

The background of the entire page is a complex, abstract artwork. It features a dense network of thin, dark lines, some of which are curved or spiral. Overlaid on these lines are various colorful splatters and washes in shades of blue, pink, yellow, green, and red. The overall effect is one of dynamic, chaotic energy.

CONTEMPORARY EDITION

New York
27 February 2019

CHRISTIE'S

NEW YORK PRINTS DEPARTMENT



Lindsay Griffith
International Head
of Contemporary
Editions



Richard Lloyd
International Head of
Department



Adam McCoy
Senior Specialist



Libia Elena Nahas
Senior Specialist



Claire Durborow
Cataloguer



Lisa Machi
Cataloguer



Caroline Pelham
Sale Coordinator



Julia Puckette
Sale Coordinator

SALE COORDINATOR

Caroline Pelham
cpelham@christies.com

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

SERVICES

AUCTION RESULTS
christies.com

CATALOGUES ONLINE
Lotfinder®
Internet: christies.com

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

POST-SALE SERVICES
Adriane Melchert
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: postsaleUS@christies.com

WORLDWIDE

LONDON
James Baskerville
Stefano Franceschi
Alexandra Gill
Murray Macaulay
Tim Schmelcher
Charlie Scott
Tel +44 (0)20 7389 2328

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

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

MANAGING DIRECTOR

Julie Kim
jkim@christies.com
Tel: +1 212 636 2317

BUSINESS DIRECTOR

Eileen Brankovic
ebrankovic@christies.com
Tel: +1 212 636 2198

HEAD OF SALE MANAGEMENT

Jennifer Chen
jenniferchen@christies.com
Tel: +1 212 636 2166

Carolyn Meister
cmeister@christies.com
Tel: +1 212 636 2288

UPCOMING SALE CALENDAR

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

21 FEBRUARY-1 MARCH

MATISSE ON PAPER
New York, Online

21 MARCH 2019

PRINTS AND MULTIPLES
London

4-12 APRIL 2019

HOWARD HODGKIN
ONLINE
London, Online

17-18 APRIL 2019

PRINTS AND MULTIPLES
New York

MAY 2019

MODERN EDITION
London, Online

JULY 2019

CONTEMPORARY EDITION
New York, Online

CONTEMPORARY EDITION

WEDNESDAY 27 FEBRUARY 2019

PROPERTIES FROM

The Collection of Melva Bucksbaum
The Estate of Sandy Gallin
The Estate of Mary and Bruce Goodman
The Collection of Brad Grey
The Estate of Harry Grubert
The Collection of Alvin and Mary Bert Gutman
The Collection of Joan A. Mendell

Front & Back Cover: Lot 180

© Julie Mehretu

Afternoon Session Divider: Lot 114

© 2019 Estate of James Rosenquist /
Licensed by VAGA at Artists Rights Society (ARS), NY

Opposite Index: Lot 145

© 2019 David Shrigley

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.

9/10/18

AUCTION

Wednesday 27 February 2019
at 10.00 am (Lots 1-84)
at 2.00 pm (Lots 85-180)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	23 February	10.00 am - 5.00 pm
Sunday	24 February	1.00 pm - 5.00 pm
Monday	25 February	10.00 am - 5.00 pm
Tuesday	26 February	10.00 am - 5.00 pm

AUCTIONEER(S)

Richard Lloyd (#1459445)
Robbie Gordy (#2033717)

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 **LITEBRITE-16785**

CONDITIONS OF SALE

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

[35]

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

13/03/2018



1

ROBERT MOTHERWELL (1915-1991)

Game of Chance

lithograph in colors with aquatint and collage, on white HMP handmade paper, 1987, signed in pencil, numbered 46/100 (there were also eighteen artist's proofs in Roman numerals), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, with full margins, in generally good condition, framed

Image: 22 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in. (575 x 419 mm.)

Sheet: 34 $\frac{3}{8}$ x 27 $\frac{3}{8}$ in. (880 x 695 mm.)

\$5,000-7,000

LITERATURE:

Belknap 345; Engberg & Banach 377



2

ROBERT MOTHERWELL (1915-1991)

America - La France Variations IV

lithograph in colors with collage, on TGL handmade paper, 1984, signed in pencil, numbered 60/68 (there were also eighteen artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York, with their blindstamp, with full margins, in very good condition, framed
Image: 41¼ x 26¾ in. (1048 x 670 mm.)
Sheet: 46¼ x 31¼ in. (1175 x 807 mm.)

\$2,000-3,000

LITERATURE:

Engberg & Banach 332; Tyler 446:RM65



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

3
ROBERT MOTHERWELL (1915-1991)

Palo Alto

lithograph in colors, on Arches 88 paper, 1978, signed in pencil, numbered 16/40 (there were also ten artist's proofs in Roman numerals), 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: 30 x 18 in. (762 x 457 mm.)
 Sheet: 36 x 24 in. (914 x 610 mm.)

\$4,000–6,000

LITERATURE:
 Engberg & Banach 218; Gemini 798



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

4
ROBERT MOTHERWELL (1915-1991)

St. Michael I (State II)

lithograph, screenprint, and monoprint in colors, on Arches Cover paper, 1979, initialed in pencil, numbered 25/34 (there were also nine artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York, with their blindstamp, printing imperfections in places in the grey background, otherwise in good condition, framed
 Sheet: 62¾ x 25¾ in. (1594 x 645 mm.)

\$4,000–6,000

LITERATURE:
 Engberg & Banach 235; Tyler 396:RM15



5

ZAO WOU-KI (1920-2013)

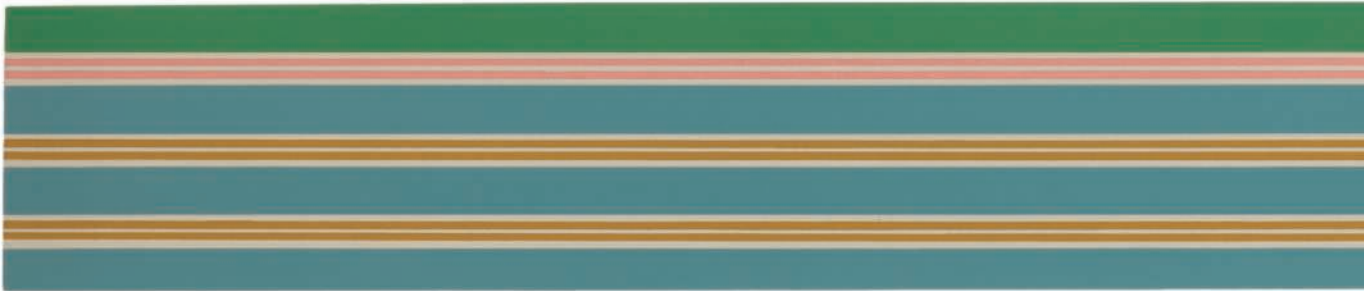
Roger Caillois, *À la gloire de l'image et Art poétique*, Ediciones Polígrafia, Barcelona

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, 1976, 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)

\$15,000-25,000

LITERATURE:

Ågerup 271-285



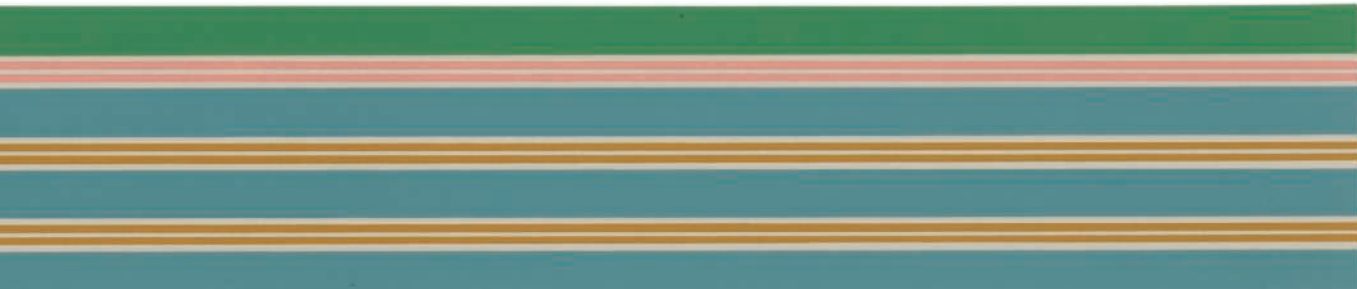
6

KENNETH NOLAND (1924-2010)

Twin Planes

screenprint in colors, on canvas laminated to board, 1969, signed and dated in ink on the reverse, numbered 142/200, co-published by Sarah Lawrence Art Press and Chiron Press Inc., New York, with their inkstamps on the reverse, the full sheet, in good condition, framed
Sheet: 6½ x 59 in. (156 x 1499 mm.)

\$5,000–7,000



7

JOAN MITCHELL (1925-1992)

Flower I

lithograph in colors, on Arches 88 paper, 1981, signed in pencil, numbered 'AP 10/16' (an artist's proof, the edition was 70), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, with full margins, in generally very good condition, framed

Sheet: 42½ x 32½ in. (1080 x 826 mm.)

\$6,000–8,000

LITERATURE:

Tyler 369



4.1.2014



8

JOAN MITCHELL (1925-1992)

Trees II

lithograph in colors, on two sheets of Rives BFK paper, 1992, signed and dated in pencil, numbered 29/34 (there were also eight artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
57 x 82 in. (1448 x 2083 mm.)

\$10,000-15,000



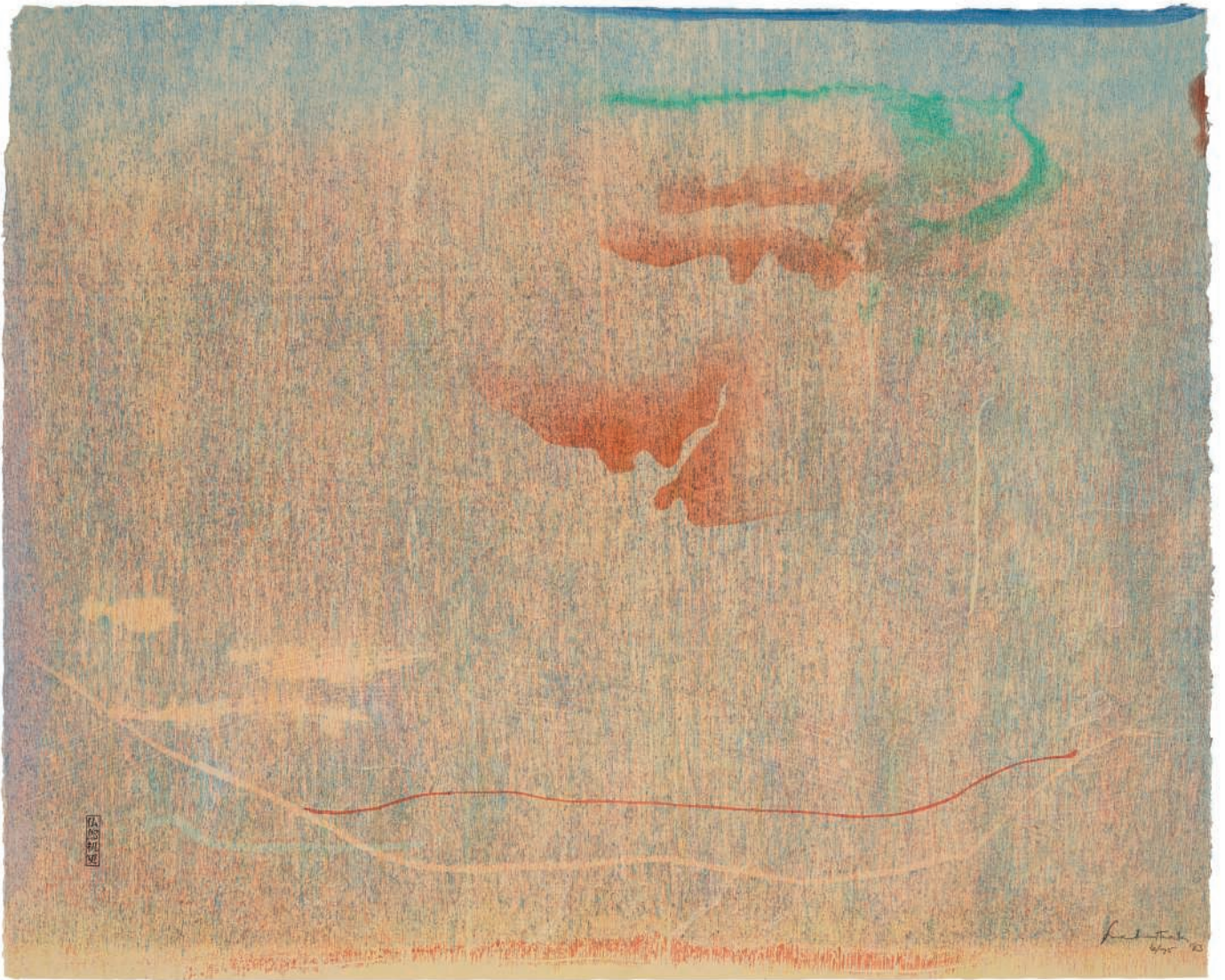
9

JOAN MITCHELL (1925-1992)

Weeds I

lithograph in colors, on two sheets of Rives BFK paper, 1992, signed and dated in pencil, numbered 22/25 (there were also eight artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed 22¾ x 33¼ in. (578 x 845 mm.)

\$6,000-8,000



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

10

HELEN FRANKENTHALER (1928-2011)

Cedar Hill

woodcut in colors, on light pink Mingei Momo paper, 1983, signed and dated in pencil, numbered 6/75 (there were also eighteen artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp and the artist's ink stamp, the full sheet, the light pink paper color faded (as is common), the colors attenuated, otherwise in good condition, framed
Sheet: 20 $\frac{1}{8}$ x 24 $\frac{7}{8}$ in. (511 x 632 mm.)

\$6,000-8,000

LITERATURE:

Harrison 121

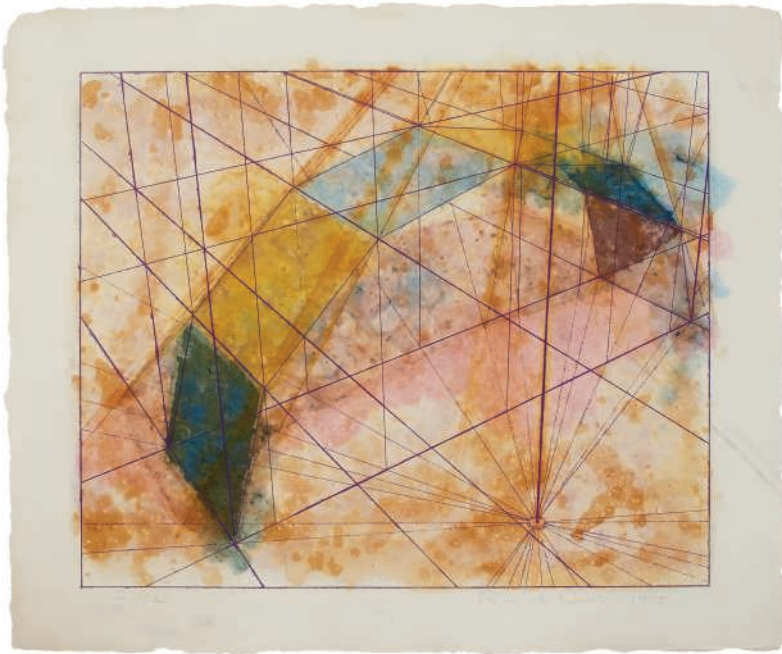


11
HELEN FRANKENTHALER (1928-2011)

Flotilla

screenprint in colors, on Rives BFK paper, 2006, signed and dated in pencil,
numbered 74/120, published by the Naples Art Museum, Florida, the full
sheet, in very good condition, framed
Sheet: 31 x 36⁷/₈ in. (787 x 937 mm.)

\$4,000–6,000



12

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, the colors attenuated, the sheets slightly toned, framed

Each Sheet: 20 x 24 in. (508 x 610 mm.) (3)

\$1,000-1,500

LITERATURE:

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

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



13

RICHARD DIEBENKORN (1922-1993)

Untitled (Ocean Park)

lithograph in colors, on wove paper, 1969, signed and dated in pencil, numbered 19/90, published by Collector's Press, San Francisco, with their blindstamp, the full sheet, the yellow slightly attenuated, otherwise in generally good condition, framed

Sheet: 23 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (606 x 476 mm.)

\$5,000-7,000



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

14

RICHARD DIEBENKORN (1922-1993)

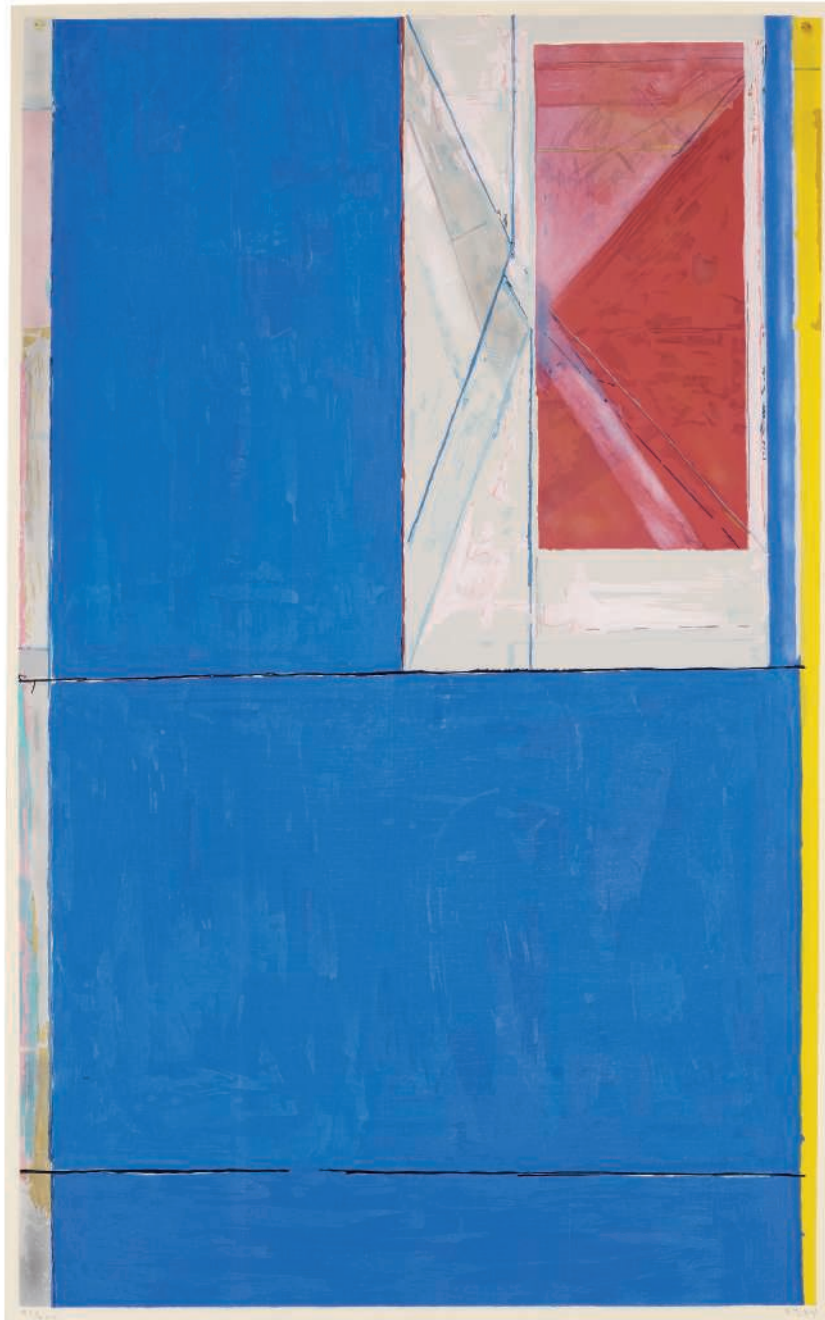
Ochre

woodcut in colors, on Mitsumata paper, 1983, signed and dated in pencil, numbered 123/200 (there were also twenty artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with full margins, the pink and red slightly attenuated (as is common), creases in places at the lower right sheet corner, otherwise in generally good condition, framed

Image: 25 x 35 $\frac{5}{8}$ in. (635 x 905 mm.)

Sheet: 27 $\frac{3}{8}$ x 38 $\frac{1}{8}$ in. (695 x 968 mm.)

\$15,000-25,000



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

15

RICHARD DIEBENKORN (1922-1993)

Blue

woodcut in colors, on Mitsumata paper, 1984, signed and dated in pencil, numbered 31/200 (there were also twenty artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with wide margins, the sheet edges unevenly trimmed, the pink and red attenuated, otherwise in good condition, framed

Image: 40 $\frac{1}{8}$ x 25 in. (1019 x 635 mm.)

Sheet: 42 $\frac{1}{2}$ x 26 $\frac{5}{8}$ in. (1080 x 676 mm.)

\$25,000-35,000



16

RICHARD DIEBENKORN (1922-1993)

Blue with Red

woodcut in colors, on Eichizen Kozo Mashi paper, 1987, signed and dated in pencil, numbered 199/200 (there were also twenty artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, the colors slightly attenuated, otherwise in very good condition, framed
Image: 33¾ x 23 in. (857 x 584 mm.)
Sheet: 37¼ x 25⅝ in. (946 x 645 mm.)

\$25,000–35,000



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

17
SAM FRANCIS (1923-1994)
 Untitled (SFE 085)

etching in colors, on Rives BFK paper, 1992, signed in pencil, numbered 'AP V' (one of five artist's proofs, the edition was 28), published by The Litho Shop, Inc., Santa Monica, with full margins, a handling crease in the center image, otherwise in very good condition, framed
 Image: 23¾ x 14¼ in. (603 x 362 mm.)
 Sheet: 31¾ x 21¾ in. (807 x 543 mm.)

\$3,000–5,000

18
SAM FRANCIS (1923-1994)
 Leo Rising (SFE 078)

etching with aquatint in colors, on Rives BFK paper, 1991, signed in pencil, numbered 'AP 1' (one of four artist's proof, the edition was twenty), published by The Litho Shop, Inc., Santa Monica, with full margins, in very good condition, framed
 Image: 35¾ x 17¾ in. (908 x 451 mm.)
 Sheet: 47 x 28 in. (1194 x 711 mm.)

\$5,000–7,000

LITERATURE:
 Lembark I115



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

19

SAM FRANCIS (1923-1994)

Untitled (SFE 064)

etching and aquatint in colors, on Fabriano paper, 1987, signed in pencil, numbered 40/58 (there were also sixteen artist's proofs), published by 2RC Edizioni d'Arte, Rome, soft handling crease in places, otherwise in very good condition, framed

Image: 34 $\frac{3}{4}$ x 39 in. (883 x 991 mm.)

Sheet: 49 x 53 $\frac{1}{8}$ in. (1245 x 1349 mm.)

\$4,000–6,000

LITERATURE:

Lembark 187

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

20

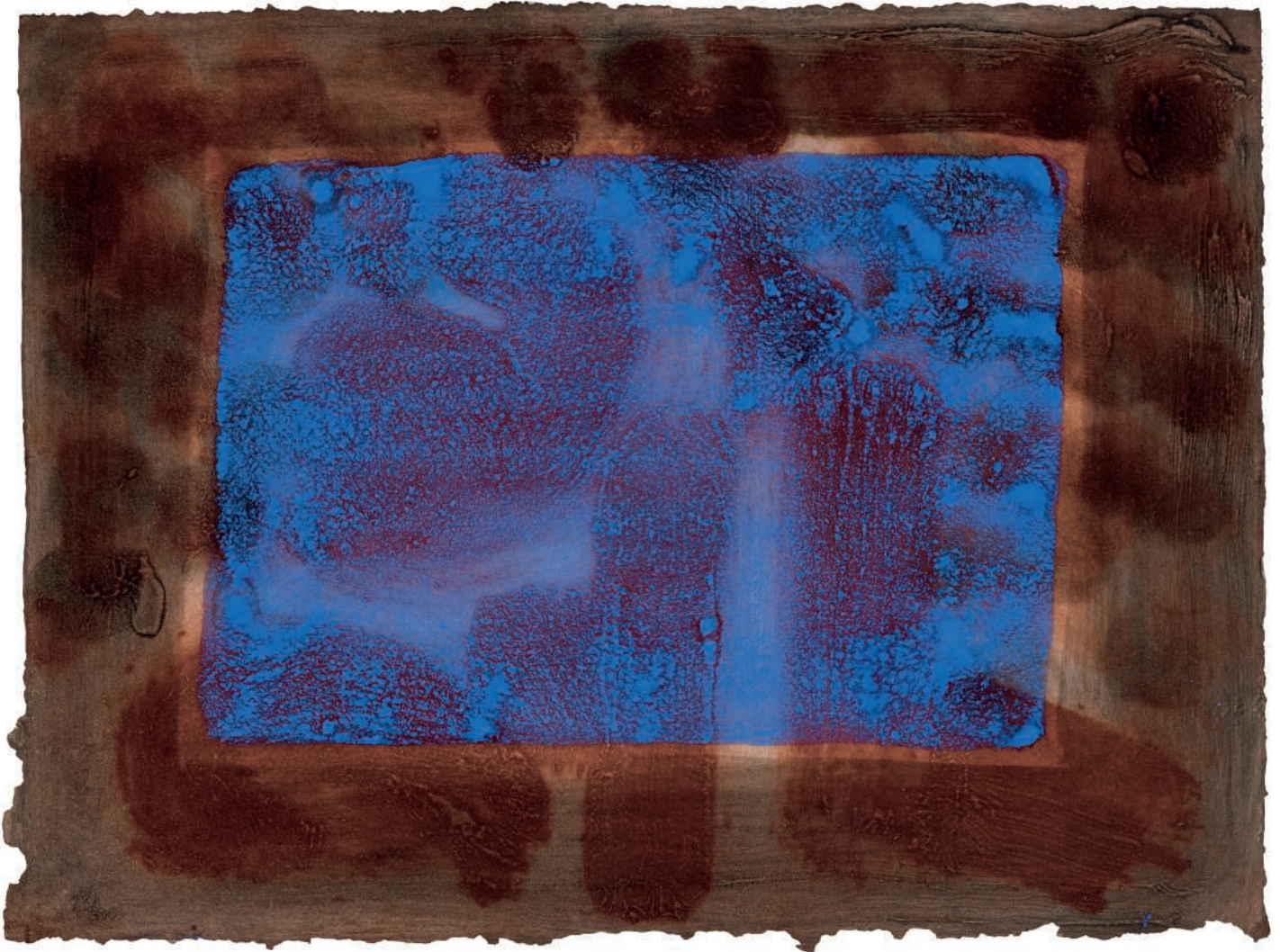
SAM FRANCIS (1923-1994)

[Untitled]

monotype in colors, on wove paper, 1982, signed in pencil, the full sheet, the yellow ink attenuated, ink adhered in places to the Plexiglas, framed
Sheet: 78½ x 42½ in. (1994 x 1080 mm.)

\$5,000-7,000





PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

21

HOWARD HODGKIN (1932-2017)

Blue Listening Ear

etching and aquatint in colors with carborundum and hand-coloring in tempera, on TH Saunders NOT paper, 1986, signed and dated in pencil, numbered 23/100 (there were also ten artist's proofs), published by Bernard Jacobson Ltd., London, the full sheet, the red ink slightly attenuated, otherwise in good condition; together with *Listening Ear*, intaglio in colors with carborundum, with hand-coloring in tempera, 1986, framed
Sheet: 18¾ x 25¼ in. (476 x 641 mm.)

\$4,000-6,000

LITERATURE:

Heenk 73; Heenk 74



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

22

HOWARD HODGKIN (1932-2017)

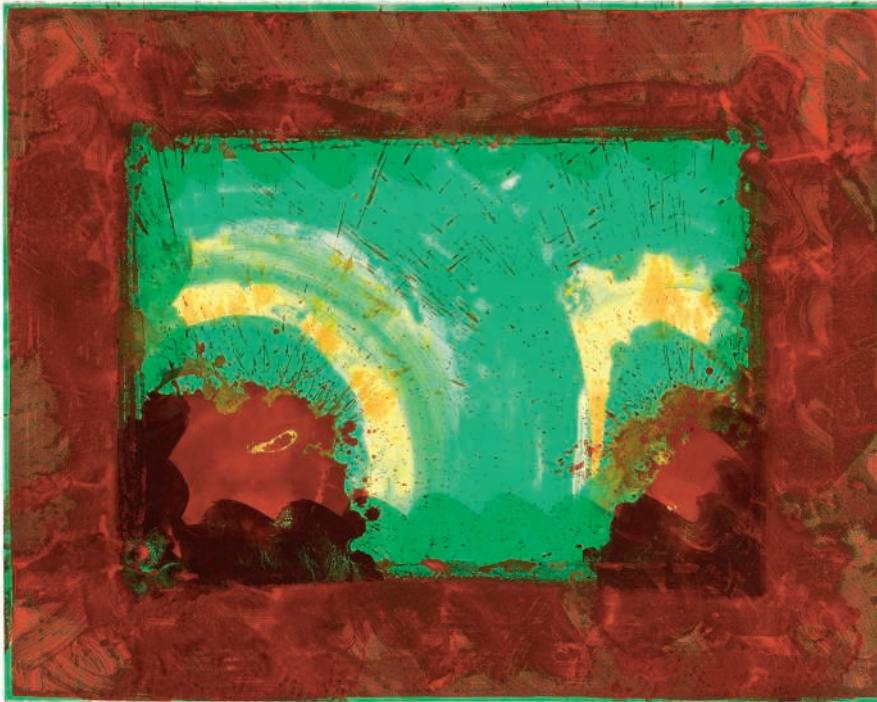
Green Room

etching and aquatint in colors, with hand-coloring in tempera, on BFK Rives paper, 1986, signed and dated in pencil, numbered 45/100 (there were also ten artist's proofs), published by Bernard Jacobson Ltd., London, the full sheet, in very good condition, framed
Sheet: 19⁷/₈ x 24 in. (505 x 610 mm.)

\$2,000-3,000

LITERATURE:

Heenk 72



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

23

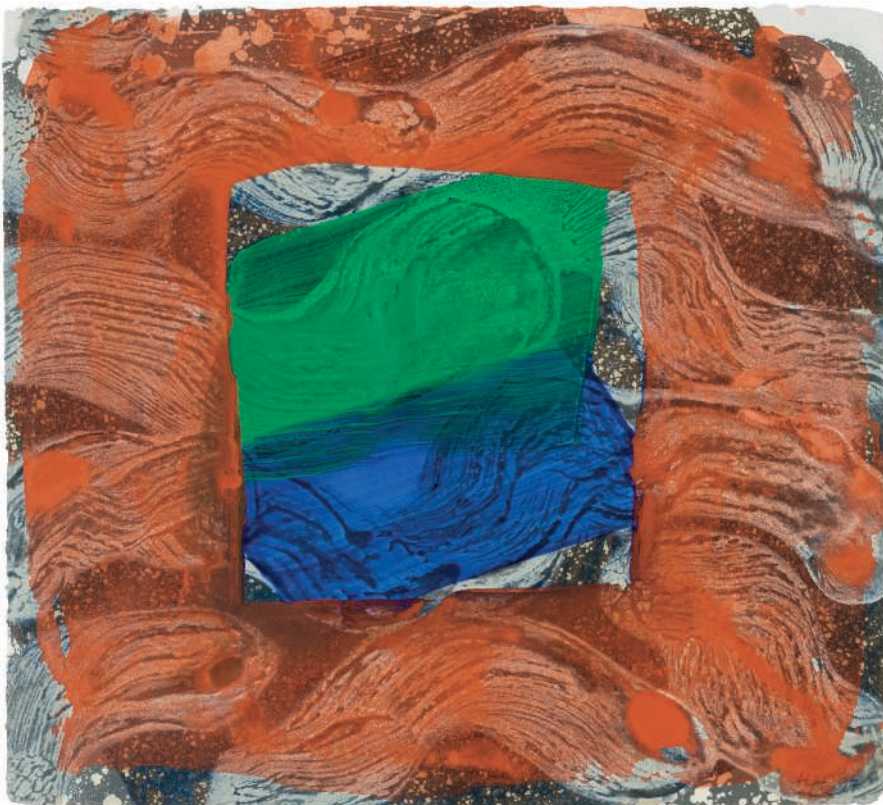
HOWARD HODGKIN (1932-2017)

Monsoon

lithograph in colors, with hand-coloring in watercolor and gouache, on Arches Cover paper, 1987-88, signed and dated '87' in pencil, numbered 55/85 (there were also eleven artist's proofs), published by Waddington Graphics, London, the full sheet, in very good condition, framed
Sheet: 42¼ x 53 in. (1073 x 1346 mm.)

\$3,000-5,000

LITERATURE:
Heenk 79



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

24

HOWARD HODGKIN (1932 - 2017)

Books for the Paris Review

etching and aquatint in colors with carborundum and hand-coloring in acrylic, on handmade Two Rivers paper, 1997-99, signed and dated '97' in pencil, numbered 44/80 (there were also 20 artist's proofs), published by The Paris Review, New York, the full sheet, in very good condition, framed
Sheet: 14¾ x 16¼ in. (375 x 413 mm.)

\$3,000-5,000

LITERATURE:
Heenk 100



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

25

HOWARD HODGKIN (1932-2017)

Venetian Glass

offset lithograph in colors, on smooth wove paper, 1989, signed and dated in pencil, numbered 66/72 (there were also nine artist's proofs), published by the Lincoln Centre/List Art Posters & Prints, New York, the sheet slightly trimmed, otherwise in very good condition, framed
Sheet: 32¾ x 34¼ in. (832 x 870 mm.)

\$1,000-1,500

LITERATURE:

Heenk p. 223



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

26

PAT STEIR (B. 1938)

Untitled

unique etching and aquatint with hand-coloring, on wove paper, 1988, signed and dated in pencil, numbered '28' (from a series of 37 monoprints printed in colors), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, minor discoloration in left margin, otherwise in good condition, framed

Image: 44 $\frac{5}{8}$ x 35 $\frac{1}{2}$ in. (1134 x 902 mm.)

Sheet: 50 $\frac{5}{8}$ x 39 $\frac{3}{4}$ in. (1286 x 1007 mm.)

\$2,000–3,000



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

27

PAT STEIR (B. 1938)

Waterfall

etching and drypoint with aquatint in colors, on Somerset paper, 1988, signed, titled and dated in pencil, numbered 27/60 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition; together with *Waterfall Night*, etching and aquatint in colors, 1988, each framed
Image: 44 $\frac{5}{8}$ x 35 $\frac{3}{4}$ in. (1134 x 908 mm.)
Sheet: 53 $\frac{1}{4}$ x 41 $\frac{1}{8}$ in. (1353 x 1051 mm.)

\$3,000–5,000



28

ROBERT RAUSCHENBERG (1925-2008)

Surface Series, from *Currents*

the complete set of eighteen screenprints, on Aqua B 844 paper, signed and dated in pencil, numbered 'AP II' (an artist's proof set, the edition was 100), co-published by Dayton's Gallery 12 and Castelli Graphics, Minneapolis and New York, with full margins, time staining, each with soft handling creases in places, otherwise in generally good condition, framed

Image: 35 x 35 in. (889 x 889 mm.)

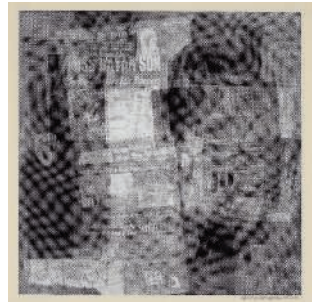
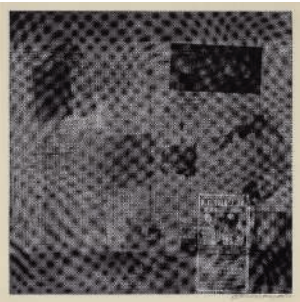
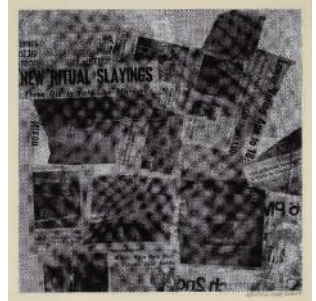
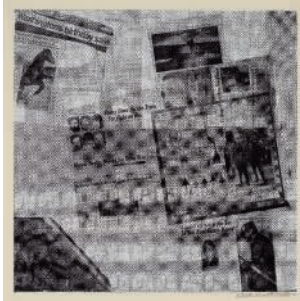
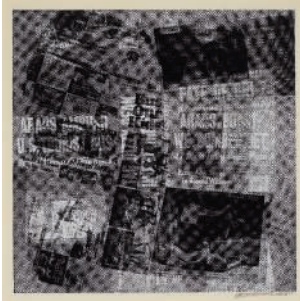
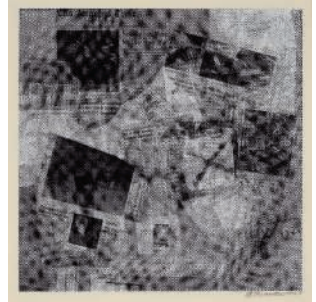
Sheet: 39 $\frac{7}{8}$ x 39 $\frac{7}{8}$ in. (1013 x 1013 mm.)

(18)

\$30,000-50,000

LITERATURE:

Foster 108-125





PROPERTY FROM THE ESTATE OF HARRY GRUBERT

29

ROBERT RAUSCHENBERG (1925-2008)

Earth Crust, from *Stoned Moon Series*

lithograph in tan and dark brown, on Arches Cover paper, 1969, signed and dated in white pencil, numbered 37/42 (there were also six artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, with full margins, the colors attenuated, otherwise in good condition, framed

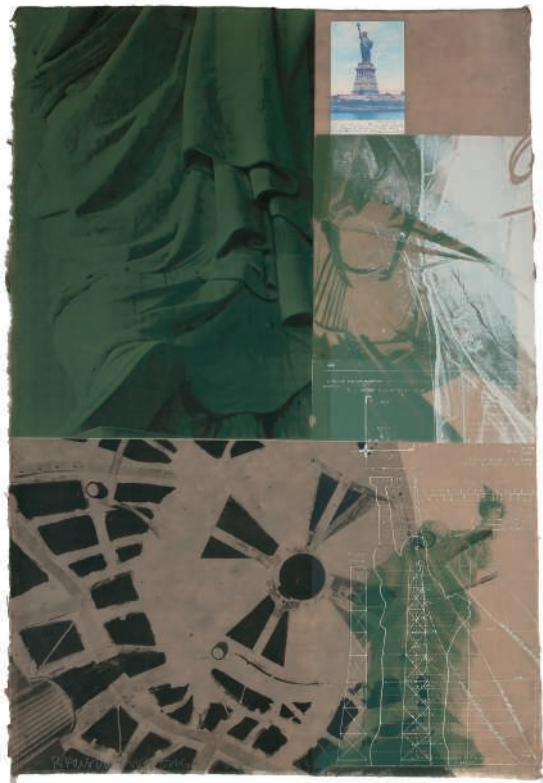
Image: 33 $\frac{3}{8}$ x 23 $\frac{3}{4}$ in. (860 x 603 mm.)

Sheet: 34 x 25 in. (864 x 635 mm.)

\$2,000-3,000

LITERATURE:

Foster 84; Gemini 169



30

ROBERT RAUSCHENBERG (1925-2008)

Statue of Liberty, from *New York, New York*

screenprint in colors with collage, on Japon paper, 1983, signed and dated in pencil, numbered 22/250 (there were also 25 artist's proofs), published by the New York Graphic Society, the full sheet, in very good condition, framed

Sheet: 35 $\frac{1}{2}$ x 24 $\frac{1}{4}$ in. (902 x 616 mm.)

\$3,000-5,000



31

ROBERT RAUSCHENBERG (1925-2008)

Dallas Cares

screenprint in colors, on wove paper, 1989, signed and dated in pencil, numbered 277/500 (there were also fifteen unnumbered artist's proofs), published by Dallas Cares/The American Foundation for AIDS Research, the full sheet, in generally very good condition, framed

Image: 35 $\frac{7}{8}$ x 32 in. (911 x 813 mm.)

Sheet: 38 x 33 $\frac{3}{4}$ in. (965 x 857 mm.)

\$1,000-1,500



32

ROBERT RAUSCHENBERG (1925-2008)

Peanuts, from *Crops*

screenprint in colors with solvent transfer, on wove paper, 1973, signed, dated and annotated 'Change Inc' in pencil, (a proof aside from the edition of 40), published by Graphicstudio, USF, Tampa, with their blindstamp, the full sheet, two repaired areas in the center sheet, scratches in places towards the lower sheet edge, a 2¾-in. crease at the upper left sheet corner, framed
 Sheet: 59½ x 38 in. (1495 x 965 mm.)

\$6,000–8,000

LITERATURE:
 Fine & Corlett 191



33

ROBERT RAUSCHENBERG (1925-2008)

Prime Pump, from *ROCI USA (Wax Fire Works)*

screenprint in colors, on wove paper and Lexan, 1993, signed and dated in ink, inscribed 'STA' (a proof aside from the edition of seventeen), published by Saff Tech Arts, Oxford, Maryland, in very good condition, not examined out of the original aluminum frame

Overall: 63 $\frac{3}{4}$ x 44 in. (1610 x 1118 mm.)

\$20,000-30,000



THE PROPERTY OF A PRIVATE CONNECTICUT COLLECTOR

34

JASPER JOHNS (B. 1930)

Figure 6, from *Color Numeral Series*

lithograph in colors, on Arjomari paper, 1969, signed and dated in red pencil, numbered 27/40 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed

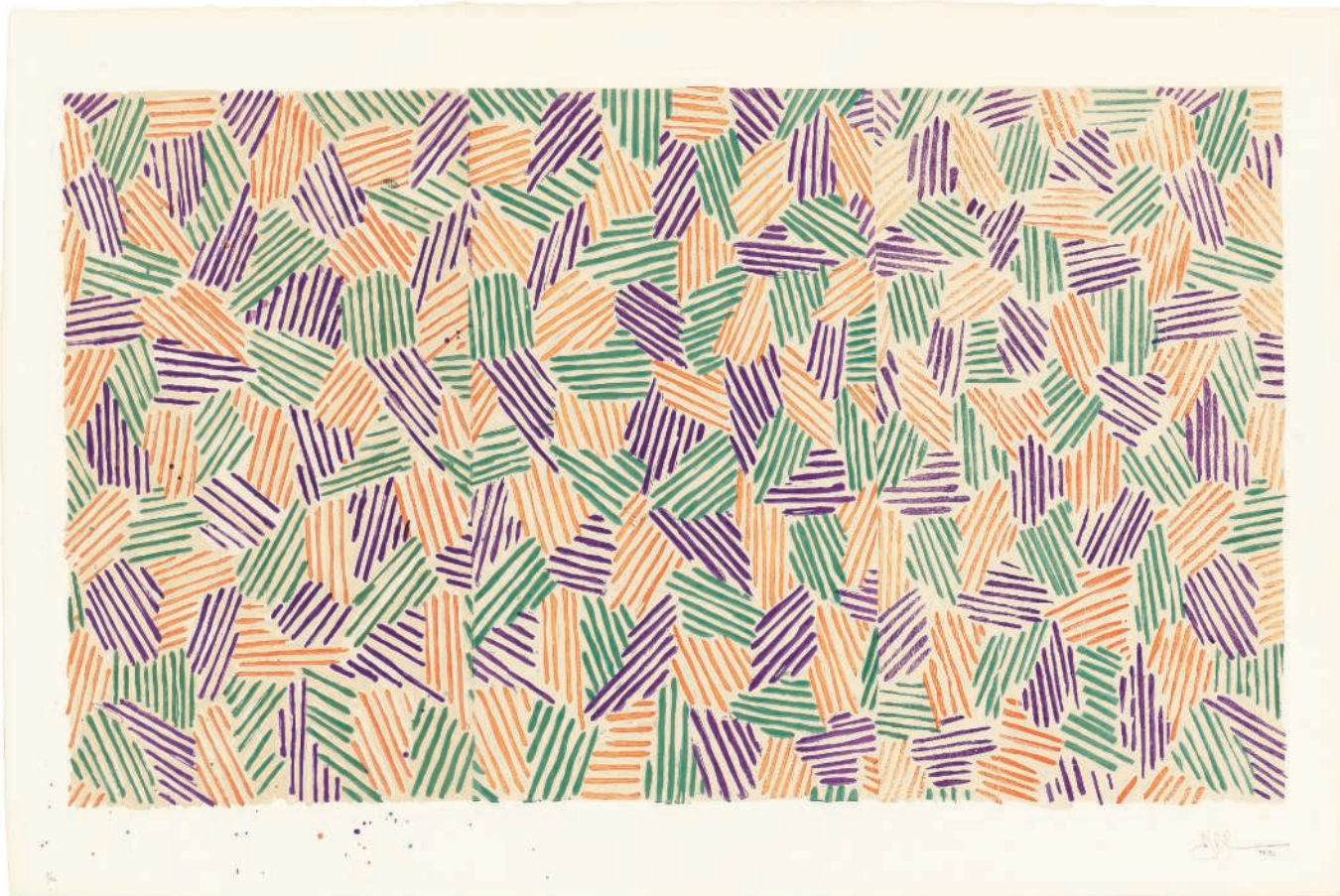
Image: 27½ x 21¼ in. (699 x 540 mm.)

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

\$15,000–20,000

LITERATURE:

ULAE 65; Gemini 122



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

35

JASPER JOHNS (B. 1930)

Scent

lithograph, linocut and woodcut in colors, on Twinrocker paper, 1976, signed and dated '75-'76' in pencil, numbered 9/42 (there were also seven artist's proofs), published by Universal Art Limited Editions, New York, with their blindstamp, with full margins, the orange slightly attenuated (as is common), pale time staining, two areas of pale moisture staining in lower margin, framed
Image: 25 x 42¾ in. (635 x 1086 mm.)
Sheet: 31¼ x 47 in. (794 x 1194 mm.)

\$25,000–35,000

LITERATURE:
ULAE 166



36

JIM DINE (B. 1935)

Ten Winter Tools

the complete set of ten lithographs, on German Etching Deluxe paper, 1973, each signed, dated in pencil and numbered 56/100 (there were also ten artist's proof sets), published by Petersburg Press, Ltd., New York, each with full margins, generally in very good condition, framed

Each Image: 9½ x 8¼ in. (240 x 210 mm.)

Each Sheet: 27¾ x 21¾ in. (705 x 550 mm.)

(10)

\$5,000-7,000

LITERATURE:

Williams College 108-117

37

JIM DINE (B. 1935)

Red Pants I

lithograph in colors, on Magnani paper, 1998,
signed and dated in pencil, numbered 3/19 (there
were also four artist's proofs), published by Pace
Editions, Inc., New York, with full margins, in very
good condition, framed

Image: 33½ x 24¼ in. (851 x 616 mm.)

Sheet: 39 x 27¾ in. (991 x 702 mm.)

\$4,000–6,000

LITERATURE:

Carpenter 116



Δ 38

CLAES OLDENBURG (B. 1929)

Four Prints by the Artist

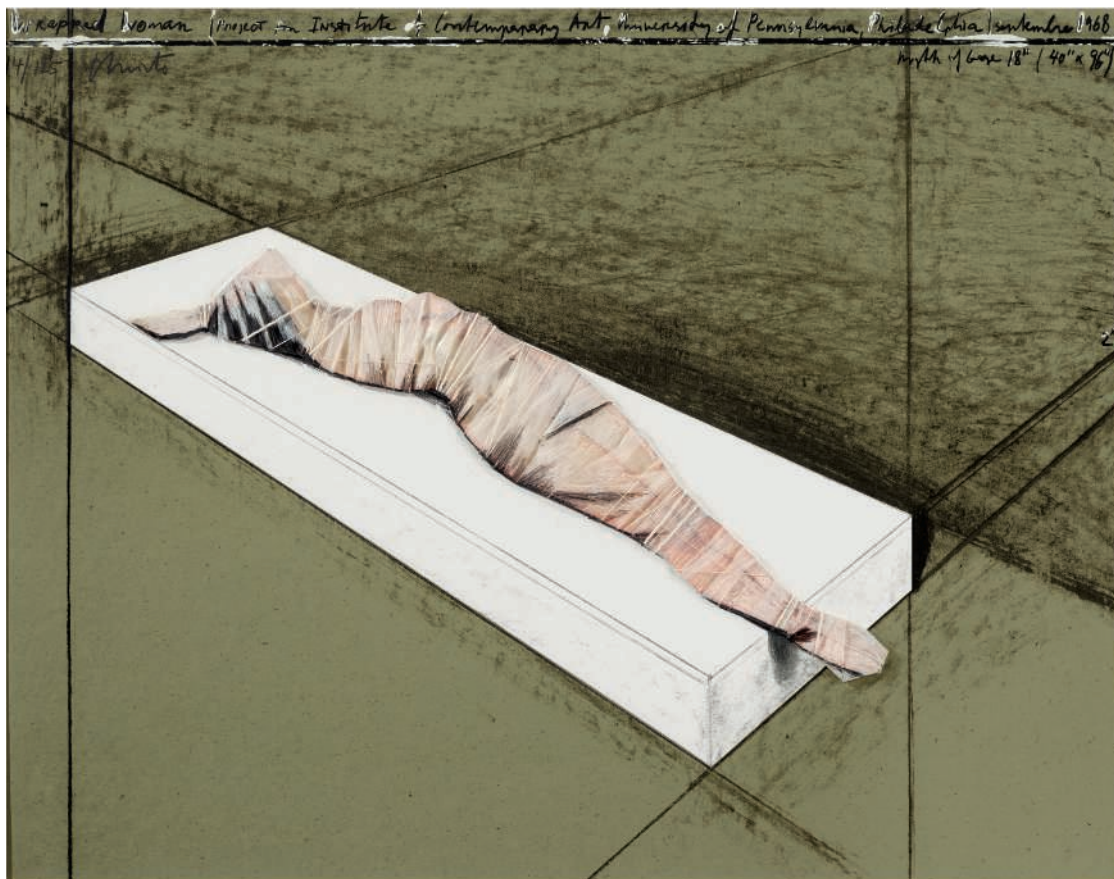
Apple Core—Autumn, lithograph in colors, 1990;
Apple Core—Winter, lithograph, 1990; **Apple
Core—Spring**, lithograph in colors, 1990; **Apple
Core—Summer**, lithograph in colors, 1990; each
published by Gemini G.E.L., Los Angeles, with
their blindstamps and inkstamp on the reverse, the
full sheets, the colors attenuated, each framed
Sheet: 40 x 30 in. (1016 x 762 mm.) (4)

\$3,000–5,000

LITERATURE:

Axsom & Platzker 209-212; Gemini 1440, 1441,
1438, 1439





39

CHRISTO (B. 1935)

Wrapped Woman, Project for the Institute of Contemporary Art, Philadelphia

lithograph with collage of polyethylene and twine with hand coloring in pencil, on Invercote GX paper, 1997, signed in pencil, numbered 14/125 (there were also 30 artist's proofs in Roman numerals), published by La Poligrafa, Barcelona, the full sheet, in very good condition, framed
Sheet: 21 $\frac{1}{4}$ x 27 $\frac{3}{8}$ in. (553 x 708 mm.)

\$3,000–5,000

LITERATURE:

Schellmann 175



40

ARMAN (1928-2005)

À Ma Jolie

bronze multiple, 1985, with the artist's incised signature, annotated 'AP' (one of three artist's proofs, the edition was 90), published by Diego Strazzer, Verona, polish residue in places, scattered traces of verdigris
26 $\frac{1}{8}$ x 13 $\frac{1}{8}$ x 10 in. (664 x 333 x 254 mm.)

\$4,000–6,000

LITERATURE:
Moreau 3



41

GEORGE SEGAL (1924-2000)

Fragment: Girl Resting

cast plaster relief multiple with acrylic paint, 1970, signed and dated in ink on the reverse, numbered 16/75, published by Sidney Janis Editions, New York, in very good condition, minor surface soiling, stray green ink on the lower forearm
Overall: 15½ x 10⅞ x 14 in. (257 x 394 x 356 mm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF ALVIN AND MARY BERT GUTMAN

42

GEORGE SEGAL (1924-2000)

Fragment: Figure VIII

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

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

\$4,000–6,000



Δ 43

GEORGE SEGAL (1924-2000)

Classical Still Life

partially glazed porcelain multiple in white and orange, 1990, signed in black ink on the base of the pitcher, numbered 32/95, published by Artes Magnus, New York, in very good condition

Overall: 12 $\frac{1}{8}$ x 21 x 13 $\frac{3}{8}$ in. (308 x 533 x 340 mm.)

\$3,000–5,000



44

LOUISE NEVELSON (1899-1988)

City-Sunscape

polyester resin multiple, 1979, with the artist's incised signature and date on a metal plaque affixed to the reverse, numbered 129/150, 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



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

45

LOUISE NEVELSON (1899-1988)

Morning Haze

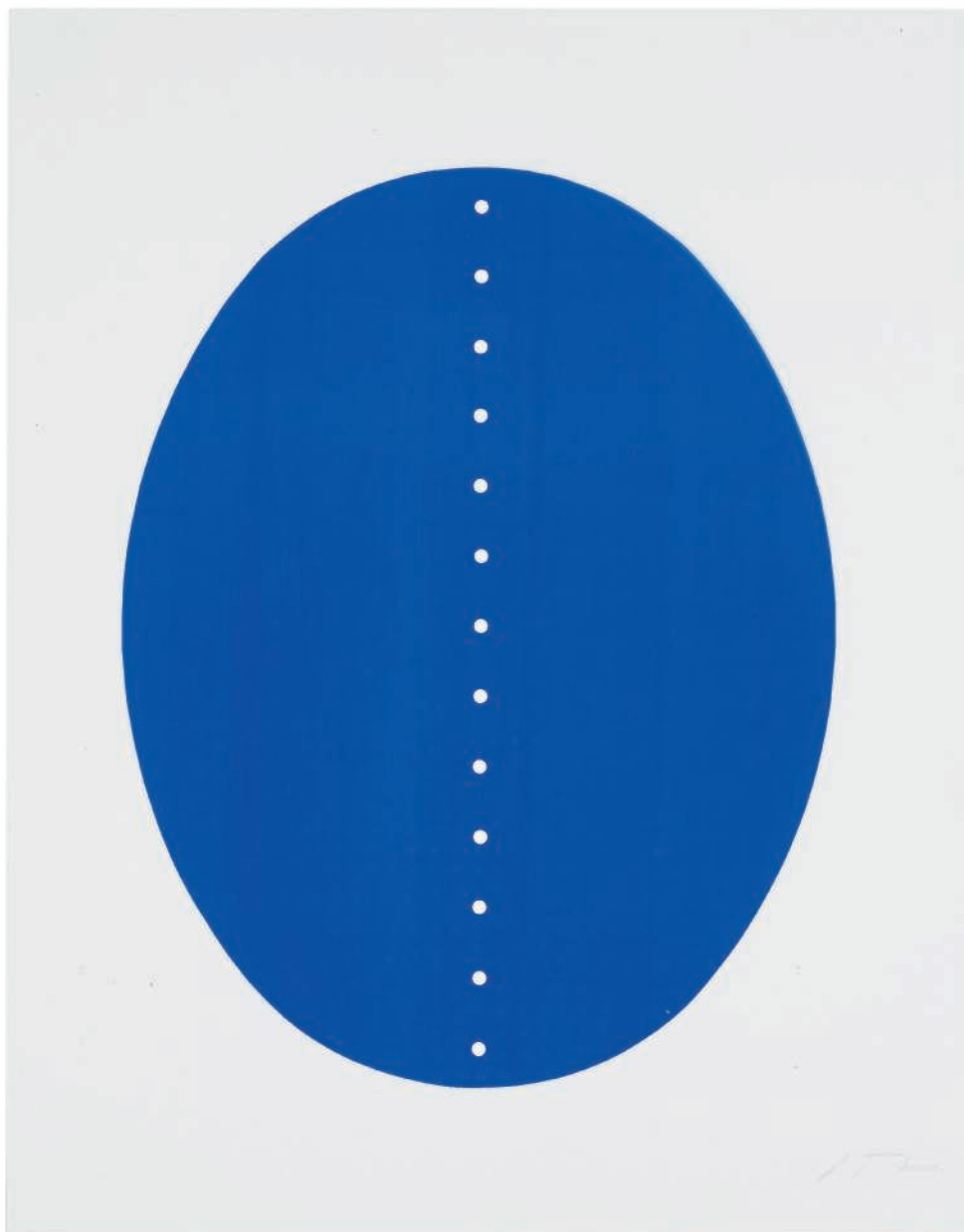
cast paper relief, on two sheets of handmade paper pulp, 1978, signed and dated in pencil, numbered 28/125 (there were also 25 artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Each Relief: 29 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (753 x 499 mm.)

Each Sheet: 33 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in. (851 x 578 mm.)

Overall: 33 $\frac{1}{2}$ x 45 $\frac{1}{2}$ in. (851 x 1156 mm.)

\$2,000-3,000



46

LUCIO FONTANA (1899-1968)

Concetto Spaziale

screenprint in blue with punched holes, on rhodoïd, 1967, with the artist's incised signature and numbered 176/190, published by Prent 190, Utrecht, Netherlands, with full margins, scratches and scuffs throughout, a spot of blue color in the upper right corner of the acrylic, otherwise in generally good condition

Image: 20 $\frac{5}{8}$ x 16 in. (524 x 406 mm.)

Sheet: 27 $\frac{1}{2}$ x 21 $\frac{1}{2}$ in. (699 x 546 mm.)

\$5,000-7,000

LITERATURE:

Ruhé & Rigo S-16



47

FRED SANDBACK (1943-2003)

Untitled

etching and aquatint in blue, on Rives BFK paper, 1976, signed and dated in pencil, numbered 16/40, published by Brooke Alexander, New York, with full margins, handling creases at upper and lower edges, a ¼-in. tear at upper left edge, an occlusion in lower center of image

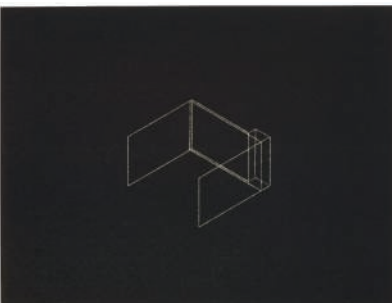
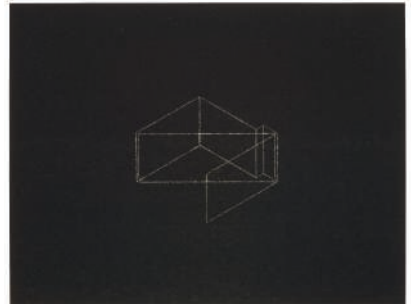
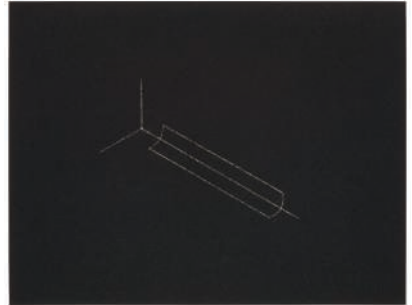
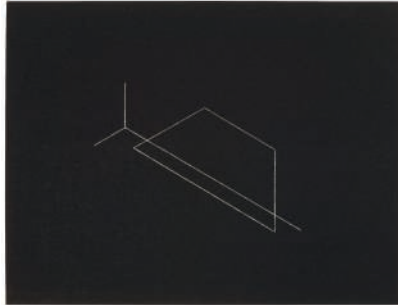
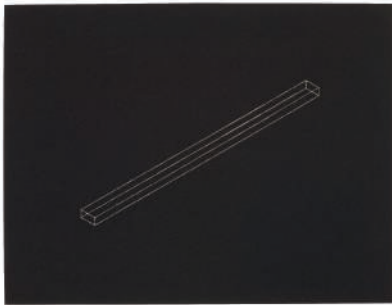
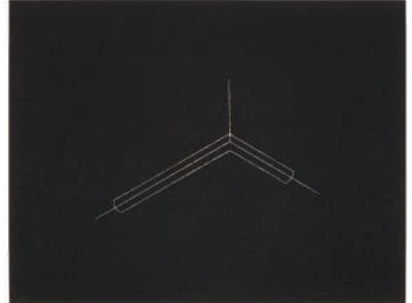
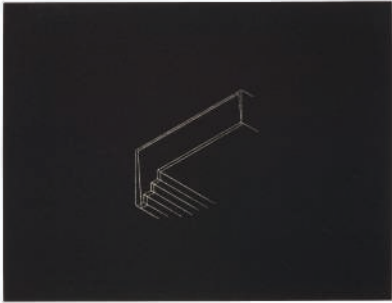
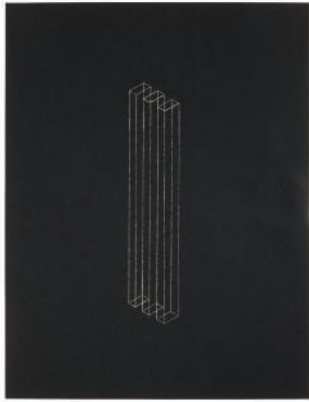
Image: 12 x 27³/₈ in. (303 x 695 mm.)

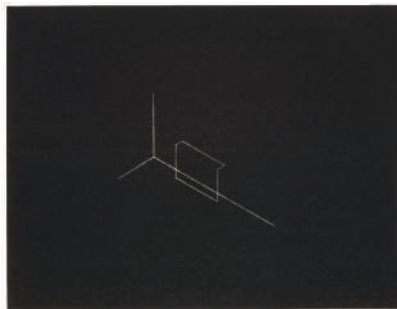
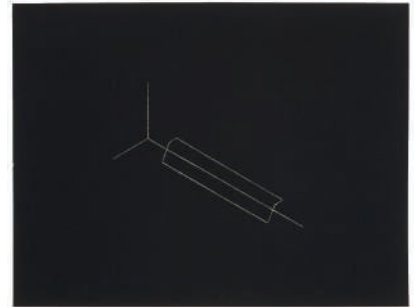
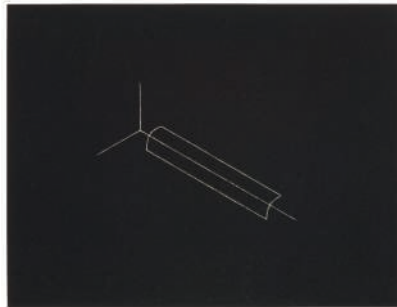
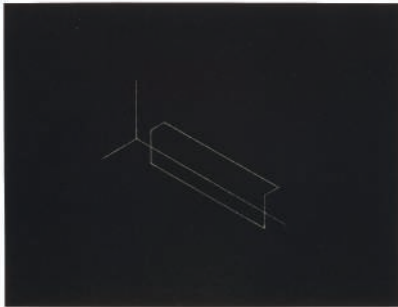
Sheet: 21³/₈ x 35¹/₄ in. (543 x 895 mm.)

\$2,000–3,000

LITERATURE:

Jahn 059; Strobel & Gray 1976.22





48

FRED SANDBACK (1943-2003)

Twenty-Two Constructions

the complete set of 22 lithographs, on *Japon* paper, 1986, each signed, dated and numbered 5/35 in pencil on the reverse (there were also five proof sets in Roman numerals), published by Edition Fred Jahn, Munich, the full sheets, in good condition, lacking the original gray linen clamshell box
Each Sheet: 8½ x 11 in. (216 x 279 mm.)

(22)

\$20,000-30,000

LITERATURE:

Jahn 113-134; Strobel & Gray 1986.01-1986.22



49

SOL LEWITT (1928-2007)

Six Pointed Stars: one plate

embossment on handmade Twinrocker paper, 1996, presumably from the edition of 15 (there were also three artist's proofs), co-published by Two Palms Press and Sol LeWitt, New York, the full sheet, adhered in places on the reverse to the support, otherwise in good condition, framed
Sheet: 8½ x 8½ in. (216 x 216 mm.)

\$2,000–3,000

LITERATURE:

Krakow 1996.19



50

SOL LEWITT (1928-2007)

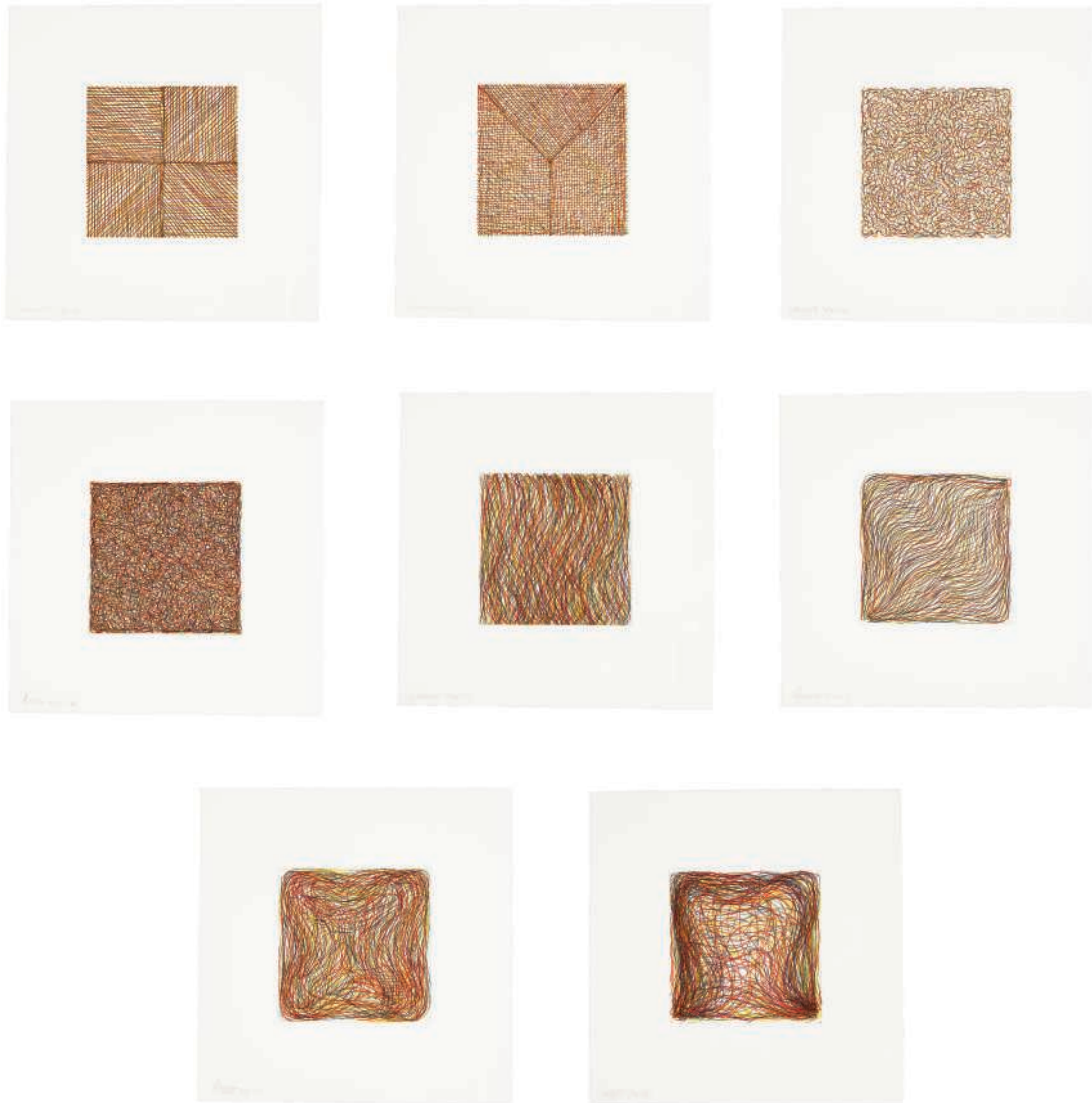
Bands in Four Directions (Red/Blue)

woodcut in colors, on Zangetsu paper, 1999, signed in pencil, numbered 5/25 (there were also 5 artist's proofs), published by the artist, New York, with full margins, in very good condition
Image: 9 x 9 in. (229 x 229 mm.)
Sheet: 11 x 11 in. (279 x 279 mm.)

\$2,000–3,000

LITERATURE:

Krakow 1999.04



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

51

SOL LEWITT (1928-2007)

Eight Small Etchings/Color

the complete set of eight etchings in colors, on Somerset Textured paper, 1999, each signed in pencil and numbered 7/40 (there were also ten artist's proof sets), published by Crown Point Press, San Francisco, each with their blindstamp and inkstamp on the reverse, loose (as issued), with full margins, in very good condition, together with justification page and original white portfolio box

Image: 3⁷/₈ x 3⁷/₈ in. (98 x 98 mm.)

Sheet: 8¹/₈ x 8¹/₈ in. (206 x 206 mm.)

Overall: 9¹/₈ x 8⁷/₈ in. (232 x 225 mm.)

(album)

\$6,000-8,000

LITERATURE:

Krakow 1999.19



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

• 52

SOL LEWITT (1928-2007)

Four Square Composite

screenprint in colors, on Strathmore paper, 1971, signed in pencil, numbered 22/30 (there were also seven artist's proofs), published by the artist, New York, laid down to wove paper, framed
 Image: 26 x 26 in. (660 x 660 mm.)
 Sheet: 29¼ x 29¼ in. (756 x 743 mm.)

\$1,500–2,500

LITERATURE:
 Krakow 1971.05



53

SOL LEWITT (1928-2007)

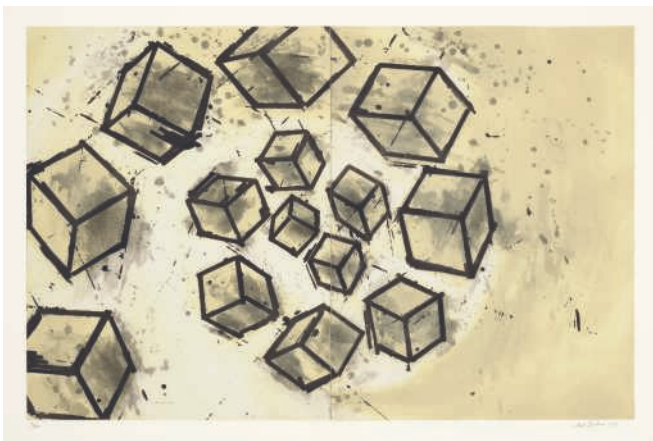
Bands of Lines in Four Directions

the complete set of two woodcuts in colors, on Tosa-Kozo paper, 1993, each signed in pencil and numbered 17/125 (there were also 15 artist's proofs), published by Watanabe Studio Ltd., Brooklyn, each with full margins, the colors slightly attenuated, otherwise in very good condition, framed
 Largest Image: 6¾ x 24¾ in. (162 x 619 mm.)
 Largest Sheet: 10¾ x 28¾ in. (264 x 721 mm.)

(2)

\$4,000–6,000

LITERATURE:
 Krakow 1993.02



54

MEL BOCHNER (B. 1940)

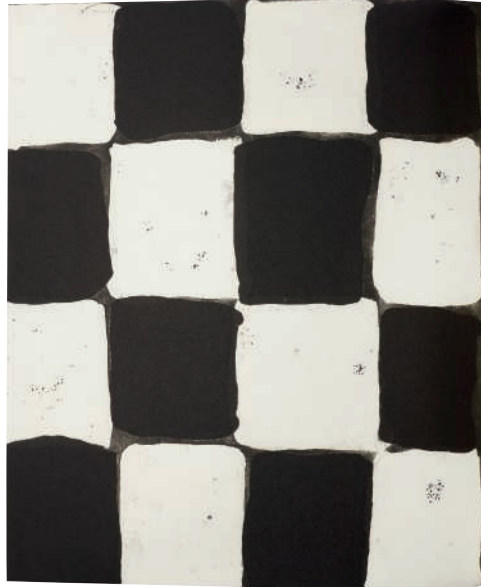
Untitled I

etching with aquatint in colors, on Somerset English Mouldmade, 1989, signed and dated in pencil, numbered 21/32 (there were also ten artist's proofs), published by Parasol Press, Ltd., New York, with full margins, pinpoint foxmarks on the reverse, otherwise in very good condition; together with *Untitled II*, etching with aquatint, 1989; and *Untitled III*, etching with aquatint, 1989
 Image: 27 x 41½ in. (686 x 1057 mm.)
 Sheet: 32¾ x 47¼ in. (832 x 1200 mm.)

(3)

\$3,000–5,000

LITERATURE:
 Krakow 1989.01, 1989.02, 1989.03



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

55

SEAN SCULLY (B. 1945)

Joseph Conrad, *Heart of Darkness*, The Limited Editions Club, New York, 1992

the complete set of eight etchings with aquatint (five in colors), on Lana Royal paper, with title and justification page, signed in pencil on justification page, copy 254 of 300, the full sheets, generally in very good condition, bound (as issued), original gilt-embossed black leather cover and black linen-covered box. 13 x 11 $\frac{1}{8}$ in. (330 x 283 mm.)

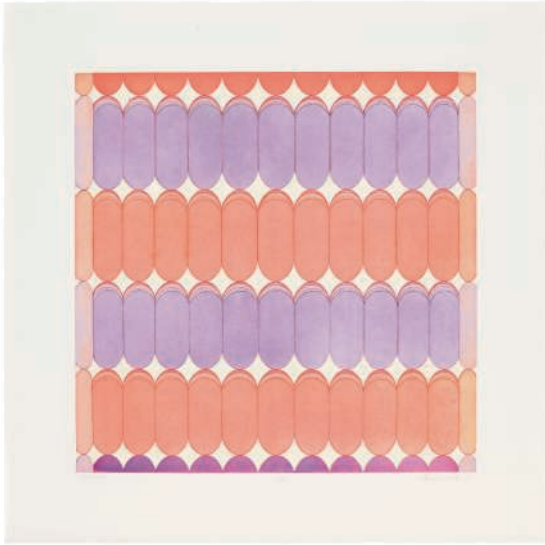
Largest Image: 11 $\frac{1}{8}$ x 10 in. (302 x 254 mm.)

(album)

\$2,000–3,000

LITERATURE:

Oberhuber, Tonneau-Ryckelynck & Fehlemann 92001



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

56

DAN WALSH (B. 1960)

Plate II, from *Folio C*

etching with aquatint and drypoint in colors, on Hahnemühle paper, 2015, signed, titled and dated in pencil, numbered 20/30 (there were eight artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 16¾ x 16¾ in. (426 x 426 mm.)

Sheet: 22¾ x 22¾ in. (578 x 578 mm.)

\$1,000–1,500



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

57

DAN WALSH (B. 1960)

Plate III, from *Folio B*

etching with aquatint and drypoint in colors, on wove paper, 2010, signed, titled and dated in pencil, numbered 34/35 (there were also eight artist's proofs), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

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

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

\$1,500–2,500



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

58

DAVID ROW (B. 1949)

Untitled

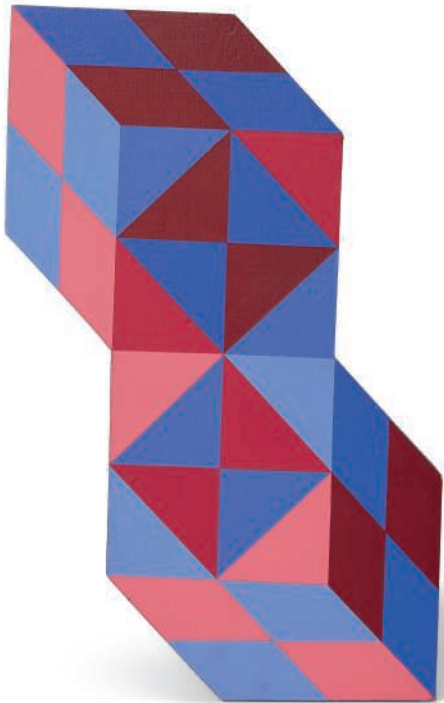
the complete set of three etchings in colors, on Hahnemühle paper, 1995, each signed, dated and numbered 1/15 in pencil (there were also six artist's proofs), published by Pace Editions, Inc., New York, the full margins, in very good condition

Image: 6⅞ x 9⅞ in. (156 x 245 mm.)

Sheet: 12⅞ x 15¾ in. (327 x 400 mm.)

\$1,500–2,500

(3)



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

59

VICTOR VASARELY (1906-1997)

Stèle

painted wood multiple in colors, 1988, signed in ball-point pen, numbered 44/100, published by Galerie Denise René, Paris, minor nicks in places (with associated minor paint loss), handling marks in places, otherwise in generally good condition, lacking the original wooden base
Overall: 12 x 7½ x 1⅞ in. (305 x 191 x 48 mm.)

\$2,000–3,000

LITERATURE:

Benavides & Vasarely 1873



60

ILYA BOLOTOWSKY (1907-1981)

Untitled (Column)

Plexiglas multiple with screenprint in colors, circa 1970, with incised signature and numbered 49/125, surface scratches in places throughout, otherwise in good condition
Overall: 30 x 7 x 7 in. (762 x 178 x 178 mm.)

\$1,000–2,000



61

SOL LEWITT (1928-2007)

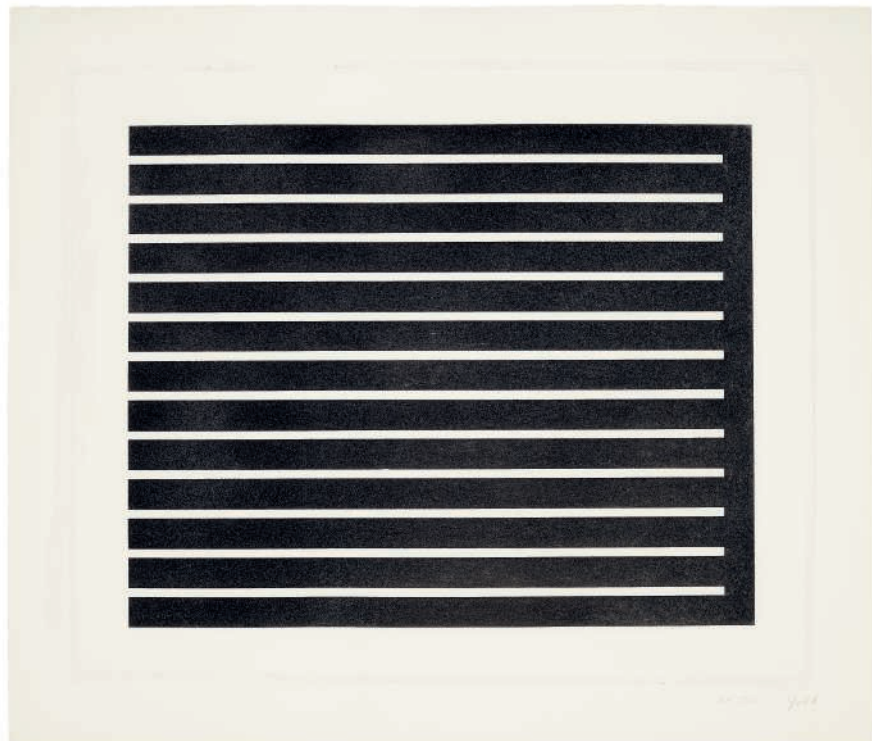
Black Curvy Brushstrokes

etching with aquatint, on Somerset paper, 1997, signed in pencil, numbered 7/10 (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: 29¾ x 39¾ in. (756 x 1010 mm.)
Sheet: 40¾ x 49¾ in. (1026 x 1267 mm.)

\$3,000–5,000

LITERATURE:

Krakow 1997.12



62

DONALD JUDD (1928-1994)

Untitled: one plate

aquatint, on etching paper, 1980, signed in pencil, numbered 'A.P. 16/20' (an artist's proof, the edition was 150), published by the artist, with full margins, in very good condition, framed
Image: 19¾ x 24¾ in. (502 x 629 mm.)
Sheet: 29¼ x 34¼ in. (743 x 870 mm.)

\$3,000–5,000

LITERATURE:

Schellmann & Jitta 120

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

63

STEPHEN ELLIS (B. 1951)

Japanese Gothic

the complete set of thirteen drypoints and etchings with aquatint, on Hahnemühle paper, 1988, each signed, annotated in Roman numerals and numbered 5/15 in pencil, published by Galerie Alfred Kren, Cologne, each with full margins, in very good condition, loose (as issued), with original beige cloth-covered portfolio
Each Image: 14 x 10⁷/₈ in. (356 x 276 mm.)
Each Sheet: 21 x 15¹/₂ in. (533 x 394 mm.) (album)

\$4,000–6,000



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK AND PHILADELPHIA

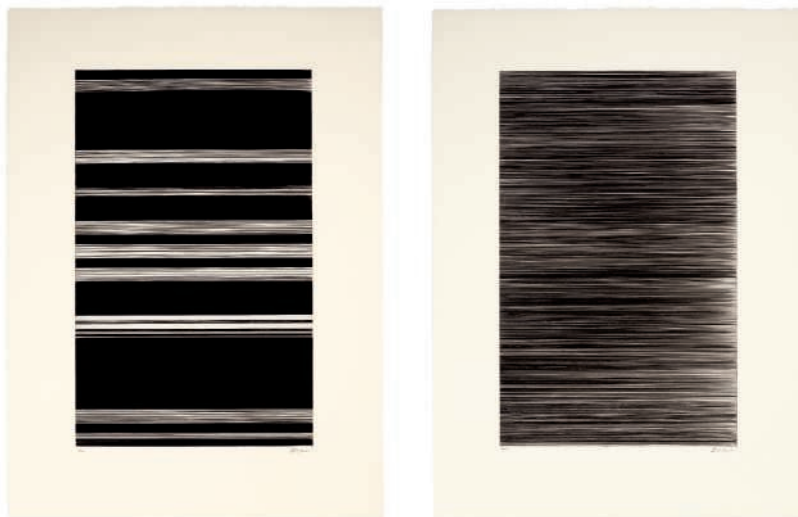
64

STEPHEN ELLIS (B. 1951)

Helgoland

the set of five drypoints, on Hahnemühle paper, 1995, each signed in pencil, four numbered 2/16, one numbered 1/16, with full margins, in very good condition
Each Image: 31¹/₈ x 19⁵/₈ in. (791 x 499 mm.)
Each Sheet: 42¹/₂ x 31¹/₄ in. (1080 x 794 mm.)

\$3,000–4,000



65

DONALD JUDD (1928-1994)

Untitled: two woodcuts

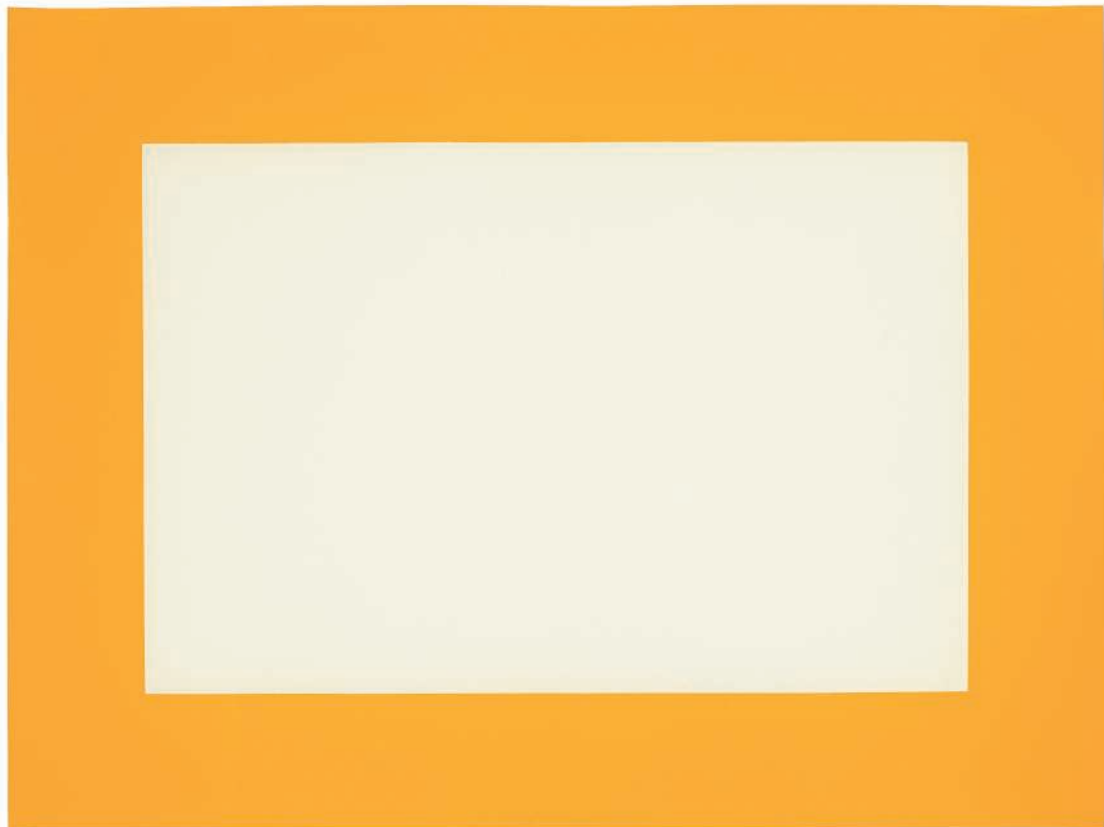
two woodcuts in cadmium yellow, on Tosa Hanga paper, 1988-1990, signed and numbered 4/25 (there were also ten artist's proofs) in pencil on the reverse, published by Brooke Alexander Editions, New York, each the full sheet, in very good condition, each framed

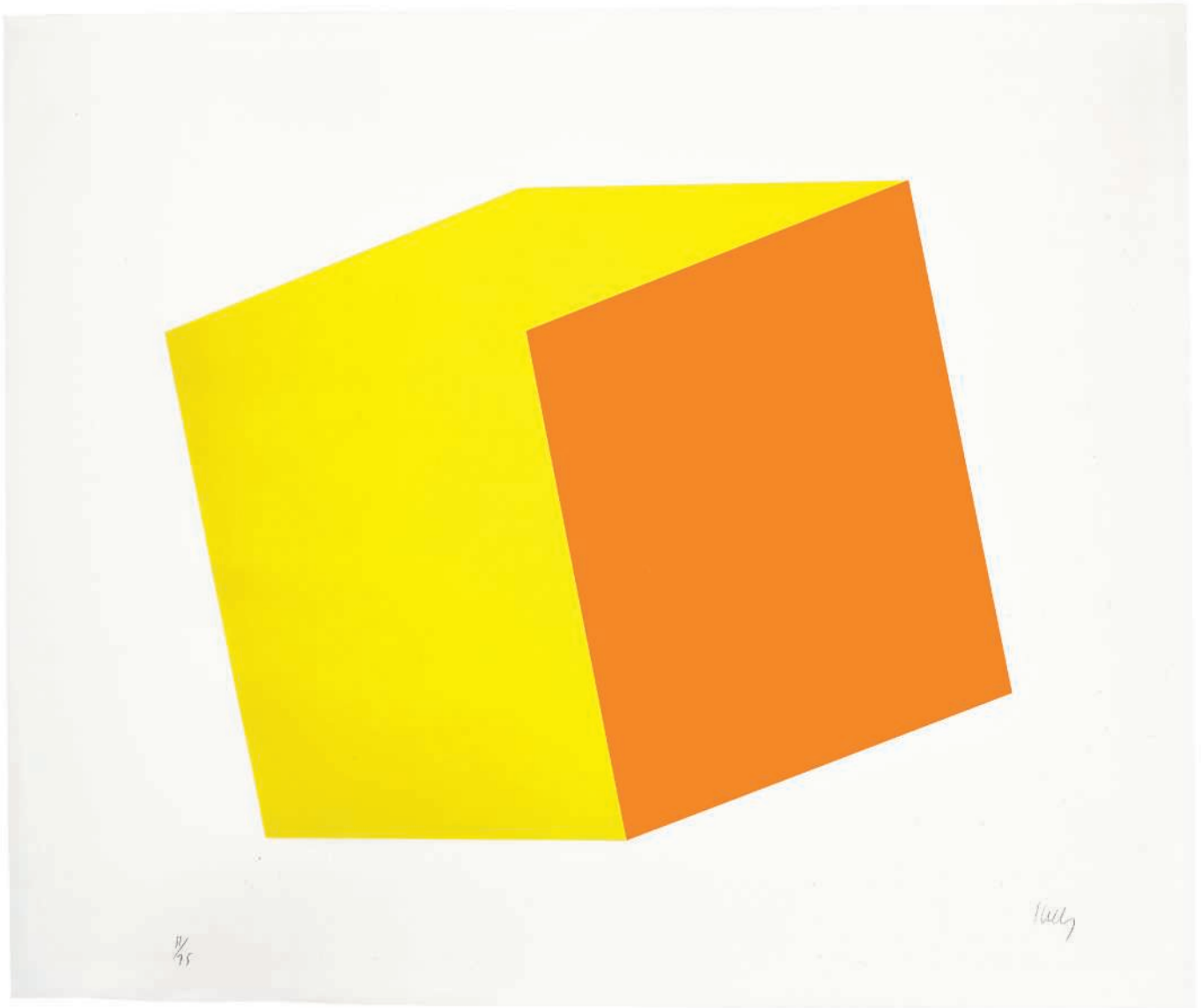
Each Sheet: 23½ x 31⅝ in. (597 x 797 mm.) (2)

\$20,000-30,000

LITERATURE:

Schellmann & Jitta 189-190





66

ELLSWORTH KELLY (1923-2015)

Yellow/Orange, from *Series of Ten Lithographs*

lithograph in colors, on Special Arjomari paper, 1970, signed in pencil, numbered 11/75 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, pinpoint foxing in places throughout, framed

Image: 22 $\frac{5}{8}$ x 32 in. (575 x 813 mm.)

Sheet: 34 $\frac{7}{8}$ x 41 $\frac{1}{8}$ in. (886 x 1045 mm.)

\$3,000-5,000

LITERATURE:

Axson 70; Gemini 239



67

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 proof aside from the edition of 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: 46½ x 45½ in. (1184 x 1156 mm.)

\$4,000–6,000

LITERATURE:

Axson 238; Gemini 1378



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

68

FRANK STELLA (B. 1936)

Polar Co-ordinates VI, from *Polar Co-ordinates for Ronnie Peterson*
lithograph, screenprint and letterpress in colors, on Arches Cover paper, 1980,
signed and dated in pencil, numbered 97/100 (there were also twenty artist's
proofs), published by Petersburg Press, New York, the full sheet, in very good
condition, framed

Sheet: 38½ x 38 in. (978 x 965 mm.)

\$5,000–7,000

LITERATURE:
Axsom 124

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH GARDENS, FLORIDA

69

FRANK STELLA (B. 1936)

Shards I, from *Shards*

lithograph and screenprint in colors, on Arches Cover paper, 1982, signed and dated in pencil, numbered 74/100 (there were also twenty artist's proofs), published by Petersburg Press, New York, the full sheet, in generally very good condition, framed

Sheet: 45 $\frac{1}{8}$ x 39 $\frac{3}{4}$ in. (1146 x 1010 mm.)

\$4,000–6,000

LITERATURE:

Axson 144



70

FRANK STELLA (B. 1936)

Iffish, from *Imaginary Places III*

lithograph, screenprint, etching, aquatint, relief, and engraving in colors, on white TGL handmade paper, 1998, signed and dated in pencil, numbered 41/55 (there were also fourteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, NY, with their blindstamp, the full sheet, the tan background attenuated, otherwise in very good condition, framed

Sheet: 21 $\frac{7}{8}$ x 21 in. (556 x 533 mm.)

\$5,000–7,000

LITERATURE:

Axson 254





71

FRANK STELLA (B. 1936)

The Fossil Whale (Dome)

etching, aquatint, engraving, and relief in colors, on TGL handmade paper, 1992, signed and dated in pencil, numbered 6/20 (there were six artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, the colors attenuated, otherwise in good condition, framed

73¾ x 53½ x 6 in. (1873 x 1349 x 152 mm.)

\$7,000-10,000

LITERATURE:

Axson 207



72

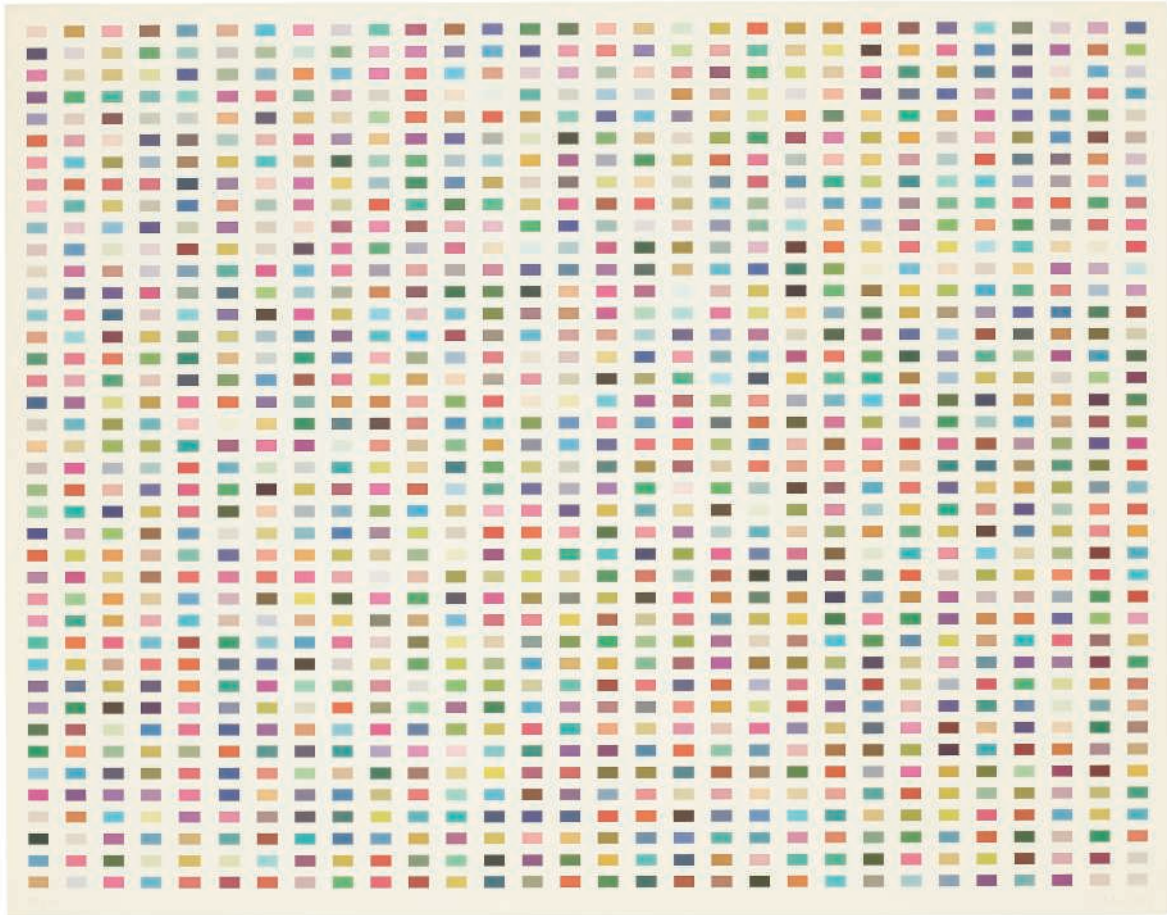
FRANK STELLA (B. 1936)

The Battering Ram

lithograph, etching, aquatint, relief, engraving, screenprint, and collagraph in colors, on white TGL handmade paper, 1993, signed and dated in pencil, numbered 'A.P. 8' (one of eight artist's proofs, the edition was 30), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed
59% x 35% in. (1515 x 905 mm.)

\$8,000–12,000

LITERATURE:
Axsom 214



73

GERHARD RICHTER (B. 1932)

1260 Farben

offset lithograph in colors, on white cardboard, 1974, signed and dated in pencil, numbered 52/75 (there were also eight proofs in Roman numerals), published by Galerie Heiner Friedrich, Munich, with full margins, in generally good condition, framed

Image: 23¼ x 30¼ in. (591 x 768 mm.)

Sheet: 24½ x 31½ in. (626 x 797 mm.)

\$10,000–15,000

LITERATURE:

Butin 52



74

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.)

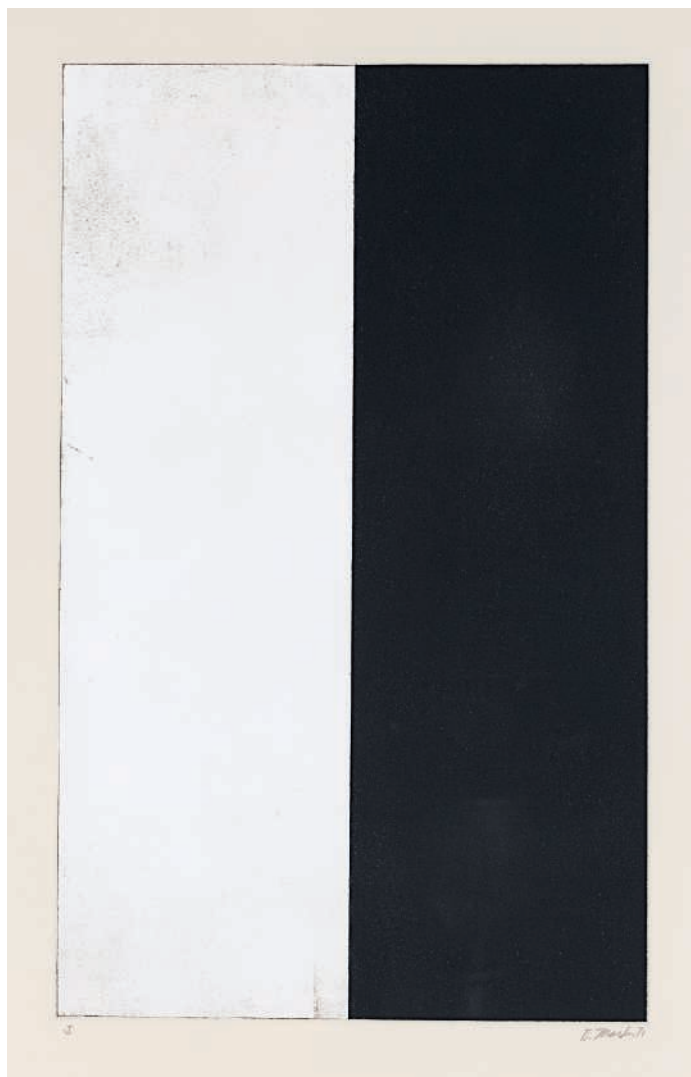
(9)

\$40,000–60,000

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*



75

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, 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

76

JOEL SHAPIRO (B. 1941)

Untitled (Blue square/with green)

etching and aquatint in colors, on wove paper, 1992, signed and dated in pencil, numbered 15/60, published by Pace Editions, Inc., New York, with margins, in very good condition, framed
Image: 24 x 18 in. (610 x 457 mm.)
Sheet: 31¼ x 24 mm. (794 x 610 mm.)

\$1,000–1,500



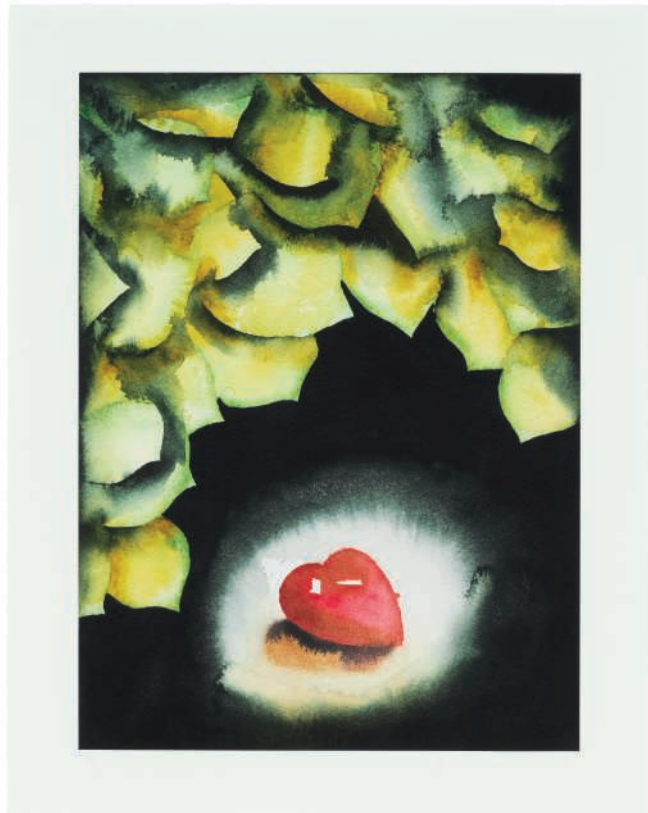
77

FRANCESCO CLEMENTE (B. 1952)

Seed

inkjet print in colors, on smooth wove paper, 2009, signed in pencil, numbered 33/51, in very good condition, framed
Image: 19 x 14 in. (483 x 356 mm.)
Sheet: 23 x 18 in. (584 x 457 mm.)

\$2,000–3,000



IN FOCUS

PROPERTY FROM THE COLLECTION OF

BRAD GREY



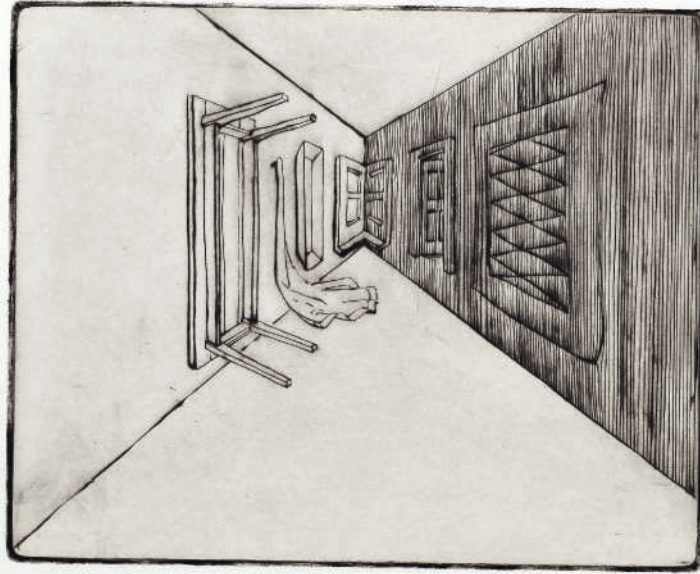
78

RICHARD ARTSCHWAGER (1923-2013)

Interior

screenprint in colors, on Rives BFK paper, 1972, signed and dated in pencil, annotated 'A/P' (one of four artist's proofs, the edition was 68), published by Brooke Alexander Editions, New York, with full margins, two vertical creases in the central unprinted area, otherwise in generally good condition, framed
Image: 28¼ x 41 in. (718 x 1041 mm.)
Sheet: 32¾ x 46 in. (832 x 1168 mm.)

\$3,000–5,000



79

RICHARD ARTSCHWAGER (1923-2013)

Table, window, mirror, door, rug, basket

etching, on Rives BFK paper, 1979, signed and dated in pencil, annotated 'Trial Proof' (the edition was never realized), published by Trisolini Gallery, Athens, Ohio, with wide margins, creases in places towards the lower left image edge, framed

Image: 12½ x 15 in. (308 x 381 mm.)

Sheet: 21½ x 25¾ in. (537 x 645 mm.)

\$2,000-3,000

80 No Lot



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

81

JEAN DUBUFFET (1901-1985)

Situation I, from *Il y a, Poèmes de Jacques Berne*

screenprint, on Arches paper, 1979, initialed and dated in pencil, numbered 7/10, the full sheet, in good condition

Sheet: 13 $\frac{3}{8}$ x 10 in. (346 x 254 mm.)

\$1,000-1,500

LITERATURE:

Webel 1247



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

82

GEORG BASELITZ (B. 1938)

Frau am Strand, from *Erste Konzentration - Mappe II*

woodcut and linocut in colors, on wove paper, 1981, signed and dated in the image (as issued), numbered 43/50 on the reverse, published by Maximilian Verlag, Munich, the full sheet, in good condition, a one inch area of very thin paper affixed to the surface towards the upper sheet edge, framed
Sheet: 31 $\frac{1}{8}$ x 24 in. (803 x 610 mm.)

\$2,000-3,000

LITERATURE:

Jahn 387



83

GEORG BASELITZ (B. 1938)

Orangeness

linocut in colors, on wove paper, 1981, signed and dated in pencil, the full sheet, handling creases (one with attendant lifting to extreme sheet corner), two pinpoint holes in each upper sheet corner
Sheet: 33 $\frac{3}{8}$ x 24 in. (860 x 610 mm.)

\$2,000-3,000

LITERATURE:
Jahn 314



84

FRANCIS BACON (1909-1992)

Autoportrait

lithograph in colors, on Arches paper, 1977, signed in felt-tip pen (faded), numbered 107/180 (there were also a few artist's proofs), published by Galerie Claude Bernaud, Paris, the colors attenuated, light and pale mat staining, very soft crease at the lower right margin (affecting the signature), a small ¼-in. tear at the lower right sheet edge

Image: 33¾ x 25 in. (848 x 635 mm.)

Sheet: 40 x 28¾ in. 40 in. (1016 x 721 mm.)

\$6,000-8,000

LITERATURE:
Sabatier 12

END OF MORNING SESSION



Shree
James McQueen 1986





PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

85

ALLAN D'ARCANGELO (1930-1998)

Minnesota Morning

Plexiglas multiple with screenprint in colors with stainless steel rods, windshield wiper and blade, on Arches paper, 1978, with the artist's incised signature and date, numbered 44/50, published by M. Magidson & Associates, Inc., San Francisco, with original stained maple and mahogany box, with copyright, publisher, and printer informational plaque on the reverse, discoloration in sky background, time and handling wear to the windshield wiper element

Overall: 32 $\frac{3}{4}$ x 19 $\frac{5}{8}$ x 4 in. (832 x 492 x 102 mm.)

\$3,000-5,000

86

ROY LICHTENSTEIN (1923-1997)

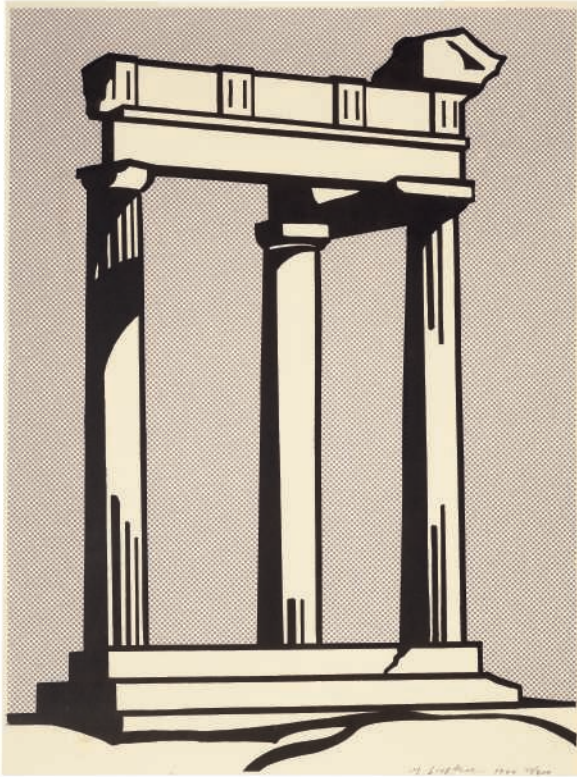
Modern Sculpture with Apertures

screenprint in colors with silver Mylar collage, on Plexiglas multiple, 1967, signed in ink and numbered 8/200 on the base, published by the artist for Artists for Scholarship, Education, and Defence Fund for Racial Equality, the adhesive of one element detached, losses and wear to the silver Mylar Overall: 16½ x 6 x 7½ in. (419 x 152 x 191 mm.)

\$7,000–10,000

LITERATURE:
Corlett 46





87

ROY LICHTENSTEIN (1923-1997)

Temple

offset lithograph in colors, on wove paper, 1964, signed and dated in pencil, numbered 71/300, published by Leo Castelli Gallery, New York, with full margins, the blue ink attenuated, the sheet toned, framed

Image: 23 x 17½ in. (584 x 435 mm.)

Sheet: 23¾ x 17¾ in. (603 x 451 mm.)

\$4,000–6,000

LITERATURE:

Corlett 11.3



PROPERTY FROM THE ESTATE OF SANDY GALLIN

88

ROY LICHTENSTEIN (1923-1997)

Modern Head #5, from *Modern Head Series*

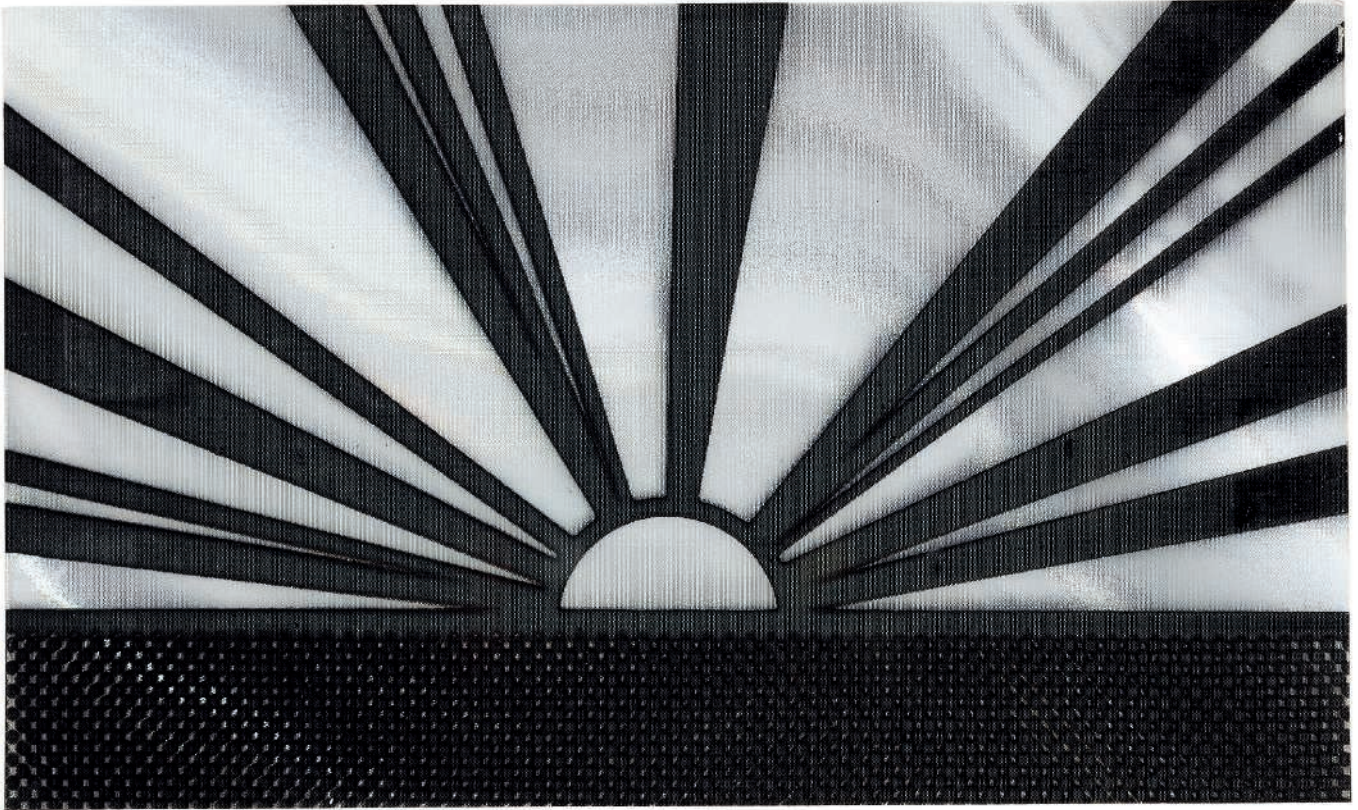
embossed graphite, with Strathmore die-cut paper overlay, 1970, signed and dated in pencil, numbered 85/100 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in generally very good condition, with the original artist's frame

Sheet: 27⅞ x 19⅜ in. (708 x 492 mm.)

\$6,000–8,000

LITERATURE:

Corlett 95; Gemini 246



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

89

ROY LICHTENSTEIN (1923-1997)

Rising Sun Announcement

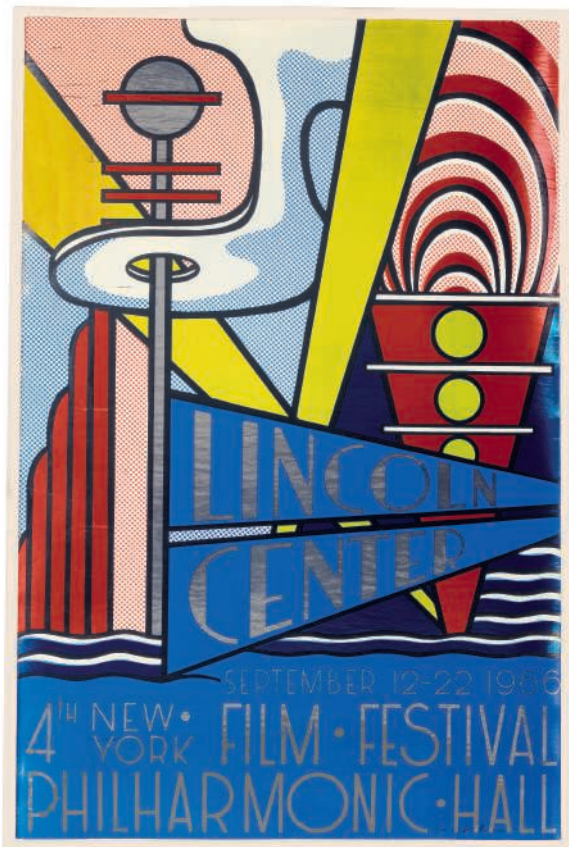
screenprint, on Rowlux, 1967, signed in black ink on the reverse, from the edition of unknown size, published by Rosa Esman, New York, the full sheet, in good condition, framed

Sheet: 4 x 6 $\frac{5}{8}$ in. (102 x 168 mm.)

\$1,500-2,500

LITERATURE:

Corlett Appendix 6



• 90

ROY LICHTENSTEIN (1923-1997)

Lincoln Center Poster

screenprint in colors, on silver foil, 1966, signed and dated in black felt-tip pen, numbered 35/100, published by Lincoln Center/List Art Poster and Print Program, New York, creasing and filled in areas in places throughout, minor surface soiling, laid down to linen, framed
Sheet: 45¼ x 29¾ in. (1149 x 756 mm.)

\$2,000–3,000

LITERATURE:

Corlett 41



91

ROY LICHTENSTEIN (1923-1997)

Finger Pointing, from *The New York Collection for Stockholm*

screenprint in colors, on wove paper, 1973, numbered 'A.C. 29/30' in pencil on the reverse (a proof aside from the edition of 300), published by Experiments in Art and Technology, Inc., with the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 12 x 9 in. (305 x 229 mm.)

\$4,000–6,000

LITERATURE:

Corlett 126



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

92

ROY LICHTENSTEIN (1923-1997)

Bull Head II, from *Bull Head Series*

lithograph, screenprint, and line-cut in colors, on Arjomari paper, 1973, signed and dated in pencil, numbered 21/100 (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: 21 $\frac{1}{8}$ x 28 in. (537 x 711 mm.)

Sheet: 24 $\frac{7}{8}$ x 32 $\frac{7}{8}$ in. (632 x 835 mm.)

\$8,000-12,000

LITERATURE:

Corlett 124; Gemini 489

PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

93

ROY LICHTENSTEIN (1923-1997)

Two Paintings: Dagwood, from *Paintings*

woodcut and lithograph in colors, on Arches 88 paper, 1984, signed and dated in pencil, numbered 46/60 (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: 50¾ x 35¾ in. (1289 x 908 mm.)

Sheet: 53¾ x 38¾ in. (1365 x 987 mm.)

\$25,000–35,000

LITERATURE:

Corlett 207; Gemini 1146





94
ANDY WARHOL (1928-1987)
 Sam

offset lithograph with hand-coloring in watercolor, on Mohawk paper, circa 1954, with the 'Andy Warhol Art Authentication Board' and 'The Estate of Andy Warhol' inkstamps and annotated 'PM 06.0067' in pencil on the reverse, the full sheet, otherwise in generally very good condition, framed Sheet: 14 x 10 in. (356 x 254 mm.)

\$5,000-7,000

LITERATURE:
 Feldman & Schellmann IV.51



95
ANDY WARHOL (1928-1987)
 Flowers (Hand-colored): one plate

screenprint with hand-coloring in watercolor, on J. Green paper, 1974, initialed in pencil, signed in pencil on the reverse, numbered 'AP 14/50' in pencil (an artist's proof, the edition was 250), co-published by Peter M. Brant, Castelli Graphics, and Multiples, Inc., New York, the full sheet, pale time staining, an orange discoloration in the lower right flower, the colors attenuated, framed Sheet: 40 7/8 x 27 1/8 in. (1032 x 689 mm.)

\$3,000-5,000

LITERATURE:
 Feldman & Schellmann II.113

96

ANDY WARHOL (1928-1987)

Liz

offset lithograph in colors, on wove paper, 1964, signed and dated in ball-point pen (the signature reinforced in places), from the edition of approximately 300, published by Leo Castelli Gallery, New York, with full margins, the colors attenuated, a 4½-in. repaired diagonal tear extending from the right sheet edge into the image, framed

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

Sheet: 23½ x 23½ in. (587 x 587 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.7



97

AFTER ANDY WARHOL (1928-1987)

Marilyn (Announcement)

offset lithograph printed in colors, 1981, signed in felt tip pen, from the edition of unknown size, published by Castelli Gallery, New York, the full sheet, the yellow slightly attenuated (as is common), pale foxing in places (primarily in the forehead of the subject), framed

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

\$8,000-12,000

LITERATURE:

not in Feldman & Schellmann





98

ANDY WARHOL (1928-1987)

Mao: one plate

screenprint in colors, on Beckett High White paper, 1972, signed in ball-point pen on the reverse, stamp-numbered 75/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright ink stamp on the reverse, the full sheet, very minor filled-in areas at the upper sheet edge, otherwise in generally very good condition, framed

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

\$30,000–50,000

LITERATURE:

Feldman & Schellmann II.93



99

VARIOUS ARTISTS

Ten Works by Ten Painters

the complete set of ten screenprints in colors, nine on Mohawk Superfine Cover paper, the Lichtenstein on Mylar, 1964, each numbered 72/500, published by The Wadsworth Atheneum, Hartford, the full sheets or with full margins, the sheets toned, the Kelly with scratches in places in the subject, with title and justification pages and original cloth covered portfolio box
 Each Sheet: 24 x 20 in. (610 x 508 mm.) (album)

\$15,000-20,000

Including: GEORGE ORTMAN, *Untitled*; ANDY WARHOL, *Birmingham Race Riot* (F. & S. II.3); ROY LICHTENSTEIN, *Sandwich and Soda* (C. 35); LARRY POONS, *Untitled*; AD REINHARDT, *Untitled*; ROBERT INDIANA, *Eternal Hexagon* (S. 33); STUART DAVIS, *Composition* (C. & M. Cole 27); FRANK STELLA, *Untitled (Rabat)* (A. 00); ROBERT MOTHERWELL, *Untitled* (E. & B. 16); ELLSWORTH KELLY, *Red/Blue* (A. 2)



100

ANDY WARHOL (1928-1987)

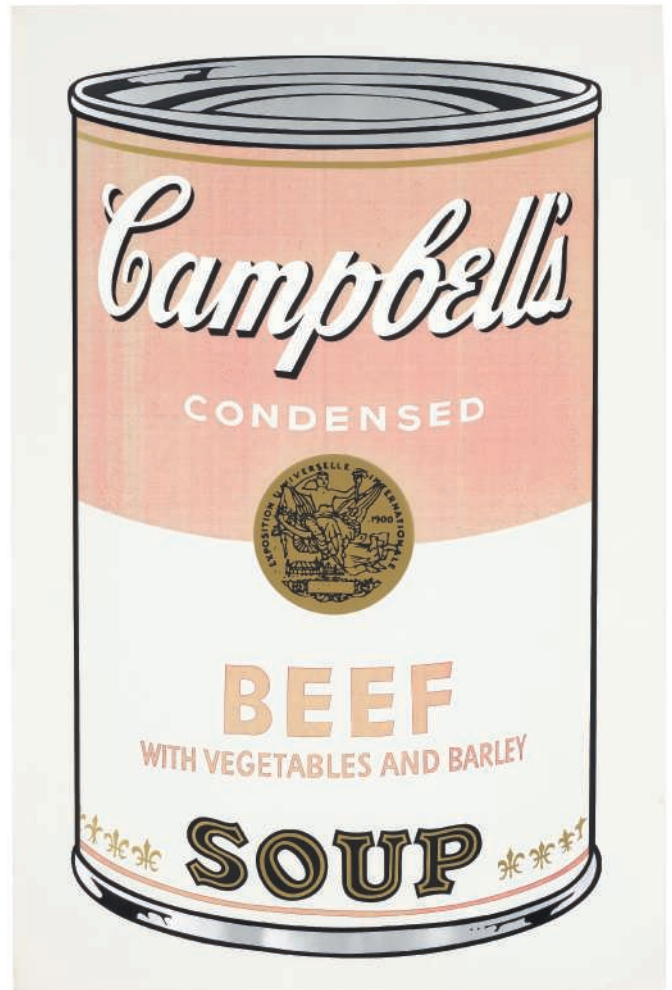
Black Bean Soup, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 21/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, with full margins, the red attenuated, a ½-in. scratched area above the E in the red label, framed
Sheet: 35 x 23 in. (889 x 584 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.44



101

ANDY WARHOL (1928-1987)

Beef Soup, from *Campbell's Soup I*

screenprint in colors, on smooth wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 21/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red attenuated, creasing at the lower left sheet corner (slightly affecting the signature on the reverse), framed
Sheet: 35 x 23 in. (889 x 584 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.49



102

ANDY WARHOL (1928-1987)

Eric Emerson (Chelsea Girls)

screenprint in colors, on Somerset Satin White paper, 1982, signed in pencil, numbered 74/75 (there were also thirteen artist's proofs), published by Anthology Film Archives, New York, with full margins, in very good condition, framed

Image: 19 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in.

Sheet: 29 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in.

\$4,000–6,000

LITERATURE:

Feldman & Schellmann II.287



103

ANDY WARHOL (1928-1987)

Flowers: one plate

screenprint in colors, on smooth wove paper, 1970, signed in ball-point pen on the reverse, stamp-numbered 66/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the colors unevenly attenuated, rubbing in places at the sheet edges, framed
Sheet: 35¾ x 35¾ in. (908 x 908 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.67



104

ANDY WARHOL (1928-1987)

Flowers: one plate

screenprint in colors, on smooth wove paper, 1970, signed in ball-point pen on the reverse upper sheet edge, stamp-numbered 20/250 (there were 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the colors slightly attenuated (primarily the yellow flower), a ½-in skillfully repaired tear at the right sheet edge, rubbing in places to the sheet edges with associated minor ink loss in places, otherwise in generally good condition, framed
Sheet: 35¼ x 35⅞ in. (908 x 911 mm.)

\$30,000–50,000

LITERATURE:

Feldman & Schellmann II.73



105

ANDY WARHOL (1928-1987)

Queen Ntombi Twala of Swaziland, from *Reigning Queens*
 screenprint in colors, on Lenox Museum Board, 1985, signed in pencil,
 numbered 8/40 (there were also ten artist's proofs), published by George C.P.
 Mulder, Amsterdam, with the artist's copyright inkstamp on the reverse, the
 full sheet, in very good condition, framed
 Sheet: 39¼ x 31⅞ in. (997 x 797 mm.)

\$5,000–7,000

LITERATURE:

Feldman & Schellmann II.347



106

ANDY WARHOL (1928-1987)

Queen Ntombi Twala of Swaziland, from *Reigning Queens*
 screenprint in colors, on Lenox Museum Board, 1985, signed in pencil,
 numbered 8/40 (there were also ten artist's proofs), published by George C.P.
 Mulder, Amsterdam, with the artist's copyright inkstamp on the reverse, the
 full sheet, in very good condition, framed
 Sheet: 39¼ x 31⅞ in. (997 x 797 mm.)

\$5,000–7,000

LITERATURE:

Feldman & Schellmann II.348



PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

107

ANDY WARHOL (1928-1987)

Kiku: one plate

screenprint in colors, on Rives BFK paper, 1983, signed in pencil, numbered 218/300 (there were also 30 artist's proofs), published by Gendai Hanga Center, Tokyo, with their blindstamp, the full sheet, in very good condition, framed

Sheet: 19 $\frac{1}{2}$ x 26 in. (499 x 660 mm.)

\$8,000-12,000

LITERATURE:

Feldman & Schellmann II.307

108

ANDY WARHOL (1928-1987)

Geronimo, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil,
numbered 76/250 (there were also 50 artist's proofs), published by Gaultney,
Klineman Art, Inc., New York, the sheet trimmed, filled in areas in places at the
lower right sheet corner, framed
Sheet: 35¾ x 35⅞ in. (908 x 911 mm.)

\$18,000-25,000

LITERATURE:

Feldman & Schellmann II.384





109

ANDY WARHOL (1928-1987)

After the Party

screprint in colors, on Arches 88 paper, 1979, signed in pencil, numbered 76/1000 (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, the full sheet, areas of discoloration in places, light and time staining, scratches and scuffs

Sheet: 21 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in. (543 x 772 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.183

110

TOM WESSELMANN (1931-2004)

Seascape Dropout

woodcut in colors, on *Japon* paper, 1982, signed and dated in pencil, numbered 26/50 (there were also eleven artist's proofs), published by Multiples, Inc., New York, with their blindstamp, the full sheet, in generally very good condition, framed
Sheet: 21¼ x 24⅞ in. (553 x 632 mm.)

\$4,000–6,000



111

TOM WESSELMANN (1931-2004)

Still Life

Rosenthal porcelain multiple in colors, 1988, numbered 156/299 in ink on a Rosenthal label on the reverse, published by Rosenthal, Hamburg, in very good condition, with original black wooden box and certificate of authenticity
Overall: 13¼ x 14¼ in. (337 x 375 mm.)

\$2,000–3,000



112 No Lot

113

TOM WESSELMANN (1931-2004)

Blonde Vivienne

Mixografía® in colors, on handmade wove paper, 1998, signed in pencil, numbered 2/50 (there were also five artist's proofs), published by Mixografía, Los Angeles, with full margins, in very good condition, framed

Image: 30¼ in. (768 mm.) (Diameter)

Sheet: 40¾ x 40¾ in. (1026 x 1026 mm.)

\$8,000-12,000



H. Williams '74



114

JAMES ROSENQUIST (1933-2017)

Shriek

monotype and lithograph in colors, on Arches Cover and Arches 88 paper, 1986, signed, titled and dated in pencil, numbered 13/29 (there was also one artist's proof), published by Graphicstudio/U.S.F., Tampa, with their blindstamp, the full sheet, pinpoint foxing in places, otherwise in very good condition, framed

Sheet: 42 x 71 $\frac{1}{2}$ in. (1067 x 1819 mm.)

\$7,000-10,000

LITERATURE:

Glenn 205; Fine & Corlett 58



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

115

DAVID HOCKNEY (B. 1937)

An Image of Gregory, from *Moving Focus*

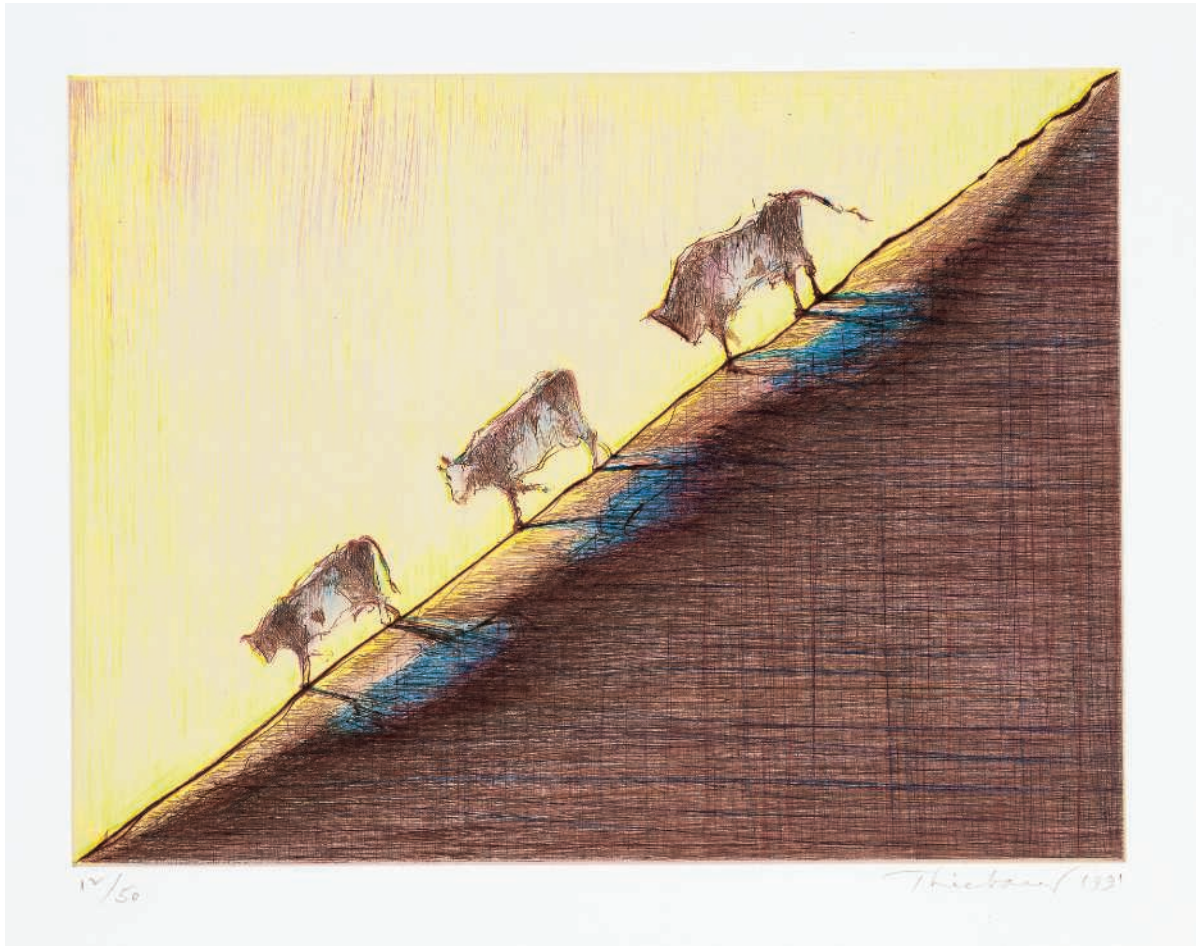
lithograph in colors with collage, on two sheets of TGL handmade paper, 1985, signed and dated '1984-5' in pencil, numbered 15/75 (there were also eighteen artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamps, the full sheets, a pale moisture stain in the lower image extending the length of the sheet, not examined out of the original artist's frame

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

\$10,000–15,000

LITERATURE:

Museum of Contemporary Art Tokyo 276; Tyler 285



116

WAYNE THIEBAUD (B. 1920)

Three Cows

drypoint in colors, on Somerset paper, 1991, signed and dated in pencil, numbered 12/50 (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: 9 x 11 $\frac{7}{8}$ in. (229 x 302 mm.)

Sheet: 17 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in. (454 x 505 mm.)

\$3,000-5,000



117

DAVID HOCKNEY (B. 1937)

Twelve Fifteen

lithograph in colors, on Rives BFK paper, 1991, signed and dated in pencil, numbered 18/50 (there were also nineteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, the colors slightly attenuated, pale time staining, otherwise in good condition, framed

Sheet: 44 x 57 in. (1118 x 1448 mm.)

\$10,000-15,000

LITERATURE:

Museum of Contemporary Art Tokyo 327



PROPERTY FROM A PRIVATE COLLECTION

118

DONALD SULTAN (B. 1951)

Button Flowers

the complete set of three screenprints in colors with flocking, on museum board, 2014, each signed, titled, dated, and numbered 'PP 2/3' (a printer's proof set, the edition was 35), published by Lococo Fine Art Publisher, St. Louis, Missouri, each with full margins, in very good condition
Image: 25½ x 25¾ in. (648 x 654 mm.)
Sheet: 30 x 30 in. (762 x 762 mm.)

(3)

\$2,000–3,000

Including: Button Flower Aqua, Button Flower Yellow, Button Flower Red

PROPERTY FROM A PRIVATE COLLECTION

119

DONALD SULTAN (B. 1951)

Big Red, Sept 14, 2014, from *Big Poppies*
screenprint in red with flocking, on museum board,
2014, signed, titled and dated in pencil, annotated
'RTP' (a proof aside from the edition of 30),
published by Lococo Fine Art Publisher, St. Louis,
Missouri, with full margins, in very good condition
Image: 55¼ x 56 in. (1404 x 1422 mm.)
Sheet: 60⅞ x 60⅞ in. (1527 x 1527 mm.)

\$3,000–5,000



PROPERTY FROM A PRIVATE COLLECTION

120

DONALD SULTAN (B. 1951)

Big Yellow, Sept 12, 2014, from *Big Poppies*
screenprint in yellow with flocking, on museum
board, 2014, signed, titled and dated in pencil,
numbered 'PP 2/2' (a printer's proof, the edition
was 30), published by Lococo Fine Art Publisher,
St. Louis, Missouri, with full margins, in very good
condition
Image: 55¼ x 56 in. (1404 x 1422 mm.)
Sheet: 60⅞ x 60⅞ in. (1527 x 1527 mm.)

\$3,000–5,000



PROPERTY FROM A PRIVATE COLLECTION

121

DONALD SULTAN (B. 1951)

Big Blue, Sept 10, 2014, from *Big Poppies*
screenprint in blue with flocking, on museum
board, 2014, signed, titled and dated in pencil,
numbered 'PP 2/2' (a printer's proof, the edition
was 30), published by Lococo Fine Art Publisher,
St. Louis, Missouri, with full margins, in very good
condition
Image: 55¼ x 56 in. (1404 x 1422 mm.)
Sheet: 60⅞ x 60⅞ in. (1527 x 1527 mm.)

\$3,000–5,000





PROPERTY FROM A PRIVATE COLLECTION

122

DONALD SULTAN (B. 1951)

Yellow, May 10, 2012, from *Lantern Flowers*

screenprint in yellow with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 20 in. (502 x 508 mm.)

Sheet: 24 x 23¾ in. (610 x 603 mm.)

\$1,000–1,500



PROPERTY FROM A PRIVATE COLLECTION

123

DONALD SULTAN (B. 1951)

Purple, May 10, 2012, from *Lantern Flowers*

screenprint in purple with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 20 in. (502 x 508 mm.)

Sheet: 23¾ x 23¾ in. (606 x 603 mm.)

\$1,000–1,500



PROPERTY FROM A PRIVATE COLLECTION

124

DONALD SULTAN (B. 1951)

Blue, May 10, 2012, from *Lantern Flowers*

screenprint in blue with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 20 in. (502 x 508 mm.)

Sheet: 23¾ x 23¾ in. (603 x 603 mm.)

\$1,000–1,500



PROPERTY FROM A PRIVATE COLLECTION

125

DONALD SULTAN (B. 1951)

Aqua, May 10, 2012, from *Lantern Flowers*

screenprint in aqua with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 19¾ in. (502 x 502 mm.)

Sheet: 23¾ x 23¾ in. (606 x 606 mm.)

\$1,000–1,500

PROPERTY FROM A PRIVATE COLLECTION

126

DONALD SULTAN (B. 1951)

Olive, May 10, 2012, from *Lantern Flowers*

screenprint in olive with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 3/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 19¾ in. (502 x 508 mm.)

Sheet: 24 x 24 in. (610 x 603 mm.)

\$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION

127

DONALD SULTAN (B.1951)

Coral, May 10, 2012, from *Lantern Flowers*

screenprint in coral with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 20 in. (502 x 508 mm.)

Sheet: 24 x 23¾ in. (610 x 603 mm.)

\$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION

128

DONALD SULTAN (B.1951)

Red, May 10, 2012, from *Lantern Flowers*

screenprint in red with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 3/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 20 in. (502 x 508 mm.)

Sheet: 23⅞ x 23¾ in. (606 x 603 mm.)

\$1,000-1,500



PROPERTY FROM A PRIVATE COLLECTION

129

DONALD SULTAN (B. 1951)

White, May 10, 2012, from *Lantern Flowers*

screenprint in white with flocking, on museum board, 2012, signed, titled and dated in pencil, numbered 'PP 2/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, with full margins, in very good condition

Image: 19¾ x 20 in. (502 x 508 mm.)

Sheet: 23⅞ x 23⅞ in. (606 x 606 mm.)

\$1,000-1,500





PROPERTY FROM A PRIVATE COLLECTION

130

DONALD SULTAN (B. 1951)

Yellow Mimosa, July 23, 2015

screenprint in colors with flocking, on museum board, 2015, signed, titled and dated in pencil, numbered 'PP 1/3' (a printer's proof, the edition was 50), published by Lococo Fine Art Publisher, St. Louis, Missouri, the full sheet, in very good condition

Sheet: 32 $\frac{5}{8}$ x 45 $\frac{1}{2}$ in. (829 x 1156 mm.)

\$3,000–5,000

131

ALEX KATZ (B. 1927)

Anne

lithograph in colors, on Arches paper, 1973, signed in pencil, numbered '3/4 P.P.' (a printer's proof, the edition was 83), co-published by Brooke Alexander, Inc. and Marlborough Graphics, Inc., New York, the full sheet, the colors attenuated, a scratch below the subject's eye, otherwise in generally good condition, framed
Sheet: 26 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in. (683 x 918 mm.)

\$2,000–3,000

LITERATURE:

Schröder 67



132

ALEX KATZ (B. 1927)

Sunrise

woodcut in colors, on Nishinouchi Handmade *Japon* paper, 1996, signed in pencil, numbered 10/30 (there were also eight artist's proofs), co-published by Karl Hecksher and K5 Editions, New York, with the K5 Editions inkstamp on the reverse, pinpoint foxing and pale mat staining in the margins, otherwise generally in good condition
Image: 30 x 24 in. (762 x 610 mm.)
Sheet: 32 $\frac{7}{8}$ x 26 $\frac{3}{4}$ in. (835 x 680 mm.)

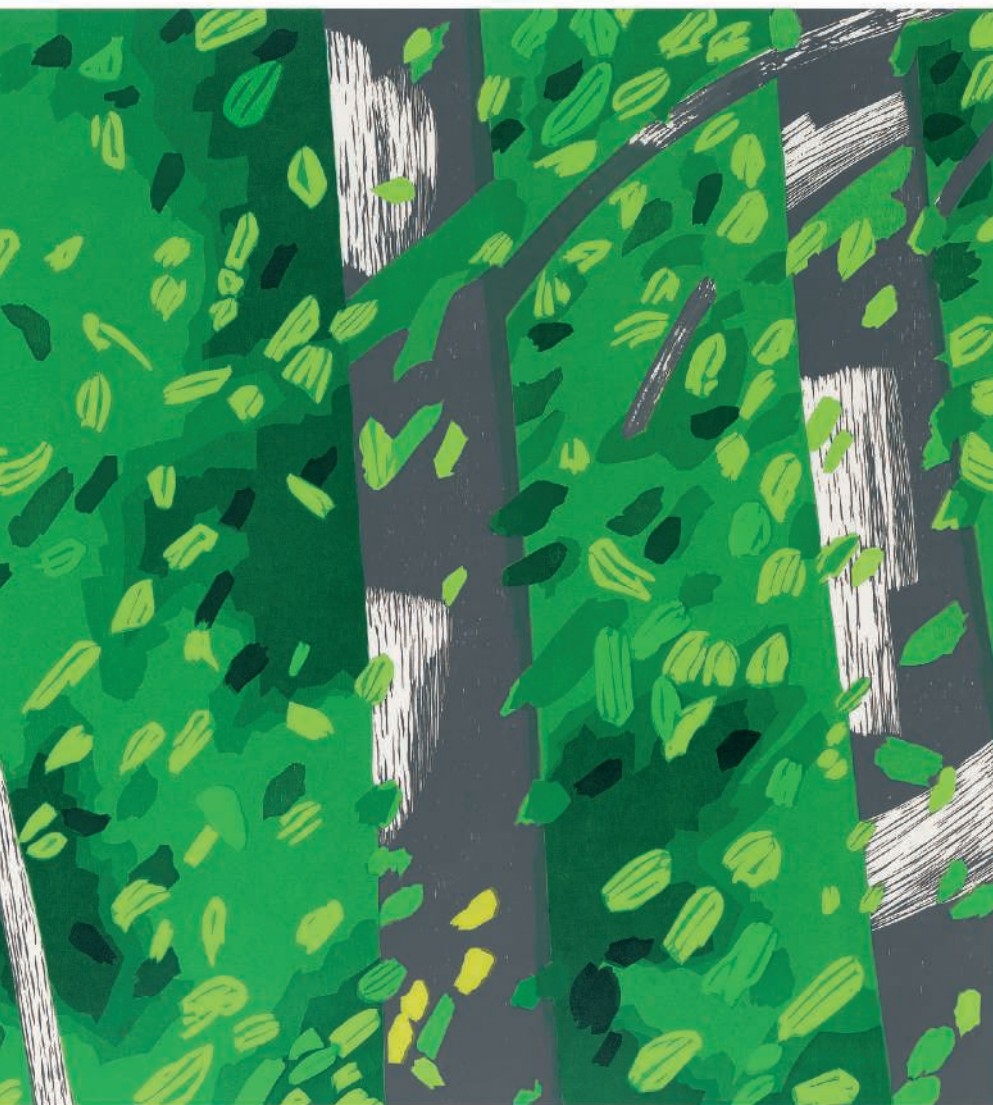
\$3,000–5,000

LITERATURE:

Schröder 305







133

ALEX KATZ (B. 1927)

Forest

woodcut and linocut in colors, on Sunray paper, 2009, signed in pencil, numbered 26/45 (there were also fifteen artist's proofs), published by Simmelink/Sukimoto Editions, Ventura, California, the full sheet, in very good condition, framed

Sheet: 29 $\frac{3}{4}$ x 66 $\frac{5}{8}$ in. (756 x 1692 mm.)

\$8,000–12,000

LITERATURE:

Schröder 454



134

MARC QUINN (B. 1964)

At the far edges of the universe: seven plates

seven digital pigment prints in colors, on Somerset photo paper, 2010, each signed in pencil and numbered 35/59 on the reverse (there were also ten artist's proofs), published by The Paragon Press, Ltd., London, each with full margins, each in very good condition, framed
Each Image: 25½ x 39¾ in. (648 x 1000 mm.)

Each Sheet: 27½ x 41 in. (699 x 1041 mm.)

(7)

\$7,000–10,000

Including: 1; 2; 3; 4; 6; 7 and 8

135

MARC QUINN (B. 1964)

Winter Garden: two plates

two digital pigment prints in colors, on Somerset Velvet enhanced paper, 2004, each signed and dated in pencil on the reverse and numbered 8/59, published by The Paragon Press, Inc., London, the full sheets, generally in very good condition, with soft creases in places along the sheet edges from plastic hinges

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

\$2,000–3,000

LITERATURE:

see *The Paragon Press Contemporary Art in Print 2001-2006*, p. 116-127

Including: *Winter Garden 2* and *Winter Garden 3*



Δ • 136

JONATHAN BOROFSKY (B. 1942)

Flowers at No. 29844219

screenprint in colors with hand-coloring, on Arches Cover paper, 1986, signed in pencil, from the edition of 70 unique screenprints with hand-coloring, published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, in very good condition, framed

Sheet: 47⅞ x 39 in. (1216 x 991 mm.)

\$800–1,200

LITERATURE:

Gemini 1279





137

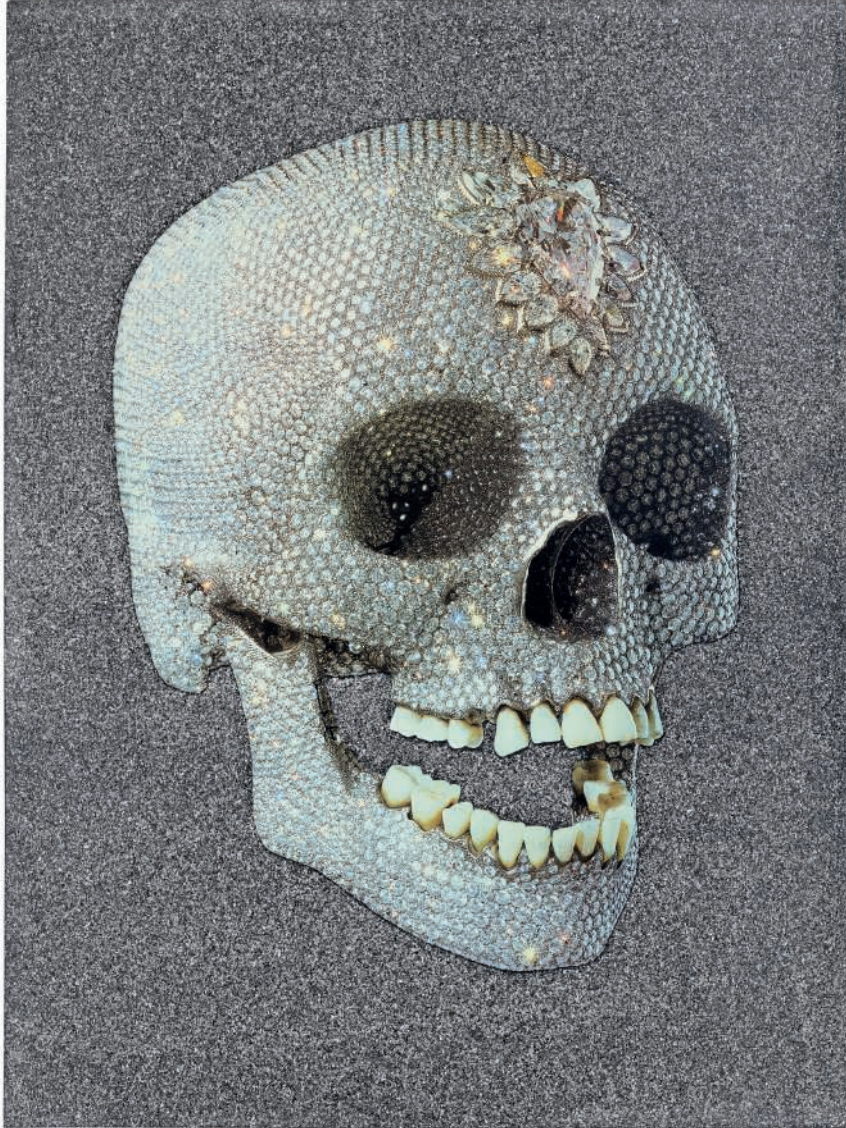
DAMIEN HIRST (B. 1965)

The Souls II - Paradise Copper/Turquoise/Blind Impression

foil print in colors, on Arches paper, 2010, signed in pencil, numbered 3/15
(there were also five artist's proofs), co-published by Other Criteria and Paul
Stolper, London, the full sheet, three nicks in the central subject, otherwise in
generally good condition, framed

Sheet: 28 $\frac{3}{8}$ x 20 in. (721 x 508 mm.)

\$3,000-5,000



138

DAMIEN HIRST (B. 1965)

For the Love of God, Laugh

screenprint with glazes and diamond dust, on wove paper, 2007, signed in black felt-tip pen, numbered 219/250 in pencil on the reverse, published by Other Criteria, London, the full sheet, in very good condition, framed
Sheet: 39 $\frac{3}{8}$ x 29 $\frac{3}{8}$ in. (1000 x 746 mm.)

\$10,000–15,000



139

DAMIEN HIRST (B. 1965)

Histidyl

screenprint in colors, on Somerset wove paper, 2008, signed in pencil, numbered 134/150 (there were also ten artist's proofs), published by Other Criteria, London, with their blindstamp, with full margins, in very good condition

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

Sheet: 29 $\frac{3}{4}$ x 37 $\frac{3}{4}$ in. (756 x 949 mm.)

\$5,000-7,000



140

DAMIEN HIRST (B. 1965)

Garden of Dreams (H4-3)

Diasec-mounted Giclée print on aluminum panel, 2018, signed in ink on a label affixed to the reverse and stamp-numbered 52/75 (there are also five artist's proofs), published by Heni Editions, London, in very good condition, framed 36¼ x 49½ in. (921 x 1257 mm.)

\$3,000–5,000



141

BANKSY (B. 1975)

Christ with Shopping Bags

screenprint in colors, on wove paper, 2004, signed and dated in pencil, numbered 14/82, published by Pictures On Walls, London, with a certificate of authenticity from Pest Control, with full margins, in very good condition, framed

Image: 25¼ x 17⅞ in. (641 x 441 mm.)

Sheet: 27¼ x 19½ in. (692 x 495 mm.)

\$30,000–50,000



142

BANKSY (B. 1975)

Barcode Leopard

screenprint, on wove paper, 2004, signed and dated in pencil, numbered 125/150 (there was also an edition of 600 unsigned proofs), published by Pictures on Walls, London, with their blindstamp and the artist's ink stamp, with a certificate of authenticity from Pest Control, the full sheet, in very good condition, framed
Sheet: 19½ x 27½ in. (495 x 695 mm.)

\$20,000–30,000



143

STIK (B. 1979)

Liberty (Orange)

screenprint in colors, on Somerset wove paper, 2013, signed in pencil, numbered 'AP 5/5' (an artist's proof, the edition was 25), published by Squarity, London, with their blindstamp, with full margins, in very good condition

Image: 41 $\frac{1}{2}$ x 14 in. (1057 x 356 mm.)

Sheet: 43 $\frac{3}{8}$ x 16 in. (1114 x 406 mm.)

\$10,000–15,000

This work has been authenticated by the artist.



144

SHEPARD FAIREY (B. 1970)

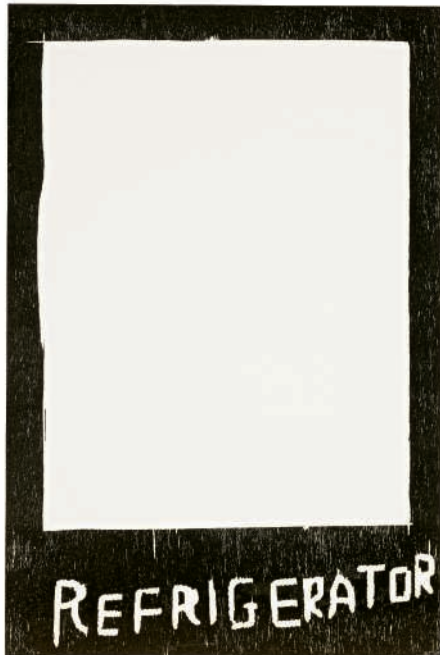
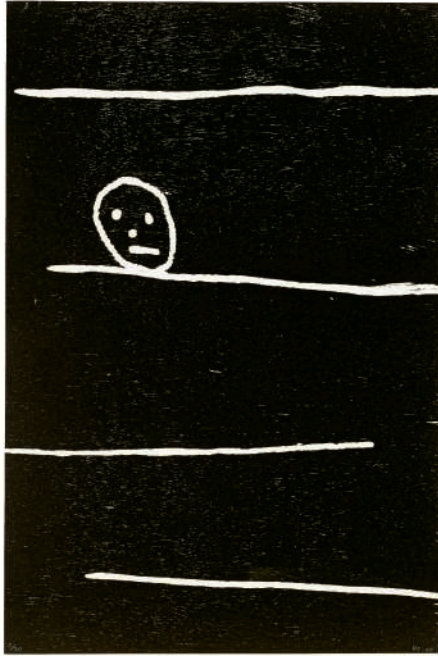
Mao Money

screenprint in colors, on wove paper, 2003, signed and dated in pencil,
numbered 202/350, published by Obey Giant, Los Angeles,
in good condition, framed

Image: 22 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in. (581 x 435 mm.)

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

\$1,000-1,500



145

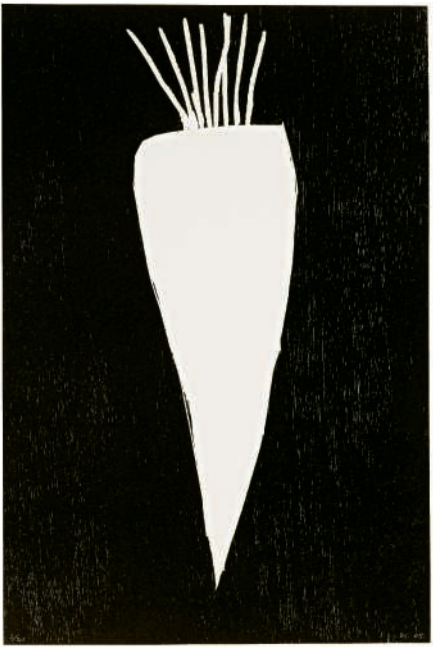
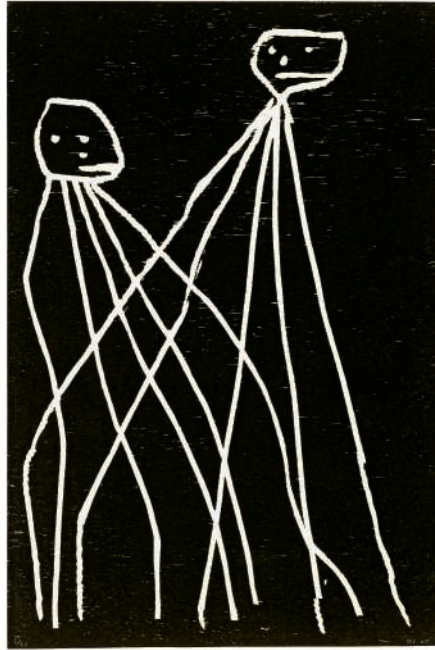
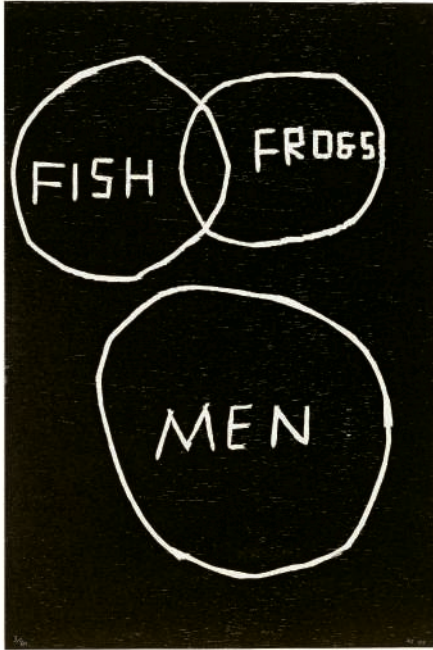
DAVID SHRIGLEY (B. 1968)

Untitled Portfolio of 22 Woodcuts

the complete set of 22 woodcuts, on wove paper, 2005, each signed, dated and numbered 3/20 in pencil, published by Galleri Nicolai Wallner, Copenhagen, each the full sheet, in very good condition, framed
Each Sheet: 23½ x 15½ in. (597 x 397 mm.)

(22)

\$6,000–8,000



146

KEITH HARING (1958-1990)

Chocolat Buddah 1-5

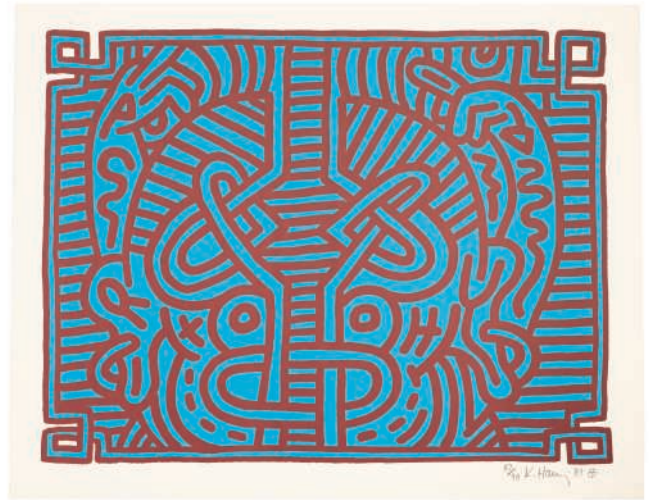
the complete set of five lithographs in colors, on Arches Infinity paper, 1989, each signed and dated in pencil, numbered 87/90 (there were fifteen artist's proof sets), published by Editions F. B., Paris, each with full margins, in very good condition, loose (as issued), with paper folder with title, and the original grey cardboard case with the title and artist's name embossed and printed in orange

Image: 19¼ x 24¾ in.

Sheet: 22 x 27¾ in.

(5)

\$20,000–30,000



147

RYAN MCGINNESS (B. 1972)

Studio View

the complete set of ten lithographs in colors, on wove paper, 2016, signed, dated and numbered 6/10 in pencil on the reverse of one sheet, published by Polígrafa, Barcelona, each the full sheet, in very good condition, framed
Each Sheet: 39¼ x 27¼ in. (997 x 692 mm.) (10)

\$40,000–60,000







148

JEFF KOONS (B. 1955)

Balloon Swan (Yellow), Balloon Monkey (Blue) and Balloon Rabbit (Red)

the complete set of three metallic porcelain multiples, 2017, each with stamped signature, title, date and numbered 591/999 on the underside (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with their stamp on the underside, in very good condition, with original boxes and numbered certificates of authenticity

Monkey Overall: 9¾ x 8¼ x 15½ in. (248 x 210 x 394 mm.)

Swan Overall: 9½ x 6½ x 8¼ in. (241 x 163 x 210 mm.)

Rabbit Overall: 11½ x 5½ x 8¼ in. (292 x 139 x 210 mm.)

(3)

\$30,000–50,000

149

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, in very good condition, with original box and plastic stand
Diameter: 10½ in. (267 mm.)

\$5,000–7,000



150

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain multiple, 1995, numbered 2060/2300 on label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, two small losses in lower right leg, otherwise in good condition, with original box and plastic stand

Diameter: 10 ½ in. (267 mm.)

\$6,000–8,000



151

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, in good condition, small surface scratches and scuffs, with original invitation card, lacking the original box
Height: 4½ in. (114 mm.)

\$2,000–3,000



• 152

MARIKO MORI (B. 1967)

Star Doll

mixed media doll multiple, 1998, signed and numbered 48/99 in ink on accompanying certificate, published by Editions Parkett, New York and Zurich, in very good condition, with original cardboard boxes
Overall (box): 12% x 6 x 3¼ in. (321 x 152 x 83 mm.)

\$700–1,000

LITERATURE:
Parkett 54





153

CARROLL DUNHAM (B. 1949)

Seven Places

the complete set of seven etchings in colors, on Gampi paper *appliqué* J. Whatman 1952 paper, 1990-94, each signed and dated in pencil and numbered 17/25 (there were also five artist's proof sets), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, each with full margins, in generally good condition, with the original portfolio case with black letterpress

Each Image: 14½ x 18½ in. (368 x 470 mm.)

Each Sheet: 19¾ x 24½ in. (502 x 622 mm.)

\$2,000-3,000

Including: *Alpha; Beta; Gamma; Delta; Epsilon; Zeta and Eta*

154

CARROLL DUNHAM (B. 1949)

Places and Things

the complete set of five linocuts in colors, on Kozo Misumi paper, 1991-1992, with title page and justification, each signed, dated and numbered 12/36 (there were also twelve artist's proof sets), published by Grenfell Press, New York, with full margins, in very good condition, with original linen covered portfolio box with black embossed title on the front cover and spine

Overall: 13¾ x 17½ in. (349 x 445 mm.)

\$3,000-5,000



(C.D.) 12/36 #5.

PROPERTY FROM A PRIVATE CALIFORNIA ESTATE

155

JULIAN SCHNABEL (B. 1951)

A Boy From Naples

aquatint in colors, on Somerset paper, 1985, signed and dated in pencil, numbered 'AP 13' (an artist's proof, the edition was 35), published by Pace Editions, Inc., New York, the full sheet, in very good condition, framed
72¼ x 49¼ in. (1835 x 1251 mm.)

\$2,000-3,000





156

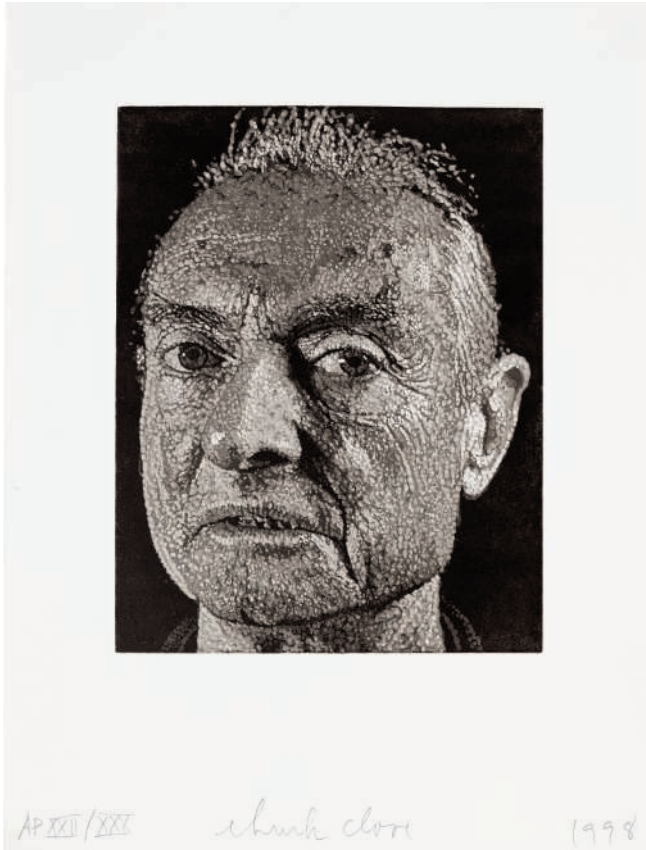
ROBERT LONGO (B. 1953)

Dragon's Head

archival pigment print, 2005, signed and dated in pencil, numbered 5/30,
published by Adamson Editions, Washington, D.C., in very good condition,
framed

Image: 49⁷/₈ x 39⁷/₈ in.

\$10,000–15,000



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

157

CHUCK CLOSE (B. 1940)

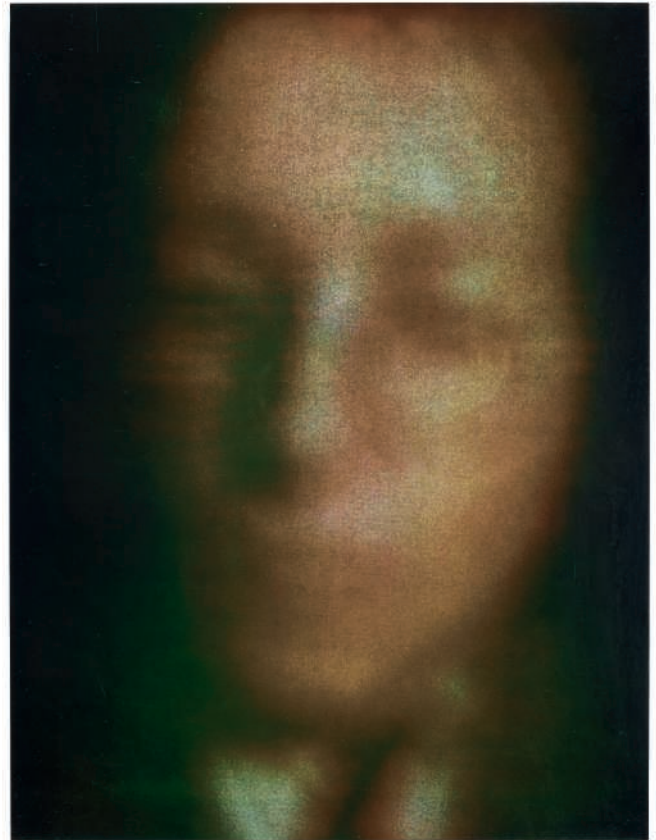
Roy/Reduction Linocut

linocut, on Rives BFK paper, 1998, signed and dated in pencil, numbered 'AP XXII/XXX' (one of 30 artist's proofs, the edition was 150), published by Pace Editions, Inc., New York, with full margins, in very good condition, framed

Image: 16 x 12½ in. (406 x 318 mm.)

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

\$3,000–5,000



158

GERHARD RICHTER (B. 1932)

Heiner Friedrich

offset print in colors, on lightweight chromo card, 1970, signed, dated and annotated 'Probe' in ink on the reverse (a proof, the edition was 250), published by Galerie Heiner Friedrich, Munich, with their ink stamp on the reverse, with full margins, the ink signature faded, soft scuffs in places, in generally good condition, framed

Image: 15¾ x 12 in. (400 x 305 mm.)

Sheet: 16¾ x 12¾ in. (426 x 314 mm.)

\$3,000–5,000

LITERATURE:

Butin 30



159

ROBERT INDIANA (1928-2018)

Golden Love

screenprint in colors, on wove paper, 1973, signed in pencil, numbered 45/150 (there were also 50 artist's proofs in Roman numerals), published by Encounter, New York, with the artist's copyright stamp, with full margins, the lower left sheet corner splitting with associated minor tears and creasing, framed

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

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

\$3,000–5,000

LITERATURE:

Sheehan 77



160

ROBERT INDIANA (1928-2018)

Philadelphia Love

screenprint in colors, on Arches 88 paper, 1975, signed, titled and dated in pencil, numbered 9/125 (there were also 25 artist's proofs), published by Friends of the Philadelphia Museum of Art, with full margins, pale light-staining, taped to the support in places at the lower sheet edge, otherwise in generally good condition, framed

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

Sheet: 33% x 30% in. (854 x 772 mm.)

\$3,000–5,000

LITERATURE:

Sheehan 83

161

ROBERT INDIANA (1928-2018)

Chosen Love

wool rug multiple in colors, 1995, signed in black felt-tip pen on a label affixed to the reverse, numbered 154/175, published by Master Contemporary Original Artist Rugs, in very good condition

Overall: 96 x 96 in. (2438 x 2438 mm.)

\$4,000–6,000



162

ROBERT INDIANA (1928-2018)

Chosen Love

wool rug in multiple colors, 1995, signed in black felt-tip pen on a label affixed to the reverse, numbered 101/175, published by Master Contemporary Original Artist Rugs, in very good condition

Overall: 96 x 96 in. (2438 x 2438 mm.)

\$4,000–6,000





PROPERTY FROM THE ESTATE OF SANDY GALLIN

163

EDWARD RUSCHA (B. 1937)

Exploding Cheese, from *Various Cheeses*

lithograph in colors, on Arches 88 paper, 1976, signed in pencil on the reverse, numbered 15/45 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, in generally very good condition; together with *Cheese Oval*, lithograph in colors, 1976, each framed

Sheet: 14¾ x 20½ in. (375 x 521 mm.)

(2)

\$4,000-6,000

LITERATURE:

Gemini 722-723; Engberg 92-93

164

EDWARD RUSCHA (B. 1937)

South

lithograph in colors, on Rives BFK paper, 1991, signed and dated in pencil, numbered 34/50 (there were ten artist's proofs), published by Creative Works Editions, Osaka, with full margins, in very good condition, framed
Image: 9½ x 12¾ in. (232 x 314 mm.)
Sheet: 15½ x 18 in. (384 x 457 mm.)

\$4,000–6,000

LITERATURE:

Engberg 209



165

EDWARD RUSCHA (B. 1937)

Bailarina, from *Portfolio California*

lithograph in colors, on Guarro paper, 1988, signed and dated in pencil, numbered 30/75 (there were also ten artist's proofs), published by Ediciones Polígrafa, Barcelona, the full sheet, in very good condition
Sheet: 29¾ x 22 in. (756 x 559 mm.)

\$5,000–7,000

LITERATURE:

Engberg 164



166

EDWARD RUSCHA (B. 1937)

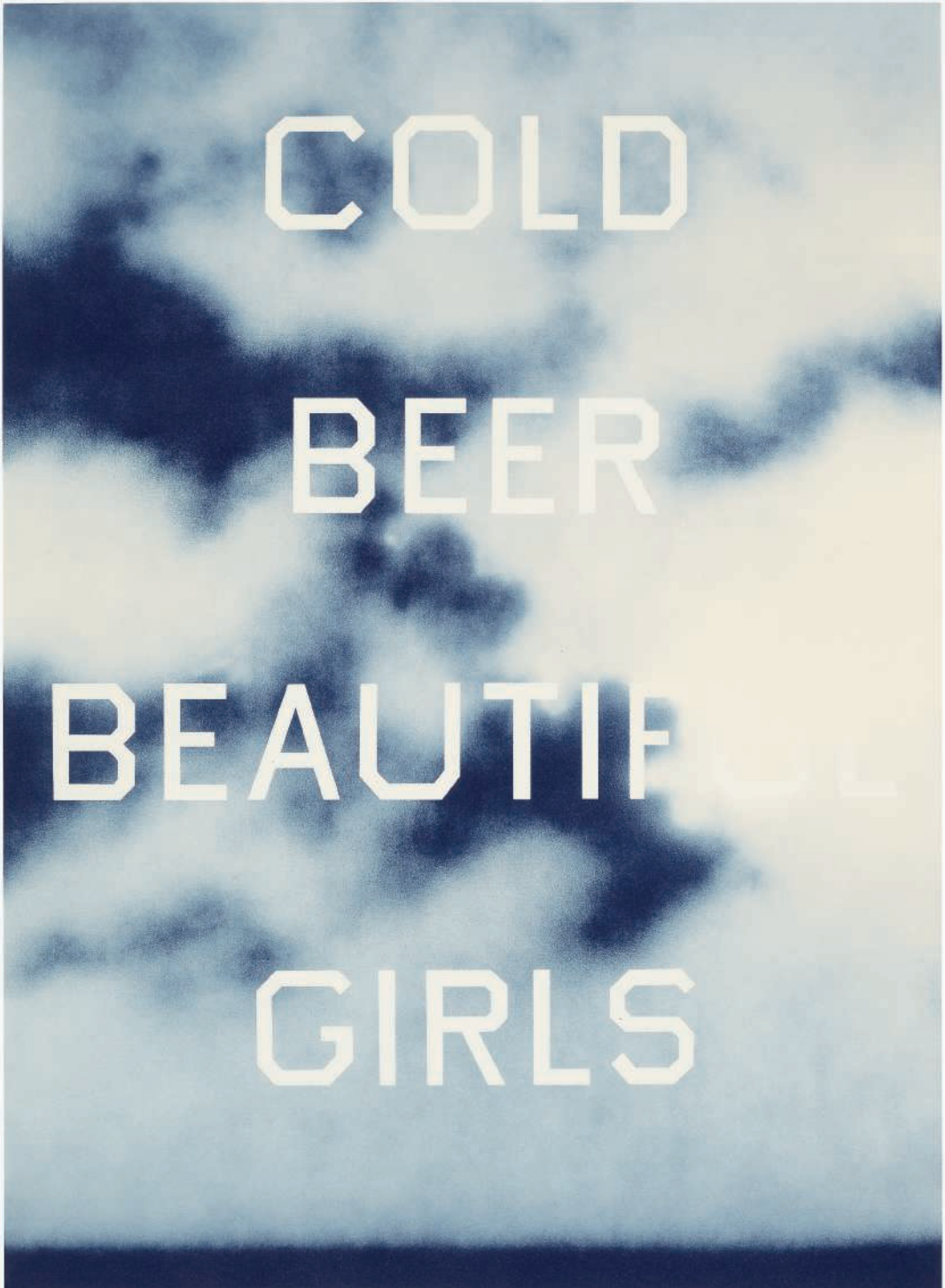
Cold Beer Beautiful Girls

lithograph in colors, on wove paper, 2009, signed and dated in pencil,
numbered 12/60, published by Brooke Alexander Editions, New York, with full
margins, in very good condition, framed

Image: 34 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in. (886 x 641 mm.)

Sheet: 40 $\frac{5}{8}$ x 30 $\frac{3}{4}$ in. (1032 x 781 mm.)

\$40,000-60,000



COLD

BEER

BEAUTIFUL

GIRLS

12/60

John Runkle 1960



167

EDWARD RUSCHA (B. 1937)

Zoot Suit

etching in red, on Revere felt paper, 2014, signed and dated in pencil, numbered 1/40 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition

Image: 29½ x 25½ in. (749 x 648 mm.)

Sheet: 36¾ x 31¾ in. (934 x 807 mm.)

\$5,000-7,000



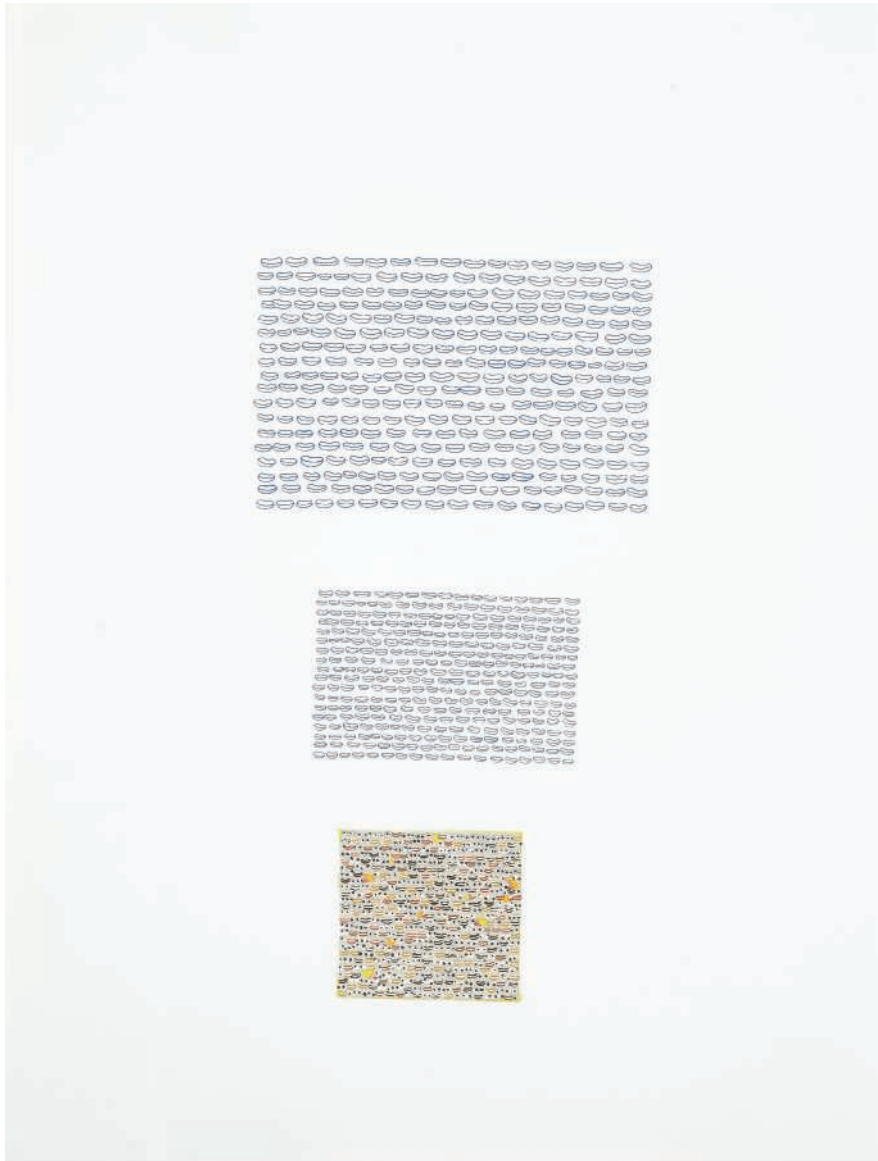
168

EDWARD RUSCHA (B. 1937)

Rain Gain

etching, on Revere felt paper, 2014, signed and dated in pencil, numbered 1/40 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, with full margins, in very good condition
Image: 29½ x 25½ in. (749 x 648 mm.)
Sheet: 36¾ x 31¾ in. (934 x 807 mm.)

\$5,000–7,000



169

ELLEN GALLAGHER (B. 1965)

Untitled

lithograph in colors, on Rives BFK paper, 1997, signed, dated and numbered 28/42 in pencil on the reverse (there were also seven artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, handling creases in places in the unprinted areas, otherwise in very good condition, framed

Image: 33 $\frac{7}{8}$ x 18 in. (860 x 457 mm.)

Sheet: 53 $\frac{1}{2}$ x 40 $\frac{3}{4}$ in. (1359 x 1026 mm.)

\$4,000–6,000



170

BARBARA KRUGER (B. 1945)

You're Right (And You Know It and So Should Everyone Else)

lithograph in colors, on wove paper, 2010, initialed and dated in pencil, numbered 6/200 (there were also 50 artist's proofs), published by the Editions and Artist's Books Fair, New York, the full sheet, in very good condition, framed
Sheet: 9 x 24 in. (229 x 610 mm.)

\$2,000–3,000

171 No Lot



PROPERTY FROM AN AMERICAN COLLECTION

172

ALLEN RUPPERSBERG (B. 1944)

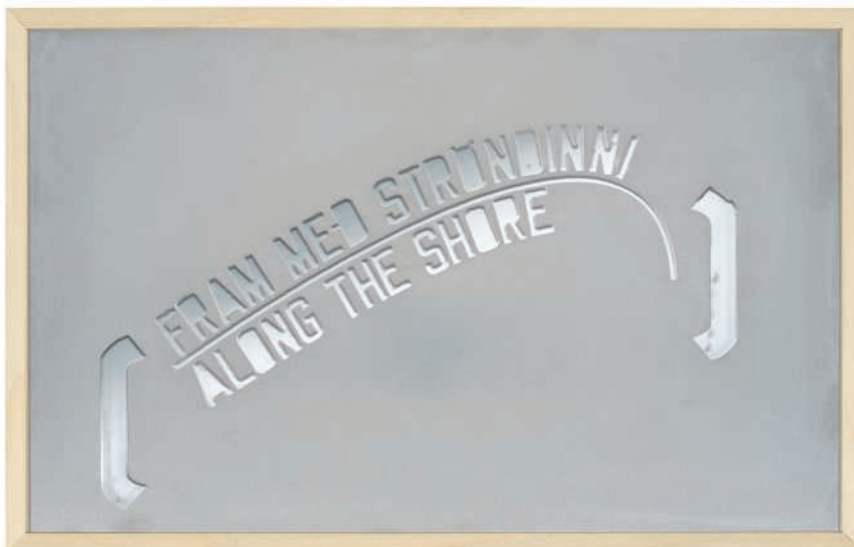
How to Make a Good Print (State I)

the complete set of nine lithographs in colors, on wove paper, 1996, each signed and dated in pencil and numbered 1/10, published by Hamilton Press, Venice, California, with their blindstamp, the full sheets, in very good condition, framed

Each Sheet: 12½ x 30 in. (318 x 762 mm.)

(9)

\$1,500–2,500



173

LAWRENCE WEINER (B. 1942)

Iceland Homily

lasercut aluminum multiple with mirrored backing, 2010, signed and numbered '14/30' (there were also ten artist's proofs) in ink on a gallery label affixed to the reverse, published by i8 Gallery, Reykjavik, scratches to aluminum surface in places, otherwise in generally good condition, with original wooden frame

Overall: 10¼ x 16¼ in. (260 x 413 mm.)

\$2,000–3,000

PROPERTY FROM THE COLLECTION OF MELVA
BUCKSBAUM

174

WILLIAM KENTRIDGE (B. 1955)

Untitled (Central Park Bandshell)

etching, on wove paper, 2005, signed in pencil,
numbered 11/11, the full margins, in very good
condition, framed

Image: 6 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in. (175 x 213 mm.)

Sheet: 11 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in. (302 x 324 mm.)

\$3,000–5,000



PROPERTY FROM THE COLLECTION OF MELVA
BUCKSBAUM

175

RICHARD TUTTLE (B. 1941)

1845

etching in ochre, on wove paper, 2004, signed,
titled, and dated in pencil, numbered 5/50,
published by The Drawing Center, New York, with
full margins, in good condition

Image: 15 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in. (403 x 530 mm.)

Sheet: 18 $\frac{1}{2}$ x 23 $\frac{1}{2}$ in. (470 x 596 mm.)

\$800–1,200





176

KOTA EZAWA (B. 1969)

Bohemians

aquatint in colors, on Somerset White paper, 2006, signed and dated in pencil, numbered 8/20 (there was also one artist's proof), published by Paulson Fontaine Press, Berkeley, with their blindstamp, with full margins, in generally very good condition

Image: 11 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in. (289 x 378 mm.)

Sheet: 20 $\frac{1}{2}$ x 22 $\frac{7}{8}$ in. (521 x 581 mm.)

\$3,000–5,000



177

ANDREA ZITTEL (B. 1965)

Rules of Raugh: eight plates

eight etchings with aquatint in colors, on *Chine-collé* Magnani Pescia paper, 2005, each signed in pencil and numbered 2/20 (there were also four artist's proofs), published by Edition Jacob Samuel, Santa Monica, with their blindstamp, with full margins, one with two scratches to the *Chine-collé*, otherwise in very good condition, framed

Image: 6 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in. (159 x 222 mm.)

Sheet: 13 $\frac{1}{2}$ x 15 in. (343 x 381 mm.)

(8)

\$4,000–6,000





178

DAVID ALFARO SIQUEIROS (1896-1974)

Portfolio

a set of ten lithographs in colors, on Arches paper, circa 1973, each signed and numbered 88/250 in pencil, each with mat and time staining, framed

Largest Image: 19½ x 14 in. (495 x 356 mm.)

Each Sheet: 22 x 15 in. (559 x 381 mm.)

(10)

\$2,500-3,500



179

CHRISTOPHER WOOL (B. 1955)

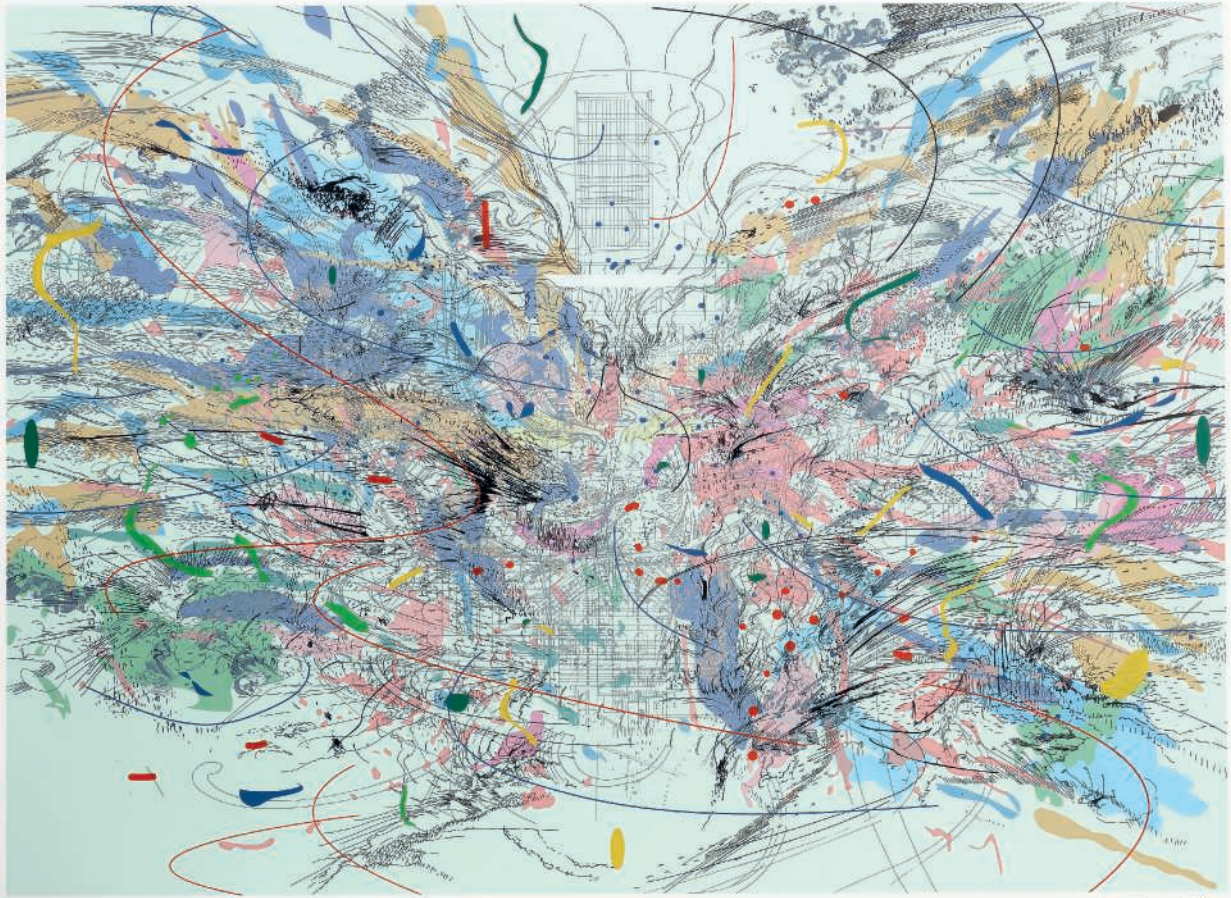
Untitled

etching with drypoint, on Strathmore Bristol paper, 2014, signed and dated in pencil, numbered 7/20 (there were also three artist's proofs), published by Edition Jacob Samuel, Santa Monica, with their blindstamp, with full margins, in very good condition, a very soft crease towards the upper left sheet edge, framed

Image: 10 x 8 in. (254 x 203 mm.)

Sheet: 17½ x 15 in. (445 x 381 mm.)

\$2,000–3,000



33/45

Julie Mehretu 2004

180

JULIE MEHRETU (B. 1970)

Entropia (review)

lithograph and screenprint in colors, on Arches 88 paper, 2004, signed and dated in pencil, numbered 33/45 (there were also six artist's proofs), co-published by Highpoint Editions and the Walker Art Center, Minneapolis, Minnesota, with the Highpoint Editions blindstamp, with full margins, in very good condition, framed

Image: 29 x 39 $\frac{7}{8}$ in. (737 x 1013 mm.)

Sheet: 33 $\frac{1}{2}$ x 44 in. (851 x 1118 mm.)

\$15,000–25,000

END OF SALE

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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. 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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up 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 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- 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

(vi) 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**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
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.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- 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.

- (ii) 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.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@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 Ψ 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.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

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 being that 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 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 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■
See Storage and Collection pages in the catalogue.

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

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◊ Minimum Price Guarantees

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

◊◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

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

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM

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

BRAZIL

SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA

BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK

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

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbo Schauman
(Consultant)

FRANCE

**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE

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

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

PROVENCE - ALPES CÔTE D'AZUR

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

RHÔNE ALPES

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

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

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

MUNICH

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

STUTTGART

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

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

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

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

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

BOLOGNA

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

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

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

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Hayashi

MALAYSIA

KUALA LUMPUR
+65 6735 1766
Julia Hu

MEXICO

MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE

SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA

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

DURBAN & JOHANNESBURG

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

WESTERN CAPE

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

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Leo

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Benjawan Uraipraivan

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM

•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

+44 (0)20 7752 3033
Jane Blood

SOUTH

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

+44 (0)20 7389 2032

CHANNEL ISLANDS

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Cathy Busch

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600
Sonya Roth

MIAMI

+1 305 445 1487
Jessica Katz

•NEW YORK

+1 212 636 2000

PALM BEACH

+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO

+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

**CHRISTIE'S AUCTION
ESTIMATES**
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES

Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION

New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

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

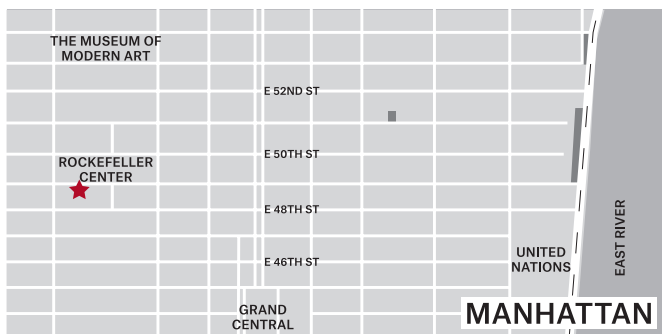
Email: PostSaleUS@christies.com

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

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Cecily Brown (b. 1969)

Untitled

signed and dated 'Cecily Brown 2007' (on the reverse)

oil on canvas

17 x 12 ½ in. (43.2 x 31.8 cm.)

Painted in 2007.

\$150,000-200,000

POST-WAR TO PRESENT

New York, 28 February 2019

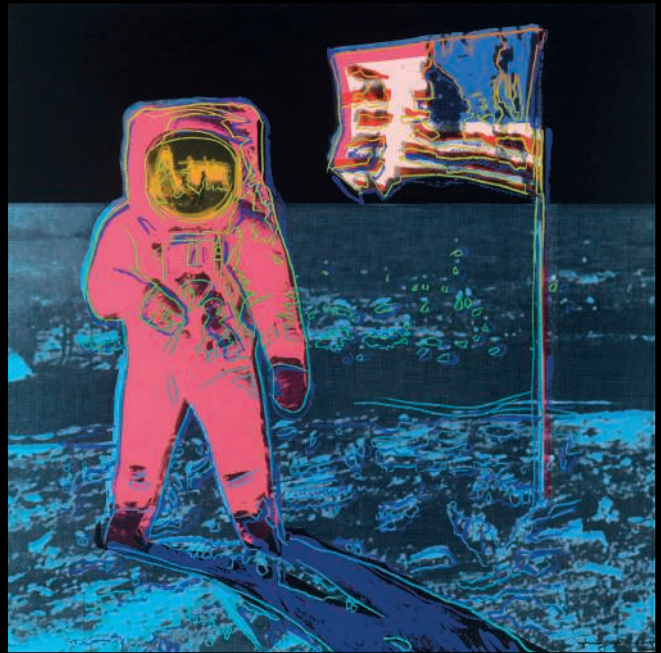
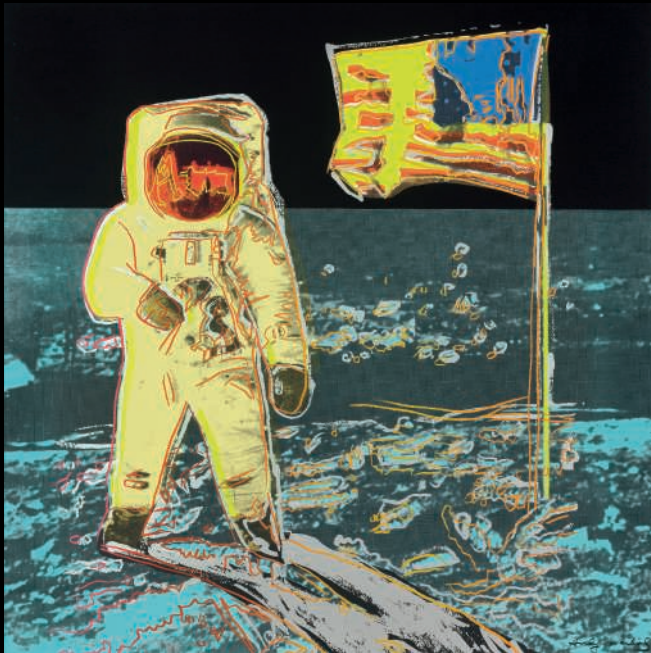
VIEWING

23-28 February 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Kathryn Widing
kwiding@christies.com
+1 212 636 2109

CHRISTIE'S



ANDY WARHOL (1928-1987)

Moonwalk

the complete set of two screenprints in colours, 1987
each with the artist's printed signature, numbered 20/160 in pencil

PRINTS & MULTIPLES

London, 21 March 2019

VIEWING

17 - 20 March 2019
8 King Street
London SW1Y 6QT

CONTACT

Charlie Scott
cscott@christies.com
+44 207 389 2261

CHRISTIE'S



HOWARD HODGKIN (1932-2017)
Seafood
etching and aquatint in colours, with extensive hand colouring
a printer's proof aside from the edition of 55
Sheet 430 x 520 mm.
£4,000-6,000

HOWARD HODGKIN ONLINE

4-12 April 2019

CONTACT

James Baskerville
jbaskerville@christies.com
+44 207 752 3385

CHRISTIE'S

LEARN THE WAY YOU WANT TO

CHRISTIE'S
EDUCATION

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

DEGREE PROGRAMMES • CONTINUING EDUCATION • ONLINE COURSES

LONDON • NEW YORK • HONG KONG

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pyllkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S ADVISORY BOARD, AMERICAS

John L. Vogelstein, Chairman
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhardt, Archbold D. van Beuren

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Martha Baer,
Diane Baldwin, Heather Barnhart, Alyson Barnes,
Michael Bass, G. Max Bernheimer,
Rita Boyle, Catherine Busch, Max Carter,
Veronique Chagnon-Burke, Angelina Chen,
Sandra Cobden, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere,
Carrie Dillon, Yasaman Djunic, Monica Dugot,
Richard Entrup, Lydia Fenet, Jessica Fertig,
Dani Finkel, Johanna Flaum, Marcus Fox,
Sara Friedlander, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Karen Gray, Jennifer K. Hall,
Bill Hamm, William Haydock, Darius Himes,
Margaret Hoag, Erik Jansson, Rahul Kadakia,
Kathy Kaplan, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
Samantha Koslow, James Leitch, Daphne Lingon,
Gabriela Lobo, Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Richard Nelson, Tash Perrin,
Jason Pollack, Denise Ratinoff, John Reardon,
Margot Rosenberg, Sonya Roth, Caroline Sayan,
Will Trafford, Sarah Vandeweerd, Cara Walsh,
Hartley Waltman, Amy Wexler, Allison Whiting,
Marissa Wilcox, Jody Wilkie, Zackary Wright,
Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Christine Layng Aschwald,
Danielle Austin, Victoria Ayers, Marina Bertoldi,
Diana Bramham, Eileen Brankovic,
Maryum Busby, Cristina Carlisle, John Caruso,
Elisa Catenazzi, Ana Maria Celis,
Michelle Cheng, Margaret Conklin,
Kristen de Bruyn, Elise de la Selle, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Ashish Desai, Christine Donahue, Caitlin Donovan,
Lauren Frank, Vanessa Fusco, Christina Geiger,
Joshua Glazer, Lisa Gluck, Peggy Gottlieb,
Lindsay Griffith, Margaret Gristina,
Izabela Grocholski, Helena Grubestic,
James Hamilton, Elizabeth Hammer-Munemura,
Natalie Hamrick, Minna Hanninen, Anne Hargrave,
Val Hoyt, Sima Jalili, Emily Kaplan,
Jessica Katz, Sumako Kawai, Marisa Kayyem,
Caroline Kelly, Jerome Kerr-Jarrett, Peter Klarnet,
Alexis Klein, Kristin Kolich, Noah Kupferman,
Alexandra Lenobel, Richard Lopez,
Ryan Ludgate, Adam McCoy, Michael Moore,
Danielle Mosse, Christopher Munro, Libia Nahas,
Laura Nagle, Marysol Nieves, Remi Nouailles,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queenth, Joseph Quigley, Shlomi Rabi,
Prakash Ramdas, Jeremy Rhodes, Daphne Riou,
Casey Rogers, Thomas Root, William Russell,
Emily Sarokin, Arianna Savage, Stacey Sayer,
Morris Scardigno, Morgan Schoonhoven,
Jogendra Somarouthu, Edwina Stitt,
Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Scott Torrence,
Arianna Tosto, Beth Viliinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Kristen Yraola, Timothy Yule,
Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Tyron Armstrong, Nicole Arnot, Nishad Avari,
Kristin Bisagna, Bernadine Boisson, Vanessa Booher,
Anne Bracegirdle, Elaine Brens, Christiana Bromberg,
Natalie Brown, Tristan Bruck, Ally Butler,
Michelle Cha, Patrick Conte, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, William Fischer,
Emily Fisher, Sara Fox, Kristen France, Juarez Francis,
Russell Gautsch, Emily Gladstone, Douglas Goldberg,
Robert Gordy, Julia Gray, Emily Grimball,
Olivia Hamilton, Amy Indyke, Bennett Jackson,
Stephen Jones, Paige Kestenman, Jean M. Kim,
Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris,
Andrew Lick, David Lieu, Alexander Locke,
Samantha Margolis, Laura Mathis, Nina Millbank,
Ruth Mauldin, Leo Montan, Melissa Morris,
Takaaki Murakami, Margaret O'Connor,
Daniel Peros, Jessica Phifer, Nell Plumfield,
Rebecca Roundtree, Sara Rutter, Nicole Sales,
Emily Salzberg, Jill Sieffert, Jason Simonds,
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Victoria Tudor, Lillian Vasquez, Mike Wang,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAN BOARD INTERNATIONAL REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Mary Libby,
Juanita Madrinan, David G. Ober, Nancy Rome,
Brett Sherlock

© Christie, Manson & Woods Ltd. (2018)





INDEX

A

Arman, 40
Artschwager, R., 78, 79

B

Bacon, F., 84
Banksy, 141, 142
Baselitz, G., 82, 83
Bochner, M., 54
Bolotowsky, I., 60
Borofsky, J., 136

C

Christo, 39
Clemente, F., 77
Close, C., 157

D

D'Arcangelo, A., 85
Davis, R., 12
Diebenkorn, R., 13-16
Dine, J., 36, 37
Dubuffet, J., 81
Dunham, C., 153, 154

E

Ellis, S., 63, 64
Ezawa, K., 176

F

Fairey, S., 144
Fontana, L., 46
Francis, S., 17-20
Frankenthaler, H., 10, 11

G

Gallagher, E., 169

H

Haring, K., 146
Hirst, D., 137-140
Hockney, D., 115, 117
Hodgkin, H., 21-25

I

Indiana, R., 159-162

J

Johns, J., 34, 35
Judd, D., 62, 65

K

Kapoor, A., 74
Katz, A., 131-133
Kelly, E., 66, 67
Kentridge, W., 174
Koons, J., 148-151
Kruger, B., 170

L

LeWitt, S., 49-53, 61
Lichtenstein, R., 86-93
Longo, R., 156

M

Marden, B., 75
McGinness, R., 147
Mehretu, J., 180
Mitchell, J., 7-9
Mori, M., 152
Motherwell, R., 1-4

N

Nevelson, L., 44, 45
Noland, K., 6

O

Oldenburg, C., 38

Q

Quinn, M., 134, 135

R

Rauschenberg, R., 28-33
Richter, G., 73, 158
Rosenquist, J., 114
Row, D., 58
Ruppertsberg, A., 172
Ruscha, E., 163-168

S

Sandback, F., 47, 48
Schnabel, J., 155
Scully, S., 55
Segal, G., 41-43
Shapiro, J., 76
Shrigley, D., 145
Siqueiros, D., 178
Steir, P., 26, 27
Stella, F., 68-72
STIK, 143
Sultan, D., 118-130

T

Thiebaud, W., 116
Tuttle, R., 175

V

Various Artists, 99
Vasarely, V., 59

W

Walsh, D., 56, 57
Warhol, A., 94-98, 100-109
Weiner, L., 173
Wesselmann, T., 110, 111,
113
Wool, C., 179

Z

Zhao, W-K., 5
Zittel, A., 177



CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020

CHRISTIE'S

NEW YORK

CONTEMPORARY EDITION

27 FEBRUARY 2019

16785