

PRINTS AND MULTIPLES

New York 17-18 April 2019

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

MAY 2019
MODERN EDITION
London, Online

JULY 2019
CONTEMPORARY EDITION
New York, Online

SEPTEMBER 2019
CONTEMPORARY EDITION
London, Online

SEPTEMBER 2019
PRINTS AND MULTIPLES
London

OCTOBER 2019
PRINTS AND MULTIPLES
New York

PRINTS AND MULTIPLES

WEDNESDAY 17 AND THURSDAY 18 APRIL 2019

PROPERTIES FROM

The Collection of Mandell & Madeleine Berman
The Collection of Mrs. Sidney F. Brody
The Estate of Peter H. Brown
The Estate of Mary and Bruce Goodman
The Collection of Joan A. Mendell
The Estate of Lawrence M. Saphire
The Estate of Carol Summers
The Estate of Eugene V. Thaw

Front Cover: Lot 146
Opposite Index: Lot 183

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Back Cover: Lot 100

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9/10/18

AUCTION

Wednesday 17 April 2019 at 2.00 pm (Lots 1-65) and 6.00 pm (Lots 66-126)
Thursday 18 April 2019 at 10.00 am (Lots 127-173) and 2.00 pm (Lots 174-325)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday 13 April 10.00 am - 5.00 pm
Sunday 14 April 1.00 pm - 5.00 pm
Monday 15 April 10.00 am - 5.00 pm
Tuesday 16 April 10.00 am - 5.00 pm
Wednesday 17 April 10.00 am - 2.00 pm

AUCTIONEER(S)

Richard Lloyd (#1459445)
John Hays (#0822982)
Rahul Kadakia (#1005929)

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AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

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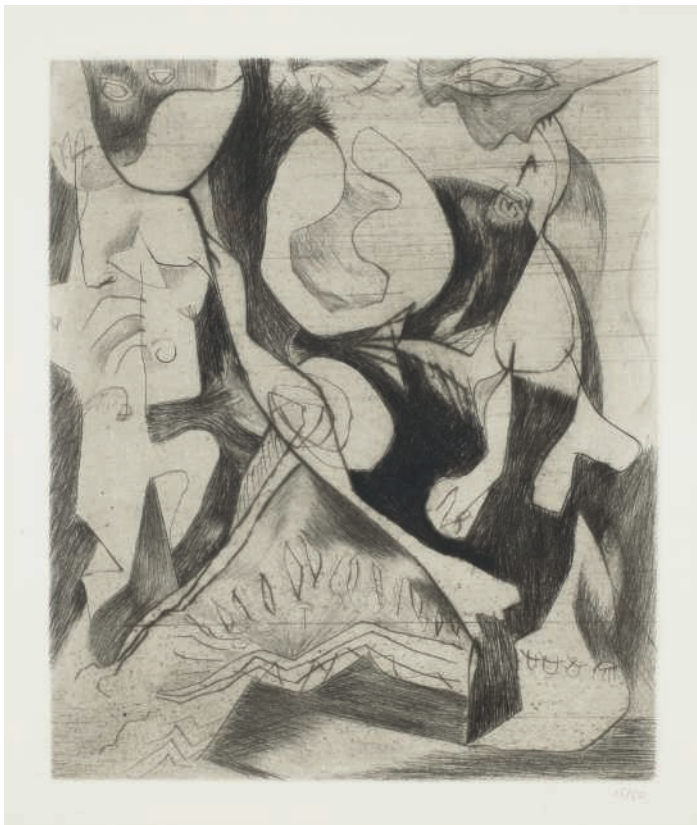


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CHRISTIE'S

13/03/2018



PROPERTY FROM THE ESTATE OF EUGENE V. THAW

1

JACKSON POLLOCK (1912-1956)

Untitled (P13)

engraving and drypoint in brown black, on wove paper, *circa* 1944, numbered 15/50, printed by Emiliano Sorini, 1967, with his blindstamp and 'The Estate of Jackson Pollock' blindstamp, with full margins, in generally good condition, framed
Image: 11¾ x 9⅞ in. (299 x 251 mm.)
Sheet: 19⅞ x 13¾ in. (505 x 349 mm.)

\$5,000-7,000

LITERATURE:

O'Connor & Thaw 1071



PROPERTY FROM THE ESTATE OF EUGENE V. THAW

2

JACKSON POLLOCK (1912-1956)

Untitled (P14)

engraving and drypoint in brown black, on wove paper, *circa* 1944, numbered 15/50, printed by Emiliano Sorini, 1967, with his blindstamp and 'The Estate of Jackson Pollock' blindstamp, with full margins, two minor scratches in the image (with some associated very minor ink loss), otherwise in generally good condition, framed
Image: 11¾ x 9⅞ in. (299 x 251 mm.)
Sheet: 19⅞ x 13¾ in. (505 x 349 mm.)

\$6,000-8,000

LITERATURE:

O'Connor & Thaw 1074

PROPERTY FROM THE ESTATE OF EUGENE V. THAW

3

JACKSON POLLOCK (1912-1956)

Untitled (P 16)

engraving and drypoint in brown black, on wove paper, circa 1944-45, numbered 15/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in good condition, framed
Image: 14 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in. (375 x 454 mm.)
Sheet: 19 $\frac{3}{4}$ x 27 $\frac{1}{4}$ in. (502 x 692 mm.)

\$10,000-15,000

LITERATURE:

O'Connor & Thaw 1078



PROPERTY FROM THE ESTATE OF EUGENE V. THAW

4

JACKSON POLLOCK (1912-1956)

Untitled (P19)

engraving and drypoint in brown black, on wove paper, circa 1944-45, numbered 15/50, printed by Emiliano Sorini, 1967, with his blindstamp and the 'Estate of Jackson Pollock' blindstamp, with full margins, in generally good condition, framed
Image: 15 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in. (397 x 600 mm.)
Sheet: 19 $\frac{3}{4}$ x 27 $\frac{1}{4}$ in. (502 x 692 mm.)

\$5,000-7,000

LITERATURE:

O'Connor & Thaw 1082





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

5

WILLEM DE KOONING (1904-1997)

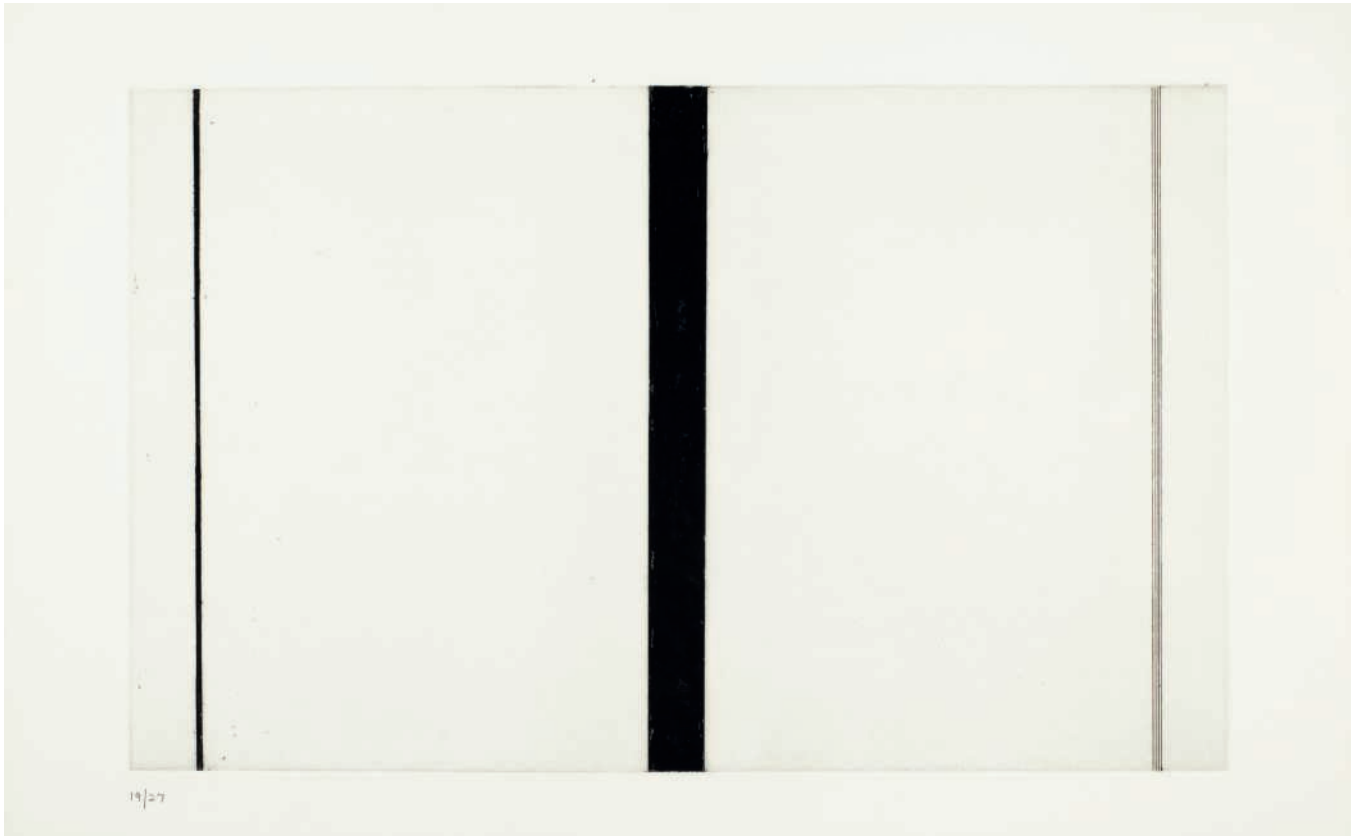
Quatre Lithographies

the complete set of four lithographs in colors, on Arches paper, 1986, each signed and dated in pencil, and numbered 'IV/L' (there were also 100 in Arabic numerals), published by Editions de la Différence, Paris, in generally very good condition, framed

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

(4)

\$70,000-100,000



6

BARNETT NEWMAN (1905-1970)

Untitled Etching I

etching and aquatint, on J. Green paper, 1969, signed and dated in pencil by Annalee Newman on the reverse, numbered 19/27 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their and the artist's blindstamps, with full margins, in generally very good condition, framed

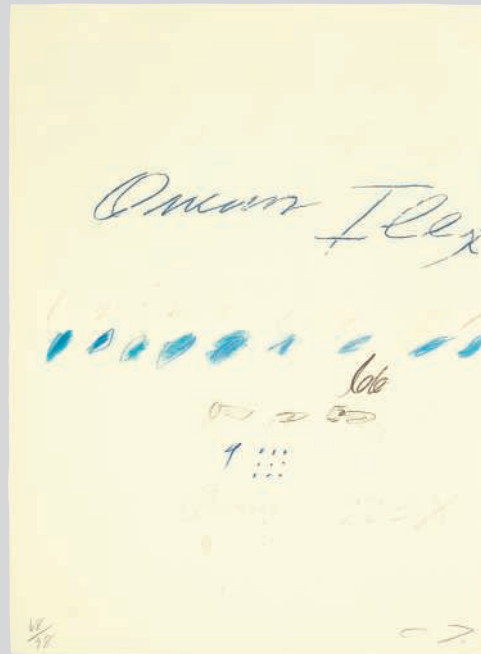
Image: 14 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in. (378 x 603 mm.)

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

\$30,000-40,000

LITERATURE:

The Barnett Newman Foundation 249; Sparks 40A



7

CY TWOMBLY (1928-2011)

Natural History Part II

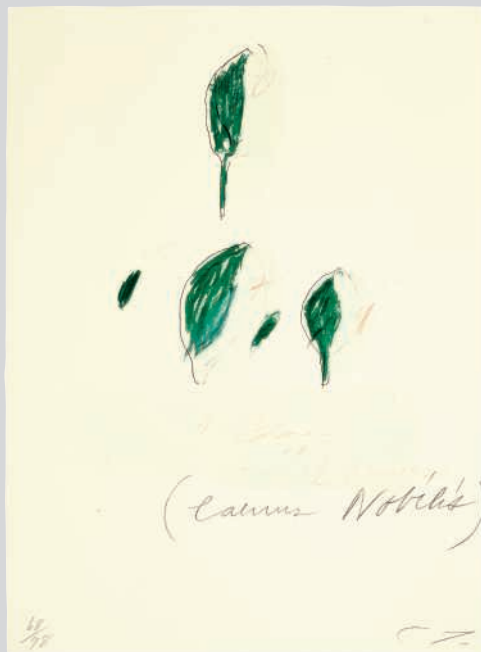
the complete set of eight lithographs, grano-lithographs, and collotypes in colors, on Fabriano Büttgen paper, 1975/76, each initialed in pencil, each numbered 68/98 (there were also seventeen artist's proof sets), published by Propyläen Verlag, Berlin, the full sheets, the colors attenuated, framed
Each Sheet: 29 7/8 x 22 1/2 in. (759 x 563 mm.) (8)

\$50,000-70,000

LITERATURE:

Bastian 52-59

Including: *Title Print*; *Quercus Ilex*; *Quercus Robur*; *Laurus Nobilis*; *Tilia Cordata*; *Fagus Silvatica*; *Castanea Sativa*; *Ficus Carica*



8

HELEN FRANKENTHALER (1928-2011)

Tales of Genji V, from *Tales of Genji*

woodcut in colors, on handmade TGL paper, 1998, signed in pencil, numbered 15/36 (there were also fourteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in generally very good condition, framed

Sheet: 42 x 46¾ in. (1067 x 1188 mm.)

\$30,000-50,000





9

HELEN FRANKENTHALER (1928-2011)

Tales of Genji I, from *Tales of Genji*

woodcut in colors, on TGL handmade paper, 1998, signed in pencil, numbered 13/30 (there were also twelve artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in generally very good condition, framed

Sheet: 41¼ x 47½ in. (1061 x 1197 mm.)

\$30,000-50,000

10

HELEN FRANKENTHALER (1928-2011)

Tales of Genji II, from *Tales of Genji*

woodcut in colors, on TGL handmade paper, 1998, signed in pencil, numbered 14/35 (there were also fourteen artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in generally very good condition, framed

Sheet: 47 $\frac{3}{8}$ x 42 $\frac{1}{8}$ in. (1203 x 1070 mm.)

\$15,000-20,000



11

HELEN FRANKENTHALER (1928-2011)

Broome Street at Night

etching, aquatint, and drypoint in colors, on Magnani paper, 1987, signed and dated in pencil, numbered 9/68 (there were also fourteen artist's proofs), published by 2RC Edizioni d'Arte, Rome, with their blindstamps, with full margins, in generally very good condition, framed

Image: 27 $\frac{1}{8}$ x 28 $\frac{1}{4}$ in. (689 x 718 mm.)

Sheet: 39 $\frac{1}{8}$ x 39 $\frac{1}{8}$ in. (994 x 994 mm.)

\$3,000-5,000

LITERATURE:

Harrison 122



12

JASPER JOHNS (B. 1930)

Usuyuki

screenprint in colors, on Kurotani Kozo paper, 1982, signed and dated in pencil, numbered 46/52 (there were also six artist's proofs), co-published by the artist and Simca Print Artists, Inc., New York, with their blindstamp, with full margins, in very good condition, framed

Image: 27½ x 46 in. (699 x 1168 mm.)

Sheet: 29¼ x 46¾ in. (743 x 1188 mm.)

\$70,000-100,000

LITERATURE:

Universal Limited Art Editions 227



Jasper Johns working on the *Cicada* series in 1980 with master Japanese silkscreen printers at Simca Print Artists. Photo: © Katy Martin.
Artwork: © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY





13
JASPER JOHNS (B. 1930)

Untitled

lithograph in colors, on Twinrocker paper, 1992, signed and dated in pencil, numbered 47/74 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with the artist's and publisher's blindstamps and inkstamp on the reverse, with full margins, in generally good condition, framed
 Image: 37 $\frac{3}{8}$ x 30 $\frac{1}{4}$ in. (949 x 768 mm.)
 Sheet: 38 $\frac{3}{4}$ x 31 $\frac{1}{8}$ in. (984 x 791 mm.)

\$3,000-5,000

LITERATURE:
 ULAE 258; Gemini 1572



14
JASPER JOHNS (B. 1930)

Untitled

lithograph in colors, on Twinrocker paper, 1992, signed and dated in pencil, numbered 47/72 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with the artist's and publisher's blindstamps and inkstamp on the reverse, with full margins, in generally good condition, framed
 Image: 37 $\frac{1}{2}$ x 30 $\frac{1}{2}$ in. (953 x 775 mm.)
 Sheet: 38 $\frac{3}{4}$ x 31 $\frac{1}{8}$ in. (984 x 791 mm.)

\$3,000-5,000

LITERATURE:
 ULAE 257; Gemini 1571



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

15
LARRY RIVERS (1923-2002)

Drawn from the Collection

photo-lithograph in colors, on handmade paper relief, 1984, signed in pencil, numbered 83/100 (there were also ten artist's proofs), published by Mixografía, Los Angeles, in generally good condition, framed
 Sheet: 39 x 33 in. (991 x 838 mm.)

\$1,000-1,500



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

16
JIM DINE (B. 1935)

Red Leather

woodcut, etching, and power-tool abrasion with hand-coloring, on Folio White paper, 1993, signed and dated in pencil, numbered 30/30 (there were also five artist's proofs), published by Pace Editions, Inc., New York, in generally very good condition, framed
 Sheet: 46 x 33 in. (1168 x 838 mm.)

\$4,000-6,000

LITERATURE:
 Carpenter 72



17

JASPER JOHNS (B. 1930)

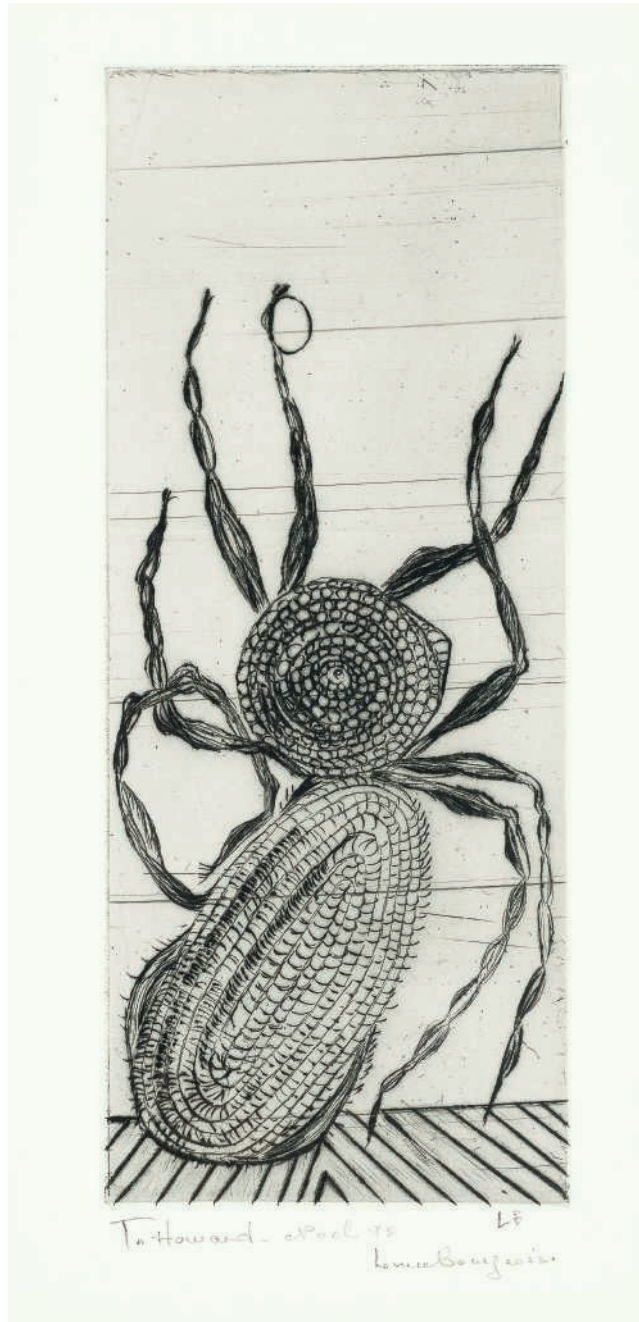
Green Angel

etching and aquatint in colors, on Barcham Green paper, 1991, signed and dated in pencil, numbered 45/46 (there were also thirteen artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, with full margins, in very good condition, framed
Image: 25½ x 18¼ in. (648 x 464 mm.)
Sheet: 30⅞ x 22½ in. (784 x 572 mm.)

\$15,000-20,000

LITERATURE:

Universal Limited Art Editions 253



18

LOUISE BOURGEOIS (1911-2010)

Ode à ma mère: one plate

drypoint, on Hahnemühle paper, 1995, signed, initialed, and dated in pencil, inscribed 'To Howard - Noel 95,' dated 'July 7 95' in pencil on the reverse, presumably an unrecorded proof between Wye's state I and II (of III) (there were also 45 artists's proofs), published by Éditions du Solstice, Paris, with full margins, in very good condition, framed
Image: 9¾ x 4 in. (248 x 102 mm.)
Sheet: 14½ x 9 in. (368 x 229 mm.)

\$7,000-10,000

LITERATURE:
see Wye 4a

19

LOUISE BOURGEOIS (1911-2010)

Les Fleurs

screenprint in red, on Magnani paper, 2009, initialed in pencil, inscribed 'To Howard' in pencil on the reverse, numbered 100/175 (there were also 25 artist's proofs and an edition of 50 with hand additions), published by the artist, the full sheet, in generally very good condition, framed
Sheet: 11 x 8½ in. (279 x 216 mm.)

\$5,000-7,000

LITERATURE:

Wye 698



20

LOUISE BOURGEOIS (1911-2010)

Pink Days

screenprint in colors, on card, 2008, initialed in pencil, inscribed 'To Howard Best Wishes' in pencil on the reverse, numbered 111/175 (there were also eight artist's proofs), published by the artist, with full margins, in generally very good condition, framed

Image: 6½ x 10 in. (168 x 254 mm.)

Sheet: 8¾ x 11 in. (213 x 279 mm.)

\$2,000-3,000

LITERATURE:

Wye 149.1



21

BRICE MARDEN (B. 1938)

Suzhou I-IV

the complete set of four etchings with aquatint, drypoint and scraping in colors, on Somerset paper, 1998, each signed, dated, and annotated 'BAT' in pencil (a proof set aside from the edition of 45), published by the artist, each with full margins, in very good condition, framed

Image: 14 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (378 x 225 mm.)

Sheet: 25 $\frac{7}{8}$ x 18 $\frac{3}{4}$ in. (657 x 476 mm.)

(4)

\$70,000-100,000



107

1972



107

1972



107

1972



107

1972



22

RICHARD DIEBENKORN (1922-1993)

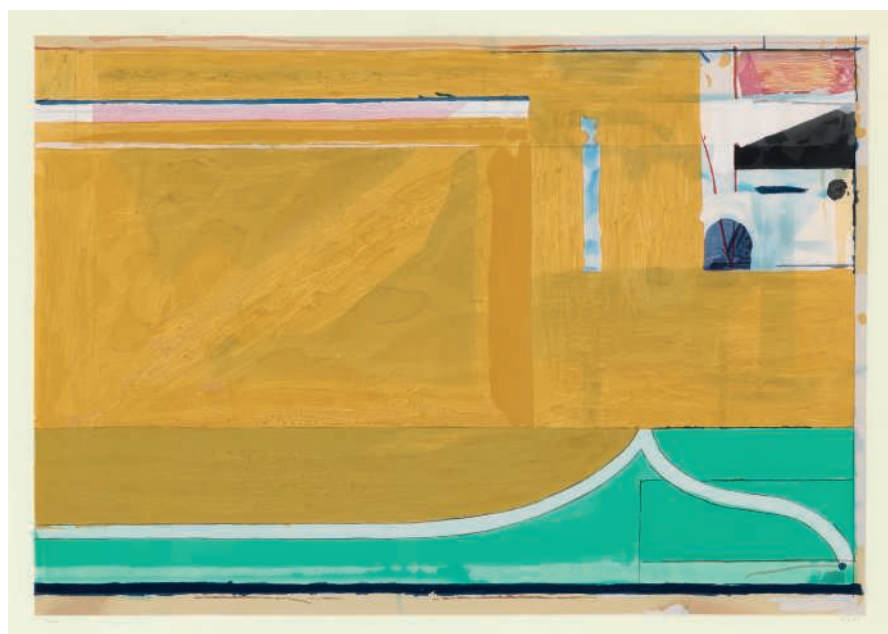
Combination, from *Clubs and Spades*

aquatint in colors, on Arches paper, 1981, signed and dated in pencil, numbered 31/40 (there were also eleven artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with full margins, in generally very good condition, framed

Image: 15½ x 13¾ in. (394 x 340 mm.)

Sheet: 30¾ x 24 in. (772 x 610 mm.)

\$8,000-12,000



23

RICHARD DIEBENKORN (1922-1993)

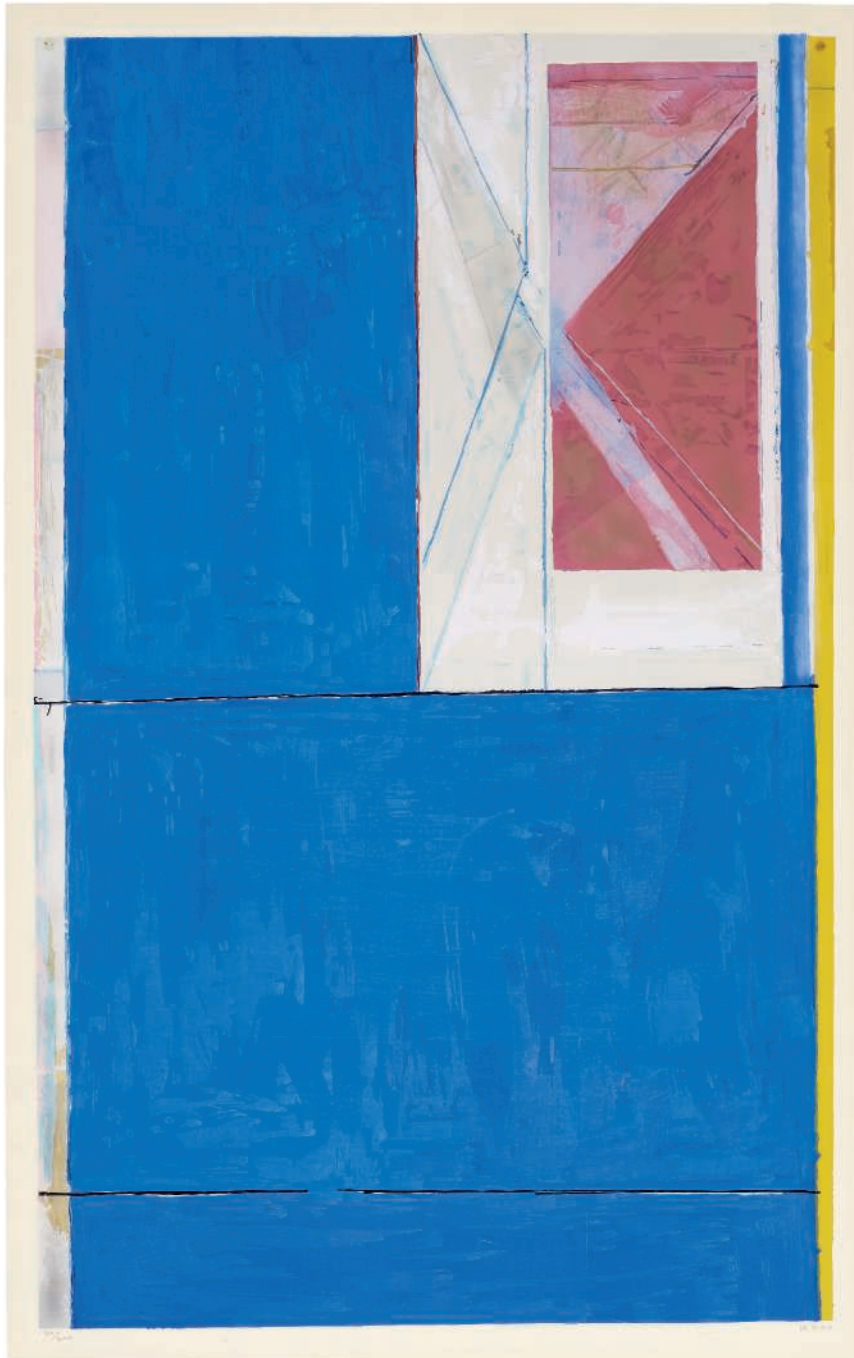
Ochre

woodcut in colors, on Mitsumata paper, 1983, signed and dated in pencil, numbered 180/200 (there were also twenty artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with margins, in generally good condition, framed

Image: 25 x 35¼ in. (635 x 908 mm.)

Sheet: 27¾ x 38¼ in. (695 x 972 mm.)

\$15,000-20,000



24

RICHARD DIEBENKORN (1922-1993)

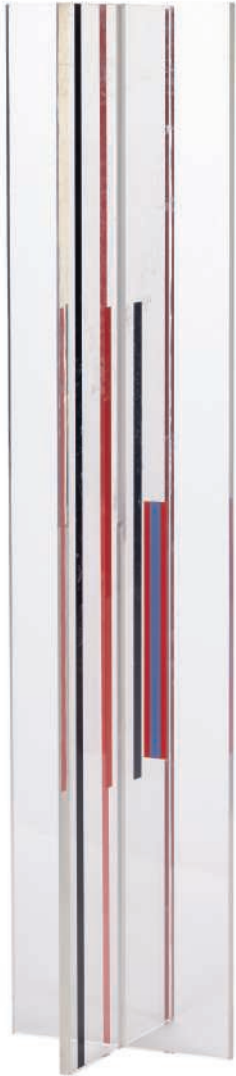
Blue

woodcut in colors, on Mitsumata paper, 1983, signed and dated '1984,' numbered 130/200 (there were also twenty artist's proofs), published by Crown Point Press, Oakland, California, with their blindstamp, with margins, the sheet edges unevenly trimmed, very pale mat staining, the red attenuated (as is common), framed

Image: 40¼ x 25 in. (1022 x 635 mm.)

Sheet: 42¾ x 26¾ in. (1083 x 680 mm.)

\$30,000-50,000



25

ILYA BOLOTOWSKY (1907-1981)

Untitled (Column)

Plexiglas multiple with screenprint in colors, *circa* 1970, with incised signature and numbered 31/125, a nick at the upper corner edge above the blue printed area, otherwise in generally good condition

Overall: 30 x 7 x 7 in. (762 x 178 x 178 mm.)

\$1,000-2,000

26

ELLSWORTH KELLY (1923-2015)

Green Curve

lithograph in green, on Rives BFK paper, 1993, signed in pencil, numbered 21/40 (there were also fifteen artist's proofs), published by Trestle Editions Limited, New York, the full sheet, in generally good condition, framed

Sheet: 21½ x 18 in. (546 x 457 mm.)

\$4,000-6,000

LITERATURE:

Axsom 267





27

ELLSWORTH KELLY (1923-2015)

Colored Paper Image XIX (Brown Blue Black Green Violet)

colored and pressed paper pulp, 1976, signed in pencil, numbered 4/17 (there were also seven artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with the artist's and publisher's blindstamps, the full sheet, the colors attenuated, pale time staining at the left and right sheet edges, occasional foxmarks, otherwise in generally good condition, framed
Image: 29 $\frac{3}{8}$ x 29 $\frac{3}{8}$ in. (746 x 746 mm.)
Sheet: 32 $\frac{3}{4}$ x 31 $\frac{1}{4}$ in. (832 x 794 mm.)

\$15,000-25,000

LITERATURE:

Axson 159; Tyler 315:EK22



28

RICHARD SERRA (B. 1939)

Hreppholar VI

etching, on Meirat Velasquez and Japanese Kozo paper, 1991, signed and dated in pencil, numbered 14/36 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in generally good condition, framed

Sheet: 34 $\frac{5}{8}$ x 43 $\frac{1}{4}$ in. (880 x 1099 mm.)

\$10,000-15,000

LITERATURE:

Berswordt & Wallrabe 79, Gemini 1541



29

RICHARD SERRA (B. 1939)

Vesturey I

etching, on Meirat Velasquez and Japanese Kozo paper, 1991, signed and dated in pencil, numbered 13/35 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with the artist's and publisher's blindstamps, the full sheet, two minor ink losses at the lower left edge of the subject (with associated minor lifting to the ink in places), toning to the sheet, otherwise in generally good condition, framed

Sheet: 71 $\frac{1}{8}$ x 35 $\frac{1}{4}$ in. (1807 x 895 mm.)

\$12,000-18,000

LITERATURE:

Berswordt-Wallrabe 85; Gemini 1546

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

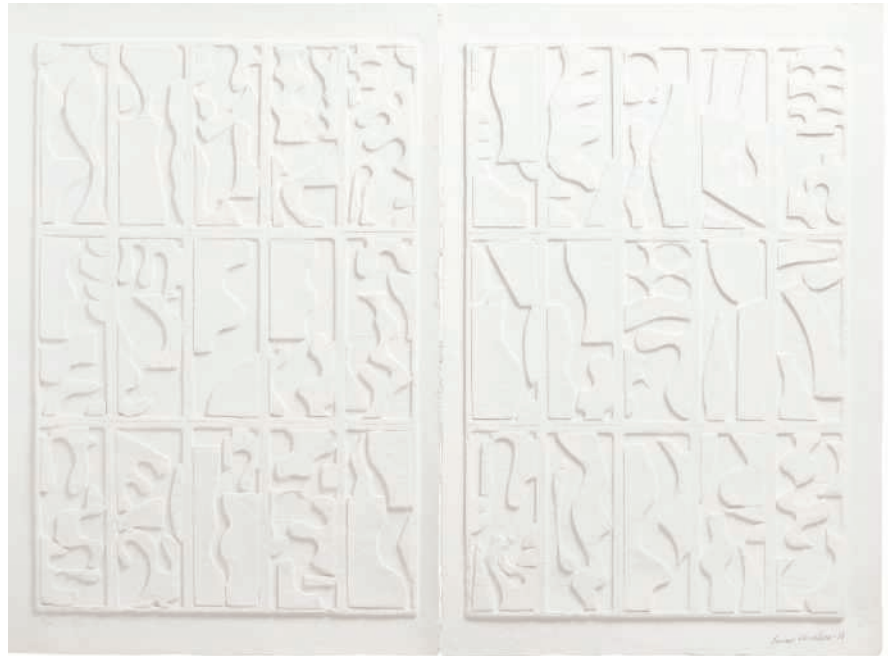
30

LOUISE NEVELSON (1899-1988)

Morning Haze

cast paper relief, on two sheets of handmade
paper pulp, 1978, signed and dated in pencil,
numbered 18/125, (there were also 25 artist's
proofs), published by Pace Editions, Inc., New York,
in generally very good condition, framed
Sheet: 33½ x 45½ in. (851 x 1156 mm.)

\$2,000-3,000



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

31

SAM FRANCIS (1923-1994)

Senza Titolo I (SFE 064)

etching and aquatint in colors, on Fabriano paper,
1987, signed in pencil, annotated 'AP' (an artist's
proof, the edition was 58), published by 2RC
Edizioni d'Arte, Rome, in generally very good
condition, framed
Image: 35 x 39½ in. (889 x 994 mm.)

\$5,000-7,000

LITERATURE:

Lembark I.87





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

32

FRANK STELLA (B. 1936)

Ahab, from *The Waves*

screenprint, lithograph and linocut in colors with hand-coloring and collage, on T.H. Saunders and Somerset papers, 1989, signed and dated '88' in pencil, annotated 'CTP 8' (a color trial proof, the edition was 60), published by Waddington Graphics, London, in generally very good condition, framed Sheet: 73% x 54% in. (1870 x 1387 mm.)

\$20,000-30,000

LITERATURE:
see Axsom 192



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

33

FRANK STELLA (B. 1936)

Hark!, from *The Waves*

screenprint, lithograph, and linocut with collage and hand-coloring, on T.H. Saunders and Somerset papers, 1989, signed and dated '88' in pencil, numbered 'CTP 5' (a color trial proof, the edition was 60), published by Waddington Graphics, London, in generally very good condition, framed
Sheet: 73 $\frac{3}{8}$ x 52 $\frac{7}{8}$ in. (1870 x 1343 mm.)

\$20,000-30,000

LITERATURE:
see Axsom 193



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

34

TOM WESSELMANN (1931-2004)

Mixed Bouquet with Leger, from *Portfolio 90*

screenprint in colors, on museum board, 1993, signed and dated in pencil, numbered P.P. 3/3 (a printer's proof, the edition was 90, plus twelve artist's proofs), published by International Images Inc., Putney, Vermont, in generally very good condition, framed
Sheet: 54½ x 51 in. (1384 x 1295 mm.)

\$15,000-20,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

35

TOM WESSELMANN (1931-2004)

Still Life with Liz

screenprint in colors, on museum board, 1993, signed in pencil, a proof
aside from the edition of 90, published by International Images Inc., Putney,
Vermont, in generally very good condition, framed
Sheet: 59 $\frac{3}{8}$ x 57 $\frac{1}{4}$ in. (1524 x 1454 mm.)

\$20,000-30,000

36

ROBERT INDIANA (1928-2018)

The Book of Love

the complete set of twelve signed and numbered screenprints in colors, on A.N.W. Crestwood Museum Edition paper, 1997, each signed and dated '96' in pencil, numbered 'AP 6/15' on the justification page (an artist's proof set, the edition was 200), published by American Image Editions, New York, with title, justification and text pages, otherwise in generally very good condition, with the original black-lettered cardboard portfolio

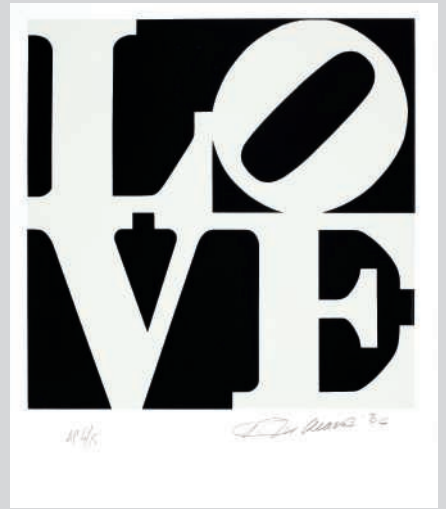
Each Image: 18½ x 17½ in. (460 x 454 mm.)

Each Sheet: 23¾ x 20 in. (606 x 508 mm.)

(album)

\$60,000-80,000







37

ROBERT INDIANA (1928-2018)

Heliotherapy Love

screenprint in colors, on museum board, 1995, signed and dated in pencil, numbered 183/300, published by Donald J. Christal, Los Angeles, with the artist's and publisher's copyright inkstamp on the reverse, with full margins, in generally very good condition, framed
Image: 36 $\frac{7}{8}$ x 37 in. (937 x 940 mm.)
Sheet: 39 $\frac{3}{4}$ x 39 $\frac{3}{4}$ in. (1010 x 1010 mm.)

\$10,000-15,000



38

ROBERT INDIANA (1928-2018)

Robert Creely, *Numbers*, Edition Domberger and Galeria Schmela, Stuttgart and Dusseldorf, Germany, 1968

the complete set of ten screenprints in colors, on Schoellers Parole paper, with title and justification pages, signed in pencil by artist and author on justification page, copy number XVII/XXV (there were also 250 copies in Arabic numerals), the full sheets, in generally very good condition, bound (as issued), with original brown paper cover

Overall: 25½ x 19¼ x ½ in. (648 x 502 x 6 mm.)

(album)

\$12,000-18,000

LITERATURE:
Sheehan 56





39

DAVID HOCKNEY (B. 1937)

Two Vases in the Louvre

etching with aquatint in colors, on Inveresk paper, 1974, signed and dated in pencil, numbered 73/75 (there were also eighteen artist's proofs), published by Petersburg Press, New York, with full margins, a foxmark in the center subject (partially touched-in), framed

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

Sheet: 38 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (987 x 911 mm.)

\$15,000-20,000

LITERATURE:

Museum of Contemporary Art Tokyo 154; Scottish Arts Council 168



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

40

DAVID HOCKNEY (B. 1937)

An Image of Celia, from *Moving Focus*

lithograph and screenprint in colors with collage, on TGL handmade paper and German etching paper, 1984-86, signed and dated in pencil, numbered 'AP XVI/XVIII' (an artist's proof, the edition was 40), published by Tyler Graphics, Ltd., Bedford, New York, with their blindstamp, the full sheet, apparently in very good condition, unexamined out of the original artist's frame
Overall: 66½ x 47½ in. (1689 x 1207 mm.)

\$80,000-120,000

LITERATURE:

Museum of Contemporary Art Tokyo 277



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

41

DAVID HOCKNEY (B. 1937)

Four Part Splinge, from *Some New Prints*

lithograph and screenprint in colors, on four sheets of Arches 88 paper, 1993, signed, titled, and dated in pencil on the fourth sheet, the first, second, and third plates inscribed in pencil, 'first part,' 'second part,' and 'third part,' respectively, numbered 34/48 (there were also 32 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheets, in very good condition, framed
Overall: 49 x 66 in. (1245 x 1676 mm.)

\$10,000-15,000

LITERATURE:

MCAT 334; Gemini 1606

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

42

DAVID HOCKNEY (B. 1937)

Slow Rise

lithograph and screenprint in colors, on Arches 88 paper, 1993, signed and dated in pencil, numbered 20/68 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in very good condition, framed

Sheet: 25 x 30½ in. (635 x 775 mm.)

\$7,000-10,000

LITERATURE:

Museum of Contemporary Art Tokyo 342; Gemini 1626



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

43

DAVID HOCKNEY (B. 1937)

Painted Environment II

laser print in colors, 1994, signed and dated '1993' in ink, numbered 7/25, the full sheet, in generally good condition, framed

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

\$4,000-6,000

LITERATURE:

Museum of Contemporary Art Tokyo 352





44

WAYNE THIEBAUD (B. 1920)

Candy Apples

aquatint, on Rives handmade paper, 1964, signed, titled and dated in pencil, numbered 4/25, published by Crown Point Press, San Francisco, in very good condition, framed
Image: 5 x 5 $\frac{5}{8}$ in. (127 x 143 mm.)
Sheet: 14 $\frac{3}{4}$ x 11 in. (375 x 279 mm.)

\$5,000-7,000



45

WAYNE THIEBAUD (B. 1920)

Suckers State II

lithograph in red, on Rives BFK paper, 1968, signed and titled in pencil, numbered 134/150 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, with full margins, in very good condition, framed
Image: 8 x 14 $\frac{1}{4}$ in. (203 x 362 mm.)
Sheet: 16 x 22 in. (406 x 559 mm.)

\$5,000-7,000

LITERATURE:

Gemini 86



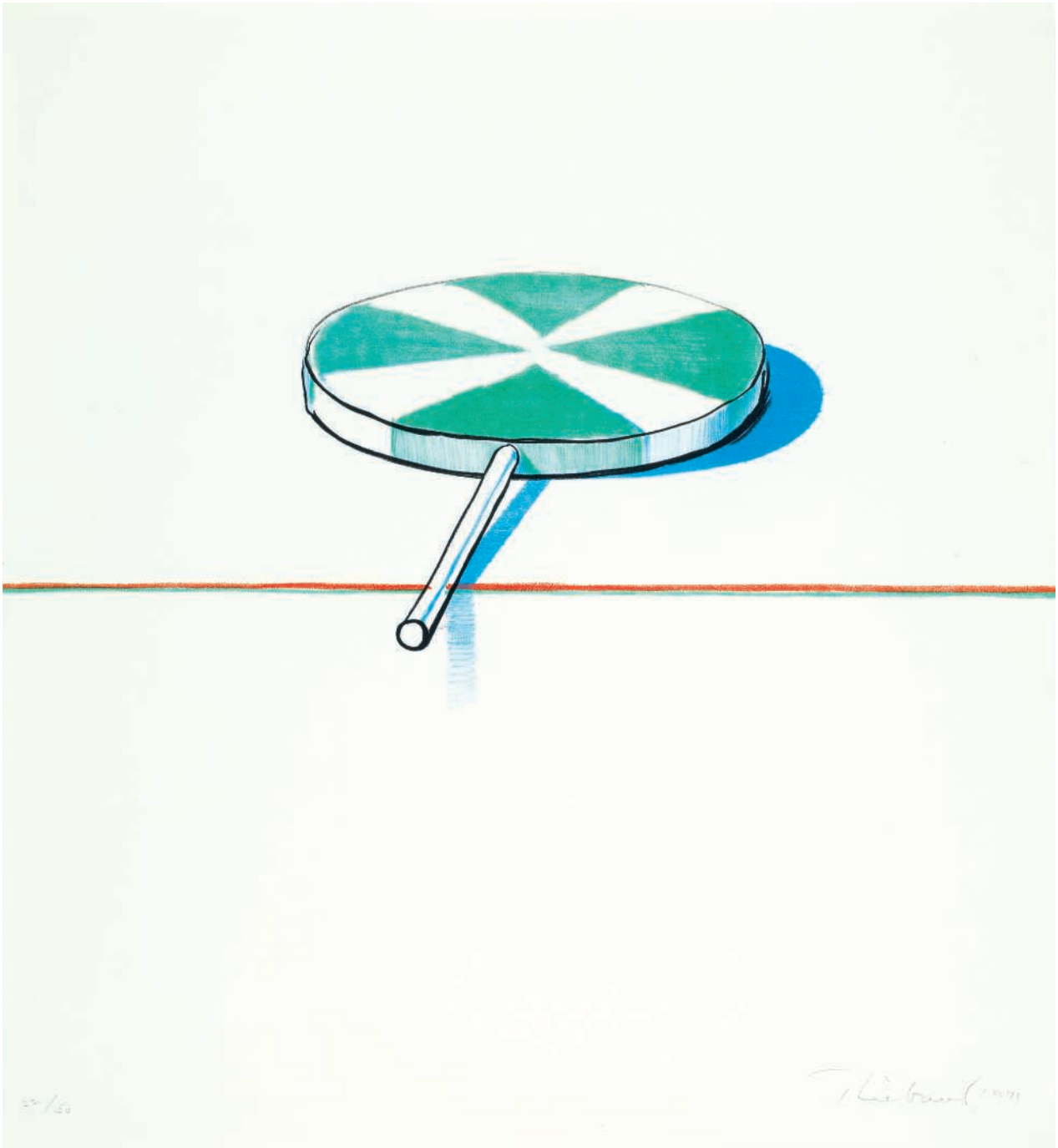
46

WAYNE THIEBAUD (B. 1920)

Chocolate Cake, from *Seven Still Lives and a Rabbit*

lithograph in brown, on Arches paper, 1970-71, signed and dated '1971' in pencil, numbered 21/50 (there were also ten artist's proofs), published by Parasol Press, New York, the full sheet, in generally very good condition, framed
Sheet: 30 x 22 $\frac{1}{4}$ in. (762 x 565 mm.)

\$6,000-8,000



47

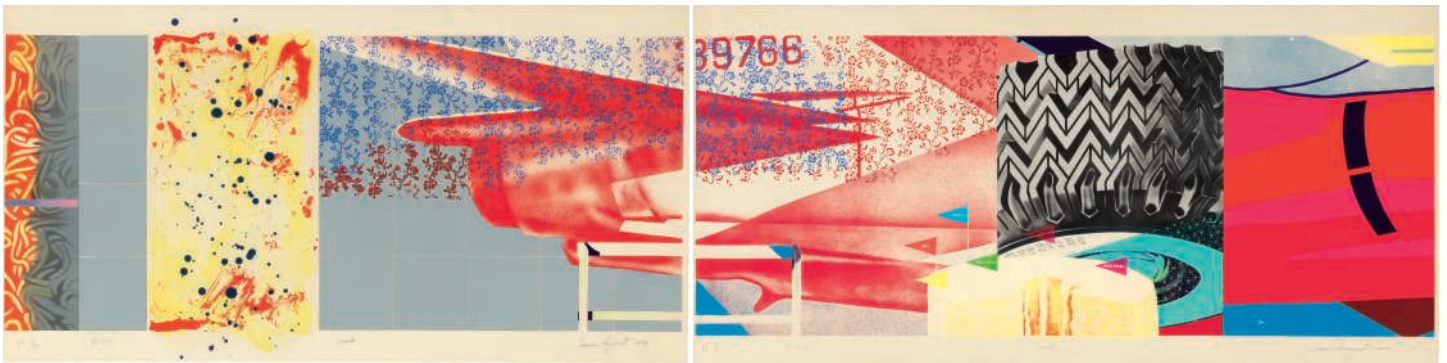
WAYNE THIEBAUD (B. 1920)

Large Sucker, from *Seven Still Lifes and a Rabbit*

lithograph in colors, on Rives BFK paper, 1971, signed and dated in pencil, numbered 22/50, published by Parasol Press, Ltd., New York, the full sheet, in generally very good condition

Sheet: 24 x 22 in. (610 x 559 mm.)

\$25,000-35,000



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

48

JAMES ROSENQUIST (1933-2017)

F-111

the complete set of four lithographs with screenprint in colors, on Arches Cover paper, 1974, each signed, titled, dated and numbered 'A.P. 17/20' in pencil (an artist's proof set, the edition was 75), published by Petersburg Press, New York, the full sheets, the sheets toned, (West) with a ¼-in. repaired tear in the lower margin, handling creases and scuffing in the silver printed areas, each framed

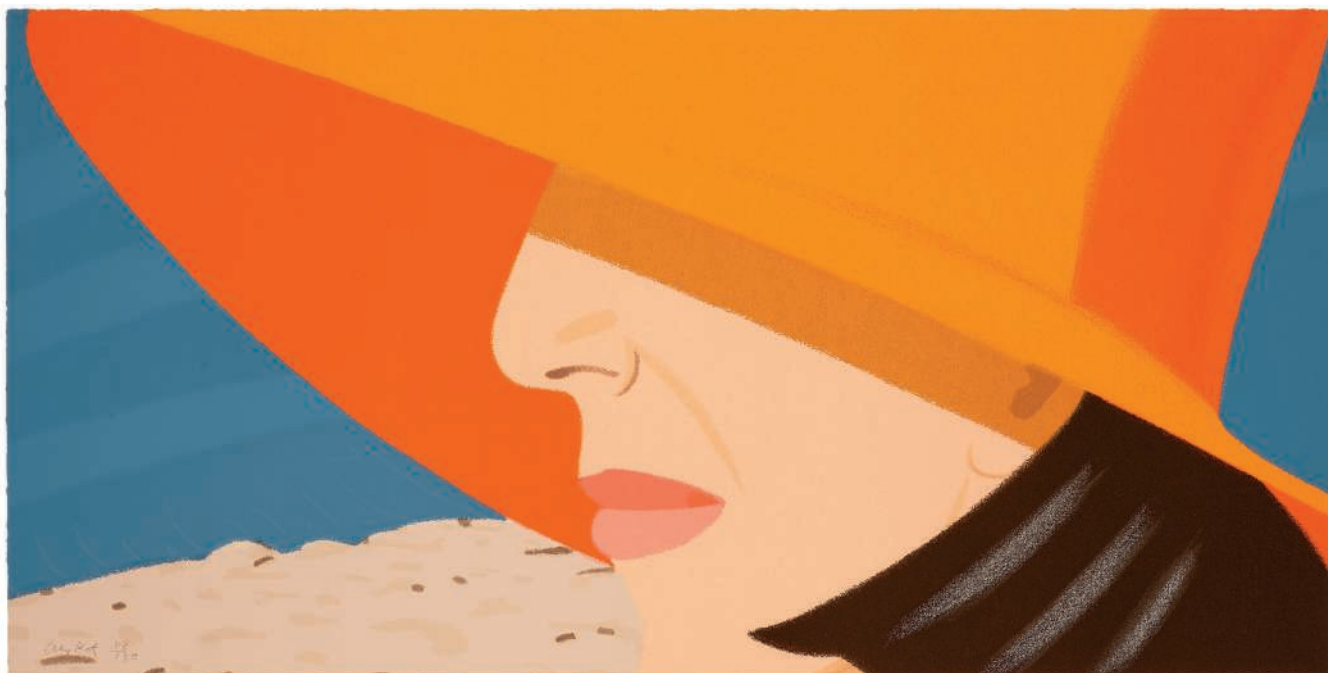
Largest Sheet: 36¾ x 75 in. (924 x 1905 mm.) (4)

\$30,000-50,000

LITERATURE:

Glenn 73





PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

49

ALEX KATZ (B. 1927)

Alex and Ada, the 1960's to the 1980's

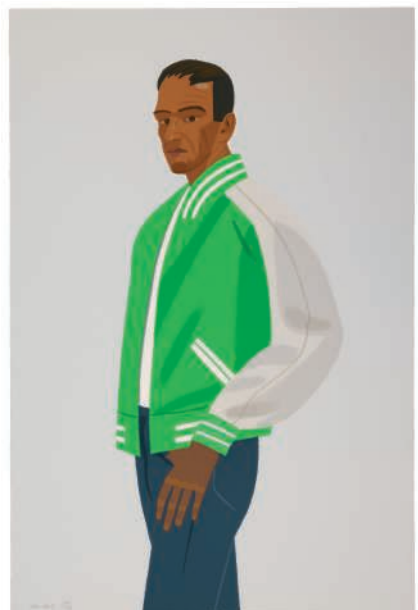
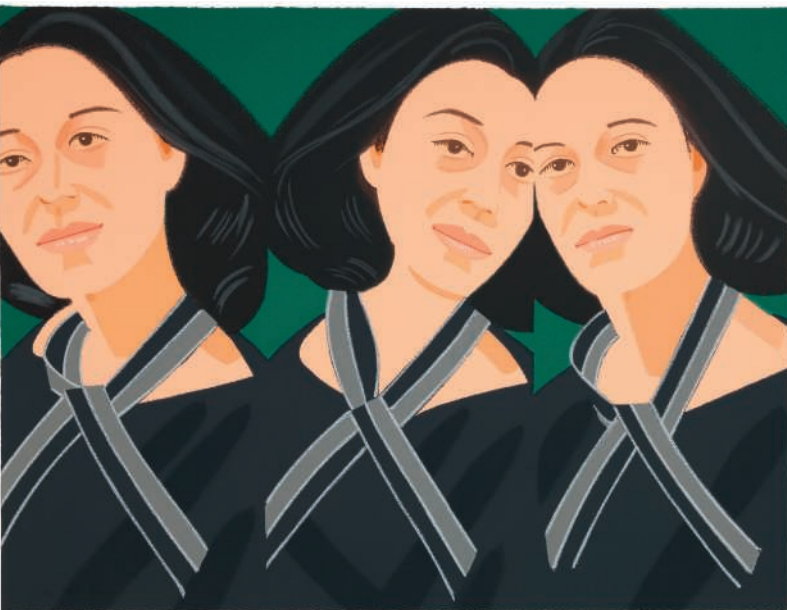
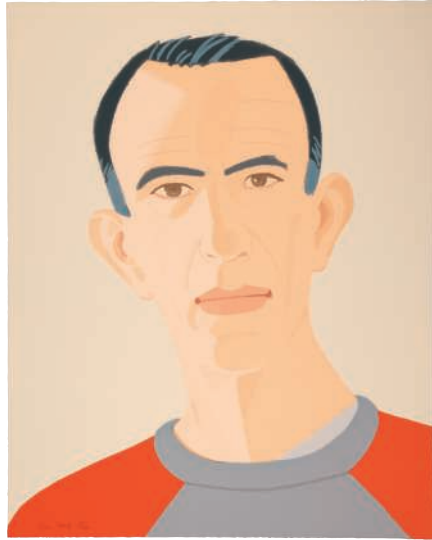
the complete set of eight screenprints in colors, on Arches paper, 1990, each signed and numbered 88/150 in pencil (there were also 30 artist proof sets), published by Gaultney-Klineman Art, New York, each with the artist's copyright stamp on the reverse, the full sheets, in generally very good condition, with the original justification page, three framed
Largest Sheet: 32½ x 35¾ in. (826 x 911 mm.) (8)

\$18,000-24,000

LITERATURE:

Schröder 241-248

Including: *Ada in Hat* (S. 241); *Alex Katz, Self-Portrait (Passing)*(S. 242); *Ada with Sunglasses* (S. 243); *White Hat* (S. 244); *Orange Hat* (S. 245); *Green Jacket* (S. 246); *Gray Ribbon* (S. 247); *Sweatshirt 2* (S. 248)





50

JOHN BALDESSARI (B. 1931)

Person with Guitar (Red), from *Person with Guitar*

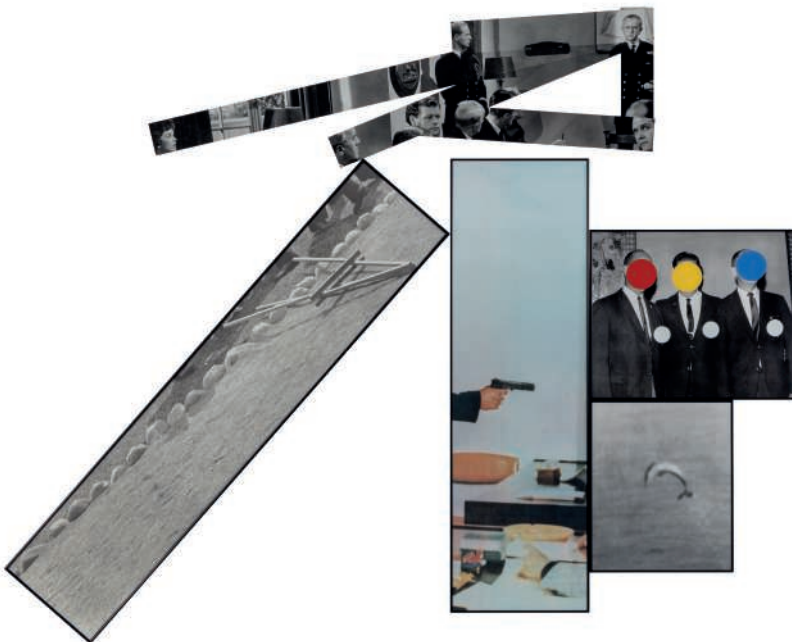
screenprint in colors, on Rives BFK paper mounted to Sintra (as issued), 2005, signed and dated in white ink, numbered 31/45 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their copyright stamp on the underside, the full sheet, in very good condition, in the original artist's frame

Sheet: 29 $\frac{3}{4}$ x 36 x $\frac{3}{4}$ in. (756 x 914 x 19 mm.)

\$6,000-8,000

LITERATURE:

Hurowitz 150; Gemini 2028



51

JOHN BALDESSARI (B. 1931)

The Fallen Easel

lithograph and screenprint in colors, on paper and metal, 1988, signed and dated in pencil on the second sheet, numbered 14/35 (there were also fifteen artist's proofs), co-published by Cirrus Editions and Multiples, Inc., Los Angeles and New York, in very good condition, framed
Largest Sheet: 67 x 14 in. (1702 x 356 mm.)
Overall: 74 x 95 in. (1880 x 2410 mm.)

\$20,000-30,000

LITERATURE:

Hurowitz 37

52

ROBERT LONGO (B. 1953)

Hell's Gate

archival digital pigment print, on wove paper, 2005, signed and dated in pencil, numbered 12/30, published by Adamson Editions, Washington D.C., with full margins, in very good condition, framed

Image: 38 $\frac{3}{8}$ x 40 in. (975 x 1016 mm.)

Sheet: 41 $\frac{1}{8}$ x 43 in. (1051 x 1092 mm.)

\$10,000-15,000



53

RICHARD ARTSCHWAGER (1923-2013)

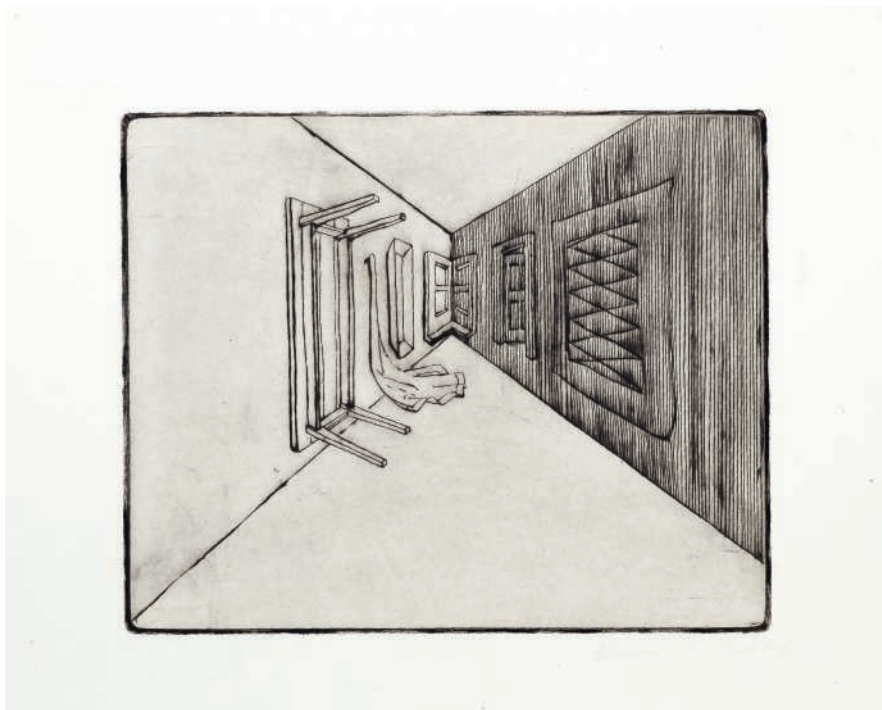
Table, window, mirror, door, rug, basket

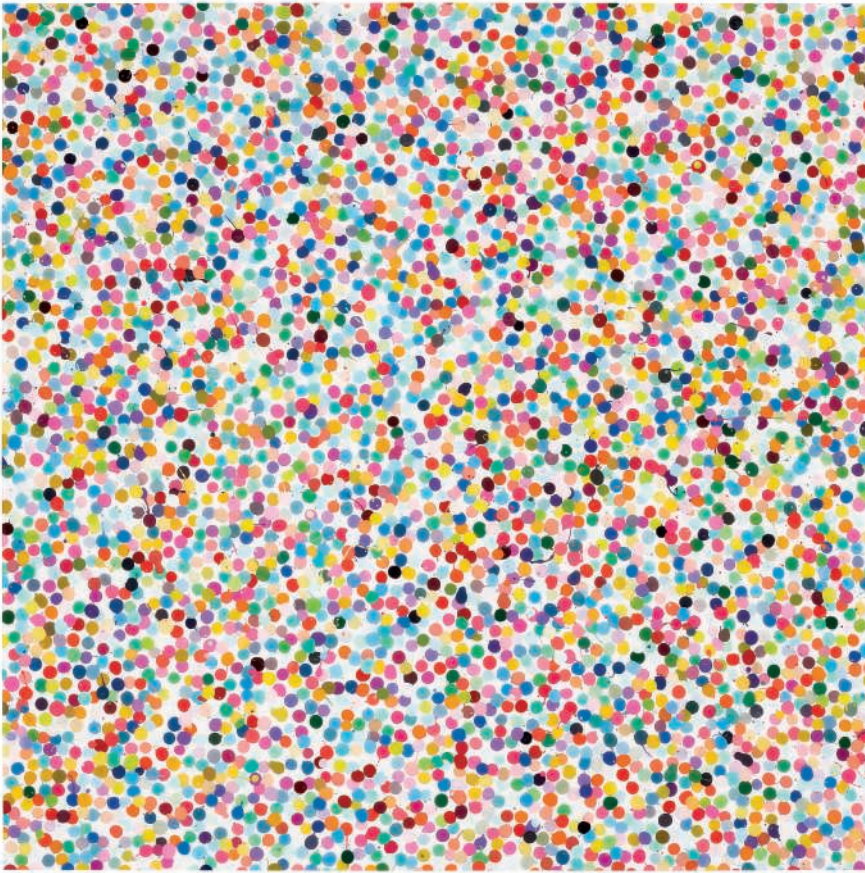
etching, on Rives BFK paper, 1979, signed and dated in pencil, annotated 'Trial Proof' (the edition was never realized), published by Trisolini Gallery, Athens, Ohio, with wide margins, creases in places towards the lower left image edge, framed

Image: 12 $\frac{1}{8}$ x 15 in. (308 x 381 mm.)

Sheet: 21 $\frac{1}{8}$ x 25 $\frac{3}{8}$ in. (537 x 645 mm.)

\$1,200-1,800





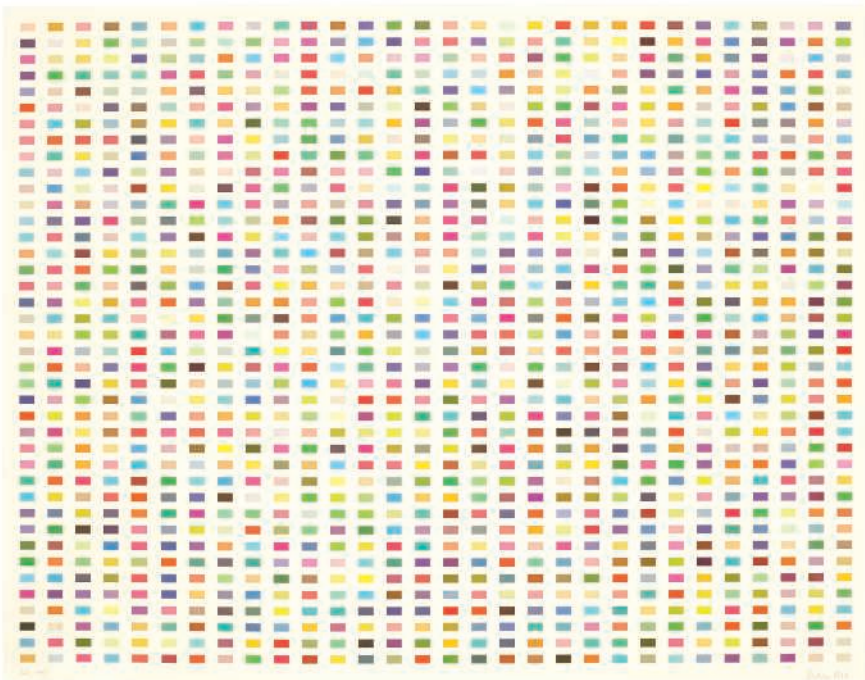
54

DAMIEN HIRST (B. 1965)

Beverly Hills (H5-2)

Diasc-mounted Giclée print on aluminum panel, 2018, signed in ink on a label affixed to the reverse and stamp-numbered 96/100 (there were also ten artist's proofs), published by Heni Editions, London, in very good condition, framed Overall: 35½ x 35½ in. (902 x 902 mm.)

\$10,000-15,000



55

GERHARD RICHTER (B. 1932)

1260 Farben

offset lithograph in colors, on white cardboard, 1974, signed and dated in pencil, numbered 33/75 (there were also eight proofs in Roman numerals), published by Galerie Heiner Friedrich, Munich, with full margins, pinpoint hole in the upper center of the image, two short creases towards the upper image edge, framed

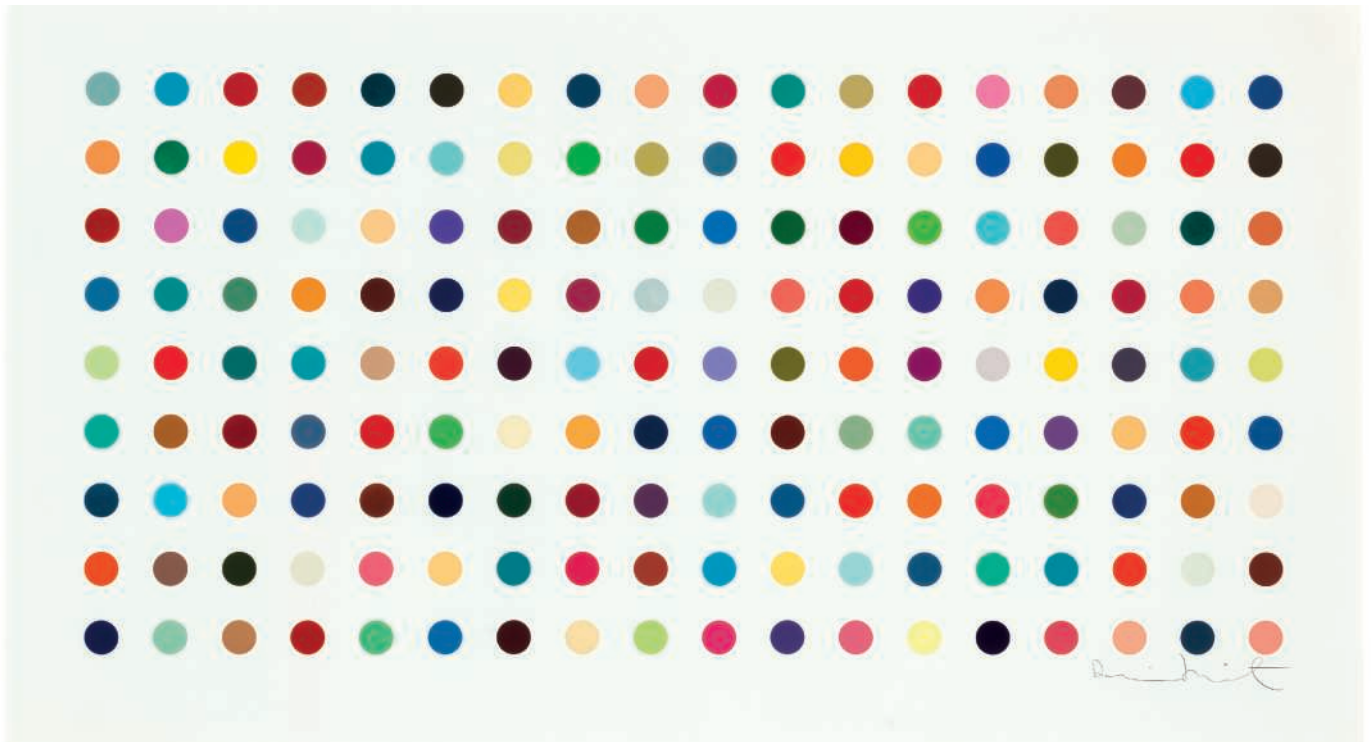
Image: 23¼ x 30¼ in. (591 x 768 mm.)

Sheet: 24¾ x 31¾ in. (626 x 797 mm.)

\$10,000-15,000

LITERATURE:

Butin 52



56

DAMIEN HIRST (B. 1965)

Tetrahydracannabinol

etching in colors, on Hahnemühle etching paper, 2004, signed in pencil, numbered 96/115 on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, with full margins, in generally very good condition, framed

Image: 33 $\frac{7}{8}$ x 69 $\frac{3}{4}$ in. (860 x 1772 mm.)

Sheet: 44 x 79 in. (1118 x 2007 mm.)

\$30,000-50,000

LITERATURE:

Paragon pp. 140-141

57

GERHARD RICHTER (B. 1932)

September

digital pigment print in colors, on white vinyl, mounted between two panes of glass (as issued), 2009, signed in blue felt-tip pen on a label affixed to the reverse, numbered 18/40 (there were also four artist's proofs), published by Joe Hage, London, in very good condition, with the original grey clamshell box
Overall: 25 $\frac{7}{8}$ x 35 $\frac{3}{8}$ in. (657 x 899 mm.)

\$100,000-150,000

LITERATURE:

Butin 139

"What fascinates me, and shocks me, of course, is that this ability to imagine, which has so much power, which can unleash such passion, and spur us on and motivate us to accomplish incredible things, can also lead to the most terrible crimes. But there's one area where this fanaticism can be thoroughly expressed without harming anyone—the world of art." – Gerhard Richter

September is based on a photograph of a painting of the same name made by the artist in 2005 (see the Catalogue Raisonné of the paintings 891-5). This image itself was based on a photograph that Richter took from *Der Spiegel* magazine.

September is the continuation of Richter's engagement in depicting the major traumas of the Twentieth Century. Initially stunned by the events of the day, Richter was unable to render a depiction for several years. His first version of the painting featured a more garish rendition, but the artist found the image too emotional and scraped several layers of paint from the surface (H. Butin, 2014). The final version is much smaller in size, mimicking the scale of a television screen. In the edition, this is further emphasized as the work is mounted between two panes of the glass, further distancing the viewer from the image.





58

AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Charles the First

screenprint in colors, on Saunders paper, 2004, numbered 19/85 (there were also fifteen artist's proofs), with Gerard Basquiat's signature in pencil and the artist's estate stamps and dated '10.19.04' on the reverse, published by David DeSanctis Contemporary Art, New York, the full sheet, a crease in the lower center image, a crease in the upper left image, otherwise in generally very good condition, framed

Sheet: 60¾ x 47¾ in. (1543 x 1213 mm.)

\$40,000-60,000



59
AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Jawbone of an Ass

screenprint in colors, on Saunders paper, 2004, numbered 19/85 (there were also 15 artist's proofs), with Gerard Basquiat's signature in pencil and the artist's estate stamps, and dated '10.19.04' on the reverse, published by David DeSanctis Contemporary Art, Inc., New York, the full sheet, a handling crease in the center image, otherwise in generally very good condition, framed
 Sheet: 42½ x 59¾ in. (1080 x 1518 mm.)

\$40,000-60,000



60

JEFF KOONS (B. 1955)

Balloon Dog (Blue)

metallic porcelain multiple, 2002, numbered 1151/2300 on label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, in generally good condition, with original box and plastic stand

Diameter: 10¼ in. (260 mm.)

\$7,000-10,000



61

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain multiple, 1995, numbered 1109/2300 on label affixed to underside (there were also 50 artist's proofs), published by the Museum of Contemporary Art, Los Angeles, in generally very good condition, with original box and plastic stand

Diameter: 10½ in. (267 mm.)

\$6,000-8,000



62

JEFF KOONS (B. 1955)

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

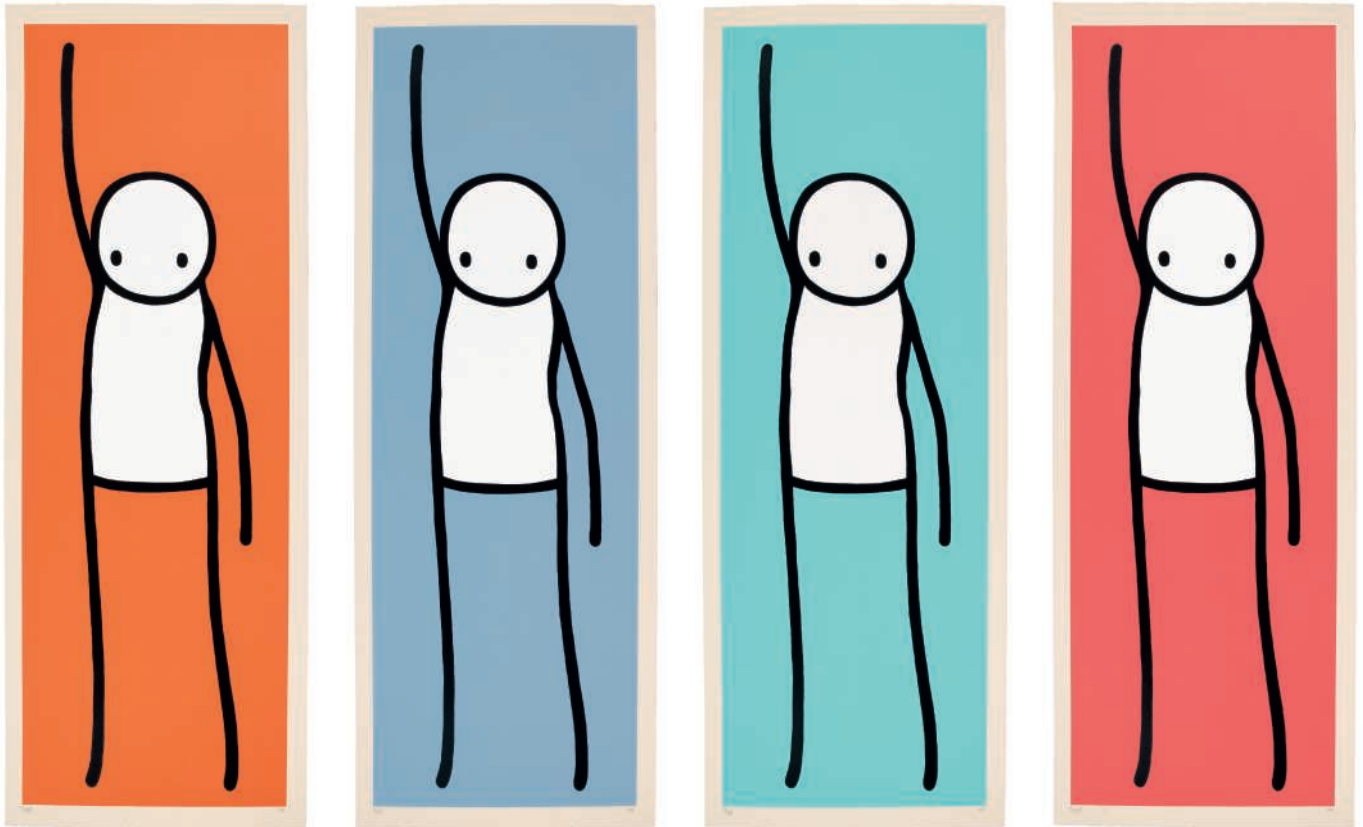
three metallic porcelain multiples, 2017, each with stamped signature, title, date and numbering on the underside, numbered 427/999, 338/999 and 573/999 respectively (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with their stamp on the underside, in very good condition, with original boxes and 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



63

STIK (B. 1979)

Liberty

the complete set of four screenprints in colors, on Somerset wove paper, 2013, each signed in pencil and numbered 4/25 (there were also five artist's proofs), published by Squarity, London, with their blindstamp, each with full margins, each in generally very good condition

Each Image: 41 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (1057 x 359 mm.)

Each Sheet: 44 x 16 in. (1118 x 406 mm.)

(4)

\$45,000-65,000

Including: *Liberty (Red)*; *Liberty (Orange)*; *Liberty (Blue)*; *Liberty (Aqua)*



64

AI WEIWEI (B. 1957)

Artist's Hand

cast urethane resin with electroplated rhodium multiple, 2017, with incised signature on the base, from the edition of 1000, co-published by the Public Art Fund and eBay for Charity, New York, in very good condition, with the original box

Overall: 4¼ x 3¾ x 5 in. (108 x 95 x 127 mm.)

\$4,000-6,000

MONEY, MOOLA, MAZUMA, GELT,
 SCRATCH, SKINS, SIMOLEONS,
 SHEKELS, DINERO, WAMPUM,
 GREENBACKS, CHINK, BREAD,
 DOUGH, PEANUTS, CABBAGE,
 GRAVY, CHEDDAR, CHICKEN,
 FEED, DO-RE-MI, JACK, LOOT,
 BOODLE, PENNY ANTE, SMALL,
 POTATOES, DEAD PRESIDENTS,
 CHUMP CHANGE, BIG BUCKS,
 ALMIGHTY DOLLAR, ROOT OF
 ALL EVIL, HARD CASH, LIQUID
 ASSETS, FILTHY LUCRE, \$, \$, \$.

MEANINGLESS, SENSELESS, IR-
 RELEVANT, POINTLESS, INSIGNIF-
 ICANT, INCONSEQUENTIAL, EMP-
 TY, FATIGOUS, PHATIC, NULL, IN-
 ANE, NONSENSE, MUMBO JUMBO,
 DOUBLE-TALK, JARGON, HOOEY,
 HOKUM, HOGWASH, BUNK, BILGE,
 BOSH, BLEATHER, BLABBER, BAB-
 BLE, BALONEY, BULLSHIT, CRAP,
 OLA, JABBER, JIVE, GIBBERISH,
 HOT AIR, DRIVE, DROOL, RUN
 OFF AT THE MOUTH, GOSPEL,
 LIES, BULLSHIT, BULLSHIT,

OBSCENE, PORNOGRAPHIC,
 PRURIENT, LEWD, LASCIVIOUS,
 LECHEROUS, SCATOLOGICAL,
 SMUTTY, DEBAUCHED, INDE-
 CENT, RAW, RACY, RANDY, RAUN-
 CHY, RIBALD, VULGAR, FILTHY,
 VILE, GROSS, GOATISH, FETID,
 OFF-COLOR, POTTY MOUTH,
 GUTTER TALK, \$#@!%?*&
 FOUR-LETTER WORDS, DIRTY
 PICTURES, EXPLICIT ACTION,
 TRIPLE-X-RATED, HARD CORE,
 ADULTS ONLY, HOT 'N HORNY,

CRAZY, NUTTY, DAFFY, DIPPY,
 DIZZY, LOOPY, GOOFY, KOOKY,
 BATTY, RUGGY, BAWNY, FLAKY,
 SNEEZY, SCHIZZY, WACKY, TO-
 PSYCHO, WEEPY, WEEKO, LO-
 CO, CUCKOO, BOKERS, BANAN-
 AS, GAGA, MESS, A LOONY
 TUNES, SPACE CADET, OUT TO
 LUNGE ON THE WALL, OVER
 THE TOP, AROUND THE BEND,
 OUT OF YOUR GOURD, SPACED-
 OUT, FREAKED OUT, FUCKED-
 UP, FOAMING AT THE MOUTH,

NOTHING, NEGATION, NONEX-
 ISTENCE, NOT-BEING, NONE,
 NIL, NAUGHT, NADA, VACANT,
 VOID, VACUUM, ZERO, CIPHER,
 EMPTY, CLASS, EXTINCT, DE-
 FUNCT, OBSOLETE, VANISHED,
 ZIP, ZILCH, NIX, SQUAT, DID-
 DLY SHIT, GOOSE EGG, BUB-
 BLES, A FART, A FUCK, A RAT'S
 ASS, WIPED OUT, NULL AND
 VOID, DOWN THE TUBE, ALL
 DONE, ALL GONE, NO MORE,
 KAPUT, DEAD, FINISHED, PFFFT.

IRASCIBLE, IRRITABLE, GANE,
 TANKEROUS, SPLENETIC, AR-
 GUMENTATIVE, BELLICOSE,
 ABRASIVE, DYSPEPTIC, BEL-
 LIGERENT, PHULANT, FRICK-
 LY, HERMISE, CAUSTIC, S-
 TY, CRABBY, CRANKY, CRUFF,
 GROUCHY, BITCHY, BITTER,
 DRY, DOUR, THIN SKINNED,
 TOUCHY, NASTY, SOUR, SURLY,
 GRUMPY, PEEVISH, PISSED,
 OFF, FORNERY, LOCKING FOR
 TROUBLE, SON OF A BITCH,

65

MEL BOCHNER (B. 1940)

Strong Language

the complete set of six etchings with aquatint in colors, on Somerset Velvet White paper, 2007, signed, titled, dated and numbered 12/20 in pencil on the reverse of *Nothing* (as issued, there were also five artist's proof sets), published by Two Palms Press, Inc., New York, the full sheets, in very good condition, each framed

Largest Sheet: 7 7/8 x 10 1/8 in. (200 x 257 mm.)

(6)

\$8,000-12,000

LITERATURE:

Krakow 2007.01 a-f

Including: *Money; Meaningless; Obscene; Crazy; Nothing; Irascible*



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

66

ANDY WARHOL (1928-1987)

Cream of Mushroom, from *Campbell's Soup II*

screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 49/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red ink slightly attenuated, otherwise in generally very good condition, framed
Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.56

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

67

ANDY WARHOL (1928-1987)

Black Bean, from *Campbell's Soup I*

screenprint in colors, on wove paper, 1968, signed in ball-point pen on the reverse, stamp-numbered 182/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red slightly attenuated, otherwise in generally good condition, framed
Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.44



68

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 40/250 (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, in generally very good condition, framed
Sheet: 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (911 x 911 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.93



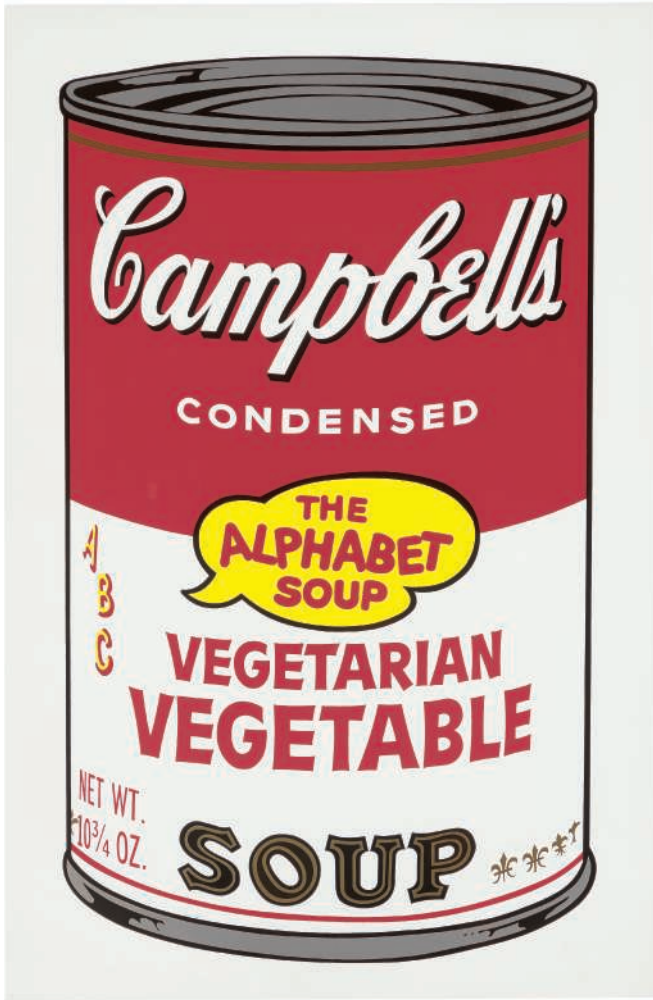
PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

69
ANDY WARHOL (1928-1987)
 Green Pea, from *Campbell's Soup I*

screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 134/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red slightly attenuated, otherwise in generally good condition, framed
 Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-30,000

LITERATURE:
 Feldman & Schellmann II.50



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

70
ANDY WARHOL (1928-1987)
 Vegetarian Vegetable, from *Campbell's Soup II*

screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 42/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red ink slightly attenuated, otherwise in very good condition, framed
 Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-30,000

LITERATURE:
 Feldman & Schellmann II.61



71

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 62/250 (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, in generally very good condition, framed

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

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.97



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

72

ANDY WARHOL (1928-1987)

Tomato Beef Noodle O's, from *Campbell's Soup II* screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 42/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red ink slightly attenuated, otherwise in generally very good condition, framed Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.61



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

73

ANDY WARHOL (1928-1987)

Chicken 'N Dumplings, from *Campbell's Soup II* screenprint in colors, on wove paper, 1969, signed in ball-point pen on the reverse, stamp-numbered 42/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red ink slightly attenuated, a 1/4-in. tear to the lower right sheet edge, otherwise in generally good condition, framed Sheet: 35 x 23 in. (889 x 584 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.58



74

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 109/250 (there were also 50 artist's proofs), co-published by Castelli Graphics and Multiples, Inc., New York, with the artist's copyright inkstamp on the reverse, the full sheet, in generally very good condition, framed

Sheet; 35 $\frac{1}{8}$ x 35 $\frac{1}{8}$ in. (911 x 911 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.91



WORKS FROM THE COLLECTION OF MANDELL & MADELEINE BERMAN

75

ANDY WARHOL (1928-1987)

Flowers: one plate

screenprint in colors, on wove paper, 1970, signed in ball-point pen on the reverse upper left sheet edge, stamp-numbered 180/250 (there were 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, a handling crease below the lower left flower, scuffing in places throughout in the matte printed areas, skinning in places on the reverse sheet edges, otherwise in generally good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.71



WORKS FROM THE COLLECTION OF MANDELL & MADELEINE BERMAN

76

ANDY WARHOL (1928-1987)

Flowers: one plate

screenprint in colors, on smooth wove paper, 1970, signed and dated in ball-point pen on the reverse upper right sheet edge, stamp-numbered 192/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the orange flower slightly attenuated, a scuff in the orange flower, soft handling creases in places throughout, otherwise in generally good condition, framed
Sheet: 36 x 36 in. (914 x 914 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellmann II.69



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

77

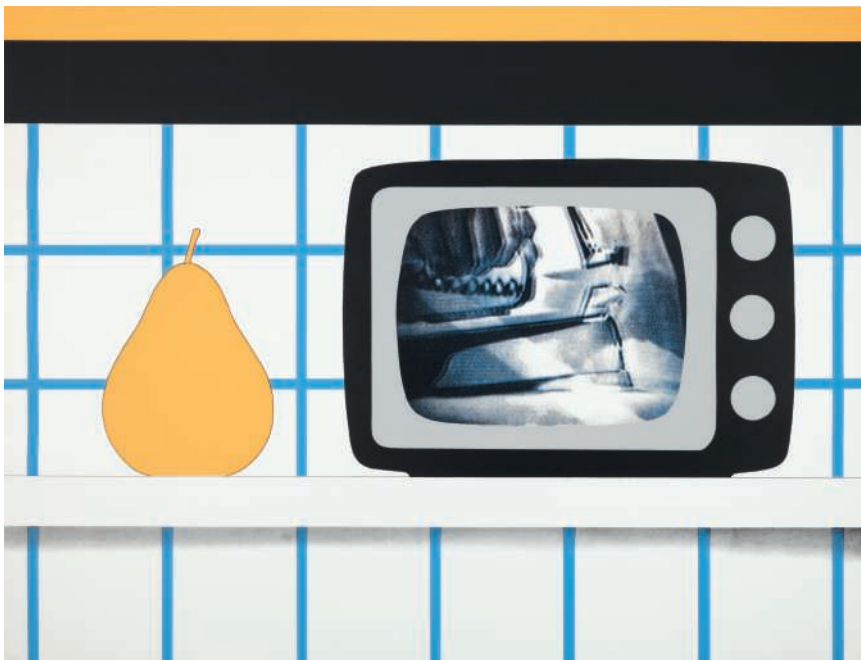
VARIOUS ARTISTS

11 Pop Artists, Volume III

the complete portfolio of eleven screenprints and lithographs in colors, on various papers, 1965, each signed, the print by Warhol stamp-signed on the reverse (as issued), each numbered 2/200 (there were also 50 examples numbered with Roman numerals), published by Original Editions, New York, the Lichtenstein with full margins, the others the full sheets, in very good condition, with the title page and justification booklet and original white cardboard portfolio case
Overall: 40¼ x 30½ x 7/8 in. (1022 x 775 x 22 mm.) (album)

\$120,000-180,000

Including: Roy Lichtenstein, "Sweet Dreams Baby!" (C. 39); Allan D'Arcangelo, *Landscape III*; Jim Dine, *Calico* (M. 37); Peter Phillips, *Custom Print III*; James Rosenquist, *For Love*; Andy Warhol, *Jacqueline Kennedy III (Jackie III)* (F&S II.15); Tom Wesselmann, *TV Still Life*; Allen Jones, *Janet is Wearing...* (L. 31); Gerald Laing, *Triple*; Mel Ramos, *Miss Comfort Creme*; John Wesley, *Dream of Unicorns*







78

ANDY WARHOL (1928-1987)

Jacqueline Kennedy II (Jackie II), from *11 Pop Artists II*

screenprint in colors, on wove paper, 1966, with the artist's stamped-signature on the reverse, annotated 'AP' in pencil (one of 50 artist's proofs aside from the edition of 200), published by Original Editions, New York, the full sheet, in generally good condition, framed
Sheet: 23 $\frac{3}{8}$ x 29 $\frac{3}{4}$ in. (606 x 756 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.14



79

ANDY WARHOL (1928-1987)

Liz

offset lithograph in colors, on wove paper, 1964, signed and dated '65' in ballpoint pen, from the edition of 300, published by Leo Castelli Gallery, New York, with full margins, the colors fresh, in very good condition, framed
Image: 22 x 22 in. (559 x 559 mm.)

Sheet: 23 x 23 $\frac{1}{2}$ in. (584 x 587 mm.)

\$50,000-70,000

LITERATURE:

Feldman & Schellmann II.7



80

ANDY WARHOL (1928-1987)

Marilyn: one plate

screenprint in colors, on wove paper, 1967, signed in pencil on the reverse, stamp-numbered 163/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the sheet unevenly trimmed, taped along the reverse to the support, framed
Sheet: 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (911 x 911 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.30



81

ANDY WARHOL (1928-1987)

Grace Kelly

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 223/225 (there were also 30 artist's proofs), published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, the full sheet, in very good condition, framed
Sheet: 39 $\frac{7}{8}$ x 31 $\frac{7}{8}$ in. (1013 x 810 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.305



82

ANDY WARHOL (1928-1987)

General Custer, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 'AP 9/50' (an artist's proof, the edition was 250), published by Gaultney, Klineman Art, Inc., New York, with their inkstamp and the artist's copyright stamp on the reverse, the full sheet, in very good condition, framed
Sheet: 36 x 36 in. (913 x 913 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.379

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

83

ANDY WARHOL (1928-1987)

Kachina Dolls, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum Board, 1986, signed in pencil, numbered 101/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, framed Sheet: 36 x 36 in. (915 x 915 mm.)

\$15,000-20,000

LITERATURE:

Feldman & Schellmann II.381



84

ANDY WARHOL (1928-1987)

Northwest Coast Mask, from *Cowboys and Indians*

screenprint in colors, on Lenox Museum board, 1986, signed in pencil (slightly rubbed), numbered 121/250 (there were also 50 artist's proofs), published by Gaultney, Klineman Art, Inc., New York, the full sheet, taped to a support along the reverse sheet edges, otherwise in very good condition, framed Sheet: 35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in. (911 x 911 mm.)

\$15,000-25,000

LITERATURE:

Feldman & Schellmann II.380





85

ANDY WARHOL (1928-1987)

Life Savers, from *Ads*

screenprint in colors, on Lenox Museum board, 1985, signed in pencil, numbered 156/190 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publishers copyright inkstamps on the reverse, the full sheet, the pink background slightly attenuated, rubbing in places at the sheet edges, otherwise in generally very good condition, framed
 Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.353



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

86

ANDY WARHOL (1928-1987)

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

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 18/190 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, a 4-in. skillfully filled-in area in the purple ink below the left figure, taped to a support on the reverse sheet edges, otherwise in generally good condition, framed
Sheet: 37 $\frac{1}{2}$ x 37 $\frac{1}{2}$ in. (962 x 962 mm.)

\$25,000-35,000

LITERATURE:

Feldman & Schellman II.357



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

87

ANDY WARHOL (1928-1987)

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

screenprint in colors, on Lenox Museum Board, 1985, signed in pencil, numbered 18/190 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, in very good condition, framed

Sheet: 37 $\frac{1}{2}$ x 37 $\frac{1}{2}$ in. (962 x 962 mm.)

\$70,000-100,000

LITERATURE:

Feldman & Schellmann II.355

88

ANDY WARHOL (1928-1987)

Mick Jagger: one plate

screenprint in colors, on Arches Aquarelle paper, 1975, signed in pencil by the artist and signed in red felt-tip pen by Mick Jagger (slightly faded, as is common), numbered 'A.P. 36/50' (an artist's proof, the edition was 250), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, occasional pale foxmarks in places (primarily visible under ultraviolet light), printing imperfections in places in the silver ink, otherwise in generally good condition, framed
Sheet: 43 $\frac{3}{8}$ x 28 $\frac{3}{4}$ in. (1108 x 730 mm.)

\$40,000-60,000

LITERATURE:

Feldman & Schellman II.138



89

ANDY WARHOL (1928-1987)

The Witch, from *Myths*

screenprint in colors, on Lenox Museum board, 1981, signed in pencil and numbered 120/200 on the reverse (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts Inc., New York, with the artist's and publisher's copyright ink stamps on the reverse, the full sheet, in generally good condition, framed
Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

\$40,000-60,000

LITERATURE:

Feldman & Shellmann II.261





90

ANDY WARHOL (1928-1987)

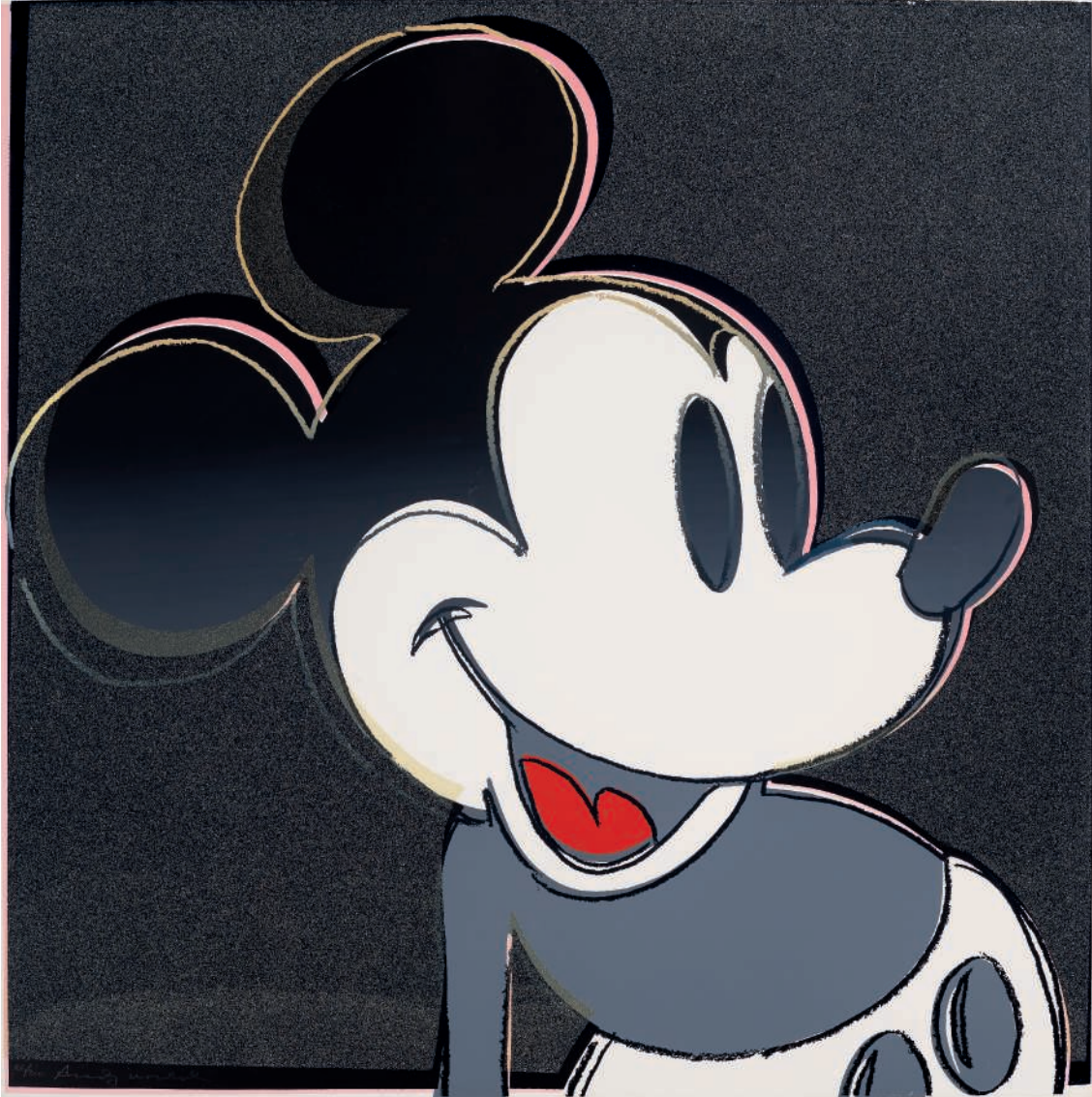
Superman, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 'AP 27/30' (an artist's proof, the edition was 200), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright inkstamps on the reverse, the full sheet, a ¼-in. filled-in area at the lower left sheet edge, otherwise in very good condition, framed
Sheet: 38 x 37½ in. (965 x 962 mm.)

\$150,000-200,000

LITERATURE:

Feldman & Schellmann II.260



91

ANDY WARHOL (1928-1987)

Mickey Mouse, from *Myths*

screenprint in colors with diamond dust, on Lenox Museum Board, 1981, signed in pencil, numbered 66/200 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with artist's and publishers copyright inkstamps on the reverse, the full sheet, two minor pinholes in places at the upper sheet edge, adhered to the support in places on the reverse sheet edges, framed
Sheet: 37 $\frac{1}{8}$ x 37 $\frac{1}{8}$ in. (963 x 963 mm.)

\$80,000-120,000

LITERATURE:

Feldman & Schellmann II.265



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

92

ANDY WARHOL (1928-1987)

Bald Eagle, from *Endangered Species*

screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, numbered 111/150 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright inkstamp on the reverse, the full sheet, in generally very good condition, framed

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

\$50,000-70,000

LITERATURE:

Feldman & Schellmann II.296



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

93

ANDY WARHOL (1928-1987)

Siberian Tiger, from *Endangered Species*

screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, numbered 111/150 (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, the full sheet, in generally very good condition, framed

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

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.297

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

94

ANDY WARHOL (1928-1987)

Vesuvius

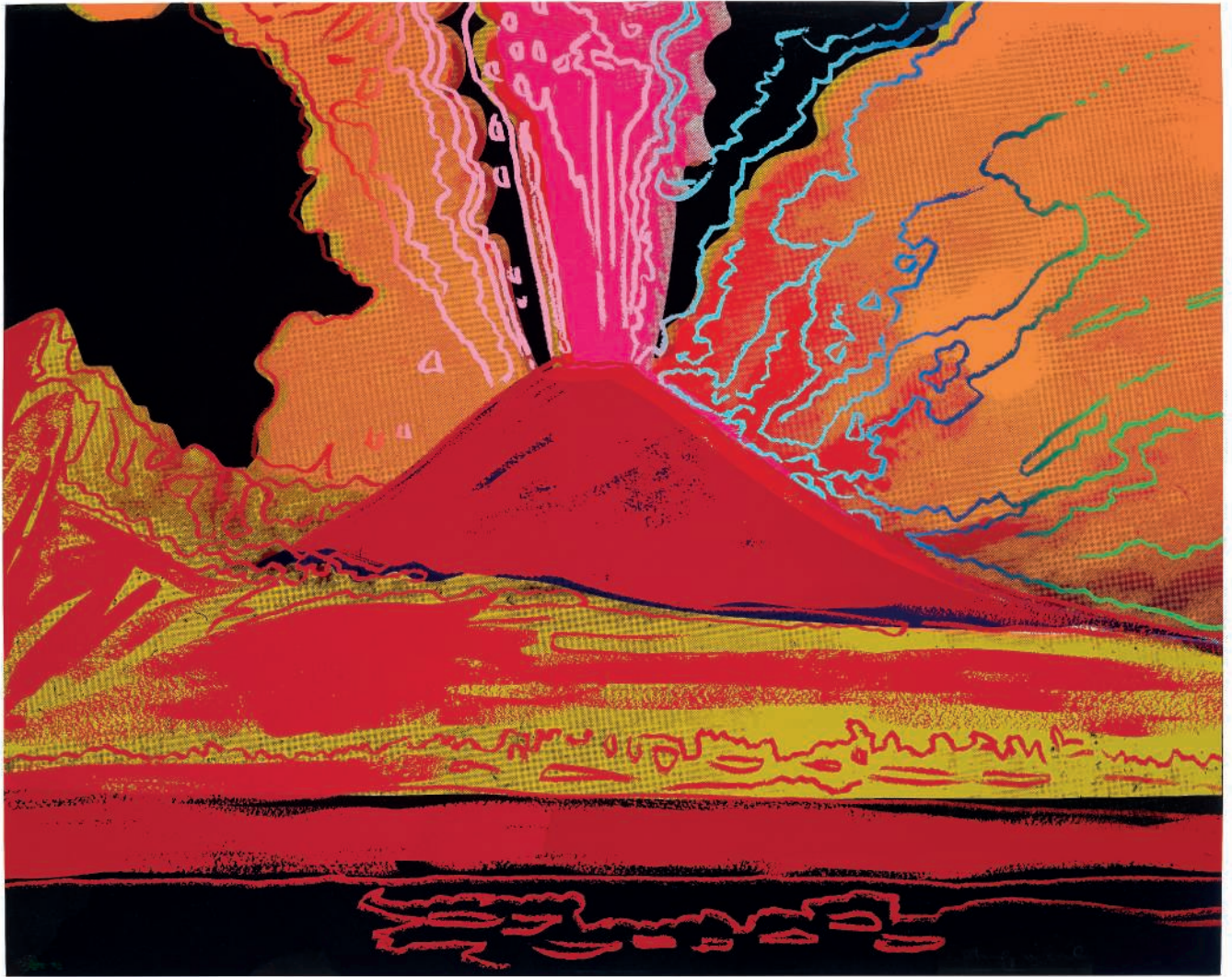
unique screenprint in colors, on Arches 88 paper, 1985, signed in pencil, a trial proof aside from the edition of 250, published by Fondazione Amelia, Naples, with the 'Andy Warhol Art Authentication Board' inkstamp and annotated 'A 134.062' on the reverse, soft scuffing in places, minor areas of ink loss at the right edge of the subject (presumably from the time of printing), otherwise in very good condition, framed

Sheet: 31 $\frac{1}{8}$ x 39 $\frac{1}{4}$ in. (797 x 997 mm.)

\$40,000-60,000

LITERATURE:

see Feldman & Schellmann II.365





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

95

ANDY WARHOL (1928-1987)

Kiku

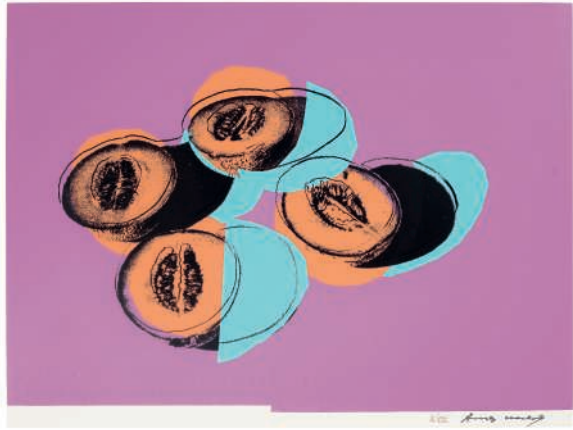
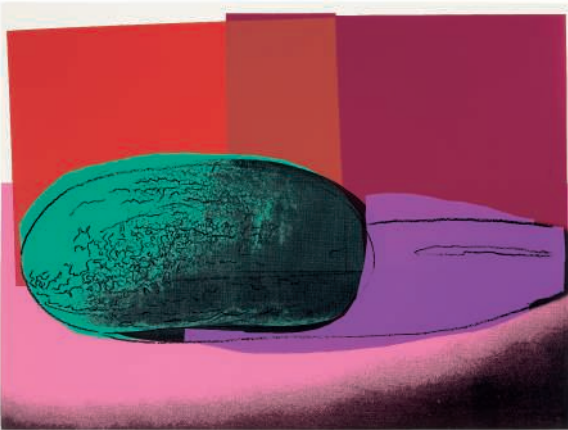
the complete set of three screenprints in colors, on Rives BFK paper, 1983, each signed in pencil and numbered 219/300 (there were also 30 artist's proof sets), published by Gendai Hanga Center, Tokyo, each with the artist's copyright inkstamp on the reverse, the full sheets, in generally good condition, framed

Each Sheet: 19 $\frac{3}{4}$ x 25 $\frac{1}{8}$ in. (498 x 658 mm.) (3)

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.307-309



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

96

ANDY WARHOL (1928-1987)

Space Fruit: Still Lifes

the complete set of six screenprints in colors, on 4-ply Lenox Museum board, 1979, each signed in felt tip pen and numbered 'II/XXX' (slightly attenuated) (one of 30 sets numbered in Roman numerals, the edition was 150), published by Grippi/Zivian, Inc., New York, each with their blindstamp and with the artist's copyright inkstamp and dated in pencil on the reverse, the full sheets, (APPLES) with minor ink losses in places at the upper sheet edge, otherwise in generally good condition, each framed
Each Sheet: 30 x 40 in. (762 x 1016 mm.)

(6)

\$40,000-60,000

LITERATURE:

Feldman & Schellmann II.198-203



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

97

ANDY WARHOL (1928-1987)

Satyric Festival Song, from *Martha Graham*

unique screenprint in colors, on Lenox Museum Board, 1986, a trial proof, presumably unique in this color version, one of a small number of impressions in this composition, with 'Andy Warhol Art Authentication Board' and 'The Estate of Andy Warhol' inkstamps and annotated 'UT.014' in pencil on the reverse, the full sheet, in very good condition, framed

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

\$40,000-60,000

LITERATURE:

see Feldman & Schellmann II.387

The following lot is a presumably unique proof in this color combination and also one of a very limited number to depict this composition.

The figure seen on the left is not found in the editioned image, and has only been seen in a few other trial impressions for this series. The color combination is also radically different from the ultimate selection.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

98

ANDY WARHOL (1928-1987)

The Nun, from *Ingrid Bergman*

unique screenprint in colors, on Lenox Museum Board, 1983, signed in pencil, numbered 'TP 3/30' (a trial proof, the edition was 250), published by Galerie Börjeson, Malmö, Sweden, the full sheet, a soft scuff to left of the subject with associated minor indentation, taped to a support along the reverse sheet edges, otherwise in generally good condition, framed

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

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.314



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

99

ANDY WARHOL (1928-1987)

The Shadow, from *Myths*

unique screenprint in colors, on Lenox Museum Board, 1981, signed in pencil, numbered 'TP 7/50' (a trial proof, the edition was 250), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright inkstamps on the reverse, soft handling creases in places (primarily towards the sheets edges), scuffing in places, otherwise in generally good condition, framed
Sheet: 37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in. (962 x 962 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II. 267



When I look at things, I always see the space they occupy. I always want the space to reappear, to make a comeback, because it's lost space when there's something in it...I really believe in empty spaces.

—Andy Warhol

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

100

ANDY WARHOL (1928-1987)

Shadows II

the complete set of six unique screenprints in colors with diamond dust, on Arches 88 paper, 1979, each signed and titled in pencil on the reverse and numbered 4/10 (there were also two artist's proof sets), published by the artist, New York, with his copyright inkstamps on the reverse, the full sheets, in very good condition, each framed

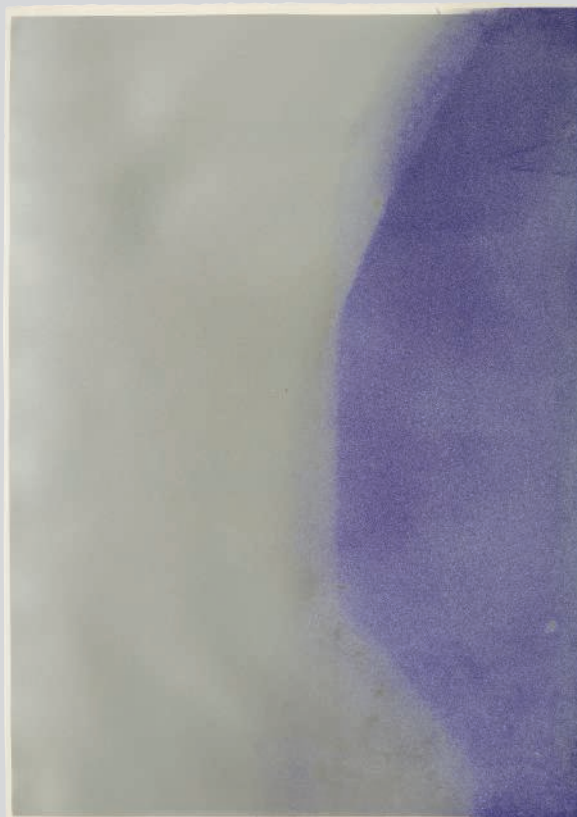
Each Sheet: 43 x 30½ in. (1092 x 775 mm.)

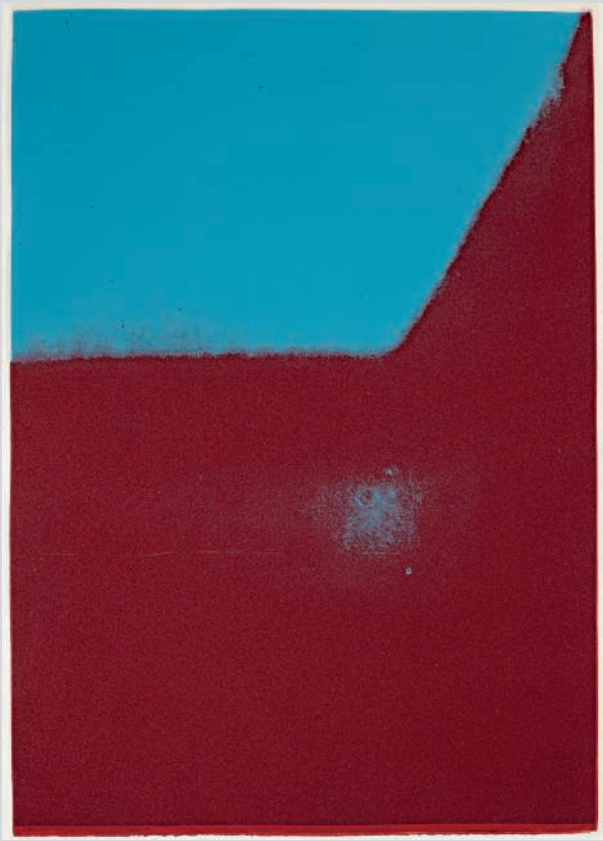
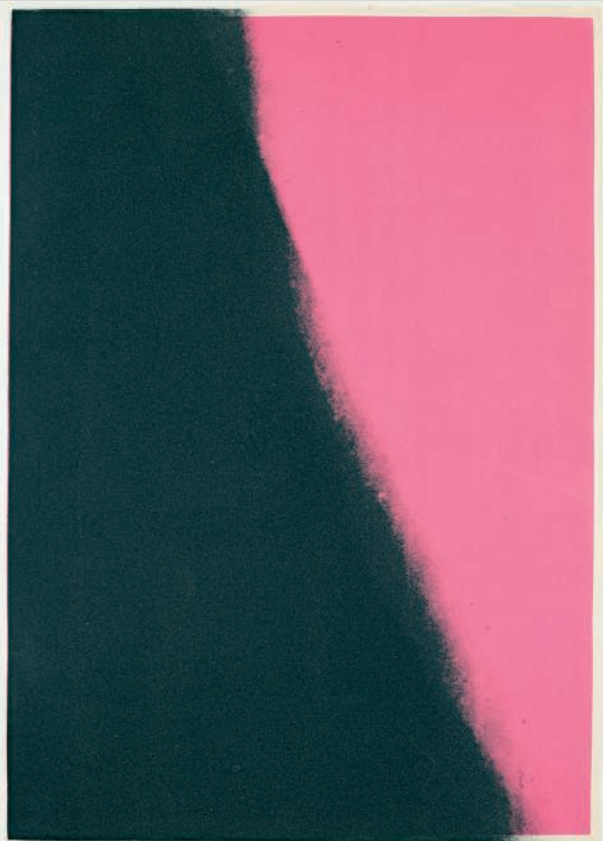
(6)

\$200,000-300,000

LITERATURE:

Feldman & Schellmann 210-215







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

101

ANDY WARHOL (1928-1987)

Shadows I: one plate

unique screenprint in colors, on Arches 88 paper, 1979, signed and tilted in pencil on the reverse upper sheet edge, numbered 10/15 (there were also two artist's proofs), published by the artist, New York, with his copyright inkstamp on the reverse, the full sheet, in generally very good condition, framed
Sheet: 43 x 30½ in. (1092 x 775 mm.)

\$20,000-30,000

LITERATURE:

Feldman & Schellmann II.208

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

102

ANDY WARHOL (1928-1987)

Viewpoint

lithograph in colors, on Arches paper, 1984, signed in pencil, numbered 5/20 (Feldman calls for an edition of 21), published by Trans Atlantic Consultants, Inc., New York, with the 'Andy Warhol Art Authentication Board' inkstamp and annotated 'A 139.086' in pencil on the reverse, the full sheet, a scuff in the upper left pink printed area, otherwise in generally good condition, framed

Sheet: 40 x 30 in. (1016 x 762 mm.)

\$10,000-15,000

LITERATURE:

Feldman & Schellmann II.329



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

103

ANDY WARHOL (1928-1987)

Wayne Gretzky #99

unique screenprint in colors, on Lenox Museum Board, 1984, numbered 'TP. 36/46' in pencil on the reverse (a trial proof, the edition was 300 plus 50 artist's proofs), published by Frans Wynans, Vancouver, Canada, with the stamped Certificate of Authenticity on the reverse, signed in pencil by the executor of the Andy Warhol estate, Frederick W. Hughes, the full sheet, in generally good condition, framed

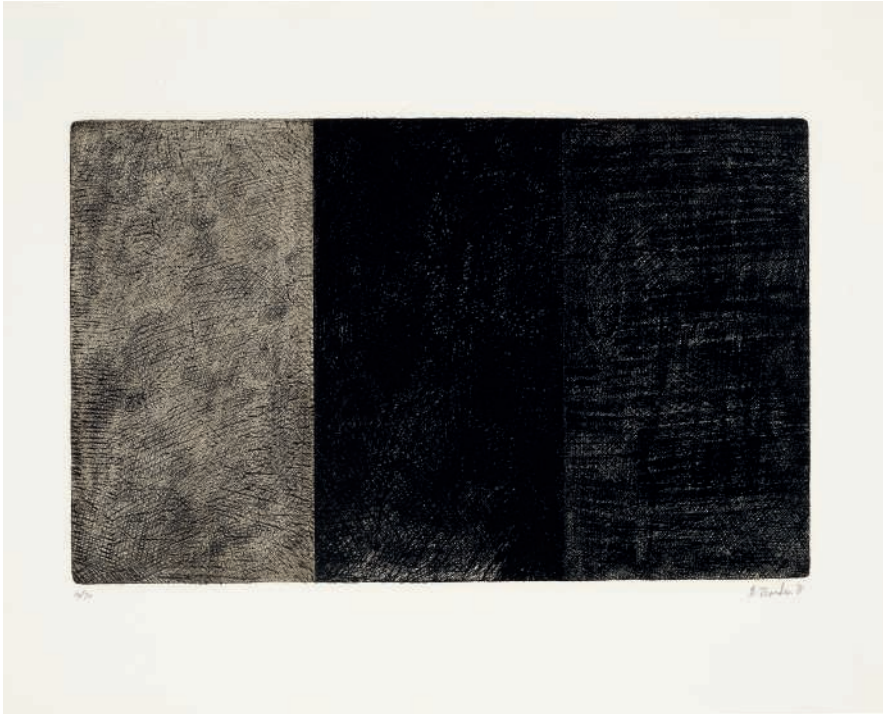
Sheet: 40 x 32 in. (1016 x 813 mm.)

\$8,000-12,000

LITERATURE:

see Feldman & Schellmann II.306





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

104

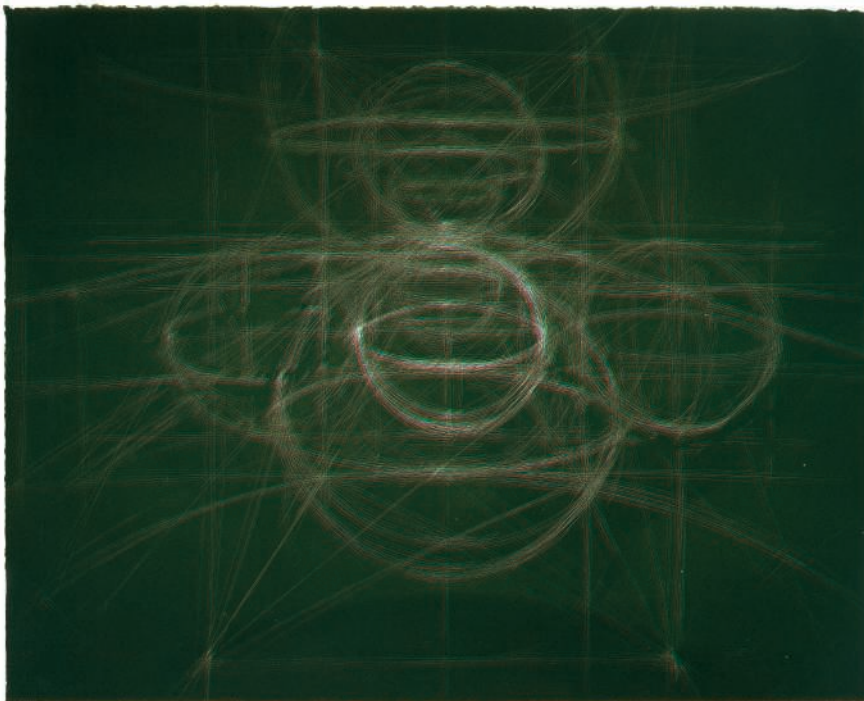
BRICE MARDEN (B. 1938)

Untitled

etching, on Arches paper, 1971, signed and dated in pencil, numbered 10/50, published by Parasol Press, New York, 1982, with full margins, in generally very good condition, framed
Image: 14¾ x 23½ in. (375 x 597 mm.)
Sheet: 23 x 29 in. (584 x 737 mm.)

\$3,000-5,000

LITERATURE:
Lewison 19



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

105

BRUCE NAUMAN (B. 1941)

Untitled (Green)

lithograph in colors, on Arches paper, 1971, signed and dated in pencil, numbered 70/100 (there were also ten artist's proofs), co-published by Castelli Graphics and Nicholas Wilder Gallery, New York and Los Angeles, the full sheet, in generally very good condition, framed
Sheet: 22¾ x 28 in. (575 x 711 mm.)

\$2,000-3,000

LITERATURE:
Cordes 8



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

106

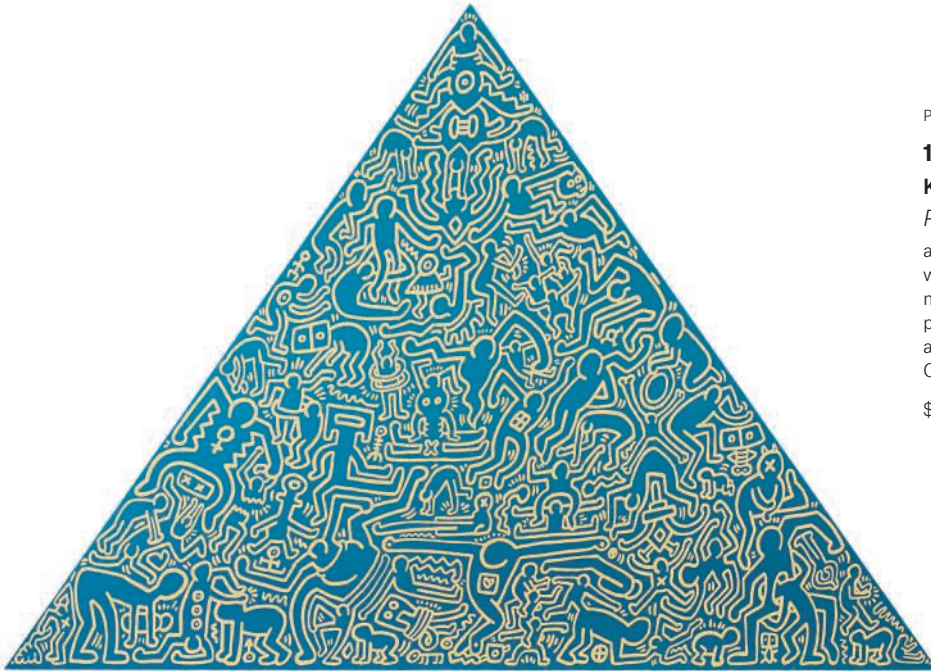
AFTER JEAN-MICHEL BASQUIAT (1960-1988)

Rome Pays Off

screenprint in colors, on Saunders paper, 2004, numbered 'PP 4/5' (a printer's proof, the edition was 85), with Gerard Basquiat's signature, the artist's estate stamps, and dated '10.19.04' in pencil on the reverse, published by David DeSanctis Contemporary Art, New York, the full sheet, in generally very good condition, framed

Sheet: 43 $\frac{3}{8}$ x 39 $\frac{3}{4}$ in. (114 x 1010 mm.)

\$25,000-35,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

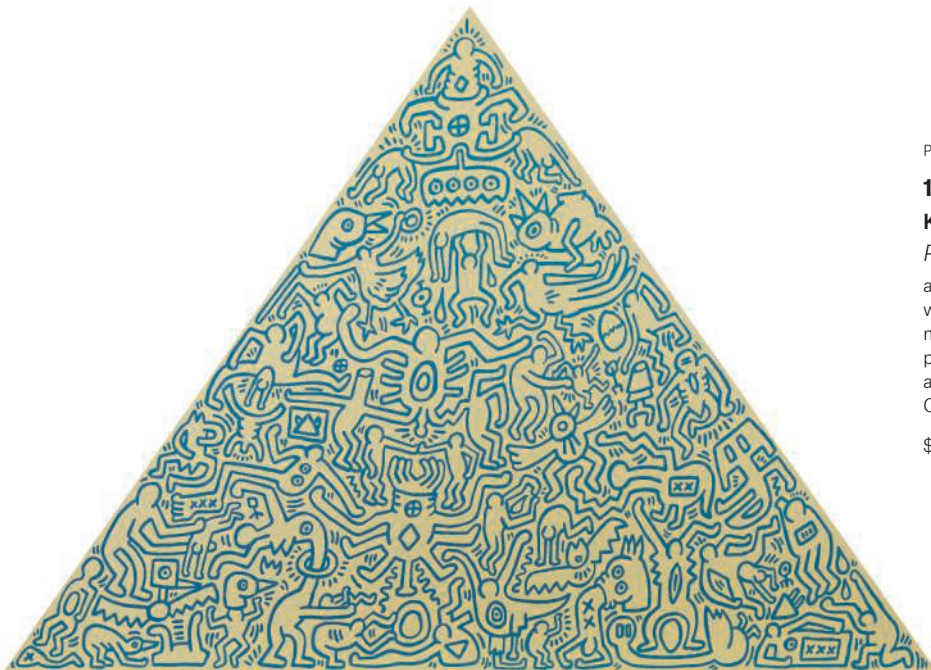
107

KEITH HARING (1958-1990)

Pyramid: one plate

anodized aluminum plate multiple in colors, 1989, with incised signature and date on the reverse, numbered 11/30 (there were also six artist's proofs), published by Edition Schellmann, Munich and New York, in very good condition
Overall: 40½ x 57 in. (1029 x 1448 mm.)

\$30,000-50,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

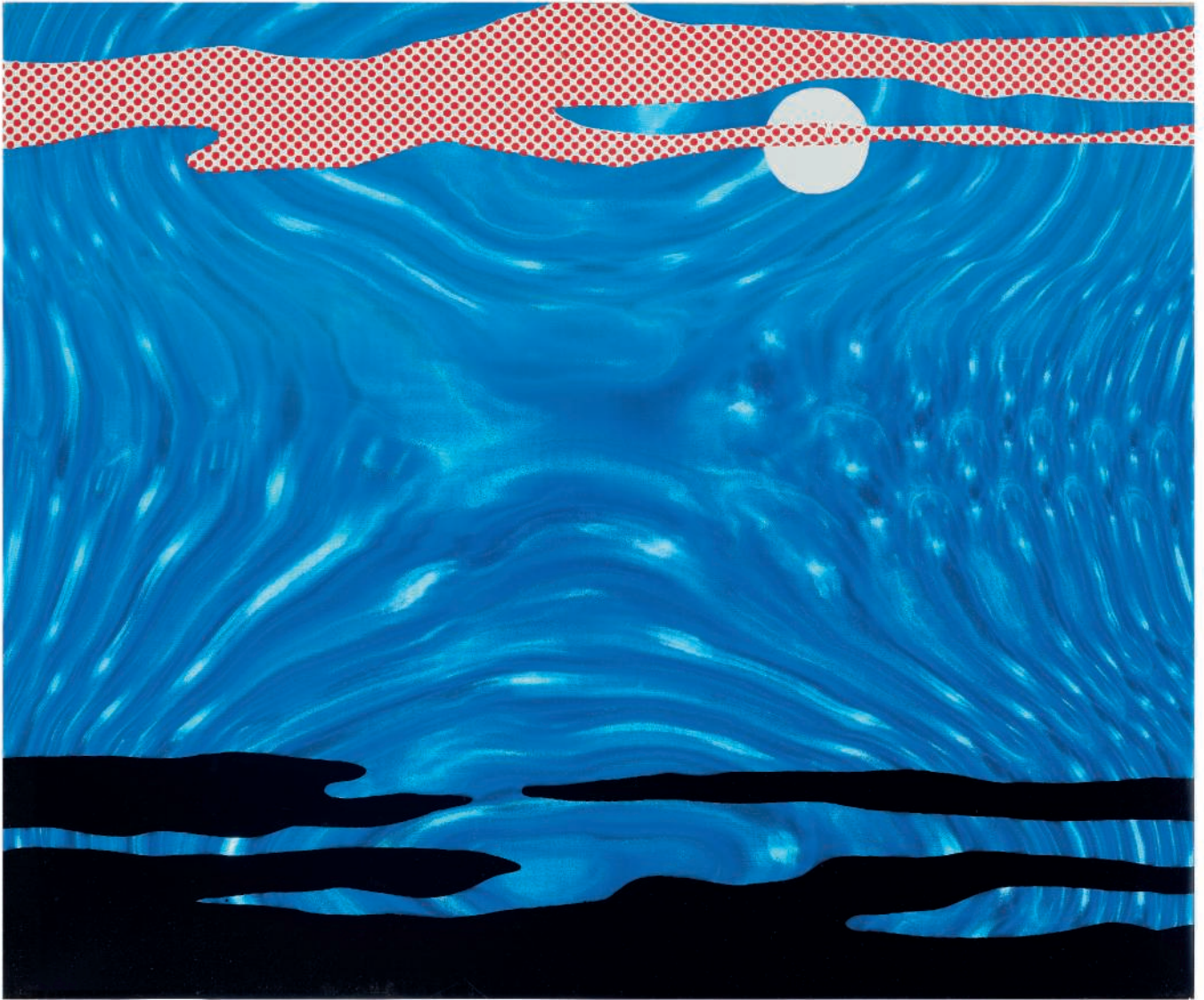
108

KEITH HARING (1958-1990)

Pyramid: one plate

anodized aluminum plate multiple in colors, 1989, with incised signature and date on the reverse, numbered 17/30 (there were also six artist's proofs), published by Edition Schellmann, Munich and New York, in very good condition
Overall: 40½ x 57 in. (1029 x 1448 mm.)

\$30,000-50,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

109

ROY LICHTENSTEIN (1923-1997)

Moonscape, from the *11 Pop Artists, Volume I*

screenprint in colors, on blue Rowlux, 1965, signed and dated '66' in pencil on the reverse, annotated 'A.P.' (an artist's proof, the edition was 200), published by Original Editions, New York, the full sheet, in generally very good condition, framed

Sheet: 19 $\frac{1}{8}$ x 23 $\frac{3}{4}$ in. (505 x 603 mm.)

\$15,000-25,000

LITERATURE:

Corlett 37



Andy Warhol, *Sunset*, 1967, 16mm film, color, sound, 33 minutes © The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved. Film still courtesy The Andy Warhol Museum.

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

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

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

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



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

110

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on wove paper, 1972, signed, dated and numbered 274/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, the full sheet, four short areas of minor paper splitting at the upper sheet edge, a scuff towards the left sheet edge, framed

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

\$40,000-60,000

LITERATURE:

see Feldman & Schellmann II.85-88



111

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 294/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, soft rubbing in places at the sheet corners, otherwise in generally very good condition, framed
Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$40,000-60,000

LITERATURE:

see Feldman & Schellmann II.85-88



112

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, a 1 $\frac{1}{8}$ -in. stray graphite mark in the lower left sheet corner, minor printing imperfections in the sun, otherwise in generally good condition, framed
Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II.85-88

113

ANDY WARHOL (1928-1987)

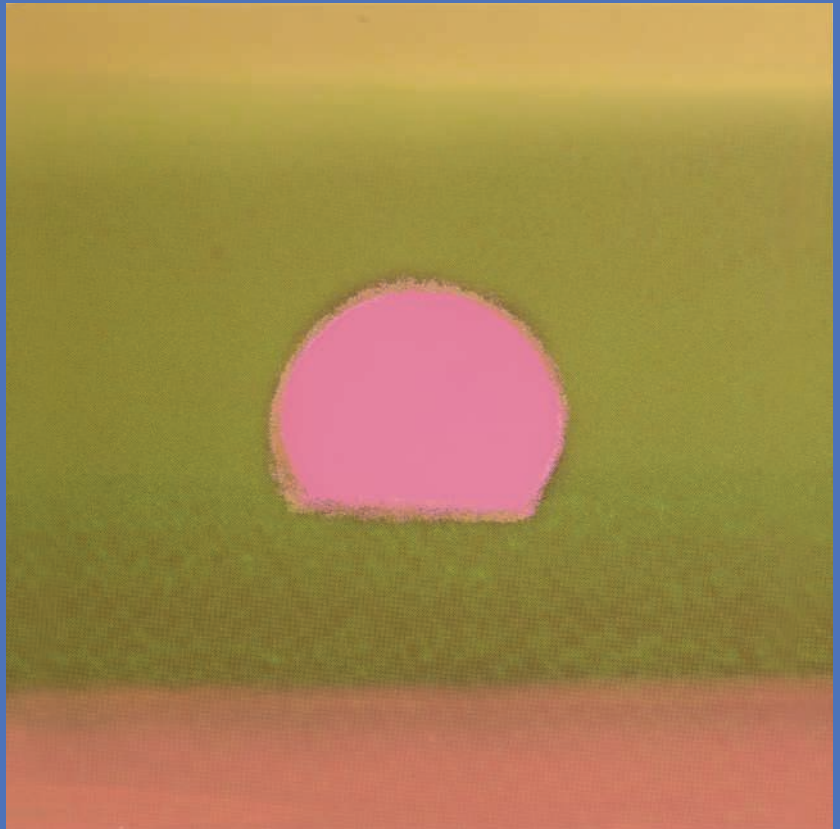
Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 189/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, in generally very good condition, framed
Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II.85-88



114

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 317/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, soft scuffing in places in the red sun, otherwise in generally good condition, framed
Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II.85-88





115

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 306/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, soft scuffing in places throughout, hinged to the support on the reverse upper sheet corners (slightly showing through), otherwise in generally good condition, framed
Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II.85-88

116

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 313/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, rubbing in places in the red ink, otherwise in generally good condition, framed
Sheet: 33 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (860 x 860 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II.85-88



117

ANDY WARHOL (1928-1987)

Sunset

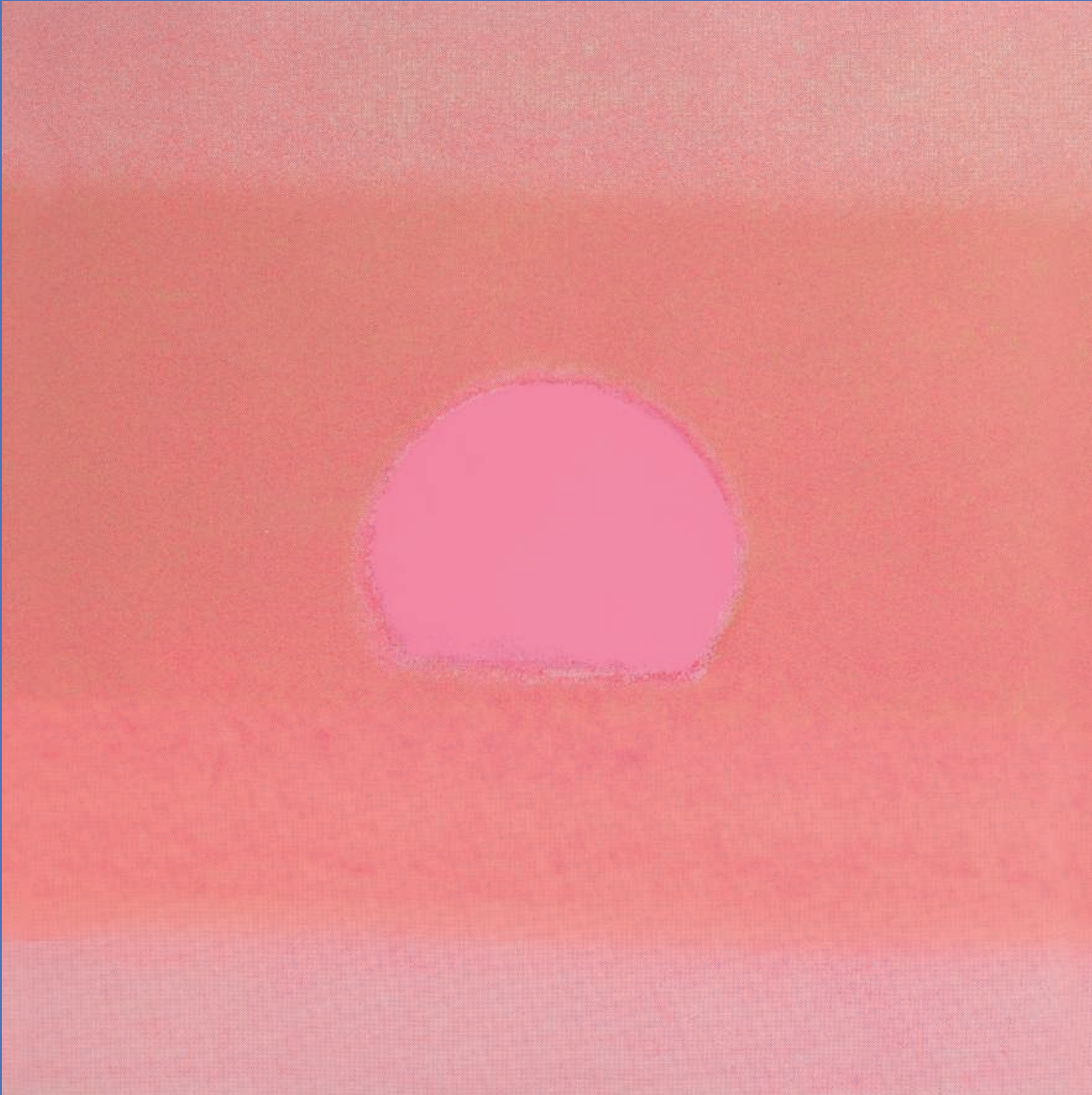
unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 307/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, in generally very good condition, framed
Sheet: 33 $\frac{3}{8}$ x 33 $\frac{3}{8}$ in. (860 x 860 mm.)

\$30,000-50,000

LITERATURE:

see Feldman & Schellmann II.85-88





118

ANDY WARHOL (1928-1987)

Sunset

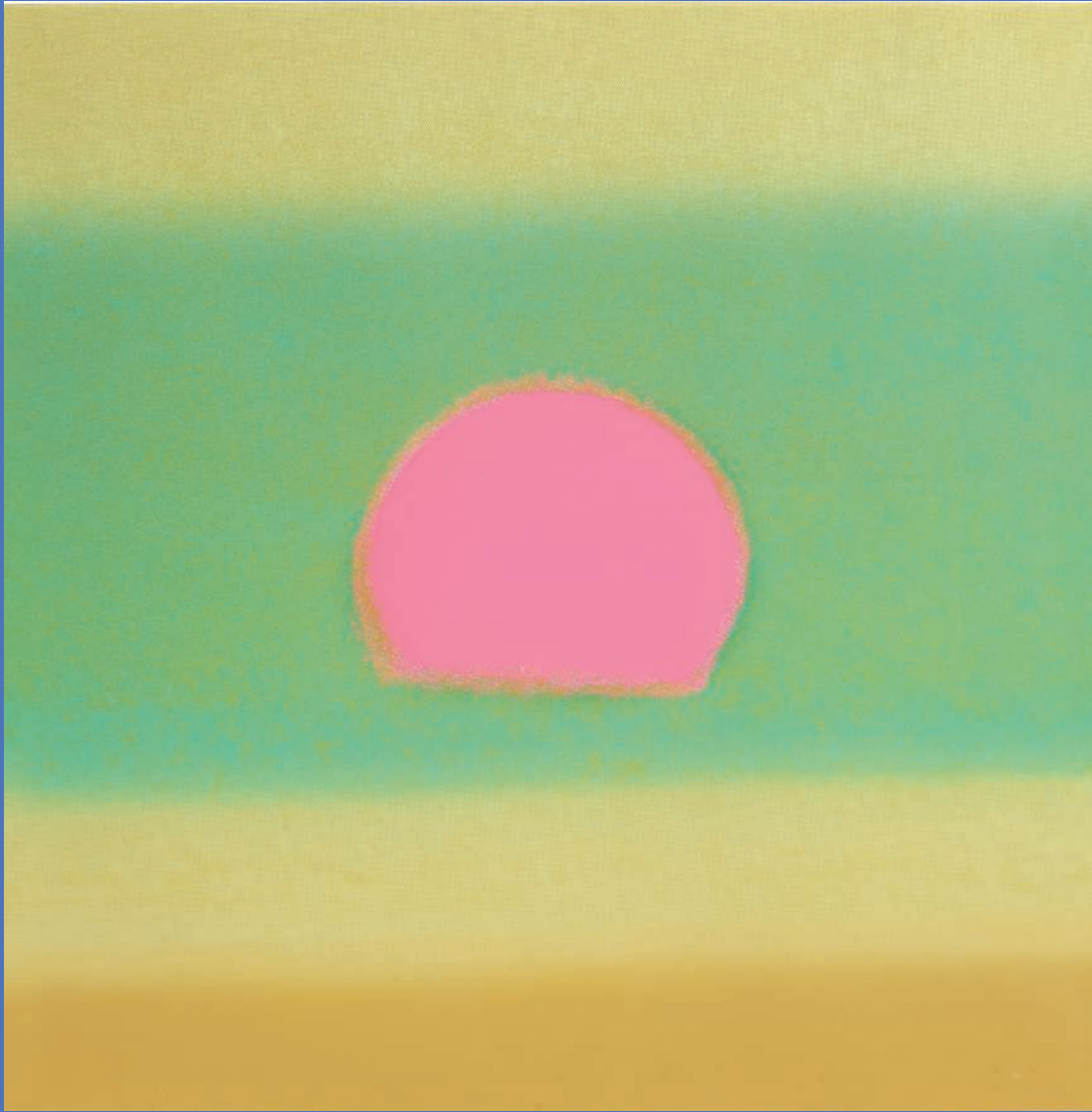
unique screenprint in colors, on smooth wove paper, 1972, signed, dated and numbered 143/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, a minor nick at the upper sheet edge, hinged to the support in places on the reverse sheet edges (with associated soft rippling to the sheet), otherwise in generally good condition, framed

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

\$25,000-35,000

LITERATURE:

see Feldman & Schellmann II.85-88



119

ANDY WARHOL (1928-1987)

Sunset

unique screenprint in colors, on smooth wove paper, 1972, signed, dated, and numbered 194/470 in pencil on the reverse (from the edition of 632 unique impressions), published by David Whitney, New York, with the 'HOTEL MARQUETTE PRINTS' inkstamp on the reverse, pale surface soiling in places in the yellow ink, otherwise in generally very good condition, framed
Sheet: 33 $\frac{7}{8}$ x 33 $\frac{7}{8}$ in. (860 x 860 mm.)

\$25,000-35,000

LITERATURE:

see Feldman & Schellmann II.85-88

120

ANDY WARHOL (1928-1987)

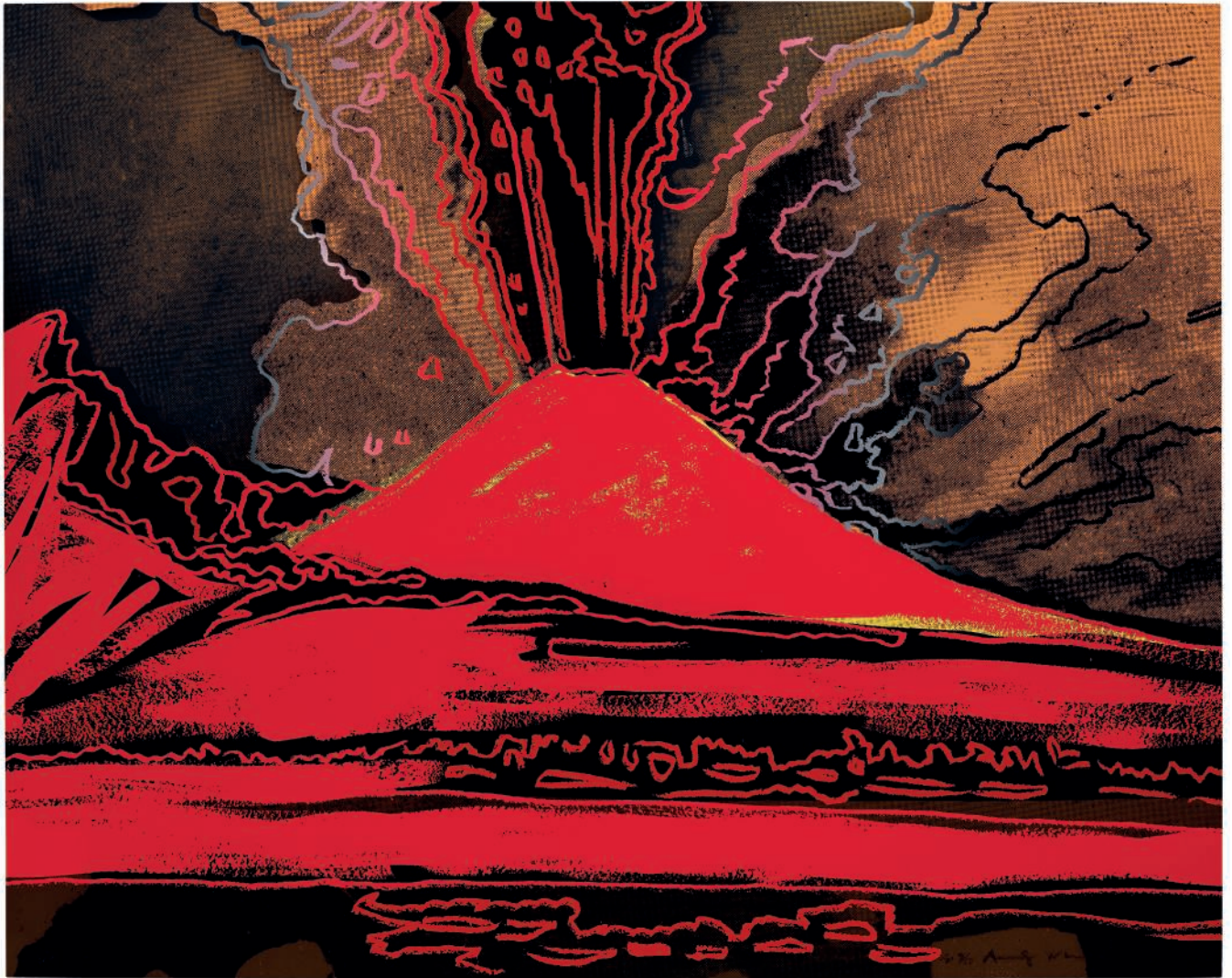
Vesuvius

screenprint in colors, on Arches 88 paper, 1985, signed in pencil, numbered 'AP 9/50' (an artist's proof, the edition was 250), published by Fondazione Amelia, Naples, with the artist's and publisher's copyright ink stamps on the reverse, the full sheet, in generally very good condition, framed
Sheet: 31½ x 39¼ in. (800 x 997 mm.)

\$30,000-50,000

LITERATURE:

Feldman & Schellmann II.365





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

121

ROY LICHTENSTEIN (1923-1997)

Moonscape, from *Landscapes*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985,
signed and dated in pencil, annotated 'PP II' (a printer's proof, the edition was
60), published by Gemini G.E.L., Los Angeles, in generally very good condition,
framed

Sheet: 37¼ x 55¼ in. (946 x 1403 mm.)

\$50,000-70,000

LITERATURE:

Corlett 212; Gemini 1254



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

122

ROY LICHTENSTEIN (1923-1997)

View from the Window, from *Landscapes*

lithograph, woodcut and screenprint in colors, on Arches 88 paper, 1985, signed and dated in pencil, numbered 2/60 (there were also eleven artist's proofs), published by Gemini G.E.L., Los Angeles, framed
Sheet: 79 $\frac{1}{2}$ x 33 $\frac{1}{2}$ in. (2022 x 854 mm.)

\$70,000-100,000

LITERATURE:

Corlett 215, Gemini 1257

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

123

ROY LICHTENSTEIN (1923-1997)

Yellow Vase, from *Interior Series*

lithograph, woodcut and screenprint in colors, on Museum Board, 1991, signed and dated in pencil, numbered 17/60 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, framed
Sheet: 55½ x 84½ in. (1410 x 2146 mm.)

\$70,000-100,000

LITERATURE:

Corlett 253, Gemini 1505



Lichtenstein working on sketch for Interior w. Mobil Ptg. in his studio.
Photo: Michael Abramson/The LIFE Images Collection/Getty Images.
Art: © Estate of Roy Lichtenstein



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

124

ROY LICHTENSTEIN (1923-1997)

Blue Floor, from *Interior Series*

lithograph, woodcut, and screenprint in colors, on Museum Board, 1991, signed and dated in pencil, numbered 17/60 (there were also fourteen artist's proofs), published by Gemini G.E.L., Los Angeles, in generally very good condition, framed

Sheet: 57¾ x 83½ in. (1467 x 2121 mm.)

\$70,000-100,000

LITERATURE:

Corlett 254, Gemini 1506





125

ROY LICHTENSTEIN (1923-1997)

Painting on Blue and Yellow Wall

woodcut and lithograph in colors, on Arches 88 paper, 1984, signed and dated in pencil, numbered 'AP 8/11' (an artist's proof, the edition was 60), published by Gemini G.E.L., Los Angeles, with their blindstamp, with full margins, in generally very good condition, framed
Image: 44½ x 28½ in. (1121 x 724 mm.)
Sheet: 47½ x 31½ in. (1197 x 800 mm.)

\$15,000-20,000

LITERATURE:

Corlett 208; Gemini 1147



126

ROY LICHTENSTEIN (1923-1997)

Modern Head Relief

brass multiple, 1970, with incised signature and date on a copper plate on the reverse, numbered 68/100, published by Gemini G.E.L., Los Angeles, with their blindstamp on the copper plate, discoloration to the varnish, handling marks throughout

Overall: 24 x 17 $\frac{3}{4}$ x $\frac{3}{4}$ in. (610 x 451 x 190 mm.)

\$25,000-35,000

LITERATURE:

Gemini 247

END OF EVENING SESSION



127

PABLO PICASSO (1881-1973)

Les Saltimbanques, from *La Suite des Saltimbanques*

drypoint, on Van Gelder paper, 1905, from the edition of 250 (there were also 27 or 29 on *Japon* paper), published by A. Vollard, Paris, 1913, with full margins, in generally good condition

Image: 11¼ x 12⅞ in. (286 x 327 mm.)

Sheet: 19⅞ x 25⅞ in. (505 x 657 mm.)

\$8,000-12,000

LITERATURE:

Bloch 7; Baer 9



128

PABLO PICASSO (1881-1973)

Deux Figures nue

drypoint, on Arches laid paper, 1909, signed in pencil, number 55 in pencil (partially erased), published by Edition Henry Kahnweiler, Paris, 1912, with full margins, light- and uneven mat staining, two flattened folds in the upper and lower margin extending the length of the sheet, tape remains on the reverse left and right sheet edge (showing through in the margins)

Image: 5⅞ x 4¼ in. (130 x 108 mm.)

Sheet: 24 x 17⅞ in. (610 x 435 mm.)

\$7,000-9,000

LITERATURE:

Bloch 17; Baer 21



PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH, FLORIDA

129

PABLO PICASSO (1881-1973)

Peintre et modèle appuyé sur un coussin

aquatint, on Rives BFK paper, 1964, signed in pencil, numbered 17/50 (there were also fifteen artist's proofs), published by galerie Louise Leiris, Paris, 1967, with full margins, in generally very good condition, framed

Image: 10¾ x 15⅞ in. (273 x 384 mm.)

Sheet: 16¼ x 19⅞ in. (413 x 499 mm.)

\$4,000-6,000

LITERATURE:

Bloch 1160; Baer 1149



PROPERTY FROM THE ESTATE OF CAROL SUMMERS

130

PABLO PICASSO (1881-1973)

Minotaure aveugle guidé par une Fillette dans la nuit, from *La Suite Vollard*

etching and drypoint with aquatint, on Montval paper, watermark *Vollard*, 1934, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by Ambroise Vollard, Paris, 1939, with full margins, in generally very good condition

Image: 9 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in. (245 x 346 mm.)

Sheet: 13 $\frac{1}{4}$ x 17 $\frac{1}{2}$ in. (337 x 445 mm.)

\$80,000-120,000

LITERATURE:

Bloch 225; Baer 437

131

PABLO PICASSO (1881-1973)

Flûtiste et Dormeuse IX

monotype, on Arches paper, 1933, in very good condition, framed

Image: 5¾ x 7¾ in. (146 x 197 mm.)

Sheet: 6¾ x 10¼ in. (171 x 260 mm.)

\$80,000-120,000

PROVENANCE:

Estate of the Artist

LITERATURE:

Baer 472

Claude Picasso has confirmed the authenticity of this work.

This tender, intimate depiction of two young women, both bearing the unmistakable profile of Picasso's young lover of the time, is firmly in the tradition of ancient myths and deities, fauns and satyrs that appeared frequently in Picasso's art, starting with his classical period in the late 1910s and 1920s. They tended to surface at times of domestic happiness, and early 1933 was just such a time. His clandestine affair with Marie-Thérèse Walter was at its most intense, providing as it did a welcome distraction to the brooding presence of his wife, Olga. The situation prompted one of those bursts of creativity which punctuate Picasso's career. On this occasion, it was monotype—a mercurial technique involving painting with viscous inks on a shiny surface, much favored by Edgar Degas a generation before, which became the focus of his almost maniacal energy. The experiments began slowly in summer 1932 at the recently purchased Château Boisgeloup near Gisors, but gained momentum shortly after the turn of the year in Paris, where the results were photographed in situ by Brassai (see photo). Between January and March 1933, he created over 120 works, of which twelve were produced on a single day.

Of the corpus he made in early 1933 fully half of them depict a flutist and reclining woman, in varying degrees of abstraction. The present example is a highlight of a remarkable series of no fewer than forty-six depictions of the subject, but rather than seeing them as discrete, separate works these are in fact one composition gradually modified and transformed over forty-six stages, something only possible with monotype. After each printing Picasso drew a new version over the ghostly traces of the previous one.

Picasso employed the technique in tandem with drypoint and etching, transferring images and ideas from one to the other and back again, every stage an evolution. Here Picasso used one side of a shiny copper printing plate for the monotypes, whilst on the reverse he executed a drypoint version of the same composition. Clearly these agile jumps between monotype and etching or monotype and drypoint must have inspired him, such was the prodigious output.

As with other creative storms—such as his infatuation with linocut 25 years later—his passion for the technique soon burned itself out. Despite his obvious facility with the medium, monotypes had virtually disappeared from his repertoire by the summer, rarely to return. Few of these extraordinary works remain in private hands.



(actual size)



Brassai, L'atelier de Picasso, Paris, 1932.
Photograph: © RMN-Grand Palais / Art Resource, NY
© ESTATE BRASSAI - RMN-Grand Palais.
Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York



132

PABLO PICASSO (1881-1973)

Femme au Chapeau à fleurs

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 15/50 (there were also eighteen artist's proofs), published by galerie Louise Leiris, Paris, 1963, with full margins, pale light- and mat staining, discoloration in places from adhesive in the upper and right margins, framed
Image: 13 $\frac{3}{8}$ x 10 $\frac{1}{8}$ in. (346 x 270 mm.)
Sheet: 24 $\frac{1}{2}$ x 17 $\frac{3}{8}$ in. (622 x 441 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1075; Baer 1322



133

PABLO PICASSO (1881-1973)

Femme assise au Chignon

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 24/50 (there were also 20 artist's proofs), published by galerie Louise Leiris, Paris, 1963, with full margins, pale mat and light-staining, framed
Image: 13 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in. (346 x 267 mm.)
Sheet: 24 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (626 x 441 mm.)

\$25,000-35,000

LITERATURE:

Bloch 1071; Baer 1298

PROPERTY FROM THE ESTATE OF MARY AND BRUCE GOODMAN

134

PABLO PICASSO (1881-1973)

Portrait de Jacqueline de Face II

linocut in colors, on Arches paper, 1962, signed in pencil, numbered 17/50
(there were also approximately 20 artist's proofs), published by galerie Louise
Leiris, Paris, 1963, with full margins, light- and mat staining, framed

Image: 25 x 20³/₈ in. (637 x 524 mm.)

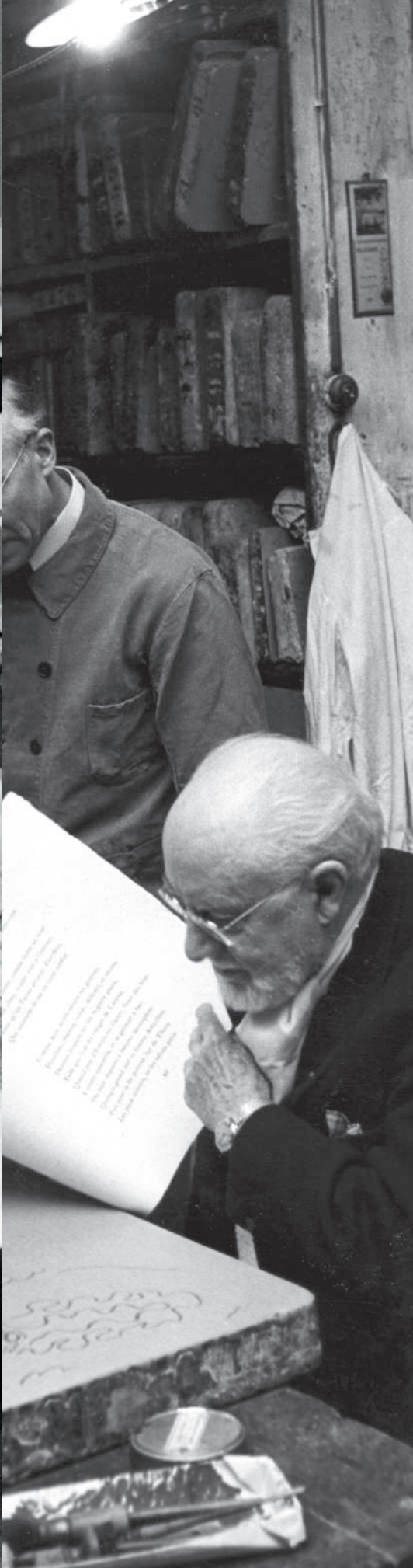
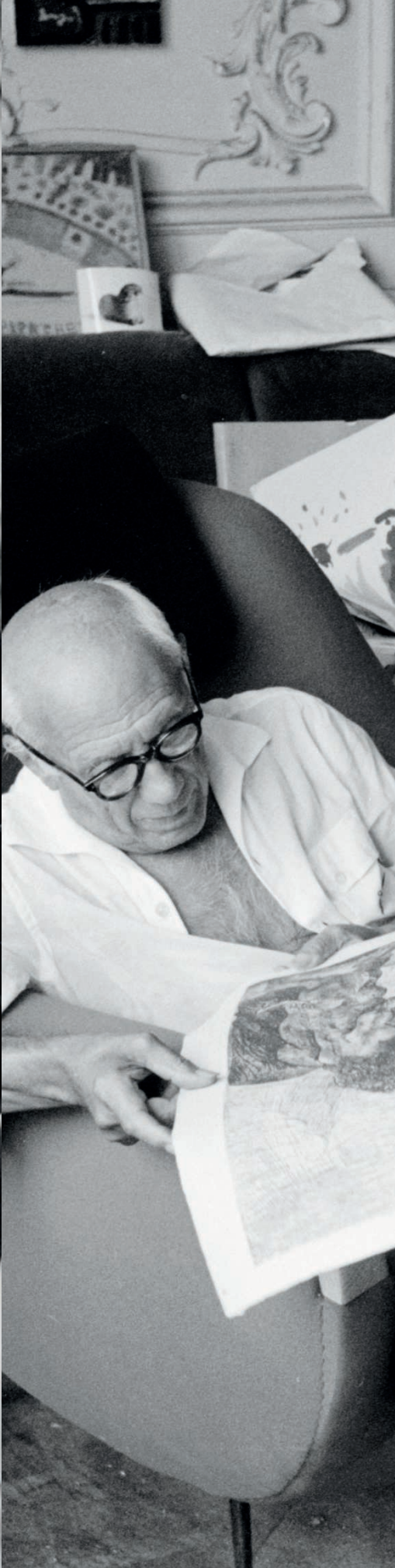
Sheet: 29¹/₂ x 24¹/₄ in. (749 x 615 mm.)

\$60,000-80,000

LITERATURE:

Bloch 1063; Baer 1280





STATES OF MIND

IMPORTANT PRINTS BY PABLO PICASSO, EDVARD MUNCH, AND HENRI MATISSE

Many collections display common threads, but few are as tightly defined and well curated as this one. *States of Mind* focuses on just three modern masters – Pablo Picasso, Edvard Munch, and Henri Matisse. While each of these artists produced hundreds of prints throughout their lifetimes, this collection concentrates on select master graphics that defined the artists' printed oeuvres.

The Henri Matisse prints in *States of Mind* come from the artist's Nice period. While living on the French Riviera from 1920 to 1927, Matisse was highly productive and created some of his most complete and complicated lithographs. Included are the three large odalisques: *Nu au coussin bleu*, *Nu au coussin bleu à côte d'une cheminée*, and *Grand odalisque à la culotte bayadère*. Each lithograph is a careful meditation on Henriette Darricarrère, one of the artist's frequent models, in a single pose. Matisse often used his models to explore a variety of poses, and like so many of his other successful odalisque works, these prints evoke a mood of languid relaxation.

By contrast, the Edvard Munch prints in *States of Mind* do not elicit a sense of calm or relaxation as the collection contains key examples from the artist's *Frieze of Life* series. In the early 1890s, Munch began what would become his perpetually evolving reflection on love, loss, insecurity, and death. These motifs can be seen in works from the collection such as *Madonna*, *Vampyr*, *Asche*, and *Angst*. Also evident in *States of Mind* is the artist's mastery of printing techniques and his use of the medium to further explore these recurrent themes. Munch discovered that a lithograph printed monochromatically evokes a discernably different mood than the same stone printed with the addition of sickly and haunting colors. The collector skillfully selected works that display Munch's ability to manipulate an image in order to conjure a wide range of emotions from a single motif.

Finally, the Pablo Picasso prints in *States of Mind* come from just a few of the many different important periods in the artist's life. Picasso had a long and prolific career, which makes his print oeuvre difficult to define overall. *Le Repas Frugal*, for example, is one of the artist's first etchings. The now iconic image reveals the artist's feelings for humanity and portrays a sense of despondency and isolation that is typical of his work at this time. Meanwhile, the *Faune Dévoilant une femme* and *Minotaur Caressant Une Dormeuse*, from *La Suite Vollard*, show Picasso reflecting on himself as both a man and a monster.

Each of these artists grappled to express and perfect their vision in the print medium. Matisse depicted one of his favorite models in the same leisurely pose as a part of his relentless pursuit to express a single mood. Munch returned tirelessly to the specific motifs of love, loss, insecurity, and death as a way to explore and evolve his vision. Picasso wrestled more than any other artist to effectively communicate his vision through a range of printed images. By focusing on specific works that were central to the artists' printed oeuvres, *States of Mind* is a unique testament to these three modern masters.

Opposite, left: Edvard Munch at work on a copper plate in front of a cast of Rodin's *The Age of Bronze* in the Max Linde Collection, Lubeck, 1902. Photographer unknown. © Munch Museet, Oslo.

Opposite, center: Picasso and Henri Matarasso, Gallery owner and publisher, checking the etching *La Minotauromachie (Minotauromachy)*. "La Californie" Cannes 1961: Edward Quinn. Photo: Edward Quinn, © edwardquinn.com.

Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Opposite, right: Henri Matisse, checking a lithograph with assistant Gaston Tutin at Ateliers Mourlot, Paris. Photo: © Ina Bandy/Report IFL Archive/reportdigital.co.uk.

135

PABLO PICASSO (1881-1973)

Le Repas Frugal

etching with drypoint, on Van Gelder paper, 1904, Baer's second (final) state, from the edition of 250 on this paper, (there were also 27 or 29 impressions on *Japon* paper), published by A. Vollard, Paris, with full margins, in generally very good condition, framed

Image: 18 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in. (460 x 375 mm.)

Sheet: 25 $\frac{7}{8}$ x 20 in. (657 x 508 mm.)

\$100,000-150,000

LITERATURE:

Bloch 1; Baer 2

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

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

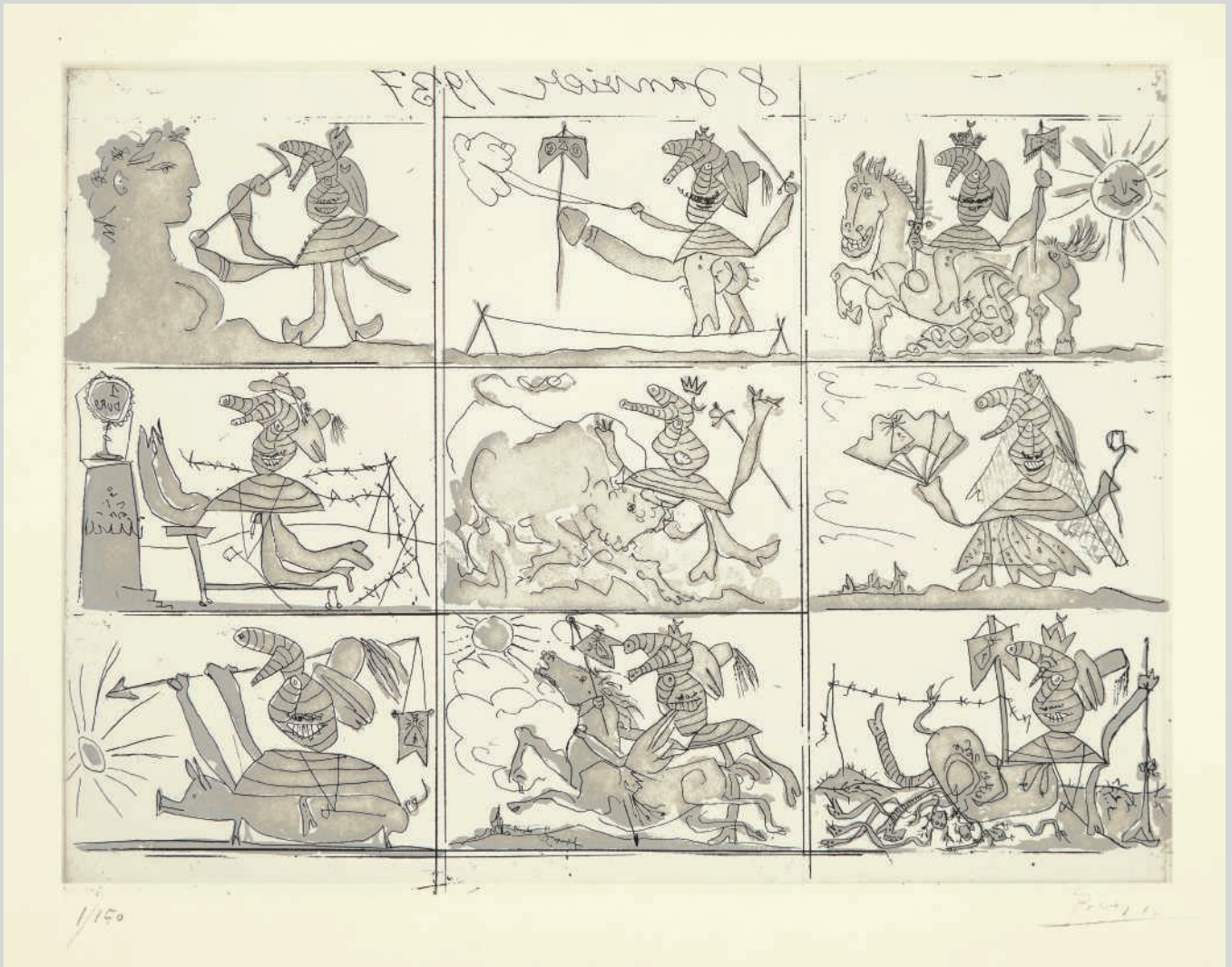
Thus Fernande Olivier describes *Le Repas Frugal*, which she saw on her first visit to Picasso's studio at the Bateau Lavoir in August 1904. What she probably did not know was that the woman in the print is a portrait of Madeleine, Picasso's lover at the time. As it turned out, Picasso would divide his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

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

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



STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE



136

PABLO PICASSO (1881-1973)

Sueño y Mentira de Franco

the complete set of two etchings with aquatint, on *Chine appliqué to Japon* paper, 1937, each signed in pencil and numbered 1/150 (there were also 30 artist's proof sets in Roman numerals), published by the artist, each with full margins, in good condition, framed, with original text pages and portfolio case
Image: 12¾ x 16½ in. (314 x 419 mm.)

Sheet: 14¾ x 22½ in. (378 x 572 mm.)

(2)

\$20,000-30,000

LITERATURE:

Bloch 297-298; Baer 615-616; Cramer Books 28



Sueno y mentira de Franco, the 'dream and lie of Franco', was created in 1937 in protest of Franco's *coup d'etat* a year earlier. Rather than simply condemn the unlawfulness of this regime, Picasso chose to at once ridicule the general and expose the suffering of the people in a series of 18 cartoon-line scenes printed from two plates. The comic-strip character of the prints derived from Picasso's original idea, which was to produce a series of postcards or leaflets, to be widely disseminated amongst the Spanish people. The result is not a narrative as such, but a series of loosely connected images.

In the tradition of chivalric literature, the nine scenes of the first plate show the heroic feats and the piety of Franco as a medieval *caballero* - except he is shown as a tight-rope walker in the shape of giant penis, as praying at an altar of money, as being dragged-up as a Spanish *Maja* or riding a pig. While these are subversive and wildly funny, the scenes of the second plate are more devoted to the brutality of his regime and the despair of the people, in particular the women. It is here that we see the figure of the 'Crying Woman' (B. 1333; Ba. 623) taking shape for the first time. Picasso also developed some of the imagery, on a monumental scale in his mural *Guernica*, painted for the Spanish Pavilion of the 1937 World's Fair in Paris. The portfolio of two prints, together with a surrealist poem, was also sold there, in support of the Republican cause.



137

PABLO PICASSO (1881-1973)

Minotaur caressant une dormeuse, from *La Suite Vollard*

drypoint, on Montval paper, watermark *Picasso*, 1933, signed in pencil, from the edition of 260 (there was also an edition of 50 with wider margins), published by A. Vollard, Paris, 1939, with full margins, in very good condition, framed

Image: 11 $\frac{1}{2}$ x 14 $\frac{1}{4}$ in. (295 x 362 mm.)

Sheet: 13 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (340 x 441 mm.)

\$60,000-80,000

LITERATURE:

Bloch 201; Baer 369



Picasso

327

138

PABLO PICASSO (1881-1973)

Faune dévoilant une femme, from La Suite Vollard

etching with aquatint, on Montval laid paper, 1936, signed in pencil, from the edition of 50 with wide margins (there were also 260 with smaller margins), published by A. Vollard, Paris, 1939, with full margins, in very good condition, framed

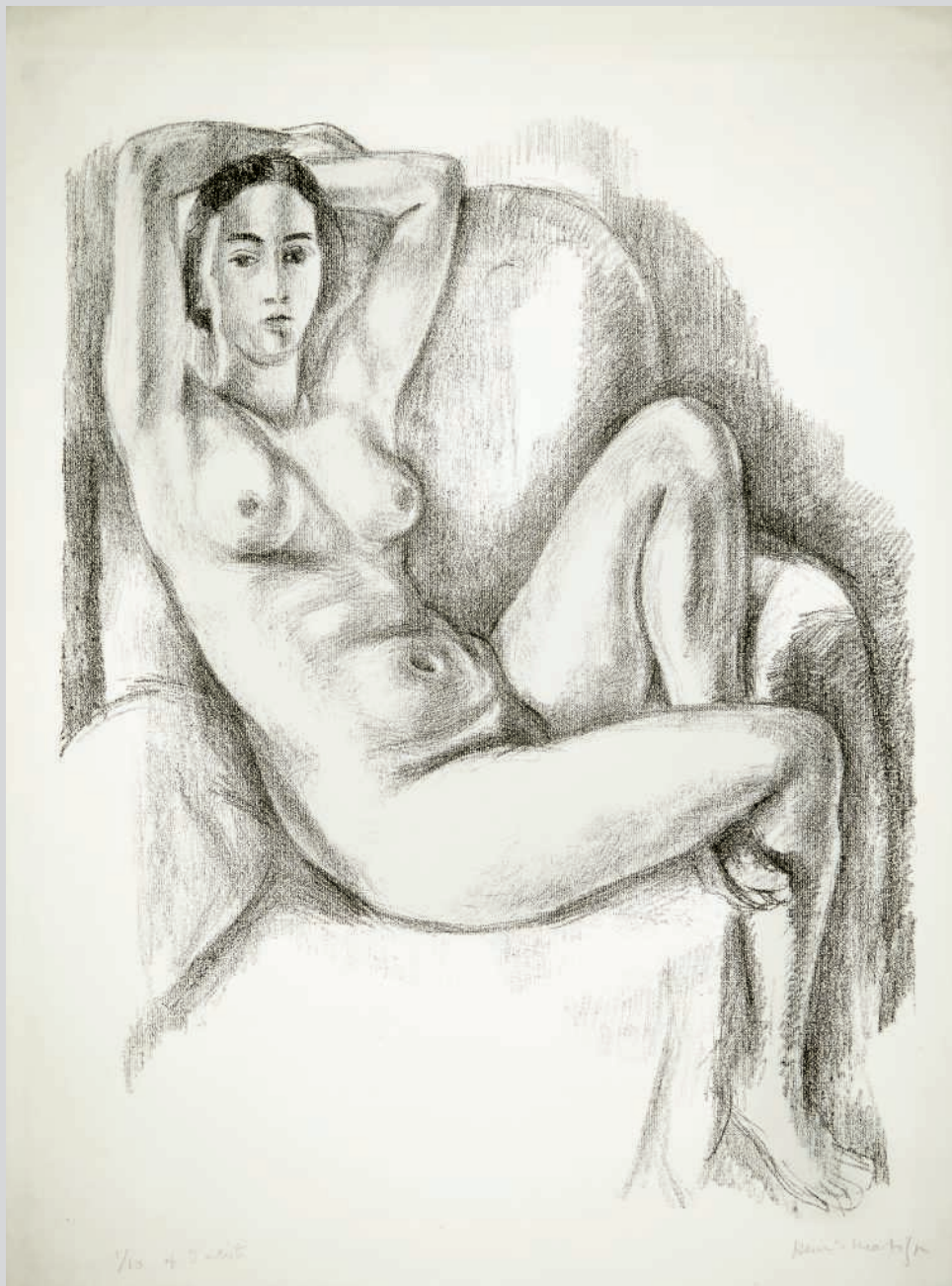
Image: 12 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (314 x 416 mm.)

Sheet: 15 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in. (384 x 502 mm.)

\$70,000-100,000

LITERATURE:

Bloch 230; Baer 609



139

HENRI MATISSE (1869-1954)

Nu au coussin bleu

lithograph, on Arches wove paper, 1924, signed in pencil, numbered '1/10 ep.
d'artiste' (an artist's proof, the edition was 50), the full sheet, generally in good
condition, framed

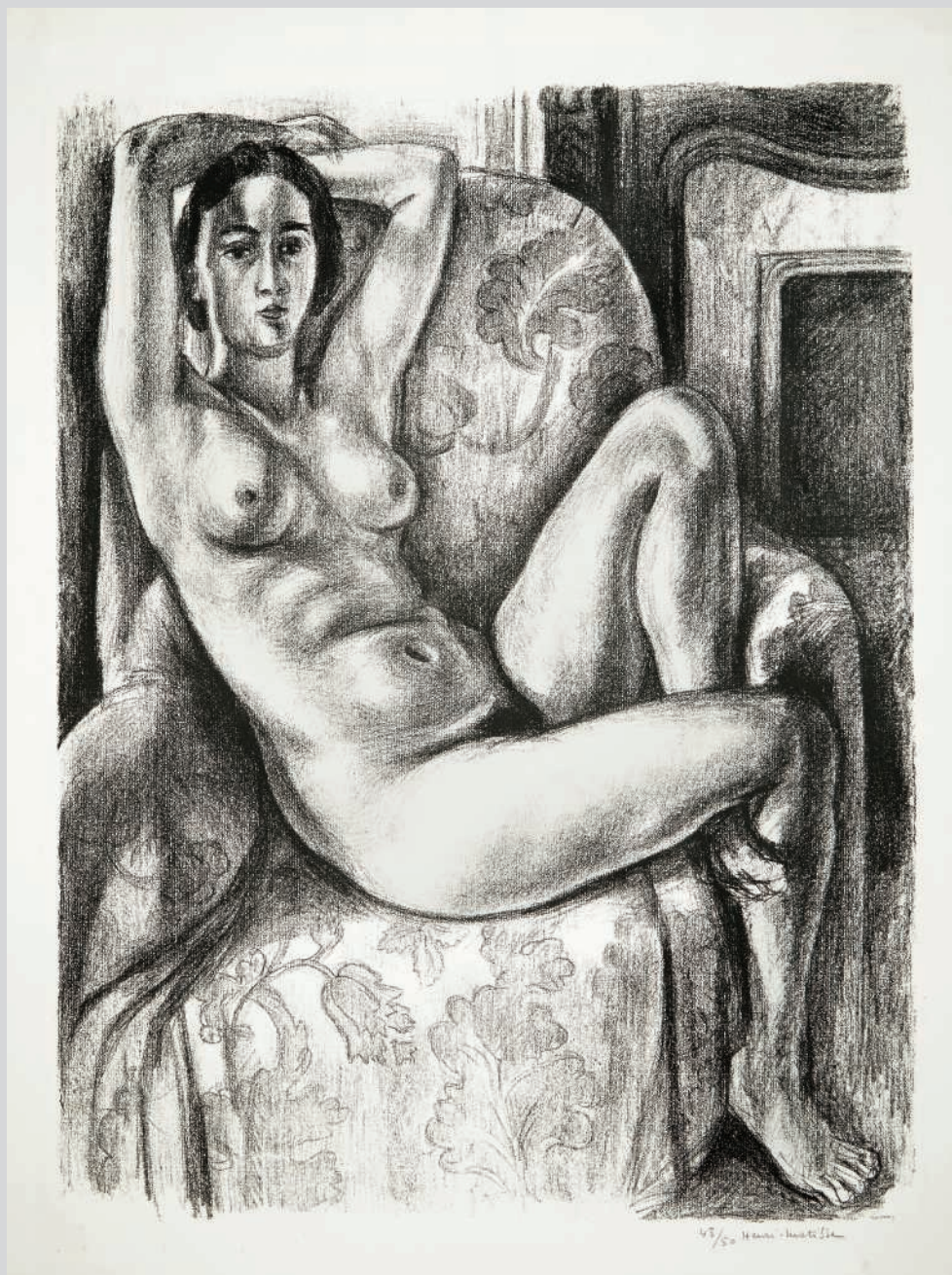
Image: 24¼ x 18¾ in. (616 x 476 mm.)

Sheet: 29¾ x 22 in. (755 x 560 mm.)

\$40,000-60,000

LITERATURE:

Duthuit 442



140

HENRI MATISSE (1869-1954)

Nu au coussin bleu à côté d'une cheminée

lithograph, on Arches wove paper, 1925, signed in pencil, numbered 48/50

(there were also ten artist's proofs), the full sheet, rubbing in the margins, otherwise in generally good condition, framed

Image: 25 x 18 $\frac{7}{8}$ in. (635 x 480 mm.)

Sheet: 29 $\frac{1}{2}$ x 22 in. (755 x 560 mm.)

\$80,000-120,000

PROVENANCE:

The Collection of Alan & Marianne Schwartz, Michigan

EXHIBITED:

Masterprints of Five Centuries: The Collection of Alan & Marianne Schwartz, The Detroit Institute of Arts, Michigan, October 14, 1990-January 6, 1991

LITERATURE:

Duthuit 454

141

HENRI MATISSE (1869-1954)

Grande Odalisque à la Culotte bayadère

lithograph, on *Chine* paper, 1925, signed in pencil, numbered 46/50 (there were also ten artist's proofs), with wide margins, sheet unevenly trimmed, pale mat staining, a small tear at upper sheet edge, otherwise in good condition, framed

Image: 21 $\frac{3}{8}$ x 17.38 in. (545 x 442 mm.)

Sheet: 26 $\frac{3}{8}$ x 21 $\frac{3}{8}$ in. (669 x 546 mm.)

\$300,000-500,000

LITERATURE:

Duthuit 455

Lithography occupies a very special place in Matisse's work. He turned to it in particular at those times in his career as a painter when he needed the self-imposed limitation of black and white, and the wealth of gradations in between, to assist in working out a problem. No print-making technique held his attention continuously, but his interest in lithography was the most spasmodic. He focused on this medium at three different periods in his life: in 1906, 1914, and during the 1920's. It was during this decade that he produced his most fully realized and sensuous lithographs, often choosing subjects that reflected those of his paintings--exotic odalisques in sumptuous settings.

Grand odalisque à la culotte bayadère is Matisse's most elaborate and finely detailed depiction of his favorite model, Henriette Darricarrère, in the guise of an odalisque. This extraordinary lithograph captures the effect of light playing across the model's body and contrasts the bold stripes of her culottes with the sinuous flower-patterned armchair. There is a complex dialogue here between the textures of the model's skin, the silky fabric of her clothing and the heavy drapery that covers the chair. Such detail and

oppositions are typical of these vivid, thoroughly modeled compositions which are more detailed than any of Matisse's other mature works. The pose, of a seated model with one leg raised and tucked under the other was a compositional problem that fascinated him, and one he addressed in several paintings and lithographs at the time.

Matisse explained his attitude to his model in an article on drawing:

'They are the principal theme in my work. I depend entirely on my model whom I observe at liberty, and then I decide on the pose which best suits her nature. When I take a new model, it is in complete relaxation that can see the pose that will best suit her, and to which I am then completely committed... Their forms are not always perfect, but they are always expressive. The emotional interest they inspire in me is not especially apparent in the representation of their bodies, but rather in the lines or particular values distributed over the whole canvas or paper, thus forming their orchestration, their architecture.' (H. Matisse, *Notes d'un peintre sur son dessin*, quoted in Susan Lambert, 'Matisse Lithographs', Victoria & Albert Museum, London, 1972)

The entry of Henriette, about whom little is known, into Matisse's artistic life was of great significance. She served as Matisse's primary model throughout most of the 1920's, and came to embody the artist's Niçoise paintings and prints between 1920 and 1927. The artistic chemistry between these two personalities had a profound effect on the work that Matisse created during these seven years. Her skillful role-playing and theatrical presence provoked an evolution in his art. Although Matisse had begun exploring the odalisque theme with other models, the fantasy reached its pinnacle with Henriette as its inspiration. She seemed to have the ability to move from one role to another without ever losing her own presence and distinctive features, and here Matisse imbues her with an almost sphynx-like inscrutability. Matisse often stated that the aim of his art was to create an atmosphere of *luxe, calme et volupté* which would inspire pleasure in the viewer. The nude was clearly a crucial motif in this aim--the artist confessed that what interested him most in art was neither still life nor the landscape, but the human figure, and it was through the female figure that he was able to express his "nearly religious feelings toward life". Matisse's lithographs of Henriette as an odalisque embody Matisse's fantasy of the romantic allure of the Far East and fulfill his ambition to communicate voluptuousness and sensuality to the viewer.



Henri Matisse drawing Henriette Darricarrère in his Nice studio, 1927.
Photo: STAFF/AFP/Getty Images



Henri-Matisse 46/50

STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE



142

HENRI MATISSE (1869-1954)

Nu au pied droit sur un tabouret

lithograph, on *Japon* paper, 1906, numbered 7/25, the full sheet, occasional pale foxmarks in places, taped to the support on the reverse upper sheet edges (with very pale adhesive staining showing through), very slight rubbing to the lower center unprinted area, framed
Sheet: 17 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (448 x 276 mm.)

\$3,000-5,000

LITERATURE:
Duthuit 404



143

HENRI MATISSE (1869-1954)

Nu de trois-quarts, une partie de la tête coupée

lithograph, on *Japon* paper, 1913, a proof aside from the edition of 50, the full sheet, an area of diagonal creasing at the lower right sheet corner (with a minor associated nick), framed
Sheet: 19 $\frac{3}{4}$ x 12 $\frac{7}{8}$ in. (502 x 327 mm.)

\$10,000-15,000

LITERATURE:
Duthuit 409



144

HENRI MATISSE (1869-1954)

Figure Endormie

lithograph, on *Japon* paper, 1927, signed in pencil, numbered 23/50 (there were also ten artist's proofs), the full sheet, pale light- and mat staining, foxing in places, framed
Sheet: 15 $\frac{5}{8}$ x 22 $\frac{3}{8}$ in. (397 x 568 mm.)

\$5,000-7,000

LITERATURE:
Duthuit 493



145

HENRI MATISSE (1869-1954)

Le Grand Bois

woodcut, on Van Gelder laid paper with watermark, 1906, a proof aside from the edition of 50, with full margins, pale light-staining, faint foxing in places, light surface soiling, a skillfully repaired tear at the lower left sheet edge, framed

Image: 18 $\frac{3}{4}$ x 14 $\frac{7}{8}$ in. (476 x 378 mm.)

Sheet: 22 $\frac{5}{8}$ x 18 in. (575 x 457 mm.)

\$40,000-60,000

LITERATURE:

Duthuit 317

146

EDVARD MUNCH (1863-1944)

Selbstporträt (Self-Portrait)

lithograph, on *Chine* paper, 1895, Woll's second state (of four, before the removal of the arm), signed in pencil, slightly trimmed into the subject, framed
Sheet: 17¾ x 12¾ in. (451 x 313 mm.)

\$70,000-100,000

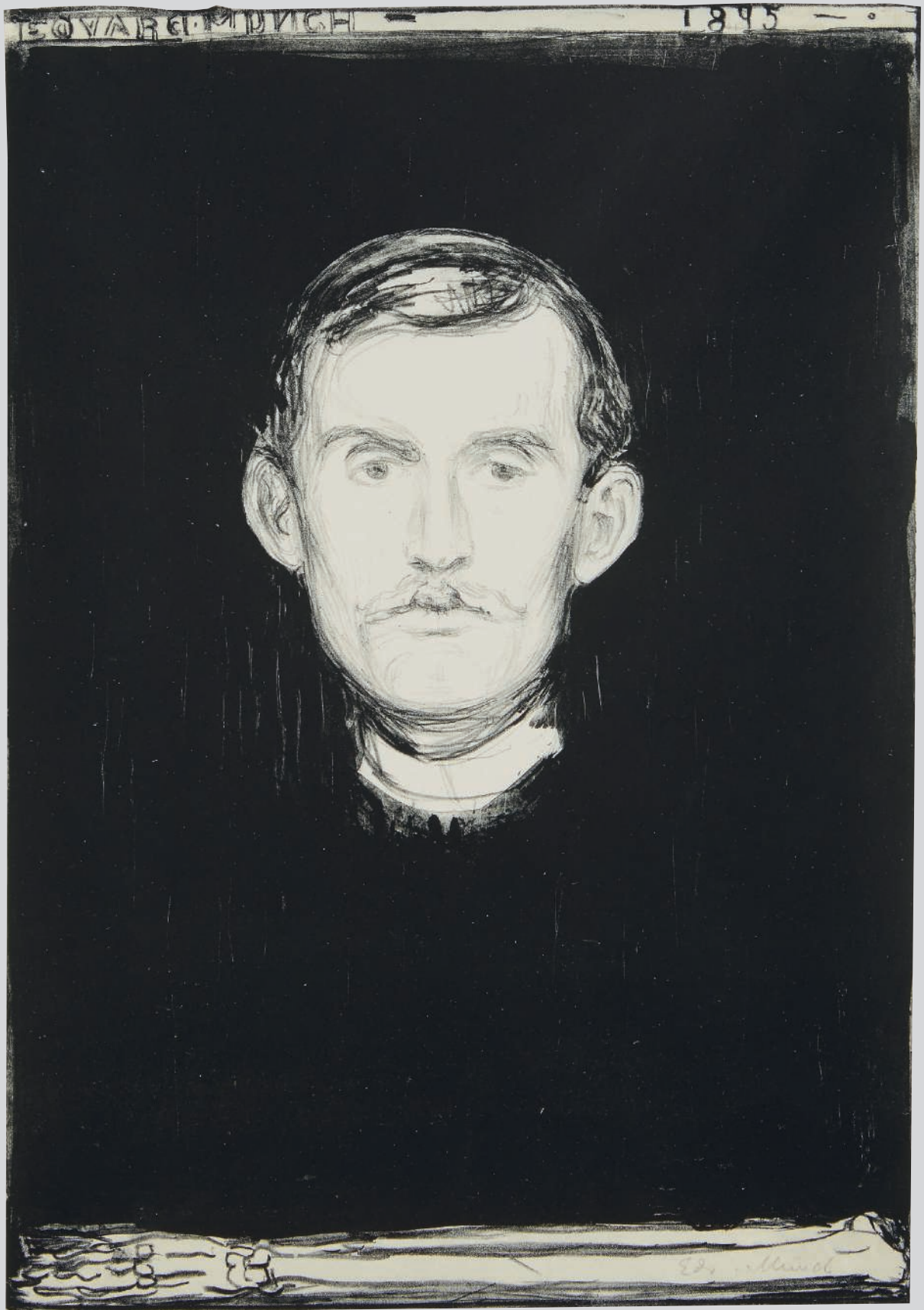
LITERATURE:

Schiefler 31; Woll 37

Edvard Munch's self-portraits are haunting psychic studies that present not just the artist's physical appearance but are infused with a sense of the artist's inner being. Munch's typically Symbolist depiction of himself in the present work shows a disembodied head, splitting the physical and spiritual sides of the self.

In his best prints – and arguably more so than in his paintings – Munch perfectly matched medium and content and created highly condensed images, which are visually as simple as they are complex. Self-Portrait is reduced to four elements charged with meaning: the right skeleton arm alludes to the hand of the artist, whilst presaging his inevitable death; his white disembodied face hovers on a dark surface, calling to mind a death mask, as well as that first of all prints, the veil of Veronica with the face of Christ; the inscription of the artist's name and the date of the print at the top mimics the entablature of a tombstone, a reference also to the lithographic stone; and finally the intense, velvety black of the background, the color of mourning, signifying eternal night.

The present second state is the definitive version of this print. In the first, unfinished state the background is still patchy, without the impenetrable blackness. In the third and fourth states, the skeleton arm and the inscription at the top are obliterated, thus losing all the memento mori connotations, which make this image one of the most chilling yet touching self-portraits of modern art.



STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE

147

EDVARD MUNCH (1863-1944)

Madonna

lithograph, on *Chine* paper, 1895, Woll's first state (of seven), signed in pencil, the sheet trimmed slightly into the image, the upper right corner skillfully made up, otherwise in generally good condition, framed

Sheet: 23 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in. (600 x 437 mm.)

\$120,000-180,000

PROVENANCE:

The Munch Museum, Oslo, 1963, with their stamps on the reverse

LITERATURE:

Schiefler 33; Woll 39



Dagny Juel (on the right) served as the model for *Madonna*. She was married to Munch's friend, the writer Stanislaw Przybyszewski. Photographer unknown, circa 1897.



Egon Schiele

148

EDVARD MUNCH (1863-1944)

Madonna

lithograph with woodcut in colors, on *Japon* paper, 1895, Woll's fourth state (of seven), signed in pencil, with wide margins, the lower and right sheet edges unevenly trimmed (presumably from the time of printing), in good condition, framed

Image: 21 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (557 x 343 mm.)

Sheet: 26 x 17 $\frac{3}{4}$ in. (660 x 451 mm.)

\$300,000-500,000

LITERATURE:

Schiefler 33; Woll 39

Munch's images of the *Madonna* are among the most haunting and evocative female icons in the history of European art. Originally conceived in Berlin between 1893 and 1894, the figure of Munch's *Madonna* stands at the crossroads between the symbolist art of the late nineteenth century and the modernism of the early twentieth century. The image, first created as a print in 1895, was the culmination of a series of five painted versions executed by Munch between 1893 and 1895 and has since become internationally ubiquitous. Just as Munch did not date the works in this series, they have been ascribed various titles, and two versions were originally presented as part of the series *Die Liebe* with the title *Liebendes Weib* (Woman Making Love). One of the first written references to the series came from Munch's friend and critic, Stanislaw Przybyszewski who described the painting exhibited in 1894 as " ...a robed Madonna lies on a crumpled sheet, with the halo of the future martyrdom of birth... the mystery of eternal procreation fills the woman's face with a radiant ecstasy" (quoted in W. Timm, *The Graphic Art of Edvard Munch*, Greenwich, 1969, p. 53). That same year *Madonna* would gain currency as the title of this series of works.

As Przybyszewski suggests, the image depicts the act of conception, clearly denoted by the border motif featuring sperm and fetus. This printed border replicates the frame created by the artist for one version of the painting exhibited on two occasions in 1895 and later discarded. For the print, Munch used a blood red ink to color the border, and the fetus in the lower left corner is not a small cherubic baby but rather a ghoulish creature. This perimeter bridges important archetypal themes that recur in Munch's art: life and death, desire and fear, holiness and carnality.

Munch's intent was to represent "Woman" from the point of view of her lover at the moment she conceives a new life within; Munch described that precise moment as being when "life and death join hands", when "Woman" stands at the gateway between life and death she reaches her apotheosis. She is then at her most desirable, her most majestic and her most fearful. In the artist's own words:

"The interval when the whole world stopped in its course-- Your face holds all the beauty of the kingdom of earth-- Your lips, crimson as the ripening fruit, part as in pain-- The smile of a corpse-- Now life shakes the hand of death-- The chain is forged which binds the thousand generations that are dead to the thousand generations yet to come" (quoted in A. Eggum, *Edvard Munch: Paintings, Sketches, and Studies*, Oslo, 1984, p. 116).

Madonna is the singular masterpiece of Edvard Munch's graphic oeuvre. In Munch's master graphics, he experimented over the course of several decades to perfect his vision. Therefore, many variations of major subjects like *Madonna* exist. The earliest monochromatic versions of *Madonna* were printed in 1895 and by 1902-1903 Munch was working with a master printer to apply copious color through printing methods. Eventually Munch's pictorial and technical acumen would make him one of the most highly acclaimed printmakers of the Modern era. Munch impressions exhibited at the Armory Show in New York in 1913 cost \$200. At this price, lithographs of *Madonna* were among the most valuable prints of the early 20th century, a status which this powerful image retains even today, over a hundred years later.



Ed. M. M. M.

149

EDVARD MUNCH (1863-1944)

Vampyr II (Vampire II)

lithograph, on *Chine* paper, 1895, Woll's first state (of ten), signed in pencil, the sheet trimmed slightly into the image, pale scattered foxing throughout, the lower left sheet corner reattached and touched in, an area at the upper left sheet edge made up, framed
Sheet: 15½ x 21¾ in. (385 x 554 mm.)

\$100,000-150,000

PROVENANCE:

Galerie Graupe, Berlin, September 1925, lot 749 (195 RM.);
Museen der Stadt Lübeck; their stamp twice on the reverse (not in L.),
acquired at the above sale;
Confiscated from the Museum Behnhaus, Lubeck, as "degenerate art" by the German National Socialist regime on 31 May 1938 (*Entartete Kunst* No. 11502);
Harald Holst Halvorsen, Oslo (acquired together with all other confiscated works by Munch from the above museum; for GBP 8.00); sale, i Wangs Kunsthandels lokale, Oslo, *Edv. Munchs malerier og grafiske arbeider fra tyske museer*, 16-23 January 1939, lot 12.
Anonymous sale, Christie's, New York, 1 May 2007, lot 291;
Acquired at the above sale by the present owner.

LITERATURE:

Schiefler 34; Woll 41

'He sat with his arm around her body. Her head was so near to him. It seemed so remarkable to have her eyes, her mouth, her breasts so near to him.

And he laid his head between her breasts. He felt her blood stream through her veins. He listened to the beat of her heart. He buried his face in her lap. She lowered her head down on him and he felt two warm, burning lips on his neck. A shudder passed through his body, a shudder of voluptuousness. And he pressed her compulsively to him.'

Edvard Munch, MS, MM T 2771, cited in Reinhold Heller, *Munch: His Life and Work*, Chicago, University of Chicago Press, 1984, p.129

It was Munch's perceptive critic and friend Stanislaw Przybyszewski who first coined the title *Vampire*, having seen the work exhibited in 1893. Munch himself had initially called the work *Love and Pain*. The title significantly changes the way in which the viewer interacts with and reads the image. Przybyszewski's title *Vampire* invokes a sense of horror and high drama with the viewer; with his head lowered into her lap, the man has succumbed to the charms of the red-haired temptress, her arms envelop his shoulders tightly, her lips pause, her eyes are closed, as she is seemingly about to bite his neck - he is unescapably hers. Seen as a work called *Love and Pain*, the scene takes on a far more tender and calm mood, that of a tormented man surrendering himself to the comforting embrace of a lover. Instead of biting him, she is tenderly kissing him and providing solace. Depending on the context or the mood of the viewer, this work can either be seen as a macabre vision of lust and seduction or a sensitive, albeit agonised, interpretation of love.

Vampire, as it has now come to be known, is one of the most important motifs in the artist's entire *oeuvre*. First executed in oil, he returned to the subject again and again and created a total of ten different versions of it, in painting as well as in the print medium. The subject was part of Munch's so-called *Frieze of Life*, a series of archetypal paintings exploring the themes

of angst, love, sex and death, including *The Scream* and *Madonna*. Munch began working on the cycle in the 1890s, but the motifs formulated then occupied him for his entire life.

The earliest printed versions of *Vampire*, dating from 1895, were executed in black and white. Munch envisioned this ultimately as a work in colors. He spent seven years developing his ideas, applying gouache and watercolour to a range of monochrome impressions until, in 1902, he concluded his investigations with a period of intense experimentation, using both woodblocks and lithographic stones. To create the present version, Munch ran the sawn woodblock through the press to print the green background, dark blue encapsulating aura, and ochre-coloured flesh. The horizontal wood grain of the rough wooden plank he used is strongly visible, adding texture to the image. Next, Munch added a lithographic stone to color the fiery orange hair strands that seem to consume the man. Finally, he printed the keystone with the figures in grey to complete the composition. The result is a haunting and powerful image, and one of the technically most innovative and demanding prints in the artist's *oeuvre*. Elizabeth Prelinger summarises the experimentation and complexity with which the artist approached this work and why it can be considered one of the crowning masterpieces of his graphic output:

'...the artist ceaselessly experimented with the order in which he printed the stones and the block sections. The result was a constantly shifting image, one in which the artist manipulated the different areas in order to alter the appearance and meaning of the scene.... Though each impression stands on its own, representing a different facet of Symbolist meaning, ideally one would view them all together, not unlike Claude Monet's series paintings of haystacks or the façade of Rouen Cathedral. The Vampire images exhibit the extraordinary scope of Munch's technical creativity and remain endlessly suggestive.'

Elizabeth Prelinger and Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch*, Yale University Press, New Haven and London, 1996, p.111.



STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE

150

EDVARD MUNCH (1863-1944)

Vampyr II (Vampire II)

lithograph and woodcut in colors, on *Japon* laid paper, 1895, Woll's sixth state
(of ten), with wide margins, in very good condition, framed

Image: 15 x 21¼ in. (381 x 554 mm.)

Sheet: 22¾ x 27½ in. (567 x 690 mm.)

\$200,000-300,000

LITERATURE:

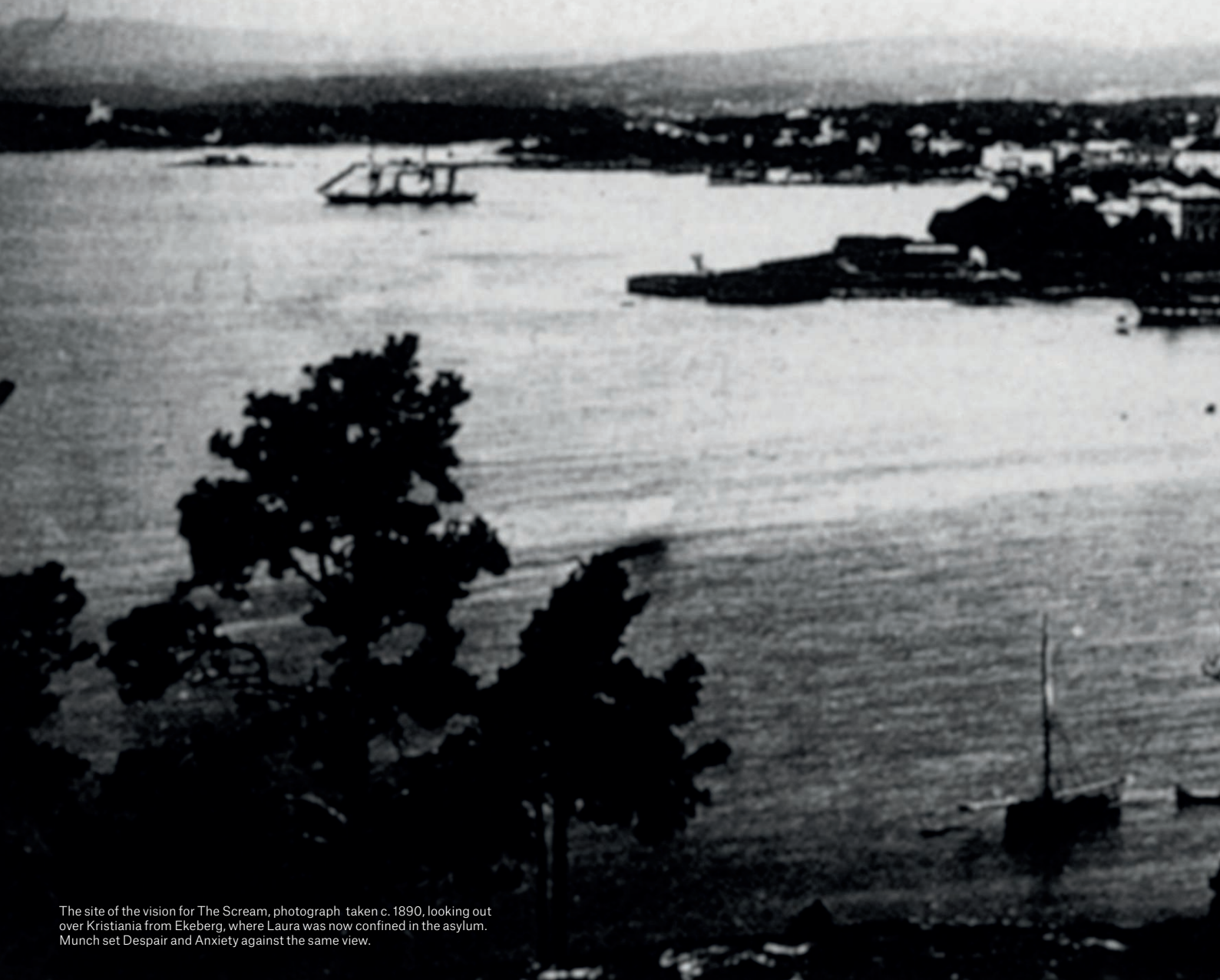
Schiefler 34; Woll 41



Munch used this woodblock to add color to *Vampyr II*. He cut the block into four individual sections using a jigsaw. Each section was then inked and reassembled for printing.
© Munch Museet, Oslo.



The sun went down-the sky was blood red- and I felt a breath of sadness- I stood still



The site of the vision for *The Scream*, photograph taken c. 1890, looking out over Kristiania from Ekeberg, where Laura was now confined in the asylum. Munch set *Despair* and *Anxiety* against the same view.

tired unto death-over the blue-black fjord and city lay blood and tongues of fire.

—Edvard Munch



STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE

151

EDVARD MUNCH (1863-1944)

Angst, from *Album des Peintres Graveurs*

lithograph in red and black, on wove paper, 1896, Woll's second (final) state, signed in pencil, numbered 4 (the edition was 100), published by A. Vollard, Paris, with full margins, a very pale pinpoint rust spot in the center subject's right cheek, a minor loss at the tip of the lower right sheet corner, otherwise generally in good condition, framed

Image: 16 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (412 x 385 mm.)

Sheet: 22 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in. (570 x 431 mm.)

\$600,000-800,000

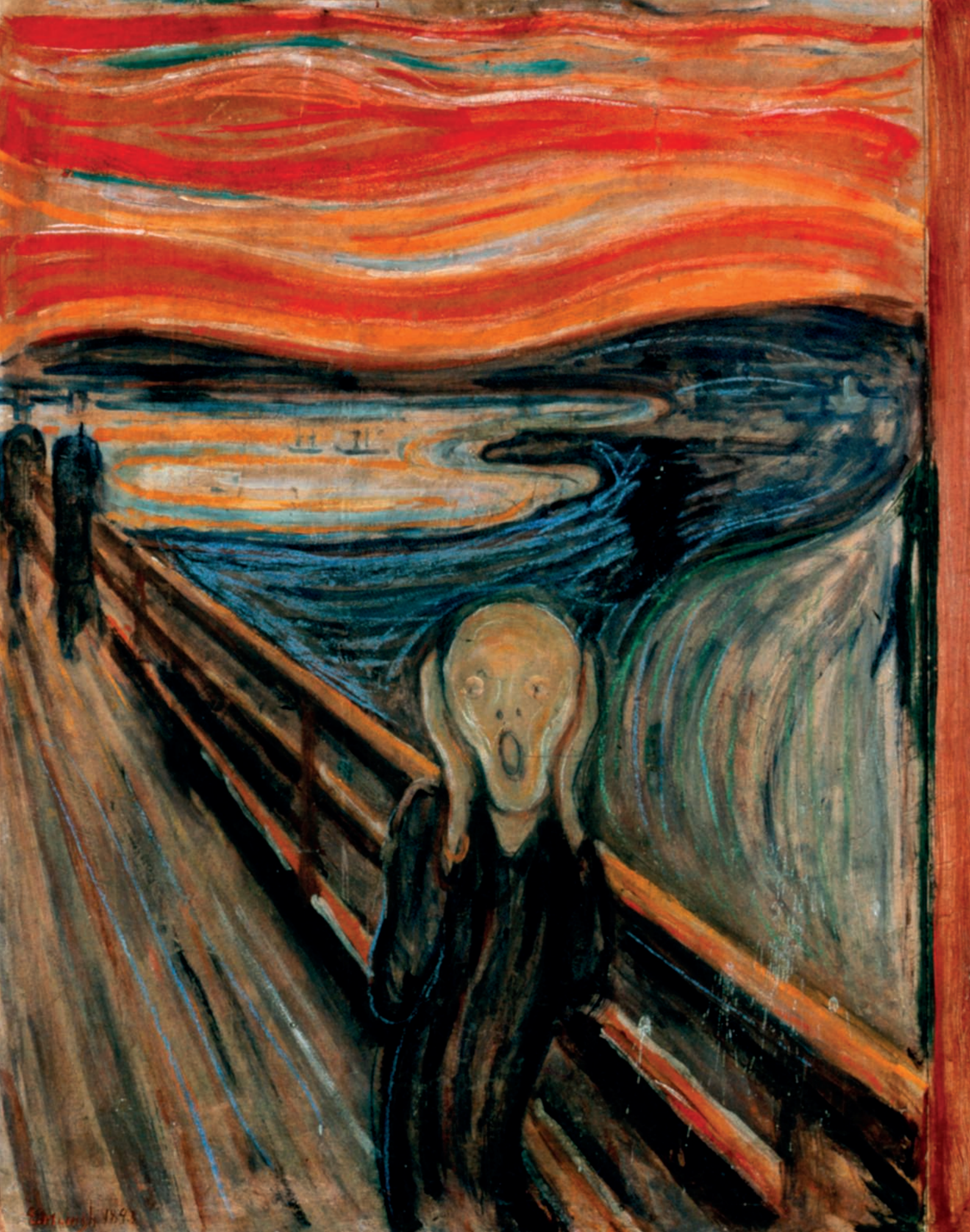
LITERATURE:

Schiefler 61; Woll 63.II



4 Great Munch

Edvard Munch
1895
Oslo, Norway



Edvard Munch first described the concept of *Frieze of Life* in a letter to collector and friend, Johan Rohde, in 1910. Munch used this term to describe the overarching themes of love, loss, anxiety, and death that can be found in many of his works from the 1890s. He considered *Angst*, *Madonna*, *Vampyr*, and *The Scream* to be significant subjects within the cycle. Munch executed many of these as paintings early in his career while working in Kristiania (Oslo) and Berlin. However, he would return to this imagery throughout his life. Often the artist translated these subjects across multiple mediums in order to capture the exact mood.

On January 22, 1892, Munch famously penned in his diary the narrative of a vision:

"I was walking along a road with two friends. The sun went down – the sky turned a bloody red – and I felt a breath of sadness. I stood still tired unto death – over the blue-black fjord and city lay blood and tongues of fire. My friends continued on – I remained – trembling from fear. I felt a vast infinite scream through nature."

This infernal vision would provide the basis for one of the most widely recognized images in Western art, *The Scream*. As a motif, it would also provide the framework for another subject that the artist executed shortly after, *Angst*. Munch situated both hallucinatory scenes looking out across the fjords, with Kristiania below and a view of the "bloody red" sky streaked with "tongues of fire" above. However, while *The Scream* shows a single figure in the center of the composition looking out at the viewer, *Angst* depicts multiple figures on the road. Unlike the expressive gesture of the single figure in *The Scream*, each ghostly figure in *Angst* stares blankly at the viewer. The mute expressions of the figures and their direct engagement with the viewer serve to heighten a sense of apprehension. Both images would later find their expression in lithography in addition to these earlier paintings.

In 1895, Munch mounted an exhibition of his Love paintings in Norway. The local audience and highly conservative critics panned the exhibition and rejected his work. However, the French art journal, *La Revue Blanche*, published a laudatory review of the exhibition and even reproduced the lithographic rendition of *The Scream* in their December edition that year. Spurred by the positive review and encouragement from patrons, Munch travelled from Kristiania to Paris in February of 1896 hoping to find a more accepting artistic environment.

While Paris did not prove to be more embracing of Munch's art, he did find several sources of inspiration and opportunity. Most notably, the artist learned about the woodcuts of Paul Gauguin and Felix Vallotton and their experiments with color in printmaking. He also had the opportunity to work with the master printer, Auguste Clot. By this time, Munch had already mastered intaglio techniques and had also recently learned to create and transfer lithographic images in Berlin. At the encouragement of one of his patrons and ardent supporters, Julius Meier-Graefe, the Parisian dealer and publisher, Ambroise Vollard, invited Munch to contribute to the forthcoming first album of *Les Peintres-Gravures*. For the album, Munch selected *Angst* to be re-envisioned as a lithograph in colors.

As with the lithograph of *The Scream*, Munch pared the image down to its essential forms, which suggests the influence of the Art Nouveau movement on the artist's work. The 1894 painting's crimson "tongues of fire" were replaced with a sinuous, linearly patterned sky. Each supple line demonstrates the artist's careful stroke of tusche on the plate to fill out the sky. In contrast to *The Scream's* monochromatic rendering, however, Munch drew on Clot's expertise and printed the sky in blood red. The somber procession of figures on the road still stand as solid black vertical forms against the horizontal background. As a composition, Munch demonstrates his mastery of line and lithography as well as color and paint.

STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE

152

EDVARD MUNCH (1863-1944)

Im männlichen Gehirn (In the Man's Brain)

woodcut in red, on tissue-thin *Japon* paper, 1897, signed in pencil, with margins, occasional soft creasing (as is common with this paper), the paper particularly thin at the right sheet edge (with a small associated hole), framed
Image: 14½ x 22¾ in. (370 x 570 mm.)
Sheet: 18 x 25¾ in. (458 x 658 mm.)

\$150,000-250,000

LITERATURE:

Schiefler 98; Woll 110



STATES OF MIND: IMPORTANT PRINTS BY PABLO PICASSO,
EDVARD MUNCH, AND HENRI MATISSE



153

EDVARD MUNCH (1863-1944)

Ashes II

lithograph, on beige wove paper, 1899, Woll's second (final) state, signed in pencil, with wide margins, the sheet trimmed unevenly, the sheet toned, adhesive stain at the reverse upper sheet edge showing through, framed
Image: 13 $\frac{7}{8}$ x 18 in. (354 x 456 mm.)

Sheet: 16 x 20 $\frac{1}{2}$ in. (409 x 511 mm.)

\$70,000-100,000

LITERATURE:

Schiefler 120; Woll 146



Edvard Munch

154

EDVARD MUNCH (1863-1944)

Das Weib II (The Woman II)

etching with aquatint and drypoint, on heavy beige wove paper, 1895, Woll's eighth (final) state, signed in pencil by the artist and Felsing, the printer, with wide margins, the tips of the sheet corners detached, in generally good condition, framed

Image: 11 $\frac{3}{8}$ x 13 $\frac{1}{8}$ in. (290 x 335 mm.)

Sheet: 17 $\frac{1}{4}$ x 21 in. (437 x 533 mm.)

\$70,000-100,000

LITERATURE:

Schiefler 21; Woll 22



155

EDVARD MUNCH (1863-1944)

Die Sünde (The Sin)

lithograph in colors, on *Japon* paper, 1902, Woll's second state (of five), signed in pencil, with wide margins, in generally good condition, framed

Image: 27¼ x 15¾ in. (695 x 403 mm.)

Sheet: 36½ x 23¾ in. (920 x 600 mm.)

\$40,000-60,000

LITERATURE:

Schiefler 142; Woll 198



156

EDVARD MUNCH (1863-1944)

The Brooch. Eva Mudocci

lithograph in black, on smooth wove paper, 1903, Woll's fifth (final) state, signed in pencil, with wide margins (the sheet edges unevenly trimmed), light- and mat staining, foxmarks in places including one in the subject's face, three repaired tears at the upper and right sheet edges, framed
Image: 24 x 18¼ (610 x 464 mm.)
Sheet: 34½ x 23¾ in. (876 x 600 mm.)

\$100,000-200,000

PROVENANCE:

The Munch Museum, Oslo, 1968, with their stamps on the reverse

LITERATURE:

Schiefler 212; Woll 244 V



157

MARC CHAGALL (1887-1985)

Pirouette de cirque

lithograph in colors, on Arches paper, 1961, signed in pencil, numbered 22/50
(there were also twenty artist's proofs in Roman numerals)

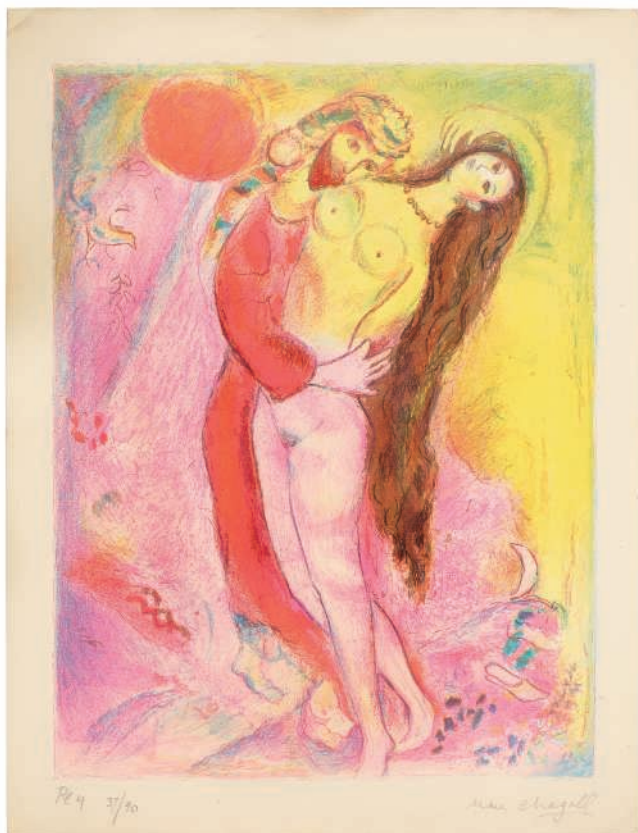
Image: 25 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in. (645 x 495 mm.)

Sheet: 29 $\frac{1}{4}$ x 22 $\frac{3}{4}$ in. (743 x 565 mm.)

\$5,000-7,000

LITERATURE:

Mourlot 306



158

MARC CHAGALL (1887-1985)

Disrobing her with his own hand, the King looked upon her body
and saw it as it were a silver ingot..., from *Four Tales from the
Arabian Nights*

lithograph in colors, on laid paper, 1948, signed in pencil, annotated 'Pl. 4',
numbered 37/90 (there were also ten artist's proofs), published by Pantheon,
New York, pale discoloration in places in the left and upper margins, otherwise
in generally good condition, framed

Image: 14 $\frac{3}{8}$ x 11 in. (372 x 279 mm.)

Sheet: 17 x 13 in. (432 x 330 mm.)

\$8,000-12,000

LITERATURE:

Mourlot 39; see Cramer books 18

PROPERTY FROM THE ESTATE OF PETER H. BROWN

159

MARC CHAGALL (1887-1985)

La Bastille

lithograph in colors, on wove paper, 1954, signed in pencil, numbered 38/75, published by Maeght, Paris, the colors slightly attenuated, light- and uneven mat staining, a pinpoint hole in the left margin, framed

Image: 20¼ x 26¼ in. (514 x 667 mm.)

Sheet: 22¾ x 30¼ in. (568 x 768 mm.)

\$12,000-18,000

LITERATURE:

Mourlot 111



160

MARC CHAGALL (1887-1985)

Femme près de la fenêtre

lithograph in colors, on Rives BFK paper, 1964, signed in pencil, numbered 47/50 (there were also 25 artist's proofs in Roman numerals)

Image: 25½ x 19¼ in. (638 x 489 mm.)

Sheet: 29¾ x 21¼ in. (756 x 553 mm.)

\$8,000-12,000

LITERATURE:

Mourlot 420





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

161

HENRY MOORE (1898-1986)

Two Standing Figures

screenprint in colors, on beige linen, 1949, signed and dated in black ink,
presumably from the edition of 30, moisture staining in places throughout,
framed

Overall: 103 $\frac{3}{8}$ x 71 $\frac{1}{8}$ in. (2620 x 1819 mm.)

\$6,000-8,000



PROPERTY FROM THE COLLECTION OF MRS. SIDNEY F. BRODY

162

HENRI MATISSE (1869-1954)

Les trois modèles

lithograph, on *Japon* paper, 1928, signed in pencil, numbered 22/50 (there were also ten artist's proofs), with full margins, mat staining, pale discoloration in places in the lower margins, pale mottling in places in the center image

Image: 17½ x 29½ in. (445 x 749 mm.)

Sheet: 21½ x 33½ in. (549 x 851 mm.)

\$15,000-25,000

LITERATURE:

Duthuit 495

163

HENRI MATISSE (1869-1954)

La Danse

etching and aquatint in colors, on Arches paper, 1935-6, signed in pencil, numbered 21/50 (there were also five artist's proofs), with full margins, a 7/8-in. repaired tear at the upper left sheet edge, two 3/4-in skillfully repaired tears at the center and lower left sheet edge, a 1/4 x 3/4-in. V-shaped repaired area at the center right sheet edge, a pinpoint hole in the left margin, framed

Image: 9 1/4 x 29 1/2 in. (235 x 740 mm.)

Sheet: 11 5/8 x 31 1/2 in. (295 x 800 mm.)

\$60,000-80,000

LITERATURE:

Duthuit 247

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

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

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





164

HENRI MATISSE (1869-1954)

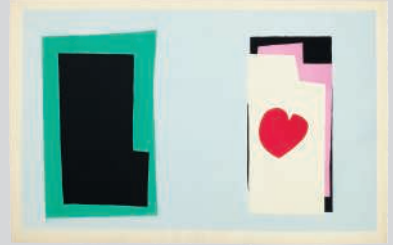
Jazz

the complete set of 20 pochoirs in colors, on Arches paper, 1947, a printer's proof set aside from the portfolio edition of 100 (there was also a folded book edition of 270), plate 11 with facsimile text, published by Tériade Editeur, Paris, with the justification unsigned and un-numbered and table of contents pages, the full sheets, with pale toning and scattered pale foxing in places to the sheets, the colors particularly fresh and vibrant, in generally very good condition, with the original titled portfolio case
Each Sheet: 25½ x 16½ in. (651 x 419 mm.)

\$400,000-600,000

LITERATURE:

Duthuit books 22



Ces pages ne
servent donc
que d'accompa-
gnement à
mes couleurs.
Comme des
ailes, aident
dans la com-
position d'un
bouquet de...



Henri Matisse's *Jazz* marks a radical new departure in the artist's *œuvre*. Its maquettes are amongst the first essays in a medium entirely of his own devising, the *papiers découpés*, or 'cut-outs', which eventually led him to abandon painting in favor of this new and inventive way of working. There was also a practical appeal, since his limited mobility made it increasingly difficult to work in traditional media such as painting and sculpture. As an alternative, he began to cut shapes into sheets of colored paper and arranged them as collages. It was with these works that he finally saw the two defining elements of his art coalesce: line and color.

Matisse first employed a paper cut-out design in an early issue of the Parisian art journal *VERVE*, published by Tériade. When Tériade then put forward the idea of creating an entire suite using this method, Matisse initially refused. However, after some further experimentation with the technique he decided to accept the challenge and at the age of 74 he embarked on the creation of *Jazz* – a glorious celebration of life, a riot of pure colors and forms. What followed was a period of feverish creative activity. Matisse toiled over the project for a year, between 1943 and 1944, with his assistants helping by preparing the colored sheets, arranging the collages, and printing the works in the stencil or *pochoir* technique.

The title originally suggested was *Cirque*, which summed up the theatrical and performance themes which had inspired most the images. As Matisse wrote: 'These violent and vivid stamped images came from the crystallization of memories of the circus, of folk tales or of travels.' (D. Fourcade, ed., *Henri Matisse - Écrits et propos sur l'art*, Paris, 1972). However, it was the combination of Matisse's looping script (which he created for the book version), improvised themes and compositional variations that prompted Tériade to suggest the alternative title *Jazz*, which he felt better reflected the bold forms and the dynamism of the pages, akin to the movement of a jazz orchestra.

It was decided to publish two versions – a book edition of 270, with Matisse's text reproduced in his own, distinctive, looping handwriting, and a portfolio edition of 100. Although the book was not bound, each sheet was folded in the middle. The example we have here is from the portfolio edition without the central fold. The visual effect is quite different, and the *pochoirs* are almost indistinguishable from his *gouaches*.

When the project was published in 1947 it met with an immediate and unprecedented success: 'Of all of Matisse's books, *Jazz* is without a doubt his most important: it triggered a revolution in both the artist's *œuvre* and in the history of contemporary art.' (M. Anthonioz, *Hommage Tériade*, Paris, 1973, p. 125). Matisse insisted on printing *Jazz* using the same Linel *gouache* paints he had used to color his paper maquettes. It is these intensely glowing colors – a precursor of what was to come in the vibrant works of the great Pop Artists such as Warhol and Lichtenstein – beautifully preserved in the present example, and the poetic, yet nearly abstract imagery, which make *Jazz* one of the most influential print series of the 20th century.





PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

165

JOAN MIRÓ (1893-1983)

L'Enragé

etching and aquatint in colors, on wove paper, 1967, signed in pencil, numbered 17/75, published by galerie Maeght, Paris, the sheet trimmed, otherwise in generally good condition, framed
Sheet: 35 x 23½ in. (889 x 597 mm.)

\$6,000-8,000

LITERATURE:
Dupin 427



166

JOAN MIRO (1893-1983)

L'Aveugle Parmi Les Oiseaux

etching and aquatint with carborundum and knife scrapes in colors, on Arches paper watermark *Maeght*, 1978, signed in pencil, numbered 22/50 (there were also fifteen copies with Roman numerals), published by Maeght, Paris, with full margins, pale light- and time staining, otherwise in generally good condition, framed

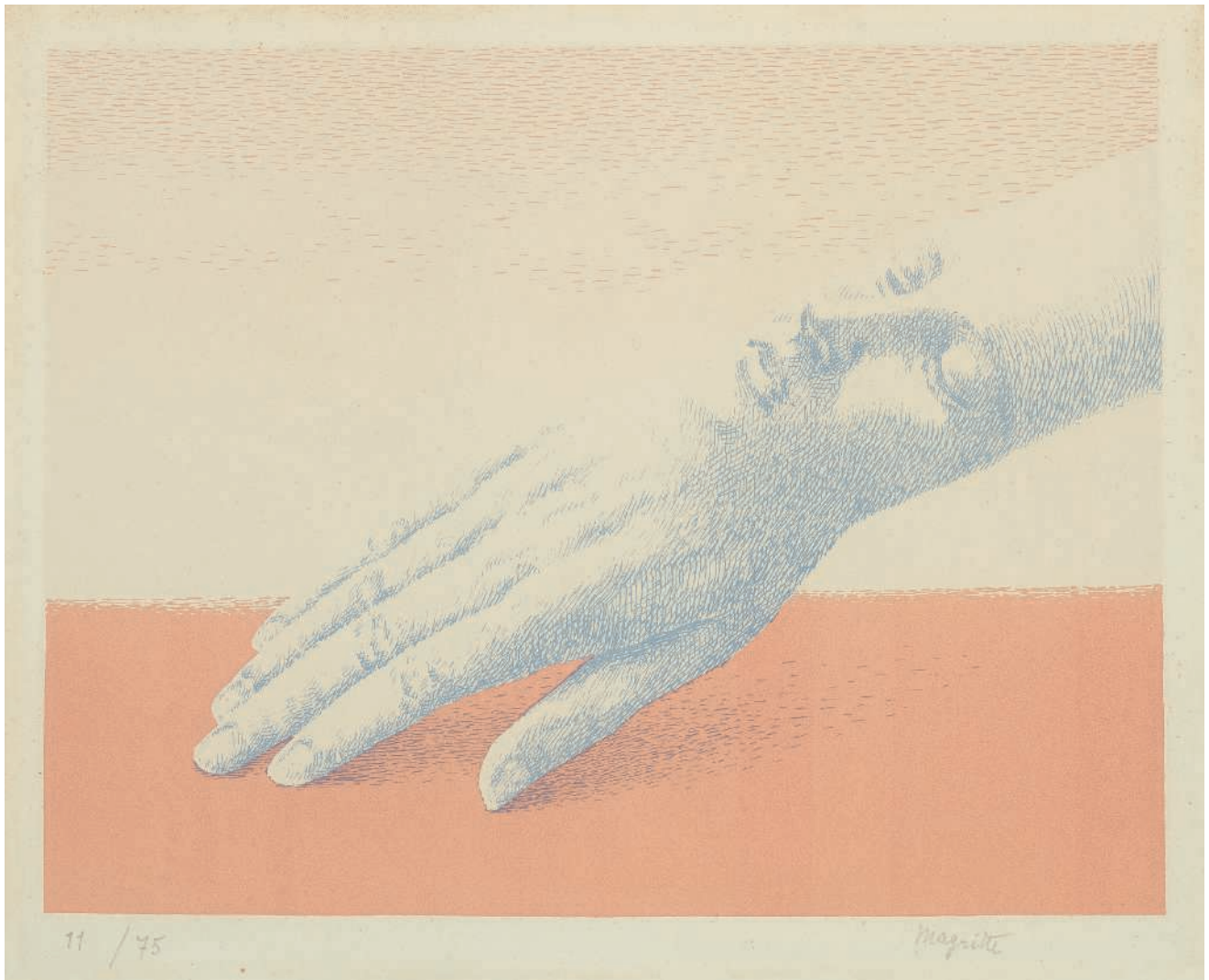
Image: 42½ x 29½ in. (1070 x 749 mm.)

Sheet: 53 x 37¾ in (1346 x 962 mm.)

\$10,000-15,000

LITERATURE:

Dupin 998



167

RENÉ MAGRITTE (1898-1967)

Les Bijoux indiscrets

lithograph in colors, on Arches paper, 1963, signed in pencil, numbered 11/75 (there were also 20 *hors-commerce* proofs), published by Vingtième Siècle, Paris, with full margins, a thin band of mat-staining in the margins, pale scattered foxing in the margins, framed
Image: 9¼ x 11⅞ in. (248 x 302 mm.)
Sheet: 12¾ x 16⅞ in. (324 x 410 mm.)

\$12,000-18,000

LITERATURE:

Kaplan and Baum 3



168

EDWARD HOPPER (1882-1967)

East Side Interior

etching, on wove paper, 1922, signed and titled in pencil, with full margins, in generally good condition

Image: 7¾ x 9⅞ in. (198 x 250 mm.)

Sheet: 13¾ x 15¼ in. (340 x 400 mm.)

\$50,000-70,000

LITERATURE:

Levin 85; Zigrosser 8



169

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Passagère du 54 - Promenade en Yacht

lithograph in colors, on wove paper, 1896, Wittrock's third (final) state, the sheet slightly trimmed, the sheet toned, repaired and filled-in tears, discoloration in places at the sheet (presumably from a previous mount), laid to linen-backed wove paper, framed

Sheet: 23¾ x 15¼ in. (600 x 400 mm.)

\$30,000-50,000

LITERATURE:

Delteil 366; Wittrock P20; Adhémar 188

170

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Troupe de Mademoiselle Églantine

lithograph in colors, on tan wove paper, 1896, Wittrock's state C (of A through D), the sheet edges slightly trimmed, a 1½-in. repaired tear at the lower center edge, moisture stains in places, the sheet backed to linen, framed
Sheet: 24⅞ x 31¼ in. (613 x 794 mm.)

\$8,000-12,000

LITERATURE:

Delteil 361; Wittrock P21; Adhémar 198



PROPERTY FROM THE COLLECTION OF JOAN A. MENDELL

171

HENRI DE TOULOUSE-LAUTREC (1864-1901)

Divan Japonais

lithograph in colors, on wove paper, 1893, Wittrock's only state, with margins (the sheet trimmed), the orange and red slightly attenuated, the sheet backed, laid to linen, framed
Image: 31 x 23½ in. (787 x 597 mm.)
Sheet: 31½ x 24¼ in. (808 x 616 mm.)

\$12,000-18,000

LITERATURE:

Delteil 341; Wittrock P11; Adhémar 11





172

GEORGES BRAQUE (1882-1963)

Feuilles, Couleur Lumière

lithograph in colors, on Arches paper, 1953-54, signed in silver ink, numbered 53/75, published by Maeght Editeur, Paris, the full sheet, the ochre slightly attenuated (as is common), light-staining, handling creases throughout, otherwise in generally good condition, framed
Sheet: 38¼ x 23¾ in. (971 x 601 mm.)

\$8,000-12,000

LITERATURE:
Vallier 86



173

PIERRE-AUGUSTE RENOIR (1841-1919)

Le Chapeau Épinglé, 2ème Planche

lithograph in colors, on Arches laid paper, watermarked *MBM*, 1898, a trial proof (the edition was 200 impressions in eleven colors), published by A. Vollard, Paris, with full margins, a ½-in. repaired tear the the lower sheet edge, framed

Image: 24 x 19¼ in. (610 x 489 mm.)

Sheet: 35½ x 24½ in. (905 x 622 mm.)

\$30,000-50,000

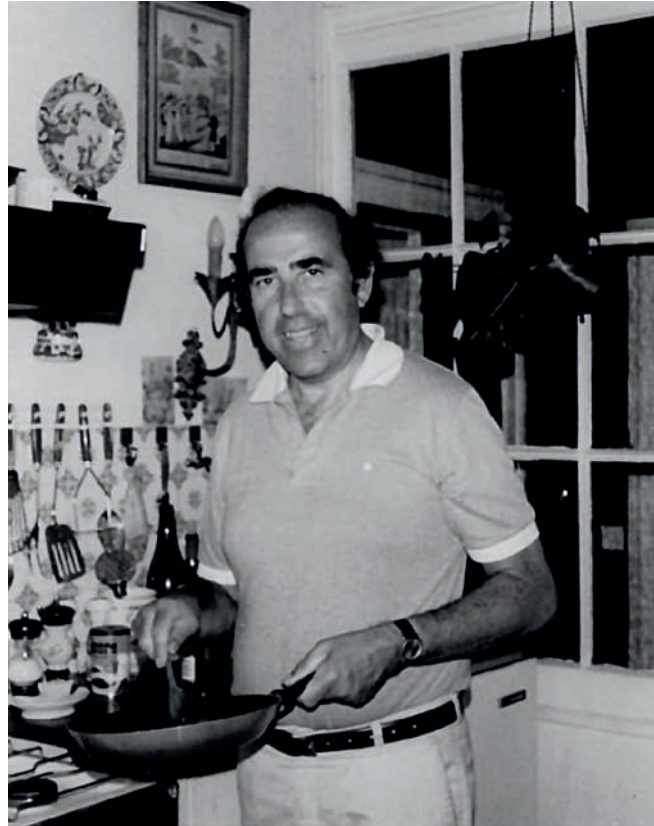
LITERATURE:

Delteil 30; Stella 30

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE

18 APRIL, 2.00 PM LOTS 174-325



Larry demonstrating his mastery of *La Technique* in our Paris apartment circa 1984.

Picasso, Braque, Miró, Matisse, Dalí, Chagall, Léger, Ernst, Giacometti, Matta, and Masson. Not to forget, Juan Gris, Victor Brauner, Hans Bellmer, Kurt Seligmann, Yves Tanguy, Paul Delvaux, Frantisek Kupka, Ossip Zadkine, Marcel Duchamp... a longish conga line. And there was still more.

Had I known thirty plus years ago that Larry Saphire would lead this conga line of artists in and around the heart of Surrealism, would I be writing these words today?

Larry was the quintessential collector dealer. With his knowledge of the print medium, he made a comfortable living acquiring the art he loved and selling when circumstances forced him. Added to this, was the arrogance of his eye. He would say, "If you look, and look, and look and look still more, there is a moment when conjecture, supposition, is replaced by certainty, by knowledge, of what you see, and its quality. Larry did not undervalue his expertise. He knew. Larry was a connoisseur of surrealist thought, fluent in all its dialects.

His cordiality, his avuncular camaraderie, his intellect, mantled his acquisitive passion. If it was good, or rare he wanted to own it. The nominal properties that endow art with value, its signature, its provenance, the arcana that fascinate galleries and auction houses were a sideline to his appraisal. "If you did not know what it was worth," he would say, "how could you know how much to pay?" The dealers with whom he shopped, were wary of his insight. He would buy a dozen works, and within the mix was a rarity worth multiples of the total cost, to Larry.

He was a schmoozer, a glad hander, well known to every Parisian dealer at a time when prints were a currency of the realm. He was perfectly franco-phone and more than willing to listen to tales of art and artists, in time without measure. The monumentality of his obsessions led him to publish catalogue raisonnés of the both Masson's and Léger's prints.

I spoke no French and what little I spoke was sufficient to return me to the hotel by taxi, order lunch and little more. We stayed on the left bank, in a hotel that Larry lovingly called L'Hôtel de Montconnasse. It had seen better days, was once grand, no longer, but appealed to Larry, and was cheap. He would step out into the early Parisian morning and return with croissants and a jar of Nescafé. With a brief, "See you at dinner," he began the ritual tour of dealers in the Faubourg, or along the Seine from the Pont Neuf, or to the printers in the banlieux surrounding Paris, or to Clignancourt to haunt the stalls. With an air of satisfaction, he would return in time to uncork the champagne showing me what he had bought from a dealer for a fraction of its value. He would tell me. "Dealers can imagine what anything is worth, but they have no idea why". He would stare at his acquisition with a flute in his hand, while the wrappings, the other prints bought to disguise the object of his lust, lay on the floor. When the bottle was empty he would rise with a sigh, "Where shall we go for dinner?"

From 1985 to 1992 we went to Paris three times a year. Larry would leave a week early for the Basel Art Fair, and we would meet up in Nice a week later, stay for a bit on the beaches then travel through Italy. Through the Vente Migglia, the Dolomites, Lake Como, Florence, Rome, Venice. When he was recharged it would be back to Paris and the Michelin stars.

He would walk along the Seine browsing through the kiosks or down Rue de Seine or Avenue Matignon. I trailed yards behind less interested in rare strikes by Picasso and more in the boutiques. At times I would look up and he would be gone. Presumably disappearing into any one of five galleries and I would shelter in place waiting for him to resurface. More often with a discreet wrapped parcel that could be nothing but a work of art. Now what? I would ask. You won't believe it, this is so rare, Dali, a great print, the head of young girl... I'll show you, let's get lunch."

After the children came, he went less frequently, but still travelled to Paris once or twice a year adding unceasingly to the collection. When the kids were old enough, we would take them with us.

Larry came from Brooklyn, from a grand house on Ocean Parkway. He was Jewish. He went to Yale. His father was a capitalist. One day Larry told him he decided to become a playwright. What his father said in response is lost. But Larry got a day job, till the day he told his father he would become an art dealer. This time his determination went unaltered. To understand why he found it so compelling, he explained "You must understand the printing process. It documents the act unlike anything else."

He told me Mourlot's story about Picasso.

"He started work on the famous bull. It was a superb, well rounded bull. I thought to myself, well, that was that. But not at all. A second and a third state followed. And so it went on. But the bull was no longer the same. It began to get smaller, to lose weight... After each change, we pulled a proof. He went on working and then produced another bull. And each time less and less of the bull remained. In the end the bull's head was like that of an ant...At the last proof there remained only a few lines; he had gone in successive stages through all the other bulls. And when you look at that line you cannot imagine how much work it had involved..."

Stanley Hayter, the master of gravure, explains that a drawing, a painting maybe a work of inspiration, but printing is a process, and inspiration must be inherent in the process as well. Larry bought all the various states, signed or unsigned, brilliant or misguided, whenever he could find them.

Then off to work with Masson. Masson illustrated Larry's poems. Or off to Galerie Maeght to comb through more of Léger's prints, Léger's methods, his thinking, his ontology. I followed steps behind, discovering brandade, paella, Inspector Maigret, French toilets, boules, poulet de Bresse, push up bras, and "French Style".

In the evening, off to La Tour d'Argent, a Michelin satrapy, for dinner with m'sieur Lou Lou, the French art lawyer, conducted in French whilst I communed with the food, happy not to have to speak at all.

I was thirty five when we started some thirty years ago. This sale is the product of decades of perseverance, interest, information, indulgence, and above all, a deep abiding affection for a medium not easily understood, inaccessible at times to the most seasoned collector; it is the benefit we share of Larry's mastery.

In the years we were together I learned about art, about Larry, and about how much I will miss him.

I especially thank Richard Lloyd for the discernment with which he curated Larry's collection.

Tricia Sapphire

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



174

JEAN (HANS) ARP (1886-1966)

Le voilier dans la forêt, L. Broder, Paris, 1957

the complete set of six woodcuts in colors, title page, text in French, table of contents and justification pages, on Rives BFK paper, signed by the artist in pencil on the justification page, copy 46 of 115 (there were also fifteen examples in Roman numerals), each with full margins, in very good condition, loose (as issued), with original *Japon* paper folder with woodcut on the cover, paper boards with letter press title and slipcase. 7 x 6 x 1¼ in. (178 x 152 x 32 mm.)

\$1,000-1,500

LITERATURE:

Arntz 215-221

175

HANS BELLMER (1902-1975)

Histoire de l'Œil

the complete set of six etchings, on wove paper, 1944, presumably proofs aside from the book edition of 200, published by K-éditeur, Paris, each the full sheet, foxmarks in places, otherwise in good condition

Each Sheet: 9 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (251 x 159 mm.) (6)

\$1,000-1,500

LITERATURE:

Denoël 11-15



176

HANS BELLMER (1902-1975)

Sur canapé

etching in black and blue-green, on Rives BFK paper, 1966, signed in pencil, a proof aside from the numbered edition of 100 without additional plate tone, published by Éditions Georges Visat, Paris, with full margins, in good condition

Image: 10 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in. (264 x 397 mm.)

Sheet: 19 $\frac{1}{2}$ x 25 $\frac{3}{8}$ in. (495 x 645 mm.)

\$1,500-2,000

LITERATURE:

Denoël 63

This impression is one of a small number printed with a toned background.



177

HANS BELLMER (1902-1975)

Le bon sens

aquatint in colors, on wove paper, 1964, signed in pencil, numbered 41/60, published by Éditions Georges Visat, Paris, with wide margins, a 1/2-in. nick at the right sheet edge (with associated short tear), a 1/2 x 3/8-in. area of discoloration at the upper right sheet corner, otherwise in generally good condition

Image: 16 x 12 $\frac{3}{4}$ in. (406 x 324 mm.)

Sheet: 26 x 19 $\frac{5}{8}$ in. (660 x 499 mm.)

Image: 16 x 12 $\frac{3}{4}$ in. (406 x 324 mm.)

Sheet: 26 x 19 $\frac{5}{8}$ in. (660 x 499 mm.)

\$1,500-2,000

LITERATURE:

Denoël 50



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



178

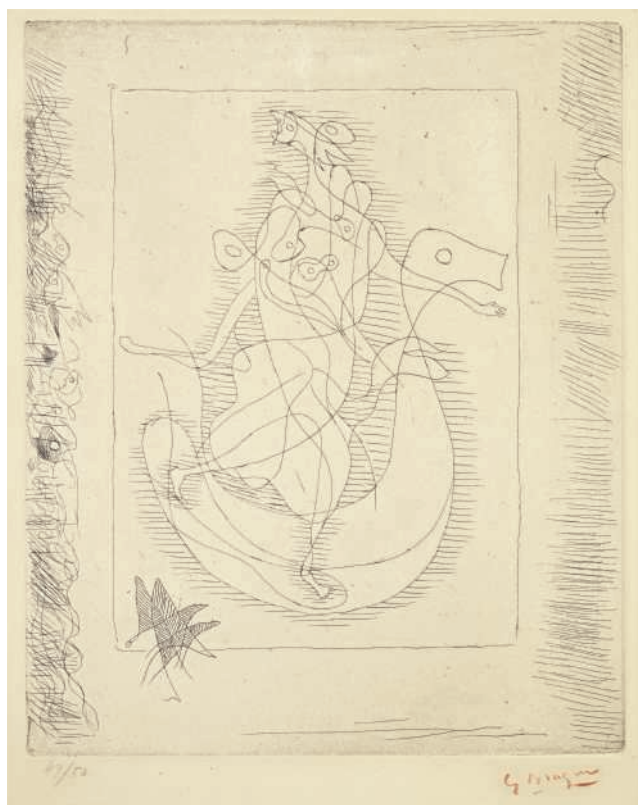
GEORGES BRAQUE (1882-1963)

La Théogonie d'Hésiode: one plate

etching, on Van Gelder paper, 1932, signed in brown pencil, numbered 14/50, published by Maeght, Paris, 1954, with full margins, light- and pale time staining, scattered foxmarks, framed
Image: 14 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (365 x 299 mm.)
Sheet: 20 $\frac{7}{8}$ x 15 in. (530 x 381 mm.)

\$700-1,000

LITERATURE:
see Vallier 20



179

GEORGES BRAQUE (1882-1963)

La Théogonie d'Hésiode: one plate

etching, on Van Gelder paper, 1932, signed in brown pencil, numbered 49/50, published by Maeght, Paris, 1954, with full margins, light-staining, two rubbed areas towards the upper image edge, foxmarks in places
Image: 14 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (365 x 299 mm.)
Sheet: 20 $\frac{7}{8}$ x 15 $\frac{1}{8}$ in. (530 x 384 mm.)

\$700-1,000

LITERATURE:
see Vallier 20

180

GEORGES BRAQUE (1882-1963)

La Meilleure part, from *Mariette dans l'atelier ou la meilleure part*

lithograph in colors, on *Japon nacré* paper, 1962, signed in pencil, a proof aside from the edition of 15 on this paper (the total edition was 75 on Arches paper), published by P.A.B., Alès, France, the full sheet, in generally very good condition, framed

Sheet: 13 x 10 $\frac{1}{8}$ in. (330 x 257 mm.)

\$1,000-1,500

LITERATURE:

Ponge 143



181

AFTER GEORGES BRAQUE (1882-1963)

Bouquet dans un vase

etching and aquatint in colors, on *simili Japon* paper, 1953, signed and dedicated 'Pour Mariette Lachau Mai 1960' in pencil, annotated 'H.C.' (an *hors-commerce* impression, the edition was 300), published by Maeght, Paris, with wide margins, two pale moisture stains in the upper margin

Image: 18 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in. (476 x 292 mm.)

Sheet: 29 $\frac{1}{8}$ x 22 $\frac{1}{8}$ in. (740 x 562 mm.)

\$2,000-3,000



182

GEORGES BRAQUE (1882-1963)

Le tir à l'arc, L. Broder, 1960

the complete set of eight lithographs in colors, title page, text in French and justification page, on various wove papers, copy 80 of 130 (there was also an edition of 20 in Roman numerals), pale time staining, otherwise in good condition, loose (as issued), with original paper cover with etching on the front cover and cloth covered slipcase. 9 $\frac{3}{4}$ x 7 $\frac{1}{8}$ x 1 $\frac{1}{4}$ in. (248 x 181 x 45 mm.)

\$1,500-2,000

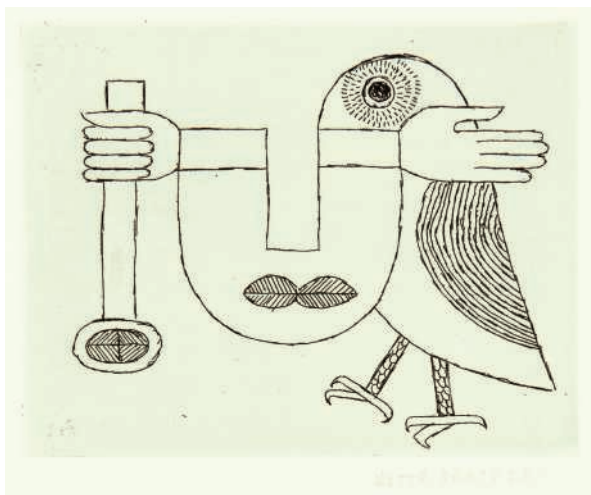
LITERATURE:

Ponge 86-93; Vallier 153



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



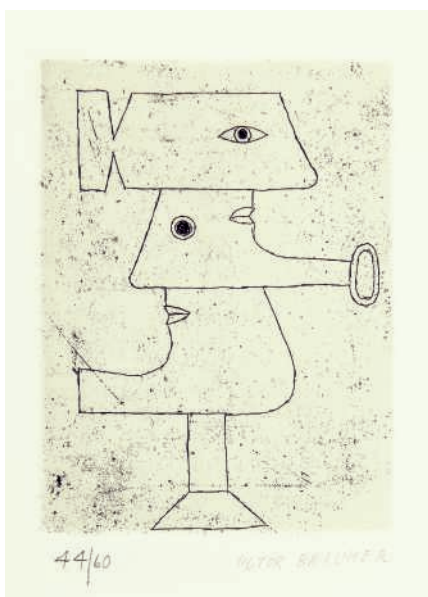
183

VICTOR BRAUNER (1903-1966)

Gherasim Luca, *Ce Château pressenti*, Méconnaissance, Paris, 1958

one signed etching, cover, text in French, and justification page, on Arches paper, copy 31 of 388 (one of thirty with the etching in black), with full margins and central vertical fold (as issued), in generally very good condition, 11 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (283 x 225 mm.).

\$1,500-2,500



184

VICTOR BRAUNER (1903-1966)

Untitled, from *Anthology of Contemporary Engraving. The Forerunners of the Avant-Garde. Vol II*

etching, on Rives BFK paper, 1966, signed in pencil, numbered 44/60 (there were also fifteen artist's proofs and 25 collaborator's copies), published by Galleria Schwarz, with full margins, skinning in places on the reverse where previously hinged to original gray mat (showing through in the upper margin), otherwise in generally good condition

Image: 5 $\frac{3}{4}$ x 4 $\frac{5}{8}$ in. (146 x 111 mm.)

Sheet: 10 $\frac{1}{4}$ x 7 $\frac{5}{8}$ in. (260 x 194 mm.)

\$1,000-1,500



185

VICTOR BRAUNER (1903-1966)

Traces interstices

lithograph in colors, on Arches paper, 1963, signed and dated in pencil, numbered 55/75, with wide margins, in generally good condition

Image: 12 x 8 $\frac{7}{8}$ in. (305 x 225 mm.)

Sheet: 16 $\frac{1}{4}$ x 12 $\frac{3}{4}$ in. (413 x 324 mm.)

\$1,000-1,500

186

VICTOR BRAUNER (1903-1966)

Untitled, from *Le Char triomphal de l'Antimoine*

etching and aquatint, on Rives BFK paper, 1949, signed and dated in pencil, annotated 'epreuve d'artiste' (an artist's proof, the edition was 300), published by Editions Hémisphères, Paris, with wide margins, in very good condition
Image: 6¼ x 4¼ in. (159 x 108 mm.)
Sheet: 12¾ x 9¾ in. (324 x 248 mm.)

\$1,000-1,500



187

VICTOR BRAUNER (1903-1966)

[Untitled]

etching and aquatint, on wove paper, circa 1946, signed in pencil, annotated 'EA' (an artist's proof, one of 6-10 known proofs, only a few of which were signed), with wide margins, in very good condition
Image: 6½ x 5 in. (168 x 127 mm.)
Sheet: 12¾ x 9¾ in. (324 x 251 mm.)

\$1,000-1,500



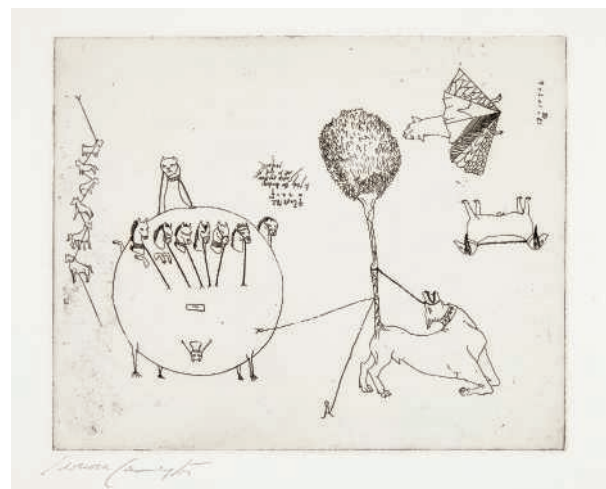
188

LEONORA CARRINGTON (1917-2011)

Untitled, from *VVV Portfolio*

etching, on wove paper, 1942, signed in pencil, a proof aside from the numbered edition of twenty, printed by Atelier 17, published by VVV, New York, with full margins, splitting along the platemark (skillfully reinforced on the reverse), otherwise in good condition
Image: 7⅞ x 9¾ in. (200 x 248 mm.)
Sheet: 9⅞ x 14⅞ in. (251 x 378 mm.)

\$2,500-3,500



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



189

MARC CHAGALL (1887-1985)

Vor dem Tore, from *Mein Leben*

etching, on laid paper, 1922, signed in pencil, numbered 25/110, published by P. Cassirer, Berlin, 1923, with wide margins, a very minor area of paper loss at the upper right sheet corner, taped to the support in places on the reverse upper sheet edge (showing through in the upper margin), otherwise in good condition
Image: 8¼ x 6¼ in. (210 x 159 mm.)
Sheet: 14¾ x 11½ in. (375 x 283 mm.)

\$5,000-7,000

LITERATURE:

Kornfeld 14



190

MARC CHAGALL (1887-1985)

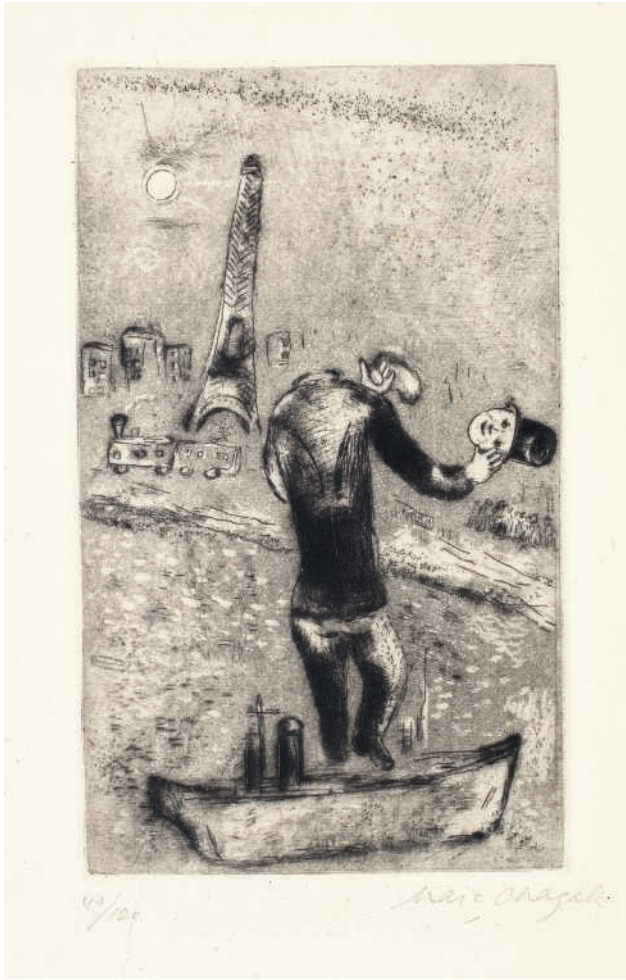
Der Akrobat mit der Geige

etching and drypoint, on wove paper, 1924, from the unsigned and unpublished edition of 150, with full margins, scattered pale foxmarks, a 2¾-in. crease at the upper right sheet edge (with associated splitting), otherwise in generally good condition
Image: 16¼ x 12¾ in. (413 x 314 mm.)
Sheet: 22½ x 17¾ in. (575 x 451 mm.)

\$1,000-1,500

LITERATURE:

Kornfeld 40



191

MARC CHAGALL (1887-1985)

Ouvert la nuit

etching and drypoint, on *Chine* paper, 1926-7, Kornfeld's second (final) state, signed in pencil, numbered 40/120, published by Nouvelle Revue Française, Paris for Paul Morand's book of the same name, with wide margins, a 3/8-in. tear at the right sheet edge, otherwise in very good condition

Image: 6 1/8 x 3 3/4 in. (156 x 95 mm.)

Sheet: 8 1/2 x 5 3/8 in. (216 x 137 mm.)

\$1,500-2,000

LITERATURE:

Kornfeld 74



192

MARC CHAGALL (1887-1985)

Selbstbildnis mit dem verzierten Hut, from *Chagall*

drypoint, on *Arches* paper, 1928, signed in pencil, from the edition of 60, published by Éditions des chroniques du jour, Paris, with full margins, mat and time staining, framed

Image: 8 x 5 1/8 in. (203 x 143 mm.)

Sheet: 11 x 8 7/8 in. (279 x 225 mm.)

\$4,000-6,000

LITERATURE:

Kornfeld 77

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193

MARC CHAGALL (1887-1985)

De Mauvais sujets: one plate

etching in colors, on Arches paper, 1958, from the unsigned edition of 112 (there were also 25 artist's proofs and a signed edition of ten on *Japon nacré*), published by Les Bibliophiles de l'Union Française, with margins (the left sheet edge slightly uneven, occasional pale areas of discoloration in places in the margins and on the reverse (including a 1½ x 1¾-in. area of discoloration in the lower margin)

Image: 13¾ x 10¾ in. (346 x 264 mm.)

Sheet: 17½ x 12¾ in. (435 x 324 mm.)

\$1,000-1,500

LITERATURE:

Kornfeld 106



194

MARC CHAGALL (1887-1985)

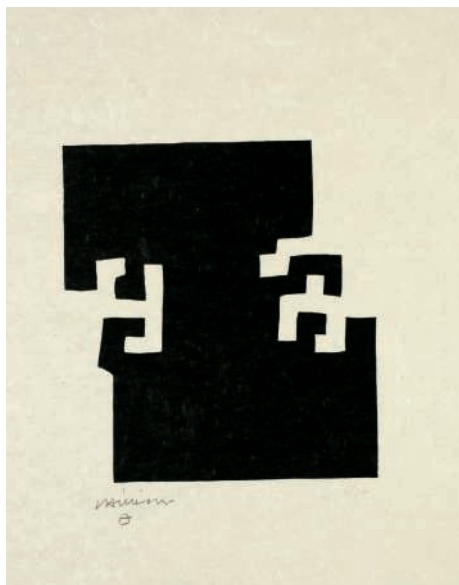
Jacques Lassaigue, *Chagall*, Maeght Éditeur, 1957

the complete set of fifteen lithographs (thirteen in colors), title page, text in French, table of contents and justification page, on wove paper, one of 6,000 unsigned copies, with full margins or the full sheet, in good condition, bound (as issued), with original lithographic cover. 9½ x 8 x ¾ in. (232 x 203 x 19 mm.) (album)

\$700-1,000

LITERATURE:

Mourlot 192-207; Cramer books 34



195

EDUARDO CHILLIDA (1924-2002)

L'Émerveillé, from *Hommage à Joan Miró*

woodcut, on *Japon* paper, 1973, signed in pencil, numbered 6/10 (from the deluxe edition of ten on this paper, there was also an edition of 80 on Arches paper), published by Le Vent d'Arles, Paris, with full margins, a moisture stain at the lower right sheet corner, otherwise in good condition

Image: 9 x 8¾ in. (229 x 213 mm.)

Sheet: 25½ x 19¾ in. (648 x 492 mm.)

\$2,000-3,000

LITERATURE:

Koelen 73040



196

SALVADOR DALÍ (1904-1989)

Crânes mous et harpe crânienne

etching, on Rives paper, 1935, presumably printed later (possibly at the same time as Argillet's reissue of *Chants de Maldoror* in 1974), with wide margins, in good condition

Image: 14 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (365 x 299 mm.)

Sheet: 22 $\frac{3}{8}$ x 18 in. (568 x 457 mm.)

\$5,000-7,000

LITERATURE:

Michler & Löpsinger 56

THE ARROGANT EYE

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197

SALVADOR DALÍ (1904-1989)

Tête de jeune fille

etching, on laid paper, watermark partial *fleur-de-lis on a crowned shield*, 1924, signed and dated in pencil, printed by the artist, with wide margins, scattered very pale foxing, otherwise in generally good condition

Image: 4 $\frac{5}{8}$ x 3 $\frac{3}{8}$ in. (118 x 92 mm.)

Sheet: 9 $\frac{7}{8}$ x 6 $\frac{1}{4}$ in. (251 x 159 mm.)

\$30,000-50,000

PROVENANCE:

Estate of Paul Éluard, his sale, Gutekunst & Klipstein, Bern, 13-14 May 1958, lot 435 (according to Michler & Löpsinger)

LITERATURE:

Michler & Löpsinger 1

In the early years of Dalí's career, before he met his lifelong muse Gala, his favorite model was his sister Ana María. He produced numerous paintings and drawings of her in the 1920s at their seaside home in Cadaqués. It was also around this time, in 1923, that he began his exploration of the print medium. 'I met up again with Núñez and developed a passion for engraving. My father even allowed me to set up a press in one of the rooms at home. I soon became familiar with all the techniques and, in addition, developed a few of my own' (A. Perinaud, *So wird man Dalí*, Rastatt, 1973, p. 68). . This etching of a young woman's head from 1924, Dalí's earliest-known etching, is therefore most likely a portrait of his sister. It was previously documented solely by the auction of Paul Éluard's collection at Berne on 13-14 May 1958 (Gutekunst & Klipstein, no. 435).

The relationship between Dalí and Ana María grew strained when he met Gala, ten years his senior and married to the surrealist poet Paul Éluard. She became his model, muse, wife and business manager, and both Ana María and their father detested her



Dalí and his sister Ana María in Cadaqués, circa 1925-1926. Photographer unknown. Photo: Robert Descharnes, *Dalí L'Oeuvre et L'Homme*, 1984, p. 54.



Tabernero Gali
- 79 25 -

THE ARROGANT EYE

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198

SALVADOR DALÍ (1904-1989)

Les Chants de Maldoror: one plate

etching with drypoint, on wove paper, 1934, signed and dated '1935 [?]' in pencil, a proof aside from the book edition published by A. Skira, Paris, with margins, framed

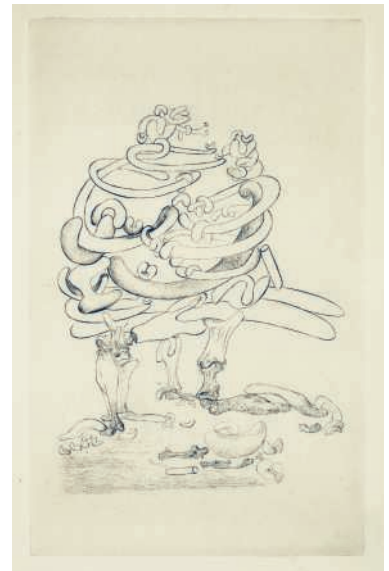
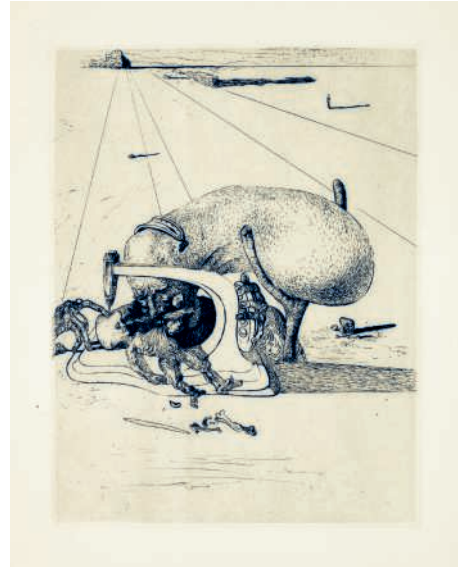
Image: 8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ in. (225 x 172 mm.)

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

\$25,000-35,000

LITERATURE:

Michler & Löpsinger 21



199

SALVADOR DALÍ (1904-1989)

Les Chants de Maldoror: 22 prints

twenty-two etchings with drypoint from the set of 44, on various wove papers, 1934-1974, each presumably a proof aside from the editions of 60 examples on Arches and 40 on *Japon* papers, published by A. Skira, Paris, 1934, with five prints from the 1974 edition, printed by Leblanc with the additional reworked remarques, each with pale toning to the sheets, some with tape and hinge remains in places on the reverse

Largest Sheet: 13 x 10 in. (330 x 254 mm.)

(22)

\$7,000-10,000

LITERATURE:

Michler & Löpsinger 13, 17, 21, 23, 24, 27, 31, 32, 33, 33, 35, 36, 41, 42, 43, 44, 45, 48, 49, 50, 52, 54

THE ARROGANT EYE

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200

SALVADOR DALÍ (1904-1989)

Le Revolver à cheveux blancs

etching and engraving, on wove paper, 1932, Michler & Löpsinger's state b (of c) before Lacourière's inscription, a proof aside from the edition of ten on *Japon* paper included in André Breton's book of the same name, published by Éditions des Cahiers libres, Paris, with full margins, in good condition
Image: 6 x 4 $\frac{1}{4}$ in. (152 x 118 mm.)
Sheet: 12 $\frac{7}{8}$ x 10 in. (327 x 254 mm.)

\$10,000-15,000

LITERATURE:

Michler & Löpsinger 6



201

SALVADOR DALÍ (1904-1989)

Deux fatrasies: one plate

etching, on wove paper, 1963, signed and inscribed in blue ballpoint pen
'...A Zafir [Saphire?]', from the later edition in the late 1970s pulled from the
cancelled plate, published by the Collector's Guild, New York, with wide
margins, in generally good condition
Image: 8 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (225 x 143 mm.)
Sheet: 13 $\frac{1}{2}$ x 10 $\frac{3}{8}$ in. (343 x 264 mm.)

\$3,000-5,000

LITERATURE:

see Michler & Löpsinger 88

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



202

SALVADOR DALÍ (1904-1989)

Menu du banquet des amis du roman philosophique

heliogravure with drypoint, on wove paper (Michler & Löpsinger call for *Japon*), 1933, Michler & Löpsinger's first state (of three), with full margins, mat staining, otherwise in good condition

Image: 9 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in. (239 x 181 mm.)

Sheet: 12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (327 x 248 mm.)

\$10,000-15,000

LITERATURE:

Michler & Löpsinger 9



203

SALVADOR DALÍ (1904-1989)

Menu du banquet des amis du roman philosophique

heliogravure with drypoint, on *simili Japon* paper, 1933, Michler & Löpsinger's third (final) state, with wide margins, in good condition

Image: 6 $\frac{1}{2}$ x 4 $\frac{1}{4}$ in. (165 x 108 mm.)

Sheet: 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (267 x 216 mm.)

\$3,000-5,000

LITERATURE:

Michler & Löpsinger 9

204

RAOUL DUFY (1877-1953)

Baigneuse Devant un Port (Sainte-Adresse)

lithograph, on J.M. Perrigot Arches paper, circa 1920, signed and dedicated 'à Marie José' in pencil, with margins, in generally good condition, framed
Image: 20¾ x 14¼ in. (518 x 362 mm.)
Sheet: 22¼ x 19¾ in. (540 x 505 mm.)

\$800-1,200



205

JAMES ENSOR (1860-1949)

Insectes singuliers (Strange Insects)

drypoint, on *simili Japon* paper, 1888, Elesh's fifth (final) state, signed and dated in pencil, countersigned and titled on the reverse, with wide margins, in good condition, framed
Image: 4¾ x 6¾ in. (118 x 159 mm.)
Sheet: 9½ x 11½ in. (241 x 292 mm.)

\$4,000-6,000

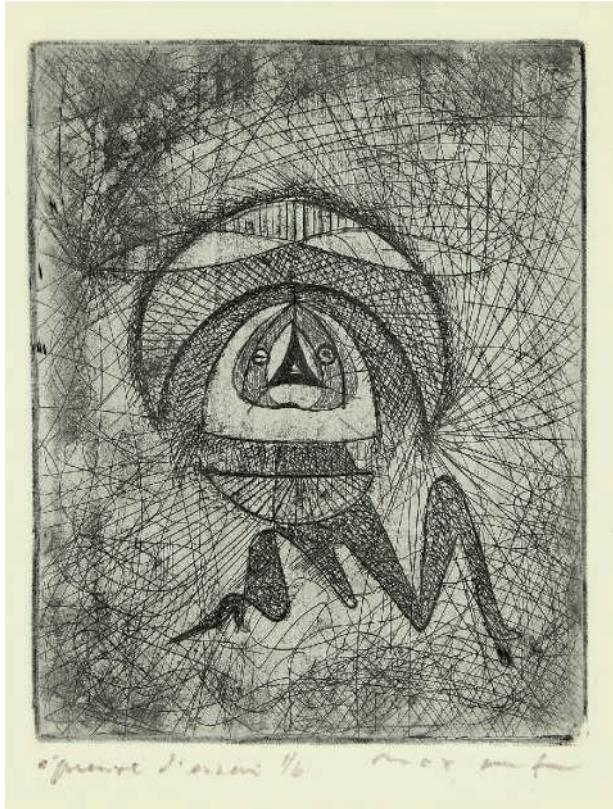
LITERATURE:

Delteil 46; Croquez 46; Taavernier 46; Elesh 46



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206

MAX ERNST (1891-1976)

Untitled, from *La Brebis galante*

etching, on wove paper, 1949, signed in pencil, numbered 'epreuve d'essai 1/6' (an artist's proof, the edition was 300), published by Les Éditions Premières, Paris, with wide margins, in generally good condition

Image: 5 x 4 in. (127 x 101 mm.)

Sheet: 12 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (327 x 222 mm.)

\$2,500-3,500

LITERATURE:

Spies & Leppien 28 II



207

MAX ERNST (1891-1976)

Untitled, from *Mort aux vaches et au champ d'honneur*

etching with aquatint, on Rives BFK paper, 1950, signed in pencil, numbered 18/30 (from the total edition of 160 with five artist's proofs in Roman numerals), published by Marcel Zerbib, Paris, with full margins, in good condition

Image: 7 x 5 in. (178 x 127 mm.)

Sheet: 12 $\frac{7}{8}$ x 9 $\frac{3}{4}$ in. (327 x 248 mm.)

\$2,500-3,500

PROVENANCE:

Collection Jean Bernard, Paris (Lugt 3485)

LITERATURE:

Spies & Leppien 34

208

MAX ERNST (1891-1976)

Untitled

etching with aquatint, on Rives BFK paper (Spies & Leppien call for Arches paper), 1950, signed in pencil, numbered 29/30 (there were also five artist's proofs in Roman numerals), published by Marcel Zerbib, Paris, with wide margins, very pale surface soiling and pale areas of discoloration in places in the margins, otherwise in generally good condition

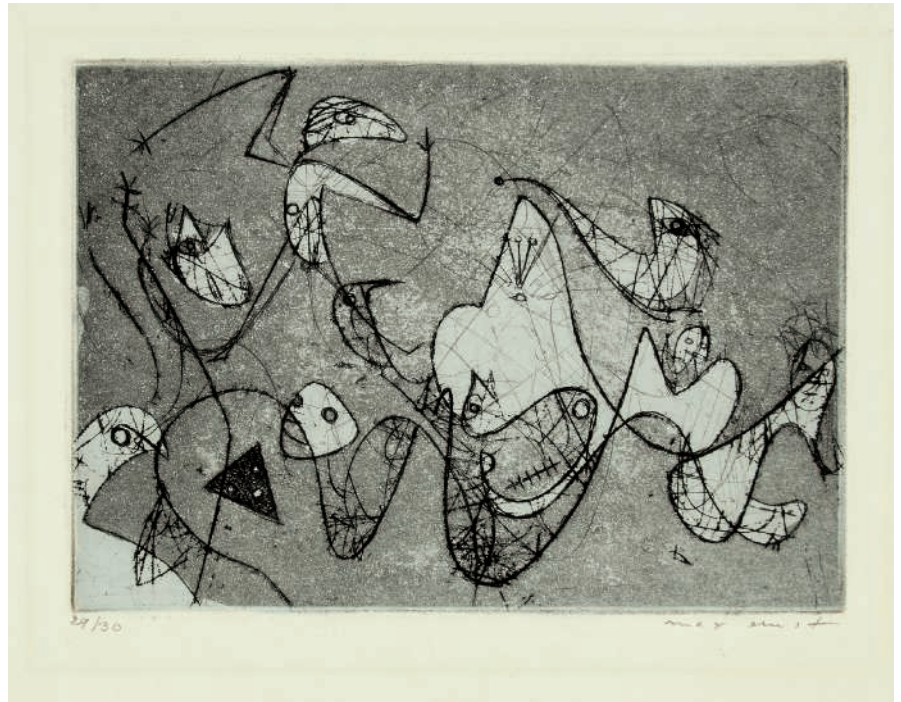
Image: 5 x 6 $\frac{1}{8}$ in. (125 x 175 mm.)

Sheet: 9 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in. (245 x 324 mm.)

\$2,500-3,500

LITERATURE:

Spies & Leppien 41



209

MAX ERNST (1891-1976)

Plate I, from *Max Ernst*

lithograph in colors, on Montval paper, 1950, signed in pencil, numbered 21/50 (there were also thirteen artist's proofs), published by Galerie René Drouin, Paris, with full margins, in generally good condition; together with **Plate I, from *Le Parquet se soulève***, lithograph in red, 1939, signed in pencil, numbered 6/25

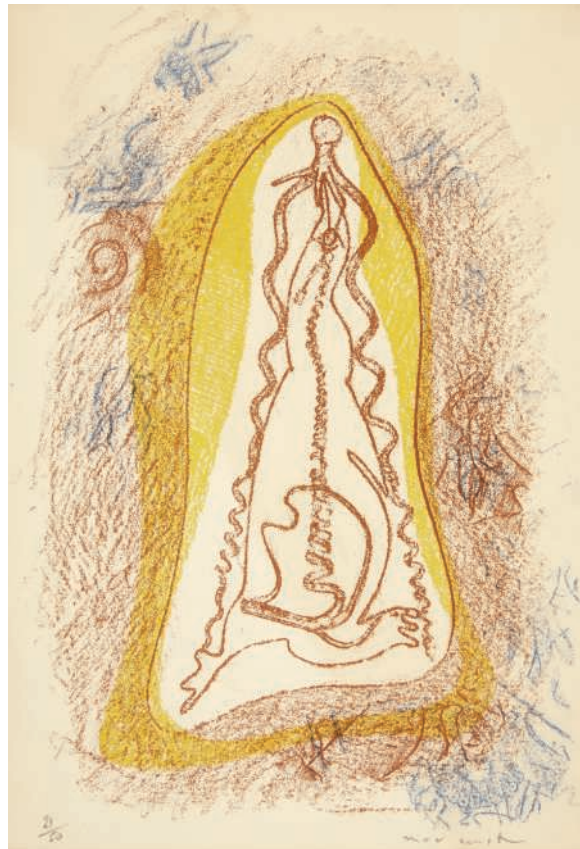
Sheet: 11 $\frac{1}{8}$ x 7 $\frac{7}{8}$ (283 x 194 mm.)

(2)

\$2,500-3,500

LITERATURE:

Spies & Leppien 36 and 20



THE ARROGANT EYE

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210

MAX ERST (1891-1976)

Frontispiece from *Tranches de savoir, suivi du secret de la situation politique*

etching, on Marais paper, 1950, signed in pencil, annotated 'H.C.' (an *hors-commerce* impression, the edition was 50), published by Librairie Les Pas Perdus, Paris, with wide margins, with central vertical fold (as issued), adhesive remains in places in the margins (with associated skinning), otherwise in generally good condition, framed
Image: 4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. (118 x 86 mm.)
Sheet: 6 $\frac{3}{8}$ x 4 $\frac{7}{8}$ in. (162 x 124 mm.)

\$4,000-6,000

LITERATURE:

Spies & Leppien 33



211

MAX ERNST (1891-1976)

Hommage à Rimbaud, from *Arthur Rimbaud vu par des peintres contemporains*

etching and aquatint, on green Moulin Richard de Bas paper, signed in pencil, a proof aside from the edition of 97 on Rives paper, with wide margins (the lower sheet edge uneven), taped to the support in places on the reverse upper sheet edge (with associated areas of discoloration in the upper margin), otherwise in generally good condition, framed
Image: 8 $\frac{1}{8}$ x 6 $\frac{1}{8}$ in. (206 x 156 mm.)
Sheet: 18 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in. (473 x 321 mm.)

\$1,500-2,000

LITERATURE:

Spies & Leppien 83

212

MAX ERNST (1891-1976)

Untitled, from *La Loterie du jardin zoologique*

etching, on wove paper, 1951, signed and dedicated 'For Walter Beyer with...Max Ernst' in blue ballpoint pen, annotated 'epreuve d'essai' (a proof before the edition of 68 with aquatint), published by Librairie Les Pas Perdus, Paris, with margins, a flattened fold across the lower margin
Image: 4 $\frac{5}{8}$ x 3 $\frac{1}{2}$ in. (118 x 89 mm.)
Sheet: 9 $\frac{7}{8}$ x 5 in. (251 x 127 mm.)

\$3,000-4,000

LITERATURE:

Spies & Leppien 53



213

MAX ERNST (1891-1976)

Untitled, from *Le Poème de la femme 100 têtes*

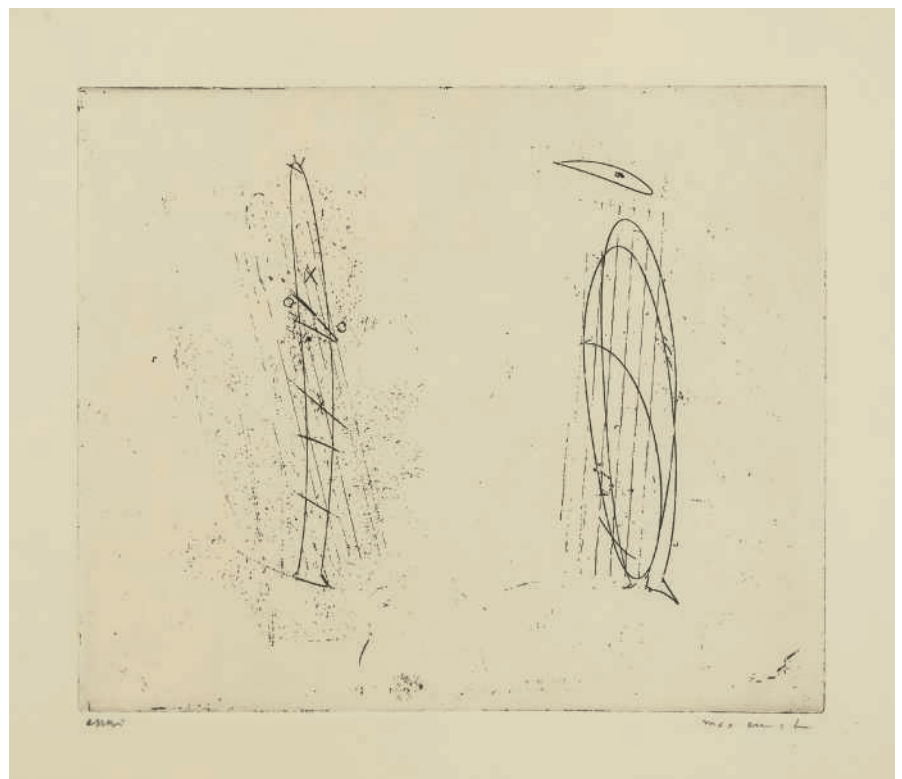
etching, on wove paper, 1959, signed in pencil, annotated 'essai' (a proof aside from the numbered edition of 50), published by Jean Hugues, Paris, with wide margins, in generally very good condition, framed
Image: 6 $\frac{7}{8}$ x 8 $\frac{1}{8}$ in. (175 x 206 mm.)
Sheet: 9 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in. (251 x 286 mm.)

\$800-1,200

LITERATURE:

Spies & Leppien 75

This impression was presumably pulled before the plate was trimmed for the book edition of 50 published by Jean Hugues as volume II of the series *Le cri de la fée*



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214

PAUL GAUGUIN (1848-1903)

Portrait de Stéphane Mallarmé

etching, on *simili Japon* paper, 1891, a good impression of Mongan, Kornfeld & Joachim's second state (of four), one of ten known impressions, printed by Delâtre, Paris, with margins, in good condition, framed

Image: 7 $\frac{1}{8}$ x 5 $\frac{5}{8}$ in. (183 x 143 mm.)

Sheet: 9 $\frac{1}{2}$ x 7 $\frac{3}{8}$ in. (241 x 187 mm.)

\$40,000-60,000

LITERATURE:

Guérin 14; Mongan, Kornfeld & Joachim 12

The second state was printed on various papers by Delâtre for the artist and were mainly presented by Gauguin to his friends. This impression is the tenth entry under Mongan, Kornfeld & Joachim 12.II.A.



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215

PAUL GAUGUIN (1848-1903)

Misères humaines, from *10 Zincographies*
lithograph, on *simili Japon* paper, 1889, Mongan, Kornfeld & Joachim's Edition B, from the edition of approximately 50 impressions), published by A. Volland, circa 1900, with full margins, a ¼-in. skillfully repaired tear at the left sheet edge, otherwise in good condition
Image: 11¾ x 9½ in. (289 x 232 mm.)
Sheet: 18¼ x 12¾ in. (464 x 324 mm.)

\$2,000-3,000

LITERATURE:

Guérin 5; Mongan, Kornfeld & Joachim 11



216

PAUL GAUGUIN (1848-1903)

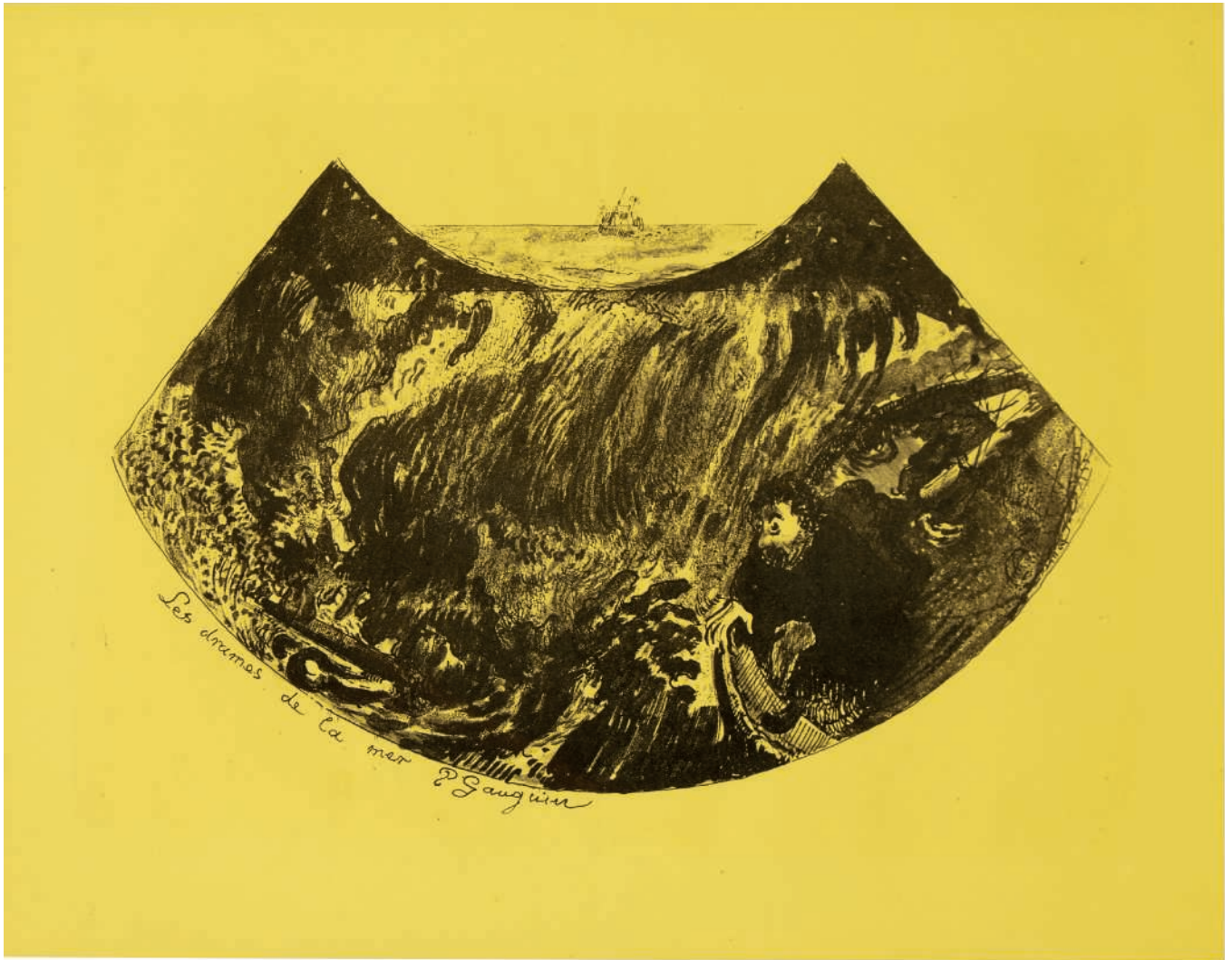
Pastorales Martinique, from *10 Zincographies*

lithograph, on *simili Japon* paper, 1889, Mongan, Kornfeld & Joachim's Edition B of circa 50 impressions, published by A. Volland, circa 1900, with margins (the sheet trimmed, the upper edge slightly uneven), scattered pinpoint foxmarks, brown paper tape on the reverse sheet edges (showing through in places in the margins), framed
Image: 7¼ x 8¾ in. (184 x 222 mm.)
Sheet: 12¼ x 14¾ in. (311 x 378 mm.)

\$3,000-5,000

LITERATURE:

Guérin 9; Mongan, Kornfeld & Joachim 6



217

PAUL GAUGUIN (1848-1903)

Les Drames de la mer - Une Descente dans la maelstrom, from *10 Zincographies*

lithograph, on canary yellow wove paper, 1889, Mongan, Kornfeld & Joachim's first edition, published by the artist, Paris, with margins (the sheet trimmed), the paper slightly muted (as is common), a ¼-in. scratch in the lower left margin, otherwise in generally good condition, framed

Image: 7½ x 10¾ in. (181 x 270 mm.)

Sheet: 12¾ x 15¾ in. (321 x 391 mm.)

\$3,000-5,000

LITERATURE:

Guérin 8; Mongan, Kornfeld & Joachim 3

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218



219

218

PAUL GAUGUIN (1848-1903)

Mahna no Varua ino, from *Noa Noa*

woodcut, on *Chine* paper, 1893-94, Mongan, Kornfeld & Joachim's second (final) state, with margins, minor paper losses in places, the support extensively foxed, laid down to heavy wove (as issued), framed
Image: 7 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in. (200 x 352 mm.)
Sheet: 8 $\frac{3}{4}$ x 14 $\frac{3}{4}$ in. (222 x 375 mm.)

\$1,000-1,500

LITERATURE:

Guérin 34; Mongan, Kornfeld & Joachim's 19

This impression is most likely the key stone of Mongan, Kornfeld & Joachim's fourth state, Edition D printed in black without additional colors added via stencil. Edition D was laid to wove and shows considerably less splitting in the block than the edition published by Pola Gauguin in 1921.

219

PAUL GAUGUIN (1848-1903)

L'Univers est créé, from *Noa Noa*

woodcut, on *Chine* paper, 1893-94, Mongan, Kornfeld & Joachim's second (final) state, Edition E, presumably a proof aside from the edition of 100 signed and numbered impressions published by Pola Gauguin, Copenhagen (cf. Kornfeld 18E), with wide margins, adhesive remains in places in the upper margin, otherwise in generally good condition, framed
Image: 8 x 13 $\frac{3}{8}$ in. (203 x 352 mm.)
Sheet: 10 $\frac{1}{4}$ x 16 $\frac{3}{4}$ in. (260 x 426 mm.)

\$4,000-6,000

LITERATURE:

Guérin 93; Mongan, Kornfeld & Joachim 18

220

PAUL GAUGUIN (1848-1903)

la Orana Maria, from *L'Epreuve--Album d'Art*, No. 4, March 1895, Paris

lithograph in dark blue, on *simili Japon* paper, 1894-95, stamp-numbered 24 on the reverse (from the edition of 200, there was also a deluxe edition numbered 1-15 with an additional print), published by M. Dumont, Paris, with full margins, light-staining, pinpoint foxmarks throughout, tape remains at the upper sheet edge, framed

Image: 10 $\frac{1}{8}$ x 7 in. (257 x 178 mm.)

Sheet: 15 x 11 $\frac{1}{8}$ in. (381 x 283 mm.)

\$2,000-3,000

LITERATURE:

Guérin 51; Mongan, Kornfeld & Joachim 27



221

PAUL GAUGUIN (1848-1903)

Le Calvaire Breton

woodcut, on *Japon* paper, 1898-99, initialed 'P' in ink, numbered 28 (Mongan, Kornfeld & Joachim state that the edition may have been 35), the sheet trimmed to the subject and laid down to heavy wove paper (possibly by the artist), in generally good condition, framed

Image: 5 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (149 x 222 mm.)

Sheet: 5 $\frac{7}{8}$ x 8 $\frac{3}{4}$ in. (149 x 225 mm.)

\$6,000-8,000

LITERATURE:

Guérin 68; Mongan, Kornfeld & Joachim 50

Mongan, Kornfeld & Joachim note that the sheet was often trimmed by the artist in the earlier impressions.



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222

PAUL GAUGUIN (1848-1903)

Deux Maoris

woodcut in black and brown, on *Japon* paper, *circa* 1896-97, one of five known impressions, with margins, pale foxing in places, missing the tips of three sheet corners (outside of the subject), otherwise in good condition, framed

Image: 3½ x 4½ in. (80 x 106 mm.)

Sheet: 3¼ x 4¼ in. (83 x 108 mm.)

\$6,000-8,000

PROVENANCE:

Charles Morice, Paris [according to note on reverse of frame]

Marcel Lecomte, Brussels [according to note on reverse of frame]

LITERATURE:

Guérin 55; Mongan, Kornfeld & Joachim 40

Mongan, Kornfeld & Joachim note that this subject was possibly part of a broken woodblock from one of the *Noa Noa* set.



actual size

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



223

ALBERTO GIACOMETTI (1901-1966)

Deux figures dans un paysage I, from *Poèmes des deux années*

etching, on wove paper, 1954-55, signed in pencil, annotated 'Essai d'artiste' (an artist's proof, the edition was 50), published by GLM, Paris, with wide margins (printed on the left half of the sheet), uneven light-staining, otherwise in generally good condition

Image: 6¼ x 3¾ in. (156 x 86 mm.)

Sheet: 7¾ x 9½ in. (187 x 241 mm.)

\$1,000-1,500

LITERATURE:

Lust 95; Kornfeld 135

The sheet size of this impression is similar to Kornfeld 135 A, second entry [Private Collection, Germany]



224

ALBERTO GIACOMETTI (1901-1966)

Bouteilles dans l'atelier I, from *Un Poème dans chaque livre*

etching, on Rives BFK paper, 1956, signed in pencil, numbered 16/20, published by L. Broder, Paris, with full margins, in generally very good condition

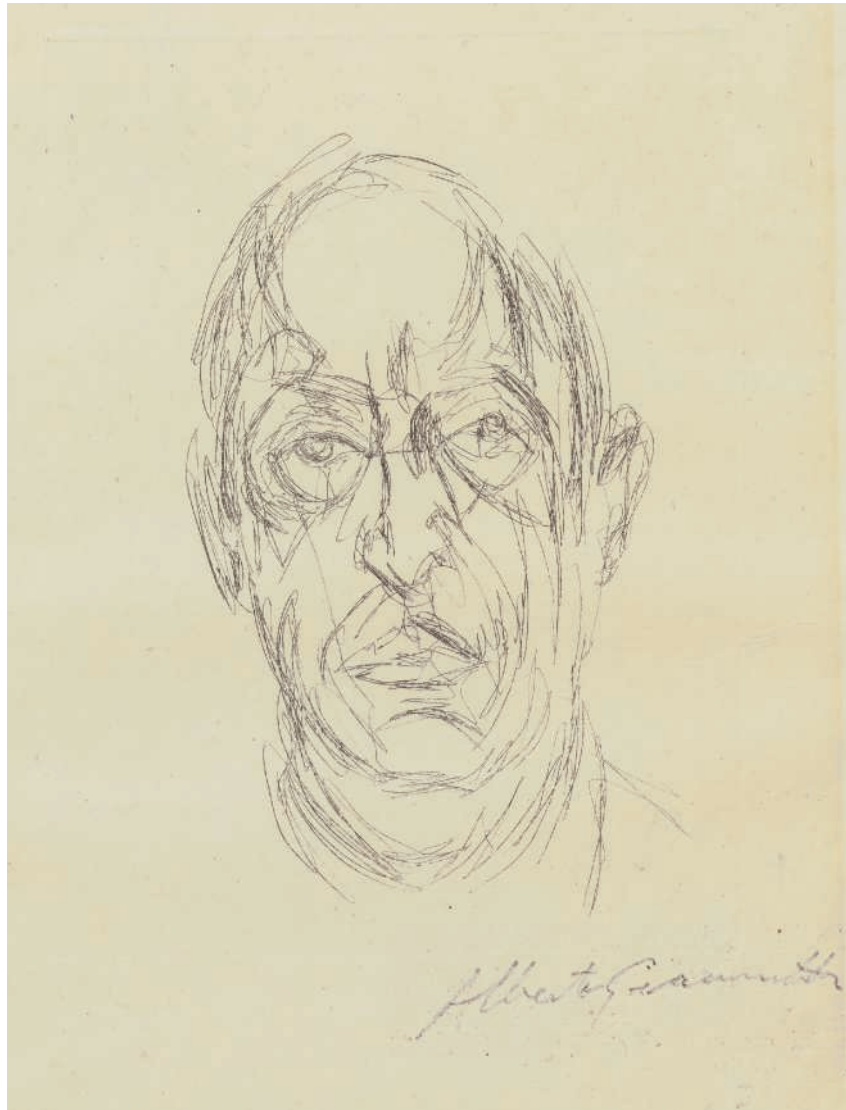
Image: 5¼ x 5¾ in. (133 x 137 mm.)

Sheet: 19½ x 12¾ in. (497 x 324 mm.)

\$2,000-3,000

LITERATURE:

Lust 98; Kornfeld 195



225

ALBERTO GIACOMETTI (1901-1966)

Orbandale [Iliazd] VII, from *Les Douze portraits du célèbre Orbandale*

etching, on *Chine rustique* paper, 1961, signed in pencil, presumably a proof aside from the numbered edition of 40 (cf. Kornfeld 354 Ca), published by Le Degré 41, Paris, with margins (the sheet slightly reduced), taped to the window mat in places on the reverse sheet edges, otherwise in generally good condition, framed

Image: 5 $\frac{3}{8}$ x 4 in. (138 x 104 mm.)

Sheet: 12 x 6 $\frac{1}{2}$ in. (305 x 165 mm.)

\$1,500-2,500

LITERATURE:

Lust 168; Kornfeld 354

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226

STANLEY WILLIAM HAYTER (1901-1988)

Maculate Conception

engraving with etching and scorper, on Montval laid paper, 1936, signed, dated and titled in pencil, numbered 15/30 (there were also fifteen artist's proofs), printed at Atelier 17, Paris, with full margins, creases in places throughout, a 1 x ½ inch area of discoloration at the upper sheet edge; together with **Sea Myth**, engraving and etching, 1946-47, signed, titled and dated in pencil, numbered 2/30

Image: 14 x 10½ in. (356 x 257 mm.)

Sheet: 20¾ x 15¾ in. (527 x 400 mm.)

(2)

\$2,500-3,500

LITERATURE:

Black & Moorhead 98 and 175



227

VALENTINE HUGO (1890-1968)

Portrait de Rene Crevel, from *Feuilles éparées*

drypoint in purple, on Rives paper, 1965, signed in pencil, numbered 37/50 (aside from the book edition of 130), published by L. Broder, Paris, with wide margins, in good condition; together with **[Untitled]**, etching in blue, signed in pencil, inscribed 'tirage d'essai de la gravure non ...'; **[Untitled]**, etching and aquatint, circa 1950, signed and dedicated 'pour Dominique et Paul avec la tendresse de leur amie Valentine', numbered D/Z; **Untitled, from Un Poème dans chaque livre**, etching in black, 1956, signed in pencil, numbered 2/40

Image: 8¼ x 6⅞ in. (210 x 175 mm.)

Sheet: 14⅞ x 11⅞ in. (378 x 283 mm.)

(4)

\$2,500-3,500

228

VALENTINE HUGO (1890-1968)

Poule, from *Les animaux et leurs hommes, les hommes et leurs animaux*

drypoint in pink, on Arches paper, circa 1937, signed in pencil, annotated 'ép. état' (a proof aside from the edition of nineteen), published by Gallimard, Paris, 1944, with wide margins, the sheet slightly mottled; together with **Daphné**, drypoint, circa 1946, signed in pencil, annotated 'ép. état'; **[Untitled]**, etching in purple, signed in pencil, numbered 'épreuve d'artiste 1/6' (an artist's proof);

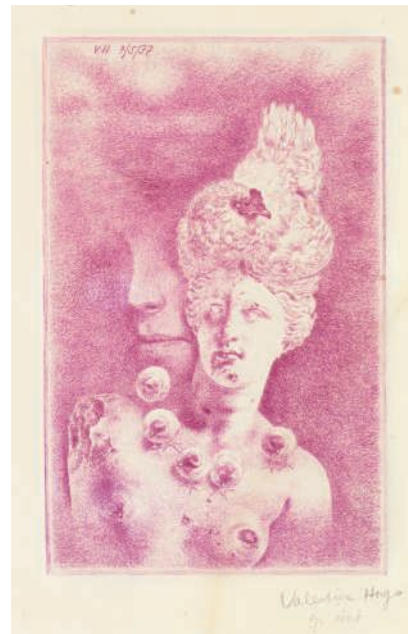
Portrait de Rene Crevel, from *Feuilles éparses*, drypoint in purple, 1965, signed in pencil, numbered VI/X

Image: 9¼ x 5¾ in. (235 x 146 mm.)

Sheet: 12¾ x 8¾ in. (314 x 222 mm.)

(4)

\$1,500-2,000



229

VALENTINE HUGO (1890-1968)

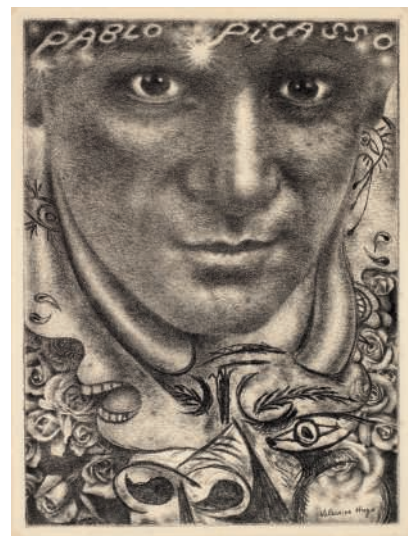
Pablo Picasso

etching, on Arches paper, 1938, initialed and dated in pencil, numbered 12/25, with wide margins, mat staining, foxing in the margins and on the reverse

Image: 15¾ x 11½ in. (400 x 295 mm.)

Sheet: 22 x 16½ in. (559 x 422 mm.)

\$1,000-1,500



230

WIFREDO LAM (1902-1982)

Six prints by the artist

Including: **Untitled**, etching and aquatint in colors, 1953; **Eloge rupestre de Miró**, from *L'Émerveillè merveilleux*, lithograph in colors, 1973; **Untitled**, from *Le Rempart de brindilles*, etching and aquatint in colors, 1953; **Untitled**, from *Le Rempart de brindilles*, etching and aquatint in colors, 1953; **Emblème**, lithograph in colors, 1952; and **Emblème**, lithograph in colors, 1952

Largest Image: 19¾ x 15¾ in. (499 x 400 mm.)

Largest Sheet: 25¼ x 19¼ in. (641 x 502 mm.)

(6)

\$2,500-3,500

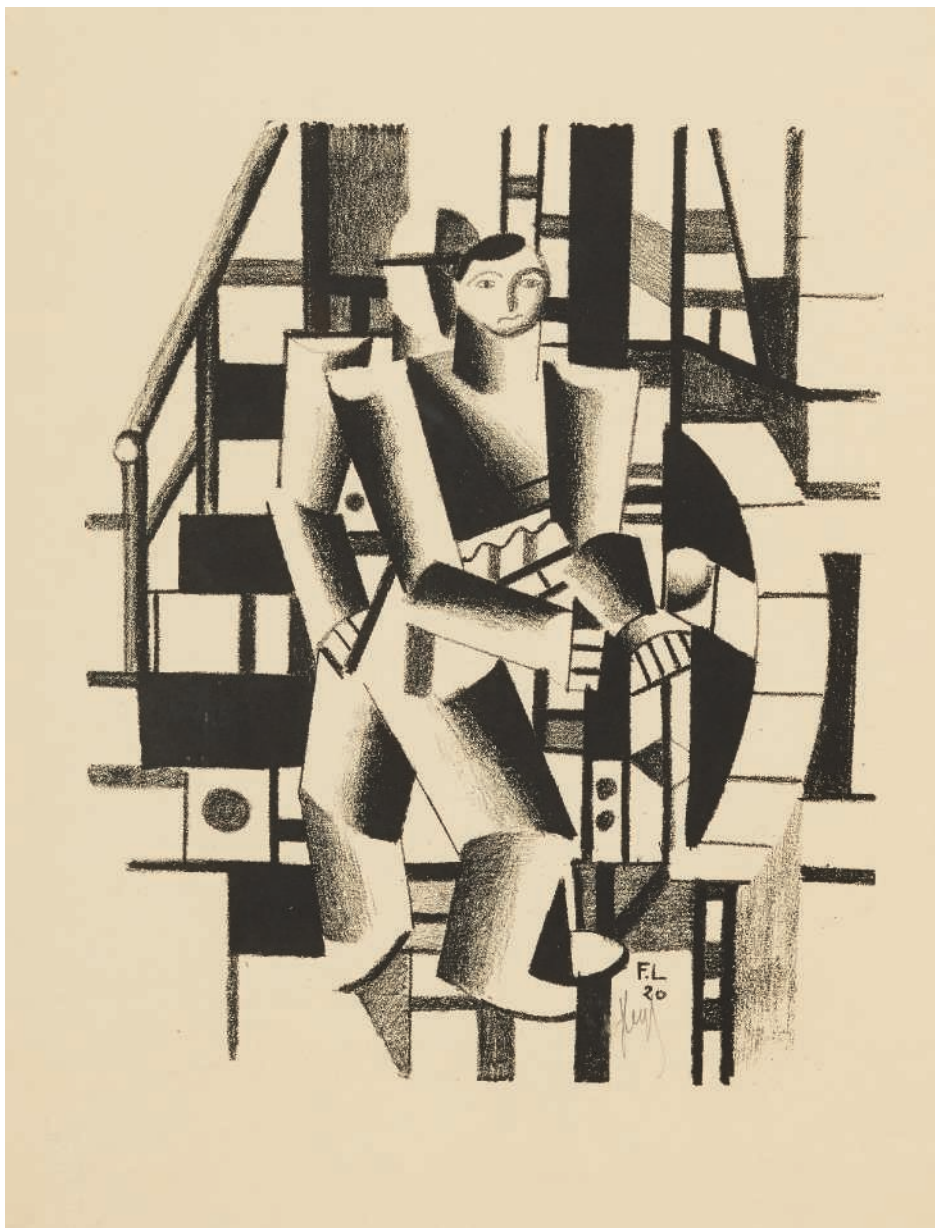
LITERATURE:

Tonneau-Ryckelynck 5305, 7307, 5306, 5201



THE ARROGANT EYE

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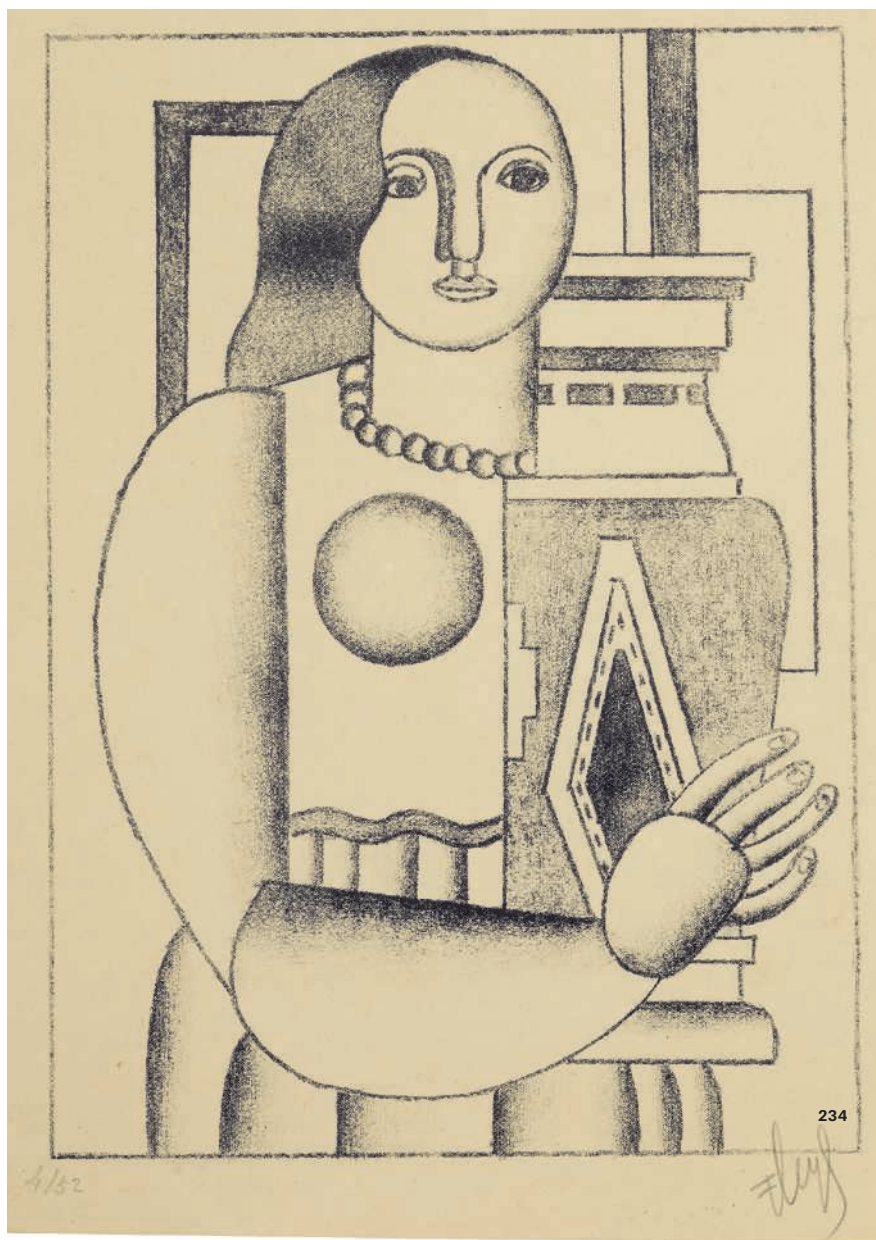
231

FERNAND LÉGER (1881-1955)

Composition aux deux Personnage, from *Die Schaffenden*, No. 4
lithograph, on light tan Bütten paper, 1920, signed in ink, from the edition
of 125, published by Gustave Kiepenheuer, Weimar, Germany, with the *Die
Schaffenden* blindstamp, with full margins, in good condition, framed
Image: 11¼ x 9¾ in. (286 x 239 mm.)
Sheet: 16½ x 12¼ in. (410 x 311 mm.)

\$8,000-12,000

LITERATURE:
Saphire 2



232

FERNAND LÉGER (1881-1955)

Femme tenant un vase

lithograph, on *Japon Impérial* paper, 1928, signed in pencil, numbered 4/52, published by Éditions Cahiers d'Art, Paris, with wide margins, in good condition, framed

Image: 9½ x 6¾ in. (241 x 172 mm.)

Sheet: 11 x 8¾ in. (279 x 225 mm.)

\$15,000-20,000

LITERATURE:

Saphire 13

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233

FERNAND LÉGER (1881-1955)

Tête de femme

drypoint, on Arches paper, circa 1952, signed in pencil, annotated 'Essai' (a proof prior to the 1976 edition of 110 with stamped signature), with full margins, mat staining, pale scattered foxing in places, framed

Image: 7 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. (194 x 119 mm.)

Sheet: 11 $\frac{1}{4}$ x 9 in. (286 x 228 mm.)

\$3,000-5,000

LITERATURE:

see Sapphire 126

Sapphire states that this image may have been intended for Christian Zervos's monograph on the artist published in 1952. The justification calls for an etching to accompany the 60 deluxe copies, but it was ultimately issued without one. Sapphire records this 'Essai' impression as the only known proof prior to his edition published by Blue Moon Gallery in 1976.



234

FERNAND LÉGER (1881-1955)

Nature morte, from *Les Constructeurs*

lithograph in colors, on Arches paper, 1951, signed in blue ink, a proof aside from the book edition of 50, published by Éditions Falaize, Paris, with full margins, a semi-circular area of discoloration to the right of the signature; together with **Composition, from *Poésie des mots inconnus***, lithograph in colors, 1949, signed in pencil, presumably a proof aside from the edition of ten initialed and numbered impressions on this paper

Image: 4 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in. (121 x 181 mm.)

Sheet: 12 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (314 x 451 mm.)

(2)

\$800-1,200

LITERATURE:

Sapphire 109 and 41



235

FERNAND LÉGER (1881-1955)

La Racine noire

lithograph in colors, on Arches paper, 1948, signed, dedicated and dated in pencil 'À Madame Marguerite Bloc 49...Leger', a proof aside from the numbered edition of 75, published by galerie Louise Leiris, Paris, with full margins, pale foxing in places in the margins, two pinpoint holes in the right margin above the inscription

Image: 18 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in. (464 x 372 mm.)

Sheet: 19 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in. (499 x 651 mm.)

\$3,000-5,000

LITERATURE:

Sapphire 22

While this impression appears to be signed upside down in comparison to the catalogue raisonné, Sapphire notes that this edition was signed in either orientation.

236

FERNAND LÉGER (1881-1955)

Le Puits

lithograph in colors, on Arches paper, 1951, signed in ink, numbered 33/75, published by galerie Louise Leiris, Paris, with full margins, ink stamps remains on the reverse upper left sheet corner

Image: 17½ x 13 in. (435 x 330 mm.)

Sheet: 25½ x 19¾ in. (648 x 502 mm.)

\$1,800-2,200

LITERATURE:

Saphire 110



237

FERNAND LÉGER (1881-1955)

Nature morte aux fruits

lithograph in colors, on Arches paper, 1948, signed in pencil, numbered 44/75, published by galerie Louise Leiris, Paris, with full margins, the orange and yellow slightly attenuated, a ¼ x ¼ inch pale moisture stain in the left margin

Image: 18 x 13¾ in. (457 x 346 mm.)

Sheet: 19¾ x 25¼ in. (502 x 651 mm.)

\$1,500-2,000

LITERATURE:

Saphire 18



238

FERNAND LÉGER (1881-1955)

Composition murale

lithograph in colors, on Arches paper, 1951, signed and dedicated in ink, a proof aside from the numbered edition of 50, published by Pavillon Français, Triennale de Milan, Italy, with full margins, the yellow slightly attenuated, otherwise in generally good condition, framed

Image: 10¾ x 21¼ in. (276 x 537 mm.)

Sheet: 19¾ x 25¼ in. (499 x 651 mm.)

\$3,000-5,000

LITERATURE:

Saphire 107



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239

FERNAND LÉGER (1881-1955)

Paysage 48

lithograph in colors, on Arches paper, 1948, signed, dated and inscribed '1951 À mon vieil ami...notre vieille amitié de toujours', a proof aside from the numbered edition of 75, published by galerie Louise Leiris, Paris, with full margins, uneven mat staining, otherwise in generally good condition, framed
Image: 16 $\frac{3}{4}$ x 14 $\frac{1}{4}$ in. (429 x 362 mm.)
Sheet: 25 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (651 x 499 mm.)

\$8,000-12,000

LITERATURE:
Saphire 23



240

FERNAND LÉGER (1881-1955)

Marie l'acrobate

lithograph in colors, on wove paper, 1948, initialed in pencil, annotated 'Bon à tirer' and 'L'ocre légèrement peu clair', a proof aside from the numbered edition of 75, published by galerie Louise Leiris, Paris, with full margins, a small area of adhesive remains in the lower right image, otherwise in generally good condition, framed

Image: 21 $\frac{1}{2}$ x 16 $\frac{3}{4}$ in. (549 x 426 mm.)

Sheet: 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (651 x 499 mm.)

\$10,000-15,000

LITERATURE:

Saphire 21

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241

AFTER FERNAND LÉGER (1881-1955)

Album of 10 serigraphs: nine plates

nine screenprints in colors, on Arches paper, circa 1954-55, signed in ink, each numbered 34/200 (there was also an unsigned edition of 1000), printed by Jean Bruller, with his ink stamp, each with wide margins, surface soiling in places in the margins, otherwise in generally good condition

Largest Image: 17¾ x 13¾ in. (451 x 337 mm.)

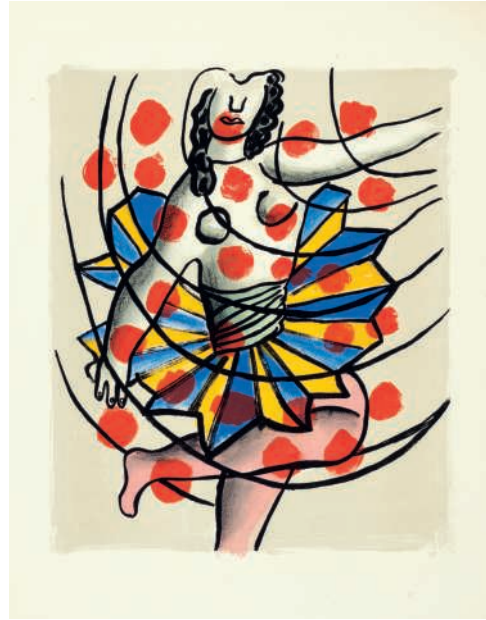
Each Sheet: 14¾ x 21¾ in. (378 x 556 mm.)

(9)

\$10,000-15,000

LITERATURE:

Saphire E 3-11



242

FERNAND LÉGER (1881-1955)

Cirque, Les Éditions Verve, Paris, 1950

the complete set of 63 lithographs (34 in colors), with title page, text in French and justification page, on Arches paper, signed by the artist in blue ink on the justification page, copy 6 of 280, each with full margins or the full sheets, pale time staining, offsetting in places, foxmarks in places, otherwise in good condition, loose (as issued), with original paper boards with artist's name and title printed in black and slipcase. 17½ x 13¼ x 1⅞ (445 x 337 x 48 mm.) (album)

\$15,000-20,000

LITERATURE:

Saphire 44-106

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243

PIERRE ROY (1880-1950) AFTER GIORGIO DE CHIRICO (1888-1978)

Portrait de Guillaume Apollinaire

woodcut, on *simili Japon* paper, 1914, dedicated 'à mon cher ami, J. Chatfield Taylor pour 24 Mai 1949' in pencil, a proof aside from the edition of ten contained in the deluxe copies of the program for the *Manifestation SIC*, June 24, 1917, co-presented by Pierre-Albert Birot and Guillaume Apollinaire, Paris, with wide margins, in good condition

Image: 7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (200 x 143 mm.)

Sheet: 12 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in. (327 x 235 mm.)

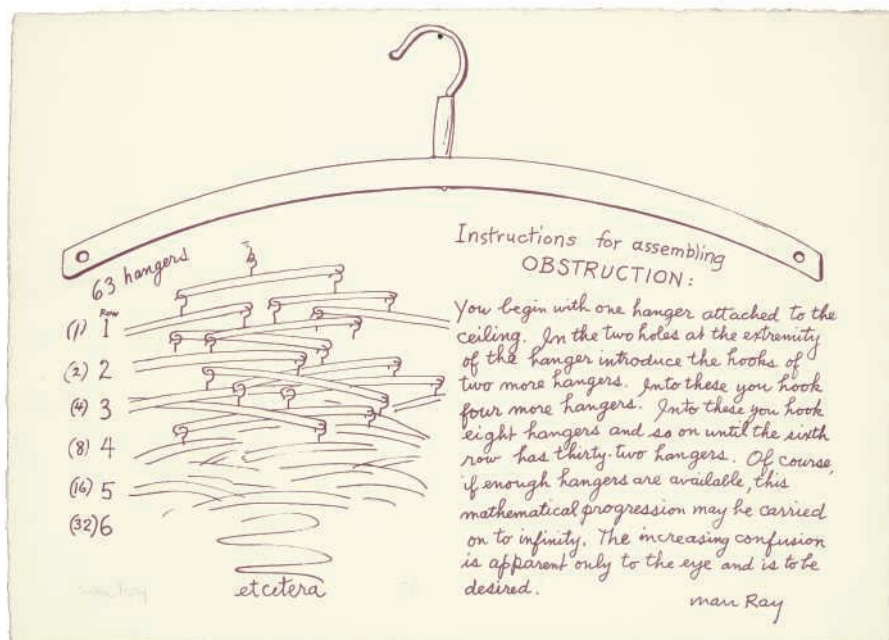
\$10,000-15,000



*à ma chère amie J. Chatfield Taylor
Paris 24 mai 1949*

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244

MAN RAY (1890-1976)

Obstruction

lithograph in purple, on Magnani paper, 1964, signed in pencil, annotated 'E/A' (one of six artist's proof, the edition was 10), co-published by Editions Galerie des IV mouvements and Galleria Arturo Schwarz, Paris and Milan, the full sheet, a $\frac{1}{8}$ x $\frac{1}{8}$ -in. hole towards the upper sheet edge, otherwise in generally good condition; together with **Portrait of Lautréamont**, etching, 1960, signed in pencil, annotated 'E/A' (an artist's proof)
Sheet: $14\frac{1}{8}$ x $19\frac{3}{4}$ in. (359 x 502 mm.) (2)

\$2,500-3,500

LITERATURE:

Anselmino 80 and 73



245

ANDRÉ MASSON (1896-1987)

Improvisation

aquatint and engraving, on Waterleaf paper, 1945, signed in pencil, numbered 10/30, co-published by Buchholz Gallery and Curt Valentin, New York, with full margins, in good condition
Image: $7\frac{3}{4}$ x $5\frac{7}{8}$ in. (198 x 149 mm.)
Sheet: $12\frac{1}{2}$ x 10 in. (318 x 254 mm.)

\$1,000-1,500

LITERATURE:

Saphire 94

246

ANDRÉ MASSON (1896-1987)

Le con d'Irène: three plates

three etchings, on laid paper, 1928, initialed in pencil, presumably from the edition of 125 on this paper (there were also ten on *Chine* and *Japon* paper), published by Pascal Pia, Paris, with wide margins, the sheet slightly toned, otherwise in generally good condition; together with **seven plates from**

Histoire de l'œil, seven lithographs, 1928

Largest Image: 6 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in. (168 x 137 mm.)

Each Sheet: 9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. (241 x 191 mm.)

(10)

\$1,500-2,000

LITERATURE:

Saphire 22, 24 and 26; 28-34; see Saphire & Cramer books 5 and 6



247

ANDRÉ MASSON (1896-1987)

L'Espagne assassinée, from *Solidarité*

etching, on Montval laid paper, 1938, signed in pencil, numbered 55/150, printed by Atelier 17, Paris, published by GLM, Paris, with full margins, in good condition; together with ***Sueur de sang***, etching, 1933, signed in pencil, a proof aside from Saphire's second edition of fifteen

Image: 3 $\frac{1}{8}$ x 4 $\frac{1}{4}$ in. (79 x 108 mm.)

Sheet: 8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in. (225 x 162 mm.)

(2)

\$1,200-1,800

LITERATURE:

Saphire 65, 45; see Saphire & Cramer books 12 and 9



248

ANDRÉ MASSON (1896-1987)

Encadrement (for Ruthven Todd)

etching, on laid paper, 1947, signed in pencil, one of seven signed proofs (the edition was never realized), printed by Atelier 17, New York, with wide margins (printed off center), time staining, surface soiling in the margins; together with **another impression in orange and black**, 1947, unsigned

Image: 8 $\frac{1}{4}$ x 7 in. (210 x 178 mm.)

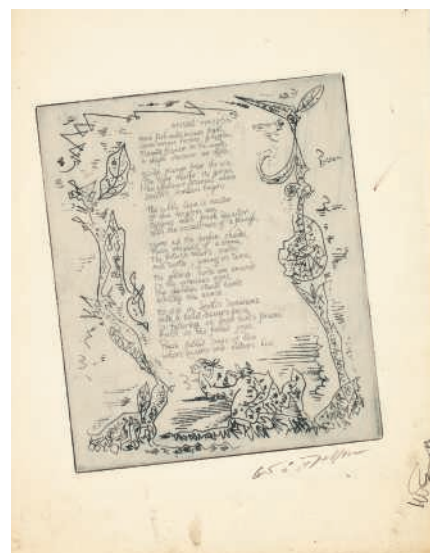
Sheet: 13 $\frac{1}{8}$ x 9 $\frac{3}{4}$ in. (333 x 248 mm.)

(2)

\$1,200-1,800

LITERATURE:

Saphire 246; Saphire & Cramer books 22



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249

ANDRÉ MASSON (1896-1987)

Battelements

etching, on wove paper, 1933, initialed and annotated 'Bon à tirer' (the edition was 35), published by Éditions des Cahiers libres, Paris, with full margins, the sheet slightly unevenly toned

Image: 5 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in. (149 x 114 mm.)

Sheet: 12 x 8 $\frac{1}{8}$ in. (305 x 206 mm.)

\$1,000-1,500

LITERATURE:

Saphire 44; Saphire & Cramer books 8

Saphire notes that this Bon à tirer impression was traced to Atelier Lacourière-Frélaud and the plate was found there. Aside from this impression, the artist had a single proof in similar condition that had been pulled in 1933 and signed in 1972. A second edition of 15 signed and numbered impressions was published by Blue Moon Gallery in 1972.



250

ANDRÉ MASSON (1896-1987)

Les Gorgones

etching with drypoint and aquatint in green, on wove paper, circa 1933, signed in pencil, a proof aside from the edition of ten, published by Galerie Simon, Paris, with margins, pale light-staining, pale foxmarks in places throughout, tape remains in places at the upper sheet edge

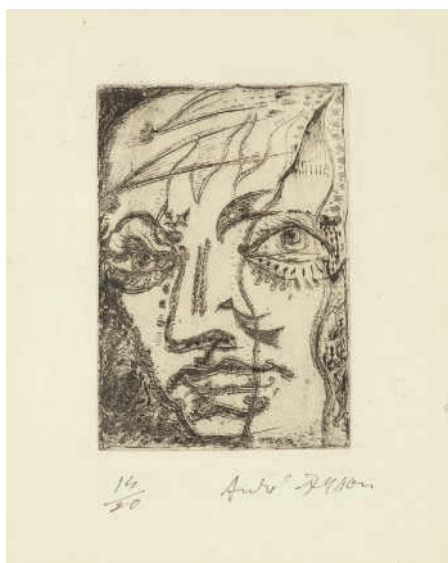
Image: 8 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in. (223 x 318 mm.)

Sheet: 13 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (352 x 470 mm.)

\$700-900

LITERATURE:

Saphire 61



251

ANDRÉ MASSON (1896-1987)

Portrait of Baudelaire

etching with drypoint, on Koshi paper, 1942, signed in pencil, numbered 4/20, printed by Atelier 17, New York, published by Buchholz Gallery, New York, with full margins, in good condition

Image: 3 x 2 $\frac{1}{8}$ in. (77 x 54 mm.)

Sheet: 11 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in. (283 x 222 mm.)

\$800-1,200

LITERATURE:

Saphire 88

252

ANDRÉ MASSON (1896-1987)

Nocturne, from *Nocturnal Notebook*

etching, on Swedish handmade paper, 1944, signed in maroon ink, numbered III/XV (there was also an edition of 50 in Arabic numerals), published by Curt Valentin Gallery, New York, with full margins, in generally good condition
Image: 7 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (200 x 149 mm.)
Sheet: 11 x 8 $\frac{7}{8}$ in. (279 x 225 mm.)

\$1,000-1,500

LITERATURE:

Saphire 91; Saphire & Cramer books 17



253

ANDRÉ MASSON (1896-1987)

Femme attaquée par des oiseaux,

from *Brunidor Portfolio Number 2*

drypoint with engraving, on Marais paper, 1947, Saphire's first state (of two), signed in pencil, numbered 58/80 (there were also 28 in Roman numerals), co-published by Robert Altmann / Brunidor Editions, Paris, 1947-52, with full margins, in generally good condition; **Totem**, drypoint, circa 1946 signed in pencil, numbered 16/30; **Penthésilée (small version)**, drypoint, 1946, signed in pencil, numbered 17/25; **Deux femmes et une**, drypoint, circa 1955, signed in pencil, numbered 10/30; **Femininaire**, drypoint, circa 1956, signed in pencil, numbered 12/30

Image: 13 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (349 x 251 mm)

Sheet: 16 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in. (416 x 327 mm.)

(5)

\$1,500-2,000

LITERATURE:

Saphire 245, 234 and 229 (two not in Saphire); Saphire & Cramer books 34



254

ANDRÉ MASSON (1896-1987)

Le Misanthrope

etching and aquatint, on Waterleaf paper, 1945, signed in pencil, numbered 26/40, co-published by Buchholz Gallery and Curt Valentin, New York, with full margins, in generally good condition
Image: 8 $\frac{3}{4}$ x 7 in. (222 x 178 mm.)
Sheet: 12 $\frac{1}{2}$ x 9 $\frac{7}{8}$ in. (318 x 251 mm.)

\$700-900

LITERATURE:

Saphire 96

Saphire notes that the lower numeral is written with a different pencil than top in some if not all impressions, indicating that the size of the edition was in question



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255

ANDRÉ MASSON (1896-1987)

Fantaisie animale

etching with drypoint, on Arches paper, circa 1946, signed in pencil, numbered 4/20, published by galerie Louise Leiris, Paris, with full margins, light- and uneven mat staining, otherwise in generally good condition, framed
Image: 8 x 6 in. (203 x 152 mm.)

Sheet: 13 x 9 $\frac{1}{8}$ in. (330 x 251 mm.)

\$600-800

LITERATURE:

Saphire 236; see Saphire & Cramer books 26



256

ANDRÉ MASSON (1896-1987)

Etres enchevêtrés

drypoint, on green wove paper, circa 1946, signed in pencil, numbered 22/30 (Saphire calls for this edition to be on *Japon ancien* paper), published by galerie Louise Leiris, Paris, with wide margins, creases in places towards the sheet edges, surface soiling in places in the margins, otherwise in generally good condition; together with *Arbres enlacés*, drypoint, circa 1946, signed in pencil, numbered 8/30

Image: 15 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (403 x 308 mm.)

Sheet: 26 $\frac{1}{4}$ x 19 $\frac{3}{4}$ in. (667 x 502 mm.)

(2)

\$1,200-1,800

LITERATURE:

Saphire 227, 225



257

ANDRÉ MASSON (1896-1987)

Portrait à l'éphémère

drypoint, on wove paper, 1945, signed in pencil in 1977, annotated 'Bon à tirer' (a proof before the edition in 1977), with wide margins, mat staining, a $\frac{1}{4}$ x $\frac{1}{4}$ -in. area of discoloration in the right margin, framed

Image: 9 $\frac{7}{8}$ x 8 in. (251 x 203 mm.)

Sheet: 14 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in. (359 x 273 mm.)

\$3,000-5,000

LITERATURE:

Saphire 98, see Saphire & Cramer books 110

Saphire notes that two proofs were pulled in 1945 or thereabouts, one with the face wiped which Curt Valentin kept and the other, with overall tone, which Masson kept (presumably the current lot). The edition of 1977 was pulled on the old Atelier 17 press which Hayter gave to Kurt Schrag when Atelier 17 disbanded in New York.



258

ANDRÉ MASSON (1896-1987)

Rêve d'un futur désert

etching with drypoint, on wove paper, 1942, signed in pencil, numbered 18/35, printed by Atelier 17, New York, co-published by Buchholz Gallery and Curt Valentin, New York, with full margins, foxing in places in the margins, framed
Image: 18 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in. (479 x 626 mm.)
Sheet: 25 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in. (638 x 765 mm.)

\$5,000-7,000

LITERATURE:

Saphire 90

Saphire states that full edition was not realized, 18/35 (this impression) is the highest number found. Subsequent editions were later published by Atelier Paul Haasen and Crommelynck

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259

ANDRÉ MASSON (1896-1987)

Robert Desnos, *Mines de rien*, L. Broder, Paris, 1957

the complete set of four aquatints in colors, title page, text in French, table of contents and justification pages, on Rives BFK paper, signed by the artist on the justification page, copy 99 of 115 (there were also fifteen examples in Roman numerals), each with full margins, in very good condition, loose (as issued), with original *Japon* paper folder with title, paper boards with letter press title and slipcase. 7 x 6 x 1¼ in. (178 x 152 x 32 mm.) (album)

\$800-1,200

LITERATURE:

Saphire & Cramer books 42



260

HENRI MATISSE (1869-1954)

Le Clown, from *Jazz*

pochoir in colors, on Arches paper, 1947, one half of the title page (lacking the text at right), published by Tériade, Paris, with margins, the sheet toned, scuffs in places throughout (with associated ink loss), creases in places towards the sheet edges

Image: 16¼ x 12¼ in. (413 x 311 mm.)

Sheet: 16½ x 12¾ in. (419 x 324 mm.)

\$5,000-7,000

LITERATURE:

see Duthuit books 22

THE ARROGANT EYE

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261

HENRI MATISSE (1869-1954)

Calypso, from *Ulysses*

etching, on wove paper, 1934, signed in pencil, numbered 21/150 (there were also ten artist's proofs), published by The Limited Editions Club, New York, 1935, with full margins, uneven pale mat staining, framed

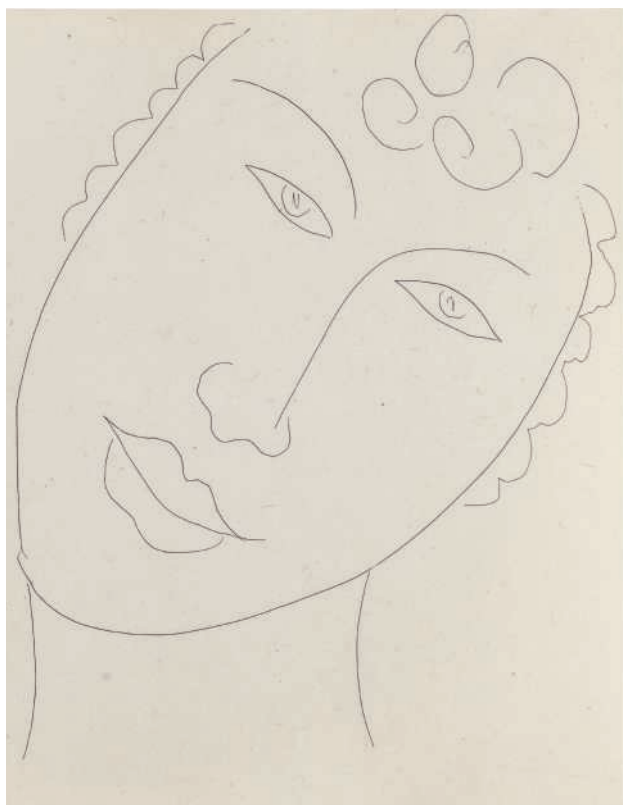
Image: 11½ x 9 in. (292 x 229 mm.)

Sheet: 16¼ x 12½ in. (413 x 318 mm.)

\$1,500-2,000

LITERATURE:

Duthuit 235; see Duthuit books 6



262

HENRI MATISSE (1869-1954)

Charles Baudelaire, *Les Fleurs du mal*, La Bibliothèque française, 1947

the complete set of one etching, 33 lithographs and 33 woodcuts, with cover page, text in French, table of contents and justification pages, on Rives paper (the etching on *Chine appliquée*), signed by the artist in pencil on the justification page, copy 2 of 300, each the full sheet or with full margins, in generally very good condition, bound (as issued), with original paper boards with the title on the spine and green slipcase. 11⅝ x 9⅜ x 1½ in. (295 x 239 x 38 mm.) (album)

\$2,000-3,000

LITERATURE:

Duthuit books 19



263

HENRI MATISSE (1869-1954)

André Rouveyre, *Repli*, Éditions du Bélier, Paris, 1947

the complete set of twelve lithographs and six linocuts (two in red), title page, text in French, table of contents and justification page, on Arches paper, signed by the artist and author in pencil on the justification page, copy 58 of 250, each the full sheet or with full margins, foxing in places throughout, loose (as issued), with original yellow pochoir wrappers in the artist's design, paper boards with the title on the spine and light green paper covered slipcase. 11 x 7 x 2¼ in. (279 x 178 x 57 mm.) (album)

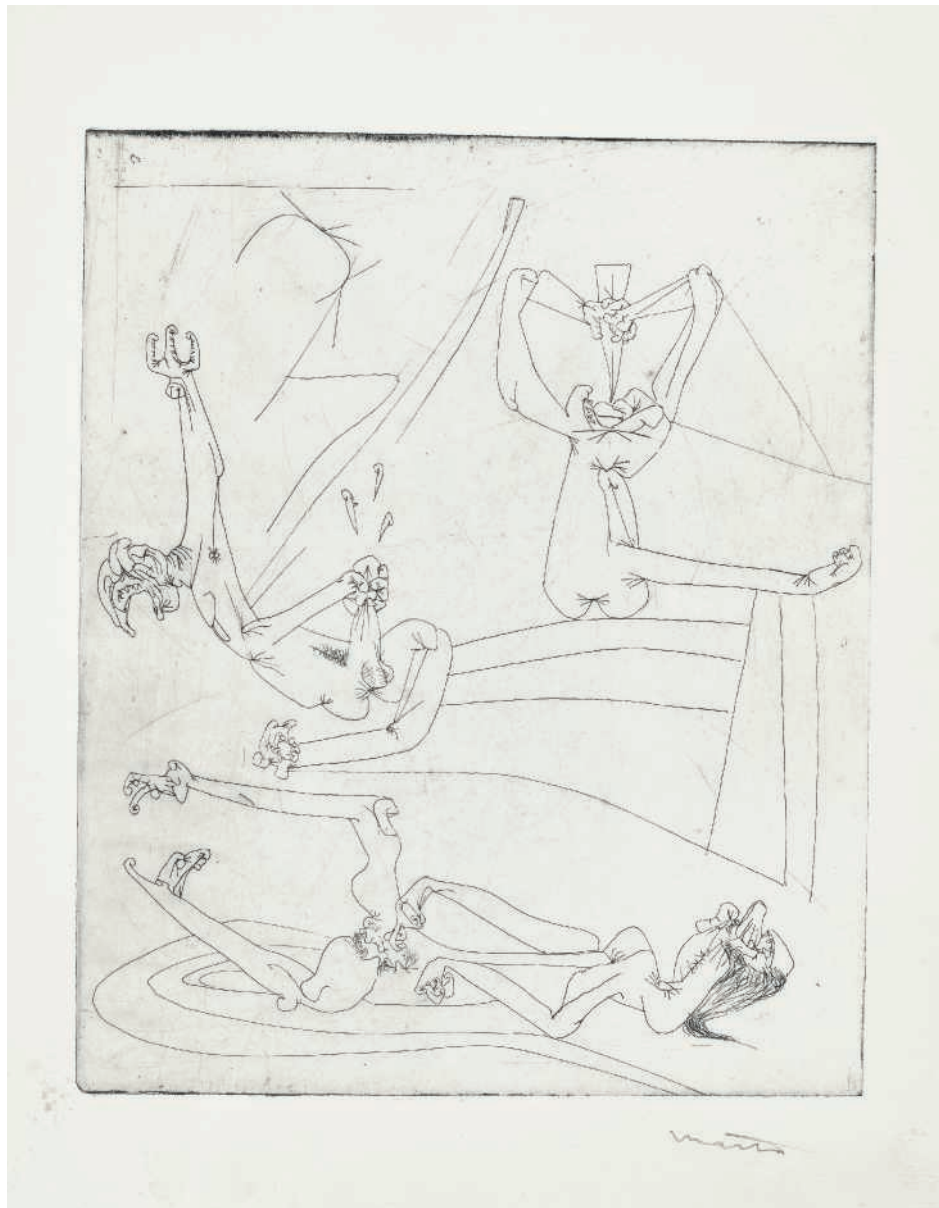
\$3,000-5,000

LITERATURE:

Duthuit books 20

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



264

ROBERTO MATTA (1911-2002)

The New School: eleven plates

eleven drypoints, ten on Swedish handmade paper and one on laid paper, 1943, each signed in pencil, numbered 1/11 (with the exception of Sabatier 6, which is unnumbered), with wide margins, creases in places throughout, otherwise in generally good condition

Largest Image: 9 $\frac{3}{4}$ x 7 $\frac{7}{8}$ in. (248 x 200 mm.)

Largest Sheet: 14 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in. (378 x 299 mm.)

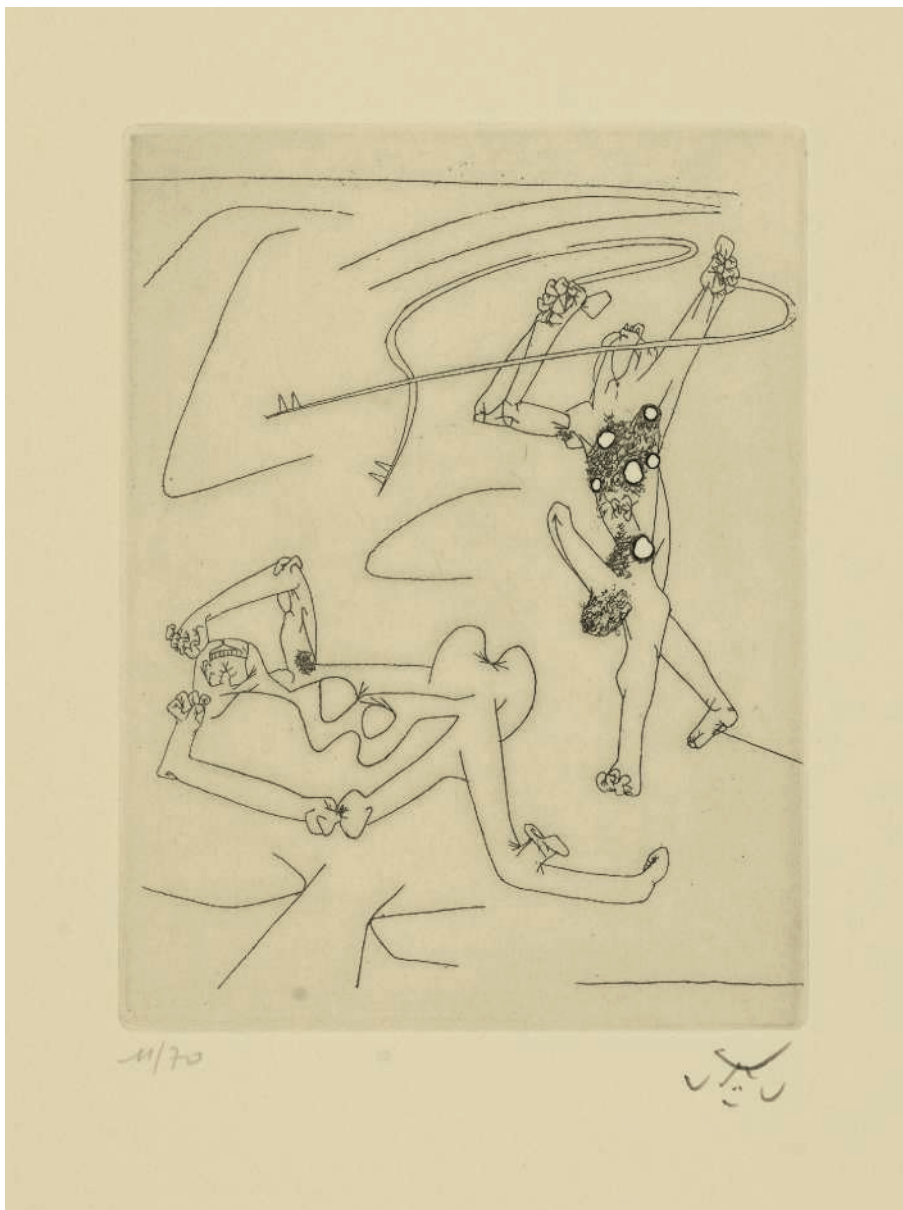
(11)

\$6,000-8,000

LITERATURE:

Sabatier 1-7; four not in Sabatier

The present lot includes four supplementary plates that only appeared in two or three of the eleven albums that were produced.



265

ROBERTO MATTA (1911-2002)

The New School, Éditions Sabatier-Satié, Paris, 1980

the complete set of ten signed and numbered etchings with aquatint and embossing, plus one hand colored etching on the title page, justification page, the later edition printed and published in 1980 after the rediscovery of the plates, on Arches paper, copy 11 of 70, each with full margins, in very good condition, loose (as issued), original paper folder and black portfolio folder with colored strings and paper label on the spine. 15¾ x 11½ in. (400 x 295 mm.) (album)

\$4,000-6,000

LITERATURE:

Sabatier 1-7, three not in Sabatier

The plates for *The New School* were initially conceived by Matta with Stanley William Hayter at The New School for Social Research in New York in 1943-44 (see previous lot). The edition presented here was printed and published in 1980 after the rediscovery of the plates in 1978 and 1979.

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



266

ROBERTO MATTA (1911-2002)

Untitled

etching and aquatint, on brown wove paper, 1944, signed in pencil, with wide margins, in good condition; together with **Frontispiece, from Arcane 17**, etching and aquatint, 1944, signed in pencil

Image: 4 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in. (111 x 86 mm.)

Sheet: 9 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in. (251 x 165 mm.)

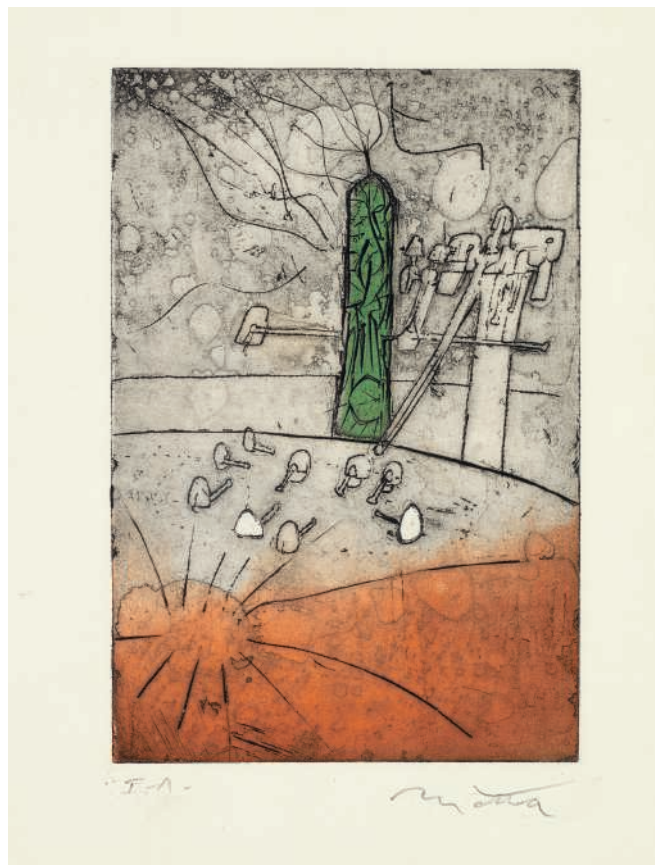
(2)

\$2,000-3,000

LITERATURE:

see Sabatier 8

This composition was to be included as the frontispiece in the portfolio *Arcane 17* but was ultimately rejected. Sabatier does not record how many impressions were pulled. This lot also includes an impression of the published frontispiece from *Arcane 17*.



267

ROBERTO MATTA (1911-2002)

Frontispiece, from *Terres nouvelles*

etching and aquatint in colors, on laid paper, 1956, signed in pencil, annotated 'E.A.' (an artist's proof, the edition was 50), published by Galerie du Dragon, Paris, with wide margins, in good condition; together with **another impression of the same subject**, etching and aquatint in colors, 1956, a proof without green aside from the edition of 50 with green

Image: 7 x 4 $\frac{5}{8}$ in. (178 x 118 mm.)

Sheet: 11 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (292 x 216 mm.)

(2)

\$1,500-2,000

LITERATURE:

see Sabatier 24



268

ROBERTO MATTA (1911-2002)

Attulima: two plates

two etchings, on Madagascar paper, 1954, each signed and dated in pencil, from the edition of ten on this paper (there was also an edition of 200 on Marais paper and one on *Japon impérial* paper), published by Éditions La Balance, Paris, each with full margins, in very good condition
 Largest Image: 6½ x 4¼ in. (156 x 108 mm.)
 Each Sheet: 10⅞ x 8⅜ in. (276 x 213 mm.)

\$1,200-1,800

PROVENANCE:

Collection Jean Bernard, Paris (Lugt 3485), his stamp slightly showing through in the lower margin

LITERATURE:

Sabatier 17 and 18



269

ROBERTO MATTA (1911-2002)

Par la bait-naître, from *Les Manifestes du surréalisme suivis des prolégomènes à un troisième manifeste du surréalisme*

drypoint with hand-coloring in crayon, on wove paper, 1946, signed and dedicated 'à Zaphire...' in pencil, a proof aside from the edition of 58, printed by Atelier 17, New York, published by Editions du Sagittaire, Paris, with wide margins, a very soft horizontal crease in the subject (primarily visible in raking light), otherwise in generally good condition, framed
 Image: 5⅝ x 3⅜ in. (137 x 98 mm.)
 Sheet: 9 x 6 in. (229 x 152 mm.)

\$2,000-3,000

LITERATURE:

Sabatier 9

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



270

270

ROBERTO MATTA (1911-2002)

FMR, Éditions Georges Visat, Paris, 1971

seventeen signed and numbered etching and aquatints in colors from the set of 20, title pages, text in French and justification page, on *Japon nacré* and Lana papers, copy 71 of 85, each with full margins, in good condition, loose (as issued), with the original paper folders with black letterpress and black linen clamshell box with gold title on the spine. 16¾ x 12¼ x 1¼ in. (416 x 311 x 32 mm.) (album)

\$3,000-5,000

LITERATURE:

Sabatier 260-269; Ferrari 36-45

271

ROBERTO MATTA (1911-2002)

Le acque d'Arno, Edizioni d'Arte Il Bisonte, Florence, Italy, 1970

the complete set of six signed and numbered lithographs, title, table of contents and justification printed on the paper folder, each print in a paper folder with text by Dante, on Magnani paper, copy 13 of 99, each with full margins, in good condition, loose (as issued), with original paper folders and tan linen portfolio case with black letterpress on the cover. 23¾ x 31½ x 1 in. (594 x 800 x 25 mm.) (album)

\$2,000-3,000

LITERATURE:

Ferrari 20-25



271

272

ROBERTO MATTA (1911-2002)

Judgements, Blue Moon Gallery, Yorktown Heights, New York, 1967

the complete set of seven signed and numbered etchings (six in colors), with title page, preface by Lawrence Saphire, table of contents and justification page, on Arches paper, copy 5 of 100, each with full margins, in good condition, loose (as issued), with cancelled copper plate for Sabatier 178 (each of the first seven copies was sold with a cancelled plate) and original black portfolio case with red letterpress title. 20½ x 26¾ x 7/8 in. (521 x 680 x 24 mm.) (album)

\$3,000-5,000

LITERATURE:

Sabatier 174-180



273

ROBERTO MATTA (1911-2002)

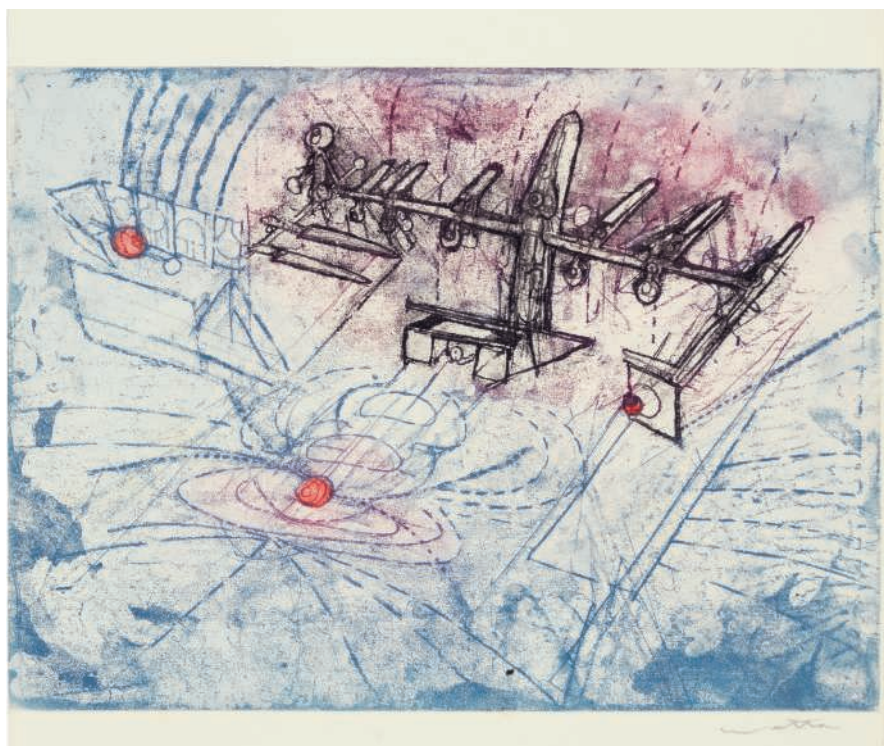
Come detta dentro vo significato, Éditions Meyer, Lausanne, 1962

the complete set of 25 etchings and aquatints (21 in colors), sixteen signed, with cover page, text in French and justification page, on Rives BFK paper, copy 78 of 100, with full margins, in generally good condition, loose (as issued), with original paper covers, linens boards with title and author's last name on the spine and linen slipcase. 19 x 15¾ x 1¾ in. (483 x 400 x 45 mm.) (album)

\$3,000-5,000

LITERATURE:

Sabatier 59-83



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



274

JOAN MIRÓ (1893-1983)

Série V: one plate

etching in colors, on wove paper, 1952-52, signed and dated '28/V/52' in pencil, annotated 'Bon à tirer' (aside from the edition of 13), published by Maeght éditeur, Paris, with wide margins, in generally good condition

Image: 5 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (149 x 124 mm.)

Sheet: 12 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in. (324 x 251 mm.)

\$5,000-7,000

LITERATURE:

Dupin 97



275

JOAN MIRÓ (1893-1983)

Femme et oiseau devant la lune, from Laurels Number One

etching, on wove paper, 1947, signed and dated in pencil, numbered 35/30 (there were also five artist's proofs), printed at Atelier 17, published by Laurels Gallery, New York, with full margins, adhesive remains on the reverse upper sheet edge, otherwise in generally good condition

Image: 4 $\frac{3}{8}$ x 5 $\frac{1}{4}$ in. (111 x 146 mm.)

Sheet: 8 $\frac{1}{2}$ x 10 in. (206 x 254 mm.)

\$2,500-3,500

LITERATURE:

Dupin 51; see Cramer books 10



276

JOAN MIRÓ (1893-1983)

Untitled, from 23 Gravures

etching, on wove paper, 1935, signed in pencil, numbered 3/50, published by G. Orobitz & Cie, Paris, with thread margins at the upper and right sheet edges, narrow margins at the lower sheet edge, trimmed fractionally into the image at the left, pale mat staining, pale foxing in places, short, inconspicuous repaired tears and minor losses in places towards the sheet edges, laid down to a support; together with **Enfances: three plates**, three etchings, 1933

Image: 12 $\frac{1}{4}$ x 9 $\frac{1}{8}$ in. (311 x 232 mm.)

Sheet: 12 $\frac{1}{2}$ x 9 $\frac{1}{4}$ in. (318 x 235 mm.)

(4)

\$2,000-3,000

LITERATURE:

Dupin 16; see Cramer books 3



*Épreuve pour Madame Lacourrière,
affectueusement,
Miró.*

277

JOAN MIRÓ (1893-1983)

Série noire et rouge: one plate

etching in red, on Arches paper, 1938, signed and inscribed 'épreuve pour Madame Lacourrière, affectueusement, Miró', a proof aside from the edition of 30, co-published by Pierre Loeb and Pierre Matisse, Paris and New York, with full margins, in good condition, framed

Image: 6 $\frac{3}{4}$ x 10 $\frac{1}{4}$ in. (168 x 257 mm.)

Sheet: 12 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (327 x 445 mm.)

\$20,000-30,000

LITERATURE:

Dupin 33

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



278

JOAN MIRÓ (1893-1983)

Le Désespéranto, from *L'Antiête Vol. III*: fourteen plates

thirteen etchings and one embossment, on various papers, 1947-48, one inscribed 'Bon', proofs aside from the edition of 200 and five artist's proofs, published by Bordas, Paris, 1949, with margins, in generally good condition

Largest Image: 4 $\frac{7}{8}$ x 4 in. (118 x 102 mm.)

Largest Sheet: 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (191 x 140 mm.)

(14)

\$3,000-4,000

LITERATURE:

Dupin 53-60; see Cramer books 20



279

JOAN MIRÓ (1893-1983)

Vœux d'Aimé Maeght pour 1951: six plates

six etchings in colors, on Lana paper, 1950, one signed and three numbered, printed by Atelier 17, Paris, published by Maeght, Paris, with margins, in generally good condition

Each Image: 5 x 3 $\frac{1}{2}$ in. (127 x 89 mm.)

Largest Sheet: 6 x 4 $\frac{1}{4}$ in. (152 x 124 mm.)

(6)

\$4,000-6,000

LITERATURE:

see Dupin 72-74



280

JOAN MIRÓ (1893-1983)

Nous Avons: one plate

engraving in black, on Auvergne paper, 1958, signed in pencil, numbered 3/5 (one of five proofs of the black state with wider margins, the edition was 46), published by P.A.B., Alès, France, with full margins, in good condition

Image: 2 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in. (64 x 57 mm.)

Sheet: 8 $\frac{3}{8}$ x 6 $\frac{3}{4}$ in. (225 x 172 mm.)

\$1,000-1,500

LITERATURE:

Dupin 246bis; see Cramer books 47

281

JOAN MIRÓ (1893-1983)

Anti-Platon: four plates

four etchings with aquatint (two in colors), on various papers, 1962, proofs aside from the edition of 125, published by Maeght Éditeur, Paris, with wide margins, in generally good condition
Each Image: 5 x 3½ in. (127 x 89 mm.)
Largest Sheet: 12¾ x 10 in. (327 x 254 mm.)

(4)

\$2,000-3,000

LITERATURE:

see Dupin 312-317; see Cramer books 77



282

JOAN MIRÓ (1893-1983)

Saccades: three plates

three etchings with aquatint (two in colors), on various papers, 1962, proofs aside from the edition of 125, published by Maeght Éditeur, Paris, with margins, in generally good condition
Each Image: 3¾ x 5 in. (98 x 127 mm.)
Largest Sheet: 10 x 12¾ in. (254 x 321 mm.)

(3)

\$1,500-2,000

LITERATURE:

see Dupin 331, 333-335; see Cramer books 77



283

JOAN MIRÓ (1893-1983)

La Lumière de la lame: three plates

three etchings with aquatint (one in colors), on various paper, 1962, proofs aside from the edition of 125, published by Maeght Éditeur, Paris, with margins, in generally good condition
Each Image: 3¾ x 5 in. (87 x 127 mm.)
Largest Sheet: 12¾ x 10½ in. (324 x 257 mm.)

(3)

\$1,500-2,000

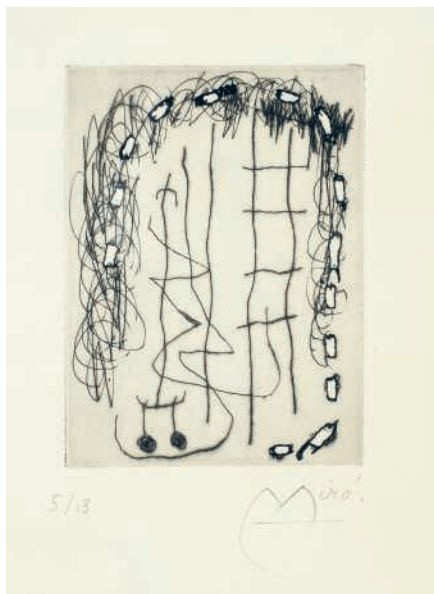
LITERATURE:

Dupin 320, 325 and 326; see Cramer books 77



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



284

JOAN MIRÓ (1893-1983)

Untitled, from *Flux de l'aimant*

drypoint, on wove paper, 1965, signed in pencil, numbered 5/13 (a proof aside from the deluxe book edition of 30), published by Gaston Puel, Veilhes, France, with wide margins (Dupin calls for the paper to be 12 $\frac{5}{8}$ x 9 $\frac{1}{8}$ in.), a $\frac{3}{8}$ -in. tear at the left sheet edge, otherwise in generally good condition

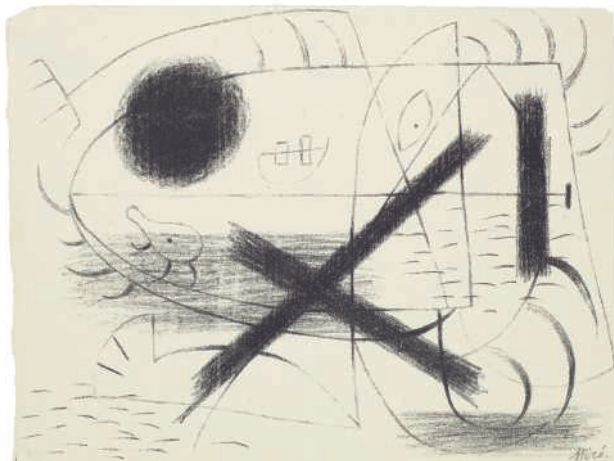
Image: 4 $\frac{3}{4}$ x 3 $\frac{1}{2}$ in. (121 x 89 mm.)

Sheet: 11 $\frac{1}{2}$ x 9 in. (292 x 229 mm.)

\$800-1,200

LITERATURE:

Dupin 410; see Cramer books 101



285

JOAN MIRÓ (1893-1983)

Lithograph I

lithograph, on *Chine* paper, 1930, signed in pencil, numbered 2/75, published by Zervos, Paris, the full sheet, pinholes in places, in generally good condition

Sheet: 9 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in. (245 x 321 mm.)

\$1,200-1,800

LITERATURE:

Mourlot 1



286

JOAN MIRÓ (1893-1983)

Daphnis et Chloé

drypoint, on *Japon* paper, 1933, an unsigned proof aside from the edition of ten on this paper (there were also 100 on Arches paper), published by Tériade, Paris, with wide margins, two vertical creases towards the right image edge, otherwise in generally good condition

Image: 10 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in. (264 x 324 mm.)

Sheet: 15 x 19 $\frac{1}{8}$ in. (381 x 492 mm.)

\$4,000-6,000

LITERATURE:

Dupin 9



287

JOAN MIRÓ (1893-1983)

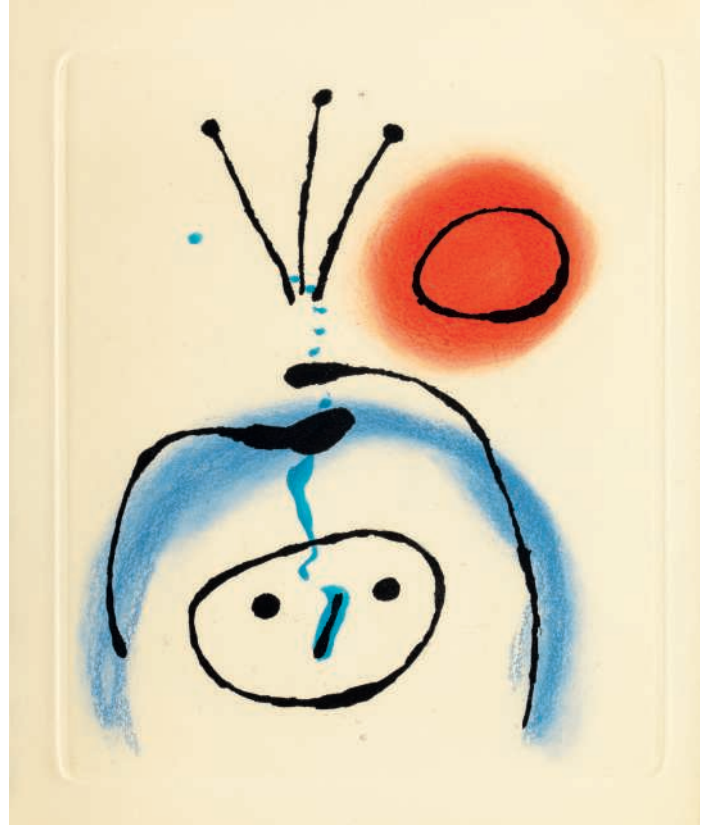
Tristan Tzara, *Parler Seul*, Maeght Éditeur, Paris, 1950

the complete set of 70 lithographs in colors, title page, text in French, table of contents and justification pages, on Malacca paper, signed by the artist and author in blue ink on the justification, copy 62 of 250 (there were also three artist's proof sets), each the full sheet, time staining, offsetting in places, otherwise in generally good condition, loose (as issued), with original lithographic paper boards and slipcase, lacking the original paper folder with lithographic cover with collage, damage to the slipcase. 15½ x 11¾ x 2 in. (394 x 302 x 51 mm.) (album)

\$6,000-8,000

LITERATURE:

Mourlot 102; 106-175; Cramer books 17



288

JOAN MIRÓ (1893-1983)

René Crevel, *La Bague d'aurore*, L. Broder, Paris, 1957

the complete set of five etchings with aquatint in colors, title page, text in French, table of contents and justification pages, on Rives paper, signed by the artist in pencil on the justification page, copy 76 of 115 (there were also fifteen examples in Roman numerals), each with full margins, in generally very good condition, loose (as issued), with original *Japon* paper folder with etched cover, paper boards with letter press title and slipcase. 7 x 6 x 1¼ in. (178 x 152 x 32 mm.) (album)

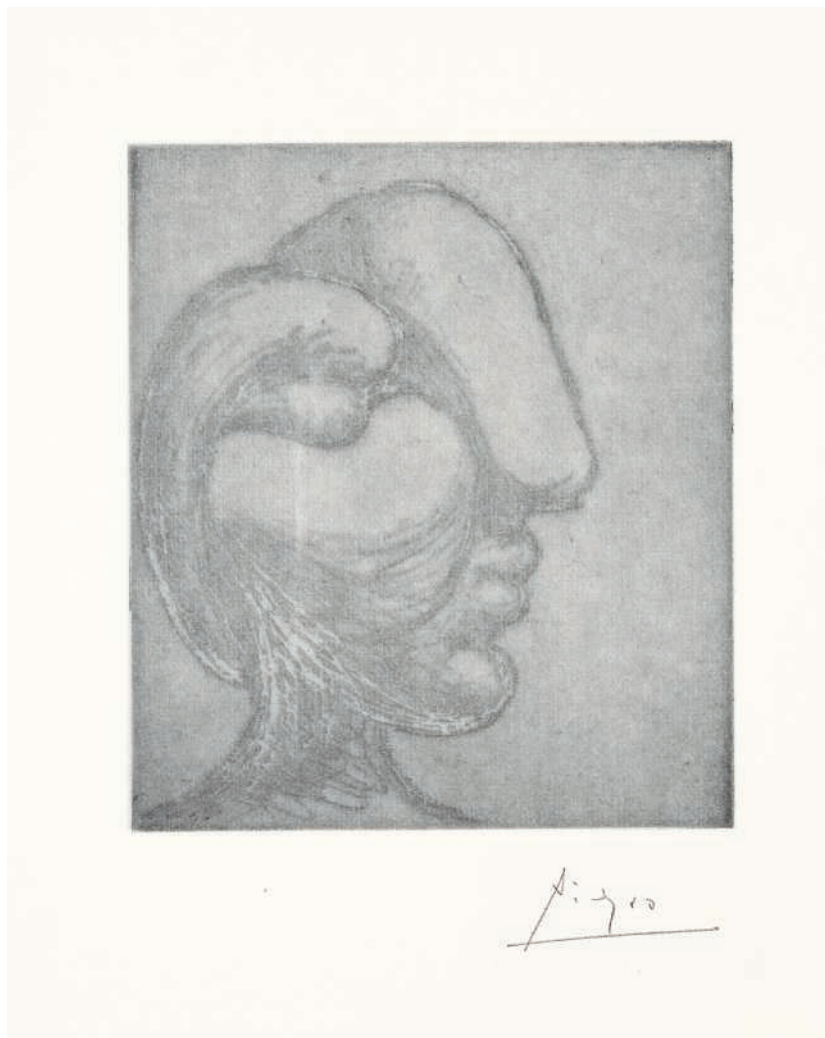
\$7,000-10,000

LITERATURE:

Dupin 122-125, 127, 128; Cramer books 44

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



289

PABLO PICASSO (1881-1973)

Tête

etching, on laid paper, 1933, signed in pencil, a proof aside from the edition of 50, published by galerie Louise Leiris, Paris, 1961, with wide margins, in good condition

Image: 7 x 6 $\frac{1}{8}$ in. (177 x 155 mm.)

Sheet: 16 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in. (410 x 311 mm.)

\$6,000-8,000

LITERATURE:

Bloch 256; Baer 295

290

PABLO PICASSO (1881-1973)

Joueuses à la balle

etching, on laid paper, 1932, a proof aside from the edition of 50, printed by Frèlout, 1961, published by galerie Louise Leiris, Paris, 1981, with wide margins, in good condition

Image: 4¾ x 4¾ in. (112 x 112 mm.)

Sheet: 12½ x 9½ in. (308 x 241 mm.)

\$1,000-1,500

LITERATURE:

Bloch 243; Baer 271



291

PABLO PICASSO (1881-1973)

Flûtiste et dormeuse II

drypoint and etching, on Richard de Bas paper, 1933, from the edition of 104, published by Galeria Colibri, Puerto Rico, 1970, with their blindstamp, with full margins, in generally very good condition

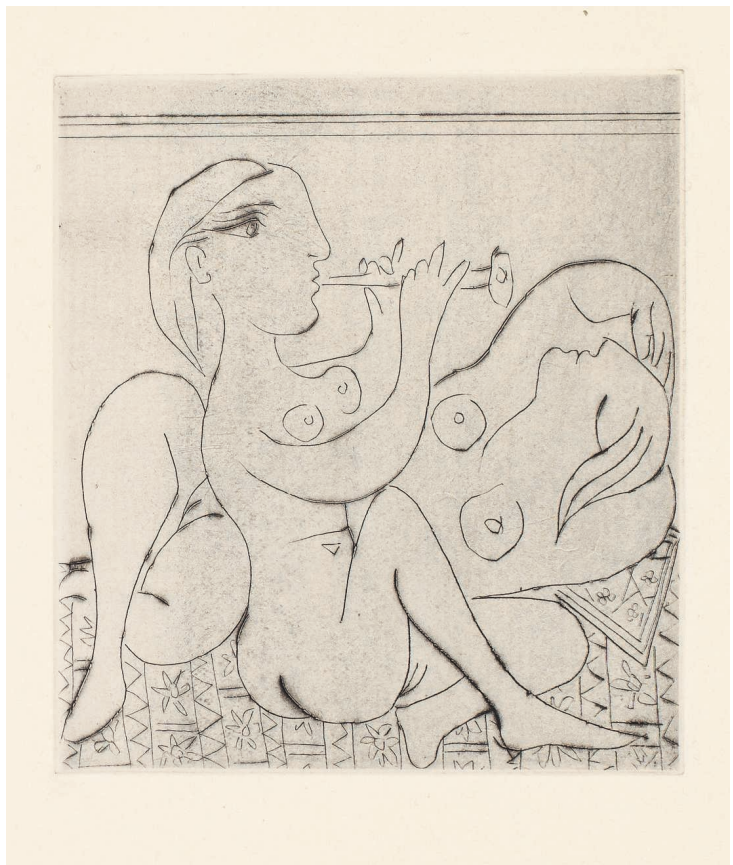
Image: 3½ x 3½ in. (88 x 79 mm.)

Sheet: 12¾ x 9¾ in. (324 x 245 mm.)

\$5,000-7,000

LITERATURE:

Baer 292



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE

292

PABLO PICASSO (1881-1973)

La Plongeuse

etching, on red cloth, 1932, signed, dated and inscribed 'pour Madame Zervos, Picasso, Paris le 17 fevrier XXXVI' in pencil on the Arches support, a proof aside from the edition of 100 (there was also an edition of twelve with wide margins), printed by Lacourière, 1936, the support slightly toned, otherwise in good condition, framed

Image: 5 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in. (137 x 111 mm.)

Sheet: 13 x 9 $\frac{3}{8}$ in. (330 x 251 mm.)

\$20,000-30,000

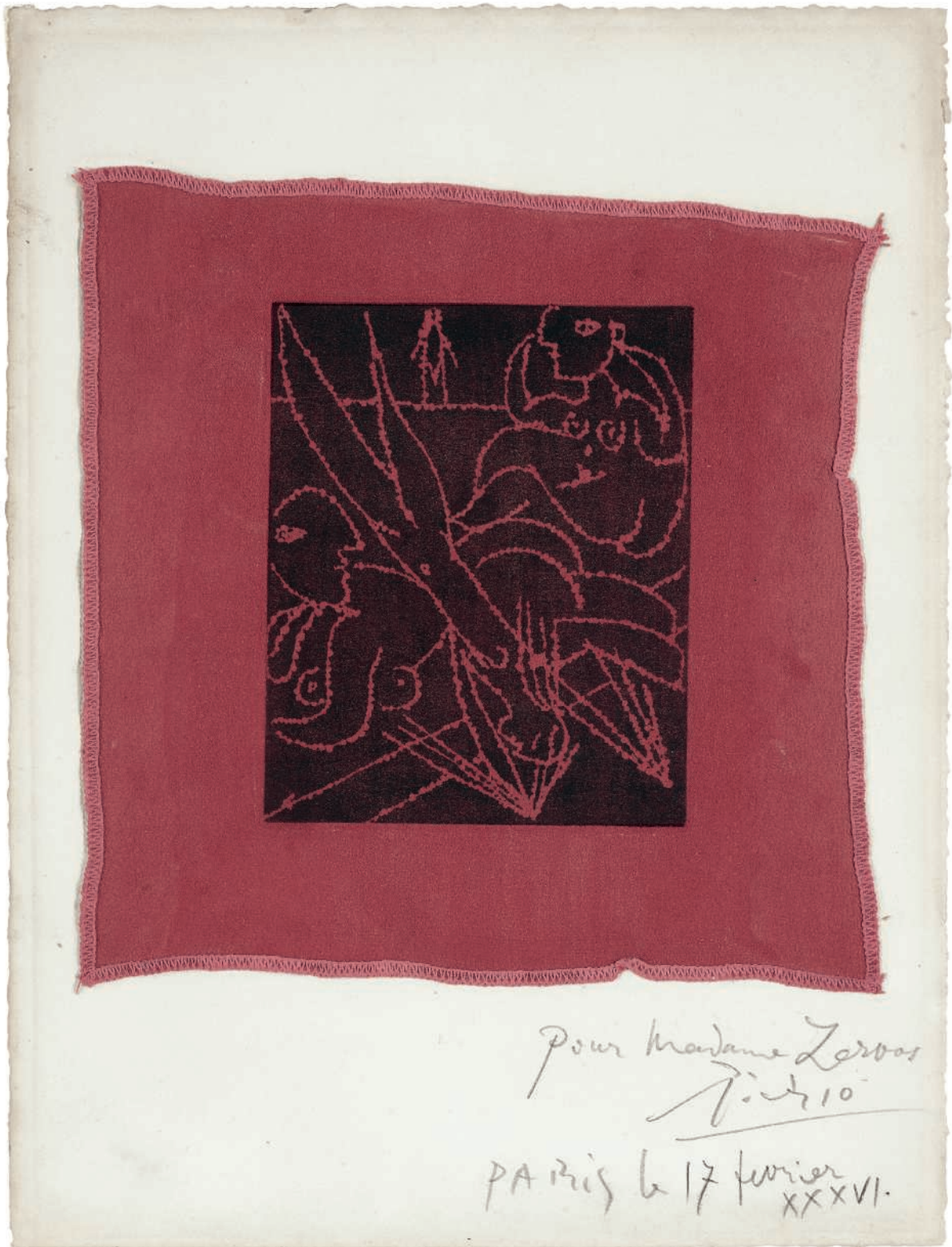
PROVENANCE:

Christian and Yvonne Zervos, Paris

LITERATURE:

Bloch 1322; Baer 277

Picasso began the plate for La Plongeuse in 1932 and gifted it to Christian Zervos in 1936 for a special edition *Cahiers d'Art*. Baer notes that Picasso and Zervos's wife Yvonne were most likely present while Lacourière was printing the initial proofs and Picasso borrowed Yvonne's handkerchief for a test. While examples from the edition were printed on Arches with the addition of colored papers and scraps of fabric, the current lot is the only known proof printed entirely on fabric (see Baer 277B.a). For examples from the edition, see Christie's October 2018 lots 152 and 153.



Pour Madame Zerbas
N. 10

PARIS le 17 février
XX XVI.

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



293

PABLO PICASSO (1881-1973)

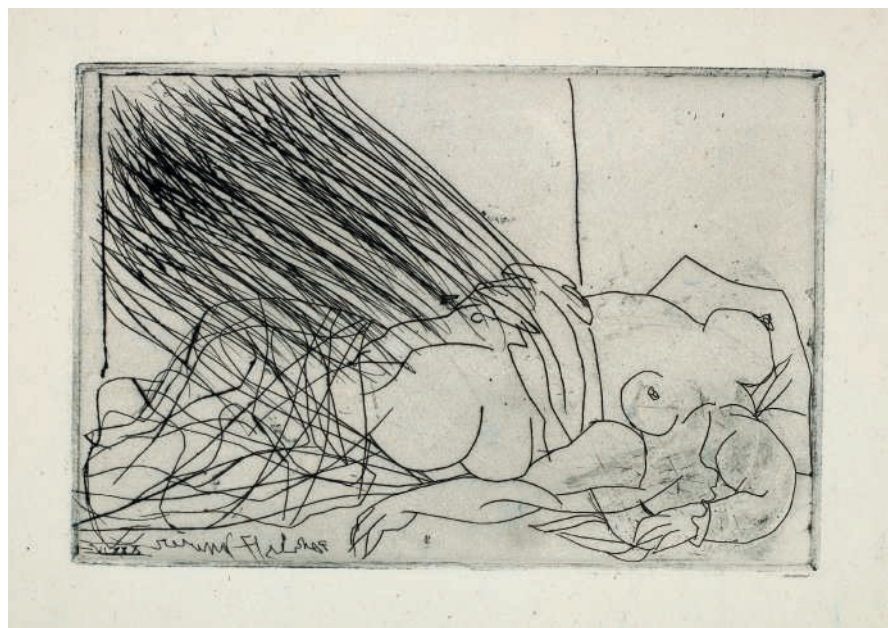
Tête de femme tournée à droite

etching, on green tinted laid paper, 1933, Baer's Edition B, a proof aside from the edition of 50, printed by Frélaud, Paris, 1961, published by galerie Louise Leiris, Paris, 1981, with wide margins, pale light- and time staining, scattered pinholes in the image and margins, otherwise in good condition
Image: 2¾ x 2¾ in. (71 x 60 mm.)
Sheet: 11⅞ x 8⅞ in. (302 x 220 mm.)

\$1,000-1,500

LITERATURE:

Bloch 252; Baer 290



294

PABLO PICASSO (1881-1973)

Femme nue couchée

etching and drypoint, on green tinted laid paper, 1932, Baer's Edition B, a proof aside from the edition of 50, printed by Frélaud, Paris, 1961, published by galerie Louise Leiris, Paris, 1981, with wide margins, time staining, a ⅛ x ⅛ in. minor loss at the left sheet edge, otherwise in generally good condition
Image: 5¾ x 8⅞ in. (139 x 206 mm.)
Sheet: 8⅞ x 11⅞ in. (206 x 302 mm.)

\$3,000-5,000

LITERATURE:

Bloch 273; Baer 403



295

PABLO PICASSO (1881-1973)

La Plage III

etching, on green tinted laid paper, 1932, Baer's Edition C, a proof aside from the edition of 50, printed by Frélaud, Paris, 1961, published by galerie Louise Leiris, Paris, 1981, with wide margins, time staining, a wormhole in the lower right image and upper right margin, otherwise in generally good condition
Image: 6 x 4½ in. (152 x 114 mm.)

Sheet: 11¼ x 8¾ in. (299 x 213 mm.)

\$2,000-3,000

LITERATURE:

Bloch 240; Baer 267

On the evening of January 8, 1927, on a crowded Parisian boulevard, Picasso encountered the woman who would become his muse and lover for the next decade, Marie-Thérèse Walter. He greeted her with the famous line "Mademoiselle, you have an interesting face. I would like to make your portrait", and adding presciently: "I sense we will do great things together". So many works were made in celebration of her charms that it has been said that Picasso's creative output between 1927 and 1937 was a decade-long lyrical poem to Marie-Thérèse. This is one of many images of her from their beach holidays in the South of France.

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



296

PABLO PICASSO (1881-1973)

La Barre d'appui: three plates

three etchings with aquatint, on *Chine* paper, 1936, each presumably one of three proofs after the plates were cancelled, with margins (the left sheet edges unevenly trimmed), otherwise in generally good condition

Each Image: 6¼ x 4½ in. (158 x 105 mm.)

Largest Sheet: 8¼ x 6¾ in. (210 x 162 mm.)

(3)

\$10,000-15,000

LITERATURE:

Bloch 293-95; Baer 607; see Cramer books 26



297

PABLO PICASSO (1881-1973)

Scène bacchique au minotaure, from La Suite Vollard

etching, on parchment, 1933, a proof aside from the signed and numbered edition of three on this support (there was also an edition of 310 on Montval paper), published by A. Vollard, Paris, 1934, with wide margins (the sheet edges slightly uneven), the sheet rippled, creases and foxing in places in the margins, framed

Image: 11 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (295 x 359 mm.)

Sheet: 14 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (378 x 479 mm.)

\$10,000-15,000

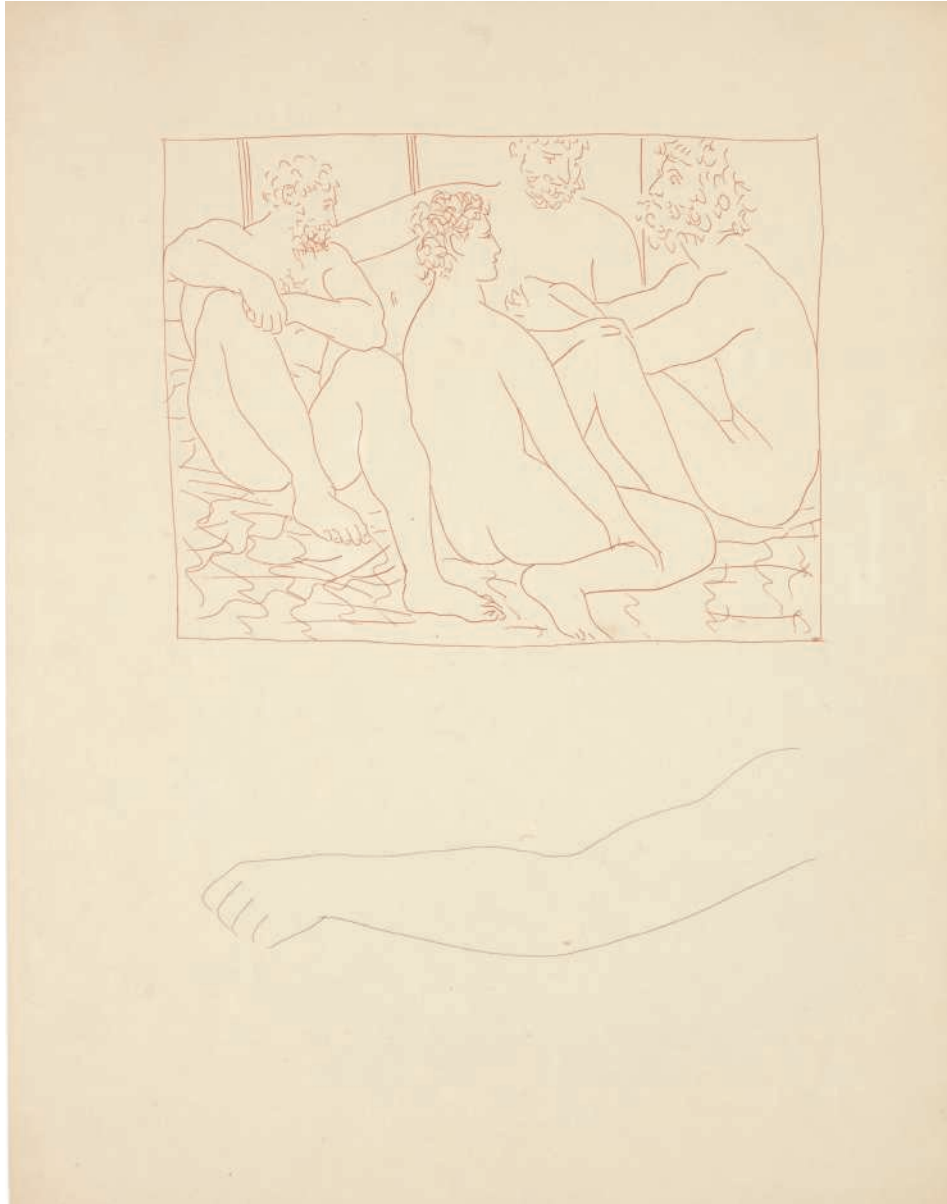
LITERATURE:

Bloch 192; Baer 351

Baer notes that there were also two unsigned proofs on this support in addition to the three signed and numbered impressions.

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



298

PABLO PICASSO (1881-1973)

Les Métamorphoses d'Ovide: sixteen plates

sixteen etchings in black and bistre, with remarques, on various papers, 1931, five from the edition of 145 on *Japon* paper, five from the supplemental edition on *Japon* paper, three from the supplemental edition on Arches paper, two before steel facing on Rives paper, one before steel facing on Arches paper, the full sheets or with wide margins, pale surface soiling and soft handling creases in places throughout

Largest Image: 12½ x 8¾ in. (308 x 222 mm.)

Largest Sheet: 15½ x 11¼ in. (384 x 299 mm.)

(16)

\$5,000-7,000

LITERATURE:

Bloch 100-103, 107, 108, 111, 115, 118-24, 128; Baer 144-47, 151, 152, 155, 159, 162-68, 172; see Cramer books 19

299

PABLO PICASSO (1881-1973)

Mort d'Orphée

etching in brown with remarque in black, on Rives BFK paper, 1930, a proof (there was no edition), with wide margins, pale light-staining, the sheet slightly unevenly toned, tape remains in places on the reverse upper and lower sheet edges (with associated skinning and showing through in the margins)
Image: 12¼ x 8¾ in. (311 x 222 mm.)
Sheet: 13¼ x 10 in. (337 x 254 mm.)

\$3,000-5,000

LITERATURE:

Bloch 1317; Baer 174; see Cramer books 19

According to Baer, this plate was originally intended for *Les Métamorphoses d'Ovide* but was ultimately not included.



300

PABLO PICASSO (1881-1973)

Frontispiece, from *L'escalier de Flore*

drypoint, on Auvergne Gourbeyre paper, 1958, from the edition of 36 (there was also an edition of four in Roman numerals), published by P.A.B., Alès, France, the full sheet, with central vertical fold (as issued), in good condition, framed
Sheet: 13¾ x 8¾ in. (340 x 225 mm.)

\$3,000-5,000

LITERATURE:

Bloch 865; Baer 1020; see Cramer books 94



301

PABLO PICASSO (1881-1973)

Cinésias et Myrrhine, from *Lysistrata*

etching, on Arches paper, 1934, signed in pencil, numbered 150/3, published by The Limited Editions Club, New York, with full margins, scattered very pale foxing, framed
Image: 8¾ x 6 in. (222 x 152 mm.)
Sheet: 15 x 11 in. (381 x 279 mm.)

\$6,000-8,000

LITERATURE:

Bloch 269; Baer 389; see Cramer books 24



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE

302

PABLO PICASSO (1881-1973)

Frontispiece, from *Anthologie de l'humour noir*

etching and aquatint, on *Japon* paper, 1938, a proof aside from the edition of three on this paper (there was also an edition of ten on Van Gelder paper), published by Editions du Sagittaire, Paris, 1940, with wide margins (the upper sheet edge slightly uneven), in generally very good condition

Image: 7¼ x 5⅝ in. (197 x 137 mm.)

Sheet: 9½ x 7 in. (241 x 178 mm.)

\$10,000-15,000

LITERATURE:

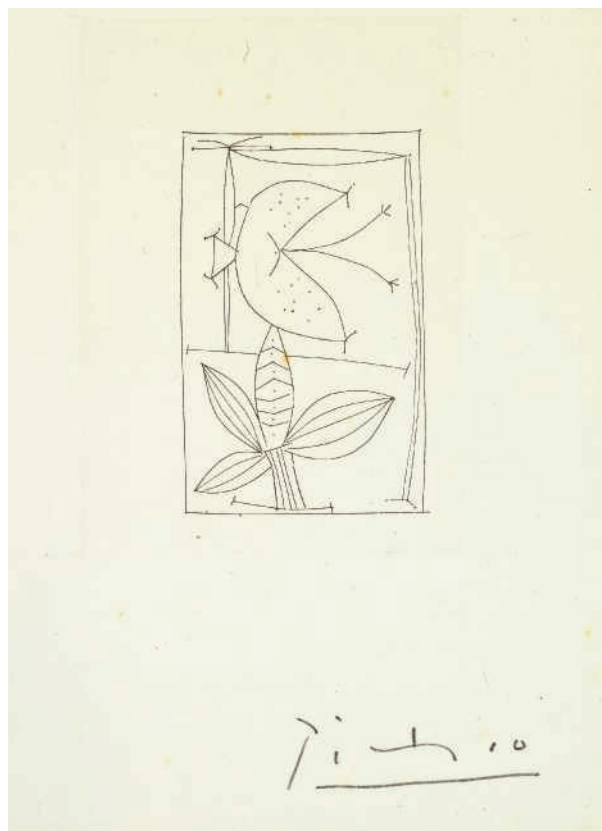
Bloch 308; Baer 643; see Cramer books 34

Dora Maar was already a recognized photographer and a well-known figure in Surrealist circles herself when she met Picasso at Les Deux Magots, the St.-Germain-des-Pres cafe, in 1936. In response to the terrible events of the 1930s and 1940s in Europe, Picasso cast Dora as a universal *mater dolorosa* for those difficult times, a role with which she will always be identified--as, indeed, she continues to speak to us today. "Those of Picasso's works done between 1939 and 1942 are probably the most powerful," Brigitte Baer has declared, "obviously with some failures, but the most beautiful" (*Picasso and The War Years*, exh. cat., Fine Arts Museums of San Francisco, 1998, p. 85).



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



303

PABLO PICASSO (1881-1973)

Poésie des mots inconnus: one plate

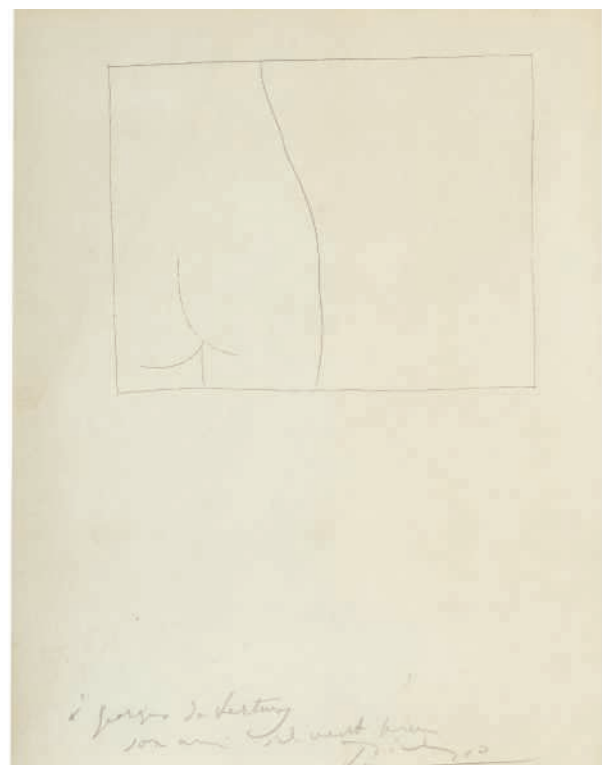
engraving, on *Chine laid* paper, 1949, signed in pencil, a proof aside from the edition of 115 (there were also 41 collaborator's copies), published by Le Degré 41, Paris, with wide margins, 1½-in. and ¾-in. tears backed with tape at the upper right sheet edge, a 2¼-in. horizontal tear in the upper margin, a ¾-in. diagonal tear in the right margin, a ¾-in. vertical tear in the lower margin above the signature; together with **Frontispiece, from A Pablo Picasso**, etching, 1945, a proof aside from the edition of 90; **Corps perdu: one plate**, engraving, 1949, a proof aside from the edition of 201 on this paper; and **Six contes fantasques: one plate**, engraving, numbered XI/XXV (the edition was 200)
Image: 7 x 5 in. (178 x 127 mm.)
Sheet: 14 x 9¾ in. (356 x 251 mm.)

(4)

\$2,000-3,000

LITERATURE:

Bloch 373, 631, 633, 368; Baer 701, 839, 841, 694; see Cramer books 43, 54, 56, 66



304

PABLO PICASSO (1881-1973)

Fragment de corps de femme, from *Les Métamorphoses d'Ovide*

etching, on Arches paper, 1931, signed and dedicated 'à Georges de Vertuny, ton ami s'il veut bien', a proof aside from the edition of 125, published by A. Skira, Lausanne, with margins, uneven mat staining, otherwise in generally good condition, framed

Image: 5¼ x 6⅝ in. (133 x 168 mm.)

Sheet: 13¾ x 10⅝ in. (346 x 264 mm.)

\$7,000-9,000

LITERATURE:

Bloch 125; Baer 169; see Cramer books 19

This impression is cited by Baer under 169a, the third entry.

305

PABLO PICASSO (1881-1973)

Clavando un par de banderillas, from *La Tauromaquia*

aquatint, on *simili Japon* paper, 1957, from the edition of 30 on this paper (the total edition was 250), published by G. Gili, Ediciones de la Cometa, Barcelona, 1959, with margins, in good condition
Image: 7¼ x 11½ in. (197 x 295 mm.)
Sheet: 9¾ x 12½ in. (248 x 318 mm.)

\$1,000-1,500

LITERATURE:

Bloch 964; Baer 984; see Cramer books 100



306

PABLO PICASSO (1881-1973)

La Baignade

etching, on thin laid paper, 1932, one of nineteen artist's proofs (the edition was 50), printed by Frélaud, 1961, published by galerie Louise Leiris, Paris, 1981, with wide margins, 1-in. and 2-in. diagonal creases towards the upper right sheet corner, otherwise in good condition
Image: 9 x 7¾ in. (229 x 187 mm.)
Sheet: 17¾ x 13 in. (448 x 330 mm.)

\$2,000-3,000

LITERATURE:

Bloch 242; Baer 270



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



307

PABLO PICASSO (1881-1973)

Tête de face

drypoint with aquatint, on Auvergne Richard de Bas laid paper, 1934, Baer's Edition C, a proof aside from the edition of 50, printed by Frélaud, 1961, published by galerie Louise Leiris, Paris, 1981, with wide margins, in generally good condition

Image: 12 $\frac{3}{8}$ x 8 $\frac{7}{8}$ in. (314 x 225 mm.)

Sheet: 19 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in. (505 x 394 mm.)

\$3,000-5,000

LITERATURE:

Bloch 276; Baer 417



308

PABLO PICASSO (1881-1973)

Portrait de Dora Maar au collier

drypoint, on wove paper, 1937, a proof aside from the edition of 50, printed by Frélaud, 1961, published by galerie Louise Leiris, Paris, 1980, with wide margins, areas of discoloration in places primarily in the margins

Image: 16 $\frac{3}{8}$ x 12 $\frac{1}{2}$ in. (416 x 318 mm.)

Sheet: 20 $\frac{1}{2}$ x 16 $\frac{1}{4}$ in. (521 x 413 mm.)

\$3,000-5,000

LITERATURE:

Bloch 300; Baer 628



309

PABLO PICASSO (1881-1973)

Personnage masqués et femme oiseau, from *La Suite Vollard*

aquatint and etching, on Montval paper watermark *Picasso*, 1934, from the edition of 260 (there was also an edition of 50 with wider margins), published by A. Vollard, Paris, 1939, with full margins, in good condition

Image: 9¾ x 13¾ in. (248 x 347 mm.)

Sheet: 13¼ x 17¾ in. (337 x 441 mm.)

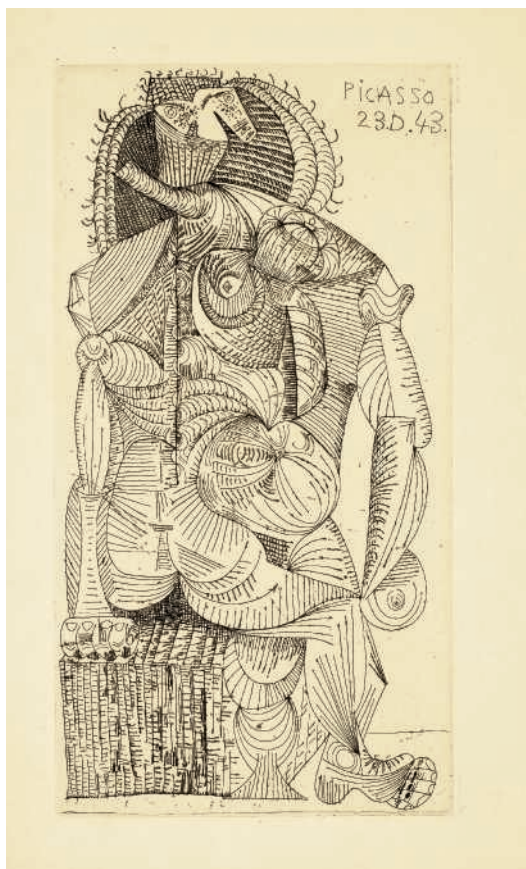
\$4,000-6,000

LITERATURE:

Bloch 227; Baer 441

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



310

PABLO PICASSO (1881-1973)

Frontispiece, from *Contrée*

etching, on *Chine* paper, 1943, Baer's Edition A, a proof before the signed edition of 200, printed by Lacourière, Paris, published by Robert J. Godet, Paris, with wide margins, soft creases in places in the margins, otherwise in good condition

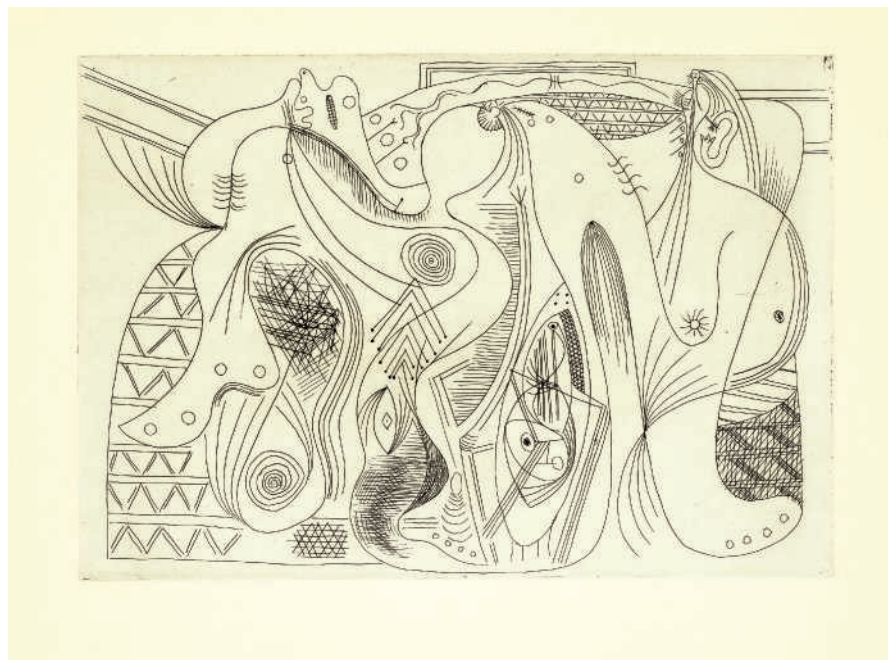
Image: 9¾ x 5½ in. (247 x 131 mm.)

Sheet: 12¾ x 8¼ in. (324 x 210 mm.)

\$800-1,200

LITERATURE:

Bloch 362; Baer 689; see Cramer books 39



311

PABLO PICASSO (1881-1973)

Figures

etching, on *Arches* laid paper, 1927, a proof aside from the signed and numbered edition of 50, published by galerie Louise Leiris, Paris, 1961, with wide margins, in very good condition

Image: 7½ x 11 in. (194 x 279 mm.)

Sheet: 12¾ x 14½ in. (324 x 372 mm.)

\$800-1,200

LITERATURE:

Bloch 81; Baer 122

312

PABLO PICASSO (1881-1973)

Sueño y mentira de Franco

the complete set of two etchings with aquatint, on Montval paper, 1937, each with the artist's stamped signature and numbered 672/850 (there was also a signed edition of 150), published by the artist, Paris, with full margins, with the text sheet in Spanish, French and English and original gray wrapper with paper label pasted to the front, in generally good condition

Each Image: 12½ x 16⅝ in. (318 x 422 mm.)

Each Sheet: 15⅝ x 22½ in. (384 x 572 mm.) (album)

\$7,000-10,000

LITERATURE:

Bloch 297-298; Baer 615-616; Cramer books 28



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



313

PABLO PICASSO (1881-1973)

Pigeonneau, from *40 dessins de Picasso en marge du Buffon*

linocut in brown ocher and green, on yellow wove paper, circa 1939, Baer's Edition A, presumably one of four proofs on this paper (the edition was 226 in various colors on Arches), published by Jonquières and Berggruen, Paris, 1957, with wide margins, time staining, short tears in places in the lower margin
Image: 6¼ x 7⅞ in. (159 x 200 mm.)
Sheet: 14½ x 11 in. (368 x 279 mm.)

\$1,000-1,500

LITERATURE:

Bloch 326; Baer 1028, see Cramer books 84

314

PABLO PICASSO (1881-1973)

Untitled, from *Les Ménines et la vie*

engraving with drypoint, on brown laid paper, 1958, presumably a proof aside from the edition of 100, published by Éditions Cercle d'Art, Paris, with wide margins, areas of discoloration on the reverse (slightly showing through), a $\frac{7}{8}$ -in. tear at the upper right sheet edge

Image: $7\frac{7}{8}$ x $5\frac{5}{8}$ in. (194 x 143 mm.)

Sheet: $13\frac{1}{8}$ x $9\frac{5}{8}$ in. (333 x 245 mm.)

\$1,000-1,500

LITERATURE:

Bloch 857; Baer 1024; see Cramer books 97



315

PABLO PICASSO (1881-1973)

Untitled, from *Le Picasso de poche*

engraving with drypoint, on Auvergne Richard de Bas paper, 1964-65, numbered 27/100, with wide margins, pale surface soiling in places in the lower margin partially affecting the numbering, otherwise in good condition; together with

Untitled, from *Hommage à Roger Lacourière*,

etching with drypoint and engraving, 1967

Image: 5 x 7 in. (127 x 176 mm.)

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

(2)

\$1,800-2,200

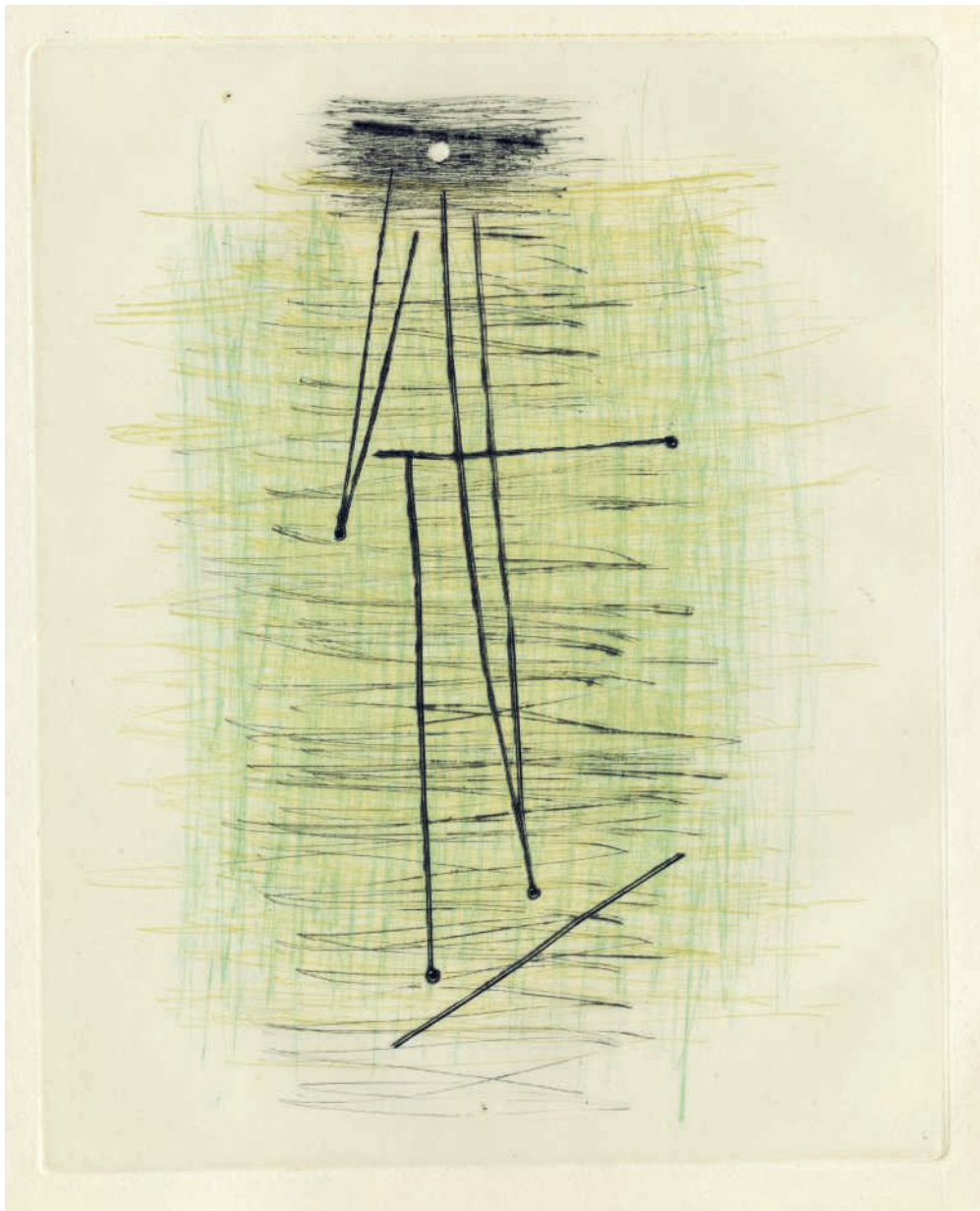
LITERATURE:

Bloch 1848 and 1243; Baer 1177 and 1493; see Cramer books 129 and 141



THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



316

PABLO PICASSO (1881-1973)

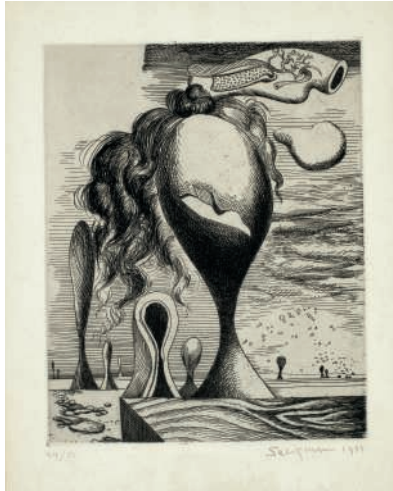
Antonin Artaud, ...*Autre chose que de l'enfant beau*, L. Broder, Paris, 1957

engraving with drypoint in colors, title page, text in French, table of contents and justification pages, on *Japon* paper, signed by the artist in pencil on the justification page, copy 50 of 115 (there were also fifteen examples in Roman numerals), with full margins, in very good condition, loose (as issued), with original *Japon* paper folder with title, paper boards with letter press title and slipcase. 7 x 6 x 1¼ in. (178 x 152 x 32 mm.) (album)

\$3,000-5,000

LITERATURE:

Bloch 824; Baer 964; Cramer books 87



317

KURT SELIGMANN (1900-1962)

Untitled, from *Album de 23 gravures*

etching, on wove paper, 1933, signed and dated in pencil, numbered 24/50, published by G. Orbitz & Cie., Paris, with margins, in generally good condition

Image: 9¾ x 7¾ in. (248 x 197 mm.)

Sheet: 12¾ x 9¾ in. (321 x 251 mm.)

\$2,500-3,500

LITERATURE:

Mason 54



318

KURT SELIGMANN (1900-1962)

André Breton, *Pleine marge*, Nierendorf Gallery, New York, 1943

one signed and dated etching, text in French, on Fabriano paper, signed by the author in red crayon on the final text page, copy 22 of 50, with full margins, in good condition, loose (as issued), with original red paper folder
Image: 11½ x 7½ in. (292 x 191 mm.)

Sheet: 15 x 10 in. (381 x 254 mm.)

(album)

\$2,000-3,000

LITERATURE:

Mason 112



319

KURT SELIGMANN (1900-1962)

Phantom of the Past, from *VVV Portfolio*

etching and aquatint, on wove paper, 1942, Mason's third (final) state, signed and dated in pencil, from the edition of 20, published by VVV, New York, 1943, with full margins, in generally good condition

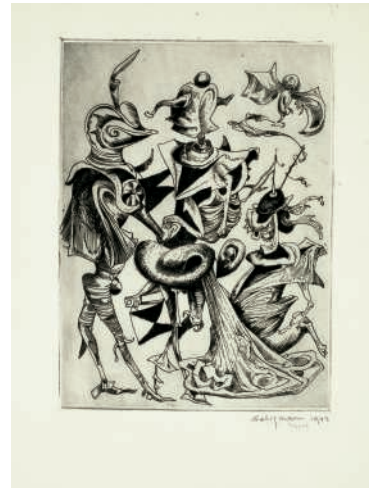
Image: 13¾ x 11½ in. (352 x 295 mm.)

Sheet: 17½ x 13½ in. (445 x 343 mm.)

\$2,000-3,000

LITERATURE:

Mason 116



320

KURT SELIGMANN (1900-1962)

Rencontre fortuite

etching, on Hayle Mill paper, 1948, signed and dated in pencil, with wide margins, in generally good condition

Image: 11¾ x 8¾ in. (302 x 220 mm.)

Sheet: 19¾ x 12¾ in. (502 x 314 mm.)

\$1,800-2,200

LITERATURE:

Mason 115

THE ARROGANT EYE

PRINTS FROM THE COLLECTION OF THE LATE LARRY SAPHIRE



321

YVES TANGUY (1900-1955)

Untitled, from *Sept microbes vus à travers un tempérament*

etching in colors, on laid paper, 1953, signed in pencil, from the edition of 100, printed by Atelier 17, Paris, published by Les Éditions Cercle des Arts, Paris, with wide margins, a 3 x 3/8 in. very pale moisture stain on the reverse right sheet edge (showing through in the left margin), otherwise in good condition; together with **another impression of the same subject in black and green-gray** from a later edition

Image: 3 7/8 x 2 3/4 in. (98 x 70 mm.)

Sheet: 7 1/4 x 4 7/8 in. (184 x 124 mm.)

(2)

\$3,000-5,000

LITERATURE:

Wittrock 18



322

YVES TANGUY (1900-1955)

Untitled, from *Ma Tête à couper*

etching, on laid paper, 1939, signed and dated by the artist, numbered 1/3 (a proof aside from the edition of 25), printed by Atelier 17, Paris, published by GLM, Paris, with wide margins, mat staining, soft creases and minor paper losses in places at the sheet edges

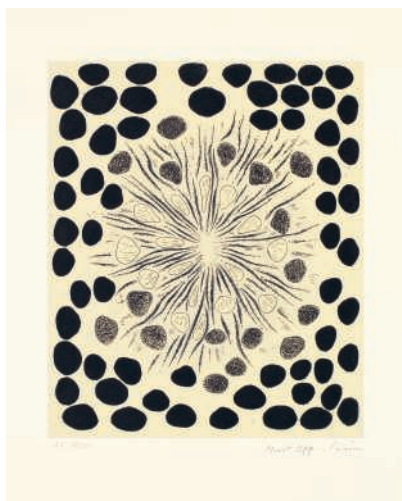
Image: 5 5/8 x 3 3/8 in. (143 x 98 mm.)

Sheet: 13 1/4 x 7 7/8 in. (337 x 200 mm.)

\$7,000-10,000

LITERATURE:

Wittrock 8



323

MERET OPPENHEIM (1913-1985)

Untitled, from *Bonjour Max Ernst*

etching and aquatint in colors, on Arches paper, 1976, signed in pencil, numbered XX/XXX (an *hors-commerce* impression, the edition was 100), published by Éditions Georges Visat, Paris, with full margins, a pinhole towards the upper right image edge, otherwise in generally very good condition; together with **Dorothea Tanning, I Love Max, from Bonjour Max Ernst**, etching and aquatint in colors, 1976, signed in pencil, numbered 42/100

Image: 13 3/8 x 11 5/8 in. (352 x 295 mm.)

Sheet: 25 3/4 x 19 5/8 in. (654 x 499 mm.)

(2)

\$1,500-2,000

LITERATURE:

Waddell and Wood-Ruby 49

324

DOROTHEA TANNING (1910-2012)

En chair et en or

the complete set of ten aquatints in colors, on Arches paper, 1973, each signed in pencil and numbered 42/100, published by Éditions Georges Visat, Paris, with full margins, in generally very good condition, lacking the title page, cover page and text in French by the artist

Each Image: 10 $\frac{7}{8}$ x 8 $\frac{5}{8}$ in. (276 x 218 mm.)

Each Sheet: 17 x 12 $\frac{3}{4}$ in. (432 x 324 mm.)

(10)

\$1,000-1,500

LITERATURE:

Waddell & Wood Ruby 34.III-XII

Including: *C'est au Soleil; À ces rites; Corps et Visage; Quoi de plus; Sur le grain; Tu; À la nage; Parfois; Midi et demi* and *Weekend*

"The ten etchings make use of most of the tricks and treats that I had found up to then as well as the combining and handling of color, formidably aided by Visat whose enthusiasm for these projects was nothing less than that of an accomplice. The title, *En Chair et en or*, plays with the French words, *en chair et en os*, in "flesh and bone," as we would say in flesh and blood. I strove here for a world of cheerful carnality, a kind of equivocal goal."

—*Dorothea Tanning: Hail Delirium! A Catalogue Raisonné of the Artist's Illustrated Books and Prints, 1942-1991*, New York: The New York Public Library, 1992, p. 99.



325

DOROTHEA TANNING (1910-2012)

Bateau bleu (The Grotto)

lithograph in colors, on Arches paper, 1950, signed and dedicated 'Au bon roi Edmond Desjobert qui...au [heart] de V. Cordialement, Dorothea Tanning', a proof aside from the edition of 200, published by Guilde de la Gravure, Paris, with full margins, in good condition

Image: 19 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in. (492 x 340 mm.)

Sheet: 22 $\frac{1}{2}$ x 15 in. (562 x 381 mm.)

\$2,500-3,500

LITERATURE:

Waddell & Wood Ruby 5

Edmond Desjobert, to whom the present lot is dedicated, was the printer.



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.

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- (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.

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- (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.
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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.

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- (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).

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- for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (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:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 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:

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

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

- (a) 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**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) 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 **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, 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

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

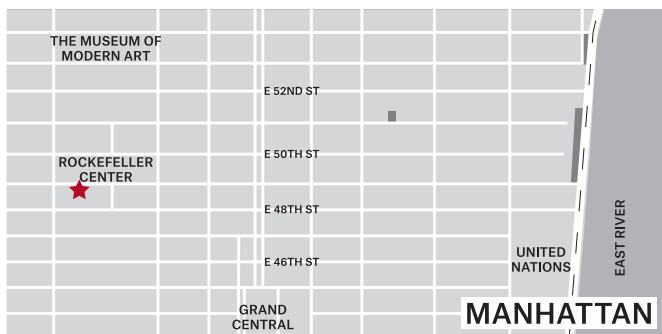
Email: PostSaleUS@christies.com

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

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 www.christies.com

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 Fax: +1 212 636 4929
 Email: gsdulow@christies.com

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 Email: info@christies.com

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 Email: awhting@christies.com

OTHER SERVICES

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**CHRISTIE'S FINE ART
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 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

21/02/19

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**THE ROBERT B. and
BEATRICE C. MAYER
FAMILY COLLECTION**



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Wayne Thiebaud (b. 1920)
Quick Snack
oil on canvas
71 1/2 x 47 1/2 in. (181.6 x 120.6 cm.)
Painted in 1963.
\$4,000,000-6,000,000

POST-WAR AND CONTEMPORARY ART

New York, 15 May 2019

VIEWING

4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Joanna Szymkowiak
jszymkowiak@christies.com
+1 212 636 2100

CHRISTIE'S



ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn)

signed and numbered 'Andy Warhol 166/250' (on the reverse of each sheet)

screenprint in colors on paper, in ten parts

each: 36 x 36 in. (91.4 x 91.4 cm.)

Executed in 1967. This work is number 166 from the edition of 250.

\$2,000,000-3,000,000

POST WAR AND CONTEMPORARY ART DAY SALE

New York, 16 May 2019

VIEWING

4-15 May 2019

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Rachael White

rrwhite@christies.com

+1 212 974 4556

CHRISTIE'S



PABLO PICASSO (1881-1973)

La Minotaure

etching and engraving with scraper on paper

Image: 19½ x 27¼ in. (49.5 x 69.2 cm.)

Sheet: 23⅞ x 30⅞ in. (58.8 x 77.2 cm.)

Executed in 1935. This work is from the edition of approximately fifty-five impressions.
\$1,200,000-1,800,000

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, 13 May 2019

VIEWING

4-13 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Max Carter
mcarter@christies.com
Jessica Fertig
jfertig@christies.com
212 636 2050

CHRISTIE'S



© KAWS

KAWS (B. 1974)
KURFS (TANGLE)
acrylic on canvas
72 x 96 in. (182.8 x 243.8 cm.)
Painted in 2009.
\$600,000–800,000

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

New York, 15 May 2019

VIEWING

4-15 May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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CHRISTIE'S

IPCNY SPRING BENEFIT DINNER & SILENT AUCTION

WEDNESDAY, MAY 22, 2019

HONORING

NICOLE EISENMAN

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YALE UNIVERSITY ART GALLERY

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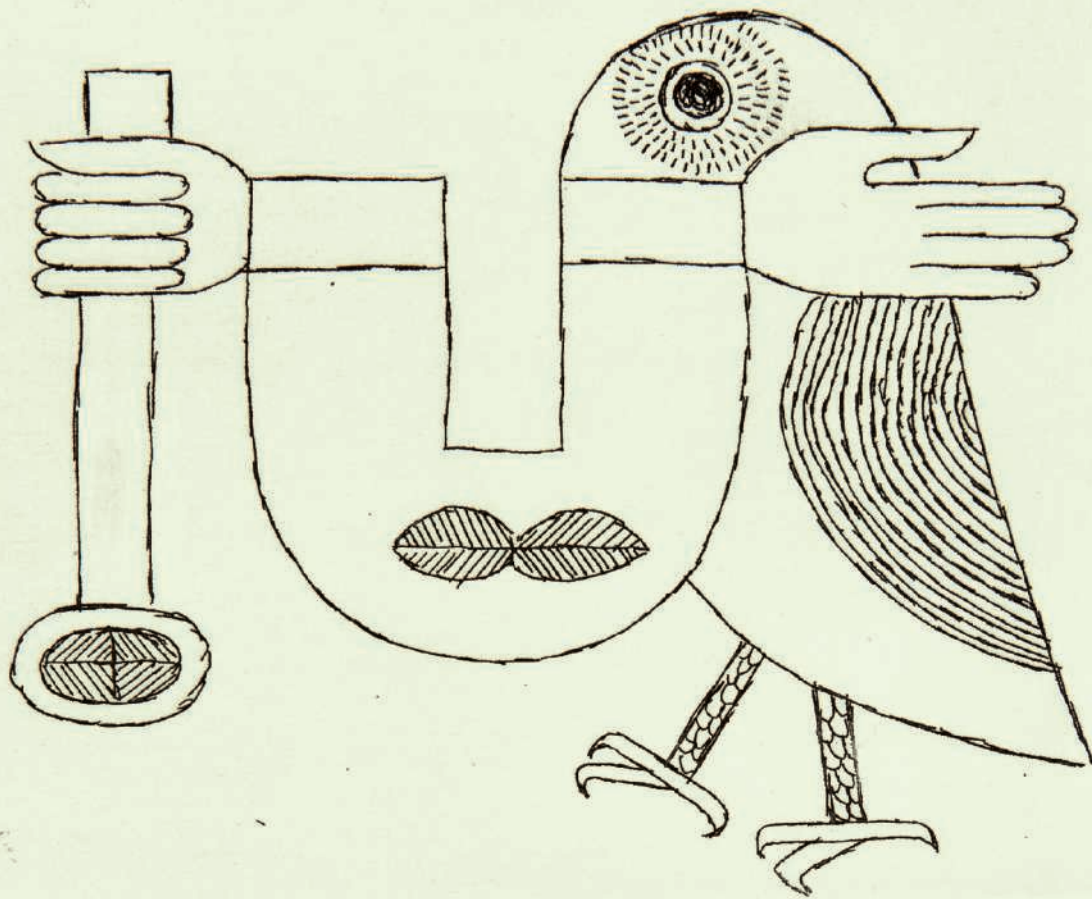
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