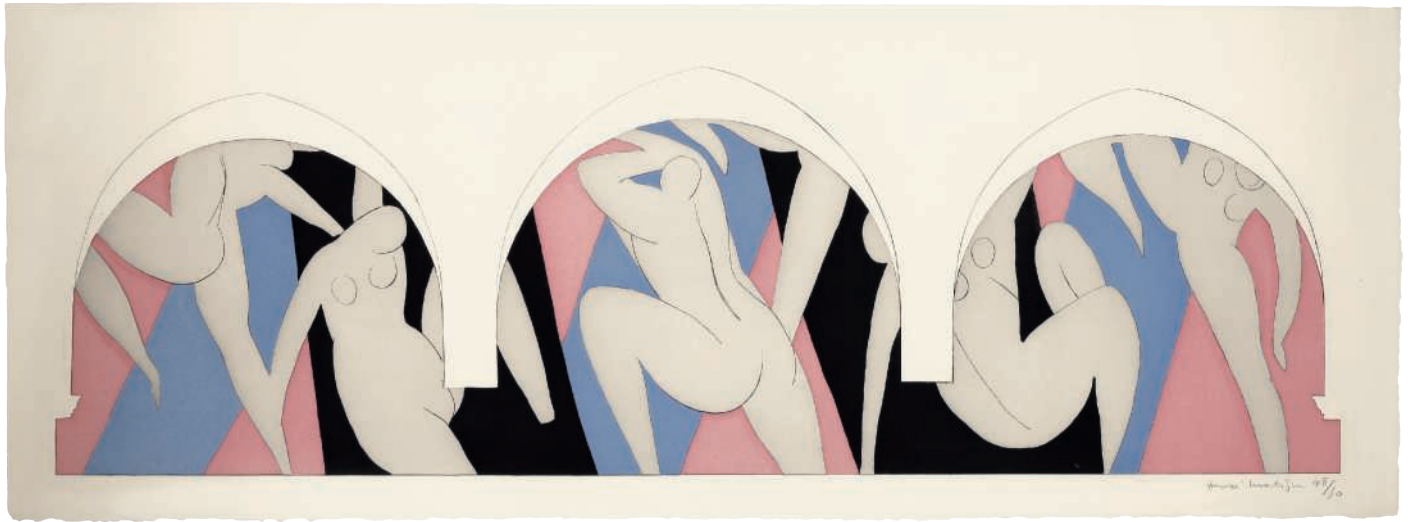
#### LITERATURE:

Duthuit 247

Henri Matisse considered his prints as a vehicle to sharing his visual motifs with a broader audience. Jay McKean Fisher noted, "Prints gave Matisse a way to share with audience the way he saw, transforming what he observed, synthesized reality with the process of perception. While his paintings and sculpture appeared in major museums in the United States and abroad, his printed extended the uniqueness of his vision for many collector's more intimate contemplation." (Jay McKean Fisher, *Matisse as Printmaker: Works from the Pierre and Tana Matisse Foundation*, American Federation of Arts, 2009. Often Matisse reintroduced or reworked previous subjects through the lens of printmaking. In the first of the artist's two aquatints in colors, he returned to his monumental and iconic painting, *La Danse*, first commissioned for Dr. Albert Barnes' famous home and collection in Merion, Pennsylvania.

Prior to 1936, Matisse had only created one aquatint in 1931. His graphics were primarily done in etching, drypoint, and lithography with a few early experiments in woodcut. In 1936 though, Matisse expanded his range to aquatint. The majority of his aquatints, like his previous prints, were conceived and etched in black and white. Like his works on paper with India ink, Matisse brushed aquatint grains on to a plate to create the reduced outlines and forms of his subjects. For his color works, the aquatint was applied to enhance the artist's etching. *La Danse* was Matisse's first project with the famous printer, Roger Lacourière. The printer specialized in aquatint which allowed artists to create tonal gradations and even brushstrokes. At approximately the same time Lacourière was beginning to work with Matisse, he was also engaged with Picasso to create the Vollard suite.

For *La Danse*, Matisse returned to the mural created in 1932. He worked on the mural in his studio in Nice France, since he was not permitted to work on site in his patron's home. The mural was divided as a triptych to sit in three bays. The project encountered several technical and personal hardships. Ultimately, Matisse was forced to execute a second version, since the first painting did not adequately fit into the designated space. Matisse was further dismayed to learn that the work would not be publicly available. Matisse was known to have been quite pleased and proud of his composition. For the print executed 1935-36, he returned to the design for the first version of *La Danse*. Matisse etched the outlines of the dancers and the three bays. Lacourière applied the aquatint to add the flat color fields. As a result, Matisse made his iconic image originally conceived for a private space available to be viewed by a broader audience.





**207**

**HENRI MATISSE (1869-1954)**

*Le Cirque*, from *Jazz*

pochoir in colors, on Arches paper, 1947, from the edition of 250, published by Tériade Editeur, Paris, the full sheet, with the central vertical fold (as issued), scattered pale foxing (primarily in the margins and in places on the reverse), otherwise in generally good condition, framed  
Sheet: 16¾ x 25¾ in. (425 x 641 mm.)

\$15,000–25,000

**LITERATURE:**  
see Duthuit books 22



**208**

**HENRI MATISSE (1869-1954)**

*La nageuse dans l'aquarium*, from *Jazz*

pochoir in colors, on Arches paper, 1947, from the edition of 250, the full sheet, time staining, a ¾ x ¾-in. loss at the lower sheet edge, foxing in places in the unprinted areas and on the reverse, framed  
Sheet: 16½ x 25.¾ in. (422 x 654 mm.)

\$8,000–12,000

**LITERATURE:**  
see Duthuit books 22



**209**

**HENRI MATISSE (1869-1954)**

Le lanceur de couteaux

pochoir in colors, on Arches paper, 1947, from the edition of 250 (there was also an edition of 100 without text), published by Tériade Editeur, Paris, the full sheet, with the central vertical fold (as issued), the blue slightly attenuated, pale foxing in the black and unprinted areas, framed  
Sheet: 16 5/8 x 25 3/8 in. (422 x 644 mm.)

\$8,000–12,000

**LITERATURE:**

see Duthuit books 22



**210**

**MARC CHAGALL (1887-1985)**

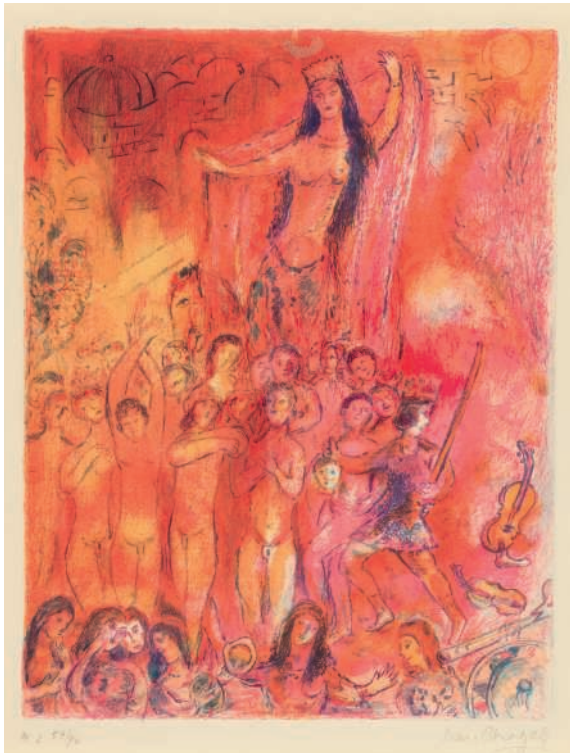
Then the boy displayed to the Dervish his bosom, saying: "Look at my breasts which be goodlier than the breasts of maidens and my lipdews are sweeter than sugar candy...", from *Four Tales from the Arabian Nights*

lithograph in colors, 1948, on laid paper, signed and annotated 'Pl. 1' in pencil, numbered 9/90 (there were also ten in Roman numerals), published by Pantheon Books, New York, with full margins, generally in very good condition, framed  
Image: 14¾ x 11⅞ in. (375 x 283 mm.)  
Sheet: 17 x 13 in. (432 x 330 mm.)

\$12,000-18,000

**LITERATURE:**

Mourlot 36; see Cramer books 18



**211**

**MARC CHAGALL (1887-1985)**

They were in forty pairs, thus numbering fourscore and their midst a young lady, riding on a horse, her face unveiled..., Plate 2 from *Four Tales from Arabian Nights*

lithograph in colors, on laid paper, 1948, signed in pencil, numbered 54/90, published by Pantheon Books, New York, with full margins, the colors slightly attenuated, otherwise in generally good condition, with text page, framed  
Image: 14¾ x 11⅞ in. (365 x 283 mm.)  
Sheet: 16⅞ x 13 in. (429 x 330 mm.)

\$8,000-12,000

**LITERATURE:**

Mourlot 37; see Cramer books 18





**212**

**MARC CHAGALL (1887-1985)**

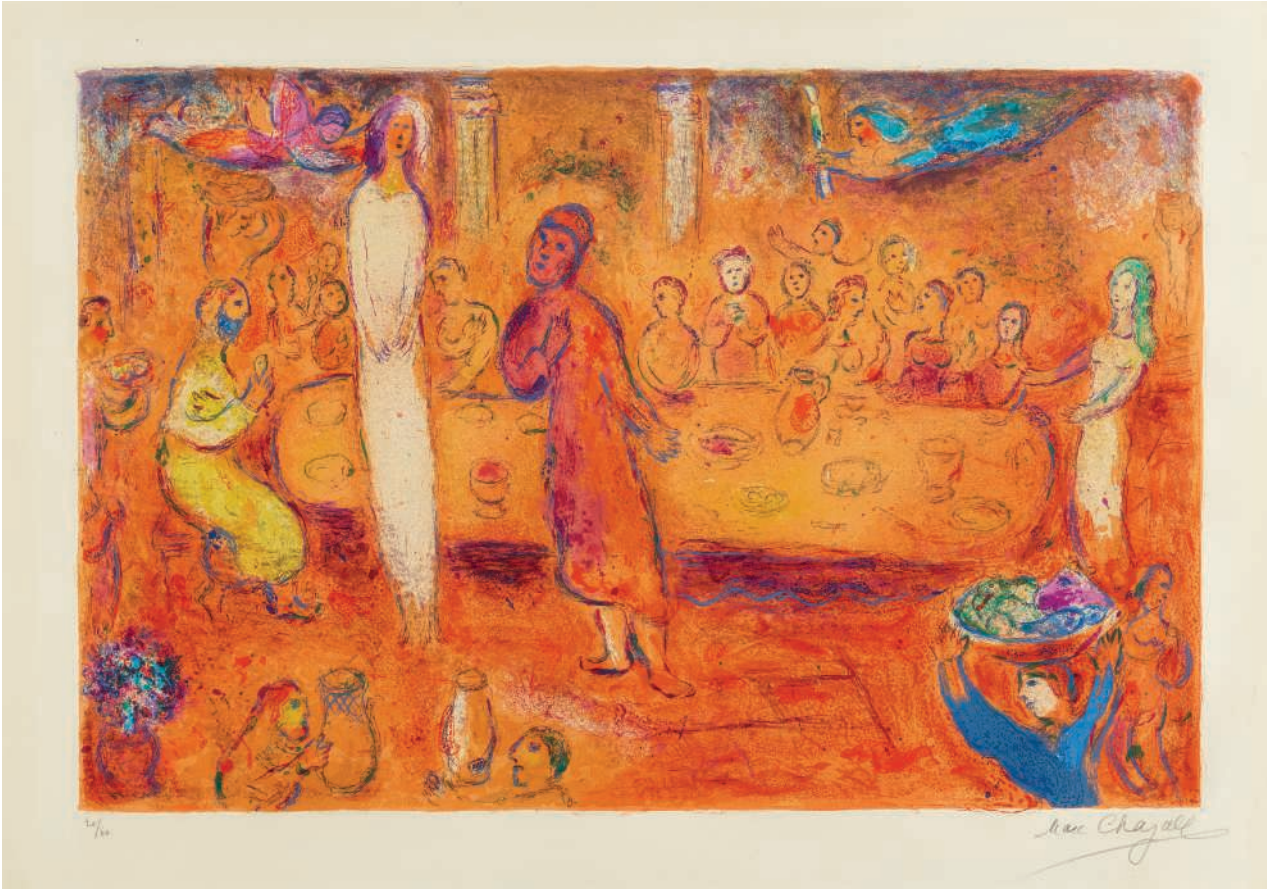
L'Echo, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, signed in pencil (slightly rubbed), numbered 38/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, with full margins, the colors attenuated, adhesive remains in places in the upper margin, framed  
Image: 16¾ x 25¼ in. (426 x 641 mm.)  
Sheet: 21¼ x 29½ in. (540 x 753 mm.)

\$15,000-20,000

**LITERATURE:**

Mourlot 340; see Cramer Books 46



**213**

**MARC CHAGALL (1887-1985)**

Mégacles reconnaît sa Fille pendant le Festin, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 20/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, with full margins, pale mat staining, otherwise in good condition, framed

Image: 16 $\frac{5}{8}$  x 25 $\frac{1}{4}$  in. (422 x 641 mm.)

Sheet: 21 $\frac{1}{4}$  x 29 $\frac{7}{8}$  in. (540 x 759 mm.)

\$20,000-30,000

**LITERATURE:**

Mourlot 347, see Cramer Books 46

214

**MARC CHAGALL (1887-1985)**

*L'Hiver*, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 11/60 (there was also an unsigned, unnumbered edition of 250), published by Tériade Editeur, Paris, with full margins, the colors slightly attenuated, pale uneven mat staining, framed

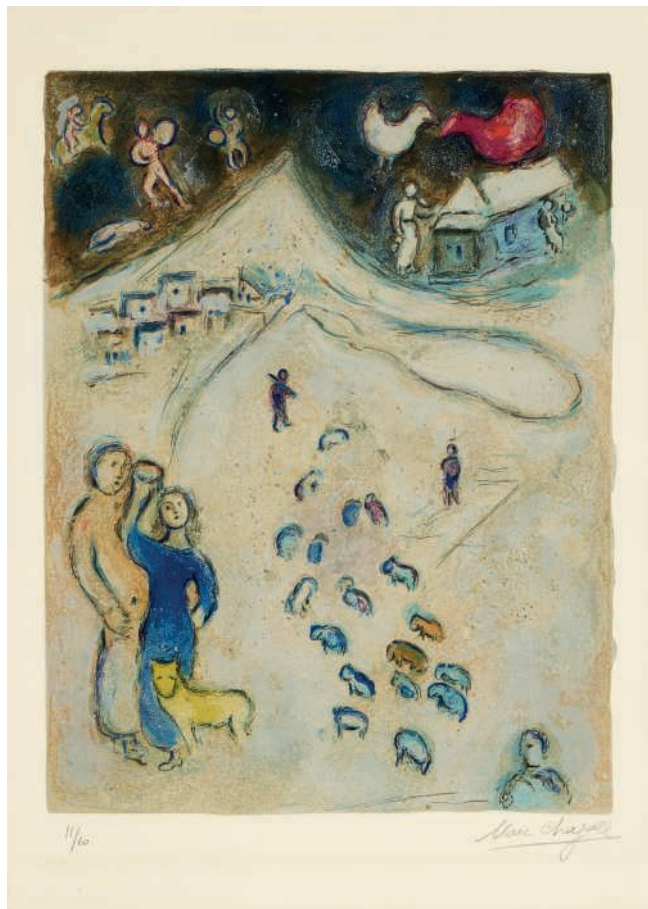
Image: 16¾ x 12¾ in. (426 x 324 mm.)

Sheet: 20¼ x 15 in. (514 x 381 mm.)

\$10,000-15,000

**LITERATURE:**

Mourlot 333; see Cramer Books 46



215

**MARC CHAGALL (1887-1985)**

*Hyménée*, from *Daphnis et Chloé*

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 45/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, with full margins, the brown ink attenuated, tape remains in places on the reverse sheet edges (slightly visible at the upper and right sheet edges), otherwise in good condition, framed

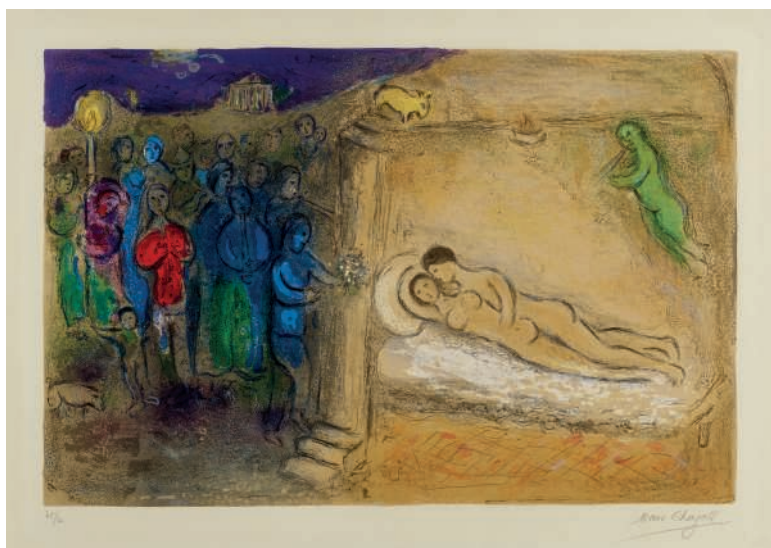
Image: 16½ x 25¼ in. (422 x 641 mm.)

Sheet: 21¼ x 30 in. (540 x 762 mm.)

\$10,000-15,000

**LITERATURE:**

Mourlot 349; see Cramer Books 46





**216**

**MARC CHAGALL (1887-1985)**

*Le Cirque*: one plate

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 12/24 (there was also an unsigned edition of 250 without margins), published by Tériade Editeur, Paris, with full margins, the colors slightly attenuated, otherwise in generally good condition, framed  
Image: 16¾ x 12¾ in. (426 x 324 mm.)  
Sheet: 20½ x 15 in. (521 x 381 mm.)

\$20,000–30,000

**LITERATURE:**

Mourlot 499; see Cramer Books 68



**217**

**MARC CHAGALL (1887-1985)**

*Le Cirque*: one plate

lithograph in colors, on Arches paper, 1967, signed in pencil, numbered 14/24 (there was also an unsigned edition of 250 without margins), published by Tériade Editeur, Paris, with full margins, the colors attenuated, light- and mat staining, pale mottling in places in the margins, foxmarks in places in the lower margin, framed  
Image: 16½ x 25¾ in. (419 x 654 mm.)  
Sheet: 20¼ x 29⅞ in. (514 x 753 mm.)

\$15,000–20,000

**LITERATURE:**

Mourlot 510; see Cramer Books 68

**218**

**MARC CHAGALL (1887-1985)**

L'Arc-en-Ciel

lithograph in colors, on Arches paper, 1969, signed in pencil, numbered 73/75, published by Editions des Musée Nationaux, Paris, with full margins, uneven light- and mat staining, framed  
Image: 27 $\frac{3}{8}$  x 27 $\frac{3}{8}$  in. (695 x 695 mm.)  
Sheet: 36 $\frac{1}{8}$  x 28 $\frac{3}{8}$  in. (918 x 721 mm.)

\$12,000-18,000

**LITERATURE:**  
Mourlot 596



**219**

**MARC CHAGALL (1887-1985)**

Les Adolescents

lithograph in colors, on Arches paper, 1975, signed in pencil, numbered 26/50, with full margins, the colors slightly attenuated, framed  
Image: 25 x 19 $\frac{1}{8}$  in. (635 x 499 mm.)  
Sheet: 29 $\frac{1}{2}$  x 22 $\frac{3}{8}$  in. (749 x 568 mm.)

\$20,000-30,000

**LITERATURE:**  
Mourlot 741





**220**

**MARC CHAGALL (1887-1985)**

La Musique au village

monotype in colors, on *Japon nacré* paper, 1974, with full margins, two soft vertical creases in the left margin, otherwise in very good condition, framed

Image: 24 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in. (620 x 450 mm.)

Sheet: 30 $\frac{3}{8}$  x 22 $\frac{1}{2}$  in. (770 x 570 mm.)

\$60,000–80,000

**LITERATURE:**

Cramer Monotypes 253



**221**

**MARC CHAGALL (1887-1985)**

David et Bethsabée

monotype in colors, on *Japon nacré* paper, 1966, with full margins, a horizontal crease in the right margin, framed

Image: 19 $\frac{3}{8}$  x 15 $\frac{3}{4}$  in. (500 x 400 mm.)

Sheet: 27 $\frac{1}{2}$  x 22 $\frac{1}{4}$  in. (700 x 565 mm.)

\$40,000–60,000

**LITERATURE:**

Cramer Monotypes 190

**222**

**MARC CHAGALL (1887-1985)**

*Cirque*, Tériade Editeur, Paris, 1967

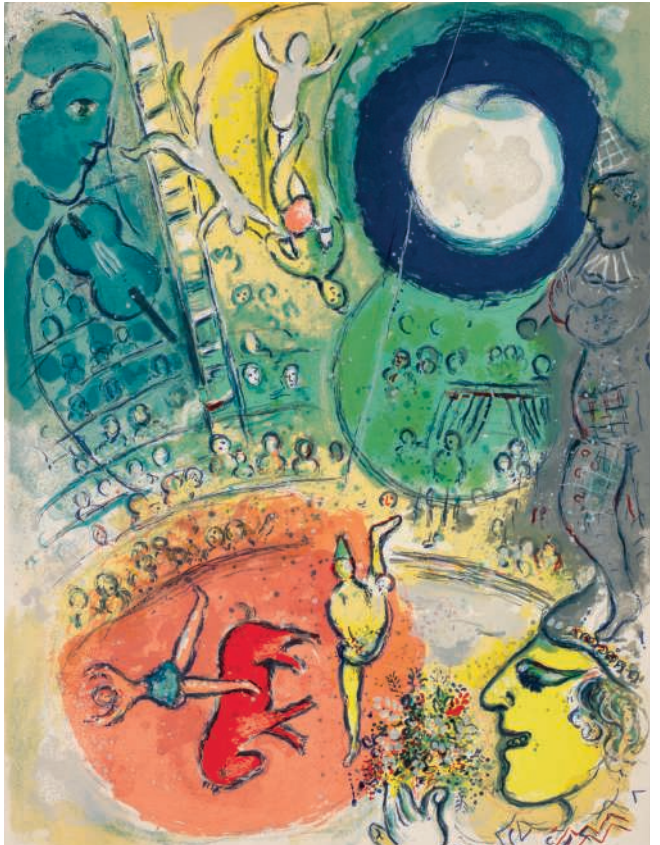
the complete set of thirty-eight lithographs (23 in colors), on Arches paper, with title, text in French and justification pages, signed in pencil on the justification, copy 33 of 250 (there was also a signed and numbered edition of 24 with margins), the full sheets, loose (as issued), in generally very good condition, with the original paper wrapper with title and cream cloth-covered portfolio with gilt lettering on the spine and matching slipcase. 17¾ x 13½ in. (451 x 343 mm.) (album)

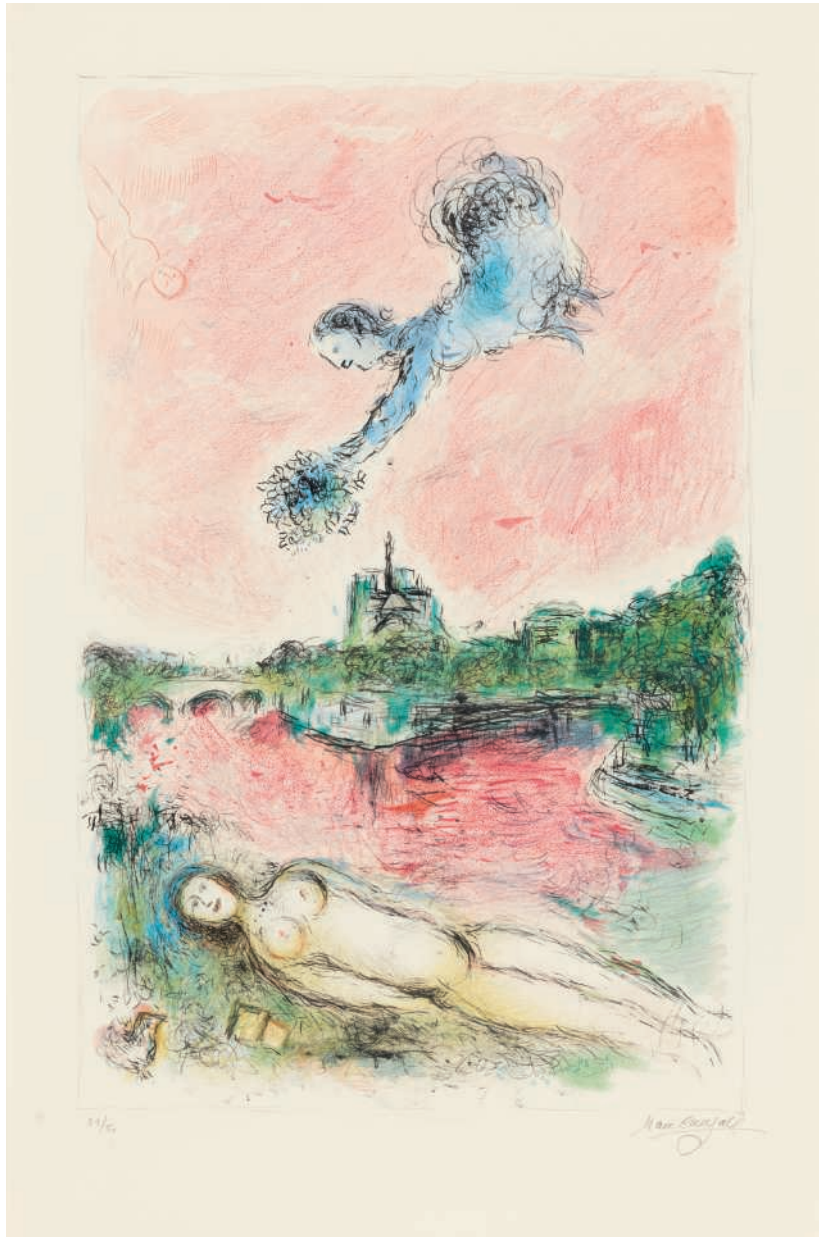
\$120,000-180,000

**LITERATURE:**

Mourlot 490-527; Cramer books 68







**223**

**MARC CHAGALL (1887-1985)**

View sur Notre-Dame

lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 21/50, published by Maeght Editeur, Paris, with full margins, the colors slightly attenuated, otherwise in generally good condition, framed

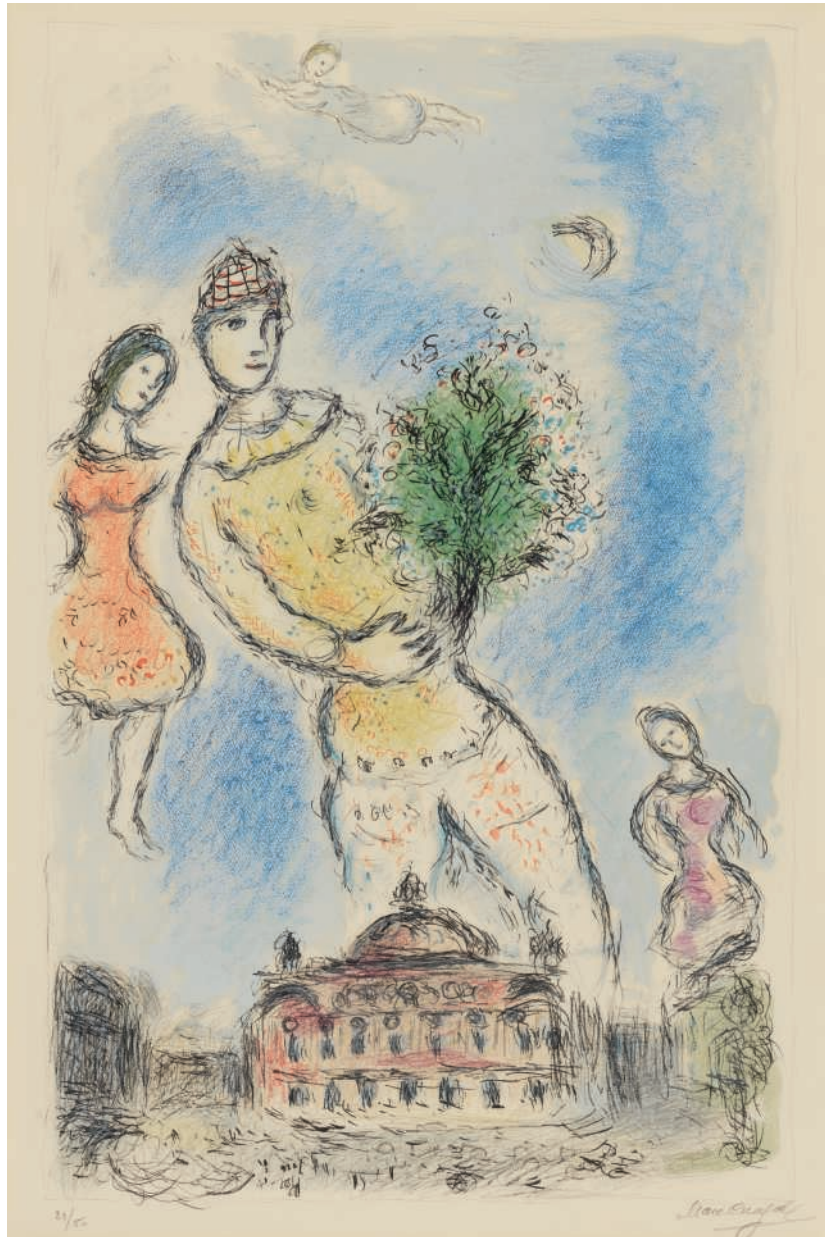
Image: 36¼ x 23½ in. (921 x 597 mm.)

Sheet: 45½ x 29¾ in. (1156 x 751 mm.)

\$30,000-50,000

**LITERATURE:**

Mourlot 977



**224**

**MARC CHAGALL (1887-1985)**

Dans Ciel de l'Opera

lithograph in colors, on Arches paper, 1980, signed in pencil, numbered 23/50,  
published by Maeght Editeur, Paris, with full margins, the colors slightly  
attenuated, framed

Image: 37½ x 23¾ in. (953 x 603 mm.)

Sheet: 46 x 29¾ in. (1168 x 753 mm.)

\$25,000-35,000

**LITERATURE:**

Mourlot 973



PROPERTY OF HOWARD Z. ROBBINS AND ROBIN SPARKMAN SOLD TO BENEFIT IPCNY (INTERNATIONAL PRINT CENTER NEW YORK)

**225**  
**JOAN MIRO (1893-1983)**

*Série I*: one plate  
 etching in colors, on Arches paper, 1952-53, signed and dated in pencil, annotated 'epreuve d'artiste' (an artist's proof, the edition was thirteen), published by Maeght, Paris  
 Image: 15 x 18 in. (380 x 455 mm.)  
 Sheet: 19 3/4 x 26 in. (500 x 660 mm.)

\$5,000-7,000

**LITERATURE:**  
 Dupin 75

**226**  
**JOAN MIRÓ (1893-1983)**

*Makemono*  
 lithograph in colors, on natural Chanton silk, 1950-55, signed in red oil paint, numbered 30/50, published by Maeght, Paris, fixed at each end to wooden batons and rolled as a scroll (as issued), with the original carved and lacquered wooden box  
 Overall: 3 1/2 x 22 3/4 x 5 3/4 in. (89 x 578 x 146 mm.)

\$30,000-50,000

**LITERATURE:**  
 not in Mourlot

225



226

227

JOAN MIRÓ (1893-1983)

La Meneuse de lune

lithograph in colors, on Arches paper, 1975, signed in pencil, numbered 18/30, published by Maeght Éditeur, Paris, with full margins, the colors slightly attenuated (primarily the green and yellow), otherwise in generally good condition, framed  
Image: 89 x 42 $\frac{3}{8}$  in. (2261 x 1076 mm.)  
Sheet: 91 $\frac{1}{8}$  x 47 $\frac{1}{8}$  in. (2327 x 1216 mm.)

\$30,000-50,000

LITERATURE:

Mourlot 1029





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**228**

**NICOLAS DE STAËL (1914-1955)**

René Char, *Poèmes*, Paris, 1952

the complete set of fourteen woodcuts, with title page, text in French by René Char, table of contents and justification pages, on Arches paper, signed in felt-tip pen on the justification page by the artist and author, copy 57 of 105, each with full margins, pale time staining, otherwise in good condition, loose (as issued), with original covered wrapper with title and portfolio slipcase, 15 x 11½ x 2 in. (381 x 295 x 51 mm.). (album)

\$12,000-18,000



**229**

**ZAO WOU-KI (1920-2013)**

Roger Caillois, *À la gloire de l'image et Art poétique*, Ediciones Polígrafia, Barcelona, 1976

the complete set of fifteen signed and dated lithographs in colors, with title, text in French by Roger Caillois and justification pages, on Arches paper, signed in pencil on the justification page by the artist and the author, copy 25 of 330 (there were also fifteen artist's proof copies), each the full sheet, in very good condition, loose (as issued), with original beige linen portfolio case and box, 21¼ x 15¼ x 2½ in. (540 x 387 x 54 mm.). (album)

\$20,000-30,000

**LITERATURE:**

Ågerup 271-285



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**230**

**WASSILY KANDINSKY (1866-1944)**

*Klänge*, Reinhard Piper, Munich, 1913

the complete set of 56 woodcuts (12 in colors), with title, text and justification pages, on Van Gelder laid paper, text in German, signed on the justification, copy number 99 of 300, the full sheets, bound (as issued), in generally good condition, with original red paper boards with gilt design on cover 11¼ x 11¼ in. (286 x 286 mm.) (album)

\$50,000-70,000

**LITERATURE:**

Roethel 71-4, 85, 95-140, 142-6

Kandinsky began work on the woodcuts for *Klänge* as early as 1907, exhibiting four proof impressions in the Salon d'Automne in Paris in 1910. A number of studies for the prints are in the Gabriele Münter Stiftung in the Lenbachhaus in Munich.

Kandinsky had long associated music and writing, and in a letter to Gabriele Münter from 1904 he wrote that a work of art must 'klingen' (sound/

resonate). In the brochure published for *Klänge* Kandinsky wrote: "Ich wollte nichts als Klänge bilden, Sie bilden sich aber von Selbst. Das ist die Bezeichnung des Inhaltes, des Inneren. Es ist der Grund, der Boden, auf welchem allerhand, teils von Selbst, teils dank der Hand der berechnenden Gärtners wuchs" (cf. R. Jentsch, p. 60).

The book is a combination or synthesis of prose-poems and images. "Kandinsky's prose-poems are experimental in technique, but fully assured, and are characterized by strange juxtapositions and combinations of sometimes violent events, things seen and acts of seeing, feelings, abstracts, sounds and verbal encounters, the results being frequently grotesque and comic. The woodcuts range in style from Kandinsky's early fairy-tale idiom to fully-fledged abstracts of great power and beauty" (A. Griffiths and F. Carey, p. 246)

Frances Carey and Anthony Griffiths described *Klänge* as "one of the most beautiful books of the twentieth century."

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**231**

**JAMES ENSOR (1860-1949)**

**Les Bons Juges (The Good Judges)**

etching with drypoint and hand-coloring in watercolor, on *simili-Japon* paper, 1894, Elesh's second (final) state, signed, titled and dated in pencil, countersigned and titled in pencil on the reverse, with margins, pale light-staining, otherwise in good condition, framed

Image: 7 x 9<sup>3</sup>/<sub>8</sub> in. (178 x 239 mm.)

Sheet: 9<sup>3</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>2</sub> in. (248 x 292 mm.)

\$15,000–20,000

**LITERATURE:**

Delteil 86; Croquez 88; Taevernier 88; Elesh 88

Ensor was not just a painter, but also a prolific draughtsman. He first turned to printmaking in 1886, and over the course of his career produced some 133 images, the majority of them etchings. These are marked by agitated lines and (arguably) even greater exaggeration and visual invention than is found in his paintings.

During this same time period, Ensor's work also became highly politicized and deeply satirical. In piece after piece he skewered one group of Brussels society after another, from the government, doctors and judges, to the Catholic Church and the art establishment — and ultimately, the Belgian bourgeoisie as a whole.







PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**232**

**JAMES ENSOR (1860-1949)**

**La Mort poursuivant le troupeau des humains**  
(Death Pursuing the Flock of Humans)

etching and drypoint, on *simili-Japon* paper, 1896, Elesh's third state (of four), signed, titled and dated in pencil, countersigned and titled on the reverse, with wide margins, light-staining, a pin hole towards the upper sheet edge (with associated creasing), a small moisture stain at the upper sheet edge, framed  
Image: 9 $\frac{7}{8}$  x 6 $\frac{7}{8}$  in. (239 x 175 mm.)  
Sheet: 18 $\frac{7}{8}$  x 14 in. (479 x 356 mm.)

\$10,000-15,000

**LITERATURE:**

Delteil 104; Croquez 104; Taevernier 104; Elesh 106

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**233**

**JAMES ENSOR (1860-1949)**

La Cathédrale: 2eme planche (The Cathedral: Second Plate)

etching, on *simili-Japon* paper, 1896, signed and dated '1886' in pencil, countersigned in pencil on the reverse, with margins, light-staining, otherwise in generally good condition, framed

Image: 9 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in. (245 x 187 mm.)

Sheet: 12 $\frac{1}{2}$  x 9 $\frac{3}{4}$  in. (318 x 248 mm.)

\$4,000-6,000

**LITERATURE:**

Delteil 105; Croquez 7B; Taevnier 105; Elesh 107



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**234**

**JAMES ENSOR (1860-1949)**

La Vengeance de Hop-Frog (Hop-Frog's Revenge)

etching with drypoint, on *simili-Japon* paper, 1898, Elesh's second (final) state, signed and dated in pencil, countersigned and titled in red pencil on the reverse, with margins, light-staining, minor areas of rubbing in the upper margin, a crease at the right sheet edge (with associated minor splitting), framed

Image: 14 x 9 $\frac{3}{8}$  in. (356 x 248 mm.)

Sheet: 15 $\frac{1}{2}$  x 11 $\frac{1}{4}$  in. (397 x 286 mm.)

\$12,000-18,000

**LITERATURE:**

Delteil 112; Croquez 111; Taevnier 112; Elesh 115



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**235**

**JAMES ENSOR (1860-1949)**

L'Entrée du Christ à Bruxelles (The Entry of Christ into Brussels)

etching, on *simili-Japon* paper, 1899, Elesh's third state (of four), signed in pencil, countersigned and titled on the reverse, with margins, pale light- and mat staining, otherwise in generally good condition, framed

Image: 9¾ x 14 in. (248 x 356 mm.)

Sheet: 12½ x 19½ in. (318 x 495 mm.)

\$25,000–30,000

**LITERATURE:**

Delteil 114; Croquez 114; Taevernier 114; Elesh 118

Aside from personifications of Death, religious scenes were central to Ensor's oeuvre; no fewer than 13 of his etchings depict scenes from the life of Jesus. In *L'Entrée du Christ à Bruxelles* (1889), Ensor imagines Jesus arriving as a revolutionary political figure during the maelstrom of the Brussels carnival. Ensor regularly attended carnivals in Ostend and Brussels and was fascinated by the energy and noise of the crowds, and their latent potential for violence.

According to tradition, Jesus entered Jerusalem on Palm Sunday and was hailed as a liberating king; a few days later the same crowd shouted for his execution before the Roman authorities. In *L'Entrée du Christ à Bruxelles*, the fickle nature of the throng is suggested by the masked and grimacing faces, evoking a terrible sense of foreboding. The implication is that, were Jesus actually to have turned up in late 19th-century Brussels, he'd have been crucified once again.





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**236**

**JAMES ENSOR (1860-1949)**

**Le Cortège infernal**  
(The Infernal Procession)

etching, on *simili-Japan* paper, 1887, Ensor's second (final) state, signed, titled and dated in pencil, countersigned in pencil on the reverse, with wide margins, pale light- and mat staining, otherwise in generally good condition, framed  
Image: 8 $\frac{3}{8}$  x 10 $\frac{1}{2}$  in. (220 x 267 mm.)  
Sheet: 14 x 18 $\frac{3}{4}$  in. (356 x 476 mm.)

\$5,000–7,000

**LITERATURE:**

Delteil 10; Croquez 10; Taevnier 10; Elesh 9



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**237**

**JAMES ENSOR (1860-1949)**

**L'Assassinat** (The Assassination)

etching, on *simili-Japon* paper, 1888, signed, titled and dated in pencil, countersigned in pencil on the reverse, with wide margins, in generally good condition, framed  
Image: 7 x 9 $\frac{3}{8}$  in. (178 x 239 mm.)  
Sheet: 13 $\frac{3}{8}$  x 18 $\frac{3}{4}$  in. (346 x 476 mm.)

\$4,000–6,000

**LITERATURE:**

Delteil 28; Croquez 38; Taevnier 38; Elesh 38

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**238**

**JAMES ENSOR (1860-1949)**

Les Gendarmes (The Gendarmes)

etching, on *simili-Japon* paper, 1899, Elesh's seventh (final) state, signed, titled and dated in pencil, countersigned in pencil on the reverse, with wide margins, in good condition, framed  
Image: 7 x 9 $\frac{3}{8}$  in. (178 x 239 mm.)  
Sheet: 13 $\frac{5}{8}$  x 18 $\frac{3}{4}$  in. (346 x 476 mm.)

\$3,000-4,000

**LITERATURE:**

Delteil 55; Croquez 55; Taevernier 55; Elesh 55



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**239**

**JAMES ENSOR (1860-1949)**

Les Patineurs (The Skaters)

etching, on *simili-Japon* paper, 1889, Elesh's second (final) state, signed, titled and dated in pencil, countersigned and titled in pencil on the reverse, with wide margins, in generally very good condition, framed  
Image: 7 x 9 $\frac{3}{8}$  in. (178 x 239 mm.)  
Sheet: 14 $\frac{1}{4}$  x 18 $\frac{3}{8}$  in. (362 x 479 mm.)

\$8,000-10,000

**LITERATURE:**

Delteil 65; Croquez 65; Taevernier 65; Elesh 65





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**240**

**OTTO DIX (1891-1969)**

*Lustmord*, from *Tod und Auferstehung*

etching with drypoint, on smooth copperprint paper, 1922, signed, dated and inscribed 'No II' in pencil, numbered 17/50, published by the artist, with full margins, pale foxing in the margins and on the reverse, framed

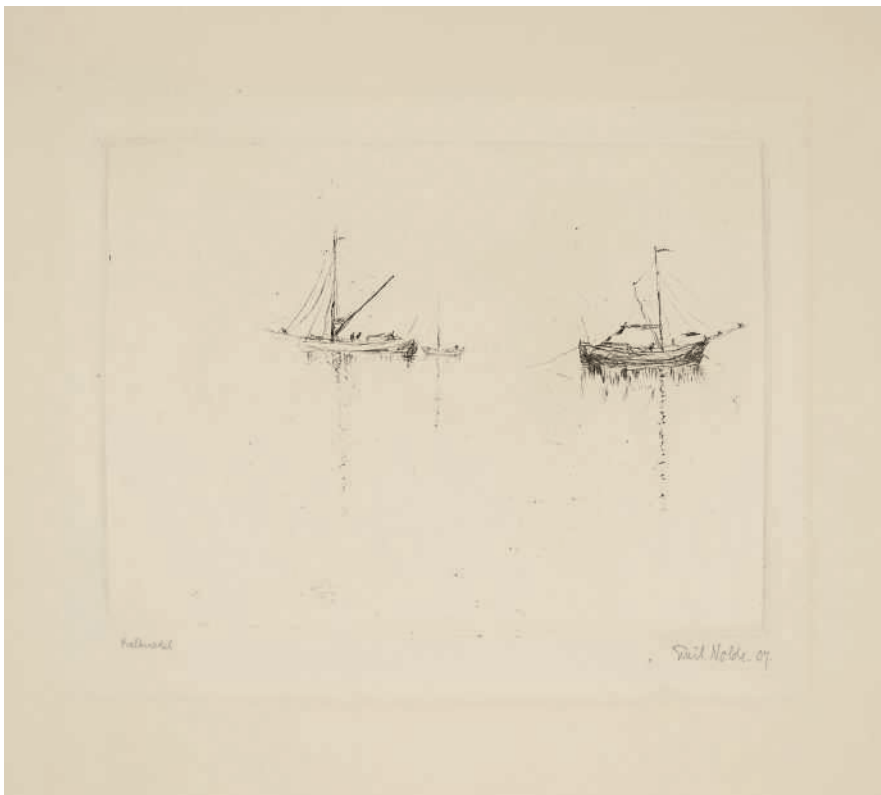
Image: 11 x 13 $\frac{3}{8}$  in. (279 x 346 mm.)

Sheet: 17 x 19 $\frac{1}{2}$  in. (432 x 495 mm.)

\$6,000–8,000

**LITERATURE:**

Karsch 44/II



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**241**

**EMIL NOLDE (1867-1956)**

*Schiffe bei Windstille (Ruhende Schiffe)*

drypoint, on wove paper, 1907, Schiffler's second (final) state, signed, dated and annotated 'Kaltnade!' in pencil, from the edition of approximately 21, with wide margins, pale mat staining, otherwise generally in good condition

Image: 8 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (225 x 301 mm.)

Sheet: 22 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in. (570 x 450 mm.)

\$5,000–7,000

**LITERATURE:**

Schiffler & Mosel 71





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**242**

**KÄTHE KOLLWITZ (1867-1945)**

Saatfrüchte sollen nicht vermahlen werden

lithograph, on wove paper, 1941, signed in pencil, with wide margins, the sheet slightly trimmed, otherwise generally in good condition

Image 14½ x 15¾ in. (370 x 395 mm.)

Sheet: 18¾ x 22¾ in. (466 x 577 mm.)

\$40,000–65,000

**PROVENANCE:**

Kneseback 274



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**243**

**EDVARD MUNCH (1863-1944)**

Modellstudie (Study of a Model)

drypoint, on wove paper, watermark *Holland*, 1894, Woll's third (final) state, signed in pencil, with wide margins, pale light- and mat staining, otherwise in good condition, framed

Image: 11½ x 8¼ in. (283 x 210 mm.)

Sheet: 19⅞ x 13⅝ in. (505 x 346 mm.)

\$20,000–30,000

**LITERATURE:**

Schiefler 9; Woll 8



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**244**

**EDVARD MUNCH (1863-1944)**

Alfa's Verzweiflung (Alpha's Despair), from *Alfa und Omega*

lithograph, on heavy wove paper, 1908-09, signed in pencil, from the edition of unknown size (Woll records between 80-90 impressions of each subject from this series), with wide margins, mat staining, creases at the sheet edges (with associated splitting and minor losses), framed

Image: 16½ x 13½ in. (419 x 343 mm.)

Sheet: 24¾ x 18⅝ in. (629 x 473 mm.)

\$6,000–8,000

**LITERATURE:**

Schiefler 325; Woll 355



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**245**

**EDVARD MUNCH (1863-1944)**

**Badendes Weib (Woman Bathing)**

woodcut, on thin *Japon* paper, 1899, signed in pencil, with margins, pale mat staining (the sheet unevenly trimmed), an area of thinning in the upper right portion of the image, five pin holes towards the upper sheet edge and one towards the lower sheet edge, framed

Image: 16% x 20% in. (422 x 518 mm.)

Sheet: 18 x 22 in. (457 x 559 mm.)

\$20,000-30,000

**LITERATURE:**

Schiefler 128; Woll 151

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**246**

**EDVARD MUNCH (1863-1944)**

**Mondschieen I (Moonlight I)**

woodcut in colors, on thin laid Japan paper, *circa* 1896, presumably Woll's fourth (final) state, printed from three blocks in blueish black, grey, light brown, green and blueish green, signed in pencil, with margins, adhesive remains in places on the reverse upper sheet edge (showing through in the upper margin), otherwise in good condition, framed

Image: 15¾ x 18½ in. (400 x 470 mm.)

Sheet: 19¾ x 22½ in. (492 x 562 mm.)

\$150,000–250,000

**LITERATURE:**

Schiefler 81; Woll 90

Munch began working with woodcuts in the autumn of 1896 in Berlin; a method that was quickly gaining popularity among artists of the time. *Moonlight I* was one of five prints produced by Munch that year. Aspects of the image were carved on each side of the same wood block, so that each impression required printing from both sides of the block. An additional block with the distinctive wood grain was then added, and cut into three pieces for the individually inked areas of local color.

The subject is based on a painting of the same name from 1893. In the painting, a woman is shown, almost full length, in front of a house, leaning against a white picket fence. The moonlight illuminates her face but casts a long and sinister shadow on the wall behind her. In the woodcut version Munch focuses the composition more closely on her facial features, cutting off her body just below the shoulders, and bringing her into the immediate foreground. A tree has been added to the right, which, with the window on the left, encloses her figure and flattens the pictorial space, creating a claustrophobic atmosphere. Her melancholy features shine ghostly and pale in the moonlight, seemingly imprisoned by the shadows that surround her. It

has been suggested that the woman is Millie Thaulow, the wife of a captain in the medical corps of the Norwegian army. Munch and her met in 1885 and began a secret - and Munch's first - love affair. The relationship was brief and unhappy, laying the foundations for Munch's lifelong fear of intimacy.

In 1901, determined to find success in Germany, Munch had a number of his wood blocks, including *Moonlight I*, sent from Norway to his studio in Berlin. To his frustration, the blocks were accidentally sent to his cottage at Åsgårdstrand in Norway. As a result, Munch carved new blocks, including one for *Moonlight*, in Berlin in 1902.

*Moonlight I* is a highly complex image, created in the complicated and innovative process of multiple, cut printing blocks- all the more astonishing for being the artist's second work in the woodcut medium. Probably due to Munch's lack of experience in wood-printing at the time, many impressions are unevenly printed. The present impression of this rare, early print however is very successful, with the different blocks and colors well balanced and printing evenly and clearly.



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**247**

**EDVARD MUNCH (1863-1944)**

Die Sünde (Woman with Red Hair and Green Eyes, The Sin)

lithograph in brick red, yellow and blue (the blue over applied over the yellow creating green in the eyes), on buff wove paper, 1902, Woll's second state (of five), signed in pencil, with margins, three short repaired tears at the upper right sheet edge (one very slightly affecting the image), two further tears at the upper and lower sheet edges, otherwise in generally good condition, framed  
Image: 27 $\frac{1}{4}$  x 15 $\frac{3}{4}$  in. (692 x 400 mm.)  
Sheet: 29 $\frac{3}{4}$  x 18 in. (756 x 457 mm.)

\$40,000-60,000

**LITERATURE:**

Schiefler 142; Woll 198.II.1



## 248

### GEORGE BELLOWS (1882-1925)

#### A Stag at Sharkey's

lithograph, on wovepaper, 1917, signed and titled in pencil, numbered 'No. 73' (the edition was 98), with margins, a richly inked impression, mat staining, generally in good condition, framed  
Image: 18 $\frac{3}{8}$  x 23 $\frac{7}{8}$  in. (474 x 606 mm.)  
Sheet: 21 $\frac{1}{4}$  x 26 $\frac{1}{4}$  in. (547 x 667 mm.)

\$60,000–80,000

#### LITERATURE:

Mason 46

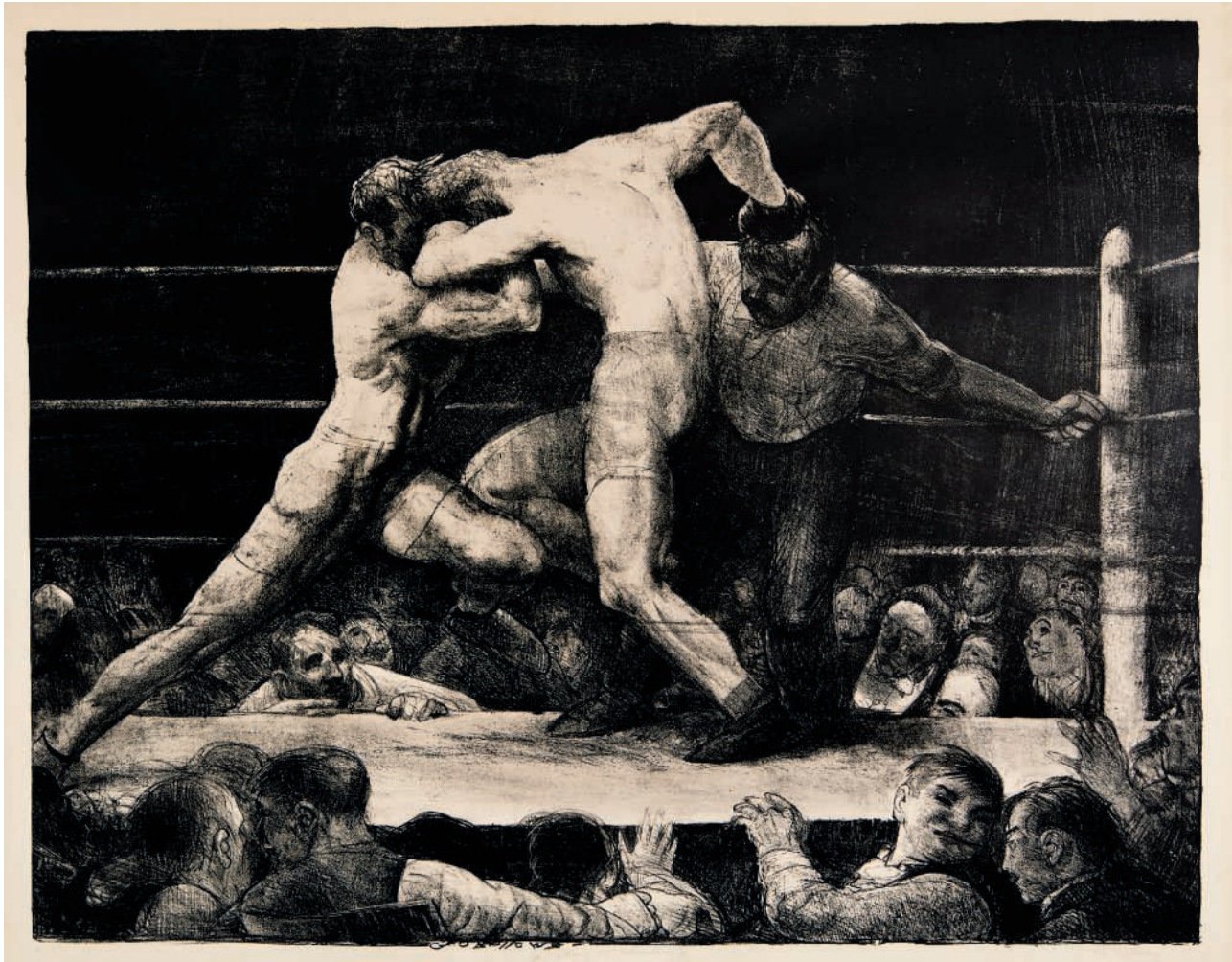
George Bellows, like his mentors John Sloan and Robert Henri, turned their brand of Realism away from the cafés and fashionable leisure activities. Instead, they focused on the urban and often working class life. Their unidealized attention to modern city life led critics to dub these artists as the Aschcan School. Their subjects included local bars, billiards games, movie houses, and sports. Bellows was noted for his sporting themes, especially boxing.

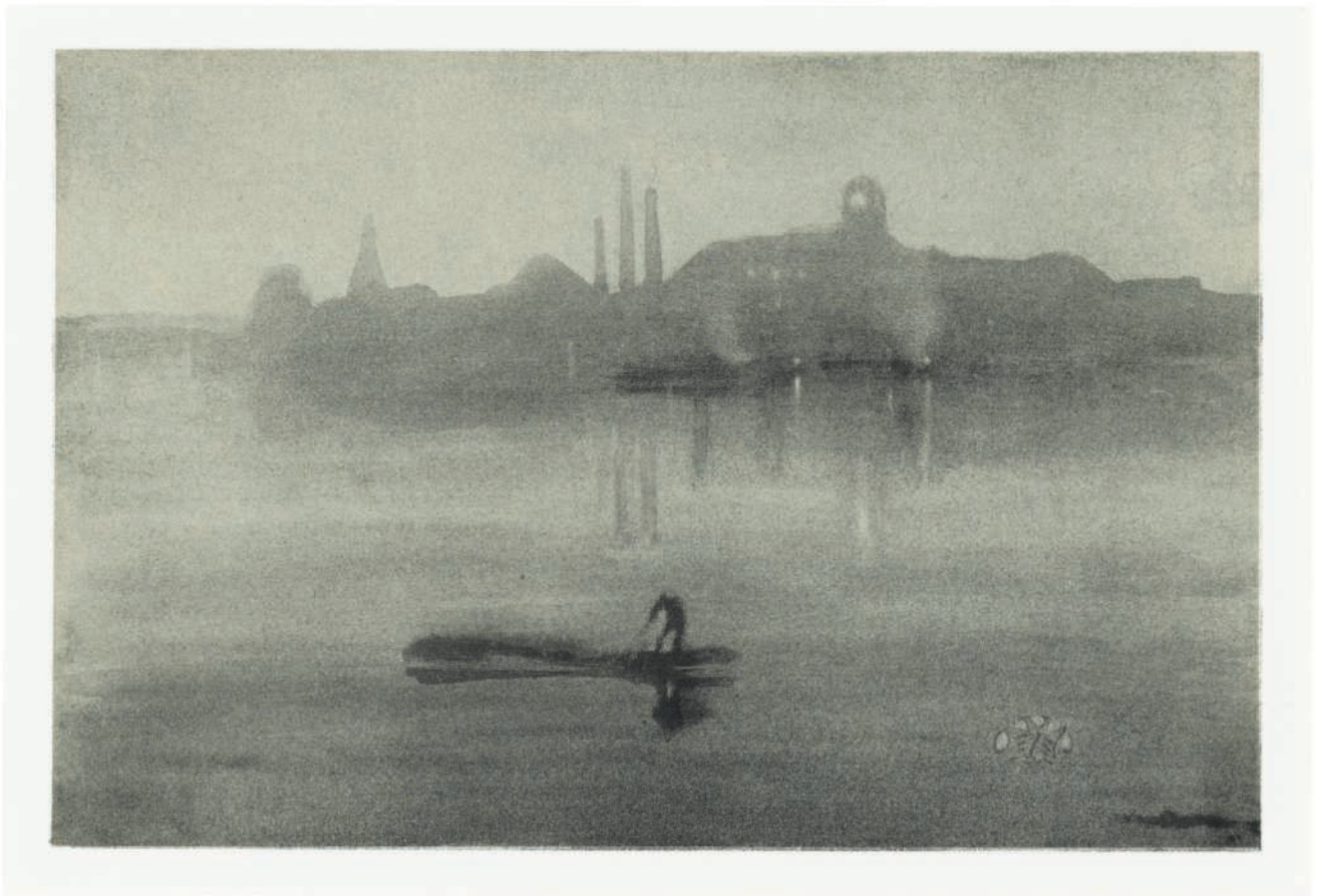
While boxing subjects made up a relatively small portion of Bellows' print oeuvre, with only 16 lithographs, these images are among his best known. Of these, *A Stag at Sharkey's* was the most iconic work by the artist. Bellows executed the subject first in 1909 as an oil painting. At the time, boxing was illegal in New York, except for private clubs. As an avid boxing fan, Bellows frequented many of these clubs, including the saloon-cum-boxing club, Sharkey's Athletic Club. The bar was owned by a former fighter named Tom Sharkey. Sharkey frequently charged admission or "dues" to serve as a private club for fights. Sharkey's was also located near Bellows' studio in New York on 66th and Broadway. Bellows proximity provided frequent opportunities for the artist to attend fights and observe the working-class venue with the occasional upper class spectator. When Bellows first showed the canvas in the 1910 Independent Artists Exhibition, the work gained quick notoriety and was featured in numerous magazines.

Prior to 1916, Bellows had contributed drawings to be translated for magazine publication. However, he had not directly created a print. At the encouragement of his dealer's spouse, Albert Sterner, Bellows agreed to try lithograph. Many of his contemporaries such as Edward Hopper, John Sloan, and Reginald Marsh were already avid printmakers, but they utilized intaglio techniques such as etching, engraving, and drypoint. Sterner suggested lithography and introduced Bellows to the master printer, George Miller.

Drawing on many of his earlier successes, he adapted subjects and often revised the images to the demands of the lithographic medium. Miller tended to richly ink these early works to create dense images with less gradation than Bellows later prints. In the lithograph of *A Stag at Sharkey's* (1917), in contrast to the oil on canvas, the right of the subject has been cropped and the referee's figure has been extended. Furthermore, the ringside audience in the foreground has been reduced and the background audience absorbed almost entirely into darkness. Even the ropes in the foreground were removed. As a result, the figures in the ring dominate the composition to a greater extent. The print becomes less about depicting the atmosphere of a fight found in the painting and more narrowly focused solely on two fighters locked in combat.







PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**249**

**JAMES MCNEILL WHISTLER (1834-1903)**

Nocturne

lithotint, on *Chine applique* mounted to wove paper, 1878, from the edition of 100, with full margins, the blue *Chine* attenuated, scattered foxing in the margins, pale uneven mat staining, framed

Image: 6 $\frac{5}{8}$  x 10 $\frac{1}{8}$  in. (170 x 260 mm.)

Sheet: 13 $\frac{1}{2}$  x 19 $\frac{1}{8}$  in. (343 x 505 mm.)

\$8,000–12,000

**LITERATURE:**

Way 5; Levy 10 & 11; Spink, Stratis & Tedeschi 8



250

**JAMES MCNEILL WHISTLER (1834-1903)**

**The Dyer**

etching with drypoint, on laid paper, watermark *Arms of Amsterdam*, 1879/80, a rich atmospheric impression of Glasgow's fourth or fifth state (of ten), signed with the artist's butterfly and inscribed *imp.* in pencil on the tab, the sheet trimmed close to the platemark (as issued), in very good condition, framed  
Sheet: 11 $\frac{7}{8}$  x 9 $\frac{3}{4}$  in. (302 x 238 mm.)

\$50,000–70,000

**PROVENANCE:**

Royal Library, Windsor Castle (Lugt 2535)

**LITERATURE:**

Glasgow 192; Kennedy 219

*The imitator is a poor kind of creature. If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this.*

*The Dyer* is one of the most magnificent plates from Whistler's work in Venice. The etching contains all the important elements that exemplify Whistler's idiosyncratic talents as a printmaker. It also reflects the many and diverse lessons learned over 30 years of experimentation, refinement, and travel.

A seminal moment in Whistler's development as a printmaker occurred in 1857 when he attended a landmark exhibition in Manchester. Here, he saw masterpieces of Dutch printmaking by Berchem, Ostade, Waterloo, Dujardin and, most importantly, Rembrandt. This encounter spawned a lifelong love

affair with the Dutch 17th century tradition, and from then this point on, he devoted his time to portraits, landscapes, and domestic scenes.

Another early and important lesson in printmaking for Whistler came the following year at the Paris workshop of Delatre. Here, he learned the practice of 'artistic' printing – leaving thin veils of ink selectively on the plate to change the mood of the image. While this technical lesson might have come in Paris, Whistler's primary artistic model was undoubtedly Rembrandt since both he and his brother-in-law, Francis Seymour Haden, had become devoted acolytes of the artist. As inspiration, they often called on one of the greatest examples of printmaking ever, Haden's rare, first state of Rembrandt's *The Three Crosses*, which was a masterclass in the potentialities of line and tone.

It was also in Paris that Whistler began to pay closer attention to paper. The paper most widely available then at the time was bleached white and made from wood-pulp, but Whistler favored old Dutch papers, which could be found by diligently searching in the fly-leaves of old books. He also valued thin, silky Japanese papers, which were just becoming available as European trade relations began to open in the nineteenth century with Japan after their long isolation.

Whistler's interest in Japan was not only confined to paper, however. He was profoundly influenced by ukiyo-e woodcuts and the way in which they flattened the picture space. Towards the end of the 1850s, he began to synthesize these ideas with the new lessons then being learned from photography. The effects of this radical foreshortening were first seen in his Thames etchings from the late 1850s.



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**251**  
**HENRI DE TOULOUSE-LAUTREC**  
**(1864-1901)**

Couverture de *L'Estampe originale*  
 (Album de cloture)

lithograph in olive-green and beige-green, on wove paper, 1895, signed in black crayon, from the edition of 100, published by L'Estampe originale, Paris, the full sheet, with the central vertical fold (as issued), the colors attenuated, the fold split and reinforced (with associated tear and minor paper losses), light staining, a skillfully restored tear at the right sheet edge, framed  
 Sheet: 23 $\frac{3}{8}$  x 33 $\frac{3}{4}$  in. (600 x 853 mm.)

\$3,000–5,000

**LITERATURE:**

Deltiel 127; Wittrock 96; Adhémar 111; Adriani 129



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**252**  
**HENRI DE TOULOUSE-LAUTREC**  
**(1864-1901)**

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

lithograph in colors, on wove paper watermark G. Pellet/T. Lautrec, 1896, numbered 'Serie Ni. 40' in ink (faded), published by Gustave Pellet, Paris, his paraph (L. 1194) in the lower right (faded), the full sheet, framed  
 Sheet: 20 $\frac{1}{4}$  x 15 $\frac{3}{4}$  in. (519 x 405 mm.)

\$3,000–5,000

**LITERATURE:**

Deltiel 185; Wittrock 161; Adhémar 206; Adriani 177



**253**

**EDGAR DEGAS (1834-1917)**

After the Bath (large version)

lithograph, on cream laid paper, *circa* 1891-92, the fifth (final) state, after the transfer of the image onto a second, larger stone, with full margins, framed

Image: 11 $\frac{7}{8}$  x 12 $\frac{1}{2}$  in. (302 x 308 mm.)

Sheet: 16 $\frac{1}{8}$  x 19 $\frac{1}{8}$  in. (410 x 486 mm.)

\$25,000-35,000

**LITERATURE:**

Delteil 64; Reed & Shapiro 66

## 254

### PABLO PICASSO (1881-1973)

Le Repas Frugal, from *La suite des Saltimbanques*

etching with drypoint, on Van Gelder paper, 1904, a fine impression of Baer's second (final) state, bearing signature in pencil, from the edition of 250 on this paper (there were also 27 or 29 impressions on *Japon* paper), published by A. Vollard, Paris, 1913, with margins (the sheet edges unevenly trimmed), framed  
Image: 18 $\frac{1}{8}$  x 14 $\frac{3}{4}$  in. (460 x 375 mm.)  
Sheet: 22 $\frac{1}{4}$  x 18 $\frac{3}{4}$  in. (565 x 476 mm.)

\$120,000-180,000

#### LITERATURE:

Bloch 1; Baer 2

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

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

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

Periods and 'links Picasso's Spanish past with his French future.' (John Richardson, *A Life of Picasso*, vol. I, p. 300, London, 1991).

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

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





**255**

**PABLO PICASSO (1881 - 1973)**

Ovide, *Les Metamorphoses*, Albert Skira, Lausanne, 1931

the complete set of thirty etchings, on Arches laid paper, with title, text in French, table of contents and justification pages, signed on the justification page, copy number 59 of 125 (one of 95 examples on this paper, there were also 25 examples on imperial *Japon* paper), loose (as issued), the full sheets, time staining, otherwise in generally good condition, with printed wrappers, slipcase and portfolio box (13 $\frac{3}{8}$  x 10 $\frac{3}{4}$  in. (340 x 273 mm.) (album)

\$20,000-30,000

**LITERATURE:**

Bloch 99-128; Baer 143-172; Cramer books 19





PROPERTY FROM A DISTINGUISHED COLLECTION

**256**

**PABLO PICASSO (1881-1973)**

La Source

drypoint, on Montval paper, 1921, signed in pencil and annotated 'épreuve d'artiste' (one of fifteen artist's proofs, the edition was 100), published by Edition Marcel Guiot, Paris, 1929, with full margins, in good condition, framed  
Image: 7 x 9¼ in. (178 x 235 mm.)  
Sheet: 13¾ x 17½ in. (340 x 445 mm.)

\$8,000-12,000

**LITERATURE:**

Bloch 45; Baer 61



PROPERTY FROM A DISTINGUISHED COLLECTION

**257**

**PABLO PICASSO (1881-1973)**

*Quatre femmes nues et tête sculptée*, from *La Suite Vollard*

etching, on wove paper, 1934, Baer's first state (of five), one of six proofs before steel-facing, with full margins, in generally very good condition, framed  
Image: 8¾ x 12¾ in. (222 x 314 mm.)

Sheet: 12½ x 17¾ in. (318 x 451 mm.)

\$40,000–60,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with her stamp on the reverse

**LITERATURE:**

Bloch 219; Baer 424

PROPERTY FROM A DISTINGUISHED COLLECTION

**258**

**PABLO PICASSO (1881-1973)**

*Quatre femmes nues et tête sculptée*, from  
*La Suite Vollard*

etching, on Montval paper watermark *Montgolfier*,  
1934, signed in pencil, from the edition of 50 with  
wide margins (there was also an edition of 260  
with narrow margins), published by A. Vollard,  
Paris, 1939, with full margins, in generally very  
good condition, framed

Image: 8¾ x 12¼ in. (222 x 311 mm.)

Sheet: 15½ x 20 in. (384 x 508 mm.)

\$25,000–35,000

**EXHIBITED:**

Bloch 219; Baer 424



**259**

**PABLO PICASSO (1881-1973)**

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

etching, on Arches paper, 1933, a proof aside from  
the edition of 310, published A. Vollard, Paris, with  
wide margins, a foxmark in the lower portion of the  
image, framed

Image: 7¾ x 10½ in. (194 x 267 mm.)

Sheet: 12½ x 17¾ in. (318 x 451 mm.)

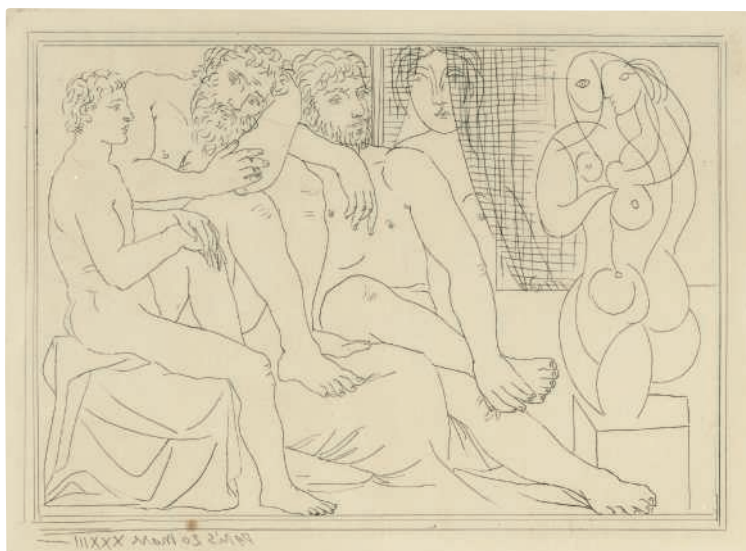
\$5,000–7,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with  
her stamp on the reverse

**LITERATURE:**

Bloch 149; Baer 301





PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

**260**

**PABLO PICASSO (1881-1973)**

*Faune dévoilant une femme*, from *La Suite Vollard*

aquatint, on Montval laid paper watermark *Picasso*, 1936, signed in pencil,  
from the edition of 260 (there was also an edition of fifty with wider margins),  
published by A. Vollard, Paris, 1939, with full margins, in good condition,  
framed

Image: 12½ x 16¾ in. (318 x 416 mm.)

Sheet: 13¾ x 17¾ in. (340 x 448 mm.)

\$50,000–70,000

**LITERATURE:**

Bloch 230; Baer 609



**261**

**PABLO PICASSO (1881-1973)**

Portrait de Femme au Col en ruché: Marie-Thérèse

aquatint, on Montval paper watermark *Picasso*, 1939, Baer's state A (of B) before steel-facing, signed in pencil, annotated 'Bon à Tirer' (a proof aside from the total edition of 56), with full margins, pale mat staining, otherwise in generally good condition, framed

Image: 10 $\frac{7}{8}$  x 9 in. (276 x 229)

Sheet: 17 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (448 x 337 mm.)

\$12,000-18,000

**LITERATURE:**

Bloch 323; Baer 671

## 262

### PABLO PICASSO (1881-1973)

#### Torse de femme (L'Egyptienne)

aquatint, on Arches paper, 1953, Baer's second (final) state, signed in ink, numbered 9/50, published by galerie Louise Leiris, Paris, 1954, with full margins, uneven mat staining, otherwise in generally good condition, framed  
Image: 32¾ x 18⅝ in. (832 x 473 mm.)  
Sheet: 35⅞ x 25 in. (911 x 635 mm.)

\$100,000-150,000

#### LITERATURE:

Bloch 746; Baer 906

This monumental portrait of Françoise Gilot, Picasso's lover and muse from 1943-1953, is considered one of the most compelling and powerful in Picasso's graphic oeuvre. Gilot, who met Picasso in May 1943, soon became the subject of many of his best prints of the period: *Femme à la Fenêtre* (B. 695), *Vénus et l'Amour, d'après Cranach* (B. 1835), and the series of lithographs titled *La Femme au fauteuil* (B. 588).

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

As Picasso rarely titled his prints, titles have generally been ascribed by dealers and art historians. The name *L'Egyptienne* was given by Lacourière's workshop in reference to Gilot's hairstyle, which resembles an Egyptian head-dress.

This great work was to be amongst Picasso's last portraits of Gilot before the relationship floundered in the autumn of 1953.





**263**

**PABLO PICASSO (1881-1973)**

Avant la Pique

linocut in colors, on Arches paper, 1959, signed in pencil, numbered 17/50 (there were also approximately fifteen artist's proofs), published by galerie Louise Leiris, Paris, with full margins, the colors slightly attenuated, pale light-staining, framed

Image: 21¼ x 26½ in. (540 x 664 mm.)

Sheet: 24¾ x 29½ in. (619 x 749 mm.)

\$20,000–30,000

**EXHIBITED:**

Bloch 941; Baer 1224



**264**

**PABLO PICASSO (1881-1973)**

Nature morte à la pastèque

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 59/160, published by galerie Louise Leiris, Paris, 1963, with full margins, in very good condition, framed

Image: 23¼ x 28 in. (591 x 711 mm.)

Sheet: 24¾ x 29½ in. (619 x 753 mm.)

\$30,000–50,000

**LITERATURE:**

Bloch 1098; Baer 1301





**265**

**PABLO PICASSO (1881-1973)**

L'Espagnole

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 12/50,  
published by galerie Louise Leiris, Paris, 1963, with full margins, in generally  
very good condition, framed

Image: 13¼ x 10⅝ in. (349 x 270 mm.)

Sheet: 24⅝ x 17⅝ in. (626 x 441 mm.)

\$25,000-35,000

**LITERATURE:**

Bloch 1095; Baer 1324



**266**

**PABLO PICASSO (1881-1973)**

La Dame à la collerette

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 9/50,  
published by galerie Louise Leiris, Paris, 1963, with full margins, in very good  
condition, framed

Image: 21 x 15½ in. (533 x 397 mm.)

Sheet: 24½ x 17½ in. (622 x 441 mm.)

\$30,000–50,000

**LITERATURE:**

Bloch 1147; Baer 1321



**267**

**PABLO PICASSO (1881-1973)**

Tête de femme

linocut in colors, on Arches paper, 1961, signed in pencil, numbered 13/50,  
published by galerie Louise Leiris, Paris, 1963, with full margins, in generally  
very good condition, framed

Image: 25 $\frac{1}{8}$  x 20 $\frac{3}{4}$  in. (639 x 527 mm.)

Sheet: 29 $\frac{5}{8}$  x 24 $\frac{1}{2}$  in. (753 x 622 mm.)

\$70,000-100,000

**EXHIBITED:**

Bloch 1064; Baer 1278

**268**

**PABLO PICASSO (1881-1973)**

**Buste de femme d'après Cranach le Jeune**

linocut in colors, on Arches paper, 1958, one of seven trial proofs printed in five colors cited in Baer (the edition was 50), signed and annotated by the printer on the reverse, published by galerie Louise Leiris, Paris, with full margins, framed

Image: 25 $\frac{3}{4}$  x 21 in. (645 x 533 mm.)

Sheet: 30 $\frac{1}{4}$  x 22 $\frac{3}{4}$  in. (768 x 568 mm.)

\$200,000–300,000

**LITERATURE:**

Bloch 859; Baer 1053 Bi

Throughout his career Picasso made works in response to the great art of the past. Describing his approach to his artistic predecessors he said: *'I have a horror of copying myself. But when I am shown a portfolio of old drawings, for instance, I have no qualms about taking anything I want from them.'* (Picasso, in conversation with C. Zervos, 1935, quoted in: Ashton, p. 10). This sustained dialogue with the past reached its zenith in the 1950s, when Picasso devoted himself in painting, sculpture and print to reworking masterpieces by artists as diverse as Cranach, Velázquez, Delacroix and Manet.

Explaining the genesis of Picasso's great linocut *Buste de Femme d'après Cranach le Jeune*, Picasso's dealer Daniel-Henry Kahnweiler said: 'One of Picasso's notable characteristics was his need to transform existing works of art, to compose "variations on a theme", as it were. His point of departure was often simply a reproduction in a book; or even a postcard sent by myself, such as Cranach the Younger's *Portrait of a Woman* [1564] in Vienna, which became his first linocut in color. Among other things, what struck him in particular about this painting was the way the woman's shadow 'rhymes' with the upper part of her body... This need to transform was certainly an important characteristic of Picasso's genius.' (Daniel-Henry Kahnweiler, 'Introduction: A Free Man', in: Penrose/ Golding, p. 8-9)

Picasso had made a preparatory linocut (cf. Baer 1052) after this postcard the day before executing *Buste de Femme*. This preliminary work, printed in black from one block, follows Cranach's composition closely - the young girl is depicted in three-quarter profile and faces in the same direction as the painting, requiring Picasso to reverse the image in the cutting. The effect is somewhat labored, and when Picasso revisited the subject again

the following day, he abandoned this creative hindrance, this time cutting the subject freely and adapting Cranach's composition in a much more spontaneous way. The result is a tour de force - of printmaking: with fluid cuts of the linocut gouge and the overprinting of bright, flat color from five separate blocks, Picasso amplified what he had described to Kahnweiler as the painting's internal 'rhymes'. Flattening the pictorial space, the bulging shadow on the girl's right now merges with the undulating shape of her black bodice and shoulders, themselves echoed in the loops of the gold chain and hair net, and by the curved strokes in the background. The girl's features are playfully distorted, so that we seem to see her from the front and in full profile simultaneously.

What Picasso described to André Malraux as his desire to 'paint against the canvases that are important to me...that's painting: for a painter it means wrestling with painting'. (A. Malraux, *Picasso's Mask*, 1976, p. 118), also resonates with the iconoclastic transformation of Cranach's delicate portrait into an exuberant display of color and rhythmic patterns in this most layered and painterly of all his prints.

The present lot is a trial proof likely printed prior to the final edition where each of the five colors have been printed in the same sequence found in the edition. The print signed and annotated by Hidalgo Arnéra, Picasso's printer on the reverse. With Arnéra's assistance as printer, Picasso produced over one hundred of these dynamic linocut images from 1958 - 1963, and as collaborators each encouraged the other to redefine the medium. The present lot is a testament to their creative bond.



# PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

Joan Armour Mendell spent a lifetime embracing the joys of fine art, culture, and giving back to her community. Gracious, intelligent, and imbued with a tremendous generosity of spirit, she saw each day as an opportunity to learn, and to help others.

While studying at Connecticut College, she met Robert Armour, whom she married in 1951; the couple would go on to be devoted parents to their four children. It was with Bob that she first developed her love of art collecting. Their home and sculpture garden in Scarsdale, New York was considered at the time to be ultra-modern; they were well-traveled and intellectually curious. It was a personal museum where they displayed their works by artists such as Mark Rothko, David Smith, Alexander Calder, Jules Olitsky, Arnaldo Pomodoro, and Victor Vasarely, among many others.

After the death of Bob Armour in 1991, Joan married Ira "Tubby" Mendell and set out to make an impact in her new home of Sarasota, Florida. In Sarasota, she became an active patron of institutions such as the Sarasota Orchestra, the Ringling College of Art and Design, Sarasota Memorial Hospital, the Glass/Schoenbaum Human Services Center and, notably, the Asolo Repertory Theatre. Through significant financial contributions and her signature *joie de vivre*, Mendell became a prominent, treasured figure at Asolo. A longtime board member and faithful attendee at each opening night, she underwrote the Joan Armour Mendell Scenic Studio. Completed in 2012, the scenic studio was a transformative gift that has greatly enriched Asolo, the wider state of Florida, and the many original productions that can now travel across the nation.

While married to Tubby, Mendell took the art collection in a different direction, reverently thinking backward to early 20th century masters of European art, while simultaneously looking forward to iconic American artists like Helen Frankenthaler. She was particularly fanatical about Picasso Ceramics, and set out to assemble the most complete collection possible of this oeuvre, always paying close attention to condition.

Throughout her life, Joan Armour Mendell held a true passion for art and culture, aspects of the human experience she saw as vital toward both personal happiness and the betterment of communities. "If your life is enriched, if you smile, if you laugh," she declared of the arts, "you've helped the health of your life." It was a philosophy embodied by Mendell, as she surrounded herself with a striking private collection of fine art that included works by artists such as Picasso, Frankenthaler, and Pomodoro.

In her later years, Mendell began to write and publish volumes of original poetry, reflecting on subjects high and low as a means of understanding the world. Proceeds from the sale of her books were gifted to the many organizations she held dear. She was also a proud bridge champion.

After her death in 2018, Mendell's presence continues to be felt in Florida and beyond. In her outstanding collection of fine art, Joan Armour Mendell demonstrated the passion and vibrancy for which she was known—a spirited legacy worthy of celebration, a poetry all her own.



Joan A. Mendell in her home.



**269**

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

Jane Avril

lithograph in colors, on wove paper, 1899, Wittrock's State B (of B) after the snake remarque was removed, commissioned by Jane Avril, occasional repaired tears towards the sheet edges, in generally very good condition, laid down to *Japon* paper, framed  
Sheet: 21 $\frac{1}{8}$  x 14 $\frac{3}{4}$  in. (556 x 375 mm.)

\$30,000-50,000

**LITERATURE:**

Delteil 367; Wittrock P29



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**270**

**PABLO PICASSO (1881-1973)**

Farol

linocut in colors, on Arches paper, 1959, signed in pencil, a proof aside from the edition of 50, published by galerie Louise Leiris, Paris, 1960, with full margins, occasional pinpoint foxmarks in the margins, otherwise in good condition, framed

Image: 6½ x 8⅞ in. (165 x 225 mm.)

Sheet: 14¾ x 18⅞ in. (375 x 479 mm.)

\$7,000-10,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with her stamp on the reverse

**LITERATURE:**

Bloch 945; Baer 1223





PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**271**

**PABLO PICASSO (1881-1973)**

Les Banderilles

linocut in colors, on Arches paper, 1959, signed in pencil, a proof aside from the edition of 50, published by galerie Louise Leiris, Paris, 1960, with full margins, in generally good condition, framed

Image: 21½ x 26½ in. (537 x 664 mm.)

Sheet: 24½ x 29½ in. (622 x 749 mm.)

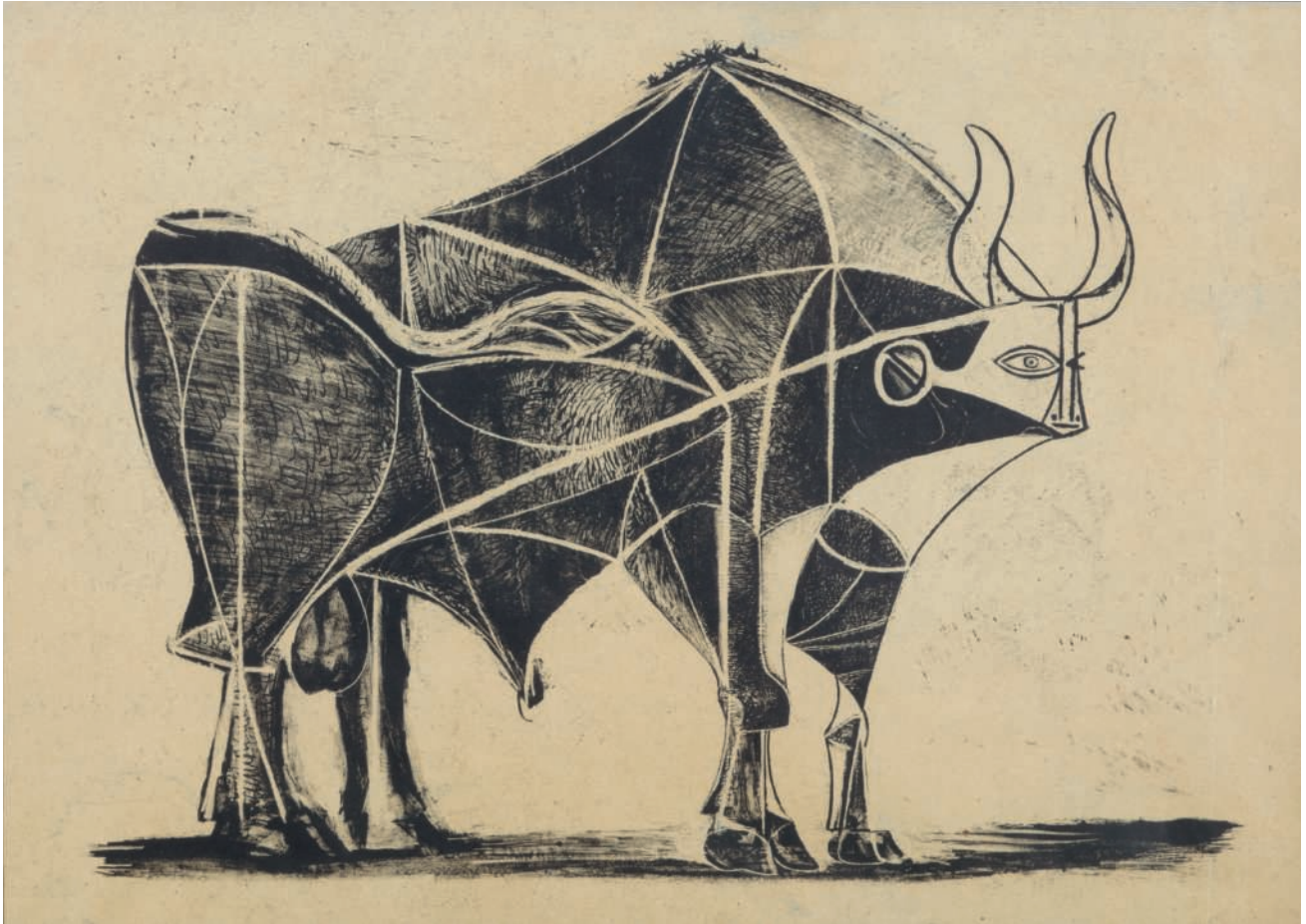
\$30,000–50,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with her stamp on the reverse

**LITERATURE:**

Bloch 940; Baer 1225



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**272**

**PABLO PICASSO (1881-1973)**

Le Taureau

lithograph, on thin gray fibrous paper, 1945, Mourlot's fifth state (of eleven), light-staining, the tips of the lower sheet corners made up, skillfully repaired minor tears in places at the sheet edges, a very soft diagonal crease towards the lower left sheet corner, framed

Sheet: 14 $\frac{5}{8}$  x 21 $\frac{7}{8}$  in.

\$20,000-30,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with her stamp on the reverse (slightly faded)

**LITERATURE:**

Bloch 389; Mourlot 17



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**273**

**PABLO PICASSO (1881-1973)**

Corrida en Arles

aquatint in colors, on Arches paper, 1951, a unique color variant, one of three proofs printed from all three plates before steel-facing, the yellow plate inked à la poupée in ochre, yellow and pale green, the black plate printed in blue, printed by Lacourière (there were also nine impressions printed after steel-facing by Frélaud), the full sheet, very pale light-staining, otherwise in good condition, framed

Image: 16½ x 21½ in. (419 x 546 mm.)

Sheet: 19¾ x 25¾ in. (502 x 654 mm.)

\$8,000–12,000

**PROVENANCE:**

Succession Pablo Picasso, Marina Picasso, with her ink stamp on the reverse

**LITERATURE:**

Bloch 1355; Baer 887Bb

PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**274**

**PABLO PICASSO (1881-1973)**

Tête de femme

linocut in colors, on Arches paper, 1962, Baer's fourth (final) state, signed in pencil, annotated 'Epreuve d'artiste' (an artist's proof, the edition was 50), published by galerie Louise Leiris, Paris, 1963, with full margins, the yellow slightly muted (as is common), uneven mat staining, otherwise in generally good condition, framed

Image: 25 $\frac{1}{8}$  x 20 $\frac{3}{4}$  in. (638 x 527 mm.)

Sheet: 29 $\frac{5}{8}$  x 24 $\frac{3}{8}$  in. (753 x 619 mm.)

\$70,000-100,000

**LITERATURE:**

Bloch 1065; Baer 1285





PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**275**

**PABLO PICASSO (1881-1973)**

Figure composée II

lithograph, on Arches paper, 1949, signed in pencil, numbered 41/50, the full sheet, light-staining, framed

Sheet: 25 $\frac{3}{4}$  x 19 $\frac{5}{8}$  in. (654 x 499 mm.)

\$30,000–50,000

**LITERATURE:**

Bloch 597; Mourlot 166



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**276**

**PABLO PICASSO (1881-1973)**

Tête de jeune fille

lithograph, on Arches paper, 1947, Mourlot's fourth (final) state, signed in pencil, numbered 6/50 (there were also five artist's proofs), with wide margins, very pale mat staining, framed

Image: 19 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in. (495 x 400 mm.)

Sheet: 24 $\frac{7}{8}$  x 19 $\frac{5}{8}$  in. (632 x 499 mm.)

\$30,000–50,000

**LITERATURE:**

Bloch 423; Mourlot 68



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**277**

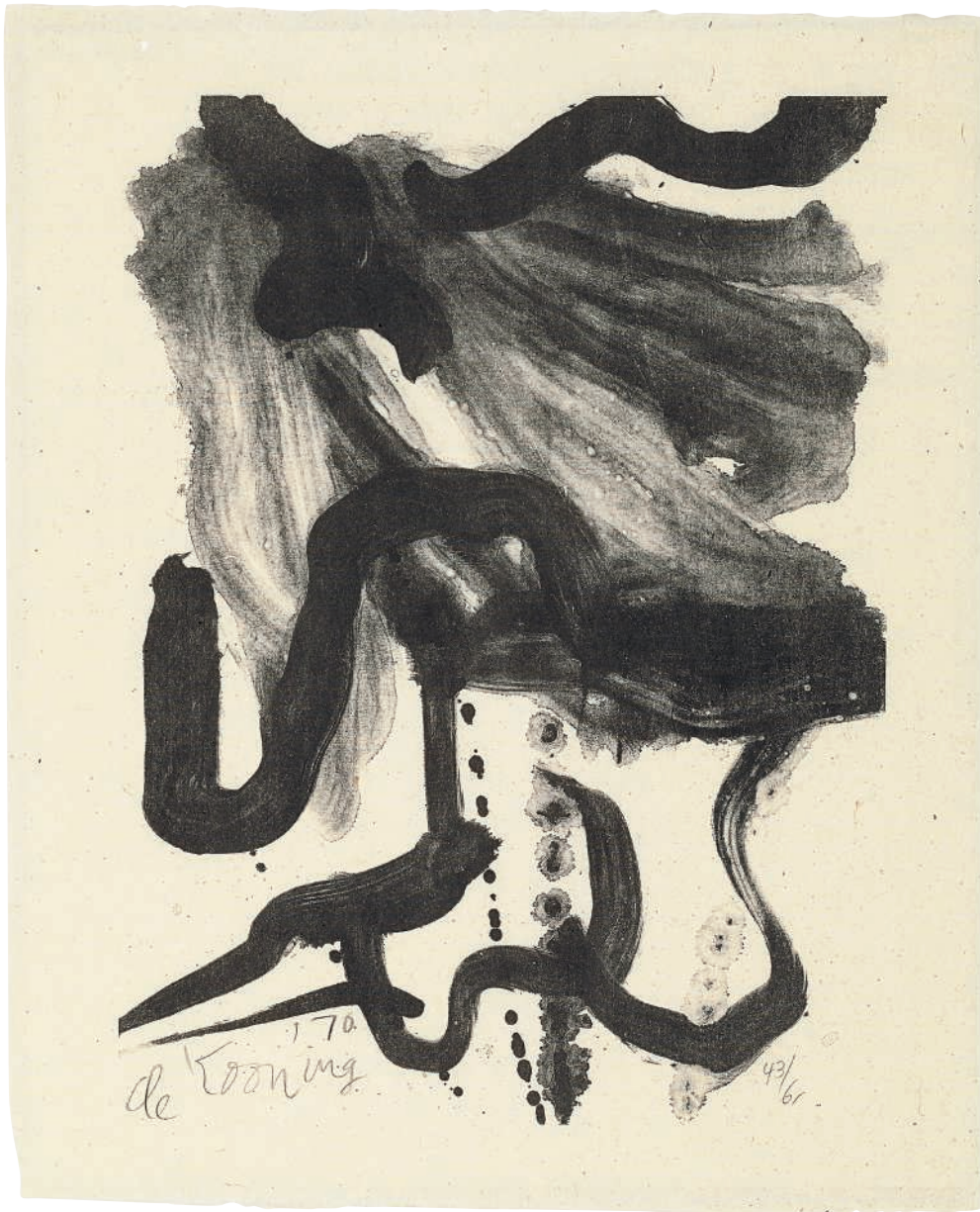
**ROY LICHTENSTEIN (1923-1997)**

Art Critic

screenprint in colors, on Somerset paper, 1996, signed and dated in pencil, numbered 97/150 (there were also 25 artist's proofs), co-published by the artist and Brooklyn Academy of Music, New York, with full margins, in generally very good condition, framed  
Image: 19 $\frac{5}{8}$  x 13 $\frac{1}{4}$  in. (499 x 337 mm.)  
Sheet: 26 x 19 $\frac{1}{2}$  in. (660 x 486 mm.)

\$25,000-35,000

**LITERATURE:**  
Corlett 305



**278**

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

Woman with Corset and Long Hair

lithograph, on Akawara paper, 1971, signed and dated '70', numbered 43/61 (there were also seven artist's proofs), published by Knoedler, New York, with full margins, in generally good condition, framed

Image: 31½ x 23⅝ in. (800 x 600 mm.)

Sheet: 37 x 30 in. (940 x 762 mm.)

\$5,000-7,000

**LITERATURE:**

Graham 17



**279**

**KENNETH NOLAND (1924-2010)**

Blush

lithograph in colors, on wove paper, 1978, signed and dated in pencil, numbered 43/50 (there were also 25 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp, with full margins, the pink attenuated, otherwise in good condition, framed  
Image: 35 x 29 in. (890 x 737 mm.)  
Sheet: 36 x 30 in. (911 x 760 mm.)

\$5,000-7,000

**LITERATURE:**  
Tyler 462



**280**

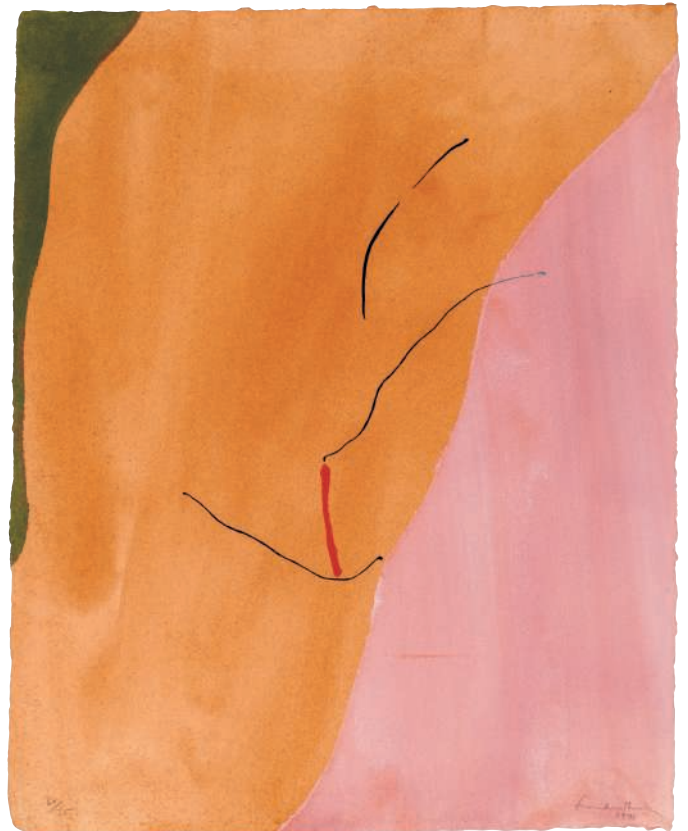
**HELEN FRANKENTHALER (1928-2011)**

Sanguine Mood

screenprint and pochoir in colors, on J.B. Green Hayle Mill handmade paper, 1971, signed and dated in pencil, numbered 60/75 (there were also five artist's proofs), published by the Women's Board Commission, San Francisco Museum of Art, San Francisco, the full sheet, the orange slightly attenuated (as is common) otherwise in generally very good condition, framed  
Sheet: 22½ x 18½ in. (572 x 460 mm.)

\$6,000-8,000

**LITERATURE:**  
Harrison 33



**281**

**HELEN FRANKENTHALER (1928-2011)**

*Gateway*

etching and aquatint with hand-stenciling in colors, on three panels of TGL handmade paper (as issued), 1988, signed and numbered 29/30 on the third panel (there were also ten artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, each the full sheet, in generally very good condition, framed

Each Sheet: 69 x 29½ in. (1753 x 749 mm.) (3)

\$60,000–80,000

**LITERATURE:**

Harrison 154



*Helen Frankenthaler*, 1988 [Frankenthaler painting with chemicals and pigments on bronze panels for Gateway Screen, Talix Foundry, Beacon, New York]  
Photograph by Hans Namuth  
©1991 Hans Namuth Estate, Courtesy Center for Creative Photography  
© 2018 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.



**282**

**BARNETT NEWMAN (1905 - 1970)**

Untitled Etching I

etching and aquatint, on J. Green paper, 1969, signed and dated in pencil by Annalee Newman on the reverse, from the edition of 27 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their and the artist's blindstamps, with full margins, in very good condition

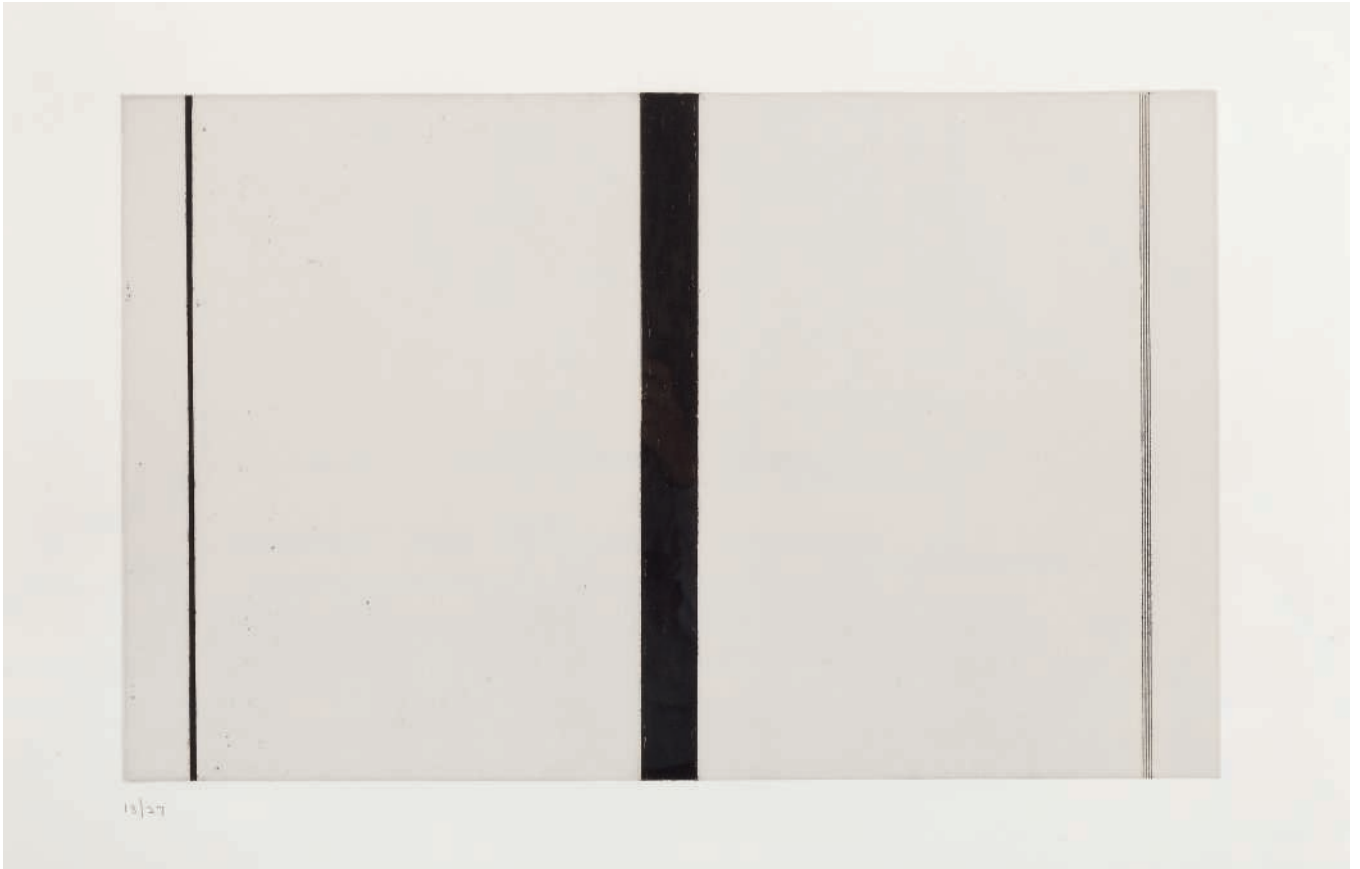
Image: 14 $\frac{7}{8}$  x 23 $\frac{3}{4}$  in. (378 x 603 mm.)

Sheet: 19 x 29 $\frac{3}{4}$  in. (483 x 756 mm.)

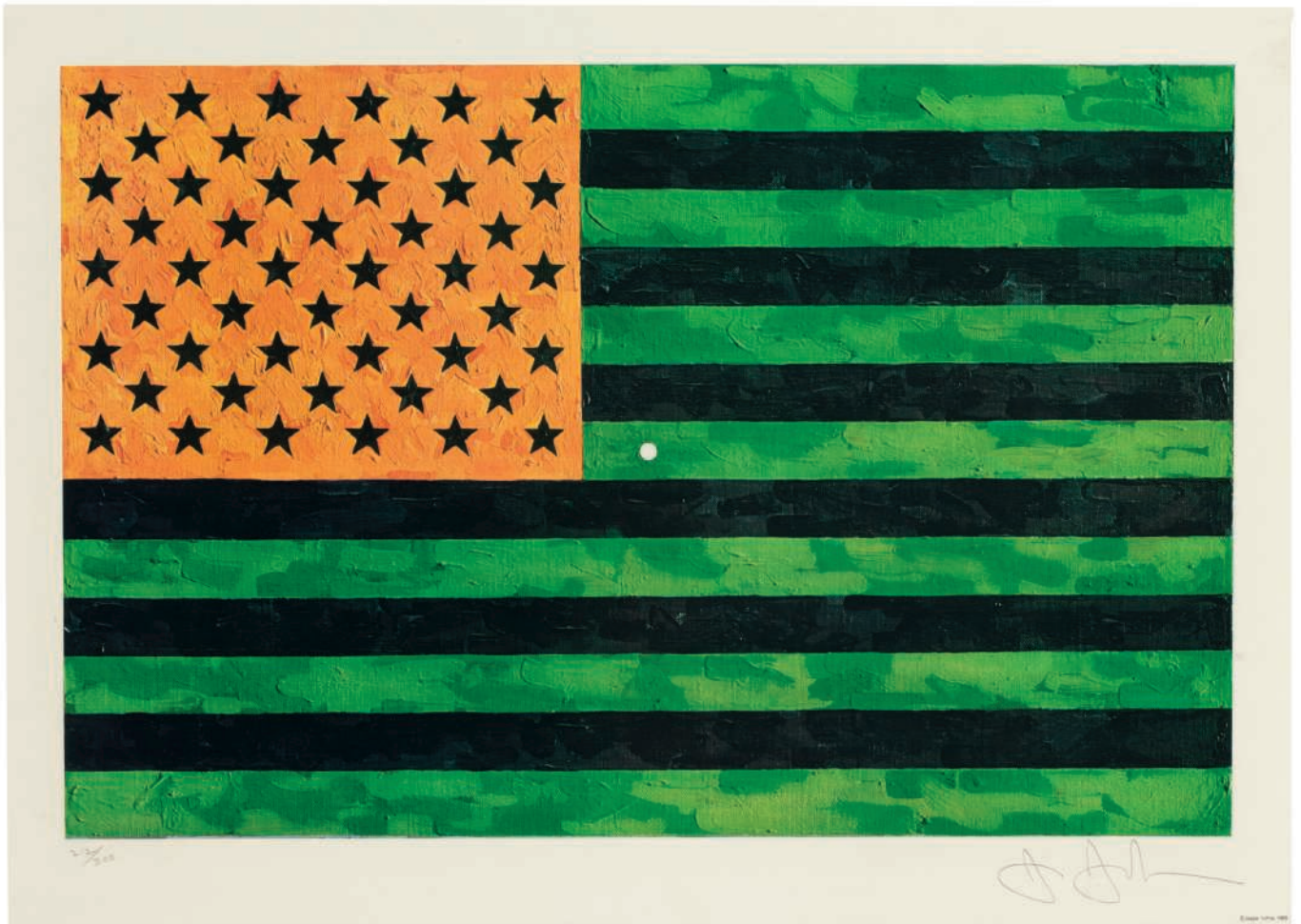
\$40,000 - 60,000

**LITERATURE:**

The Barnett Newman Foundation 249; Sparks 40A



13/27



**283**

**JASPER JOHNS (B. 1930)**

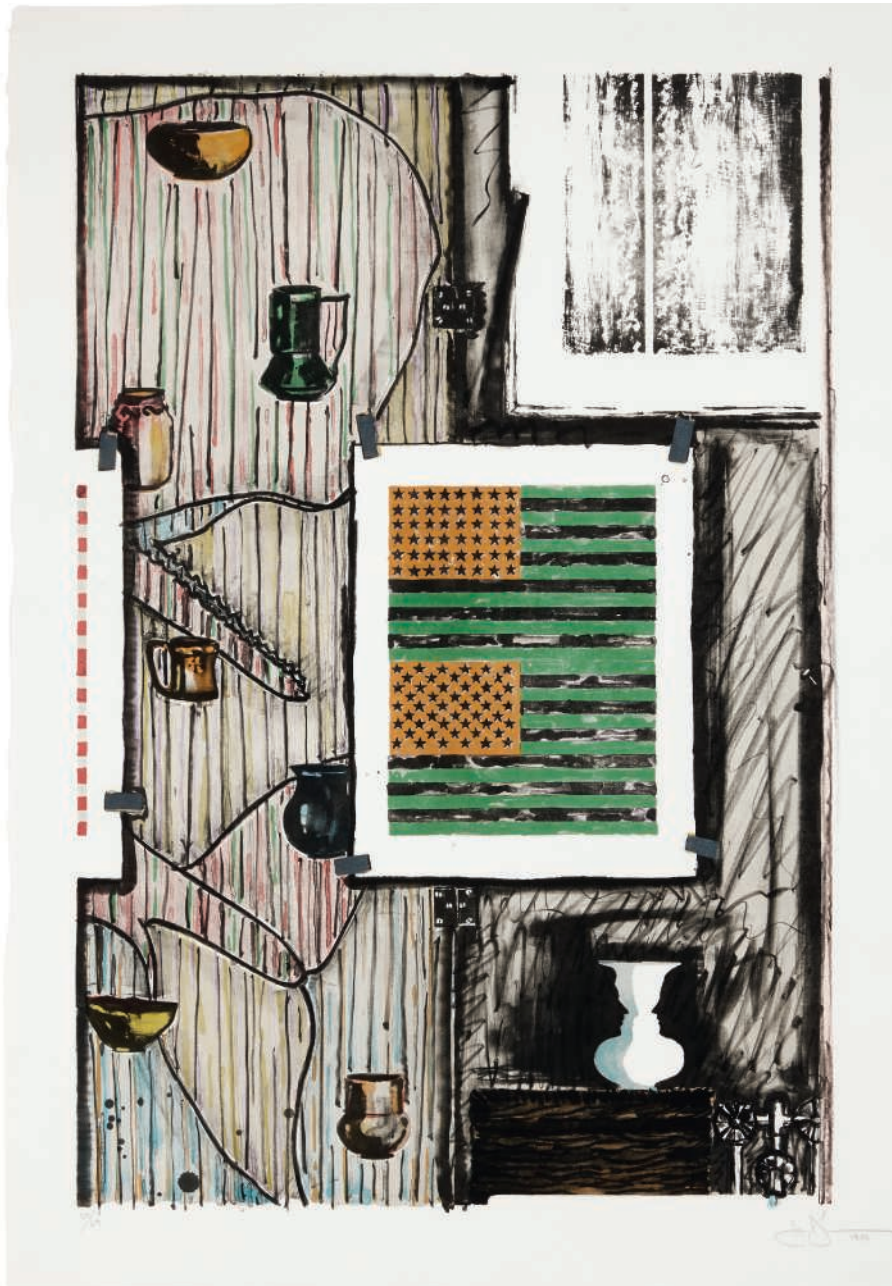
Flag (Moratorium)

offset lithograph in colors, on wove paper, 1969, signed in pencil, numbered 212/300, published by the Committee Against the War in Vietnam, with the artist's inkstamp, with full margins, generally in good condition, framed  
Image: 17 $\frac{1}{8}$  x 25 $\frac{7}{8}$  in. (435 x 657 mm.)  
Sheet: 20 $\frac{1}{2}$  x 28 $\frac{1}{2}$  in. (521 x 724 mm.)

\$20,000–30,000

**LITERATURE:**

Universal Limited Art Editions S5



**284**

**JASPER JOHNS (B. 1930)**

Ventriloquist

lithograph in colors, on Koller HMP paper, 1986, signed and dated in pencil, numbered 23/69 (there were also fifteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed  
Image: 36 $\frac{5}{8}$  x 24 $\frac{1}{4}$  in. (930 x 622 mm.)  
Sheet: 41 $\frac{1}{2}$  x 29 in. (1054 x 737 mm.)

\$20,000–30,000

**LITERATURE:**

Universal Limited Art Editions 235

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

**285**

**JASPER JOHNS (B. 1930)**

Figure 7, from *Color Numeral Series*

lithograph in colors, on Arjomari paper, 1969, signed and dated in purple pencil, numbered 39/40 (there were also nine artist's proofs), published by Gemini G.E.L., with their blindstamps and ink stamp on the reverse, with full margins, in very good condition, framed

Image: 28 x 22½ in. (711 x 572 mm.)

Sheet: 38 x 31 in. (965 x 787 mm.)

\$70,000–100,000

**LITERATURE:**

Universal Limited Art Editions 66; Gemini 123



Jasper Johns looking at proofs for the *Color Numeral Series* at Gemini G.E.L. in 1968  
© Photography Malcolm Lubliner, Jasper Johns working numerals, Gemini G.E.L. 1969  
© 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY







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

**286**

**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



**287**

**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), co-published by the artist and Simca Print Artists, Inc., New York, with full margins, in generally good condition, the colors attenuated (primarily the pink and red ink) as is common with this edition, framed

Image: 27½ x 45¼ in. (698 x 1149 mm.)

Sheet: 29 x 46¾ in. (736 x 1184 mm.)

\$30,000–50,000

**LITERATURE:**

Universal Limited Art Editions 216



**288**

**JASPER JOHNS (B. 1930)**

Light Bulb

lithograph, on J. Whatman paper, 1976, signed and dated in pencil, numbered 'HC 7/7' (an *hors-commerce* impression, the edition was 48), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 6¼ x 9⅞ in. (160 x 239 mm.)

Sheet: 17½ x 13¾ in. (430 x 352 mm.)

\$6,000–8,000

**LITERATURE:**

Universal Limited Art Editions 170



**289**

**JASPER JOHNS (B. 1930)**

Winter

lithograph, on St. Armand paper, 1989, signed and dated '86-89' in pencil, numbered 29/34 (there were also seven artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 9½ x 6½ in. (241 x 165 mm.)

Sheet: 14¾ x 11¼ in. (375 x 286 mm.)

\$4,000–6,000

**LITERATURE:**

Universal Limited Art Editions 248



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**290**

**JASPER JOHNS (B. 1930)**

*Fizzles (Foirades)*

the complete set of thirty-three etchings and aquatints (one in color), on Richard de Bas paper, 1976, with the title and justification pages, text in French and English (the English text by Samuel Beckett), signed by the author and artist on the justification page, copy 36 of 250 (there were also thirty artist's copies numbered in Roman numerals), published by Petersburg Press, New York and London, in very good condition, with the original grey linen portfolio case with a purple silk tassel, lined with a lithograph in colors  
Overall: 13 3/8 x 10 1/2 x 2 1/4 in. (340 x 267 x 57 mm.) (album)

\$12,000–18,000

**LITERATURE:**

Universal Limited Art Editions 173



WORKS SOLD TO BENEFIT BOMB MAGAZINE

**291**

**JASPER JOHNS (B. 1930)**

Untitled (US Embassies)

etching with aquatint in colors, on Hahnemühle paper, 1999, signed and dated '2001' in pencil, annotated 'PROOF' (a proof aside from the edition of 50), published by Universal Limited Art Editions, West Islip, New York, with margins, the sheet trimmed, otherwise in good condition, framed  
Image: 18 x 26½ in. (457 x 673 mm.)  
Sheet: 22½ x 31 in. (562 x 787 mm.)

\$20,000–30,000



**292**

**JASPER JOHNS (B. 1930)**

Green Angel

etching and aquatint in colors, on Barcham Green paper, 1991, signed and dated in pencil, numbered 31/46 (there were also thirteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed

Image: 25½ x 18¼ in. (648 x 464 mm.)

Sheet: 30⅞ x 22¾ in. (784 x 578 mm.)

\$15,000–20,000

**LITERATURE:**

Universal Limited Art Editions 253

**293**

**CY TWOMBLY (1928-2011)**

Untitled, from *On the Bowery*

screenprint in colors, on wove paper, 1969-71, signed in pencil on the reverse, numbered 'AP 16/30' (an artist's proof, the edition was 100), published by Edition Domberger, Stuttgart/New York, with their blindstamp, in very good condition, framed

Sheet: 25½ x 25½ in. (650 x 649 mm.)

\$80,000-120,000

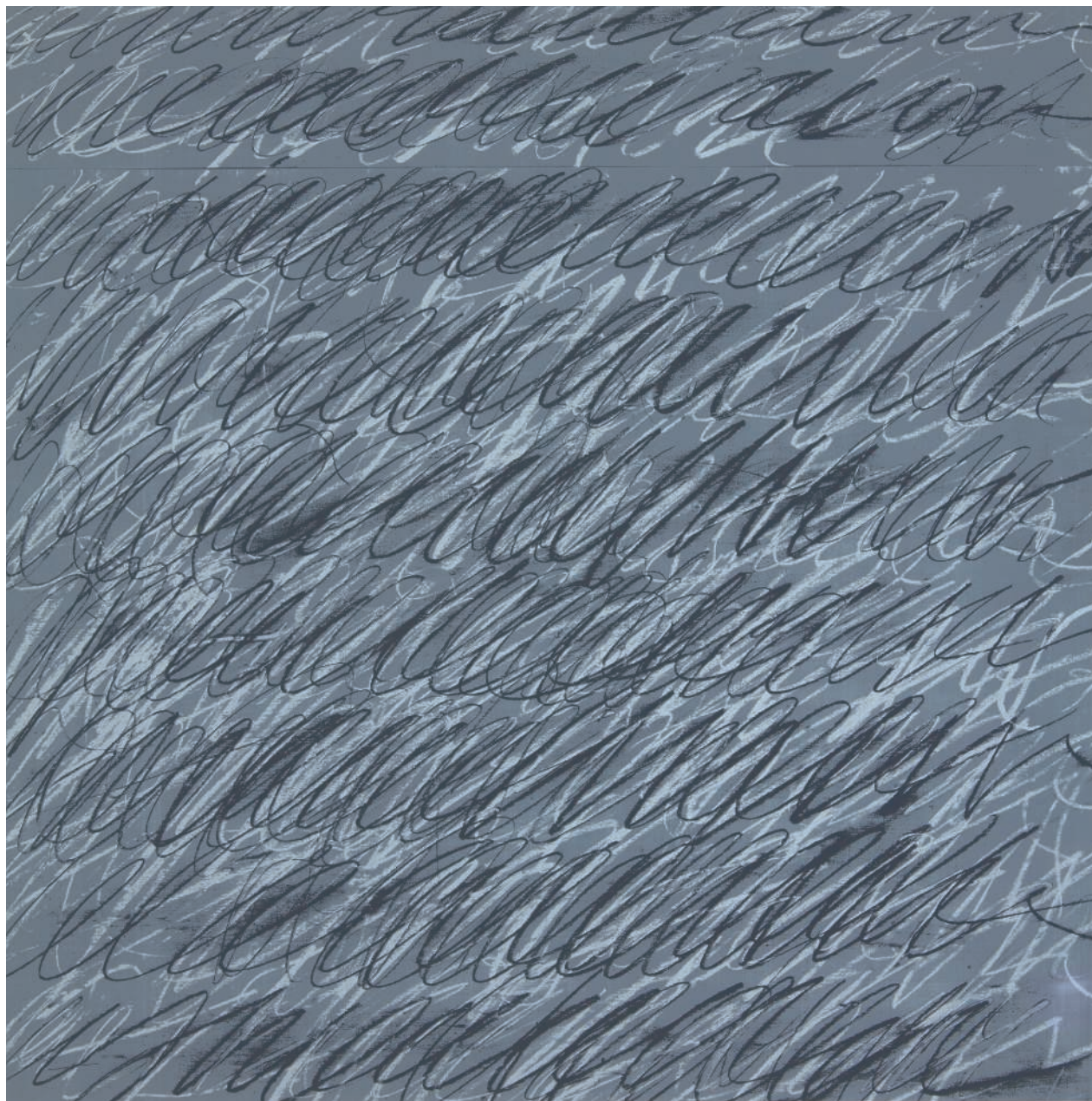
**PROVENANCE:**

Estate of Will Insley

**LITERATURE:**

Bastian 27







**294**

**JIM DINE (B. 1935)**

Two Red Hearts

woodcut and photo-engraving in colors, on two sheets of Stonehenge paper joined together (as issued), 1993, signed and dated in pencil, numbered 80/120 (there were also twenty artist's proofs), published by Takashamaya Corporation, Tokyo, with full margins, in very good condition, framed

Image: 22 $\frac{1}{8}$  x 35 $\frac{5}{8}$  in. (559 x 905 mm.)

Sheet: 30 x 42 $\frac{7}{8}$  in. (762 x 1089 mm.)

\$6,000–8,000

**LITERATURE:**

Carpenter 59



**295**

**JIM DINE (B. 1935)**

Printing and Dancing XVIII

monoprint woodcut in colors with hand-coloring in charcoal, acrylic and pastel, on wove paper, 2003, signed, dated and annotated 'monoprint' in marker, published by Pace Editions, New York, with margins, in generally very good condition, not examined out of the frame, framed

Image: 64 x 48 in. (1626 x 1219 mm.)

Sheet: 68 $\frac{1}{4}$  x 51 $\frac{1}{2}$  in. (1734 x 1298 mm.)

\$12,000–18,000

PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**296**

**VIJA CELMINS (B. 1938)**

Untitled

mezzotint, on Rives paper, 1995, signed in pencil, numbered 'XXI/XXV' (an artist's proof, the edition was 60), published by Parkett Editions, New York and Zurich, with full margins, in very good condition, framed

Image: 5½ x 5¼ in. (130 x 133 mm.)

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

\$5,000–7,000

**LITERATURE:**

Parkett 44; Rippner 31



296

PROPERTY FROM A PRIVATE CALIFORNIA ESTATE

**297**

**RICHARD SERRA (B. 1939)**

Clara Clara I

lithograph with Paintstik, on Japanese Kizuki Hanga Dosa paper, 1985, signed and dated in pencil, numbered 2/28 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, occasional scuffs in places in the black, foxmarks in places in the unprinted area, framed

Sheet: 36 x 72½ in. (914 x 1842 mm.)

\$7,000–10,000

**LITERATURE:**

Gemini 1218; Berswordt-Wallrabe 34



297

PROPERTY FROM THE ESTATE OF SANDY GALLIN

**298**

**BRICE MARDEN (B. 1938)**

*Etchings to Rexroth*

the complete set of 25 etching and aquatints, on Rives BFK paper, 1986, each signed, dated and annotated '1-25' respectively in pencil, each numbered 16/45 (there were also ten artist's proof sets in Roman numerals), published by Peter Blum Edition, New York, with full margins, each framed

Each Image: 8 x 6<sup>7</sup>/<sub>8</sub> in. (203 x 175 mm.)

Each Sheet: 19<sup>1</sup>/<sub>2</sub> x 16 in. (495 x 406 mm.) (25)

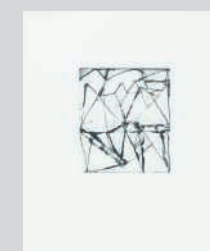
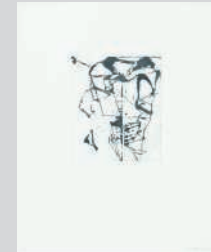
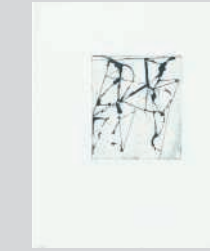
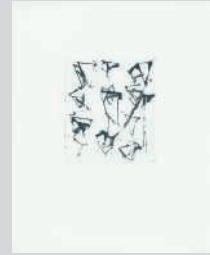
\$70,000-100,000

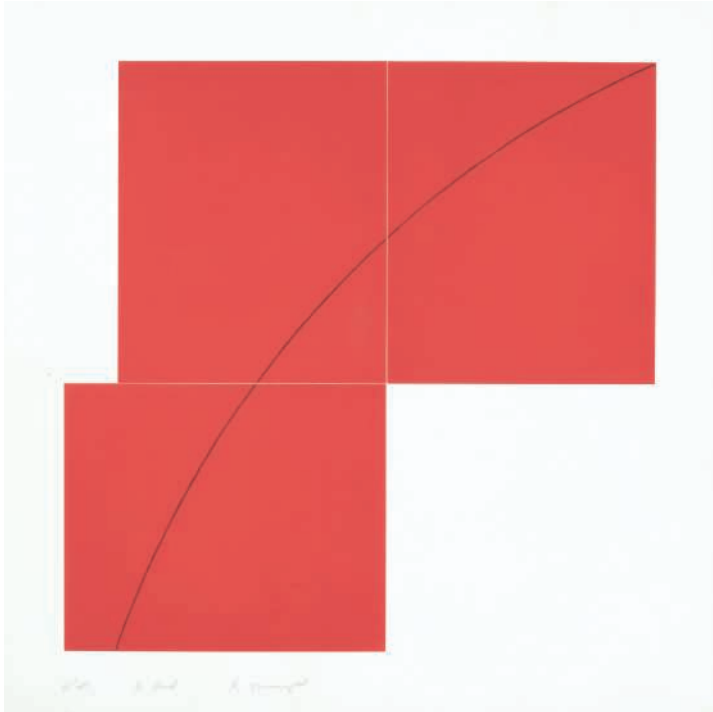
**LITERATURE:**

Lewisohn 40

***Truly, [fine calligraphy] may be called the result of wisdom and skill achieving joint excellent, of mind and hand acting in harmony. The brush never moves without purpose; when it comes down, there must be direction.***

- Sun Guoting's Treatise on Calligraphy (687 ACE)





299

**299**

**ROBERT MANGOLD (B. 1937)**

*Three Aquatints*

the complete set of three aquatints in colors, on Rives BFK paper, 1979, each signed, annotated 'A' through 'C' respectively and numbered 4/50 (there were also ten artist's proofs), published by Parasol Press, Ltd., New York, each with full margins

Largest Image: 17 $\frac{7}{8}$  x 50 $\frac{7}{8}$  in. (454 x 1292 mm.)

Largest Sheet: 25 $\frac{7}{8}$  x 58 $\frac{7}{8}$  in. (657 x 1495 mm.)

(3)

\$4,000–6,000

**LITERATURE:**

Parasol RM14

**300**

**SOL LEWITT (1928–2007)**

*Bands (Not Straight) in Four Directions*

the complete set of four woodcuts in colors, on Zangetsu paper, 1999, each signed in pencil and numbered 56/75 (there were also ten artist's proof sets), published by Parasol Press, Ltd., New York, each with full margins, in generally very good condition, framed

Each Image: 8 $\frac{1}{2}$  x 29 $\frac{1}{2}$  in. (216 x 749 mm.)

Each Sheet: 14 $\frac{1}{2}$  x 35 in. (368 x 889 mm.)

(4)

\$6,000–8,000

**LITERATURE:**

Krakow 1999.01



300

PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

**301**

**LOUISE NEVELSON (1899-1988)**

City-Sunscape

polyester resin multiple painted black, 1979, with the artist's incised signature and date, inscribed 'H.C.' on the metal publication plaque on the reverse (a *hors-commerce* example, the edition was 150), published by Pace Editions, Inc., New York, in generally very good condition  
Overall: 12¾ x 9 x 2 in. (324 x 229 x 51 mm.)

\$5,000-7,000



WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN, SOLD TO BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

**302**

**LUCIO FONTANA (1899-1968)**

*Concetto Spaziale, Natura: one element*

polished brass multiple, 1967, with the artist's incised signature on the reverse, numbered 465/500 on the underside (there were also five artist's proof examples), produced by Berrocal, Verona, with the original certificate  
Height: 10 in. (254 mm.)

\$20,000-30,000

**LITERATURE:**

Ruhé & Rigo B-1

Ruhé/Rigo state that there are two bronze elements B-1 and B-2 that comprise the complete set. This lot is B-1.





**303**

**FRANCIS BACON (1909-1992)**

Étude pour une corrida

lithograph in colors, on Arches paper, 1971, signed in felt-tip pen, numbered 22/150, published by Musée du Grand Palais, Paris, with full margins, the signature faded (as is common), handling creases throughout, framed

Image: 49¾ x 45¼ in. (1264 x 1149 mm.)

Sheet: 62⅞ x 47¼ in. (1597 x 1200 mm.)

\$40,000–60,000

**LITERATURE:**

Sabatier 10





304

FROM THE COLLECTION OF MICHAEL PEPIATT

**304**

**FRANCIS BACON (1909-1992)**

*Three Studies of the Male Back*

the complete set of three lithographs in colors, on Arches paper, 1987, each signed and numbered 21/99 in pencil (there were also 25 artist's proof sets), published by Michael Peppiatt for Art International, Paris, each with full margins, the colors strong and vibrant, in very good condition  
 Each Image: 23 $\frac{7}{8}$  x 17 $\frac{1}{2}$  in. (606 x 448 mm.)  
 Each Sheet: 31 $\frac{7}{8}$  x 23 $\frac{1}{4}$  in. (810 x 591 mm.) (3)

\$30,000-50,000

**LITERATURE:**  
 Sabatier 21

**305**

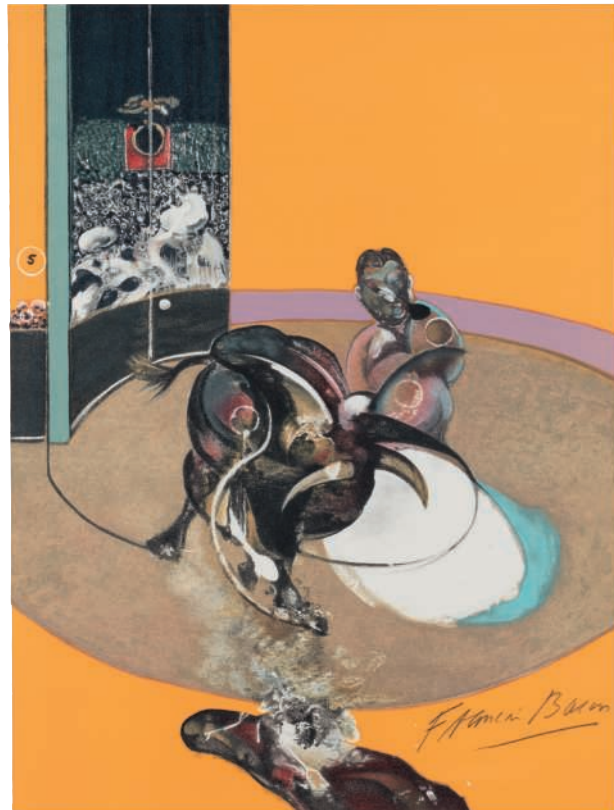
**FRANCIS BACON (1909-1992)**

*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 1 $\frac{1}{2}$ -in. (508 x 381 x 38 mm.)

\$50,000-70,000

**LITERATURE:**  
 Sabatier 29



305



**306**

**LUCIAN FREUD (1922-2011)**

Bella in her Pluto T-Shirt

etching, on Somerset paper, 1995, Figura's third (final) state, signed in pencil, numbered 27/36 (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed

Image: 26 $\frac{3}{4}$  x 23 $\frac{3}{8}$  in. (680 x 594 mm.)

Sheet: 32 $\frac{1}{2}$  x 28 $\frac{3}{8}$  in. (816 x 721 mm.)

\$25,000-35,000

**LITERATURE:**

Hartley 51; Figura 53



**307**

**LUCIAN FREUD (1922-2011)**

Susanna

etching, on Somerset paper, 1996, signed in pencil, numbered 'A/P 10/12' (an artist's proof, the edition was 40), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed

Image: 11¾ x 11¾ in. (299 x 299 mm.)

Sheet: 19⅝ x 19⅝ in. (499 x 499 mm.)

\$12,000-18,000

**LITERATURE:**

Hartley 53; Figura 57

**308**

**LUCIAN FREUD (1922-2011)**

Self Portrait: Reflection

etching, on Somerset paper, 1996, signed in pencil, numbered 32/46 (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, with full margins, in very good condition, framed

Image: 23 $\frac{3}{8}$  x 16 $\frac{7}{8}$  in. (594 x 429 mm.)

Sheet: 34 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in. (880 x 699 mm.)

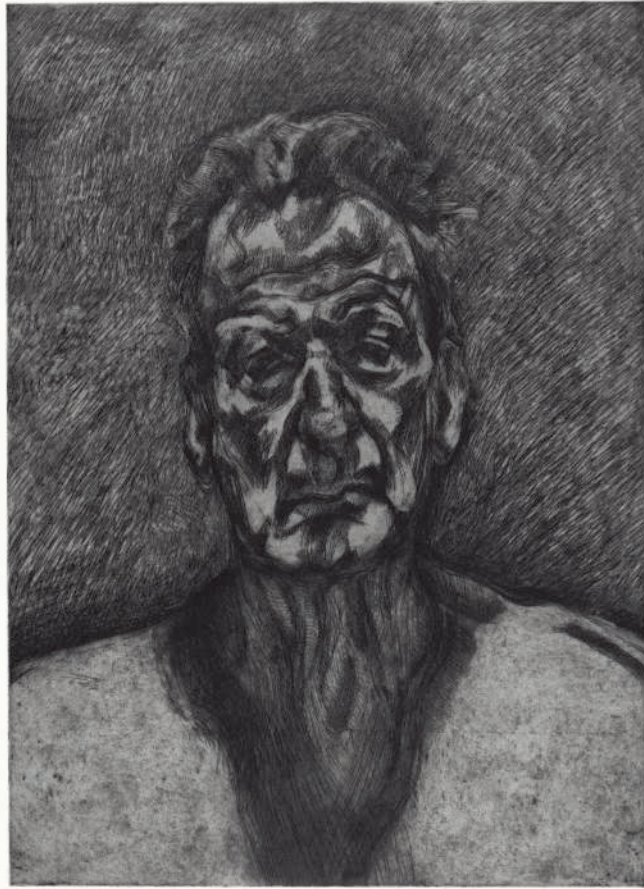
\$70,000-100,000

**LITERATURE:**

Hartley 55; Figura 76

*Self-Portrait: Reflection* is Lucien Freud's only self-portrait in the etching medium. The print is much darker in composition than his previous etchings, as a result of both the complex layers of etched lines in the print and the heavy use of tone by Freud's printer.

Freud's self-portraits frequently use the word 'reflection' in their title – a word that references his tool, the mirror he uses to help depict himself as subject and the act of depicting himself on the picture plane. *Self-Portrait: Reflection*, like his works on canvas from the period, is an unflinching view of the aging artist. Instead of an idealized form, the portrait re-enforces the cold, stony gaze of the artist into the void.



52/46

4.2



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**309**

**RICHARD HAMILTON (1922-2011)**

*I'm dreaming of a black Christmas*

screenprint on collotype in colors with collage, on Schoeller Elfenbein-Karton paper, 1971, signed in pencil, numbered 33/150 (there were also fifteen artist's proofs), published by Professional Prints A.G., Zug (Petersburg Press S.A.), London, with their blindstamp, with full margins, in generally very good condition, framed

Image: 20 x 30 in. (508 x 762 mm.)

Sheet: 29½ x 39¾ in. (749 x 1000 mm.)

\$10,000–15,000

**LITERATURE:**

Lullin 82



**310**

**DAVID HOCKNEY (B. 1937)**

*Celia Observing*

etching and aquatint in colors, on Rives BFK paper, 1976, signed and dated in pencil, numbered 22/60 (there were also fourteen artist's proofs), published by Petersburg Press, London and New York, with full margins, in generally very good condition, framed

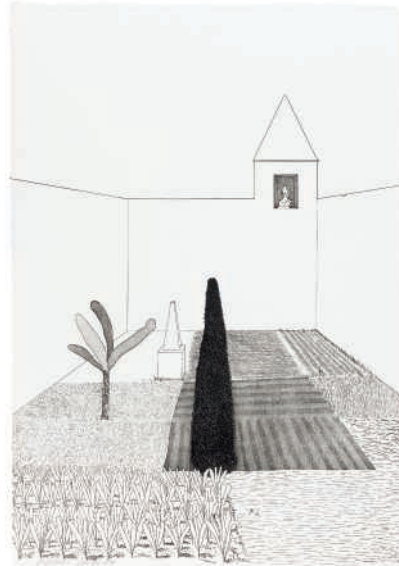
Image: 27 x 21¼ in. (686 x 540 mm.)

Sheet: 35½ x 29½ in. (902 x 749 mm.)

\$6,000–8,000

**LITERATURE:**

not in Museum of Contemporary Art Tokyo or Scottish Arts Council



### 311

#### DAVID HOCKNEY (B. 1937)

##### *Illustrations for Six Fairy Tales from the Brothers Grimm*

the complete portfolio of 39 etchings (some with aquatint), on Hodgkinson handmade paper, 1969-1970, with title, text, table of contents and justification pages, with an additional suite of six loose signed etchings, signed, annotated 'Ed A' and numbered 41/100 in pencil on the justification page (there were also fifteen artist's proof examples and a total book edition of 460 examples), published by Petersburg Press, London, 1970, the full sheets, pale foxing in places, otherwise in generally good condition, bound (as issued), together with the original navy leather portfolio box and slipcase

Overall: 18 $\frac{3}{8}$  x 12 $\frac{3}{8}$  x 1 $\frac{7}{8}$  in. (475 x 321 x 48 mm.)

(album)

\$30,000-50,000

#### LITERATURE:

Scottish Arts Council 70-108; Museum of Contemporary Art Tokyo 67-105



**312**

**DAVID HOCKNEY (B. 1937)**

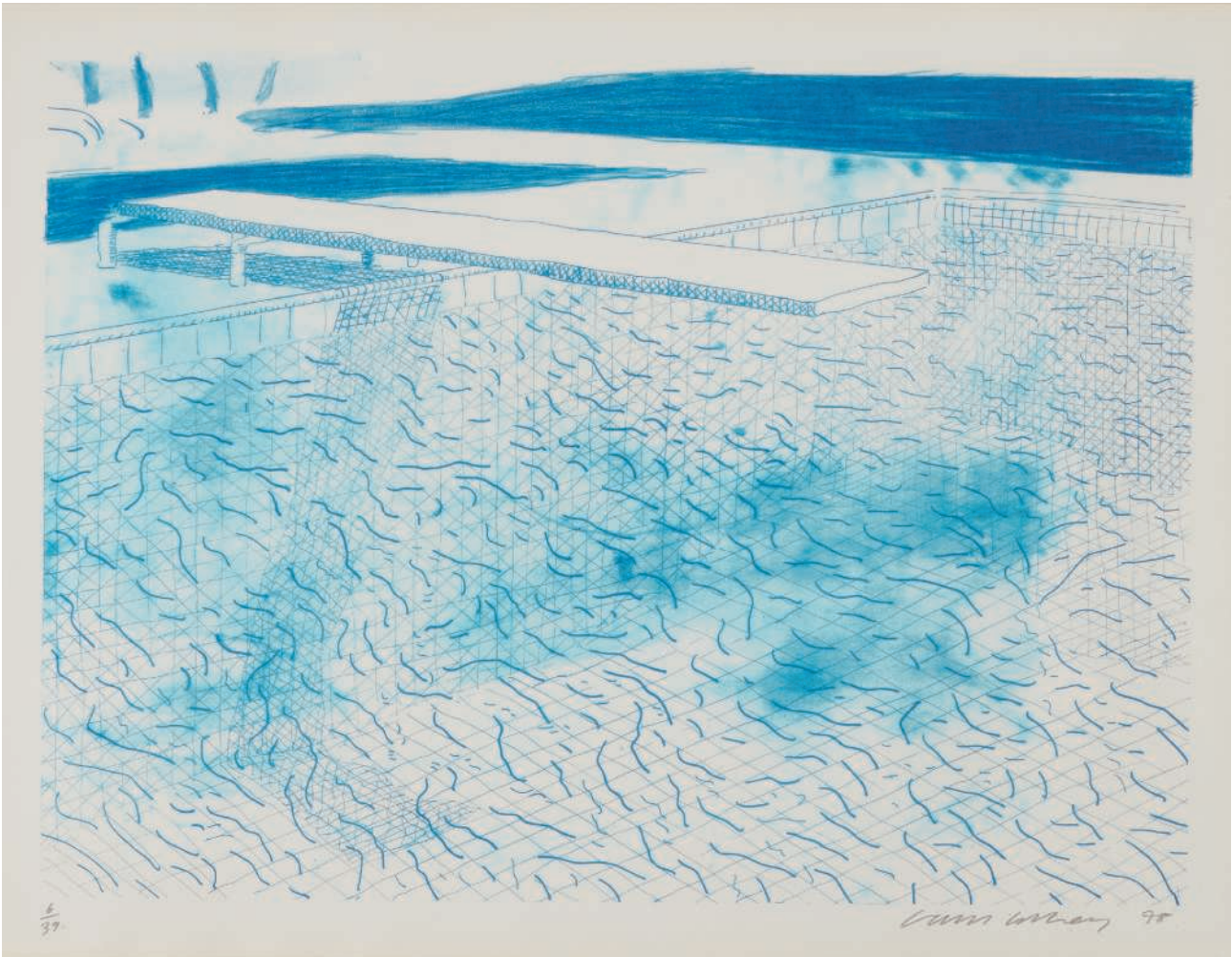
Lithographic Water Made of Lines, Crayon, and Two Blue Washes  
lithograph in colors, on TGL handmade paper, 1978-1980, signed and dated in pencil, annotated 'P.P.' (a printer's proof, the edition was 85), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, with full margins, in generally very good condition, framed  
Image: 21 $\frac{1}{2}$  x 29 $\frac{1}{2}$  in. (549 x 740 mm.)  
Sheet: 29 $\frac{3}{8}$  x 34 $\frac{1}{4}$  in. (746 x 870 mm.)

\$50,000-70,000

**LITERATURE:**

Tyler 252:DH39; Museum of Contemporary Art Tokyo 209





**313**

**DAVID HOCKNEY (B. 1937)**

Lithograph of Water Made of Lines

lithograph in two shades of cyan blue, on TGL handmade paper, 1978, signed and dated in pencil, numbered 6/39 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York, 1980, with their blindstamp, with full margins, a skillfully repaired ¼-in. tear at the right sheet edge, otherwise in generally very good condition, framed  
Image: 20 x 27 in. (508 x 686 mm.)  
Sheet: 25¼ x 34 in. (654 x 864 mm.)

\$25,000–35,000

**LITERATURE:**

Tyler 246:DH33; Museum of Contemporary Art Tokyo 203

**314**

**DAVID HOCKNEY (B. 1937)**

Afternoon Swimming

lithograph in colors, on Arches Cover paper, 1979, signed and dated in white pencil, numbered 36/55 (there were also eighteen artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 31½ x 39½ in. (803 x 1003 mm.)

\$60,000–80,000

**LITERATURE:**

Tyler 266:DH53; Museum of Contemporary Art Tokyo 233

*Ken [Tyler] had a swimming pool in the garden and every day we would have lunch by the swimming pool, every lunch time I would have a swim. I kept looking at the swimming pool; and it's a wonderful subject, water, the light on the water...every time you look at the surface, you look through it, you look under it...*

- David Hockney





**315**

**DAVID HOCKNEY (B. 1937)**

Pool Made of Paper and Blue Ink for Book

lithograph in colors, on Arches Cover paper, 1980, signed and dated in pencil, numbered 'printer's proof II' (the edition was 1,000), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, with full margins, in good condition, framed

Image: 10¼ x 8½ in. (260 x 216 mm.)

Sheet: 10½ x 9 in. (267 x 229 mm.)

\$20,000–30,000

**LITERATURE:**

Tyler 269:DH56; Museum of Contemporary Art Tokyo 234



PROPERTY FROM A PRIVATE CALIFORNIA ESTATE

**316**

**DAVID HOCKNEY (B. 1937)**

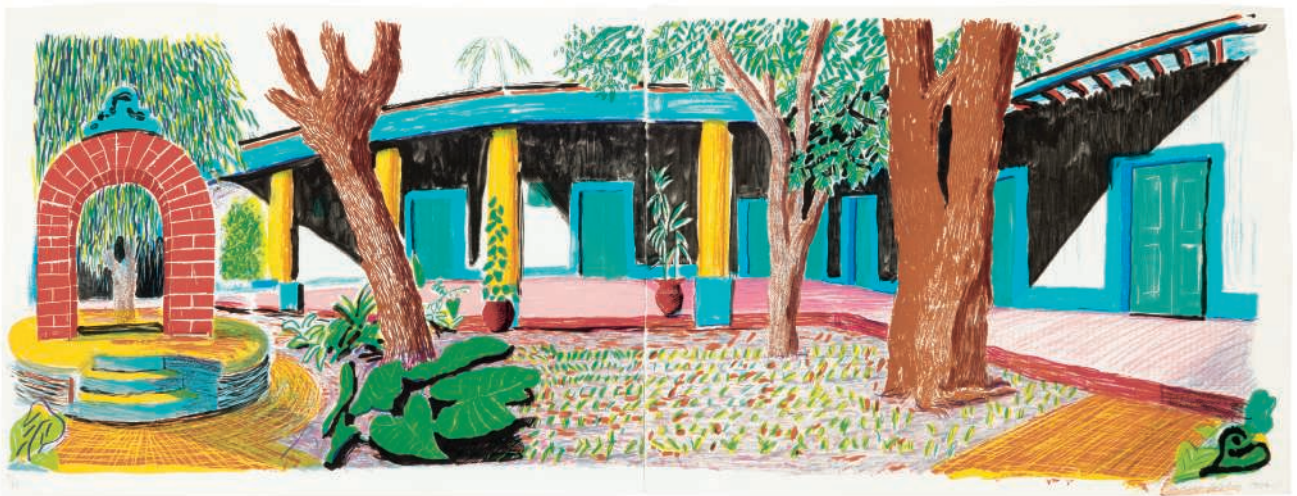
Mexican Hotel Garden

etching, on John Koller HMP paper, 1984, signed and dated in pencil, numbered 39/65 (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, pale time staining, otherwise in generally good condition, framed  
Image: 23 $\frac{7}{8}$  x 35 $\frac{3}{4}$  in. (606 x 908 mm.)  
Sheet: 32 $\frac{1}{2}$  x 46 $\frac{5}{8}$  in. (826 x 1184 mm.)

\$4,000–6,000

**LITERATURE:**

Museum of Contemporary Art Tokyo 256; Gemini 1190



**317**

**DAVID HOCKNEY (B. 1937)**

Hotel Acatlan: Second Day, from *Moving Focus*

lithograph in colors, on two sheets of TGL handmade paper, 1984-85, signed and dated in pencil, numbered 82/98 (there were also 34 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York, with their blindstamp, in very good condition, framed  
Sheet: 28<sup>7</sup>/<sub>8</sub> x 75<sup>3</sup>/<sub>4</sub> in. (733 x 1924 mm.)

\$40,000–60,000

**LITERATURE:**

Tyler 283:DH70; Museum of Contemporary Art Tokyo 270



**318**

**DAVID HOCKNEY (B. 1937)**

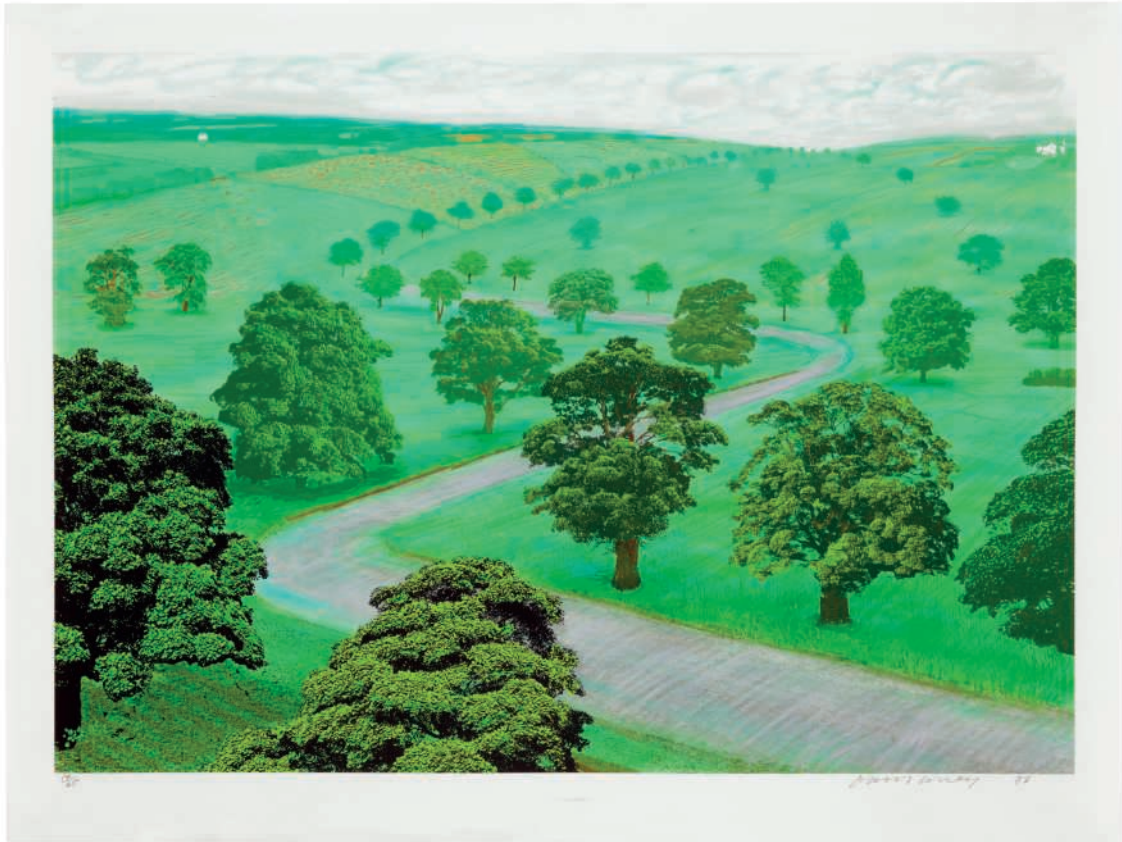
View of Hotel Well III, from *Moving Focus*

lithograph in colors, on TGL handmade paper, 1984-85, signed and dated in pencil, numbered 'AP XIV/XVIII' (an artist's proof, the edition was 80), published by Tyler Graphics, Ltd., Mount Kisco, with their blindstamp, with full margins, in very good condition, in the original artist's frame  
Image: 46¼ x 35 in. (1175 x 889 mm.)  
Sheet: 48¾ x 38 in. (1229 x 965 mm.)

\$40,000–60,000

**LITERATURE:**

Tyler 282:DH69; Museum of Contemporary Art Tokyo 274



**319**

**DAVID HOCKNEY (B. 1937)**

Green Valley

inkjet printed digital drawing in colors, on wove paper, 2008, signed and dated in pencil, numbered 14/25, published by the artist, with his blindstamp, with full margins, in very good condition, framed

Image: 30 x 42½ in. (762 x 1080 mm.)

Sheet: 35 x 46¾ in. (889 x 1184 mm.)

\$50,000–70,000





**320**

**DAVID HOCKNEY (B. 1937)**

Summer Sky

inkjet printed digital drawing in colors, on wove paper, 2008, signed and dated in pencil, numbered 14/25, published by the artist, with his blindstamp, with full margins, in very good condition, framed

Image: 29¼ x 41⅝ in. (743 x 1051 mm.)

Sheet: 34¼ x 45⅝ in. (870 x 1153 mm.)

\$50,000–70,000



**321**

**WAYNE THIEBAUD (B. 1920)**

*Gumball Machine,*  
from *Seven Still Lives and a Silver Landscape*

linocut in colors, on Arches paper, 1971, signed in pencil,  
inscribed 'A.P.' (an artist's proof, presumably a color trial  
proof before the numbered edition of 50), printed by  
Hidalgo Arnéra, published by Parasol Press, Ltd., New York,  
with full margins, in good condition, framed  
Image: 24¼ x 18 in. (613 x 457 mm.)  
Sheet: 26 x 19⅞ in. (660 x 505 mm.)

\$15,000–25,000



**322**

**WAYNE THIEBAUD (B. 1920)**

*Little Red Suckers*

aquatint in red, on Somerset paper, 1971, signed and dated  
'1971/2014' in pencil, numbered 'A.P. 10' (an artist's proof,  
the edition was 35), published by Crown Point Press, San  
Francisco, 2014, with their blindstamp, with full margins, in  
very good condition, framed  
Image: 5 x 6 in. (127 x 152 mm.)  
Sheet: 10⅞ x 10½ in. (257 x 267 mm.)

\$6,000–8,000

**323**

**WAYNE THIEBAUD (B. 1920)**

Cupcakes and Donuts

etching in colors, on Somerset paper, 2006, signed and dated in pencil, numbered 5/40 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamps, with full margins, in good condition, occasional soft handling creases in the upper portion of the image, framed

Image: 18 x 23<sup>7</sup>/<sub>8</sub> in. (457 x 606 mm.)

Sheet: 26 x 31 in. (660 x 787 mm.)

\$10,000-15,000



**324**

**WAYNE THIEBAUD (B. 1920)**

Cakes and Pies

direct gravure in colors, on Somerset paper, 2006, signed and dated in pencil, numbered 'AP 10' (one of ten artist's proofs, the edition was 40), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed

Image: 22 x 18<sup>1</sup>/<sub>2</sub> in. (559 x 467 mm.)

Sheet: 30 x 25<sup>1</sup>/<sub>2</sub> in. (762 x 645 mm.)

\$10,000-15,000



PROPERTY FROM A PRIVATE NEW YORK ESTATE

**325**

**RICHARD DIEBENKORN (1922-1993)**

Touched Red

etching with aquatint and drypoint in colors, on Rives paper, 1991, signed and dated in pencil, numbered 7/5 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition, framed

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

Sheet: 35 $\frac{3}{4}$  x 26 $\frac{3}{4}$  in. (908 x 670 mm.)

\$50,000-70,000



Richard Diebenkorn with Kathan Brown and printers Lilah Toland and Nancy Anello in the Crown Point studio, Oakland, 1980.  
Photo: Leo Holub © The Estate of Leo Holub



**326**

**SAM FRANCIS (1923-1994)**

Meteorite

screenprint in colors, on Arches Cover paper, 1986, signed in pencil, numbered 35/65 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 72 x 41¾ in. (1829 x 1061 mm.)

\$20,000-30,000

**LITERATURE:**

Gemini 1297; Lembark S.17





PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**327**

**ELLSWORTH KELLY (1923-2015)**

Red Curve (for Joel)

lithograph in red, on Arches 88 paper, 1993, signed in pencil, numbered 97/130 (there were also twenty artist's proofs), published by Gemini G.E.L., Los Angeles, with the artist's and publisher's blindstamps and the publisher's ink stamp on the reverse, the full sheet, in very good condition, framed  
Sheet: 22 x 16 in. (559 x 406 mm.)

\$5,000-7,000

**LITERATURE:**

Gemini 1583; Axsom 269



**328**

**ELLSWORTH KELLY (1923-2015)**

Untitled (Orange State I), from *Purple Red Gray Orange*

lithograph in orange, on Arches 88 paper, 1988, signed in pencil, annotated 'RTP' (a ready to print impression, the edition was eighteen), published by Gemini G.E.L., Los Angeles, with their blindstamp and ink stamp on the reverse, with full margins, in very good condition, framed  
Image: 37½ x 36¼ in. (943 x 921 mm.)  
Sheet: 46¾ x 45½ in. (1184 x 1156 mm.)

\$5,000-7,000

**LITERATURE:**

Gemini 1378; Axsom 238



**329**

**RONALD DAVIS (B. 1937)**

*Intaglio Print Series*: three plates

three etchings with aquatint and colored paper pulp (*Big Open Box* also with drypoint), on Köller handmade paper, 1975, each signed and dated in pencil, numbered 21/32, 31/39 and 38/44 respectively (there were also ten or eleven artist's proofs each), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, the full sheets, framed

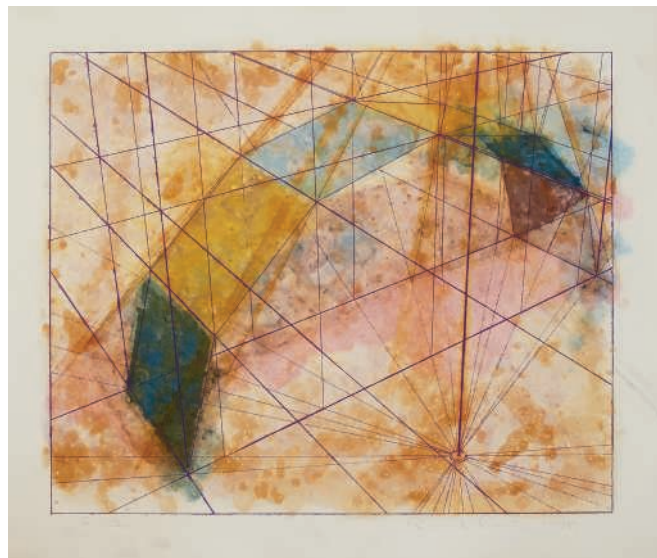
Each Sheet: 20 x 24 in. (508 x 610 mm.)

(3)

**LITERATURE:**

Tyler 162RD:1, 164RD:3 and 165:RD4

Including: *Arch*; *Big Open Box* and *Bent Beam*



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

**330**

**FRANK STELLA (B. 1936)**

*Shards III*, from *Shards*

lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 'A.P. XVIII' (one of twenty artist's proofs, the edition was 100), published by Petersburg Press, New York, the full sheet, the colors attenuated, framed

Sheet: 45¼ x 39¾ in. (1149 x 1010 mm.)

\$4,000–6,000

**LITERATURE:**

Axsom 146





**331**

**TOM WESSELMANN (1931-2004)**

Still Life with Matisse and Johns

screenprint in colors, on museum board, 1993, signed in pencil, numbered 'AP 4/12' (an artist's proof, the edition was 90), published by International Images, Putney, Vermont, with their blindstamp, with full margins, in very good condition, framed

Image: 49¾ x 35¼ in. (1264 x 895 mm.)

Sheet: 58⅞ x 45¼ in. (1495 x 1149 mm.)

\$7,000-10,000



**332**

**TOM WESSELMANN (1931-2004)**

Nude and Mirror

screenprint in black and grey, on museum board, 1990, signed in pencil, numbered 43/100, published by International Images, Inc., Putney, Vermont, with their blindstamp, in very good condition, framed

Image: 48 x 51 in. (1219 x 1295 mm.)

Sheet: 58 x 66 in. (1473 x 1676 mm.)

\$7,000-10,000

**333**

**TOM WESSELMANN (1931-2004)**

**Bedroom Face #41**

screenprint in colors, on museum board, 1990, signed in pencil, numbered 32/100, published by International Images, Inc., Putney, Vermont, with their blindstamps, with full margins, rubbing at the sheet edges (with pale associated discoloration), creasing at the lower right sheet corner (with associated minor splitting), otherwise generally in good condition, framed

Image: 50 x 58¼ in. (1270 x 1479 mm.)

Sheet: 59½ x 67½ (1511 x 1714 mm.)

\$10,000-15,000



**334**

**TOM WESSELMANN (1931-2004)**

**Blonde Vivienne**

screenprint in colors, on museum board, 1988-89, signed in pencil, numbered 94/100, published by International Images Inc., Putney, Vermont, with full margins, generally in very good condition, framed

Image: 43¾ in. (1111 mm.) (Diameter)

Sheet: 56¼ x 56¾ in. (1428 x 1444 mm.)

\$10,000-15,000





**335**

**KEITH HARING (1958-1990)**

*Growing*: one plate

screenprint in colors, on Lenox Museum Board, 1988, signed and dated in pencil, numbered 31/100 (there were also fifteen artist's proofs), published by Martin Lawrence Editions, New York, with their blindstamp, with full margins, the red ink attenuated (as is common), otherwise in very good condition, framed

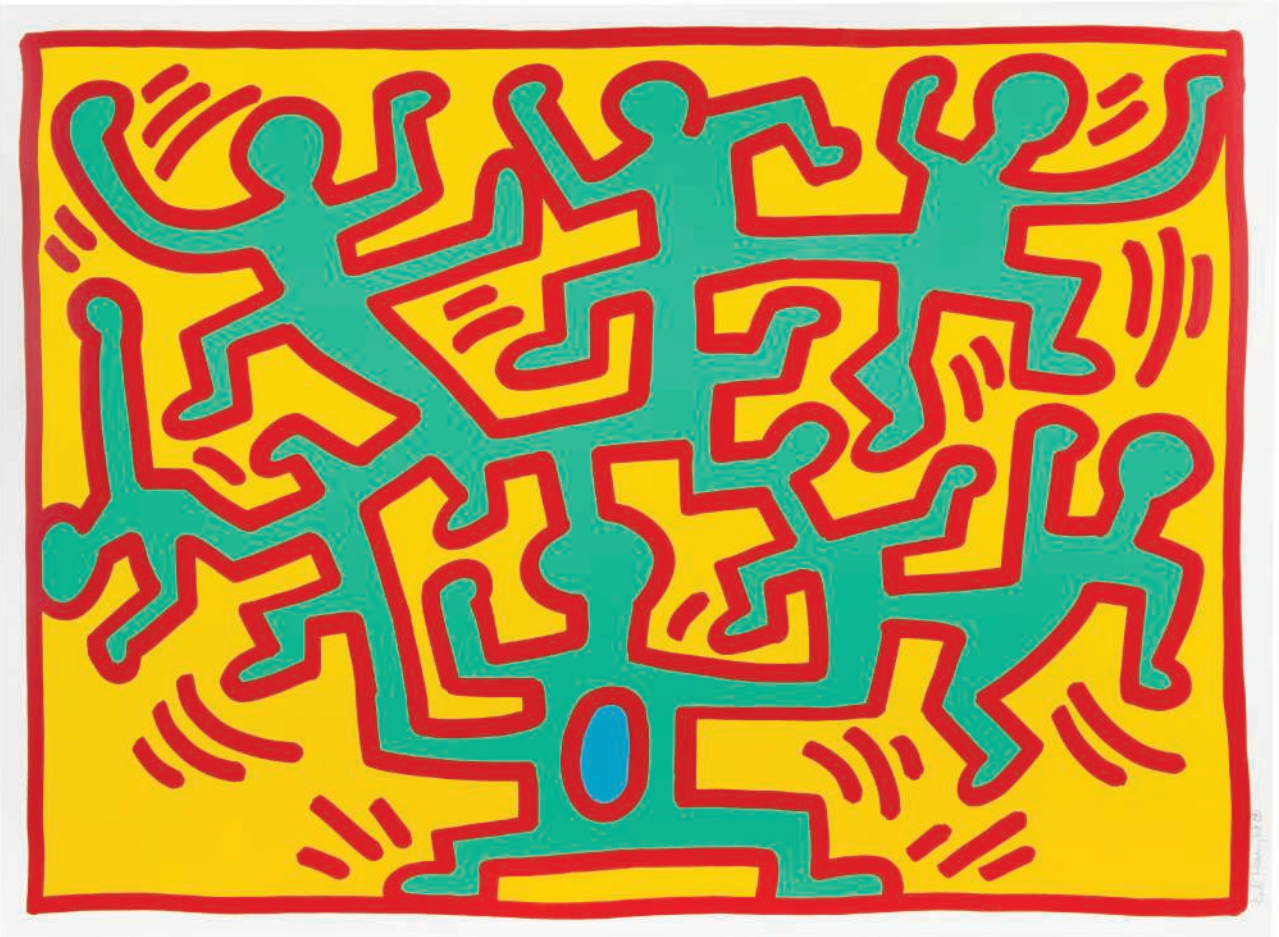
Image: 38¾ x 28½ in. (984 x 724 mm.)

Sheet: 40¼ x 30 in. (1019 x 762 mm.)

\$20,000-30,000

**LITERATURE:**

Littmann p. 89



THE PROPERTY OF A PRIVATE CONNECTICUT COLLECTOR

**336**

**KEITH HARING (1958-1990)**

*Growing*: one plate

screenprint in colors, on Lenox Museum Board, 1988, signed and dated in pencil, numbered 18/100 (there were also fifteen artist's proofs), published by Martin Lawrence Editions, Ltd., New York, with their blindstamp, with full margins, in very good condition, framed  
Image: 28¼ x 38¼ in. (718 x 972 mm.)  
Sheet: 30 x 40 in. (762 x 1016 mm.)

\$30,000–50,000

**LITERATURE:**

Littmann p. 90



**337**

**KEITH HARING (1958-1990)**

*The Fertility Suite*: one plate

screenprint in colors, on wove paper, 1983, signed and dated in pencil, numbered 91/100 (there were also fifteen artist's proofs), published by Tony Shafrazi Gallery, New York, with full margins, in generally very good condition, framed

Image: 40½ x 47½ in. (1029 x 1207 mm.)

Sheet: 42 x 50 in. (1067 x 1270 mm.)

\$20,000–30,000

**LITERATURE:**

Littmann p. 32



**338**

**KEITH HARING (1958-1990)**

Silence = Death

screenprint in colors, on heavy wove paper, 1989, signed and dated in pencil, numbered 93/200 (there were also 25 artist's proofs), published by the Outreach Fund for AIDS, with full margins, in very good condition, framed

Image: 33 x 33 in. (838 x 838 mm.)

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

\$15,000-25,000

**LITERATURE:**

Littmann p. 152



**ELTON JOHN** **25**  
**AIDS FOUNDATION** **YEARS**



# ELTON JOHN AIDS FOUNDATION

Dear Friends,

This is an especially critical time in the effort to end AIDS. Even without a cure, we currently have the necessary prevention and treatment methods in hand to achieve an AIDS-free generation. The Elton John AIDS Foundation (EJAF) is helping to lead the way, and our work has never been more urgently needed.

The challenges are clear. Around the world, stigma and discrimination against people and populations most severely affected by the epidemic still create tremendous roadblocks to the effective distribution of urgently needed HIV prevention and treatment programs. We see this in the continued stigma and violence targeted against LGBTQ people (particularly transgender individuals), racial and ethnic minorities, women, people who use drugs, and prisoners. We see it in the lack of programs for homeless and abandoned young people. We see it in the enormous gaps that exist between the rich and poor in almost every nation, creating tremendous economic disadvantages that stifle opportunities for education, healthcare, and economic development.

Since 1992, EJAF has raised more than \$432 million to help end the AIDS epidemic in our lifetime, and the generous support we have received over the years from artists, galleries, and collectors have played a big part in this success. With the help of friends like you, we're continuing to expand our investments in HIV-related programs, services, and advocacy to address the threat of HIV/AIDS in the Southern U.S. We have become the largest nonprofit funder of syringe exchange programs in the U.S. to help end injection-related HIV transmission, alleviate and prevent thousands of overdose deaths, and address our country's out-of-control opioid addiction crisis. And we're launching the largest private funding initiative in our nation's history specifically supporting the health and rights of Black gay and transgender individuals.

We hope all of the collectors participating in this sale today, whether in person or online, will respond to the urgency of our work by bidding generously on these wonderful pieces. Please know that, by participating in this wonderful sale, you are standing with us against all of the forces that keep the AIDS epidemic going.

I am profoundly grateful to all of the wonderful artists who donated their amazing work to this special charity sale: Chuck Close, the Keith Haring Foundation, Jasper Johns, Jeff Koons, and Elizabeth Peyton.

I would also like to thank the Gladstone Gallery for their generosity in helping to make this benefit sale possible.

And I cannot begin to express how fabulous the entire team at Christie's has been in helping us to organize and implement this special project. They have been just unbelievably helpful and enthusiastic.

At EJAF, we believe every individual deserves dignity, respect, and unfettered access to accurate information, prevention methods, treatment, medical care, support services, and advocacy no matter who they are, where they live, what they believe, what they do, or who they love. Across the United States and around the world, EJAF grants enable countless community-based organizations to improve and protect the health and lives of millions of people every day. With your help, we CAN end AIDS – together!

Warmest regards,

Sir Elton John  
Founder  
Elton John AIDS Foundation



PROPERTY SOLD TO BENEFIT THE ELTON JOHNS AIDS FOUNDATION

**339**

**KEITH HARING (1958-1990)**

*Flowers 1-5*

the complete set of five screenprints in colors, on Coventry paper, 1990, each signed, dated and numbered 'AP 7/15' (an artist's proof, the edition was 100), published by Shafrazi Editions, Inc., New York, with their blindstamp, each the full sheet, in very good condition, with the justification page and original green portfolio with artist and title in orange

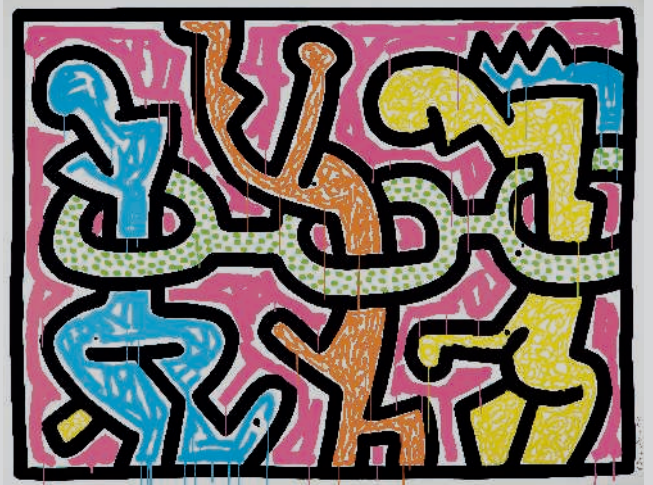
Overall: 40¼ x 52 in. (1048 x 1321 mm.)

(5)

\$60,000–80,000

**LITERATURE:**

Littmann pp. 164-167





PROPERTY SOLD TO BENEFIT THE ELTON JOHNS AIDS FOUNDATION

**340**

**ELIZABETH PEYTON (B. 1965)**

Belle Belle Belle (La Belle et La Bête)

etching and aquatint in blue, on En Tout Cas paper, 2017, signed, titled and dated in pencil, numbered 'AP 8/10' (an artist's proof, the edition was 50), published by The Fondation Beyeler Art Edition, Basel, with full margins, in very good condition

Image: 32½ x 24 in. (816 x 610 mm.)

Sheet: 37 x 27⅞ in. (940 x 708 mm.)

\$2,500–3,500



PROPERTY SOLD TO BENEFIT THE ELTON JOHNS AIDS FOUNDATION

**341**

**JEFF KOONS (B. 1955)**

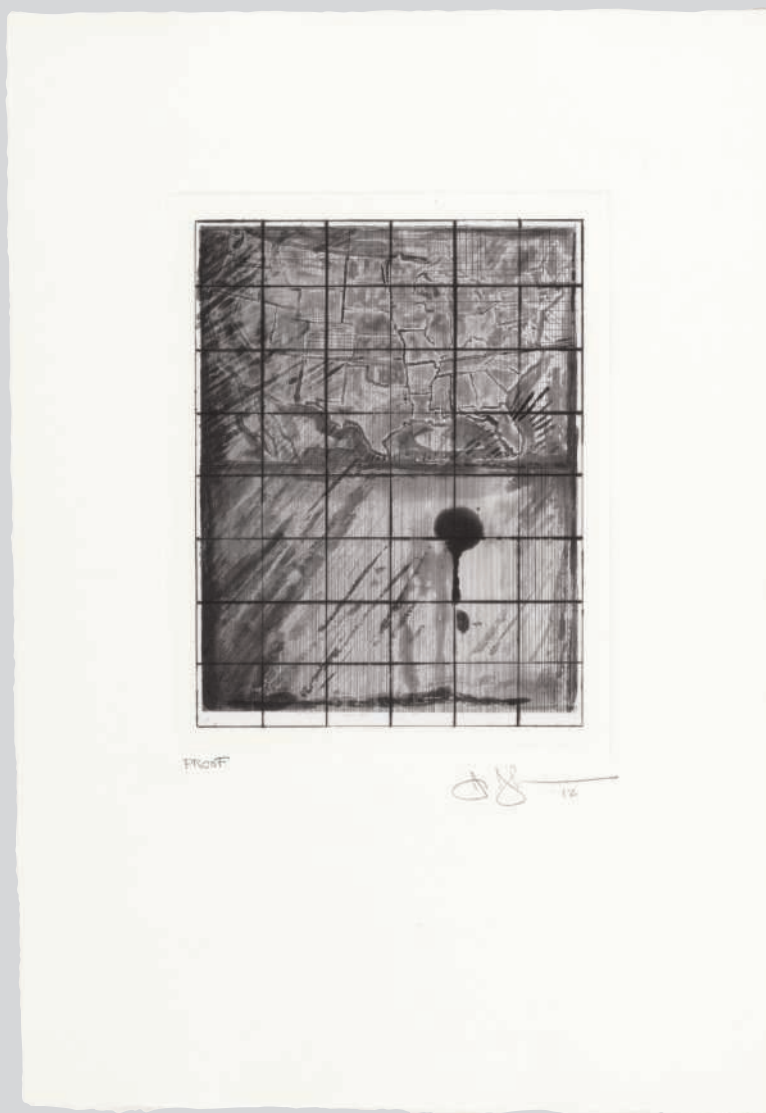
Monkey Train (Dots)

screenprint and inkjet in colors, on Somerset paper, 2007, signed and dated in pencil, numbered 29/40 (there were also ten artist's proofs), with full margins, in very good condition, framed

Image: 28¼ x 22 in. (718 x 559 mm.)

Sheet: 32¾ x 26 in. (832 x 660 mm.)

\$20,000–30,000



PROPERTY SOLD TO BENEFIT THE ELTON JOHNS AIDS FOUNDATION

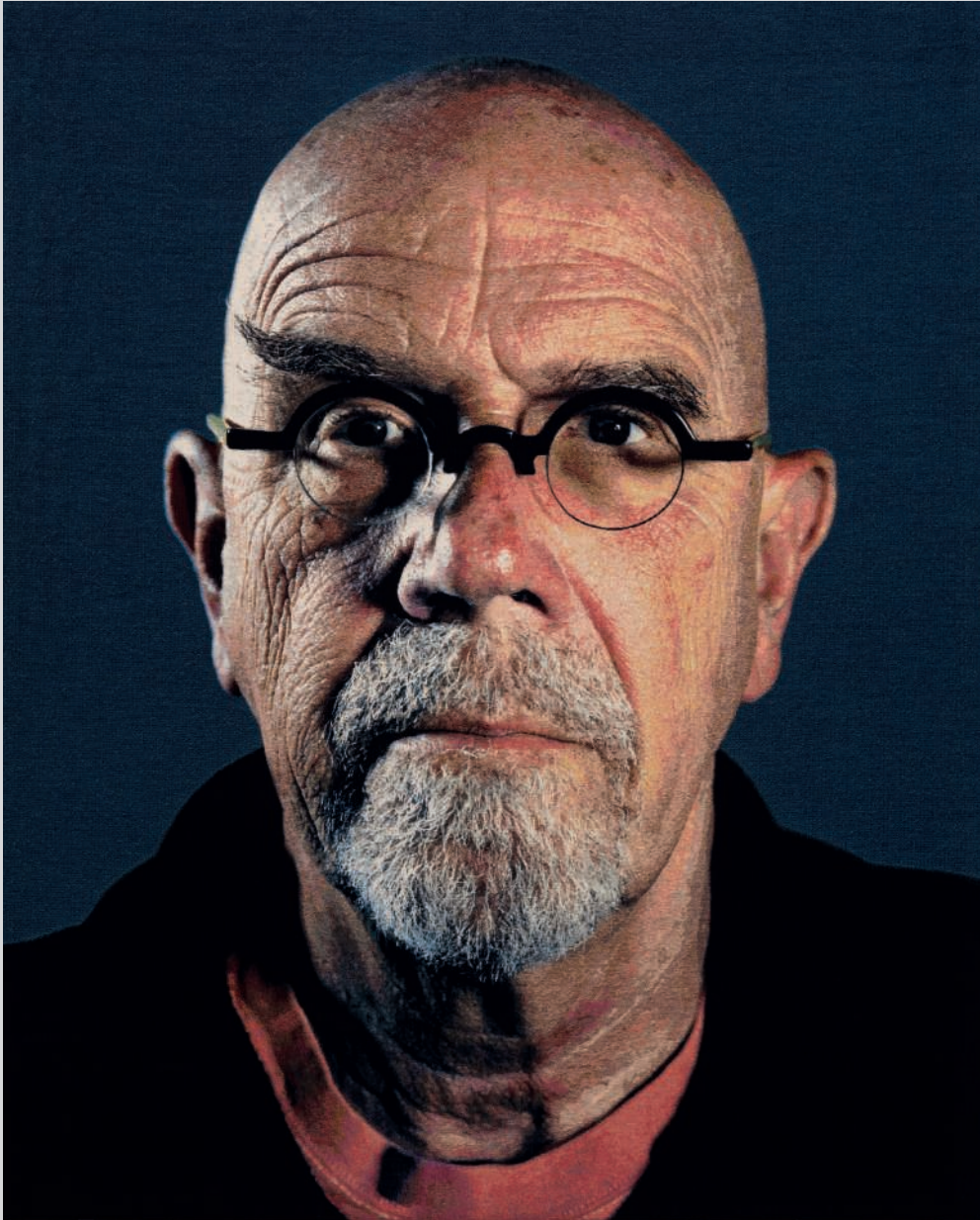
**342**

**JASPER JOHNS (B. 1937)**

Map

etching, on wove paper, 2012, signed and dated in pencil, annotated 'PROOF' (the edition was 23), published by Low Road Studio, Sharon, Connecticut, with the artist's blindstamp, with full margins, in very good condition, framed  
Image: 8 $\frac{3}{4}$  x 6 $\frac{7}{8}$  in. (222 x 175 mm.)  
Sheet: 17 $\frac{1}{4}$  x 12 in. (438 x 305 mm.)

\$8,000-12,000



PROPERTY SOLD TO BENEFIT THE ELTON JOHNS AIDS FOUNDATION

**343**

**CHUCK CLOSE (B. 1940)**

Self-Portrait (Pink T-shirt)

jacquard tapestry multiple in colors, 2013, signed and titled in ink on fabric tags affixed to the reverse, numbered 'Trial Proof 1 of 1' (the edition was ten), published by Magnolia Editions, Inc., Oakland, California, with original poles and hardware, in very good condition  
Overall: 92 x 74½ in. (2340 x 1892 mm.)

\$30,000–50,000



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

**344**

**CHUCK CLOSE (B. 1940)**

Self-Portrait/Manipulated

handmade paper, 1982, signed, titled and dated in pencil, numbered 6/25 (there were also ten artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 30¼ x 21⅝ in. (768 x 549 mm.)

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

\$5,000–7,000

**LITERATURE:**

Butler Institute 31



**345**

**CHUCK CLOSE (B. 1940)**

Phil/Spitbite

etching, on wove paper, 1995, signed and dated in pencil, numbered 11/60 (there were also ten artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 18½ x 14⅞ in. (470 x 378 mm.)

Sheet: 28 x 20 in. (711 x 508 mm.)

\$4,000–6,000





**346**

**ROBERT LONGO (B. 1953)**

Meryl and Jonathan, from *Men in the Cities*

the complete set of two lithographs, on rag paper, 1988, each signed, dated in pencil and numbered 'X' (one of ten artist's proofs in Roman numerals, the edition was 48), published by Edition Schellmann, Munich and New York, the full sheets, in generally very good condition, framed  
Sheet: 72 x 36 in. (1829 x 914 mm.)

(2)

\$40,000-60,000



**347**

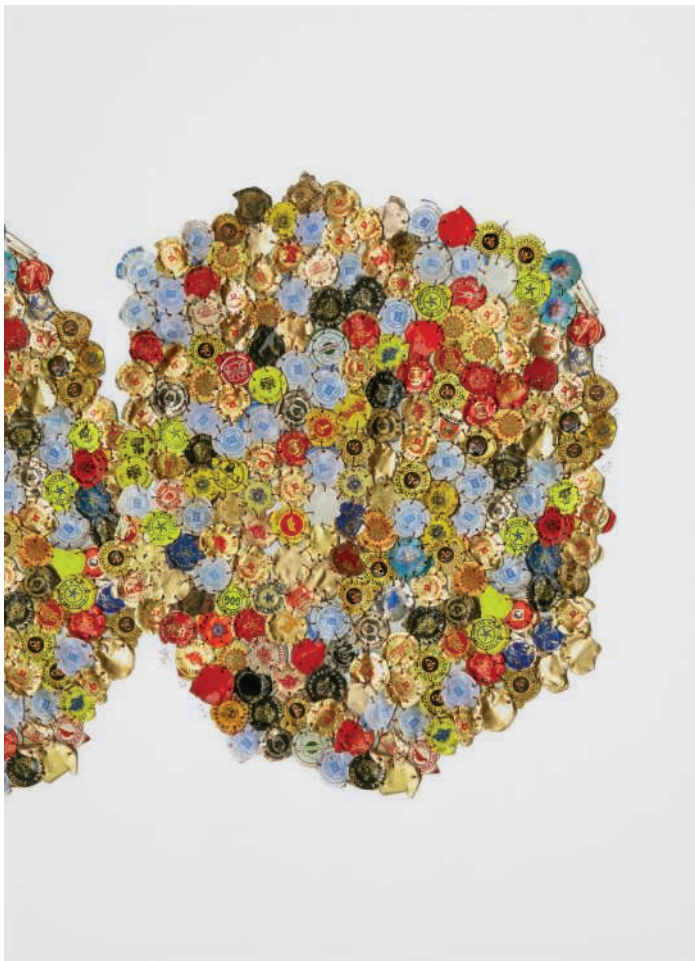
**JULIE MEHRETU (B. 1970)**

Rouge Ascension

lithograph in colors, on Somerset paper and two sheets of Denril vellum, 2002, signed and dated in pencil, numbered 32/35 (there were also seven artist's proofs), published by The New Museum for Contemporary Art, New York, the full sheet, in very good condition, framed

Sheet: 24½ x 32 in. (622 x 813 mm.)

\$6,000–8,000



PROPERTY SOLD TO BENEFIT THE UNTERMYER  
GARDENS CONSERVANCY

**348**

**EL ANATSUI (B. 1944)**

Variation I\_C

digital pigment print in colors, on wove paper, 2015, signed and dated '2014' in pencil, numbered 26/30 (there were also six artist's proofs), published by Benefit Print Project, New York, the full sheet, in very good condition, framed

Image: 30 x 22¾ in. (762 x 578 mm.)

\$7,000–10,000



349

**KERRY JAMES MARSHALL (B. 1955)**

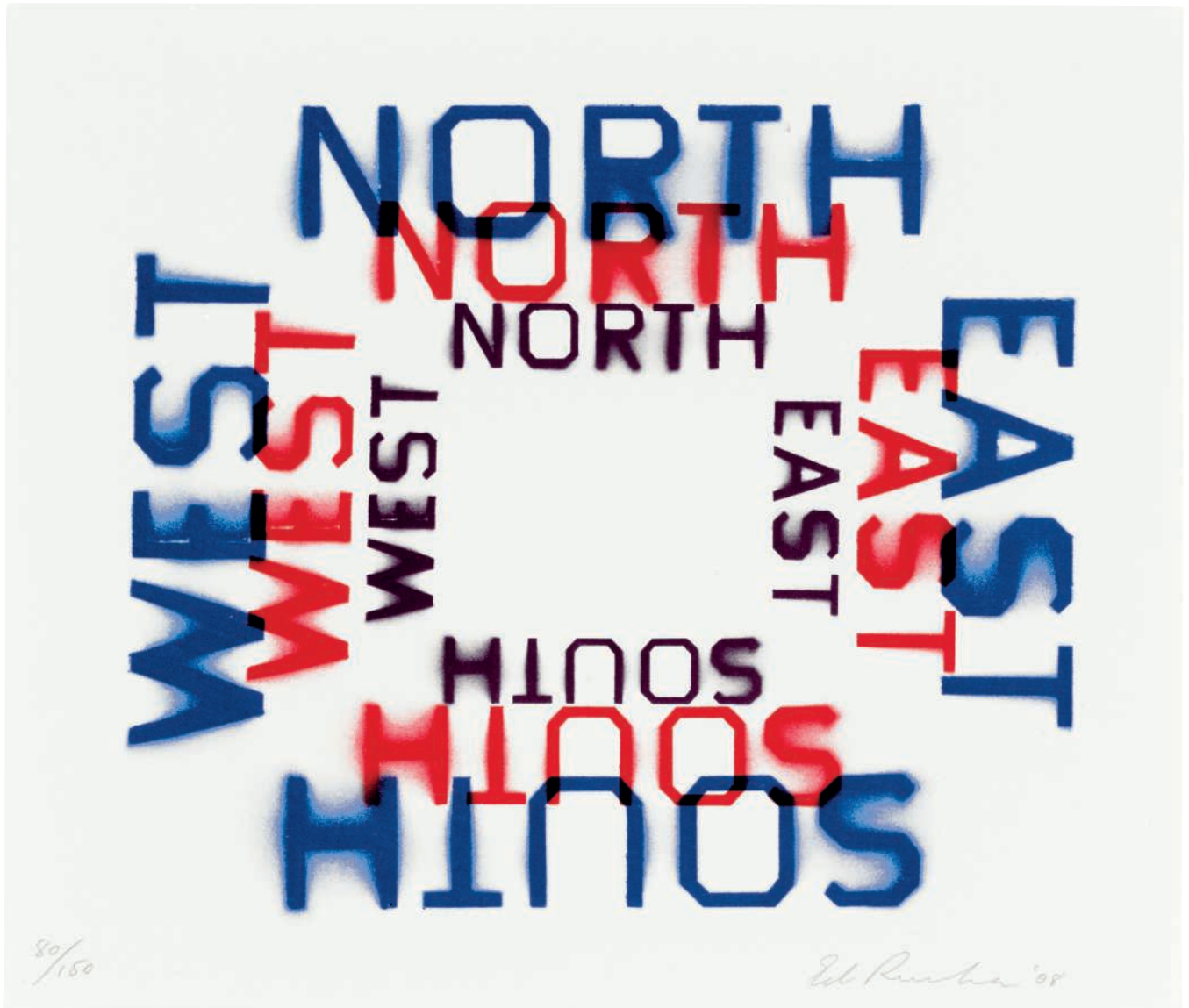
Keeping the Culture

screenprint and linocut in colors, on Arches paper, 2011, signed, titled and dated in pencil, numbered 85/100, with full margins, in very good condition, framed

Image: 17 $\frac{3}{8}$  x 28 $\frac{1}{4}$  in. (448 x 718 mm.)

Sheet: 20 $\frac{1}{4}$  x 30 $\frac{1}{8}$  in. (514 x 765 mm.)

\$6,000–8,000



**350**

**EDWARD RUSCHA (B. 1937)**

*All Points, from Artists for Obama*

lithograph in colors, on Somerset paper, 2008, signed and dated in pencil, numbered 80/150 (there were also thirteen artist's proofs), published by Gemini G.E.L., Los Angeles for the Obama Victory Fund, with their blindstamps and ink stamp on the reverse, with full margins, in generally very good condition, framed

Image: 9½ x 11¼ in. (241 x 286 mm.)

Sheet: 12 x 14 in. (305 x 356 mm.)

\$5,000–7,000



WORKS FROM THE COLLECTION OF ELAINE G. WEITZEN, SOLD TO BENEFIT THE ELAINE G. WEITZEN FOUNDATION FOR FINE ARTS

**351**

**CHRISTO (B. 1935)**

Lower Manhattan Packed Building, 20 Exchange Place, Project for New York

screenprint in colors, on white board, 1973, signed in pencil, numbered 2/100 (there were also ten artist's proofs), published by Abrams Original Editions, New York, the full sheet, in good condition, framed  
Sheet: 27 $\frac{3}{4}$  x 21 $\frac{1}{8}$  in. (705 x 556 mm.)

\$6,000-8,000

**LITERATURE:**

Schellmann 61



**352**

**ANISH KAPOOR (B. 1954)**

*Shadow III*

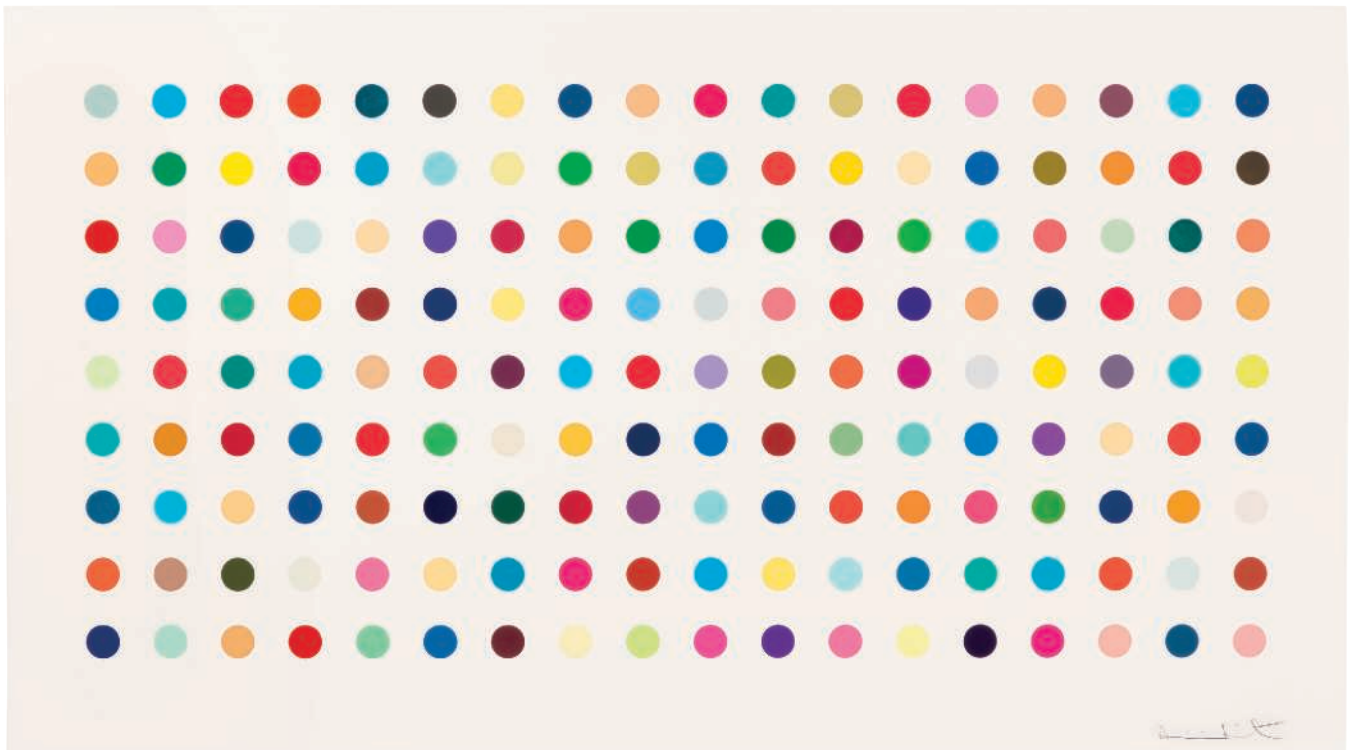
the complete set of nine etchings in colors, on Somerset Textured paper, 2009, each signed in pencil on the reverse and annotated 'AP' (an artist's proof set, the edition was 39), published by The Paragon Press, London, the full sheets, in very good condition, framed  
Each Sheet: 28½ x 38 in. (724 x 965 mm.) (9)

\$50,000-70,000

**LITERATURE:**

The Paragon Press Contemporary Art in Print, 2006-2010, pp. 250-251

Including: *Granium and Warm Red; Black and Payne's Grey; Solferino Violet and Geranium Red; Spring Green and Medium Green; Cobalt Blue and Viridian; Violet Solide and Oriental Blue; Apricot and Spring Yellow; Black and Warm Sepia and Solferino Violet and Violet Solide*



**353**

**DAMIEN HIRST (B. 1965)**

Tetrahydrocannabinol

etching in colors, on Hahnemühle etching paper, 2004, signed in pencil,  
inscribed 'AP' in pencil on the reverse (an artist's proof, the edition was 115),  
published by The Paragon Press, London, with full margins, in very good  
condition, framed

Image: 34 x 70 in. (864 x 1778 mm.)

Sheet: 44 x 79 in. (1118 x 2007 mm.)

\$35,000–45,000

**LITERATURE:**

Paragon pp. 140 & 141



354

**354**

**RUSSELL YOUNG (B. 1959)**

*Marilyn Portrait Portfolio*

the complete set of four screenprints in colors, on Somerset paper, 2014, each signed in pencil and numbered 1/25, with signed and numbered justification page, published by Bankrobber, London, with full margins, in very good condition, in original black linen-covered clamshell portfolio case  
Overall: 28¾ x 22½ in. (730 x 572 mm.)

(4)

\$7,000-10,000

**355**

**ALEX KATZ (B. 1927)**

*Brisk Day I-III*

the complete set of one screenprint, one woodcut and one aquatint in colors, on Somerset paper, 1990, each signed in pencil and numbered 116/250 (there were also fifteen artist's proofs of the screenprint and aquatint and sixteen artist's proofs of the woodcut), published by Gjon Inc., Kyoto, Japan, with the artist's copyright ink stamp on the reverse, each the full sheet, pinpoint foxmarks in places in the subject's face in the woodcut, otherwise each in generally very good condition  
Largest Sheet: 36 x 29½ in. (914 x 740 mm.)

(3)

\$10,000-15,000

**LITERATURE:**

Schröder 237-39



355





**356**

**BANKSY (B. 1975)**

Very Little Helps

screenprint in colors, on wove paper, 2008, signed in blue pencil, numbered 290/299, published by Pictures on Walls, London, with original certificate of authenticity from Pest Control, with full margins, in very good condition, framed

Image: 17½ x 13¾ in. (445 x 349 mm.)

Sheet: 20 x 14¾ in. (508 x 375 mm.)

\$12,000–18,000



**357**

**JEFF KOONS (B. 1955)**

Balloon Swan (Yellow), Balloon Monkey (Blue) and Balloon Rabbit (Red)

three metallic porcelain multiples, 2017, each with stamped signature, title, date and numbering on the underside, numbered 307/999, 486/999 and 351/999 respectively (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with their stamp on the underside, with the original boxes

Swan Overall: 9 ½ x 6 7/16 x 8 ¼ in. (241 x 164 x 210 mm.)

Monkey Overall: 9 13/16 x 8 ¼ x 15 7/16 in. (249 x 209 x 392 mm.)

Rabbit Overall: 11 ½ x 5 ½ x 8 ¼ in. (292 x 139 x 210 mm.)

(3)

\$35,000–45,000

**358**

**JEFF KOONS (B. 1955)**

Balloon Dog (Red)

metallic porcelain multiple, 1995, numbered 1022/2300 on label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, with original box, lacking original plastic stand

Diameter: 10½ in. (267 mm.)

\$6,000–8,000



**359**

**JEFF KOONS (B. 1955)**

Balloon Dog (Yellow)

metallic porcelain multiple, 2015, numbered 0348/2300 on label affixed to underside (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with original box and plastic stand

Diameter: 10½ in. (267 mm.)

\$6,000–8,000



**360**

**JEFF KOONS (B. 1955)**

Balloon Dog (Orange)

metallic porcelain multiple, 2015, numbered 0814/2300 on label affixed to underside (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, in very good condition, with original box and plastic stand

Diameter: 10½ in. (267 mm.)

\$6,000–8,000



**361**

**JEFF KOONS (B. 1955)**

Balloon Dog (Magenta)

metallic porcelain multiple, 2015, numbered 1113/2300 on label affixed to underside (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, in very good condition, with original box and plastic stand

Diameter: 10½ in. (267 mm.)

\$6,000–8,000



**362**

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

Cracked Egg (Red)

multiple in aluminium with red glaze, 2008, from the edition of 1000, published by the Los Angeles County Museum of Art, Los Angeles as an invitation for the opening of the Broad Contemporary Art Museum, with original invitation card, lacking the original box

Height: 4½ in. (114 mm.)

\$3,000–5,000



### 363

#### Edmond de Belamy, from *La Famille de Belamy*

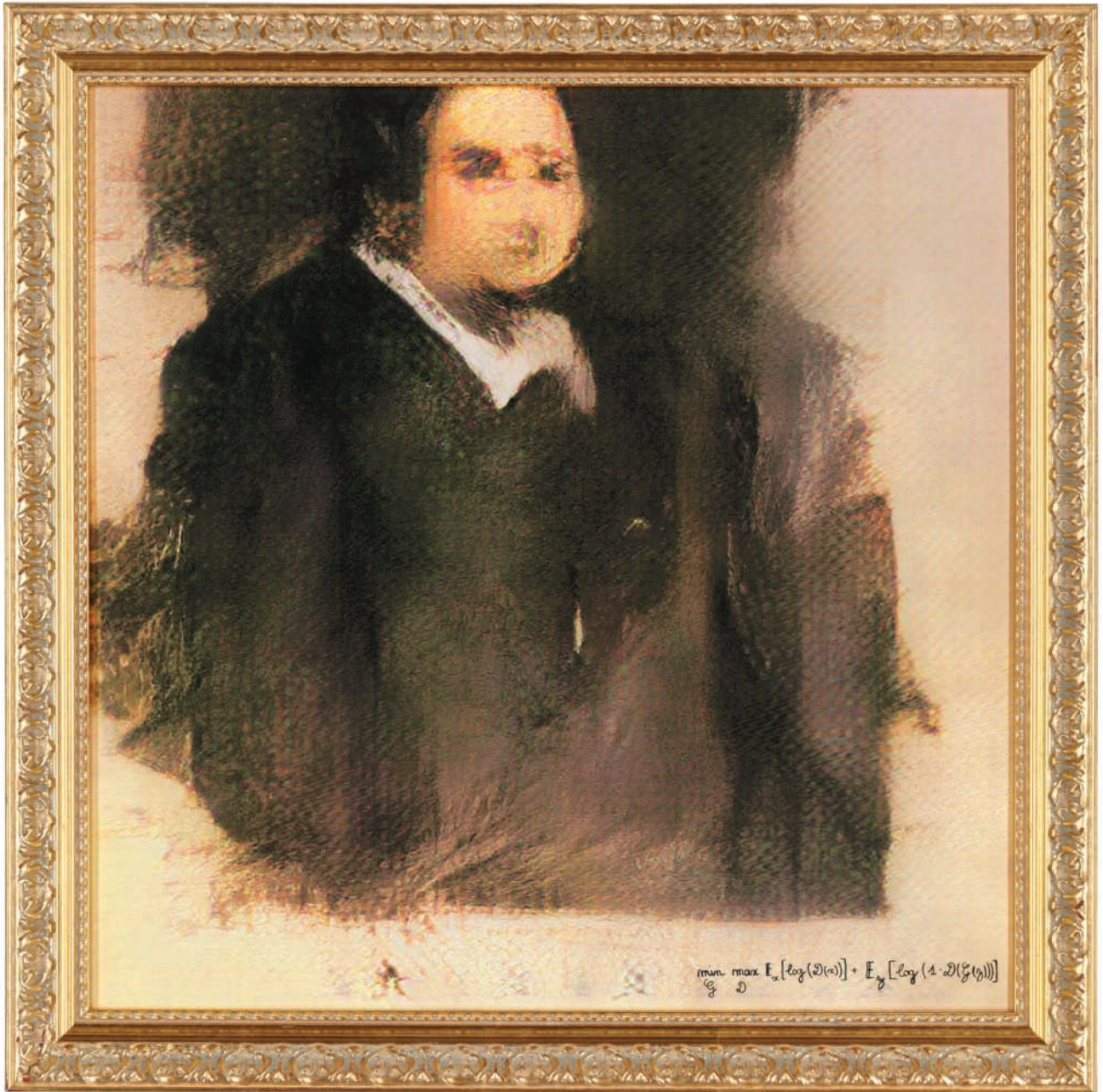
generative Adversarial Network print, on canvas, 2018, signed with GAN model loss function in ink by the publisher, from a series of eleven unique images, published by Obvious Art, Paris, with original gilded wood frame S. 27½ x 27½ in (700 x 700 mm.)

\$7,000–10,000

*Portrait of Edmond Belamy* was produced by Obvious, an artistic collective based in Paris. They used a GAN algorithm written by Ian Goodfellow, currently a staff research scientist at Google Brain (the name Belamy in the title is a play on the French translation of Goodfellow). GAN stands for Generative Adversarial Network, and in simple terms such an algorithm enables a computer to 'learn' the common characteristics of a class of objects and then create a new object which displays the same principles.

Hugo Caselles-Dupré, one of the three members of Obvious, described the process thus: 'The algorithm is composed of two parts, on one side is the Generator, on the other the Discriminator. We fed the system with a data set of 15,000 portraits painted between the 14th century to the 20th. The Generator makes a new image based on the set, then the Discriminator tries to spot the difference between a human-made image and one created by the Generator. The aim is to fool the Discriminator into thinking that the new images are real-life portraits...We did some work with nudes and landscapes, and we also tried feeding the algorithm sets of works by famous painters. But we found that portraits provided the best way to illustrate our point, which is that algorithms are able to emulate creativity.'

The history of printmaking is an extended essay on the subject of ingenuity and curiosity, of technical developments being adopted from across the field of human technical progress and put to use creatively. The common thread throughout this narrative has been human imagination, whereby the image as it appears on a sheet of paper is the result of an artist expressing themselves via one of the many print media. Time will tell whether the *Portrait of Edmond Belamy* constitutes a new chapter in this story, or signals the start of very different narrative, where technology is no longer a means to express the creative impulse, but is part of the creative impulse itself.



# 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](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does

not apply to any information other than in the

**Heading** even if shown in **UPPERCASE type**.

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

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(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

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

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

(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:

- 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.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash

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

- Bank Checks

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

- Checks

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

(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:

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(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):

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

(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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

## 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](http://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](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**  
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**  
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**  
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**  
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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 shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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](http://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](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

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

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

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

#### ◦ Minimum Price Guarantees

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

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

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

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

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

#### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*"Attributed to ..."

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

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

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

\*\*"Circle of ..."

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

\*\*"Follower of ..."

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

\*\*"Manner of ..."

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

\*\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

18/05/17

THE COLLECTION OF

# Melva Bucksbaum

POST-WAR AND CONTEMPORARY ART, PHOTOGRAPHS AND PRINTS

“For me the best thing about collecting has been all of the relationships I’ve made in the process, with artists, curators, gallerists, and fellow collectors. All of them have added a miraculous dimension to our lives and we are privileged to count many of them as our closest friends.”

Melva Bucksbaum

(M. Bucksbaum, ArtTable’s 35th Anniversary Benefit and Award Ceremony, New York, 2015, p. 12)

*New York, October 16-24 2018*

**VIEWING**

20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Laura Bjorstad  
LBjorstad@christies.com  
+1 212 636 2249



RUBY NERI (B. 1970)

*Untitled*

oil on panel

60 x 60 in. (152.4 x 152.4 cm.)

Painted in 2011.

\$8,000-12,000

CHRISTIE'S

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

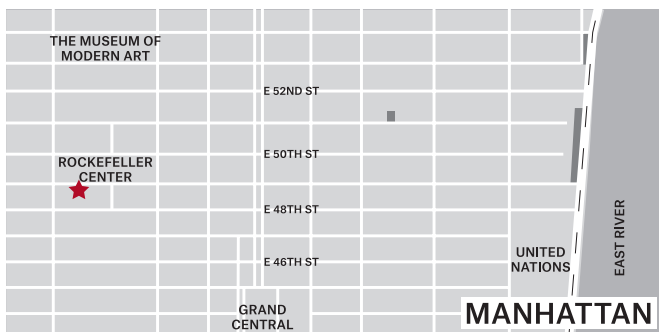
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

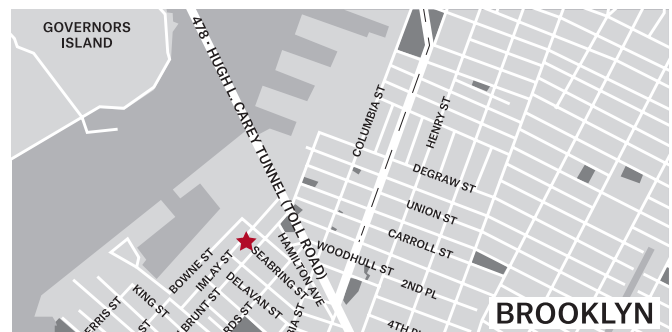
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
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nycollections@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



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





**PROPERTY FROM THE ESTATE  
OF EUGENE V. THAW**

*New York, 30 October 2018*

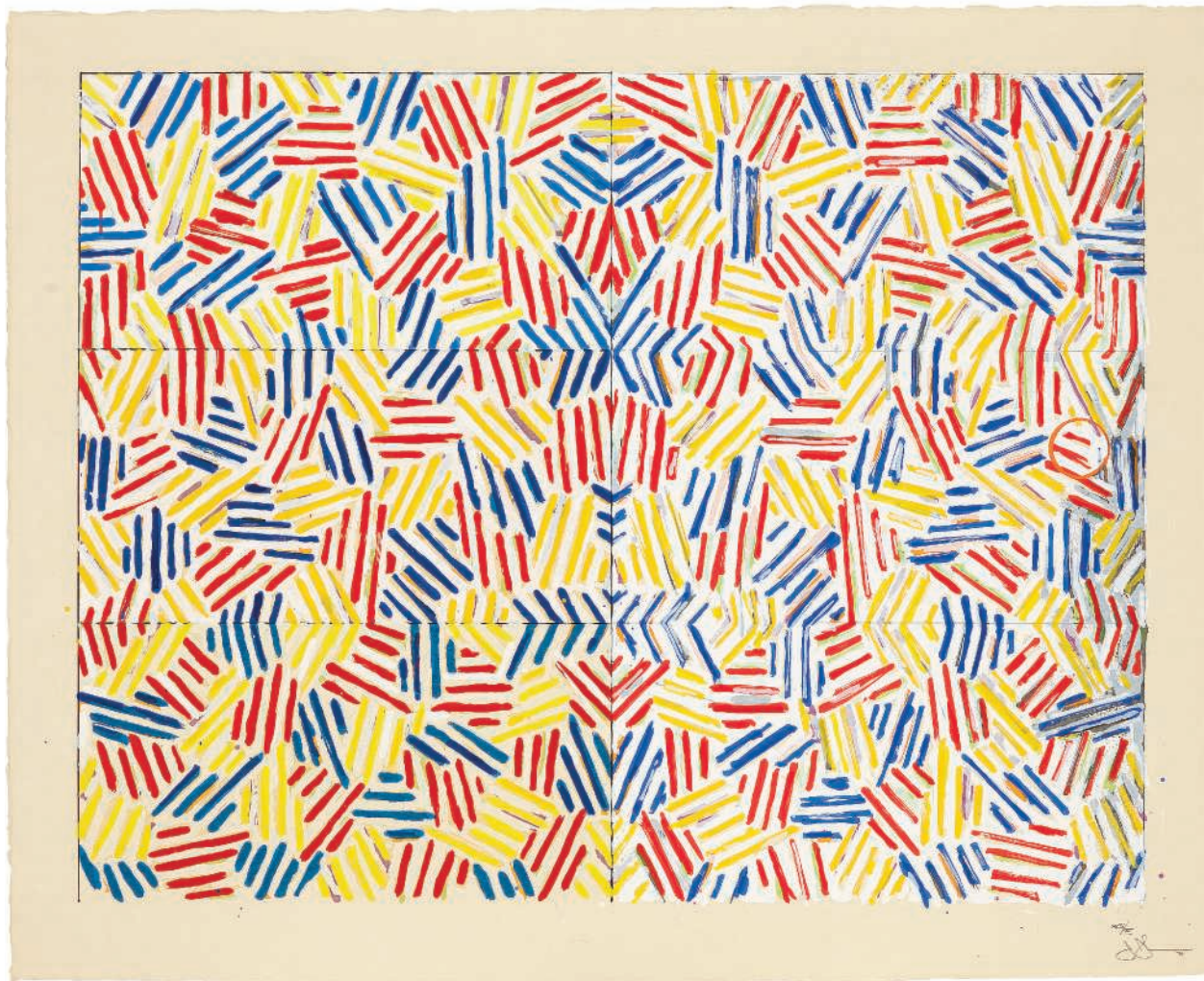
**VIEWING**

27-29 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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Gsudlow@christies.com  
+1 212 636 2464

**CHRISTIE'S**



Property from the Collection of Harry W. and Mary Margaret Anderson  
JASPER JOHNS (B. 1930)  
*Corpse and Mirror*  
screenprint in colors, 1976  
signed and dated in pencil, numbered 'AP VI/VIII' (an artist's proof, the edition was 65)  
Image: 36 ½ x 47 in. (927 x 1194 mm.)  
Sheet: 42 ¾ x 53 in. (1083 x 1346 mm.)  
\$150,000-200,000

**POST-WAR AND CONTEMPORARY ART  
DAY SALE, MORNING SESSION**

*New York, 16 November 2018*

**VIEWING**

20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Rachael White  
rrwhite@christies.com  
+1 212 636 2100

**CHRISTIE'S**



ALBRECHT DÜRER (1471–1528)

*Saint Eustace*

engraving, circa 1501

a fine, early impression

Estimate on Request

**OLD MASTER PRINTS**

*New York, 29 January 2019*

**VIEWING**

25-28 January 2019  
20 Rockefeller Plaza  
New York, NY 10020

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+44 (0)20 7389 2268

**CHRISTIE'S**



# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

**PRINTS AND MULTIPLES**

TUESDAY 23 OCTOBER 2018 AT 6.00 PM  
 WEDNESDAY 24 OCTOBER 2018 AT 10.00 AM  
 WEDNESDAY 24 OCTOBER 2018 AT 2.00 PM  
 THURSDAY 25 OCTOBER 2018 AT 10.00 AM

20 Rockefeller Plaza  
 New York, NY 10020

CODE NAME: MICE  
 SALE NUMBER: 16388

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

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

**BIDDING INCREMENTS**

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

US\$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.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. 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.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. 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.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

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

**AUCTION RESULTS: CHRISTIES.COM**

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

16388

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

\_\_\_\_\_



PABLO PICASSO (1881-1973)

*Femme nue à la source*

linocut in colors, on Arches paper, 1962

signed in pencil, numbered 40/50

Image: 20¾ x 25½ in. (527 x 638 mm.)

Sheet: 24½ x 29¾ in. (622 x 753 mm.)

\$15,000-20,000

## MODERN EDITION ONLINE

*New York, 30 October - 6 November 2018*

### VIEWING

Highlights on view from 20-23 October 2018

20 Rockefeller Plaza  
New York, NY 10020

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CHRISTIE'S

# CHRISTIE'S

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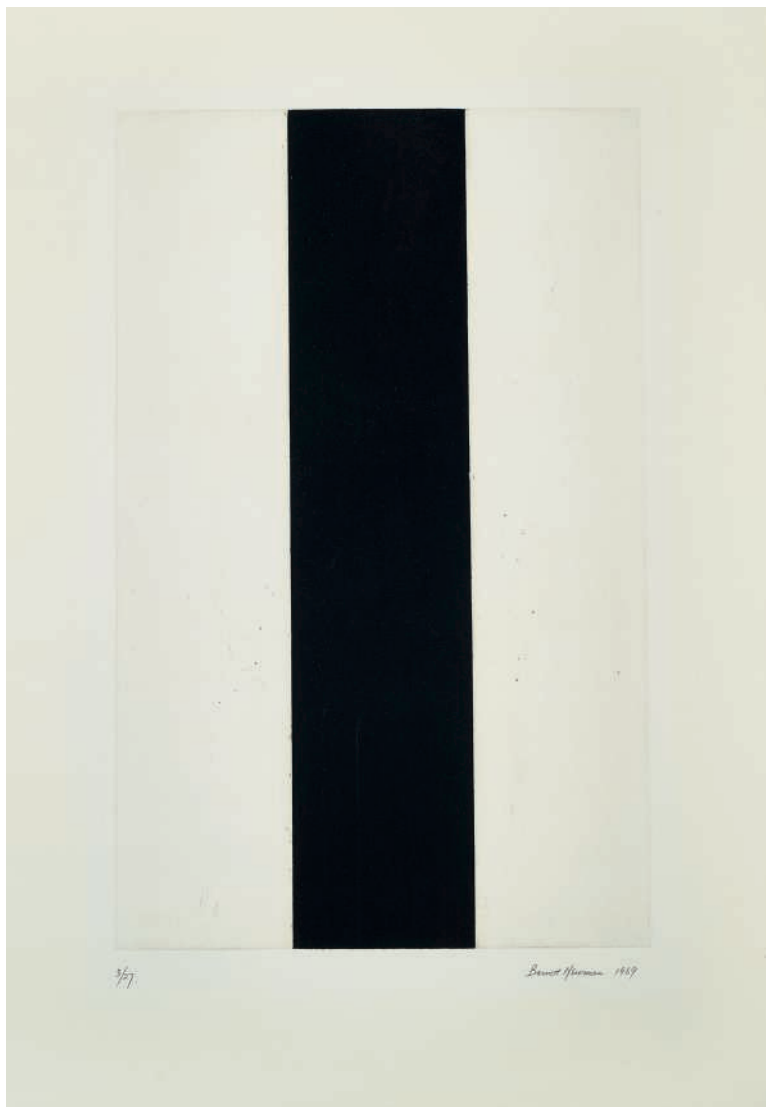
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BARNETT NEWMAN (1905-1970)

*Untitled, Etching #2*

Etching and aquatint, 1969, on J. Green paper, signed in pencil, dated and numbered 3/27, published by Universal Limited Art Editions, New York, with their blindstamp, full margins

P. 59.3 x 37.3 cm. (23 3/8 x 14 3/4 in.)

S. 79.1 x 57.5 cm. (31 1/8 x 22 5/8 in.)

€ 60,000-80,000

**SHE WAS A GIANT**  
COLLECTION BÉNÉDICTE PESLE  
*Paris, 18 October 2018*

**VIEWING**  
13-18 October 2018  
9, Avenue Matignon  
75008 Paris

**CONTACT**  
Frédérique Darricarrere-Delmas  
FDarricarrere-Delmas@christies.com  
+33 (0)1 40 768 571

**CHRISTIE'S**

# INDEX

- A**  
Albers, J., 63
- B**  
Bacon, F., 302-304  
Banksy, 355  
Bellmer, H., 64  
Bellows, G., 65, 248  
Bonnard, P., 66  
Braque, G., 67, 68  
Brauner, V., 69, 70
- C**  
Carrière, E., 71, 72  
Celmins, V., 295  
Chagall, M., 73, 74, 210-224  
Christo, 350  
Close, C., 342-344  
Copley, W., 75
- D**  
Dali, S., 76-78  
Davis, R., 328  
de Chirico, G., 79-82  
de Kooning, W., 278  
de Staël, N., 228  
Degas, E., 253  
Delvaux, P., 83, 84  
Diebenkorn, R., 324  
Dine, J., 293, 294  
Dix, O., 240  
Dominguez, O., 85  
Duchamp, M., 86-91, 184-186  
Duchamp, M. Villon, J., 86
- E**  
El Anatsui, 347  
Ensor, J., 231-239  
Ernst, M., 92,-98
- F**  
Feininger, L., 99, 100  
Fini, L., 101  
Fontana, L., 301  
Francis, S., 325  
Frankenthaler, H., 280, 281  
Freud, L., 305-307
- G**  
Giacometti, A., 102
- H**  
Hamilton, R., 308  
Haring, K., 334-338  
Hayter, S., 103, 104  
Hérolde, J., 105  
Hirst, D., 352  
Hockney, D., 309-319  
Hopper, E., 106, 107  
Hugo, V., 108, 109
- I**  
Indiana, R., 111
- J**  
Jean, M., 110  
Johns, J., 282-291, 341  
Judd, D., 57
- K**  
Kandinsky, W., 112-115, 230  
Kapoor, A., 351  
Katz, A., 354  
Kelly, E., 54-56, 326, 327  
Kollwitz, K., 242  
Koons, J., 340, 356-361
- L**  
Lam, W., 116  
Laurencin, M., 117  
Leger, F., 118, 119  
LeWitt, S., 299  
Lichtenstein, R., 1-3, 13, 39, 41-51, 53, 120-122, 277  
Longo, R., 345
- M**  
Magritte, R., 123-126  
Man Ray, 128,-130  
Manet, E., 127  
Mangold, R., 58, 298  
Marcoussis, L., 131  
Marden, B., 59-61, 297  
Marin, J., 132  
Marshall, K. J., 348  
Masson, A., 133-135  
Matisse, H., 136, 137, 189-209  
Matta, R., 138  
Mehretu, J., 346  
Miro, J., 139, 140, 141, 142, 143, 144, 187, 188, 225, 227  
Moholy-Nagy, L., 145-147  
Mucha, A., 148  
Munch, E., 243-247
- N**  
Nevelson, L., 300  
Noland, K., 279  
Nolde, E., 241
- P**  
Peyton, E., 339  
Picasso, P., 149-155, 254-268, 270-276  
Pissarro, C., 157
- R**  
Rivers, L., 158  
Rosenquist, J., 159  
Rouault, G., 160, 161  
Ruscha, E., 62, 349
- S**  
Schwitters, K., 162  
Seligmann, K., 163  
Serra, R., 296  
Signac, P., 164-168  
Stella, F., 329
- T**  
Tanguy, Y., 169-173  
Tanning, D., 174  
Thiebaud, W., 320-323  
Toulouse-Lautrec, H., 175, 176, 251, 252, 269  
Twombly, C., 292
- V**  
Vallotton, F., 177  
Villon, J., 86, 178
- W**  
Warhol, A., 4-12, 14-38, 40, 52, 179-182  
Wesselmann, T., 183, 330-333  
Whistler, J., 249, 250
- Y**  
Young, R., 353
- Z**  
Zhao, W-K., 229



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